

WINDOW DRESSING.

SOME DISCUSSION ON WINDOW TRIMS.

WINDOWS should be trimmed in harmony with the goods to be displayed, says the window artist of The Dry Goods Economist. If elegant, imported made-up garments are to be shown behind the large glass plates, they should be exhibited in a manner that will be in thorough keeping with the superior worth and elegance of the display. To put an inartistic frame around a picture of this type is an offence against art and business that has its effect upon the money taken in during the course of the day.

But the window dresser who attempts to give such a frame to a lot of medium or cheap goods, wastes his efforts. The juxtaposition of superior things with things of an inferior character always serves to enhance the beauty of the former at the expense of the latter. This is why a rich, elegant setting should never be used for a display of only mediocre stuff.

It is a common fault of window dressers to indulge in this sort of thing. They seem to think that the window setting must always be beautiful. They seem to lose sight of the fitness of things. It would not be so bad if this striving after the artistic wasn't expensive, but it is, and that's where the rub comes.

Then, another thing. Some window trimmers—many, in fact—do not pay enough heed to the character of the displays in windows which adjoin one another. Some trimmers plan the trims for all of the windows, so that it is difficult, a short distance off, to distinguish one from the other. This is radically wrong. There should be variety, and the more one window contrasts with its neighbor in the style in which it is prepared the more effective it is. Monotony is monotonous in window trimming as in other things, and should be avoided.

Above everything else, a window display to be effective, should be attractive. This is a generally recognized truth, but there are various degrees of effectiveness, and that window is most successful which causes the most money to flow into the till. Some trimmers have an idea that windows should always be artistic. Artistic windows are all right, but, when a window that isn't so artistic draws people from the street into the store to more closely inspect goods that have been displayed, that is the style of window that should be adhered to, even if it doesn't elicit so many expressions of admiration for the skill of the trimmer.

If a window is selected in which to exhibit goods that do not lend themselves to artistic figures or arrangements, a good plan is to create the idea of immensity of the stock on hand, which implies that if the goods have been purchased in such large quantities the merchant must be able to sell them at a figure pretty well down to cost price.

In arranging a window of this kind, care should be taken to avoid the impression that the goods are of an inferior quality or trashy. This impression is easily created if the goods are thrown into the window in a haphazard manner. Take a window made up of notions, for instance. If the various articles placed on exhibit are jumbled together in a confused, chaotic manner, the value of the goods, in the minds of the persons viewing the display, immediately shrinks.

Let us assume that the price cards indicate that the goods are offered at "ridiculously" low prices. The person looking in, after reading the prices, immediately concludes that the goods are offered at just about what they are worth, certainly at no lower figure. This impression has been produced purely through the manner in which

the window was trimmed, if such a display may be termed a trim. Take the same window and arrange the different lines in a systematic, methodical manner that will convey the idea of heavy purchases and yet carry the idea that the goods are of especial value at the price at which they are offered, and a great difference will be found in the pecuniary results.

IDEAS FROM THE WEST.

The window displays in the United States run to sub-

jects suggested by the war. The battleship idea is being worked hard by the window artists. According to The Chicago Dry Goods Reporter, collars, cuffs and neckwear are good materials out of which to make a battleship for a show window. A haberdasher in Michigan very successfully constructed a model of the flagship New York in this manner. He made the hull and superstructure out of cravats, and the turrets, smokestacks, etc., out of collars and cuffs. A skillful arrangement of these made a remarkably good resemblance of a warship. He covered the background of the window with flags, and portraits of the President and the prominent characters of the war.

For a display of ribbons, the following has been suggested. Drape the ceiling and the floor, as well as the sides, with cream-colored cheese cloth, softly tufted. Project from the sides and the back a number of rods toward the centre, about three feet from the flooring. These are to have an open space of at least two feet in the centre. Around each rod twist ribbon of a different color and at the end of each rod form a large rosette. Let the remainder of



Interior of Messrs. W. L. Kane & Co.'s Store, Halifax—Looking from the rear of the store.