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P753 Lawrence Sperber fonds

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Spicilège / Scrapbook

P.1



DRESS *of the* MONTH



DRESS BY LAWRENCE SPERBER
Hat by Betty & Maxine

"LA RICHE" BY BRUCK SILK MILLS LTD.
Gloves by Unique Glove Co.

Canada's Foremost
Fashion Designer



DRESSES

by

Lawrence
Sperber

MONTREAL

HAVE A LONGER FASHION LIFE

Your favourite shop sells them



THE RED FEATHER DRESS a striking afternoon dress by **LAWRENCE SPERBER** in Bruck's new red feather print, which was specially designed for the Welfare Federation's red feather drive, this fall. The hat, inspired by the feather theme, is by **LOLA LANYI**

Spicilège / Scrapbook

P.2



Swathed Hips . . .



13. Dramatic drapery in this hip treatment. Soft silk velvet for the cocktail hour in the new length—by *Lawrence Sperber*.



Mayfair Cover

Inspires Original Canadian Print

Mayfair has had many covers inspired by outstanding fashions, but here is a fashion inspired by an outstanding Mayfair cover!

Alice Bradshaw's beautiful design was conceived as an expression of the spontaneous joy of May. The painting reached Mayfair's editorial offices on a bleak day in February, and completely charmed the winter-weary staff.

Vivian Wilcox, Mayfair's Fashion Editor, saw more than a cover. She saw a beautiful and original new dress print.

"This," she announced, "is how women in their secret hearts feel about spring. Canadian women would love to wear it. Let us see what can be done!"

The cover design was offered to Bruck Silk Mills, who agreed with Miss Wilcox, and enthusiastically welcomed Miss Bradshaw's fresh talent into the fabric field.

Lawrence Sperber in turn was eager to make up the distinguished "Mayfair" print. On these pages Mayfair shows two of the lovely afternoon and evening dresses Mr. Sperber designed especially for this exclusive Bruck material. Even the colors are like Mayfair's cover—chartreuse and lush pink.

For a list of shops where you may see these dresses, turn to page 133.





THE WOOL BUREAU
INCORPORATED

330 BAY STREET, TORONTO 1, ONTARIO

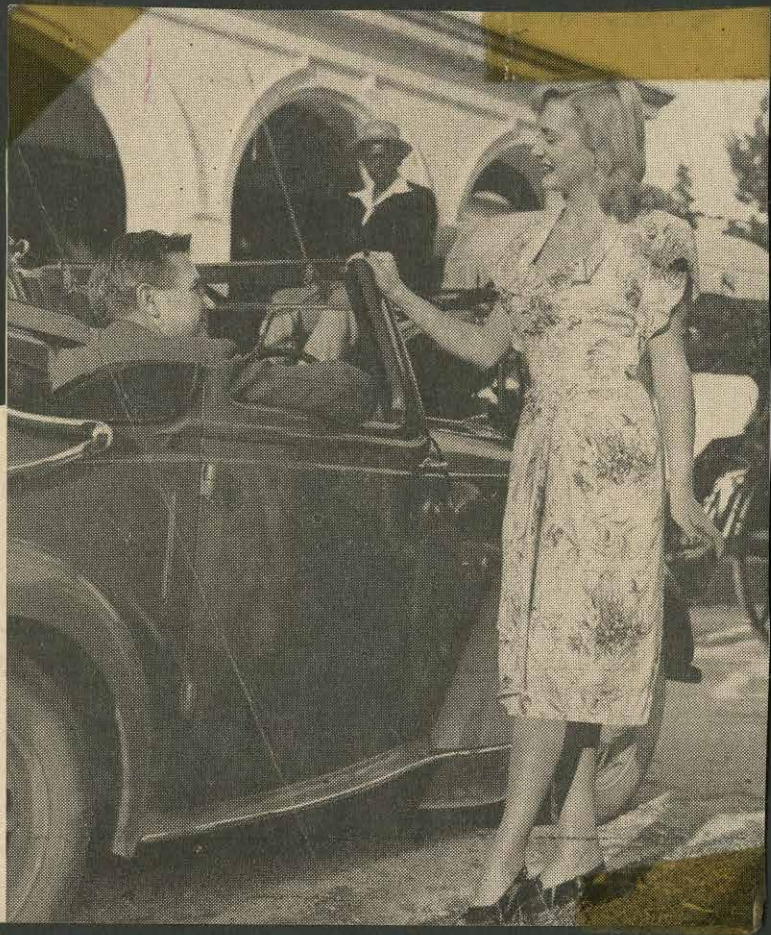
For your interest.

Spicilège / Scrapbook

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Right: Cars in Bermuda are limited to about Baby Austin size, quite a contrast to the big carriages with the fringed canopies which cater to the tourist trade. The man at the right-hand drive is more interested in Mayfair's model, alluringly feminine in a Swiss printed sheer by Lawrence Sperber.

Mayfair Feb. 47





PROOF ONLY

Fashions



CLEAR VIVID COLORS and geometric design in a trim print for casual wear. Smartly cut and of washable rayon, the dress is practical as well as attractive.



Standard—Arless.

FAMOUS CANADA GOOSE is inspiration for unusual print. The tunic back is of solid print with figure-flattering black insert in front. Design by Lawrence Sperber of Montreal.

Unusual Design in Prints

By SYLVIA CHASE

The flowers that bloom in the spring tra-la cannot compare with the flowers, buds and bees blooming in the new spring prints. This year's collection shows marked individuality in design and a gorgeous array of colors.

We women like prints. Go to any luncheon or afternoon meeting these days and one-third of the frocks will be prints. For casual wear the designers choose prints with dark or neutral grounds, a geometric design; but for party frocks the light prints with floral motifs are high style.

The Canada Goose was the inspiration for the distinctive and original print used in an afternoon dress styled by Lawrence Sperber of Montreal. The tunic of the two piece dress is cut with a flared peplum, the print an overall feature for both back and sleeves. The insert panel of plain black in the front is cleverly contrived to minimize the waist and hips. The straight black skirt fits closely, with a open pleat in front for ease in walking.

Prints Are Popular

For sports and casual wear the geometric designed prints have a clean, crisp look. The model shown is of washable rayon, easily laundered. Simply cut and styled, it is the perfect "little" dress for shopping or informal dining.

Prints have endless possibilities for the woman who makes her own clothes. A complete ensemble including dress, a twisted turban and handmade gloves carries the design through without conflicting color notes. But, add the designers, introduce a sharp accent of plain color with handbag or belt.

Print Combinations

New hostess gowns show great variety in the use of prints. Gayly printed blouses with long, loose sleeves gathered to a tight cuff are combined with gathered black crepe floor length skirts. Velvet and faille trousers are sophisticated with print blouses and contrasting cummerbund belts. A black blouse with printed sleeves is decorative above draped black hostess trousers.

And prints are being used with

wool suits this spring. The lining of the jacket may be of print, with the same material used in a soft matching blouse. The main drawback to this style is that the interchanging of blouses and accessories is limited somewhat. Coat lining of print with lined hat brim to match makes another smart combination design for the custom-made look.

Here's a smart print trick for tired, last season clothes. Cut small squares of contrasting prints and applique them, block fashion, on the sleeves of a blouse or the hem of a skirt. Gay red and black blocks on a blue linen are a clever and effective accent.

Prints are like pussy willows in a Spring breeze. They preview in the midst of winter the new life which comes only with April showers.

Flared Hipline, Small Waist Take Honors in Montreal Collection

Montreal, June 8. — Lawrence Sperber makes a feature of longer dresses (about midcalf length), a flaring hipline and nipped-in or corseted waist in his fall collection. Also shown are emphasized shoulders and slender skirts. Cocktail dresses formed the major portion of the collection. Slim skirts are slit for ease in entering or descending from taxicabs. Lower waistline in one model attracted notice at recent showings of the collection. Black velvet, bengaline, crepe, an artistic use of new postwar French sequins, striking colors such as emerald green, short sleeves, both high and moderately low necks and matching shoes by Del Grande also drew comment. An ivory white gold-checked evening gown with a striking red cape is entitled "Three O'Clock in the Morning."

For the mother of the bride Mr. Sperber shows black, with a slight train and with sequin pockets. A dove gray dress with high neckline has slight hip fulness. In the initial showing Mr. Sperber stressed the modest retail pricing of his fashions, some of which were characterized as "the type 80 per cent of women can wear." Showing dresses for "shorter girls," he said 75 per cent of girls fall under that classification. Striking models are after-ski-wear consisting of an occasional blouse worn with black slacks and a nylon fabric evening dress in black.



●Above: At the Museum of Modern Art—two large figures by the French sculptor Maillol. Mrs. Lederer's dress, a modern adaptation of the toreador costume, by Canadian designer Lawrence Sperber. The back of the fitted bolero as well as sleeves and skirt panel, are elaborately scrolled with white braid.

Spicilège / Scrapbook

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Canadian Press Clipping Service

481 University Ave., Toronto

THE ALBERTAN
CALGARY ALTA.
JUNE 19/47

Canadian Designer to Show Fashions in African City

174 ★ ★ ★
MONTREAL, June 18.—How will the women of Morocco take to Canadian fashions?

That question will be answered when the International Fair at Casablanca opens June 21 with one of the leading exhibitors at the fair in the first city of Morocco being Larence Sperber, Canadian designer.

Selections from Sperber's fall styles will be on display for three weeks of the fair, and one of the major attractions is expected to be a show of these Canadian fashions at a garden party. Models who will display the Montreal designer's afternoon and dinner dresses, and evening gowns will be natives of the North African city.

The Governor-General of French Morocco, government officials and leading citizens of Casablanca and of the capital city of Rabat will be

among those attending the showing of Canadian fashions, one of the major social events of the fair.

Sperber's fashions, being flown to Casablanca, will be representative of this year's fall trends and will feature the new silhouette—the nipped-in or corrected waist, a new flaring hip line and a mid-calf skirt length.

There will be a number of high necklines and the new shoulder line will be retained.

Sperber will be the only Canadian designer participating in the Fair which attracts exhibitors from all parts of the globe.

His invitation to exhibit at the fair is a unique distinction and reflects the growing international recognition of the ingenuity, skill and worth of all Canadian designers and the Canadian fashion industry.

Canadian Press Clipping Service

481 University Ave., Toronto

CHATHAM DAILY NEWS
ONT. JUNE 13/47

Morocco Women Will Be Shown Canadian Fashions

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Canadian Press Clipping Service

481 University Ave., Toronto

BRANTFORD EXPOSITOR
JUNE 23/47

Casablanca To See Canadian Fashions

MONTREAL — (CP) — How will the women of Morocco take to Canadian fashions?

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Canadian Press Clipping Service

481 University Ave., Toronto

THE MONITOR
MONTREAL QUE.
JUNE 5/47

Canadian Fashions Viewed Here Before They Go To Casablanca

The Canadian fashions designed by Lawrence Sperber, which are to be flown to the Casablanca Fair and also exhibited in London, England, and Johannesburg, South Africa,—as well as Montreal of course—were on view on Friday morning at a special showing held in the Mount Royal Hotel for the members of the press and radio. The noted designer in person commenting as his creations were paraded down the runway, remarked that an effort was being made to introduce Canadian fashions to the outside world. Already, according to the reports of experts, they are being very well received.

The new trend, said Mr. Sperber, is now well established, and since the lifting of restrictions on the amount of material to be used per dress, Canadian designers are really getting a chance to show what they can do. The new silhouette, according to Mr. Sperber, has a nipped-in waist, new flaring hip line and a mid-calf skirt length. There are a number of high necklines in the collection and the new shoulder line, not quite so exaggerated as before, is retained.

Quicksilver Satin

Mr. Sperber stressed that Canadian fabrics are tops and the new nylons, crepes, sheers and velvets in striking and soft shades amply proved his point in perfect draping, beauty of color and texture. Quite an ovation greeted the dramatic "Quicksilver" model, a gleaming radiant grey satin with nipped-in waist and slightly padded hips rounding the peplum. The crownless brimmed hat for this was faced with the quicksilver satin and trimmed with a flat whorl of matching ostrich feather tips.

After Five Gowns Are Longer

Cocktail and semi-cocktail gowns are longer than the afternoon dresses. Dinner and theatre gown skirts touch the back of the heel, and in this collection only the formal gowns showed trailing skirts. The exaggerated hip line was emphasized by padding, slight gatherings at each side, and also by small pouch-

es heavily embroidered or sequined. The turtleneck and long sleeves gave that "covered up" look to several models. Bustles on some of the formal gowns were large with handmade ostrich feather "roses" tucked into the looped poufs. The floor length narrow skirts were slit for comfort in stepping into a car, bodices close-fitting in front showed a fullness at the back just above the waistline, and formal off-the-shoulder necklines are fashioned so that they can be worn as conventional low necks. The prices mentioned were most reasonable, and there is a "wearableness" about all those Canadian Sperber designs that will be a great factor, the writer believes, in capturing the favor of women at home and abroad.

Colorful Cloak

Sperber isn't afraid of color and dash—as evidenced in "Capablanca" in a geranium scarlet velvet evening cloak with hood, which was worn over a formal gown of white and checkerboard squares of solid sequins, a glittering eyeful. Soft raisin velvet; new nylon fabrics, several in the new emerald shade; sumptuous striped taffetas in swishing elegance were shown in styles which, believe it or not, despite their gathers and slight padding at the hips, will be quite kind to average figures—it's all in the way it's done. Shoes supplied for this very interesting collection were by Del Grande, and were solely beautiful.

H.S.

Canadian Press Clipping Service

481 University Ave., Toronto

THE EXAMINER
WESTMOUNT QUE.
JUNE 6/47

Canadian Fashions Viewed Here Before They Go To Casablanca

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H.S.

Canadian Press Clipping Service

481 University Ave., Toronto

THE GLOBE AND MAIL
TORONTO ONT.
JUNE 21/47

CANADA STYLES FOR NORTH AFRICA

Montreal, June 20—(CP).—How will the women of Morocco take to Canadian fashions? That question will be answered when the International Fair at Casablanca opens June 21 with one of the leading exhibitors at the fair in the first city of Morocco being Larence Sperber, Canadian designer.

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Canadian Press Clipping Service

481 University Ave., Toronto

THE GUARDIAN
VERDUN QUE.
JUNE 5/47

Canadian Fashions Viewed Here Before They Go To Casablanca

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H.S.

MAY 30, 1947



Arnett & Rogers

NEW FALL FASHION TRENDS—As interpreted in the originals by Canadian designer Lawrence Sperber we note above (left to right), a satin and bengaline suit with nipped-in waist and padded hips; a dinner dress featuring sweetheart neckline, drape of skirt starting at knee and ending in tucks at waist; and a striped bengaline suit showing padding at hips to emphasize the narrow waist.

Canadian Designer Flying Originals To Casablanca

By HELEN MURPHY

Nipped-in waist, longer skirt length and fullness in back to give greater freedom of movement are the fashion trends forecast by Canadian designer Lawrence Sperber in his fall collection shown at a press pre-view breakfast held yesterday in the Mount Royal Hotel.

Sperber, incidentally, has been chosen to exhibit his line in the Casablanca Fair. It is the first time a Canadian has been thus honored to compete with French and international designers and thus bring Canada to the outside world as far as styling is concerned. His originals will be flown to Casablanca on June 21 and will be on display for the three weeks of the fair.

A quick-silver satin modelled by the glamorous Magda set the tempo of the show. Nipped in at the waist, it is slightly padded over the hips but the beauty of it is that the padding can be removed. With it she wore a matching open crown hat adorned with ostrich curls in harmonizing tone.

Giving thought to the 'petite' type of girl, Sperber has concocted a darling black velvet 'cocktail' dress with tiny front slit that is ideal for her. A 'junior' evening frock boasts the uneven hemline

and circular skirt tucked up at waist with two bows. Off-the-shoulder, it has a black velvet bodice and striped taffeta skirt.

"Emerald green," one of the new shades of the season, was gorgeous in a celanese satin with panniers in the back. Lovely, too, was the crepe with French sequin trim on the bodice made with long sleeves and hemline just off the floor. Del Grande shoes complementing it were of gold kid with platforms studded with green sequins.

Really spectacular was his Casablanca number comprising a long red hooded velvet evening wrap worn over a gold and white sequin gown, carrying out a little checker board idea. Also effective was his 'Cafe Montreal' brown raisin velvet cocktail dress, won with large open crown hat and trim of cinnamon ostrich tips.

Spicilège / Scrapbook

P.5

SATURDAY NIGHT

Yvel, the petite blonde designer, who designs solely in jersey, was represented by, among other things, a dress of great elegance fashioned in beige light weight wool jersey with long tunic type torso top caught down the front with a row of little self-fabric bows, and an accordion pleated skirt of somewhat longer length than the usual fourteen inches. For evening, her version of the shirtmaker is a white jersey pleated dinner dress, long sleeves, with epaulettes and a huge pocket outlined in gold sequins and beads. We cannot help but feel though, that this designer forgot the limitations of her fabric when she did a cocktail length dress in royal blue jersey which had a mock bolero outlined with sequins and silver beads, plus a huge pouch pocket also trimmed with sequins. Dear, dear.

Lawrence Sperber who has the knack of designing clothes with a vague but indefinable suggestion of naughtiness, was not content to call it a day when he did the dresses

bearing his label, but also dreamed up the hats that went with them in the show. A long-sleeved dress of Cafe Royal brown velvet with intricate drapery on one hip and a deep heart-shaped neckline caught with rhinestone clip, was accompanied by a wide flat-brimmed hat massed with cinnamon ostrich tips. His "Little Duchess", a pink and black striped taffeta number in the longer after-five length with huge wing puffs at each hip and the new high neckline, had a hat of the same material gathered and tied at the back. A white dinner dress which placed emphasis on the hip line by means of suave draping in that region displayed a gold scroll design of sequins and beads which curved across the back and over the hips. Reminiscent of the Edwardian period was "Emeraude", a Celanese green satin evening dress draped low over the bosom at front, with the full skirt caught in three panniers at the back.

*Canadian
Press Clipping
Service*

481 University Ave., Toronto

SATURDAY NIGHT
TORONTO SUN.
JUNE 14, 47

42

TREND OF FASHION

**Fall Forecast: Montreal Predicts
Lower Skirts, Higher Necklines**

171
By BERNICE COFFEY

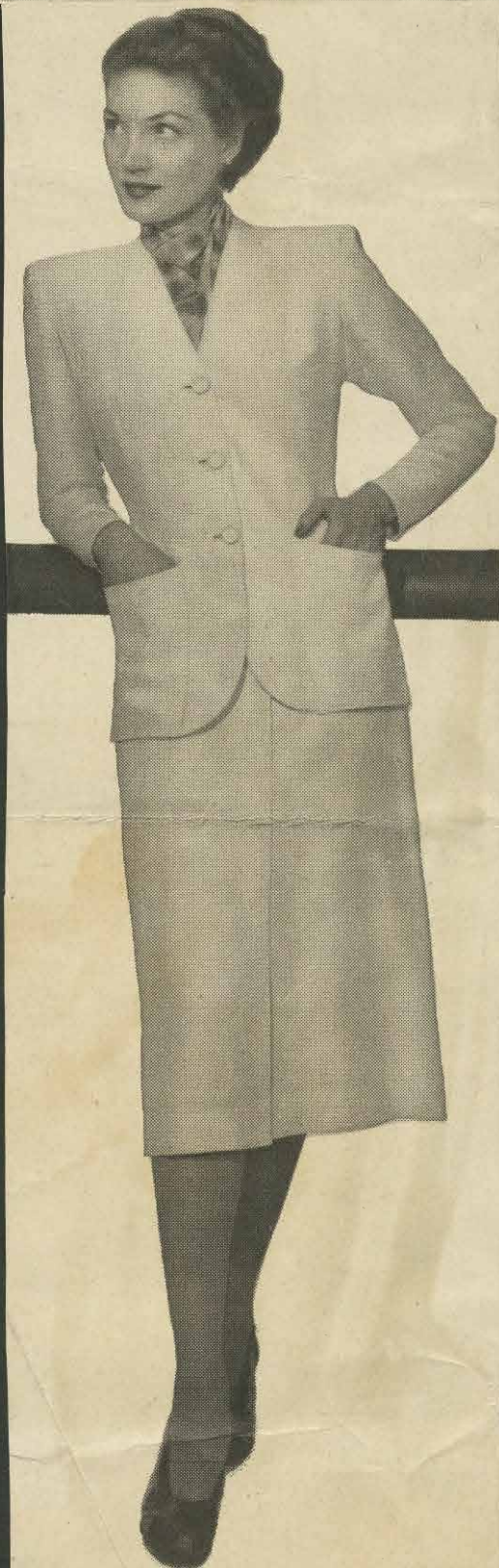
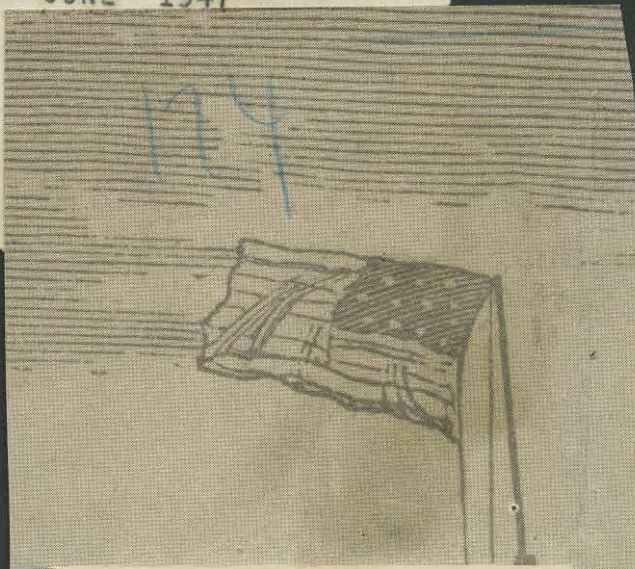


Le blanc est l'emblème de la pureté, de la vertu; aussi a-t-il été choisi depuis les temps bibliques pour parer la jeune fille le jour de ses noces. Au cours des âges la toilette de la mariée a subi des transformations, mais les plus jolies ont toujours été les plus modestes. De gauche à droite, robe d'inspiration médiévale en satin blanc à reflets d'argent. (Robert Simpson). Robe jeune et romanesque en sheer moucheté, ornée de boutons de nacre. (Alfandri). La mariée porte la robe traditionnelle en satin ivoire admirablement drapée. (Lawrence Sperber). Ci-dessus, le cortège de la mariée. Celle-ci porte une robe style colonial en taffetas chiffon dont la traîne est ornée de dentelle anglaise. Demoiselles d'honneur: robes en taffetas avec jupe en marquise de Nylon "bouton de rose". La mère de la mariée a choisi un crêpe personnalité de nuance "aqua". De la collection Dupuis Frères.

