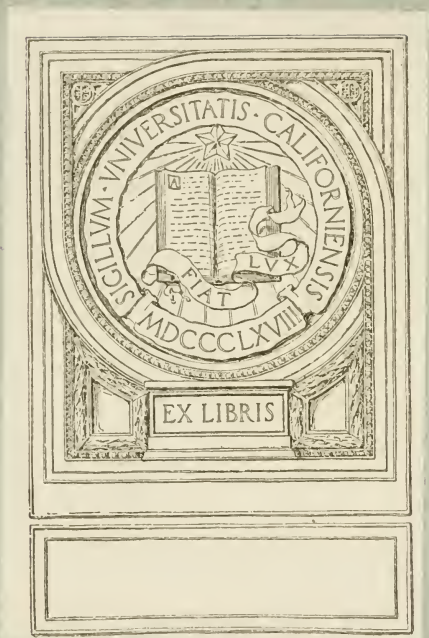


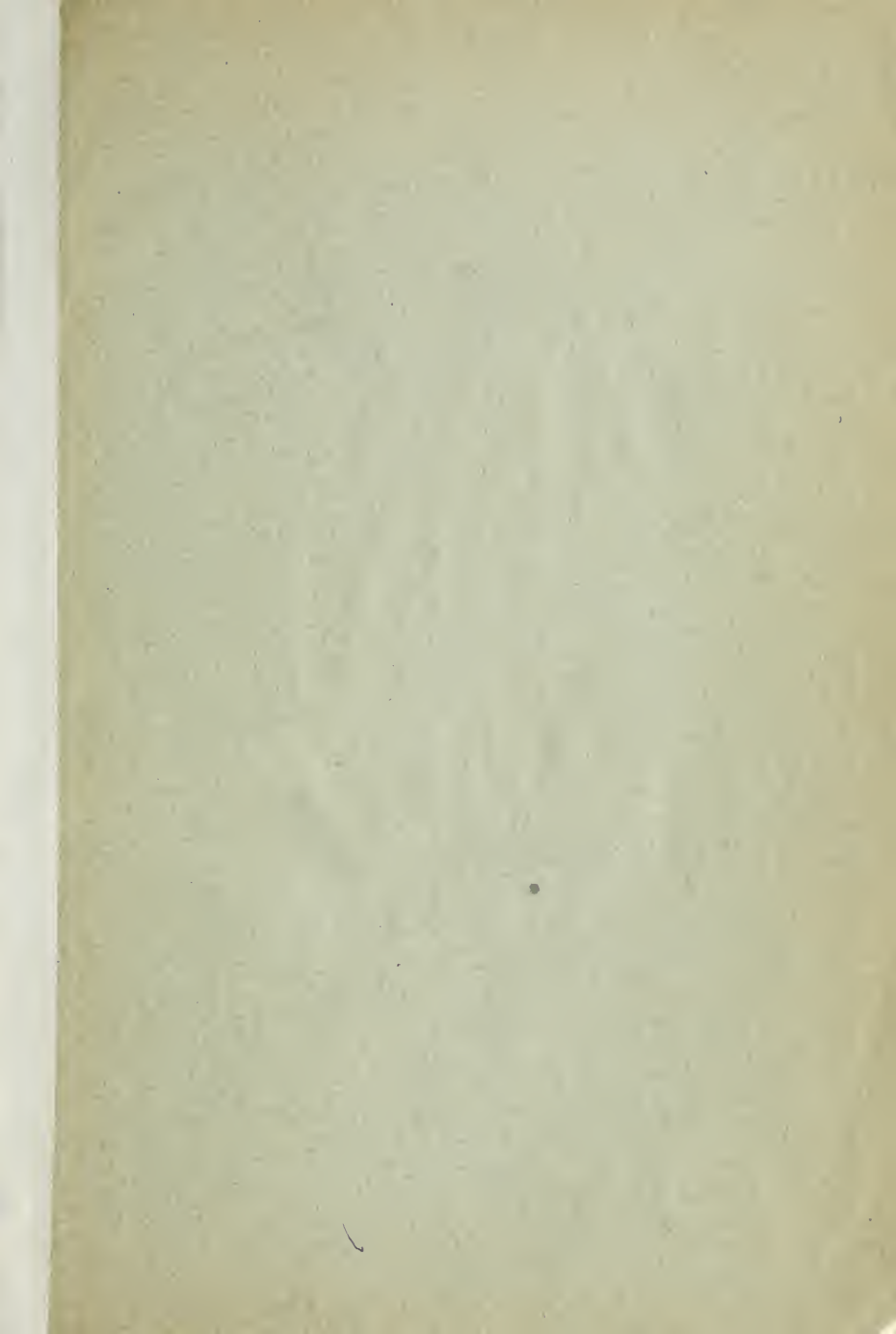
KOESTER SCHOOL BOOK OF
DRAPING



By
GEO. J. COWAN *and* WILL H. BATES



EX LIBRIS







ALBERT A. KOESTER





WILL H. BATES





GEO. J. COWAN

KS

THE KOESTER SCHOOL BOOK OF DRAPES

A Complete Text Book and Course of
Instruction in Merchandise Draping

Compiled by

GEORGE J. COWAN

President Koester School of Window Dressing
Author of "Show Window Backgrounds" and
other Window Trimming Books.

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Lecturer on Window Trimming—illustrated
with stereopticon views and original draw-
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Student of Chicago Art Institute, 1897-98.

For ten years contributor of Window Trim-
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Editor for nine years of Window Trimming
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Ten years' Window Trimming experience
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Stores.

For five years contributor of Window Trim-
ming articles to:

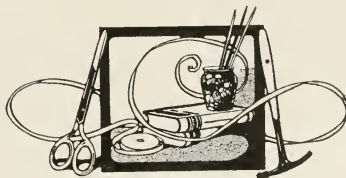
Merchants' Record and Show Window.

The Shoe Retailer.

Dry Goods Reporter.

Drygoodsman, etc.

Graduate of the Koester School of Window
Dressing.



CHICAGO
THE DRY GOODS REPORTER
1913

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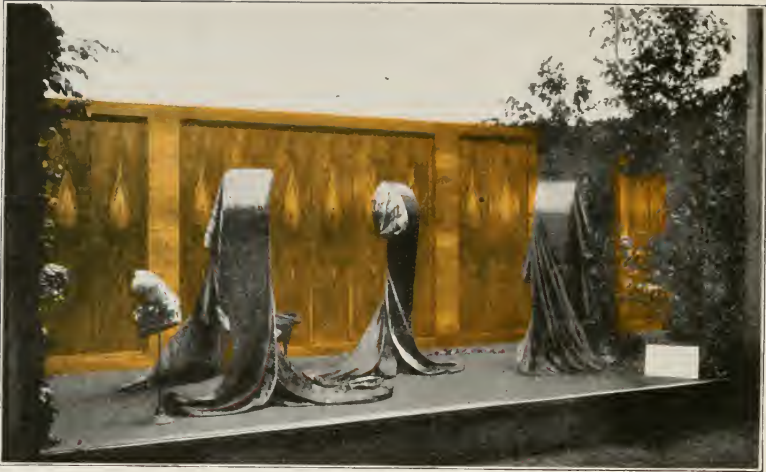
HAMMOND PRESS
W B CONKEY COMPANY
CHICAGO



To Albert A. Koester

WHO has given to Window Trimmers of the World a systematic and easily understood method of draping fabrics so that when displayed they will give the customer an idea of how beautiful the goods will look when made up; who also through his work, teaching and writing has probably done more than any other individual to help window trimmers to a higher perfection in all their work.

THIS BOOK IS RESPECTFULLY
DEDICATED



Mummy Drapes

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Preface

IT has been my good fortune to be closely associated for many years with Mr. Koester and with Mr. Bates—you might say we have grown up together in the Window Trimming work.

I collaborated with Mr. Koester in getting out his book, "The Koester System of Draping," having made all the drawings for this the first book ever published on the subject.

This first book on Draping is now out of print, and because of my connection with it and my intimate knowledge of the subject, it has fallen to my lot to compile this second and far more complete book on the subject of Draping.

Because of the great success of Mr. Koester's methods of draping it became necessary for him to have help in teaching this work in the school which he founded.

Mr. Will H. Bates, a former pupil of Mr. Koester's, was chosen by him for this work because of his really wonderful ability along this line.

It is conceded that these two men are the most talented draping experts of our day.

This book contains a very complete collection of practically all the important work of these two masters of Draping to which is added the best work of many other well known trimmers and of the author.

Geo. J. Cowan

EARLY HISTORY OF DRAPING

ONE cannot have a complete knowledge of any subject unless he knows something about what has been done along this particular line in the past.

A knowledge of previous efforts in Draping, as applied to window display, will not only be of much help to a trimmer, but should also hold much of interest.

Naturally the first attempt at draping was merely the effort on the part of a clever tradesman to interest a possible customer in his wares by opening up the pieces of goods and hanging them up in such a way that the beauty of design and texture could be easily seen.

We find evidences that this type of display was in use thousands of years before our own era.

I show on this page an illustration of how fabrics were draped in the bazaars of the Orient hundreds of years ago.

The early history of the world is the history of the people of Egypt, and what we broadly term the Orient. Their method of shop-keeping has not changed perceptively for thousands of years, so that in showing you this illustration of a bazaar of the Orient you can imagine yourself looking at the way draping was done thousands of years ago.

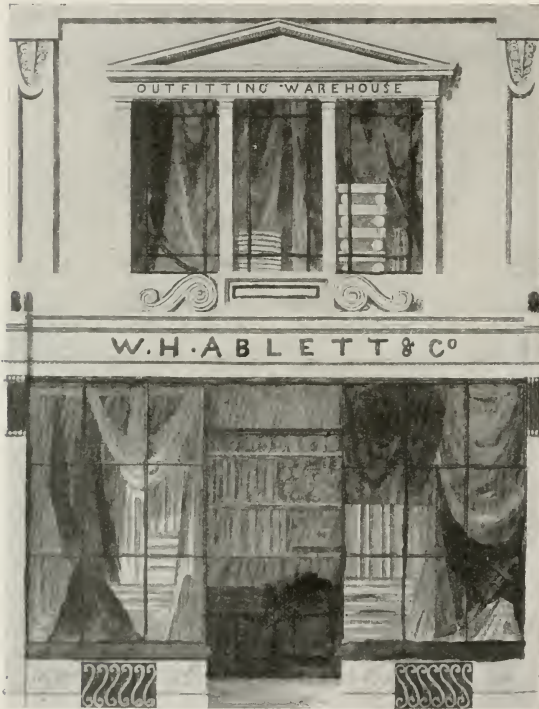
In those days glass was unknown, so there were no show windows of glass. The show window was merely the open end of a booth, or stall. The booths were grouped together into a bazaar the same as our stores are grouped together, and called "The business district," or "Down town."

So, I show you this bazaar with the beautiful stuffs of the Orient hung up on rods or cords so as to catch the eye of the passer-by.



A Bazaar of the Orient, hundreds of years old, showing how fabrics were draped along the walls similar to methods in vogue a thousand years or more ago.

The next tangible trace of early draping that I have been able to find was in an old book printed in the year 1840, and called "Old London Shop Fronts." This book is illustrated with steel engravings, colored by hand, and was intended to interest the architect who was interested in planning store fronts. It unconsciously serves our purpose, because I find several of the fronts are trimmed with dress goods and silks, and thus gives us a very correct idea of how draping was done nearly one hundred years ago in London. Thus you will see that the draping of fabrics had not developed very much in thousands of years. And after reading this book you will find that practically all the real progress in this work has been during the last twenty-five years.



An old London Shop over 75 years old showing the use of small panes of glass, before plate glass was invented. Notice the dress goods drapes in the windows.

It was just at the beginning of this period that Mr. Albert A. Koester realized the possibilities of what could be done in the draping of fabrics in such a way that the complete drape would suggest or imitate a completed gown, the advantage being that the customer would not only see the design and texture, but would see how this particular fabric would look when made up, or, better still, would suggest to her how to make it up. It is more than probable that other trimmers had something to do with this development, but most of the credit must go to Mr.

Koester, because his natural ability in this line of work made it very superior,

and because he early tried to help other trimmers to a thorough knowledge of draping.

He did this by founding a window trimming school in Germany and illustrating and explaining how to do draping through a series of articles appearing in German trade papers, and later publishing a set of window trimming books entitled "Die Kunst of Schaufenster Dekoration."

Practically everything worth while in up-to-date draping for show windows has developed since 1890, and it is possible to trace very easily the progress of the work since that time.

There is much of this work that, to us of the present time, seems woefully out of date, but this is only true as regards the fashion element that enters into the drape and form.

Fashions, as we all know, are continually changing, but it is also true that generally within a period of ten years the same style will come back again for at least a short period.

Because of this, I have thought it wise to include in this book certain of the drapes of almost every year and of every change of fashion. Of course, it has been impossible to get all of them, but I really consider myself fortunate in being able to get as much as I have.

Thus, I not only can show you an almost complete record of the development of draping, but the greater percentage of these drapes are usable today, and many others are apt to come back in style almost any time.



One of the first plate glass fronts in London about 65 years ago. The fabrics are here piled in the windows and several pieces are draped in one corner of the farther window.

HANDLE THE GOODS CAREFULLY



IF YOU have ever been behind the counter you can appreciate having goods brought to your department that have been used in the windows—faded, mussed and soiled. A good deal of this is from mere carelessness, leaving them in the window too long, walking on them, not keeping the floor of the window clean, etc.

In fact I have seen trimmers working with white goods who had such dirty hands that they would soil the goods wherever touched.

A really good man has the interest of the store so much at heart that these things do not occur. You must know that this means a big loss on the goods in the course of a year, and the less you cost the firm the more you are worth to them.

Many trimmers when they go into a window do so with their stocking feet, others have slippers made of felt to slip over their shoes, but about the handiest thing is the fleecy lined bedroom slippers made from the same material as fleecy lined underwear.

Do not let goods of a dainty character stay in the windows so long that they are all faded out and almost rotted by the heat of the sun. And do not let a wash-goods trim stay on the ledge so long that it's an ad for real estate instead of dry goods.

Do not step all over the goods, either, while you are working with them, or after you have them arranged. If you really must step on them, have your shoes encased in slippers, socks or cloth, as mentioned above.

COLOR COMBINATIONS IN DRAPING

IMPORTANCE OF PROPER COMBINATIONS—INFLUENCE ON THE BUYER

THE old proverb about the bending of the twig to incline the tree, is only one version of the fact that man is a creature of circumstance, on all sides surrounded by forces which mold him into what he is and governs his actions.

Beauty is a thing from which much enjoyment is obtained, and when one is pleased with the beauty and harmonious coloring of a display, their mind is more apt to desire the things of beauty that are in the display. The love for the beautiful is subconscious, therefore this unconscious pleasure is apt to be considered a real desire for the article itself.

Beauty of form and color play their part in all development. That color has the power to influence is shown in the fact that red, which represents one extreme of the visible spectrum, is a color which excites the combative instinct, and that violet, which represents the other end of the scale of impressions, is a color which depresses instead of excites—the “reason why” of this fact has never been explained. Yet the ancients recognized it by giving to red the attributes of war, and to purple the attributes of mourning, while white meant purity.

When color can have such influence, and nature has guarded us against its influence by clothing herself with the neutral color, green, which is midway between red and violet, how much more influence will your displays have upon the mind of the person who is brought in contact with them if they are planned with some understanding as regards color combinations and harmony, and with some thought as to whether background and display will please and be in perfect taste with each other.

Possibly if you look back at some of your work you will realize that some of your displays were just “put in” and you know the color was not given a thought. But as thought is necessary for the most successful work, plan your every display with the idea of using every bit of knowledge you possess to the greatest possible advantage.

Color and its relation to window trimming presents a problem that is pleasing to some and very complex to others. Nothing, perhaps, goes so far to make or mar your fabric display as the use or abuse of color. You will realize the truth of this when you see a window that disregards the laws of harmony. To a sensitive eye it is no less than appalling.

COLOR INFLUENCE

Without going into the theoretical side of the question, we may admit at the outset, that primarily, color is but an appeal to one's emotional being, and that it exists because of something in man's very make-up that needs and demands it. Conversely, the influence of certain colors is so undeniable that, consciously or unconsciously, according to the sensitiveness of the individual, this influence is felt—a fact well worthy of the most careful consideration.

Take, for example, red. This is a color that should be used advisably, and for accent rather than in large surfaces. Nature is here, as in all things, a good criterion, and it is her invariable rule to use the intense colorings but sparingly. How delightful these bright notes are in a cluster of berries, perhaps, or in the gorgeously tinted leaves that the first Winter winds send scurrying across the gray, cheerless sky.

Red, then, is suggestive of warmth and cheer; it strikes the note of the fire's glow; it is the danger color—aggressive and self-assertive, inciting to action rather than repose.

It is a color, therefore, that should be avoided as much as possible in Summer displays, and, whenever used, in a great mass. In choosing shades of red, remember that terra cotta, maroon and the deeper crimson are much less violent than the vermilions, and more pleasing than the reds with a purple cast.

Unless you are a master hand, keep the color simple. Consider the special needs of each color—the relation of one color to another. Select the colors with an appreciation of their individual values—greens wherever rest and repose is to be sought for, for green is the color of all colors that Nature has chosen to refresh and restore the tired eye.

YELLOW AND BLUE

Yellow is invaluable wherever there seems to be a lack of cheer, for yellow is a sunshine color, and brings gladness and brightness with it.

Should a display be, by reason of its location, sunny and bright, there is a chance to introduce one of the soft old blues, which are always charming. Any bit of yellow or rose coloring will take away any little coldness that the blue suggests. Pink is always a prime favorite in windows showing dainty goods.

The proper use of color entails not only judgment and thought, but some intelligent knowledge of the subject as well. For some, their individual taste seems to be guide enough, but to those who have not this unerring instinct in the choice of color, we advise that they keep close to the beaten path. One's windows are a poor place for much experimenting, so be wide-awake to the best that has been done by other trimmers.

These color suggestions are especially worth knowing by everyone who works about the silks and dress goods stock and by the one that puts in the displays of these goods.

DO NOT LET YOUR COLORS QUARREL

We herewith give a few color combinations that will help you.

White contrasts with black, and harmonizes with gray; white contrasts with brown, and harmonizes with buff; cold green contrasts with crimson, and harmonizes with olive; warm green contrasts with crimson and harmonizes with yellow; green contrasts with colors containing red, and harmonizes with colors containing yellow or blue; orange contrasts with purple, and harmonizes with yellow; orange requires blue, black, purple

or dark colors for contrasts, and warm colors for harmony; citrine contrasts with purple, and harmonizes with yellows; russet contrasts with green, and harmonizes with red; gold contrasts with any dark color, but looks richer with purple, green, blue, black and brown than with the other colors. It harmonizes with all light colors, but least with yellow. The best harmony is with white."

CHROMATIC COMBINATIONS

COLORS THAT MAY BE USED TOGETHER TO PRODUCE HARMONIOUS EFFECTS

The following table of harmonizing colors will be found useful. The list comprises all the principal colors, and with them are given the shades and tints that may be used with them. This is a very complete list and is especially good for reference:

Brown—Mace yellow, Nile green, light blue, maroon, pinkish purple, shrimp pink, buff, black, gold, dark green, russet.

Black—Yellow, grey, gold brown, light green, violet, light blue, red, chestnut, copper, drab, olive.

Dark Blue—Orange, light yellow, sky blue, tan, dove, white, gold, violet.

Light Blue—Dark orange, golden brown, red, black, grey, pink, light green.

Buff—White, yellow, ochre, red, brown, grey, orange, violet.

Citrine—Yellow, orange, white, buff.

Chestnut—Red, black, yellow.

Chocolate—Raw umber, red, black.

Copper—Red, yellow, black.

Dove—White, vermilion, blue, yellow.

Drab—White, yellow ochre, red, black.

Lavender—Grey, purple, tan.

Maroon—Orange, brown.

Olive—Orange, green, blue, black, yellow, white, red.

Orange—Grey, maroon, blue, olive, black, green, red, white, buff, purple, tan.

Purple—Yellow, dark red, lavender, rose, citrine, dark green, brown, gold, orange, cream, white.

Russet—Red, yellow, orange, brown, white.

Red—Olive, yellow, white, dark green, violet, sky blue, dark red, black, buff, chestnut, copper, drab, grey, pink, purple, orange, russet.

Tan—Dark blue, salmon pink, turquoise blue, lavender, light green, white.

Violet—Purple, red, buff, yellow, dark green, blue, white, black.

White—Blues, orange, pea green, yellow, violet, buff, pink, dove, olive, drab, gold.

Yellow—Dark purple, dark green, red, black, yellow, violet, dove, brown, buff, chestnut, copper, grey, white, olive, light green, russet, blue.



DISPLAYING WASH GOODS

SOME SUGGESTIONS FOR SHOWING WHITE AND PRINTED GOODS—THE ARRANGEMENT SHOULD BE LOOSE AND FLUFFY TO BRING OUT THE AIRY LIGHTNESS OF THE FABRICS—COLOR COMBINATIONS

THE finer kinds of figured wash goods are subject to the same treatment as some kinds of silks—foulards for instance. With their showy and artistic colorings, they are in themselves sufficiently decorative, and only judicious arrangement is required to bring out their fullest beauties. On account of their light gauzy nature, wash dress fabrics require a broad, easy treatment. They are shown to the best advantage when arranged in a light, loose manner. There must be no stiffness or formality. Drape the goods in long sweeping folds and billowy ruchings and carefully avoid short broken lines.

A window may be made beautiful with figured wash goods, using only straight uprights and T stands for draping. First cover the stands with white cambric, then from the top drape the goods in loose folds well away from the stand so the light can shine through showing the airy lightness and semi-transparency of the fabric. The principal charm of summer wash goods lies in their light airy character, and to show them properly this quality must be brought out. This may be accomplished by taking a fold of the goods and draping it in a long sweeping curve to some point high up on the background or at the side of the window.

DISPLAYING WASH GOODS

The better class of summer wash goods are so elegant in design and of so fine a texture that a draping form is required to bring out their fullest beauties. In most windows, at least one draping form should be used. In draping a form with light summer goods, the same rule holds as in draping a stand, i. e., drape the goods loosely. The lines of the form should be suggested rather than shown.

Because summer wash goods are comparatively inexpensive, they frequently receive less care in treatment than they deserve at the hands of many trimmers. The trimmer is careless and slights the arrangement because he does not think that low priced goods are worth the care and study necessary to make a good display. That idea is very wrong. No matter what is to be displayed, the decorator should never permit himself to be careless.

Just as with silks and other expensive goods, summer wash fabrics must be treated with the greatest care and judgment to get the proper color effects. The designs, mostly floral, are delicate and artistic and the colors beautiful, but it is very easy to make mistakes and get the wrong colors together in such a manner as to spoil the display completely. Everything depends upon the trimmer's taste and judgment. He must be able to select the proper color harmonies and to make the right arrangement with regard to line and form.

Some charming effects can be worked out by using goods having the same general floral design. For example, a very attractive window could be made by using goods showing nothing but rose designs. There could be large roses, and small ones and rose buds, roses single and roses in groups. The general effect of the whole window would be pink and white. To give tone to this display pink ribbon and white lace should be used judiciously. A little black velvet ribbon should also be used. This might be used in the form of small knots or arranged in combination with the pink ribbon. A bunch of natural roses in a high cut glass vase might be added to this display. In the same way a violet window might be trimmed, using only white goods with violet designs of different kinds. The supplementary colors for a violet window should be black in combination with either pale green or apricot, used in a manner similar to that suggested for the rose window.

White wash goods may be trimmed over white or colored linings. If a color is desired it may be pale blue, pink, light yellow, violet or any other light shade, but no more than one color should be used. To add tone, ribbon of the same color as the lining may be used with lace over it. If white goods are draped over white lining, any light colored ribbon may be used to set it off. If a draping figure is used, the colored ribbon may be knotted at the front of the form with lace, the ends of both extending to the floor.

Decorators commonly fall into error when displaying dress accessories such as fans, gloves, parasols, etc. To be perfect a display must be consistent—that is, the goods must go together logically. As an example, it would be incorrect to show evening gloves with a street hat or to show gowns for day wear with evening fans, etc. Goods must be shown as they are worn and to do this the trimmer must follow the styles closely.

EXAMPLES OF EARLY DRAPES

DRAPE 1

THE first recorded drapes that I have been able to trace are some that were designed by Mr. Albert A. Koester and printed in Germany in the neighborhood of twenty years ago.

These drapes will hold much of interest to every window trimmer who is at all interested in this work, because he will see in these early attempts at draping the birth of our present day system of draping, commonly called the Koester system.

There are many ideas contained in these early drapes that will be most helpful even at the present day for those trimmers in small stores, who do not have much to work with and who are ambitious to get experience.

These drapes will also be of help to the beginner as they are easily made and a knowledge of how to do some of these drapes will be helpful in more fully understanding the more elaborate drapes or even the more up-to-date simple drapes of the present day.

The drawings that illustrate these drapes have been very carefully planned out so that every step taken to produce the drape will be clearly understood by the trimmer.

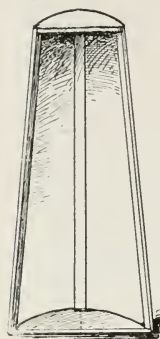


Fig. 1

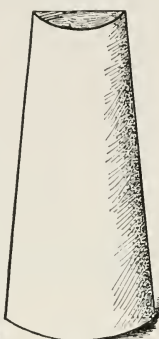


Fig. 2

This is also true of everything shown in this entire book. This makes it a real text book on draping as well as a history of draping.

Our first drape is made over a home-made stand as shown in Figs. 1 and 2. As will be noticed this stand has a top and bottom made of half circles of wood, the top smaller than the bottom.

Three strips of wood (lath will do) about three feet long serve to hold together the top and bottom and over this framework is fastened a covering of carpet paper, bristol board or other heavy paper.

Fig. 1 shows the back of this draping stand and clearly indicates its construction. Fig. 2 shows the front of the stand.

Next, the front of this stand should be covered over with a layer of cheap white muslin so that should thin goods be shown over the stand none of the paper covering would show through.

You are now ready to proceed with the drape and should first cover the stand over with a thickness of the goods you are going to use in the drape.

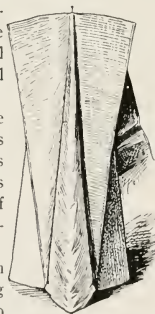


Fig. 3



Fig. 4



Fig. 5

EXAMPLES OF EARLY DRAPES

Fig. 3 shows the next step and this clearly indicates how one fold of the goods has been so arranged that it makes an inverted cornucopia in the center of the stand.

Fig. 4 shows how a second similar arrangement of the goods is placed at one side of the center and in Fig. 5 is shown how a third arrangement similar to the two already illustrated completes the main body of the drape which is to be finished off at the top with pointed puffs.

Fig. 6 clearly indicates how these puffs are made. First you take the end of a fold and plait it diagonally across the goods and you have the puff as indicated in the lower drawing in Fig. 6. This is then pinned at the top of the stand and four other puffs added to complete this drape, that we will call "Drape 1."

After this drape has been successfully accomplished the window trimmer will find that all that he has learned in this one drape will come in handy in hundreds of other drapes that he will make later on.

This same drape can be used for practically all lines of cotton goods and silks. Very few woolen goods could be used because they do not possess enough body or stiffness to be successful in making the puffs.

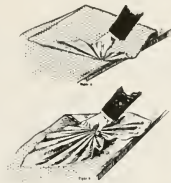
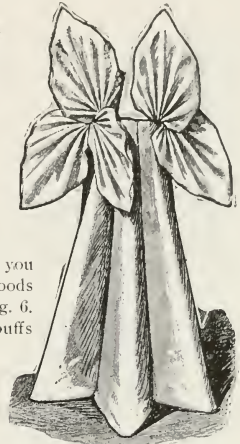


Fig. 6



Drape 1

DRAPE 2

In this next drape I illustrate what I mean when I said that "what was learned in making Drape 1 would come in handy in many other drapes."

Here you will make as the foundation of the drape the same stand and the same draping of fabric on the stand. The only change is in the puff at the top. Here we have a single large rosette puff that changes the appearance of the entire drape very much.

This rosette puff is made by first taking about four yards of the goods at the end of the cloth and doubling it through the center and then folding it back and forth into about six layers.

In Fig. 1 I show the trimmer starting in at one end of these folds to gather or plait the folds along the edges that are folding, thus leaving the selvage free.

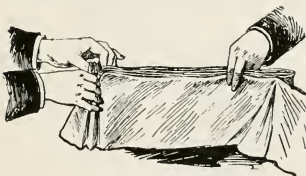


Fig. 1



Fig. 2



Drape 2

When the entire length of the folds has been gathered together a pin is run through them and then driven into the top of the stand, leaving the goods as shown in Fig. 2.

DRAPE 3



Fig. 1

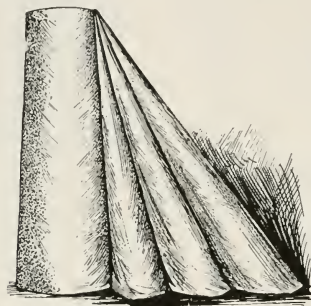


Fig. 2

The next thing to be considered is the series of five puffs used on top of the stand. These puffs are the most easily made puffs of any. All you need do is to fold your goods double and then gather them up as in Fig. 3 at the right distance from the fold.

The short or small puff is made by gathering the goods up close to the fold and the larger puffs are made by gathering the goods farther back.

I bring this point to your attention here as the small and large puffs are so clearly indicated in the top of Drape 3, and this shows how attractively they can be combined in finishing off the top of this style of drape which was in vogue for many years among the trimmers of ten to twenty years ago.

IN DRAPE 3 the same stand will be used, thus showing that there are a great number of drapes that can be developed on any one stand or form.

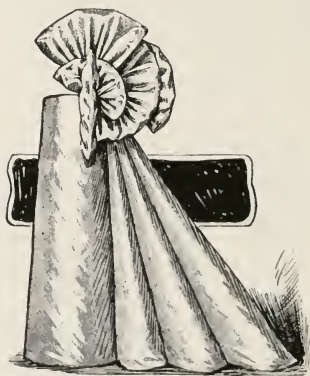
I will however show that a completely new drape has been made, both as regards the drape on the stand and the puffs used on the top.

Fig. 1 shows the stand having been covered over with a single thickness of the cloth and the inverted cornucopia placed at the extreme side of the stand instead of in front as in the two former drapes.

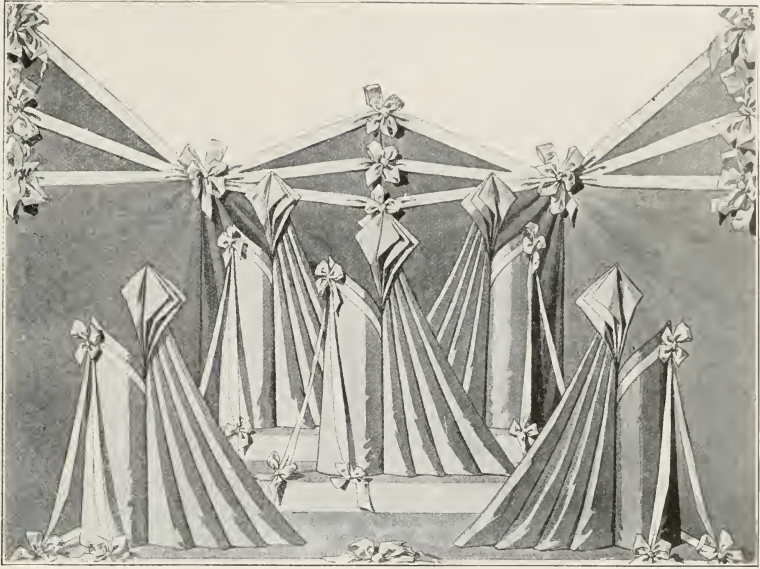
Fig. 2 shows how you continue this arrangement until three of them have been placed on this same side of the stand, thus completing the lower part of the drape.



Fig. 3



Drape 3



COMPLETE WINDOW OF EARLY DRAPES

IT IS with a good deal of interest that the window trimmer of the present day can look at the above illustration and realize that it is over twenty years old—older than some of the younger trimmers who are already adepts in every phase of window work.

This window is interesting from many angles. First it shows you one style of drape that was in use at that time, and secondly it shows how these drapes were arranged in a complete window using a series of steps or platforms on the floor, and thirdly we get an idea of a decorative background.

This background was made out of a heavy plain cloth—probably the same cloth as is displayed in the drapes. This background is finished off at the top in a very clever decorative border of ribbons and bows.

This same ribbon idea is carried out in connection with each drape, thus making a most harmonious decoration and one that holds the entire display together.

Notice how the same drapes are used all the way through the window, the only difference being that several of the drapes are reversed in order to break the monotony and also in order to get better balance in the display.

LATER EXAMPLES OF EARLY DRAPES

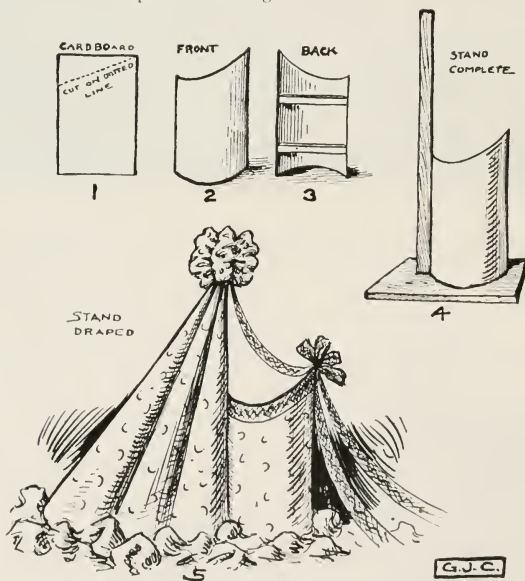
SHOWING HOW THE STANDS WERE MADE AND HOW THE DRAPES WERE MADE

DRAPE 1

THE ever recurring wash-goods season necessitated the draping and showing of the new fabrics in an entirely different way. Drapes that were old and timeworn in one trimmer's repertoire were entirely new to other trimmers and their audience. Therefore, the interchange of draping ideas among various trimmers soon brought out a large variety of drapes, most of them very similar however to the early drapes, especially as regards the puffing feature.

In this Drape 1 the stand is very easily made, consisting of a two-by-two upright, the base (of inch stuff) and a heavy piece of cardboard.

Figure 4 shows clearly the construction of the stand, Figure 1 shows the piece of cardboard, and the dotted line gives you an idea of where to cut it to get the desired shape. Figure 2 shows how the cardboard will look when viewed from the front, when it is bent and tacked to the wooden strips shown in Figure 3.



Drape 1

In Figure 5 is shown the completed Drape 1. The goods are applied flat on the cardboard and then draped in long folds from the top of the wooden upright, on which is also puffed out a number of folds of the goods.

The number of folds in the drawing could be increased to suit the trimmer's taste. The top of the cardboard is finished off with a lace or insertion, which is also draped from the top of upright to the floor. At the extreme top point of the cardboard is gathered up a bow of this lace or insertion. If it is not stiff enough to make an effective bow, insert white millinery wire to make the folds stand out.

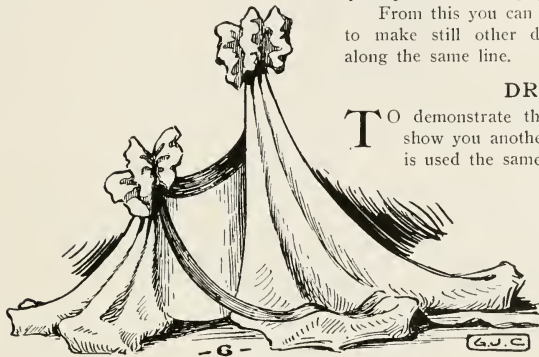
DRAPE 2

DRAPE 2 is shown in Fig. 6. It is made upon the same stand, with the cardboard placed to the left of the upright, and ribbon used in place of the lace.

The draping of the goods on this stand is clearly shown in the drawing, and differs very little from the first one. Both of these styles would look well in the same window.

Light woolen goods, challies, silks, mercerized fabrics, and cotton goods would look well draped as shown in Fig. 6, as they are peculiarly adapted to the long, graceful folds.

From this you can see that it is an easy matter to make still other drapes entirely different yet along the same line.



Drape 2

Ribbons or laces are then draped from the stand, to give it a finishing touch.

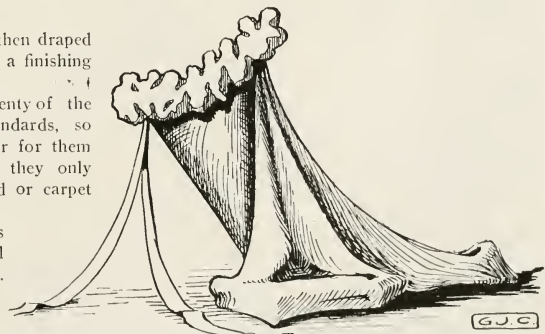
Most trimmers had plenty of the wooden uprights or standards, so that it was an easy matter for them to use these drapes, as they only had to add the cardboard or carpet paper.

These styles of drapes were also extensively used on ledges inside the store.

DRAPE 3

TO demonstrate that this assertion is true, I show you another drawing (Drape 3). Here is used the same upright, but, instead of the same shape cardboard, you use a large cornucopia shaped from carpet paper.

The goods are stretched tightly over this cornucopia and draped, as before, from the upright, while one end is gathered along the top of the cornucopia.

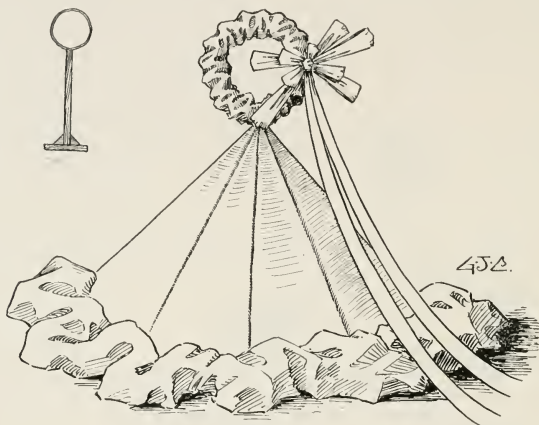


Drape 3

DRAPE 4, or THE HOOP DRAPE

IN many stores, especially the smaller ones, it is not possible to use the very long sweeping line in drapes, because they have not the room or window space. Their class of customers, too, would feel that they did not have much of an assortment. So for these stores it is necessary to use a more compact drape—one that will admit of their showing quite a number of patterns in a pleasing way.

To this end I show Drape 4. At the left is shown the plain wooden upright, at the top of which is nailed a common wooden barrel hoop. On this stand is draped the wash goods or silks, as is shown in the drawing.



Drape 4

Round price cards can be suspended in the center of the circle, and for a sales window is a good thing. For a window showing more exclusive goods, you can use ribbon bows and streamers on some of the drapes, as is shown in the illustration.

DRAPE 5

NOW, for the larger store that has plenty of window space, there was designed Drape 5. At the right of the drawing is shown the stand. The top is a curved piece of wood, cut out of inch lumber, and supported on the upright with a brace. You will notice the base of this stand extends out farther on the side on which the top projects. This prevents the extra weight of goods on this side from pulling the stand over.

The drawing shows you clearly how the goods are draped on the form and arranged in a serpentine effect about the base of display. This drape will permit the use of wash goods, silks or woolen goods, thus being very useful.

The top part of drape is finished off, as shown, with some contrasting or harmonizing shade of silk or velvet ribbon. When these ribbons are arranged with taste, they are the means of making your display complete.

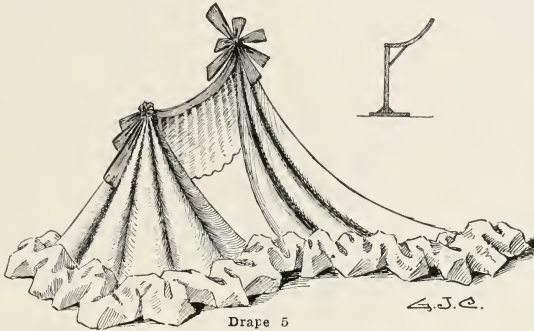
Be sure that the goods show no wrinkles, and that the selvage is always out of sight. Use as few pins as possible, and never let them be seen. Do not step on the goods, but if it is necessary have fleece-lined bedroom slippers over your shoes, or be in your stocking

LATER EXAMPLES OF EARLY DRAPES

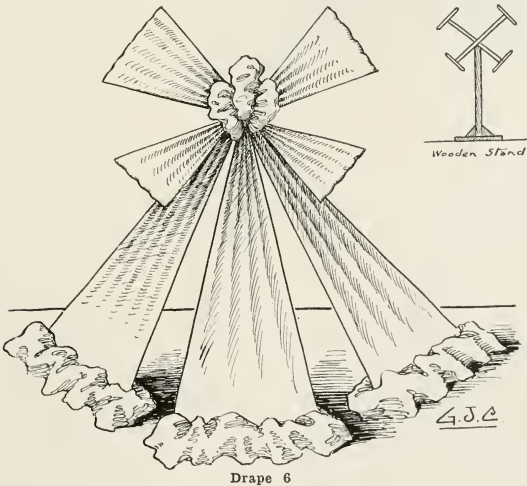
fect. Where you step into the window, always lay a piece of paper, for, if you do not, in time this spot will be greatly soiled, while the rest of the floor covering is all right.

DRAPE 6, or WIND-MILL DRAPE

TO the right of the drawing No. 6 is shown the wooden standard on which the drape is made. A common upright stand, with several lath crossed, and with wooden cross pieces at each end, T-shaped.



These T-shaped arms hold out the large loops, made of the goods, and in the center is made a bunch of smaller loops as a finish. The drawing itself shows how several widths of the cloth are brought to the floor, and shirred at the base, to cover up where it is pinned to the floor. The wooden upright has a fold of the cloth brought down over it, but it is not shown in the drawing, as it is covered up with the goods that extend out in front of the stand.



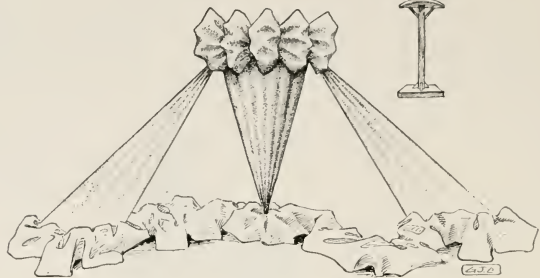
MOST wooden stands can be used over and over again, as it is possible to drape the goods in many different ways. It is also possible to change the same stands, by using different shaped tops.

In our drapes 7 and 8 is shown these wooden stands, each with a different top. Drape 9 can be made over three cornucopias of carpet paper fastened together at the top and bottom and supported by one of these stands.

The uprights of these stands are generally made of $1\frac{1}{2} \times 1\frac{1}{2}$ inch or 2×2 inch lumber, while the base and top are of inch lumber. It is a mighty good idea to make up some of these fixtures in your leisure time, as they are almost indispensable in the showing of wash goods, silks and woolen dress goods.

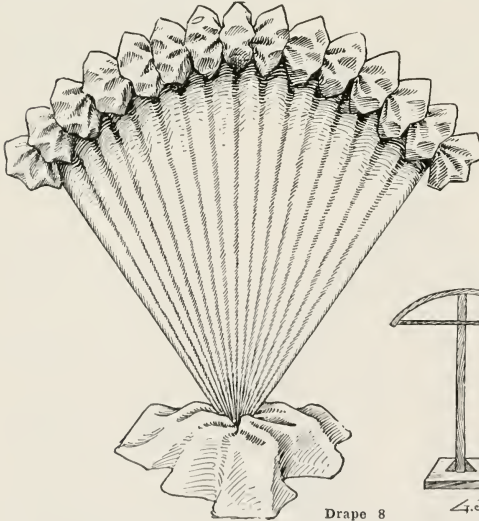
The stand for Drape 7 has a flat top made in the shape of a half circle. To construct this drape, it is best to plait your goods (if wash goods) in four equal plaits, running the length of the goods, at a point the same distance from the end of the goods as the stand

DRAPE 7



Drape 7

is high. You then pin this plaited point at the base of upright, and fasten end at top of stand, covering half of it. Then bring up the goods and fasten at top, covering the other half. Next, you bring the goods around the entire front of the top, in the form of small puffs or loops, and carry it down to the floor at one side, as is shown. Then gather it over the floor, covering up the base of the stand, and bring it over to the other side of stand and up to the top, the same as the other side. By careful study of the illustration, you will be able to drape this in short order. This drape was especially appropriate for wash goods and silks and



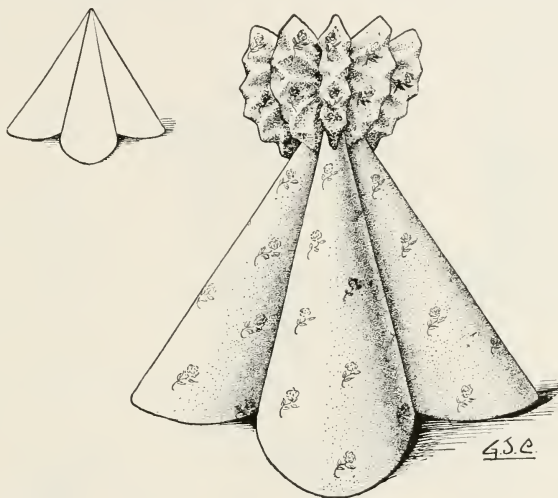
Drape 8

was one of the drapes in most common use before the year 1900.

DRAPE 8

THIS fan drape was a very pretty thing, and especially so if a series of them was used, either in the window or on the ledge. It is especially good for the showing of cheap wash goods. These goods are generally very hard to show up well because of the starchiness and poor texture of the weave. But this drape plaits and puffs it up so that it really looks much better than it is. In connection with price tickets these drapes sold any amount of the cheaper wash goods. This drape was not desirable for silks, as it wrinkled the goods up too much and also made too many pin holes in it.

In constructing the top of the stand, instead of sawing out a curved piece of lumber,



Drape 8

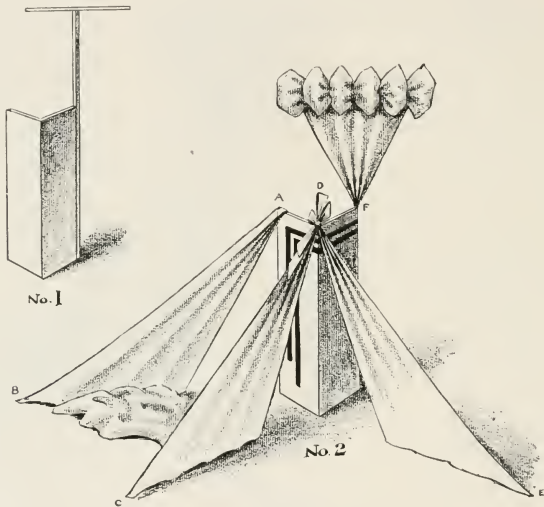
you can use a barrel hoop or bend a strip of light lumber. Another method is to use small bits of light lumber nailed together in the curved shape desired.

DRAPE 9

THIS very slight drape was equally good for wash goods or silks. The three cornucopias or funnel-shaped pieces of carpet paper were fastened together at the top and bottom. It is a good idea to have them fastened to a wooden upright. Each funnel is fastened separately with the goods, and then the puffs or loops at the top are arranged. For thin sheer materials one must be sure to use a lining of white batiste or lawn. Some dainty color can be used also to good effect, but care must be taken to have the colors suitable. I do not show goods gathered about the base of this drape, as I consider the plain finish was most effective, and entirely different than the puffing so much in vogue around the base of many of the drapes.

DRAPE 10

THIS drape is particularly suited to wash goods, but was used for silks and challies. Cut No. 1 shows the home-made wooden fixture, on which the first drape is arranged. Cut No. 2 shows the complete drape. First, you cover the boards smoothly with the goods, and when this is done plait the goods in four plaits and fasten at A. From A bring the goods to the floor at B, and arrange in plaits while fastening to floor. Now fold the goods on the floor until you come to C. From C the goods are brought up to the top and center of the V-shaped boards or point D. At D the goods are again plaited in four folds and brought to floor at E. Then the goods are brought around and back of the stand



Drape 10

so that they can be brought up to F. From F, where they are plaited, the goods are brought out in a fan shape to the cross-bar at top. A finish of puffed goods on this bar completes the drape of goods.

As indicated in the drawing, there is a bow of ribbon finishing the drape at D and two bands of ribbon arranged on the boards. Many other finishing touches can be used, thus changing them a trifle in appearance.

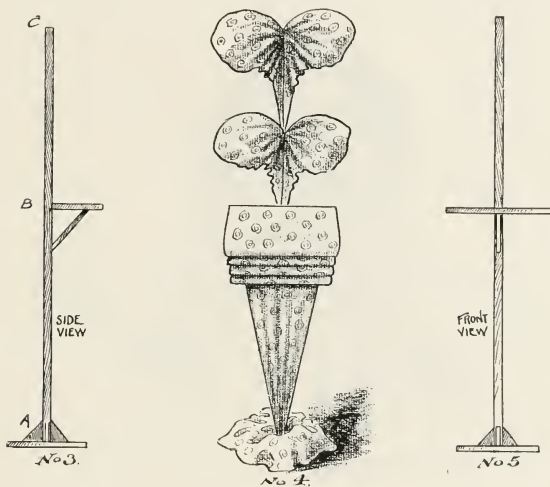
There was quite a craze for several years for using these two boards as a draping stand and the stand itself acquired the nickname of the Mortar Board. You will see other drapes developed on it elsewhere in this book. It still holds an important place as a stand used in connection with some of our best present day drapes.

DRAPE 11

FIGURES 3 and 5 show, respectively, the sides and front view of the home-made wooden fixture that is the basis of this drape. It was especially pretty when used for either wash goods or silks, and takes from a three-pattern length of goods to a whole bolt. The stand is about seventy inches high, the distance from the base to the wooden shelf being about forty inches. The shelf is 12 inches wide and as long as the width of the goods.

Start with the end of the goods at bottom (A), allowing one and one-half yards to cover the bottom board of stand. Gather in tight in plaits at A, and draw the goods up to the shelf (B) and fasten.

Now you take the other end of the goods, double the two selvages or edges together



Drape 11

and pin to the front of the standard at B, then bring to the top (C) and make a loop a yard and a half long. Now gather this loop up in two-inch plaits and pin at C. Do the same thing again and you will have two gathered loops of silk that when pulled out into shape will look like the plumes shown in the drawing.

The goods are brought down to C and then up again half way between B and C. Here, two of these gathered folds are made just like the ones above, and the goods brought down to B again. This gives you four drapes similar in shape to ostrich plumes.

Lay the remaining goods on the shelf in folds that will, when dropped over the front edge, allow a distance of one or two inches between each fold. When complete, your drape should look like the drawing No. 4.

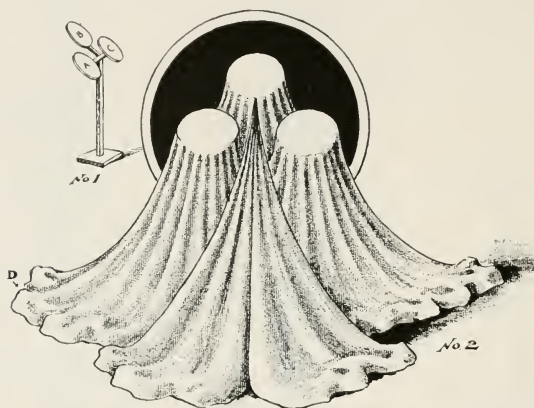
This was a rather unusual drape, and one that was not in common use. It was originally used as a counter drape in the silk department but was only about half as high.

DRAPE 12

NEW drapes are always welcome to the progressive trimmer. For with new and clever drapes of goods the window can always be made to look different without any great expense put into the change of background. Many very good drapes are thought out and used by trimmers, who would confer a great favor on their brother-trimmers if they would only take the trouble to make sketches of the drapes and send them to their trade journal for publication.

This triple top stand drape, originated in 1906 by a student of the Koester schools, shows that any trimmer is apt to originate good drapes that will be helpful to other boys.

In the drawing showing the stand with the three circular tops, you will see a very



Drape 12

good drape for wool goods for either one or two pattern lengths. This drape is not out of style even at the present day.

The Cut No. 1 shows the construction of the wooden stand. The three circles are nine inches in diameter and placed on a slant of about 45 degrees, on a stand 40 inches high. Circle B is about three inches higher and 6 inches back of A and C.

In making this drape, one should start at D, leaving plenty of fullness on the floor. The goods are draped gracefully over the circle A, and allowed to hang in natural folds. The goods are then allowed to hang down back of A for some little way, so that when the goods are brought up over B they will hang well. From B the goods are dropped down the same distance as goods between A and B, and then draped over C and then down to the floor.

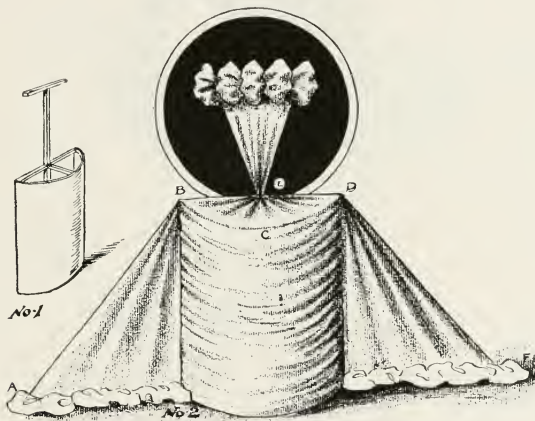
Several yards from the end of goods you grasp the selvage and bring it up to the circle B and pin it on the very front edge of this circle, letting the goods fall in natural folds to the floor. Of course it will be necessary to go over all the folds and straighten them out, and possibly rearrange them. This really makes quite a showy drape for heavy goods.

DRAPE 13

THIS drape is for a one-pattern length of silk. The stand on which the silk is draped is shown in the Fig. No. 1. The extreme height of stand is 60 inches, the circular part being 36 inches high and the standard from here to the top being 24 inches high. The cross-bar at the top is 18 inches long, while the extreme width across the circular base is 36 inches.

The circular part is made by stretching carpet paper over several hoops that have been cut and bent in the desired shape and place. The carpet paper is covered with one thickness of muslin.

Start with the silk at A, bringing it up to B. The selvage of the silk is then fastened all along the edge, B, C, D, while the other selvage is gathered in at E. This makes the



Drape 13

top of the circular base. Now drop the goods from D down to the floor (F), and from here bring it around to the back, and begin wrapping it about the circular base in pretty gathers or folds until you reach the top of circular part. Bring the goods around the back to E, and from there up to the cross-bar on top in a regular fan-shape. Finish the top or cross-bar with a series of puffs, as shown in the drawing. A few of these drapes will easily fill a window.

Be careful in fastening the silk to place the pins as much as possible in the selvage, for pin holes in most silks will spoil its sale.

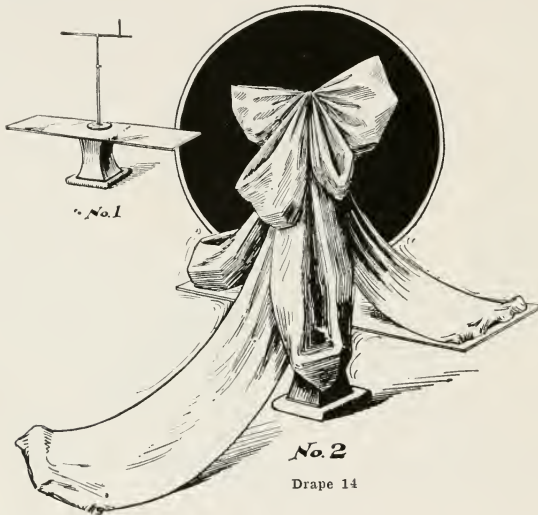
For this drape use only soft silk, such as foulards, crepes, etc., as the stiff silks, such as some taffetas, are too easily wrinkled.

DRAPE 14

A DRAPE USED ON A PEDESTAL AND GLASS SHELF

EACH year brings out some entirely new drape or adaptation of an old drape. The Spring and Fall seasons are especially prolific in these drapes, because the stores are then showing so much in the way of new yard goods.

In more recent years the pedestal and glass shelf have almost supplanted all other methods of showing goods. It used to be that the goods were shown on large and elaborate nickel trees or racks. This made a very stocky and symmetrical trim. The latter method opens up the display, makes it more artistic and attractive. Therefore it is not strange that we should see the trimmers adapting their wash goods and silk drapes so they could be used on these fixtures.



Drape 14

In the drawing above I illustrate a drape of yard goods developed for use on a pedestal, glass shelf and nickel T-stand.

This drape can be used in a showing of cottons, linens or silks.

In the small cut No. 1 is shown the arrangement of the fixtures. On one arm of the T-stand is clamped a small nickel upright, or a wire twisted on will do. This is to hold up one of the folds a little higher than the other.

This drape is really quite up-to-date and can be used with profit at the present time.

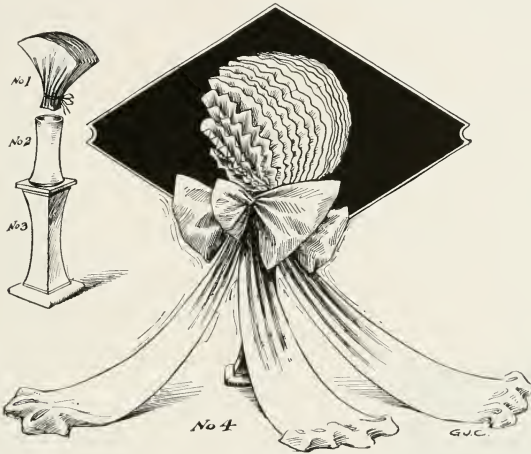
In the cut No. 2 is shown the complete drape. One end of the goods is arranged flat on the floor in front of the stand, and then brought to the top of T-stand in a graceful sweep; here it is gathered and fastened. The balance of the goods is arranged in graduated lengths of loops, and these loops are draped as shown in the drawing, one loop almost reaching to the ground. Another loop is placed on one side of the shelf, while the end of goods is brought down and onto the other side of the shelf. Three or four drapes similar to this one, arranged on pedestals of different heights, make a very good window indeed.

DRAPE 15

THIS drape is made up of a bolt of 18 or 20 inch light-colored Spring silk. The fixtures used are a pedestal and a large vase. Who ever imagined a vase would enter into a silk drape?

In the small drawing No. 1 is shown how the bolt of silk is folded in folds about thirty inches long and gathered in at one end and fastened very tight with a cord. This end is then inserted into the neck of the vase No. 2, and this in turn is placed on top of pedestal or stand No. 3.

The bolt can just as well be fastened to a wooden upright stand with a good heavy base as to be placed in a vase. After a trimmer has the fundamental idea of how this drape is made he can use his own method of constructing it.



Drape 15

In Drawing No. 4, you will notice at once how this small bolt of silk has been pulled and spread out to make a large ball-shaped affair. This is really a very beautiful thing when made in silk, as the light is caught in the many folds and intensifies the beautiful lustre and coloring of the silk.

At the base of the vase and on top of the pedestal are seen drapes of silk dropped to the floor and puffed into different sized loops. The finish shown in the drawing is very good, although any trimmer can originate other ways of working up a trim for the lower part.

Only one drape of this kind should be used in a window, as it will then show up to greater advantage in contrast with the other drapes of different construction.

This drape is particularly good for taffeta silk or any other silk of about the same stiffness. Wash goods could also be made into this same drape.

DRAPE 16, or OSTRICH DRAPE

ONE of the most attractive of all the old type of puff drapes is the one that was known as the Koester Ostrich Drape. The illustration on this page gives you some idea of its slender beauty and gracefulness. This was very apparent when dainty figured silk was used in the drape.

Each one of the plumes, as you might call them, was made by puffing a long width of the silk, and each plume was arranged on the stand at slightly different heights. This made a most artistic composition.

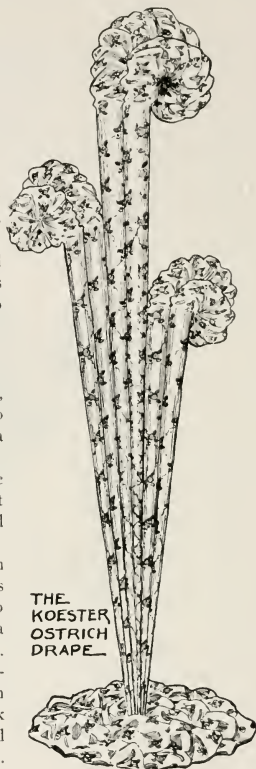
This same drape was also developed with fine figured lawns and other wash goods. The end of the goods was gathered about the base of the stand principally to cover up the base of the stand.

DRAPE 17

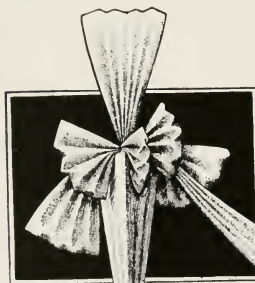
THIS drape was made on a stand having a square top, with an extension of the stand extending about two feet above this top and being finished off with a crossbar in order to hold up the tall puff at the top.

The other puffs of graduated sizes are allowed to drape over the square top and where the material was too soft to hold up well the puffs were strengthened by being filled inside with crushed paper.

The unusual feature of this drape is the manner in which a width of the goods is draped from the top to the floor at a point quite a distance from the stand. The goods are then gathered in a puffed effect on the floor and brought back to the base of the stand and puffed around the base.



Drape 16



(Am.) Curran



Drape 17

LESSONS IN DRAPING

PRELIMINARY INSTRUCTION

THE examples shown in these lessons form the basis of all dress goods draping. When the window dresser has mastered the principle of these drapes, he has mastered the art of handling dress goods, for if he can form correctly the various sweeps and folds shown here, he can combine them into endless schemes for window display. It has not been the purpose of the author to give endless examples, showing all of the hundreds of ways in which material may be handled, but rather to show thoroughly the basic principles that are the foundation of dress goods draping. If he will follow the directions laid down here and will persevere, anyone can make perfect drapes.

Window trimming of the highest type is largely a matter of taking pains and looking after the little things, for it is the careful attention to little things that makes perfection. Never be satisfied with an effect that is "fairly good." If a knot or fold is not just exactly the way it should be, work with it until you get it exactly right—do not leave it until you are thoroughly satisfied that it cannot be improved upon. You are doing yourself an injustice when you turn out imperfect work. Remember that if you once do a thing right, it is that much easier to do it right the next time.

In the series of drapes given in this book, it will be noted that the same sweeps and folds are repeated through most of the examples and the reason for this is that the folds and sweeps shown here are all there is to dress goods draping. An artist can take a few lines and by repeating and combining them will make them into a beautiful picture. It is the same way with draping—the expert window dresser can take a few sweeps, and folds and combine them into endless beautiful drapes.

In making any drape remember always that the whole cannot be perfect unless every part is perfect. Your greatest difficulty will be in giving a smooth even effect to the folds, especially at points where a number of folds start from one pin. First form the folds as evenly as possible by taking the big end (or the end that lies on the floor) and swinging the goods from side to side. When the folds have been formed, run the fingers lightly along the edges to make them even. Bring the fingers between each fold clear up to the point where the goods is pinned and see that every fold is in its place.

Display stands should always be kept in first class order. Those that are shown in the book are simple and substantial, but no matter how strong a wooden stand may be, after long use it will become loose and rickety. Inspect your stands every time you use them. Look them over in your workroom

and see that the tops and bases are tight. Another important thing—see that the edges of the stands are all smooth. A little sandpaper will often save valuable goods from being damaged by the rough edge of a stand.

One of the first things for the trimmer to learn is how to handle goods so they will not be damaged. In most of the following drapes, very few pins are used. In several of them there is only one pin and that is through the selvage. Never use an unnecessary pin and when one has to be used, place it so there will be no strain upon the goods. Do not drag the material over the top of the stand—lift it and carry it carefully.

A show window and everything in it should always be immaculately clean. Before you place a piece of goods in the window be sure that the floor, woodwork and mirrors are as clean as it is possible to make them. Before you leave the window, after the display has been put in, look the floor over carefully for stray pins, ravelings, splinters of wood, etc. People passing by outside will frequently draw their hands across the glass, leaving finger marks. This is a little thing, but it counts against a display.

In designing a window keep in view the whole display. There is harmony of lines as well as harmony of colors. Think how each drape will look in its relation to other drapes. Watch the lines of your display—they should not all be the same. If you are using a great many long curves, work in some short curves and straight lines, to break the monotony. If you have many folds, use some broad flat surfaces as a contrast. Use drapes of different heights to give variety to the display.

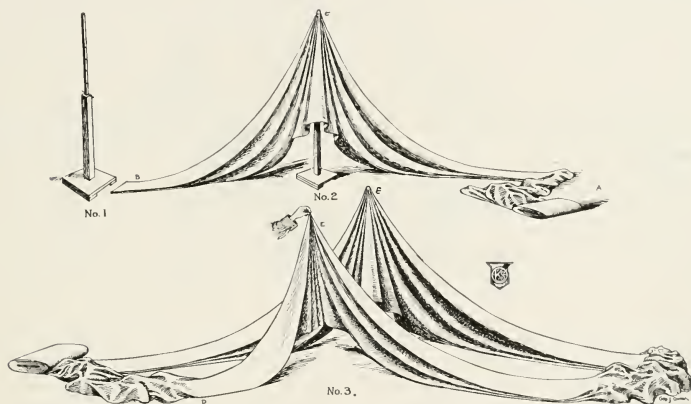
In learning to drape correctly, the most important thing is practice. Time spent in practice is the best investment a trimmer can make. Practice every detail until you can do it perfectly. Anyone who has the use of his faculties can learn to drape if he will only practice. Most window dressers will have more trouble with the sweeps than with anything else, but when one once gets the knack, there is nothing easier. But a few seconds are required to form a sweep when the trimmer knows how. Practice! Practice! Practice! In window dressing there is far more in practice than there is in being a genius.

DRAPE 1

THIS is a very simple drape and it can be executed very quickly. It may be used for any kind of goods. The fixture required is one which can be easily and cheaply made.

It is shown in Fig. 1. The base is made of $\frac{7}{8}$ -inch pine, 14 inches square, and to this is fastened a hollow standard 38 inches high. The standard is made of four $\frac{1}{2}$ -inch pine strips, $1\frac{1}{2}$ inches wide. When these are nailed together, the opening in the middle is 1-inch square.

In this opening is used a straight stick $\frac{7}{8} \times \frac{7}{8} \times 48$ inches with small holes bored through it at intervals of 6 inches. The holes are made so a small wire nail can be used to adjust the stand any required height. The stick that is used in the standard should fit snugly, so that it may be elevated its entire length without leaning over to one side. In fastening



the hollow standard to the base, the best way to secure it is to nail a block 6x6 inches to the middle of the bottom. Then make a square hole through the bottom of the block corresponding in size with the hole through the standard. Take a piece of pine 1x1x8 inches and drive it through the base into the standard and nail it. A small square block should be nailed beneath each corner of the base or two strips along the sides, as this will make the stand sit firmly even on a rough floor.

To make Drape 1, two lengths of dress goods will be required if the stand is set at the height shown here. Set the stand at six feet and place it so that one corner points directly toward the front. Place the goods on the floor in front of the stand. Open the goods by taking the upper selvage in the right hand and pulling the goods with the left hand keeping the right side of the goods toward you. As the material is picked up, it is folded back and forth until all is opened.

LESSONS IN DRAPING

When the bolt has been opened lay it right side up on the floor at the right hand side of the stand. Carry the end over to point B at the left side of the stand. Lay the end of the goods on the floor about two yards from the stand. Then pick up the goods by the back selvage and place it over the upright, allowing the back edge to extend about one inch over the back of the stand.

After allowing sufficient goods on the right side to form the sweep at the back, carry the remainder to the front of the stand at the left side and leave the end at point D, which is some distance in front of point B. Of course the right side of the goods must always be kept uppermost.

Pick up the goods by the selvage at point E which is about the middle, and lift it to the top of the stand. Put a pin through the selvage as close as possible to the edge and then fasten the pin to the extreme point of the stand in front. This must be done carefully in



Fig. 4

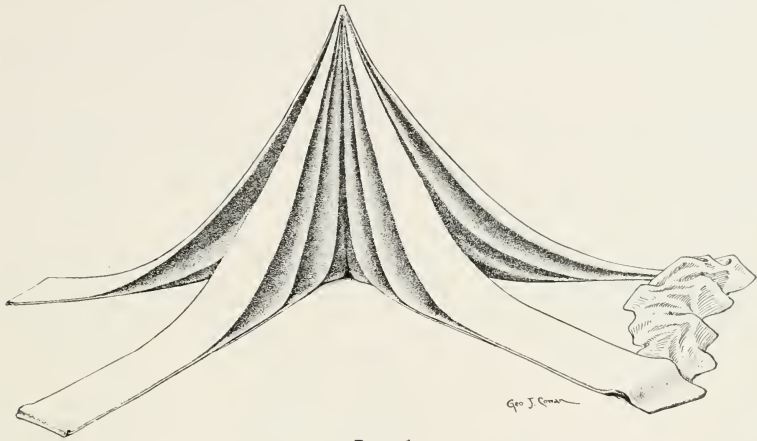
order that the goods in the two front sweeps may come to an absolute point where it is pinned.

The material is now placed so it extends in four directions from the top of the stand. This is done before the sweeps are formed in order to apportion the goods properly. If the decorator began to form the folds in the sweeps before the goods was all laid out, he might easily make a miscalculation that would necessitate beginning all over again.

You will now begin to arrange the folds of the sweeps, beginning with the sweep at the back on the left side. It is an extremely easy matter to form beautiful even folds if one goes at it in the right way. Only a little practice is required. It is done by holding the goods in one hand and swinging gently from side to side, allowing the goods to fall into its proper place. Unless the trimmer is very proficient in making folds, it will pay him to practice at this part of the work as it is the foundation of all draping.

To form the folds of the left rear sweep, take the goods loosely in the left hand. Turn the front selvage under with the right hand just enough to conceal it. In the meantime, still hold the gathered goods in the left hand, lifting the material out of the way so that

you can see how to arrange the first pleat or the one next to the floor. First swing the goods back, allowing some of it to drop, making a fullness. Then bring it forward and back again, turning a second fold about one inch back of the first one. Repeat this motion to form the upper fold or pleat. It will be found that very little smoothing out will be necessary to make the folds hang evenly. The top pleat is 1 inch wide at the top and gradually widens out until it is 12 inches wide at the end on the floor. It covers all the lower pleats.



Drape 1

Now form the folds of the back sweep on the right hand side of the stand. This is done in exactly the same manner as has already been described, except that the goods are gathered in the right hand and the folds are smoothed out with the left.

To make the front sweep on the right side, gather the goods in the right hand at the end of the sweep. The first or lower fold is allowed to fall from the top of the stand (C) straight down to the floor directly in front of the middle of the stand. The selvage is turned under just enough to conceal it. Then form the three folds in exactly the same manner as has been described in connection with the back sweeps. Each fold or pleat extends out several inches beyond the one above it. The widest distance between the top and middle pleat is 9 inches. Between the middle and bottom pleat the widest distance is 12 inches.

The front left hand sweep is arranged in precisely the same manner as the front right hand sweep, except that the position of the hands is reversed. The folds of the lower pleats of the front sweeps now meet in front of the stand, forming a straight line and completely concealing the stand.

The length of the sweeps must of course be governed by the amount of goods used and by the window arrangement. However, where a double dress length is used, the four

sweeps will all be about three yards in length, measuring from the top of the stand to the end of the sweep.

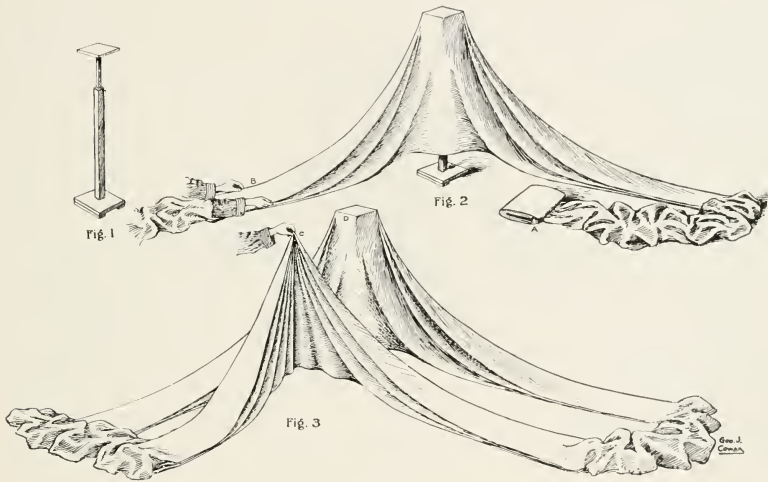
When this drape is rightly constructed the two back sweeps will extend in a straight line parallel with the back of the window. The two front sweeps extend to the right and left at angles of 45 degrees from the line made by the back sweeps. The drape is now complete. The goods between the two right hand sweeps is not arranged, as it will be covered by another drape, as illustrated in Window Plan No. 1 in chapter on "How to Lay Out Complete Windows." The same applies to the excess goods on the left side of the stand. This drape may be done in various heights according to the size and shape of the window.

It is not likely that this drape will be used very often in a window, as it is perhaps too simple to suit the taste of most decorators. The object in describing it at length is mainly to show how the folds and sweeps are constructed. The beauty of this and all the drapes that will be described hereafter lies largely in the long sweeping folds that start from one point and fall naturally and gracefully.

The entire secret of draping lies in the making of folds and pleats. If the student will follow the directions carefully, he will find that the folds almost make themselves. Practice—practice—practice—everything depends upon how the work is done. Arranged carelessly it will mean nothing—the same goods arranged with care and the window will be artistic and will produce results.

DRAPE 2

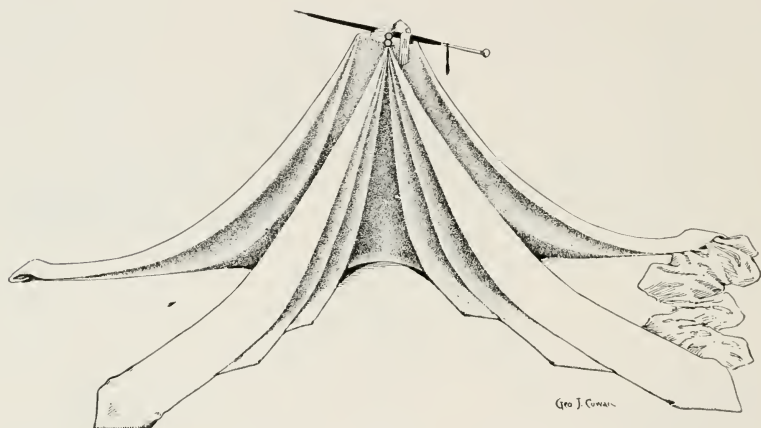
FOR this drape is required the same stand as was described in Drape 1, except that it has a top that is 9 inches square. The top should be nailed securely and should be perfectly level. After long use, it has a tendency to get loose and to tilt to one side, so the decorator should inspect his stands occasionally and tighten them up when it is necessary. To begin Drape 2 put a nail in the second hole from the bottom. This brings the top of the stand to a height of a little more than 4 feet. The height of this drape will depend, however, upon its position in the window. It can be made as low as desired or may be made in any height that the width of goods will permit. The amount of the goods



required will depend upon the height of the stand. If it is $3\frac{1}{2}$ feet high, a single pattern will be sufficient. If the stand is higher, more goods will be required.

Place the stand with one corner pointing directly toward the front. Unfold the goods, turning the right side out. Then place the bolt on the floor at the right side of the stand. Carry the end of the goods over to B on the left hand side of the stand leaving enough of the fabric on the floor at B to form a sweep, pick up the goods and place it squarely over the top of the stand, allowing the back selvage to hang 1 inch over the back of the top. Leave enough goods at the right of the stand to form two sweeps and carry the remainder around in front of the stand to the left side. Then pick up the back selvage at point C Fig. 3. Fold the selvage under about 1 inch and fasten with one pin to the extreme edge of the front of the stand (point D, Fig. 3).

The material now extends in four directions from the stand and the next step is to form the folds of the sweeps. Begin with the back sweep on the left hand side. The goods at the end of the sweep are held loosely in the left hand, and the front selvage is turned under with the right hand. Then swing the left hand back and forth, forming three folds or pleats, as was described in Drape 1. The lower pleats extend about 1 inch in front of those above. These folds are very easily formed. The two top folds start from the corner of the top of the stand. The lower fold starts at the middle of the side of the stand as indicated in Fig. 2. The selvage of the upper fold is turned under about 5 inches, making what may be termed a box pleat, which is 10 inches wide at the broadest point where it reaches the floor, at point B, Fig. 2. In making the rear sweeps of this drape, do not



Drape 2

stretch the goods or pull the end out too far from the stand. It should be allowed to fall in a graceful curve, as shown in Fig. 2. When the folds of the left hand rear sweep have been completed, those of the right hand rear sweep are formed in the same manner except that the position of the hands is reversed.

To form the two forward sweeps, bring the goods straight down to the floor in the middle and turn under the selvage. Then start the folds of the sweep on the right hand side. Turn under the front selvage and form the folds by swinging the goods in the right hand. The selvage of the upper fold is turned under 5 inches to form a box pleat, and the ends of all the pleats are folded under, as shown in the drawing. The upper pleat is 12 inches broad at its widest part. The front sweep on the left side is made in exactly the same manner as the one just described except, of course, that it is reversed.

LESSONS IN DRAPING

If the pin is properly placed at the top of the stand, the folds of the two front sweeps will fall in beautiful curves. Starting at a point, they gradually widen out until they reach the ends.

Now place two buttons at the top point of the stand. These should be rather large, and care should be used to place them straight. Some buttons have a design on them such as a flower or a head, and these should always be placed right side up. Hang the first button over the pin that is used to hold the goods, being sure to place it squarely. Then put in another pin a little lower down and hang upon it the second button, allowing it to lap a little over the lower edge of the first one. For plain goods, fancy or jeweled buttons may be used, and for goods with mixed patterns, use plain ones.

For early Spring, Fall or Winter goods, an umbrella may be shown on top of the stand. Before it is placed, it should be rolled carefully and if there is a price tag on it, it should be concealed. Turn the handle toward the front and arrange it so the button on the cover cannot be seen from the front. The umbrella should be placed so that it is parallel with two sides of the top of the stand.

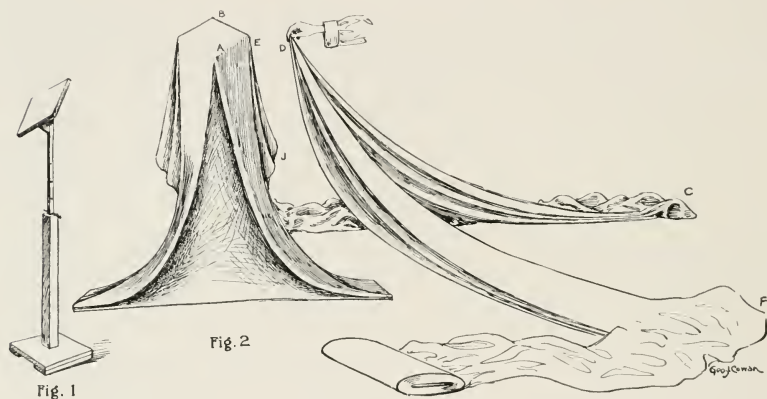
A black umbrella may be shown or it may be colored, such as navy, green or brown. It should harmonize in tone with the goods. The handle should be in keeping with the buttons. For example, if gold buttons are used, the handle should be gold also. A gold handle would not look well with silver buttons.

Now place a pair of gloves over the umbrella. These should be arranged somewhat after the manner shown in the picture. This takes away the flat, stiff appearance. White gloves, or white ones stitched in black, will fit in with any color. Gloves of any other color must match or harmonize with the material of which the drape is composed, as, for instance, light tan gloves would look well with brown material. A good example of pleasing color combination suggesting a tailored suit would be brown broadcloth, brown umbrella with a dull gold handle, Roman gold buttons and very light yellow gloves.

This drape is especially adapted to showing goods that are used for tailor made suits. It may be used, however, to show almost any kind of dress goods.

DRAPE 3

THIS drape requires about two dress lengths and is especially appropriate for showing novelties of the better class of goods. It requires a good deal of floor space and serves admirably for a corner drape. It should be used in connection with some of the other drapes shown in this series. For this drape will be required the ordinary home-made extension draping stand that has already been described. The top is 10 inches square, and it is placed on the upright at an angle of 45 degrees, with the four corners pointing up and down and to the sides. The stand should be from 5 to 6 feet high. The height, however, may be varied according to the size of the windows and the height of the background.

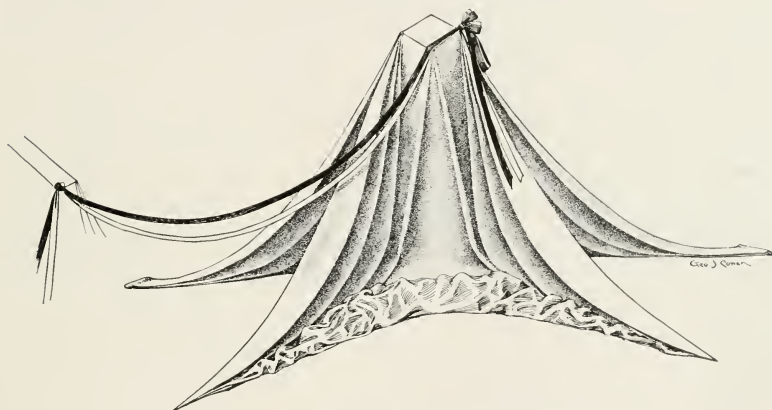


To begin the drape, open the goods and carry the end over the top of the stand from the back, allowing it to fall to the floor about 18 inches in front of the middle of the stand. From the point where it reaches the floor it extends forward another 18 inches, making the forward edge 36 inches from the middle of the stand.

Arrange the goods over the top of the stand so the crease in the middle extends straight up across the top. The crease should pass directly over the corners A and B in Fig. 2. Then spread out the front (raw) edge perfectly straight and smooth and form the two folds, one on each side of the middle of the front. These folds will come somewhat closer together than they are shown in the drawing, Fig. 2. The crease in the goods should extend exactly down the middle of the front, half way between the two folds.

In case there is a mirror background, straighten the goods that fall behind the stand in order to preserve the appearance of the back of the drape. Carry the goods out to the right of the stand to point C, and allow for the long right hand sweep at the back.

Then pick up the selvage at point D, turn the selvage under twice at point D and pin to the top of the stand at point E. Then form three folds to the sweep between points C and D and turn under the rear edge to the top pleat. Now bring the goods down to point F to form the right forward sweep. This is executed as follows: Viewed from the front, the goods are pinned through the left hand selvage at point E. Draw out to point F and pin to the floor through the extreme right hand selvage. This causes the pattern of the goods to run diagonally across the top fold of the sweep. The pin at F should be placed at such a distance as to allow the lower fold (or the left hand edge) of the goods to be turned under and join closely to the goods already draped over the front of the stand. When the pin has been properly placed, turn under the right hand edge. The upper part of the sweep then forms itself naturally. It begins at the point E and gradually widens



Drape 3

until it is about 10 inches across at the widest part. It then diminishes in width until it comes to a point at F. The lower part of this sweep is formed by folding the goods back under and then bringing it out at the bottom.

Now allow sufficient goods to form the puffing in front as shown in the finished drawing, and carry the remainder across to the left side. Allow for the left hand front sweep of the same length as the one already constructed on the right side. Pick up the right hand selvage of the goods and after having turned the selvage under twice, pin through the edge at point opposite E. The sweeps on the left side are constructed in exactly the same manner as those on the right side, except that they are reversed. After all four sweeps have been made, use the surplus goods in front to form the puffing which extends in a crescent shape between the points of the front sweeps.

For the trimming of this drape two bolts of ribbon one half inch wide and 10 yards long are required. The ribbon may be either of velvet or satin. It should be in two shades, one light and the other dark. The darker shade should always be arranged on top. In handling the two ribbons they should be kept together in the same position throughout.

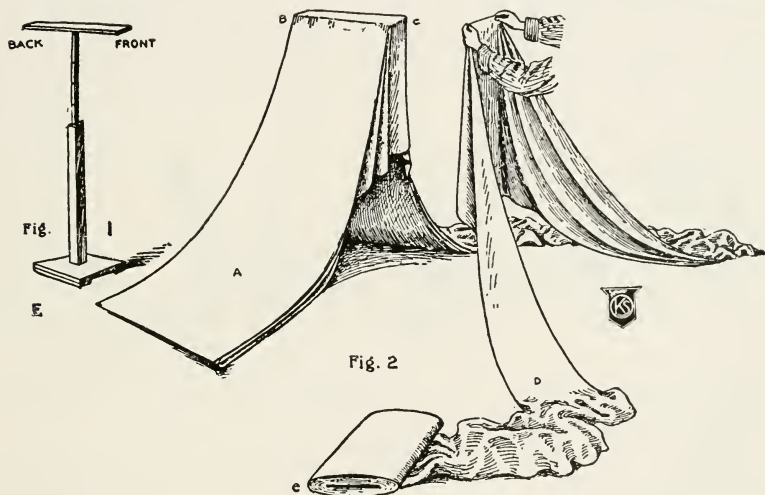
The formation to the bow shown in Drape 3 is so simple that but little description is necessary. Allow about a yard for the ends that hang down the right hand sweep. Then form the two ribbons in a single pleat and pin to the right hand corner of the stand. Form the long loop, pleat again and pin at the same point. The two short loops are formed in the same manner, always folding the ribbons in a single pleat where they are pinned. Then bring the long ends over from the back to the front and turn it twice around the base of the loops where they are pinned. This forms the knot and the long ends are carried across the right forward edge of the stand and over to some other stand where they are again knotted and allowed to fall to the floor. This ribbon is used throughout the entire window, passing from drape to drape. No other decorative or trimming is used.

For very stocky displays where it is desired to show many pieces of goods, this drape may be made without any side sweeps. Simply drape the goods over the stand as shown in Fig. 2. Arrange this part of the drape in the manner already described and two folds will form naturally at each side of the stand at I and J. These folds should be smoothed out and after the surplus goods has been concealed behind the stand, the drape is complete. For the embellishment of this drape, any appropriate trimming may be used, running from stand to stand throughout the window. This drape is particularly suitable for the high stands in the back rows of stocky windows.

DRAPE 4

THE high T stand is used for this drape. This stand is shown in Fig. 1. The top is 24 by 4 inches. This stand should have a heavy bottom or should be nailed down to the floor, as the heavy folds on one side would make it tip over otherwise. In trimming the drape the stand has to be covered first perfectly smooth, beginning with the end of the goods on the bottom of the stand so that about one half yard of the goods is lying smooth on the floor at A. The left hand selvage has to be even with the left corner of the top B and the rest of the width drapes down on the right of the stand C. The back of the stand has also to be covered smoothly, so that the stand does not show if there is a mirror background.

The next movement is the formation of the two sweeps that extend from the front



of the stand. Allow sufficient material to form the sweep that extends to the right. The amount will be governed by the size of the window and the position of the stand. Then pick up the goods by the edge, using both hands, as shown in Fig. 2. Turn the selvage under twice, making each turn about $\frac{3}{4}$ of an inch. Then place the folded edge squarely over the edge (C) of the stand, allowing it to extend back only about $\frac{1}{2}$ inch. The fold is then pinned in position. A pin is driven in from behind the right hand corner of the front (C) of the stand. This pin must be placed so it will not show. Another pin is placed on the opposite side, but this one need not be concealed, as it will later be hidden by a knot of velvet.

The goods are now arranged to form two wide sweeps as shown in the finished drawing. They begin at opposite sides of the front of the stand and extend to the right

and left. The right hand sweep is formed with four even pleats and extends at an angle of 45 degrees to the right of the line of the top of the stand. The folds are formed by taking the goods in the right hand and adjusting the pleats with a swinging motion from side to side. The edges of the folds at the end of the sweep should be even. The length of this sweep should be about $2\frac{1}{2}$ yards, this distance however, must be adjusted, according to the size of the window and the height of the stand. Having completed the right hand sweep, the forward sweep is formed. This sweep starts from the left hand corner of the front of the stand and descends in a pleat which gradually widens toward the middle and then diminishes until it comes to a point where it is pinned to the floor. At the widest point, it is 12 inches across. The formation of this sweep is quite simple. It is done as follows:

To begin with, the goods used for this sweep are already pinned through the left hand selvage to the front of the top of the stand. Now decide how long the sweep is to be made and take the opposite or right hand selvage. Pin the right hand selvage to the floor and the pleat forms itself naturally. The pattern of the goods crosses the sur-



Fig. 3



Fig. 4

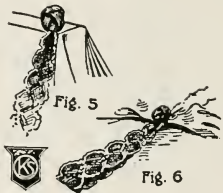


Fig. 5

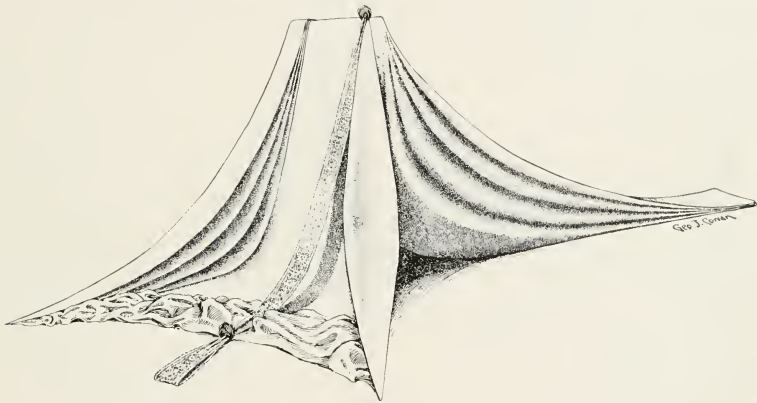
Fig. 6

face of this sweep diagonally. The left hand selvage is turned over about 4 inches and falls back naturally in line with the wide sweep A.

