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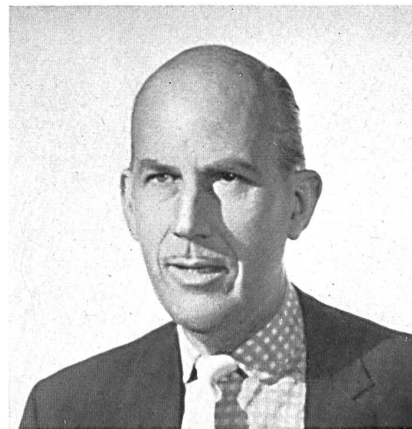
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London letter

TEDDY TINLING

Teddy Tinling was born in Sussex in 1910; educated in France, he studied dressmaking and design in Nice and in 1931 started as a freelance dress designer in London, where for many years he conducted a leading fashion house. A good tennis player himself, he soon became famous as M. C. at Wimbledon's centre court. Quite early on, he recognized the possibilities of co-operation between the worlds of fashion and tennis, and in 1937 he designed his first tennis dress for the famous French player Suzanne Lenglen. In 1947, after eight years' service in the British army, he took up dress designing once more, concentrating this time on introducing elegance and femininity to women's tennis fashions. He it was, in 1949, who created the controversial lace panties that caused such a stir at Wimbledon that year. After this incident resulting in his resignation from the position of M. C. at Wimbledon, he devoted even more time to creating tennis outfits. His work did not stop there however and he also designed women's clothes for other occasions as well as a large number of men's tennis outfits for Wimbledon players.

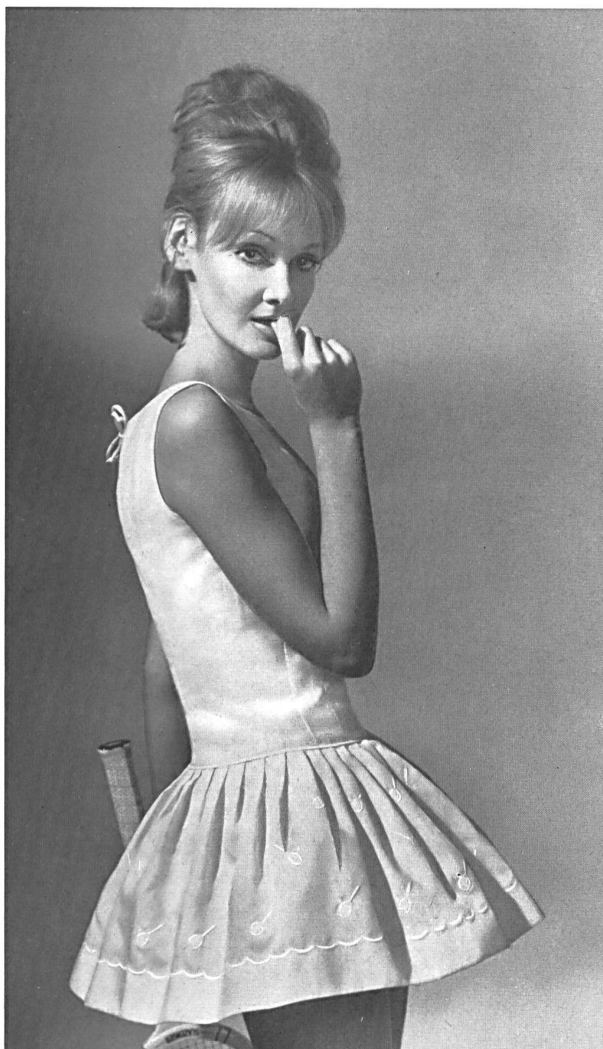


Its a white springtime

When ace tennis designer Teddy Tinling flew to St. Gall last August after the Wimbledon Committee of Tennis Management had issued the White Wimbledon edict,

he knew exactly what he wanted for his all - white Wimbledon creations — and he knew just where he would get it.

UNION S.A.,
SAINT-GALL
Broderie sur tissu
pur « Terylene »
Embroidery
on pure
"Terylene" fabric
Robes de tennis de:
Tennis dresses by:
Teddy Tinling,
Londres
Photo
Chaloner Woods





CUBEGA S.A., ZURICH

Foulard de « Térylène »

« Terylene » foulard

Modèle de Teddy Tinling, Londres

Photo Chaloner Woods

Splendid co-operation was shown this superb tennis clothes designer by the Director of the Swiss Cotton and Embroidery Publicity Centre — Dr. Bruno Meyer — and by the brilliant textile makers in that famous little town of St. Gall, and after exchanges of ideas had brought enthusiastic reaction on both sides, five firms undertook the challenge of producing, in all-white, individual and romantic materials for the great designer for his 1963 Wimbledon fashions, which set the mode all over the world as a result.