*Canadian
Press Clipping
Service*

481 University Ave., Toronto

MAYFAIR MAGAZINE
TORONTO ONT.
JUNE 1947



'White shantung for warm days on the water. The suit is simply tailored: has pouchy patch pockets, a splash of color at the throat. By Lawrence Sperber.

A News Clipping from Women's Wear Daily

THE ONLY IMPORTANT DAILY INFLUENCE AMONG
PROGRESSIVE RETAILERS . . . COAST TO COAST

Canadian Designer to Show Collection at Casablanca

Montreal, Que., June 2.—Lawrence Sperber, Ltd., Montreal dress manufacturing firm headed by designer Lawrence Sperber, will exhibit selections from his fall styles at the three weeks International Fair at Casablanca, French Morocco, which opens June 21. Mr. Sperber will be

the only Canadian designer participating in the fair and his display will be in direct competition with the best from France and Britain. He said today he was uncertain whether any United States designers will exhibit.

Leading members of the Canadian Fashion Industry expressed the view that the invitation to Mr. Sperber to show his styles at the Casablanca fair is considered a unique distinction for a Canadian designer, and reflects growing international recognition of Canadian designers and the Canadian fashion industry as a whole.

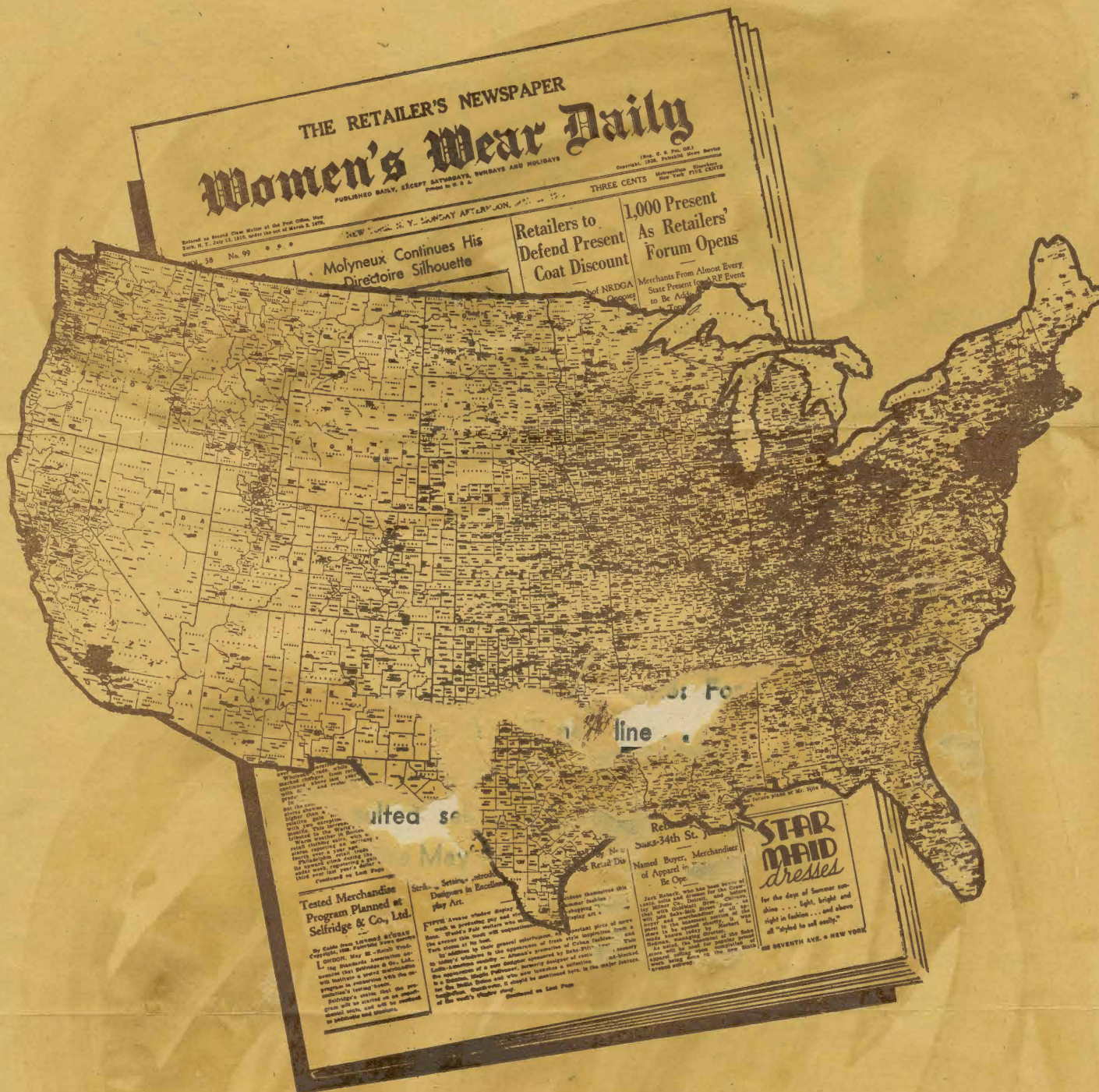
Mr. Sperber said a fashion show of these Canadian fall styles will take place at a garden party in the grounds of the Hotel Traza, Casablanca. The models who will display the Montreal designer's afternoon and dinner dresses and evening gowns will be natives of the North African city. The attendance will include the Governor-General of French Morocco, government officials and leading citizens of Casablanca and the capital city of Rabat.

The Canadian fashions will be flown to Casablanca, and will, Mr. Sperber said, be representative of this year's fall trends. They will feature the new silhouette, the nipped-in or corseted waist, a new flaring hip-line and a mid-calf skirt length. Some dinner dresses will be off the floor. There will be a number of high necklines, and dresses will retain the new shoulder line.

A buyer's show will be held in Montreal, June 5, and a press preview was given today. The dresses will also be shown in Johannesburg and London.

H. Martin Block

JUN 3 1947



Women's Wear Daily

THE RETAILER'S NEWSPAPER
A FAIRCHILD PUBLICATION

8 EAST 13th STREET • NEW YORK, N.Y. • Telephone: ALgonquin 4-5252

CHICAGO WASHINGTON PHILADELPHIA CLEVELAND CINCINNATI BALTIMORE SPARTANBURG
ST. LOUIS LOS ANGELES SAN FRANCISCO LONDON LATIN AMERICA

Spicilège / Scrapbook

P.6

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Press Clipping
Service*

481 University Ave., Toronto

THE HERALD,
MONTREAL QUE.
MAY 31/47

8 THE HERALD, MONTREAL, SATURDAY, MAY 31, 1947

Montreal Fashion Institute Prepares Fall Show

In the glamorous setting of the Normandie Roof, the Montreal Fashion Institute will hold its Third Annual Fall Fashion Show on Wednesday, June 4th, when Canada's foremost designers will show their Fall and Winter collections.

Over 450 buyers representing stores located everywhere in Canada, and members of the press, will see the newest creations by Alfandri, I. Iseman Ltd., Brodtkin Bros., Deja Ladies Wear, Fashion Liebman, Sapera Bros., Lawrence Guild, Frenchshire Ltd., Jack Liebman, Sapera Bros., Lawrence Sperber, Taub Bros., Torchin Dress and Yvel Jersey Mfg.

With Montreal now recognized as one of the world's fashion centres, and the capital of fashion in Canada, particular interest is being shown in next season's modes. They are the first since Government regulations were lifted, leaving designers and manufacturers free to carry out their original ideas.

It is noted that while labor costs and material prices have advanced, Montreal manufacturers

have decided on a policy of better values than ever before.

This should result in Canadian-made dresses holding the market they gained during the war, as well as maintaining their position in the domestic market.

Of added importance is the fact that Canadian fashions today equal those of any other style centre.



"Orage" Ensemble de Lawrence
Sperber. La jupe ballerine est
en taffetas noir et la blouse est
en soie naturelle suisse beige.



Striped taffeta cut to wing out at the hips, minimize the waist. Cocktail dress by Lawrence Sperber.

WOMEN'S WEAR DAILY, MONDAY, JUNE 9, 1947

Flared Hipline, Small Waist Take Honors in Montreal Collection

Montreal, June 8. — Lawrence Sperber makes a feature of longer dresses (about midcalf length), a flaring hipline and nipped-in or corseted waist in his fall collection. Also shown are emphasized shoulders and slender skirts. Cocktail dresses formed the major portion of the collection. Slim skirts are slit for ease in entering or descending from taxicabs. Lower waistline in one model attracted notice at recent showings of the collection. Black velvet, bengaline, crepe, an artistic use of new postwar French sequins, striking colors such as emerald green, short sleeves, both high and moderately low necks and matching shoes by Del Grande also drew comment. An ivory white gold-checked evening gown with a striking red cape is entitled "Three O'Clock in the Morning."

For the mother of the bride Mr. Sperber shows black, with a slight train and with sequin pockets. A dove gray dress with high neckline has slight hip fulness. In the initial showing Mr. Sperber stressed the modest retail pricing of his fashions, some of which were characterized as "the type 80 per cent of women can wear." Showing dresses for "shorter girls," he said 75 per cent of girls fall under that classification. Striking models are after-ski-wear consisting of an occasional blouse worn with black slacks and a nylon fabric evening dress in black.

Fall Fashion Preview



Afternoon dress featuring rounded shoulder, and mid-calf skirt with new flattering lines, star-embroidered around shoulders. A new style by designer Lawrence Sperber of Montreal.

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THE VERNON NEWS
B.C. JUNE 26/47



Fall Fashion Preview

Afternoon dress featuring round-
ed shoulder, and mid-calf skirt
with new flattering lines, star-
embroidered around shoulders. A
new style by designer Lawrence
Sperber of Montreal.

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Press Clipping
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THE RECORDER AND TIMES
BROCKVILLE

JUNE 19 47

Fall Fashion Preview



Afternoon dress featuring round-
ed shoulder, and mid-calf skirt with
new flattering lines, star-embroid-
ered around shoulders. A new style
by designer Lawrence Sperber of
Montreal.

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MONTREAL DAILY STAR
QUE. JUNE 16/47

Fall Fashion Preview



Afternoon dress featuring rounded shoulder, and mid-calf skirt with new flattering lines, star-embroidered around shoulders. A new style by designer Lawrence Sperber of Montreal.

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THE STAR
MONTREAL QUE.
JUNE 27/47

CANADIAN FASHION

Fall Fashion Preview



Afternoon dress featuring rounded shoulder, and mid-calf skirt with new flattering lines, star-embroidered around shoulders. A new style by designer Lawrence Sperber of Montreal.

Canadian Press Clipping Service

481 University Ave., Toronto

L'AVENIR DU NORD
SAINT JEROME QUE.
JUNE 27/47

AMIS de l'Art, au No. 3815 Calixa
Lavalée, sera ouvert l'après-midi
seulement, de 1 h. à 5.30 hrs.

MODE CANADIENNE



Robe d'après-midi pour l'au-
tomne. La jupe, avec ces nou-
velles lignes, est très originale.
L'arrondissement des épaules est
accentué par une broderie des-
sinée d'étoiles. Ce nouveau gen-
re a été créé par Lawrence Sper-
ber de Montréal.

with 5.10
June 16

Fall Fashion Preview



Afternoon dress featuring rounded shoulder, and mid-calf skirt with new flattering lines, star-embroidered around shoulders. A new style by designer Lawrence Sperber of Montreal.

Spicilège / Scrapbook

P.7

silks specially woven in the colony.

Fashion Show for Cancer Research

UNIT No. 7 of the Cancer Research Society will hold a luncheon and fashion show on October 25, at 12.30 p.m., in the Cardy Room at the Mount Royal Hotel. Originally a group of Red Cross workers, this unit is comprised of busy young matrons who have devoted much of their time and energy helping in the fight against cancer.

Under the direction of Bruck Silk Mills, who are sponsoring the show, topflight models will display original creations by Lawrence Sperber, Jack Leibman, Alfandri, Murray Bowen, Deja, Irving, Beatrice Pines, Rose Marie Reid, Acme Hat, Canadian Hat and L. P. Lazare.

For reservations and information, call Mrs. May Tanny, CRescent 5634.

Canadian Press Clipping Service

481 University Ave., Toronto

THE VERNON NEWS
B.C. JUNE 19/47

night.



Canadian Fashion

Shown above, is Lawrence Sperber's ball gown of "Emeraude" green satin which has panniers and bustle reminiscent of the Edwardian period.



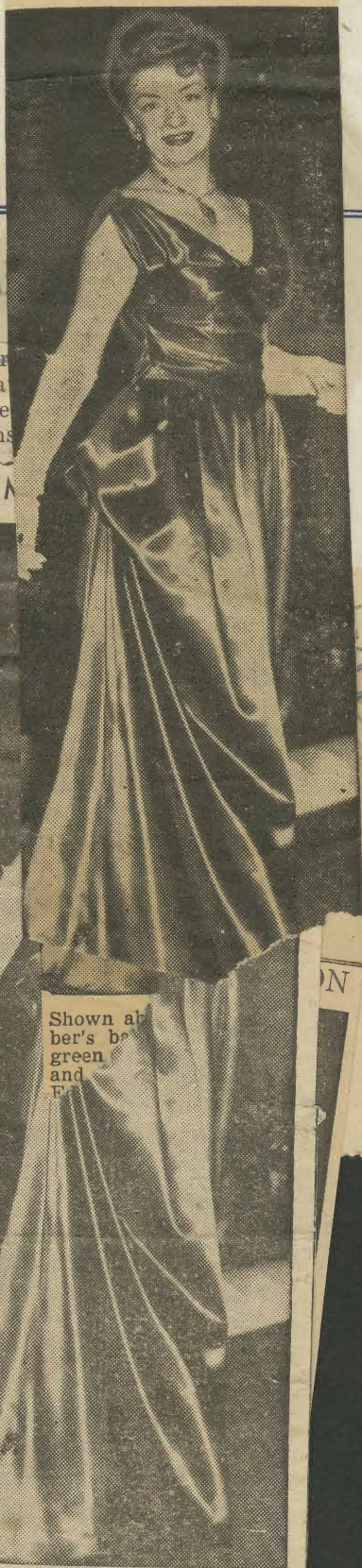
Shown above is Lawrence Sperber's ball gown of "Emeraude" green satin which has panniers and bustle reminiscent of the Edwardian period.

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Press Clipping
Service*

481 University Ave., Toronto

THE STAR
MALARTIC QUE.
JUNE 20/47

**CANADIAN
FASHION**



Shown ab
ber's be
green
and
Ed

Voici une robe de bal en satin vert Émeraude, avec panniérs, rappelant un peu la mode ancienne. Cette très belle toilette de soirée est une création de Lawrence Sperber.



Shown above, is Lawrence Sperber's ball gown of "Émeraude" green satin which has panniérs and bustle reminiscent of the Edwardian period.

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481 University Ave., Toronto

THE EVENING CITIZEN
OTTAWA ONT.
JUNE 21/47



Fall fashion preview a turtie-neck cocktail dress (left) designed by Lawrence Sperber of Montreal called "Turtle Dove," this dress displays the new emphases on hip and sequin braid trims it.

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481 University Ave., Toronto

THE GAZETTE

GLACE BAY N.S.

JUNE 4/47

174
New Fall Fashion Trends



AS INTERPRETED in the originals by Canadian designer Lawrence Sperber we note above (left to right), a satinand begaline suit with nipped-in waist and padded hips; a dinner dress featuring sweetheart neckline, drape of skirt starting at knee and ending in tucks at waist; and a striped begaline suit showing padding at hips to emphasize the narrow waist.

Joy FROCKS
LIMITED



SUCCESS STORY

We're lucky to have received more of this LAWRENCE SPERBER original in brown or navy crepe. 10 to 16.

As you see it . . . **\$40**

*The Taffeta Plaid
Blouse \$10.*

SETTING a NEW PACE at YONGE and ST. CLAIR

REMEMBER THE BLIND—GIVE FREELY



PROOF ONLY

Spicilège / Scrapbook

P.8

MAYFAIR MARCH 1949

Canada's Foremost
Fashion Designer



DRESSES

by *Lawrence
Sperber*

MONTREAL

HAVE A LONGER FASHION LIFE

Your favourite shop sells them

Preview for Summer



A gay summer print (left) with a rounded neckline that bares the shoulder. There's a wide belt to cinch the waistline and full push-up sleeves to add a peasant touch. Right, the same designer, Lawrence Sperber, shows white sharkskin in smart shirtmaker dress with gently rolled club collar and white pearl buttons to accent the bodice. The sleeves are short and straight and the skirt is carefully flared.

THE UMBRELLA SILHOUETTE

Hip fulness is emphasized by Lawrence Sperber
in this dramatic grey crepe evening dress
with huge checked taffeta umbrella pouff.
Checked taffeta gloves to match.



our Informal Bride chooses blue crepe

fashioned superbly by Lawrence Sperber. It shows the traditional sweetheart neckline,

soft sheering and the new side drapery . . . making it a dress that will be useful

on many occasions when you are "Mrs." It also comes in gorgeous

shades of melon, wheat, wildrose,

aqua and lime.

A Celanese Creative Fabric.

Under \$40.00.



Spicilège / Scrapbook

P.9

Canadian Press Clipping Service

481 University Ave., Toronto

THE STANDARD

MONTREAL QUE.

JULY 12 47

Canada's Fashion Industry To Get Boost at Exhibition

The first glimpse Canadian women will have of the fashions for early fall will be at the Canadian National Exhibition in Toronto beginning August 22nd. Montreal's burgeoning fashion industry will be ably represented when the leading Canadian designers will present original models for fall. Lawrence Sperber, Alfandri and Frenchshire are sending dinner and cocktail dresses for the exhibition shows and Deja the afternoon casuals. In the Teen Town fashion shows Montreal will be represented by Penny Mason, Shrybman and Samuel Mintz originals.

The outstanding point about these first All-Canadian fashion shows at the Exhibition is the national theme. Fabrics, designs, models and stagings will all be of Canadian origin. All the outfits which will be shown will go on sale in retail stores across Canada.

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481 University Ave., Toronto

THE NEWS
ST. JOHN'S QUE.
JULY 3 1947

**CANADIAN
FASHION**

Fall Fashion-Preview



Afternoon dress featuring rounded shoulder, and mid-calf skirt with new flattering lines, star-embroidered around shoulders. A new style by designer Lawrence Sperber of Montreal

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THE MONTREAL
MONTREAL QUE.

THE MONTREALER • for May

30

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News In Print

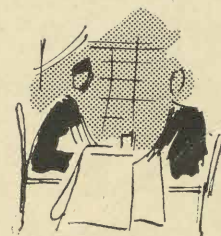
Below: Lawrence Sperber original in printed pebble crêpe, black on white. The print itself, a charming arrangement of period figures, was designed by Maurice Sperber and is of particular interest as being one of the first successful experiments in pebble-crêpe-printing in this country.



Atlantic City
We drank your
health at the
"Rip Tide"
bar ...
the
Honeymoon Flight



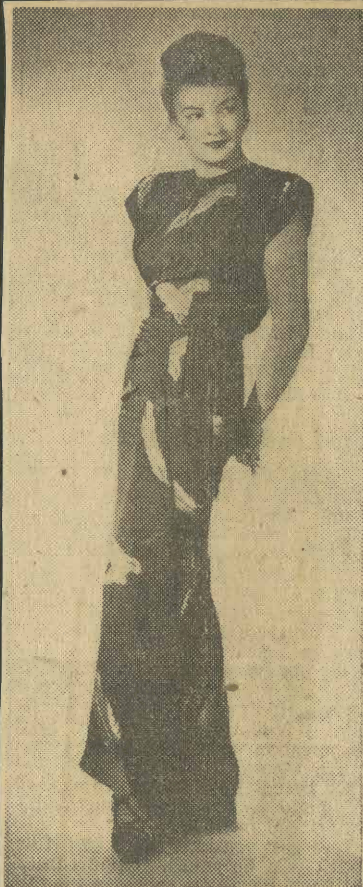
Sipping cocktails at the swank "Rip Tide" bar, 'Dell' takes Canada to Atlantic City in her original and exclusive "Canada Goose" print by "Lawrence Sperber." It's a black crepe two-piecer with white geese. She adds "Golden Pheasant" shoes, white plastic "Pottell" handbag with embossed design. And Carl is a "Regal Park" man in his new "Yarina" worsted suit (Dominion Woollens) and "Cohama" shirt tailored by "Sun Valley."



THIS EIGHT-PAGE PROMOTION IS FEATURED IN MAY MAYFAIR

Spicilège / Scrapbook

P.10



RED FEATHER dinner dress, one of a specially designed collection which is being made for the Community Chest campaign.

Fashion Boosts Community Chest

The Red Feather has become the symbol throughout Canada for the Welfare Federation Community Chest and this fall the symbol will have a new significance for Canadian women. Coincident with the yearly Red Feather campaign, a group of specially designed afternoon and evening dresses will appear in national store windows and will be worn by hundreds of women.