Having finished the front sweep, the goods are carried back in a graceful curve along the lower end of sweep A to a point on the floor corresponding in position with point E, Fig. 2. Allow fullness enough to form the puffing. In this and all similar movements always be careful not to twist the goods, and the right side should always be uppermost. From the point E carry the goods up to the top of the stand B to measure the distance of the back sweep on the left side. Having found the correct distance lay the goods on the floor and fold under one eighth of the whole width. Then fold back and forth until the goods are arranged in four pleats of equal depth, as shown in Fig. 4. Having completed this arrangement, the pleated goods can be laid smoothly over the top of the stand at B. The selvage of the uppermost pleat extends back one inch beyond the lower folds in order to conceal them, as shown in Fig. 3. When this arrangement has been completed, the front edges of the four pleats are about 3 inches in front of the extreme back of the stand B. In arranging the folds the lower one extends a trifle in front of the next one above and each succeeding one is arranged in the same way. Having completed the

arrangement at the rear of the top of the stand, this sweep is carried to the left at a right angle from the top of the stand and is fastened with a single pin through the left hand selvage at point E. This point is about 2 yards from the standard of the fixture, or as far as the width of the goods will permit. This brings the end of the sweep to a point and the four folds form themselves automatically. The placing of the pin at E is an important matter. It must be at a spot which permits the lower fold of the sweep to fit snugly over the edge of the sweep A throughout its entire length.

For the trimming of this drape take a piece of insertion lace (Venetian Applique) from 5 to 6 inches wide, hang it smoothly over the top. Gather it together and fasten it with one pin on the left hand corner of the front of the stand, as shown in Fig. 5. After this bring the lace down in a graceful curve at a right angle from the top of the stand and parallel with the folds of the back sweep. The end of the lace should be carried



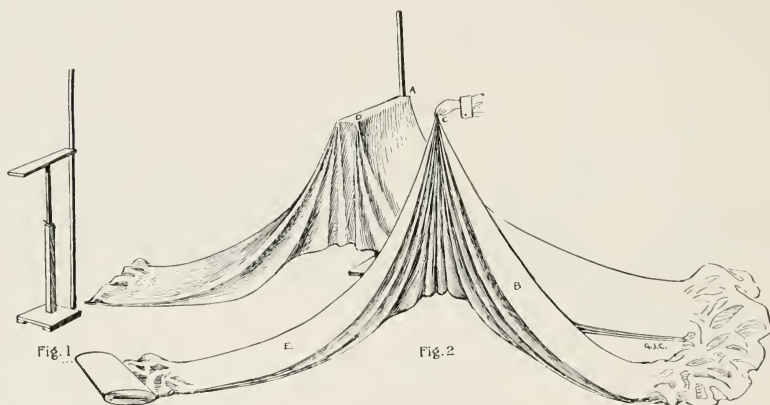
Drape 4

some 18 inches beyond the goods on the floor. It is then turned under, carried back and the surplus lace is placed under the dress goods. Gather the lace together and fasten with a pin to the floor at the exact edge of the dress goods as shown in Fig. 6. Then take a piece of velvet $\frac{1}{8}$ yard long and fold it in three small pleats. Fasten at the point where the lace is gathered. Wind the velvet loosely around the lace twice, in such a manner as to form an oval knot 3 inches high. The loop of lace which extends beyond the knot should be looped up into little waves to take away the stiffness. Another similar knot of velvet is made at the point where the lace leaves the top of the stand at C. In making the knots of velvet, care should be taken to avoid showing the selvage or end of the material. A good deal of skill is required to get the best effects from these little knots. They should be folded and arranged in such a manner as to bring out the folds strongly, as their principal charm lies in the light and shadow of the velvet.

DRAPE 5

THIS drape is suitable for any kind of heavy goods. It is well adapted to broad-cloth and serves equally well to show up goods having a rough surface. It is especially suitable for large plaids and Scotch goods of all kinds, as the large smooth surfaces of the drape serve admirably to show up the pattern. It can be used to good advantage in displaying any kind of winter fabrics. While goods of lighter weight can be displayed in this way, they do not show up as well as heavy goods. The latter have the body and weight that make them fall in long, sweeping folds, whereas it is difficult to make a long graceful sweep with very light goods.

The stand required is shown in Fig. 1. It is the ordinary telescoping stand having a horizontal board 4 by 24 inches in size for a top. This top is 48 inches from the floor. To the back end of the top of the stand is nailed a vertical strip $\frac{7}{8}$ inch square, the top



of which is 78 inches from the floor. In most cases where a drape of this kind is used the ends of the sweeps will be covered by other drapes. This feature is explained in a later chapter under the heading of window plans.

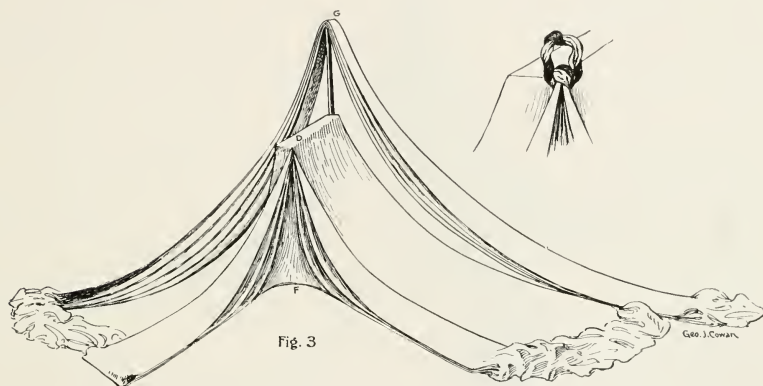
To begin the drape, place the stand so the board top points slightly to the right or left, unfold the goods as usual and carry the end over to the left side of the stand. Allow about $2\frac{1}{2}$ yards, about $\frac{1}{3}$ of which lies on the floor, and carry the piece over the horizontal top of the stand, allowing the front fold of the goods to fall over the forward end of the top and carry the selvage back to the upright at point A, Fig. 2.

Then bring the goods out to the right of the stand, allowing about the same amount as was left on the left hand side. Now allow enough goods for the puffing on the floor at the right, also enough for the long sweep B. Pick up the edge of the goods at point C and turn the selvage under twice. Then carry it over and pin to the right hand forward corner of the top of the stand D.

LESSONS IN DRAPING

Now form the two front sweeps B and E. To do this first straighten out the goods that fall directly below the point D, where the pin is placed. Take the lower edge of the goods in both hands, holding them about 24 inches apart, and draw forward. Then turn the lower edge under and smooth out, leaving a little goods to lie smoothly on the floor at point F, Fig. 3. This makes a smooth surface that curves gracefully up to the point where the goods are pinned at the top.

The sweeps at the right and left have three folds each. The lower fold has the front edge turned under and the upper fold has the back edge turned under to make a box pleat. The end of the left hand sweep is turned squarely under, as may be seen in Fig. 3,



and the goods are carried back, leaving a sufficient amount to form the puffing on the floor at the left.

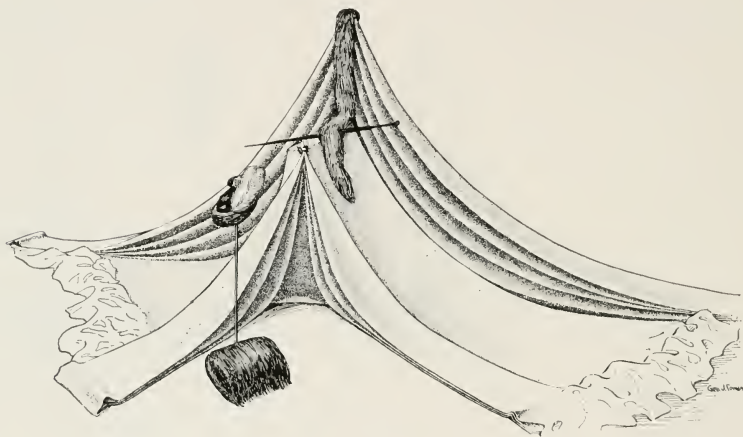
Then carry the goods to the top of the vertical stick to measure the amount required for the back sweeps. When the proper amount has been determined, form the goods in four equal pleats or folds. This folding may be done on the floor if space permits. If there is not sufficient space on the floor, the folds may be formed on the knee, as follows:

Raise the knee until the upper part of the leg is horizontal. Gather the goods close to the body with the right side uppermost. Then carry the front selvage forward and turn it under about 6 inches, or in proper proportions according to the width of the goods to make the required number of folds. Now pick up the goods again and make another fold of the same width as the goods that is turned under. The forward edge of the second fold comes directly even with the edge of the fold below. Repeat this process until four even folds have been made. The back edge of the upper fold is turned under to conceal the selvage.

Now place the folded goods over the top of the upright at G, using care to keep the

edges even. The forward edges should be placed very slightly beyond the front edge of the stick.

Next step to the end of the left (rear) sweep and facing the stand, take the goods in the right hand. Swing the goods from side to side at the same time letting it fall to form four folds and allow the lower folds to sag until even with the draping that has already been formed over the lower part of the stand. As the folds are already started at the top of the stick, all that is necessary is to make the pleats of even width and to straighten the forward edges. The rear edge of the top pleat is turned under. The sweep on the right (rear) side is formed in the same manner, except that the trimmer's position is



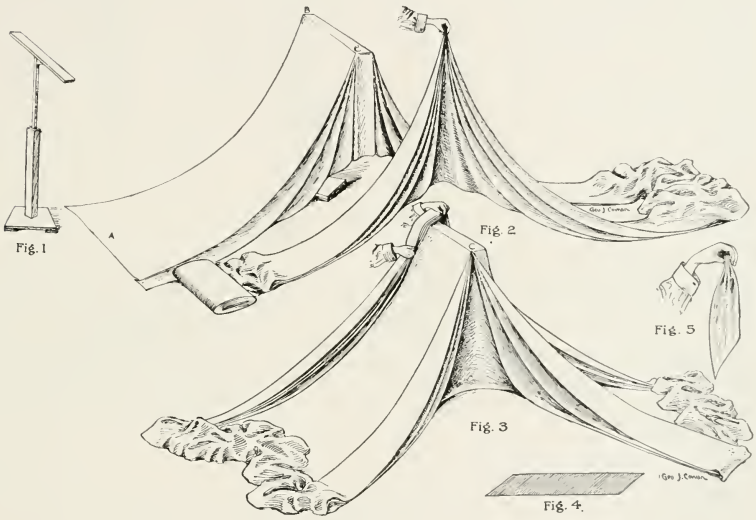
Drape 5

reversed and he handles the goods with his left hand instead of his right. When the sweeps have been formed it will be found that there is some distance between the stick and the inner folds of the high sweeps. To fill in this space the innermost folds are drawn together and pinned in front of the stick. In pinning them, care must be used to avoid pulling the folds out of shape. It is impossible to entirely fill the opening without disarranging the folds. The space that remains however, may be covered with a fur piece as indicated in the large drawing, if winter goods are shown. If summer goods are shown use a piece of lace, or a feather boa.

The knot that is attached to the front of the lower part of the drape is constructed as shown in Fig. 5. It is made of two strips of velvet $\frac{1}{8}$ yard wide cut straight across the width of the goods. These are twisted together as Fig. 5 shows. Wide ribbon may be used in place of the velvet. Furs make appropriate accessories for this kind of drape, as the goods are intended for fall and winter wear. In the large illustration a complete set of furs is shown and an umbrella is laid across the top of the stand.

DRAPE 6

THE stand required for this drape is the same as has been described in connection with other drapes. It has a top 24 by 4 inches, which is tilted at an angle of 45 degrees. It should be adjusted to a height of about 60 inches. The bolt of goods is opened up as has been explained in the previous drapes. After having unfolded the material, the goods are placed in a pile at the right hand side of the stand. The material is carried over the top of the stand, leaving enough to extend from the top down to the floor at the left about 1½ yards from the middle of the stand (point A, Fig. 2). The

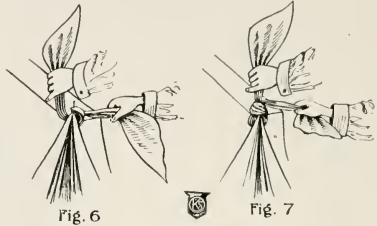


left hand selvage extends to the extreme top of the stand B. This will allow about half of the width of the goods to hang down from the front of the stand (point C).

The next movement is to pick up the goods at the right hand side of the stand and carry it across in front of the fixture to a point some distance to the left of A, Fig. 2. Care should be taken to keep the right side of the goods uppermost. Allowing sufficient fullness at the right hand side, bring the back selvage up to the extreme upper point of the left hand side of the front end of the stand (point C, Fig. 2). Turn under 1 inch of selvage and fasten with a single pin. The right hand sweep in front is carried forward to the right and is formed into three pleats as described in Drape 2. The selvage of the top pleat is folded under about 5 inches on the right hand side. The left hand forward sweep is done in the same manner. The left hand sweep extends at an angle of

a little less than 45 degrees from the right hand sweep. The arrangement of the rear sweep is done as follows:

Having laid out the forward sweeps, the remainder of the goods is carried back along the lower edge of sweep A, leaving enough goods to form the puffing. Then carry the goods to the top of the stand to measure the distance for the back sweep. Having found the correct distance lay the goods on the floor or take it on the knee and fold under $\frac{1}{8}$ of the whole width. Then fold back and forth until the goods are arranged in four pleats of equal depth. This process is fully explained in *Drape 4*. The pleated section of the goods is now laid over the back of the top of the stand at B. The selvage of the uppermost pleat extends 1 inch back beyond the lower pleats in order to hide them. When the arrangement has been completed, the front edges of the four pleats are about 3 inches in front of the back of the stand (point B). In arranging the folds the lower one extends a trifle in front of the next one above and each succeeding one is arranged in the same way.



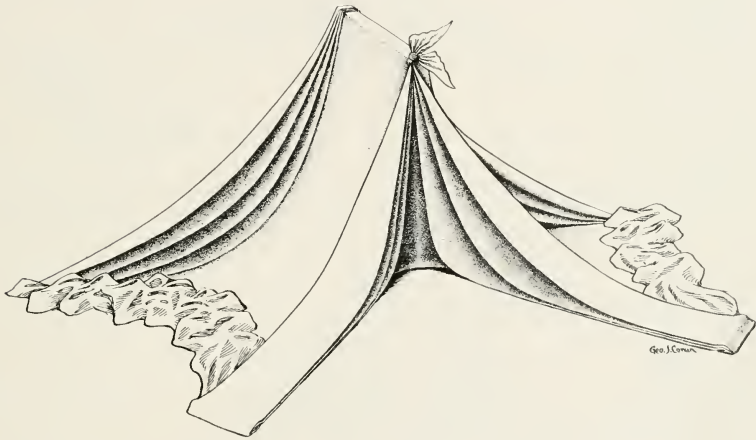
Having completed this arrangement the sweep is carried out to the left at a right angle from the top of the stand and is fastened with a single pin through the left hand selvage at a point about 2 yards from the standard of the fixture. This brings the end of the sweep to a point and the four folds form themselves naturally. The pin must be placed at such a distance that the lower fold fits snugly against sweep A throughout its entire length. In placing the folds at the back of the top of the stand, as shown in Fig. 3, the forward ends of the pleats are allowed to extend over the back of the stand (B) about 1 inch. Each lower pleat is arranged slightly in advance of the one above, as described in *Drape 4*.

At the edge of the top of the stand where the pleats turn to pass down the sides, the corners of the folds may be strengthened and brought out by pinching the goods between the fingers to exaggerate the corner effect. The remainder of the folds are allowed to hang down behind the stand. In fastening the lower part of this sweep, take the goods at a point about $2\frac{1}{2}$ yards from the bottom of the stand, or at such distance as the width of the goods permits. This distance varies with the width of the goods. It should always be at such a distance as to permit the folds to fall in a graceful curve. A single pin is required to fasten the left hand selvage to the floor. With a little arrangement, the sweep is then complete.

In making the forward sweep no pins are used at the floor, consequently the goods fall in naturally graceful curves. In the rear sweep, however, a pin is used and the trimmer must be careful not to stretch the goods too tight. The folds should be allowed to sway in the middle sufficiently to give graceful curves and avoid all appearance of stiffness. The proportions and lines of the curves shown in the drawings should be followed as closely as possible.

Having completed the third or rear left hand sweep the goods are carried from the top down on the opposite side to the floor where another sweep, identical with the third one, is constructed. As the folds are already made at the top (point B), all that is necessary is to carry the goods to the proper point, pin the selvage to the floor and arrange the folds. When properly arranged, the front and rear sweep on the left side are at right angles to each other. The same is true of the sweeps on the right side.

For the trimming of this drape take one-fourth yard of velvet cut on the bias. Then cut this piece in halves along a line drawn at a right angle from the longest side of the piece as shown by the dotted line in Fig. 4. Only half of the piece of velvet is used. Two colors are required for the trimming of this drape, or one color in two different shades. Both pieces should be cut in the manner described before. The knot that will be described

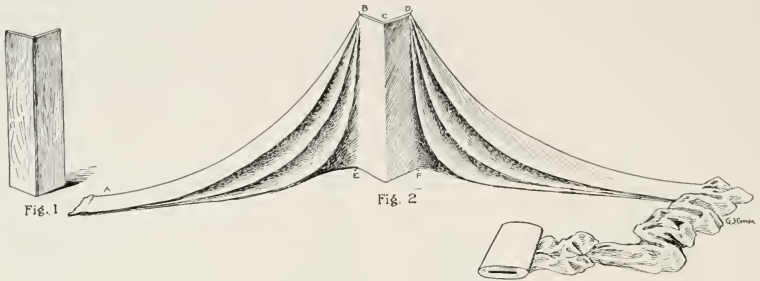


Drape 6

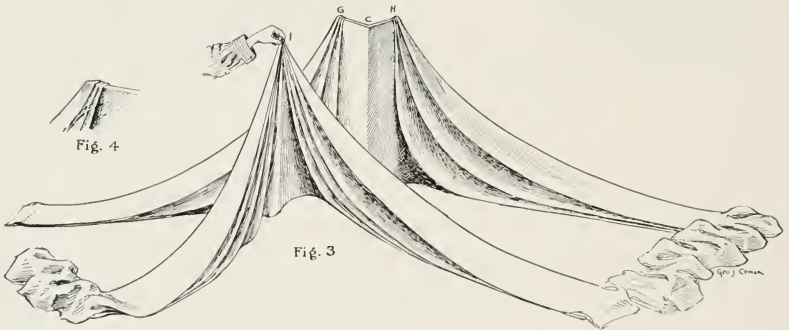
here requires two pieces of velvet. Take the lighter colored piece and fold it across the square end into four equal folds, as shown in Fig. 5. A pin is driven through the four folds at the left hand side of the front end of the stand (point C, Fig. 3). This should be arranged so that the four pleats are turned towards the front and the end of the velvet hangs to the right. The darker piece of velvet is folded in the same manner as the lighter one, and is fastened just back of the first piece and in exactly the same position. The end of the first or lighter piece of velvet is carried down beneath the folds of the two forward sweeps as shown in Fig. 6. It is then brought up on the left hand side and held erect in the left hand, while with the right hand the darker piece is twisted once around the lighter piece, as illustrated in Fig. 7. This makes the folds of the two forward sweeps seem to emerge from a small knot of light velvet.

DRAPE 7

THIS is an exceptionally good all around drape. It is easily and quickly constructed. It is attractive in appearance and is adapted to almost any kind of goods. It is especially good for a stocky window where a number of patterns are to be shown, and it is equally good for special displays where only two or three patterns are put in the window. It also can be used to advantage in connection with any of the other drapes shown in this series.



The stand should be 42 inches high. For this drape a new stand is required. It is an extremely simple home-made fixture and can be constructed in a few minutes by any

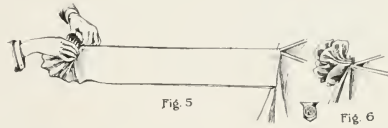


one who knows how to use a hammer and saw. It is made of two $\frac{3}{4}$ boards 42 inches long. One is 8 inches wide, the other 9 inches. They are nailed together at right angles to form a trough, as shown in Fig. 1, having two sides 9 inches wide. This stand may be made in any height, but about 42 inches is best for general use in the front of the window.

As was said in the beginning, the 42 inch stand is the most useful for front row drapes in the window. However, in stocky windows there may be two or three rows of

stands; and it is then necessary to have the back ones higher. It is not necessary, though, to make higher stands, as the 42-inch stand can be placed on a box to bring it to the required height. In placing it on a box, care should be taken to have the stand so the sides will be flush with the sides of the box. To accomplish this the angle of the front of the stand should be directly above the angle formed by the corner of the box. When it has been placed in the proper position on the box, a nail or two should be used to hold it solid. The proper way to arrange this kind of a drape in the window and the manner of placing the draping stand upon the box is indicated in Plan 3.

Only one dress pattern is required to form Drape 7, but if it is in a bolt, sufficient goods may be used for the drape and the remainder can be concealed when the drape has been completed.



To begin with, the goods are opened up as usual and the start is made from the left side of the stand at point A, Fig. 2. About 1 yard of goods is left on the floor. Then take the top selvage and arrange smoothly over the left hand side of the fixture from point B to point C. Three inches are allowed to lap over the top of the stand. A pin is first put in at point B and when the goods has been smoothed out another pin is placed at point C. The goods are then placed over the right side of the stand between points C and D in the same manner. Then smooth the goods carefully down on both sides of the stand, being careful to take out any wrinkles and bring out the shape of the stand strongly. When it is perfectly smooth, place pins at the points E and F to hold the goods in place. Care should be taken to make a smooth fold in lapping over the goods behind the top of the stand at the point C. The goods are here pinned from behind. Then form a sweep of three pleats on each side of the stand. This is done in the same manner as has been fully described in Drape 2. The stand then appears as shown in Fig. 2.

The next thing to do is to form the three folds that appear at points G and H in Fig. 3. These are made as shown in Fig. 4. The folds are made as narrow as possible, so that each pleat contains only about 1 inch of goods. The 3 inches of selvage left over the top of the stand are sufficient to form these pleats. They are held in place by a single pin from behind.

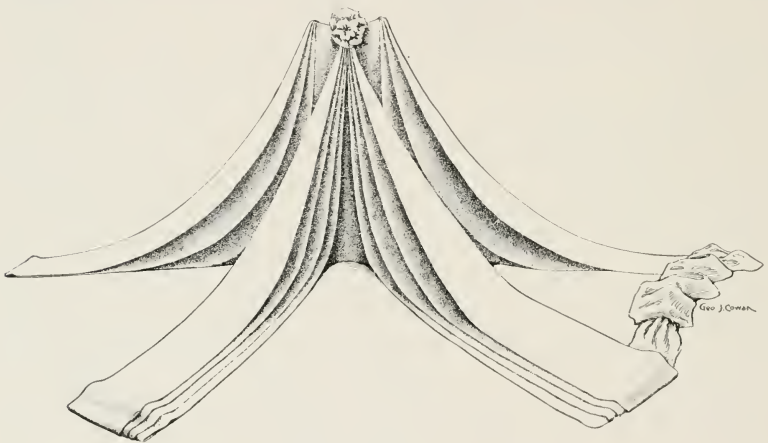
The loose end of the goods is then brought around in front as is indicated in Fig. 3. It is taken up at point I and the selvage is turned over 1 inch. It is then pinned with a single pin at point C. Place the pin at the edge of the goods and fasten at the extreme forward point of the stand. This is necessary to make the folds fall properly.

Two long sweeps are then made in front. Each has four pleats arranged as may be seen in Drape 7. The front selvage on the lower pleats is turned under about 1 inch. The selvage on the upper pleat is turned under about 5 inches at the lower end. The depth of the pleat depends upon the width of the goods. If the goods are very narrow only three pleats can be made, with goods of ordinary width, however, there will be plenty of room to make four good pleats.

To finish up this drape, a rosette is made and fastened at the point C. For this, a

remnant containing about 1 yard or a little more of soft silk is required. It should be in harmonizing or contrasting shade, according to the color of the goods.

To make a rosette, fold the silk lengthwise in two even folds. Then pin one end temporarily at point C. The pin should be passed through the selvage and the middle fold of the silk, keeping the edges even. Then start making the rosette as shown in Fig. 5. The goods are gathered in pleats 1 inch wide. Continue until all the silk has been ruched. When completed both ends (raw ends) should come on one side, so they can afterwards be pinned together. Then take the ruching and fasten the pleated ends at point C as shown in Fig. 6. The pin must be driven in very securely, as the ruching has to be handled later, and if the pin pulls out all the work will have to be done over again. Now take the two open ends (the raw edges of the silk) and pin together to the stand as close as possible to point C. This prevents the raw edges of the silk from showing. The rosette is then opened. This is done by pulling apart the folds and forming



Drape 7

them in two regular circles with one in front of the other. With a little arrangement the folds can be made to take the form of a rose. A little experimenting will enable the trimmer to get some very pretty effects with this rosette.

If this drape is to be made with narrower goods, such as challis, flannels, etc., it has to be handled in a different manner, as these goods are not wide enough to cover a stand of this height with the width of the goods. In this case, the stand must be covered first by bringing the goods up lengthwise from the bottom. This leaves the bolt of goods at the back. Starting at point B (Fig. 2) the left hand rear sweep is formed. The end of the goods is then carried forward and beginning at the bottom, the left hand forward sweep is formed. Then the goods are brought down to form the right hand forward sweep and the end is finally carried around to make the sweep at the back on the right hand side. With narrow goods only two folds can be made to each sweep. It is easy however, to double the goods back in each sweep, thus getting enough for four folds.

DRAPE 8

THIS drape is one that is appropriate for almost any kind of dress goods, but it is especially adapted to the display of plain material having a smooth soft surface.

Only one pattern of goods is required but if the fabric is in a bolt, the surplus may be concealed behind the stand. Goods having a pattern, such as plaids, etc., cannot be shown to advantage in this manner.

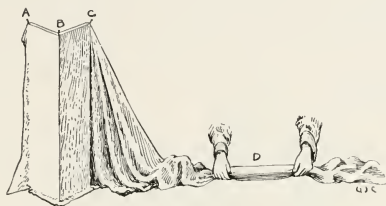


Fig. 1

The stand required is the same as shown in the preceding drape. It is of extremely simple construction, being two $\frac{3}{4}$ inch boards nailed together to form a trough 42 inches high. One of the boards is 8 inches wide and the other is 9 inches. They are nailed

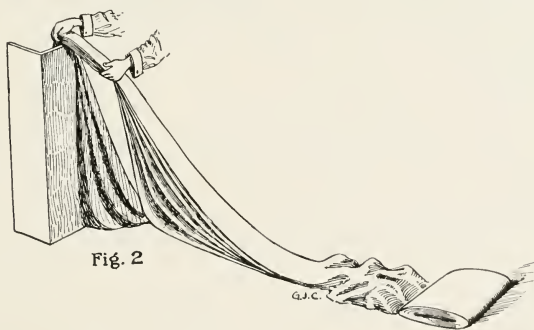


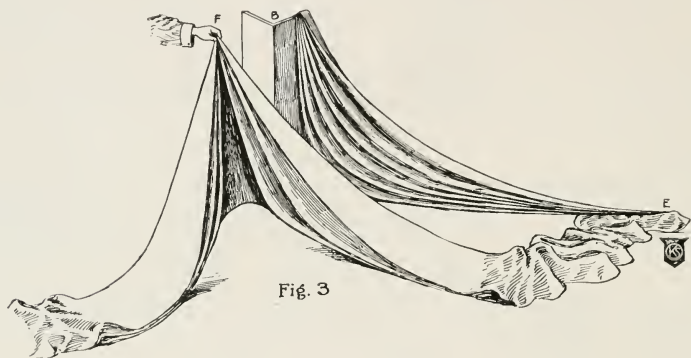
Fig. 2

together at right angles, so that each face of the fixture has a breadth of 9 inches. The drape shown in this plate is right for the front of the window. If it is to be used at the rear of the window, it will be necessary to have a higher stand or to place the 42-inch stand upon a box to elevate it to about 52 inches or higher, in order to preserve the perspective of the display.

At the beginning of this drape the goods are opened up in the usual way and the bolt is placed at the right hand side of the stand, which has been secured in its place by one

or two wire nails that are driven into the floor. The end or raw edge of the goods is carried three inches beyond the left edge of the stand and the upper selvage is lapped over the top 2 inches and is pinned at points A, B and C. It is then smoothed down over the front of the stand and pinned at the lower corners. The width of the goods extends up and down the stand. In other words, one selvage is at the bottom and the other at the top. However, if single width goods are used it will be found necessary to run the length of the goods up the stand, beginning with the raw edge at the bottom.

Allow the goods to fall to the floor at the right and form 6 pleats as indicated in D, Fig. 1. Then carry the pleated goods to the top of the stand and lay over the rear



corner of the left side as shown in Fig. 2. The lower fold extends out about $\frac{1}{4}$ inch beyond the fold above it, and this arrangement is continued with each succeeding fold, making a miniature stair step effect, each lower fold extending $\frac{1}{4}$ inch in front of the fold above.

Draw out the sweep to the right and pin to the floor through the selvage with one pin at point E. This point should be at such a distance from the stand as allows the lower fold (of the six) to drape up closely to the right side of the stand.

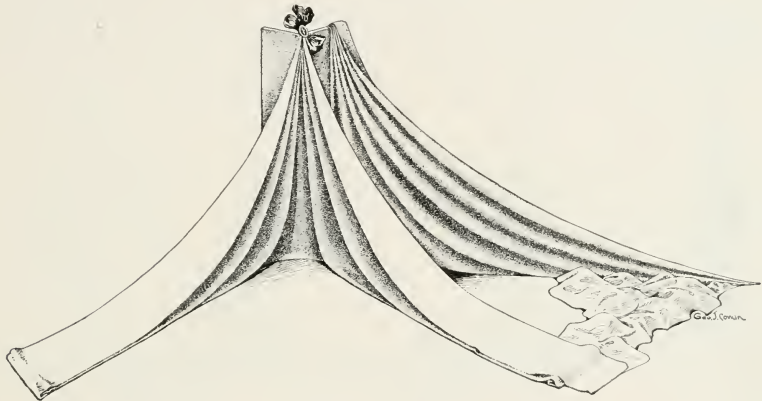
Now bring the goods forward, allowing for a puffing and pick up by the upper selvage at point F in Fig. 3. This is a point that allows for making two front sweeps of equal length. Turn the upper selvage over 1 inch and pin point F to point B on the stand and the goods will fall naturally into the folds, shown in Drape 8 and in Fig. 3. The goods are now arranged roughly and the next thing is to go over the three sweeps and straighten out the folds carefully. How this is done may be seen in the drawings and has been carefully explained in the description of Drape 2.

To complete the drape, an ornamental buckle and three loops of soft satin ribbon about 5 inches wide are required. Much depends upon the choice of the colors of the ribbon

LESSONS IN DRAPING

For example, if the goods are light tan or silver gray, take pale pink, pale heliotrope and pale blue ribbons. The shades of the ribbon must be in very light pastel colorings and must harmonize perfectly, otherwise the effect will be lost. If the goods are dark take one color in three shades, one very light, the next medium and the third moderately dark.

To form the loops, one yard of each shade of ribbon is required. Form each ribbon in three pleats and place all of them together and pin at point B. There are three loops 8 inches long extending upward. These are separated and the ribbons are allowed to remain wrinkled in order to show the varying light effects. Below are only two loops 6 inches long of the two lighter shades. These are straightened out to their full width at



Drape 8

the extremities of the loops. A piece of the darkest shade is then cut off and run through the buckle, which is placed separately in a slanting position and pinned in place at point B, where the loops radiate from.

In Drape 8 the forward sweeps appear somewhat longer than they actually are, owing to the perspective of the drawing. Using one length of goods it would be impossible to make them as long as these appear. The proper length, however, is easily determined, as the single pattern of goods will naturally bring out the proper proportions.

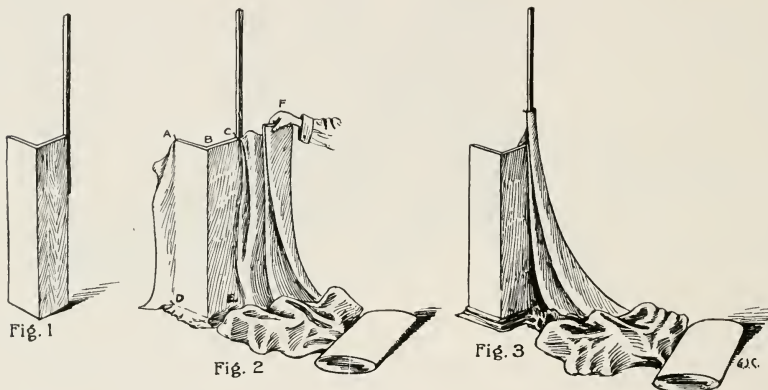
For a very stocky window in which space must be economized, this drape may be constructed without the front sweeps. In this case the buckle is not used and the trimming is applied in the manner shown in Drape 9.

DRAPE 9

THE stand used in this drape is the same as was described in Drape 7. It is made of two $\frac{3}{4}$ -inch boards 42 inches long. One of them is 9 inches wide and the other 8 inches, and when they are nailed together as shown in Fig. 1, the two faces of the fixture are 9 inches wide. Further comments on the construction and use of this stand will be found in the description of Drape 7.

For this drape a straight upright should be added to this stand. It is a $\frac{3}{4}$ by $\frac{3}{4}$ inch strip nailed securely to the back edge of the right hand side of the stand and extends 27 inches above the regular stand. Then, before beginning to drape, pick out the proper spot in which the stand is to be placed and nail it tightly to the floor, as the weight of the goods is mainly on one side and, unless securely fastened, the stand is likely to topple over.

To begin with, the goods are placed as may be seen in Fig. 2. After having unfolded the bolt, as usual, the stand is covered and in this connection it may be well to impress



the fact that draping broadcloths or any other goods that has a nap, it should always be draped so the nap runs down instead of up. Take the end or raw edge of the goods and bring it up over the top of the lower part of the stand. Five inches of selvage is allowed to fall over the top of the stand. It is first pinned at the point A and another pin is placed at point B, Fig. 2, being careful to keep the goods folded straight along the edge between A and B. The surplus goods at the back is then drawn up and a pin is placed at C. Then draw the goods smoothly over the front of the stand, being careful to take out all wrinkles. Place pins at the points D and E.

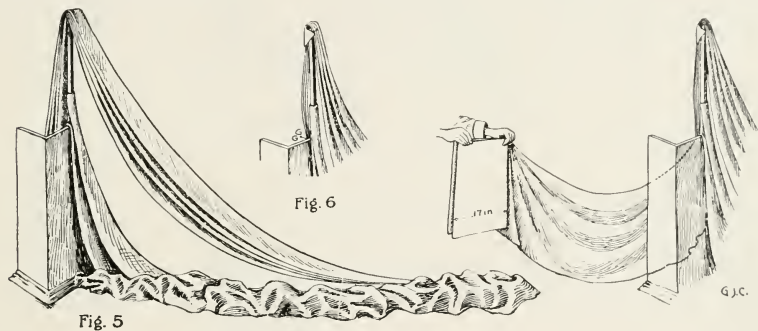
You now take the surplus of the goods at the right side of the stand. This will usually be about half the width of the piece. Gather it in two pleats, as shown in F, Fig. 2, and fold the upper edge around the upright and pin at a point 7 inches above the top of the lower part of the stand. It will then fall in two even pleats as shown in Fig. 3. This having been done, finish smoothing out the goods used to cover the stand and arrange the surplus at the bottom in neat folds. The pins are all placed in the back, where they will not show, and the temporary pins at points A, B, C, D and E are taken out.

The next thing to do is to form the four large pleats at the right. Before beginning

them the surplus goods should be carried to the right and then brought to the top point of the upright. This is to determine how much goods must be allowed to form the sweep and the puffing in front of it. Then having allowed for the puffing, lay the goods on the floor (behind the stand) and form four equal pleats. Care should be used to keep the goods from getting twisted during this operation and the right side should always be kept uppermost and toward the front.

The pleated section is then lifted up and placed over the top of the upright as shown in Fig. 5, leaving the surplus to fall behind the stand. The edges of the pleats should be made to extend exactly to the front edge of the upright (no further). A temporary pin is placed in the top to hold the pleats while the sweep is being formed.

To form the sweep carry the goods out to the right and pin to the floor with a single pin through the upper selvage. The distance from the stand to the point on the floor where the pin is placed is determined by the width of the goods. It should be placed just far enough away so the lower edge of the sweep meets the outer edge of the two pleats that have already been formed, as shown in Fig. 3. When the goods have been pinned in the proper place the folds of the sweep will fall into place naturally and little adjust-

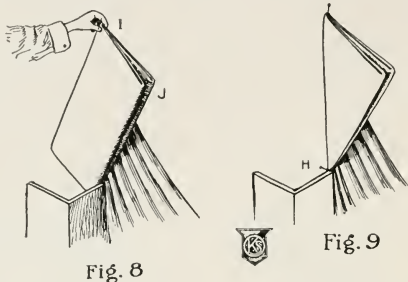


ment will be needed. Step out in front of the drape and arrange the four folds so they fall evenly and smoothly as shown in Drape 9. The puffing should then be arranged as can be seen in the drawing.

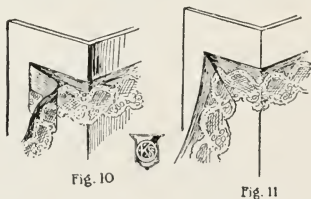
Now step to the back of the stand and smooth out the pleats that fall down over the left side of the upright. Having gotten the edges together, pin at point G in Fig. 6. This is done to get this part of the goods into a small compass, where it cannot be seen when the drape has been completed. At the top of the upright the rear edges of the pleated goods extend out some distance. Bring these edges to a point at the extreme top and carry the point around to the left until it reaches to the front of the upright. Draw this point tightly and pin, as shown in the Fig. 6. Then remove the temporary pin from the top of the upright. The purpose of this is to bring the top of the upright to a small point where the goods cannot be seen when the drape is finished.

You then draw out the surplus end of the goods and double it in the middle lengthwise with the right side out. This leaves a reversed crease where the original fold was. To keep the crease out of sight the goods should be folded about $\frac{1}{2}$ inch to one side of the middle and the crease should be made to come on the inside of the pleats that are made afterward. The pleats are made as shown in Fig. 7. Beginning at the end, four pleats are made, each one being 17 inches long. When the four pleats have been made they form

a double loop, as appears in Fig. 8. The top middle corner is pinned with a single pin to the top of the upright and the folds are allowed to fall to the right in front of the upright. In placing the pleats in position care must be taken to turn the side with the raw edge behind, next to the upright, otherwise the edge will show. Draw the upper edges out to the right and get them perfectly smooth and even. The distance along the top from I to J, Fig. 8, should be 15 inches, as 2 inches has been used for pinning. Allow the right edges of the pleats to fall inside of the top of the fixture, as shown in Fig. 8. When the edges of the pleats have been made perfectly even, draw the goods down to the point H, Fig. 9, and pin to the front of the upright where it joins the lower part of the stand. The goods between the top of the upright and the point H must be sufficiently



tight to prevent any wrinkles. What remains of the left side of the pleats is drawn around behind the upright and pinned out of sight. This leaves the top as it shows in Fig. 9. Then bring forward fold around to the left side leaving the right fold where it was originally. This makes two equal triangles, one standing out on each side of the upright as shown in Plate 9. To hold them in place take two pieces of light wrapping paper folded twice and cut very slightly smaller than the triangles. This paper is inserted at the



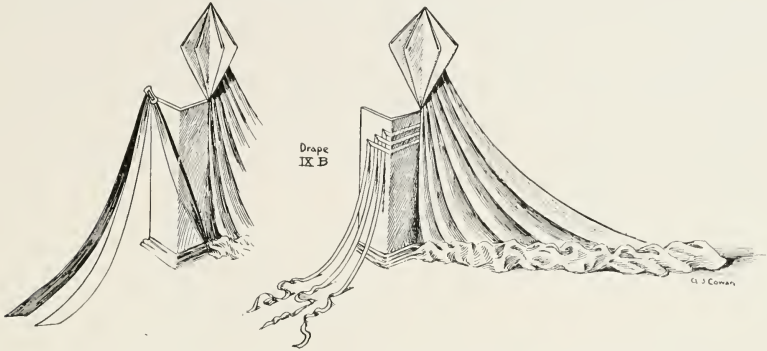
top on each side. It should fit sufficiently close to hold the goods out smoothly but not so that the edges appear sharp or tight, therefore cardboard will not answer for this purpose.

The trimming for this drape is quite simple and easily applied. Take a piece of ribbon and a piece of insertion lace or two pieces of ribbon, pin the ends 4 inches from the top of the stand and beneath the first fold on the right so the ends and pin cannot be seen. Bring the lace and ribbon horizontally around to the top of the stand to a point 3 inches from the left side. Then double back and pin as shown in Fig. 10. The pin is slanted down at an angle of 45 degrees which makes it lie directly in line with the fold of the ribbon which is allowed to drop down over the pin as shown in Fig. 11. The ends of the

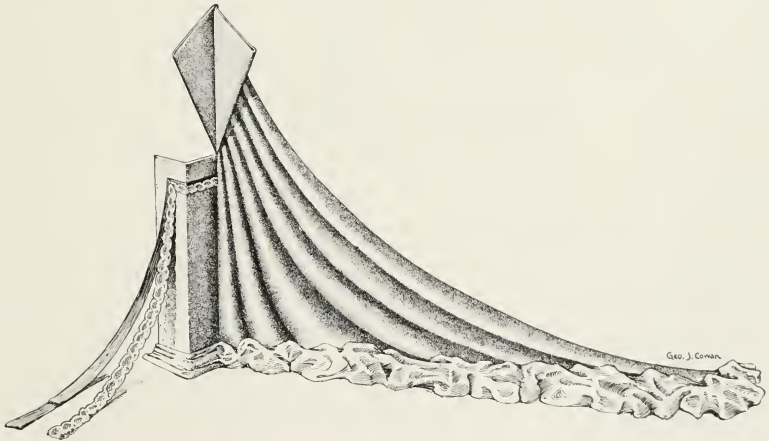
LESSONS IN DRAPING

ribbon and lace are drawn out in front of the stand in a graceful curve and the ends are turned under.

Drape IX B is made in the same manner as Drape 9 except the top and trimmings. The top is made in two double loops instead of one double loop. The middle top folds are pinned at the top of the upright and the triangles are arranged as may be seen in the



drawing. In order to get a different effect the edge of the goods is turned in 3 inches at the outer points of the triangles. This gives the folds a broader, softer appearance.



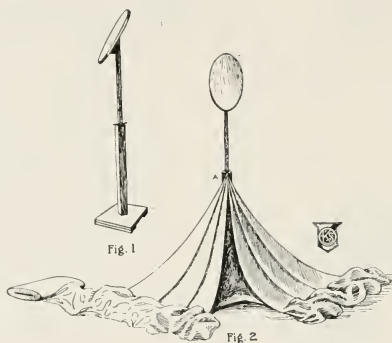
Drape 9

The manner of applying the trimming in Drape IX B is the same as in Drape 9, except that the ribbon is narrower and is applied separately. This style of drape serves perfectly for light flannels and waistings in which case a small button can be placed where each ribbon turns to fall on the floor.

DRAPE 10

THE stand for this drape has the same base as those used in other drapes. The upper part will be understood from the accompanying drawing, Fig. 1. The top is a slanting oval. This drape may be built in any height. It is especially appropriate for high drapes at back of window. The stand is placed with face of the oval square to front. This point is important.

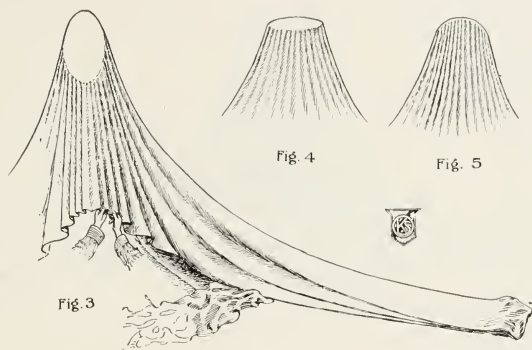
The goods are opened in usual way and laid right side up at left of stand. If a bolt of goods is used, only open enough to complete the drape, as it is easier to handle that way. Carry end over to the right of the stand, leaving about three yards surplus on floor for the puffing in front when the drape is finished. Then pick up the goods in front of the stand by the back selvage and pin to the top of the lower part of stand at point



A, Fig. 2, which is about 3 feet from floor. The folds of the goods are now drawn roughly to the right and left, leaving a wide section of material formed by the width of goods directly in front of the stand. This is carefully draped smooth and the lower selvage is drawn out some distance in front of the stand (about 2 feet) or 8 or 10 inches of the lower edge lies flat on the floor and the remainder slopes in a graceful curve up to point A, where it is pinned. Then form three deep even pleats on the right hand side as shown in Fig. 2. Three pleats are made on the left side in same manner. The bolt of goods is now carried over to the right side, leaving enough goods on the floor at the left to form the long sweep shown in Drape 10. Pick the goods up in the middle in front of the stand, and place it so the back selvage hangs 1 inch over the back of the oval top of the stand. The goods should be placed perfectly straight over the top, otherwise the folds will not fall evenly. The next move is to form the long sweep at the left. This is done in four pleats of even depth. The front selvage is turned under slightly and the pleats are formed as has been described. Four pleats are formed in the same manner on the right hand

sweep. In Drape 10 the right and left sweeps are shown with three or four pleats, respectively, as the drape may be constructed either way, as the number of pleats depends upon the width of the goods. When possible, use the greater number of pleats, as they improve the appearance of the drape.

The goods are now hanging in loose, uneven folds from the front and sides of the oval. The next thing is to arrange them in small even folds as shown in Fig. 3. This is done by beginning in the middle and forming small round folds that turn, on the right side slightly toward the right, and on the left slightly toward the left. The beauty of a round

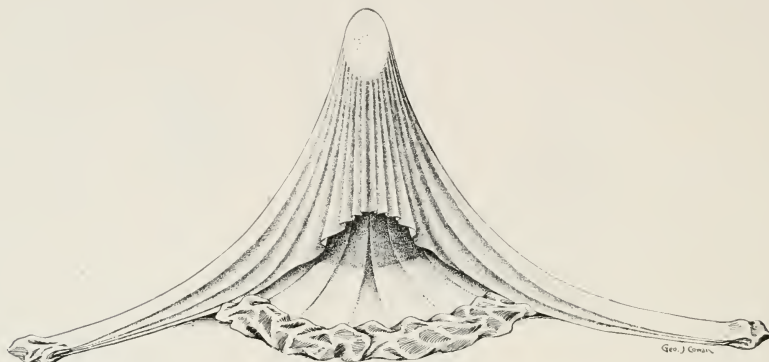


or oval top stand is that as many folds as desired may be made in the goods. No matter whether they be few or many they adjust themselves perfectly at the top of the stand.

Then take the surplus of goods that was left at the right hand side at the beginning of the drape, and puff in a semi-circle clear around to the left hand sweep, where the end of the goods is turned under as is shown in Drape 10. Of course the puffing is not necessary if the drape is placed at the back of the window where the lower part will not show. In a stocky window where stands are placed close in front of each other, the lower part, shown in Fig. 2, need not be constructed, or it may be done with a short end of the goods sufficient only to conceal the stand. The beauty of this drape lies in its simplicity and in the fact that very little time is required to construct it. Furthermore there is not a pin used in the whole drape except the one through the selvage at point A (unless the slope of the stand makes it necessary to place one at the back of the top). This makes it a good drape to use with heavy expensive goods. It is principally adapted for broadcloths on account of the beautiful lustre that is brought out better in the graceful folds of this drape than in any other. It is not a good drape for mixed or figured goods.

The sloping oval top stand is used for high drapes at the back of the window, as other-

wise the top could not be seen. For lower drapes in the front of the window a round top placed horizontally is used as shown in Fig. 4. For the front row the stand is placed about 4 feet high. In this case not much material is required. A single dress pattern will do. If the goods are not wide enough to reach the floor, the base of the stand will have to be covered with the end of the goods. One dress pattern contains ample goods to accomplish this.



Drape 10

Another variation of this drape may be made over a stand with a sloping circular top placed so the top slants toward the back instead of toward the front as shown in Fig. 5. The goods are arranged to fall from the upper edge instead of across the face of the top and in order to get the right effect the whole surface of the top must be covered. This style of goods should be used on high stands at the back of the window.

DRAPE 11

ORIGINALITY in window display lies largely in little things—in the little trifles that are sometimes overlooked or considered not worth bothering with. The whole effect of a drape frequently depends upon a single deft turn of the goods or upon some little piece of embellishment that is apparently unimportant in itself. We have all frequently seen dressgoods windows in which the goods were well handled but struck the observer as being commonplace. A little trimming in the right places would change these windows wonderfully. This is particularly true of woolen dress goods. When shown in a window they should invariably be brightened up a bit with buckles, buttons or bits of appropriate trimmings. The difference between a commonplace drape and a highly effective one may lie in the placing of a bit of colored ribbon or a few handsome buttons.

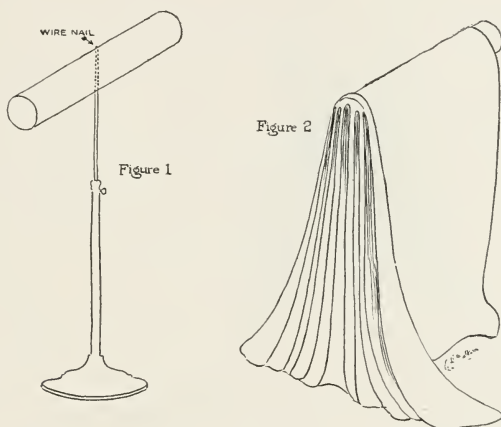


Figure 1 shows a drape stand that is easily made and over which it is possible to make a number of simple attractive drapes. It is made as follows. Place a roll of heavy cardboard about eighteen inches long by four or five inches in diameter, on top of an extension T-stand from which the top bar has been removed. Push the upright rod through the lower side of the cardboard cylinder and through the top, run a wire nail to meet the rod. In this way the cylinder may be adjusted in any desired angle and is held firmly in place on the top of the stand. These dimensions are not arbitrary and are only used as an illustration. The cylinder may be made any size with satisfactory but different results. Nor is it necessary to make the cylinder of cardboard. Wood will answer very well but the cardboard serves the purpose and is more easily procured and can be handled with greater facility. The rolls upon which linoleums are rolled can be cut up for this purpose and are very satisfactory.

For a drape showing a side effect, lay the goods over the cylinder flat or in pleats as desired, allowing the end of the material to fall behind the stand, the goods coming forward and falling to the floor. The edge is then turned under and the piece is lifted up and draped over the forward end of the cylinder, as shown in Fig. 2. The graceful folds will form naturally just below the cylinder and all that is necessary is to arrange the sweeps of goods that extend down to the floor. The end of the material is then carried around behind the stand and the same operation is repeated at the other end, as shown in Fig. 3.

The height of the stand makes no difference except in the amount of goods required to accomplish the drape. The trimming is then applied and this may be anything suitable that is at hand. In Fig. 3 the trimming consists of two contrasting ribbons, a buckle and a few buttons. The ribbons fit snugly over the perfectly smooth surface afforded by the



Figure 3

cardboard under the dressgoods. The cardboard also makes it possible to attach the buttons neatly and without damaging the goods, as small pins can easily be pushed through the cylinder.

Another good idea is shown in Fig. 4. An oval is cut from very heavy cardboard or thin wood and fastened at an angle to the top of a stand. The goods are thrown over the oval and draped at the sides in the usual manner. But over the oval which has been previously cut to fit the same place a narrow gilt frame. Fourteen by seventeen is a stock size and gives a good effect, as it is large enough to display a considerable area of material within the oval, and is not too heavy. However, almost any size that may be found in the picture department can be made available for the purpose. It is of course not

LESSONS IN DRAPING

necessary that a gilt frame be used. Silver or a colored one may be pressed into service, but care should be exercised to pick one that will harmonize well with the goods. Over the face of the goods but under the oval may be run a diagonal band of insertion, ribbon or other trimming appropriate to the character of the goods used to make the drape. Some large buttons might also be used, but they should be of a striking pattern in order to attract notice. This makes a neat, clean drape with just enough difference in appearance to attract attention.

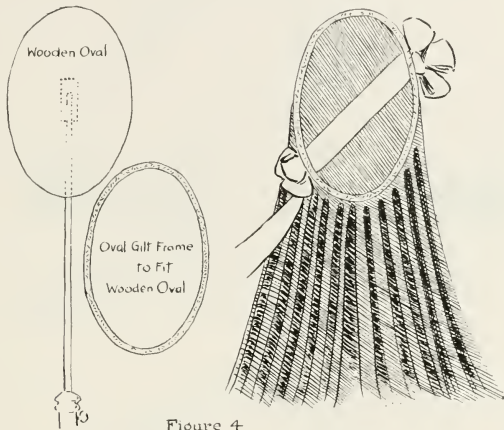


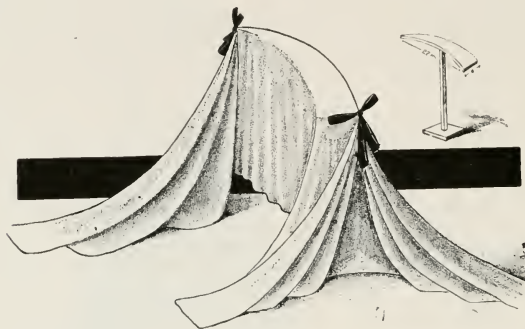
Figure 4

There are endless other little touches that will brighten up a window wonderfully and the trimmer can easily think them out if he sets his mind to it. He should be constantly on the lookout for ideas. Whenever he sees anything in the store (or out of it, for that matter) that has a decorative value, he should try to think up some way in which it can be used in his windows. If one will do this consistently and with judgment, he need never lack for ideas and his work will take on an originality that it would not have otherwise.

DRAPES 12, 13 AND 14

THE three drapes that we show herewith can be executed by any trimmer very easily. These drapes are arranged over home-made fixtures that take only a short time to make. Every trimmer should consider the advantages derived from new and original drapes that can be made without the cost of special fixtures, especially for yard goods, because the fixtures are invariably hidden.

The top of the stand used in the drape shown in Drape 12 is cut in the shape of a half crescent. The small drawing of the stand shown in this first illustration shows the



Drape 12

shape. This top is tilted at an angle of 45 degrees, being 6 inches wide at the base and 27 inches in length. The stand itself can be made any height desired.

Start the drape on the floor at the back, bringing it up to the point at top of crescent. Fasten the selvage of the goods along the outer edge of crescent, leaving the goods hang in natural ripples inside. Drop the goods to the floor after leaving base of the half crescent, allowing enough for a long sweep on the floor. Now bring the goods up to the outside point of the base of half crescent, pin the selvage and drop to floor in graceful, sweeping folds, as shown in the drawing.

The bows of ribbon shown at the top and base of the half crescent not only cover the pins that hold up the drapes, but add just that bit of necessary finishing touch that completes the drape in every detail.

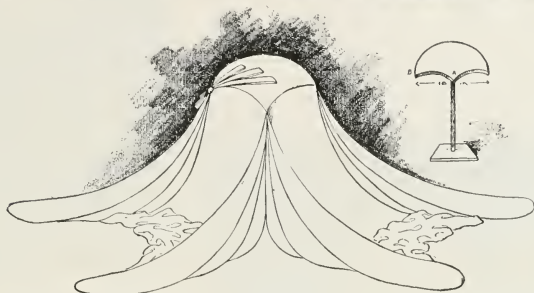
The Drape No. 13 is arranged over a fancy crescent top, as shown in the small drawing. This top is placed at an angle of 45 degrees and is 18 inches across.

To make the drape bring the goods up from the floor to A and pin the selvage all around the outer edge to C, then drop to floor. Now bring goods around to the back and up to C, and drop to floor in long, graceful folds. Now full the goods along on the floor at the edge of goods that were thrown over the stand until you come to front of drape, where you bring goods up to A or front of top. After these two long sweeps of graceful folds are arranged the goods are filled on the floor and brought up in sweeping folds to B, as shown in the drawing.

LESSONS IN DRAPING

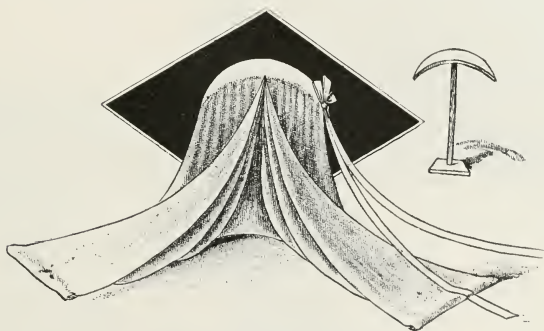
At B is arranged a ribbon bow, with three graduated loops fastened to the top of stand. A buckle or button could be placed at point A.

In Drape No. 14 we show a stand with a perfect crescent-shaped top. This top is 24 inches from point to point and 6 inches through in the widest part. It is fastened to the stand at an angle of 45 degrees.



Drape 13

This drape is very simple, the drape being brought up from the floor and one selvage fastened all along the outer edge of crescent, then dropped to the floor, plenty of fullness



Drape 14

being left on the floor. You take selvage and pin in the very inside of crescent, and then drop goods to floor on other side of stand. This gives you a chance to arrange the goods in three wide folds, as can be seen in the drawing.

A pretty finish for this drape would be the placing of a bow and streamers of ribbon on either the right or left side, or rather points of the crescents. Without this the drape would be a bit symmetrical.

DRAPE 15

WE HAVE advanced far enough now in our lessons so that it should be very easy for you now to figure out how any drape is made that you may run across.

You can readily see that you now have had the fundamental principles of all draping—and can see how this principle enters into every drape you have so far studied.

Therefore in showing you our Drape 15 you can see that after we show you the draping stand in Fig. 1 with a half circle top you can at once follow out the



Fig. 1



Fig. 2

Every drape that you see should suggest to you other drapes of a similar nature, and by this process you are able to make up drapes that in many cases are absolutely new and original.

The arrangement of trimmings and placing of accessories can also be done in such a manner that the drape will look entirely different.

movements shown in Fig. 2 and in the completed drape.

It is also more than probable that you could originate quite a variety of other drapes for use on this same stand.



DRAPES 16, 17, 18 and 19

THE beauty of a display of dress fabrics lies in its simplicity. The simpler and more adapted to its purpose the execution of the decoration, the better is the effect. This refers especially to fall and winter fabrics, which in their rich, heavy texture and quality, demand a plain uncomplicated treatment. Richness lies in the very fabric itself, and in the making of the same into suits and costumes the tailor-made is generally given preference.

To relieve a plain fabric of monotony and somberness it is well to add some bright color. In this way one can overcome the cold and unattractive appearance of a window and create a drawing and pleasing effect. Just as in a display of dress goods, the principal point is the proper combination and blending of colors.



Drape 16

Same as Drape 6 with different trimming

trimmed with old rose and pale pink—one color in two or three different shades, deep in tone and soft in effect. This may consist of velvet, velvet ribbon or silk, but sparingly as bows, knots, etc.

This color effect, say in three shades, from lightest champagne to yellow, must be carried out to some extent in the additional trimming; for example, a hat trimmed in silver gray velvet with yellow plumes, etc. If it is intended to make this display more brilliant and elegant add a few sets of furs—ermine and chinchilla corresponding in tone with the shades of gray in the window; a fine silk umbrella with silver handle, white or silver gray gloves.

According to this detailed description of a window many handsome displays can be produced, always in one color, with corresponding ornamentation. All other articles added must be in harmony with the whole color scheme of the window.

The accompanying drawings will illustrate a simple display of dress goods, and will show how

If you have at your disposal a number of windows and intend to have a great display of dress goods say in about five windows—then should each of these windows be decorated in one color; that is one color in several different shades. Then add the ornamentation in contrasting colors—if possible in two shades.

For instance, decorate one window in silver gray cloth and take for ornamentation champagne tones and yellow. Or a brown window in different shades and



Drape 17

Same as Drape 5 without the high back Drape

easily a rich and effective decoration can be produced with very few articles. The production of such a display is most simple, only great care must be used in the proper draping of the material.

In Drape 16 the stand on which the material is draped is made of a T shaped stand, on which a board of 4x24 inches is fastened at an angle of thirty-five degrees. Over this spread the material smoothly, letting it fall to the floor, returning it again to the board and fasten it to the front. Let it fall in natural folds again, then lay six even folds on the upper edge of the board and spread them out wide and gracefully on the floor. As ornamentation, heavy lace and velvet ribbon are selected. This arrangement is shown plainly in the illustration and should be followed closely.



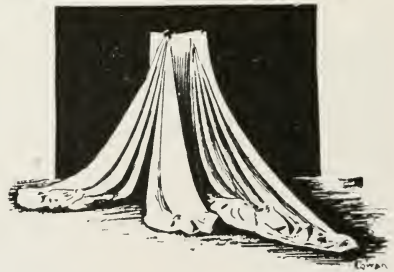
Drape 18
Same as Drape 2 with different trimming

For Drape 19 are used two boards joined in a right angle. The goods are at first stretched over smoothly and the folds arranged on the floor; folds on the front edge emerge from a knot of velvet. These figures show that the material can be draped in a rich and handsome way without injury from crushing.

Besides these styles of draping, which require no especial preparation or expense, we may mention the draping forms which are especially adapted for the use of light weight materials. It is also advisable to use the above figures and the draping forms combined. In this way a more varied display may be produced.

Drape 17 is the same T shaped stand but the board is horizontal. The arrangement of the material is the same only the ornamentation being different. A fur set, umbrella and gloves finish this group.

For Drape 18 a T shaped stand is used which has a top ten inches square. The finish of this is very simple and shows a particularly handsome and graceful sweep, which is produced by fastening the material on the corners with pins, letting it then find its own natural folds. Gloves, umbrella and buttons will here serve as ornaments.



Drape 19
Same as Drape 7 with back drape left off on one side

DRAPES ON SLOPING CYLINDER TOP STAND

THIS fixture has a sloping top measuring 24x4 inches. Heavy cardboard is tacked to the sides of this, bending it over the top, thus giving a half round effect. Trim the front and back edges of this cardboard so the edges will be perpendicular.

In starting the drape, bring the goods over the top, end on the floor in front, and surplus hanging over front edge. Selvage of goods should hang perfectly straight down to the floor (Fig. 2).



Fig. 1

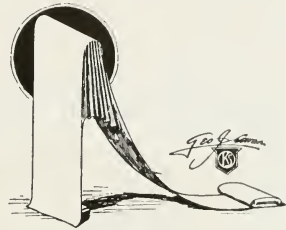


Fig. 2

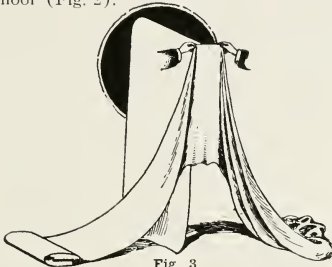


Fig. 3

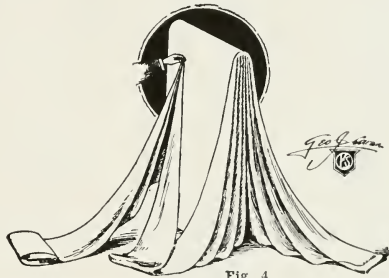


Fig. 4



Drape 20

Courtesy Arlington Mills

Next, carry the goods out on the floor at the sides and return the selvage edge up over the end of the cylinder as shown in Fig. 3. Let this come down to the floor in a long sweep, then return the selvage edge up over the top of stand. Pin the point of the folds over the top gathering the folds in a bunch as it is carried over the top. Arrange each of the sweeps in 3 distinct folds, the third sweep coming down and crossing over the lower part of the second.

SLAB DRAPE 21

THIS fixture should be made of thin lumber or some of the well known wall boards. Dimensions, 27x5 inches and 5 feet high.

Cardboard is fitted over the top in a rounded effect.

If wall boards such as Beaver Board, Upson Board or Utility Board are used it will mean that you must make a wooden frame as a foundation on which to fasten this wall board.

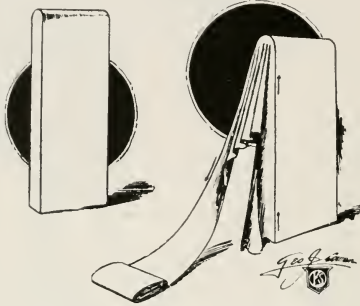


Fig. 1

Fig. 2

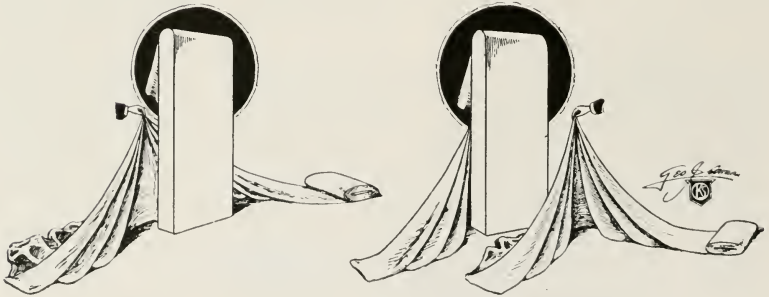


Fig. 3

Fig. 4

Beaver Board or Upson Board can be rounded over the top if placed in water until pliable.

If you use Compo-Board you will not need to bother with frame work because this wall board has a wooden core and can be worked up and used the same as thin woods.

Fig. 1 shows how the stand will look when ready for draping.

LESSONS IN DRAPING

Start the drape as in Fig. 2. The end starts at the base of stand in front. Fit smoothly up over the top of stand and on sides, allowing one fold to show from the top as the goods are fitted around in the back of the stand. Let the goods drop



Slab Drape 21

Courtesy Arlington Mills

down in the back, then carry out in front on the floor. Return up to edge of stand as in Fig. 3 and carry remainder of goods across back. Bring this goods around back of stand on the floor and return it again to edge of stand as in Fig. 4. Hide the bolt in the back.

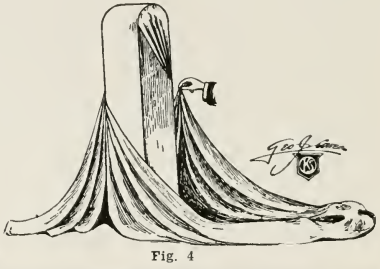
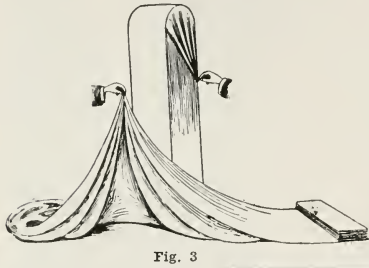
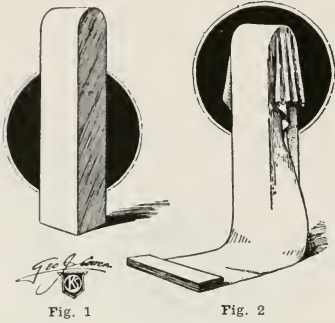
Pick up some of the surplus goods in the back and bring up over the top in a bunch of long pointed plaits down to the edge of stand. Finish with velvet ribbon underneath each edge and with a row of buttons.

DRAPE 22

THIS is another one of the good ideas for a home-made draping stand—and a drape for it.

It can be made out of lumber or wall boards, is 12 inches square and 6, 7 or 8 feet high. The top is finished off in rounded effect by means of a bended piece of cardboard (Fig. 1).

To start the drape, throw the end over the top allowing about one-half yard to hang over on the back (Fig. 2). Crease of goods is at front edge. Fit the goods smoothly over sides of stand and take up surplus goods hanging over edge of stand at the top by drawing it down in plaits to a point on the back edge as in Fig. 3. Carry the goods out on the floor to the right from the base



of the stand, and return it up to the back edge as also shown in Fig. 3.

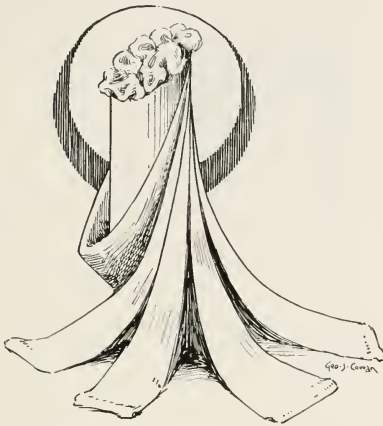
Next drape the goods around front of stand and out on the floor at the right. Change selvage and return goods in a sweep up to the back edge of the stand, pinning just below point to which folds from top edge are drawn (Fig. 4).

The trimming consists of three bands of velvet ribbon, brought over the top in graduated lengths and finished with buttons at the ends.



Courtesy Arlington Mills

DRAPES 23 TO 27



Drape 23

IT IS said that "Variety is the spice of life." This saying applies very closely to the show window and could be changed in this connection to read "Variety is the Life of the Show Window."

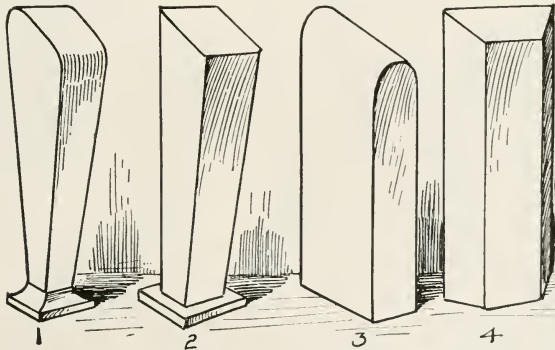
The progressive window trimmer is always on the lookout for new ideas, new ways of putting goods in the window, new ways of decorating the backgrounds of the windows and trimming the interior of the store.

The most up-to-date trimmers will take and modify most any form or draping stand and originate forms of their own that are similar or quite different. We suggest here stands that can be made by the window-trimmer and therefore need not mean any expense to the store other than what will have to be spent for supplies.

In many cases these forms can be made from old lumber or box lumber that may be about the store and thus would cost the store absolutely nothing.

First, we will show in 8 drawings how it is possible to make up the stands.

In Fig. 1 we show a drawing of the original mummy form. This can be procured from any of the fixture houses or can be made in your own workroom. The two sides are cut out of a light lumber or compo-board and held together with light wooden braces nailed



across the front. Over this front can then be bent a covering of mat-board. The base shown in Fig. 1 is the one used on the original manufactured form. You had best put on a plain wooden base such as we show in Fig. 2.

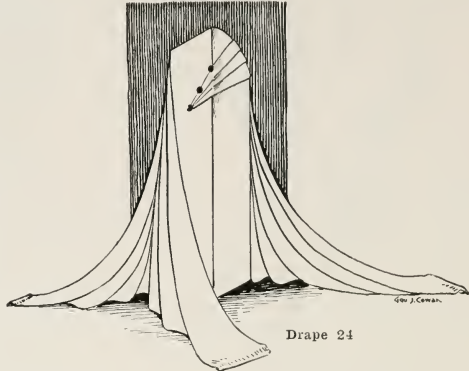
Our Fig. 2 shows a simple modification of the mummy form. This will be easy to make as it is made of all flat surfaces and can be built up like a box. The same drapes used on the mummy form can be used on this modified mummy.

We show in our Drape 27 one very simple and effective drape that can be used on this draping stand. It will be noticed that in this same drawing we show still a different way of building this modified mummy form, the difference being that all four sides run straight to the floor instead of being narrowed at the bottom. This last mentioned form is the easiest of all to make being in reality a tall box with a slanting top.

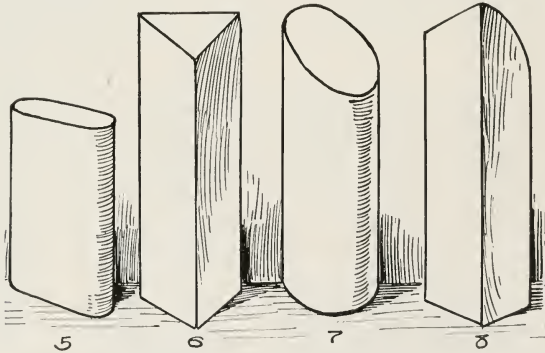
This slanting top of the real mummy form is suggestive of the shoulder and bust lines. The straight side lines narrowing down to the base of the form are suggestive of the hipless tight-fitting skirt effect.

Another decided change from the old style draping stands is the building of the sides of these forms and the stretching of the fabrics on these surfaces as the foundation of the drapes. This idea was brought out in the first mummy drapes and is now introduced into all other types of drapes.

In our Fig. 3 we show a slanting, half-round top stand with sides built down to the floor making a form shaped like a tall slab. You have in all probability used the draping



Drape 24



stand, being a tall wooden standard with a slanting top, finished with a half-round effect made of bent cardboard (see Drape 20). The only difference in this new stand is, as before mentioned, that the sides are built on from the floor to top of stand.

In our Drape 25 you will see how this Fig. 3 is draped. The goods are first stretched flat over the surface of the form and brought over the top in folds and fastened at a point on the front edge. A graduated fold of darker colored satin is also brought over the top of the form and fastened at the same point with the cloth. Folds of the goods are then brought around to the back of the form and draped to the floor.

It will be noticed that the form indicated as used in Drape 25 is of slightly different proportions than the form Fig. 3, being slightly taller and more slender, thus showing that there is not only a variety in the shapes of these forms, but variety can be had in the varying sizes of the same general shape.

Take for instance Drape 26. Here is a form practically the same as the one shown in Drape 25, the difference being that the curved top does not slant.

This drawing shows a particularly effective drape. The form is first covered with the dress goods and a folded loop of the same goods draped down on one side over the top. Drapes are then brought size down to the floor from both sides of the form. A double set of buttons are fastened along the front edge near the top.

We want to call your attention to the manner in which buttons are introduced in the various drapes shown here. They serve as a very clever finish or decoration on the drape.

In Fig. 4 is a further development of the form used for our Drape 27, the difference being that the sides are beveled instead of being straight, or in other words the slant top is continued down on both sides.

In Fig. 5 is a form made up in imitation of a bolt of dress goods. This bolt can be made up in various sizes, some tall and slender and others shorter and thicker. They should be made in mammoth size in order to be most effective. This allows one to cover them tightly with a layer of cloth and then drape the goods about them in graceful folds and sweeps. These bolt drapes are very popular and quite a number are shown in this book.

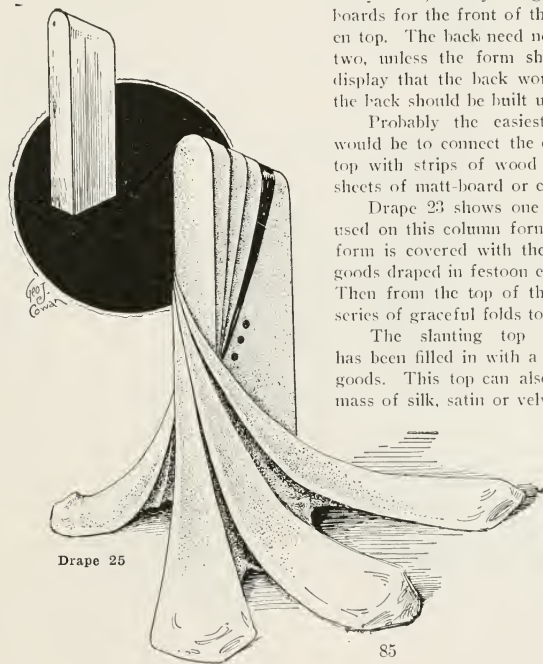
Next we have a Form No. 6 built with three sides and a slanting top. This is very easily made, it only being necessary to use two wide boards for the front of the stand, and a small wooden top. The back need not be other than a brace or two, unless the form should be so located in the display that the back would show, and in that case the back should be built up the same as the front.

Probably the easiest way to construct same would be to connect the circular bottom and oblong top with strips of wood and over this bend heavy sheets of matt-board or carpet paper.

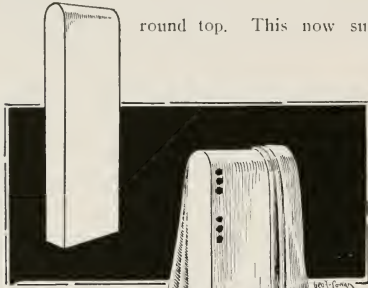
Drape 23 shows one of the drapes that can be used on this column form. First the surface of the form is covered with the fabric and then a fold of goods draped in festoon effect down across the front. Then from the top of the form is dropped down a series of graceful folds to the floor.

The slanting top of this particular drape has been filled in with a gathered mass of the same goods. This top can also be filled with a gathered mass of silk, satin or velvet.

In Fig. 8 we show still another modification of the mummy form. This form is the same as the one used for Drape 27 with the exception that the top is curved instead of a straight surface. In other words this top could be called a quarter-



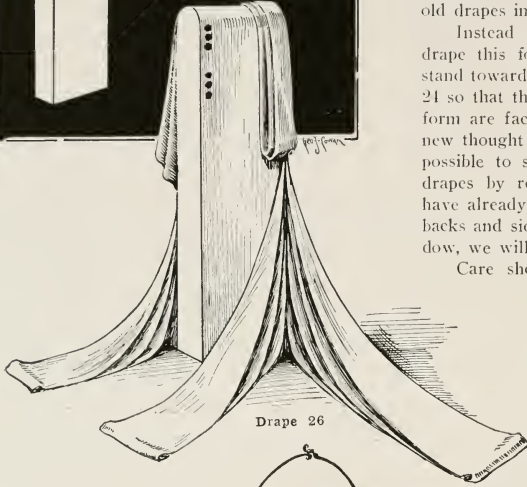
Drape 25



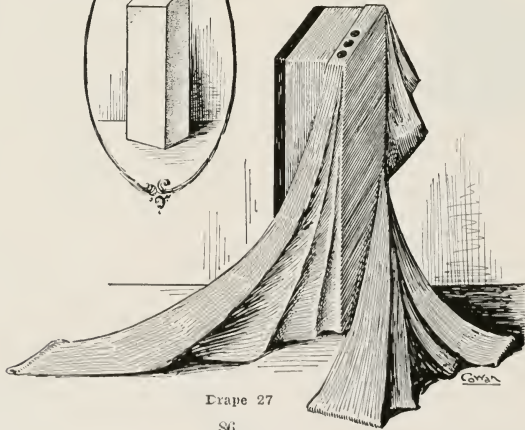
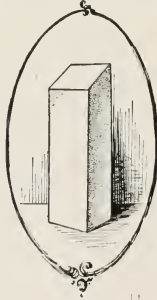
round top. This now suggests the idea of having a half-round top that is the back of the form would be exactly like the front. This shows how it is possible to continue almost indefinitely to conceive new forms on which to plan new drapes or on which to use old drapes in a new way.

Instead of showing you how to drape this form with the front of the stand towards you, we drape it in Drape 24 so that the back and one side of the form are facing you. This gives you a new thought and we now see that it is possible to start an entire new set of drapes by reversing all the forms we have already mentioned, and by turning backs and sides to the front of the window, we will get entirely new effects.

Care should be taken in covering the plain surfaces that the goods be stretched perfectly flat. The smallest indication of a wrinkle will almost spoil an otherwise well-executed drape.



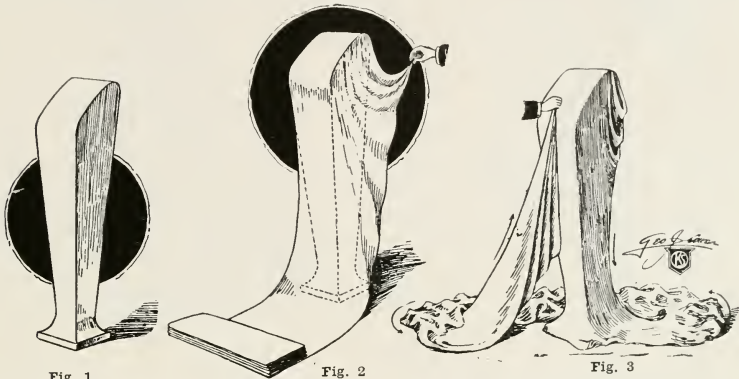
Drape 26



Drape 27

DRAPE 28—MUMMY DRAPE

FOR making this drape, a six or seven yard length of goods is required. Start with an end of the goods at the top. If the full bolt is used, unroll about six yards, carry the goods over the top and let the bolt be down at the back of the form where it can be covered up with the folds. Fit the goods smoothly down the front of the form having the crease or center of the goods at the edge of the form on the right. Pick up outer selvage



at the end of the goods at the top and carry back to the top of the stand (Fig. 2). This will form a loop on the side of the form which can be picked up in three folds (Fig. 3). Fit the goods smoothly over the side of the form at the left.

Now take the other end of the goods, carry around back of the form and bring up across the front, pinning at the top (right side). Lay it in a number of narrow plaits at curved part of form and drape completely around the form and out on floor at the right. The goods should be doubled back underneath this sweep in order to give a clean cut finish to the end. A narrow band of trimming in a color to contrast with the goods is wrapped around the folds at the point plaited.



Mummy Drape No. 28 Courtesy Arlington Mills



Drape 29

but here is a draping form that will "stay" if the American window dresser is as sensible as we believe him to be.

In the draping of the shell form, there was little attempt to imitate a finished gown. The idea was to show the fabric in a manner somewhat similar to that in which the dress-maker would make it up, bringing out the folds and adding the proper trimmings. The new stand permits of all this. It is the

THE draping stand that is illustrated in connection with this article is destined to prove one of the most important fixtures that has ever been produced for the display of dress fabrics. It is a rare combination of the practical and the artistic. Like most big things, it is extremely simple—so simple in fact that one wonders why nobody thought of it before.

The practical feature of this form lies in the fact that it is remarkably easy to drape. Even the beginner who simply throws the goods over the form cannot fail to get a pleasing effect if he has the rudiments of a draper in him and will give a little care to the arrangement of the folds. Indeed, it is more difficult to make an awkward drape with this form than it is to make a graceful one.

As to being artistic, the simple classic lines tapering down from the top offer endless possibilities to the skilled draper. Styles may come and go, but we feel safe in saying that this form will last. The fashions in hips may vary from one extreme to another; waists may move up or down according to the whim of the modistes; skirts may pass through all the stages from crinoline to hobble,



Drape 30



Drape 31

The two sketches, Drapes 29 and 30, suggest simple arrangements. This stand might almost be called "automatic," it is so easy to drape over it. The waist, which was always a stumbling block to the beginner, is absent. There is no flare at the base which make certain lines necessary and compels a certain sameness. With this form the trimmer is limited only by his skill. If he is clever at draping, there is no end to the fascinating effects he can accomplish with this form and pretty dress fabrics.

Drape 31 is another suggestion making use of trimmings of lace and a velvet bow. This was draped by Will H. Bates.

Drape 32 was draped by Mr. Lou Good-year, a graduate of the Koester school. His work is of a very high order, this drape giving some idea of the beauty of his work.

This mummy form was at first thought to be merely a novelty that would not have a very long life, but it has developed that it is a very practical draping stand or form and is being used more and more.

It gives the window trimmer a chance to give much change to his windows and after using forms simulating the human figure or after using wooden stands he gets an absolute change by means of the mummy forms.

Each new style that comes out gives the trimmer a chance to get up new drapes for every one of his forms. And the new drapes on the mummy forms often surpass those on the other types of forms.

same height as the average woman, about five and one-half feet, and the upper lines suggest the shoulders and bust. The straight lines present every opportunity to the clever draper and do not restrict him to set lines as was the case with some of the old-fashioned forms popular a few years ago.

It is not to be understood that the new form is to take the place of the shell form which follows with more or less variation the lines of the female form. The latter is more popular now than it ever was and will always be used by the progressive decorator. New models have been brought out recently, more perfectly than any of those that have gone before, and others will follow from time to time as the changes are made necessary by the ever shifting fashions in the female figure. The shell form is a remarkably satisfactory display device and trimmers now wonder how they ever got along without it. It will always have a prominent part to play in the showing of yard goods.



Drape 32

Not only is the mummy form well adapted for the display of silks and wool goods, but it is also good for the showing of cotton wash goods, flannelettes and any line of fabric that can be draped.

In our Drape 32A we show how a bordered flannelette looks when draped and we also show you a very good drape for use on this type of form.

This same drape can be used for the showing of any other material.

This drape makes use of the border design to give character and also to serve as a decoration. The only other trimming used is the ribbon band and bow used at the bust line.

Next we show in Drape 32B the use of a very wide bordered chiffon. The



Drape 32A



Drape 32B

upper part of the draping stand, or rather the mummy form, was covered with plain colored silk or satin to harmonize with the chiffon.

The chiffon was then caught up at one side of the top and draped across the front of the stand and then on down to the floor. The only trimming used in this drape was the ribbon shown at the top. The border pattern in the goods serves as a trimming for this drape.

Where plain goods are draped on the mummy form it will be well to use such accessories as buttons, ribbons, braids, etc., in order to give more character to the composition.

DRAPES 33, 34 and 35

VERY striking effects may be secured in draping reversible materials or two faced goods which could only be secured otherwise by using two pieces of goods. On this page we show three drapes showing how to drape reversible goods on common T stand—mummy stand and full form.

Drape 33 is made over an ordinary dress goods T stand, and shows how a coat effect may be suggested on this staple fixture. First, the goods is draped over the top of the stand and allowed to hang straight down to the floor. The surplus of goods hanging over the end of the stand is arranged in cascade folds, showing just a bit of the reverse side of the goods. Then the other end is brought up over the top of the stand and down to the floor in front, reaching about two-thirds of the way across the front of the stand. Then the selvage is folded back about five inches down the front showing a narrow panel of the reverse side. Pin to the standard near the top and fold back diagonally to the end of the stand forming a large revere collar. Arrange goods hanging over this edge in one wide fold and fold up the selvage to form a cuff. Large buttons or frog trimmings are used as a finish for the drape.



Drape 33

a full form or wax figure. In this case it would be well to drape the form first with a gown effect of some lighter material, say of silk or light weight dress goods. Then drape the coat effect over the one side of the form. This gives an opportunity for a strong color effect and also makes possible the drape with a short pattern length of the goods.

Drape 34 is made on the mummy form, but is carried out on practically the same principle as that on the T-stand, so that it will not be found difficult to make. The shape of the form with its rounded bust line gives better opportunity for developing the coat idea along the lines of the human form.



Drape 34

Drape 35 shows a still further development of the idea, this time being worked out on

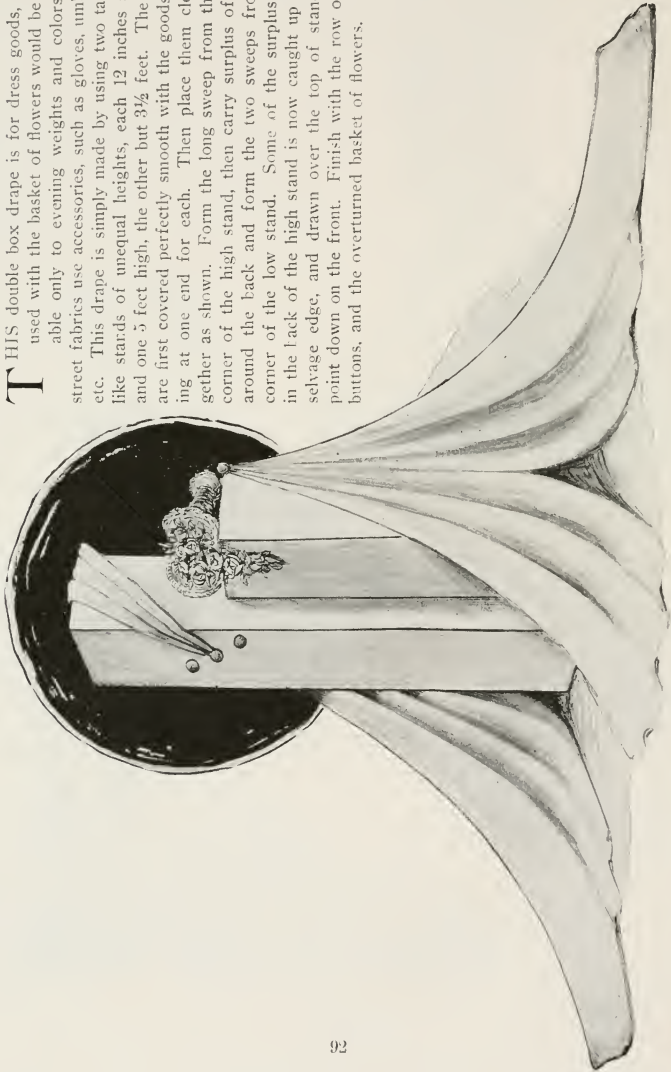


Drape 35

These three drapes may also be taken as a lesson on how some one idea can be utilized on a variety of stands. For instance, in each of these drapes the method of forming the narrow front panel and the collar, by turning back the selvage, is the same. Details of placing the trimmings and arranging the folds reaching on the floor may be varied to some extent so that there will not be too much similarity in the drapes when all are used in the one window.

DRAPE 36

THIS double box drape is for dress goods, and as used with the basket of flowers would be adaptable only to evening weights and colors. For street fabrics use accessories, such as gloves, umbrellas, etc. This drape is simply made by using two tall box-like stands of unequal heights, each 12 inches square, and one 5 feet high, the other but 3½ feet. The stands are first covered perfectly smooth with the goods starting at one end for each. Then place them close together as shown. Form the long sweep from the back corner of the high stand, then carry surplus of goods around the back and form the two sweeps from the corner of the low stand. Some of the surplus goods in the back of the high stand is now caught up on the selvage edge, and drawn over the top of stand to a point down on the front. Finish with the row of three buttons, and the overturned basket of flowers.