Mr. Victor Widmer, Director of the famous Union House, and Mr. Alex Bauer, who has now his own textile firm, co-operated on a challenge to manufacture circular embroideries to produce the style required, and each designer emerged with a completely individual handwriting — Union, always superbly elegant, and Alex Bauer, romantic handwriting reminiscent of the 18th century. Other firms who produced stunning white were Giger of Flawil, Naef (Nef), Forster Willi — all soon to charm the crowds, but already shown to an enthusiastic press.

Teddy Tinling told me: « I was magnificently received in St. Gall, and it was the most stimulating experience to find eagerness to accept the challenge of something new. I am delighted with the outcome of it all—exactly what I wanted — and the materials have the ingenious handwriting of each House — astonishing to find such variety and individuality. »

That the materials should be produced in « Terylene » fabrics was an insistence by the designer, and I.C.I. opened up their showrooms in Bruton Street, Mayfair, recently, to present for the first time, the Tinling « Tery-



STOFFEL S.A., SAINT-GALL

Tissu « Térylène »-coton (67%-33%) / fabric

Broderie de / Embroidered by

« ABC », ALEX BAUER & CO., SAINT-GALL

Modèle Teddy Tinling, Londres

Photo Chaloner Woods

FORSTER WILLI & CO., SAINT-GALL
 Broderie sur coton; se fait aussi sur
 « Térylène »/coton
 Embroidery on pure cotton; available
 also in "Terylene"/cotton
 Modèle de Teddy Tinling, Londres
 Photo Chaloner Woods

lene » Collection of some of the prettiest tennis dresses seen in years, the St. Gall fabrics literally standing out with crisp and stunning impact. Models wore white nylon wiglets bound with the tennis headache-bandeau, and the preview augured well for the reception the « all white » tennis beauties will receive next June, when the great Courts open up, and International players will vie for the crown.

The White fashion is in — and London and Paris Haute Couture confirmed it at the recent Spring fashion collections in each city.

From morning until midnight, white is the answer for the chic — pour le sport — pour la plage — pour le cocktail (as the French say) and pour le soir. Some of the loveliest evening suits ever seen were shown by the top designers — fresh-crisp and utterly gorgeous in Swiss embroidered silk Organdy — simply made, straight shift with casual shirt-type over-blouse — in this incredibly beautiful immaculate material — straight from St. Gall.

Accessories too are usually white, and, running strongly in competition with the feminine love of stinging colour, white, this spring, the first time for years, is truly exciting.

In London, Ronald Paterson showed a delicious theatre-suit in white — beaded all over — Creed confirmed the long hostess skirt in white straw cloth slit to the knee with a sleeveless overblouse of white leather. Cavanagh showed lots of white — although his magnificent shocking pink ball gown, a flowing skirt with Paris inspired beaded-top, brought sighs and applause from every woman present. Cavanagh will of course have his big moment in white in April when the Royal bride, Princess Alexandra,

« ABC », ALEX BAUER & CO.,
 SAINT-GALL

Broderie sur tissu pur « Térylène »
 Embroidery on pure "Terylene" fabric
 Robe de tennis de:
 Teddy Tinling, Londres
 Photo Chaloner Woods