The Red Feather silk has been specially woven by Bruck, Silks, Ltd., and the dresses, both day and evening styles, have been designed by Lawrence Sperber of Montreal.

The black background of the material accented with flashing red feathers and the cleverly draped styles combine to make an outstanding group of frocks and an unusual contribution to the charity fund.

With all profits from the dresses going to the Community Chest fund, style-conscious women can both be philanthropic and attractive.

The Community Chest campaign will open in September.

Standard Oct 47.



HIGH STYLE cocktail dress in grey satin. Jacket has padded hips, skirt is new length with hip drapery. Accessories match brilliant buttons, satin hat has feather trim. Sperber design.

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Press Clipping
Service*

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MONTREALER

MONTREAL

P.Q.

AUG. 1947

Those collaborating with Fredrica Furs in this significant showing were:

Dresses — Alfandri, Frenchshire, Lawrence Sperber, VG Originals and Jack Liebman "Fashions Preferred"; suits — A.D. Gould (Mangone in Canada); ski slacks — Crown Sportswear; hats — Lola Lanyi; shoes — Del Grande; stockings — Kayser; gloves — Fischl; jewellery — Coro; scarves — "Lillimar" by Canadian Art Studios.

Canadian Press Clipping Service

481 University Ave., Toronto

THE ST. JOHNS NEWS, P.Q.
SEPT. 4/47

Canadian Fashion



The Red Feather has become the symbol throughout Canada for the Welfare Federation Community Chest. The motif has now been introduced in a group of afternoon and evening dresses, designed by Lawrence Sperber, prominent Montreal designer. Shown above is a dinner dress with high round neckline and slender draped skirt. The background is black, with the feathers a flashing red.



La plume rouge est devenue le symbole de la "Welfare Federation Community Chest" à travers le Canada. L'emblème apparaît maintenant sur les robes d'après-midi et de soirée. Le modèle ci-haut a été dessiné par Lawrence Sperber, de Montréal. Le fond est noir décoré de plumes rouges.



La plume rouge est devenue le symbole de la "Welfare Federation Community Chest" à travers le Canada. L'emblème apparaît maintenant sur les robes d'après-midi et de soirée. Le modèle ci-haut a été dessiné par Lawrence Sperber, de Montréal. Le fond est noir décoré de plumes rouges.

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THE VERNON NEWS
B.C. AUG. 21/47



Canadian Fashion

The Red Feather has become the symbol throughout Canada for the Welfare Federation Community Chest. The motif has now been introduced in a group of afternoon and evening dresses, designed by Lawrence Sperber, prominent Montreal designer. Shown above is a dinner dress with high round neckline and slender draped skirt. The background is black, with the feathers a flashing red.

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481 University Ave., Toronto

LE MESSENGER
LACHINE P.Q.
SEPT. 25/47

Canadian Fashion



Here is the Red Feather dress as interpreted by Lawrence Sperber, Montreal dress designer, for the Welfare Federation's Red Feather Drive. It has a slim straight skirt and long sleeves, and high neckline.



The Western Gate

on Exhibition ★

is one symbol of the Woman's role!

Three times daily in the Long Gallery of the re-designed Women's Building, young business girls and career women may reflectively see themselves smartly well dressed. Twice at the noon hour and twice in the evening there will be a fashion show of sophisticated clothes, including furs, in the Restaurant. In the West Annex of the Coliseum, clothes made by the more famous of our Canadian designers for older women and matronly figures will be put on twice daily. A Sewing Clinic here, too, a wardrobe for a mother and three children actually will be made up and fitted. In 'Teen Town Theatre in the Automotive Building, there'll be three shows of the latest back-to-school clothes. Handicraft displays, prize-winning needlework and other activities are included in the very extensive program.

Of the many interesting changes that have been made in the building interiors for convenience and comfort, none will please the youthful public more than the completely face-lifted Midway . . . and who isn't "young as young" when it comes to good clean fun?



Manufacturers' Building



★ With the "Ex" comes the tang of Fall. Warm clothes make their appearance, like this smooth wool suit by Pickfair, showing longer flared skirt, longer jacket. A Matching top-coat completes the ensemble.



★ Gentle skirt draping gives a sculptured silhouette to a "Sperber" crêpe dinner dress. Lovely in wheat, beige, cinnamon and aqua as it is in black. Neckline is embroidered with silver sequins and beads.

Spicilège / Scrapbook

P.11

Canada's Foremost
Fashion Designer



DRESSES

by *Lawrence
Sperber*

MONTREAL

HAVE A LONGER FASHION LIFE

Your favourite shop sells them

THE CANADIAN JEWISH REVIEW

*Canadian
Press Clipping
Service*

481 University Ave., Toronto

LE DORCHESTER
SCOTT JONCTI
SEPT. 24/47

174

274



Lawrence Sperber présente cette robe de bal ou'il baptise "Emeraude". C'est de satin vert en modèle à papiers et "buste" qui rappellent bien l'ère Edouardienne. . Toujours le passé qui revient!

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LA FEUILLE D'ERABLE
STE. MARIE DE BEAUCE
QUE. SEPT. 11/47



Lawrence Sperber présente cette robe de bal ou'il baptise "Emeraude". C'est de satin vert en modèle à papiers et "buste" qui rappellent bien l'ère Edouardienne. . Toujours le passé qui revient!

Sperber at Casablanca

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SIGNIFICANT of the development of the Canadian fashion industry is the fact that Lawrence Sperber of Montreal, noted Canadian designer, contributed one of the leading exhibitions at the International Fair at Casablanca during the past month. His invitation to participate in the great Fair in the first city of French Morocco, one that attracts exhibitors from all over the world, including Paris and London designers, was a unique distinction for a Canadian and reflects the growing international recognition of the ingenuity, skill and worth of Canadian designers generally.

Selections from Sperber's fall collection have been displayed for three weeks of the Fair, one of the chief attractions being a showing of these Canadian fashions at a garden party in the grounds of the Hotel Traza at Casablanca, when the models were natives of the famous North African city. This Canadian Fashion Show was one of the major social events of the Fair and was attended by the Governor

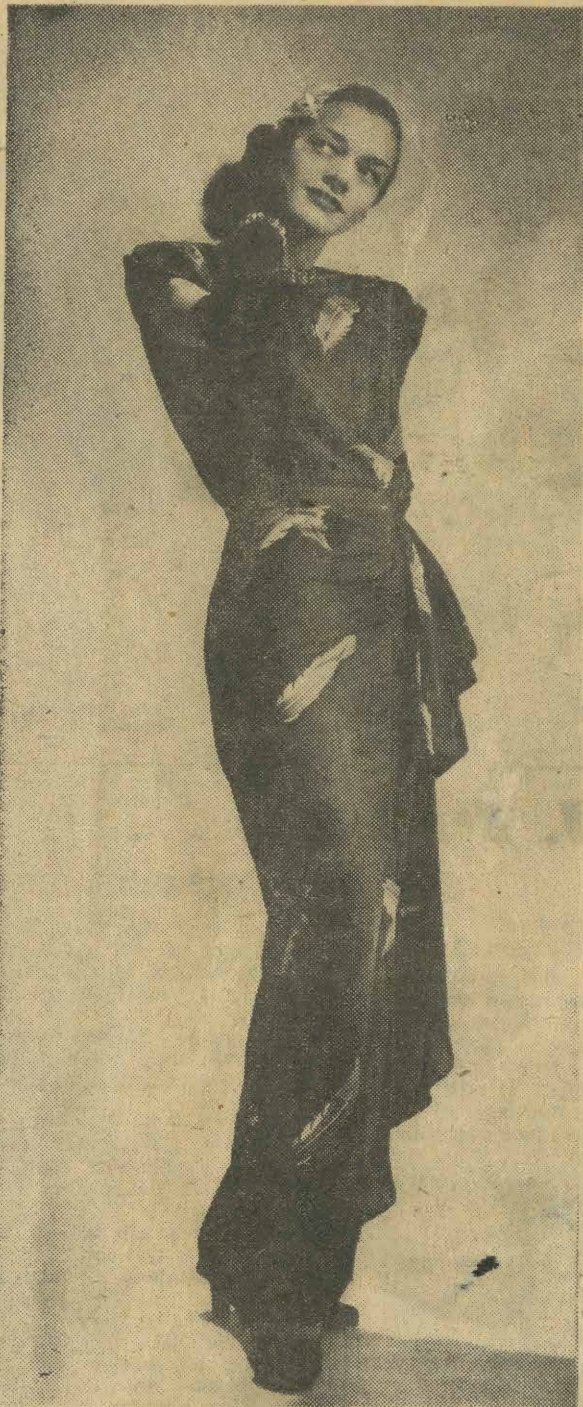


Two original Lawrence Sperber designs from the Casablanca collection. Above, a striking dinner dress of black crêpe trimmed with sequins and pearls. At left, "Morocco", featuring the rounded shoulder and asymmetrical draping. Black crêpe with sequin-and-pearl trimming.

General of French Morocco, government officials and leading citizens of Casablanca and the capital city of Rabat.

Incidentally, French Morocco, which is an independent self-governing unit of the French Empire, is beginning to attract the attention of Canadian exporters. Casablanca is a city of six hundred thousand and the fourth largest French city of the world. Site of one of the Big Four meetings during World War II, it is the gateway to North Africa including Morocco and the French colonies of Algiers and Tunisia.

The collection that Lawrence Sperber sent to the Casablanca Fair, some of the models from which were shown earlier here in Montreal both at this designer's own "Fashion Breakfast" and at the big Fashion Institute Show, were representative of the fashion trends for fall, stressing the new silhouette with nipped-in waist, a flaring hipline and a mid-calf skirt length. Some dinner dresses were well off the floor. There were a number of high necklines and the new shoulderline, moderated yet firmly rounded, was featured.



AID WELFARE DRIVE—Here is the Red Feather dress, short and long fashion, in Bruck fabric designed by Lawrence Sperber for the Welfare Federation's Red Feather Drive. Very fine work is being done by women canvassers, welfare workers, etc., towards attaining their goal in the campaign which is now underway.



Gored skirt,

high waistline and bare, collared neckline
is Lawrence Sperber's moire cocktail dress which
matches dress-coat, opposite. Sizes 10-18.

Under \$60.00.

Spicilège / Scrapbook

P.12

Canadian Press Clipping Service

481 University Ave., Toronto

THE MONTREAL STANDARD
OCT. 25/47

12 • THE STANDARD, MONTREAL, OCTOBER 25, 1947.



SIMPLE ELEGANCE

Canadian Design

Canada's fashion industry, which until six years ago was a sprawling infant, has now grown to man-sized proportions. With important clothing markets in Montreal and Toronto, with such western cities as Winnipeg, Edmonton and Vancouver bidding for their place in the fashion world, Canadian designers are building to a better and more important role for Canada in international fashion.

Our Canadian fashions have a significant position. As in our political set-up, Canadian styles reflect a liaison between the more conservative British fashions and the extreme styling of advanced American fashion houses. The materials, the designs, the workmanship in Canadian clothes are outstanding.

It is therefore with pride in this highly important national industry that we inaugurate a picture series which will feature garments designed by Canadians for Canadian women.

The Basic Black Dress

Designed by Lawrence Sperber of Montreal, this sophisticated black crepe dress adapts itself for both day and night wear.

For afternoon and business wear the dress is unadorned. The addition of the beautiful, silver-worked buckle makes the wearer ready for the cocktail party, the small dinner or the theatre. The design lends itself equally well to other glamor touches.

The graceful hip drapery continues around to the back of the dress and ends in softness at the bodice. The clever detail, the elegant simplicity of styling are both characteristic of Sperber's designs.

Priced under \$45, this dress is available in brown, grey, blue, beige and dahlia as well as the black. It is available in Vancouver at the Mademoiselle Shop; in Calgary at Jane Bennet Gowns; in Winnipeg at T. Eaton Co. Ltd.; in Toronto at Joy Frocks; in Montreal at Jane Harris' Shop. Find better dress shops across

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Service*

481 University Ave., Toronto

LA TRIBUNE, SHEPHERDS, P.Q.
OCT. 9/47



CONTRASTE. — Une robe de dîner toute noire, très belle dans sa simplicité, porte sur les hanches des poches plissées en forme de sabot de la Vierge, décorées de broderie haute en couleur. Une patte brodée retient le drapé du corsage. Création Lawrence Sperber.

Designers Not To Blame

Sperber Claims Women Want "New Look"

A WELL-KNOWN Canadian designer, Lawrence Sperber, last night absolved designers of all blame in the "longer length" controversy. In a radio discussion sponsored by the Young Men's section of the Board of Trade, Mr. Sperber along with Mrs. A. Turner-Bone, president of the local council of Women and Miss Margaret Fisher, fashion editor of Fashion Magazine discussed the longer hemline. Bill Hamilton acted as moderator.

"I don't like the longer skirts," said Mr. Sperber, "they take too much material, but women insist on them for a cycle of longer clothes is definitely here, and will be for a period of about five years."

Mr. Sperber urged women to look at their last year's wardrobe, select the dresses that can be modified to the "new look" and suggested lengthened hems or contrasting cummerbunds inserted at the waistline. "With one or two new things, and a cleverly altered wardrobe, no one need become panicky," said the designer, "and that goes for husbands as well as wives."

The three participants all agreed that the new lengths were more flattering, more graceful and that it was up to the individual to find her most becoming hemline length. In other words, girls, it's up to you!

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Service*

481 University Ave., Toronto

THE CHATHAM DAILY NEWS
CHATHAM ONT.
OCT. 10/47

Page 9 THE CHATHAM DAILY NEWS

CLOTHES-CONSCIOUS WOMEN LEARN AUTUMN FASHION FACTS AT THE I.O.D.E. STYLE REVUE

BRIDAL

Canada's foremost designer Laurence Sperber was responsible for the gowns worn by the bridal party in the closing scene of the show. Exquisite in its simplicity was the bride's dress of ivory satin with cascading peplum of ivory lace caught with satin rosebuds. Period dresses of 1631 in green and blue slipper satin were worn by the bridesmaids, their bonnets made by Andre of Montreal matching their frocks. Donna Cornell was the bride and Margaret Mahon and Betty Ann Methven were the attendants.

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481 University Ave., Toronto

LA TRIBUNE, SHERBROOKE, P.Q.
OCT. 9/47

ants dès la plus tendre enfance.



ALLONS DINER. — Robe créée par Lawrence Sperber. Elle est en crêpe noir. La jupe est drapée sur un côté. La broderie à l'encolure simule un collier.

(Gracieuseté: The T. Eaton Co. Limited, Montréal)

*Canadian
Press Clipping
Service*

481 University Ave., Toronto

THE HERALD

MONTREAL QUE.

SEPT. 25/47

Sperber Says Trade Needed

Ambitious young people of today who want to become successful fashion designers often overlook one very important angle of their chosen profession according to Lawrence Sperber of Montreal.

Leading Canadian designer of womens clothes, Mr. Sperber offers this advice to would-be designers: "Anyone who wants to become a successful designer should first go into a factory and master one part of the garment making trade. They should become expert cutters or sewers and then, only then, should go to a good designing school," he says.

While learning their trade they are gaining a solid foundation and education in the field they wish to follow. The background thus attained will give them a far better understanding of their profession and a far better chance for success, he says.

Mr. Sperber says most young people of today are too impatient and seem to think there is some stigma to working in a factory. Born and educated in Montreal Mr. Sperber went straight from college to work in a factory and learned to become an expert cutter. He says most men learn cutting while women learn the sewing trade, but either one is a good basis for their profession. After serving his apprenticeship in this way he studied designing in New York and worked in numerous factories before setting up his own manufacturing business here with his brother Syndey in 1933.

Since that time Sperber creations have become recognized as tops not only in Canada but in New York and London. His entire 1947 export quota to Britain was sold out in one day on window displays in London.

Mr. Sperber says there are unlimited opportunities for young designers in Canada.

Canadian Press Clipping Service

481 University Ave., Toronto

HALIFAX DAILY STAR
NOV. 11/47

To Show 1948 Styles

For the past several years, 12 of the better dress manufacturers in Montreal have banded together under the auspices of the Montreal Fashion Institute to present a bang-up fashion show for retail buyers and the press. These have always been elaborate shows held in the Normandie Roof of the Mount Royal Hotel and have been attended by a minimum of 600 people per show.

The Spring and Summer Show for 1948 is scheduled for Tuesday, November 25. Participating in this show will be the same 12 who have participated in the past fashion displays: Alfrandi, Brodtkin, Deja, Grostern, Iseman, Jack Liebman, Saperia, Lawrence Sperber, Share, Taub, Torchin and Yvel.

The Fashion Show this year will be held in the newly redecorated Cardy Room of the Mount Royal Hotel. This large and exquisite hall has been decorated in lavish style, in soft, relaxing colors, and makes a perfect background for a display of fashion.

It is rumored that for the first time in the fashion industry there will be a complete fashion show of sportswear. This is being planned as a special breakfast showing and will feature sportswear of every type and fashion.

It looks like a big fashion season and the Montreal manufacturers are going to be right up in the front with their presentations!

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481 University Ave., Toronto

LE CANADA
MONTREAL P.Q.
OCT. 17/47

1947

174 Perlée



Les paillettes et les perles reviennent en grande vogue avec cet automne. Les trois lignes diagonales de cette jolie robe de crêpe accentuent le corsage tout en l'égayant. Le drapé complète l'effet du chic de cette autre création de Sperber pour les fins d'après-midi.

*Canadian
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481 University Ave., Toronto

LA TRIBUNE, SHERBROOKE, P.Q.
OCT. 9/47



LIEN DE PARENTE. — Jaquette rayée et jupe apparentée à la jaquette par une bande de même tissu. A remarquer la manche taillée sur le biais, l'intérêt apporté sur la jaquette par les poches employées en sens inverse du tissu, les détails de confection qui font paraître les hanches plus étoffées. Cet ensemble deux-pièces est une création Lawrence Sperber.

Spicilège / Scrapbook

P.13

*Canadian
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Service*

481 University Ave., Toronto

NATIONAL
WINNIPEG MAN.
OCT. 1947



The Red Feather Dress a striking afternoon dress by Lawrence Sperber in Bruck's new red feather print, which was specially designed for the Welfare Federation's red feather drive, this fall. The hat, inspired by feather theme, is by Lola Lanyi.

*Canadian
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481 University Ave., Toronto

LE MESSENGER, LACHINE, P.Q.
OCT. 9/47

Rouge et noir



*Une robe de crêpe noir qui est
une invitation à l'élégance et à
la charité. On sait que la plume
rouge est l'emblème de la Fed-
erated Charities qui doit faire
un appel au public ces jours ci.*

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481 University Ave., Toronto

THE HALIFAX CHRONICLE,
N.S. OCT. 11/47

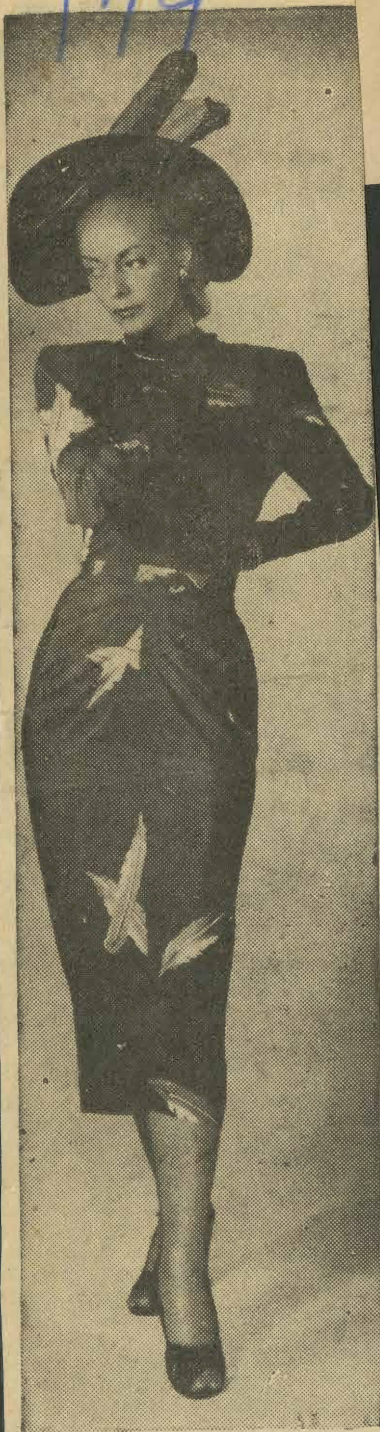


THE RED FEATHER DRESS, a striking afternoon dress by Lawrence Sperber in Bruck's new red feather print, which was specially designed for the Welfare Foundation's red feather drive this fall.—(Bruck Fabric News Photo)

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481 University Ave., Toronto

LE FLAMBEAU
BEAUCVILLE QUE.
OCT. 4/47



• Robe avec plumes rouges dessinée par Lawrence Sperber, de Montréal. Comme on le voit, les vêtements féminins tendent à allonger.

*Canadian
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Service*

481 University Ave., Toronto

L'AVENIR DU NORD
SAINT JEROME QUE.
OCT. 3/47

Mode canadienne



Cette jolie robe, avec motifs de plumes d'oiseaux rouges a été dessinée par Lawrence Sperber, dessinatrice Montréalaise pour la Campagne des "Plumes d'oiseaux rouges" de la Fédération du Bien-Etre. Elle consiste en une jupe très droite, donnant une apparence svelte, avec manches longues, et ligne du cou montante.

Canadian Press Clipping Service

481 University Ave., Toronto

LE CANADA
MONTREAL V.Q.
OCT. 17/47

Classique



Le modèle ci-haut est très classique avec son encolure de tulle.

Le "peplum" brodé de perles accentue les hanches en donnant un ton de richesse pour les fins d'après-midi. La jupe est légèrement drapée à la taille et les manches sont courtes et droites.