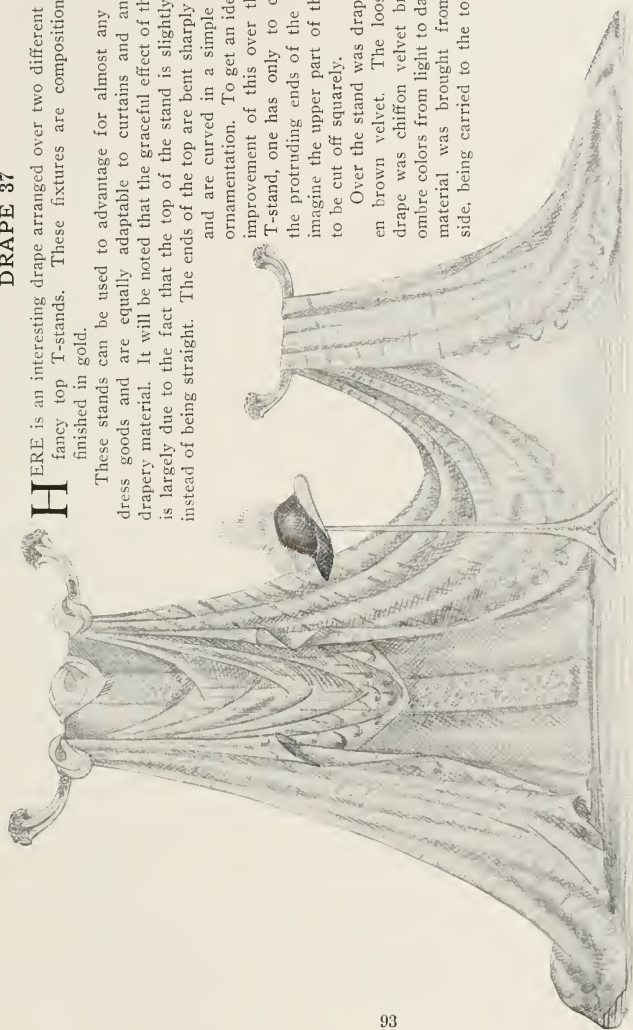
Drape 36

DRAPE 37

HERE is an interesting drape arranged over two different sizes of fancy top T-stands. These fixtures are composition stands finished in gold.

These stands can be used to advantage for almost any kind of dress goods and are equally adaptable to curtains and any other drapery material. It will be noted that the graceful effect of the drape is largely due to the fact that the top of the stand is slightly curved instead of being straight. The ends of the top are bent sharply upward and are curved in a simple style of ornamentation. To get an idea of the improvement of this over the plain T-stand, one has only to cover up the protruding ends of the top, and imagine the upper part of the drape to be cut off squarely.

Over the stand was draped gold-brown velvet. The loose outer drape was chiffon velvet broche in ombre colors from light to dark. This material was brought from either side, being carried to the top of the



Drape 37

stand and tied there. The folds were allowed to form themselves naturally and were arranged but slightly. There was no attempt to form regular pleats or folds. This studied careless arrangement produced a graceful and natural appearance far more sightly than could have been had by making formal pleats.

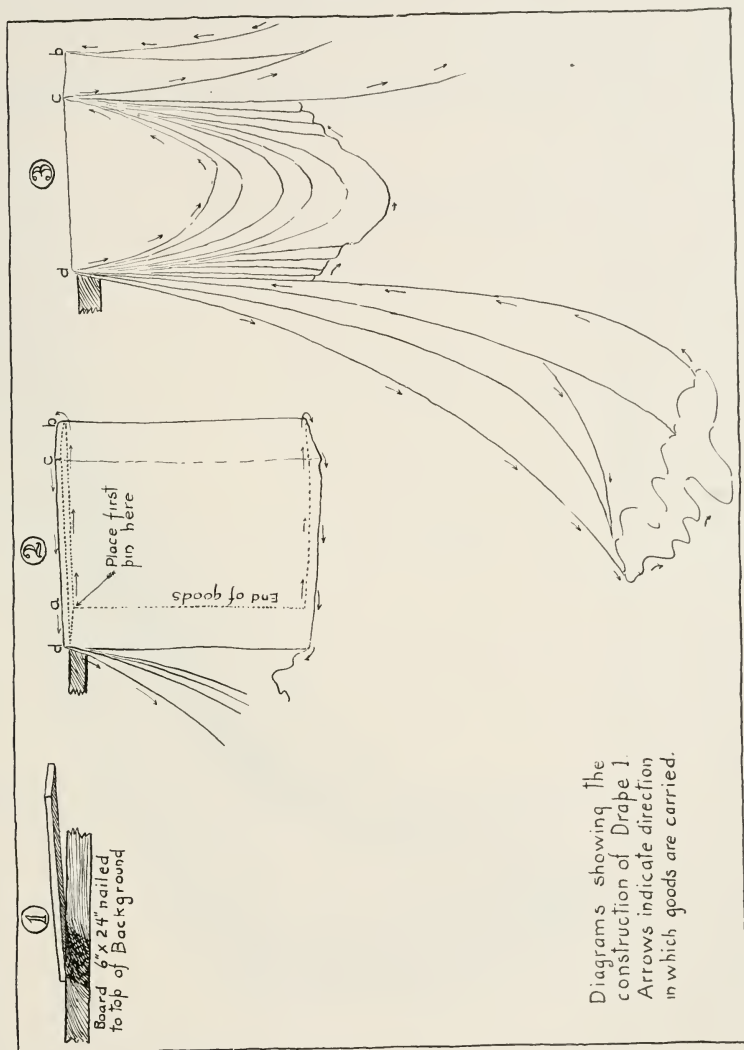
WALL DRAPE 1

FALL dress goods displays are in several respects entirely different from dress goods displays made at other seasons. They require a treatment entirely distinct from that accorded to spring and summer goods. Fall goods are heavy in weight and generally dark in color. Many of the fabrics, such as broadcloths, etc., are entirely devoid of pattern, and these require a manner of treatment that brings out their color and texture. They must be arranged to show how they fold and how light and shade affect them. Then there are the fabrics that have a subdued pattern that must be shown in addition to showing the texture, etc. Third, there are the goods having decided patterns, such as the large plaids and stripes that will be worn this fall—these will require an arrangement that provides for large smooth surfaces combined with folds wide and narrow, long and short, to show how the goods will “make up.” In short, every different piece of goods requires a distinct treatment. Before deciding upon how a line of goods is to be shown the decorator should study all of the points carefully, considering textures, pattern, color, etc. He should choose some scheme of arrangement that will bring out and accentuate every attraction that the material possesses. Before the display is made it would be advisable that an inexperienced trimmer should take a few pieces of goods to his workroom (providing it is large enough and light enough), and there experiment with them until he hits upon the best way to show them off in the window. Having decided upon the manner of handling, the whole stock of goods should be looked over with the object of determining upon a color scheme. If there is a large table in some light part of the store the color arrangement of one or a dozen windows can be worked out in a short time. Open up the bolts of goods sufficiently to show the color and pattern and then place them side by side on the table. Then shift them around until the proper combination is found. The next thing to do is to make a chart or memorandum that will show just where each piece goes.

The first showing of fall dress goods is more for the purpose of illustrating the trend of fashion than to show the scope of stock. For this reason the windows should be trimmed with a few pieces of the most favored styles rather than crowded with a great many samples. If the store has enough windows to warrant it several should be dressed as a series, using a well planned color scheme throughout. Of course, the number of pieces to be shown will depend largely upon the size of the window, but three or four patterns are about all that can be shown to advantage in one window, no matter how large it is. If novelty goods are shown they should be arranged in groups having a similar pattern. For fall dress goods it is not necessary to arrange an elaborate background setting. The plain mirror back or wooden paneling will answer the purpose very well. The principal object to be aimed at is a broad, striking effect, and to obtain this it is necessary to use long sweeps and large surfaces to show both color and design.

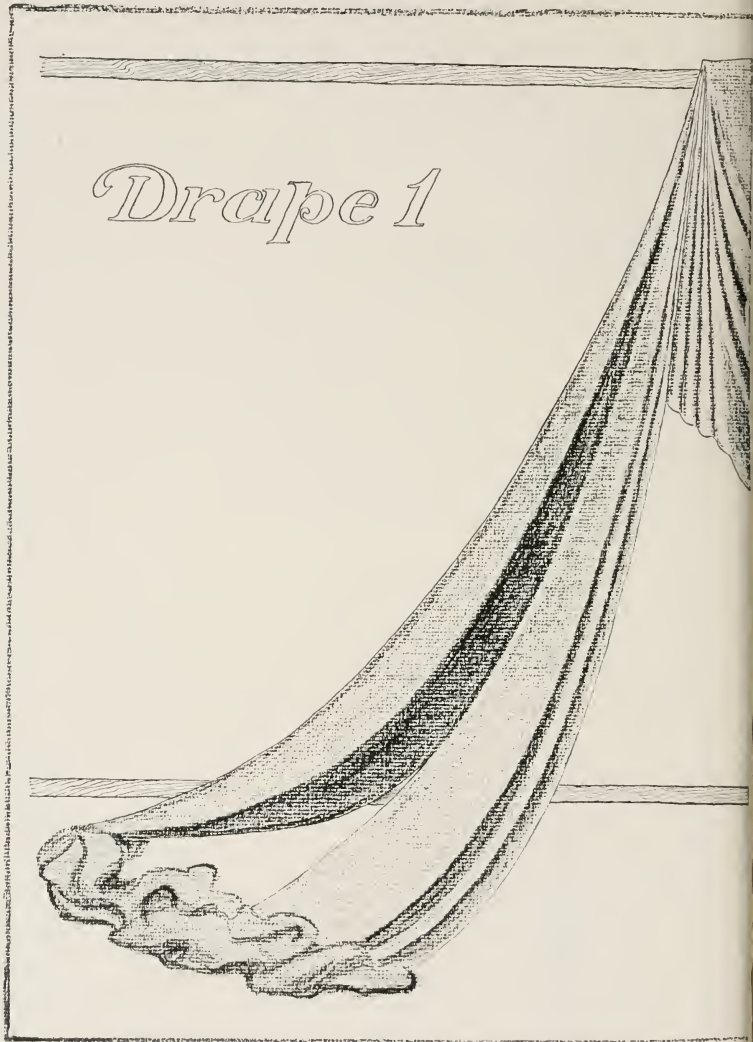
Wall drapes of various kinds are particularly suited to the showing of fall dress fabrics. They give the great length of line that is so essential to a big effect. In connection with this chapter are shown detail sketches of how to make the drapes. The pictures are merely rough drawings intended only to show the general effect, as it is impossible to make a sketch or even a photograph that will give an adequate idea of a carefully draped fabric.

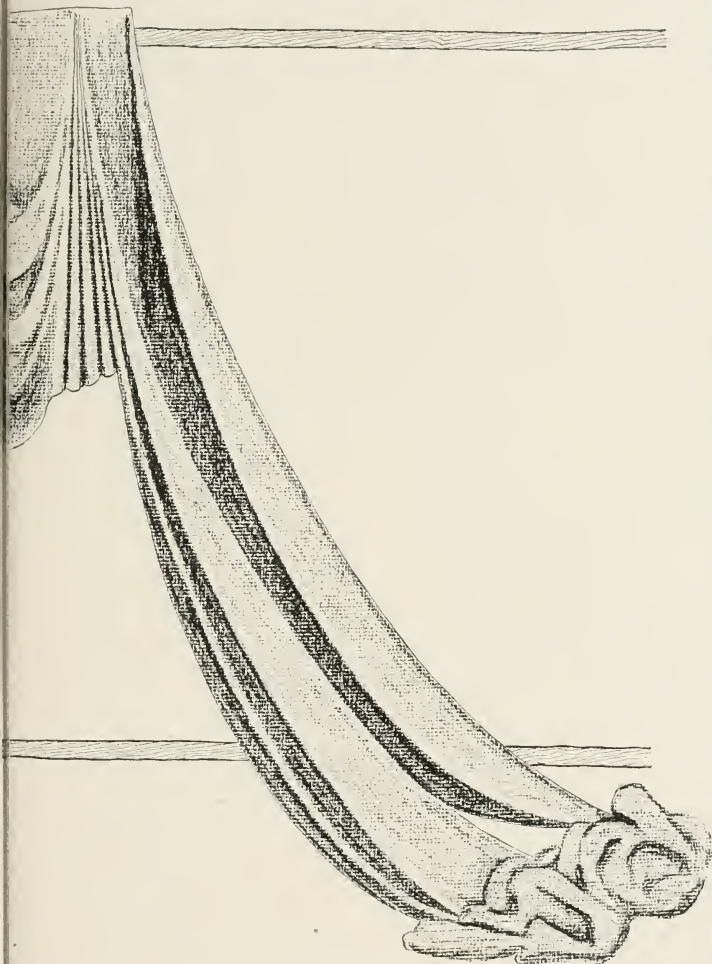
Drape 1 was designed for plaids or novelty goods. The diagram will show how easy it is to make. First a smooth board 6x21 inches is nailed to the top of the background, which is in most cases about eight feet from the floor. This board, as shown in Fig. 1, is placed horizontal and extends to one side at an angle of about 45 degrees. The edges of the board should be sandpapered in order to protect the goods from any possible injury. The goods



Diagrams showing the construction of Drape 1. Arrows indicate direction in which goods are carried.

Drape 1





are unfolded and the upper selvage is carried around the board to point a, Fig. 2, where it is pinned over the top. It is then carried along to points b, c and d, placing a pin at each point. In the sketch, for convenience, the goods are shown narrower than they actually are. From point d the goods are carried down to the floor, and after allowing for puffing at the bottom are brought up again and pinned at the same point. This movement is very clearly indicated by the arrows in Fig. 3. From point d the material is carried to the right, making a series of deep folds and pinned again at point c. From point c the goods falls to the floor and is carried back again to point b, where it ends. After the pins have been placed the decorator proceeds to straighten out the folds and sweeps as shown in the large drawing of Drape 1. The sweep on left at the back has wide box-pleat on top made by turning under the selvage at the back and folding the goods under in front as shown in the drawing. The front sweep at the left is also made with a box-pleat on top and may have two lower folds as indicated in the sketch or it may have three or four, according to the nature or width of the goods.

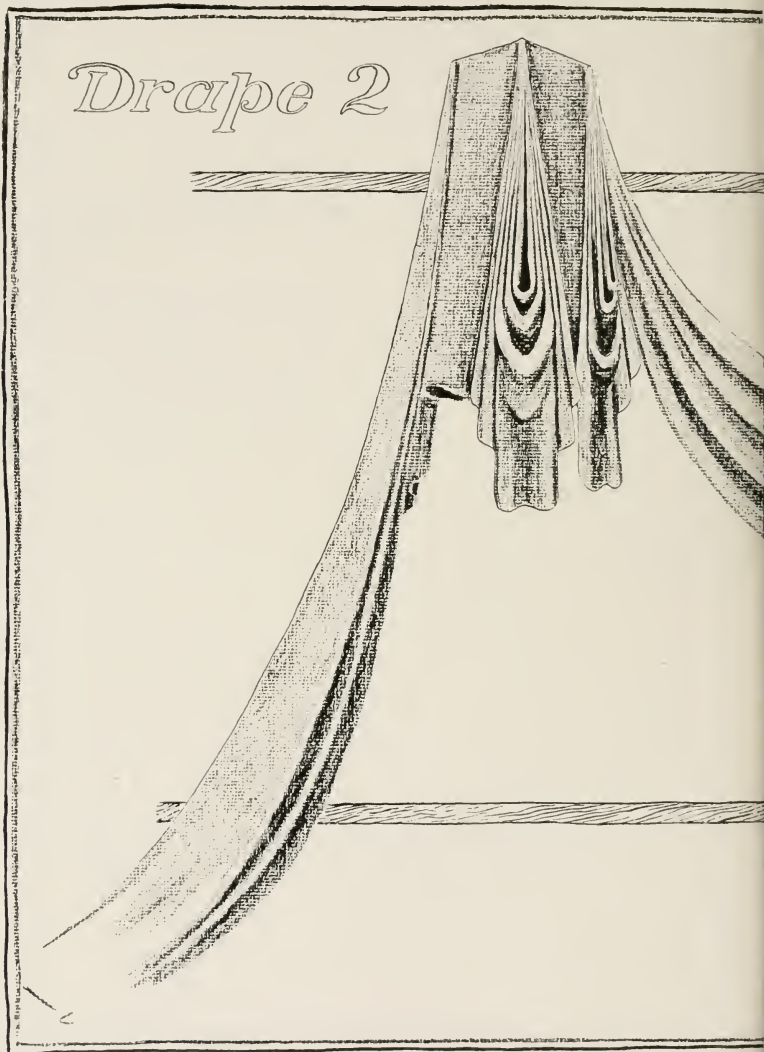
Particular care should be used in making the loops and folds at the top of the drape. In the drawing these have been made considerably wider than they actually are, in order that the picture may be entirely plain. These are three deep loops that must be smoothed out carefully. On each side of the loops are four folds. These should be made perfectly even on both sides by running the fingers between the folds, from the bottom clear up to the point where they are pinned. It is very necessary that the folds and loops be made even on both sides in order to preserve the symmetrical appearance of the drape. The two sweeps on the right are made in identically the same manner as those on the left.

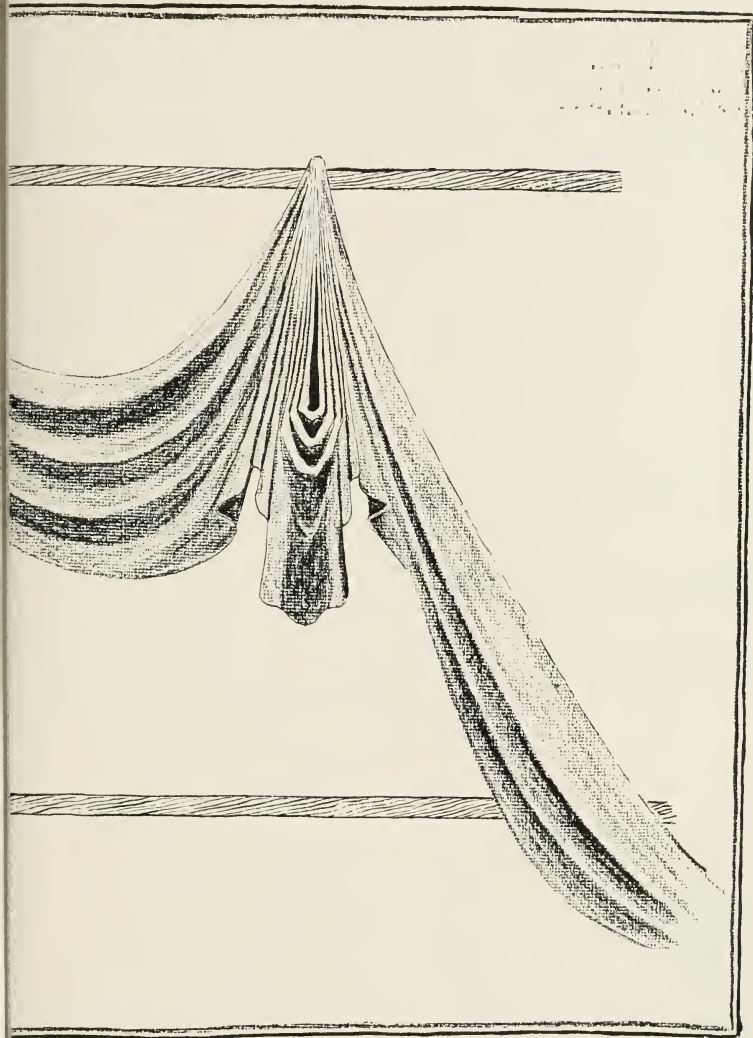
WALL DRAPE 2

WALL DRAPE 2 is an entirely different arrangement. Although it can be used with any kind of goods, it is particularly adapted to the showing of broadcloths and other fabrics having a fine lustrous finish. It is a very effective drape and not difficult to make. To begin, a square board 15x15 inches is nailed horizontally to an upright and placed 24 inches above the top of the background as shown in Fig. 4. The top of the board should be about 10 feet from the floor if the construction of the window will permit. Start with the goods on the floor at the left, leaving enough to form a generous sweep. Carry it up to the board as indicated by the arrows and pin at point a, Fig. 5. Then carry it straight across the upper edge of the board (letting the selvage lap over the top) to point b, from which point it descends in a long, slender loop and is returned to the same point, as the arrows show. From b it is carried in the same manner over to point c, where another loop is made identical with the one at point b. These loops and folds will fall naturally as shown in the large drawing, but they require to be straightened out to get the desired finished effect. From point c carry the goods over to point d, which is the end of a slanting stick fastened to the background in somewhat the same manner as is shown in Fig. 6. Point d should be about on a level with the top of the background or about 24 inches lower than the top of the board at the left. From point d the goods are looped down in exactly the same manner as they were from points b and c. This is indicated by the arrows in Fig. 7. The goods are then carried down to the floor, as indicated in the large drawing. The beauty of this drape will depend to a great extent upon the care that is used in making the loops and folds that descend from points b, c and d. These will be slightly narrower than they appear in the drawing, which was made to show the details. Every fold must be straight and they must be perfectly even on both sides. The three sets of loops should be made exactly the same length and all should be identical in every detail, or as nearly so as it is possible to make them. The sweeps may be made as shown in the drawing or they may have more or less folds according to the trimmer's idea of which will look the best in his window.

In both of these drapes the window dresser will have to use some discretion as to the manner of arranging the sweeps. This will depend upon the size of the window and the character of the other drapes that are to be used in connection with these. The additional drapes that are shown in the windows with Drapes 1 and 2 should all be made over square top stands. Their placing must be left to the judgment of the decorator.

Drape 2





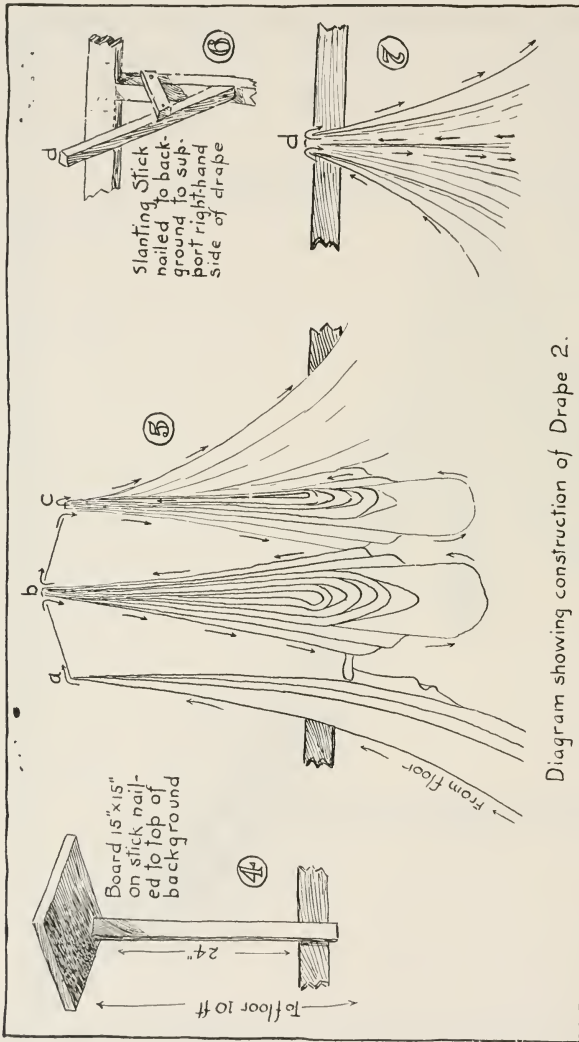


Diagram showing construction of Drape 2.

WALL DRAPE 3

EVERY dress goods drape should be simple—that is the secret of artistic and effective show window composition. The purpose of the drape is not to show the skill of the decorator, but to display the goods in the most attractive way. A person standing in front of the window should not think of the decorator at all. She should think how beautiful the goods look, and that is all. If the work of the decorator is too elaborate it will draw attention to itself rather than to the beauties of the goods. Furthermore, a complicated treatment is almost invariably lacking in strength and dignity.

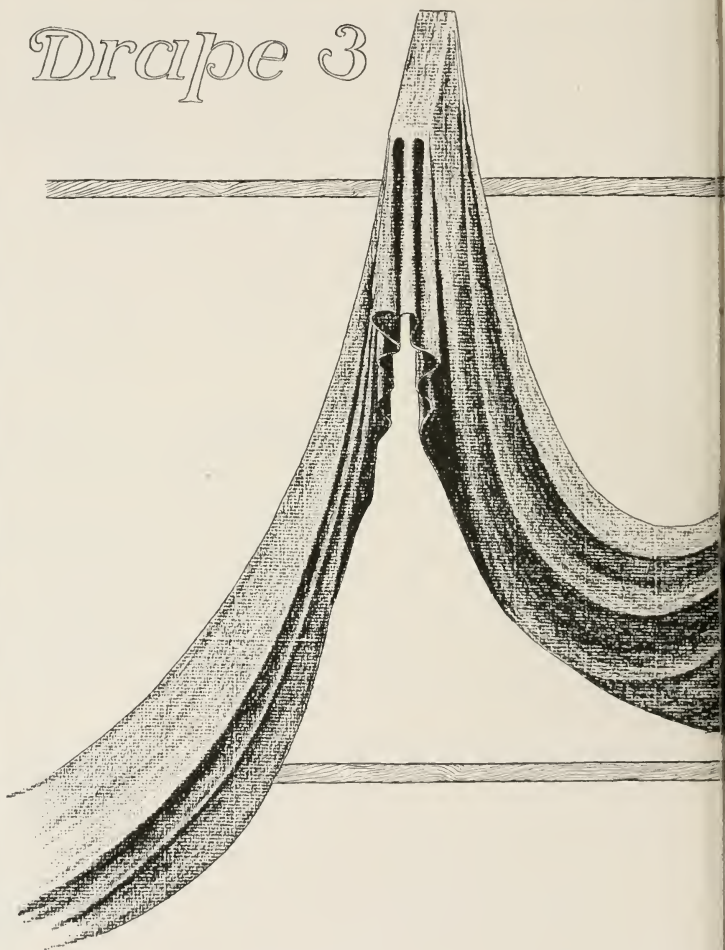
Drapes 3 and 4 are suitable to almost any kind of fall fabrics. They are made by a combination of long and short sweeps, with sufficiently large flat surfaces to show off checks, plaids and other goods having a pattern. On the other hand, they have folds that are designed to show light and shade perfectly, and for this reason are well adapted to smooth goods, such as broadcloth and kindred fabrics. They are both exceedingly easy to make—neither should require more than ten minutes after the fixtures are in place. While they are especially suited to large windows, they can be used to good advantage in those of moderate size. The arrows in the drawings of these draperies indicate so plainly the method of construction that little description is necessary. There are a few points, however, that may need a little explaining.

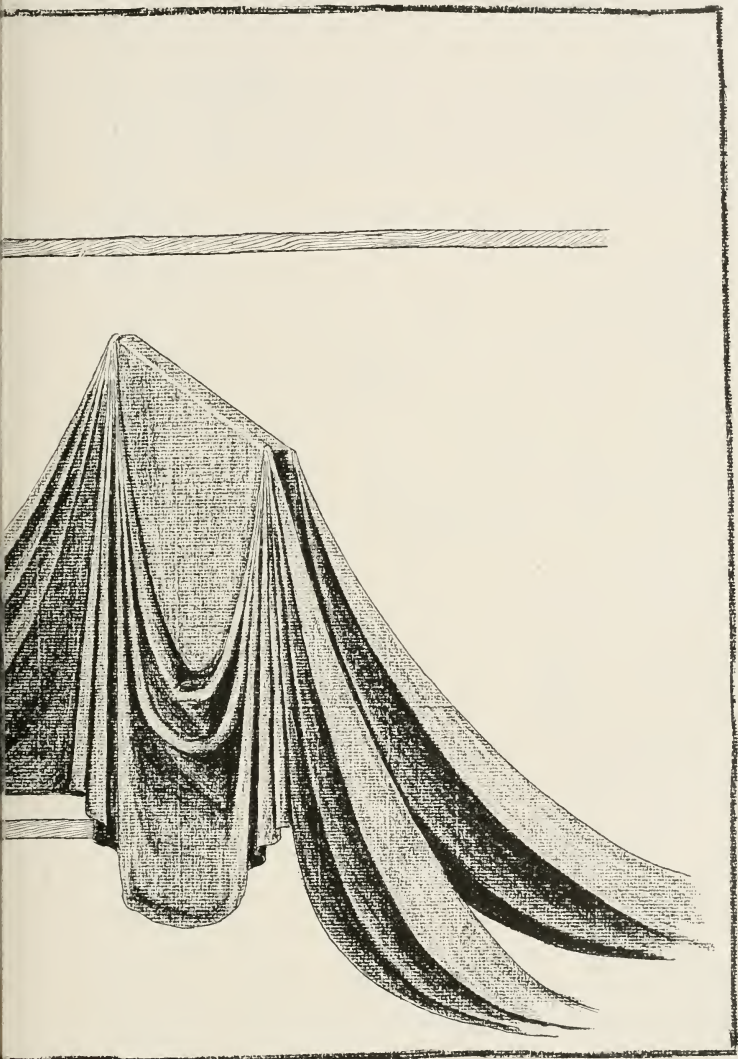
To make Drape 3 two fixtures are required. The first is shown in Fig. 8. It is a smooth board 24 inches long by six inches wide, fastened to an upright and nailed to the top of the back. This board points straight toward the front and inclines sharply downward. It is placed about ten feet above the floor of the window, or 2 feet above the top of the back. The other fixture is a home-made wooden stand, shown in Fig. 9. The top is a board 5x27 inches, inclined at an angle of 45 degrees. It is constructed as shown in the drawing, and is 6 feet high. This stand is set so the right front points to the right and front.

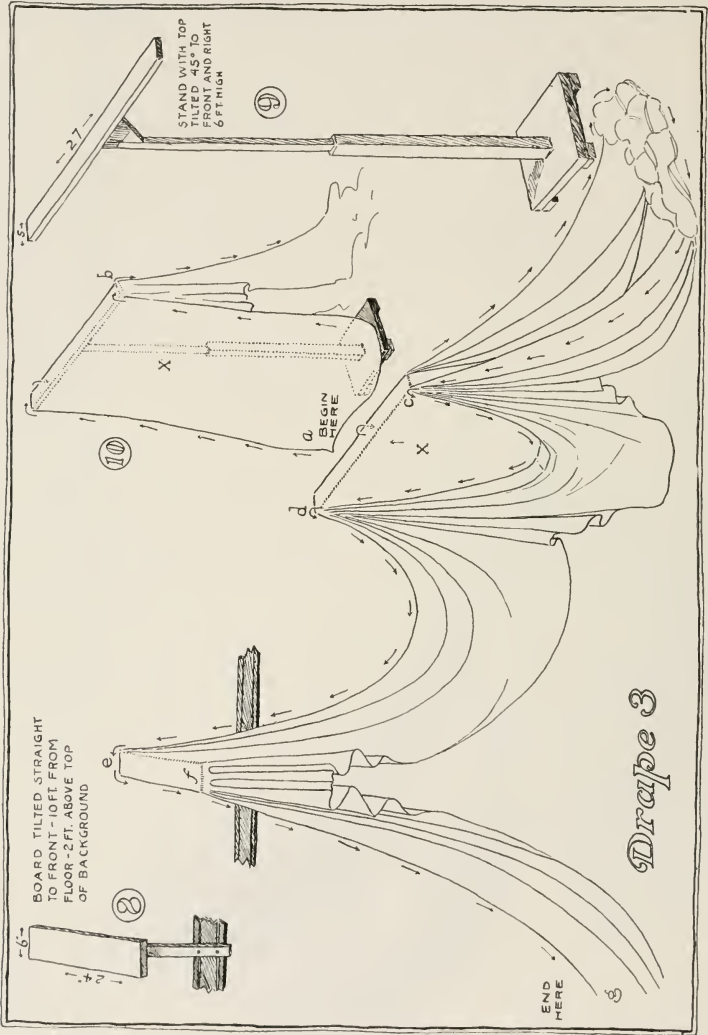
It will require almost three dress lengths of material to make this drape. The beginning is shown in Fig. 10. Take the end of the goods and throw it over the top of the stand, letting it almost reach the floor at point a. This end is to cover the stand forming the flat space x. Then allow about one yard and pick up the goods behind the stand, pinning it through the back selvage at point b. This is the beginning of the sweep at the back on the right hand side. Carry the goods to the floor, across to the front, and up again to point c, as indicated by the arrows.

Place a pin at point c and make a deep loop of three folds in front of the stand, pinning the goods again at point d. This loop should extend low enough for the lower edge of the goods to lie on the floor, completely concealing the stand. From point d the material is carried in a graceful curve to the other fixture over which it passes and then descends in a long sweep to the floor, where it ends at point g. After the goods has all been put in place, start at the left to arrange the sweeps and folds. The first sweep extends from g to c. It has a wide box-pleat on top and two folds. After this has been arranged, form the folds that fall from the front of the stand f. These should be made about as they are shown in the large drawing of Drape 3. Now arrange the folds between points e and d, after which the loop from e to d is formed in folds as shown in the drawing. Care should be used to have the goods forming space x perfectly smooth, and the folds should fit closely to it.

Drape 3







WALL DRAPE 4

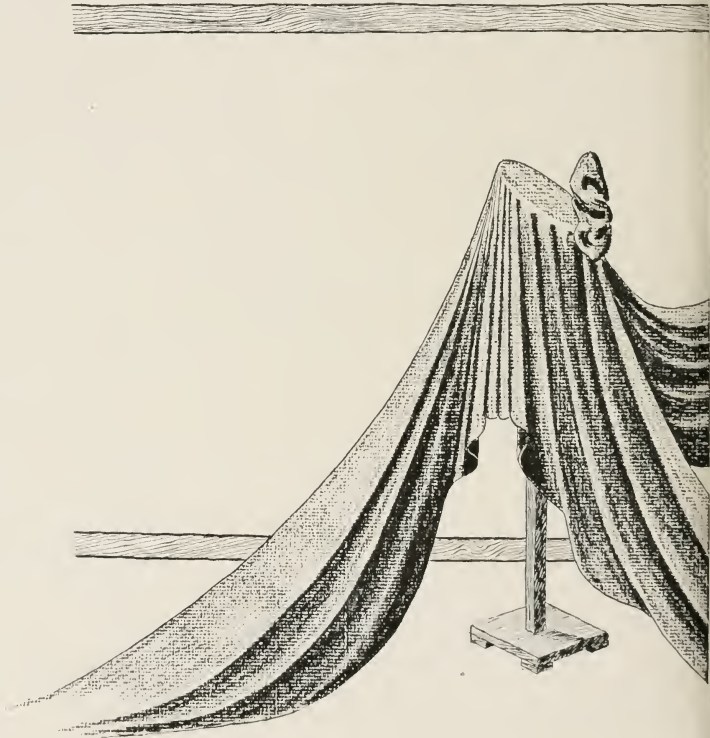
WALL DRAPE 4 is even simpler than the foregoing one. It also is made over two fixtures. Fig 11 shows a home-made wooden stand 6 feet high. The top is an oval 10x16 inches, that is tilted at an angle of 45 degrees. This stand is turned toward the right and slightly toward the front. The other fixture may be seen in Fig. 12. It is also an oval 10x16 inches, inclined at about the same angle and turned toward the left and front. It is placed two feet above the top of the background, or about 10 feet from the floor. To begin the drape unfold the goods at the left side of the window and begin at point a. Carry the goods up over the top of the stand at a and then let them fall to the floor at point c. Allow sufficient material to form the puffing between points c and d. Then carry it up over the high stand at c, bringing the remainder of the goods down in a low, sweeping curve, and pin at point f. This is the only pin used in this drape. The material is now all in place; all that remains is to arrange the folds and sweeps. When finished these should appear pretty nearly as they do in the large drawing of Drape 4.

Begin at the left and form the sweep from a to b. This has a box-pleat on top and two folds. The upper end of the sweep should terminate at the extreme left of the oval. Then form the short perpendicular folds as shown in the drawing. This is easily done as the folds fall into shape naturally and all that is required is to straighten them out evenly. Now form the sweep that descends to point c, making the folds fall in front of the stand as full as possible. With goods having a pattern, the folds should be wider than with plain material. Next arrange the folds on both sides of the high oval. A step-ladder will be necessary for this. The goods should not be placed straight across this oval in the usual way, but should be arranged as follows: Lift the material up from above and carry that which forms the right hand sweep around in front of the stand toward the left. That which forms the folds on the left side should be carried around behind the stand to the right. This will make the folds come out as they appear in the picture. Another and perhaps easier way to get this effect is to fasten the oval to the upright with one strong nail. Point the oval straight toward the front and place the goods squarely over it. Then arrange the folds as evenly as possible on both sides. After the folds have been smoothed out perfectly, twist the oval tops gently to the right until it is in the position shown in the pictures. The single nail will permit the top to swing around and the folds will come out smoothly and in perfect symmetry as they appear in the large drawing of this drape. To finish this drape take the end of the goods and gather up a sufficient length to form the large oblong puff at point f. When the puff has been formed after the manner shown in the picture, fold a piece of silk and give it several turns around back of the puff and pin the whole to the stand top. This is the only pin used, and it completes the drape. It will be observed that the bottom of the wooden stand shows below this drape. It should be concealed by the sweep of some other drape that is used in connection with the one shown here.

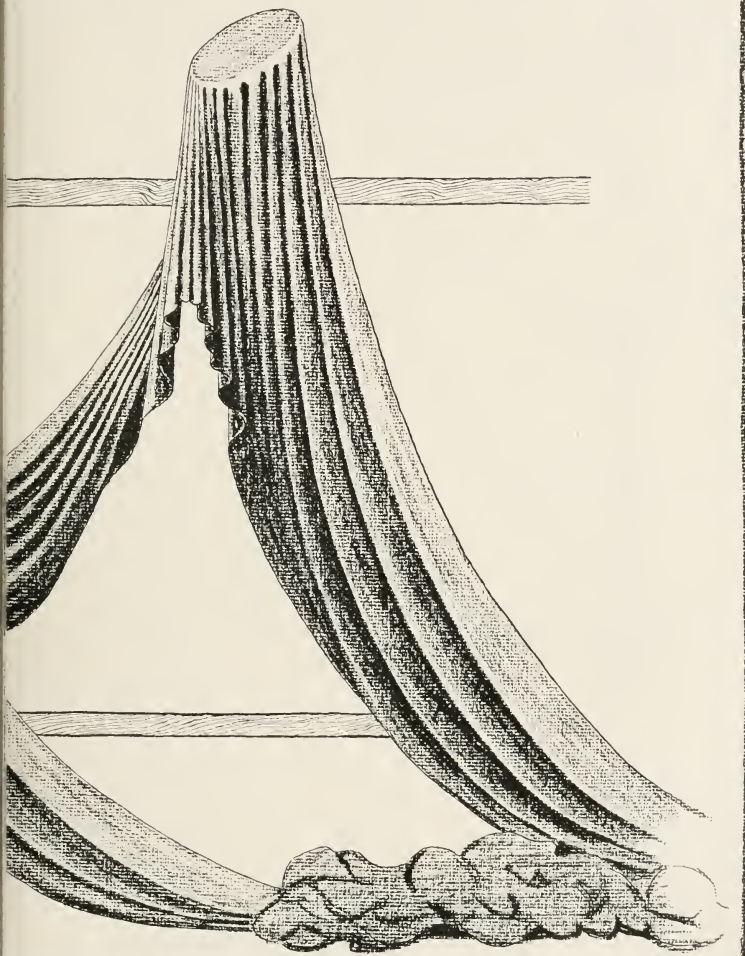
A very pleasing effect may be had with either of these drapes by using two shades of the same material in the same drape. In this case the shape of the drape would be the same, but the method of draping would be somewhat changed. The lighter goods should always be used behind the darker. For example, in Drape 3 it would not be necessary to begin as shown in Fig. 10.

Start at g and carry the goods to e and over to d. Then carry the goods straight along the top of the stand to c instead of forming the loops in front of the stand. This will form the space x and what remains of the goods can be concealed behind the stand. Now take the second shade of goods and begin at point b, carrying it just as before, as the arrows indicate, until point d is reached. From this point bring the goods down to the floor to form a sweep to correspond with the front sweep at the right.

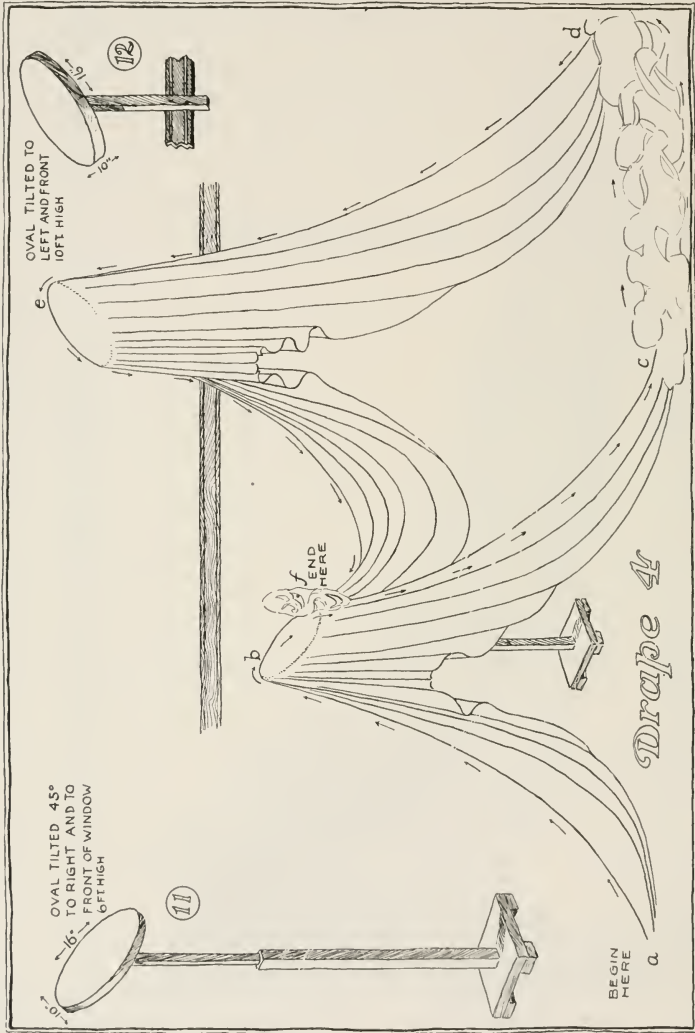
Drape 4



To make Drape 4 in two shades, begin just the same as described before and continue through points a, b and c until the puffing is reached. Then intermingle the two pieces of goods on the floor and finish the drape with the second or lighter shade. In using two pieces of goods in these drapes they should be two shades of the same color—never two



distinct colors. The ideas for the arrangement of the two shades that are given here are merely suggestions. The decorator may work out other ways to suit his notion of what makes the most attractive effect. He may also modify the entire drapes in various ways, but he will do well to stick pretty close to the general lines of the designs shown here.

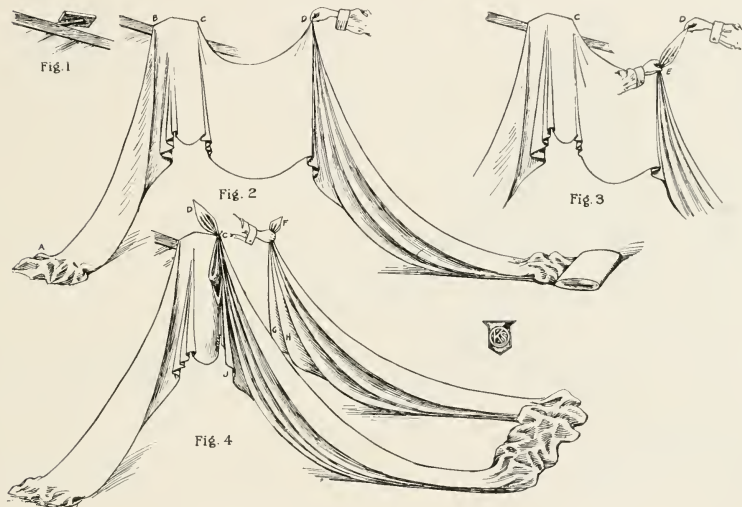


WALL DRAPE 5

WALL drapes are especially appropriate for backgrounds having a plain construction, such as mirrors or plain hard wood. These drapes are very effective and they have the advantage of being easily and quickly made. Another point in their favor is that they do not take up much floor space, as no stand is used in making them.

Perfectly plain goods (those which have no patterns) are the only kind that can be used for this particular drape, as plaid or figured goods do not show to advantage when arranged in this way. Broadcloth, cashmere and other similar fabrics having a fine smooth texture are the best to handle in this manner, as the sheen of the goods is brought out admirably by the smooth even folds.

All that is required for this drape is a piece of wood 10 inches square. This is fastened



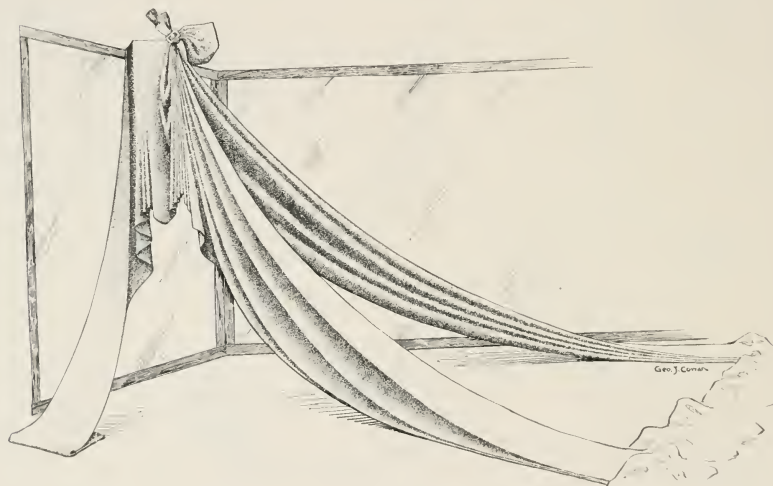
to the top of the back or the side of the window by a strip of wood, as is shown in Fig. 1. If the background will not permit of this arrangement, the square board is braced from beneath, always using care to keep it in perfectly horizontal position.

Open up the goods as usual and, leaving the bolt at the right, begin the drape at point A on the left, Fig. 2. Carry the goods up over the board, allowing the upper selvage to extend back only 2 inches beyond the corners B and C. This leaves about one-third of the board uncovered but that does not matter, as the top cannot be seen. The back selvage of the left hand sweep is turned under and a box-pleat is formed beginning at point B and extending down in a generous sweep.

Then pick up the selvage with the right hand at point D, Fig. 2, 45 inches from point C. With the left hand draw the goods together at point E, Fig. 3. Point E is 18 inches

from point D. Now carry the gathered goods up to point C on the square board and pin it securely as indicated in Fig. 4. Allow enough goods for the two right hand sweeps and gather the upper edge of the goods again as shown in F, Fig. 3. The distance between the selvage or point F and the place where the goods are gathered is 10 inches. This is carried just back of point C and pinned close behind the first pin. The object in gathering the goods at F is to form the folds in the back sweep.

Now double the point D over backwards making the loop as shown in Drape 15. If the goods are too soft to stand out properly a piece of paper should be used to stiffen the loop, always keeping the loop in a natural loose shape that does not show the stiffening. Take three remnants of velvet or satin ribbon about $\frac{3}{4}$ -yard long in three harmonizing colors or in three shades of one color and bind tightly around the base of the loop at point C. Draw the ribbon through an ornamental buckle and form the end into three loops of



Wall Drape 5

different lengths. The upper part of the drape is now finished and all that remains is to arrange the folds and pleats in sweeps. These will form themselves naturally and only need to be straightened out and smoothed. The lower folds G and H of the rear sweep will have to be pinned up closely to keep them from hanging down and showing back of the forward folds that hang from the wooden square.

One of the most particular points in this drape is the arrangement of the folds that fall straight down from the square board. These must be straightened out with great care, arranging the folds on the left side in a cascade effect, as indicated in Drape 15. Beginning at the bottom run your fingers up to the top between each fold on the right hand side so the line of the fold extends clear and straight to the buckle at the top. There are two loops that hang down below the buckle.

WALL DRAPE 6

DRAPE 6 shows another form of wall drape somewhat similar to the one shown in drape 5. It is even simpler than the latter. It is formed over a semi-circle board fastened to the top of the back or end of the window in the manner shown in Fig. 1. The diameter of the board is 16 inches. When placed at the top of the windows the back edge of the board should stand out 3 inches in front of the background.

A double pattern of goods is required and after it has been opened in the usual manner the end is carried over to A Fig. 2 from which point the drape is started. Leaving enough goods to form the sweep at the left, the upper selvage is carried up over the semicircular board, allowing about 2 inches to lap over to back of the board. Care must be used to keep



Fig. 1

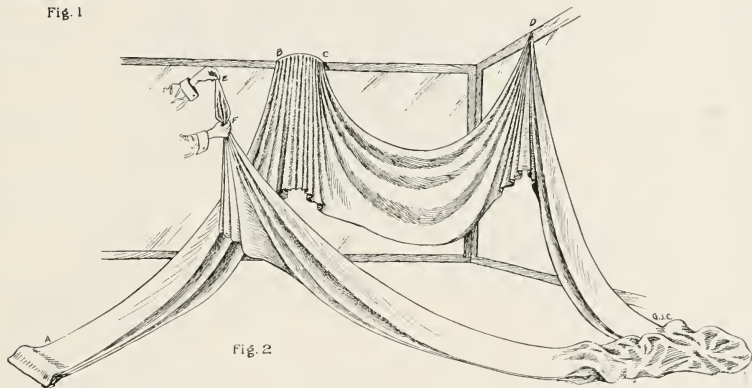


Fig. 2

the goods in a perfectly straight line with the back of the board, otherwise the folds will not fall evenly. Then carry the goods over to a point at the top of the side of the window D and pin. Bring the goods forward, allowing for the two front sweeps. The excess goods, if there be any, is taken up in the puffing at the right side.

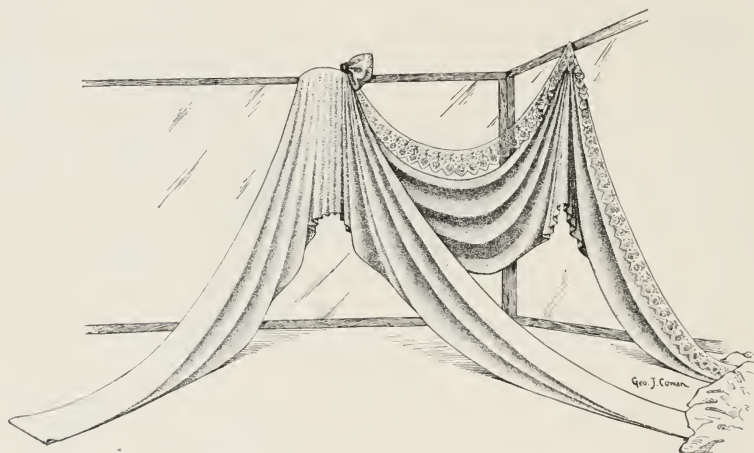
Take the upper selvage at the end of the goods. Hold point E in the left hand and gather the goods with the right hand at point F, which is 20 inches below point E. Carry the gathered goods up to the wooden semicircle and pin on top near the edge at a point about 5 or 6 inches from the right end of C. Then double back to the point E so it cannot be seen and a loop is formed. If the loop requires stiffening, do it with paper in such a manner that the cloth is not stretched or the folds effaced. A plain velvet knot is made just above the point where the loop is pinned to the board.

LESSONS IN DRAPING

The knot is formed of two pieces across the width of the velvet and about $\frac{1}{8}$ yard wide. The velvet may be in the two harmonizing colors or in a light and dark shade of one color. The two pieces are pinned back of the base of the loop and are twisted together and brought around under the loop close to the pin. Another turn is taken close up against and above the first turn. The ends are then carried over to the back and tucked under the last turn, which holds them in place. A good deal of care should be exercised in choosing the colors of the velvet, as the right shades will bring out the color of the goods beautifully.

A piece of heavy Venetian or Irish lace (edging) is fastened with the loop by the velvet knot from which it emerges and follows the curve of the goods over to the point D and then down the edge of the right hand sweep to the puffing, where the end is concealed.

All that now remains to be done is to arrange the folds and sweeps and the beauty of



Wall Drape 6

the drape depends entirely upon the manner in which this is done. First arrange the left hand sweep. This is done by turning under the lower selvage in front and making three wide pleats. The upper selvage is turned under at the back of the top pleat. The folds that fall from the half circle will form themselves and require only to be smoothed out. The folds that hang below point E are arranged in a cascade. The other features of this drape are too apparent to require any explanations. This drape is particularly adapted to broadcloths, as the semi-circle causes the folds to form beautifully, thus bringing out the rich, dull lustre of the fabric and giving a light and shade effect that cannot be equalled by any other method of handling. Another reason that this is a good way of draping broadcloth is because the goods are not injured in the least. Only two pins are used in the entire drape and they are placed at points where the strain is very slight. If the decorator wishes to reverse this drape it can be done by starting on the opposite side.

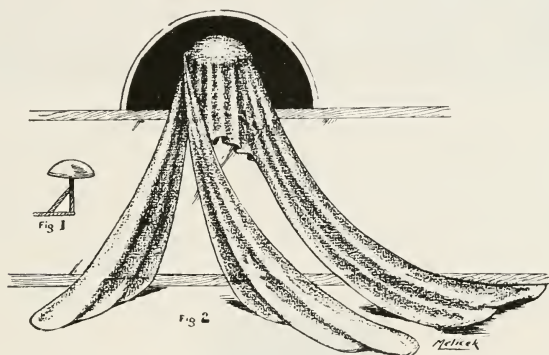
WALL DRAPE 7

HERE is a good idea for a background drape. The feature of the drape is in the using of a wooden chopping bowl as a top of the draping stand.

Fig. 1 shows the wooden arm, or bracket, topped with this wooden bowl. This bracket is fastened on the top of the window border and the dress goods draped over same in one of the many ways possible.

In Figure 2 is shown one way of draping the dress goods. The goods are brought up over the bowl and allowed to fall in natural, graceful folds all about the edge of the bowl. The long sweeps can be arranged in many different ways.

This same bowl idea can be used on the top of all the other stands in the window, thus keeping the window in perfect harmony. Then, too, for making stands for the showing of

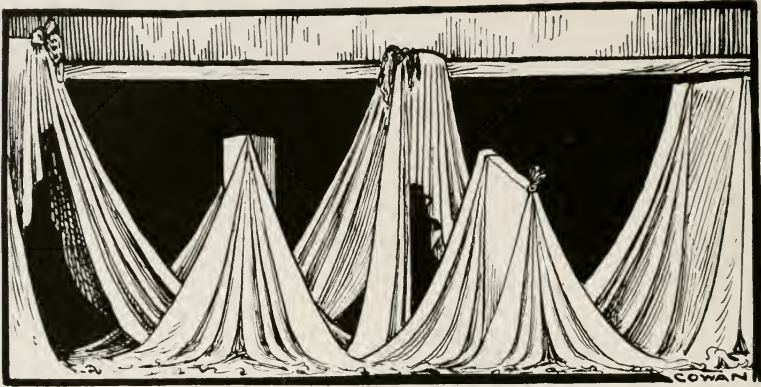


Wall Drape 7

blankets, comfortables, etc., this bowl will give you something new to spring in your displays. The same size bowl should be used on all the stands, although various sized bowls should look well where you have various heights and sizes of stands and drapes.

These bowls can be procured in the woodenware department of any store that carries this line. If you have a strictly dry goods store, you will have to get these bowls from some department store, hardware, or 5 and 10 cent store.

Practically any drape that we show in this book as being draped over an oval or circle top can be used over this bowl.



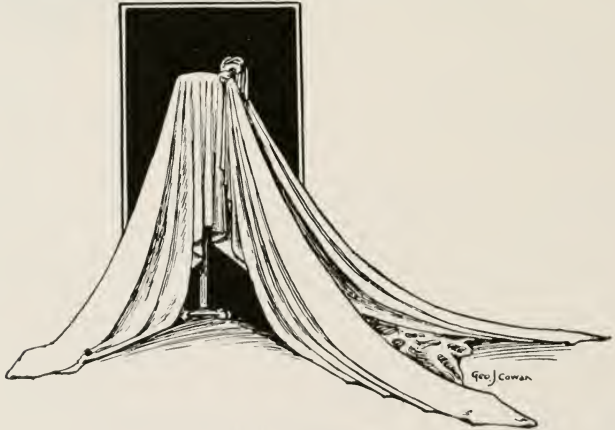
Window No. 1

COMPLETED WALL DRAPE WINDOWS

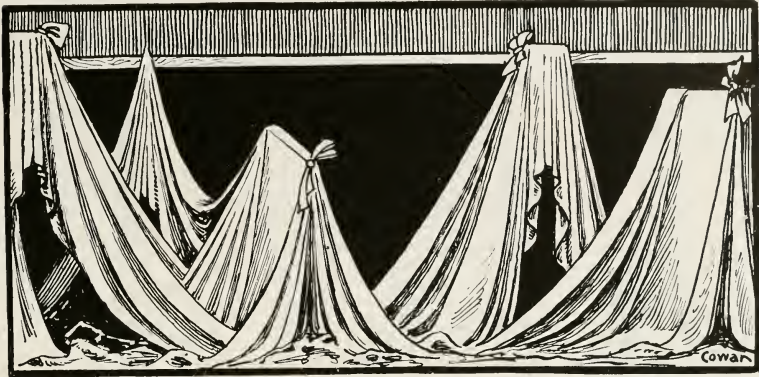
BROADCLOTH DRAPING AND USE OF ACCESSORIES ON DRAPES.

WE COMPLETE our chapter on wall drapes by showing their use in completely draped windows and also show ideas for decorating the tops of drapes and show in the small sketch on this page how you can adapt wall drapes for use on extremely tall draping stands. As we complete this chapter it is a good place to give you a few points on the draping of broadcloths.

From their peculiar nature, broadcloths have to be shown in a manner different from



Wall Drape Used on a High Draping Stand



Window No. 2

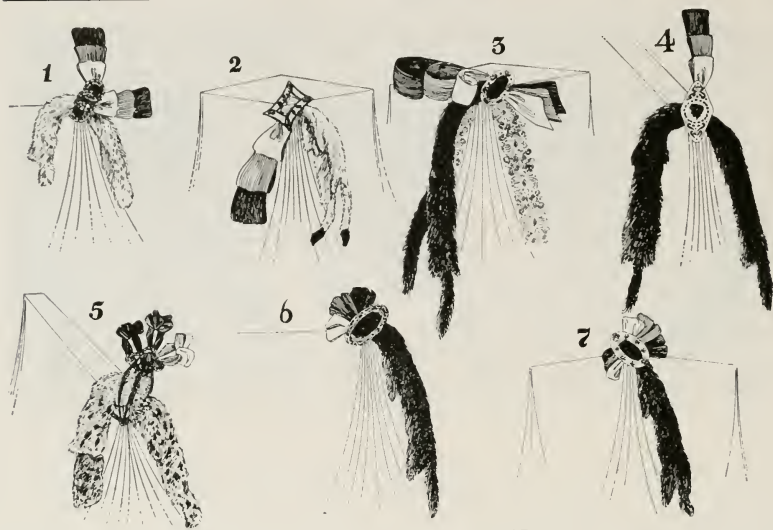
any other fabric. The fine nap of the cloth gives it a dull lustre that is very susceptible to light effects, and for this reason its greatest beauties are brought out by an arrangement which gives a varied effect of lights and shadows. Broadcloth has no pattern to display, and there is, therefore, no need of displaying large surfaces as with Scotch plaids or other figured or rough finished goods. The main thing with broadcloth is to bring out the beautiful colors and the soft lustre that betokens the fine texture of the goods. This is best accomplished by pleats and long sweeping folds.

As to the background or window setting—that should be unostentatious, simple and dignified, yet rich, to be in keeping with the goods. Plain backgrounds of mirrors or wood are best and the less ornamentation there is, the better. For the floor covering, cream colored felt or cottonette, laid smoothly, cannot be improved upon. All the brightening up of the display that is needed can be had from accessories such as buckles, furs and knots of velvet, judiciously used.

Broadcloth displays can be made especially effective when they are shown in a series of windows having a related color harmony. The principal feature of the above drawings of drapes arranged in complete windows is the high wall drapes. Some trimmers call them "Roman toga drape," from the fact that it was suggested by the togas worn by Roman senators. These were caught up with a buckle and fell from the shoulder in somewhat the same manner as shown here. These drapes are only slightly different from those already described and illustrated.

A suggestion as to color and an explanation of drapes shown in our window 1 is as follows:

Beginning at the left the first piece can be light coral draped in the Roman toga style from a small square board placed at the top of the background. The points from which the folds fall are to be set off by a mink skin held by a dull gold buckle, above which place three loops of velvet ribbon, varying in color from coral to light pink. The second drape can be tan goods draped over a square topped home-made stand. Two mink skins to be fastened at the top by a Roman gold buckle with an arrangement of coral and pink velvet ribbons, as shown in Fig. 3 in the diagram that accompanies this article. The third drape has a semicircular board at the top of the background. This third or middle drape is also in the toga style. The cloth can be a medium shade of coral. Three mink skins to be



Suggestions for Use of Accessories on Top of Drapes

thrown across the top. The fourth drape to be of tan cloth over a stand with a sloping top. It can be set off by a large gold buckle with an arrangement of coral and pink ribbons and mink skin, as shown in Sketch 4 in the diagram. The fifth drape at the right end of the window to be of deep coral with several mink skins thrown over one corner.

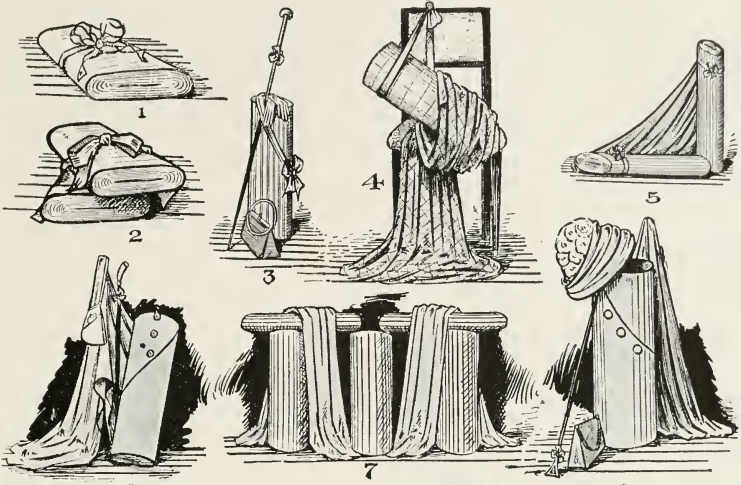
Here are suggestions for drapes arranged in the full window. No. 2 in this window, the first and third drapes (from the left), can be in two shades of lavender. The second drape of dark plum color, and the fourth of a lighter shade of the same color. Chinchilla fur and buckles set with rhinestones look well used in connection with wide satin ribbons, varying from dark wine to pale lavender.

Our small illustration is intended to show the construction of one form of the toga drape. We show it draped over a high draping stand but it should not be made over a stand unless it is a very high one. It shows to best advantage when made over a board, fastened to the top of background, from 7 to 8 feet above the floor of the window, as shown in the windows 1 and 2. This drape has a top in the form of a semicircle. The weight and softness of broadcloth cause it to fall in more perfect folds than any other kind of goods, and the round topped stand brings out this quality of the goods perfectly. It will be noted that the folds are full, round and even. They show the lustrous finish of the goods perfectly.

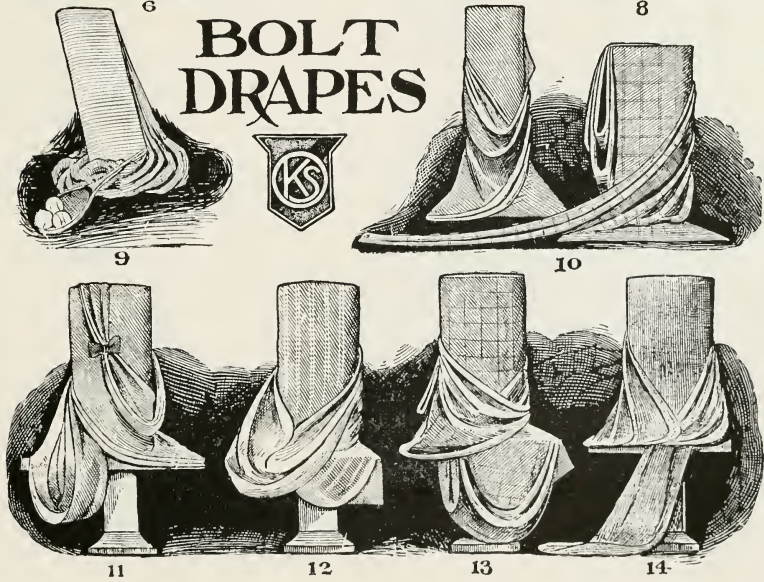
We now show you a set of ideas for the finishing off of the tops of various drapes.

Broadcloth being all in one tone requires some spot of color to set it off. In our sketches are shown a number of ideas for combining buckles, ribbons, furs and laces. These are a few of the arrangements that can be used on the drapes explained in this book. In using these little finishes caution should be exercised not to overdo them. They are intended only to enliven the monotone of the fabric, and should not be large or strong enough to overshadow the goods. The sketches shown here will suggest to the trimmer many other combinations.

BOLT DRAPES



**BOLT
DRAPES**



BOLT DRAPES

ONE of the very earliest and simplest forms of draping was to unroll a quantity of goods off the end of a bolt and drape this loose goods over the bolt or around it.

Some very clever displays can be made with the whole bolts of goods and by draping some of the goods over other bolts or fixtures.

On the opposite page we show fourteen different bolt drapes and a short description of each one follows:

Fig. 1 shows how to improve the looks of a bolt of goods that is being shown in the window. This is done by tying a ribbon around it and finishing off with a bow.

Fig. 2 shows how to do the same thing with two bolts of goods. Notice that the two bolts are slightly crossed.

Fig. 3 shows a bolt up-ended with a ribbon bow used on same in connection with parasol, gloves and purse.

Fig. 4 shows how a bolt of goods can be placed on the seat of a chair and one end held up in a ribbon loop. Notice the graceful way in which the end of the goods unrolled from the bolt is draped around the base of the bolt and on to the floor. This will make a most effective drape used in a large window.

Fig. 5 is an idea for laying one bolt on the floor while another stands on end. Ribbon bands are placed around each bolt, and the end of the goods draped to the floor.

Fig. 6 represents a bolt placed against a small upright stand and one end of the goods draped over another stand somewhat taller than the bolt itself. Buttons, parasol and purse are used as accessories.

Fig. 7 shows a group of bolts, three of them up-ended with two others across them. Several ends of the goods are draped over these bolts.

Fig. 8 is a very attractive arrangement of accessories in connection with a bolt of goods. A hat, purse, parasol and buttons are displayed as well as the goods itself.

Fig. 9 shows a clever display of outing flannel. The bolt is inclined onto a stand and the goods filled around the base of bolt. A tennis racket and tennis balls are shown on the floor.

Fig. 10. For large window displays where only a few pieces of goods are to be shown it is a clever thing to make draping stands in the shape of bolts, only of course having them many times the size of a real bolt of goods. In Fig. 10 we show two such drapes.

Figs. 11, 12, 13 and 14 all represent different ways of draping this enlarged bolt.

Fig. 15 is a dress-goods drape which suggests a tailor-made suit at a glance. The plain, tight-roll parasol and short-length gloves help to give this impression, as well as suggest that they should be purchased, too.

The buttons attached to the bolt are selected to match the goods and being detached from the original card and shown directly against the goods, produce a much more suggestive effect than if shown in the old way. The addition of the hat gives balance to the unit and makes the whole complete.

A twenty-four inch wood pedestal was used for this drape, with an oblong slab, twelve inches wide and twenty-four inches long. The drape is made from a one suit length, the bolt being a dummy made of cardboard and covered with a part of the goods in the center of the length.



BOLT DRAPES

In our illustration on this page, Fig. 16, we show one of the very best bolt drapes designed for use in the showing of wool dress goods.

A careful look at the drawing will show you how the drape is made. A little description will, however, be a help.

The idea is to make a large dummy bolt and cover same with a width of the cloth. These drapes to start from the top and back of this false bolt.

The bolt is placed on a table in order to get the long sweep or drape of cloth to the floor and in order to get the garland drape over the edge of the table. This table also adds a touch of novelty and attractiveness to the display that will be a help in gaining attention.

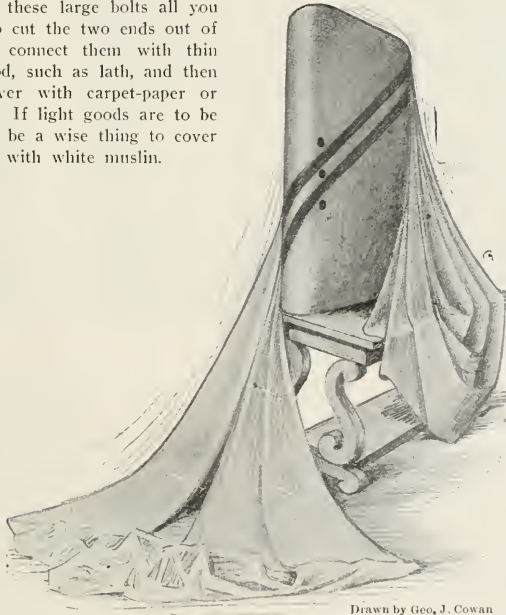
This table can be borrowed from a neighboring furniture store and should be as fine an example of a table as you can get.

There are many ways of finishing or trimming this drape. We illustrate how two bands of velvet ribbon are fastened diagonally across the bolt and how three buttons are pinned on the front of the bolt.

The trimmer can plan to use the bolt idea in other ways. He can place it on pedestals, on chairs, on plateaus, or on the window floor. Another idea would be to plan the entire display of drapes, making use of the various adaptations of the bolt idea.

The same idea can be further introduced into the display of silks, linens, wash goods and other yard goods that come in bolt form.

To make these large bolts all you need do is to cut the two ends out of inch lumber, connect them with thin strips of wood, such as lath, and then cover this over with carpet-paper or bristol-board. If light goods are to be shown it will be a wise thing to cover the bolt over with white muslin.



Drawn by Geo. J. Cowan

Fig. 16

FURNITURE AS DRAPING FIXTURES

VERY INTERESTING DRAPES CAN BE MADE IN CONNECTION WITH VARIOUS
PIECES OF FURNITURE

“VARIETY is the spice of life,” is a trite saying that can be converted into “Variety gives life to your displays.” One of the very helpful things in giving variety to your drapes is found in the possibility of using pieces of furniture in place of draping stands, fixtures or forms.

The furniture can be used in a great number of ways, such as accessories to the display or as the fixtures on which to arrange the drapes. Our illustrations on the opposite page will clearly illustrate our point.

In Fig. 1 a tall standard is fastened to back of chair and dress goods allowed to drape from top of stand over the top of chair and then over the seat of the chair.

Fig. 2 shows how the end of a bolt of goods can be thrown over the seat and back of a chair and allowed to drape on down back of the chair to the floor. Artificial flowers placed on the seat of the chair completes this drape.

Our Fig. 3 shows another chair drape with the goods simply draped over the seat of the chairs and other goods added to the display, such as silk vest, petticoat and slippers.

We next show the use of a small table or stand. First we show the table as a draping stand in Fig. 4 with goods draped from the top down to the shelf and then to the floor. A vase of flowers, a fan and pair of gloves complete the display.

Next in Fig. 5 we show how the tables are merely used as a decoration in the window in combination with the very unique drape suspended from a large circular frame fastened to top of window background. The tables are used to support large baskets or bowls of flowers.

We show in our Figs. 6, 7 and 8 three separate draping ideas and have so arranged them that taken all together they make a complete arrangement for a window display.

Here we demonstrate how to drape draperies or curtains on various bits of furniture. This is a most appropriate idea because these goods are all classed as furnishings for a house.

In Fig. 6 we suggest how a screen can be used to support a drape of curtain goods. A chair is placed near the screen in order to complete this unit of display.

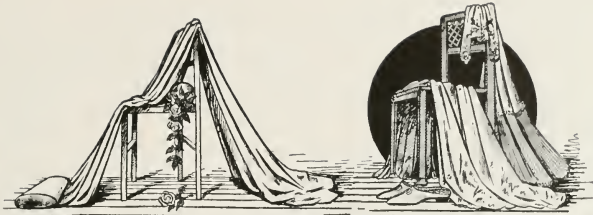
In Fig. 7 we show how the goods can be draped through the handle of the lamp, then down to the table top and then on down to the floor.

Fig. 8 shows a simple drape of a curtain over a chair, the curtain or goods being puffed at the top of the chair.

Furniture thus solves the question of certain of your displays. It is easy to get, because, should you not have it in your store, you should be able to borrow it from your nearest furniture dealer.

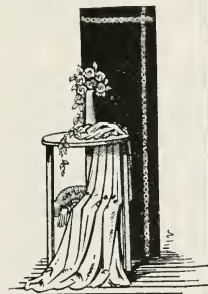


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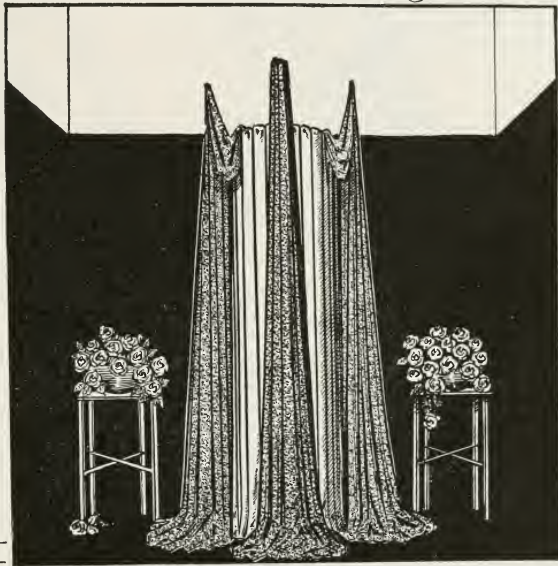


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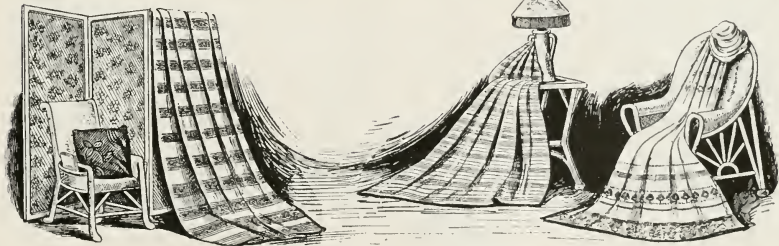
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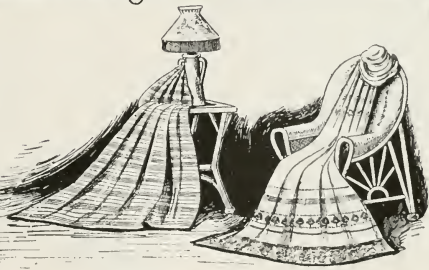
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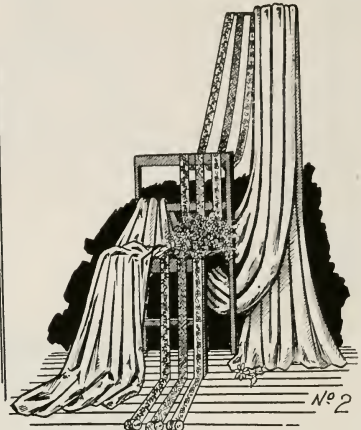
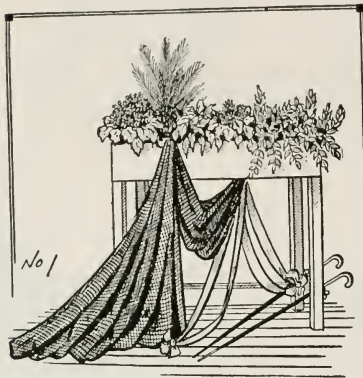
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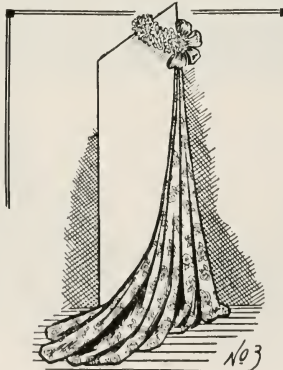
New ways of draping dress goods are continually being thought of. And it is not hard to plan new drapes if you first acquaint yourself with most of the old ones. These old drapes suggest new ones. These drapes that we show may not be absolutely new, but we believe they will be new to most of our readers.

We show in our Fig. 1 a very clever new drape. The flower-stand is simply a wooden box supported by four wooden legs and should be painted in white enamel. The flower-box is then filled with all sorts of foliage, either growing plants or great sprays of leaves, either real or artificial. The dress goods are then draped about the box as shown in the drawing. Ribbons and parasols and other accessories can be used in connection with this trim.

We next show (Fig. 2) a drape making use of a chair. The goods are draped over a tall stand, one fold of the goods being brought through the back of a chair, over the seat and down on the floor. This drape is a different development of Drape 1, shown in the preceding drawing.

Several different varieties of trimmings are draped from the stand over the extreme top of chair, over the seat and on the floor. This arrangement is very clearly shown in the drawing. A spray of foliage

The goods are draped over is thrown carelessly on the seat of the chair.



Our Drawing No. 3 shows a very neat method of using a screen as a draping stand. The goods are caught up near the top of screen and where pinned are finished off with a chiffon neck-piece or a fur. Another good finish for this drape would be a large ribbon bow and streamers. You will find screens a very handy kind of furniture to have in your windows.

FURNITURE AS DRAPING FIXTURES



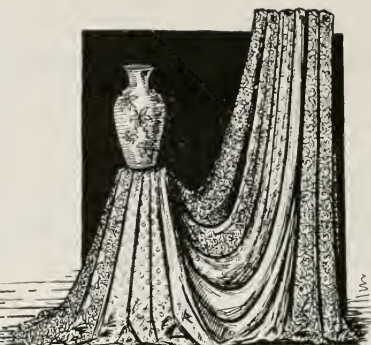
Three examples of furniture windows showing how upholstery goods are draped from the background and over the floor. These drapings were of goods, colors and patterns that would best go in a room outfitted with the furniture shown in the window. Where complete decorative treatment for room interior as well as the furniture to go in room is shown, it is a great help to the store in suggesting to the customer what he should have or what he might have.



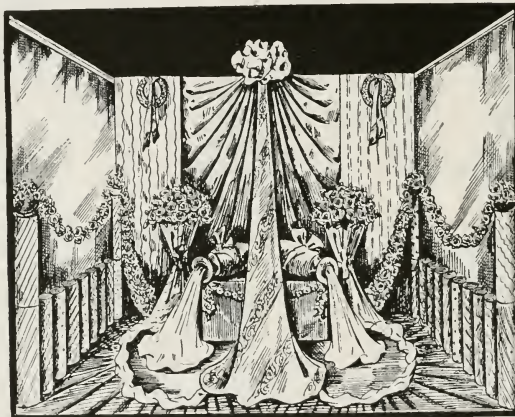
Example of upholstery drapes used in connection with furniture. A table, screen and skirt box are used principally to show how the goods would look when used to cover screen or skirt box and as a lamp shade on the lamp used on the table. This is a very practical way of showing these goods. 125



1.



2.



4.

Vase and Basket Drapes —



5.

Geo. J. Cowan

VASE AND BASKET DRAPES

VASES and baskets can be used in various ways accessory to drapes. They can be used as decorations, because of their beauty, or they can be used as shown in Figs. 3 and 4, showing fabrics issuing from their mouths in imitation of something flowing out of the vases.

Vases not only serve the purpose of holding flowers but they are also about as beautiful as any ornament that one can procure for decorating.

In Fig. 1 we show how a basket was used in connection with a drape, really serving as the draping stand. The basket was placed on top of a box or pedestal and the goods dropped down from one handle in a graceful sweep to the floor, next it was brought up to and around the base of the basket, tied in a knot and then dropped to the floor and completed by the other end being brought up and fastened to the other side of the handle of the basket. The basket was filled with artificial flowers that harmonized with the color of the fabric.

Fig. 2 is an unusual drape, in that the vase does not hold any flowers. The vase therefore, must be so beautiful in itself that it can afford to be shown as the sole decoration.

Fig. 3 illustrates a completely trimmed show window having two large vases overturned on a platform in the center of the window and drapes of filmy silk flowing from out the mouths of the vases. Suggestions of large vases are made back of these overturned vases by covering stands with silk and drawing in the centers with ribbon. The tops of these stands, or vases, were filled in with huge bunches of roses.

Among the many interesting ideas contained in this window, is the fence at the sides of the window made out of bolts of goods.

The floor, too, is of gathered fabric and is so arranged that where the goods are flowing from the vases it looks as if there was a puddle on the floor.

Fig. 4 shows how a vase or pitcher can be suspended in the window or over the counter and any goods fastened in its mouth, thus suggesting that the goods are flowing out of the receptacle.

Fig. 5 represents a grouping of a drape and a shirt waist. The goods are draped up over a stand and around a small screen that serves as a background for the waist. A vase is placed on the floor to one side of the waist and lends much beauty to the composition.

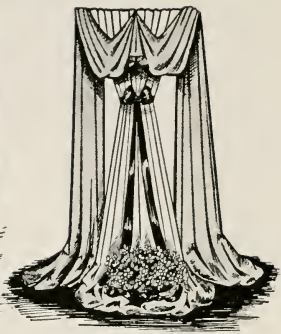
FLOWER
DRAPES



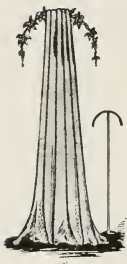
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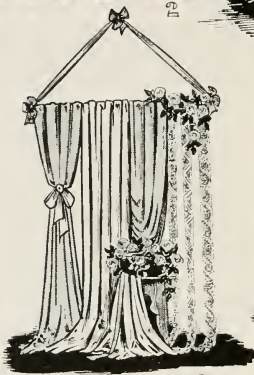
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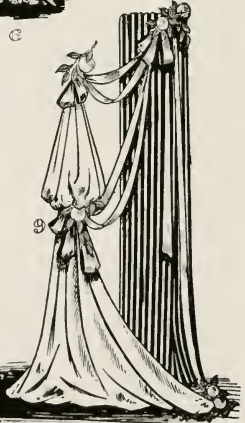
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Geo. G. Brown
18

FLOWER DRAPES

ARTIFICIAL flowers are probably the most practical of all decorations that are used in the show window. These flowers are used most on the backgrounds and in designs that serve as decorations for the window.

It is possible and practical to use these same flowers in conjunction with some of your drapes. This will tie up your drapes and the window backgrounds and decorations very closely.

On the page opposite we show nine different ways in which flowers can be used in connection with drapes and at the same time we show you some interesting drapes.

In Fig. 1 we show how it is possible to drape a piece of goods through a wreath of flowers. This wreath is suspended by ribbons from the top of a tall panel and a show card placed in the wreath. This one idea will suggest to you many other ways in which a wreath can be fitted into a drape.

Fig. 2 shows how a wreath is suspended by ribbons between two drapes. Bouquets of flowers are also fastened to the top of the lower drape.

Fig. 3 illustrates how a large bowl of real or artificial flowers can be encased in the folds of the goods as they lie on the floor of the window. The use of flowers that contrast or harmonize with the colors of the fabrics will make this a very attractive display.

Fig. 4 suggests the use of foliage placed on the curved top of a draping stand. This foliage not only adds an attractive touch of color to the drape but also covers up part of the top of the stand.

Fig. 5 is an idea for the center of a window or for use on a counter. It consists in draping several pieces of goods over a bar, either suspended by ribbons or by means of uprights. One piece of goods drapes over a stool, tabourette or pedestal on the top of which is placed a bowl of flowers. A spray of flowers is fastened at one end of the bar.

Fig. 6 is a trifling different arrangement at the top of the same stand as shown in Fig. 4.

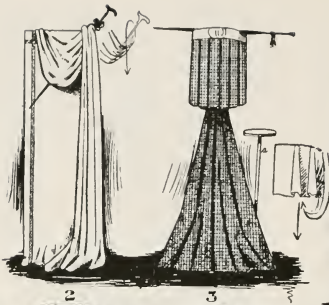
Fig. 7 shows a window divider or a specially built piece of fence on one corner of which is placed a vase of flowers. Back of it are several drapes; part of the goods of one of them drapes over the fence, while another piece of goods uses this divider as a stand on which to be draped.

Fig. 8 suggests how a drape of goods can be made on a bay-tree. At one side is a small sketch of a framework showing how to imitate a bay-tree by placing small twigs and flowers in a circle filled in with wide mesh net.

Fig. 9 illustrates two entirely different drapes held together by means of ribbons and foliage.

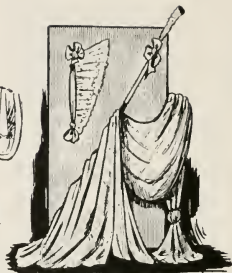


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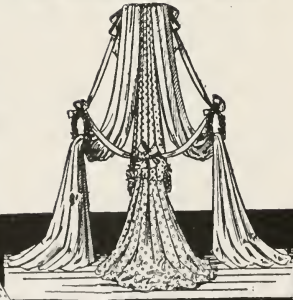


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Geo J. Gowan



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10

USING ACCESSORIES WITH DRAPES

ELSEWHERE in this book we have touched on the subject of using various accessories in connection with your drapes. There are hundreds of suggestions along this line contained in this book, but we have collected on the page opposite ten very interesting suggestions that should be most helpful to many trimmers.

In Fig. 1 we show how several waists and a basket of flowers, when used with a drape of fabrics, makes a most interesting display and will tend to increase sales in both the yard goods and in the shirtwaist departments.

Fig. 2 illustrates a drape made by draping the goods over a parasol, thus the accessory serves as part of the fixture as well as displaying itself.

Fig. 3 is another drape in which a parasol enters. A belt also is introduced, having the top of the draping stand a round piece of wood of such a size that the belt will fit when fastened around it.

Fig. 4 also contains a parasol, and the goods are draped over it in a very graceful manner. The foundation for this drape is a panel or board covered over with a plain fabric, and the fancy fabric draped from one side over the parasol and down to the floor. A fancy neckpiece is displayed in one of the upper corners of the panel.

Fig. 5 shows a piece of goods draped over a skirt form being finished at the top with a hat, parasol and cluster of artificial flowers.

Fig. 6 is a more elaborate grouping, showing the tall drape serving more as a background to the grouping of accessories, such as parasols, hat, gloves and shoes. A close study of this grouping will show you exactly how it is done.

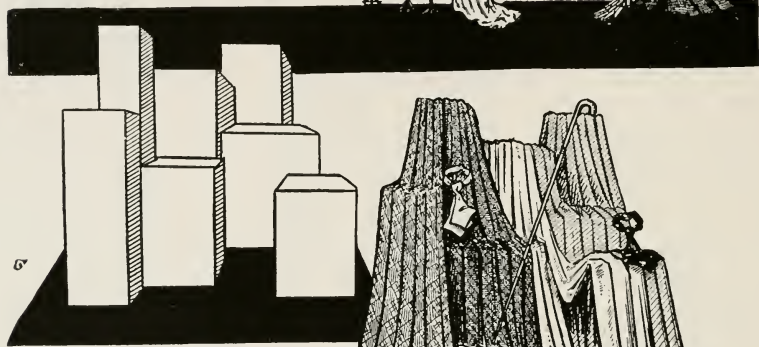
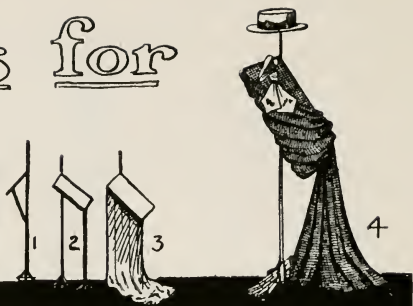
Fig. 7 is that of a very simple drape over an upright millinery stand. The hat is placed on top and two ribbons draped down at the sides fastened to parasols as shown.

Fig. 8 indicates the use of a screen as a draping stand over which is draped several different pieces of goods and such accessories as hat, parasol, ribbons, flowers and purse are used.

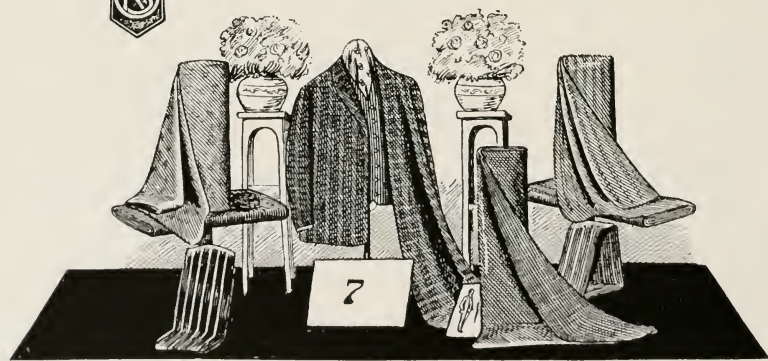
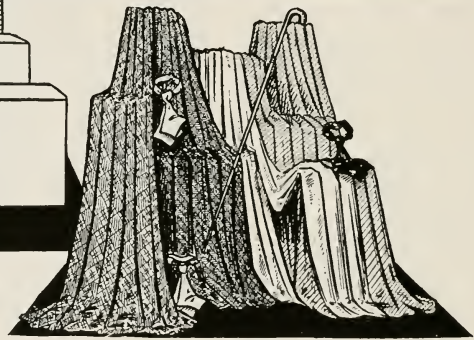
Fig. 9 shows three pieces of goods draped over a tall stand and then brought out away from the stand and draped through floral wreaths that were placed on top of shorter stands.

Fig. 10 represents a simple drape on two plain uprights that serve as a background to several pieces of neckwear shown on a glass shelf supported by two stands over which is draped a continuation of the same piece of goods.

Drapes for Tailors



By Geo. J. Cowan



DRAPES FOR TAILORS

THE tailor's windows today are just about the same as they were twenty years ago. Even in the high class shops of New York and Chicago there has been no perceptible change. Away back in the dim, forgotten past, some tailor made a lot of cardboard cylinders with wooden ends. These he set up in rows like soldiers and covered them with his suit patterns. This became the accepted style for showing tailoring goods—and so it is today, the same old thing—a geometric arrangement that has no more artistic merit than a row of tenpins.

The tailor's windows are open to almost as varied a treatment as any other line of goods, and the ideas we give in this book demonstrate this and will suggest many other ways of showing suitings.

As an illustration of this, look on the page opposite, at drawings 1, 2, 3 and 4. Fig. 4 shows the completed drape, a tall hat-stand with a lower stand, having fastened on a slant at the top a winding board. Figs. 1, 2 and 3 show small sketches of the fixtures before they are draped. This drape shows the bolt having the goods draped around the bolt and on to the floor in a very graceful manner, and by means of a hat and necktie you get interesting bits of color in the window and show how certain accessories will look with this certain piece of goods.