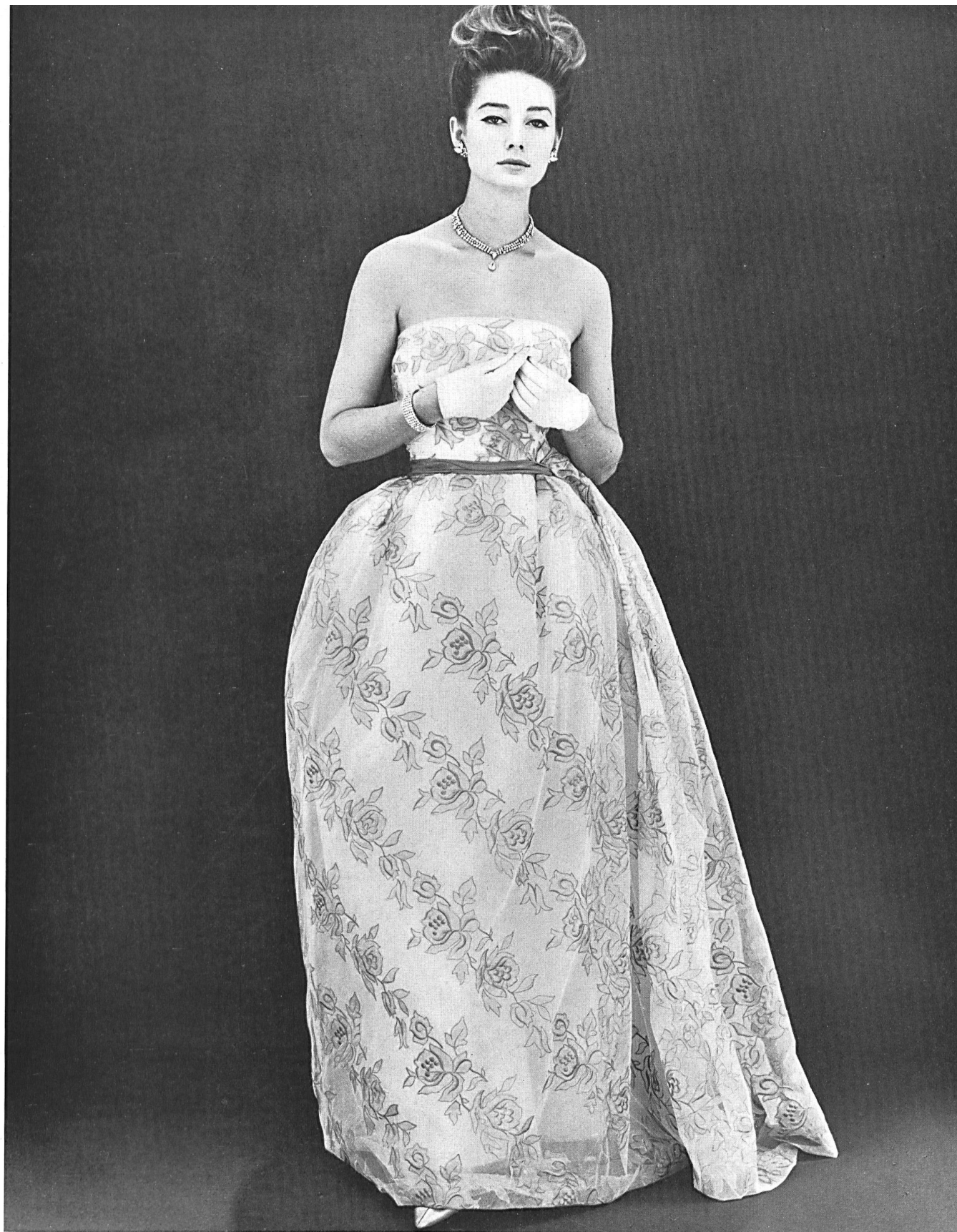


FORSTER WILLI
CO., SAINT-GALL
Pois brodés sur
marine
Pea pods embroidered
on navy blue linen
Modèle de Lachas
Londres
Photo Hans Wild

will marry her handsome Scot, enhancing still further the reputation of this brilliant and charming designer.

The continued upsurge of the vogue for feminine fashion brings continually into every aspect of creation, fur-

ther demand and interest in the delicate, and elegant, superbly finished and undenied quality of Swiss laces and materials. Never have I seen so many couture houses feature so many facets which embrace the very type of



FORSTER WILLI & CO., SAINT-GALL

Broderie sur tulle de soie blanc

Embroidered white silk tulle

Modèle de John Cavanagh, Londres

Photo John French

individual creativeness in which the Swiss, with their superb taste and flair for true understanding of feminine appeal, excel — and lace was used from top to toe —