(Sperber)

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481 University Ave., Toronto

THE GLOBE AND MAIL
TORONTO ONT.
OCT. 18/47



The Red Feather, symbol of the coming Community Chest campaign in Greater Toronto, is used in the print of this black crepe afternoon dress. It was specially designed for the campaign by Bruck and created by Lawrence Sperber of Montreal.

Canadian Press Clipping Service

481 University Ave., Toronto

LE CANADA
MONTREAL P.Q.
OCT. 17/47

Le chic du velours



Les drapés de velours sont toujours féminins et élégants. A preuve cette splendide silhouette aux lignes amincissantes. Le tour de cou est carré et forme un effet de collet à l'arrière.

(Lawrence Sperber)

Canadian Press Clipping Service

481 University Ave., Toronto

LE CANADA
MONTREAL P.Q.
OCT. 27/47

Simplicité



Simplicité, tel est le nom qui convient le mieux à ce gentil modèle, genre tailleur. On remarquera l'effet splendide du matériel combiné. La jupe étroite est garnie sur le côté du même tissu rayé dont est façonnée la blouse.

(Lawrence Sperber)

Spicilège / Scrapbook

P.14

Montreal

Canada's Fashion Centre

By MADELEINE LEVASON

DOWNTOWN Montreal, centre of Canada's huge fashion industry has now taken its place as one of the style capitals of the world. Here in the heart of the largest city in the Dominion, thousands of manufacturers, large and small, produce the clothing worn by fashionable women, not only in this country but around the globe.

The character of the city itself is probably responsible for much of its success in the fashion field. Here all the finest and best of the old world cultures are blended with the new world's adventurous spirit. Here in a city of more than one and a quarter million people are blended two great races, French and English — races whose skills in creating styles and fabrics have been world-renowned for many generations.

French seamstresses have long been known as the best in the world and French-Canadian girls, though many generations removed from the dress-maker shops of Paris, are carrying on the traditional skill. British textile experts have brought to this country secrets of manufacture learned over hundreds of years. In addition craftsmen from all parts of the world who came to Canada seeking a new life, have converged on this city where they can earn a good living practising the trades they learned at home.

UNIQUE FLAVOR

The face of the city itself reflects this blending of the old and the new. Here modern streamlined skyscrapers tower above ancient buildings. Narrow, winding, cobble-stoned streets run into wide boulevards. Everywhere on the streets and in the shops one hears people speaking two languages — sometimes a curious blending of both.

Considering all this, it is not at all surprising that Canada should produce styling with its own distinctive flavor — a combination of old world charm modified to meet the demands of modern civilization. Here in Montreal the skills and cultures of the old countries are blended to meet the demands of a vigorous youthful civilization.

In Montreal's downtown district there are more than 1,000 manufacturers of women's clothing alone, who employ 30,000 workers producing the garments which have gained for this city its reputation as a style centre. Also the fashion centre for shoes there are about 100 shoe factories in Montreal, employing more than 8,000 men and women. In addition there are many other manufacturers of children's and men's wear.

It was not until the war years that Canadian fashions really came into their own. Before that time surplus production from American manufacturers, which could be sold very cheaply, flooded the Canadian market.

Wartime restrictions curtailed this movement and Canadian garments which were superior in quality and workmanship were in ever increasing demand. Of course, the wartime restrictions also hampered the Canadian manufacturer, but gave him an ideal chance to prove what he could do despite the difficulties. Now with the new freedom of peacetime Canadian fashions are entering an era of unlimited prosperity. This fall and winter will see the biggest change in fashions in many years as designers and producers are finally free to show what they can do with Canadian fabrics.

Montreal designers like Lawrence Sperber, whose name is becoming as well known abroad as those of top designers in Paris and New York, welcome this long-awaited chance to show the rest of the world Canadian fashions are truly original.

Montreal's fashion industry as a whole is geared to meet the new era of opportunity. Fashion shows are being held for both buyers and consumers, films are being made about the industry and are distributed throughout the world, advertisements in press and radio are increasing daily.

EXPERTS APPRAISE

An ever-widening group of fashion experts and editors converge on Montreal each season for the advance style showings. Held twice each year, Fashion Week brings an influx of these critics, buyers and textile representatives to the city. These weeks are a hectic round of previews for the fashion experts. They visit one after another of the swank salons and showrooms to watch an endless train of models parade before them in the newest creations for milady's wardrobe.

Fall and winter showings are held in June. Here manufacturers show the samples of what they will produce for the coming season. Likewise spring and summer style showings are months ahead of the season and the temperature may be many degrees below zero when the fashion experts are discussing the merits of the newest bathing suit styles.

These are the people who appraise and spread the news about fashion. Canadian fashions have won their place in the limelight and Montreal is proud to be the hub of the industry which is winning new laurels for Canada.



Suave black afternoon dress with draped over-skirt designed by Lawrence Sperber of Montreal.

The **HERALD**

presents

FALL FASHIONS, 1947

Fall fashion preview a turtle-neck cocktail dress (left) designed by Lawrence Sperber of Montreal called "Turtle Dove," this dress displays the new emphases on hip and sequin braid trims it.



Gala Evening Wear Seen in Montreal

Suave Drapings, Rich Trimming Feature High Style Party Gowns

Fall ushers in the season of gay parties and formal balls and the new gowns designed by Lawrence Sperber of Montreal show promise of a gala season ahead.

Mr. Sperber who designs all types of women's dresses prefers using his well-known talent on evening wear because "gowns are so glamorous." His gift with fabrics is evident in his new fall collection which feature suave drapings on dinner, and formal gowns and glamorous afternoon frocks.

His evening dresses are beautifully cut on slim lines and usually

decorated with one striking ornament. One brown crepe gown in the side effect drapes smoothly around the back of the hips, the drape caught into a beautiful scroll encrusted with gold beads and sequins which swirls right around the right side.

A starkly plain very low cut black crepe evening dress had a rich red velvet bolero. A pale blue gown designed for an older woman had long sleeves, its elegant lines trailing into a slight train. Only decorations were the bead encrusted pouch pockets.

The side drape was also seen in cocktail and afternoon dresses.



Two striking examples of the glamorous evening wear designed by Lawrence Sperber of Montreal. Left: Rich scroll of beads and sequins highlights smooth fitting side drape evening gown. Right: The

"Little Duchess" gold and black striped satin cocktail dress with flaring paniers emphasizing tight fitting bodice and slim skirt and finished with a large bustle bow at the back.

Spicilège / Scrapbook

P.15

Canada's Foremost
Fashion Designer



DRESSES

by *Lawrence
Sperber*

MONTREAL

HAVE A LONGER FASHION LIFE

LAWRENCE SPERBER LTD.

1470 Peel Street
MONTREAL, P.Q.

CANADA'S FASHION TRADES RAISE MILLIONS *for* CHARITY

by
Hugh Jarman

Sometimes I wonder how many people in Canada stop to think about the great humanitarian work that is performed by the fashion industry every year.

How many countless thousands of crippled children . . . cancer victims . . . and many more thousands of adults suffering from dreaded disease tuberculous . . . under privileged children, mothers and others who benefit indirectly through the fashion industry.

Not very many of us realize that the Fashion Industry is second only to the Theatrical profession in its merciful work for charity. Yes Canada's Fashion industry contribute well over one Million Dollars every year to those worthy causes . . . where every-

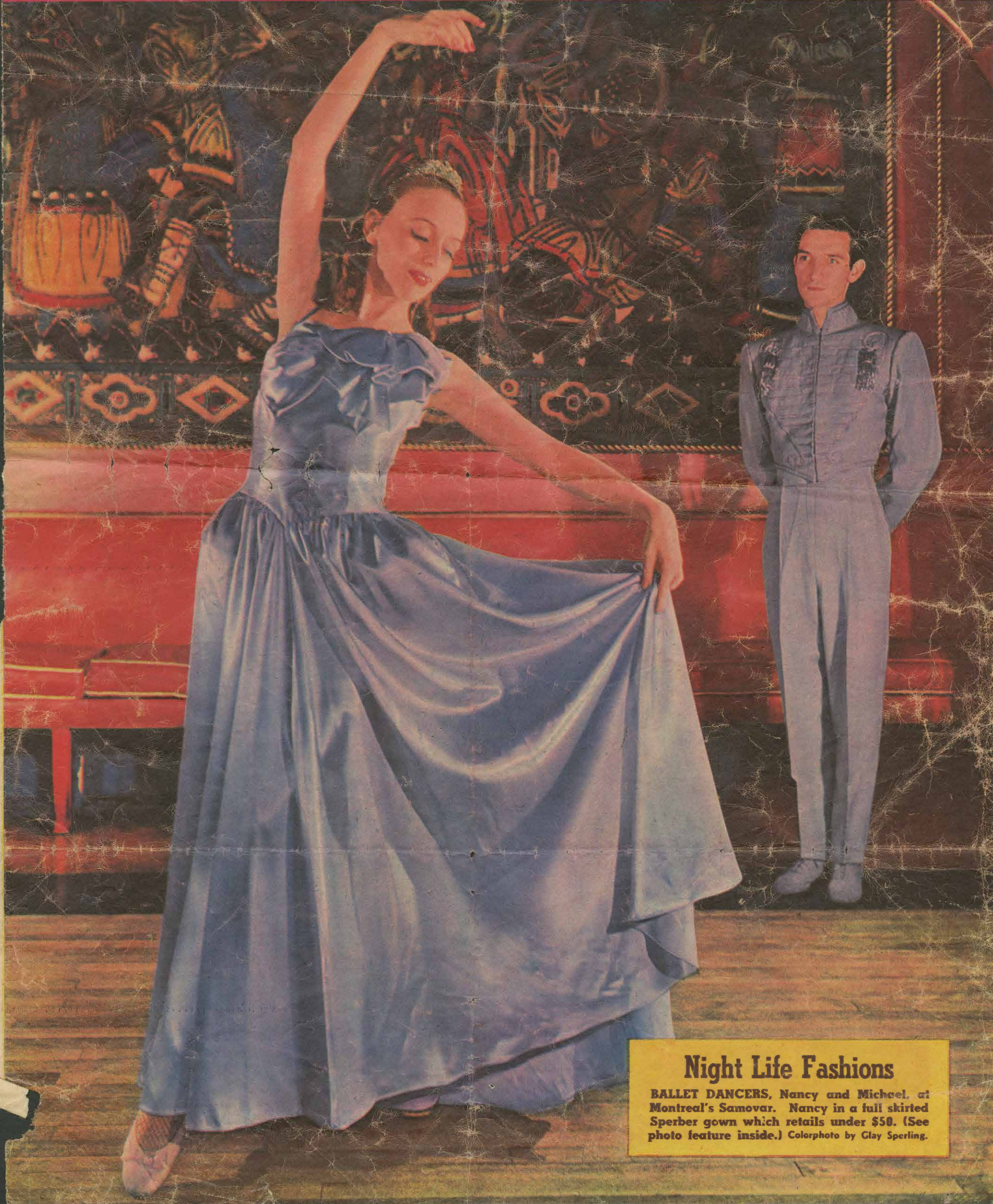


BAL DES MIDINETTES was first function in Fashion Week. Sponsored by International Ladies Garment Workers' Union it gave factory girls first view of new spring styles. Manufacturers put on fashion show.

The Standard

10
CENTS

30 NOV. 1946
MONTREAL



Night Life Fashions

BALLET DANCERS, Nancy and Michael, at Montreal's Samovar. Nancy in a full skirted Sperber gown which retails under \$50. (See photo feature inside.) Colorphoto by Clay Sperling.

LA TRIBUNE

présente....

La



nouvelle

*Canadian
Press Clipping
Service*

481 University Ave., Toronto

LA TRIBUNE, SHEPPARD, P.Q.
OCT. 9/47

Une garniture de satin sur crêpe donne au deux-pièces, première rangée à gauche, une distinction additionnelle. Robe de dîner com-
cieuseté Bruck Fabric News). Robe d'après-midi au volant drapé, à broderie formant empiècement sur le corsage et deux-pièces composée d'une jupe drapée, d'une blouse enrichie de sequins. (Ces deux modèles sont une gra-
Sperber. En bas, de gauche à droite, une robe tunique créée par Torchin pour être portée à l'heure du cocktail. Des sequins de jais combinant le crêpe et le satin. Les hanches sont étoffées sur ces deux créations de Lawrence
ment de hanche accentué par une broderie. Costume boléro, drapé sur une hanche, porté avec une blouse de lamé, création Saperla l'enrichissent. La robe du soir, blanche, du même couturier, est drapée autour d'un empièce-
d'argent. Ces quatre photographies sont une gracieuseté Fashion. Alfandri présente cette robe de crêpe à encolure et manche de marquissete brodée de fils

Spicilège / Scrapbook

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HOODS AND HEADDRESSES

(right)
Here again, the cover-up is optional. The sequin-bordered scarf is domed to the straps. Sperber design. Corocraft jewellery.





Premier Couturier
du Canada



ROBES

par

Lawrence
Sperber

MONTREAL

SONT PLUS LONGTEMPS DE MODE

Dans tous les bons magasins

même si

Sp

LA REVUE MODERNE — MARS 1940

afternoon dress by Lawrence
full 3/4 sleeve extends the soft

7



A flashback to the flapper era, a happy reminder of flaming youth. It's Lawrence Sperber's décolleté dress with dipping hemline. P.S. The dress has straps and you can snip the skirt if you don't dare it. The long black gloves, the dangle earrings are from Eaton's.

Spicilège / Scrapbook

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Service*

481 University Ave., Toronto

LA REVUE POPULAIRE
MONTREAL P.Q.
OCT. 1947

10

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EN TÊTE DE LA MODE

Un manteau de Samuel Mintz en drap souple mordoré à larges revers et col de vison japonais. La manche est plus large, la taille ajustée, les hanches arrondies, la jupe à godets élégants.

Une robe de cocktail en crêpe noir de Lawrence Sperber. Suivant la mode d'après cinq heures, la jupe couvre le mollet. La minceur de la taille est accusée par un corselet et un péplum perlé.

Canadian Press Clipping Service

481 University Ave., Toronto

**CANADIAN SPORT
MONTREAL QUE.
OCT. 1947**



(TOP LEFT) Satin combines with crepe in this Frenchshire original. Perfect for the woman who finds an all satin dress difficult to wear.

(TOP RIGHT) Yvel interprets the hourglass figure in jersey trimmed with satin — for the small woman with a waistline.

(CENTRE) Back again. . . ! Inky, French velvet, sculptured simply for utter sophistication. Cocktail frock, draped over hipline for the 'new look', by Lawrence Sperber.

N5024



Styled For Spring

"Canada Goose" is the name of the Lawrence Sperber print suit at right. The other model by the same designer is brown faille with sweeping skirt.

Fashion Week Launched at Breakfast Show Forecasting Mode for 1948

A breakfast in the Mount Royal Hotel at which Lawrence Sperber presented his collection for Spring 1948 opened Fashion Week in Montreal this morning.

More than 60 fashion writers and commentators from all parts of Canada and the United States turned out for the showing and were welcomed by Mayor Camilien Houde, who pointed out that the women's style industry, with a total production in excess of \$160,000,000 and an annual payroll of more than \$50,000,000, is Montreal's largest single industry.

With the trend of feminine clothes established, color was the big news. And it was a colorful show with many prints, a touch of the new amberlight and the least black seen in any collection in many years. Sperber introduced his exclusive print 'Midnight Kiss' — a midnight black

background with red lips and chalk white and green blue chime clocks ticking off the 'witching hour.' This was shown in an off shoulder dress with a gathered midriff and full skirt swirling just above the ankle.

A harlequin print has an all round pleated skirt with stiffening in the hemline. The uneven hemline, usually longer at the back and short in front, was long at one side and gracefully draped upwards across the skirt to the shorter side. Crisp black taffeta in a ballerina skirt was topped with a candy pink blouse striped in black and pertly tied at the neckline with a velvet bow.

Tulips in all their Spring glory were printed on a black ground in a dress with a barrel hemline. This was perhaps the newest of the 'new looks.' The ankle length bouffant skirt was padded at the hipline just below a demure shirt effect top. In bronze taffeta it reflected the golds and

ambers that are Spring's favorite shades.

Sperber provided his own commentary and his diversified collection proved that there are many "new looks" and a becoming one for every woman.

Mayor Camilien Houde opened the show, saying in part: "On behalf of the City of Montreal it is my pleasure to once again officially open Fashion Week in Montreal. 'I wish to express my own thanks to the many members of the press of Canada and the United States who have come to Montreal to see all the beautiful fashions that are turned out here to clothe the women of Canada as well as of 40 foreign countries.

"The style industry — in all its phases — is an important one to Montreal. As a matter of fact it is Montreal's largest industry with a total annual production valued at more than \$160,000,000 and a payroll of more than \$50,000,000."

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481 University Ave., Toronto

LA REVUE POPULAIRE
MONTREAL QUE.
OCT. 1947

La Revue Populaire

174



Deux-pièces d'automne créé par Lawrence Sperber en tulle noire parsemée de blanc. A noter: les épaules rondes, la taille bien cintrée, les hanches bombées à l'aide de coussinets, la jupe enveloppante.

"Tourterelle", également de ce couturier montréalais, est une robe d'après-midi en crêpe gris perle à col haut et à jupe drapée. Trois galons de séquins posés en diagonale lui donnent beaucoup de chic.



Spicilège / Scrapbook

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*Canadian
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481 University Ave., Toronto

MONTREAL HERALD
QUE. NOV. 24/47

14 THE HERALD, MONTREAL, MONDAY, NOVEMBER 24, 1947

Lovely Spring Prints Usher In Fashion Week

Color Highlights Opening Event

By HELEN MURPHY
Women's Editor

The eyes of the fashion world were focussed on Montreal today as Mayor Camillien Houde officially opened Fashion Week at the press breakfast staged by Lawrence Sperber, one of Canada's foremost designers, at the Mount Royal Hotel. More than 60 fashion writers and radio commentators from all parts of Canada and the United States were on hand to see his 1948 Spring collection.

Welcoming the visiting writers, Mayor Houde pointed out that the fashion industry has become Montreal's largest single industry with a total annual production valued in excess of \$160,000,000 and an annual payroll of more than \$50,000,000. He also noted with justifiable pride that 90 percent of the 30,000 workers were French-Canadians.

Color was the highlight of the show. It was a colorful one with many prints, a touch of that new 'amberlight' and the least black that has been seen in many years. Sperber's exclusive print 'Midnight Kiss', midnight black background with red lips and chalk white and green chime clocks ticking off the 'witching hour', was fetchingly made up in an off-the-shoulder dress with gathered midriff and full skirt swirling just above the ankle.

UNEVEN HEMLINE

Effective was his harlequin print with its all-round pleated skirt with stiffening in the hemline. The uneven hemline, usually longer at the back and short in front, was long at one side and gracefully draped upwards across the skirt to the shorter side. Lovely, too, was a crisp black taffeta ballerina skirt topped with candy pink blouse striped in black and tied at neck with pert velvet bow.

The newest of the 'new looks', the dress with a barrel hemline was shown in a print highlighting tulips against a black background. Its ankle length bouffant skirt was padded at the hemline just below the shirt effect top. In bronze taffeta, it reflected the gold and amber shades that are next Spring's favorite colors. Indeed, as Sperber predicted, there are many 'new looks' and a becoming one for every woman.

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481 University Ave., Toronto

MONTREAL DAILY STAR
QUE. NOV. 24/47

THE MONTREAL DAILY STAR.



Styled For Spring

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THE WESTMOUNT EXAMINER
QUE. NOV. 21/47

SPERBER SHOWING

Lawrence Sperber, the dress designer, has issued invitations to a special press preview of his 1948 Spring Collection to be shown at a breakfast on Monday morning, Nov. 24, in the Mount Royal Hotel.

Montreal Fashion Week Opens Nov. 24

By Staff Correspondent
Fairchild News Service

MONTREAL, Que., Oct. 23. — Fashion Week will be inaugurated here Monday, Nov. 24. Feature of the week will be the annual fashion show of the Montreal Fashion Institute Tuesday, Nov. 25, but there will also be a number of individual showings by manufacturers.

Already listed for Nov. 24 are a breakfast and fashion show by Lawrence Sperber; a luncheon and showing by Royce Shoe Co., Inc., at noon and at 5:30 p.m. a display by Rainwear & Sports Togs, Ltd. (Lou Ritchie).

On Wednesday, Nov. 26, there will be a breakfast showing of swimwear by Beatrice Pines, Inc. The same day a cocktail party will be given by Dominion Corset Co., Ltd.

Canadian Press Clipping Service

481 University Ave., Toronto

THE CHILLIWACK PROGRESS
B.C. NOV. 26/47



Here is the Red Feather dress as interpreted by Lawrence Sperber, Montreal dress designer, for the Welfare Federation's Red Feather Drive. It has a slim straight skirt and long sleeves, and high neckline.

Canadian Press Clipping Service

481 University Ave., Toronto

MONTREAL HERALD

P.Q.

NOV. 24/47

Style Shows Round-Up

The greatest fashion promotion ever undertaken in Canada got underway this morning when Mayor Houde launched Fashion Week at Sperber's press breakfast show of his Spring collection.

At noon, the presswomen will see the Royce range of casual shoes at a luncheon at the Tic Toc and the first hectic day's program will wind up later in the day with a showing of Lou Ritchie's rain-wear.

Montreal Fashion Institute's fashion presentation will be staged tomorrow in the Normandie Roof of the Mount Royal when Montreal's 12 top designers will hold a group showing of representative Spring numbers.

'Bea' Pines 1948 collection of swimsuits and beachwear will be previewed at her 1948 press breakfast at the 400 Club on Wednesday. The luncheon hour will see Jack Liebman's at El Morocco and in the afternoon Dominion Corset will show its range of new foundation garments in the vice-regal suite of the Ritz Carlton.

Other presentations will take place in local showrooms and hotel suites during the week.