As mentioned above, most tailors show the goods in a most set and symmetrical manner. You can change this into an attractive display by using many of your old boxes or stands, by arranging these fixtures in a broken or uneven arrangement similar to our Fig. 5.

Fig. 6 shows how the goods will look when draped over these boxes of uneven height and also how a few neckties, cane or other accessories, will help make the display more attractive.

One of the cleverest draping ideas that a tailor can possibly use is shown in Fig. 7.

The original coat drape, shown in center of illustration, answers admirably to show the pattern of the goods and to give a general idea of how it will appear when made up. The matter of draping is not at all complicated. A suit pattern of $3\frac{1}{2}$ yards is draped over an ordinary coat form as follows: First cover the form with a shirt and fancy vest to harmonize with the goods that is to be used. The tie and handkerchief are also matched in color. Grasping the goods about one-third of the distance from one end, and letting it drop over the right shoulder, the top edge is then folded under and the front reversed to make the lapel. The goods are then drawn over the other shoulder and allowed to drop in graceful folds to the floor. The end of the right side is draped up under the form to the base of the stand. The reader's attention is called to the fact that in draping this figure the pattern of the goods must be made to run correctly; that is, up and down in all parts of the drape, as the tailor in making a coat must run the pattern in the same direction. The buttons on the front of coat are merely pinned in place. The other articles in the drawing are all shown to get a better idea of the chances to make a very artistic unit with this drape.

DRAPES FOR TAILORS

These drapes for tailors are of value to practically every store handling men's clothing, whether they have a tailoring department or not, as most stores, especially those located some distance from the large market centers, have a tailor to the trade mail order department. These tailoring houses will always gladly accommodate the merchant with enough suiting, trouser and lining lengths for making displays such as the accompanying units,



Fig. 8

which really assist in giving a more graceful display to accessories, such as gloves, footwear, hats, shirts, etc.

The unit drape No. 8 was arranged over a large wooden stand having a nine-inch square top, placed at about a 45-degree angle. The suiting is draped in natural folds to the floor in front, allowing the material to hang in natural position on either side. The lining silk, which is of a harmonizing color to the suiting, is puffed on the floor and then brought

DRAPES FOR TAILORS

up on a stand and formed into a fan effect. Canes, gloves, hat complete this display. The height of the stand is $4\frac{1}{2}$ feet, and in making a complete window, using stands of this kind, they should be placed in graduated heights so as to give the entire display a pleasing broken appearance, varying from two to six feet.

The men's suiting drape No. 9 is placed over a large wooden stand having a square top. The top in this case is used in a vertical position and the original height of the stand



Fig. 9

is four feet. The suiting is placed over the stand, allowing the goods to fall to the floor in a graceful, sloping effect. The crease of the goods is placed on the left of the stand and the right side is draped by making a 30-inch loop, fastening both selvages on the right forecorner. The material on the right side is then formed in the cascade effect and trimmed with buttons suitable for suiting of this kind. The silk lining is draped over the top in three loops at the left corner. Suitable men's accessories complete this trim.

DRAPES FOR TAILORS

Drape No. 10 is placed over a stand five feet in height having a square top with a curved front edge. The goods is draped in a narrower effect than those shown in the preceding drapes, to the floor, puffing along the floor with the surplus cloth. A large wing effect of the lining silk is draped over the top of the stand to each side, completing this in a peaked effect at the top of the drape. Suitable accessories add to the proper tone of the



Fig. 10

unit. Buttons may be used here and there to good advantage to still further add grace to the display line.

These arrangements will attract attention on account of their being so different from the customary goods displays. They can be easily arranged and will well repay the decorator for his extra trouble. There is no limit to the number of designs that can be created along the line suggested here.

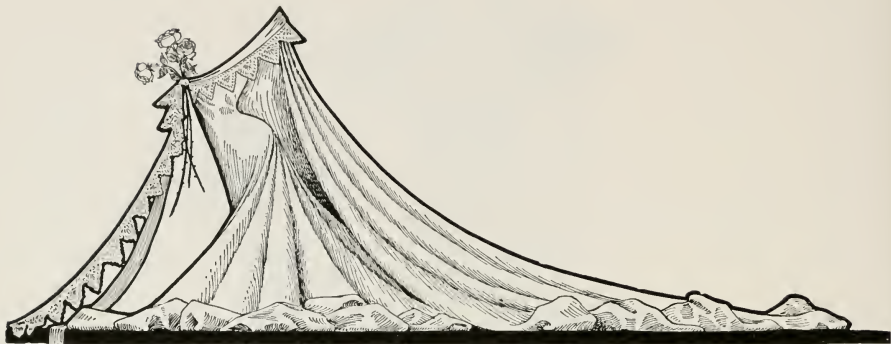


DRAPING
ON
FORMS

The Most
Interesting
of all
Draping

DRAPING ON FORMS

A COMPLETE RECORD OF THE PROGRESS AND DEVELOPMENT OF DRAPING FORMS



EARLY HALF SHELL FORM DRAPES

NEW methods of displaying merchandise, new ideas or suggestions for arrangement and form are eagerly sought by the progressive trimmer; their novelty, and departure from certain fixed rules for the display of certain fabrics, is the object of his constant endeavor.

The unit which in itself comprises the utmost grace and beauty of outline, over which the dainty fabric falls in graceful sweep and fold, makes the strongest appeal to both the artistic decorator and the critical shopper.

Such a unit is the shell form originally designed by Mr. Albert Koester, for Marshall Field & Company, Chicago. It was in their windows that the forms were first displayed, and they immediately met with popular favor. Since then the forms have been copied in all parts of the country; and the shapes so changed as to meet all the requirements of the prevailing styles.

We show at the top of this page and at the bottom of the next some of the very first drapes arranged on the original forms.

Note the graceful lines of the bodice, how the goods are caught up and brought to the waist line with just the proper fullness in the draping; observe the regal sweep of the skirt, the goods falling naturally in perfect folds.

It is worthy of note that a characteristic feature of the original is in the manner of draping the skirt. It will be seen that the folds do not fall from the waist line, but from below the hip, over which the fabric is smoothly drawn.

Show window trimming which we shall consider in its various phases, is, in the main, an outward expression of inherent good taste. The enormous general progress which marked the different stages of retailing during the past decade has at the same time developed the work of the window trimmer to such a degree that today it stands out as a fine art.

One of the most significant characteristics of this new art is the predominant and at the same time revived popular pleasure in brilliant shades of colors, in tinted effects of materials, trimmings or furnishings which are pleasing to the eye and becoming to the wearer.

Not long ago unicolored, plain fabrics and dress goods would fill the show windows—today we see in place of these monotonous simple colors, fresh, bright and fanciful hues, creating strong and lively contrasts and charming the eye by the richness and variety of color.

The widening and extending of these manifold modern color schemes while affording more suitable material for the decorator than plain goods, places much higher requirements upon his artistic craftsmanship.

SILK OFFERS GREATEST OPPORTUNITY FOR DECORATION

No fabric will show the effects of color to greater advantage than silk. Like gold among the minerals, silk is the noblest and most graceful material among the various fabrics for the use of wearing apparel, and in regard to decoration it is the most graceful. With no other article will the window-dresser accomplish such effective and charming decorations.

However, the artistic draping of silk, the correct grouping, the choice and composition of shades to create an impressive ensemble, all these factors are not so easily brought about as it may seem at first sight, but are rather the combination of special adaptability, of study and of good taste.

BIZARRE DISPLAYS

It should be a matter of fine natural perception with the window-trimmer to select patterns and shades best suited for his purposes and form drapery and grouping accordingly. In other words, he should know and realize the character, the distinguishing traits of silk, as compared to other materials.

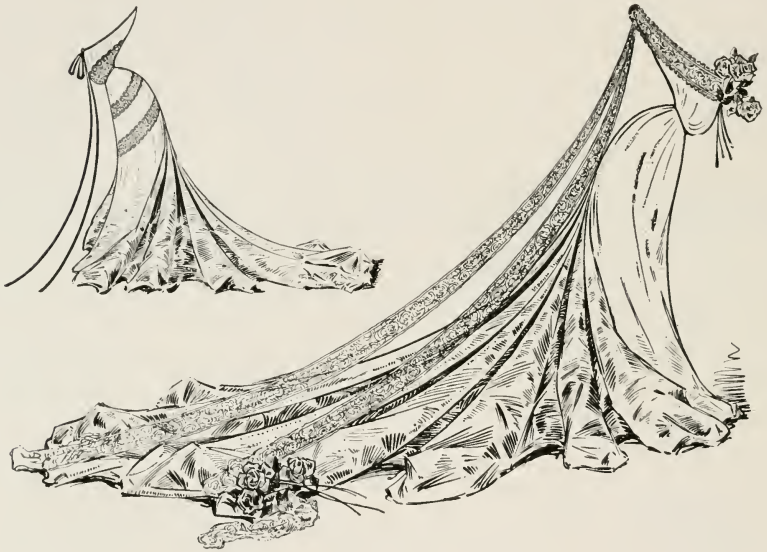
The display of silk fabrics had reached in its bizarre and eccentric execution such a point that a reaction was only natural. As against the prevailing fashion of the past few seasons, the show windows of Europe and America displayed previously an array of drapery in silk which was extremely fantastical. The heaviest damasks and brocades with the most exquisite floral designs, originated and painted by prominent artists, were twisted and squeezed into the most impossible and least appropriate forms, such as rosettes, butterflies, musselshells, flowers, leaves, etc., as is illustrated elsewhere in this book.

Such drapings are not only contrary to the character of the fabric, but are costly, as silks exhibited in this way and pin holed, twisted and generally abused are ruined and cannot be sold.

THE USE OF THE DRAPERY FORM

To overcome this difficulty and make it possible to display silk "as it is worn," and as the peculiarity of the material requires, Mr. Koester, as already mentioned, invented a special draping form, which is now successfully in use in practically all stores. Each year as the styles change this form is newly modeled and thus kept strictly in style.

In using this drapery form there is no intention to copy a ready made or finished dress, i. e., to simulate in the draping a complete gown. This must be done on the full figure



Early Form Drapes No. 2

forms. The aim, however, is to give to the public an idea how the silk will look in a finished dress. It will also be necessary to arrange the trimming, be it laces, braids or ribbons loosely and unconventionally and not to sew it or pin it tightly to the silk. For this very reason to take away from the draping form the character of a ready-made gown, the form is made with only half a bust.

Sketches of Drapes 3 and 4 show two different early styles of draping on the shell form, one being in the Empire, the other in the 1830 style. The first is suitable for display of heavy silk goods, such as damasks with large patterns, etc. The second is more adapted for light-weight silks, especially the modern Pompadour.

It is very easy and simple to drape this form if care is taken to dress the silk along the lines of the forms, so that the lines of the body are marked and can be recognized.

SUGGESTIONS FOR DRAPING

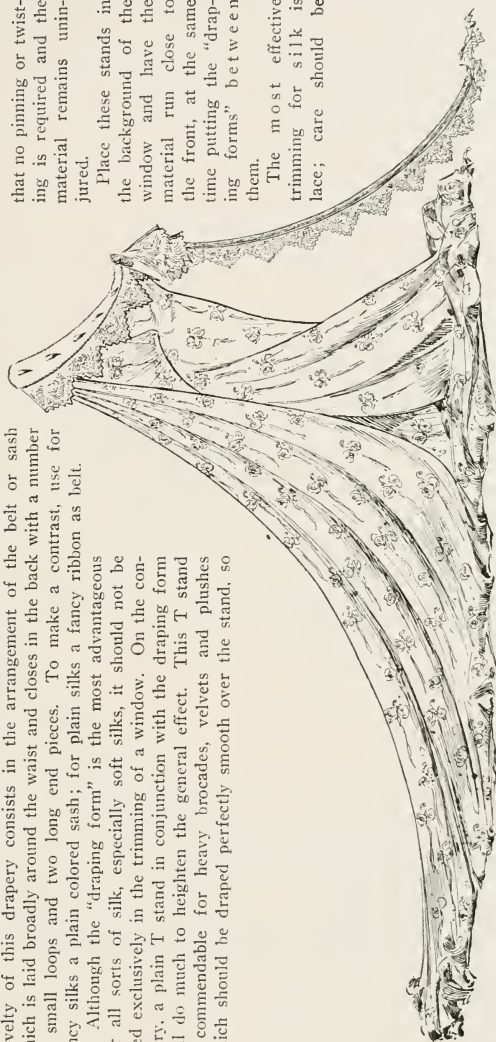
In draping the Empire style, for instance, the main effect is in the arrangement of the train, the folds of which should be laid in graceful lines in order to show the richness of the material and the beauty of the pattern to the best advantage. The form should be draped in the following manner: Take the end of the silk and begin to cover the form smoothly and firmly from top; the design or pattern of the goods running towards the top. Then lay the folds of the train, each fold containing the full width of the silk. The trimmings, consisting of laces and ermine, should be arranged as shown in the sketch. "Style 1830" should be draped in a similar manner, with the only difference that the folds of the train begin below the waist line. The novelty of this drapery consists in the arrangement of the belt or sash which is laid broadly around the waist and closes in the back with a number of small loops and two long end pieces. To make a contrast, use for fancy silks a plain colored sash; for plain silks a fancy ribbon as belt.

Although the "draping form" is the most advantageous for all sorts of silk, especially soft silks, it should not be used exclusively in the trimming of a window. On the contrary, a plain T stand in conjunction with the draping form will do much to heighten the general effect. This T stand is commendable for heavy brocades, velvets and plushes which should be draped perfectly smooth over the stand, so

that no pinning or twisting is required and the material remains uninjured.

Place these stands in the background of the window and have the material run close to the front, at the same time putting the "draping forms" between them.

The most effective trimming for silk is lace; care should be



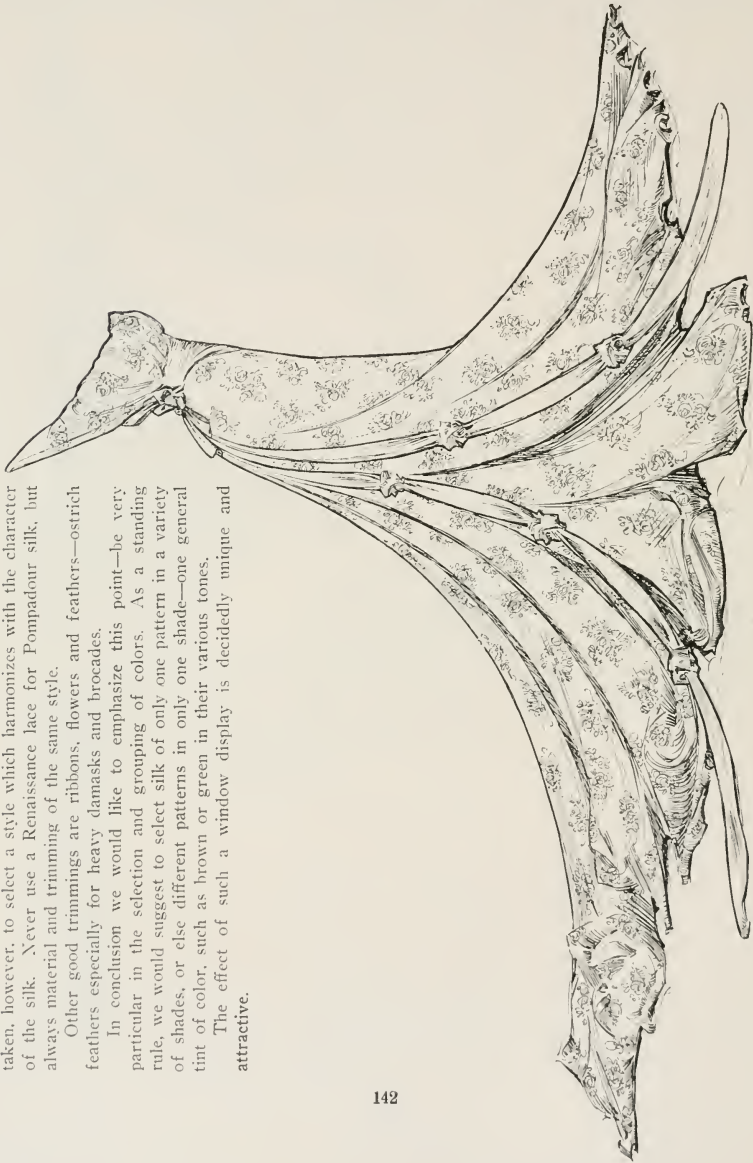
Drape 3 Empire

taken, however, to select a style which harmonizes with the character of the silk. Never use a Renaissance lace for Pompadour silk, but always material and trimming of the same style.

Other good trimmings are ribbons, flowers and feathers—ostrich feathers especially for heavy damasks and brocades.

In conclusion we would like to emphasize this point—be very particular in the selection and grouping of colors. As a standing rule, we would suggest to select silk of only one pattern in a variety of shades, or else different patterns in only one shade—one general tint of color, such as brown or green in their various tones.

The effect of such a window display is decidedly unique and attractive.



Drape 4. 1830 Style

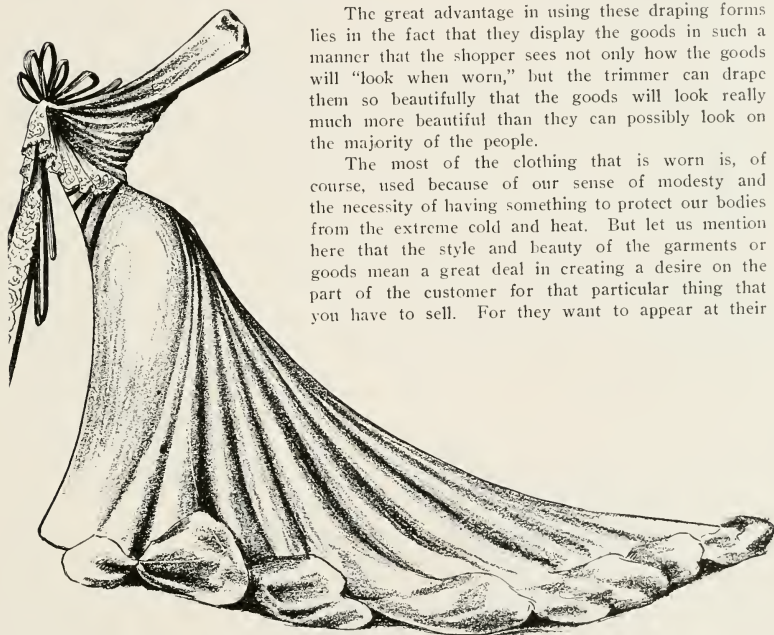
We think now that the original draping forms were very crude in shape. In fact, in a few years there were decided changes in the shape due to changes in fashion. The waist was very low and small in all its lines. The newer form had a high back which gives it a long sweeping line. This back being long, gave another long line from the bust, or top, of front of form to the top of back. Along this top was an ideal place for the arranging of the different drapes or finishes, that gave one the necessary variety in the continued use of the form.

The draping of the skirt also afforded one a chance to originate new styles or methods of draping. The skirt in most cases must be limited to merely the goods themselves, while the upper edge of the form not only can be used for a heading of the goods, but the introduction of such accessories as ribbons, laces, buckles, plumes, flowers, etc. The possibilities in connection with using these accessories for the finish at the top makes possible an almost unlimited number of drapes on these forms.

REALISTIC EFFECT

The great advantage in using these draping forms lies in the fact that they display the goods in such a manner that the shopper sees not only how the goods will "look when worn," but the trimmer can drape them so beautifully that the goods will look really much more beautiful than they can possibly look on the majority of the people.

The most of the clothing that is worn is, of course, used because of our sense of modesty and the necessity of having something to protect our bodies from the extreme cold and heat. But let us mention here that the style and beauty of the garments or goods mean a great deal in creating a desire on the part of the customer for that particular thing that you have to sell. For they want to appear at their



Drape 5



Drape 6

very best, and it is natural that they should want goods that they think will improve their appearance. Therefore, the better the goods look on display, the more desirable they become to the customer.

The proof that goods appear to better advantage on these forms is the fact that, wherever they are used, it is no unusual thing for the trimmer to be kept busy taking out the patterns that are on the forms. These patterns looked so well that the customer would not have anything else in the house.

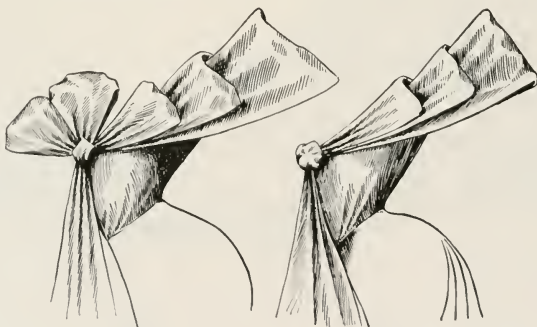
I have no doubt but that every trimmer who has used these forms in his windows has had the above experience. In fact, I have purposely put in slow-selling patterns on these forms, and before night every yard of these particular patterns was sold. You will oftentimes be surprised how beautiful a piece of goods will look

in a window display that absolutely will not sell by being shown over the counter.

Practically all kinds of wearable fabric can be shown over these forms. Different drapes are, of course, necessary, made so by the texture and style of goods. Silks, being narrow and stiff, need an entirely different method of handling from wash goods and wool dress goods. The accessories, too, should be in keeping with the goods on display. For silks, one should use lace, ribbons, insertion, flowers or ostrich plumes. Buckles and buttons also look well.

For wool goods, velvet bows, ribbons, heavy laces and appliques, furs, buckles, buttons, etc., are in keeping. Wash goods will only need laces, ribbons or flowers.

Cheap goods, especially cheap wash goods, are the hardest things of all to show on this form. They are generally narrow and stiff with starch or sizing. Because of this, the cloth does not fall in pretty folds, and great care and much attention must be given each form, in order to make it really look well. You will be well repaid, however, for any labor in this direction, because the goods will look worth many times what it really is.



Drape 7

Drape 8

DRAPING ON FORMS

The heavier fabrics, such as Fall and Winter dress goods, being of a heavy nature, should be draped simply. As a rule these goods are made up into tailored gowns or other styles equally as simple. Therefore, it stands to reason that the draping form should be used to carry out this idea. Show the goods as they will look when worn—smooth surfaces, long graceful folds and sweeps. The fancy part can be brought out in the accessories, and by bright bits of colored ribbons.

The draping form is no harder to drape than any of the common wooden standards that are in such general use. They look much more complicated but are really easier, because they give character to the goods displayed.

In the full drape, No. 5, that is shown here, cover the form smoothly with the goods, starting at the top and working down to the floor. Here the goods are brought up to the back edge of the hip, and draped down to the floor. This process is repeated until there is the desired number of folds radiating from the back of the form to the floor.

The goods are then brought up the inside of the form, so as not to show, and the end is used to make the finish on the top, which is clearly shown in the drawing.

FINISHES FOR THE TOP

Before the goods are draped on the top, it is best to arrange the velvet ribbons which are shown on the waist. The lace is brought up from the back of waist to the extreme top of front of form, and from there is draped in a graceful cascade to the floor. The velvet ribbon loops are made to stand out and stay in place by the use of invisible wire loops.

This is a very handsome and unique finish, and ought to make a decided hit wherever used. Soft fabrics would be especially pretty to use for this drape, because of the gathered folds of the waist. Silk foulards, wool challis, light-weight wool goods, etc., would be appropriate. The velvet ribbon should be of a contrasting color.

Drape 6 shows a lace finish for the top of a form that is very easily made and its construction is clearly shown. The flowers used as a finish on the extreme front are of a very good quality of the artificial variety. Tea roses are very pretty and also appropriate. Of course, if the display is only going to be in for a day or so, natural flowers can be used. But even then they are apt to wilt a trifle, and then you lose the beauty of color and line.

With silk and wash goods you can be more elaborate in your creations, for these goods are generally made up rather "fussy."

SEVERAL OTHER FINISHES

In our illustrations, Drapes 7 and 8, we show several different ways of finishing off the top of these drapes. They are constructed on the same principle as the finish on the No. 5 Drape, but more loops are used.

Where you have several forms in one window, it looks well to have all the drapes along the same general decorative line, but each one changed just a trifle, to give variety to the display. In fact, it is not advisable to use too many of these forms in one window; they look much better if only several are used in connection with several other drapes of goods on T stands with square, round or oval tops.



Drape 9

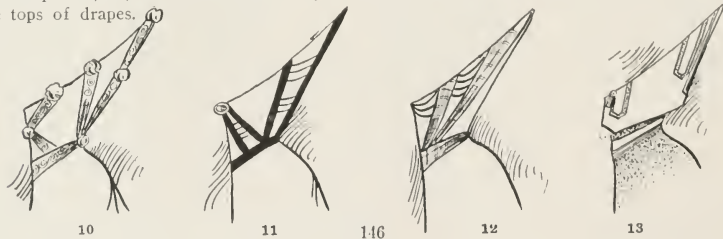
The sketches shown here are offered as suggestions along that line, and also to show the various styles of early drapes. They are all quite simple and easily accomplished by any one familiar with draping the form and can easily be adapted to present style forms and drapes.

The usual method of showing the Empire style is to bring the end of the goods up to the highest point of the back and pin, allowing the goods to fall in long sweeping folds to the floor.

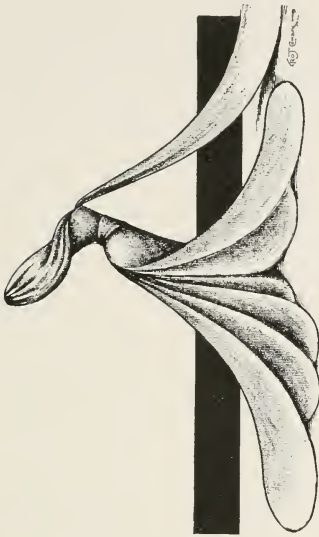
Fig. 9 shows a little different treatment of this style. The end of the goods is first folded back about three inches to hide the raw edge. Three plaits about four inches in width are taken from the top edge, and these are pinned half way up the back as shown. The surplus of goods falls down behind and fills out the open space. Two buttons are added here as a finish, and several more smaller ones at intervals up the back. A length of silk of a harmonizing shade is gathered in plaits along the top edge, ending in three large puffs in front and a long, sweeping fold to floor.

Fig. 2 shows another finish for this same drape, if used for wash goods or silk. A broad sash of Dresden or Pompadour ribbon starts in front and is gathered in a large butterfly bow in the back with two long streamers reaching down on the train. You can finish a drape of wool dress goods in this way by using a length of narrow-width silk in the same way, making a huge bow in the back and trailing far out behind on the floor.

Drapes 10, 11, 12 and 13 are clearly understood illustrations of different finishes for the tops of drapes.



Rightly used, there is possibly no better method of displaying any kind of dress fabric than by means of the shell form; but a great many trimmers make the mistake of falling into a rut and draping it always in the same way month after month. Now, no other draping stand allows so great a variety of change as this form, and a little study of prevailing fashions — the trimmings used, etc.—will suggest many new combinations to the average trimmer.



Drape 15



Drape 14

The large drawing (Drape 14), illustrates a very neat drape in the Empire style. The form is first covered smoothly, by starting at the top and bringing the goods to the floor in covering the form. From the floor the goods are brought up to the back of form, where the folds of skirt commence. One fold of the goods is draped back of the form and fastened on the front at about the knee, then plaited in three folds and draped to the floor back and to the front of form. Now bring goods up to same point again in the back and drape the four large folds of the skirt, the last fold being brought up to a point half way up the back of waist.

From here the goods are concealed in the back of form and brought up to the extreme point on back and pinned in tiny plaits. The goods are then brought down to the front of form, following the upper edge. This width of goods that follows this upper edge is then puffed or fullled out with tissue paper until it appears as in the drawings. This looks quite unusual to window trimmers of the present day—but it is only a few years ago that this was used on State street.

From the point where last fastened, the goods are dropped to the floor in a graceful drape.

A very neat finish for this drape is shown in the drawing. These ribbons are simply laid on the folds of cloth as shown, and worked up into a bow at the top and front of the form.

This drape is especially good for wool goods, challis, soft silks, and soft wash fabrics, such as mercerized cottons, pongees, etc.

A BELTED DRAPE

In our small drawing (drape 15) is shown a drape that is a trifle different. First, the form is covered smooth with the goods the same as our first drape. Then the goods are brought up to the back, a short distance below the waist line, and then arranged in the folds, making the skirt as seen in the drawing.

The last fold brings the goods back to this point, and from here it is brought around the back of form to the front of waist, and then brought around the front of waist to the back in the form of a belt. This belt can either be narrow or in plaits or in a girdle effect.

The goods are again placed in the back of the form and brought up to the extreme top of form preparatory to making the finish for top. This top is a single width of the goods, puffed out with tissue paper and brought over the top of form in plaits at the lower part of top edge of form (see drawing).

Then over the front of top edge is dropped the goods, hanging in a graceful drape from this point to the floor, some distance in front of the form.

DRAPING ON FORMS

The next style of draping form that claims our attention is the rounded shoulder and hipless form. Instead of the usual pointed top draping form the newer shell draping form had the shoulder built out as you find it on a regular full-formed figure. Our Drape 16 illustrates this shoulder effect as compared with the pointed top as shown in Drape 17.

Our Fig. 16 was sketched from one of the first drapes that appeared on one of these forms. This drape was a bordered foulard and gives you some idea of a very effective drape for either bordered silk or wash goods. The train of the skirt is made first by pinning the plain selvage at the back of form below the waist line. This can be done only with real wide goods. The goods are then brought around the front and brought up over the form.

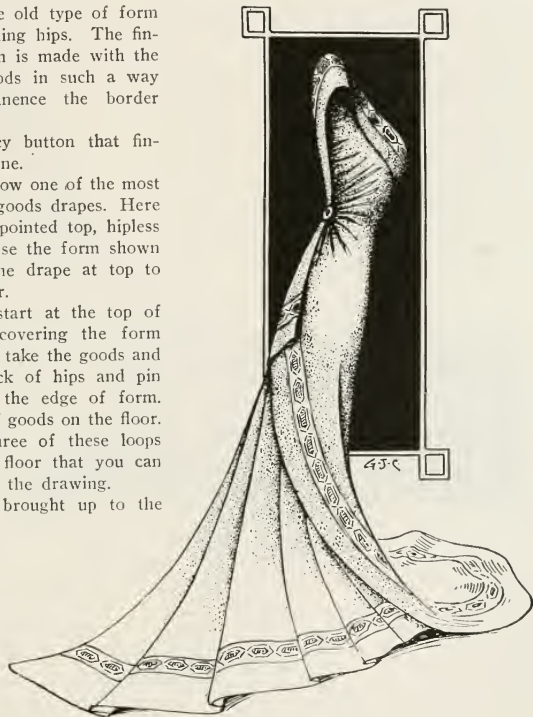
These forms are so slender that it is much easier to put the goods on in a tight-fitting manner than on the old type of form that had the large protruding hips. The finish of the top of the form is made with the border selvage of the goods in such a way as to bring into prominence the border pattern.

Notice the large fancy button that finishes the back of waist line.

In our Drape 17 we show one of the most slightly of the older wash-goods drapes. Here you make use of the old pointed top, hipless draping form. You can use the form shown in Fig. 16 by adapting the drape at top to conform with the shoulder.

To drape this form start at the top of form with your goods, covering the form almost to the floor. Then take the goods and bring them up to the back of hips and pin the selvage of goods on the edge of form. This leaves a large loop of goods on the floor. Repeat until you have three of these loops of such a length on the floor that you can arrange them as shown in the drawing.

The goods are then brought up to the



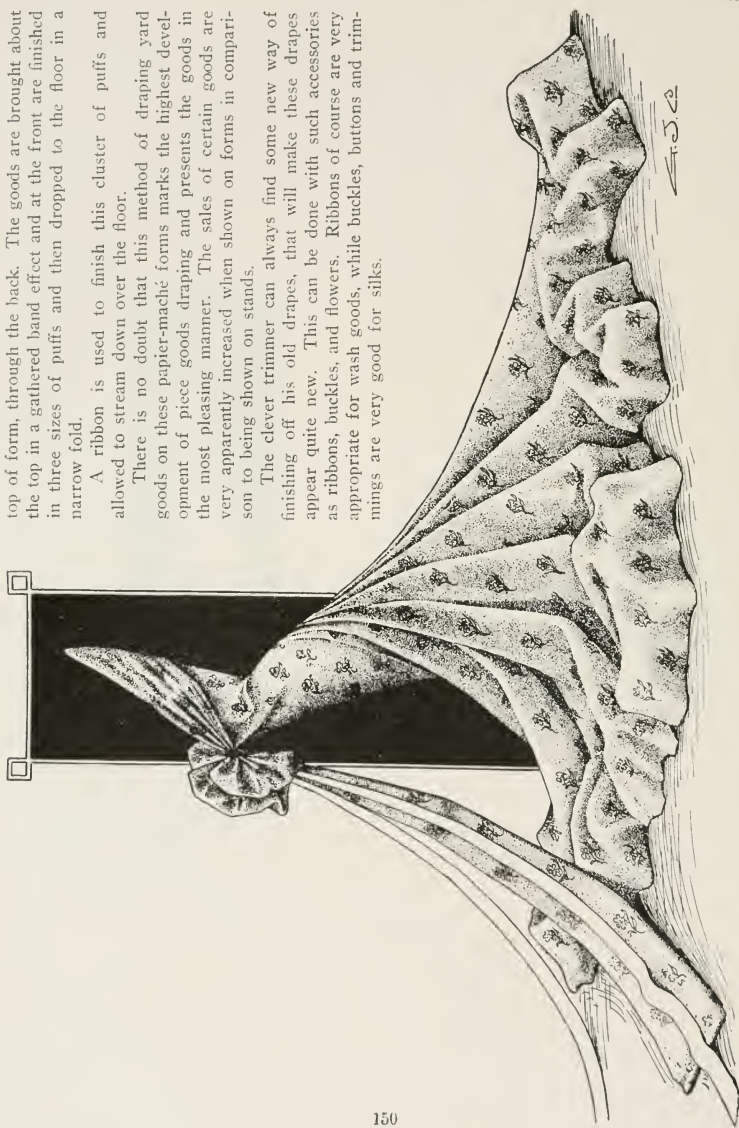
Drape 16

top of form, through the back. The goods are brought about the top in a gathered band effect and at the front are finished in three sizes of puffs and then dropped to the floor in a narrow fold.

A ribbon is used to finish this cluster of puffs and allowed to stream down over the floor.

There is no doubt that this method of draping yard goods on these papier-maché forms marks the highest development of piece goods draping and presents the goods in the most pleasing manner. The sales of certain goods are very apparently increased when shown on forms in comparison to being shown on stands.

The clever trimmer can always find some new way of finishing off his old drapes, that will make these drapes appear quite new. This can be done with such accessories as ribbons, buckles, and flowers. Ribbons of course are very appropriate for wash goods, while buckles, buttons and trimmings are very good for silks.



Drape 17

Studying the new fashion tendencies as originated in the leading style centers of Europe is a most fascinating occupation for the window trimmer. An advance knowledge of all the little details of the new things before they are brought out each season, the new color combinations and the trimmings used, help the trimmer, not only in properly displaying the ready-to-wear goods, but also in planning new background settings for these displays and still more especially in helping devise new drapes for the showing of fabrics by the yard.

It must be apparent to our reader that from the drapes shown so far in this chapter that the early styles used a generous quantity of goods but that now we find the style influence giving the narrow silhouette figure, thus using less goods and making the drapes more severe.

Large artificial flowers have in recent years come in style as a trimming and are much used as a corsage bouquet on evening and street costumes. A favorite flower is a large, partly opened rose of black silk with the inner petals of pink, with perhaps just a touch of gold. These make excellent trimming for the more severe drapes and especially for evening silks.

Our Drape No. 18 suggests some of the ideas just mentioned, such as the narrow form and uses of artificial flowers. This drape is made over the half shell hipless draping form, and shows the use of a front panel with a lining of old rose satin and a veiling of gray chiffon. This panel is put on the form first. A soft clinging, silver grey silk is started at the waist line, covering the back part of the form perfectly smooth. Several folds are now brought up to form the skirt in the back and then carried across the back to form the folds coming out in front. Now the other end of the silk is brought up over the top of the form and allowed to reach down and out on the floor. It is fitted to the top of the form and drawn in at the back, then allowed to hang in a loose sweep to the floor. At a point about even with the knee it is drawn in and enclosed with a band of gold embroidery, thence down to the floor, where it is formed in a point by folding under the edges and finishing with a gold tassel. The rose at the top of the corsage matches the color of the panel front.



Drape 18

DIRECTOIRE HALF SHELL FORM DRAPES

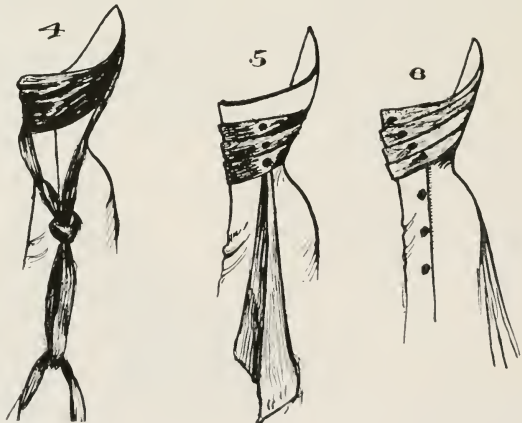


DIRECTOIRE styles were the next influence in draping. The enterprising trimmer took advantage of this fashion trend, and his backgrounds even showed some suggestions of the period. This was an ideal opportunity for the trimmer to make a hit for himself and for the store, because of the sensational features of this style, which was so extensively exploited in fashion and other papers.

The more progressive stores showed extreme models of this style in their windows, with the result that the streets have been blocked a great share of the time.

In our sketch No. 1 a drape on the shell form is shown which embodies the salient features of the Directoire costume—the slashed skirt, long clinging lines, and the use of large buttons as a trimming accessory. A decided innovation also is the use of a striped or checked material for the coat, and a plain material for the skirt, in simulation of the compose dress.

In forming the



DRAPING ON FORMS

drape the left selvage of the goods is turned in two inches, and pinned in the center of the form, just above the waist line. It is allowed to fall in a straight line to the floor and the train is formed in the usual manner. The end of the bolt is now carried behind and up the front of the form, concealing the undraped portion. It is pinned securely just above the waist line, as shown in sketch No. 2. A piece of silk or cretonne is now gathered about the top of the form, suggesting a vest.

The end of the striped or checked material is thrown from the back over the top of the form, one and one-half yards being allowed for the coat drape. It is pinned at the top





Fig. 11



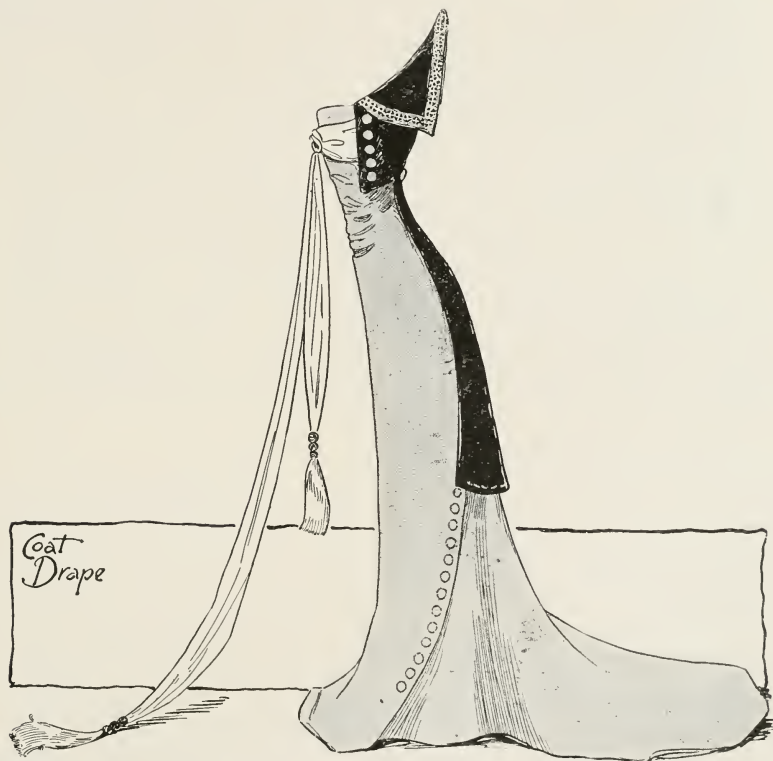
Fig. 12

DRAPING ON FORMS

and back of the form and the selvage turned under to form a clever imitation of the Directoire coat. The skirt is finished with four large buttons, as shown in the sketch.

Sketch No. 3 shows a different treatment of the trimming accessories. In place of the vest, a cascade or fichu of lace is used, suggesting the costume of the Incroyable, or dandy of the period. The slit in the skirt is laced with narrow velvet ribbon. Illustrations Nos. 4, 5 and 6 are suggestions of the manner in which ribbon may be used to finish the top of a drape form.

Sketch No. 7 illustrates a Directoire drape executed on the full Princess form. A piece of cardboard has been tacked to the top of the form to give an original finish. The method of forming the skirt drape is the same as that illustrated on the half form. The corsage is finished with a piece of silk cretonne or wide Persian ribbon.



Drape 12

In making the coat drape two free ends of the goods are necessary. It is best to go to the remnant stock for this goods. One end of the material is pinned at the top of the form, and the coat drape executed in the usual manner. The free end is brought around and up to the other side to form the opposite drape. The top is filled with a ruching of the silk or ribbon used for the vest. Six large buttons are used for a trimming accessory.

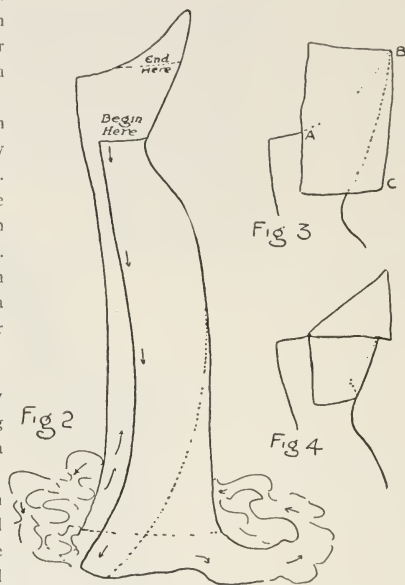
Our Figs. 8, 9 and 10 show ribbon treatments for the waist of almost any kind of drape on a draping form. In No. 8 the ribbon has been brought around the waist several times and then dropped down the side and fastened with several knots. Fig. 9 is much the same, only finished with a bow instead of knots. Fig. 10 shows a wide ribbon girdle effect, held together with a mammoth buckle.

DIRECTOIRE DRAPE AND WINDOW

Our Fig. 11 shows a window having several Directoire drapes in same, and a Directoire background. The wreaths were of green foil paper, vases of gold with pink roses with petals tipped with gold bronze powder. The women's heads in the wreaths are classic studies in embossed gold paper.

One of the Directoire drapes we had photographed separately, and show it in our cut No. 12. This Directoire drape is started at the top, as usual, and drawn in some at the back. After forming the draped tunic effect by pinning three small tucks behind, there is a good deal of fullness left in the goods down in front. This is tucked up under and pinned, forming the overdrape effect, with the rest of the goods drawn tight around the form. Very simple and gives one something absolutely new. Buttons are placed as shown in the cut.

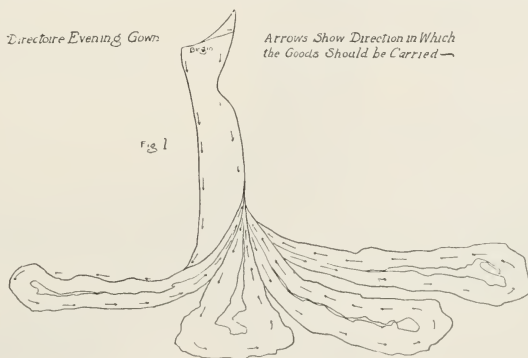
In these articles on window display and draping, we have stated that one of the most important functions of the window dresser's work is to indicate the latest fashions. This statement, however, will bear repetition for the truth contained in it is vital. Particularly in the display of new dress fabrics should the draping and arrangement be such as to suggest the fashion in which they are to be made and trimmed. Every window dresser should be a close student of fashion. He should study not only the prevailing styles but should



DRAPING ON FORMS

carefully watch the coming modes that are in process of development. A knowledge even of the modes of by-gone generations will prove of value for the ever-moving finger of fickle fashion points backward almost as often as forward and the styles of our great-grandmothers may be the styles of tomorrow. The fashions of 1908 were adapted from those of 1798—who can say that the styles of 1834 or those of 1861 may not be equally dominant within the next few years? After all there is very little that is really new in any fashion. There may be some minor embellishments that have never before been used on a gown, but the essentials are recognized by the student as an adaptation of what has gone before. Style is simply a matter of rearrangement and changed combinations. Therefore the really successful window dresser must be a student of styles—if possible he should study those of the past—of ancient Greece, Rome, Egypt, France, as well as those of Colonial America. But if he cannot find time or opportunity to study the old styles, he should certainly master those of today and tomorrow and this is one of the reasons we have shown such a really complete range of old and new drapes in this book. No matter how far he may be from the fashion centers, the trimmer can easily post himself through reading the various illustrated fashion journals. There are several of these periodicals, intended for dressmakers, which specialize on advance information regarding fabrics, colors, trimmings, etc. From such a journal the window dresser can get many valuable ideas both in draping and color effects. Of course, if it is possible for the window dresser to make an occasional trip to some fashion center, he can get his impressions at first hand, which is much better than getting them from books. Some progressive stores send their buyers when they go to market.

When a new style is introduced, the window dresser should dissect and analyze it carefully with the view of discovering its draping possibilities. Every fashion has some peculiar characteristic more or less pronounced and it is this distinguishing characteristic that the decorator must bring out in his drape. It is not necessary to reproduce every little detail. That would be undesirable even if it were possible. It is enough to suggest the more pronounced features of the style. It is often advisable to exaggerate the style in order to emphasize the idea. For instance, if skirts are to be worn tight, the draping form should be draped as tightly as is consistent with attractiveness. If coats of a peculiar cut are to be worn, that peculiarity should be indicated in the arrangement of the goods on the form.



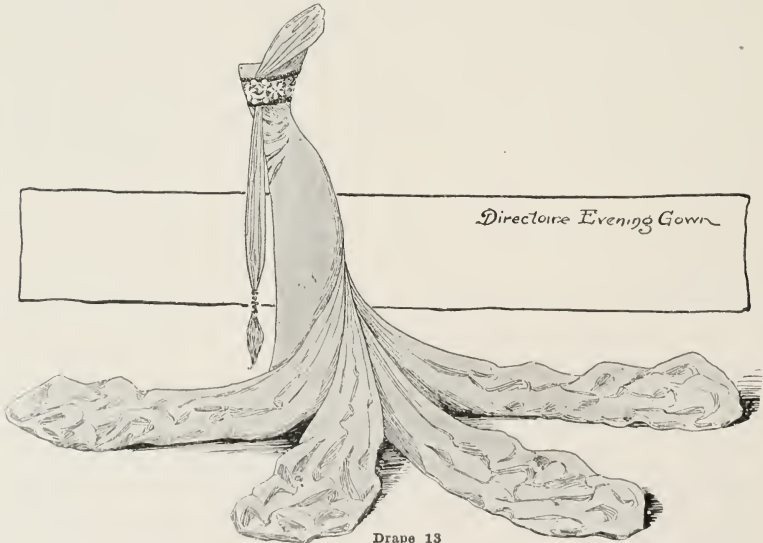
DRAPING ON FORMS

No matter what the fashion may be it will invariably have some marked characteristic that will give the decorator his opportunity. But the general design is not all—the trimmer must accurately show the best color combinations as well as the proper trimmings.

The papier-maché shell form is by far the best fixture for draping dress materials for showing fashion tendencies. It was designed for that particular purpose.

A drape on a shell form showing an exaggeration of a style tendency may appear highly artistic and effective while the identical arrangement on a full form would appear as a caricature. This is owing to close resemblance of the full form to the human figure which is only broadly suggested by the shell form.

Two drapes, 12 and 13, shown in connection with this article illustrate what is meant by indicating a style. Both of them, it will be noted, suggest the Directoire fashion, one being in broadcloth and velvet to resemble a street suit, the other in silk to indicate an evening gown. The most striking characteristics of street suits made in the Directoire style are the immense revers and long coats. In this example both of these features are suggested strongly. To make this drape, take a single dress length of broadcloth in some of the new light shades. Begin as shown in Fig. 2 by pinning the cut end horizontally across the side of the form about the waist and allowing the surplus width to fall behind the form. The goods now falls to the floor at the side. It is smoothed out carefully and the short train is formed by folding the goods under and bringing it around back of the figure to the opposite side. The front of the form is covered by bringing the other cut end of the material up over the front of the bust and pinning to the back of the form, carrying the right hand



Drape 13
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edge around under where the arm would be and pinning it at the back. The material is then drawn in at the waist and kept in place by pins placed in the back of the form. Now turn under the right hand edge that descends to the floor and form it into a graceful curve as shown in the large drawing.

Straighten out the front edge on the floor and place the surplus goods back of the form. The next step is to tie a wide sash around the bust a few inches below the top. This sash is a full width of soft liberty silk or crepe de chine. At the ends of the sash are large tassels in the same color as the broadcloth. The knot at the bust is tied as flat as possible. We now come to the coat, which is made of velvet in a much darker shade of the same color as the broadcloth. Fold over one length of the velvet several times and place it in the position shown in Fig. 3. Pin it at points A and B.

Fold back the left upper corner and the lapel is formed. The skirt of the coat is made by bringing down the other end of the velvet to the desired length; folding it under and carrying it up again to the back where it is pinned. This skirt lies flat along the back edge of the form. The back of the coat is then formed by drawing the lower corner (C, Fig. 5) around behind the form where it is pinned. The lapel is finished off with an edging of fine light embroidery. All that now remains to complete the drape is to apply the buttons. As buttons covered with the same cloth as the suit are very fashionable this year, it would be advisable to use buttons covered with the broadcloth used in this drape. They are placed along the skirt and on the coat in the manner shown in the large drawing. If the trimmer does not care to use this kind of buttons some of the other fashionable kinds are passementerie, crochet silk, kid or leather covered, or fancy metal.

The evening dress drape No. 13 is even easier to make than the foregoing one. In the Directoire evening gowns the dominating characteristics are a closely draped body with an expansive train. This justifies showing the voluminous folds and puffs on the floor as illustrated in the drawing. This scheme serves remarkably well to show up the fine sheen and texture of the light, soft silk that is used. A double pattern of single width silk is needed, but this can only be used on the "hipless" form, as the larger forms are too wide for the silk. Begin at the top as shown in Fig. 1, letting the silk fall straight down to the floor. Then draw it in at the waist and fit it close to the form all the way down. A few pins at the back will hold it in place.

Now form the four long double folds on the floor as indicated by the arrows in Fig. 1. Puff up the silk voluminously at the ends of each sweep, as this will serve better to bring out its beauties. When the last fold has been formed, carry the end of the goods up behind the form and pin it at the top of the back. Then form it into a shoulder scarf and bring it down to a point on the bust as shown in the large drawing. Let the end drop down some distance and attach it to an ornamental tassel. The belt is a wide band of fine butter color lace or gold or silver embroidery. The top and bottom are edged with narrow bands of black jet which give a most unusual and distinguished effect. Four large fancy buttons are placed with their edges overlapping the jet. The tassel and belt should correspond. This drape being of an evening gown should be made of some delicately colored silk. Any of the season's shades will serve.

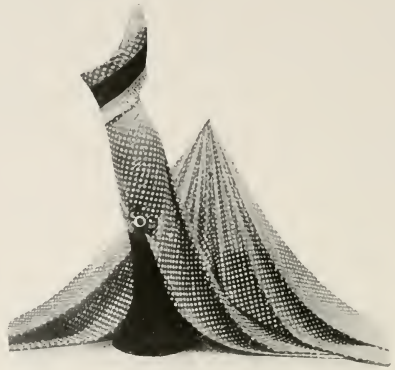
HIPLESS AND PANNIER DRAPES

THE importance of having not only beautiful but stylish drapes for the display of fabrics cannot be overlooked. More attention is being given this subject by the window trimmer than ever before.

This is made evident by the greater number of examples of this class of work that we now see in the show windows.

Both the Drapes 14 and 15 are original and were developed by styles seen in the fashion papers.

In No. 14 the form is first covered with black satin; then white embroidered mousseline or chiffon is draped over the black in a tunic effect, and caught about two-thirds down with a silk cord, or twisted velvet ribbon in three loops. The loops should be black and white, or some contrasting color that goes nicely with it. The upper part of the form or waist is draped with the satin. The overdrape is then brought from the back sweep to a straight upright stand at the back, then out in front of the form.



Drape 14



Drape 15

DRAPING ON FORMS

The body of Drape 15 should be carried out in pale cerise satin. The front of the form or panel to be first covered with pale pink chiffon and then covered with silver lace. The buttons should be rather large silver buttons. The two bands running across the top or bodice of velvet ribbon (narrow) of a deeper shade than the satin.

Both these drapes show the use of the hipless, slender shell form and it will be noticed that the great sweep of train, usual in the early drapes on these forms, is almost entirely absent.

In fact, it is a clever idea to swing this train around to the front of the drape, as shown in Drape 16. Here we have a pannier drape on the half shell form. This drape is most attractive, being made with a brocade silk having two folds brought down to the floor and draped to the front. Another drape drops down tightly over the hips and is caught up about at the knees in order to give the pannier effect. The upper part of the form is trimmed with a small piece of lace and a ribbon bow at the back of the belt line.

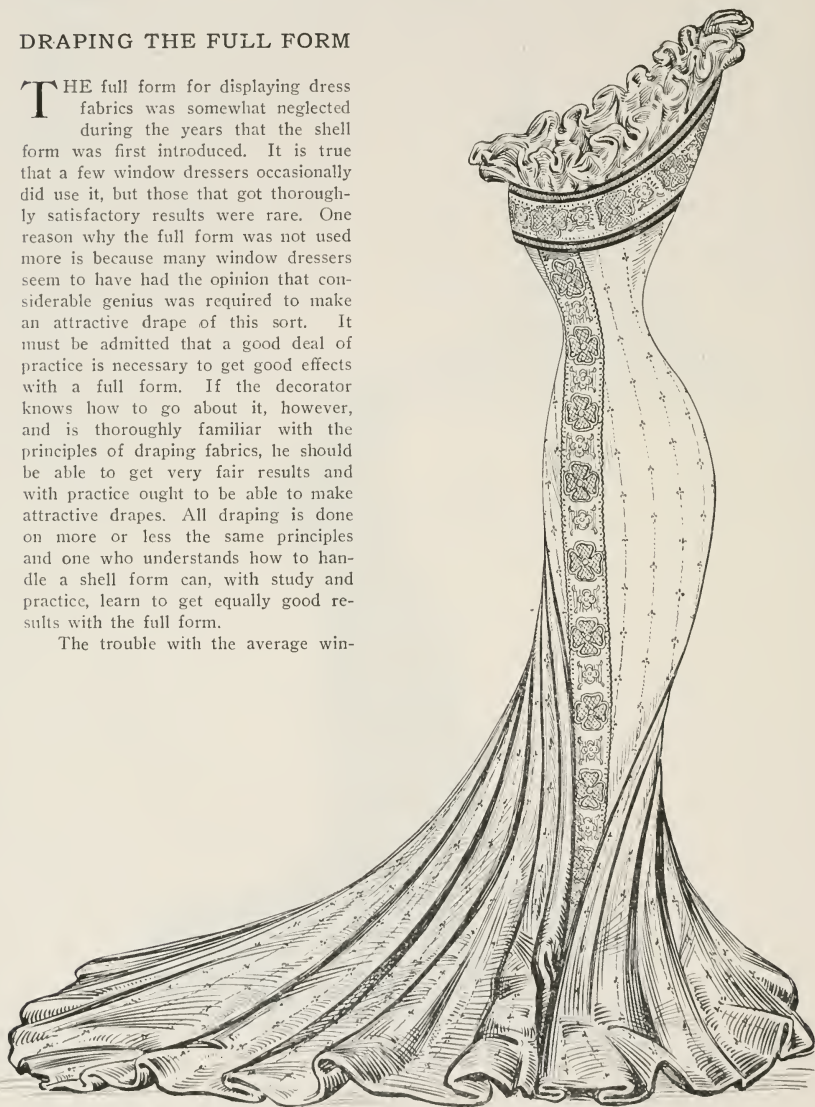


Drape 16

DRAPING THE FULL FORM

THE full form for displaying dress fabrics was somewhat neglected during the years that the shell form was first introduced. It is true that a few window dressers occasionally did use it, but those that got thoroughly satisfactory results were rare. One reason why the full form was not used more is because many window dressers seem to have had the opinion that considerable genius was required to make an attractive drape of this sort. It must be admitted that a good deal of practice is necessary to get good effects with a full form. If the decorator knows how to go about it, however, and is thoroughly familiar with the principles of draping fabrics, he should be able to get very fair results and with practice ought to be able to make attractive drapes. All draping is done on more or less the same principles and one who understands how to handle a shell form can, with study and practice, learn to get equally good results with the full form.

The trouble with the average win-



Drape 1
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down dresser who starts out to dress a full form is that he usually attempts too much. He endeavors to make the drape look like a regularly made gown, correct in every detail. This can be done, of course, but it is not absolutely necessary. Any clever window dresser can take a fashion model and make a presentable copy of a gown that is not too complicated. To do this, however, requires, in most cases, a great deal of time and trouble; it also spoils the goods in nine cases out of ten, for so much pulling, pinning and plaiting is necessary that delicate materials will not stand the strain. When the drape is taken down the material is good only for the bargain table. As a matter of fact there is no reason why a drape should be made to look exactly like a finished dress. It is not made up dresses that are for sale, but the goods from which to make them. The primary purpose is, therefore, to show goods to the best advantage and to bring out the color, design and texture. The secondary object is to display the material in such a manner that it will indicate in a general way how it would appear if made up in some prevailing mode.

There are, of course, exceptions to this rule. There are cases when it is desirable to drape the figure to make it appear more nearly like a gown. Examples of this kind of work are shown in the following pages.

We herewith illustrate practical draping used some years ago, one for summer silks and the other for summer wash goods. The first consideration in planning a drape is to select some arrangement that will not damage the goods, the next thing to consider is the window dresser's time. He cannot afford to spend one-half a day on a single drape. It is, of course, out of the question to illustrate any particular style exactly, but that is not necessary. All that is required is a suggestion to show the principal features of the latest fashion. The two drapes shown here were selected because of their extreme simplicity, which permits of their being handled by any decorator who has had any experience in the handling of the draping form.

The first is a drape which was used to depict the Empire style, while Drape No. 2 was suitable for summer silks to illustrate the kimono style which was popular in 1908. It was used with practically any kind of colored silks. It is simple in design and the trimmings are equally plain. This drape may be built over any standard papier-maché full form and two dress-lengths are required to make it.

The first thing to do is to build out the shoulders of the form so they will support the modern wide kimono sleeve and give a broad shouldered effect. This is done by cutting out two stiff pieces of cardboard. These are about 8 or 10 inches long by half that width. They are clipped out with a pair of scissors and pinned on as Fig. 4 shows.

To proceed with the drape take the end of the silk and start it to cover the left side of the figure and it should be carried around under the shoulder, pinning it wherever necessary to get a smooth, even fit. When this has been accomplished, place a pin or two in the back, about even with the shoulder. Now take a yard and a half of the silk, just back of where it is pinned at the shoulder, and make three full plaits running the length of the goods. You now form the sleeve by turning the goods over once. This turn is made as shown by the dotted line and arrows in Fig. 3. This drawing does not show the plaits as so many lines would be confusing. The operation, however, is so simple and obvious that there is little chance of the trimmer making a mistake. The plaits form the three folds of the sleeve as illustrated in the full-page picture. When the folds of the sleeve have been straightened out, a single pin at the point of the shoulder will hold them in place. You now have the three plaits to bring down to the front. This is done as indicated in Fig. 4. A pin should be placed a little below the waist line and the end of the goods is allowed to fall to the floor.

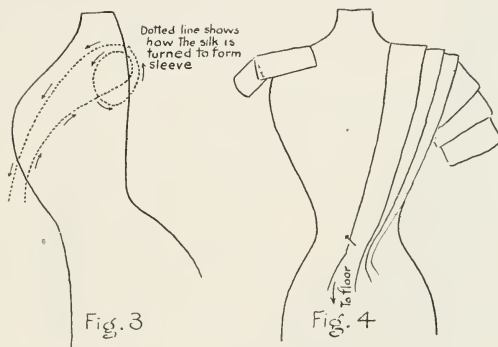
The silk on the left side of the upper part of the figure is now in place, the next thing is to form a skirt. This is done by allowing the silk that has been pinned in front to



Drape 2

fall to the floor. Double it over and bring it up double to the waist again. Allow the width underneath to fall to the floor and again bring it up double to the waist line, farther back, but reaching over the first fold at the waist line. Repeat this again and then make a double back sweep, which is composed of two plaits pinned at the center of the back. In this particular drape enough goods must be allowed to cover the back of the figure. This can be done very easily by pinning at the middle of the waist line behind, and then spreading the goods out, pinning at the shoulders and under the plaits that have been brought forward. In case the figure is dressed to face the front of a window, however, there need be no covering for the back unless there are mirrors, and even in the case of mirrors the figure can be so arranged that the back will be invisible from the front.

In making the sweeps of the skirt, the upper part should be made to fit smoothly about the hips to give the slender figure that is so popular; the bottom, however, should flare out moderately, being considerably fuller in the back than in the front. The fullness around the bottom not only adds the graceful balance to the drape, but it tends to avoid



the ready made appearance that was spoken of in the beginning of this article. One side of the figure is done. Next take the unused end of the silk and bring it around to the waist line of the right side of the figure. Cover that side just as was done on the other side. The right sleeve is then formed and the whole performance is repeated just as has been described for the left side.

After the folds in the sleeves are done, the front should be straightened out carefully. A narrow edging of lace or velvet ribbon is fitted into each fold where it is held in place by an occasional pin when that is necessary. The velvet ribbon or lace should be chosen according to the character of the silk used. The front is filled in with any appropriate lace and a ruching, jabot or stock is added to finish off the neck. All that now remains is to put on a belt which is made from a wide ribbon in a harmonizing color. It should not be too dark, preferably of a medium shade. Before the belt is put on it may be necessary to smooth out some of the folds around the waist in order to make the belt fit smoothly.



The Sheath

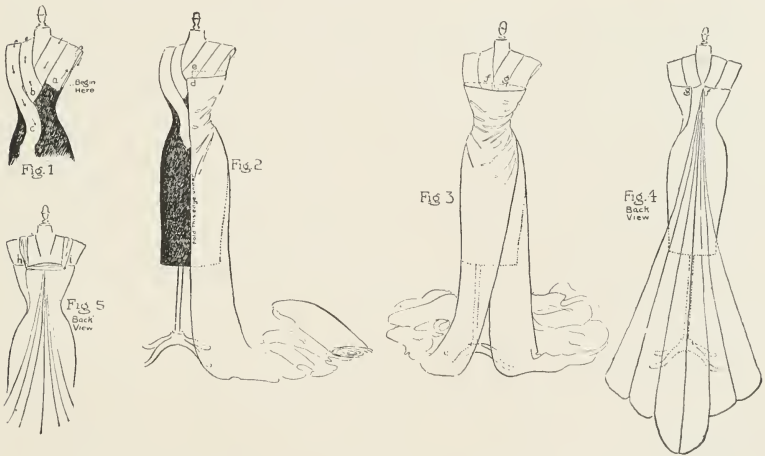
Drape 3

DIRECTOIRE DRAPE

WHERE THE IDEA ORIGINATED AND HOW IT WAS INTRODUCED—HOW TO DRAPE A COSTUME IN THE SHEATH STYLE

NOT in many years has any vogue created such a commotion in the world of fashion as has the Directoire style and the so-called sheath gown. When first shown the sheath gown was exhibited on living models with much pomp and circumstance in large stores all over the country. Thousands of curious women have shouldered and stepped on each other to catch a glimpse of it, and, having seen it, have become enthusiastic or scandalized, according to their turn of mind. As the window dresser should be posted on this style some information as to its origin and development may prove of interest.

To begin with it may be stated that the terms sheath and Directoire are in no sense synonymous, although they are pretty generally understood to be. The sheath gown is distinctly a French creation. It made its entree at the Longchamps racing meet in the spring of 1907. It has for years been the custom to introduce the new styles at these race meets. The leading dressmakers of Paris send to the races models dressed in gowns that



are designed to forecast the prevailing fashions for the coming season. The event in this day has grown to be more important as a fashion show than as a sporting event. Representatives of all the great European and many American stores are present, eager to inform themselves on the latest fashion tendencies. And it is a wonderful show—aside from the dressmaker's models, all of the fashionables of Europe are present, decked out in the very latest gowns and finery.

This style was introduced by one of the fashionable dressmakers of Rue de la Paix

by sending out two beautiful models wearing sheath gowns made in the Directoire style. The gowns were made with a generous opening at the side, through which could be seen a liberal expanse of ankle encased in silk tights. To say that the open sheath created a sensation is putting it mildly. The stir that was raised extended throughout the world.

The dressmaker who designed the two gowns modeled them from an old fashion plate printed in France in 1798 during the period of the Directory under the first Republic—hence the name Directoire. More than one hundred years ago the same style was in vogue in Paris. Its origin was in ancient Greece; the old French dressmakers copied the style from the beautiful clinging draperies worn by Athenian women almost two thousand years before. Thus has a classical style been brought down through centuries to today.

But the Parisian dressmaker who sent the models wearing sheath gowns to the race track at Longchamps made a most serious blunder in so far as art is concerned. The sheath gown was never intended to be worn on the street. In ancient Greece it was a house gown. In France during the Directory it was worn as an evening gown—never in any age was it worn on the street, nor is it a proper style for street wear.

The modern sheath gown should have been brought out as an evening costume—the style should have been introduced to the public in the customary way of introducing new models in house gowns in Paris—that is through the medium of the stage. Had it been presented to the world in that way there would have been little or no objection, and the sheath would have been adopted to a much greater extent than it ever will be as it is.

Nevertheless the principle of the sheath gown and the Directoire style are here to stay. They are not the result of a sudden whim or fancy, but are due rather to natural evolution. For years fashion tendencies have been leading slowly, but none the less surely, in this direction. It is getting back to the beginning—to the true art that lies in the classic folds and draperies of the old Greeks. The styles in their present somewhat radical form will change, but the influence of this fashion will be seen for many years.

The window dresser may profitably spend his time in studying the display possibilities suggested by this style. The classical lines and the graceful draping effects lend themselves admirably to skillful handling. As giving an idea of what may be done, a simple but highly effective drape is shown in the sheath style.

The drape No. 3 is an exceptionally good one for several reasons. In the first place it is exceedingly attractive when properly done. In the second place it is remarkably easy to accomplish. It is in fact so simple that even an inexperienced beginner can make this drape satisfactorily if he will follow the directions carefully and study the diagrams. Another good feature is that very few pins are used and the goods need not be damaged in the least. No straining or stretching is necessary to get the right effect.

The materials needed are as follows: Two dress lengths of double width, soft liberty silk, about three or four yards of lace four or five inches wide, about four yards of finest soft chiffon or crepe de chine, a yard or more of wide gold embroidery.

The drape is made over the ordinary costume form. The new style "hipless" pattern is very desirable, if it is available, as the drape is specially designed to fit over that kind of a form. If the trimmer has no "hipless" form, the old fashioned type will do. In this case,

however, it is better to use a 34 size and pad out the chest about two inches. This gives a more slim effect to the hips and is a great improvement over the ordinary 36 form.

This is a decolleté drape, so the first thing to do is to cover the upper part of the form smoothly with white or very pale pink satine. Smooth this material carefully over the shoulders, around the neck and bust and pin with very small pins. The satine will have to be cut and fitted perfectly to the form, as it represents the skin. The entire top of the form should be covered as smoothly as possible in this manner. Now take a strip of lace four or five inches wide and cover the shoulders and bust. This is done as shown in Fig. 1. Starting at a on the right side, carry the lace straight up, allowing it to stand out some distance over the point of the shoulder. The lace is carried some distance down the back and then brought forward again, where it extends to b, almost down to the waist in front. It is then turned back forming a V, and carried back over the other shoulder and then again brought forward so the outer edge extends out over the point of the shoulder, bringing the end down in front and pinning at c, slightly above the waist line. In turning the lace as at point b and in the back care should be used to keep the right side of the lace always outside. That, however, is a very easy matter. When the lace has been put in place, the next thing is to proceed with the silk.

Unfold the goods and take one end of it. Turn the end under several inches. Raise the end as shown in Fig. 2. The front selvage is turned under five or six inches and a pin is placed in the corner at point d. The other corner is carried around under the arm, drawing the goods tight, and a pin is placed in the back at point c. The silk is drawn in to the waist at the back and another pin is placed down about the waist line. This pin should draw the goods in so it falls properly over the hip. Do not try to smooth out the wrinkles at the waist, as they are part of the drape. These wrinkles are characteristic of the French gowns which this drape is intended to suggest. They add much to the general effect. After the waist has been fitted as in Fig. 2 the remainder of the goods is unfolded and carried around back of the figure to the opposite side, being careful not to twist the material.

Now take the other end of the goods; fold over the selvage at the right side and turn under the cut end in the same manner as was done at the other end of the pattern. Lift the goods straight up and pin the right hand corner about three inches from the middle of the back as indicated in point g in Fig. 3. Bring the folded top edge straight around to the back on the opposite side and place a pin at point F, which is about the middle of the back. The approximate position of point g is shown more clearly in Fig. 4 which is a back view. Having pinned the goods at points f and g, the surplus on both sides is drawn in at the back and pinned down about the waist line. The exact location of these pins are not indicated as they will vary to a certain extent with goods of different widths and forms of different sizes. In placing these pins the goods should not be drawn tightly enough to strain it. Draw it in just enough to make the silk fit snugly over the hips and let the wrinkles take care of themselves. They will fall naturally in the right places and can be slightly rearranged after the drape is finished.

The drape is now in the stage shown in Fig. 3, with a lot of surplus goods on the floor at the back. Pick up this goods by the crease in the middle and carry up to the middle

of the back and pin it there, as shown in Fig. 4, forming the front folds and the wide pleat in the middle of the back. The crease of the goods should extend straight down the middle of the back fold. Then form the folds on the back side of the drape. Be careful to get the folds smooth and even although they need not appear exactly as they do in Fig. 4 as this sketch is merely an outline to show the general plan. A much better idea can be had from the large drawing and the back view shown in the full page illustration.

The next step is to apply the remainder of the trimmings. Take a width of crepe de chine or soft chiffon about 3½ yards long; gather it together tightly and throw it over the shoulders pinning it at points h and i on each side of the back as indicated in Fig. 5. The ends which hang down in front should be about as shown in the full page illustration. One end reaches just to the floor—the other is some 8 or 10 inches shorter. The crepe de chine is gathered rather closely and brought down over the chest and pinned just below the top line of the silk. The ends are gathered tightly and fall straight down in front. The lower ends are finished off with appropriate tassels which should be of gold or silver (to correspond with the belt), with pointed ends.

The finishing touch is a broad girdle made of heavy gold or silver embroidery. It is started from the middle of the back and carried clear around the bust to the starting point where it is pinned. The drape is now finished with the exception of a hosiery form which should be fitted with silk hose and an attractive slipper. It is placed so the foot and a bit of the ankle peep out of the opening in front. Should the trimmer not care to use a hosiery form, the opening should be arranged so the base of the stand cannot be seen. The vent may be filled with a panel of gold or silver cloth, allover lace, etc.

After the foregoing directions have been carried out the trimmer should go over his drape carefully, straightening out the folds and adding the finishing touches. Draw the folds close to the figure in front and at the sides in order to give the slim, narrow hiped effect. Turn under the ends of the folds and smooth them out in an orderly way. It is these little finishing touches that give the drape its character.

In making this drape a striped pattern is the best to use as all of the stripes run up and down. The effect of the stripes in the train are especially pleasing as they all run from a point at the top, spreading out like the stick of a fan as the drape widens toward the floor. As was stated in the beginning, this is a very simple drape and one which anyone should be able to make without any trouble.

The finishing off of the upper part of the form can be done in many ways that will suggest themselves to the decorator. A late fashion plate should afford many suggestions along this line. The writer would urge, however, that some strong, simple design, such as the one shown here, be used. It is much easier to arrange and the effect is likely to prove more satisfactory than if a more complicated design be attempted.

Since the introduction of the draping form, some years ago, there has been hardly any other method used for the showing of dress goods. This is because you can introduce fashion value in the drapes. That is what is introduced in the drapes shown herewith.

Drape 4 shows the full form, posed just as you see it, giving a three-quarters' view.

The window trimmer should pose his forms the same as a photographer, in order to get the very best possible view and artistic effect. The window should be viewed as a picture and the forms placed therein in such a way that the composition of the completed picture is perfect.

A good plan is to experiment in your workroom first and get your drapes just to suit you.

The sweep of the skirt in this drape comes from the back, and is brought to one side and to the front. You will notice the pointed effect at the top of the bust line of the form. This is produced by the addition of a pointed piece of heavy cardboard. This is a good idea for the finish of the top of a form.

The top of the form is finished in three strands of narrow dark velvet ribbon. For instance, if you have a drape of pale Copenhagen blue, use dark blue velvet ribbons.

A little to the right of the front of form is gathered a large cluster of ribbon loops, in varying sizes, as shown in the drawing, one of the loops being long enough to drape on the floor. Below the waist line in the front of the form, you will notice the wrinkles, as seen in certain of the new styles. These little up-to-date features are things that make for the success of your work.

The drape No. 5 is very simple and rich. It is especially suited to high grade material. Only one pin is used in the entire drape, thus giving less chance to damage a fine fabric.

The beauty of this drape lies in its simplicity, and in the unusual pose, bringing out the long sweeping lines of the long train in the back. This drape shows the back view of a full form. The folds all start about five inches above the waist line, in order to give the Empire effect.

Use a soft material in some plain coloring, minus a pattern or figure. The finish at the top, or waist, is simply the circling about the top of the form of the necessary amount of very wide ribbon. The prettiest effect is produced when various shades of one color ribbon are used. The darkest shade at the top.

After this ribbon jacket is made, drop the ends of several of the ribbons to the floor as streamers. Either satin or velvet ribbon can be used.

There is quite a decided advantage in using these full forms, for they will be such an absolute change from the half form that has been used, that your window will, because of the change, attract much attention. Of course these forms should be posed so that you get a full or three-quarter view of the front or back. If you show a side view, you might as well use only the half form.

It is a good idea to try and be the first firm to spring the new forms and new drapes—thus being responsible for a scoop in the window trimming circles of your town, and demonstrating the fact that your store is the most progressive.

The changing styles should be mirrored in the windows as soon as possible. It is the trimmer's duty to show the newest styles, and to show them in such a manner that the style value is brought out prominently. The windows should be veritable fashion plates, showing the style tendencies in advance of the season, somewhat on the same order as regular fashion journals.

The up-to-date trimmer pays as much attention to the changing styles as he does to bringing out clever background designs. You can readily understand how easily spoiled a beautiful background would be if passé styles were shown in the windows.

In drapes 4 and 5 we show styles that embody the Empire and Princess modes, influenced somewhat by the Greek influence. The fashion lines in these styles are long and clinging, not showing much of the waist line or hips. This effect is produced by starting the waist line, especially in the back, four or five inches above the regular waist line, and letting the goods drop loosely, just touching the hips and then dropping to the floor in long, graceful folds.

The gowns of this style in some cases are several inches longer than the regular measure. This extra material lies on the floor and in walking pulls the skirt closely about

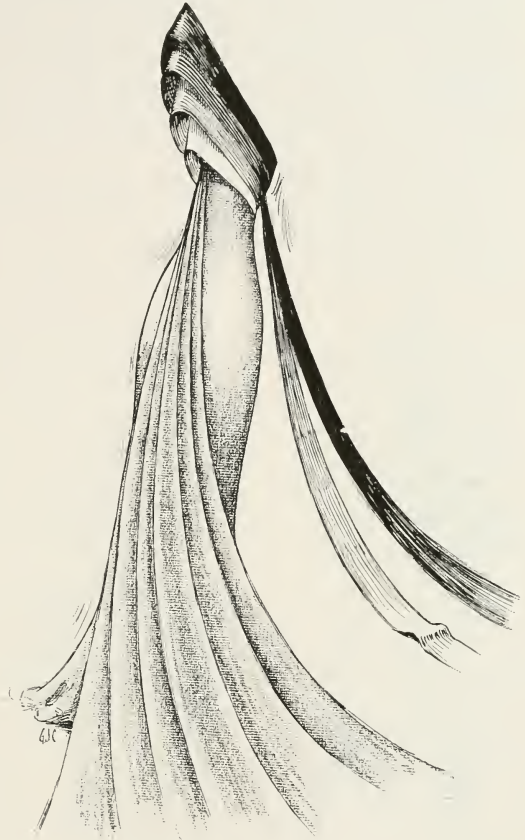


Drape 4

the limbs, and in repose falls in broken folds on the floor. This is a pretty idea to bring out in your draping of the form, and is shown in our illustrations.

Certain styles are best produced in certain materials. For instance, the styles of these drapes call for soft materials that will hang in long, soft folds and give pretty graceful lines. Such goods as rough finish and liberty silks, messalines and foulards are very good.

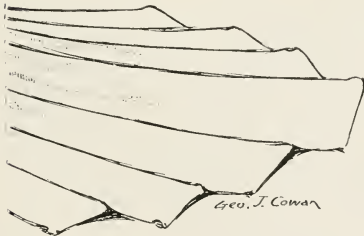
The good trimmer knows just as soon as he touches a piece of goods how it should be draped to bring out its individual beauty and characteristics. He would not think of taking a heavy taffeta and try to produce a tight-fitting princess drape, or pro-



Drape 5

duce the long, soft folds of a Grecian drape on a form.

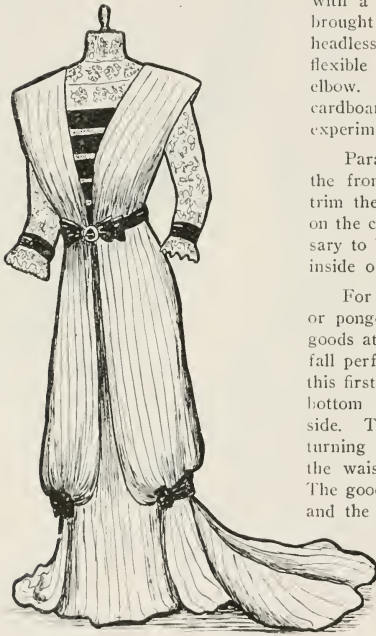
Soft goods show off to the best advantage on the draping forms. In fact there is no better way of showing any goods. Soft goods show off especially well because they need some sort of foundation.



The introduction of the Grecian styles in women's wearing apparel several seasons ago gave the first decided impulse to the draping of the full form in window display. These and the Directoire styles immediately following, lent themselves admirably to this purpose. The next style that the trimmer had to contend with was the hobble skirt idea that did not possess as many advantages from a draping standpoint as did these others. The close fitting skirt gathered in with a band just above the ankle does not permit of the long sweeping folds which every trimmer knows are necessary for showing yard goods to the best advantage.

Our drape No. 6 shows a very plain and simple adaptation of the hobble skirt idea to a full form drape.

First, of course, the bust of the form must be covered with some white material, and plain white tissue paper serves excellently for this. The top of the form is then covered with a width of allover lace, the ends of which are brought out at the sides to cover the arms. In case a headless form is used, dummy arms should be made of flexible cardboard, rolled into a cone and bent at the elbow. It will be necessary to cut out a segment of the cardboard at the elbow in order to do this, but a little experimenting will soon give you the right pattern.



Drape 6

Parallel rows of wide ribbon are next placed across the front of the bust, and the same ribbon used to trim the cuffs and later on to form the belt. To put on the cuffs without cutting the ribbon it will be necessary to bring the ends of the ribbon down through the inside of the paper arms.

For the drape a soft piece of silk, such as foulard or pongee, will be found best. Start the end of the goods at the waist line with the belt, and let the goods fall perfectly straight down in front to the floor. Fit this first width tightly on the form, then fold under the bottom edge, carry the goods back and out at one side. Then bring this width up over the shoulder, turning the front selvage under and pinning, first at the waist line and then at the top of the shoulder. The goods are then fitted tightly around the waist line and the outer selvage folded under to give a finished effect at the shoulder as it passes around the sleeve.

The other end of the goods is then brought up over the shoulder from the back and down to the floor in front, and the silk fitted to the form same as on the opposite side. The surplus goods

in the back can now be laid in wide pleats and fitted smoothly to give a finished effect. The two outer folds of the silk are now caught up and draped back on each side and pinned about fifteen inches from the floor. A wide satin ribbon is used to form the "hobble" band, the end being formed in a large rosette, then carried tightly around the back of the form to the front on the other side and another rosette formed.

DRAPING ON FORMS

When this is done very carefully draw up a little surplus goods from underneath the hobble band to form a fullness above, as indicated in the drawing. Then whatever surplus goods there may be left in the back can be brought out on the floor to one side in two or three folds, forming the train.

In Drape No. 7 we show a hobble drape on the form with the cut out neck. This form is in the very slender shape with the narrowness below the knees and is especially adapted to this style termed "Hobble Skirt."

The drape as shown in the drawing is of a piece of polka-dot satin, draped smoothly over the upper part of the form and allowed to drape in natural fullness to the floor.

To get the hobble effect it will be necessary to gather a wide band of satin about the form below the knees. This band should be the same color as the polka-dots in the silk.

The front of the upper part of the drape is finished off with a bow of ribbon with a length of it suspended in pendant form. This ribbon is brought around from the back of the form.



Drape 7



Drape 8, Fig. 1

are placed in the back at the neck, about the middle of the back, at the waist line and the last one rather low down on the hips. The loose end of the goods is left at the bottom and then brought up to the left shoulder of the figure (right side of picture) as shown in Fig. 2.

Fig. 3 shows the next move. The surplus goods are brought across from the left shoulder to the right one (left side of picture) a half turn being given to the material at the middle of the bust. Form

The drape No. 8 shown here is a good one. It was not intended to show a finished gown. The purpose was to demonstrate two features that are important in the selling of dress materials—style, and the goods by the yard. Showing the goods attractively by the yard is considered from a merchandising standpoint as more important than the indicating of style. This form of drape will be found to be easily made if one will follow closely the little sketches.

Fig. 1 shows the drape started. The beginning is made with the end of the goods at the neck. The material is brought down the front of the form and fitted around it. Pins



Drape 8, Fig. 2



Drape 8, Fig. 3

making any drape handle your goods as carefully as you know how. Fit the material as you go along and do not try to go too fast at first. Use pins carefully and in such a manner that the goods will not be stretched or damaged in any way. You will later be entrusted with costly materials of delicate texture and it is well to get the habit of being careful in the beginning.

the short sleeve from the right shoulder and bring the goods back to the point where the half turn was made about the middle of the bust. Then take the goods again at the selvage and allow the full width to fall to the floor in natural folds. With a little straightening up and fitting the principal part of the drape is now finished. All that remains is to apply the trimming, which is done as shown in the completed drape.

All of this may sound a bit complicated to the beginner, but with his goods and the draping form before him it will be found an easy matter to follow the sketches. In



Drape 8 Completed

DRAPING ON FORMS

Every beginner in window trimming should get the right training at the start, and this is possible through the very successful Koester School in Chicago. In any other profession it is necessary to study constantly for years and at a large expense before one begins to think of making money. First learn the right principles, and learn them thoroughly; then you have a foundation on which to build. Without this foundation no man can make a real success as a window dresser.

The draping of dress goods has come to its perfection—it may be varied in form, but it cannot be greatly improved. The present day half and full forms are simply variations of what have been used for fifteen



Drape 9



Drape 10

years—we are only changing them to meet the demands of modern modes. And of course, fashion is helping us to do our work gracefully. No matter what the style may be, the capable window dresser will always find some way of presenting it attractively to the public. Should the "hoop-skirt" of sixty years ago return to favor, we would get busy and find some way to drape it attractively.

The drapes that are illustrated here are all such as may easily be made. Drape 9 shows a chic tailor-made suit for morning wear. This is a comfortable looking garment with a loose fitting blouse. The sketch shows what can be done with a combination of materials of different kinds. For example, it might be draped throughout with plain or striped material or the skirt could be made of striped material with the blouse plain. It would be highly effective in black and white, brown and green, or grey and red.

The drape shown in the picture was made on a half form but could also be made on a

DRAPING ON FORMS

full form. The skirt was made of striped material and the loose ends were arranged on the floor. The band around the bottom of the skirt was made of the same material as the jacket. It would look equally attractive if made of satin or a wide plain braid in the same color as the jacket. Any button that will harmonize with the material may be used to complete the skirt.

The making of the jacket is slightly more complicated than the making of the skirt. However, it can be easily accomplished by a little careful manipulation. Take full width goods and open, turning the end over to make the rever. Drape the goods around the form as indicated in the sketch; then bring forward that which is to be used in forming the sleeve. The remainder of the material is pinned in the hollow of the back of the form.



Drape 11

The rever and cuff are made of any material that may have been selected, and the waist effect is accomplished by using a remnant of lace allover or any trimming that may be convenient. The belt and buttons are applied last. In this, as well as any other drape, it is probable that some pins will show here and there. Let them show as they will indicate that this drape is pinned together and not tailored. In this connection we wish to call attention to a pretty misapprehension regarding the draping of goods to indicate tailored suits. Many people think that a tailor-made model should not be draped as shown in Drape 9, with a surplus of goods around the bottom of the skirt—they contend that the skirt on the form should appear as nearly as possible like it would when worn. That, of course, is a mistake. It is not the purpose of draping to do more than simply suggest the style. We do not drape the goods to sell the suits, but to sell the material. A skirt could be draped as though cut off squarely at the bottom, but the effect would be far less satisfactory than when draped in

DRAPING ON FORMS

a manner similar to that shown. Do not make your drape of this class too much of a tailor-made affair.

Drape 10 shows a charming afternoon gown which when made up could also be used for evening wear. It can be made of any seasonable materials. Either a fancy voile (wool or silk) or silk such as bordered foulard, plain marquisette or meteor satin. There are so many color combinations that might be used in making this costume that we leave it to the trimmer to select the goods, trimmings and colors that may seem to him the best. Merely as a suggestion, the lower part of the skirt would look well made from black



Drape 12

panne velvet or satin, or as an overdrape on hunter's green satin meteor. The belt effect may match the material used for the lower part of the skirt. Gold trimming or lace band trimming could be used on the skirt and waist.

This drape is very easy to make without cutting. First make the yoke effect from any remnant of lace or fancy allover or other trimming. Then form the bottom of the skirt from some dark plain material. When this has been done start on the waist. Begin at the right hand side about the waist line and carry the material around across the back and to the front again. This is a simple operation. Then carry the goods down and around the lower part of the form on the bias. Tuck in the goods at the sides of the upper part to form the sleeves and apply the trimming.

Drape 11 shows a pretty gown made from the lace and velvet. It is a drape that is remarkably easy to make and would be extremely handsome in black lace over either white satin meteor or velvet. The skirt or lower drape can be made of black lace underlined with white. This part of the drape is made first. Then the overdrape is made (in much the same manner as in Drape 10) from plain black satin meteor or panne velvet. The

DRAPING ON FORMS

only difference between this overdrape and Drape 10 is that in this one, after forming the waist, the material is brought loosely straight down in front and back (instead of on the bias). It is drawn to one side and fastened as shown in the sketch. The lace trimmings are added around the shoulders and sleeves. Large jeweled buttons or rhinestones or pearls are to be used across the bust and at other points on the drape. The waist line of this gown should be arranged to suggest the Empire style. Through the opening of the overdrape may be seen the lace underdrape. At the lower end of the opening the goods are drawn together and a small bunch of flowers is fastened at this point.



Drape 13

Drape 12 is done in a combination of royal blue chiffon velvet broche with a lighter shading of panne velvet. The velvet was used to form the underdrape and an end of the same piece was carried up to form the broad rever which has been so much in evidence. The bodice, or yoke rather, was made of gold cloth. Rhinestone buttons and gold lace were used to trim the sleeves and to finish off the lower edge of the underskirt. This makes a remarkably effective drape and the wide rever and loose treatment at the waist conform to the present fashion. The loose end of the goods was loosely tied in a large knot which may be seen on the floor at the right.

In Drapes 13, 14 and 15 there will be found nothing complicated or difficult. The average trimmer will find little difficulty in duplicating them. Drape 13 was pinned and draped entirely with embroideries consisting of flouncings and edgings with an underlining of light blue. The underdrape of the dress was light blue peau de soie trimmed with black velvet ribbon. The yoke and sleeves were also of edging with light blue and Irish crochet fringe, trimmed with black velvet ribbon.

Drape 14 illustrates "rear view" of the form. This is an entirely new drape to many trimmers. It shows the pannier and back train made of satin and panne velvet. This form was draped with green satin chiffon edged with fringe. The pannier and belt were of black satin meteor, trimmed with metal lace edging. The buttons showing at the back of the waist line on the pannier were of rhinestone. One dress length of five and one-half yards was used in making the drape.

Drape 15 represents a polo coat drape made of the material so much in vogue for this style. The figure was draped with five yards of double faced cloaking of plain tan on one side with a tan and lavender backing. The reverse or plaid side of the material was turned over on the rever and sleeve as shown in this fashion. Golden and purple buttons were used.



Drape 14



Drape 15



For Drape No. 16 a standard suit form is used, although it can be made on a wax figure, or even a "live model" just as well. The drape is to suggest a tailored effect in a dress, and about a seven-yard length is required.

First cover the top of the form with white tissue paper and make a collar of the tissue around the neck. Fit a band of wide lace across the front, finishing the top edge with a band of velvet ribbon.