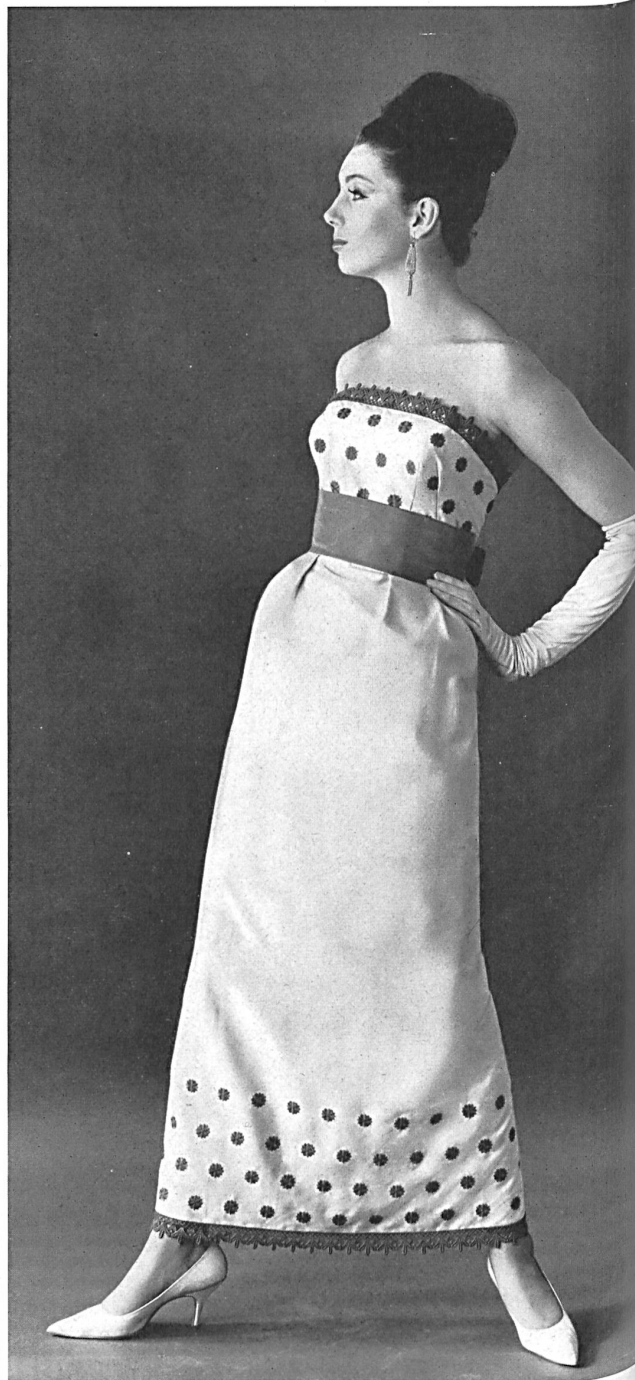
shoes to equal that of Cinderella — to match milady's delicate air.

In London, recently, a reminder of the past presented



FORSTER WILLI & CO., SAINT-GALL

Soie brodée
Embroidered silk
Modèle Ricci Michaels Ltd., Londres
Photo Myrtle Healey, Scaioni's Studio



FORSTER WILLI & CO., SAINT-GALL

Satin de coton gris, brodé
Embroidered grey cotton satin
Modèle Ricci Michaels Ltd., Londres
Photo Myrtle Healey, Scaioni's Studio

itself in Lady Aylwen's play « Catherine of Russia », set from 1762 to 1782, written by herself, and in which she played the starring role. Held at the famous Scala Theatre, a gala performance was performed by her amateur cast, to aid the Greek Red Cross and the Russian Benevolent Society (1917).

Although the whole production was an amateur one, the sets were wonderfully designed in the period, and against them, the Empress Catherine, and her Ladies-in-waiting (I played the role of one) wore vivid and striking gowns designed for them by theatrical costumier B. J. Simmons of Covent Garden. The lovely garments,

had all one thing in common — a superb fall of delicate Swiss lace hanging from the elbow to the wrists... I can pay this lovely, so elegant and feminine fashion, the com-

pliment of saying that we all sighed — and wished — that this fashion would revive — and all the men thought so too!

UNION S.A., SAINT-GALL
Broderie / Embroidery
Modèle Frank Usher, Londres





STOFFEL S.A., SAINT-GALL

Tissu «Aquaperl» en finissage «Scotchgard»
 "Aquaperl" fabric with "Scotchgard" finish
 Modèle Telemac, Manchester
 Photo Trevor Clark



STOFFEL S.A., SAINT-GALL

Tissu «Aquaperl» poids plume
 "Aquaperl" featherweight fabric
 Modèles Drivay, Leeds
 Photo Trevor Clark

Some one — like Teddy Tinling — should fly swiftly
 to St. Gall — and set the wheels in motion.

Perhaps these luxurious garments belong to the past

— but the wheel turns full circle — and woman loves
 to be beautiful.

Margot Macrae



TACO A.G., ZURICH

Satin de coton imprimé au cadre
 Screen printed cotton satin
 Modèle Matchmates, Londres