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Service*

481 University Ave., Toronto

LA REVUE POPULAIRE
MONTR AL QUE
NOV 1947

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La Revue Populaire



Vous ne ferez certainement pas "tapisserie" si vous êtes aussi charmante que ce modèle et si vous portez une élégante toilette comme cette création Lawrence Sperber, de Montréal.

*Canadian
Press Clipping
Service*

481 University Ave., Toronto

MONTREAL HERALD
P.Q. NOV. 24/47



SET SPRING TREND—The harlequin print in pinks and blues and black (left) with unusual pleated skirt stiffened at hemline uses restraint in the almost demure neckline and short straight sleeves. Black taffeta faille ballerina skirt (right) is topped with a creamy beige blouse with black print in "Rainstorm" pattern and wide belt is of gold kid. Both have been created by Lawrence Sperber.

Spicilège / Scrapbook

P.19

ADVERTISING RESEARCH
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Toronto Ontario
WA. 4463

Press Clipping
Lineage

Trail Times, B.C.

NOV 25 1947

Forcasts Spring Fashions

By GLADYS LENNON

MONTREAL (CP) — The spring fashion picture promises to be a colorful affair with a background of golden brown tones, splashed with vivid prints and with intriguing names, such as "midnight kiss."

This was a forecast Monday at a showing at which Mayor Camilien Houde inaugurated Montreal's fashion week, welcoming more than 60 Canadian and United States fashion writers.

Lightest of the new tones and expected to be a spring favorite is amberlight. It was shown in suede jersey for daytime and informal evening wear.

Taffeta and faille in bronze shades were much used for dresses and suits, often combined with contrasting prints. Black, much less prominent than in recent seasons, formed the background of a number of colorful prints.

The much-discussed hemline was kept, in this collection, to a moderate 13 inches from the floor for daytime, with informal evening gowns ankle length. A trend to unevenness in hemlines appeared in a slightly-dipping back or an upward movement at one side.

Swirling flared skirts vied with straight models in which soft fullness was achieved with unpressed pleats.

"Midnight Kiss" print—blue-green and white clocks and red lips on a black ground—appeared in a short-sleeved shirtmaker dress and in a peasant model with full skirt and off-shoulder top.

Neckline showed some new tricks. One brown faille dress with flared skirt had a little stand-up collar which might also be worn in Peter-Pan style. A brown taffeta had a collar formed of rolls of the material lined with pink and green checked taffeta. Its flared skirt dipped slightly in the back.

A striking evening was "Leda," a print with swan design on white ground, outlined with aquamarine and silver grey sequins. The accompanying black wool broadcloth cape, severely plain in front, showed the swan design in the back in beading and sequins.

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481 University Ave., Toronto

OTTAWA EVENING CITIZEN
ONT. NOV. 21/47

Designed In Canada



*Shimmering satin unadorned
in a basic dress by Lawrence
Sperber. The draped skirt nar-
rows into a hand-span waistline
and the sleeves taper at the wrist.*

*Canadian
Press Clipping
Service*

481 University Ave., Toronto

THE MONTREAL HERALD
QUE. NOV. 4/47



CANADIAN FASHIONS—To be shown at the Bal des Midinettes on Friday evening, Nov. 21, at the Mount Royal are the above. The Deja model (at left) features the climbing neckline with tiny mediaeval waist and billowing skirt. At right, Sperber's brown satin "Cocktail Hour" suit is of brown satin made with rounded jacket and longer skirt in front.

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THE RECORDER AND TIMES
BROCKVILLE, ONT.
Nov. 25/47

Forecast For Spring, 1948.—



The feminine silhouette. Lacey hankies float softly
Lawrence Spier's chic afternoon dress. Penny Mas
swirl-skirted dress for teens and twenties

*Canadian
Press Clipping
Service*

481 University Ave., Toronto

HALIFAX CHRONICLE
N.S. NOV. 27/47

114
**Montreal Views
Spring Fashions**

By **ABBIE LANE**, Women's Editor

MONTREAL, Nov. 26.—Mayor Camillien Houde, O.B.E., officially opened fashion week here at a breakfast show in the Mount Royal hotel, presented by Lawrence Sperber. The presentation was a pre-view of spring fashions attended by members of the press.

His Worship expressed appreciation to the members of newspaper and magazine staffs who have contributed so much to the advancement of Canadian fashions through promotion. The mayor emphasized the importance of the industry to Canada as a whole and he stated that through "your writings and illustrations the entire world is now conscious of Montreal as a major fashion centre."

Lawrence Sperber, one of Canada's leading designers, gave evidence of his skill in the beautiful creations he is offering for spring. His artful drapery gave character and beauty to the materials used in the 27 gowns modelled. "Slowly but surely skirts for evening are coming up off the floor," said Mr. Sperber in his commentary. He also predicted that Canadian women will strike a medium of 13 inches from the floor for street wear.

More than 60 fashion writers and radio commentators from all parts of Canada and the United States turned out for the showing. Color was the big news, outstanding being amberlight, a beautiful warm tone. Mr. Sperber announced that the collection shown this morning would be displayed in London, England, and Johannesburg, South Africa, early in the New Year.

Among the press notables attending the first day's shows were Wilma Tait, editor of Canadian Home Journal; Marney Roe, fashion co-ordinator with Bruck Silk Mills; Eve Trill, fashion co-ordinator with A. J. Freiman Co. Ltd., Ottawa; Mary Kay, general manager of Fashion Magazine; Doreen Day, fashion co-ordinator with the T. Eaton Co. Ltd., Montreal, and a large representation of fashion editors and writers from daily and weekly newspapers and national magazines.

*Canadian
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481 University Ave., Toronto

THE STAR
MONTREAL
NOV. 21/47

QUE.

Friday, November 21, 1947



Design and contour are featured in this black frock worn by Mrs. Blanche Adams in last

night's fashion parade at The Chateau Malartic Hotel, sponsored by the Betty Anne Shoppe.

ADVERTISING RESEARCH
BUREAU

Toronto Ontario
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Val d'Or North Star Miner, P.Q.

NOV 21 1947



by *Laurence
Sperber*

MONTREAL



Design and contour are featured in this black frock worn by Mrs. Blanche Adams in last

night's fashion parade at The Chateau Malartic Hotel, sponsored by the Betty Anne Shoppe.

Canada
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481 University Ave., Toronto

THE GAZETTE
GLACE BAY N.S.
Nov. 7/47

174
Canadian Fashions



SHOWN ABOVE, the Deja model (at left) features the climbing neckline with tiny mediæval waist and billowing skirt. At right, Sperber's brown satin "Cocktail Hour" suit is of brown satin made with rounded jacket and longer skirt in front.

Spicilège / Scrapbook

P.20

Canadian Press Clipping Service

481 University Ave., Toronto

LE CANADA
MONTREAL QUE.
NOV. 27/47

194
Mode-vedette
cette semaine



Lawrence Sperber nous présente cette robe de grand style. Satin drapé à la taille comme à la jupe et gracieusement ramené en un seul panneau. La petite cape sert à la fois de col et de manches courtes. Le décolleté est très nouveau.

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Toronto Ontario

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Montreal Le Canada, P.Q.

NOV 27 1947

77 Mode-vedette
cette semaine



Lawrence Sperber nous présente cette robe de grand style. Satin drapé à la taille comme à la jupe et gracieusement ramené en un seul panneau. La petite cape sert à la fois de col et de manches courtes. Le décolleté est très nouveau.



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Canadian Press Clipping Service

481 University Ave., Toronto

TORONTO GLOBE AND MAIL
ONT. DEC. 30/47



Brown satin is used for this suit by Lawrence Sperber, which he has named "The Cocktain Hour." The rounded jacket has a "plunging neckline," and "longer skirt."

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Verdun Guardian, P.Q.

NOV 27 1947

Uneven Hemlines High Fashion News

Lawrence Sperber's Spring Preview of Fashions officially opened by Mayor Houde, featured an exotic new colour, amber light. He signalized strong colours for Spring, stressing browns. The 13-inch hemline will be the standardized length for afternoon wear. The pinched waist and padded hipline were featured with the full swinging skirt in taffeta and bengaline. Particularly remarked was a raised Peter Pan collar done in the style of the high Elizabethan collar.

The informal evening dress this season will be worn above the ankle and the uneven hemline tapering from the knee to the ankle is coming into high fashion. Sequins will be worn for spring in formal afternoon attire. Some full skirts were shown with a definite dip in the back. Necklines were mostly unadorned leaving the fashion interest to the waist and hipline where cleverly swathed hip treatments following through to a pinched waist produced a line of sophisticated crepe gowns with a suave acceptance of the "New Look", modified to the inherent good taste of the fashion-conscious Canadian woman.

Out of a collection of unique print dresses, one elegant harlequin print designed on a dark background was shown in an afternoon dress with a knife pleated skirt emphasizing a trick uneven hemline.

Teen-agers' clothes were modeled in charming taffeta suits with full ballerina skirts and separate blouses in bright print jerseys with low rounded necklines.

Lawrence Sperber's collection will be shown in London, England and Johannesburg, South Africa, later this season.

M.P.

Canadian Press Clipping Service

481 University Ave., Toronto

THE MONTREAL DAILY STAR
NOV. 10/47

Fashion Forecast For 1948

MONTREAL, the centre of the fashion industry in Canada will open the spring and summer season on November 25.

Members of the Montreal Fashions Industries will all have the welcome mat out the week of November 24, to 28, in anticipation of a collection of fashion shows planned. The main event of Fashion Week will be a Fashion Show featuring styles by the 12 top-notch manufacturers: Alfandri, Brodtkin, Deja, Fashion Guild, Frenchshire (Blackshire), I. Iseman (Brenda Barton), Jack Leibman (Fashions Preferred), Sapera, Sperber, Taub, Torchin, Yvel.

These 12 manufacturers will hold a fashion show in the Mount Royal Hotel and present styles for spring and summer, 1948 to buyers and fashion editors in one of the most elaborate shows ever presented in Canada.

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481 University Ave., Toronto

NORTHERN DAILY NEWS
KIRKLAND LAKE ONT.
NOV. 26/47

WEDNESDAY, NOVEMBER 26, 1947

New Look Feature Styles Displayed At Fashion Show in Aid of Charity

MALARTIC—Princess Elizabeth's wedding was celebrated in Malartic at the Chateau Malartic Hotel fashion show in aid of charity which featured fashions from the Betty Ann Shop owned by Mrs. Angus Brennan and from the fur styles of Mrs. Jacques Demers of Val d'Or.

The models were Misses Peggy Corbeil, Gisele LaRose, Jean Hood, Yvette Morrisette, Sonia Rex, Mrs. Hertel Fournier, Mrs. Sarah Doherty and Mrs. Blanche Adams.

Mrs. Gerard Lejeune was the French commentator while Mrs. Philip Rex commented in English.

Before the style show some of Mrs. Doherty's dancing class entertained the audience.

Miss Caroline Greave did an acrobatic dance to the music of "You Are My Song of Love," accompanied by Mrs. Clara King at the piano. Jeanette McLellan, Isabelle Whelan and Kareen MacDonald danced a "Sunbonnet Sue" tap number. The three little girls were dressed in red silk tunics with red sunbonnets.

During an intermission, Serge Bourque, son of Mr. and Mrs. Clermont Bourque, and Margaret Blais, daughter of Mr. and Mrs. Armand Blais, dressed as the royal couple, entered the hall and paraded down the lane to the strains of the "Bridal Chorus" from Lohengrin.

"New Look"

The styles shown were typically Christmas styles and featured the longer skirts and the "new look." They showed the trend toward larger hip lines and small waists. Necklines were much lower, skirts were draped. A few frocks had harem skirts, while others were of the new ballerina lines.

Mrs. Doherty wore a dark musk-

rat coat with full sleeves fastened with a narrow cuff band. The hat was upturned and close-fitting. Her dress of brown crepe was sleek and wrapped firmly around the hips was a wide grosgrained ribbon which was fastened with a bow at the left side.

A steel blue muskrat coat worn by Mrs. H. Fournier attracted considerable attention. It was particularly striking due to the special arrangement of the furs into a starlight back. The coat was a swagger style with full sleeves. It was worn over a Lawrence Sperber grey dress. The skirt had fine pleats. It had long sleeves and self-covered buttons.

For Teen Agers

Sonia Rex, who was celebrating her 13th birthday, modelled styles for the teen-agers. Her coat was a loose-fitting blanket cloth of hunter's green which had a removable sheepskin lining. Her red hat was a bonnet style and her dress was a red plaid featuring large square pockets. The tie collar was fastened at the throat.

A Lawrence Sperber model in black silk, worn by Mrs. Adams, had an unusual skirt with three tiers of silk fringe.

A cocktail suit in navy blue gabardine was trimmed with sequins and beads on pocket and shoulder. This model was worn by Miss Hood.

Miss Morrisette chose a girlish white net evening gown with swiss dots. The skirt was bouffant style with ruffles. It had a sweetheart neckline and puff sleeves.

A more sophisticated evening gown was worn by Miss Peggy Corbeil. This Sperber model had black velvet bodice with a low shoulder neckline. The skirt was of large squares of varied colors and was draped gracefully at the side.

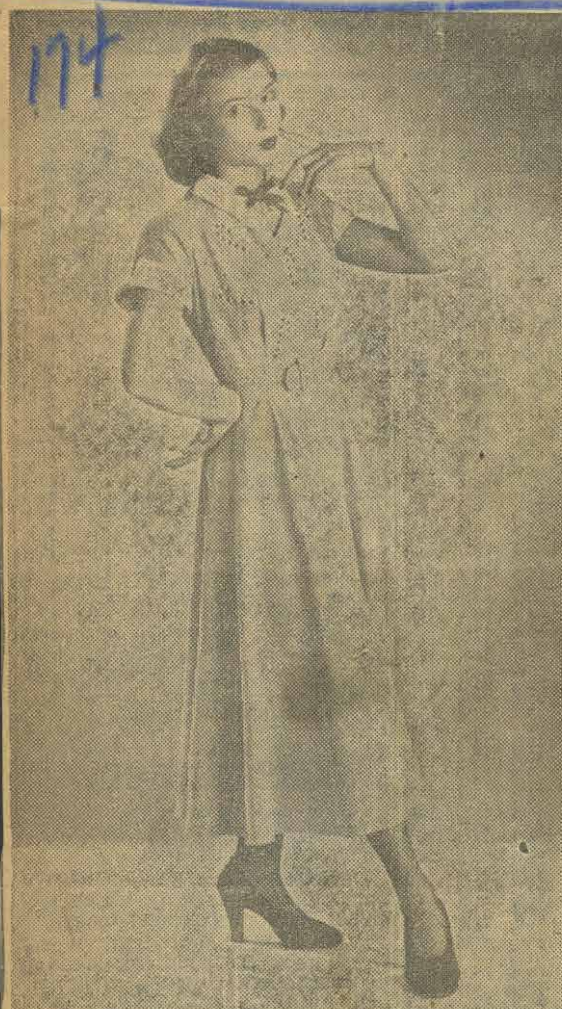
Miss Gisele LaRose modelled a youthful evening gown of black chiffon velvet. It had a square neckline trimmed with rhinestone clips.

A crowd of about 250 persons was present. After the show the evening was spent in dancing to the music of Bob King's orchestra. Lunch was served by the ladies.

Canadian
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MONTREAL STANDARD
P.Q. NOV. 22/47



FORECAST FOR SPRING, 1948—the feminine silhouette. Lacey hankies float softly down on a black background in the print designed for Lawrence Sperber's chic afternoon dress. Penny Mason embroiders gay candy canes on the bodice of a demure, swirl-skirted dress for teens and twenties.

Fashion Week to Show Spring Trend Preview

By MARGARET ANDISON

Montreal's fashion colony is a hive of industry this weekend. Designers and manufacturers are working in a state of ordered confusion, dusting out private showrooms, rushing through samples of last-minute designs and getting their stocks in apple pie order. The hysteria of preparation is a preview of Fashion Week, big money-making event of the year for local clothing manufacturers, which begins Monday morning.

Already buyers and stylists from across the continent are streaming into the city. Officials estimate that more than 600 buyers will attend this season's dizzy round of production parties and showings. Also in attendance will be 70 visiting fashion editors from newspapers and magazines in Canada and the United States.

And it's strictly business, too. Fashion Week seems all glamor and excitement to outsiders, but the hectic six days will pull in 50 per cent of the local manufacturers' business for the spring and summer of 1948.

The main event of the week will be a luncheon for buyers and press representatives at the Mount Royal Hotel on Tuesday, sponsored by the Montreal Fashion Institute. On that flower-banked runway will be modelled the cream of the Canadian spring collections. Twelve top designers will participate — Alfandri, Brodtkin, Deja, Fashion Guild, Frenchshire, Isenman, Jack Lieberman, Sopera, Lawrence Sperber, Taub, Torchin and Yvel. According to advance information, this week's will be one of the most elaborate shows of its kind ever presented in Canada.

A supper party for the visiting press is planned for Tuesday evening by the Montreal fashion industries.

Many Private Showings

In addition to these co-operative promotions, however, there will be a host of private showings

and parties during Fashion Week, when buyers will make their selections from the manufacturers' complete sample line of spring styles.

Fashion has become big business during the past few years in Canada—and, more particularly, in Montreal. From 1939's gross production of \$60,000,000, the total output for the city has mushroomed in 1947 to more than \$165,000,000. Twelve hundred women's wear firms now employ about 32,000 workers and account for 70 per cent of Canada's total output of women's clothing.

Competition between the local designers is keenest in the high style field. This week they have been as secretive about their own model gowns as Norman Hartnell was about Princess Elizabeth's wedding dress. Right up until the moment they go on the runway, the gowns will be carefully guarded lest any detail be copied or adapted by a rival stylist.

Spicilège / Scrapbook

P.21

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481 University Ave., Toronto

PHOTO JOURNAL
MONTREAL P.Q.
DEC. 4/47



LA MODE CANADIENNE

—Lawrence Sperber présente cette robe noire, simple mais très élégante, qui est de mise l'après-midi comme le soir, alors qu'on peut l'orner d'une boucle argent à la ceinture.

Canadian Press Clipping Service

481 University Ave., Toronto

THE HALIFAX CHRONICLE
DEC. 23/47



CANADIAN SUIT-DRESS —

Fashion says it will be a 'Navy Blue' Spring and Lawrence Sperber styles a suit dress in that colour with a touch of white on the reverse. The full skirt is achieved with unpressed pleats. Modelling the dress is Sylvia Goltman, who appeared in the three annual fashion shows held by The Halifax Chronicle and Halifax Daily Star.

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EVENING TIMES GLOBE
SAINT JOHN N.B.
DEC. 10/47

Modelling Canadian Top Styles



At right, brown "Cocktail Hour" suit is made with rounded jacket and longer skirt in front.

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Toronto Globe and Mail, Ont.

DEC 3 6 1947



Brown satin is used for this suit by Lawrence Sperber, which he has named "The Cocktain Hour." The rounded jacket has a "plunging neckline," and "longer skirt."

*Canadian
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481 University Ave., Toronto

LE NOUVELLISTE
TROIS RIVIERES
DEC. 13/47

P.Q.



Cette luxueuse marquissette noire en nylon a l'air bien jeune avec son triple rang de volants superposés se terminant en queue de poisson dans le dos. Le plissé donne une allure dégagée à l'encolure. Un collier sert d'ornement aux épaules nues ou presque.

*Canadian
Press Clipping
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481 University Ave., Toronto

LE CANADA
MONTREAL P.Q.
DEC. 2/47



La robe Arlequin, ravissant damier de tons vifs, jupe par plis ;
le bas de jupe raidi par un procédé secret de Lawrence Sperber
donne un effet étonnant.

ROUND



THE



FASHION



RUNWAYS

LAWRENCE SPERBER



- *Invited to "show" at Casablanca Fair*
- *Recently advertised in Vogue magazine*
- *Held Press Breakfast of Fall Fashions*

Highlights of the Sperber Fall collection are his dramatic full-hipped, little-waisted silhouettes, making use of lavish drapery, bustles and hobble skirt effects. The new longer skirts, softened shoulders, and hip padding were used effectively. Brilliant rayon satins in new greens and browns, striped taffetas, warm velvets, and bengalines were among the materials used. Sequins, embroidery, flowers, and fringe made luxurious touches throughout. Mr. Sperber deserves credit for his contribution to Canadian fashion—and for winning honours abroad in the field of design.

The Lawrence Sperber Show Color and the Midnight Kiss

A news release on the Lawrence Sperber show said—"With the trend of feminine clothes established, color was the big news. And it was a colorful show with many prints."

The silhouette so confidently mentioned is the exciting result of the new curves and flowing lines that were conjured forth to grace the feminine form in recent months—the 'look' that was evolved to do those subtle things to women that turn men's heads. The magic touches all were here to background the wonderful designs of prints and underscore the range of gay, bright tones.

Introduced for glamour was an exclusive print that literally spelled its name in colorful design—"Midnight Kiss"—a matter of red lips, chime clocks in green blue and chalk white with a restless pendulum moving the

Sperber's Swan Design — formal version



Message from His Worship Mayor Camillien Houde, O.M.E. on the Opening of Fashion Week in Montreal, November 24th, 1947

Ladies and Gentlemen:

On behalf of the City of Montreal it is my pleasure to once again officially open Fashion Week in Montreal. It is fitting indeed that the opening function of this busy week of fashion should be held by Lawrence Sperber, a name known and respected in many parts of the world as one of Canada's foremost designers.

I wish to express my own thanks to the many members of the press of Canada and the United States who have come to Montreal to see all the beautiful fashions that are turned out here to clothe the women of Canada as well as of 40 foreign countries. You lovely ladies ... yes and gentlemen ... who have been publicizing Montreal fashions in your various publications have done a fine service not only to this city but to Canada as a whole. It is through your writings and illustrations that the entire world is now conscious of Montreal as a major fashion centre.