Start one end of the goods at the shoulder, keeping the goods in the double fold. Pin folded edge at the waist line, part way around the form and fold back this edge over the shoulder forming a rever collar effect (Fig. 2). Next draw the goods around the waist line to the back, but keeping the line of the skirt so that it hangs straight down for the skirt. At the base of the form open out a short length of the goods and bring it up around the back forming the folds that come around across the front (Fig. 3). Then carry the other end up over the other shoulder letting the end reach down to the floor in front. In case the full piece is used, the bolt comes here, and should be carried underneath the form and hidden in the back (Fig. 4). Fit the goods over this side of the form same as on the other. For trimming slip a narrow band of coral velvet ribbon underneath the edges of the collar. Pin silk fringe trimming along the edges of the sleeve and diagonally across the front. Then add the buttons.





Drape 17

after one of the latest Paris styles and shows how, with the Koester method of draping, the window trimmer can design drapes after the very newest fashions. The goods are not cut or mutilated in any way. Two tones of the same goods were used in this drape. The darker color was used for the underskirt while the lighter goods was used for the waist and overdrape. Allover lace was used for the neck, yoke and sleeves. A handsome cluster of artificial flowers was used at one side of the waist.

Drape No. 19 is a purely conven-

Drape 17 is one of the most attractive drapes designed at the Koester School and shows a clever combination of allover lace and silk.

The silk is first draped over the form and then allowed to form the wide drapes over the shoulders and one of the pieces is continued on down the back of the form and then spread out into a train.

The allover lace is used to cover these shoulder pieces and continues down the train until it is completely hidden and stopped where the train is narrowed at the floor line.

These drapes executed on the back of the form are very interesting and because they are not so common, you will find them probably more attractive.

Drape No. 18 shows an original drape designed by a Koester School graduate and used by him in the windows of the store in which he worked when he left the school.

This drape was patterned



Drape 18

DRAPING ON FORMS

tional treatment of a full form, suggesting the tunic idea across the front which falls away in cascades to the sides, ending in the broad sweeps out on the floor, same as is generally used in half shell form drapes.

In Drape No. 20 we have used one of the best types of full figure form that can be had. The hips are very narrow, as is also the entire lower part of the form. This gives a chance



Drape 19

Drape 20

to get the narrow effect at the bottom of the dress which prevails in most panier styles. This shows a pleasing arrangement in the crosswise draping of the border across the front of the form and out in the long train in the back. A three-yard length of allover lace will be required for the underskirt drapery and the surplice treatment over the shoulders.

Notice the use of artificial flowers at the waist. Bouquets of this kind are very popular just now and can be taken advantage of by all trimmers to add a new touch to all their drapes.

DRAPING ON FORMS

The two drapes shown herewith, are made on a new draping form illustrated below. The special features of this form are the short papier-maché arms and the shaped effect bringing out the contour of the form around the knees. This latter effect is emphasized in both drapes by fitting the goods snugly to the form, an idea which may or may not be used, according to the aesthetic notions of the trimmer.

In the back view drape the tunic is finished with a wide band of lace and a rather unusual effect in the skirt is obtained by draping the folds down in the back and out in the long flat folds on the floor to the front.

In the other drape, about the only new feature is where the drapery is caught up at the side in several plaits and held in place with an ornament, cut out of card board and covered with shirred silk ribbon. The drapery over the shoulders is finished out with a large rosette of many loops of ribbon, in the same color as the ornament on the skirt.



One of the newest draping forms having short arms.



Drape 20. Three-quarter back view of drape on new form.



Drape 21. Simple and beautiful drape.

THREE FORMS IN ONE

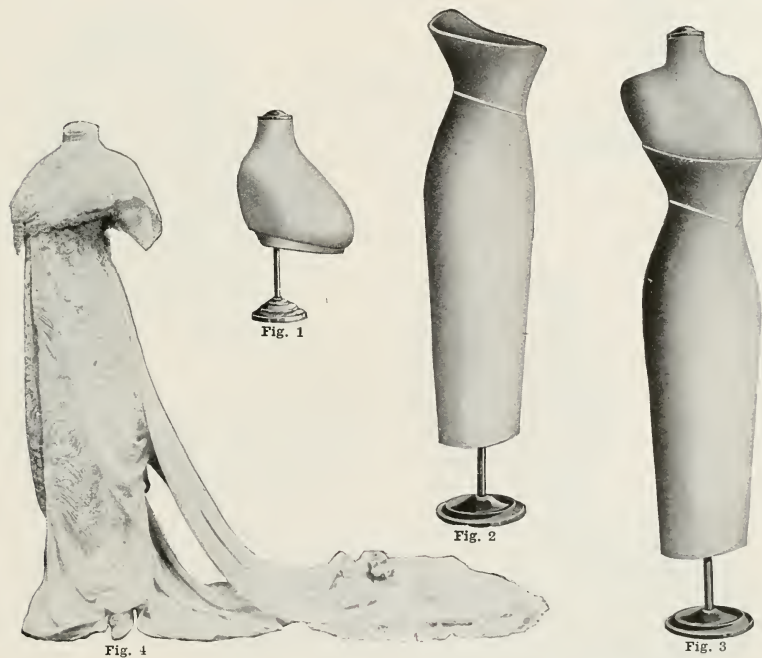
AN extremely practical form is the one shown on this page in Fig. 3. By taking off the upper part shown in Fig. 1 you have left Fig. 2.

Thus we have three distinct forms made out of one, each form having many uses. For instance, Fig. 1 not only can be used for draping but it makes a fine collar and neckwear stand, shirtwaist stand, or fur stand.

Fig. 2 is principally intended for a draping form but is also practical for the showing of skirts. Fig. 3 is as fine a garment form or draping form as you can buy.

We show in Fig. 4 how Fig. 3 can be used for an exquisite drape of the finest of materials.

For a trimmer who cannot afford a large variety or a great number of forms, this combination will appeal because it makes it possible for him to have a goodly variety in the way of equipment at a very small outlay.



DRAPING THE MERMAID FORM

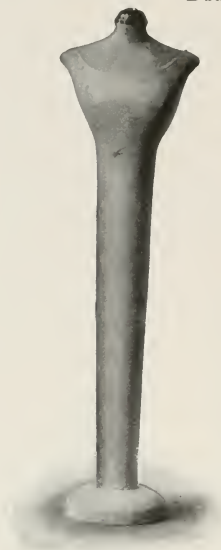


Fig. 1

A FEW years ago several novelty forms were gotten out and christened "Mermaid Forms." We show these forms here in Figs. 1 and 4.

In Fig. 1 the upper part of the form is made in the shape of a regular bust form, but below the waist line the form is brought down to the base in a round column effect.

This gives the trimmer an opportunity to drape the upper part of the form in a regular waist effect, but because of the absence of any hips he can arrange the balance of his drape in entirely new and novel effects.

In Fig 2 is shown a real mermaid drape with a fish tail train arranged on the floor. Notice what graceful drapes are draped from the shoulders.

Fig. 3 shows a very handsome drape having the upper part arranged with wide revers and four widths of the goods draped on the floor and radiating to the front.

Both these drapes were made from plain silks and were trimmed in fringe, lace and flowers.



Fig. 2



Fig. 3

DRAPING ON FORMS

Both of these drapes were designed by Mr. Will H. Bates and were demonstrated by him at one of the window trimming conventions held recently in Chicago and were the most novel of all the drapes shown.

Next we show in Fig. 4 the other type of mermaid form. This form has an entirely different top, in fact, it has an interchangeable top. The illustration shows the egg-shaped top that can be taken off and a round flat board substituted, while another idea would be to leave the top open and fill it in with a mass of shirred goods.

Our Fig. 5 shows how effectively this form can be draped. First the goods are stretched onto the surface of the form and loop of the goods wound around the top and then to the floor.

It will be noticed that both these forms are finished off with very slightly bases. This is done so that should you make a drape in which the base would show, it would really add a touch of novelty to your drape and would on account of its perfect finish look most attractive.



Fig. 4



Fig. 5
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A Full Figure Drape Made in 1912

The above photograph illustrates a clever method of draping the full form figure with silk. The skirt itself is a dark silk, finished off at the bottom with a series of shirred bands that are sold in the trimming department. Over this and over the bust has been draped a figured silk to harmonize with the silk used in the skirt, and developed in a simple panier style. The edge of the sleeves and of the top skirt or panier, has been finished off with a shirred band, as indicated in the illustration.

A belt of the same goods finishes off the waist, while very fine net is used in the yoke, placed over an allover lace pattern. This illustration is large enough so that every trimmer can get a very clear idea of all the details in connection with this drape.

FULL FORM
 DRAPES

THE drapes illustrated on this page were made in 1912 by John W. Young, decorator for the Interstate Mercantile Co., of Winona, Minn. These drapes were used during a silk sale which lasted a week. During that time the drapes were changed frequently to show as great a variety of patterns as pos-



sible. This manner of displaying the fabrics attracted a good deal of notice and brought many people to the store who were accustomed to trade elsewhere. The drapes of fabrics with a few trimmings added to give the prospective customer a fairly accurate idea as to how the goods will make up and that is quite an advantage. These drapes were used without cutting or injuring the goods.

EVENING GOWN DRAPES

PRACTICAL SUGGESTIONS FOR HANDLING AND DISPLAYING THE FINER FABRICS AND TRIMMINGS—
GREATEST CARE MUST BE USED TO AVOID DAMAGE TO THE MATERIALS—EXAMPLES.

THE first consideration in making any drape is to save the material from any harm through stretching, pinning, soiling or otherwise making it any less salable than it was before it went into the window. Merchandise is money and in some of the high-class city stores the window dresser will use over a hundred dollars' worth of silk and trimmings in making a single drape. Naturally it is highly essential that this costly material be handled with the utmost caution.

It is a common fault with the window dressers, even with those of experience, that they are too careless with the goods they use in making drapes. In order to get just the effect desired, the trimmer will place pins where the tension is too strong and the result



Drape 1

Drape 2

is a hole in the goods or a strain of the fabric that will not resume its original shape. Such a defect may render unsalable an entire dress pattern running into a lot of money. Possibly the trimmer may gloss over the fault when he returns the goods to stock and it may escape detection for the time being, but later it is more than likely to be discovered by the customer or by the critical dressmaker who inspects the goods with the utmost care to discover faults for which she may later be held responsible.

In the making of drapes with expensive goods, the decorator should first study his goods and not attempt any design that requires a great deal of pinning or folding. He should be able to form a mental picture of the various steps in the process of draping and to see where each pin is to be placed. If, after the drape is pretty well along, some difficulty



Drape 3

arises and the expected effect cannot be obtained in the way it had been planned, do not pull and stretch the material to reduce the waist or otherwise make the job a smooth one. In such a case, it will generally be found that the drape has been started in the wrong way, or, for some reason or another, it is impossible to make a good job. It is at this point that the careless trimmer makes his greatest mistake. He has already put so much work on the drape that he is unwilling to undo what has been done and start over, so he patches it up as well as he can and goes ahead. The result is either a clumsy drape or damaged goods.

While some dress materials are to a certain extent elastic, none of them are intended to stretch. There are extremely few materials that after being stretched unduly for some length of time, will regain their first smoothness. Therefore do not place a strain upon your goods. The material may be pulled snugly over the hip or elsewhere to make a good fit, but there should be no strain whatever.

The draping form should be a trifle more slender than the regular suit form as allowance must be made for taking care of excess goods wherever that may occur. If too thin at any point the form can be padded out very easily.



Drape 4

There is one feature of draping upon which the beginner frequently goes wrong, and that is in the selection and use of trimmings. In most cases the drapes of the amateur are overtrimmed; with an abundance of buttons, buckles, braids, embroideries and other trimmings to select from he cannot resist the temptation to add a little bit here and a bit there, until he has spoiled the effect. There is far less danger of putting on too little than too much trimming.

The best advice to the beginner in draping is to try simple effects at first and to practice with inexpensive materials until he is thoroughly familiar with the underlying principles that govern this art. After he has gained some facility in the handling of goods on the form, he can use the



Drape 5

finer goods and attempt more pretentious effects. But even after he has grown proficient, or even expert in the work, he will lean toward the simpler forms of draping in which the effect is secured through graceful folds rather than through the tight fitting of the form. The drapes shown here were made to display the goods and trimmings used for evening and party dresses. They were done without cutting the materials and with the use of but few pins.

Drape No. 1 was done with black satin with a lace flounce and rhinestone trimmings and a buckle of the same sort. Band lace was used over the shoulders and across the bust as well as for the sleeves. The skirt was drawn up in front and held in place by an ornamental pin. The collar and yoke were of a pattern that fitted with the band lace.

Drape No. 2 was made by first covering the form with white satin. Over this was draped a black shadow flounce. There was a gold band at the waist and a corsage bouquet of gold flowers. This drape was an especially effective one on account of the combination of materials used. However, it required but a few minutes to make. As the goods are of a delicate character the arrangement was somewhat loose and the pinning was done with great care.

Drape No. 3 shows a bridal gown arranged with a few appropriate accessories. The form was draped with the new bridal silk and trimmed with real point lace, making a beautiful bridal gown. In this drape the graceful lines of the bust, waist and hip were brought out as fully as possible. On the train was placed a small white bouquet tied with

DRAPING ON FORMS

white satin ribbon. The accessories that were placed in front consisted only of a fan, gloves and handkerchief.

Drape No. 4 shows the form taken apart to make a waist and a skirt arrangement separately. This form will be described a little later on. To the left is the upper part of the form fitted on a low stand and draped with Irish lace to suggest a waist. At the right is a graceful skirt drape made of an Irish lace robe trimmed with cerise ribbon and a bouquet of flowers. A rhinestone buckle was placed at the back.

Drape No. 5 shows an arrangement of an entirely different kind. In this case the form was covered with plain satin charmeuse for the underdrape and frappe velour broche was used for the upper drape. This was trimmed with gold band lace. A few pieces of ermine fur were added to finish the effect.



Drape 6

In Drape No. 6 the underdrape was done with figured woolen dress goods and over this was used a heavy dress material. Buttons of an appropriate character were added. This figure suggests two separate drapes, one on each side. Note the graceful line of the hip at the left.

In most of the foregoing drapes, the most costly materials were used, yet they were handled in such a way that not a single pin-hole could be detected when the goods were returned to stock.

DRAPING ON FORMS

In our Drapes 7, 8, 9 and 10 we show drapes that were made as soon as these styles were brought out, and in all of these reproductions there have been two salient features—newness and originality. The experienced trimmer who has made a study of draping finds there is no limit to the beautiful ideas he can express in fabrics. Every new season ushers in a new fashion, and the latest style is no sooner suggested than it appears in the show windows, from which even the foremost dressmakers often get their inspirations.



Drape 7



Drape 8

Drape 7 was in ecru colored chiffon bordered with pink and green flowers. The over-drape was of Venice lace. The vest effect was of ribbon trimmed with rhinestones and with a covering of lace. The lace was not cut.

Drape 8 had at the bottom a black velvet ribbon about 12 inches wide with ecru chiffon above and the skirt was of black and ecru net with a Venice flounce. The waist was of narrow lace to match that at the bottom. A two-tone ribbon was used for the collar. These goods were not cut.

DRAPING ON FORMS

Drape 9 had a lace skirt with an overdrape of silk in the panier style. Changeable ribbon was used at the neck and waist. The silk was taffeta in changeable tones of ecru. The silk was not cut.

Drape 10 also had a lace skirt. The panier was of changeable blue taffeta. There was beaded trimming at the waist and the neck and arm. As in the other drapes, this silk was not cut.



Drape 9



Drape 10

It is of course most interesting to be able to work with these finer and more expensive fabrics but you will find that you can produce the same styles in cheaper goods and at a distance they really look almost as good.

Therefore in order to get a more exclusive look to these expensive fabric drapes it is very wise to place as few drapes as possible in the window as this gets all the attention concentrated on the one or two drapes.

DRAPING ON FORMS

It is always interesting to look over the various drapes that have been originated for there seems to be a continual advance in the novelty and attractiveness of the latest creations. This, we think our readers will agree with us, is the case with the drapes which we show herewith, of which we will append brief descriptions of each:

Drape 11—White satin underskirt with black chantilly lace flounce; narrow chantilly lace over the waist, with white rose. Flowers, by the way, are now used on the finest



Drape 11



Drape 12

dresses for evening wear and for street. Flowered brocaded velvet is also used in the draping. The velvet is of the unusual width of 50 inches, which makes the work of bringing out the proper effect more difficult, but the success in doing so is very noticeable.

Drape 12—Gold lace underskirt, with black flounce. Same on waist, in narrow width, over gold lace. The drape same as before, of same black brocaded velvet; also flowers at center on waist.

Drape 13—Pink chiffon underskirt, with white flounce. Waist of white allover on

DRAPING ON FORMS

one side, and on other side is white beaded allover. Extra band silver embroidery on right side. Handsome pink roses on waist and skirt, and ribbon bow same hue.

Drape 14—Waist and skirt, white satin with gold flowers. Two pieces of uncut lace draped over all. Ribbon starts at skirt in bow and runs through to waist. Bunch of pink roses at skirt.

Drape 15—Waist and skirt, white satin ground with silver flowers. Over drape of waist and skirt of one piece of lace without cutting. Beautiful trimming interspersed with



Drape 13

Drape 14

Drape 15

little green leaves and tiny rosebuds, same outlining corsage and coming down to a point on skirt—an unusually beautiful and attractive embellishment.

These drapes illustrate the beauty and yet simplicity that may rule in even the finest goods. Many of the drapes one sees nowadays are rather too complicated to be easily copied by the dressmaker. These are rich, yet simple and practical, and admit of being easily duplicated by the dressmaker.

Should the goods mentioned here be too expensive and not carried in your particular store all you need do is to substitute the goods you have and even change the color scheme if necessary.

DRAPING ON FORMS



On the top of this page we show drapes made several years ago and on the bottom of the page we show more recent drapes—to be exact there is five years interval between the times when these drapes were made. We show them here as a demonstration of how present day draping more nearly conforms to the fashions. This is particularly noticeable in the voluminous drapes spread out on the floor in the older drapes.



COMIC DRAPING



Fig. 1. Turkish Towels Draped on a Form.

mounted on the show card. The full figure was draped after the fashion plate in the style of 1884. White serge was used for the draping and the goods was not cut or damaged. At the right was a large crescent or new moon cut from light lumber and covered with tin-foil. A large black cat with arched back was standing in the crescent. There were five green lamps placed in the moon and another of the same color over the show card. These lamps gave the window the proper lighting effect.

AS a rule it is not wise to introduce anything in the window that borders on the comical. In the first place it does not suggest to the customer that they do any buying and thus by many merchants would be considered more or less of a waste of effort.

It will be interesting however, to see the two rather comical drapes that we show on this page.

In Fig. 1 we show how one trimmer draped a complete suit on a full form figure out of Turkish towels. Anything as unusual as this would of course attract attention and if used in a towel window would answer the purpose of arresting attention while the balance of the display would have to interest the possible customers.

In Fig. 2 is a little window display that will provoke many smiles. It is explained by the inscription on the card which reads "Hallow'e'n Ghosts of 1884." The display was suggested by an old fashion plate taken from a magazine and



Fig. 2. Drape Made from an 1884 Fashion Plate
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PANIER DRAPES

WHEN IT ORIGINATED AND HOW IT WAS MODIFIED TO MEET MODERN REQUIREMENTS



IN THE fashion news that filters down to us from the great dress-making establishments of Paris, we hear mention of such things as the Pompadour period, the Watteau modes, the Robespierre collar, etc. We are told that one designer is basing his models on Directoire and influenced by oriental effects, all Restoration styles; all of which is more or less confusing to the prosaic window dresser.

To try to harmonize and classify all of these different periods in the present modes would seem to be an almost hopeless task; as the styles as now used are so changed from the original, in order to meet modern conditions, that it is sometimes hard to recognize

their source. And often we find in a single gown a combination of ideas adopted from different sources. Nobody cares to inquire too closely as to the historical correctness of a style, and when we find a gown combining features of the Marie Antoinette, the Empire and the early nineteenth century periods, combined in one, we accept them all under the broad title of French Fashions, and do not question the slight inaccuracy.

So it would seem that the window dresser must dig up his history and post up a bit on the inside working of some of these French court periods, in order to understand thoroughly the source of the new styles. We hear a great deal about the Pompadour period as the source of the panier. It may be interesting to know more of just what is meant by this Pompadour period.

The Pompadour period covers the years during which Madame de Pompadour ruled from the footstool of the French throne,—broadly speaking from 1740 to 1750. Let us quote extracts from a short biographical sketch:

"From a middle class family in ordinary circumstances, she developed into a most exceptional character. From childhood she apparently worked steadily toward the accomplishment of one idea, that of becoming mistress of the King, Louis XV. Before her twentieth year she was adopted by a wealthy merchant, and through the increased opportunities offered by her new surroundings, finally succeeded in her ambitious scheme. She was one of the strongest characters in history, without a gleam of remorse or shame for the sacrifice of her girlhood; kindly, polished, brilliant, and with a marvelous appreciation of art and beauty, she left an undying impression on the history of art, especially in the realm of silk, lace and costume design. With her appreciation of artistic merit she quickly recognized the genius of Boucher, and Watteau, and conceiving the idea of embodying the exquisite pastels of the latter through living models, planned her gardens as scenes of Arcadian simplicity, in which the elegants of the court appeared dressed as shepherds and shepherdesses."

Watteau was a noted artist, whose dainty wall panels,



A form designed especially for draping the Panier. It has weighted feet, thus permitting the form to stand alone and allow dainty silk hose and shoes to peep out from under the short skirts.

usually done in simple pastoral scenes, are a dominant feature of the Louis XV. style of decoration. So it seems that the Watteau shepherdesses were the originals of the Panier and Pompadour styles. Let us take one of these, for example, and note the effect arrived at. In the small initial sketch, note the exaggeratedly small waist, hips and bust also exaggerated to increase this effect and the skirt is flowing ample folds.

Compare this with the present revival of this style and we see quite a difference in each essential point. In the first place, the narrow or "hobble" skirt effects have found too much favor during the past two years to give away at once to a very increased fullness in the skirt.

Then too, our women, especially the influential class, with ample hips of their own, are not taking kindly to the extreme Panier to bouffant around the hips, but are demanding that the modern Paniers must not interfere with the slender line of the figure. This means that the Panier drapery must not be so full as of old, and also that the materials used be of the most supple variety. Soft silks on the order of charmeuse are being used a great deal for this purpose, and so is crepe-de-chine.

The Panier mode is not being met very enthusiastically by the ready-to-wear garment trade.

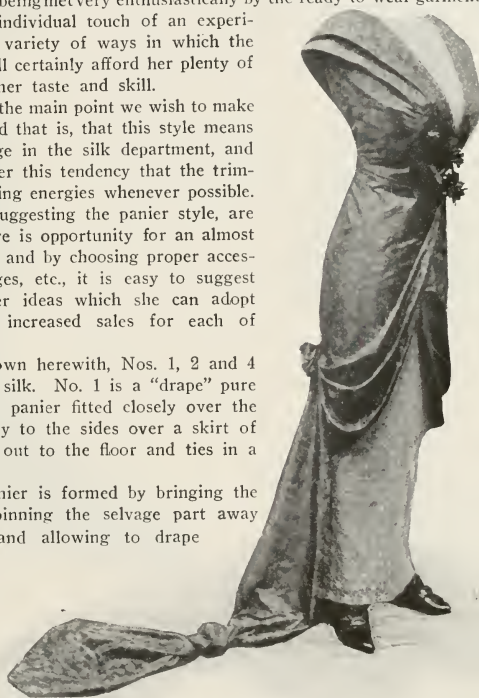
It really demands the individual touch of an experienced dressmaker, and the variety of ways in which the mode is being developed will certainly afford her plenty of scope for the exercise of her taste and skill.

And this leads us up to the main point we wish to make for the window dresser, and that is, that this style means an increased sale of yardage in the silk department, and it is to encourage and foster this tendency that the trimmer should devote his draping energies whenever possible. Drapes on the full form, suggesting the panier style, are not difficult to make. There is opportunity for an almost unlimited variety of effects, and by choosing proper accessories, laces, buttons, fringes, etc., it is easy to suggest to the prospective customer ideas which she can adopt entirely,—and this means increased sales for each of these departments.

In the four drapes shown herewith, Nos. 1, 2 and 4 were made with a 19-inch silk. No. 1 is a "drape" pure and simple, and shows the panier fitted closely over the hips, and then draped away to the sides over a skirt of lace, and the end brought out to the floor and ties in a knot near the end.

In No. 2 the loose panier is formed by bringing the goods across the front, pinning the selvage part away around the waist line, and allowing to drape loosely around the sides to the back. The underside of this panier is pinned up underneath to give the overhanging effect.

No. 3 was made with a double fold Ratine and is not strictly a



Drape 1

PANIER DRAPES

panier, but is given here as a suggestion for a skirt drapery and coat effect of this material and also how the drape at the back of the skirt indicates the panier influence, which can be made either on the regular half-shell form, or on one of the new full-draping forms, by using the side view.

No. 4 shows a more extreme development of the panier, in which the side draperies are each made in regular loops or festoons, laid in plaits at the sides.

The panier, although a revival of the style of Colonial days and of the French court of the time of Marie Antoinette, is sometimes called the "basket" skirt, getting its name from the old fashioned paniers—wicker baskets used to carry fruits, etc., on the sides of a horse. Thus by panier skirt was meant a more or less loose drapery around the sides of the upper part of the skirt from the front to the back. In the new fashions, most anything looped up is a "panier." Unlike the style worn by Marie Antoinette, these paniers often extend all around the skirt in a soft, graceful overhanging puff. True, many of these styles do suggest paniers in the low side drapes which gracefully merge into the train, but they are very different from the paniers of old times.

In the spring, taffeta is the favorite material for this style of skirt, but later, organdies, silk mulls and lingerie materials are best made up that way.

The panier style when in style means much to the draping window trimmer. First of all it means a breaking away from straight lines in styles, which are hard to drape satisfactorily. In the second place the style is being developed in so many modifications of the original that it opens up possibilities for a great variety of different drapes. Finally, it is a new, much discussed style, and the trimmer who first makes use of it in his store windows is going to make a hit for the store and for himself.

The drapes illustrated are not given as examples of the pure panier—rather they are shown as giving some variety of ways in which this new style has been developed in its modifications. If the drape in No. 5 had been finished on both sides, the same as on the right—which might easily be done—a panier, approaching the original idea would result. However, this idea of draping the panier on one side as coming out from underneath a panel or seam in front, gives quite an unusual effect. The illustration should give one a clear idea of how it is made.

It will be noted that in these drapes the fashion tendency is suggested in a conservative manner and without exaggeration of the style. It may be said in this connection that the window draper who is presenting a new style is frequently led into gross exaggeration through his natural desire to bring out the characteristic features of the style. For



Drape 2

PANIER DRAPES

example, when the "hobble" skirt made its appearance, many trimmers draped their figures so tightly about the ankles that had the figures been living women they would certainly have toppled over like so many tenpins through their inability to move their feet an inch in any direction. This tendency toward the extreme is one that should be avoided. It leads to a caricature rather than an intelligent illustration of the fashion. The purpose of the drape in the show window is to show the possible purchaser how certain materials



Drape 3



Drape 4

and trimmings may be combined to make a gown in the prevailing style. The suggestions contained in the drape are presumed to be authoritative and to be taken seriously. That being the case, the window dresser must avoid any freakish treatment that has a tendency to make a parody of the fashion. He is less likely to err on the side of conservatism than through exaggeration.

PANIER DRAPES

In some stores form draping was at first discouraged because it was claimed that the handling of the goods damaged it to some extent. It was found, however, that form draping damaged the goods really less than most any other style of draping.



Drape 5

The expert trimmer invariably can so arrange any of his drapes that the goods will in no way be damaged. It is the beginner who through his lack of knowledge is most apt to muss up the goods and fill it full of creases and pinholes. This is one of the reasons why every trimmer should take a course of study in draping. After this knowledge is gained he becomes an expert and every store will appreciate his experience.

PANIER DRAPES

The manufacturers of forms had anticipated the demand for a panier draping form and brought out some very commendable shapes.

After experimenting with all of them, we find they are well adapted for every conceivable kind of panier style.

One of the cleverest ideas in a panier form is that used in Drape 6. This form is designed to show the panier styles that are designed with the short skirt. The novelty of this form and this style of draping will attract much attention to your show window. The form itself is illustrated on the first page of this chapter.



Drape 6



Drape 7

In this drape the paniers are draped around the sides from the front to the back, and end under a smooth panel of the silk down the back. Note the short jacket effect and the sleeves, which were made without cutting the material or using any cardboard foundation. The pointed bodice was made with a short remnant of wide lace. A somewhat similar drape is shown in our Drape 7.

Drape 8 shows the use of this same form with the upper part of the bust taken off,

PANIER DRAPES

leaving in reality almost nothing but a skirt form. A plain color silk has been used for the lower or underskirt, while a fancy silk has been used above and for the panier.

The panier idea can be carried out in a great many different ways, producing a number of unusual effects. In some, the panier consists simply of a very scant drapery of thin lace around the hips. In others, this drapery is carried out in much heavier effect, of taffeta or other materials, presenting a loose, almost "baggy" effect that reaches down about



Drape 8



Drape 9

to the knees. In still others, the panier is developed quite low down—at the bottom of a tunic or over-skirt effect. So it would appear that the window trimmer will have opportunity for much variety in developing drapes on this order, for the showing of his yard goods.

Examples of these different effects in panier draping are shown herewith. In Drape 9 is shown a very conservative panier style, using two pieces of silk, a plain and a flowered



Drape 10

Paniers look well when made of taffeta, which is particularly suited to this style. Flowered or "Cretonne" taffeta drapes in panier effects are especially pretty, trimmed with splashes of plain color in the way of revers, girde or sash. Buff, ecru and pale yellow are the colors much in favor, also those dotted with tiny old-fashioned flowers in bright colors. For evening and garden parties these gowns are very appropriate—in fact, it is only in gowns for such occasions that the panier idea is suited.

Drapes Nos. 11 and 12 are draped on the regular panier form. Hitherto it has been

taffeta. The form is covered first with the plain silk from the bust line down to the floor, and the short folds draped around, across the front. Then starting with the end of the fancy silk over the left shoulder, carry the goods down across the front to the waist line where it is pinned. Then fit around the waist line to the back of the form, and up the side to the shoulder, forming a short extension of the silk to suggest a sleeve. Next drape the goods around the side of the form to the back, laying the back selvage in several pleats and pinning in center of the back. Repeat on other side, using other end of the silk. Finish the drape with fichu of wide lace, and a large double bow of ribbon, set with a buckle.

In No. 10 is shown an unusual development, in that the panier draping is brought out at the lower part of a long tunic skirt. First, the lower part of the skirt is formed by carrying a width of the silk around the bottom of the form. This is done again across the front of the form at the bust line. Then start from the end of the silk and cover the long cardboard sleeves smoothly up to the shoulder, carry over the top and down in the back. Then return up over the shoulder and down the center of the front. The two sides overlap down the center of the front under buttons of taffeta. Near the bottom the overlapping selvages are laid in several pleats, and the goods draped around the sides of the form to the back. A fichu of lace and a girde of wide ribbon finished in front with a bow and buckle complete the drape.

PANIER DRAPES

impossible to drape short-skirted effects on the ordinary draping form because of the necessity of covering the broad bases on which these stands usually rest. This form can be fitted with silk hose and a pair of pumps, and is so balanced that it will stand alone without the aid of a prop in the back, as is usual with most forms with limbs.

Among the prettiest materials for an inexpensive summer frock are the striped and bordered cotton voiles. These voiles, with printed borders in floral designs are numerous and attractive and are proving to be among the season's best sellers in dress fabrics.



Drape 11

Drapes Nos. 11 to 13 inclusive, will offer some valuable suggestions to the window trimmer in handling these goods, or in fact most any other bordered material. A 10-yard length of voile was used in making each of these drapes.

The border makes an especially good finish around the bottom of the short skirt, and in No. 11 it is utilized to good advantage in forming the bands over the shoulders and across the bust.

PANIER DRAPES

The construction of No. 12 should be easily understood from a close study of the illustration. The width of the voile is shirred on short cardboard sleeves pinned to the shoulders.

No. 13 is a more conservative development of the panier idea, using a panier full form without the feet. The start is made near the center of the goods, and carried around the bottom of the form, then around once again, higher up. Then the ends are brought up to the bust, border in the center, and draped away and around the sides



Drape 12



Drape 13

of the form in the paniers. Finally some of the surplus goods is brought up in the back and draped across the front in a fichu effect.

Drape 14 is not a panier style, still it has the panier tendency of crossing or draping goods across the hips. We show it here because it is a very beautiful drape designed at the same time that paniers were being used.

A careful study of this drape will show you how it was done. Two shades of silk are used in connection with allover lace. This was one of the drapes demonstrated by Mr. Will H. Bates before the Window Trimming Convention held in Chicago in 1912.

PANIER DRAPES

Another drape, purely panier, demonstrated at the same time by Mr. Bates is the one shown in Drape 15. This was one of the most striking drapes shown and because of the clever way in which it was finished off with corsage bouquet and large silk buckle on the panier was received with much applause.

Every new style that comes out and every new drape that is developed in this style seems to surpass all the things done in the past.

When Mr. Bates designed Drape 16 it seemed to surpass most all the other panier drapes and possessed a striking chic and French feeling.



Drape 14



Drape 15

The ruffled girdle or belt effect, the use of the artificial flowers and just the use of two bands of lace in order to give character to the lines, makes of this drape as striking a panier as one could possibly desire for the window.

Drape 17 is another very unusual style worked out on the extremely low bust form having the feet instead of usual base.

The panier in this drape starts at the side at the waist line and winds about the skirt in a regular spiral effect. There is also a very graceful train effect added to this drape.

Originality and independence in design are marks of the advanced draper. To be able to do things in a new and better way—to be able to set the pace that others are to follow

PANIER DRAPES

shows a capacity that is deserving of the greatest admiration. Everyone recognizes and appreciates originality.

And it is the desire to be original that leads the young window dresser into the making of more mistakes than any other one factor. Perhaps it is only natural that a young man who has chosen window dressing as a vocation, should be ambitious to make his mark. He would be less than a man if he did not want to receive credit as an originator rather than a copyist. Unfortunately in many instances he does not appreciate what originality really is, or, rather, he does not fully understand which kind of originality it is that has a value.

The beginner in window dressing should be more ambitious to be right than to be original. Study the work of the leading decorators. Follow their ideas until you are sure of yourself. It is far more to your credit to be a good copyist than a poor originator.



Drape 16



Drape 17

FULL FORM DRAPES

BY A KOESTER GRADUATE.

DRAPÉ No. 1 is made over the form finished with feet. The sleeves and bust were covered with allover lace first, next cover the form from each shoulder down to ankles smoothly, and bring the surplus of goods to waist fastening on selvage and drape around to ankle on left and right. Form the panier and train and trim with velvet ribbon and buckle at ankle, and girdle with a bow at waist. Drapé No. 2 was made over the same form, but with a solid base. This drapé was formed by covering bust with allover lace and forming the Robespierre collar from two pieces of



Fig. 1



Fig. 2

narrow satin silk, doubling the goods and folding over the ends for the height of the collar. Then bring the goods back over the shoulder between the two layers and finish with a bow and fancy button. Next cover the sleeves with the ends of the material which was taffeta silk, covering the form down to the floor smoothly, forming the panier by bringing a width of goods around the waist at selvage and draping to the sides. Form the train which consists of three sweeps and trim the sleeves and waist and panier with fringe with rosette at waist and bow and languet at base.

Drapé No. 3 was made over the narrow ankle form. Cover the form from the waist down below the hips looping up the goods about 10 to 12

PANIER DRAPES



Drape 3

vet starting at one end at waist, down to left side and around rear of form to front and left, forming the lower part of tunic and sweep or train with another end of velvet pleated on corner and drape from left side at waist over to right shoulder forming sleeve from balance of velvet. Trim with ball fringe, bouquet and ruching at neck, bust and waist. The waist was first draped with black lace over white lining.

Drape No. 5 was made over the full form, the figure being covered with allover lace. Then fancy silk was draped over the form, first covering the sleeves with the ends of the goods, bringing the material over the shoulder and down to the base of the form tightly, bringing out the knee effect and lines of the form. The sleeves and waist were trimmed with fancy lace; a belt of velvet ribbon with graduated bow effect and buttons finish the drapes. The train in this drape is in three sweeps. Note the

inches at this point, and bring the selvage down to base at each side, then pin balance of goods around to rear forming the panier. Next cover the bust with allover lace, and finish with a girdle of dark ribbon and buttons. Drape the neck with a deep circular collar by drawing up top edge on a thread. Finish the drape with two bows at ankles and train to rear.

Drape No. 4 was draped on the form with feet. This shows a conventional drape of an evening gown of black velvet and striped silk. Start the drape by covering left sleeve with the silk drape over shoulder and down to right side on an angle, cover the balance of form with vel-



Drape 4



Fig. 5

nier to the right and to the left. Lace, black velvet and ribbon and ruching are the trimmings used in finishing the drape.

Drape No. 7 shows a striking drape of striped silk. Cover the shaped cardboard arms with the ends of the material, bringing the goods over the shoulder and forming a rever. Cover both sides of the form smoothly to the ankles. Allover lace forms the fichu. This and the sleeves are trimmed with fringe. An overdrape of plain material is pleated and drawn around from the right hip down below the left knee and around to the rear in a graceful festoon effect. This also is finished with fringe and a short, pointed train is brought to the right. The drape is finished with a bow of ribbon at the waist.

use of a fancy fan placed at the neck of the form. A fancy drape of this character is greatly enhanced when placed in a show window with a screen and foliage setting, like the illustration.

Drape No. 6 shows a two-pattern effect over the full shaped form, first covering the cardboard sleeves with the end of the goods, the material being brought through the shoulder openings, then bringing the plain and fancy goods up over the shoulders and covering the form smoothly down sides to the ankles. Form the panier with a plain piece of silk, starting same by pleating at the end of the goods, fastening at the waist line and bringing the pa-



Fig. 6

PANIER DRAPES

It will be noticed in most of these drapes that the illustrations show the forms posed in combination with decorative screens and stands.

These decorations are included so as to give some idea how to place the forms and decorations in relation to each other.

In another way they also give to the trimmer several good suggestions for decorations to use in his window.



Fig. 7

In Fig. 1 is suggested the use of a low pedestal, jardiniere and potted or artificial palm. In Fig. 2 we have a simple screen added to the pedestal, vase and artificial bouquet of roses. Fig. 3 shows a very similar grouping with the form placed on the reverse side of the composition. Fig. 4 has only a panel backing while Fig. 5 has a fancy screen, tall table and floral bouquet. Fig. 7 shows this same table and flowers without the screen.

DRAPING FLANNELETTE

THE fall season will give the trimmer the pleasure of displaying the new flannels and flannelettes. It will give him an opportunity to show the new goods in a new way.

Much has been done along the line of draping goods, uncut, over all sorts of forms and wax figures. If this draping is well done it will create more interest and sell more goods than any other method of display.



Fig. 1

In Fig. 2 is shown an entire window devoted to the display of flannelettes. These goods are draped on a full figure and on two waist forms in the regular kimono drapes. In the five days that this window was in it was necessary to change the drapes six different

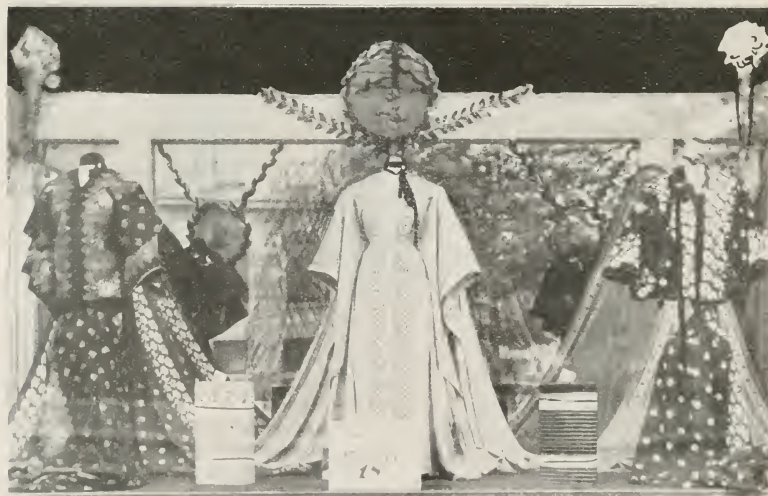


Fig. 2
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Fig. 3

similar to the draping of the full-length figure. The goods shown in this cut has not got the bands or border pattern on both edges, only on one, so that an extra width of the goods is brought up under the sleeves with the border design extending out enough to show and make a finish to the sleeve effect.

Our Fig. 4 shows a pleasing drape of plain flannel on a child's wax figure. This drape was used as the centerpiece of a window of wool goods for school and other goods, popular for children's school dresses. An eight-year-old size wax figure was used, and practically the entire drape was made without opening the goods out of the double fold, using a seven-yard cut. The surplus goods were draped over the forearms to the floor.

The drape was made by plaiting the double fold of goods about the waist, to make the skirt. The goods were then brought up from the back, over the shoulder,

times, because the surplus stocks of the patterns shown were sold out. The stock became so broken that the window had to be taken out the fifth day. This for flannelettes in August is not so bad.

Fig. 3 shows an enlarged view of the central drape. This was a simple drape, the side bands helping out the effect. The photograph shows very clearly how to drape this full form. The goods are simply draped over the shoulders of the figure, the same as one would throw a shawl or cape over the shoulders. The goods are brought down straight in the front and pulled in and pinned at the sides of waist line. The goods drop naturally from the shoulders in a sort of cascade drape that makes the goods look like kimono sleeves, the border on the goods helping out the effect.

Our Fig. 1 shows a shirtwaist form used on which to drape flannelette in the form of a short kimono or dressing sacque. Two of these drapes are used in the flannelette window shown herewith, the forms being placed on top of pedestals, or stands, that are also used for the draping of the goods.

This method of draping the waist forms is very



Fig. 4

DRAPES ON CHILDREN'S FORMS

A BRANCH OF WINDOW DISPLAY THAT HAS BEEN NEGLECTED BY THE DECORATOR—TELLING EFFECTS CAN EASILY BE PRODUCED WITH GINGHAMS AND SIMPLE TRIMMINGS

THAT most of us enjoy trimming a window in which we have expensive fabrics to work with, all will agree. The inherent beauty and attractiveness in a piece of goods worth, say, in the neighborhood of \$5.00 per yard, is such that it is quite sure to catch the feminine eye, and the window trimmer gets an inspiration to do his very best in draping and the arrangement of his color scheme. But how is it when the boss tells you he wants a window trimmed of 10-cent gingham, or perhaps of 30-cent dress goods? Nothing to rave about in these, surely. Do you mutter to yourself something that sounds like, "Oh, piffle!" and then go disgustedly to your work room, bring out a few T-stands and perhaps a shell form or two, and then literally "throw in" a window with the idea of getting it off your mind and out of your system as soon as possible?



Fig. 1



Fig. 2

Or do you make an analysis of these inexpensive fabrics with a view to suggesting some of the uses to which they may be put, and then endeavor to show by your drapes a practical example of what these uses may be? For instance, at a certain season, practical mothers are preparing their young daughters for school. Window displays of gingham, or of cheap dress goods suitable for school dresses, are common at this time; but has it ever occurred to you to drape these fabrics to imitate children's school dresses?

Little or nothing has been published showing drapes of children's dresses: We illustrate these drapes of this kind, giving a fair idea of what may be done in this style of draping. These were all made on an ordinary child's form, eight year old size, and using about a six-yard length of gingham or 36-inch dress goods.

CHILDREN'S FORM DRAPES

Drape No. 1 shows a panel front, and to make this, start at about the center of the piece of goods and form a wide box plait in at the waistline and also at the top selvage. Now continue to lay plaits in the goods around the waist line on both sides to the back forming the skirt. Pin the plaits that are formed above the waist line, close to the side of the form. Then bring the two ends of the goods up over the shoulder from the back, having the goods folded double; bring down the front underneath the edge of the panel to the waist line. Fit around the waist, allowing the surplus to hang from the shoulder to suggest a sleeve. Finish with a belt of velvet ribbon by starting the ends of the ribbon underneath the panel front. This velvet ribbon is also used to pin around the edges of the sleeves.

Drape No. 2 is made with the surplice style front. The sleeves are formed by fitting the goods over cardboard foundations, starting from an end of the goods for each sleeve. Pin the cardboard sleeves to the shoulder of the form after covering, and then bring down diagonally across the front.

Have the goods folded double in doing this and turn back the folded edges to make the long revers. The skirt is made out of the remaining goods, by first double folding it and then pinning around the waist line in plaits. The drape is finished with a belt of velvet ribbon, gathered in three loops in front and a narrow ribbon of the same color is used along the edge of the revers.

Drape No. 3 was made with a 36-inch dress goods, but could be made just as well of gingham. Have the goods in the double fold lay in plaits around the form at the waist line forming the skirt. At the shoulders pin some short cylinders of cardboard to give a foundation for the sleeve. Bring the goods (fold double) up over the left shoulder and straight down the front, with the end almost to the bottom of the skirt. Pin the outside edge around the end of the short cardboard sleeves and shir the surplus up on the shoulder. Then fit the goods up around the form, underneath the sleeve. Next bring the other end over the right shoulder, and down the front, the folded edge overlapping on the goods at the left side. At the top double the goods back underneath to form the square neck. Pin at the right side, being sure to keep the goods hanging straight down the front. Then draw the surplus goods out from underneath as it goes over the shoulder. Cover the sleeve on this side and fit around the side of the form same as before. Turn up the ends at the bottom. Finish the drape with a band of velvet ribbon brought around the square neck and down the front. Also form a belt of the ribbon with a buckle in the center.

These three drapes are simple and easy to make and they will suggest to the window dresser many others that can be made along similar lines. Several of these in a window of ginghams or other inexpensive dress goods will add wonderfully to its effectiveness and form a marked improvement over the average window showing this class of fabrics. The trimmer who is a real enthusiast will find it just as interesting to work with the cheaper materials after he once has started. He must ever bear in mind that his purpose is to display merchandise so it will sell, and in this his duties are not confined to the more expensive goods alone but to everything the store has to sell.



Fig. 3

HOW TO DRAPE WAX FIGURES

SOME GENERAL DIRECTIONS AS TO THE DRESSING OF THE WAX FIGURE WITHOUT CUTTING OR INJURING THE MATERIALS—PRACTICAL ILLUSTRATION OF HOW IT IS DONE

THE first step is to get some idea as to what sort of a costume you are going to model on your form. Suggestions may be had from many sources. Fashion magazines of the better class are prolific with ideas that, with some slight modifications, can be used. But ideas can be caught on all sides. For example, the suggestion that resulted in the drape that is illustrated here came from a newspaper portrait of a prominent young society woman. This figure was used in a silk window together with another full form drape and several waist drapes. The first pictures will show the various steps in the evolution of the drape. It will be noted that the costume has the full length sleeves.

Fig. 1 shows the wax figure, size 36 of the "hipless" type. A form of this sort is very essential for draping gowns in the style of today. The old-fashioned forms with broad hips make the drape too awkward and bulky to be attractive.

Fig. 2 shows the beginning of the preliminary covering of the figure. The upper part of the figure has first to be covered with saten. This should either be white or in some color to match the silk. White may be used under any color of all-over or silk. It requires just one yard of saten to make the under-bodice without the sleeves. Saten comes in double width and there is a line down the middle where it is folded. Cut down this line 9 inches and let the line come right in the center of the neck in front. Carry the ends back over the shoulders, turn under from the front and pin in the back. Then pin in the front at the waist line. Make flat pleats and pin in as closely as possible until the lining fits as smoothly as a glove. No pins should be placed above the waist line as this must be left smooth and neat, and clear of all unevenness.

In this figure the right half of the under-bodice has been finished. The hand shows how the material is to be taken over the shoulder preparatory to finishing the other side. One arm is sleeveless as yet, while the right arm has the piece that is to make the sleeve, pinned to the shoulder. This piece has not yet been pinned together.

To make the sleeve requires a piece of goods nine inches wide and the width of the goods. Stand the arms out straight and pin the goods at the shoulder first. Then close up the sleeve by turning under the edges with care and pinning them. See that the saten fits rather closely and that all raw edges are covered.

Fig. 3 shows the sleeves of the under-bodice completed. One will find that after the sleeve has been fitted there is a surplus of about 6 inches at the wrist. At least 2 or 3 inches of this surplus should be left because much of the extra



Fig. 1



Fig. 2

and careful job, you will find that all of the material has taken care of itself. Do not touch the bottom of the sleeves at this time. Leave them just as they are until you put the hands on. Now take some of the surplus goods down from the shoulder and carefully work enough over to cover the back.

One sleeve is now complete. Take the other end of the all-over and begin on the other arm at the wrist. Be sure to get this end of your all-over even with the sateen of the under-bodice as was done on the other arm. Work up the arm as before, leaving the surplus where it can be divided between the two shoulders. The yoke is now made with the middle part of the all-over. If your piece of goods is too long (which it invariably will be) carefully pleat the surplus on top of the

length will be taken up when the arms are bent into the proper attitude after the drape has been finished. Some extra length also must be left to turn under when the hand is put on. The trimmer can afford to spend a good deal of time in putting on this under-bodice as it will last for years if properly fitted and well taken care of. There are some stores, however, that will want the under-bodice changed in color to match the silk shown.

Fig. 4 shows the all-over placed over the arms and ready to be pinned together. The collar has already been made. As this was an unusually long piece the surplus length had to be worked out at the shoulders. This is done by carefully pleating which is afterward covered with the silk. In pinning up the arm, when the arm pit has been reached, if you have done a neat



Fig. 3



Fig. 4



Fig. 5



Fig. 6

in a half "V" just below the wax at the neck. This pin is to be removed later. Carry the goods straight down the back to the waist line. Now determine how much of the surplus goods will be required from the back to reach around and meet the front under the arm. When the sides have been closed up, you can finish up the front and back, absolutely complete in any style you desire. Finish off the shoulders with box pleats or any way you like.

Fig. 8 shows how the trimming is handled. It is brought over from the back and down the front. The square at the bottom has nothing to do with the costume but it is arranged in this manner to take care of the surplus neatly without wrinkling it.

Fig. 9 shows one-half of the skirt completed. This is done by reaching

shoulders where it will be concealed by the silk. Fig. 5 shows the all-over completed except that the sleeves have not been turned under at the wrist.

Fig. 6 shows the trimming taken twice around the lower part of the waist preparatory to putting on the silk. This trimming is fastened at the back, as later the end is to be brought forward over the shoulder.

Fig. 7 shows the beginning of the application of the silk to the drape. Begin putting on the silk at the waist line (not at the bottom as would naturally be supposed). This beginning is a very important matter and the whole success of it lies in the proper start. Take the end of the silk and turn under the selvage. Then pin the end of the goods at the waist line. Keep the selvage turned under and carry the goods up over one of the shoulders. Pin



Fig. 7



Fig. 8



Fig. 9

down about 12 inches below the pins at the bottom of the body of the form; bring up the goods perfectly straight to the waist, carrying it around the waist line to form the side and back of the skirt. Note in Fig. 9 how straight up and down the skirt must set. The back drape is then worked into a train. The skirt is then finished by bringing the other end of the goods up in front and pinning. All that now remains to be done is to apply the trimmings.

Fig. 10 shows the completed form with a row of buttons down the front sweep. The hat, parasol and other accessories to the costume have been added. Our Fig. 11 shows the drape as it appeared in the window with accessories and a draped waist form.

The description of this process of draping may seem a bit complicated to the beginner. This is because there are many simple little twists and turns which require much more



Fig. 10

time to describe than to execute. With his form of fabrics before him, any trimmer will be surprised to find how easy it is to follow these pictures and the directions. Once started right there will be little trouble. It is highly important, however, that the foundations be properly laid. For instance, the row of pins around the bottom of the body of the form should be placed with great care. These pins are to take care of any surplus goods that would cause unevenness over the hips. They help to give the clinging, narrow hipped effect that is at present so much in vogue. I would advise the use of "The Queen's Own Toilet Pins, Superior Quality, Size B. B." These are extremely small, smooth pins, almost as fine as a needle, and therefore they cannot damage the materials.

And it is absolutely necessary to learn to work with a thimble. A trimmer cannot afford to take chances on fine materials, even with the smallest of hammers.

But aside from damaging the goods, the thimble is much easier and quicker to work with. You can get into corners with it that would be very awkward to reach with a hammer. Get a large-sized thimble and keep it in your pocket. It may seem awkward at first, but wear it constantly when working where no one could see your hands and you will grow as accustomed to it as one would to wearing a ring.

Many trimmers drape the figures in their workroom on Saturdays and then place them in the windows. Of course the drape has to be rearranged again after it has been placed in the window, but this method saves working too long in the window. Study the best fashion plates; watch the costumes you see worn, and you will get many ideas that can be used. You will rarely find a picture of a gown or waist that you can copy exactly,

DRAPING ON FORMS

but that is not necessary. All that your drape is intended to accomplish is to give a more or less accurate idea as to how the materials would appear when made up in a certain style. One cannot be too painstaking in the first steps of these drapes, for on that depends the success of the whole thing. When once you have learned to make a smooth skirt and a plain waist, the rest will be easy and you can make almost any style you wish.



Fig. 11

WAX FIGURE DRAPE No. 2

THE dress goods department in most department stores is one of the most important and the trimmer who can satisfy the buyer for this section can feel pretty secure in his position. That is the reason that every trimmer should study draping. He should make a specialty of this branch of his work. It is not a theory but a proven fact that the logical way to display dress goods is to show them, as nearly as possible, in the manner in which they are to be worn. Actual tests have proved that fabrics draped to represent waists and gowns sell far more readily than when they are displayed in any



Fig. 1

other way. The trimmer who is trying "to make good" with the dress goods buyer can accomplish this end in no better way than by mastering the details of costume draping. The purpose of this book is to impress upon the trimmer the importance of this phase of window dressing and to give him some of all of the principles of the work.

To the beginner, and in fact, even to more experienced trimmers, some of the processes of draping are not very clear. Many trimmers will never really master it until they have a chance to study it under the personal instruction of some good teacher. Others will be able to follow out nicely the drapes suggested in this book.

DRAPING ON FORMS

Fig. 1 shows a 36-inch full form dressed down to the waist line. It was covered first with a pinned slip made of white sateen. The guimpe was made of black silk all-over, and it stood out beautifully against the white sateen. The reader's attention is called particularly to the dark parts on the shoulders which have the appearance of a "bolero" jacket in the picture. This is the surplus of the all-over and the photograph shows how this extra goods is pleated and made to serve as padding for the waist. In this case there was at least $1\frac{1}{2}$ yards carefully pleated in each shoulder.

While this picture is lacking in detail, it shows conclusively that the goods need not



Fig. 2

be cut no matter how long the all-over may be. The collar is made from the same piece of lace, but care must be taken in the beginning that the pattern of the all-over be gotten directly in the center of the bust before the surplus goods is pleated at the shoulders. The ends of the lace are of course at the wrists.

Fig. 2 shows just how to begin the skirt at the waist line. The stripe must be kept perfectly straight up and down. This illustration shows the selvage pinned in the center of the figure at the waist line. The pin is held by the sateen under-lining. The decorator's left hand shows just where the second pin is placed. It will be noticed that in

DRAPING ON FORMS

order to keep the stripes vertical, it is necessary to carry the goods slightly upward as you work toward the back. This is done by working with the fingers a little of the goods from underneath, thus making the fold slightly on the bias. The selvage held in the right hand is then taken around to the back and fitted carefully. The other side of the skirt is made in exactly the same manner, starting from the same point in front.

Fig. 3 illustrates plainly how a panel is made down the front of the figure. Both selvages are turned under, forming a panel of three thicknesses. This is carried up and pinned to the lower edge of the guimpe.



Fig. 3

Fig. 4 shows the panel in front trimmed with buttons and the guimpe edged with No. 5 black velvet ribbon. The waist is also trimmed with black satin buttons to match those used along the panel of the skirt. A hat and parasol also have been added, completing the costume. In the foregoing description many of the details have been omitted, as all of the steps are fully presented in the preceding chapter.

Fig. 5 shows the start in the making of the wrap. It was made of seven yards of silk pongee. The whole length was folded in half making it $3\frac{1}{2}$ yards long. The fold, as shown in the hands of the decorator is used to make the finished front of the wrap. It



Fig. 4



Fig. 5



DRAPING ON FORMS

is thrown over the shoulder and the two ends of the goods are carried down to the floor at the back of the figure and the surplus turned under.

Fig. 6 shows the wrap completed. The edge of the pongee running down from the shoulder is turned under about 2 inches to conceal the selvage and improve the fit.

The combination of the black and white silk used in this drape and the wrap of natural colored pongee were particularly pleasing. The hat and parasol were also selected to match the costume. This entire drape is one that is very easily made and it may be said that when the trimmer has once gained a little proficiency in this class of work it is surprising how quickly it can be done. A full figure can be draped with a complete costume in about



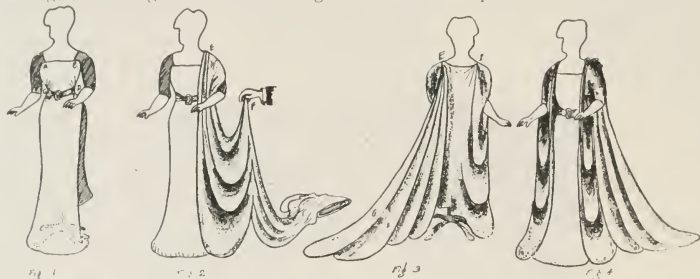
Fig. 6

the same time that it required to arrange a drape over a shell form or any of the standard fixtures. Decorators who have never tried costume drapes are frequently heard to say: "That kind of work is all right for trimmers that have the time for it, but it wouldn't do for me with the twenty windows I have to take care of." That is a mistake. In the first place this work does not require so much time when once the trimmer has become accustomed to it, but even if it did the extra time would not be wasted. There is no denying that drapes of this kind are much more effective in selling goods—careful observation has proved this to be true. That being the case it is up to the trimmer to use them. If he hasn't time to do this sort of work, the store should allow him more helpers. The extra expense will be well justified.

WAX FIGURE DRAPES 3 AND 4

IN SUBMITTING these suggestions for draping a wax figure, the idea has not been at all to imitate a completed gown, but rather to use the figure as a draping stand, to occasionally take the place of the shell draping form. They are very easily constructed and will not injure or mutilate the goods in any way.

A regular wax figure with elbow length wax arms is required.



Wax Figure Drapes 3 and 4

Our Drape No. 3 (Figs. 1, 2, 3 and 4) was used in a display of broadcloths, but could be used with any similar wide dress fabric.

First, if the low bust effect is not desired, fit the figure with a lace chemisette. The front is to be covered with a length of velvet (or silk) of a harmonizing shade. Pin first at A, B, turning under top edge. Then at waist line C, D. Bring down smoothly in front, turn under and bring behind, forming belt by laying in plaits. Finish with buckle.

Now take end of the goods, lay in three or four deep plaits and pin just a little over the shoulder at E. Allow folds to drop naturally to floor, and pick up the upper selvage edge, as at F, bring up behind, pinning at E, leaving surplus to fall back in long, graceful sweep to the floor.

Take other end of the goods and repeat from other shoulder, but bringing the selvage edge across the back from I to E, as shown in the back view (Fig. 3). Let the top fold, H, of this last sweep fall just below the top fold, G, of the first, which, in case you have mirror backs, gives the reflection of the train the same appearance as from the front. With mirror backs the base of the form will also have to be covered with a surplus of the goods or the velvet.

Pull out folds on the arms so as to cover to the elbow, and if necessary, pin the under folds in at the waist line. Finish with long loops of velvet ribbon fastened with a buckle at the shoulder and reaching down over the arm. Fig. 4 shows the completed drape. A pretty effect with wax heads can be produced by powdering the hair, giving it a gray



Fig. 8

DRAPING ON FORMS

effect, and gray is a color that goes well with almost any other color.

The Drape No. 4 is intended for narrow-width goods like silks or velvets. In this drape shown in Figs. 5, 6, 7, 8 and 9 you start with a waist of a different but harmonizing piece of goods, laid in three plaits and placed in V-shaped effect, as shown in Fig. 5. Then, starting at waist line, pin end of the goods at A, B. Let fall to floor, turn under and bring out to one side of figure.



Leaving plenty of surplus on floor lay in three plaits, bring up to waist line and pin at B. Then bring selvage edge up over top of shoulder at C, and let fall down behind. Lay in two wide plaits and pin again at waist line B. Drape gracefully to floor and carry back several feet to D. Bring up to a point between the shoulders, E, and out on floor again to F. Starting with other end of the goods on the floor at G, repeat the drape on the other side.

Carefully smooth out all the folds, puff the loose goods carelessly about the elbow and finish with a belt and also a large bow of ribbon at the back, E. Fig. 7 shows the completed figure.

The photographic illustration, Figs. 8 and 9, shows the second drape, front and back view. This drape was used in a window of velvet suitings. The drape is in red, and is changed somewhat from the drawing, giving it more of an Empire effect.

In draping wax figures it is a good idea to cover the head well with cheese-cloth, or some other light material, so that the hair will not be mussed and so that the face will not be dirtied from handling.

Before draping the figure one should be sure that the face is well cleaned and the hair nicely dressed. There is nothing more repulsive in a window than a dirty, disheveled form.

The trimmer who takes advantage of some clever stunt of this nature is the man who will make a hit. Don't get in a rut and use the same old ideas.



Fig. 9

WAX FIGURE DRAPE No. 5



Wax Figure Drape No. 5

ONE of the greatest difficulties in the way of the inexperienced trimmer who attempts to drape the full form is to avoid giving the finished drape a bulky, awkward appearance at the waist. The standard papier-maché form is modeled on about the same lines as a corseted female figure, and the window trimmer must drape this figure, disposing of the folds of uncut goods in such a manner as to make the waist smooth and slim. This requires a good deal of practice and judgment to get the required result without damaging the goods.

In Drape No. 1, two 10-yard lengths of light green figured silk muslin, 27 inches wide, were used in connection with white silk all-over lace. The waist is formed first beginning at the elbow and forming the sleeves. An end of each pattern of muslin is used to form either sleeve. After the sleeves are made the goods are carried in folds across the front of the waist and over the tops of the sleeves, being continued around to the back of the waist. From these folds across the shoulders rather loosely so that the front can be drawn down to make a

"V" shaped neck. The all-over is lined with a "clouding" composed of layers of pink, blue and green chiffon and this is laid smoothly on the front of the figure at the bust line. From this line it falls smoothly to the floor to form the front panel of the skirt. The next step is to return to the two lengths of muslin that were left after forming the sleeves and upper portion of the waist. This material is used to make the skirt. This is made in long voluminous folds, beginning at each side in front and working around to

the back so that the two remaining ends of each pattern may be used to bring around in front of the form to make the sash, which is tied over the all-over as shown in the picture. Forming the skirt and sash in this manner will be found very simple if it is started right. The revers are made of a wide band of silk and lace embroidery. The bodice is finished with a green and gold lace ornament.

WAX FIGURE DRAPE No. 6



Wax Figure Drape No. 6

THIS is a two-piece drape, intended to suggest an evening gown and an opera cloak of *cau de nill* voile, the under drape being of deeper green. The only trimmings used were of silver tinsel and black velvet ribbon. The drape required only about twenty minutes to originate and execute.

It is interesting to know that this drape was made by one of the best known window trimmers in Australia. This shows that rapid, practical and most artistic work is being done in draping in Australia.

This trimmer has also very cleverly introduced some interesting hair ornaments in the hair dressing of this figure. This suggests right here that I advise you to always have the hair dressing done by some one who can give you absolutely the very latest and prettiest styles of hair dressing.

Style is everything to most women. Your store must pose as the style center and this means that you must uphold this reputation and this can only be done by having every item that enters in your windows absolutely right, from the fashion standpoint.

WAX FIGURE DRAPE No. 7

THE most effective drapes and those that more nearly approach the close-fitting skirt are made on the full-figure draping form. This is because it is possible to drape the goods about the lower part of the form much closer and in a perfect manner.

Recently many full shaped draping forms were finished off at the top with either a wax head or wax bust and arms. One of these forms is shown on this page. This form is well shaped with narrow base or hobble effect. Notice the slenderness of the entire figure and how the hipless effect is accentuated. A full wax bust and head is mounted on the top of the papier-maché body.

We next show one way of draping this form. The bust has first been draped with a rich colored velvet and the silk moire in a lighter color is draped around the form in a very interesting and unusual manner. This full form drape was made without cutting or in any way damaging the goods. A gold rosette in the hair and one on the corsage adds a very pleasing touch to the entire composition.



Undraped Form



Form draped with Drape No. 7

This very clever head dress and the very pleasing face is an added attraction to the drape and adds a certain amount of life to your window that attracts attention.

It is also true that a customer gets a better idea how a certain style or how certain colors will look on a blonde or brunette wax figure and thus she gets a better idea how it will look on herself.

We do not suggest either that you use wax heads on all your forms nor do we suggest you use them all the time, but we do think they are very good to use as a change—and in many cases better than the headless forms.

WAX FIGURE DRAPE No. 8

WE SHOW on this page what is called the arm-draping form. This form has a papier-maché body of the hipless and narrow base variety. The novel feature of this draping form is the wax bust, shoulders and arm.

When goods are draped on forms of this kind, one has a very clear conception of how the goods will look when made up and how they look in contrast with the natural color of arms and neck of the wearer.

The arm is jointed at the shoulder so that it can be placed in a great variety of positions, and so that it can

be put out of the way when the form is being draped.

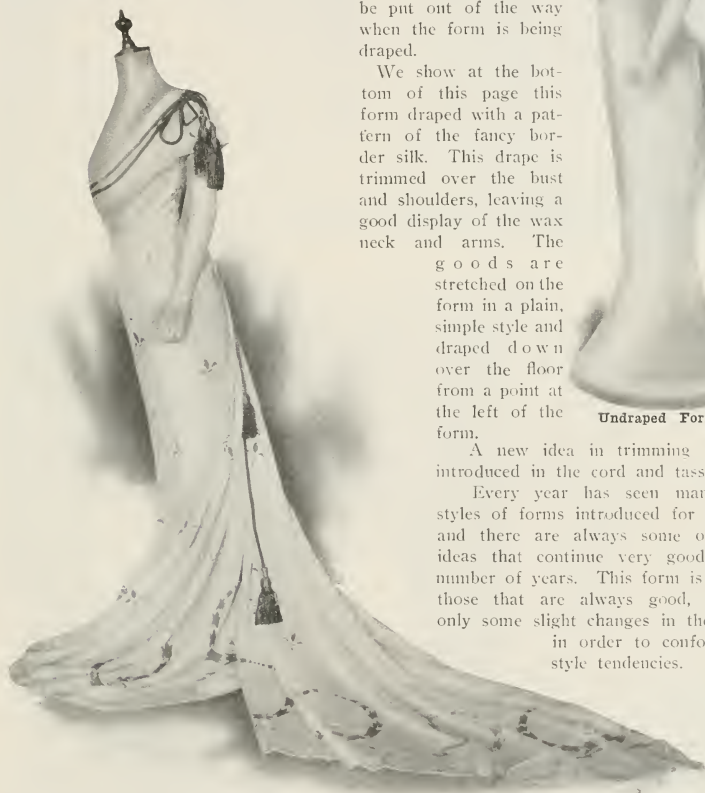
We show at the bottom of this page this form draped with a pattern of the fancy border silk. This drape is trimmed over the bust and shoulders, leaving a good display of the wax neck and arms. The goods are stretched on the form in a plain, simple style and draped down over the floor from a point at the left of the form.



Undraped Form

A new idea in trimming is here introduced in the cord and tassels.

Every year has seen many new styles of forms introduced for draping and there are always some of these ideas that continue very good for a number of years. This form is one of those that are always good, needing only some slight changes in the shape in order to conform to style tendencies.



Form Draped with Drape No. 8



An Opera Coat Made by S. W. Baggott in 1911 for C. Cohen
D. G. Co., San Bernardino, Cal.

This attractive drape was composed of three materials. The under drape was of white messaline silk with a pink flower. Over this, pink marquisette was draped. The opera cloak effect was made with champagne colored crepe. Appropriate trimmings were used throughout. This drape was made without damage to the materials and was placed in the window where it could be viewed from all sides.

Here is an excellent example of good practical draping. The goods are developed in very simple styles that are not hard to drape.



Full Form Drape and Shirt Waist Drape Made in 1911 by Carl
Greer for Neuman's, of Joplin, Mo.

WAX FORM DRAPES 9 and 10

PANNIER STYLES



Drape No. 9

IN No. 9 both ends of the material are started at the waist line, laid in narrow plaits and draped straight down to the floor. Carry the goods back to the rear, finishing out the plaits nicely at the bottom. Then get the center of the remaining length of goods and bring across front of waist in plaits, pinning these in the back. Finally bring goods up over each shoulder and drape down the sides in pannier style. Trimming consists of a girdle of wide ribbon, and wreath of tiny silk roses is caught in the girdle.

Drape No. 10 shows the skirt caught up in plaits at the side draping away from an underskirt of fine lace over ivory satin. The folds are held in place with a large silk rose and a bouquet of the same flowers is pinned at the belt. In this drape the waist part in surplice effect is finished first, then the skirt is started from the other end pinned around the waist line.



Drape No. 10

These two drapes were made on a style of costume form with wax bust and arms. This form has been specially designed for showing fine evening costumes, but it has very good lines for draping and can be made to serve a double purpose. The wire skirt can be covered with cardboard as a foundation on which to lay the goods.

DRAPES 11, 12, 13 AND 14

A CLEVERLY handled drape, in which the goods are gracefully arranged and combined with appropriate trimmings, will show the materials in their best light and suggest an attractive combination that might never occur to the possible customer if the same materials were shown in the ordinary way across the counter.



Drapes 11, 12, 13 and 14

DRAPES 15, 16, 17 AND 18

REMARKABLE advances have been made in the art of draping the full form during the past three or four years. This is evidenced by the examples shown on this and the opposite page showing to what perfection this branch of the decorator's work has been carried.



Drapes 15, 16, 17 and 18

DRAPING THE WAIST FORM

SOME GENERAL DIRECTIONS AS TO THE DRESSING OF THE WAIST FORM WITHOUT CUTTING OR INJURING THE MATERIALS.—PRACTICAL ILLUSTRATIONS OF HOW THE WORK IS DONE



Fig. 1

at this point, carrying the goods up over the shoulder and down the back, allowing just enough material to make a good turn. Then come back over the other shoulder to the front again. This leaves one end of the material to make any end finish that may strike the fancy, without cutting the material. Returning to Fig. 1 it will be noted that the material is brought straight up the front and pinned at a point about six inches below the neck. The material is then turned over as may be seen in the picture, to make a sailor collar effect. The trimming should be started at this stage of the drape and the upper end should be placed un-

THE illustrations that appear in connection with this chapter are intended to show a few simple waist drapes such as are used in every-day displays for showing silks.

For this chapter we have purposely selected an easy drape. If the trimmer who has never attempted waist drapes will master the simple principles involved in making this one, he will soon find himself able to handle more complicated designs.

Fig. 1 shows the drape started. The neck is first trimmed with a made yoke with collar attached, borrowed from the ladies' neck-wear department. This picture also shows plainly the starting point of the silk is under the lower part of the front of the form. I have experimented a good deal and am convinced that the best results can be obtained by starting



Fig. 2

WAIST DRAPE

der the fold that forms the collar so it will be hidden from view when the collar is pinned down.

Fig. 2 shows the other half of the waist finished by bringing the goods from the back down to the front again. In Fig. 1 the trimming is carried across under the lower point of the form then up the other side, under the collar and down the back.



Fig. 3

the loops of trimming. There are three sweeps extending from this rosette to the floor, which make a very full finish.

Figs. 5 and 6 show two other simple waist drapes made in somewhat the same manner as the one described heretofore. These last were draped with Messaline silk and it will be noted that the trimmings are quite plain. These together with the ones shown in Fig. 7 suggest a few combinations that can be worked out with silk, a waist form and a few trimmings. There are hundreds of others equally simple that will suggest themselves to the trimmer after he has once acquired a little facility in this work.

Fig. 2 shows the amount of goods left over after making a waist out of a 12-yards length of silk. The hand is shown holding up the amount of silk required to make a belt.

Fig. 3 shows the belt made and trimming brought around the waist line. Three loops are made where the trimming meets. Fig. 2 also shows how the goods must be caught up and shirred or pleated in making the proper sweeps extending down to the floor.

Fig. 4 shows the waist completed with the floor sweeps finished and buttons attached. At the waist a rosette has been made of the silk and placed in back of



Fig. 4

WAIST DRAPES

It is now possible to get quite a range of different shaped waist forms and ones that are finished in various ways as regards bases, tops, etc.

This range of waist forms makes it possible for you to choose very good ones that will fit in with your other fixtures and thus serve to have everything harmonious in your windows.

Naturally the shapes of the waist forms change each year, therefore care should be taken to buy the very latest shapes and also as soon as the styles change be sure to get some of the new shapes, otherwise, a late style drape on an old style form will look anything but right.

Many times it will be found that some of the girls in the store are clever at draping and making up waist drapes. These girls can help the trimmer out very materially if they are allowed to drape the waists and then as soon as the trimmer has the window ready all he needs do is to carry in the waist or waists and place them where desired and finish up any part of the draping not to his taste or not completed.



Fig. 5



Fig. 6
246

WAIST DRAPES



Fig. 7

There may be some few old ladies who follow the mandates of comfort rather than those of fashion, but these are rare cases—with the average woman style is paramount—it is the one essential requisite in anything she wears. And the rapidity with which style information travels is astonishing. A fashion is developed by the Paris dressmakers—within a fortnight a complete description with photographs, the garments themselves perhaps, are in the hands of the leading American stores. A few days later the new fashion makes its appearance in the show windows.

In the meantime the many fashion journals, representing millions of circulation, have carried patterns and descriptions of the new mode to the most remote corners of the country. Any woman who is willing to pay a dollar or so for a good fashion journal, can get all the style information she wants, no matter how far in the "backwoods" she may live. This uni-



Fig. 8



Fig. 9

versal dissemination of style news obliges the merchant to keep his stock pretty well up to date.

But no matter how much enterprise the store's buyers may display, it is impossible to keep up the pace of a good fashion paper, such for instance as "Bon Ton." A journal of this sort can naturally print the fashions long before the store can offer the same modes in made up garments.

The store therefore must depend upon the window dresser to show the new styles first. He can easily do this if he will devote the necessary time and work to master the art of draping forms and waists. While more and more ready-to-wear garments are being sold every year, there are many women who do not and never will wear stock garments. These women who have their dresses

WAIST DRAPE



Fig. 10

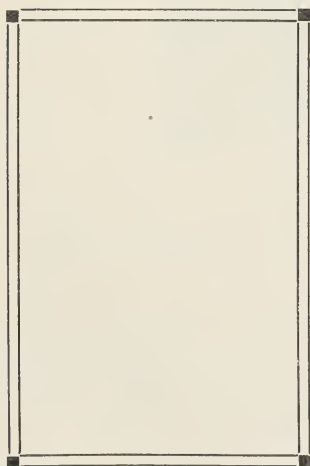


Fig. 11

made are usually of the wealthier classes and can afford to spend a good deal of money on their clothes—they are profitable customers for any store to have. But—they want to see how certain materials will look when made up. A picture of description is not enough for them—they want to see the actual goods, with the trimmings, as they would be combined in waist or gown.

It seems a wise course for every ambitious trimmer who has not already taken up this branch of his work, to begin now. The time is surely coming when "style" in the handling of merchandise will receive far more consideration than will the building of fanciful backgrounds. Beautiful



Fig. 12

backgrounds are expected and necessary at times, but clever and artistic drapes are necessary all the time. The manner in which the goods are handled counts for far more in selling than does the background, no matter how fine it may be.

There are but two objections brought against this class of draping—first, that it spoils the goods, second, that it takes too much time. Both of these objections are up to the trimmer. If too much time is taken to make the drape, it is because the trimmer is not sufficiently familiar with the work. With a reasonable amount of practice he can learn to drape rapidly, for it is not slow work. So far as spoiling the goods is concerned, that depends upon the manner in which they are handled. The writer knows from long experience that if the work is done in the right way, the goods can be put back in stock as good as new.

But even if these drapes did require more time—and if a piece of goods occasionally had to be marked down on account of damage, the increased selling value of such a display pays for the loss of time or damage many times over.

And here is some good advice for the beginner at form or waist draping. Don't be too anxious to put your first efforts before the public. Perhaps they may be alright but if you are like most trimmers you will find that your first work will not be nearly so smooth and effective as that which comes later.

Get a length of old soft silk from the bargain table. Then select a few trimmings and get to work. First learn to make a waist in somewhat the same manner already described. Just try to get a good fit—never mind the trimmings or anything else except making the fabric fit the form, without straining it. When you have mastered the fitting of the waist, try the skirt. You can afford to put in a good deal of time on this preliminary practice for it is the secret of the whole thing—the rest is largely a matter of slight variations and the application of trimming.

WAIST DRAPES

Our illustrations 8, 9, 10 and 11 show how simple a matter it is to work up a suggestion found in a fashion book. Every good fashion book contains many designs that can be copied outright or with slight alterations. Experiment a little along these lines and you will be surprised to find what can be done.

Fig. 8 shows part of a sketch that appeared in an issue of "La Bon Ton." With this as a model we will see what can be done in the way of reproducing it—not exactly, of course, to such an extent that any observer will at once notice the similarity.

Fig. 9 shows the form first covered neatly with black sateen far enough down the front to act as a lining for the yoke with a band of ecru insertion laid across first. The silk started at the waist line on the left of figure, is taken up over the shoulder, down the back, up over shoulder, down the front and the two sides of the skirt are then made. The surplus insertion is taken through the back and worked over the lower edges of the short sleeves.



Fig. 13

Fig. 10 shows the box plaits made at the lower part of the form and how they should be finished at the waist line. The material must then be folded, making a panel of three thicknesses from which the cross plaits are to be made. The plaits are easily formed and all that remains is to attach appropriate buttons.

Fig. 11 shows the completed waist with buttons and a narrow belt added. The color of the goods was natural pongee with buttons to match. While no effort was made to duplicate every detail of the model, the finished drape is sufficiently like the sketch to answer the purpose for which it was intended, namely, to suggest the style.

Figs. 12 and 13 show several other drapes arranged on waist forms.

Figs. 14 and 15 show drawings made of waist drapes. They will serve as suggestions for the trimmer who is looking for an idea along this line.

WAIST DRAPES

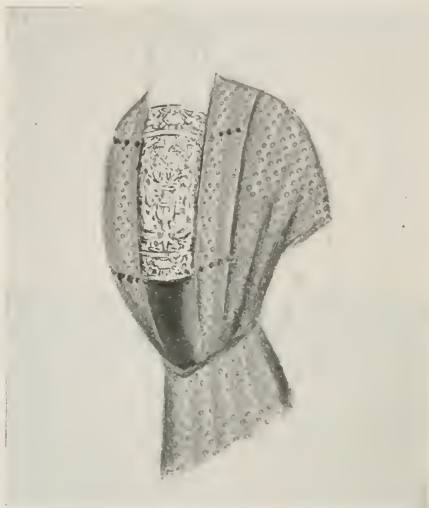


Fig. 14



Fig. 15

WAIST DRAPES

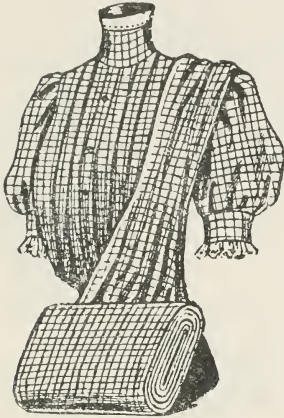


Fig. 16

when made up, and this method of display is so unusual that the customers cannot help but notice it. You simply have the dressmaker make up a waist out of a certain piece of goods, put it on the form and drape the yard goods over one shoulder, leaving the bolt of goods lying on the counter or against the stand.

When all of this particular pattern of goods is gone, you simply close the waist out in your shirtwaist department.

Fig. 17 shows a new silk drape on a waist form. The novel feature of this drape is the way the sleeves are imitated. You get this effect by rolling a small sheet of cardboard into a roll the size of a sleeve and pinning it to the shoulders of the shirt-waist form. It is then an easy matter to drape the waist pattern over this foundation without cutting. The use of lace at the ends of the sleeve, around the neck and in the bust adds to the beauty of this drape. Also notice the use of the buttons and flowers at the waist line.



Fig. 17

DRAPES ON THE NEW SHELL WAIST FORM

EACH year shows a marked increase in the interest shown in dress fabric draping. This is undoubtedly due, to a great extent, to the prevailing fashions in dress which have contained so many features that can be easily duplicated in full form drapes. But credit must also be given to the various fixture houses for placing on the market a number of special draping forms, which have made these costume drapes comparatively easy.

However, forms for full figure draping are not the only ones that have been so featured. A new form that has just been brought out consists of a half shell waist form



Fig. 1



Fig. 2

mounted on an adjustable metal or wooden standard with heavy base. This is quite a radical change from the usual run of draping stands and makes possible the development of a number of new drapes.

The three drapes made on this stand and shown here, give some idea of its possibilities. Nos. 2 and 3 show waist form treatments with the goods caught up in folds underneath and draped to the floor. The half shell feature of the form makes these waist form drapes very easy to execute, as it gives plenty of room in the back to fold away any extra width of goods. In No. 2 a puff of the goods is used to suggest the sleeve, also two of these are pinned under the form to relieve the plainness of the folds. This

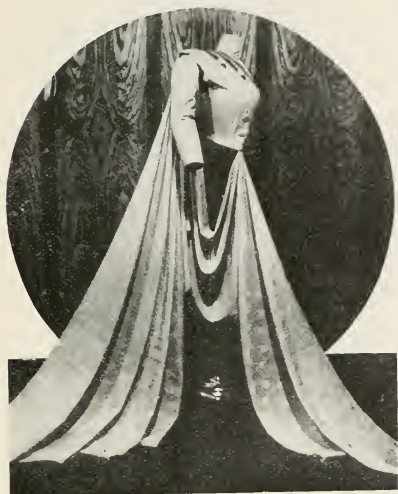


Fig. 3

drape could be used effectively in the coming white goods sales, for showing wash goods, as well as the silks.

The second drape uses a cardboard sleeve pinned to the shoulder of the form with the goods fitted over this, starting from the end. This drape would be more suitable for the softer silks or mercerized materials, 27 to 36 inches wide.

Drape No. 4 was made with a double fold wool dress goods and is treated something on the order of the mummy form, no attempt being made to suggest a dress, except in placing the heavy lace collar over the shoulder.

There is seemingly no end to the possibilities of draping. Principally because it is possible to originate new fixtures and no end of new fashions.

DRAPES
Designed by
WILL H. BATES



Fig. 4

DRAPING THE SKIRT FORM



Fig. 1



Fig. 2



Fig. 3

THERE is now on the market papier-maché draping forms that are cut off at the waist line or a short distance above it, thus giving the trimmer a skirt form on which he can get out some very good drapes.

If you can drape the half or full form it will be very easy for you to drape the skirt form, for it means nothing more nor less than the same drape that you put on the others, except that you do not have to drape the waist.

Some of the cleverest and most attractive parts of certain drapes are the ones that go to make up the skirt. These are the ones you want to use in your skirt drapes.

To give you some idea of how these drapes would look when completed, we show on this page four such drapes.

Fig. 1 shows the front view of a very handsome drape having an all-over lace panel down the front and the paniers dropped down below the knees. A good decorative panel idea is shown in this cut, being merely a board covered over flat with dark cloth finished off at the top with a wreath of gold or silver leaves.

Fig. 2 shows how the skirt form can be draped in order to show a side view. The skirt is rather plain, having the goods that makes the panier brought up to make a large bow at the waist line. Several parasols are fastened to the back of the form and add an attractive note to the display.

Fig. 3 is a more elaborate drape, or rather a combination of drapes. First the skirt drape is made with a wide band trimming running down the front and short paniers draped over the hips. The goods are then draped up to a tall straight stand and then allowed to drape on down to the floor.

In our Fig. 4 is shown how the drape will look when completed on a skirt form having a high belt line. This drape is quite simple. Take your skirt pattern, find the center of the goods, and place across the front of form. The over-drape, as shown in the drawing consists of the two ends of the goods thrown over the hips. Notice the plaits over the hips.

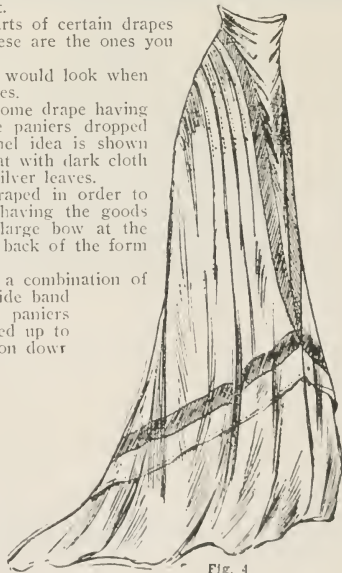


Fig. 4

LIVE MODEL DRAPING

A NEW DRAPING IDEA INTRODUCED BY
WILL H. BATES IN 1911



Mr. W. H. Bates demonstrating how to drape a live model with dress goods, showing how they will look when made up into a gown.

coats and ready-to-wear knew how great their success had been in this line and became anxious to know just how to drape the goods in the correct manner. Pencils and paper were resorted to and all the various steps of the three drapes noted down.

THE live model had been used to advantage in the ready-to-wear department, and the next step was to use them for the showing of fabrics, draped in imitation of a late style gown.

Mr. Bates developed this idea until it was practical, and showed it for the first time at the 1911 convention of The National Association of Window Trimmers of America.

The fabrics were draped on three young women who were later "assembled" in one of the permanent windows of the Koester school, thus showing a complete window arrangement.

The window trimmers grasped at once the possibilities in this new idea. Those that had used live models in exhibits of gowns,



Completed window display showing dress fabrics draped on three live models. This demonstration was staged in one of the windows of the Koester School.

LIVE MODEL DRAPING

If live models can be used to create interest in the new gowns, they can also be used to show just how new fabrics will look when made up in a stylish gown.

By using the live models as we suggest in the next few paragraphs, you should create great interest in your store and especially in the dress goods department.

The exhibit can be held either in the store or in the window. If you have it in the store, build a platform for the exhibit so that the people in the back of the crowd can see what is being done.

The draping can be done back of a screen or curtain, then by removing screen or curtain the completed drape is shown. A greater "hit" will be made and more interest will be awakened if the trimmer will do the draping in the presence of the on-lookers. This will hold their attention and the novelty of it will bring greater crowds to the store.

Wm. W. Sterling, the window trimmer and advertising man for G. R. Lyon & Sons, of Waukegan, Ill., saw the possibilities not only as a window trim for the store, but also as an advertisement. He therefore took careful notes of the demonstration of this draping given by W. H. Bates at the Koester School, and on his return home laid his plans to use them.

We reprint herewith copy of Mr. Sterling's letter which is very interesting:



W. W. Sterling draping live model for window display



Completed Show Window by W. W. Sterling for G. R. Lyon & Sons of Waukegan, Ill., using live models

"I am sending you two pictures of our opening window and the display of dress goods on living models. It was a big success and the biggest advertisement we have had.

LIVE MODEL DRAPING



Mr. R. L. Paxton, with W. C. Stripling of Fort Worth, Texas, draping live models

some time practicing the drapes on the girl that will serve as a model. It can be readily understood that the deftness and quickness developed by the trimmer in draping the model are important factors in making the affair a success.

We have had several interesting letters from all parts of the country from boys who have used this idea with much success. Most of them say that it has pulled some of the largest crowds that the store ever had.

Mr. R. L. Paxton, window trimmer for W. C. Stripling, of Fort Worth, Texas, also used living models for draping. The series of pictures shown here shows only one of the drapes made by Mr. Paxton. The dress goods aisle of the Stripling store is about 30x100 feet and will accommodate from two to three hundred people at a time. A platform was built at the rear of this aisle and there the demonstrations were made. Two models were used, each having three different drapes. The six drapes were completed in about one hour. All of the manipulation of the goods was in plain sight of everyone and held the attention of the audience from beginning to end. The firm was well pleased with the results of the demonstration and have determined to repeat it. The styles represented in the drapes were taken from a fashion journal and reproduced as closely as possible. The drape that is done here was done with double width satin and 30-inch foulard. The various steps are shown so plainly in the pictures that it is unnecessary to describe them.



R. L. Paxton completing live model drape

THE EVOLUTION OF A DRAPE

WHERE THE IDEAS COME FROM AND HOW THEY ARE ADAPTED TO PRACTICAL USE—
 EXAMPLES OF DRAPERY.

Successful trimmers are oftentimes asked the question: "Where do you get your ideas?" Skeptical ones and "knockers," who cannot credit originality, are sometimes heard to remark, "Oh, he gets his ideas out of a book!" Which may, or may not, to a certain extent be true. The fact remains that to be a success in this profession, as with any other, one must be constantly studying, constantly on the alert for ideas, and it matters not whether these ideas come from books, or are picked up in the everyday walks of life, just so that the idea, when grasped, is one that is adaptable to your work. In other words, keep your eyes open.

A real window artist is a student of architecture, of interior decoration, of scenic and mural painting, of sculpture, fashion, etc. Not that he need be an infallible authority on any or all of these subjects, but he should have a sufficient general knowledge of these different subjects so that he can plan a harmonious scheme of decoration and see that it is carried out.



Fig. 1



Fig. 2

When one has mastered the fundamental principles of ordinary stand draping, and the plainer styles of shell form draping, there is no more interesting work than the designing of new drapes to conform with the prevailing styles of the season. Much attention and publicity has been given to the draping of full form and wax figures to imitate ready-made gowns, but very little attempt has been made to adapt these styles to the ordinary hollow shell forms. In fact, it may be said that it seems to be much easier for the average trimmer to do full form draping than to drape the shell forms in new ways to suggest the same changes in fashions. Thus it is that we see many good trimmers drape these forms in almost exactly the same way, season after season.

New ideas in drapes sometimes come to one as an inspiration when working. More

often they are carefully worked out from ideas seen in the fashion magazines, or in imported French gowns seen on the stage or in the ready-to-wear department of your own store. Every season there are always two or three predominating features in the new styles that can be adapted to drapes. For instance, one season was noted for the extensive use of the fichu, the large rever collar in contrasting color, and various sash effects. Any one of these ideas can be used to good effect in trimming the shell form as well as the full form; and the rever collar, especially, makes an effective trimming on the mummy forms and even on some of the bolt drapes.