The style industry—in all its phases—is an important one to Montreal. As a matter of fact it is Montreal's largest industry with a total annual production valued at more than \$160,000,000 and a payroll of more than \$50,000,000. These may be staggering figures but they are the result of draping millions of figures of women throughout the world with fine things to wear. You may be interested too, as I was, in learning that close to 90 per cent of the 30,000 workers in the fashion industry in Montreal are French Canadians.

I could quote many more statistics to you but we are all eager to see the new collection which Mr. Sperber has for this morning. I thank you. ●

hands on to a Cinderella deadline—all on a black as midnight background in an off-the-shoulder dress with full, swirling skirt at ankle length and gathered midriff on the shirt-maker-type model.

Touched by the promise of Spring was a bronze taffeta that reflected the gold and ambers of mad March days. Bouffant ankle-length skirt was subtly padded at the hipline and made the shirt-effect top a demure partner to high-style.

Amberlight was the new shade, the barrel hemline the newest look, the uneven hemline on a harlequin print the newest way of draping from a long side to a short.

In the galaxy of styles all were beautiful—many unusually appealing. Amberlight used

Spicilège / Scrapbook

P.22



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Un tissu TOOTAL

Marqué **TEBILIZED**, il résiste au froissement. Une rayonne lavable, de texture riche, ayant l'aspect de la toile. Ce tissu anglais de belle qualité, se vend à la verge dans toutes les bonnes maisons; il est recommandé pour les vêtements à façon ou la couture chez soi. Prix maximum \$1.69 la verge. Des échantillons gratuits et le nom du magasin le plus proche vous seront adressés sur demande.

Tootal et tout autre nom employé ici sont des marques déposées.

Modèle **LAWRENCE SPERBER**
Robe bain-de-soleil avec cape détachable. Dans les meilleurs magasins partout au Canada. Prix maximum \$19.95. (Nombreux autres modèles disponibles)

Si vous ne pouvez trouver le modèle illustré ici, écrivez à l'adresse ci-dessous,

BROADHURST LEE CO., LTD. Dept. 6D, 1470, RUE PEEL, MONTRÉAL, QUÉ.

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Montreal Standard, P.Q.

DEC. 13 1947



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Wood

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soft,
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Lari
tive
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Blat
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find

Just old sequins on white
gown with halter neck

moulded torso and swathed hipline. Panel of skirt
falls from hips in a classic sweep. A Sperber design.

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Gloucester Bay Gazette, N.S.

DEC - 2 1947

77 FORECAST FOR SPRING, 1948



THE FEMININE SILHOUETTE. Lacey hankies float softly down on a black background in the print designed for Lawrence Sperber's chic afternoon dress. Penny Mason embroiders gay candy canes on the bodice of a demure, swirl-skirted dress for teens and twenties.

10. Heavy Celanese slipper satin in a dramatic champagne color, makes the formal evening gown with extreme bustle treatment topping a train. The front is molded and swathed into pannier-like side drapery. Lawrence Sperber.



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PHOTO JOURNAL
MONTREAL P.Q.
DEC. 11/47

Canadian
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481 University Ave., Toronto

KINGSTON WHIC STANDARD
ONT. DEC. 18/47

Canadian
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31 University Ave., Toronto

GLACE BAY GAZETTE
DEC. 2/47



SILHOUETTE FEMININE AU PRINTEMPS 1948—Parmi les magnifiques créations que présentait le dessinateur canadien Lawrence Sperber, au cours de la Semaine de la Mode, on pouvait admirer ce ravissant imprimé, à droite, représentant des mouchoirs de dentelle flottant doucement sur un fond noir. A gauche, Penny Mason eut l'idée de broder des cannes de bonbons sur le corsage de cette petite robe d'un modèle bien gentil et jeune. Ces deux modèles sont tout à fait charmants.

embroiders gay candy
a demure, swirl-skirted
venties.

oftly down on a black background in
ernoon dress. Penny Mason embroiders
skirted dress for teens and twenties.

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Lindsay Post, Ont.

DEC - 6 1947



FORESAST FOR SPRING, 1948—The feminine silhouette. Lacey hankies float softly down on a black background in the print designed for Lawrence Sperber's chic afternoon dress. Penny Mason embroiders gay candy canes on the bodice of a demure, swirl-skirted dress for teens and twenties.

Spicilège / Scrapbook

P.23



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FALL 1952

Editor: C. R. Payan. Associate Editors: D. D. Fraser, Beth Crosby, Mary Roddick, C. D. Clarence, D. P. Racicot, S. J. Hungerford, J. L. M. Thurlow. Editorial Consultant: Irene Kon. Art Director: D. A. Campbell

FABRIC VS. FASHION



by HENRY ROSENFELD

The Battle Goes On! Season after season, fashion editors join in the verbal battle of fabric versus fashion, but, to my mind, the news in fashion is fabric! Is it not true that there has been no drastic change in the fashion silhouette since the advent of miracle fabrics? The full sweeping skirt of 1945 was the last effort to establish any significant fashion trend. Since then, fashion trends have been fabric trends. Every notable fashion promotion has been a fabric one. These have been divided into color promotions—texture promotions—pattern promotions . . . but the emphasis has been on fabric! And increasingly, on miracle fabrics! For today's successful promotional fashion fabric must be a practical one, it must fit today's practical standard of living.

The actual news in fashion is not the Directoire Line versus the Middy Silhouette! It is the fashion that is denim—dressed up for dancing . . . it is the fashion of velvet, treated and fitted for swimming! Fashion editors sing the praises of coats with an 'inside story' . . . and that inside story is milium! Men everywhere acclaim the fashion news in suits . . . and that news is a miracle called Dacron!* Advertising writers find inspiration in the story of coats to be worn under water . . . of sweaters that know

their shape and keep it! Today's fashion news is the story of chameleon fabrics . . . of silk taffetas that look like shantung . . . of cottons that look like wools . . . of wools that look like chiffon . . . and of synthetic fabrics that look like any one of these!

Because simplicity has always been my fashion creed, I have looked repeatedly to fabric for inspiration. From New York to Nanaimo—from Montreal to Medicine Hat—my best selling number has always been the most classic one. And because classic simplicity in line demands luxury in fabric, I have allowed the fabric to lead the way.

I have looked to fabric for inspiration—and have found much of that inspiration bubbling in the test tubes of the country's great textile mills. We who design in America have taken over a style leadership based on practical, easy-living fashions . . . fashions which take their cue from practical easy-living fabrics.

Today's fabric chemists are working far in advance of any fashion dictum . . . creating new blends, new mixtures and ultimately new fabrics. These fabrics are the inspiration for the fashions of tomorrow.

*The DuPont Registered Trade Mark for its polyester fibre.

ED. NOTE:— This page is an open forum. The opinions expressed here are those of the writer. Replies and comments are welcome.

Finishing

NEW WAYS TO BETTER FABRICS

One of the biggest contributions made in the development of the beautiful knitted and woven nylon fabrics on the market today, has been made by those textile experts called dyers and finishers.

Finishing is not a substitute for a well constructed fabric, but good finishing makes good fabrics better. The experimental work done by skilled technicians in this field has been extremely important.

Many large mills have their own finishing departments. Other mills, both large and small, depend to a greater or lesser degree on the services of specialists in this field such as Franco-Canadian Dyers, Dominion Silk Dyeing and Finishing, Guaranty Silk Dyeing and Finishing, Mercury Mills, St. Luke Industries and Pinatel Piece Dye Works. Each of these companies has made its own special contribution and

solved problems imposed by the introduction of nylon. It was, for example, the long and painstaking co-operative effort between Franco-Canadian and Beaunit Mills which resulted in the stabilized stitch tricot for men's shirts.

The importance of heat-setting—The really unique quality of nylon is its ability to be heat-set. It is heat-setting that gives us fabrics which hold their shape and will not shrink, stretch or sag. It is heat-setting which gives us beautiful permanent pleats that last through endless washings and wearings. It is heat-setting that makes fabrics soft to the touch, that gives them exquisite hand and drape, that makes them need little or no ironing. The expert finisher understands the various heat-setting processes required to achieve each of these qualities.

The hot-roll machine—The hot-rolling process is of the greatest importance to flat woven

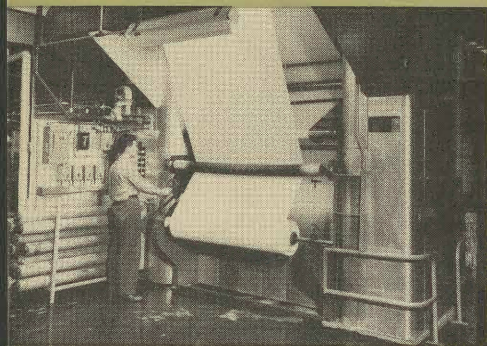
fabrics. It is hot-rolling that gives these fabrics the beautiful hand and beautiful drape essential to all fine fabrics. There are only two such machines operating commercially in Canada at the present time. Because of the growing importance of woven fabrics, however, we can expect that soon the majority of them will be hot roll finished.

Heat-setting tricot fabrics—Tricot knitted fabrics are usually set by radiant heat. This treatment gives them not only a soft full hand but sets the fabric so it will not sag, stretch or shrink.

Permanent pleating—Permanent pleats are also set by heat. But different types of machines, different degrees of heat and other factors are involved. This process requires special technical knowledge to produce really permanent pleats which will withstand many washings and wearings.

Nylon finishing processes other than heat-setting—The nylon finishing processes other than heat-setting do not differ greatly from those used with other fibres. It is true that certain difficulties had to be overcome in finding the right dyes and the right methods of dyeing nylon. Problems of fastness to light and washing did exist, as well as the difficulties of getting the wide range of colors necessary for any successful fibre. Today, however, competent dyers and finishers say that nylon fabrics can be dyed any color, and that the fastness is dependent largely on the care and skill with which the job is done.

A long way, fast—In the six years nylon has been on the market, extraordinary progress has been made in solving the technical problems which arise with any new fibre. The splendid co-operative work done by the dyers and finishers and the Development Department of the Nylon Division, has produced the "know-how" to make increasingly beautiful fabrics. Information is available from the Development Department of the Nylon Division, Canadian Industries Limited, to all users of nylon. If we can be of help to you, won't you please let us know?



Canadian
Press Clipping
Service

481 University Ave., Toronto

LA TRIBUNE
SHERBROOKE P.Q.
DEC 2 13 1947

DU CHIC POUR TOUTES

APRES 5 HEURES

Des robes habillées pour
les réceptions et
les diners.



La robe à la plume rouge!
N'est-elle pas ravissante et
chic? Encore un drapé mais
bien délicat celui-ci. Ce motif
de plumes aux couleurs vives
éclaire ça et là, la sévérité de
la robe sombre, aux manches
étroites et longues, très élé-
gantes.

Canada's Foremost
Fashion Designer



DRESSES

by *Lawrence
Sperber*

MONTREAL

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481 University Ave., Toronto

CHATELAIN
TORONTO ONT.
DEC. 1947



Suave, sophisticated, this black crepe is draped in the swathed hip, hobble style. A neckline mosaic of silver and gold is a dramatic touch. By Lawrence Sperber.

Sperber Is Style Leader

Before the war when important fashion collections from London, Paris and New York were brought to Canada and shown with much fanfare in the principal Canadian cities, the name of a Canadian designer was seldom heard.

Today the name of at least one is well known in the very centres that sent clothes to Canada. That man is Lawrence Sperber whose dresses find a ready market in London and the United States.

Canada had long been known as a conservative country as far as clothes were concerned, and Lawrence Sperber was one of the pioneers who realized that our women were quiet, plain dresser

simply because high style was imported and usually beyond the pocketbooks of the great majority. Along with a handful of other Canadian designers, Sperber has awakened the domestic market to the fact that clothes manufactured in this country are on a par with imports, are suited to the Canadian climate and are designed for our way of life.



THE RED FEATHER DRESS, a striking afternoon dress by Lawrence Sperber in Bruck's new red feather print, which was specially designed for the Welfare Foundation's red feather drive this fall.—(Bruck Fabric News Photo).

Far right: Lawrence Sperber's portrait frock of 16th Century inspiration. It's of heavy satin in a brown that has rich plum undertones.



Spicilège / Scrapbook

P.24

STYLE—*Spring, 1948*

NG



Lawrence Sperber

ADVERTISING RESEARCH
BUREAU

Toronto Ontario

WA. 4463

Press Clipping

Lineage

Ottawa Citizen, Ont.

NOV 26 1947

Canadian Designers In Pace With N. Y., Paris

By Jade Lindsay

The fact that Canadian designers are keeping pace today with New York and Paris was dramatically displayed yesterday in Montreal. Hundreds watched anxiously while The Montreal Fashion Institute presented their Spring Fashion Preview with a collection of fashions by Canada's foremost dress manufacturers. Our very charming and capable commentator was Mrs. Eve Trill of Ottawa.

Two romantic Victorian costumes, a Gibson girl and the bold 1929 flapper started the show off with a riot of laughter, but signified cleverly how fashion designers borrow from the past for the "new look" of today.

One fashion note was evident throughout. There is a definite return to the more feminine. Spring 1948 will not only show the new silhouette with its longer skirt, rounded shoulder and nipped-in waistline but will see as well the return of elegant fabrics, artistically designed prints, vibrant colors and deft hip drapery.

Although navy was shown as the spring favorite for the more conservative woman, designers also presented many new exciting shades. Amberlight, a very radiant color was introduced as the new spring shade most popular for the coming season . . . amber in all its hues from palest yellow to the deepest brown.

Prints were unbelievably beautiful at this showing. Most of them were especially designed for a particular type of costume. Yvel cleverly designed her fabric, a lace and orchid motif on jersey, for a charming afternoon dress with snug bodice and full swinging skirt.

Alfandri's four-in-one dress caused much comment. It was a navy all wool suit with tiny waist and flared skirt. Under the jacket, a taffeta multi-colored check blouse with deep squared neckline. Under the wool skirt the swirl of a matching taffeta skirt. The model wore an effective navy straw hat by Lola Lanyi.

Another of his favorites was an ankle length evening dress with an amberlight taffeta slip covered with pure yellow silk metallic chiffon, square decollete flower trimmed.

A striking black and white ballerina print dress by Fashion Guild was very interesting with its four tiered flounce bottom and dashing red hat.

Charming in its youthfulness was the black and white Quaker print dress with its big white Quaker collar and great swinging skirt. The little Quaker bonnet designed to go with this dress complimented the outfit beautifully.

Lawrence Sperber's evening costume called "Leda" was a masterpiece of exquisite designing. The cape was black wool, full length with a dramatic swan embroidered on the back and outlined with sequins. Under it was a sophisticated evening gown of pure silk in white, grey and aqua encrusted with sequins.

For moonlit moments Taub's black strapless ballerina taffeta covered with nylon marquisette caught many an eye. Colorful sequin applique were scattered over the very full skirt and a detachable cowl fell delicately over the shoulders.

Delightful in its femininity was the all white spring wedding group designed by Alfandri. The bride wore an old-fashioned period dress of Broderie Anglaise cotton batiste. Matron of honor wore delicate white cotton lace and marquisette with high neckline and very full skirt. The little bridesmaids were in white organdie, neckline trimmed with a ruching of Val lace. Bouffant skirts were embroidered with brilliant red poppies.

We saw the shape of fashions to come modified and developed to suit the versatile Canadian woman. Distinctive in design and just dramatic enough to be popular. Above all there was an uncluttered look which stresses wearability.

Le Canada
Oct 17

QUARANTE-CINQUIEME

Classique



Le modèle ci-haut est très classique avec son encolure de tulle.

Le "peplum" brodé de perles accentue les hanches en donnant un ton de richesse pour les fins d'après-midi. La jupe est légèrement drapée à la taille et les manches sont courtes et droites.

(Sperber)

Montreal Fashion Openings

Color and Fabric Lead Silhouette in Soft Dresses

LAWRENCE SPERBER Collection Starts Market Week
in Canadian Fashion Center—Prints and Allover
Embroideries Emphasized—No Silhouette Extremes

Montreal, Que., Nov. 24. Off to a rousing start with a breakfast showing of spring 1948 dresses by Lawrence Sperber, Montreal's Fashion Week was hailed by Mayor Camillien Houde, of Montreal, as a growing indication of the increasing importance of the fashion industries in this city. Over 60 fashion reporters from Montreal and other parts of the Dominion, as well as from the United States, attended the Sperber showing of more than 25 costumes, presented in a runway review at the Mount Royal Hotel.

With a silhouette reflecting

wearable interpretations of new trends, the Sperber fashion news for spring is cited as color. Highlight of the showing is the exclusive print "Midnight Kiss" a dramatic black ground allover patterned with red lips and chalk white and greenish-blue clocks. This is a Bruck fabric, featured in both daytime and ballet lengthful skirted cocktail frocks.

Amberlight is shown in several suede jersey frocks. There is much soft rich brown, both for day and evening, often expressed in faille.

Prints featured in addition to the Midnight Kiss pattern, include several white-ground types used in blouses, sometimes adapting Lau-

rentian ski motifs; a bold multi-color harlequin diamond print worked into an all-round permanently-pleated skirt; and a Canadian goose allover worked both horizontally and vertically into a very tight skirt of a daytime suit. Variation on the print fabric is an allover embroidered black taffeta with tiny golden fawns used for a theatre suit with horizontal shirrings at side fronts accenting the slightly rounded hips.

Silhouettes in this collection are easy, never exaggerated, with shoulders moderately soft, often accented with a small flared away collar close to the neck. Waists are trim and neat, and while many of the mannequins wear tiny waistbands, Mr. Sperber is not a strong advocate of pinching in the waist. Hips are only conservatively rounded, with the round line developed by ruchings, shirrings, or pulled up drapery. Chief feature of skirts is the mounting line at the front, which in evening gowns reveals the full ankle in front, in daytime skirts is expressed in dipping backs.

Novelty silhouettes are seen in two models; one a tulip print in which the skirt takes a line suggestive of Dutch Boy trousers, held up by an underskirt; and two, a very 1912 silhouette for evening with a 15 inch flounce trailing to the ground at the right side and mounting to show the knee at the left.

MAYFAIR & STYLE

MARCH '48

Flower - splashed crepe with
plunging neckline, dipping
skirt. By Lawrence Sperber.



Print Spells Romance



A winner for the younger set is "Midnight Kiss", the romantic name given to this Bruck print made for Lawrence Sperber. The print is made up of sketches of a clock showing the midnight hour, lips and the words "midnight kiss".

THE MONTREAL DAILY STAR, FRIDAY, JANUARY 23, 1948

Long jacket with shirred hip panels, stem-straight skirt.
Lawrence Sperber design.



Spicilège / Scrapbook

P.25



Arnott & Rogers

Navy Blue Plus...

Navy plus the light touch is a tried and true formula for spring-time chic, but never better than it promises to be in this coming season.

Left: "Wedgwood", a jacket dress by Frenchshire, of Wesley Mason's navy crêpe with inserts of Wedgwood blue trimmed with white lace braid to give a truly Wedgwood effect. Matching inserts, but without the braid, run the length of the elbow-length sleeves.

== Above: Lawrence Sperber's navy blue silk suit with white lapels. Unpressed pleats go all round the skirt, and hipline padding is used to belittle the waist. The jacket has self buttons high at each side for added detail.



Canada's Foremost
Fashion Designer



DRESSES

by *Lawrence
Sperber*

MONTREAL

HAVE A LONGER FASHION LIFE

Your favourite shop sells them

THE WINNIPEG TRIBUNE, Mon., Feb. 28, 1949

By Lawrence Sperber

A Pre-View of Spring



Stiffening at the hemline of the all-round-pleated skirt is the unusual treatment of this harlequin print.



"The Chase" — theatre suit in black taffeta with fawns embroidered in amberlight. Shirring at either side of the jacket hemline achieves the padded-hip effect.

The News In Print

1 — Lawrence Sperber sponsors the uneven hemline as a significant factor of the new mode. He takes a flower print in blues and pinks and mauves on a black ground, gives it a one-sided dip and drapes the opposite side for hip interest.



Spicilège / Scrapbook

P.26



Woman of the Week

KATE AITKEN

Women's editor of Montreal Standard, and well-known commentator on women's affairs

FAVORITE AUTHOR

John Richard Green.

FAVORITE BOOK

A dictionary.

FAVORITE MOVIE ACTRESS

Myrna Loy

BEST MOVIE I'VE EVER SEEN

Brief Encounter.

FAVORITE PLAYWRIGHT

Eugene O'Neill.

FAVORITE PLAY

Glass Menagerie.

PET AVERSION

Lukewarm coffee. I like mine red hot.

FAVORITE COMPOSER

Tchaikovsky (classical); George Gershwin (popular)

FAVORITE COMPOSITION

The Arensky Variations on a theme of Tchaikovsky (classical); Rhapsody in Blue (popular).

FAVORITE COMIC STRIP

Am not smart enough to enjoy them.

FAVORITE ORCHESTRA

Boston Symphony.

FAVORITE SINGER

William Morton (male); Kirsten Flagstad (female).

FAVORITE GRAMOPHONE RECORDS

César Franck's Symphony, Beethoven's Seventh, Tchaikovsky's Serenade for Strings.

FAVORITE DRESS DESIGNER

Lawrence Sperber, Montreal.

THINGS I'D LIKE TO SEE MORE OF

The country, dogs, people; London, England.

FAVORITE SPORTS

Tennis (to play); hockey (to watch).

FAVORITE CITY

Saskatoon, Sask.

FAVORITE SUMMER RESORT

Back garden, the hose going and someone else mowing the lawn.

FAVORITE WINTER RESORT

Fireplace, snow falling, and a mystery in hand.

WHERE I'D LIKE TO RETIRE TO

Never want to retire. Want to die with my boots on.

FAVORITE DISH

Macaroni and cheese (lots of cheese).