Fig. 3

caded silk, with an overdrape of pale coral chiffon around the body of the form with a trimming of gold lace, brings out the drape in a very handsome effect.

It is not always well to try to copy a dress exact, but better to select some one feature that stands out from the rest and accentuate that. For instance, in the drape shown in Fig. 3, which is also made on the double shell form, the particular feature of the drape is the way the train is brought out on the floor in pointed effects, with the ends tied in knots. In developing the drape, the overdrape skirt effect (which in the original was of orange colored chiffon edged with lace, over blue satin), has been eliminated and the idea of the knotted ends made the chief feature. This overdrape skirt can easily be made the keynote of another drape. The drape as shown was worked out in a heliotrope taffeta silk, 19 inches wide, and trimmed with a sash effect of narrow velvet ribbon in different lengths, each of which is tied in a knot at the end, still further carrying out the idea in the train. It is in these minor details of costume that one must seek novelty in draping.

The diagonal sweep of filmy draperies is a characteristic note of most evening gowns, and this is very well exemplified in the drape shown in Fig. 2, and which was made on the double shell form. Fig. 1, which was sketched from a popular fashion magazine, shows the origin of the idea, and by a comparison of the two, the evolution of the drape is easily understood. In draping, the goods is simply twisted around the form in a diagonal line, and comes out in the two crossed portions to form the train. This is really the unusual part of the gown which first caught the writer's attention in the original fashion plate, and by exaggerating this part in the drape, it makes a novel and striking effect. Old ivory bro-



Fig. 4

In Fig. 4 is shown a rather unusual drape on the half shell form, which was "faked up" as a caricature, you might say, of some of the prevailing ideas of dress, i. e., the short close fitting jacket, the large rever collar and the use of contrasting bands of color to finish out the bottom of the skirt. This latter part is exaggerated by the use of long folds of the back. The drape was worked up out of a short length of cream serge, kept in the double fold throughout the drape. Scarlet satin was used for the skirt and to cover the large collar, which was first cut out of cardboard, and covered with an end of satin. Satin ribbon of the same shade was used for outlining the jacket and in making the bow in front.

We also suggest that, in working up new drapes of your own, from such sources as indicated here, that you avoid making the drape too complicated or too "fussy." Simple lines and natural folds are much more effective, besides resulting in no damage to the goods.

Fig. 5 shows another interesting drape made on a style of draping form designed especially for one of the large State Street stores. This shows how the form manufacturers as well as the window trimmers are continually looking for new style influences so that they may incorporate these correct style tendencies in their newest forms.

Form draping should be the aim and ambition of every window trimmer who is really wedded to this art, because to form draping can be directly traced increased sales in the dress goods and trimming departments as well as advertising the entire store. It has been my experience as a window trimmer that when a full form, skirt or waist form was draped in a window of yard goods, that it resulted in increased sales and caused a great deal of

favorable comment from the passerby. Though such a person may not be ready to purchase these goods she would be tempted to enter the store and look around, and with proper interior display of merchandise many new customers can be added to the store list. Form draping was never more popular than it is now. So many good forms are now on the market that the window trimmer can easily find one that will meet any requirements. If the fundamental principles are understood it is not a difficult matter to figure out beforehand how any simple drape may be made. Save time by figuring out just how the drape must be carried out step by step and a fine example of this work can be done in from 20 to 35 minutes, according to the amount of work your design necessitates.

The average window trimmer should watch all the fashion magazines and read up on all the style hints, and use all these availables to put his windows on a footing with the modes of the hour; by so doing he can build up for his store and himself a reputation for being up to the minute in style and thus keep customers at home, instead of going to the larger shopping centers for the new things.

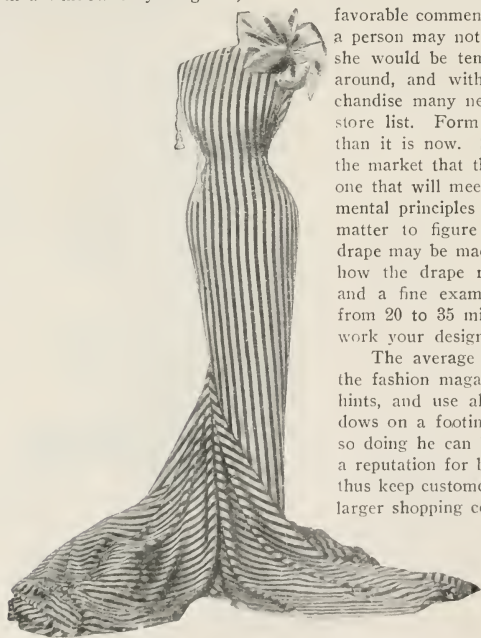


Fig. 5

DRAPING ON FORMS

DRAPING IN SMALL STORES

CREDITABLE FORM DRAPES THAT WILL ADD GREATLY TO THE PRODUCTIVE VALUE OF THE WINDOWS.



Fig. 1

There are few fabrics intended for women's garments that cannot be presented more successfully when they are draped to show or indicate their appearance when worn, and to suggest their effect when made up.

It will often happen that a cleverly draped form will suggest the entire idea of a dress or costume to those who see the show window exhibit, and cause them to buy the materials exhibited and to employ them in the same, or in a similar manner, to that suggested.

For these and other reasons it is important that those who plan and trim the windows of small, as well as large stores, should be proficient in the art of draping yard goods on forms or other devices that will show the materials to advantage and convey the practical suggestions that have just been mentioned.

Stores that do not have, or cannot afford to have, a regular window trimmer, need not be barred from producing attractive, trade-producing windows. It should be an easy matter to develop the talents of a clever clerk. Send this clerk to school where draping is taught. This only takes a few weeks' time and will pay you well.

Given a reasonable knowledge of merchandise and a fair amount of good taste and judgment such a clerk will often accomplish surprising results and more than double his productive value.

We illustrate on this page a papier-maché full form drape figure that is very good for small stores.

There has always been a demand for a light, solid form that would conform to the exact lines of the female figure and present a perfectly smooth continuous surface over which fabrics of all kinds and widths could be conveniently draped.



Fig. 2

Figs. 1 and 2 show side and rear view of the form. Fig. 3 shows the form draped.



Fig. 3



An interesting group of drapes giving the trimmer certain style suggestions that may be helpful to him in developing certain drapes for his displays.

The first drape shows a nearly front view of the form with all the sweeps placed in front of the form. Another one of these drapes shows that the back view of some of the drapes can be made as attractive as the front or side view.

HOW TO LAY OUT COMPLETE WINDOWS

PLANNING THE DISPLAY

WITH window dressing as well as with most other things careful preparation is, or should be, more than half of the work. Expressed in another way, there is required more head work than hand work in trimming a good window. The right way to do anything is to start at the beginning, so the first thing for the trimmer is to decide exactly what he is going to do. He will save time by planning out his display to the smallest detail, as he can then go ahead with confidence, knowing just what he is about.

The first thing he will have to consider is the nature of the display—whether it is a special or a stocky trim. Let us suppose it to be the latter. There has been received a new lot of dress goods—say twenty different patterns or colors—and a display is wanted that will represent the line. The department manager tells the window dresser that he wants a stocky window that will show the variety and extent of the stock and it is left to the trimmer to do the rest. He may show as many pieces as he sees fit.

First he must consider his window, its size, shape and how it is to be laid out. When this has been done he will know just how many draping stands he can use and how each one is to be draped. If the window is of the ordinary size he may decide to use, for instance, eleven stands arranged in three rows with four stands each in the front and back rows and three stands in the middle row. The window having been laid out (in his mind's eye) the next step is to choose eleven pieces of goods, out of the twenty, to cover the stands.

Open each bolt sufficiently so the color effect can be seen and place them on a counter or table. It will be found that there are a number of patterns that are nearly alike and these should be discarded, as one purpose of the display is to show variety. Suppose the table to represent the floor of the window and arrange eleven bolts so that each bolt will correspond in position with one of the draping stands as you have planned to place them.

Then move the bolts about according to color until you have them arranged to your satisfaction. Put the bright colors at the back and the darker ones toward the front. If there are two strong colors that clash, put a neutral color between them and they will look all right. Of course the trimmer chooses his colors to make a harmonious whole and the manager may object

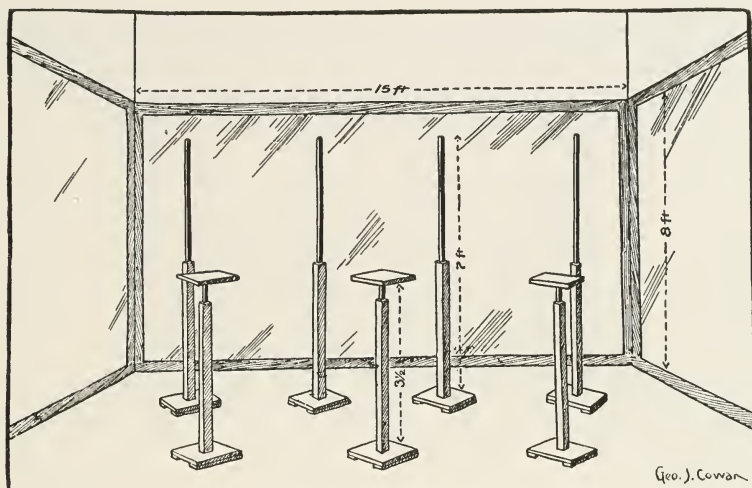
to having some particular color left out, although it is a color that the trimmer may think would kill the effect of all the others. This difficulty may be usually overcome by placing the objectionable color in the back row and surrounding it by neutral tones.

The plan of the window is now complete both as to composition and color, and in order not to forget the arrangement, take two pieces of paper and on each draw a diagram of the window floor, showing by means of squares the position of each stand. Cut from each bolt of goods two small samples and paste one in its proper square on each of the diagrams. One of these diagrams is for your own use. The other is to serve as a memo. for the manager.

Before the manager's diagram is given to him, it should be turned over to whoever has charge of the cutting of the goods, first marking under each sample whether one or two dress lengths will be required to make the drape. In the meantime the window is being cleaned out and the stands placed for the new display. Stands should never be cleaned or repaired in the window—that should always be done in the work room. Choose what accessories are needed, using the color diagram if necessary.

Supposing all of the stands to be placed properly, throw a piece of goods over each one according to the arrangement shown on the color diagram. Then step to the front of the window and review your color scheme to see if it is perfect. This ordinarily is not necessary, but it is the safer plan, as goods in the bolt are sometimes deceptive and their true color tint is not brought out until they are unfolded. If the arrangement cannot be improved upon, begin draping, starting at the back row on the stand farthest away from the entrance to the window. The stands at the front of the window should be done last.

If the trimmer will plan out his windows in this manner he can not only get much better results in a shorter time and with less work, but he can reduce to a minimum the actual window work. The time that the window is closed to the public is valuable advertising lost and the difference between keeping the curtain down two or three hours and keeping it down for a day will be appreciated by any merchant. The trimmer who goes into his window fully prepared and knowing exactly what he is going to do can raise his curtain in a small fraction of the time required by the man who takes his goods into the window and then decides how he is to arrange them.



WINDOW PLAN No. 1

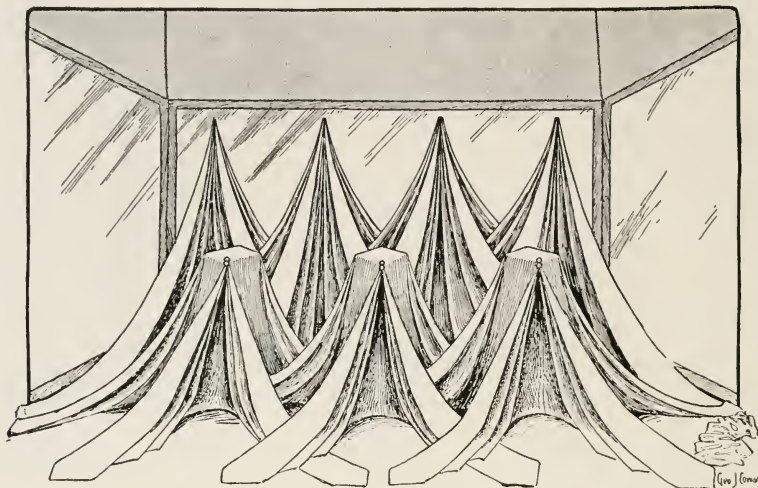
Arrangement of Fixtures

IN THIS plan is shown a simple conventional arrangement for a window of normal size. This window measures 15 feet in length by 7 feet in depth. The same plan may be used in larger or smaller windows by increasing or diminishing the number of stands, keeping them in the same order.

This is an excellent layout for a sale window, in which the goods are all of the same price. The same material may be shown in seven different colors or shades or in seven different patterns.

The front row of stands is placed in a straight line. Their upright should be about one yard back from the glass in order to leave room for the forward sweeps. These sweeps should never extend clear to the glass, that is, there should always be a little floor space visible between the glass and the front end of the sweep. The two outside stands are placed at equal distances from the opposite sides of the window and the middle stand should be exactly in the middle. In the rear row the stands are placed within a few inches of the background, as all the draping will extend toward the front. The two outside stands in the back row are placed near the corners and the distance between them is divided by two stands into three equal spaces.

Drape 2 is shown on the front stands and the forward sweeps of the middle drape cross the sweeps of the drapes at the right and left. The stands in the back row are covered with Drape 1. For a window of this size, the front stands should be $3\frac{1}{2}$ feet high and the rear ones should be 7 feet or even higher. Even if the background is low, the back row of stands should be high when Drape 1 is used, as it has a pyramid shape and most of the goods are at the bottom. This drape always appears lower than it is.

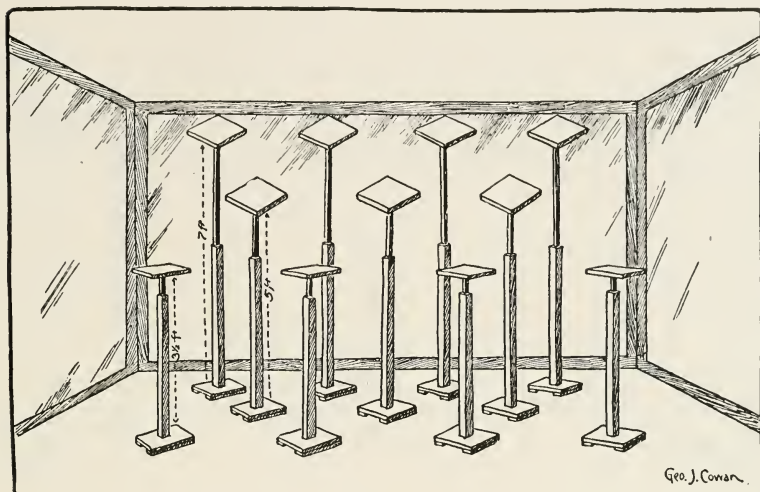


WINDOW PLAN No. 1

Completed Drapes

IN THIS illustration we show the stands in Window No. 1 draped. This drawing is used to show how the window looks when finished and to indicate the manner of arranging the sweeps. The three drapes in the front row have front sweeps that cross each other. The back drapes have sweeps that fit into each other. The lower ends are concealed and therefore need not be finished. In arranging the sweeps in a window such as this one, where the stands are close together, care should be used to keep the arrangement uniform throughout. When the first drape has been made, the next one to it in the same row, should be constructed as nearly like it as possible and this similarity should be maintained throughout all the drapes in that row. In an unconventional window it is not so essential that the stands be draped in precisely the same manner.

This drawing illustrates how well adapted this style of draping is for stocky windows, as well as those in which only a few pieces of goods are shown. The sweeps of the various drapes fit into each other, making it possible to show as many pieces as could be shown in any other way. Even more pieces can be put in the window than are shown in this picture.



WINDOW PLAN No. 2

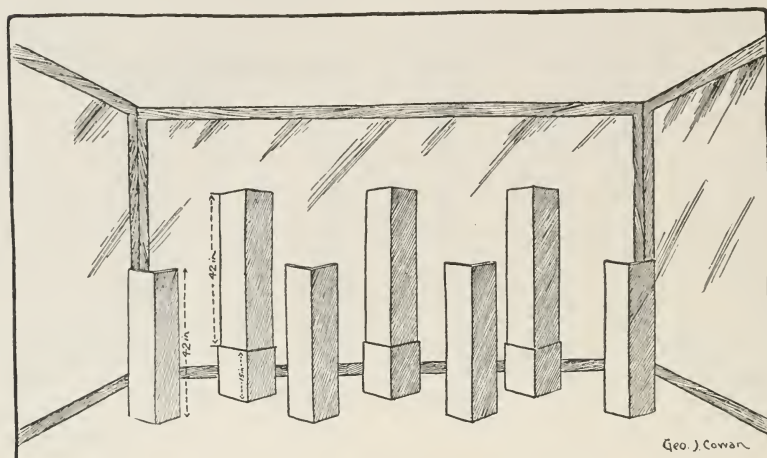
HERE is a good conventional arrangement for a stocky window in which it is desirable to show as many pieces of goods as possible. The stands shown here are especially appropriate for this kind of an arrangement, as they are easily draped and require but little goods. The square corners cause the goods to fall in graceful folds, no matter what kind of material may be used. They answer equally well for the heaviest woolsens or the lightest lawns.

The front row is placed so the uprights are about 24 inches from the glass. They are all at equal distance from each other. The stands in the back row have slanting tops and are placed close to the back of the window, and each stand is directly behind the corresponding stand in the front row. They do not appear so in the drawing, but that is on account of the perspective. The three stands in the middle row also have slanting tops and are placed just half way between the front and back rows.

The front stands are $3\frac{1}{2}$ feet high and are covered with Drape 2, the front sweeps crossing as illustrated in Plan 1. In the middle row Drape 2 is also used and the ends of the forward sweeps (except those of the end sweeps) are concealed beneath the front drapes. The stands in the middle row are 5 ft. high. The back row of the stands may be draped in two ways. They may be treated as shown in Drape 3, Fig. 2, which is the same as the regular Drape 3, except the side sweeps are omitted. This is perhaps the best drape for the back row of stands, as it takes up less room and does not give the back a crowded appearance.

Another way to drape the back stands is to treat them as shown in Drape 2, Fig. 2, except that the material is draped down straighter or closer to the stand than is shown in the drawing. If the window is an unusually large and deep one the back row may be dressed with the regular Drape 2.

Before beginning to drape the stands in this or any other conventional window, the trimmer should be sure that the tops are all straight. Those that are flat should be perfectly horizontal and those that are tilted should all be at exactly the same angle, otherwise the symmetrical effect will be ruined. In this and other windows that are similarly arranged the decorator should always drape the rear stands first and the front ones last.



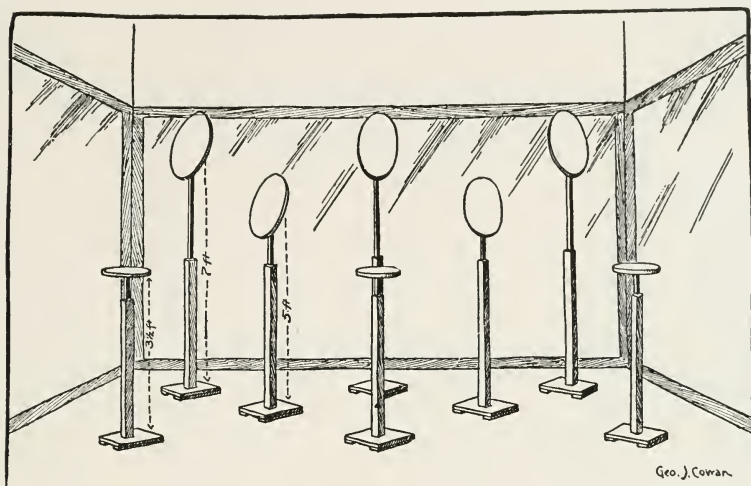
WINDOW PLAN No. 3

THE stands and the arrangement illustrated in this plan give a remarkably neat and pleasing effect. The sharp, straight edges of the trough stands and the broad smooth surfaces serve to show up any kind of goods admirably. This arrangement is excellent for a small window and it is equally adapted to a large one. If the window is very large and deep, the number of stands can be increased and other rows may be added at the back. In case three or four rows are used, the back ones should be increased in height in about the proportion shown in the drawing.

The arrangement that is shown here is adapted either to a sale window or to a display of novelties. Drape 7 is used and any kind of material can be shown. Aside from double width dress goods this drape is particularly suitable for challis, flannels, waistings and all other single width goods. The front stands are 42 inches high and those at the back are raised by means of boxes to a height of 57 inches.

The trimmings for this window will be governed by the nature of the goods displayed. If waistings are shown the trimmings should be such as would naturally be used of a waist. Narrow dark velvet ribbon or white silk braid, etc., can be used attractively. It should be draped across from stand to stand with long loops and sweeps.

In Drape 7 is fully explained how this stand is draped with both wide and narrow goods. In that chapter will also be found many suggestions for the arrangement of the stand in the window.



WINDOW PLAN No. 4

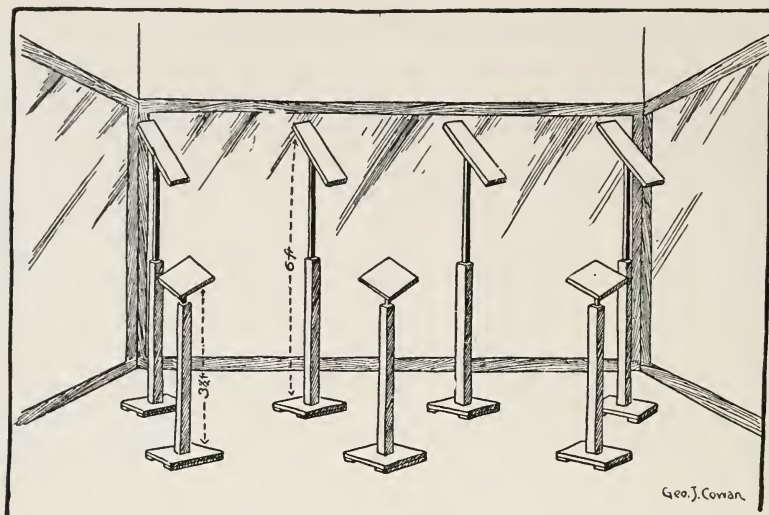
EIGHT drapes are shown in this display and the arrangement is designed for a sale window of a rather stocky character. The round top and oval stands are adapted to the display of broadcloths or other heavy goods that have a high finish. The curved edges of the stand tops make the goods fall in rounded even folds that show up the sheen of the material admirably. Of course, square topped stands might be arranged in the same manner.

In this plan the front row of stands may be placed so the uprights are about 24 inches from the front glass. The stands are $3\frac{1}{2}$ feet high. The rear row is placed close to the background and each stand is directly behind the corresponding stand in the front row. The two stands in the middle row are half way between those in the front and back rows. The two stands in the middle face slightly outward. The end stands in the back row also face outward, and these should be placed at the same angle. The back stands are 7 feet high and those in the middle are 5 feet.

All of the stands in this window are dressed with variations of Drape 10. Those in the front row are covered with the regular Drape 10, except that the tops are flat instead of slanting. The appearance of the flat top is shown in Fig. 4, Drape 10. The second row stands are draped in the same manner as those in the front row except that they have the sloping top as illustrated in Drape 10.

In the back row the stands may be dressed with Drape 10, allowing the goods to fall almost straight to the floor instead of spreading out in wide side sweeps. The folds of the side sweeps may be brought together so close that they, in connection with the drapes in the middle row, will cover the lower part of the stand sufficiently and there will be need of forming the lower part of the drape as shown in Fig. 3, Plate 10.

A still easier way to treat the stands in the back row would be to use the arrangement shown in Drape 3, Fig. 2, using oval top stands and draping the goods lengthwise up and down the stand. With this drape, very little arrangement of the side folds will be required, as they drape themselves naturally and require only a little smoothing out and evening up. The stands used in the two back rows of this plan are illustrated in Drape 10, Fig. 1.



WINDOW PLAN No. 5

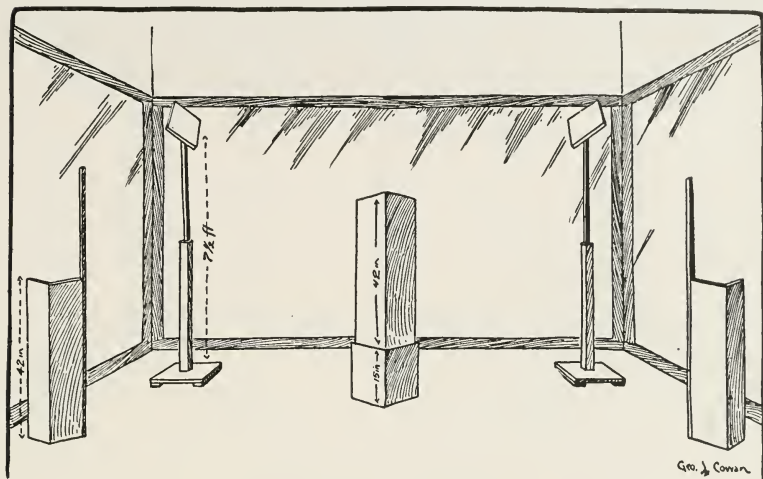
THE plan shown in this illustration is intended for a sale window showing practically any kind of dress goods. The stands and the layout are practical for woolen goods and they may be used for summer fabrics. In the latter case the stands should first be covered with white cambric or muslin, otherwise the dark stand will give a muddy appearance to the goods. In arranging the stands be careful to keep both the back and front rows in straight lines and to place the stands at equal distance from each other.

The stand used in the front row is $3\frac{1}{2}$ feet high and is illustrated in *Drape 2*, Fig. 1. All the stands should be placed at the angles shown in the drawing on the opposite page.

The stands in the front row are trimmed with *Drape 2* done over a stand with a sloping top. The reason for the slanting top is to make it correspond with the rear drapes, thus obtaining a uniformity of lines throughout the window. The sweeps of the front row of drapes are arranged as shown in *Plan 1*. In the back row *Drape 6* as illustrated in Fig. 2 is used, leaving off the rear folds and sweeps, which would crowd the window too much. The side sweeps of this drape are brought down rather straight and are not allowed to spread out on the floor as they appear in *drape No. 6*.

The trimmings for this window are different from those shown in the regular *Drapes 2* and *6*. They should consist of lace, ribbon or braid, etc., such as would be used to trim a gown made from the material used to drape the stands. The lace or ribbon should be looped from stand to stand and the buttons and velvet shown in *Drapes 2* and *6* should be omitted.

In a window of this kind price tickets will probably be used and they should all be arranged symmetrically. If the goods are all the same price, one large card in the middle of the window will be sufficient. It should be a tall rather narrow card, placed immediately in front of the middle drape. If the goods are of various prices, place the card on one of the sweeps that faces most nearly toward the front and on each of the other stands place a card in an exactly corresponding position.



WINDOW PLAN No. 6

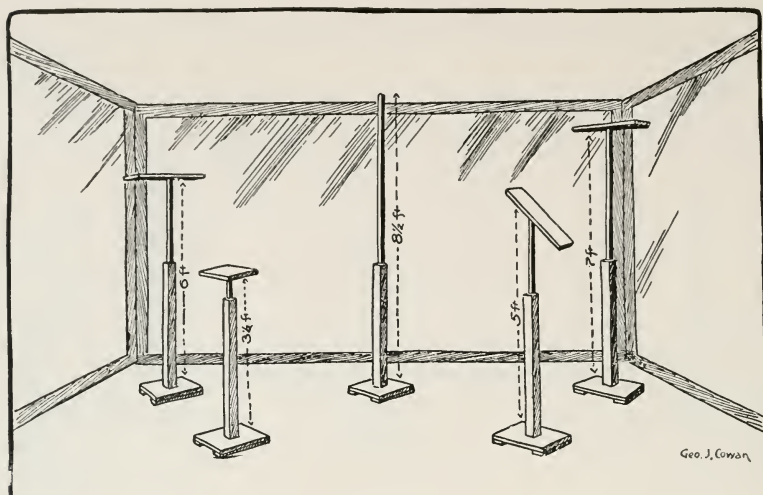
THIS plan shows a lesser number of stands than any of the preceding ones. While the arrangement is conventional, the layout is well adapted to a special display of novelties such as is usually made at the beginning of the season. Three distinct styles of draping are shown and they are chosen because of their harmonious relation to each other.

The two front stands are the 42-inch troughs with the upright sticks shown in Drape 9, Fig. 1. The middle stand is a 42-inch plain trough stand upon a 15-inch box. The rear stands are the same as the one illustrated in Drape 3, Fig. 1. They are placed at a height of $7\frac{1}{2}$ feet.

The two front stands are dressed with Drape 9. On the right hand stand the drape is reversed or trimmed on the opposite side of the stand from the way it is shown in Drape 9. The middle stand is trimmed with Drape 7, the front sweeps of which are brought out across the ends of the sweeps of the two front stands. The back stands are dressed with Drape 3.

The trimming for this window will be of a nature suitable to the goods shown. Ribbons, laces, braids, etc., may be used, being draped loosely between the various stands. This makes an exceedingly attractive combination of drapes to be used in either a large window or a moderately small one. The drapes fit into each other perfectly, making a symmetrical and graceful effect of long curves relieved by the sharp square lines of the stands.

In the place showing Drape 7, it is pictured with a silk rosette, but this should be omitted when the arrangement illustrated in Plan 6 is used as the silk rosette is more suitable for stockier windows.



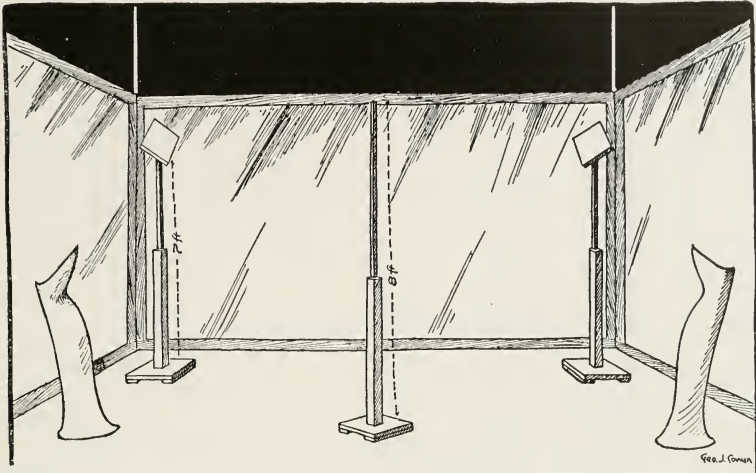
WINDOW PLAN No. 7

THE arrangement illustrated in this plan is one that may be termed semi-conventional. While the stands are placed symmetrically, their heights vary and different drapes are shown on all but the two end ones at the back. For a showing of novelties this scheme is very satisfactory.

The front stand at the right is 5 feet high and is dressed with drape 6. The front stand at the left is covered with Drape 2, made $3\frac{1}{2}$ feet high. The middle stand is $8\frac{1}{2}$ feet high, Drape 1 being used. On the right hand stand in the back row Drape 4 is used, but this drape must be arranged in a slightly different manner from the plate. Instead of spreading out the front sweeps as the illustration of Drape 4 shown, they must be brought quite close together and should extend together to the right front corner of the window. This drape is about 7 feet high. The drape at the left in the back row is 6 feet high. It is Drape 4 except that it is reversed. In this drape, too, the front sweeps are brought close together to avoid interfering with the drape in front.

The arrangement of this plan shows how well adapted this style of draping is to windows of any size. Here is a window of medium size and in it are placed five large drapes, yet the sweeps fit into each other in such a manner that each piece shows up well and the window does not appear overcrowded.

No general rule can be laid down for the trimmings to be used on this combination of drapes, as that depends entirely upon the nature of the goods displayed. For fall or winter goods velvet ribbon in two shades would make a pleasing effect.



WINDOW PLAN No. 8

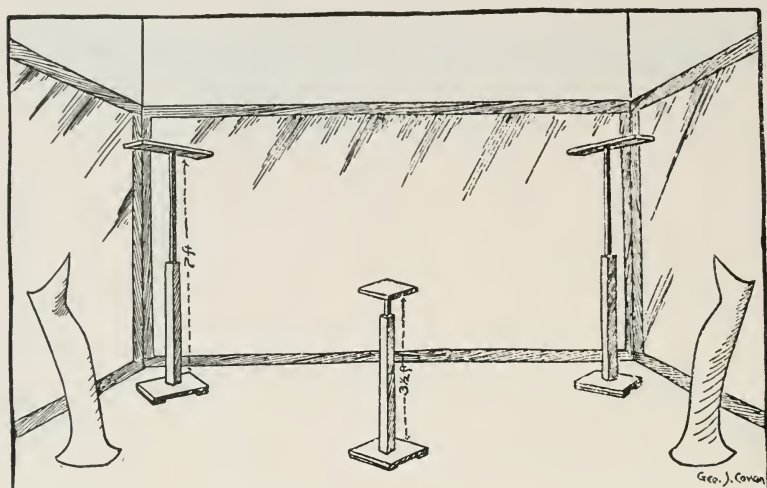
IN MOST of the plans that have been described heretofore, the middle drapes have been low and those at the back have been high. In this plan the highest drape is placed in the middle.

The middle stand in the drawing appears to be in front of the window, but it should be placed exactly in the center of the floor. It is eight feet high and is trimmed with Drape 1, the four sweeps of which extend from the middle in the direction of the four corners of the window.

The shell forms may be dressed with any of the form drapes that are illustrated in this book. The trains or rear sweeps of the two front drapes should extend diagonally back behind the front sweeps of the middle stand.

The back stands are covered with Drape 3. The one at the right is the regular drape and the one at the left is the regular drape reversed. This leaves a considerable vacancy at the middle of the background and to remedy this the rear sweeps of the two back forms are draped up to the middle of the top of the background instead of being arranged on the floor.

This is done by taking the rear left hand sweep of the right hand stand and pinning it to the middle of the top of the background. Then take the corresponding sweep of the left hand stand and pin at the same point. Allow plenty of goods to make generous loops and arrange the goods that fall from the point where the pin is placed to fall in uniform, even folds. This will make a symmetrical and pleasing arrangement.

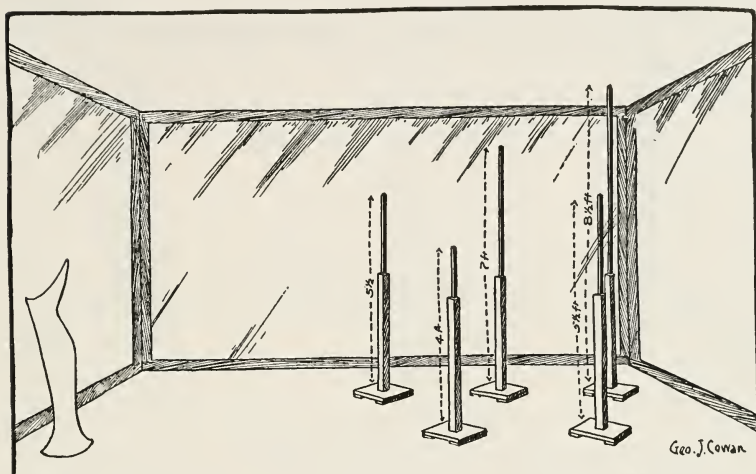


WINDOW PLAN No. 9

THIS layout is similar in arrangement to the one just described except that the stand in the middle is low instead of high. This makes a very good plan for showing any kind of novelties.

The middle stand is placed slightly in front of the center of the window. It is $3\frac{1}{2}$ feet high and is covered with Drape 2. The two shell forms in front may be dressed according to the taste of the decorator with any of the drapes that we describe. The stands at the back are placed at a height of 7 feet and are dressed with Drape 4. The left hand rear sweep of the right hand stand is looped up in a half circle to the middle of the top of the background. Before beginning to make the loop the sweep will have to be caught up at the back of the stand and pinned in a small loop in order to give the large loop the proper start. The small loop is concealed from sight. The corresponding sweep on the opposite stand is treated in the same manner, and the goods that fall from the point where it is pinned are arranged in smooth even folds. As this is a conventional arrangement, the loops that are pinned to the background should be arranged so the two sides are uniform and even.

In arranging the sweeps of the various drapes in this display the trimmer will have to be governed by the size of the window and the position of the middle stand. If the window is a large one, the sweeps will take care of themselves, but if the window is small, the middle stand will have to be placed back in such a position that the sweeps of the drape form fit in between the sweeps of the middle stand, or it may be placed farther forward so the sweeps of the drape form pass entirely behind it.

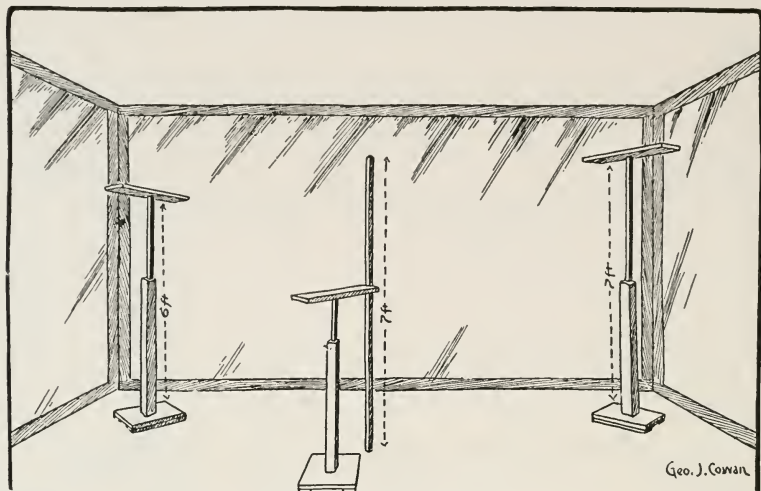


WINDOW PLAN No. 10

HERE is an unconventional arrangement that makes a pleasing effect. It is suitable for showing novelties in dress goods and can be used in a window of almost any size or shape. The draping form at the left is covered with any of the drapes shown in this book. The five stands at the right are all in different heights, varying from $8\frac{1}{2}$ feet at the back to 4 feet in front. They are covered with Drape 1.

This arrangement gives a good opportunity to work at a striking color effect. The goods may all be in one color or the patterns may be different, according to circumstances. If one color is used—red, for example—the darkest shades are used on the draping form and the two front stands, while the lighter, stronger tones are used at the back. Very little trimming need be used in this window. A display of this kind can be put in very quickly, as the drapes require little time in the making.

This arrangement is recommended for delicate goods that require careful handling. There is only one pin used on each stand in making the drapes and if Drape 9 is used only a few pins will be required. For a showing of very high-class goods, three stands, instead of five, should be used.

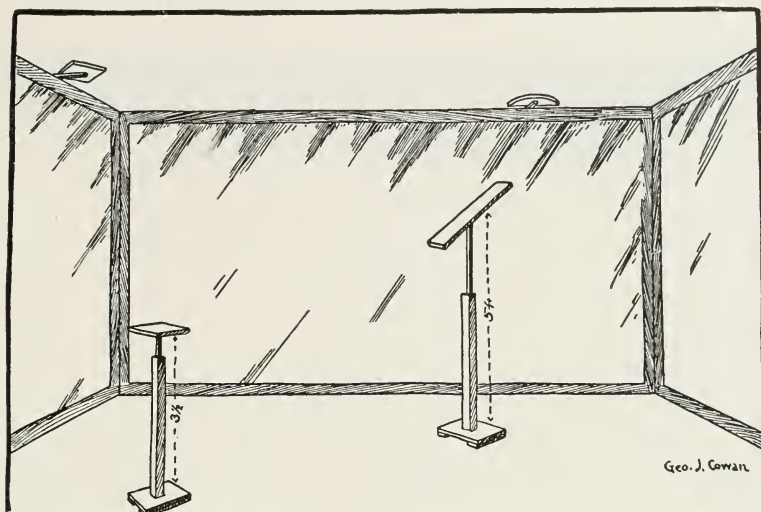


WINDOW PLAN No. 11

THIS plan is intended particularly for fall and winter goods. There are only three drapes used but they are large ones and will fill the window effectively. The stand at the left is 6 feet high and is dressed with Drape 4. The middle stand is placed at a height of 8 feet and is covered with Drape 5. At the right Drape 4 is used over a stand 7 feet high. This would make an excellent arrangement for one of a series of displays at the beginning of the season.

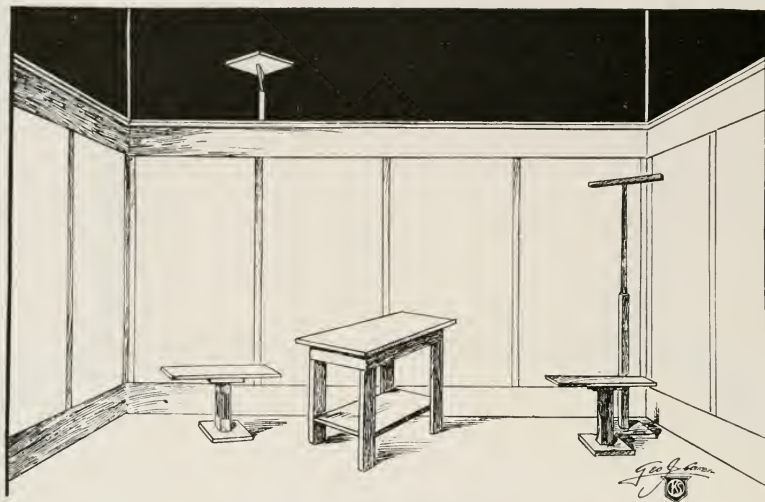
An unconventional arrangement is much more difficult, or rather it requires a much higher artistic sense than a conventional one, as no rules or measurements can be called to the aid of the decorator. He must be governed entirely by his eye and his artistic sensibility, hence there are greater opportunities to make mistakes. The unconventional arrangements that appear in this series of plans should help the student to originate arrangements of his own that are equally pleasing.

Of course, such a layout as this would not be suitable for a sale window. There are many merchants who would not permit their windows to be dressed with only three pieces of goods. There are occasions, however, when this is advisable. With reference to this kind of displays, one frequently hears the remark: "That sort of a window does very well for a big department store in a city, but it would be no good for my store." In most cases the merchant who makes that kind of a remark is wrong. The big stores in the cities have reduced window dressing to a science. They have checked up results and have found that for certain occasions, three or four pieces of goods in a window will yield better returns than a window containing several times as many pieces.



WINDOW PLAN No. 12

FOR broadcloths and other goods having a smooth surface and no pattern, this arrangement is well adapted. The drapes show off the texture of the fabric admirably. The stand in front at the left is $3\frac{1}{2}$ feet high and is covered with Drape 2. The other stand is 5 feet high and on it is used Drape 6. At the top of the left wall Drape 5 is used and Drape 6 is used at the right end of the background. The sweeps of the wall drapes are looped up on the background and side, giving the window a sufficiently full appearance. For a series of windows this layout is a good one. The arrangement can be varied in each window sufficiently to avoid the effect of monotony. In each window of the series a one color effect should be maintained and the colors of all the windows should be selected to harmonize when viewed together. If broadcloths are shown in this way a suitable trimming would be furs, buckles, buttons, etc. Very little trimming is necessary. Of course, it is not necessary for the trimmer to follow exactly the layout shown here. He may change it around in any way he pleases to suit the size and the shape of his windows.



WINDOW PLAN No. 13

Arrangement of Fixtures

THIS is a rather unconventional layout, using a wall drape, a T-stand drape, and a series of four bolt drapes. The latter can be made by unwinding a few yards from the regular full bolts and draping the goods in a semi-careless fashion around the bolt in various ways. Or, these drapes can be made over a dummy foundation which is made out of wood and cardboard, usually in exaggerated size, as with the one shown on the table in the center on opposite page. This bolt is 42 inches high, 22 inches wide and 8 inches thick. The idea of using tables, chairs, etc., for showing these bolt drapes is being used quite extensively.

As is clearly shown in the above drawing there is used for fixtures a table, two pedestals and shelves, a tall T-stand and a square top fastened just above the background border.

The arrangement of every one of these fixtures is clearly indicated in the drawing in order that you may more clearly realize how the completed window looked at the time the trimmer started to do his draping.

The pedestals and table should be finished off in the same colors or stain, that is, they should match as nearly as possible, because they are apt to have certain parts of the woodwork show.



Courtesy Arlington Mills.

WINDOW PLAN No. 13 Completed Drapes

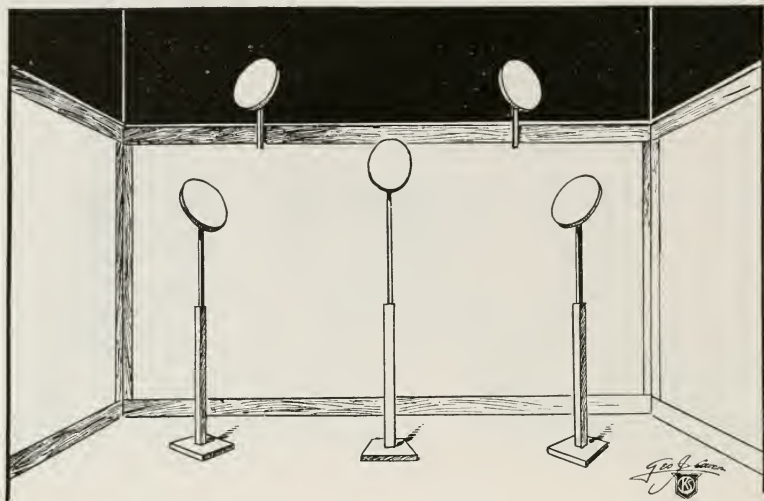
IN MAKING the drape on the table, the dummy bolt is first covered smooth with the goods. Then bring the goods around the bolt in a loop across the front and up to the back. Next form the long loop that drapes over the edge of the table, then carry around the back and let the end come out in a long sweep on the floor.

The wall drape is made on a square board fixture, 15 inches square and raised about 18 inches above the top of the background. Bring the goods up from the floor at the left and form a loop at each of the three front corners of the board. Then drape it across the background to a point on the border, form another loop here then in a long sweep out toward the front.

The T-stand drape in the corner is made as indicated. Other drapes of this same nature are shown elsewhere in this book.

Two of the small bolt drapes are placed on 18-inch pedestals at the sides, with 24-inch slabs for foundation. Only a few yards are unrolled for each of the drapes, in each case making the drape with the goods in the double fold.

In order to indicate to you more clearly the position of every fold and drape we had a light background painted in on the above photograph, even painting out parts of table and pedestals as they were dark and it was not clear just where the goods terminated.



Courtesy Arlington Mills.

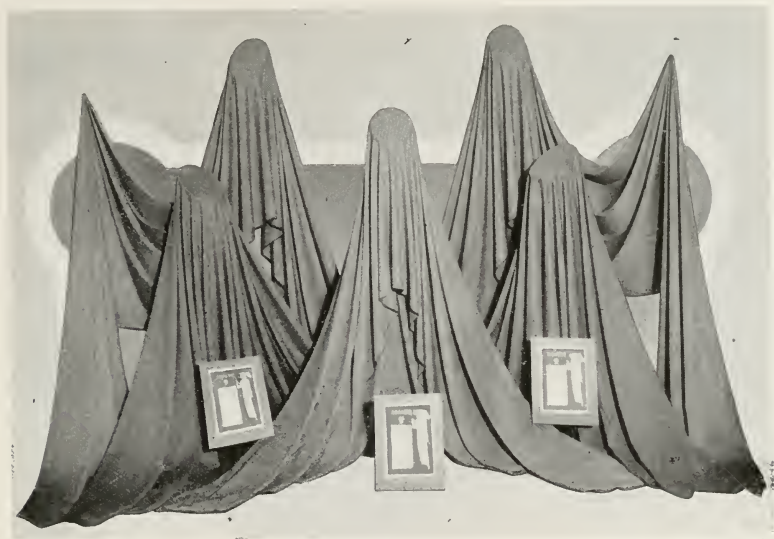
WINDOW PLAN No. 14 Arrangement of Fixtures

THIS window gives a good suggestion for a layout using one style of stand throughout. In this case the stands have sloping oval tops, each 18x10 inches in size. Two of these are used as "wall drapes" the fixture being fastened directly to the background by means of a bracket. In arranging a window of this kind, the heights of the stands have quite a little to do in getting the right results. The wall drapes are 9 feet high, the center is 7 feet and the two at the sides are each 5 feet high.

A careful study of the drawing will show how each stand is placed, also how each top is faced. By facing these tops in different directions the display is kept from being monotonous.

This is a particularly good arrangement to use in a window having a mirror back as the drapes are so arranged that none of the back of the stands will be reflected.

Care must be taken in windows having mirror backs that the back of the drapes are not unsightly and that the stands do not show.



Courtesy Arlington Mills.

WINDOW PLAN No. 14

Completed Drapes

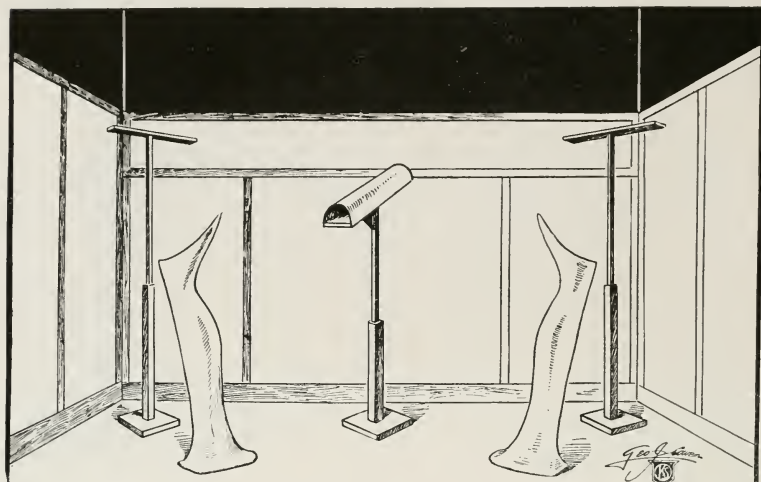
TO MAKE the wall drapes, simply start the end of the goods down in front next to the side wall. Follow this up to the top, pin selvage on the cornice, then drape across the corner and over the top of the oval. Thence in a long sweep down to the floor.

The stand drapes are made by bringing the goods up from the floor and straight across the top and out in long sweeps to the sides. Cover the base of the stand by returning the goods underneath and pinning up on standard, then spreading out smoothly across the base of the stand.

The goods hang over the edge of the ovals in simple folds, requiring very little arranging to make them come just right. Thus the layout is one that can be placed quickly, and as there is but one pin used in each drape, there is no possibility of injury to the goods.

This is one of the easiest windows that it is possible to install and one that looks exceptionally well and makes a big showing for a small amount of goods.

A study of the individual drapes in the front part of the book will of course make clear to you all the minor details and it is not necessary to repeat all of them here.



Courtesy Arlington Mills.

WINDOW PLAN No. 15 Arrangement of Fixtures

THE treatment of this window shows a balanced layout, using two T-stands, two half shell forms and a large half cylinder top fixture in the center. This makes a good layout for a well filled window from 12 to 15 feet wide by 6 feet deep.

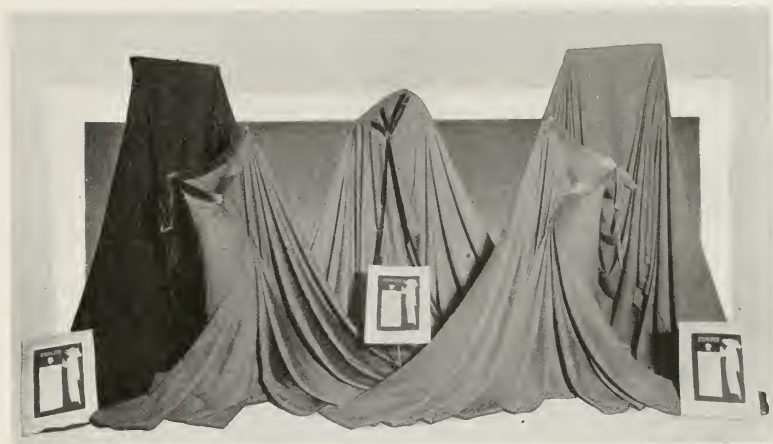
As soon as the average window trimmer sees this window layout and then sees the completed window on the opposite page his lesson is practically complete and he will be able to more clearly carry out the idea.

The two T-stands have a cross bar at the top about four inches wide instead of the one-inch bar commonly associated with T-stands.

The stand in the center is clearly described and shown several times in this book.

The shell forms should be of the very latest shape.

Although we indicate this arrangement of fixtures for the completed window on the opposite page, still it may be wise to tell you that this same arrangement of fixtures can be used with different drapes and will give you an entirely new idea. Try it.



Courtesy Arlington Mills.

WINDOW PLAN No. 15

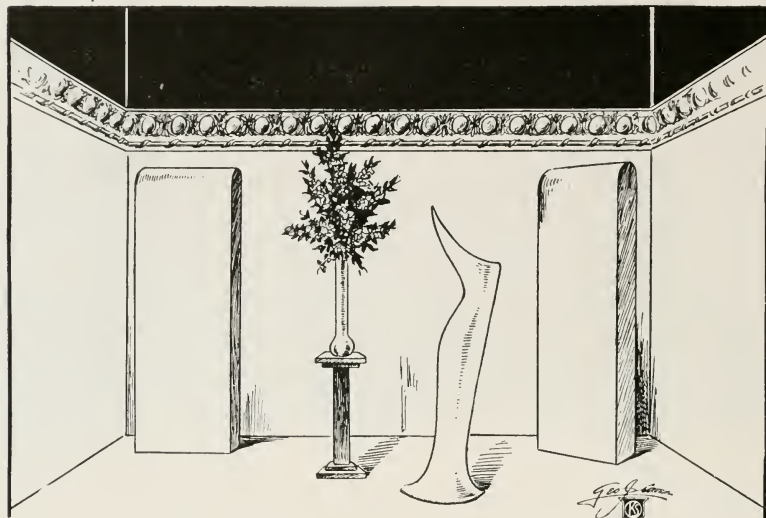
Completed Drapes

THE T-stands drapes are very simple. Start the end of the goods on the floor at the base of the stand, and carry it up over the top, spreading out smoothly. Let the goods drop straight down in the back, then bring out along the side to the front. Then carry the goods up to the end of the T-stand, and loop it across the front and down to the floor on the other side of the stand.

The sloping cylinder top stand in the center is draped similar to the T-stands the main difference being that, in bringing up the goods to the front, from the floor, the selvage is hung over the rounded end of the stand, instead of pinned at a corner as with the T-stand. Three loops of velvet ribbon in different lengths, finished with a buckle, are used for trimmings.

The two shell forms are draped as indicated. Notice the arrangement of the skirt folds so that those of one form come in front of those of another. This is necessary in a small window in order to get the long sweeping effect desired.

This gives a fairly well filled window and is therefore a very practical display. More goods in this space would crowd the window, whereas less goods would make more of an exclusive window that would have to depend more on the background and other features that would fill up space.



Courtesy Arlington Mills.

WINDOW PLAN No. 16 Arrangement of Fixtures

THIS display was made in a medium sized window, 10x6 feet, using but three drapes and two full bolts. The background was a flat surface or heavy velour curtain bordered with papier-maché design. Displays of light fabrics should always have a rather dark backing, so that, wherever the regular background is light in tone some provision should be made for a temporary covering in a darker color. Various inexpensive curtain materials may be used for this. There are also on the market certain wall papers tinted in a perfect imitation of wood grain which would serve excellently for such a backing.

For a showing of dark goods a light background is generally most satisfactory.

The two fixtures in the back are known as slab draping stands although these same drapes can be made over cylinder top T-stands.

The stands indicated in the drawing are best made out of two solid pieces of wall board for both front and back, while the sides can also be filled in with a narrow width of the same material. The curved top can be made by bending a heavy cardboard.

The arrangement of these two slab draping stands, the shell form, pedestal and vase are all clearly indicated.



Courtesy Arlington Mills.

WINDOW PLAN No. 16

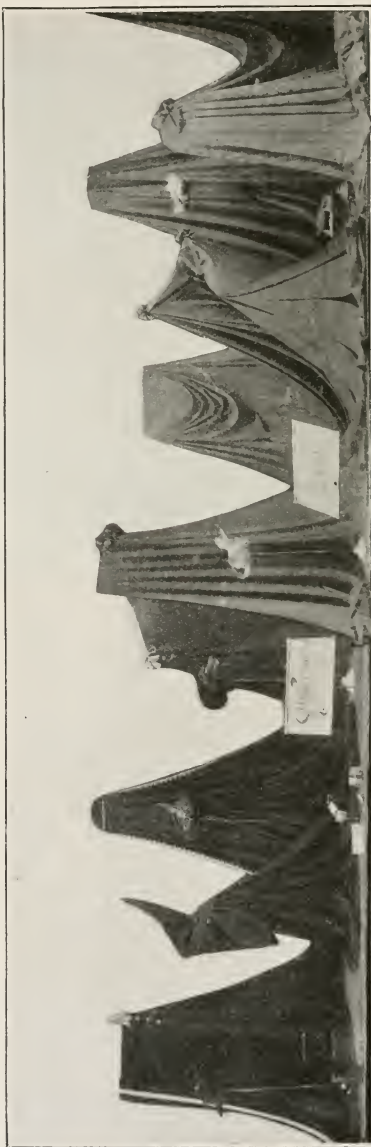
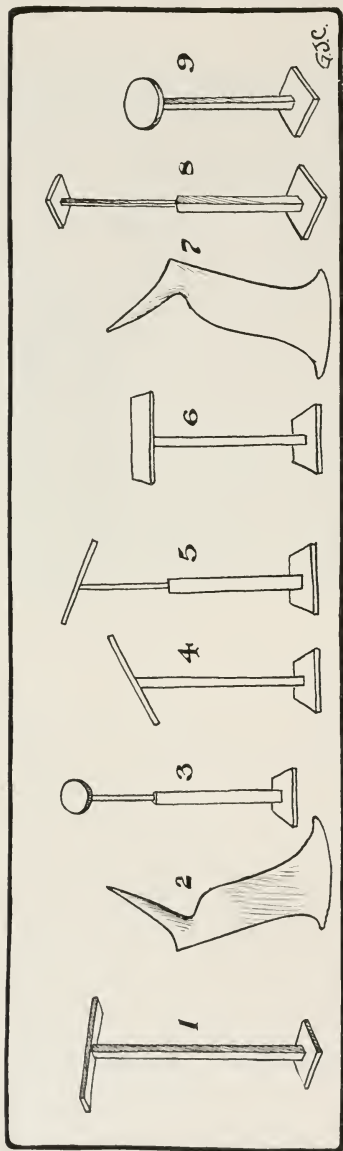
Completed Drapes

IN EACH slab drape the end of the goods is started at the base and front of the stand, and covers the front of the stand up over the top. Then let it drop down to the floor in the back, carry it out to the front and thence return it up over the front end of the stand. In the drape on the left side, the end of the goods is carried up to the side wall forming a long loop across the front. The two plaits hanging straight down on the back edge of the stands are made out of the surplus width of the goods not used in covering the stands. A band of velvet ribbon is slipped under the edge of the first of these plaits.

In making the shell form drape in the foreground, the end is started at the top. Fit smoothly down the front of the form then point out the curve of the waist line in the back. Next bring the goods out in front on the floor and return the selvage up to the back edge of the form about six inches down from the waist line. From this point drape it down to the floor in the back, then change the selvage, and bring up in a long sweep to the top point of the form.

Arrange the folds so that they hang in long graceful sweeps to the floor, and finish with silk fringe trimming as shown in the cut.

Two bolts of goods placed at the sides of the window and the use of several show cards complete the display.



Window No. 17—Layout and Completed Drapes

WINDOW PLAN No. 17

Arrangement of Fixtures and Completed Drapes

HERE we have arranged a series of drapes especially good for any purpose. These are shown in our illustration on opposite page. This is a photograph of the actual drapes themselves. The pen-and-ink sketch shows the stands on which to make these drapes.

Stand No. 1 is a plain 2x2 upright with a square base and a board on the top three inches wide and about twenty-four inches long. No. 2 is a papier-maché form and shows the coat drape. This is a very good drape and can be changed each year to conform with the correct style.

This drape was originated by Mr. Albert A. Koester and is one of the series of very practical drapes that have been used a good deal. The next drape is arranged over the stand No. 3 with a tilted circle top. This is an extension stand and can be raised or lowered to any height.

The next two drapes are draped on stands 4 and 5, with tops similar to No. 1, only tilted as shown in the drawing. No. 6 has for a top a board twenty or more inches long and four inches wide. This board is tilted forward slightly. The half form No. 7 has on it an entirely different drape from that shown on No. 2. This drape shows off the goods as effectively as any drape ever devised.

The other two drapes are almost self-explanatory—so much so that any trimmer with a fair knowledge of draping can adapt them to his use.

Scattered about among these drapes you will notice a few hats, purses and other accessories. This is a very important thing in a window. It is noticeable that those windows that have accessories that match up with the goods are most popular—most attractive to the prospective customers—and productive of greater results.

The first four drapes will in reality make up a complete display for a medium sized window. A dress goods window with just about four drapes, is about the most effective dress goods trim you could install. The other five drapes also make up a good layout and arrangement for a complete window. Our illustration really shows two window thrown into one.

All the drapes in the photograph were made by Will H. Bates.

BACKGROUND DRAPING

UTILIZING FABRICS ON DISPLAY AS PART OF WINDOW BACKGROUND.

FOR a change why not make the entire background decoration of your window out of the fabrics you wish to display? Or you can use such a fabric background for a showing of suits, or other garments made out of the identical fabric.

This surely will give you a change from your usual run of windows, and this fact alone should mean that it will attract attention.

A window or windows of this kind will be just the thing for the trimmer who has a very small appropriation for the buying of window decorations.

In our Fig. 1 we show one of the series of four methods of making these fabric backgrounds. This particular background has the goods draped from a nail or peg about twelve inches from the upper edge of the background, the pegs being from thirty-six to forty-eight inches apart, depending on the height of the window.

The goods are caught over these pegs as shown and finished off at the top with ribbons and artificial roses or flowers. The ribbons run from the pegs to the top of the background at a point midway between the drapes and then down again to the next peg. Large bows are



Fig. 1

made in the ribbon where it is fastened to the drapes and top of border.

To complete this window, making it harmonize with the background and also give it a stocky effect, one can place a series of pyramid drapes throughout the window as indicated by the two light-colored drapes in the drawing. These drapes are the simplest that it is possible to make as they are simply draped over a plain upright standard.

In our Fig. 2 is shown the simplest method of constructing a background, that is, covering the rear portion of the window with gathered hangings. In this window the hangings are of the goods displayed and the border is made of a width of the same goods in a different shade or color.

On this border is worked out a border design by means of some of the various trimmings which should go with the goods.

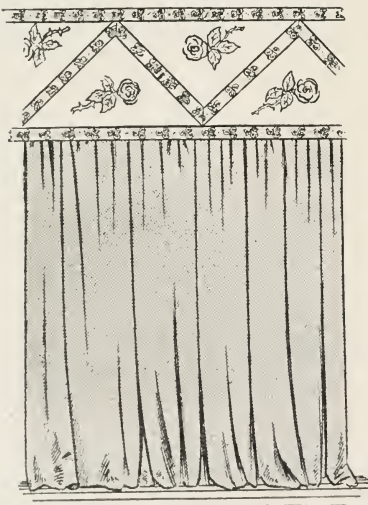


Fig. 2

BACKGROUND DRAPING

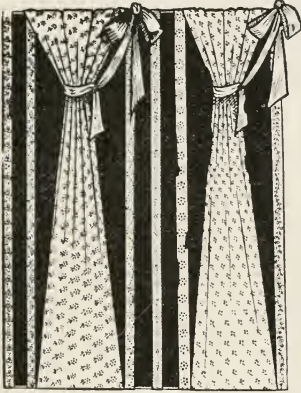


Fig. 3

along the top of the background, on which to drape the goods. The most effective way to do this is to use all goods of one color or the same goods in graduated shades of one color.

To get the drapes to hang straight it will be necessary to run upright strips of wood from the pole or wire to the floor so that the goods can be fastened back on this standard. Otherwise the drape would look more like those shown in Fig. 3. The arrangement of the ribbon as used in connection with this idea is very good.

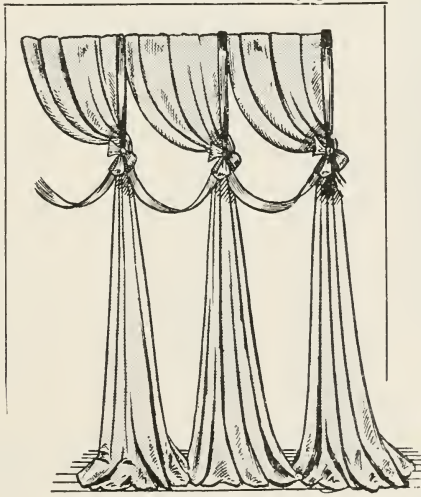
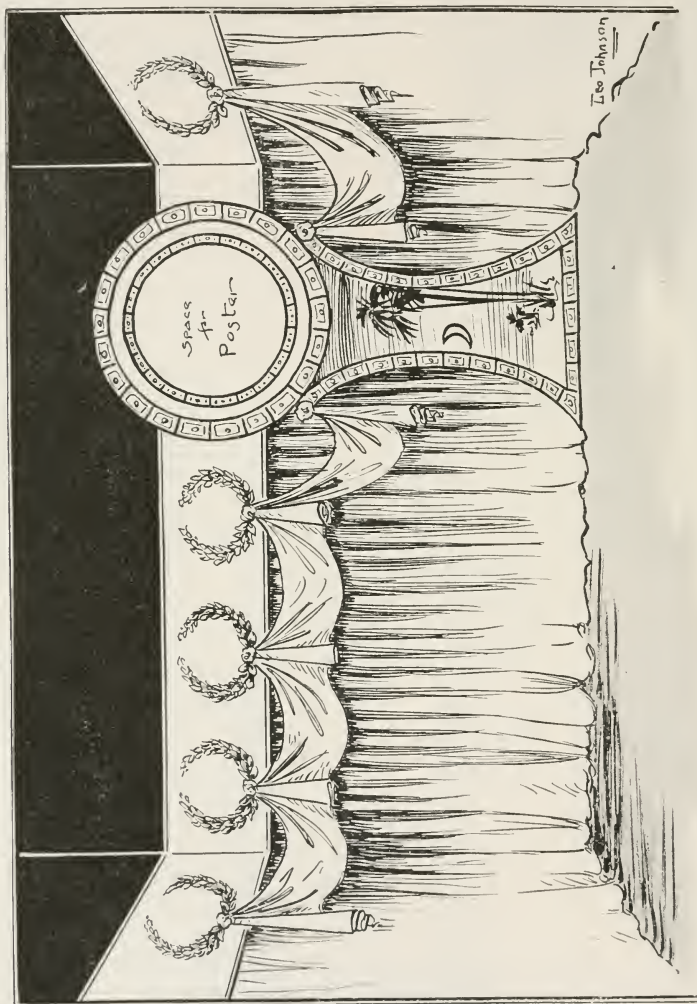


Fig. 4
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BACKGROUND DRAPING

AN ORIGINAL WINDOW BACKGROUND IDEA THAT CAN BE UTILIZED AT ANY TIME.

WE HERE have an idea for a window background that can be used not only for a showing of oriental wares, bric-a-brac, etc., but can be used for almost any line of merchandise. It would look well for a showing of yard goods, as well as for a showing of garments. One can use all of this design or part of it.

The border is a wide flat surface, covered with wreaths of artificial foliage. For spring one can use spring flowers and green leaves. For fall one can use autumn leaves.

A circular panel is fastened to the border and supported by another panel which has a scroll design frame. The border of the circle and frame is worked out in detail in some repeat design.

The center of the circle is left vacant in our drawing and is supposed to be filled with a poster that either illustrates the goods on display or is typical of the season or the decorative scheme of the window.

The lower panel contains a painted scene or can be left perfectly plain.

We indicate the background as being of gathered cloth. This really is a drape of cloth that makes your background.

Next we indicate a drape of silk, caught up at the base of each wreath. This drape is clearly indicated in the drawing and is the simplest form of garland drape.

The color scheme of the window should be made up of bright reds, yellows, etc., if it is desired to have a bright striking background. Other colors can be used, appropriate for the season in which the display appears.

DRAPING FABRICS IN THE STORE INTERIOR

MANY HELPFUL IDEAS.

THE ledge in the store is not trimmed so much or so often as the windows, still, when a trim is desired for the ledge, it is important that you know what to do. The methods of trimming the ledge change from year to year, and vary according to the store and the trimmer. Some stores want a heavy, stocky trim, while others want a simple, artistic and high-class bit of decoration.

You will find this same problem in connection with the store's windows and the ledges for your store should be trimmed very much the same as you trim your windows. The same reasons for trimming your windows as you do, will enter into the trimming of the ledges.

As can be seen in the illustration, there is a brass band that encircles the column, and to this band is attached several real large brass hooks, over which, each morning, can be thrown different pieces of new and nobby silks.

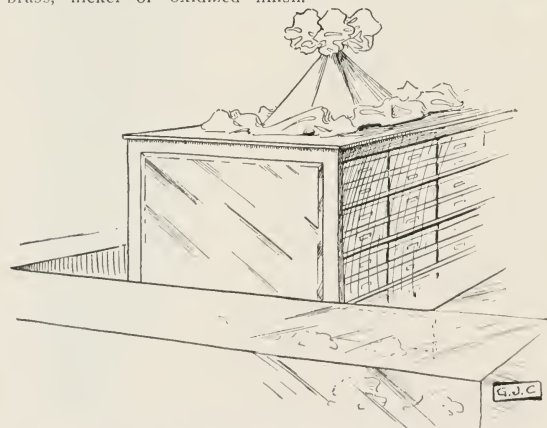
This method of showing silks is dignified, and because of the richness of the fixtures and equipment needs no elaborate draping. This method does not wrinkle or spoil the silk, and permits it to be taken down each night and an entirely new silk can be put up the next morning.

This idea could also be used in the dress goods department for the showing of wool or wash goods. Several pieces of trimming can be draped over the goods on display, and this will mean extra sales for both departments.

This fixture can be made by any fixture house for any size post. It can be furnished either in brass, nickel or oxidized finish.



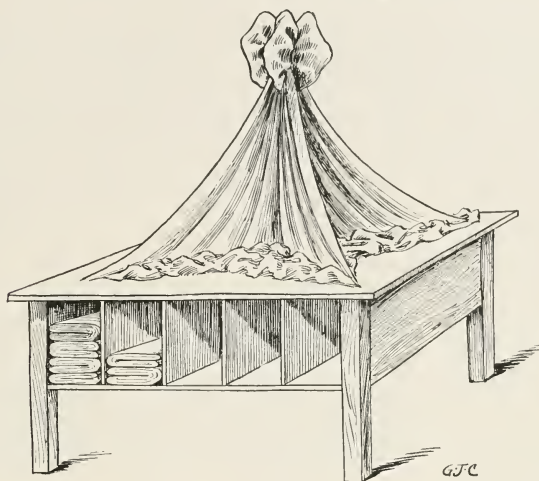
Simple Drape over a hook on store post



Clever Puff Drape on Top of Center Shelving

In our next illustration we show a very interesting wash goods drape placed on top of the low center shelving of the store. This drape as illustrated is shown as a low drape; it can be made any height.

This drape is similar to many of the drapes shown in our chapter on "Later Examples of Early Drapes" and you can readily see that many other drapes can be very easily adapted to use on this low shelving or on the ledge.



A WASH-GOODS DISPLAY TABLE

IF YOU have a wide aisle in the wash-goods section, and desire to use it to the best possible advantage in selling goods, we suggest having a table made to fill the space.

This table is to be made with shelves underneath, in which to keep stock, and the top used to make a very handsome drape of wash goods.

Everyone that gets any place near the table is so impressed with the imposing drape on top that they walk over to examine the goods. The clerk in attendance finds it an easy matter to interest them in the goods, and, when he finds out the color they like, he pulls it out from under the table and shows it to them.

The drape that we show takes up quite a bit of room on the table, but if you need the top on which to show the bolts, you can drape the standard in such a manner that you will have all the room necessary.

This would be especially good for a sales table for the sale of cheap silks, all kinds of wash goods or cheap fabrics. One can put up a drape of the goods in the center and pile the goods around it, and in the shelves underneath. The sign or price ticket can be attached to the drape of goods, on several sides, thus giving it much prominence.

The drape is made on a common wooden upright stand. This stand is generally made of a 2x2 upright, nailed to a square base made of an inch board. Folds of the goods radiate from the top of stand to each corner of the table, and the finish at the top consists of four or more loops of the goods, made in the shape of puffs.

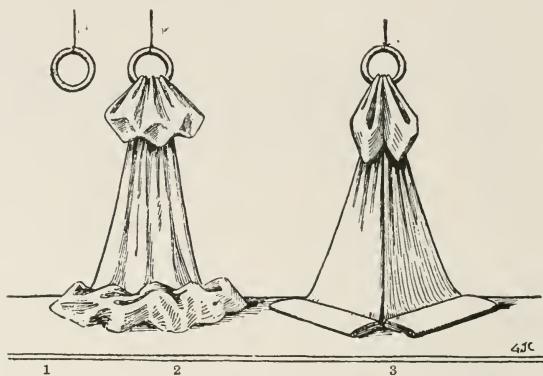
The table can be made by any local carpenter, and, if an expensive one is desired, it is best to make it of soft wood, and paint or stain it a color or finish to harmonize with the rest of the store fixtures.

DRAPES ON TOWEL RINGS

IT IS really surprising the many uses a trimmer can find for his fixtures. It is also surprising how many fixtures can be made out of things about the store. To illustrate this fact it will only be necessary for you to read this article on how to use the common wooden towel ring as a help in showing goods. These rings are undoubtedly carried in your own store, but if not, can be procured from any store that carries five and ten cent goods. They are made of hard wood, and have a very high finish or polish. This makes them go well with the rest of the woodwork about the store, in fact, you may be able to get them in the same finish.

This is a handy way of showing new novelties or special-sale goods, as they are brought to the customer's attention very prominently. In fact, some stores have a series of these rings over their entire length of dress goods counters, the rings being about four to six feet apart.

About all one can do is to pull the goods through the ring and let them hang in folds or loops. Our Fig. 1 shows the suspended ring and Figs. 2 and 3 show different styles of draping. No. 2 is one piece of goods in one ring, while Fig. 3 shows two pieces of goods displayed. It is also a very good idea to suspend ribbons or laces over the draped goods. It not only adds to the beauty of the display, but is apt to sell the trimmings as well as the

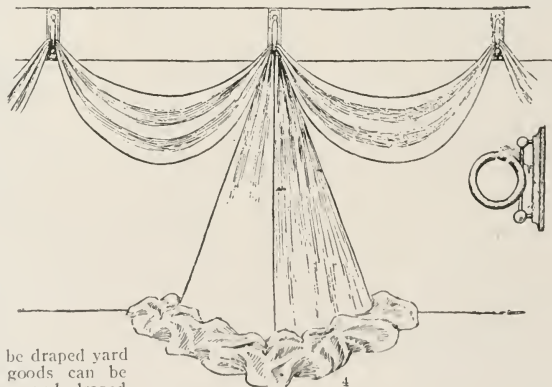


dress goods. Silks, velvets, wool goods, and wash goods show up equally well when draped in this manner and therefore these rings can be used over counters of all these departments.

After using these drapes for awhile it is best to climbrate them and then spring them again in several months' time. They will then attract attention again and have an added value because they will by that time look new. In displaying merchandise it is always best to have frequent changes. This is very apparent in your window displays, and of course, holds good when applied to interior displays.

There is a wooden towel ring that has an attachment for fastening it to the wall, as is illustrated in our Fig. 4. This drawing shows a side view of it and shows a series of three of these rings, attached to the upper part of the background of a window.

Through these rings can be draped yard goods and these same goods can be suspended from the rings and draped to the floor as is shown. Any number of these rings can be used for this purpose.



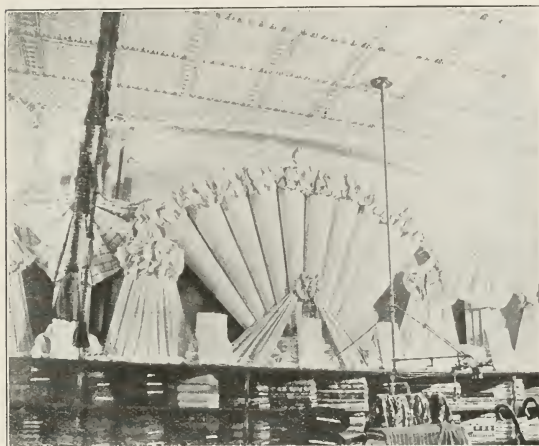


Fig. 1

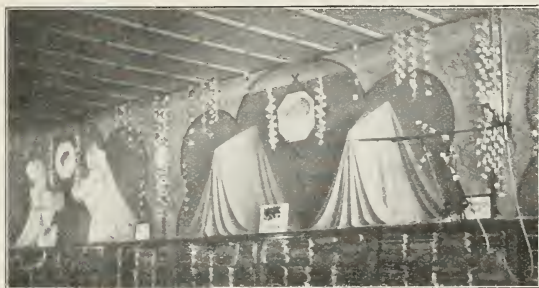


Fig. 2



Fig. 3

EARLY EXAMPLES OF LEDGE DRAPES

IT IS interesting to see some of the earliest draping ideas carried out on ledges and to compare them with the work of the present day.

We are fortunate in being able to show in our Fig. 1 a ledge display made about ten years ago, being in the puff and fan drapes so much used at that time. This display is of medium priced gingham in light colors.

In Fig. 2 we show a style of trimming used several years later. The only part of this trim that looks old-fashioned is the two wash goods drapes at the extreme farther end of the shelving.

The ledge decoration is very good, being circular frames, filled in with light green tulle on which was pasted a scroll design cut from foil paper. Tiny pink flowers were used in this decoration.

Fig. 3 is a ledge trim placed in 1907 by Mr. Will H. Bates and represents work that would be a credit at the present day. The decorative pilasters with the draped garlands of foliage make very pleasing framework for the drapes.

In trimming the interior of the store and especially the ledge, the trimmer is governed by the same rules of display that he makes use of in the window. The decorative work must not be overdone and so profuse that it takes away from the goods shown. The goods shown must be well placed, nicely arranged and not crowded. A few nicely arranged drapes or groups are just as effective as a great stocky display in most cases.

You have this also to consider. The goods shown in the store, on the ledges, fixtures, etc., if left up for any length of time accumulate quite a coat of dust and dirt. Therefore the less goods you use, the less the loss. To overcome this loss entirely you will have to change your displays often enough so that none of the goods are damaged.



Fig. 4

In our illustrations 4 and 5, we show ledge trims having as decorations scroll designs, similar to Fig. 3. Our Fig. 6 is decorated in cattails and water lilies and scrolls. These scrolls are very neat and artistic, the treatment is simple, yet strong and attractive. This framework is covered with a brown canton flannel and the panels filled with a pale yellow tarlatan. The cattails are made by painting the stems on the tarlatan, and for heads,



Fig. 5

pastings on cut out pieces of brown velvet or plush. These heads are touched up with brown powder.

Water lilies and pads are also used as decorations in this trim, and a seaweed effect is produced by shredding long strands of green crepe tissue paper. Thus we have a trim that is in perfect harmony, as all the decorations are associated with each other, as cattails, water lilies, pads, and seaweed.

You will notice in Fig. 6 the very handsome drapes of dress

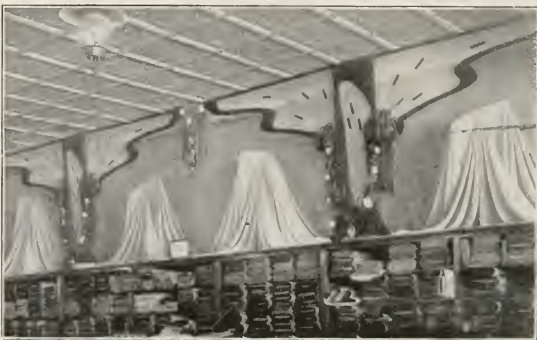


Fig. 6

DRAPING FABRICS IN THE STORE INTERIOR

goods. These dress goods were draped over stands with crescent shaped tops, as illustrated elsewhere in this book. Notice there are only two drapes used in each section or division, thus there is no overcrowding of the goods. This illustration shows you how effective is this style of decoration.



Fig. 7

Our Fig. 7 shows an entirely new decoration used in connection with yard goods drapes. The decoration is a combination of scroll work and lattice. The scroll work is used to support a fancy lattice design, in the center of which is an oval medallion of scenic work.



Fig. 8. Ledge Decoration by Durant Merc. Co., Durant, Okla.

This illustration shows a very neat simple scheme of decorating the ledge above the dress-goods department. If more stores kept their side walls and ledges perfectly clean and kept an ever-changing display of dress goods on this ledge they would notice a healthy increase in the sales of this department. Small potted palms were placed between each drape, and added materially to the decorative effect.



Figs. 9 and 10. Interior Ledge Trims by Will Bates for A. Livingston & Sons, Bloomington, Illinois

This is not as heavy a trim as is usually used; it made the store look very spring-like and caused much favorable comment. Simply a peach tree in full bloom alternating with a white flower box mounted on a stump of white birch. The peach trees were also made out of the branches of white birch. These same branches and flower boxes were used around the posts and down the center shelving.

One reason that many merchants are more willing to display merchandise on the ledge and about the store in the winter is because there is not so much dust flying into the store, and therefore, the goods are not so apt to be damaged.

Then, too, there is not so much bright sunlight abroad to get into the store and fade some of the fabrics.

Naturally you will want to show seasonable goods, such as silks and wool goods in the fall and winter and cotton goods in summer. The same reason for watching the season's in your windows applies to your interior drapes.

For the showing of dress goods, silks, and other fine yard goods, we show three very good photographs of neat and artistic trims in our Figs. 10, 11 and 12.

You will want to sell as many yard goods as possible always. This can be done, if above this department, you make a good showing of dress patterns. This can be done by means of ledge displays, above the department, also above other departments.

Figs. 9 and 10 show two views of a handsome ledge trim by Will Bates for A. Livingston & Son, Bloomington, Illinois. This trim has a plain background against which the goods have a chance to show up well. The trees are very dainty and another decorative feature is the birch-bark covered flower-box fastened on a birch stump.

Fig. 11 is a ledge trim by Emil Peterson for Yetter & Waters of Waterloo, Iowa. These several drapes shown in the photograph are well worthy of your attention.

A plain wall makes the best kind of a background for the use of any kind of display. Being plain it does not have figures that are apt to detract from the goods.



Fig. 11. Fabric Ledge Display by Emil Peterson, Waterloo, Iowa



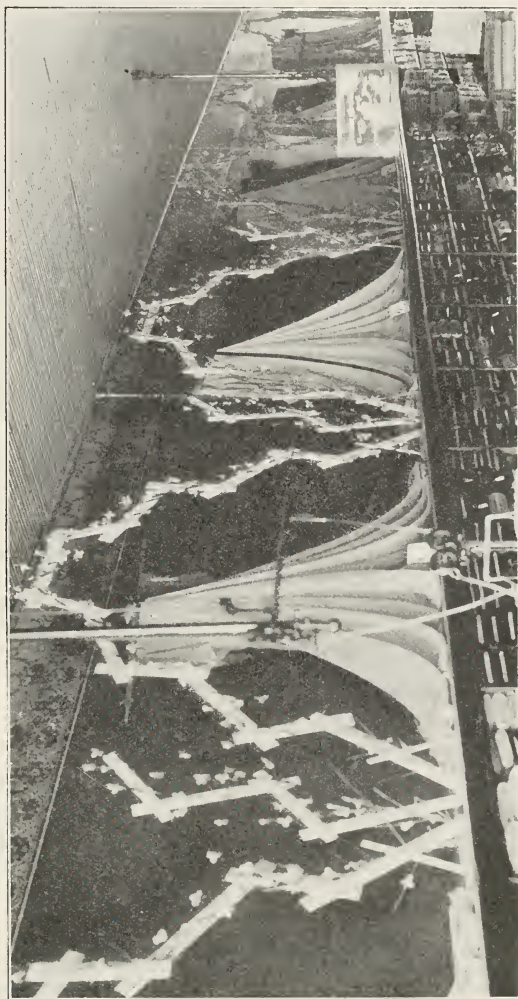
Fig. 12. Interior Fabric Display by E. T. Swank for Louis Bisch of Crawfordsville, Ind.



Ledge Trim by Will H. Bates for A. Livingston & Sons, Bloomington, Ill.

The photograph that we show above contains an absolutely new idea in the way of ledge trims. The novel part of the trim is the masonry post effect. This is a small wooden box, covered with grey crepe paper. The mortar lines are made of white tape. Above this is a large tarlatan covered circle, with edges thickly covered with snowball leaves. A tarlatan drop extends out from each side of this, with a branch effect of green cut-out felt applied on same along with artificial snowballs and leaves. Black silhouette cut-outs of sateen, representing flying birds, were pasted to these and to the circle. The tall stalks on either side are purple foxgloves.

The dress-goods drapes and the ribbon drapes shown in this photograph are well worth your study. They also show you how much better the trim looks than if too many drapes had been used.



Ledge Trim by J. Fred Howe, in 1907 for A. D. Weaver, Lawrence, Kansas

About six thousand artificial apple blossoms were used in the entire store decoration. They were used on two main floor ledge trims, suit room and windows. The lumber used for the framework was small pieces or scraps, mostly from boxes. The draping of the dress goods was very well done. This was a neat trim, not overdone, and easy to make.

EXAMPLES OF DRAPING FROM GERMANY

FROM Germany come some very good ideas for the draping of yard goods. We show on this page drapes designed by a German trimmer for use on home-made wooden fixtures.

These drapes are all quite different from the drapes in vogue at present in this country. However, that is much in their favor, as it gives you something absolutely new with which to attract the attention of the public.



Fig. 1

The first drape, the one shown at the top of this page, is especially clever, as it simulates the human figure to some extent. The stand on which the goods are draped is simply a wooden upright about four and a half or five feet high. At the top is a cross-bar about twenty inches long. Eighteen inches below the top is a cross-bar about twelve inches long. This stand is indicated at one side of the drape.

The way the goods are draped on this stand makes the trim look like a gown. The drape is very easy to make, being nothing more than dropping the goods over the top in gathered folds. The goods are then fastened to the twelve-inch bar, thus bringing the goods in at the point that corresponds to the waist line of a gown.

An overdrape of harmonizing or contrasting goods is draped from the shoulder (top corner) to the opposite side of drape, at the waist line (twelve-inch cross-bar). A bow of ribbon is fastened at each top corner and a rose is fastened where the overdrape is caught up at the waist line. The illustrations show clearly how the drape looks when done. This drape is especially good for soft materials such as mulls, challis, rough silks, etc.



Fig. 2

Fig. 3
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Fig. 4

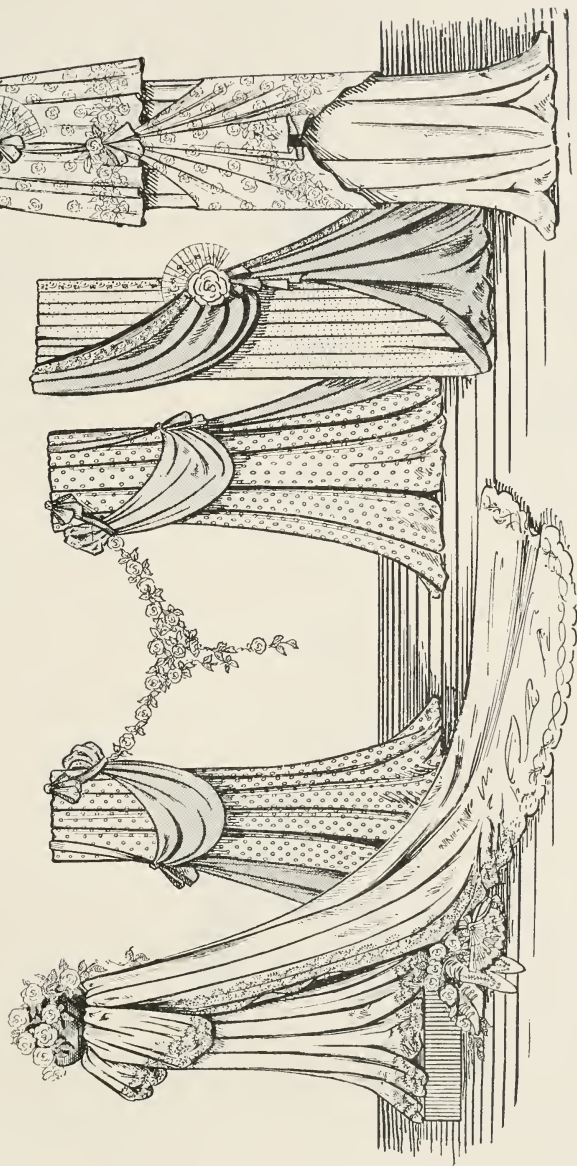


Fig. 5

Fig. 6

Fig. 7

Fig. 8

Figs. 2 and 4 show drappings on the boxes of yard goods and some sort of potted plant as a decoration. These last are quite a clever idea, and a similar suggestion is shown in Fig. 3, showing how they fit in a complete window trim. Here three boxes are used. The box in the extreme back is rather tall and slender and is used as a pedestal for a palm and as a

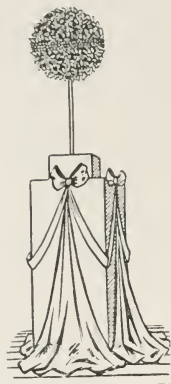


Fig. 9



Fig. 11



Fig. 10

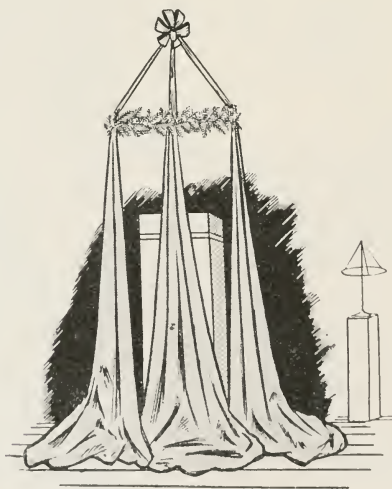


Fig. 12

stand over which a fold of dress goods is thrown. The other two boxes are shown at the sides of the window and hold bowls of artificial flowers and serve as stands from which dress goods are draped. You can see how well any of the box drapes we have shown can fit in here. The arrangement of goods in this window is well thought out.

The first drape in the group (Fig. 5) is that of bordered fabric thrown over a pedestal or stand, about four feet high. This pedestal is placed on top of a six-inch high platform, covered with the same goods as cover the floor window. Then the double-width bordered goods are draped over the pedestal so that the lower selvage, containing the border, just falls nicely on top of the six-inch platform.

Next to the pedestal drape is shown a double drape, or two forms draped exactly alike, except that they are reversed (Fig. 6).

This drape is very similar to our form drape Fig. 1, except that the goods are not drawn in the center, the overdrape being held up by ribbons. The garland or festoon of artificial flowers draped between the two stands is a very pretty decorative effect.

Our next drape (Fig. 7) is very similar to the double drape, having a slightly different way to arrange the goods. Fancy braid, a fan and rosette of ribbon are introduced as trimmings.

The last drape (Fig. 8) is so clearly indicated in the drawing that it needs no description.

The beauty of all these drapes lies not only in the graceful draping of the goods, but in the ease of execution and inexpensiveness of the fixtures, all of them being nothing more than upright stands, with cross bars at the top.

We show in the pedestal drape a very tasty way of introducing accessories, such as fans, slippers, etc., in a cluster of artificial flowers arranged on the floor at the base of the drapes.

Too few trimmers realize what good fixtures they can make out of old boxes and other things that they have at their command. If the boxes do not happen to be just of the size you want you can easily use the lumber in them for making boxes of the right dimensions.

The most common use for a box is to use it as a pedestal on which to show goods or decorations. You are all so familiar with the pedestal-and-shelf arrangement of unit trims that we will show the box used in other connections; for with the shelf the box practically does not show, as it is hidden with the merchandise trim.

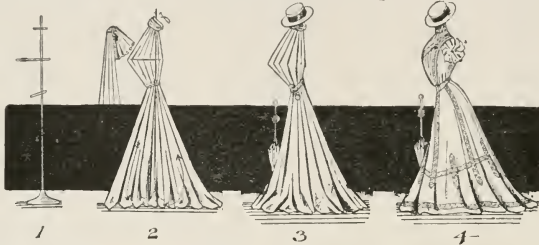
Figs. 9, 10 and 11 show a very artistic decorative treatment for most any window. These boxwood trees and bouquets make very effective decorations and can be real or artificial. Our idea in these sketches is to show how to drape the boxes on which the plants or flowers are shown. Fig. 9 is trimmed with ribbons and silk as is also Figs. 10 and 11.

Our next dress goods drape is shown in Fig. 12. The small drawing at the side shows the box with a nickel stand on top, from which is suspended a hoop. The completed drawing shows how four patterns of dress goods can be draped from this hoop to the floor.

UNUSUAL GERMAN DRAPES

HERE is a home-made drapery stand that looks like a form. This is the idea of a German trimmer. Our illustration shows just how it is done. Fig. 1 shows the upright nickel or wooden stand (wooden preferred), with the three cross-pieces at the top. The top cross-piece is the width of the collar, the next cross-piece is for the bust, and the next for the waist line. The cross-piece that is used for the waist line has a slight dip to it. The wooden stand is preferred because you can more easily fasten the cross-pieces to it.

The drape is started at the top of stand, as shown in Fig. 2, enough goods being allowed at top to fasten in the shape of a collar. The goods are stretched out over the



bust line and gathered in at the waist line, then dropped to the floor and up again to the back of waist line, as indicated by the arrows in Fig. 2.

The next drawing, Fig. 3, shows the complete drape, with the goods nicely placed to simulate, as near as possible, a full figure. A belt is fastened about the waist and a parasol displayed at one side of the drape.

We do not think much of the man's straw hat used to finish the top of the drape.

In Figs. 5 and 6 we have something new in the way of a papier-maché draping form devised by a German trimmer.

One can never tell what will be seen next in the window trimming world. Some of the new ideas are very clever and practical, others may be odd enough to attract some attention, but are not of any permanent value.

The latest wrinkle that we have run across in the papier-maché form line, is the one illustrated herewith. This is nothing more nor less than half of a full figure with the upper part lifted about eighteen inches from the floor. Thus the form is posed at an angle.

The entire garment is draped on the form, one arm of the waist having been slipped over the wooden support that holds the form up from the floor.

The one cut shows the undraped form and the support, while the other drawing shows a gown draped on the form, the sleeve of which covers the support.

At first glance this seems like a rather peculiar way of showing a garment, because it shows it in such an unusual manner. It is generally supposed best to show a garment in a way that approaches as near as possible its actual appearance when worn. About the only thing that we can think of that would be worn in this position is a lounging robe.

If any of our American trimmers feel like trying this drape they can do so by simply using their half-form draping forms.

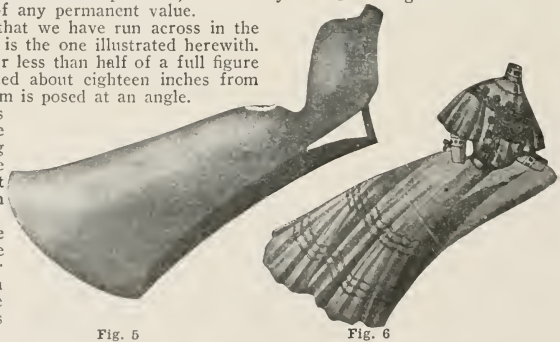


Fig. 5

Fig. 6

COMPLETELY DRAPED GERMAN WINDOWS

THERE are many stores that do not have a complete assortment of window fixtures. There are stores with only two small windows. There are stores without a real window trimmer.

Stores of this kind cannot hope to put in the elaborate dress goods drapes and displays they might like to. Still they can put in very neat, tasty displays that will add materially to the looks of the store and the sale of the goods.

These fully draped windows designed by a German trimmer suggest some very good ways of trimming small windows.

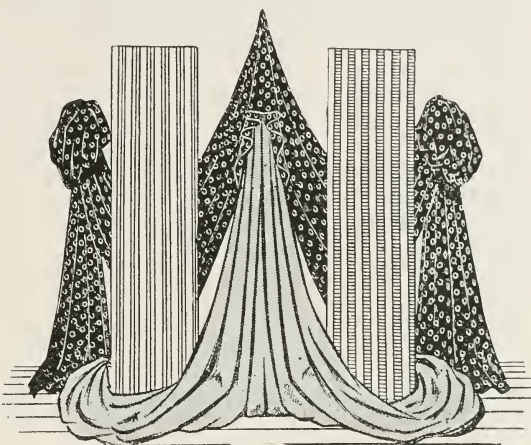


Fig. 1

In Fig. 1 we show a simple arrangement of four pieces of yard goods on home-made wooden stands. This makes a neat, stocky, business-like trim, and is adaptable not only

for the better goods, but can be used for the showing of the cheapest wash goods, such as calicoes and lawns.

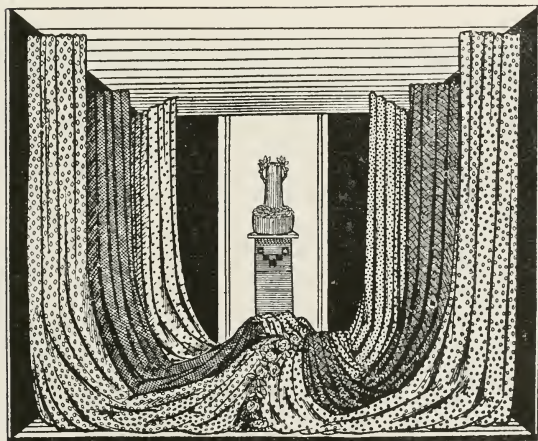


Fig. 2

Next we show in Fig. 2 how to drape six pieces of goods on the sides and background of the window. Wooden or metal arms are fastened at the top of the window as shown, and the goods draped in simple folds to the floor. A pedestal or table is placed in the center of the window, holding some sort of floral decoration. The ends of the goods are draped over the floor and over three boxes of different heights that

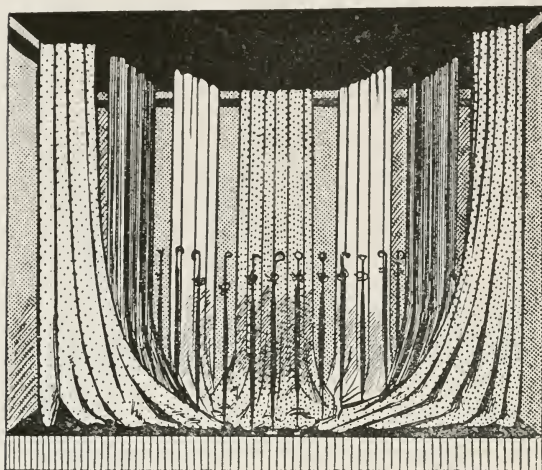


Fig. 3

Our window, Fig. 4, was designed for use at Easter time but, of course, could be used any time of the year by leaving out the rabbits, chariot, eggs, etc.

The entire layout of the window is so well done and the Easter idea is so cleverly introduced that we feel certain many American trimmers can get some good out of the idea.

Aside from the good that you can get out of seeing different decorative ideas in windows there is the pleasure of seeing what other people are doing in your line of endeavor. To the window trimmer there is some good and much of interest in everything he sees.

We show next in our illustration No. 5 a grouping of dress goods in conjunction with artificial flowers. In the center is a pyramid drape finished at the top with a fan-shape cluster of puffs, in the center of which is fastened a huge bouquet of artificial flowers.

This drape is flanked on either side with tall

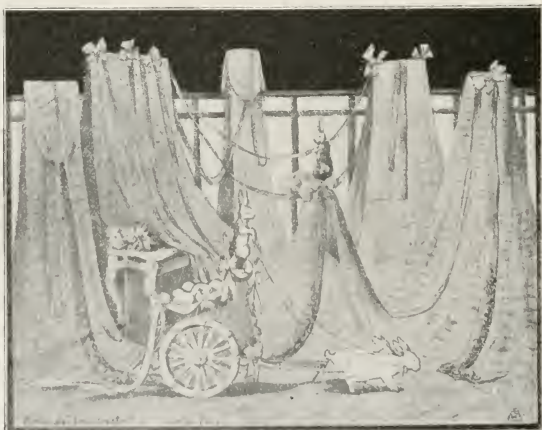


Fig. 4

lift the goods from the floor.

Our Fig. 3 shows another complete window trim with the dress goods draped in the same manner as in Fig. 2, only spread out a little more and not brought out on the floor so much. The floor can be reserved for the display of other pieces of yard goods, and in an arrangement similar to our Fig. 1, or can be given over to the display of some other line, such as fancy parasols (as shown in the drawing), or other goods that go well together or are accessories.

drapes finished at the top with small clusters of flowers. Several tall vases are also introduced in the window, filled with large bouquets. Notice carefully the different drapes. There are some of them that will probably be new to you.

From the German paper "Der Schaufenster" we obtained the design shown in our Fig. 6. This window has a very light lattice-work thrown around the border and on top of background, as a decoration. Through the central arch is built a series of three steps. On the lower step or platform is posed a wax figure completely outfitted with hat, gown, gloves, purse, etc. Two tall drapes of dress goods are shown, finished at the top with huge bouquets of flowers. This sort of drape would look strange in an American window.

A small table or stand is placed in one corner and has, besides the vase of flowers, such articles as parasol and gloves thrown on it. A piece of dress goods is draped around one leg and over the floor.

Hats, waists, ribbons, veils, parasols, and dress goods, all displayed in an ingenious manner, complete this interesting window.

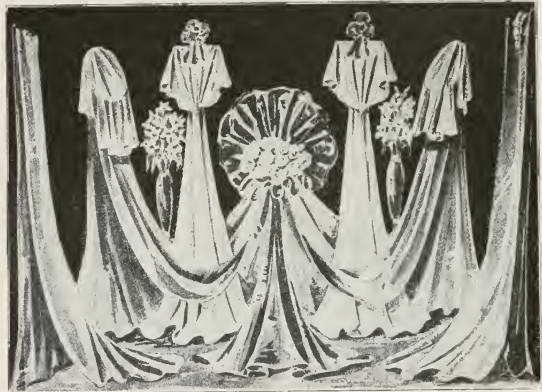


Fig. 5



Fig. 6



Fig. 1. Fabric Display Made in 1910 by Seidenhaus, Michels & Co., Berlin, Germany

This is one of the windows entered in a window trimming contest held in Berlin. Notice the beautifully carved woodwork on the permanent background. The arrangement of the drapes is exceptionally well done, each piece showing up to advantage.

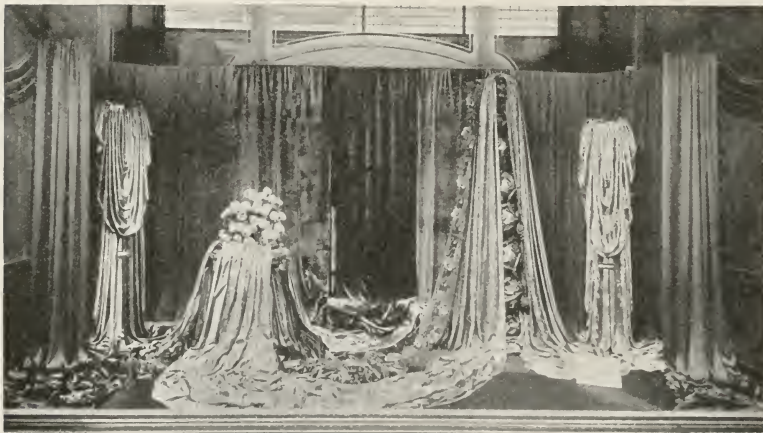
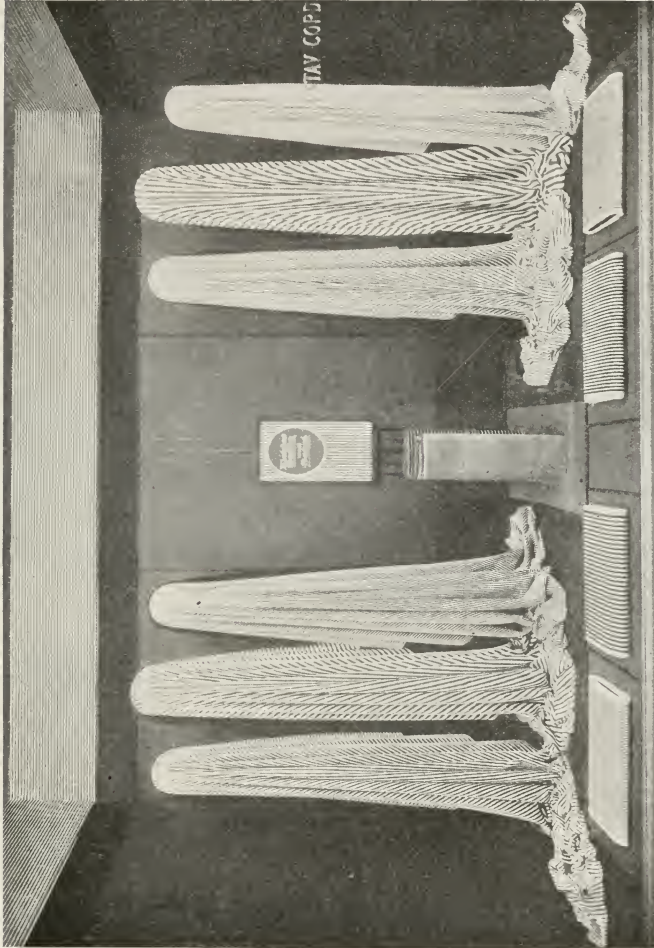


Fig. 2. Silk Display Made in 1910 by Seidenhaus, Michels & Co., Berlin, Germany

This window is a companion window to the one shown above. The background has been covered with gathered velvets and two silk drapes are placed in the corners. The center of the window is taken up with a draping of several pieces of silk over a tall pedestal and through a tabouret. The pedestal and tabouret are very elaborately carved.



An excellent example of German draping, each drape executed over a tall round pillow top stand. The goods are black and white goods. Notice the clever manner of showing bolts of goods in the foreground and the black and white show board with background striped in imitation of the goods.

EXAMPLES OF DRAPING FROM ENGLAND

WE NOW show several ideas taken from England. Our Fig. 1 shows a clever way of displaying water-proof cloth, as a demonstration of the actual water-proof quality of the cloth you are selling, you could not have a much better arrangement, while if any water should accidentally soak through (which it ought not to), it is not seen by the interested public.

The way to arrange is over a rough frame of lumber, or even a deep box lid. The



Fig. 1. Display of Rain-proof Cloth

lay figure is dressed in an ulster and cap, as shown, seated upon three or four bales of the cloth. The balance of window should be arranged neatly with the usual drapes and price-cards. A cheap fishing rod is all that is necessary, equipped with line and a large float, and if you could make your artificial pond deep enough, a few small live gold-fish, or even tin toy ones, would lend very greatly to the attraction.

When posing the figure, be sure and arrange it as naturally as possible. Do not attempt anything out of the ordinary, as the whole point of the window lies in the exhibition of rain-proof cloth. If you could arrange for a little trickle of water from the ceiling into the pond, it would also add to the effect.

The only show-card we recommend in front of the pond is one with the words "Real Rain-proof Cloth." Any other show card used should be placed by the cloth on which the figure is seated, and should contain eloquent, well-worded details of style and prices of the goods you make from this rain-proof cloth.

In Fig. 2 we show rather an elaborate idea for a window. There are some good things in this display and someone may be able to use



Fig. 2. Display of Yard Goods
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them with profit. The terrace steps are of lumber, covered flat with white goods. Suppose this is to be a display of white goods—you can then make the steps of whole bolts of muslin. The posts can be topped with folded bolts of muslin, or made entirely of bolts of wide sheeting.

The spindles of the railings can be of box-fold goods, such as India linens, lawns, etc.

For the lake lay a mirror on the floor, and for the water lilies shape a handkerchief or doily. The leaves for same can be of cardboard, cut out to suitable shape, and covered with an art shade, green denim or other material.



Fig. 3. Yard Goods Drapes for Selfridge's, London

The swans are made of cardboard or wood skeleton, to shape. For neck cut out shape in flat cardboard and pad on either side with soft paper, to get the roundness of neck; cover the whole with lemon paper or sateen, over which place crochet doilies or handkerchiefs. Black buttons will form eyes.

Our Fig. 3 shows a type of draping used by the Selfridge store in London. This draping was done by Mr. Edward N. Goldsman, an American window trimmer, who has had charge of Selfridge's window displays ever since the store started.

There is quite a variety of drapes in this window and the accessories, such as hats, shoes, parasols, feathers, etc., are well placed.



Interesting Drapes placed in 1910 by Edw. N. Goldsman, for Selfridge & Co., London, England.

This shows the work of an American trimmer in one of the largest stores in London. There is every earmark of the American type of draping, yet the window has a certain foreign air about it that marks it as not truly American.

EXAMPLES OF DRAPING FROM AUSTRALIA

THE illustrations on this page show special drapes of dress goods that were made over fixtures of his own making by a window trimmer in Sydney, Australia. While both of these drapes are out of the ordinary, they are simple and easily made.

The first one is made around cores upon which linoleum is wound. The cores were cut in different lengths; then the material was wrapped around them smoothly and the ends were arranged in little side sweeps as shown in the illustration. The trimming consisted of narrow velvet ribbon. The second figure was made over a tall, square box-like fixture having a plain square base. This was first covered with heavy paper put on smoothly and then the draping was done as shown in the illustration. An almost endless variety of fixtures can be made on the same general principle of those shown here.

These draping stands will suggest good foundations for use in developing many of the drapes in our lessons in this book.



The idea suggested in the first drape of having two stands of unequal heights on which to arrange a drape can be carried out in many different ways.

The great number of different drapes shown in this book are only a few of the many that can really be developed. In fact, each one that is shown here will suggest several others and multiply every drape we show by three or four, and you will get some idea of the possibilities in the way of variety in draping.

EXAMPLES OF DRAPING FROM DENMARK

THE window-trimming work done in foreign countries always contains some things of interest to the trimmers here in America. We are fortunate in being able to reproduce these photographs of some Danish windows.

These photos were obtained from a window trimmer in Copenhagen, Denmark. What he says in regard to window trimming in Denmark, is interesting. He says:

"In the better stores the windows are well built and of good size, thus enabling the trimmer to put in really comprehensive displays.



Fig. 1

"In the smaller stores the windows are small and most trimmers make it a point to crowd the windows with an assortment of almost everything in the store. This is a very common fault in almost every country."

In Fig. 1 is shown a symmetrical and pleasing display of wash goods. This is a type of display that was quite the thing here in this country some years ago and many trimmers still crowd in set displays of wash goods similar to this.

Fig. 2 is very interesting as it shows a series of dress goods drapes that were quite common here in America and also in Germany some years ago. As an example of this style of draping we must admit that this window is very good.

Notice the ceiling in this store. It is made of diamond-shaped sheets of pure white glass, the panes being held together by means of narrow metal molding.



Fig. 2

EXAMPLES OF DRAPING FROM JAPAN



A Window of Japanese Drapes

TO SHOW how really progressive is the Japanese window-trimmer we give the reasons for the trim shown above. In Japan the Emperor each year christens the year with a name. Several years ago the first of January ushered in the "Year of the Cock." The cock is a happy omen. In Japan he is a particularly handsome, prosperous looking fellow. Even the poorest specimen struts about with a certain majesty of demeanor. In many of the windows he was used as a decoration.

In the accompanying picture this feature is uniquely used as a window trim, particularly pleasing and appealing to a Japanese. Beautiful, softly falling silk crepes are deftly draped over upright sticks of bamboo, topped off with red velvet cocks' combs and wattles and little black velvet eyes, forming a group of dignified cocks. A window display that is appropriate to the season as well as excellently displaying the rich goods to advantage, the folds of which catch the lights and shadows with pleasing effect.

Also the large decorated half-circle in the upper background is not a meaningless trimming, but on the other hand it is very significant to the Japanese, but will require a word of explanation.



Interesting Examples of Japanese Drapes

Each year his Imperial Highness, the Emperor, also announces to his people a beautiful thought, giving them a subject for a poetic rhapsody. This year's subject is "The Snow on the Pine." The people appreciate this as they love the beauties of nature and cultured men and women throughout the Empire vie with one another in making the most beautiful poem from the subject given, and great is the honor bestowed upon the best poem.

Therefore, this window trim, "The Snow on the Pine," together with the cleverly constructed cocks, is most interesting to the citizens. It is certainly cleverly done, as it is entirely constructed of goods that are actually sold in the store.

Our next illustration shows several windows draped with Japanese silks. The two most common drapes are the fan drape and the plain fold drape over a T-stand. Both these drapes are used almost exclusively in these windows.

Most Japanese silks are brightly colored and have such pronounced figures that one would want to use very simple drapes in order that the pattern would show up well. Then too, the Japanese dress is a kimono and contains no elaborate draping such as some of our styles, such as the panier. This means that the Japanese drapes would naturally be very simple, similar to their simple styles or fashions.



Display of Japanese Silks for the Mitsukoshi Store in Tokio, Japan

The windows themselves are patterned after the show windows in America, making use of the large plate glass, concealed electric lights and paneled mahogany background. The goods are put in on American fixtures and somewhat after the American manner. This window is an exception, however, in this regard, as most of the windows are trimmed strictly after Japanese ideas. Notice the fan drapes and festooned silk suspended from the arch decoration.

COMPLETE WINDOW TRIMS A FEW EXAMPLES OF EARLY DRAPING

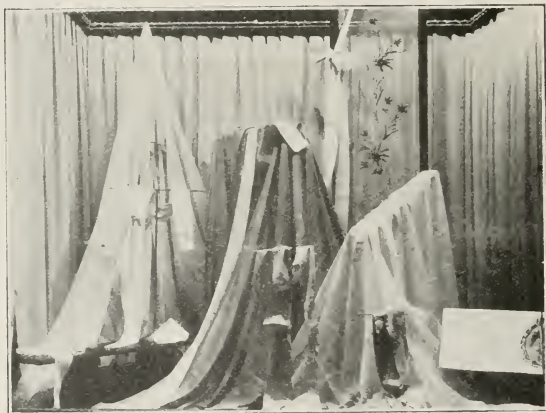


WINDOW No. 1.

A wash goods display against a mirror background bordered with gathered tarlatan and decorated with artificial hollyhock fastened along the base of the background.

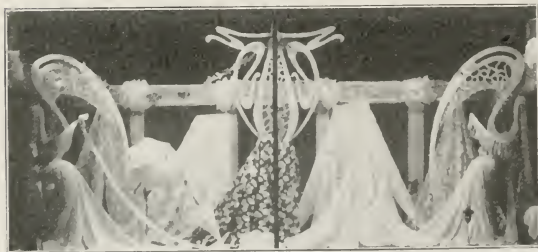
WINDOW No. 2.

A wash goods display with a background of gathered or plaited plush bordered at the top with a darker color and decorated with a tall narrow panel filled in with tarlatan on which was a plastic design of flowers.



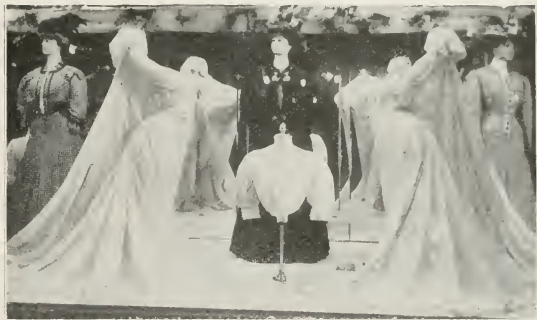
WINDOW No. 3.

Display of flowered silks against a very clever scroll background. The mirror background was paneled off with a border of tarlatan. The scrolls were cut out of wall board and made a very attractive decoration.



WINDOW NO. 4.

A combination trim having several drapes and several suits shown on forms. For small stores that have limited window space it is sometimes necessary to mix displays of this kind.



WINDOW NO. 5.

White goods draped on half forms and T-stands. Flowered ribbons were used liberally and introduced a bit of attractive color into the display. Garlands of artificial roses decorated the background.

WINDOW NO. 6.

Wash goods window that shows how goods were draped in 1907 and we would now say this window was too messy. The goods are seemingly running in every direction.



COMPLETE WINDOW TRIMS



WINDOW No. 7.

A silk window in which are used three half forms and two T-stands. The mirror background was decorated with two floral pieces of the artificial variety with large ribbon bows as part of the decoration.

WINDOW No. 8.

A drapery window using two very large drapes on T-stands and a small festoon drape on the background.

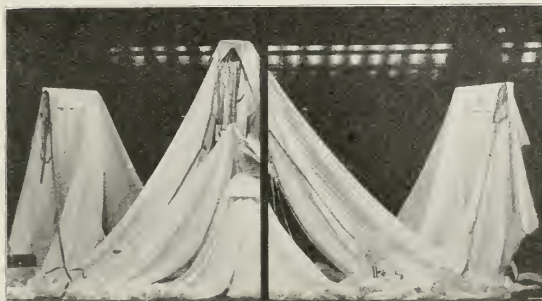
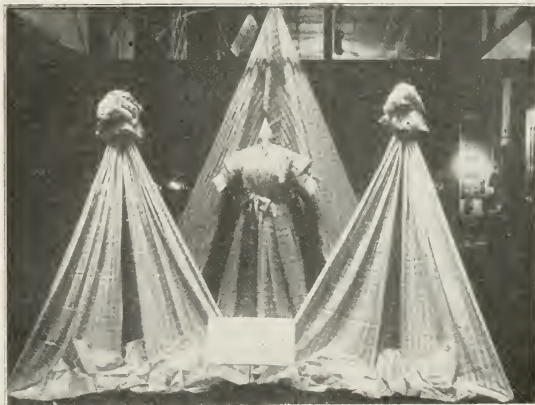


WINDOW No. 9.

A silk window with silks draped on waist forms and on T-stands. A large bow drape was fastened to the center of the border. The tall post with lattice decoration adds much character to the window.

WINDOW No. 10.

A gingham display with a full form in the center having the goods draped on same in imitation of a house dress and the same goods arranged in three pyramid drapes.



WINDOW No. 11.

A wash goods window showing the use of one of the wall drapes. This is unusual because this type of drape is really intended for wool goods.

WINDOW No. 12.

Summer fabrics shown in a window decorated in such a way as to give the mid-summer outdoor atmosphere to the display. This is done by means of lattice work and artificial flowers.



COMPLETE WINDOW TRIMS

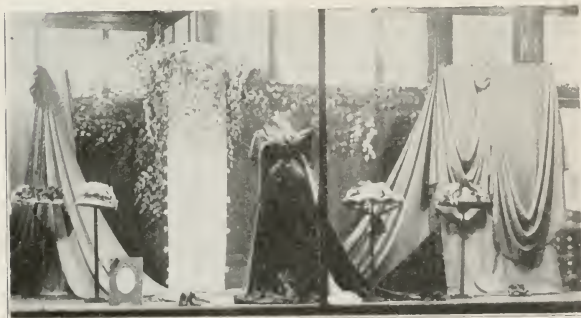
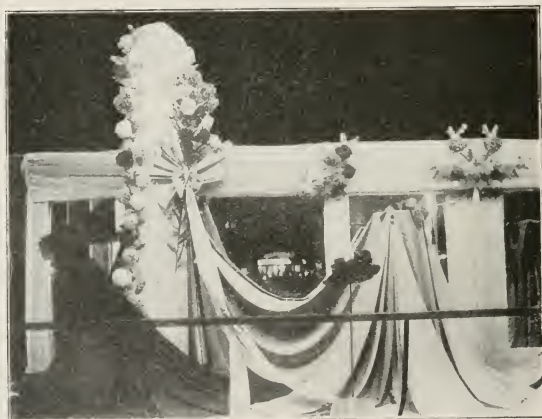


WINDOW No. 13.

An interesting style of draping that was much in vogue some years ago. It is rather stiff and too regular in arrangement.

WINDOW No. 14.

Two very good drapes against an artistic background having a tall panel decoration covered with artificial flowers.



WINDOW No. 15.

A well arranged, well decorated and well draped window.

WINDOW No. 16.

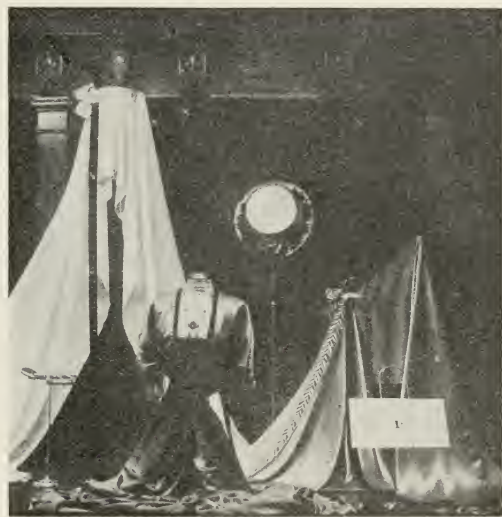
This window shows two mummy drapes, a half form drape, a waist drape and a slat drape. The background is done in plain panels finished in alabastine and finished at the top with a border of natural oak branches.



Window No. 16

WINDOW No. 17

The illustration on the bottom of the page shows several good satin drapes.



Window No. 17

At first glance this picture may not appear to be especially interesting but it is well worth a careful study. About the most difficult proposition that is put up to the trimmer is to make an attractive display of satin. It is the most delicate and perishable fabric carried by a department store. If there is a wrinkle in it no amount of pressing will eradicate it without ruin to the surface of the goods. Therefore the goods must be worked with as little pinning as possible and entirely without fanciful pleating or puffing. This picture shows the half of a display of satin cashmere de soie. The upper drape was made over an oval board 9 x 12 inches. The satin is simply laid over the ovals without the use of pins. The trimming and No. 12 black velvet ribbon are then looped together and a single large pin is used to hold them. The pin is driven straight through the satin, making only one hole in the entire drape. The low drape at the right hand of the window is one that one can use frequently in all kinds of dress goods displays. It is put up with the use of only two pins. The waist form was trimmed perfectly plain with a band trimming down the front. The goods used in all of these drapes came out of the window in perfect condition. The satins in this window were all in purple and helio shades with accessories to match.

COMPLETE WINDOW TRIMS

These illustrations from Window 18 to 26 inclusive act as a lesson to other trimmers on how to use scenic work in connection with drapes.

Instead of putting in a regular stage setting of strong colored scenic work, these windows

used the scenic work only in panels against the background in conjunction with massive square pedestals and frames and a profusion of artificial leaves. The colors used in the scenic work were almost in monotonous with plenty of plain flat surfaces and very little detail.

In Window 18 we show a scenic panel taking up only the center of the background and flanked on either side with square columns of graduated heights. The tops of these columns were covered solidly with a mass of artificial



Window No. 18

leaves, part of them trailing down almost to the base.

The colors of the artificial leaves were in exactly the same colors as the leaves that were painted in on scenic panel.

The surface of the square columns were covered with a tint of alabastine that harmonized perfectly with the foliage. The painting in this particular window was a very beautiful composition and was used afterwards in the store interior as a permanent decoration on one of the walls.



Window No. 19

In Window 19 is shown a companion window to Window 18. It will be noticed that the painted panel is somewhat larger, taking up more space on the background. The construction and arrangement of the framing of the panel is quite clearly indicated. First, there

COMPLETE WINDOW TRIMS

is a box border covered flat with muslin, painted with alabastine; next there are the square columns covered with a relief compound and finished up in a very rough treatment. The plain flat surface was finished up in a slightly lighter color than the rough surface.

In Window 20 we find the entire background of the window covered with a scenic painting. Notice that the design is conventionalized into a purely decorative treatment, with no suggestion of horizon or foreground. This gives you different treatment than shown in Windows 18 and 19, and shows how it is possible to cover the entire background with the scenic painting. Care should be taken, however, that the painting should be more subdued than most scenic work and should be



Window No. 20



Window No. 21

Window 18 was likewise draped on a full form without cutting the goods. The over-drape was of spangled net. It was almost impossible to detect this drape from a made-up gown.

treated in a decorative manner.

Window 21 shows the corner window, the background of which is covered with the same scenic treatment as Window 20. Where the background terminates, you will notice it has been finished off with a border of artificial leaves.

The drape shown in this window is exceptionally well done. It was done without cutting the goods and was draped over a full form. Notice how beautifully the goods drape over the floor.

The drape shown in

The drapes in Windows 19 and 20 were made on the regulation shell draping form.

Notice the show card in Window 20. This card was decorated with a design similar to the background.

Window 22 shows another scenic window setting, there being only one drape in the entire window. The lower part of the background is made to represent a low cement wall while above it appears the scenic back.

A tall flowerstand and a row of hollyhocks along the back complete the decoration. The drape is made on a half form and is beautifully done.

In Window 23 we see a room interior effect produced by painting the panels in with alabastine. Through French doors can be seen a scenic painting of an out-of-door scene. Both the drapes in this window are shown in separate illustrations in this book, one in the chapter on "Mermaid Drapes"

and the other in the chapter on "The Evolution of a Drape."

Window 24 shows another of the Mermaid Drapes shown, and a full shell figure draped in a simple manner. Notice the artistic show card used in this window.

In Window 25 we show another most original drape worked out on a full form. This dress looked so real that it was impossible to detect the fact that it was made up without the aid of



Window No. 22

shears, thread and needle or the dressmaker.

In Window 26 we have another one of the series of windows, including Windows 23, 24 and 25, all of them made to represent room interiors. All of the scenic and room interior windows and the drapes in Windows 18 to 26 inclusive were made by Mr. B. Louis Goodyear, a graduate of the Koester school.



Window No. 23

COMPLETE WINDOW TRIMS



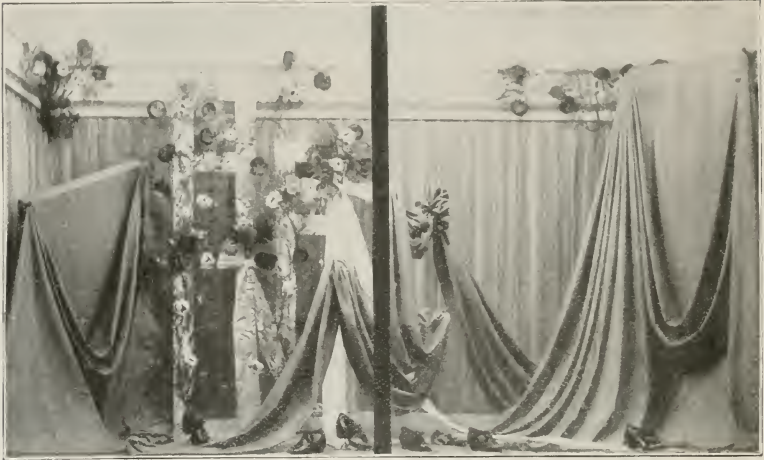
Window No. 24



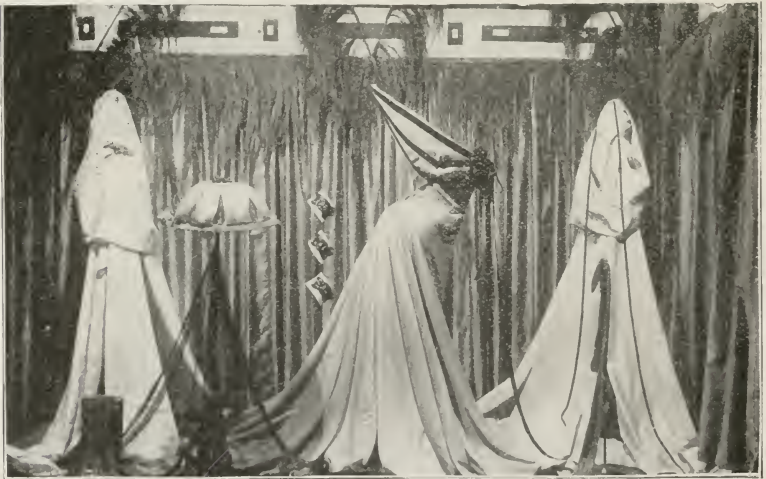
Window No. 25



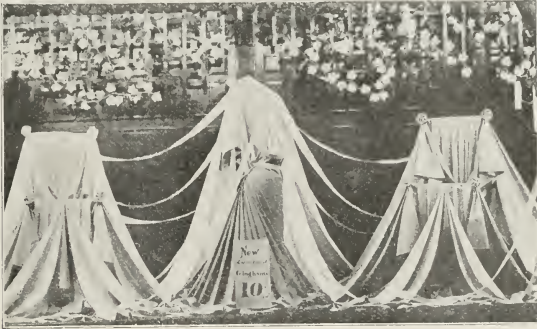
Window No. 26
333



WINDOW 27—Display of Rajah silks. Green tarlatan is plaited over green silkoline for the background, the border being a 12-inch board covered with white alabastine with green ribbon as border. The two tall panels were cut from compo board, painted with white alabastine and decorated with artificial flowers.



WINDOW 28—Three drapes, the one in the center being draped on one of the early style half forms. It is interesting to compare this form with the one in use today. Green saten plaited background with pampas grass decorations.

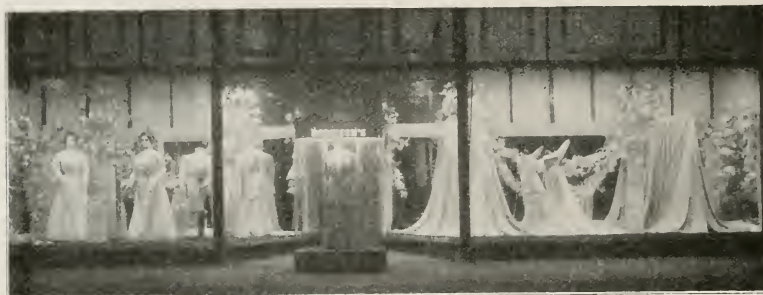


WINDOW 29—This is a simple display of ginghams against a permanent hardwood paneled background, decorated at the top with a lattice work and artificial grapevines. All the drapes except the half form in the center were arranged on wooden stands. Four stands had crossbars on top, while one had a slanting top. Embroideries were draped from one stand to another. This was a sale window, therefore the show card was used to state the price.

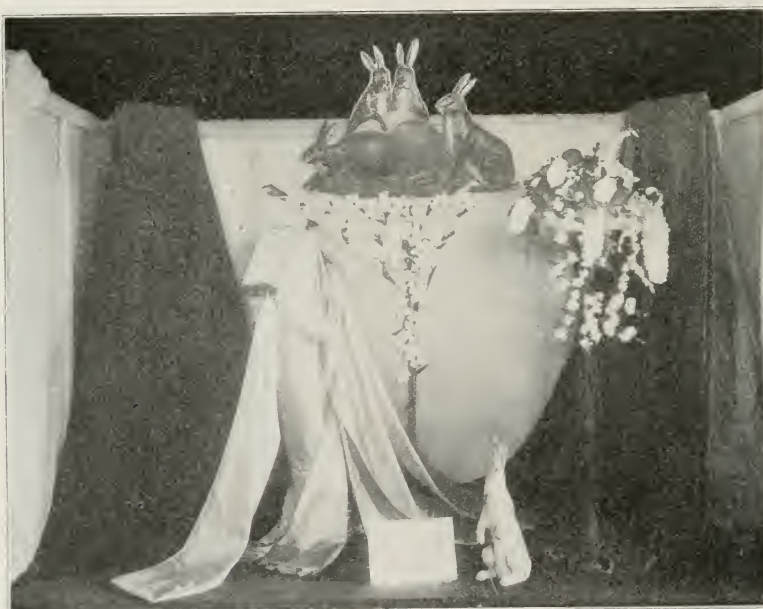


WINDOW 30—Here is a window trimmed by the same trimmer as did No. 29. You will notice he has the same hardwood background, but this time it has been decorated with a few sprays of artificial apple blossoms. The goods shown are all white wool suitings. Two drapes are arranged in half forms, two on slanting bar tops and one on a slanting diamond shaped top stand. Several different styles of trimming are draped from drape to drape.

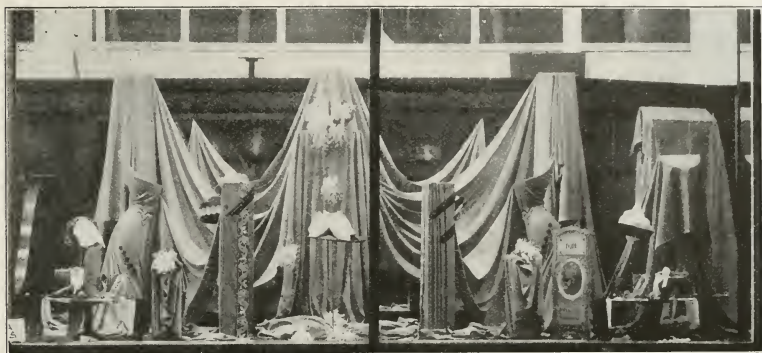
COMPLETE WINDOW TRIMS



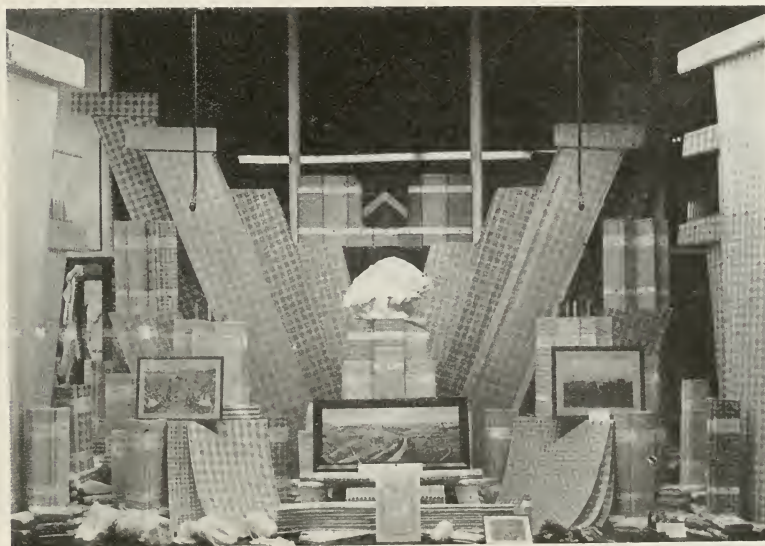
WINDOW 31—This illustration shows a complete store front, one of the windows being draped in light colored goods. One shell form and two tall T-stands are the only fixtures. Massive garlands of artificial foliage are draped between two panels, thus giving a very sightly decoration on the background.



WINDOW 32—Here we have a silk window for Easter. The silks are draped on two tall T-stands and on a full form. The decorations consist of a papier-mâché decorative piece imitating a group of rabbits. A small rabbit is posed on the floor and a fancy floor lamp completes the setting.



WINDOW 33—A well balanced display of dress goods, making use of two half forms, three wall drapes, two mortar board stands, a tilting board top stand and a semi-circular top stand. The goods are well handled in this display.



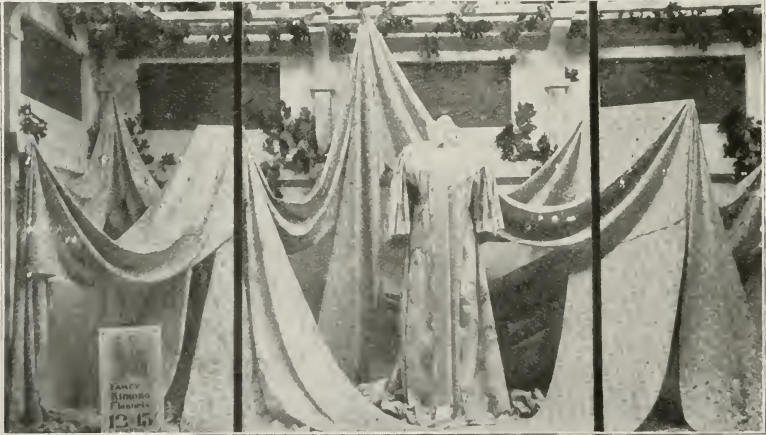
WINDOW 34—A gingham display making use of well arranged groups of original bolts. Only a few pieces are opened up and shown. This is more of an educational exhibit as it has on the floor an exhibit of the various processes cotton must go through in order to finally be made up into this gingham. Show cards and photographs further illustrate the process.

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COMPLETE WINDOW TRIMS

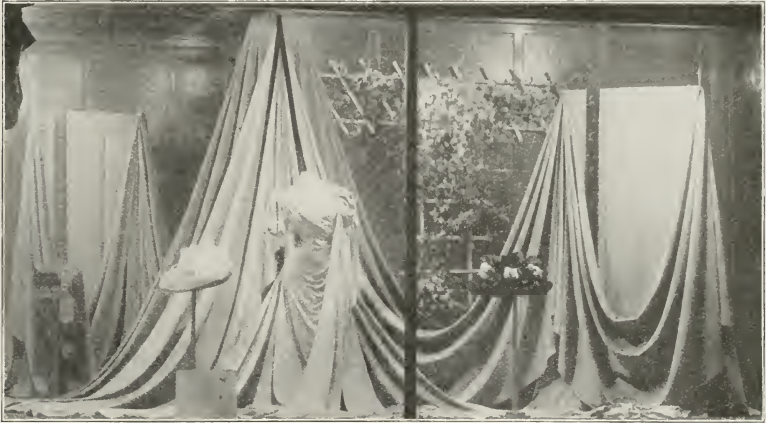


WINDOW 35—An exceptionally fine example of dress goods draping, one piece of goods being shown on the style of papier-mâché draping form just introduced in 1910. The decorations are of foliage in tones of tan and lavender. The window frames were covered with tan felt and shaded in tones of lavender with an air-brush. The floor was covered with brown felt. The dress goods were in colors of lavender and tan.



WINDOW 36—This is an ideal showing of flannels. One pattern is draped over a form showing how the flannel will look when made up. The other pieces are draped over simple wooden stands and form the background. The draping and arrangement of goods in the window is very well done. The background is an interesting treatment of framework covered in white felt. The darker panels have been covered with plaster and relief designs drawn on same.

COMPLETE WINDOW TRIMS

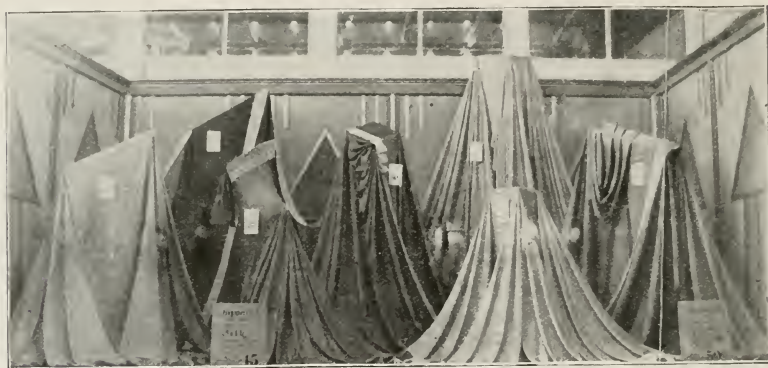


WINDOW 37—Here we have a fine example of wall drape and two drapes on tall stands with cross pieces at the top. The form was well draped in the style in vogue at the time the drape was made. Millinery and trimmings were used as accessories in this window. A lattice covered with artificial wistaria decorated the background.



WINDOW 38—This window is an example of very excellent draping and also of the fact that there are windows in small towns that would be a credit to any large city, this window being placed in a town of only a few thousand inhabitants. The background was decorated with natural prepared foliage called "Beech Spray" in mahogany shades.

COMPLETE WINDOW TRIMS



WINDOW 39—This is an excellent example of how the various Koester drapes look when crowded in a window for a sales window. Every drape shows up well and the variety takes away from the monotony so common in crowded windows, where only one or two styles of drapes are used.



WINDOW 40—A clear idea of the arrangement and construction of the framework of this artistic showing can be had by a careful study of the illustration. The simple and effective drape of silk on the right offers a suggestion for a similar display of fabrics. The background is especially pleasing.



WINDOW 41—This very beautiful window has in it one of the Mermaid drapes shown in the chapter on this subject in this book. At the extreme right hand side can be seen part of a mummy drape. The other drapes are on full form.



WINDOW 42—This State Street window makes use of two dummy drapes and the full form without shoulders. The background is made to represent a room interior with windows through which one can look out into beautiful formal gardens.



WINDOW 43—Your especial attention is called to the mummy drape, with the butterfly drape on the top. This is a new and noteworthy treatment of the mummy form. It is a demonstration of how one can combine two drapes or draping ideas and get an entirely new drape. The other drape is arranged on the pillow top stand as illustrated elsewhere in this book. The only decoration in the window was the large fancy basket filled with the finest of artificial flowers.

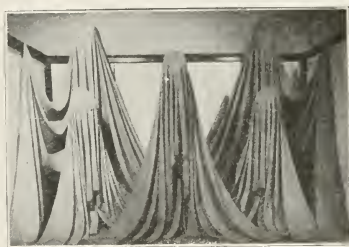


WINDOW 44—Here we have two of the best mummy form drapes and one full form drape using the Princess form. The background was of circassian walnut paper (a perfect imitation of the real wood). The border was a scenic painting of a winter scene finished off in imitation icicles, made out of cotton wadding cut the desired shape. This window was draped and trimmed by students of the Koester School in one of the permanent windows of the school.

COMPLETE WINDOW TRIMS



Window No. 45



Window No. 46

It is our good fortune to be able to show in Windows 45, 46, 47, 48 and 49 complete show windows draped with silks and dress goods, that are in reality lessons on how to put in these fabrics.

Not only do these illustrations show you how to place each drape in the window, but they also show you a large variety of different drapes, every one of them being most practical. These drapes range from the most simple ones to the more complex.

The beauty of a fabric cannot be brought out successfully unless it is well draped. Too many trimmers really spoil the beauty of a piece of goods by the way they muss it up trying to make a drape. These trimmers wrap the goods around a stand or form, puff it and otherwise maltreat the goods. Instead of this the goods should be so handled that it would fall into natural folds. It will be found that these natural folds are the most graceful that it is possible to procure and as there are no wrinkles made in the goods there will be no spoiled merchandise.

It is said that no one can improve on nature, it surely is true that no matter how hard a trimmer tries he will not be able to improve on the natural folds that goods will fall into, if handled by an experienced trimmer.

It is true, however, that the trimmer can accentuate the natural folds and can add to the drapes such accessories as buttons, ribbons, laces, hats and gloves, and thus make as nearly perfect a display as possible.

In Window 45 is shown a complete window trimmed with only three drapes. These are,



Window No. 47



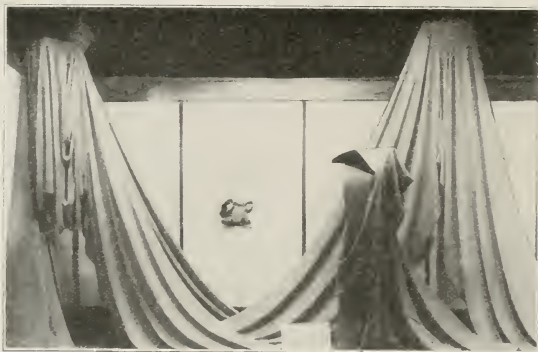
Window No. 48

however, of good size and fill the window as completely as would a greater number of small drapes. The highest drape is what is called a background drape from the fact that it is made over a fixture attached to the background seven or eight feet from the floor.

The top of this fixture is a square piece of wood with one of the corners facing the front of the window. Part of the goods is draped from this fixture over to a point along the top of the border a trifle past the center of the window. This makes a simple festoon drape and is then allowed to drape gracefully to the floor.

The drape in the other corner of the window is arranged over a half-round tilting top, the center drape being made on a V-shaped upright made by placing the edges of the two wide boards together and fastening them in the back so that they are less than right angles to each other.

Window 46 is a very beautifully draped window in the simplest style possible. The five drapes are all made over tilting top drape stands. The two highest ones can either be



Window No. 49

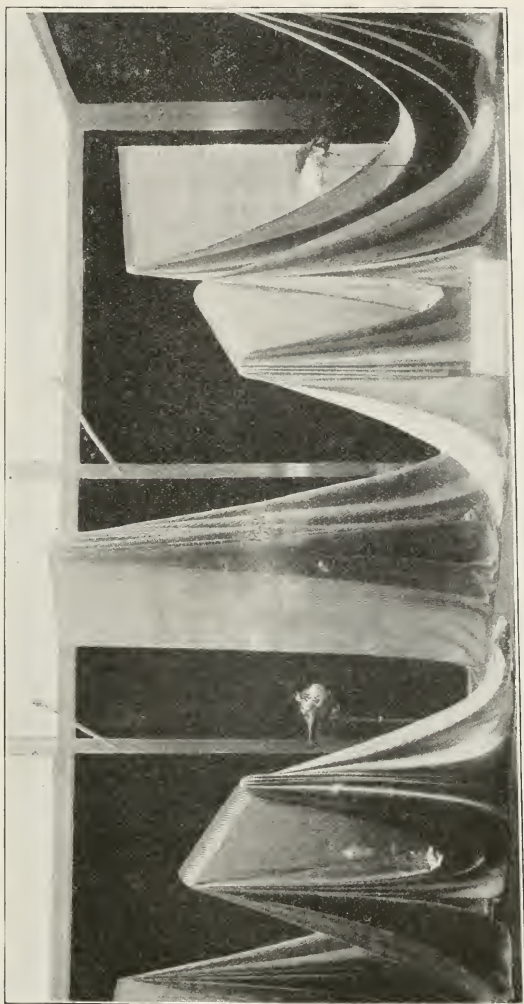
fixtures that fasten to the border of the background or can be extremely tall stands. The effect obtained would be the same and we would recommend the fixtures fastened to the background, as it will save the extra material needed in a tall stand and is not so apt to fall over or warp out of shape.

Window 47 is a silk window with four drapes, all of them very diversified. There is a T-stand drape and a background or wall drape. There is also a half shell form with an elaborate finish on the top. The most interesting drape in the window is the waist form draped to imitate a made-up waist.

Window 48 is a dress goods window that shows only three drapes, two of them being wall drapes. The half form is used to show a very effective drape finished off at the top with wide velvet ribbons.

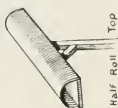
In Window 49 is executed three very beautiful drapes, two of them being wall drapes and one of them being a mummy.

A careful study of all three of these drapes will repay any trimmer. The draping is very nearly perfect and the arrangement in the window can be carried out profitably by any trimmer.

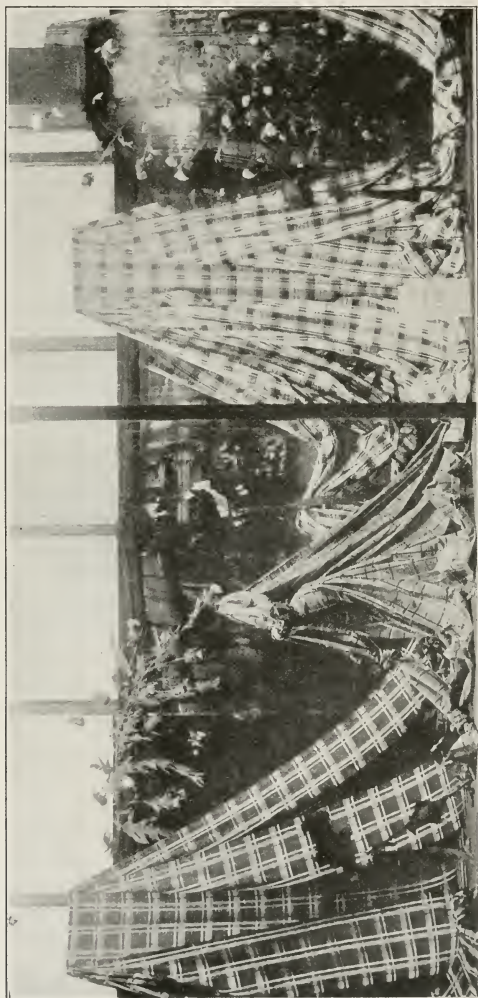


Half-round Roll Top Drapes as used by Marshall Field & Co., Chicago, in 1906

Practically every drape used on any type of stands can be developed on these half-round tops. This window shows a well arranged grouping of drapes, all of them having been made on these tops, both tilted and straight. One or two of these stands look well when introduced into a window using stands with other tops, or in combination with form drapes. These tops come in assorted sets of fixtures, or can be made easily by bending heavy cardboard over a width of board. Our small pen sketch on this page shows how this top looks.

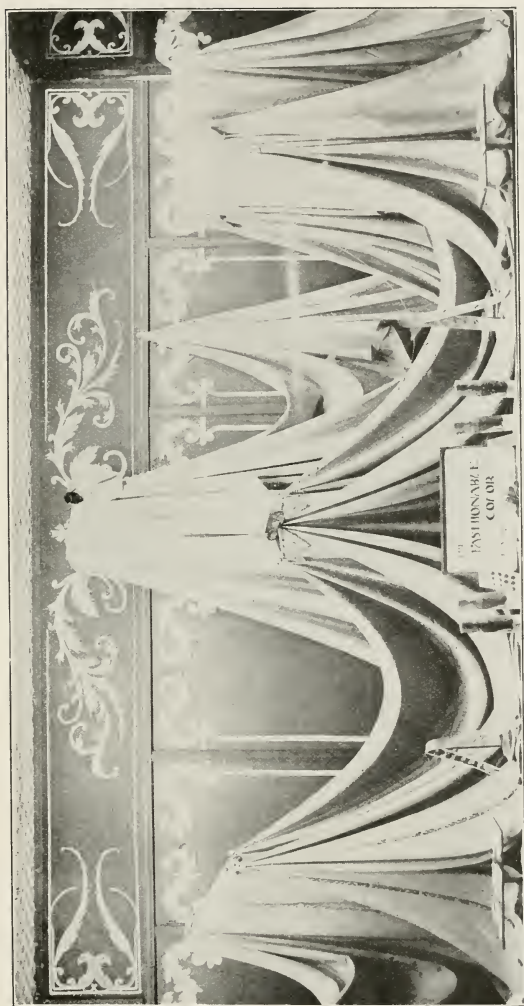


Half Roll Top



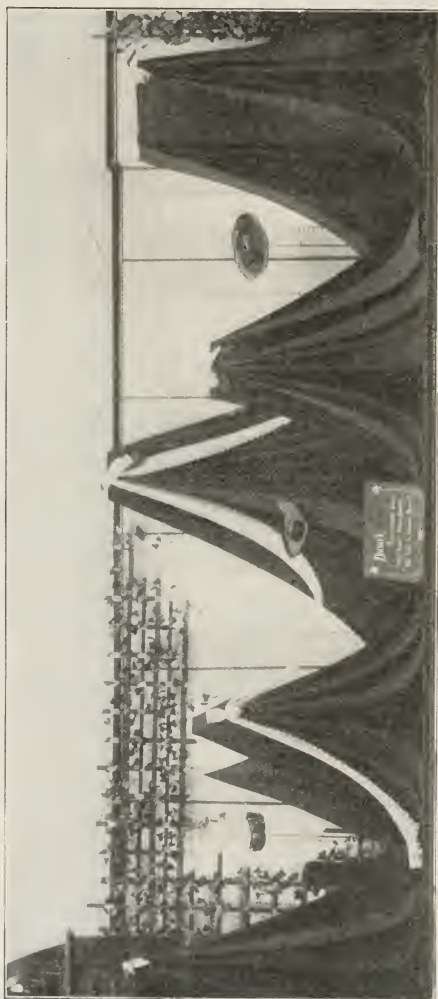
Scotch Plaid and Scotch Thistle Window draped in 1906 by Mr. D. W. Moyer, for Chas. A. Stevens & Bros., Chicago

A display of plaid silks, the background being decorated with mammoth thistles. This is the first thistle background of this kind ever used. The flowers were made from the bud to the blow, from the darker shades of purple in the bud to the lavender and almost white tone in the blow. These thistles were made especially from designs and colorings by Mr. Moyer. It is interesting to know this as it shows how careful the better trimmers are as regards every detail of the work. That this is a good window is demonstrated by the fact that the only change needed in it for a present day window would be the latest shape draping form.



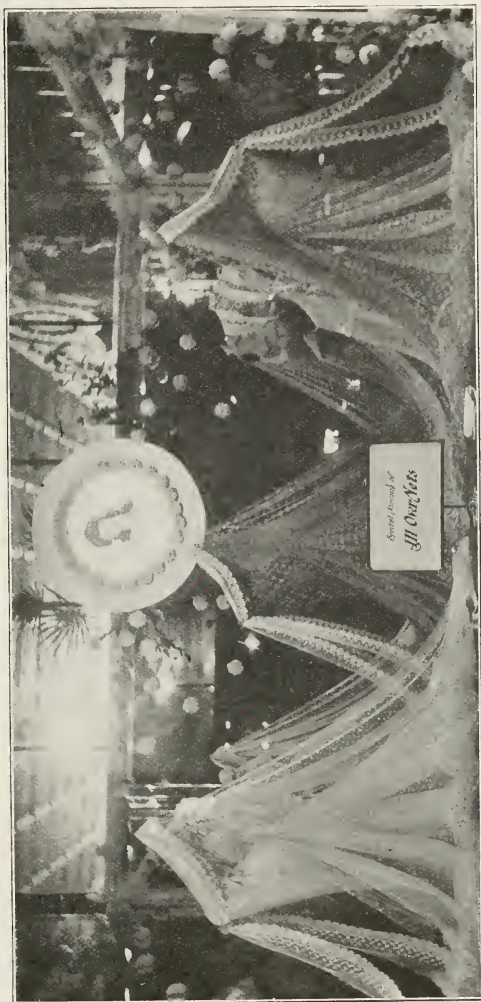
Display of Dress Goods placed in 1906, by H. S. Morrison, for Wilcox Bros., Bloomington, Ill.

This display is composed entirely of gray dress goods in different patterns and weaves. The drape to the left was embellished with gray silk braid to match, with silver gray buttons. A rosette of the braid was made, in center of which is an oxidized buckle. The drape in the back and center of the window was trimmed with silk braid to match the goods. A green rosette of silk was used to give finish to top of drape. The center drape in front was trimmed with gray braid, green velvet leaves and silver buttons. The accessories shown were gray belts and buttons. The background was a rich green with handsome scroll design. This is a very excellent example of Koester drapes.



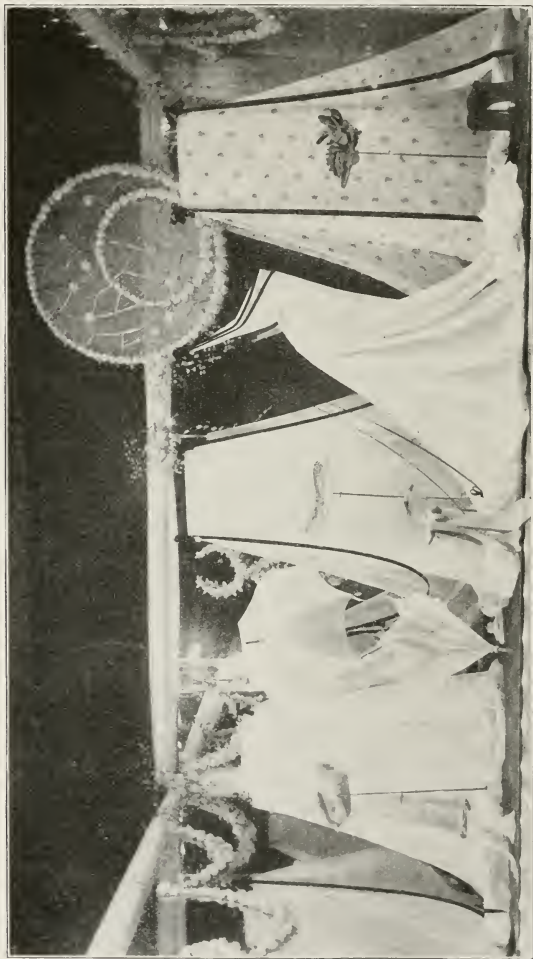
Window of Wool Dress Goods, draped in 1906 by E. M. Lewis, of Douglas, Ariz.

The goods shown are broadcloths in two shades of red. Three dark drapes, two lighter. A touch of color was suggested by loops of wide velvet ribbon, varying from a shade darker than the goods to a pale pink. Ribbons, laces, buckles, hats and fur scarfs were used as accessories. Autumn vines were twined over the trellis in the back. A very good example of the Koester method of draping.



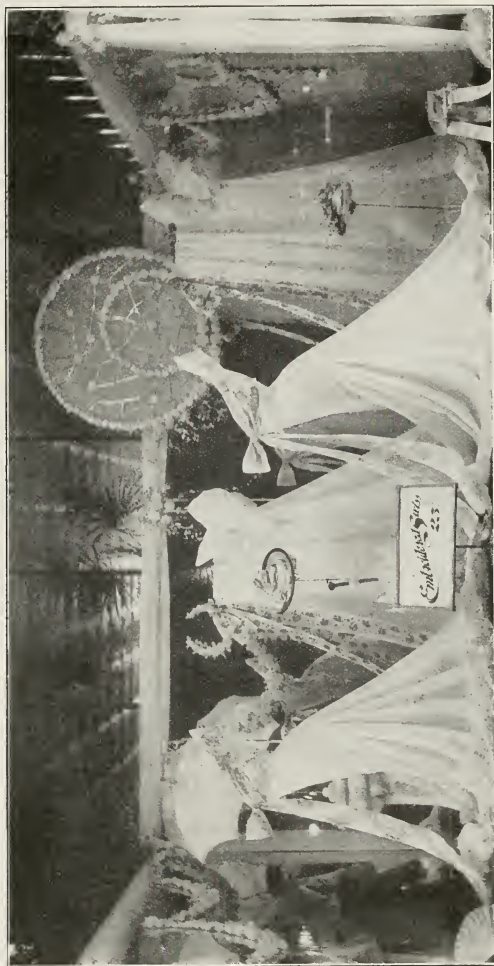
One of the Early Draping Windows placed by Mr. W. H. Bates

This window was a most beautiful example of draping in its day and is shown here so that we can show you in this book as complete a history of draping as it is possible to compile. The background is decorated with a poster head bordered with a wealth of flowers and a circular gold frame.



Wash Goods Window, by Will H. Estes, showing Styles of Drapes used in 1906

The arrangement of wash goods in this window is of such a nature that each piece stands out very strongly. Only four drapes are used. Parasols, hats and hose are shown as accessories. The garlands of flowers are made of dainty blush pink roses. The circle near the center is edged with these roses and veined with foil paper. All that would be needed to make this a desirable window today would be the latest shape in draping form and the latest style hats.



Display of Embroidered Swisses, by Will H. Bates, for the Season 1906

A very handsome setting of spring wash goods. The arrangement of the several forms and stands of goods is very commendable and shows there has been very little change since 1906, little except in the shape of the forms. The mirror back is framed in plaited tarlatan and decorated with artificial roses in garlands and wreaths. The circular decoration on the border is a wire hoop filled in with tarlatan, on which is pasted a zigzag vein design of metallic paper.



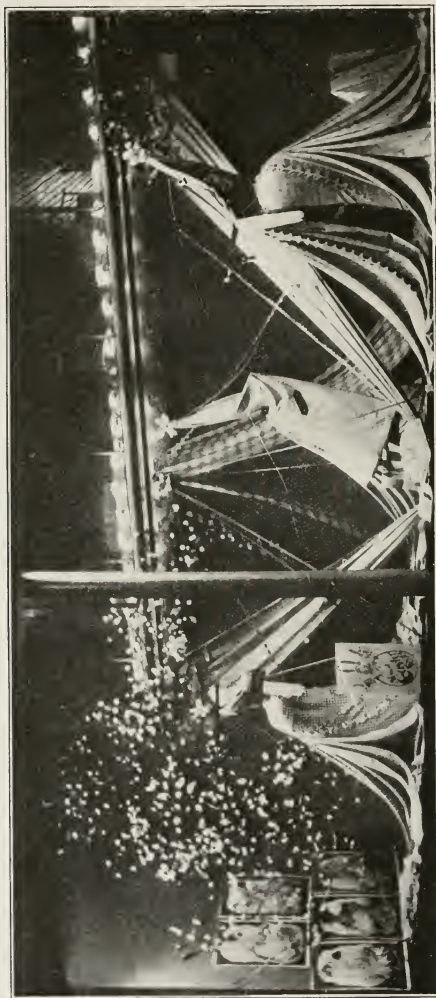
An Interesting Arrangement of Wash Goods by H. S. Morrison, placed about 1907

These drapes are all very simply arranged on common upright stands and on one half form. The introduction of the screen in this window adds another fixture from which the goods are draped. A home-made swan fixture is shown in the center of the window, drapes being suspended from the bill of the swan.



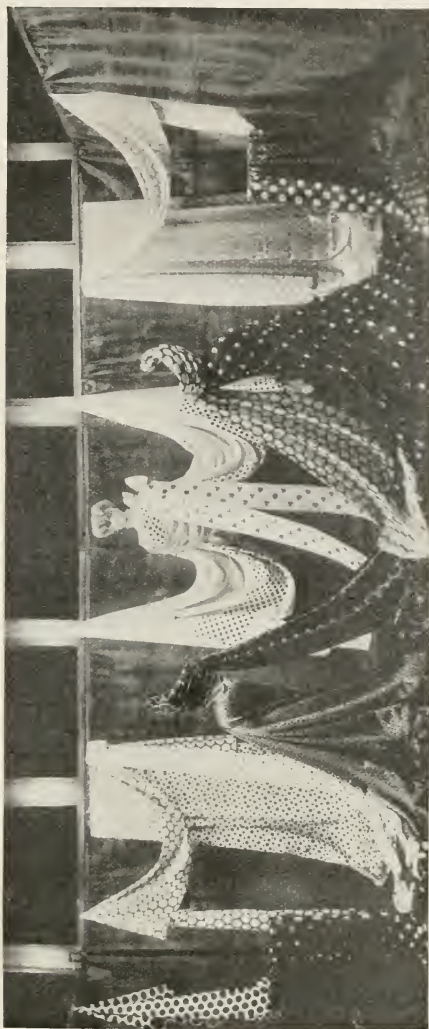
Irregular Scroll Design placed in 1907 by Walter F. Schultz for C. W. Klemm, Bloomington, Ill.

The border of the tall, irregular panel was finished in metallic paint. Background was of heavy green velour, while the border was of box effect covered flat with green. Yellow chrysanthemums were artistically arranged throughout the display. Special attention is called to the very effective draping of the dress goods.



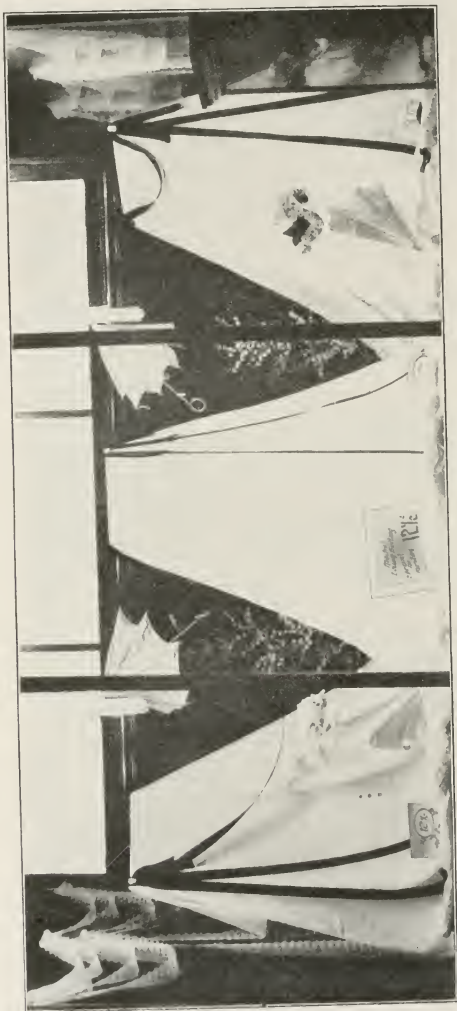
Dress Goods Window placed in 1907 by W. H. Edstrom, of Red Wing, Minn.

An artistic window trimmed with artificial flowers on natural branches. The most attractive part of the window was the beautiful draping of the dress goods. Each drape stood out well and showed the goods to good advantage. We are told by well known fashion authorities that these large hip-draping forms will come back in style again.



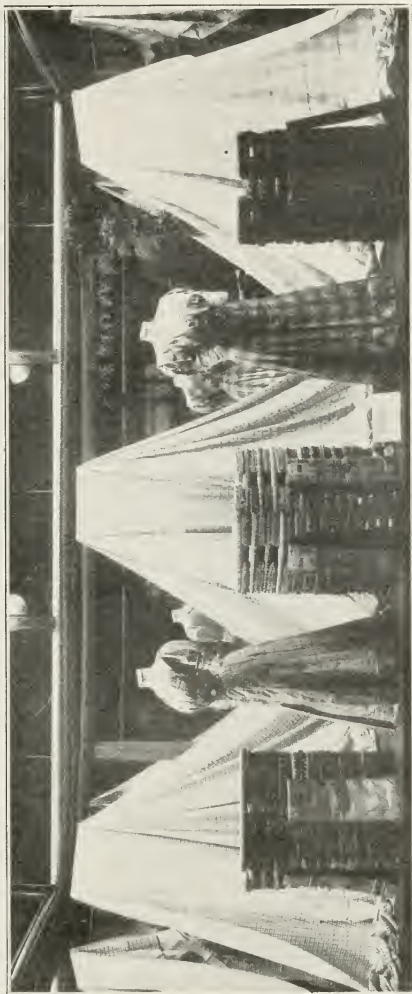
Example of Draping by Joe Weiss in 1907 for Wolf & Marx, San Antonio, Texas

The beginner in window trimming will be interested in seeing the shape of these draping forms and comparing them with the forms of today. The old timer will look back at these forms and recognize in them old friends that have helped him put in many a mighty good window.



Display of Lawns by Leo G. Johnson, in 1907 for "The Reliable," Michigan City, Ind.

Only three drapes of wash goods are shown in this window, but with the hats, parasols and laces they are just enough. Almond flowers are used as decoration and trimmed down low.



Display of Calicoes placed in 1907 for Carson, Pirie, Scott & Co.

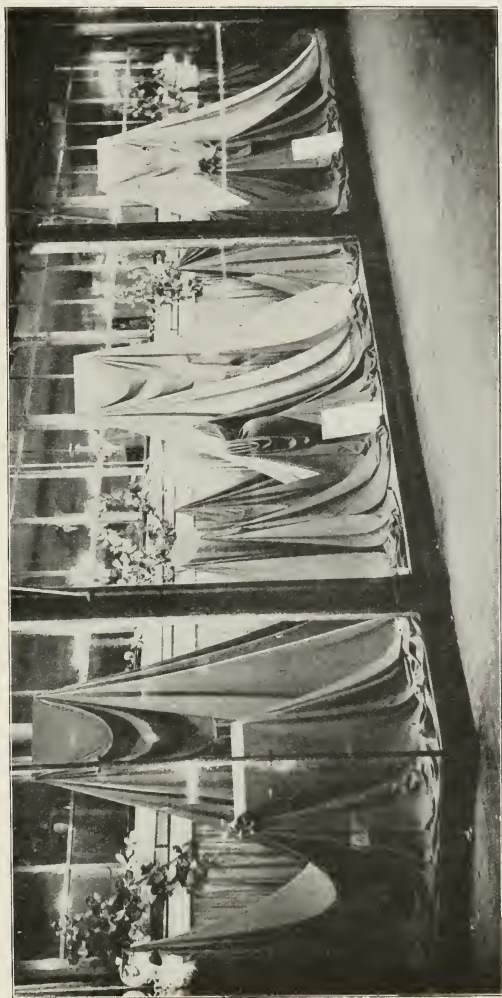
This was a very clever window. A new line of calicoes was draped and piled in the window as shown. But the catchy part of the display was the two dresses made from this same calico shown on the forms. They were so beautifully made that one was caught up with a start, trying to realize that such a common material as calico could be made to look so beautiful. This window sold an immense quantity of these goods.

COMPLETE WINDOW TRIMS

This is a very simple little display yet it is one that is well calculated to attract attention and to sell goods. The decorative effect is obtained from sprays of apple blossoms set in a semi-circle which extends from the right corner out over the middle of the background. From the extreme end of this is draped a piece of dark silk. The waist forms are draped without cutting the material and are decorated with appropriate buckles and embroideries. They are not intended to appear as finished waist, but only to give a suggestion of how the material would appear when made up. The four forms are placed at varying heights in order to avoid a stiff effect in the window. The three drapes made from opened up bolts of silk are interesting and well placed.

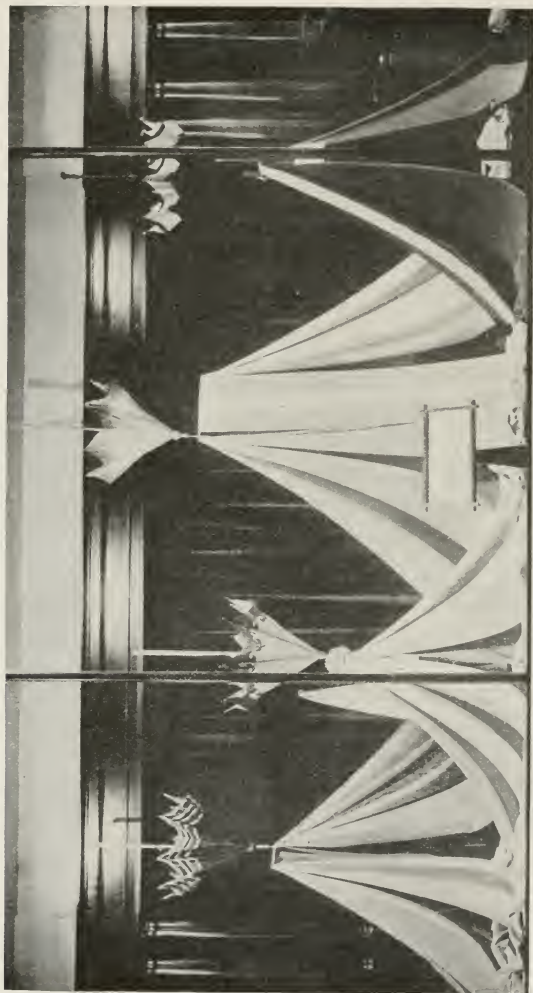


A Display of Silks, placed in 1907 by W. G. Edwards for the Stone Fisher Company, Tacoma, Wash.



Drapes by Wm. A. Dobson for the Globe Department Store, Waukegan, Ill., 1908

In this display little attention was given to decorative features, principally because of the desire to show the long drapes. The entire front of the store, which consists of four large glass plates was trimmed with dress goods, only three of which show in the illustration. This window although trimmed in 1908, would be a credit to any store today if the shell-forms were replaced with figures of the present day's shape. This shows that the simple Koester drapes made on the draping stands are always good.



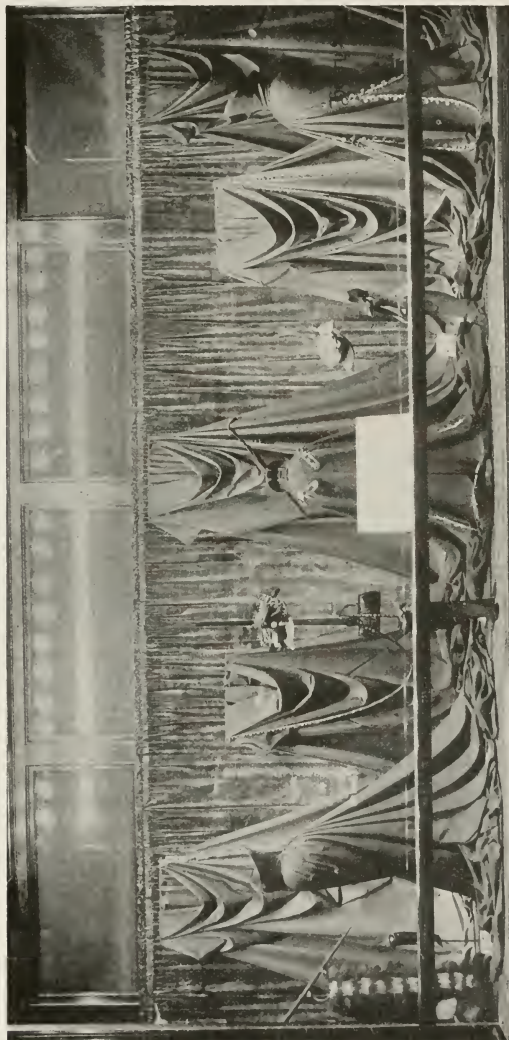
A Window draped in 1908 by Bert Cultus for Rhodes Bros., Tacoma, Wash.

We have here a grouping of four very simple drapes. These are about the easiest drapes that one can make, but where well handled, as in this window, you will notice they are very effective. An upended parasol has been placed on the top of each drape, thus adding an attractive touch of novelty to the window.



A Stocky Display of Dress Goods placed in 1908 by G. H. Walker for Shartenburg & Robinson, Pawtucket, R. I.

This is a very good example of old time stocky and rather unattractive draping. The goods are crowded close together and are arranged with no idea of beauty of line or composition. Compare this with the windows draped with Koester drapes and you can see the great difference at a glance.



A Display of One Tone Fabric placed in 1908 by J. R. Patten for Henry Siegel Co., Boston, Mass.

Compare the T-stand drapes in the back of the window with the tall T-stand drapes as worked out by either Mr. Koester or Mr. Bates and you will see that these drapes suffer in comparison. The drapes on the forms in this window are well done, but the forms themselves were of very poor design.



A Dainty Display of Silks placed in 1908 by G. W. Edwards for Stone-Fisher Co., Tacoma, Wash.

At the left end of the background was a large gilded papier-maché eggshell, bearing the word "Easter" in strong relief. The shell was broken at the top and was mounted on a large shield. Below was a mass of almond blossoms. At the other end was a gilded flower basket, suspended from a curved gilt arm and filled to overflowing with snowballs. A wide twisted ribbon supported the basket and extended over to the shell, where it ended in a bow. The method of arranging the bows on the tops of the draping stands is original and effective. The beauty of this display lies principally in its simplicity and in the fact that it is not overdone. All of the windows were treated in this style.



Broadcloth Window placed in 1908 by Will H. Bates for A. Livingston & Sons, Bloomington, Ill.

A classic Greek trellis design was followed in the making of this background. Grapevines were used on this trellis work. The full form was draped with dress goods that were not cut. The broadcloths were in evening shades, light pink, gray and maize. This draped figure made a decided hit.



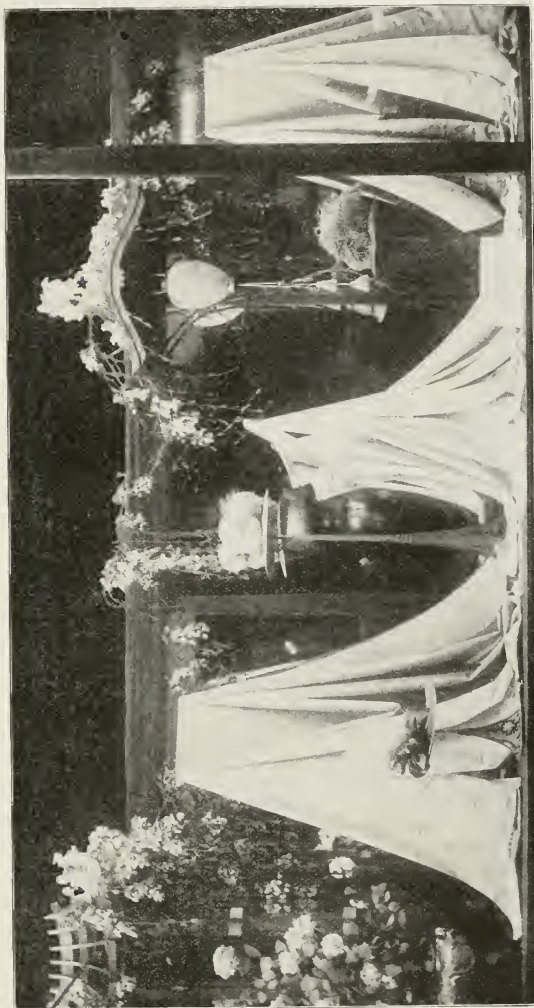
Wash Goods draped in 1908 by H. S. Morrison for Wilcox Bros., Bloomington, Ill.

This is an interesting arrangement of drapes, but is even more interesting from the standpoint of the background decoration. Here we have a dainty decoration in perfect harmony with the daintiness of the goods on display. These decorations are made of heavy wire, twisted into the design, covered with green tissue paper to which has been fastened the small dainty green leaves.



Silk Drapes on the Hipless Forms introduced in 1908, used in Marshall Field & Co.'s Windows

This illustration shows two of the drapes used on the new hipless shell draping form produced in 1908. Notice what long flowing lines are here used, the faint suggestion of hip, and an absence of decided waist line. It will well repay any trimmer to give these drapes careful study, as they are even good today. The center drape is a very good idea and contrasts nicely with drapes on forms.



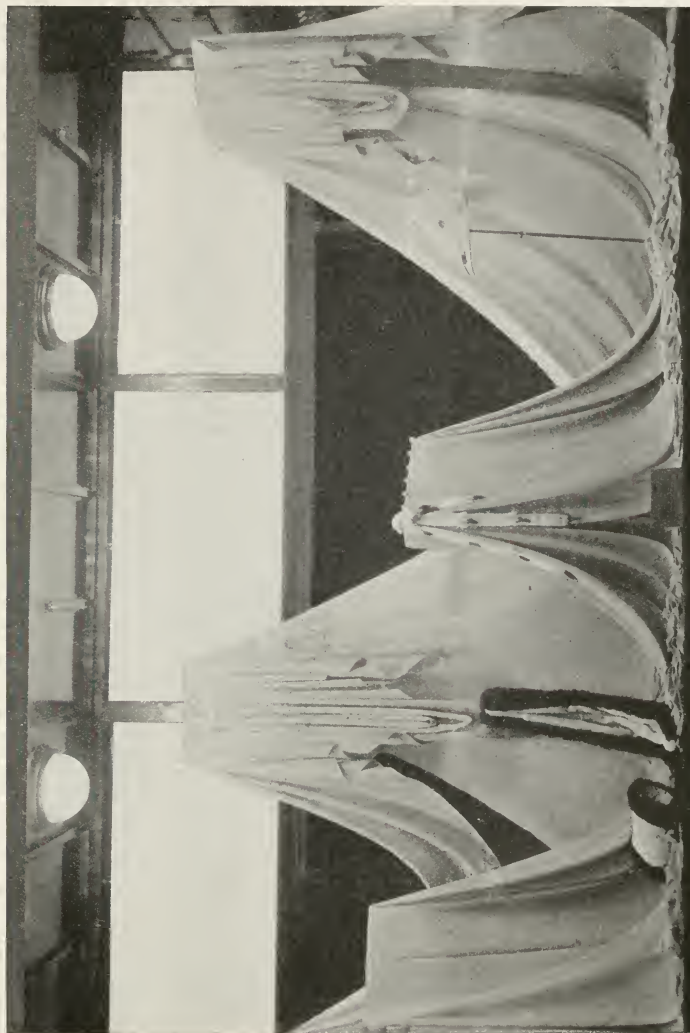
Silk Window draped in 1908 for Mandel Brothers, Chicago

This was one of the prettiest windows installed on State street at that time. The decorations were all in green and blue, peacock colors, and very cool looking. The decorative treatment is all in Japanese. The mirror frames were covered with green turlatun over a deep blue lining. The large Japanese bowl or vase was painted in lustrous or metallic shades of green and blue, as were also the Japanese lanterns, pagodas, etc. The clambering vines were something new. The flowers were huge clusters of tan-colored hops. Only three drapes were used in this window.



Dress Goods Window Placed in 1908 for Siegel Cooper & Co., Chicago

The mirror background was framed in narrow panels of tan felt on which was painted a pink rose design. The border at top was of the same felt with a pink rose border, the lower edge of which is cut out. Quite a number of green asparagus ferns were used throughout the display. The arrangement of the yard goods in the window is worthy of study.