FAVORITE RECIPE

Ice cream with rum sauce.

Canada's Foremost
Fashion Designer



DRESSES

Lawrence
Sperber

MONTREAL

HAVE A LONGER FASHION LIFE

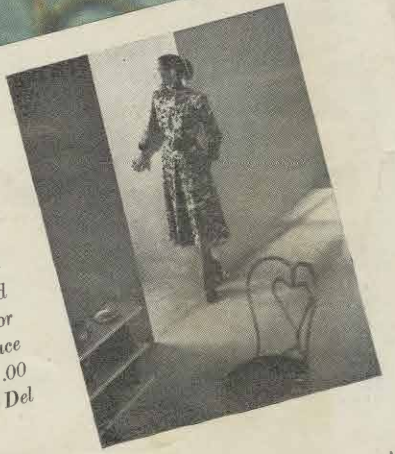
Your favourite shop sells them

FASHION

For the YOUNG women of to-day



Our Cover—Chosen for its "catch-your-breath print; its scenic crepe; its place in your wardrobe immediately and for the months ahead and its useful version of the "new look". The impish faille collar stands up or lies down and the cuffed sleeves are just past three-quarters long. It is top and waist-tight and skirt-free. Faille band girdles the waistline or comes off to tie about the head to take the place of a hat. By Lawrence Sperber. About \$55.00 in leading shops across Canada. Shoes by Del Grande. Photo by Arnott & Rogers.



Fashion for February + 19

February 1948
25 Cents

Spicilège / Scrapbook

P.27

The Girl I'll always



ED McCURDY, the West Coast's singer of folk tunes: "The girl I'll always remember is a girl I've never really met. But I know her well, because I sing about her every week on my radio program of folk ballads. She's the girl that sends men off to battle or to lonely mountain tops to mourn and weep. She lures young men

away from their parents and sends them in search of wealth and adventure. She gives them a kiss and tells them a lie, and sheds a soft maidenly tear as they leave her for another. Or she may sit and wait patiently for her true love's return, faithful and untouched by other hands. She's all womankind in all her many parts, and the inspiration of countless ballads, great deeds and broken hearts! Well do I know her, and never will I forget her, for I'm in love with her, too."



RICHARD DIESPECKER, talented Canadian poet, actor, radio star; veteran of both world wars—now living in Vancouver: "Her name is Sybil. She has wonderfully expressive eyes. You can see the storm signals in them a block away, but they always smile when her mouth smiles. She also has beautiful legs, loves a party and has a hand that

just naturally fits around a glass. But she also has a good, practical Scot's brain in her head. She believes that charity begins at home; that your children's welfare is more important than a good time; that if you can't pay for something you shouldn't buy it, and that if you make a promise you must keep it if it kills you.

"Almost 20 years ago she promised to take me for better or for worse, and that almost DID kill her. But she belongs to the MacKenzie clan and they are hard to kill."



GORDON SINCLAIR, world traveller, journalist, and personality of the air waves: "She kept her head when I lost mine. During our engagement year, 1924, we lived—separately—on Toronto's Centre Island. One June night we abandoned those sleepy lagoons to paddle up the Humber four miles to the west. It was quite romantic until we

started for home. Then, before we realized it, we were in two miles of the roughest Lake Ontario either of us had ever seen—the two breakwater miles past the Canadian National Exhibition. Dark, cold, windy. She couldn't swim. Each third wave entered the canoe and nearly filled it. Frantic bailing would empty it to admit the next wave but it seemed a losing fight.

"Approaching shore was useless because the cement breakwater bounced those waves back with additional force. No one could see us from shore and I cursed, feared, paddled and lost my head. She, the one who couldn't swim, just kept bailing and we got through.

"It's December 31—the shortest day of the year. The daughter, 11, and pretty, trims the Christmas tree and goes to bed. Next morning she is to have a permanent wave; her first. But she doesn't have it. She doesn't feel well. The doctor comes. The outer symptoms say heart but heart conditions seldom arrive at age 11. Another doctor—'pneumonia.' The only female Sinclair in 56 years is dead in 17 hours from the time she first said she didn't feel well. I go all to pieces; tears, drink, curses, collapse. The mother is the same girl who had stoically bailed the boat. She keeps her head."



JOHN FISHER, popular radio commentator and acute observer of Canadian life: "One very early morning the telephone bell pealed in our hotel room. When I answered I was greeted with these words in a strange, sultry feminine voice: 'I'm going crazy, Mr. Fisher, and only you can help me.' This was enough to arouse me into saying, 'Yes,

why, well . . . eh!' In a whispering voice she explained that she had seen me at a party about a year ago. She correctly recalled the place. Ever since, she explained, she had been in 'an awful dither.' She had forgotten what I looked like—she kept hearing me on the radio. 'But, I think I'm putting the wrong face on the right voice . . . it haunts me and I keep trying to associate the two . . . and I feel that if I don't get it straightened out I will go crazy . . . it's a kind of fixation, Mr. Fisher.' She spoke well and very softly and with that sultry quality. She asked me if I would help her out. 'I know how busy you are, but if you'll merely come to my door—for one second—then I can form a picture of you.'

"My travelling friend—a well-known Canadian writer—was interested too. He likes psychology. We discussed fixations and schizophrenic types. We presented ourselves at the given address a good 20 minutes earlier than arranged. When the door opened there stood a formidable figure. I would gauge her tonnage at more than 250 pounds. This enormous bulk was encased in a hideous pink concoction, which bore more resemblance to a circus tent than a

In every man's life there's always a woman he can't forget.

Adele White, Chatelaine's Beauty Editor, coaxed 10 well-known

Canadian males to contribute these true confessions—some serious, some romantic and some that trip lightly over tongue-in-cheek!

Remember



housecoat. Her head was covered with a multitude of metal curlers, below which glistened a frightening physiognomy heavily lathered with cold cream. She looked at us, then launched a titanic tirade. It was the sultry one all right. I recognized her voice instantly. After an abusive lecture on all door-to-door peddlers and salesmen, she ended with: 'Can't a girl have any peace?' We didn't stop to answer. We weren't interested in psychology now. The cold Montreal air felt mighty good. That's a girl I'll always remember!"



LAWRENCE SPERBER, one of Canada's foremost dress designers: "I never met her (formally) but I'll never forget her. In the early days of my designing studies in New York, we were instructed to watch the passing parade and select a dress which caught our eye—study it and then dash back to the studio and sketch it in detail. At the corner of Fifth Avenue and 34th Street I saw my prey. A very smart dress came along, very nicely filled too! I didn't want to miss any detail so I followed her. Block after block I trailed her. She must have felt my stare for at 42nd Street she suddenly stopped, turned around and gave me a resounding slap on the face! I was dumfounded for a split second—sufficient time for her to disappear into the crowd. I've never seen her again, but I'd certainly love to—love to have the chance to tell her it was only the dress I was interested in—honest!"



MART KENNEY, popular radio personality and leader of one of Canada's best-known name bands: "The girl of my dreams just reaches to five-feet-four; she has dark hair and a warm and friendly smile; charming to meet but never gushes. She has a keen sense of humor, is fond of children and is very adaptable to new people and places, and varying hours and conditions—which is most important to me. I like her best when she wears blue. Thank goodness she goes in for small hats!"



—Photo by Esquire Photographers.

One of the smart new gowns of feather print silk with harem-drape front being modelled by Mrs. Blair Nelson at the Quota Club's "Fashions Coming and Becoming," the style show to be staged at The Bessborough afternoon and evening March 3. The gown pictured above is by Lawrence Sperber and is supplied to the Quota Club by Fashion Fur Co.

This navy blue crepe afternoon with baroque embroidery on the hipline pockets is a Lawrence Sperber creation.

Salon de Haute Couture—Mezzanine



Spicilège / Scrapbook

P.28

Le Canadien
Oct 17/47

1947

Perlée



Les paillettes et les perles reviennent en grande vogue avec cet automne. Les trois lignes diagonales de cette jolie robe de crêpe accentuent le corsage tout en l'égayant. Le drapé complète l'effet du chic de cette autre création de Sperber pour les fins d'après-midi.



TASTEFUL Canadian display is that of fashion ace Lawrence Sperber who, surprisingly, does not have any items in fashion show. Irving, others, also miss.



LAWRENCE SPERBER showed his line at a breakfast show, did his own commentating. Brown was color he featured a lot. This brown faille has taffeta belt which can be tied around the head as a hat.

*Canadian
Press Clipping
Service*

481 University Ave., Toronto

THE MONTREALER
MONTREAL P.Q.
APR. 1948

174



Above: *Prize-winning models:* Christa Hartleben, chosen as the most perfect model, received a presentation of red roses and \$100. from Rapid Grip and Batten Limited, also a \$67.50 bottle of perfume from Lancôme Perfume. She is seen here wearing a Sperber wedding gown. At right, Eleanor Blumenfeld, the second choice, who received a nosegay and \$50. from Rapid Grip and Batten and a \$37.50 bottle from Lancôme Perfume. She is wearing a gabardine ballerina suit by Kerner, hat by Mallory. At left, the third-prize winner, Lillian Wood, who was presented with a nosegay and \$25. from Rapid Grip and Batten, and a \$23. bottle of perfume from Lancôme. She wears a grey ballerina suit by Pickfair, hat by Mallory, bag and shoes by Royce.



McGill Women's Union

Fashion Show

Sponsored by Rapid Grip and Batten Limited

as the result of a model contest held under the direction of Mrs. Geraldine Gorham, fashion co-ordinator, within the McGill campus.



Above: By Margie Don, this packable dinner dress of white rayon jersey is modeled by Barbara Brown.

At left: Gold taffeta evening gown with corsage neckline and full, bustle-back skirt. Designed by Kerner, worn by Barbara Ross.

Spicilège / Scrapbook

P.29

Canadian
Press Clipping
Service

481 University Ave., Toronto

RAYON REPORTER
MONTREAL P.Q.
JULY 1948

174



BRODKIN jewels a slim, tunic-top dinner dress with an exotic Cleopatra collar . . . cajoles the skirt into a flowing, floating back drape. "Q-C" Gro-Val rayon crepe. Style 485 — Brodtkin Bros. Ltd., 423 Mayor St.



J. BRODKIN



L. SPERBER



SPERBER flirts translucent satin in a "pousse-cafe" effect in four different colours on a sheath-like dress of "Q-C" rayon crepe by Gro-Val. Style 744 — Laurence Sperber, 1470 Peel Street.

Canada's Foremost
Fashion Designer



DRESSES

by *Lawrence
Sperber*

MONTREAL

HAVE A LONGER FASHION LIFE

Your favourite shop sells them

campaigns (and while it is true that they come from anyway?); the Americans, the British, the French were too firmly entrenched (and where among themselves could they find a Schiaparelli, a Norman Hartnell, a Sophie Gimbel?)

in which the Canadian Names of Fashion parade their merchandise to the arbiters of next season's styles, the nation's retail buyers, the nation's fashion editors.

And, in fact, what is the business of fashion

under his label. Sperber is in the same field and has shipped dresses to top-name stores in New York, London, Casablanca, South Africa and other foreign markets. Like Alfandri he got his training in New York, coming later to Montreal.

And you can add to this list the names of: Winnipeg's Gerhard Kennedy, aviator, golfer, whose sportswear finds ready markets in New York, Chicago, Detroit, San Francisco, Palm Beach; and

Montreal's Irving Margolese, whose Irving ski suits are a feature of Saks Fifth Ave. sportswear department, who outfitted Canada's Olympic ski team. He's strictly a Canadian product of the younger generation (28) who got his start with a Montreal tailor and rode to fame on his own idea of the way a pair of ski pants should be built; an idea that was so successful his employer couldn't cope with the orders that flooded in.

How Do Styles Compare?

So much for personal success. In a general way, do Canadian stylings stand up alongside the imported product?

Yes, for Canada's designers long since tumbled to the fact that the Canadian woman has had to be led gently along the path of sophistication, won't take the extremes of either Paris or New York or the sometimes complete dowdiness of British fashions.

Look around. See any exaggerated bustles, deep-dipping necklines, sidewalk-trailing skirts such as featured in Vogue? No, the excesses of Fifth Ave. and the Bois de Boulogne have been trimmed to primmer, more bourgeois Canadian tastes.

Thus, while our fashion people do lean heavily on New York for fashion leads they do a deal of improvising which is a difficult art in itself.

In short as smart businessmen they meet a consumer situation which offers handsome reward.

In salute to them, one of Canada's leading fashion consultants who speaks her mind in unequivocal terms, looked back over her many years in Canada's leading fashion merchandising organizations for The Financial Post and said:

"I have never seen such great progress in such a short time as that made by the Canadian fashion industry. Until the war came the industry lacked courage and lived in the

shadow of New York and Paris. Nowadays it is extremely difficult to tell the difference between Canadian and American fashions. Importantly, Canadian women are no longer resistant to Canadian-made goods. All other considerations apart they're generally getting better materials in Canadian dresses than in American offerings."

This consultant—with whom there is general agreement among others to whom The Financial Post talked—adds that Canadian women nowadays are taking a livelier interest in fashion, are showing more individuality in dresses, hats and shoes than in pre-war days.

"Canadian women," she concludes, "are breaking away from home ties, getting out more."

Canadian Women Buying More

From a cross-section survey of buying habits it would appear that Canadian women today are buying a lot more in the way of dress; in fact they're now buying four to five dresses to the one or two they bought 10 years ago—and, of course, paying more for them, generally speaking at least 60% more.

And even the rapid glance around any of our bigger cities will show that there are more shops selling dresses. Montreal's Sherbrooke-street gives ample evidence of this growth. Once an exclusive residential area, that part paralleling the main St. Catherine St. West shopping district between Peel St. and Guy St., is now dotted with a score or more fashion shoppes, giving the street a pseudo-Fifth Ave., back-of-Bond-St. atmosphere.

Here the business of fashion is peddled in traditional Paris and London style — with comfortably appointed living-room-like scented salons — where it's fashionable to shop.

Competition, a businessman observer remarks, is keen in a nice, catty way.

All this development in Canadian fashion,

of course, has had its reflection in the primary textile industry. And, of course, the development in Canada among such names as Bruck Silk, Wesley Mason Fabrics, Courtaulds, Canadian Celanese, Lesbury Fabrics, Associated Textiles, British American Silk Mills, Dominion Textiles, Textile Sales, and others, in the newer synthetic fabrics such as rayon, nylon, has given the fashion industry a hoist.

In this joint boost, textiles and textile products have landed up in this postwar era third in importance among Canada's leading industries.

But just where can you draw a line and say one helped the other?

The trend to better styling certainly has been fashion's biggest contribution to the prosperity of the fabric people. The new styles demand more materials, smarter materials. The big increase in business coming through putting Canada's dress industry on an assembly line basis has given the fabric men a healthy domestic market. And increasing fashion consciousness among dress men also lifts the fabric industry by its demands for new materials.

Looking to the future Canada's fabric men think that Canada's vast supplies of wood pulp may indicate a still greater production of new, synthetic materials.

What's Ahead for the Industry?

And now, having come so far so quickly, what's ahead for the Canadian dress industry? Restrictions can't last forever, will the industry be able to slug it out when they come off and floodgates are opened once again for American dress goods?

At present the indications are that the Canadian dress people will be able to hold their own.

They've found they do have their own Schiaparelli's and Hartnells; they've been able to put out a product competitive as to quality and price, both of which stack up

well alongside the American product, as well as being distinctly Canadian.

Of greater importance, the industry itself shows no signs of resting on its laurels; it maintains an aggressive spirit which should give it a head start on competition when trade does go free again.

And it's casting around for new blood, seeking to have appropriate institutes set up courses for the young people it's trying to attract to the business.

Presently Canada has no designers' institute of broad influence. The Quebec Government has a small school in Montreal, but since all classes are in French its scope is limited.

The Montreal Dress Manufacturers Guild is trying to remedy this situation. It has set aside funds to finance a university course in dress designing for use once the university is found which will add the course to its curriculum.

Hinged to the future of the fashion business are many other businesses which have grown up with it: foundation garments, hats, hosiery, costume jewelry, leather goods, shoes, handbags, lingerie, furs, all of which have contributed new names to the fashion firmament.

Cosmetics, hair styling have both taken a boost from the business. And there's a big demand for models which a dozen agencies are trying to satisfy.

All told, these people whose business is the accessories to fashion estimate their total take as equal to that of dress alone.

Canadian women, in other words, are spending somewhere in the neighborhood of \$500 millions a year on making themselves the attractive darlings we'll gladly agree they are.

PS. Remember that Battle of the Hemline? That line's up by about two inches in the new Spring styles. So are prices. But necklines are lower.

Take Over Top CPR Posts



George Abram Walker has been appointed Chairman of the Canadian Pacific Railway Co., whose service he entered as an office boy in 1891. Toronto-born, and a member of the Bar of Ontario, Alberta and British Columbia, he served 23 years as solicitor to the company at Calgary; went later to Montreal, and became vice-president and general counsel. He is a director of Canadian Pacific Steamships, Ltd., Canadian Pacific Air Lines, Ltd.; Associated Screen News, Ltd.; Grand River Railway; Lake Erie & Northern Railway; Vancouver Hotel Co.; Quebec Central Railway; Dominion Atlantic Railway; Toronto, Hamilton & Buffalo Railway; Chateau Frontenac Co., and Eastern Abattoirs.



William Allan Mather, newly elected President of the Canadian Pacific Railway Co., has been a railroader since he was 19. A graduate of McGill University, he transferred from engineering to operating in 1912, and saw service at Winnipeg, Kenora, Vancouver, Calgary and Moose Jaw. He has been general manager of western lines, and vice-president of western lines, and of the Prairie region. He is President of the Esquimalt and Nanaimo Railway, a director of the Great-West Life Assurance Co., and of Calgary and Edmonton Corp., a member of the Winnipeg advisory committee of the Royal Trust Co., and of the operation committee of the Northern Alberta Railway.

Spicilège / Scrapbook

P.30

Canadian Press Clipping Service

481 University Ave., Toronto

LE CANADA
MONTREAL QUE.
JAN. 19/48

Mode-vedette de la semaine



Laurence Sperber ramène le bleu marine, la couleur favorite du printemps. La jaquette est relevée de revers blanc et la jupe est garnie de plis non pressés.

Canadian Press Clipping Service

481 University Ave., Toronto

DEN STAR
JAN. 15/48

COST \$90 and 400

FASHIONS —



Fashion says it will be a 'Navy' Spring and Lawrence Sperber has a suit dress in that colour with touch of white on the revers. The skirt is achieved with unpressed

Canadian Press Clipping Service

481 University Ave., Toronto

SOMERSET ECHO
MAN. JAN. 15/48

FASHIONS



Fashion says it will be a 'Navy' Spring and Lawrence Sperber has a suit dress in that colour with touch of white on the revers. The skirt is achieved with unpressed

ADVERTISING RESEARCH
BUREAU
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Halifax Chronicle

DEC 23 1947



CANADIAN SUIT-DRESS —

Fashion says it will be a 'Navy Blue' Spring and Lawrence Sperber styles a suit dress in that colour with a touch of white on the reverse. The full skirt is achieved with unpressed pleats. Modelling the dress is Sylvia Goltman, who appeared in the three annual fashion shows held by The Halifax Chronicle and Halifax Daily Star.

Canadian
Press Clipping
Service

481 University Ave., Toronto

OGEMA VICTORY
SASK. JAN. 22/48

pounds, cost \$90 and 200 hours of labor.

FASHIONS —



Fashion says it will be a 'Navy blue' Spring and Lawrence Sperber styles a suit dress in that colour with a touch of white on the revers. The full skirt is achieved with unpressed pleats.

ADVERTISING RESEARCH
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Press Clipping
Lineage

Glenboro Western Prairie Gazette, Man.

FEB 19 1948

ADVERTISING RESEARCH
BUREAU

Toronto Ontario

WA. 4463

Press Clipping
Lineage

Baldur Gazette, Man.

JAN 29 1948

FASHIONS —



Fashion says it will be a 'Navy blue' Spring and Lawrence Sperber styles a suit dress in that colour with a touch of white on the revers. The full skirt is achieved with unpressed pleats.

FASHIONS —



Fashion says it will be a 'Navy blue' Spring and Lawrence Sperber styles a suit dress in that colour with a touch of white on the revers. The full skirt is achieved with unpressed pleats.

Canadian
Press Clipping
Service

481 University Ave., Toronto

THE COLBORNE EXPRESS
ONT. FEB. 19/48

Short Jacket Suit,
Redingote, Bolero,
Choice for Summer

The redingote, with either a petticoat or a cotton printed dress peeping from the hem, is of its full-skirted coat appears headed for a summer of new popularity. One variation on the theme for the summer costume consists of a blue and white silk print dress, a separate open-front skirt and bolero in sheer navy wool. For a dressier mood there's a fitted black redingote with extended hipline and a white eyelet cotton petticoat to match a neckline tie.

Short jacket suits will also be popular. There are snug-fitting boleros and a Victorian bolero with a full flared back and ball fringe trimmings. Slim skirted suits frequently are topped with straight-hanging waist-length jackets. A jacket dubbed "Prince Consort" fastens at the neckline and spreads open in a V-shape to its belted waistline.

Evening dresses, most of them ankle length, feature a new "pull down" neckline, which can be worn modestly around the collarbone or lower.

The bolero and the blouse share importance in a goodly number of new spring suits.



Wild Geese fly over the bands of dark green and navy blue in this tailored suit dress from Lawrence Sperber. The pocket hipline is ever so slightly padded above the straight, slim skirt.

La Revue
MODERNE

AVRIL - 1948 - MONTREAL - 20¢



*Un grand roman
d'amour*

•
**MON COEUR
EST A MOI**

par
MAGDA CONTINO

COUVERTURE

La femme-fleur (Robe, création de Lawrence Sperber;
chapeau, création de Lola Lanyi. Photo Arnott
and Rogers)

Spicilège / Scrapbook

P.31

*Canadian
Press Clipping
Service*

481 University Ave., Toronto

THE MONTREAL HERALD
QUE. MARCH 17/48



This beautiful multi-colored print designed by Lawrence Sperber has taffeta facings on the little rolled collar and on the tie belt. The belt can be worn as a turban with the petal ends for added interest.

ADVERTISING RESEARCH
BUREAU

Toronto Ontario

WA. 4463

Press Clipping
Lineage

Montreal Star, P.Q.

JAN 23 1948

Print Spells Romance



A winner for the younger set is "Midnight Kiss", the romantic name given to this Bruck print made for Lawrence Sperber. The print is made up of sketches of a clock showing the midnight hour, lips and the words "midnight kiss".

*Canadian
Press Clipping
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481 University Ave., Toronto

LINDSAY DAILY POST
ONT. JAN. 27/48

174 Print Spells Romance



A winner for the younger set is "Midnight Kiss", the romantic print given to this Bruck print made for Lawrence Sperber. The print is made up of sketches of a clock showing the midnight hour, lips and the words "midnight kiss."

ADVERTISING RESEARCH
BUREAU

Toronto Ontario

WA. 4463

Press Clipping
Lineage

Brantford Expositor, Ont.

JAN 28 1948

THE EXPOSITOR, BRANTFORD,

77 PRINT SPELLS ROMANCE



A WINNER for the younger set is "Midnight Kiss," the romantic name given to this Bruck print made for Lawrence Sperber. The print is made up of sketches of a clock showing the midnight hour, lips and the words "midnight kiss."

LA REVOLUTION S'ATTENUE

PAR MARGUERITE WILSON



Deux ravissantes robes d'après-midi. Celle de gauche par Lawrence Sperber avec son imprimé arlequin dispense de tout ornement. Celle de droite, par Aywon de New-York, est en soie bleu royal imprimée de motifs grecs noirs et blancs. A remarquer: les plis.



Les neuf petits vignettes gracieusement fournies par la New York Dress Institute nous donnent une bonne idée des tendances nouvelles. Au haut de la page quelques imprimés originaux.



Adaptation originale d'un sac à main français par J. Hops and Sons. Cuir noir ou marine.

Spicilège / Scrapbook

P.32

ADVERTISING RESEARCH
BUREAU

Toronto Ontario

WA. 4463

Press Clipping
Lineage

Sherbrooke La Tribune, P.Q.

MAR 11 1948



ROBE ETAGEE faite par Lawrence Sperber dans un taffetas
bruisant. Le corsage est ajusté pour accentuer la forme cloche
de la jupe.

ADVERTISING RESEARCH
BUREAU

Toronto Ontario

WA. 4463

Press Clipping
Lineage

Sherbrooke La Tribune, P.Q.

MAR 11 1948

77



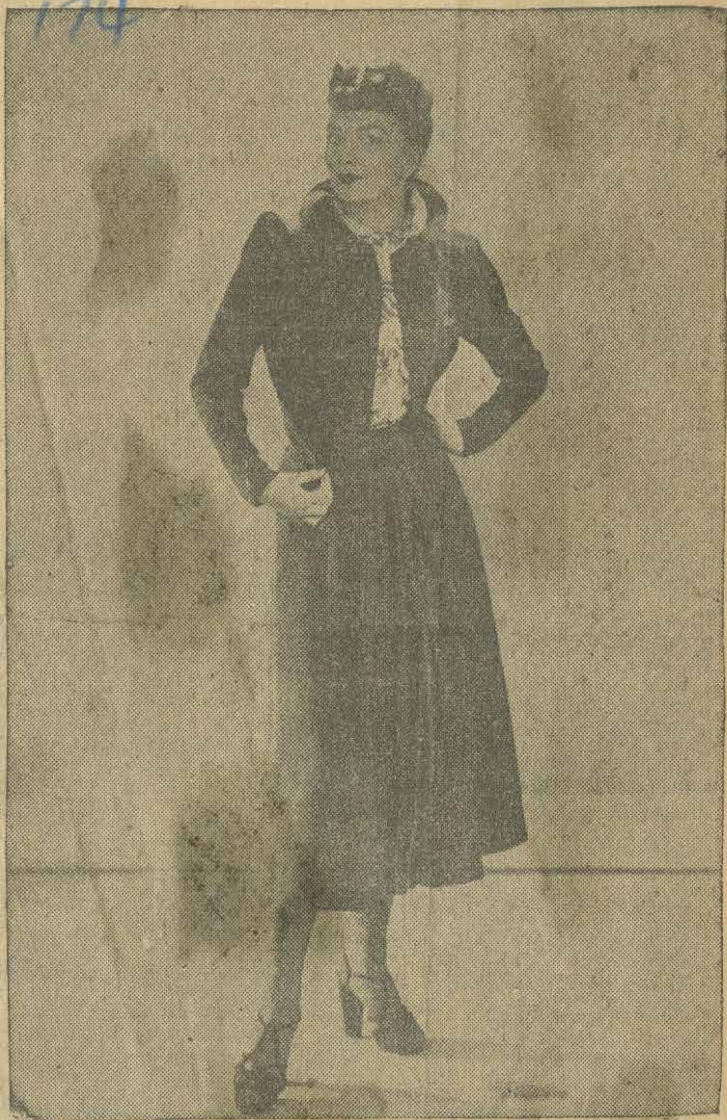
LA LIGNE DROITE est accentuée par des rayures alternées vert pâle et vert foncé sur ce costume d'après-midi de Lawrence Sperber.

*Canadian
Press Clipping
Service*

481 University Ave., Toronto

THE TIMES JOURNAL
ST. THOMAS ONT.
FEB. 9/48

That New Look



BRONZE TAFFETA in a swing skirt with matching jacket has a white, beige and brown print blouse for contrast. Lawrence Sperber buttons the jacket to the neckline and adds a round stand-up collar.

*Canadian
Press Clipping
Service*

481 University Ave., Toronto

THE ALBERTAN
CALGARY ALFA.
FEB 17/48



Practical but Stylish

Bronze taffeta in a swing skirt with matching jacket has a white, beige and brown print blouse for contrast. Lawrence Sperber buttons the jacket to the neckline and adds a round stand-up collar.

*Canadian
Press Clipping
Service*

481 University Ave., Toronto

GUELPH MERCURY
ONT. FEB. 13/48

GUELPH DAILY MERCURY, FRIDAY, FEBRUARY 13, 1948

Taffeta Swings in Style



TAFFETA SWING IN STYLE — WOS PAGE —J
SPRING SMARTNESS—Bronze taffeta in a swing skirt with matching jacket has a white, beige and brown print blouse for contrast. Lawrence Sperber buttons the jacket to the neckline and adds a round stand-up collar.

ADVERTISING RESEARCH
BUREAU

Toronto Ontario
WA. 4463

Press Clipping
Lineage

Sydney Post-Record, N.S.

FEB 10 1948



A SMART NUMBER—Bronze taffeta in a swing skirt with matching jacket has a white, beige and brown print blouse for contrast. Lawrence Sperber buttons the jacket to the neckline and adds a round stand-up collar.

*Canadian
Press Clipping
Service*

481 University Ave., Toronto

WILKINSON DAILY STANDARD
MONTREAL FEB. 12/48



BRONZE TAFFETA in a swing skirt with matching jacket has a white, beige and brown print blouse for contrast. Lawrence Sperber buttons the jacket to the neckline and adds a round stand-up collar.

Spicilège / Scrapbook

P.33

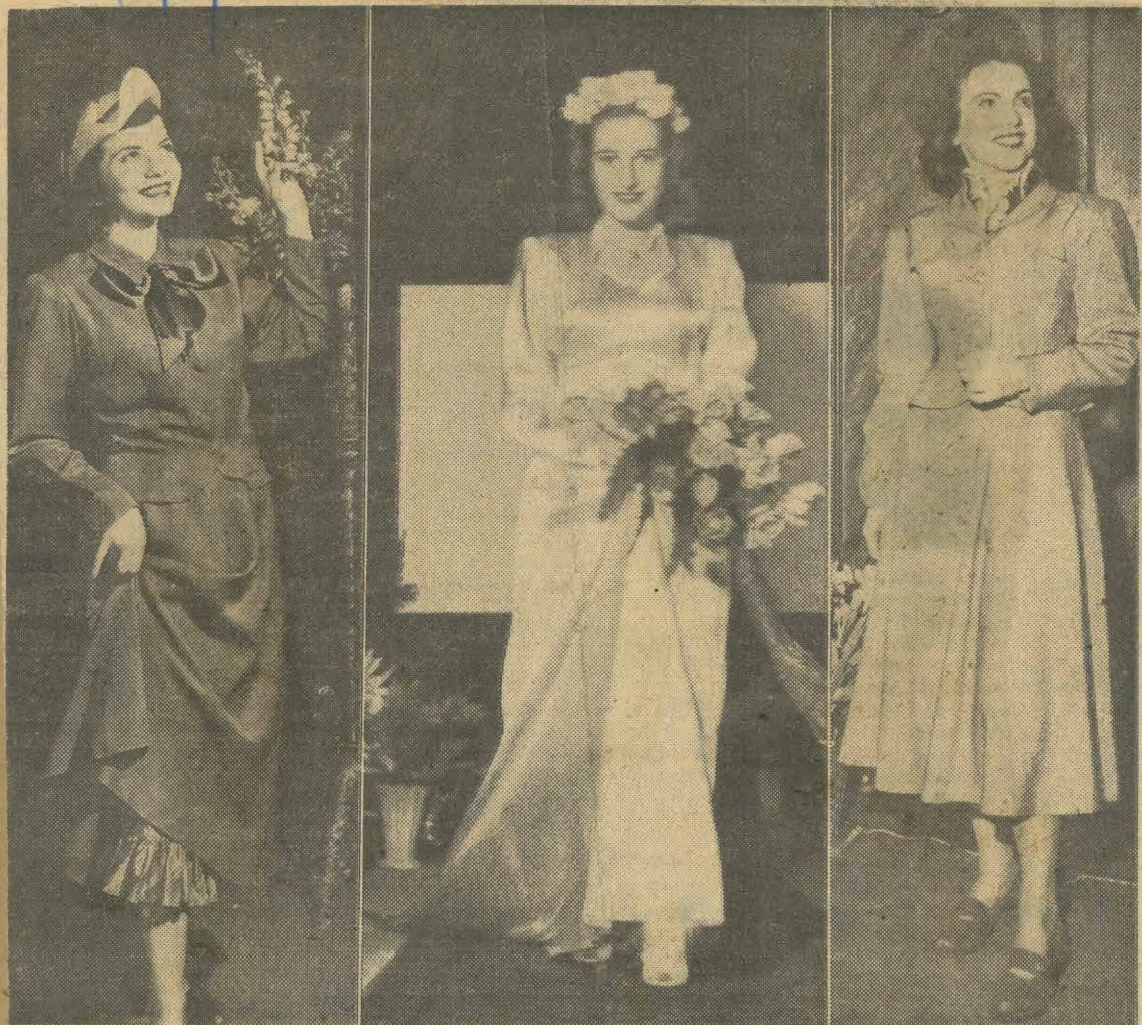
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Press Clipping
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481 University Ave., Toronto

MONTREAL HERALD
QUE. FEB. 28/48

1948

174



Herald Copyright (Arless)

PRETTY MCGILL CO-EDS—In centre, 18-year-old Christina Hartleben, winner of the model contest, is shown modelling bridal gown of white satin by Sperber. At left is Eleanor Blumenfeld, second on the list, looking real Spring-y in Kerner's brown ballerina suit with red and gold striped petticoat. Charminglly posed at right, Lillian Wood, voted in third place, looks quite content in her Pickfair suit of gray worsted with Kelly green accessories.

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481 University Ave., Toronto

KELOWNA COURIER
B.C. MAY. 11/48

174 CANADIAN FASHION



PRETTY MCGILL CO-EDS—In centre, 18-year-old Christina Hartleben, is shown modelling bridal gown of white satin by Sperber. At left is Eleanor Blumenfeld, looking real Spring-y in Kerner's brown ballerina suit with red and gold striped petticoat. Charmingly posed at right, Lillian Wood, looks quite content in her Pickfair suit of gray worsted with Kelly green accessories.

Canadian Press Clipping Service

481 University Ave., Toronto

PETERBOROUGH EXAMINER
OCT. MARCH 1/48

THE PETERBOROUGH EXAMINER



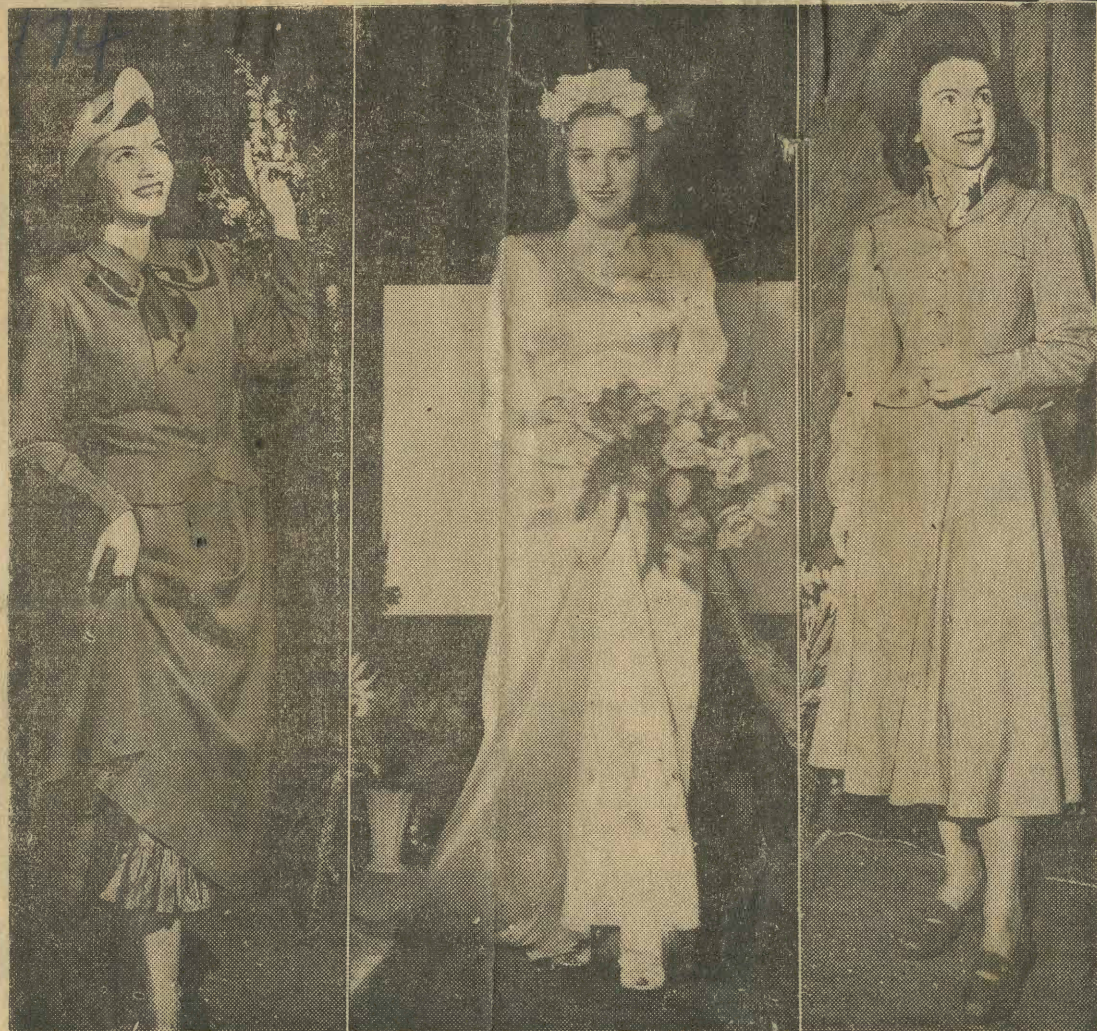
PRETTY MCGILL CO-EDS—In centre, 18-year-old Christina Hartleben, is shown modelling bridal gown of white satin by Sperber. At left is Eleanor Bleminfeld, look-

ing real Spring-y in Kerner's brown ballerina suit with red and gold striped petticoat. Charmingly posed at right, Lillian Wood, looks quite content in her Pickfair suit of gray worsted with Kelly green accessories.

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Press Clipping
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481 University Ave., Toronto

THE VERNON NEWS
B.C. MARCH 11/48



Canadian Fashion

Pretty McGill co-eds—In centre, 18-year-old Christina Hartleben, is shown modelling bridal gown of white satin by Sperber. At left is Eleanor Blumenfeld, looking real Spring-y in Kerner's brown bal-

lerina suit with red and gold stiped petticoat. Charmingly posed at right, Lillian Wood, looks quite content in her Pickfair suit of gray worsted with Kelly green accessories.

Spicilège / Scrapbook

P.34

Canada Exports Fashion

by Evelyn Kelly, Fashion Editor

Louis Berger's brown schiffli sheer, left, has exquisite drapery forming cap sleeves and shaping keyhole neckline. The hat, a Stetson Breton sailor. Below: Gerhard Kennedy's sharkskin sports suit, a Gibson Girl blouse nipped and fitted for hip-hugging tuckability, the slender slacks precision-tailored. In bright blue.

YOU DON'T have to go back too many years to the days when Canada was a brave young new world, almost entirely dependent on imports for the existence of her pioneering people. In those fur-trading days news and arrivals of cargo-heavy sailing vessels from the rich Old World were awaited eagerly, anxiously, for it was a serious matter of food and clothing.

The situation has been reversed over the years—in a fairly short time, as the history pages fly. As one big industry after another has grown to importance, Canada's export trade has been developed steadily, until today she stands third among the world's exporting nations.

Take, for instance, our flourishing textile and apparel industry.

Did you know that even before the war Canadian-made dresses—high-priced ones at that—were exported to India, South Africa, West Indies, New York, London, Australia?

That right now Canadian-made garments, dresses, ski suits, sportswear, are being sold in the United States? Faster than orders can be filled?

Here Chatelaine gives you a peek behind the scenes in three new styles by Canadians who have built up fine reputations for Canadian fashions far beyond this country's boundaries.

Opposite, you see a dramatic new print by Lawrence Sperber of Montreal. Sperber worked out a motif depicting the maple leaf, our national emblem, as particularly significant for world export. The actual design was drawn by a Canadian artist, Edith Jackson of Montreal. Her original sketch went to the art department of Bruck Mills, Cowansville, Que., where through several operations the design was transferred to silk screens. This is a tricky business, for each color, after being matched to the Sperber specifications requires a separate stencil. A fine rayon faille, known as morocaine, is stretched on 70-yard tables, and, from there on, everything is done by hand, slowly and carefully. Result: an all-Canadian creation right from the artist's paints to the last stitch in the dress.

Sperber, one of our outstanding original designers, is a man of courage and vision, was among the first to go out and sell Canadian fashion to foreign markets. As early as 1934 Sperber dresses were exported to Australia and South Africa. In 1936 his London office was opened, and until the Munich upset curtailed all European shipments, a good business was done in England and on the Continent. His largest markets are in the United States and South Africa at the present time.

Louis Berger, Toronto, has had notable success exporting to New York. This house has a fine reputation for exquisite hand beading, used last year on bright print dresses which sold in New York like the proverbial hot cakes. In the design illustrated above, at left, Berger gives a new surface to a sheer crepe. The fabric is stitched diagonally and horizontally to form tiny, tiny squares, which at first glance appear to be a very fine waffle weave. This is known as *schiffli* sheer—a fabric which remains trim and smart wherever it may travel, withstands humidity, and because of the delicate but firm stitching, holds its shape. This same *schiffli* process was used very successfully in satins and moirés last season, and sold well in New York.

From out of the West comes that talented young designer Gerhard Kennedy, whose

Continued on page 101



Opposite: the Maple Leaf print, an original Lawrence Sperber design, its motif by Edith Jackson, Montreal artist. The fabric, a printed morocaine known as a Hando-craft print, by Bruck Mills, Cowansville, Que. The hat, a Swiss Rio straw by Peggy Anne, Toronto. Bag by Du-Val, Toronto.

*Canadian
Press Clipping
Service*

481 University Ave., Toronto

BRANTFORD EXPOSITOR
ONT. APRIL 5/48

THE EXPOSITOR, BRANTFORD



PREVIEW FOR SUMMER—A gay summer print (left) with a rounded neckline that bares the shoulder. There's a wide belt to cinch the waistline and full push-up sleeves to add a peasant touch. Right, the same designer, Lawrence Sperber, shows white sharkskin in smart shirtmaker dress with gently rolled club collar and white pearl buttons to accent the bodice. The sleeves are short and straight and the skirt is carefully

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481 University Ave., Toronto

THE THURSDAY POST
LINDSAY ONT.
MARCH 23 1950

Preview for Summer



A gay summer print (left) with a rounded neckline that bares the shoulder. There's a wide belt to cinch the waistline and full push-up sleeves to add a peasant touch. Right, the same designer, Lawrence Sperber, shows white sharkskin in smart shirtmaker dress with gently rolled club collar and white pearl buttons to accent the bodice. The sleeves are short and straight and the skirt is carefully flared.

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481 University Ave., Toronto

MONTREAL DAILY STAR
CIV. MARCH 29/48

Preview for Summer



A gay summer print (left) with a rounded neckline that bares the shoulder. There's a wide belt to cinch the waistline and full push-up sleeves to add a peasant touch. Right, the same designer, Lawrence Sperber, shows white sharkskin in smart shirtmaker dress with gently rolled club collar and white pearl buttons to accent the bodice. The sleeves are short and straight and the skirt is carefully flared.

Canada's Foremost
Fashion Designer



DRESSES

by *Lawrence
Sperber*

MONTREAL

HAVE A LONGER FASHION LIFE

Your favourite shop sells them