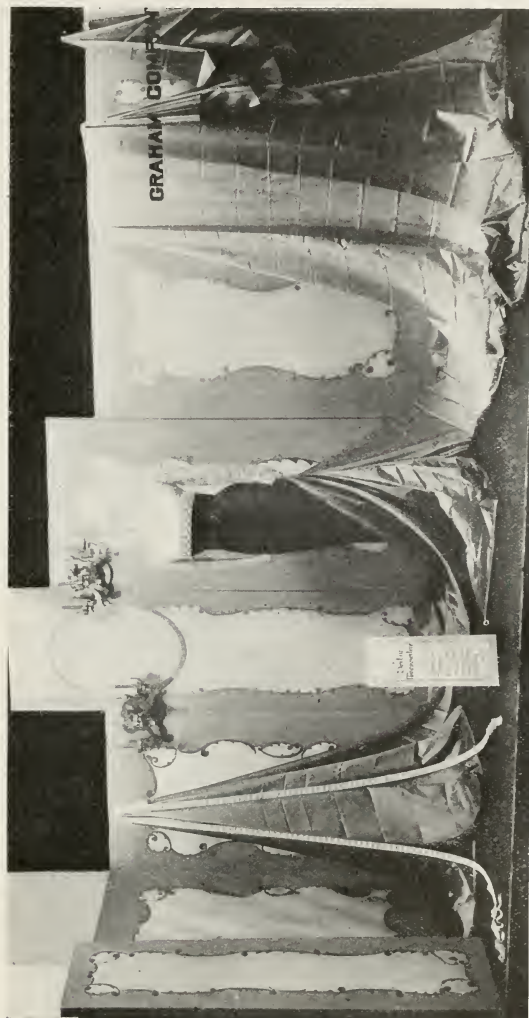


An Excellent Example of two Wall Drapes and two Cross Board Top Stands



Examples of Exceptionally Good Draping done in 1908 by E. Louis Goodyear for the Graham Company, Cedar Falls, Iowa

We show here a very tasty window draping, with a decoration in an arbor effect. The draping of the figures is, however, the attraction in the window. The figure to the left is draped in Empire effect of brown satin with trimmings of heavy Irish lace. This was one of the most striking drapes introduced this year. None of the goods are cut in either drape. The other form is draped after the Directoire style and is of tan satin with oriental lace and gold braid trimmings. The show card is well done and in perfect keeping with the rest of the display.



Silk Window in 1909 by Lou Goodyear for the Graham Dry Goods Co., Cedar Falls, Iowa

The background of this window is in panels with cameo pink centers and tan borders. The rococo scroll design is in gold. The candelabra are cut out of wood with a scroll saw and gilded. The silks shown are all in old rose shades. Special attention is called to the drape on the full form in the center of the window. A lace waist is put on the form which acts as a covering for shoulder and arms and allows the draping of the goods in an Empire drape from the bust line. This is a very good idea.



Dress Goods Display placed in 1909 by Leo Hughes, for L. O. Robinson Dry Goods Co., Cedar Falls, Iowa

This window shows a very effective arrangement of high class drapes of dress goods. All the goods shown were in shades of tan and brown, while the garlands of artificial roses used as decorations were in buff color shaded into browns.



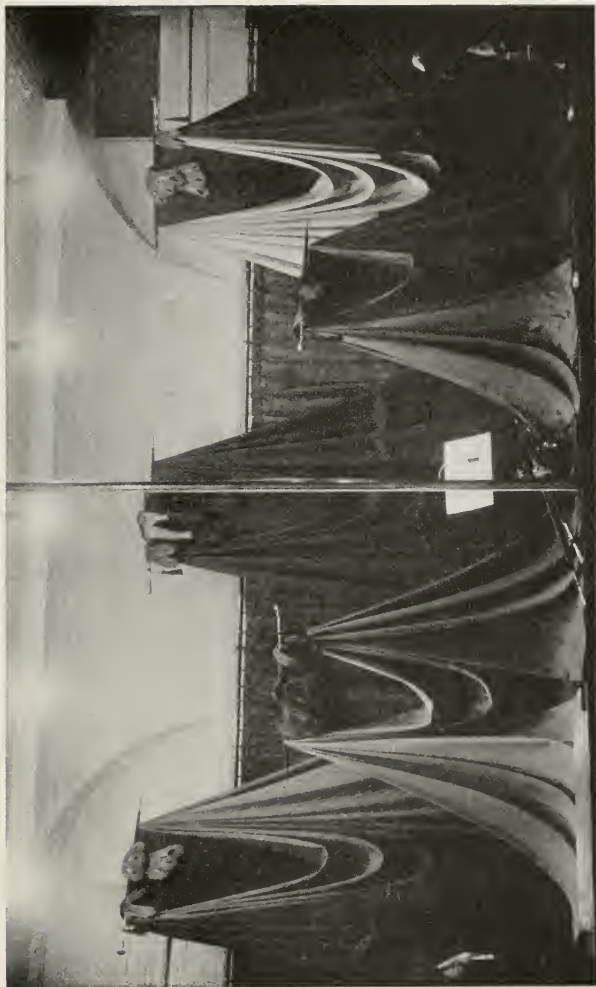
Spring Showing of Wash Goods in 1909 by Leo Hughes for L. O. Robinson Dry Goods Company, Cedar Falls, Iowa

This beautiful draping of wash goods is clearly shown. Large clusters of spring foliage made the only decorations in the window. Add the dainty colors and soft texture of the fabrics and you have a very beautiful and attractive window trim.

COMPLETE WINDOW TRIMS

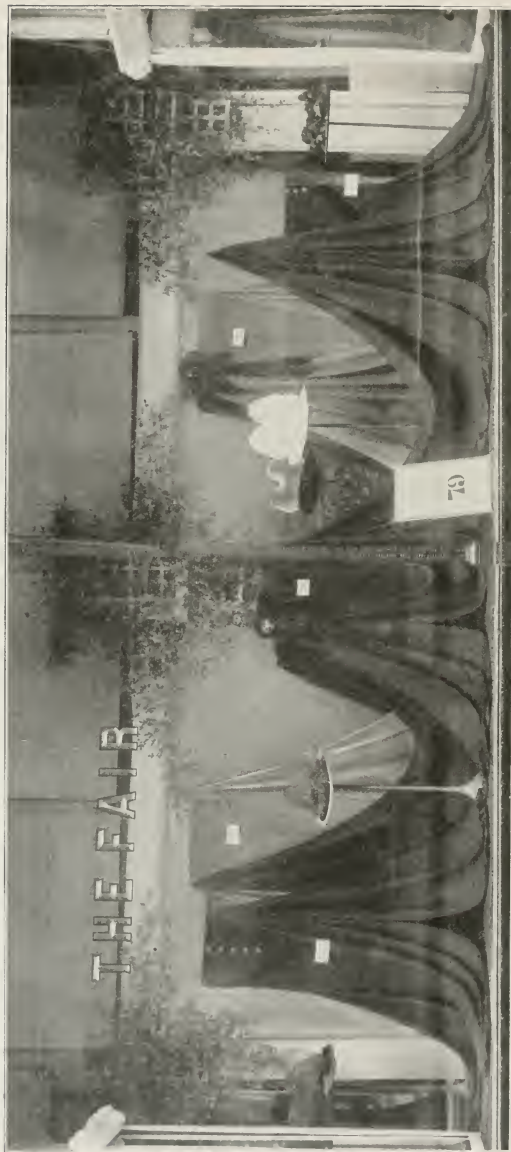
The background of the window shown here is permanent in the style of Louis XV. The silk shown was a "Satin Oriental." It was draped over hipless forms showing the prevailing loose folds that were so popular. Only four pins were used in each drape and these were placed in the selvage. The fabrics were not damaged in the slightest degree. The silks were milgreen and the millinery, parasols and trimmings were in tones to match. Green silk velour in a very light shade was used on the floor. The size of this window is 8 by 18 feet. At the back were two high drapes.





Dress Goods draped in 1909 by Wm. H. Kinderman for Dobson & Cleaver, Everett, Wash.

Here we have a demonstration of how it is possible to use one of the Koester drapes on every one of the five stands used in this display. This is a display that will always be in style and the beauty of the graceful sweeps and drapes in this type of display cannot be improved upon.



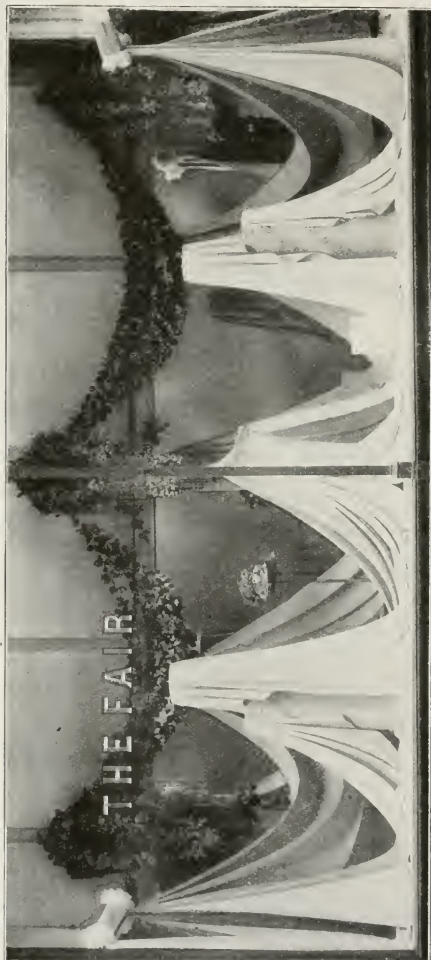
Dress Goods Window placed in 1909 for The Fair, Chicago

The window illustrated above is one of the fall-opening windows put in by Mr. Herr, for the Fair. The window frames are covered with deep cream tulle and felt. The lattice decorations are in reality frames that cover squares of colored cathedral glass in tones of red, orange and yellow. The foliage is in the same tones as the lights. The entire State street frontage was trimmed in this manner. The drapes are all very good and well placed.



Fall Dress Goods Window placed by H. S. Morrison in 1909, Bloomington, Ill.

The background was white with a border of pale blue, glazed with Nile green to represent water or brookside. In the center was a large lotus leaf made from inch lumber covered with green and veined with pale green bronze. These veins were raised in a plastic effect by being forced through an air pencil. The festoons were of wire, covered with Japanese air moss and water lilies and leaves. Introduced along the border were seen purple iris and dragon flies. The drapes are all of the very simplest types.



Dress Goods Window placed in 1909 for The Fair, Chicago

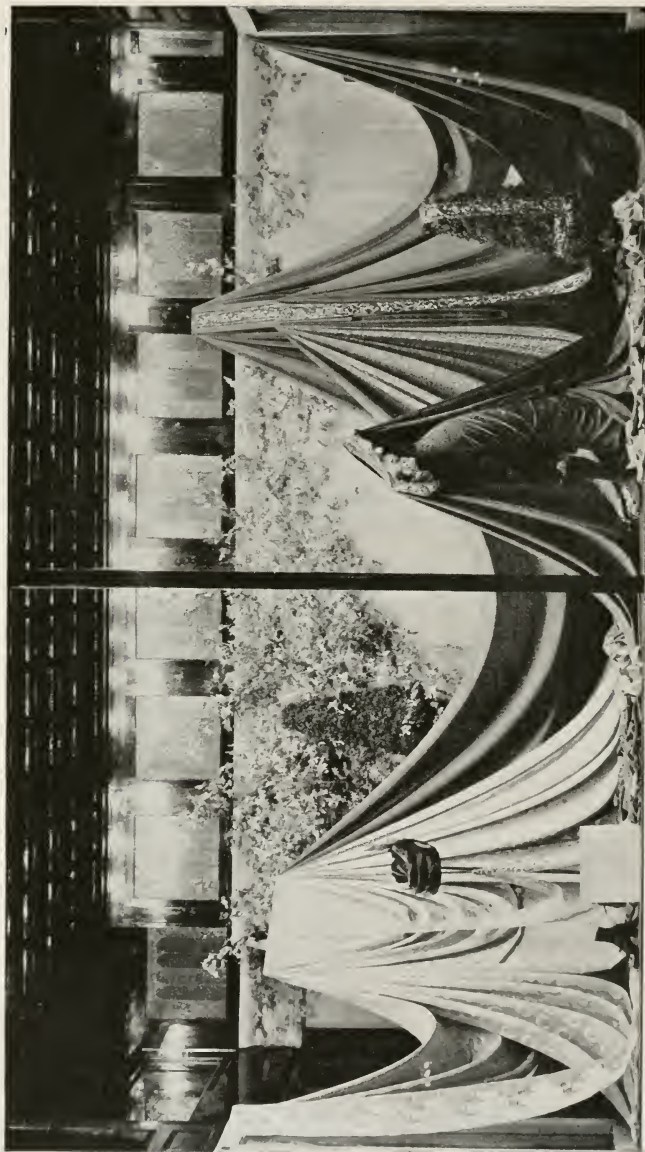
This window is about as nicely arranged as one could wish for. The Koester drapes are perfectly executed and very carefully placed. Each drape is far enough from the one next to it so that it stands out prominently. The background is bordered at the top with a very artistic garland decoration of artificial flowers.



The background was decorated in a stencil and panel design in the school colors. All the merchandise shown was in white and was of a nature to appeal to the fair graduate. Several of the forms were posed on top of platform on which were painted the class motto.

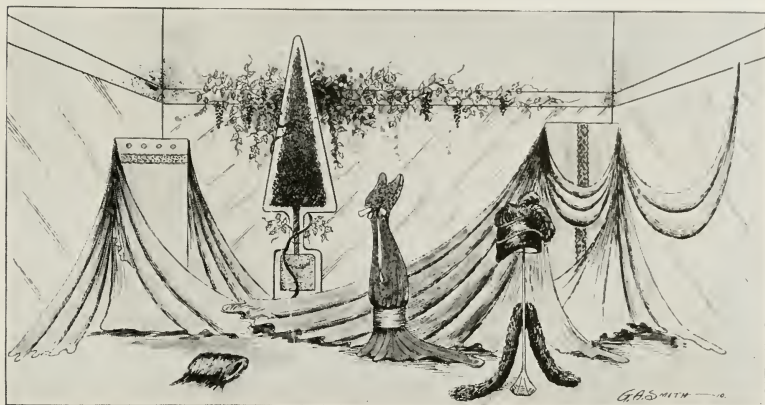


Two windows devoted entirely to drapes on stands, showing cheap suitings. This was an ideal type of stocky display for the showing of this class of goods.



A Fabric Display by Mr. G. A. Smith for A. T. Lewis & Co., Denver, Col.

This is an exceptionally well draped window done by a graduate of the Koester School. Description of this display on the opposite page.



We show on this page the original design for decorations of a fall showing of dress goods, and also the arrangement of the merchandise. The large illustration on the opposite page is that of the completed window.

The decoration is very effective and very easy to make. The conventionalized tree is a flat framework cut out to shape and covered flat with felt. If a cheaper covering is desired, use muslin and cover it with a coating of Alabastine.

On this framework is pasted a thick cluster of autumn leaves or scissored tissue paper in brown tones. This is pasted to within about two inches of the edge of the frame, thus leaving a white border all about the tree.

Twisted about the base of this tree and extending over the top border of the background is an autumn vine. This vine can be of grapes, ivy, wild vine or creeper. Care should be taken to have all colors harmonize.

The arrangement of the dress goods is very well carried out. The drape on the form will be remembered as the hobble drape shown elsewhere in this book.

In the finished window you will notice that the conventionalized tree is not as tall as planned in the design. We believe that the taller tree would have been more effective.

Accessories, such as furs, millinery, hosiery, etc., are added to the display.

This design can be used in connection with any kind of background, either mirrored, paneled, wood or gathered cloth. In the sketch the background is indicated as being of mirrors, while the photograph shows a background of plaited tarlatan.

The floor should be in a light tan shade of felt or flannelette.

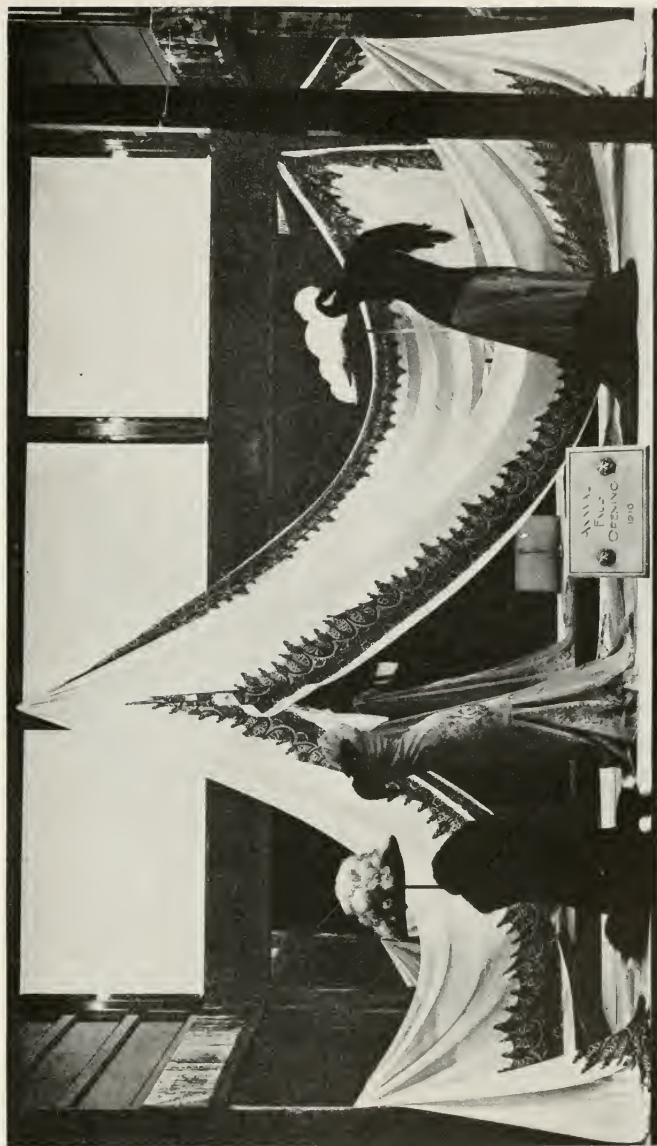
This design can be used for other lines such as millinery, ready-to-wear, shoes, clothing, etc.

This same idea could be adapted for use at Christmas time. The tree would be made to represent a Christmas tree, and the foliage could be of holly, mistletoe or poinsettia. The color scheme should be planned out so as to include bright tones of red, green and gold. Tinsel and other sparkling ornaments add very much to the Christmas trim. Plenty of light should also be used in the windows in order to give them as much brightness as possible.



Display of Summer Chiffon for Marshall Field & Co., Chicago, in 1910

The mirror backgrounds were bordered with gathered chiffon in shades of green. The decorations were carried out in a very original manner. They consisted of great long trailing vines of artificial green foliage draped from the ceiling of the window, near to the front, and allowed to drape to various parts of the window. This decoration gave very much of a spring-like atmosphere to the window. Only three pieces of goods were shown, one of the pieces being shown in a double drape. The method of draping the shell form is very effective.



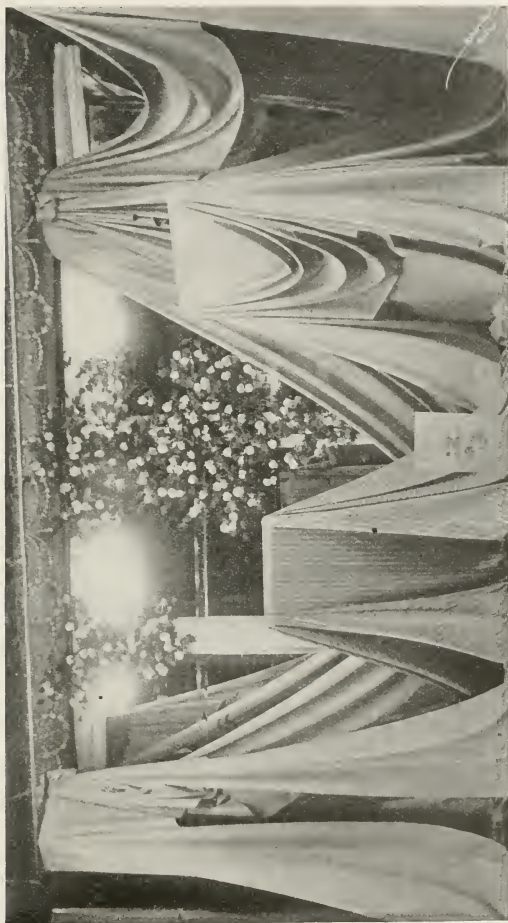
Chiffon Drapes Made in 1910 for Carson, Pirie, Scott & Co., Chicago

A showing of the newest bordered Persian chiffons. The mirror background is bordered with a straight drape of light brown plush finished with a fringe to match. Two full form draping figures are used on which to show two patterns. Another pattern was draped from near the center of the windows to the corners. Thus we have in this window a drape on the background that serves as a decoration and the drapes on the forms that serve as a display.



Style of Draping used in 1910 by E. D. Pierce for Goldsmith Bazaar, Scranton, Pa.

Of special interest is the various heights of platforms on which three of the drapes are placed. This gives a very pleasing arrangement of forms. It also allows the long sweeps from the forms to drape over the platforms and on down to the floor.



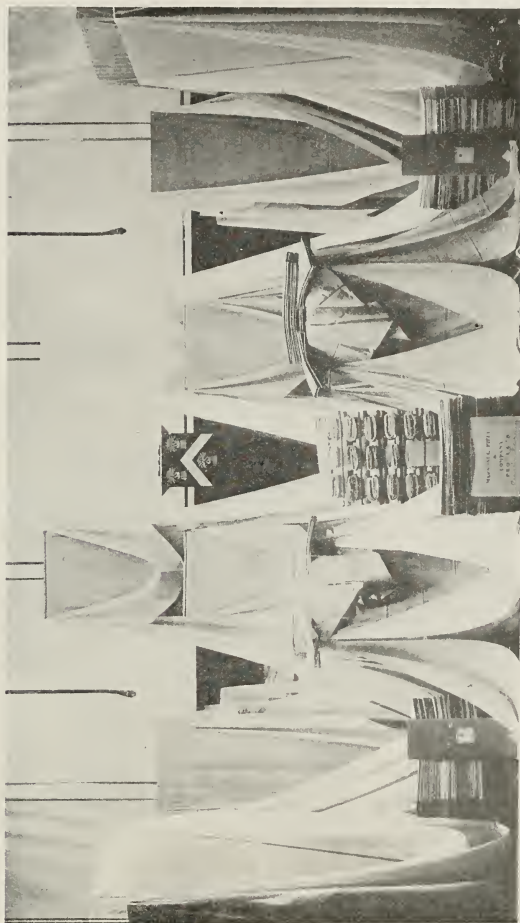
Dress Goods Drapes placed in 1910 by J. W. Thompson for Schunemann & Evans, St. Paul, Minn.

This very good example of Koester Draping gives you an excellent idea of how it never gets out of style when draped over stands. The arrangement of drapes in the window is well carried out. This window should serve as a very good example of draping and arrangement of drapes to any one needing help in this direction.



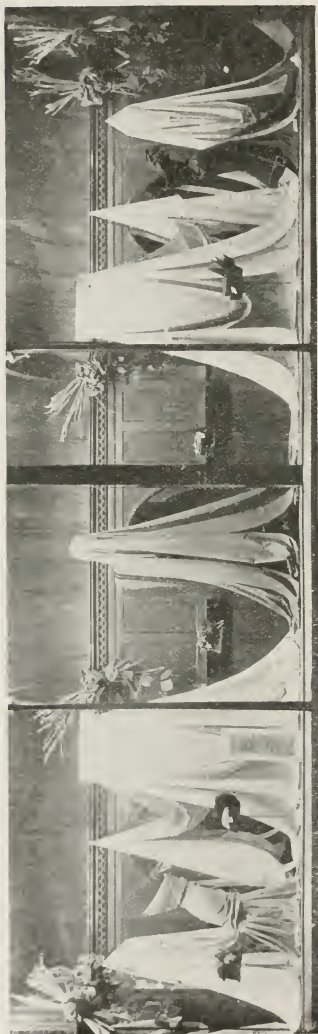
A. Dress Goods Window placed in 1910 by E. R. Shireman for Warren-Hill Co., Elkhart, Ind.

This display consisted of drapes of lansdowne in four shades, peacock, tan, light blue and lavender. The drapes were made over high wooden stands and one shell form. The trimmings and hats were in the same shades. The background and floor were covered with brown plush. Artificial oak leaf sprays and illuminated shades were the decorations used. This setting is a simple one, yet the fabrics and accessories are well shown.

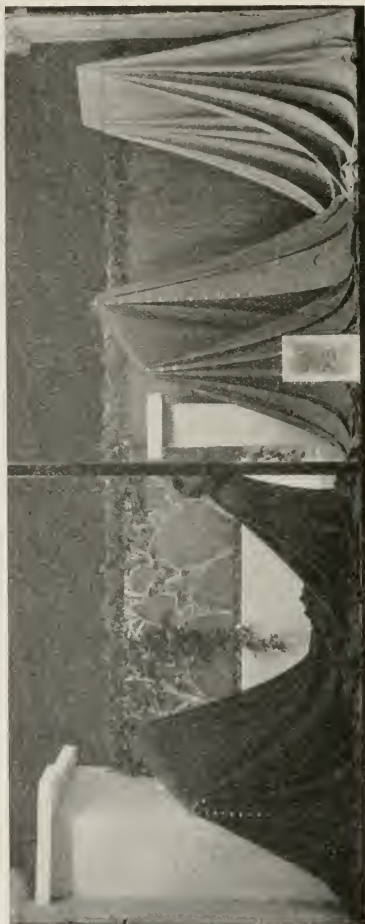


Stocky Display of Fabrics in 1910 by Marshall Field & Co., Chicago, Ill.

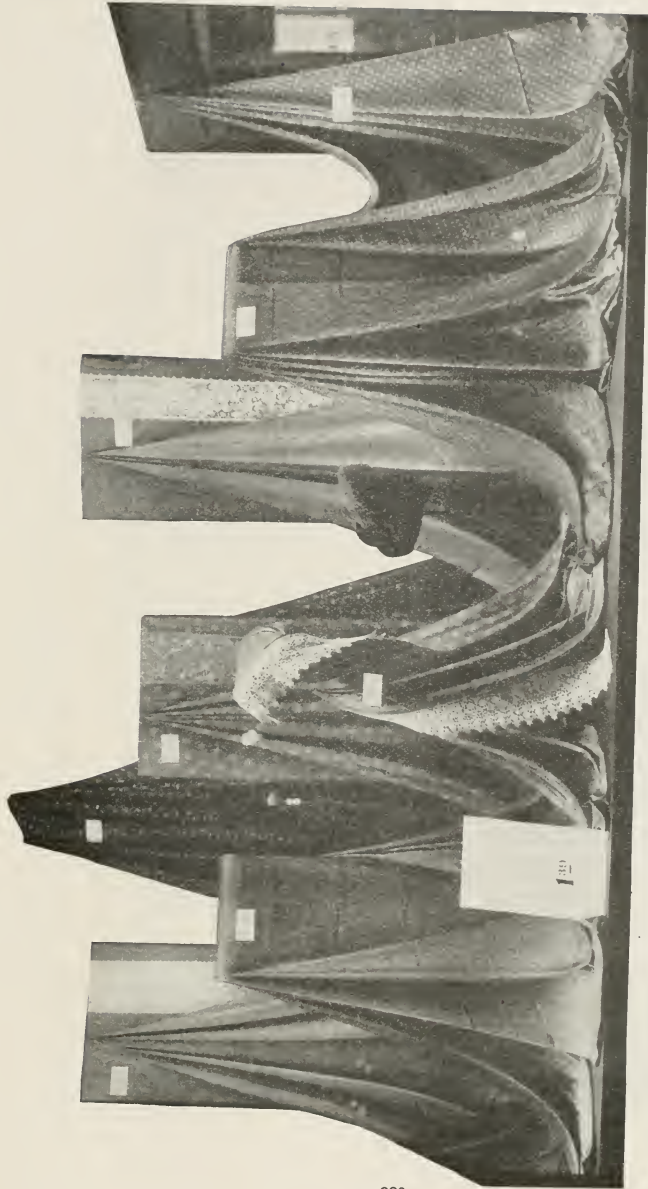
Here is a very good example of stocky drapes and arrangement in a fabric window. Notice the use of neatly piled bolts of goods relieved by the very simple drapes on square top stands. This is a good layout to follow in showing cheap cotton goods such as calicoes, ginghams, etc., and especially where the trimmer has not had much experience in draping.



The drapes were nearly all of them arranged over tall draping stands, there being two drapes on forms. The center drape was not completed at the time the picture was taken.



The placing of the various drapes is well done as is also the execution of each drape. The background is a very fine example of tarlatan plaiting, felt applique and stucco wall effect.



A Series of Drapes made in 1911 for a Sale of Silks

The cut shown on this page not only shows very clearly several simple ways of draping silks, but it also shows a very good way of arranging the various drapes into an interesting group. This grouping was arranged for a sale window, and is therefore a little more crowded than it should be if intended for a regular display. You will notice the large window card is used to announce the price, while small price tickets are placed on every drape. The addition of several pieces of lace and a hat add very materially to the attractiveness of the display.



Dress Goods Draping in 1911 by W. H. Hinks for J. W. Thomas Co., Minneapolis, Minn.

Some idea can be had of the very unusual heights of the two tall drapes by comparing them to the form drape in the center of the window. This is a very strong and interesting display. We also commend the decorative panel in the center of the background.



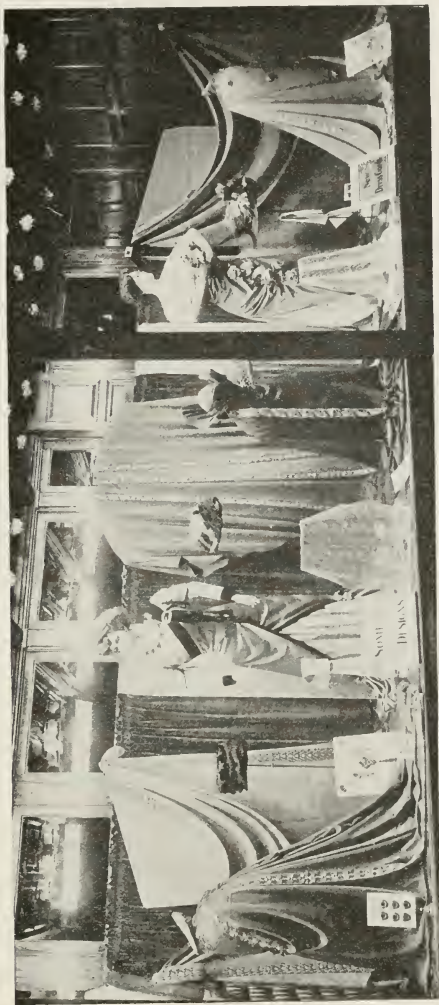
A Silk Window draped by H. G. Hall in 1911 for A. Days & Co., Winston-Salem, North Carolina

The two drapes on shell forms in the corners of the window are raised on low pedestals and shelves. This is a very clever idea and a more recent development of the same idea is the use of plateaus. The full form in the center of the window is well draped. The entire window is well handled and shows an interesting assortment of drapes well grouped.



Dress Goods Display by M. M. Mohnkern in 1911 for Reid & Hughes Company, Waterbury, Conn.

This display is an excellent example of what can be accomplished in the way of draping with an ordinary line of cheap merchandise. Every drape in the window was made from 27-inch Empire silk at 50¢ per yard. In addition, there were used four short lengths of velvet, three short lengths of satin, a few yards of marabout trimming, some wide black lace and two or three pieces of velvet ribbon. None of the goods or pieces of trimming was cut or soiled in making the drapes. The wax figure drapes required particularly careful handling to avoid soiling the goods. The colors all harmonized, which made this an unusually sightly display. This window sold much silk.



Display of Imported Fabrics in 1911 by M. M. Mohnkern for Reid & Hughes, Waterbury, Conn.

In this window were shown light weight spring suitings and a few accessories and trimmings. The two wax figures were draped without cutting the material. The photograph does not do the display justice as the color scheme was handled with unusual taste and harmonized beautifully. The background is a green velour curtain. The ungainly looking draping forms with their large hips shows clearly how unless the forms used are in style they spoil the entire display.



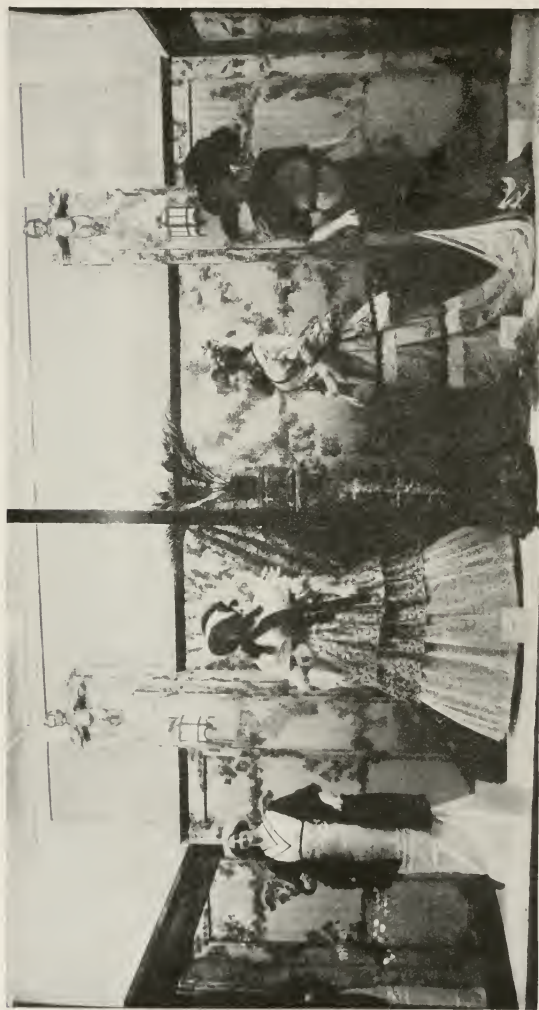
A Display of Dress Fabrics in 1911 by E. D. Pierce for Sibley, Lindsay & Curr, Rochester, N. Y.

Here we have a good arrangement of two wall drapes, a full form drape, a skirt drape and a waist drape. The placing of all the drapes is well done and is so clearly indicated that any trimmer can easily follow out the arrangement in his own window.

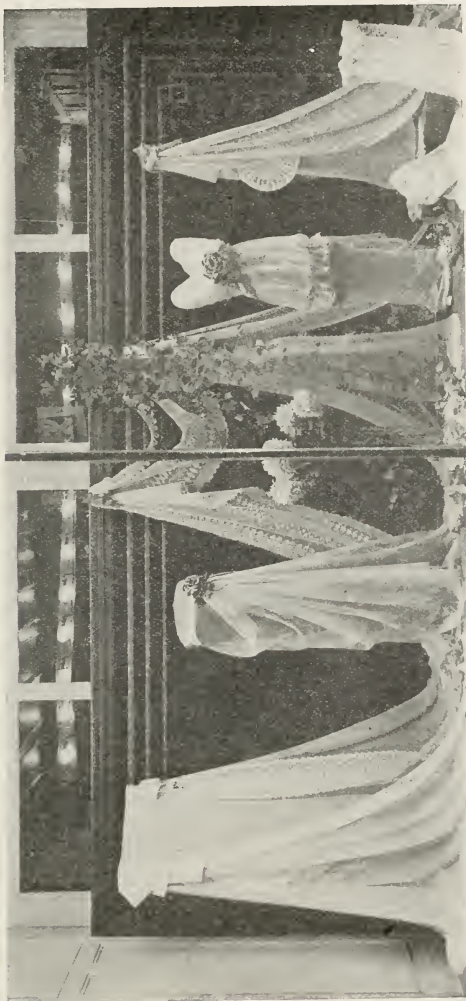


An Attractive Background Drape in 1911 by H. B. Martin for McCurdy & Norwell Co., Rochester, N. Y.

The general scheme of decoration used in this window was a very simple one, but it was highly effective. The drape in the back was of the same silk used in the gown. The arrangement of the drape needs no explaining. The hats, parasols and trimmings all matched. A festooning of asparagus fern was run from the top of the drape to the hat stand and thence to the floor. Flowers to match the silk were twined in the vine. Eleven windows were trimmed in this style, each one being done in a different color. The effect was excellent.



In this picture is shown a most novel display. There were four drapes designed to show the evolution of feminine fashions during the past one hundred years. In the left was a figure draped in the fashion of 1812; next was the fashionable woman of 1840, with her wide hoop skirts and poke bonnet; next came the style of 1872, after which was shown the mode of today. Each of these drapes was made with historical accuracy and all of the accessories were carried out in the same way. This window attracted much attention and caused many persons to make special trips to view the unusual display. The older people who could remember some of the bygone fashions were particularly interested.



Combination Display of Laces and Patterns

In this window were shown laces of the better grades. The form drape was a copy of a \$375 gown. It was draped over a salmon pink. A few vines and a vase of chrysanthemums gave a touch of color to the display.

COMPLETE WINDOW TRIMS

This window of Effeure Voile was an early showing of cotton goods. The background is a permanent one finished in Louis XIV style in cream color and mirrors in doors. Green velour was puffed on the floor. Full forms were draped with the yard goods showing the border in use for skirt as well as trimming. A few hats and parasols were also shown. This trim was made with no damage to the merchandise, as very few pins were used. The floor would have been improved and more in keeping with the background if it had been covered flat instead of puffed.

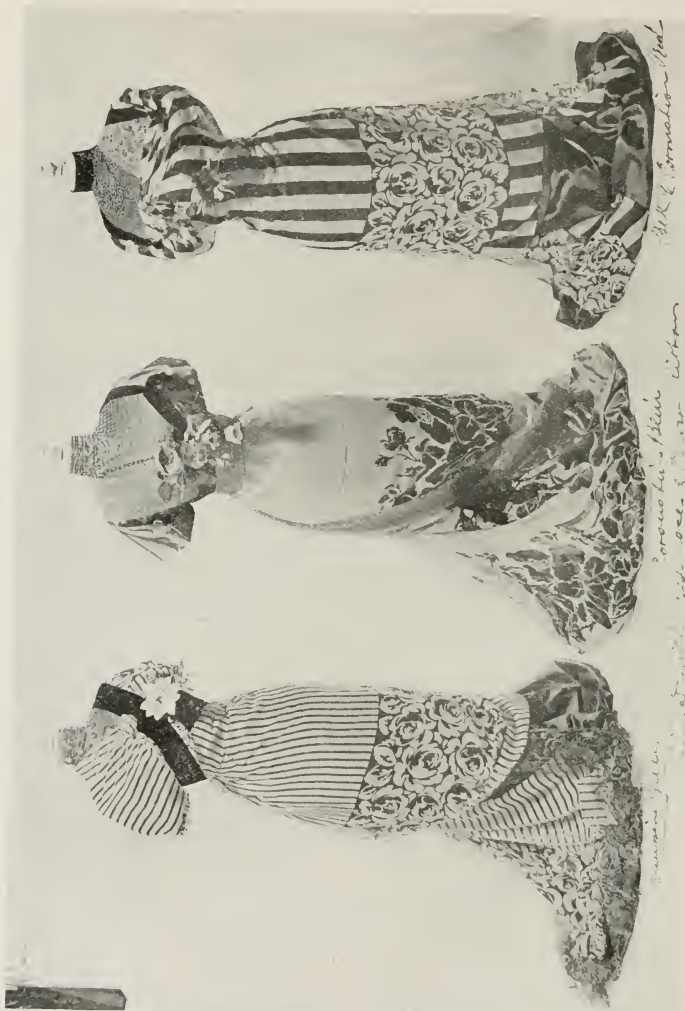


Cotton Goods Draped for Strawbridge & Clothier, Philadelphia, used in 1911



Display of Fine Fabrics draped in 1911 for Strawbridge & Clothier, Philadelphia

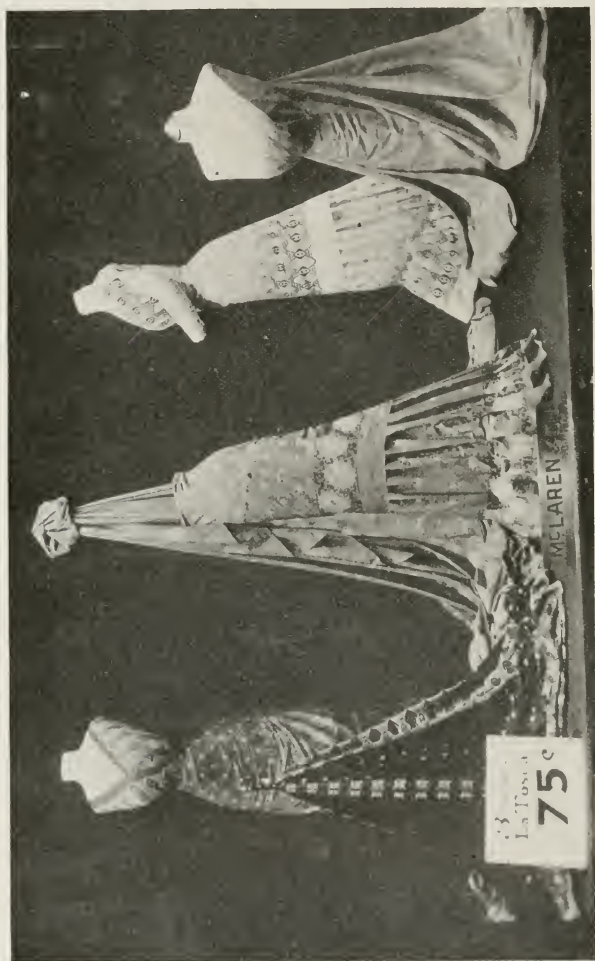
This background was dark green velour with a valance of the same trimmed with gold braid. The materials shown were of a very delicate nature and required great care in handling. Few pins were used. All goods were underlined with white silk. Three full forms were draped in the rear of the window showing a draped skirt and waist with trimmings. In front were used two princess forms. Suitable hats and plumes were shown.



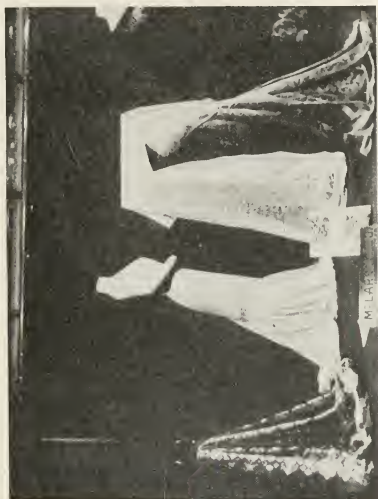
Three Drapes used in 1911 Showing the Use of Artificial Flowers as a Trimming



Three Interesting Silk Drapes used in 1912. The Panier Influence is plainly seen, especially in the two last Drapes.



Examples of Dress Goods Shown in 1912 by E. G. Meadows for McLaren & Co., St. Catharines, Ont., Canada. See opposite page for description.



Examples of Dress Goods Drapes made in 1912 by E. G. Meadows for McLaren & Co., St. Catharines, Ont., Canada

The interesting drapes shown on both these pages show the very clever work that is being done in Canada very recently. The large illustration on the opposite page shows not only a series of well handled drapes but also a good grouping of the drapes themselves. In fact, this is also true of two windows shown on this page. All of these windows show a happy use of full forms, shell forms, skirt forms, waist forms and common uprights and T-stand. There are fourteen different drapes used in these three windows.



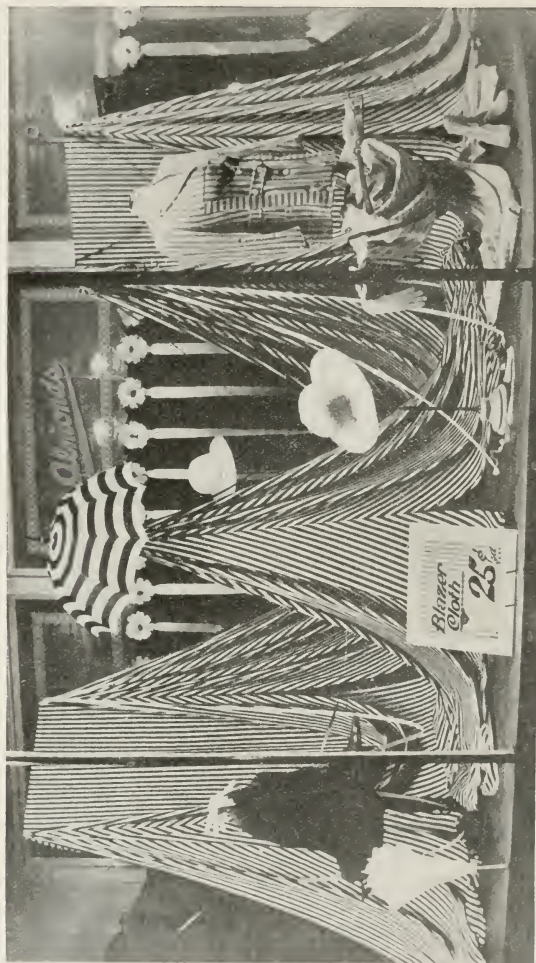
A Window of Form Drapes

With the exception of the one in the middle, these forms were all home made, being converted from old corset forms, with heavy cardboard used for the lower part. All of the drapes were made without cutting or injuring the materials. The silk used was charmeuse.



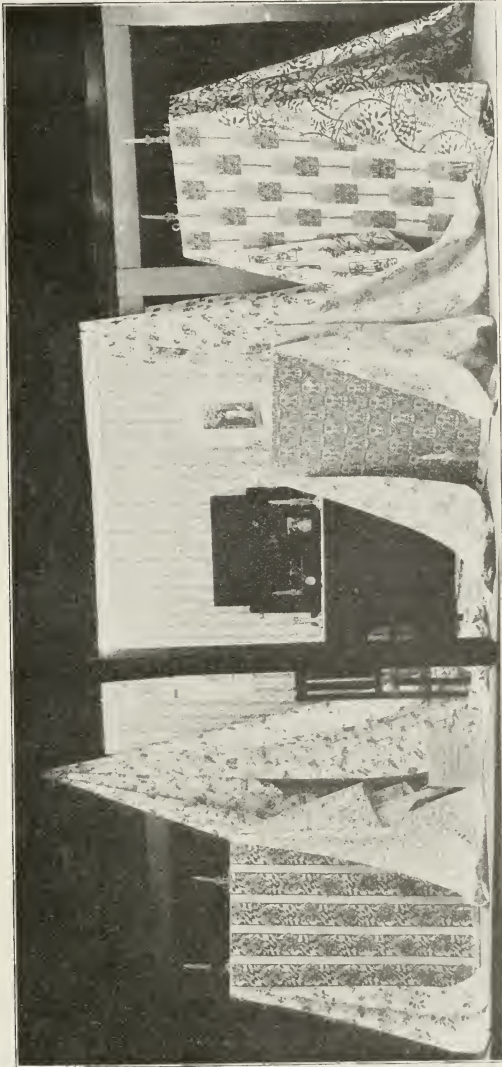
First Prize Window at Canadian Window Trimmers Convention, 1912, by Mr. Meadows

This window shows what is being done in Canada in the way of draping and also shows that draped windows can be so well done that they will win the highest prizes. This window has the advantage of not being crowded and makes use of six drapes in an exceedingly large window. The wall drape breaks up the composition in such a way as to make the arrangement most pleasing. The background is kept in simple tones and simple treatment.



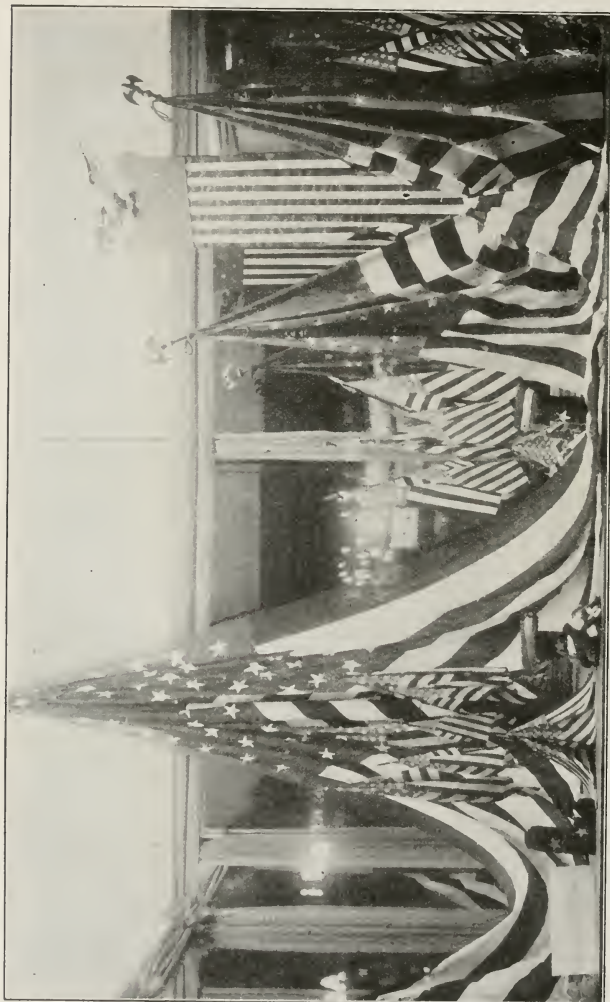
A Window of Blazer Cloth

A window of blazer cloth, exceptionally well done, as you will notice if you examine the illustration closely enough to see the two made up blazer coats on forms and the parasol made of some striped material. The show card also has a striped background. Such accessories as outing hats, shoes and gloves were added to this display.



Window of Draperies by W. C. Davies, for W. S. Lord, Evanston, Ill.

A high-class display of draperies. Several widths of art denim are stretched on a frame making a background simulating wall paper, against which is placed a mahogany dressing table. The method of draping the balance of the fabrics is very clearly indicated in the photograph. Candlesticks, pictures, a clock, a chair and other bits of house furnishings are used as accessories in the display.



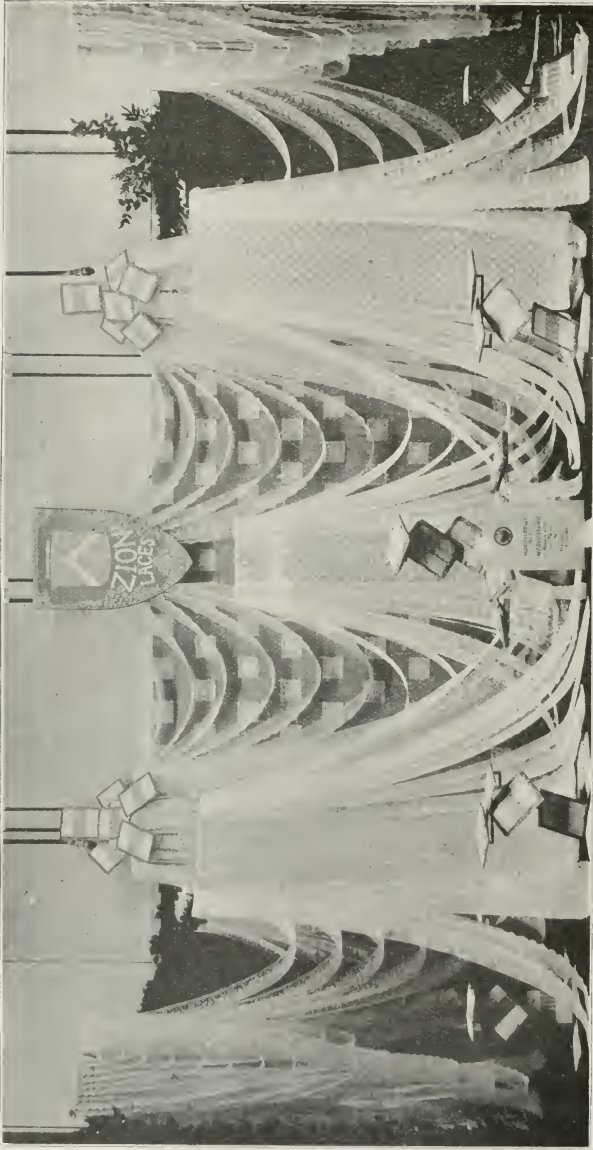
Patriotic Trim placed in 1907 for Marshall Field & Co., Chicago

The framework of the mirror background was covered with dark blue turlatán, gathered on very thickly and covered here and there with small silver stars. Two large woolen flags are draped from a point near the extreme top of window, and in front of these flags is placed a cluster of silk flags displayed in a parasol holder. The banner in the other corner of the window is made of a blue cloth-covered top, studded with silver stars, and red and white ribbons dropped from the lower edge. A gilded papier-maché eagle on top completes this banner. This is an excellent example of flag draping in a window.



In place of the dress goods window filled with dozens of drapes crowded together we have the up-to-date window of only a few drapes, but each drape so beautiful that the passerby is irresistibly drawn to admire the goods and eventually plan to possess them.

This same style of draping has been used with much effect in the display of embroideries and laces. This style of draping as adapted to embroideries is shown in the photograph on this page. This window was put in for Marshall Field & Co., of Chicago. Notice how the drapes are arranged, much like the placing of dress-goods drapes, the strips of embroidery being draped very much like the folds of yard goods.



Lace Drapes in a Lace Window for Marshall Field & Co, Chicago

This is a most practical arrangement for the draping of laces and is of such a nature that practically any trimmer can follow it out in one of his own windows. The draping is done over several wall drapes and over three T-stands. Full lots of lace are displayed and add interest to the display.

FASHION DOLL DRAPING

PERHAPS the most interesting innovation that has been brought to the attention of window trimmers lately is the new fashion doll. The tiny size of these figures (they stand barely 15 inches high), and their chic poise and rather saucy expression make them wonderfully attractive to the public. And the trimmer who has been draping with the full size forms will get more real fun and pleasure in making these little miniature drapes than in any other detail of his window work.

These little forms are not, however, for the clumsy trimmer. The man whose "fingers are all thumbs" will have a sorry time with them. It takes deft fingers and an artistic touch in fitting the goods around the figurines.

The small size of the dolls makes it impossible that they be used in the same way as full size forms are used,—for they would never

fill the space. The logical way is to use them in connection with some stand or box drape to show the connection of the draped stand with the made up gown.

A yard of ribbon five inches wide will go as far in draping one of these little forms as a dress pattern length of average width goods will on a full size form. Therefore in certain cases it will be possible to match the goods in the large drape with ribbon with which to drape the doll. This is illustrated in our cut No. 1, showing a combination drape



Fig. 1

of black velvet and white satin. Three upright boards are used for the drape as will be seen in the illustration, and a pedestal standing in front has the center of the black velvet draped over its top and twisted around it down to the floor. The figure was draped with short remnants of ribbon in the same materials.

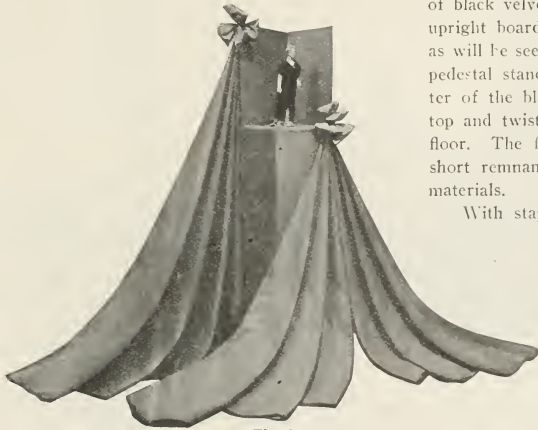


Fig. 2

With staple materials like these it is comparatively easy to match up the goods with ribbon, but for novelty silks and dress goods, another problem arises. Of course there are no ribbons in dress goods materials, and

most of these wool goods are so wide that they are bulky to drape satisfactorily on the dolls. In many cases the only practical way would seem to be to cut off a narrow strip of goods from the end, 4 or 5 inches wide, and use this for making the drape. This is what has been done in the drape No. 2. This is a box stand drape of purple broadcloth, with a second stand, consisting of two boards nailed together at right angles, brought up to the box in the back. The little figure stands on top of the box with the two boards forming a sort of niche for background. The figure was dressed with a scrap of silk for dress with train, and then a loose fitting evening wrap of broadcloth draped over this. The coat was edged with a narrow band of fur trimming. In this case the coat was made of a broadcloth a shade darker than that used in the drape in order to make it stand out in the photo. In actual practice a strip from the same piece should be used to make the connection between the two drapes perfectly clear.

But cutting off even so little goods as four or five inches will be objected to in some stores,—and, I presume, in even some stores where the clerks habitually slash off two or three inches for a sample at the request of a customer. All our traditions in window dressing are to the effect that goods must be draped without cutting or other damage. So it seems to us that some of the best stunts that will be worked out with the little forms will be by using the goods in the full or dress pattern lengths without cutting.

Two examples of what can be accomplished in this line are shown on the front cover of this issue and in Fig. 3. Our cover illustration shows how the end of a piece of silk from an ordinary T-stand drape can be brought up around a pedestal or table plateau, and used to drape the figure.

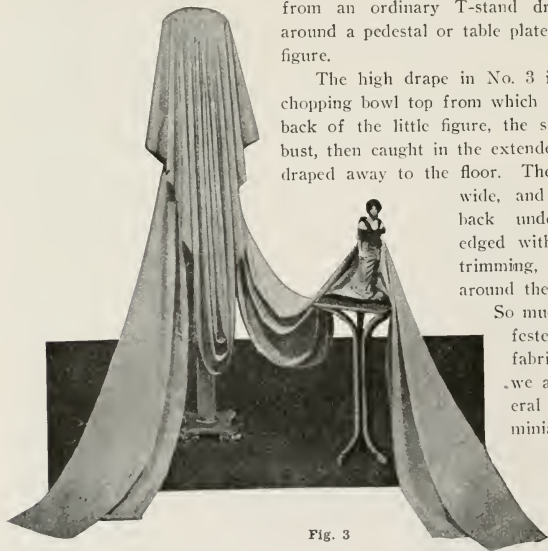


Fig. 3

The high drape in No. 3 is made over an inverted chopping bowl top from which a sweep is brought to the back of the little figure, the selvage passed around the bust, then caught in the extended hand of the figure and draped away to the floor. The silk used was 27 inches wide, and the surplus was folded back underneath the form, and edged with a narrow band of fur trimming, which was also used around the bust.

So much interest has been manifested in the idea of draping fabrics on fashion dolls, that we are showing herewith several suggestions for the use of miniature figures a trifle over 30 inches in length. We are of the opinion, that the clever way to use these forms is to make them part of a larger

drape, using an end or just a small part of the goods to drape the figure. How this can be done in connection with T-stands, box stands, or in fact most any sort of draping stand, is illustrated on previous pages.

Draping these small figures with full width material without cutting, means that the drape itself must be simplified, and such things as divided paniers, tunics, slit skirts, etc., will not be easy to accomplish. However, many of these ideas can be suggested by making over drapes of lace or ribbon. We do not view with approval, the proposal of some of the trimmers to cut up the material in order to dress the figures with cut and fitted garments, pinned or pasted together. This is getting away from the draping proposition, and setting up more as "doll dress-makers," an accomplishment which we hardly believe is necessary to add to a window dresser's repertoire—to say nothing of the destruction of the goods.

The doll drape on the table is suggested as a good one to use as a



Draped Fashion Doll on Table

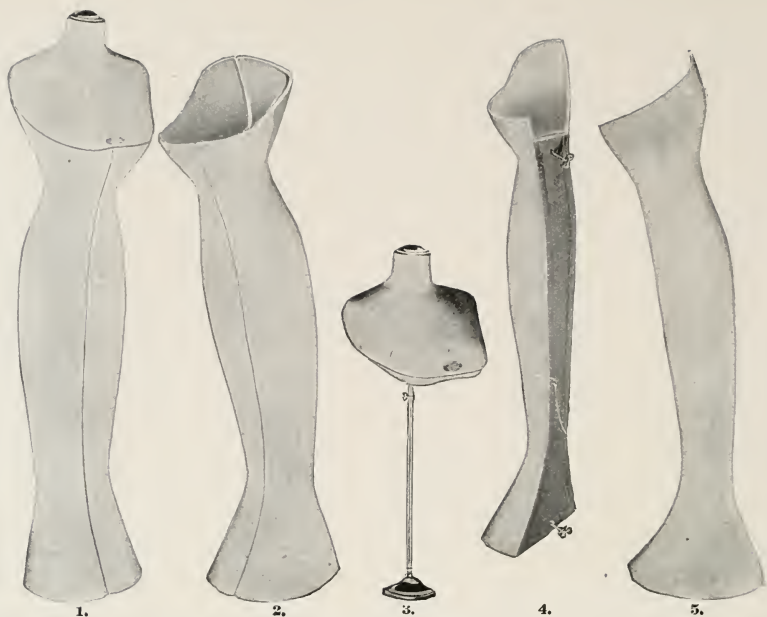


Fashion Doll Draped on Top of Large Bolt

centerpiece to a window display. A 36-inch bordered material is used, with the bulk of the goods kept in the original folds and draped over the edge of the table. The end from the top layer is draped around the doll, without cutting, with the border in a diagonal across the front. A remnant of lace is used for trimming over the shoulder and to form short sleeves.

The other doll drape is made in connection with a dummy bolt fixture, standing on a plateau, and using a 54-inch broadcloth. In covering the bolt, about a yard and a half of the material is left in the back, which is afterwards brought up over the top of the bolt and draped around the doll. A corner of the goods at the end forms the pointed bodice. With such wide material one can only suggest a draped effect around the skirt of the form, but even so, a good idea of how the goods will look "made up" is obtained, and the direct connection of the goods on the bolt with the dress on the doll forms a good advertising idea.

**These blank pages are left so
that you can paste in any new
drape that may come to your
attention.**



How to Drape the New Five-in-One Form

A new Five-In-One draping form, which was shown for the first time at the recent Window Trimmers' Convention, is illustrated in the cut at the head of this page. Its practicability will be apparent to most trimmers at first glance. With all parts assembled we have a full form with especially pleasing lines for draping dress effects. By removing the top and mounting on a metal base and standard supplied with the form, we have a stand suitable for showing neckwear, furs, or for draping suggestions of waist styles with either silks or fine laces. This leaves a three-quarter form with open top, which may be still further separated into a pair of right and left shell forms. So whatever style of drape it may be desired to use, a suitable form will be found with which to carry it out.

The four illustrations on the opposite page will serve to show how the different parts of this form look when draped.

The full form drape at the right was made as simple as possible in order to keep close to the lines of the figure. The goods is fitted smoothly down over the hips and down on the side of the form it is caught up underneath several inches forming an overhanging fold diagonally across the front. Swing the goods down across the front of the form in a sort of twisted effect to the back, then return with the under-fold of the goods up to the same point on the side. The material is laid in several small plaits at the bust and drapes loosely over the shoulders, merely suggesting a short sleeve effect in this way.

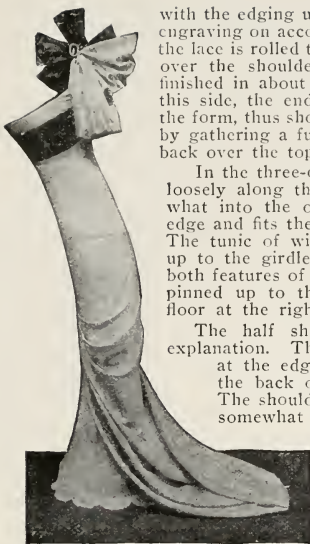
The drape on the waist top form was made with a wide shadow lace. It will be noticed that this waist top extends only to the bust, so that only a suggestion of the top of a waist may be draped. However, this feature will be quite an advantage in draping the shadow laces on the form, as it will not require a lining. Also the size of the form makes it especially suitable for show case trimming where often the full size waist form would be too large.

About a four and a half yd. length of the lace was used and the start was made about one and a half yards from the end by placing the lace straight across the front,

with the edging up close to the neck. (This part does not show in the engraving on account of the high light on the photo.) Then the end of the lace is rolled to form the lower sleeve and the surplus draped back over the shoulder to the center of the front. The other side is finished in about the same way, but there being a longer length on this side, the end is allowed to drape to the floor from underneath the form, thus showing the pattern nicely. The lower sleeve is formed by gathering a fullness of the lace to the shoulder and then draping back over the top to the center as before.

In the three-quarter drape form the end of the goods is gathered loosely along the top, then draped down somewhat into the open part, then comes over the edge and fits the form snugly down to the floor. The tunic of wide lace and the drapery caught up to the girde with the rhinestone buckle are both features of the new styles. This drapery is pinned up to the back and swings out to the floor at the right in a graceful sweep.

The half shell form does not need much explanation. The goods is caught up in front at the edge of the form, draping away to the back over a double flouncing of lace. The shoulder of this shell form is cut away somewhat lower than the shell form to which we have been accustomed. To make up for this a double loop of the goods has been made on the shoulder finished off with a large bow of black moire ribbon, set with a fancy buckle.

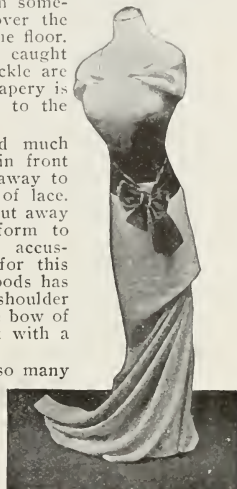


This shows the shell form draped.

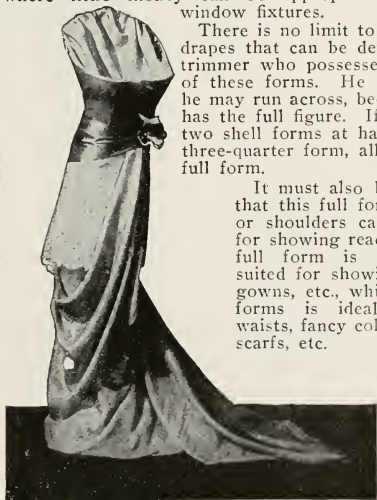
This idea of getting so many uses out of a single form that can be subdivided into several forms will appeal particularly to those stores that have only two or three windows and to those stores where little money can be appropriated for buying window fixtures.

There is no limit to the number of drapes that can be developed by the trimmer who possesses one or more of these forms. He can make practically any form drape that he may run across, because if it is to be made on a full figure, he has the full figure. If it happens to be on the half shell, he has two shell forms at hand. If it should be designed for use on a three-quarter form, all he has to do is to take the top off of the full form.

It must also be remembered that this full form and the top or shoulders can also be used for showing ready-to-wear. The full form is especially well suited for showing suits, coats, gowns, etc., while the shoulder forms is ideal for showing waists, fancy collars, laces, furs, scarfs, etc.



A drape on the Full Form.



This is the 3/4 Form Draped.



The Bust Trimmed with Lace.

The New Cube Drapes



The influence of this new art and the introduction of it into the new gowns, wraps, hats, parasols, ribbons, etc., is quite extensive. The materials come in strong, vivid colors of yellow, green, blue, orange and black, and along the same lines of the Cubist and Futurist.

Weird and crazy as the art may seem, there is something about it that is really attractive. The Cubist and Futurist have hit Chicago, and the influence it has had on fashions is plain, and is now being considered by the retail merchant.

If there is an influence of Cubism and Futurism, the alert merchant will want to know about it, and how he can take advantage of it for his store attraction.

THE new "Cube Art" and "Futurism" has struck the mercantile world. What is Cube art and Futurism, you may ask? It is the very latest art theory to attract attention. It is a little bit of everything and nothing in particular.

The Cubist does not attempt to portray that which he sees, but rather that which he feels. It is not strange, therefore, that his subjects lack the definite form that we are accustomed to see in other styles of art.

The Cube art is made up of angles, straight lines and a combination of geometrical figures.



New Cube Draping Form

It is possible to drape goods in some entirely new drapes, using the cubes, squares and straight lines as the basis of the drapes.

Even though you may not have enough highly colored and patterned goods of the Cubist character to fill a window, still by means of the Cube drapes, you can use almost any fabric to carry out the Cube idea.

As accessories it will be possible for you to use large square buttons, bright and large figured ribbons, Bulgarian embroideries, etc.

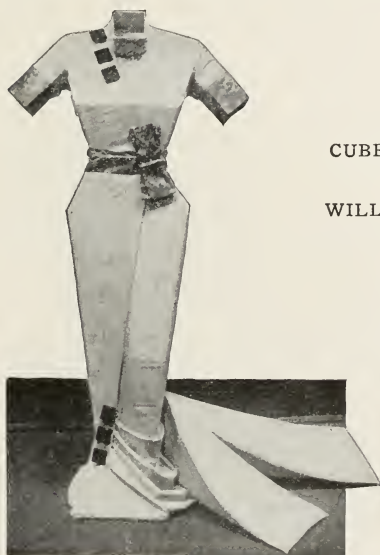
We show in our illustrations a new Cube draping form, having nothing but straight lines and angles instead of curves. This form is of such a character that wherever used it will attract much attention, especially just now while so much attention is being given to Cubist art.

We next show two very interesting drapes made by Mr. Will E. Bates, of the Koester School. These drapes show the various possibilities in this direction.

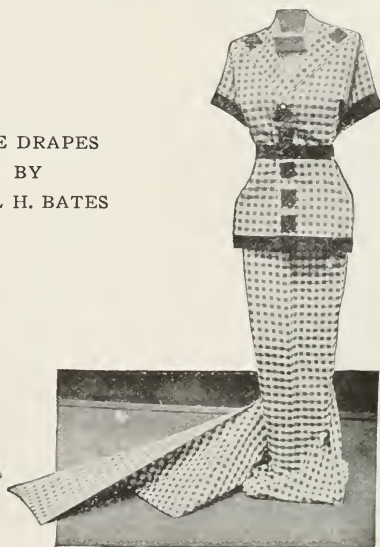
The first drape on this page is of a plain-colored silk using a brightly colored and figured Bulgarian silk as a trimming. Notice the use of the large square buttons, also that the bow on the left is a square bow. This particular drape has had added two short square arms.

Our next drape shows the use of the same form with the arms. A large check pattern or shepherd plaid silk has been used, and is trimmed with straight, wide bands and Cubist buttons. Even the collar of the form is carried out in Cube shape.

Special attention is called to the manner in which the drapes are pulled out on the floor in straight lines instead of curves. These drapes are finished off at the end with square corners, instead of left in natural folds.



CUBE DRAPES
BY
WILL H. BATES



The New Peacock Fashion Drapes

ITS DRAPING IS SIMPLE

At first glance it may seem to be too radical a change from the full forms and conventional stands with which we are accustomed. Yet in window dressing it is the unusual that stops the crowd and the man with the nerve to spring the new things and "do it first," is the one who makes the greatest hit as the window trimmer of his town. The direct appeal of this form—its suggestion of the thought, "Fashion," right in connection with the drape—is really more in keeping with a display of expensive fabrics than some of the other draping stands which have enjoyed great popularity—for instance, the "mummy."

The draping of the form is comparatively simple. The form is being made in half-relief, the body and neck being hollow, and with goods up to 36 inches wide the neck can be covered up to the top of the head simply by rolling and folding the goods around into the hollow space. With wider goods it would be more practical to start the goods at the base of the neck in covering the body, and cover the neck, head and beak with



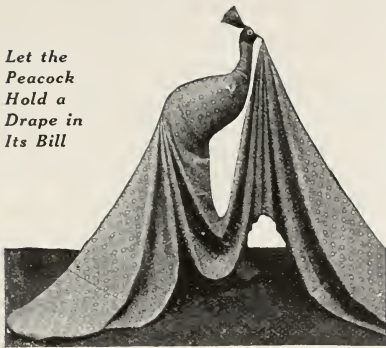
ACCORDING to ancient fable our ancestors, Eve, in wandering about the garden, held converse with the various animals and from each appropriated some trait of character which has been handed down to her daughters and makes its appearance to a greater or less degree ever since. Thus, from the tiger she acquired her soft, velvet-padded caress, which yet conceals sharp claws; from the lamb, gentleness and docility of manner; from the cat, an elusiveness most tantalizing; from the hen, domestic science; and so on from each creature she learned something. But, by far the most lasting trait of all she acquired from the peacock—that of vanity and an inordinate love of dress.

Thus, it is that in all decorative design, the peacock has always been used as the symbol of fashion and fashionable women. So, in casting about for an entirely new idea for a draping stand with which to display the gorgeous brocades and printed fabrics of the coming season, there came the thought of this peacock form with the result as pictured on this page.



Here your Peacock drape is perched on a garden seat.

Let the Peacock Hold a Drape in its Bill



A clever way of making a secondary drape from the mouth of the Peacock.

wide ribbon wrapped as many times around as may be necessary. The "top-knot" is made of ribbon in one, two or three loops as desired. Aigrettes, hair ornaments or even small plumes could be used for this purpose. A button does duty for the eye. The tail folds will be easily understood, being made much the same as with shell form drapes.

The drapes pictured were made with an inexpensive printed foulard, and how much richer they would look in some of the

new matelasse and brocaded materials can be imagined.

A background made up in garden design, with stone wall and benches would be especially good for a display with these forms. One of the birds posed on a garden bench with the tail folds draping down over the edge would make an effective centerpiece for such a window. In the window shown at the bottom of this page, stone steps were built across the back of the window with a heavy mass of foliage in the corners. The forms were placed on the floor and the first and second steps respectively, so as to get a gradually broken height. The doll forms, brought out earlier in the year, were used in this display to make a pleasing break between the peacocks.

It can readily be seen that a peacock drape of this kind will lend itself particularly well as part of the outdoor settings so common both in Autumn and Spring displays. A peacock drape will be most appropriate if posed on a garden wall, pedestal, bench, balustrade, steps or floor. The addition of one or two of these drapes in connection with the other forms already in stock will bring a display strictly up to date and the first store in town to use these drapes will naturally get much favorable attention.

An especially nice thing about this peacock draping form is the fact that it is so easy to trim. There are some forms very hard to work on, naturally a heavy handicap to those window trimmers who have not been fortunate enough to have taken lessons in draping.



Complete window trimmed with Peacock drapes.

Keep in touch with the new drapes

A feature of the selling helps supplied merchants handling

Arlington Mills Dress Fabrics *for* American Women

Full instructions illustrated by photographs of five steps in producing a drape without cutting the cloth.

Each month you will get the very newest.

We will mail suggestions for draping free to any window dresser whose store sells "ARLINGTON MILLS" dress fabrics—the leading line of quality worsteds—known from coast to coast.

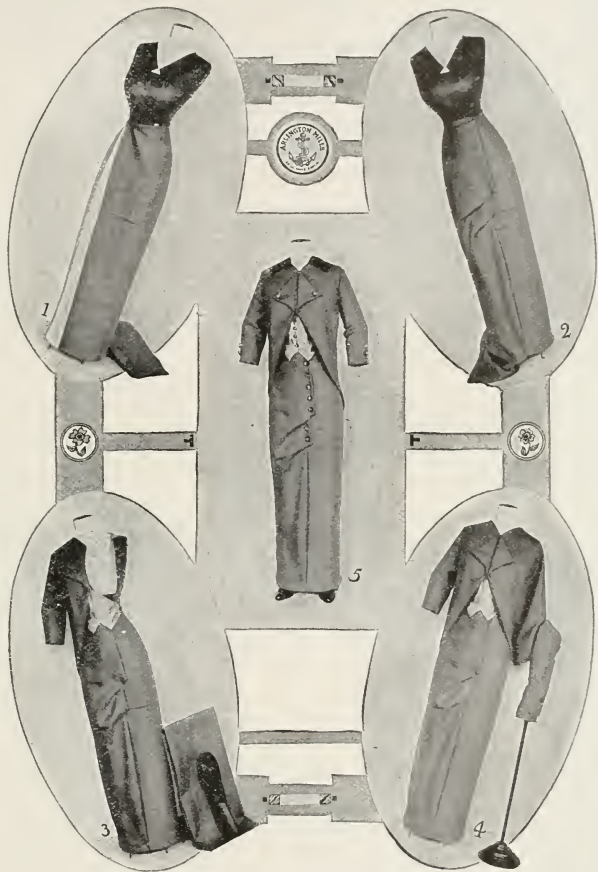
We supply attractive lithographed fashion figure cards for window and interior display.

William Whitman & Co.

Selling Agents

25 Madison Ave.

New York



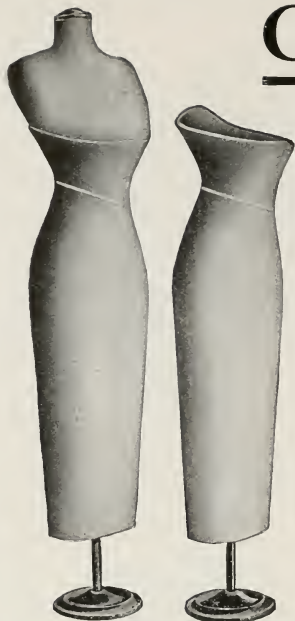
THIS is one of a series of drapes which with detailed instructions is issued free to window dressers in stores selling

Arlington Mills Dress Fabrics for American Women

*FULL INSTRUCTIONS ACCOMPANY EACH DRAPE
TWO NEW DRAPES APPEAR IN EACH ISSUE*

WILLIAM WHITMAN & CO., Selling Agents, 25 Madison Ave., New York

Curtis-Leger



3 in 1 Drape Form

The Koerber "3 in 1" draping form is made in two parts. The bust portion can be used for shirt waist effects, neckwear displays, etc., and is adjustable in height on a finished standard and base. The lower portion is mounted on an extensible standard with a black japanned metal base.

The two parts combined produce a draping form with long, slender and graceful lines. The full form may also be used for evening gowns, dresses, cloaks and suits.

Strongly made of heavy papier-maché covered with white jersey. The two parts join perfectly and are fastened with clasps.

Net Price \$9.00 Complete



Wax Figures and Forms

We illustrate on this page one of our new 1824 forms. This form has full wax arms and bust and is mounted on a heavy 10½ inch base. White jersey covered. Also an excellent form for the display of evening gowns.

Net Price \$30.00

Form No. 1823 is made from the same mould as No. 1824 but has flesh tinted papier-maché arms and bust.

Net Price \$15.00

Adjustable Feet

No. 1800. These adjustable feet can be attached to any costume form. Especially valuable where short length garments are displayed.

Net Price \$6.50



No. 1800

Write for complete Catalog of Store Fixtures and Store Lighting

Curtis-Leger Fixture Co.
Chicago, Ill.

No. 1824

Draping Forms

New Vienna Draping Stand

The Vienna draping stand and form has been designed by us to assist the trimmer and merchant in executing some of the easier and more simple drapes. The lines of the papier-maché top conform to those of the human shoulder and bust and can be tilted to any angle. Mounted on heavy $8\frac{1}{2}$ inch base and $5\frac{1}{2}$ inch standard 30 inches extensible to 58 inches.

Net Price \$4.50 Each

Tannehill Form

This draping form, No. 1888, was originated by J.E. Tannehill and was first used by Carson, Pirie, Scott & Co., Chicago.

The illustrations on this page give a very good idea of its construction and of the beautiful drapes that can be made upon it.

Net Price, \$5 each
Covered with white jersey for showing thin fabrics.
Net Price, \$9 each

This is the Tannehill Form undraped and draped

The Princess Form

The Princess draping form will always be well liked by the trimmer who takes pleasure in handling piece goods. Its lines lend themselves to very

beautiful drapes and effects.

No. 1888. Made in two sections—(right and left) which fit together securely. Without stub shoulders. Net price per pair \$5.

No. 1775 C. With stub shoulders. Net price per pair \$5.

No. 1775. Made in one piece. Net price per pair \$5.

We also make everything else in the way of fixtures, equipment and lighting.

All these forms have been shown throughout the reading pages of this book. We have forms for the showing of any kind of drape. Write for complete information.

Vienna Draping Stand

No. 1772



No. 1775 B

Princess Drape Form

Curtis-Leger Fixture Co., Chicago

To the Window Artist

You'll Realize How These Ten Features
Make for Better Service



To make your Trim Attract, Consider:

1. **Originality.**
2. **The most Effective Display for your Appropriation.**
3. **Get Samples and find whether or not the Sample Sustains the Advertisement.**
4. **The Units and other Illustrations** published by Schack Artificial Flower Co. are copied by competitors who guess at what such prints mean. Thus the originator as well as the buyer are deceived when so pilfered.
5. Send to Schack Artificial Flower Co. for samples.
6. Or—visit the Schack Sample Room, remembering that Schack Artificial Flower Co.'s circulars illustrate only a small part of the Schack product. Schack Artificial Flower Co.'s Sample Room, located at the factory, 1739-1741 Milwaukee Ave., Chicago, Ill., devotes one floor, 50x100 or 5000 square feet of floor space to display of their product. If you want to see the effect of a trim,—of one or of many schemes before deciding, it is within your province, without cost.
7. At the Schack Artificial Flower Company's Sample Room you can arrange a window to represent your own,—select from over 500 actual articles, the flower or flowers—or the Unit you please,—then try **Another** or **Another** scheme until you decide.
8. To visit Schack Artificial Flower Co.'s Sample Room is like going shopping.
9. Then if you want a Special Design carried out—flowers with longer stems—flowers with shorter stems—flowers with more foliage—flowers with less foliage—or any special design prices will be made special because all Schack Artificial Flower Co.'s orders are filled from fresh made goods, goods made up after order is received—the size, color and other particulars are then in accord with the buyer's order.
10. We do not tell you we have not got it—we tell you yes, and make up what you want, so if you have an idea come and explain it to our expert designer and he will demonstrate it.

Schack's "Rock Crystal"

This product is now used by leading window trimmers everywhere. It is the most practical, artistic and inexpensive material on the market for finishing architectural effects, imitation masonry and other framework. Comes in fine, clear crystals that glisten in the sun or electric light and can be colored to any desired tint with brush or air brush.

Mention color or colors desired or send sample to be matched as near as possible. This crystal is not like the ordinary rock salt which melts. Crystal remains in shape and in colors; will produce wonderful effects. Convince yourself of the beautiful effects obtainable with crystal by seeing our show room, or send for sample and test it.

Instructions for application of Rock Crystal, to make rock effect, sent on request.

Write Today for Our New Catalog Just Out

SCHACK ARTIFICIAL FLOWER CO.

1739-1741 MILWAUKEE AVE., CHICAGO, ILL.

Schack's Floral Decorations



Are the most beautiful and least expensive that you can possibly procure. Schack's flowers, made of paper, when placed in the window are as handsome as imported flowers made of cloth. In shape, coloring and design they are as perfect as flowers can be made. What, then, is the advantage of paying twice as much for cloth flowers?

They are substantially made from the best of materials and, with reasonable care in handling they may be used again and again.

We have a flower for every need and the coloring has to be right as it is done by experts. Write us for our latest catalog—it contains many new suggestions that will interest you.

Visit Our Display Rooms When You Are In Chicago

We have taken 5,000 square feet of additional floor space which has been fitted up with full size, model show windows. These windows are beautifully decorated with flowers suitable to every season. Here you can see our latest designs just as they would appear in your own windows. Our special artist is always on hand to work out any design you may wish with any flower. Without doubt this is the finest display room of its kind in existence. It is another Original Schack Idea to display flowers and other decorative materials in model windows. We believe that every decorator will appreciate the advantage of selecting his materials under these favorable circumstances. Our splendid show room alone is worth making a trip to Chicago to see.

About Schack's Floral Units

If you will write us for our large circular that contains over 100 designs and suggestions we will gladly send it to you.

Any of these Units can be built easily by the average trimmer, and the catalog will be of great assistance in his every-day work. In offering these Units to the window trimming public, we are following the established policy of the Schack Artificial Flower Co., which is not only to sell the best possible product at the minimum price, but to extend the services of our Expert Designers free of any charge to our customers who may need them.

Write Today for full Particulars. Book of Designs, etc.

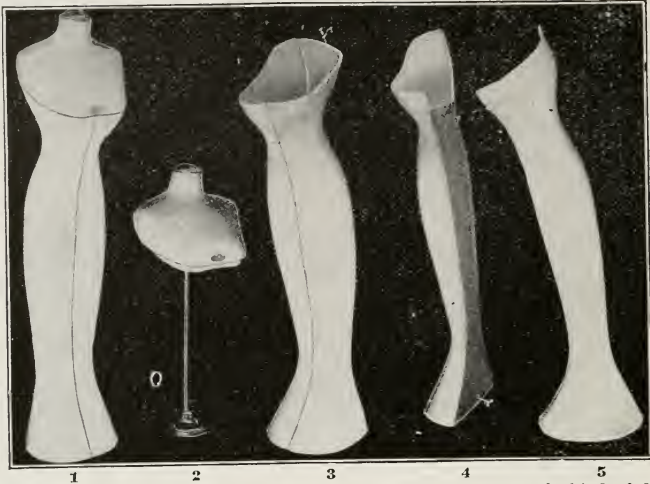
If you will compare our flowers with cloth flowers you will find that our prices are practically half that is charged for cloth. Cloth flowers are not intended for window or interior decorating, but are made for millinery purposes.

Paper flowers possess a delicate tone and beautiful tints that harmonize with any merchandise that may be displayed.

SCHACK ARTIFICIAL FLOWER CO.

1739-1741 MILWAUKEE AVE., CHICAGO, ILL.

MOST PRACTICAL FORM MADE



5 FORMS IN 1

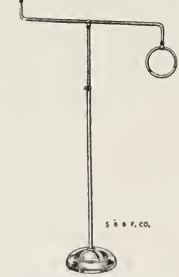
This form can be used for showing every possible kind of drape or for showing ready-made garments, waists, etc. The full figure subdivides into bust form, $\frac{3}{4}$ form and 2 half shell forms.

\$21.00 Worth of Forms for \$7.50—Order a Set at Once

If you bought these forms separately, you would have to pay \$7.00 for the full form, \$5.00 for the three-quarter form, \$3.00 for the shoulder form, and \$3.00 for each of the half forms. Metal standard furnished with each form. Finished in white with flesh enameled bust. \$7.50. Covered with white jersey, with flesh enameled bust, \$10.00. This is the greatest form ever designed and at a price that makes it possible for every trimmer to get 5 forms in one.

Don't delay—order at once.

Here are Other Stands and Forms for Draping



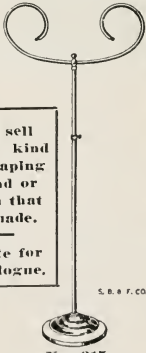
No. 220. For showing 3 separate patterns of goods, per doz., \$30.00



No. 261. 3 ring drape stand, per doz., \$36.00



No. 394. Draping stand, per doz., \$24.00



No. 215. Most practical all around drape stand made, only, per doz., \$24.00



No. 113. Waist form for draping silks and waistings or for showing ready-made waists, per doz., \$36.00

We sell every kind of draping stand or form that is made. — Write for Catalogue.

Superior Brass & Fixture Co.

Manufacturers of everything in store equipment and store lighting 316-318 W. Jackson Boul. CHICAGO

The Most Satisfactory Decorations



for Windows, Store Interiors, Booths, Floats and in fact every kind of Store Trim are

BAUMANN'S ARTIFICIAL FLOWERS

The Cloth flowers are not only the most realistic but because of their substantial construction can be used over and over again, thus effecting a great saving.



New Decorations Every Season

We are the first to present each season the newest ideas in decorative flowers worked up in the latest colorings.

On account of the originality and because of the beauty of our flowers we have for many years been furnishing the floral decorations for the foremost stores of this country, such as Marshall Field & Co., Mandel Bros., Chas. A. Stevens & Bros., and most of the great stores throughout the United States.



The recommendation of such firms as these and the fact that they use our flowers, can only mean that we give the best goods, the best value and the best service.



You Can Get the Same

We have everything that you can possibly want in the way of artificial foliage, such as natural preserved branches, palms, etc., air brushed foliage or foliage colored to suit you, or all white foliage, every grade of cloth foliage, artificial fruits, made up pieces such as wreaths, garlands, baskets, etc.

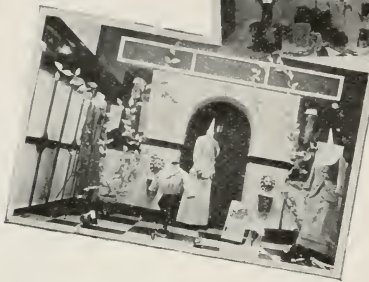
Write at once for our latest catalog and circulars—they show illustrations of our goods in natural colors.



Visit our large display rooms when in the city—you will find it very helpful.

L. BAUMANN & CO.
357-359 W. Chicago Ave. - CHICAGO

USE UPSON BOARD FOR ALL YOUR SHOW WINDOW WORK



UPSON BOARD is the Easiest and Quickest Decorative

Here are the Facts

1 Made from Pure Wood Fibers

UPSON BOARD is made only from pure wood fibers fresh from the forest. It does not contain any coarse dark-brown or gray fibers which are cheap, unsanitary and lacking in strength.

2 Harder and Stiffer

UPSON BOARD is harder and stiffer than any other board because it is put together with greater pressure, while the UPSON method of processing still further stiffens the board.

3 Ready Sized

UPSON BOARD has the most perfect painting surface of any wall board. It does not need a sizing coat, as there is little or no suction for paint. Practically every other board requires a priming coat.

4 Either Side Can Be Used

Either the smooth or the pebbled side of UPSON BOARD can be used. The pebbling will never come out. Most other boards can only be used on one side while the pebbling disappears when the board is exposed to dampness.

Board to Apply and Finish

It is also a harder and more serviceable board, thus making it better adapted for use in making columns, posts, pedestals, platforms, etc.

UPSON BOARD comes ready sized or primed. It does not require a priming coat of varnish or shellac to "fill" its surface and stop the suction.

UPSON BOARD is ready for use when it comes to you. Just cut into shape. Then slap on a coat of any kind of paint, water or oil and it is done.

This ease of finishing means that you can save from \$5.00 to \$15.00 per 1000 square feet in the cost of finishing and from two to three days in time. And you get the strongest, stiffest and toughest fiber board on the market—a board that is kiln cured and water-proofed—a board that is just as serviceable as wood veneered boards that cost \$15.00 per thousand more.

UPSON FIBER STRIPS

Upson Fiber Strips make one of the handiest decorative accessories you can have around your store. Whether you use decorative board or not you will find these strips useful for making lattice work, fences, and imitation lumber, special display stands or forms. There is nothing so cheap or so easily handled.

UPSON FIBER TILE OR BRICK

This new decorative Fiber Board has the surface pressed to imitate a tile or brick surface. By finishing off in white enamel or colored paints you get a perfect imitation of tile or brick. Write for a sample.

Why not send in an order now, today, for your next trim? You run no risk, because every panel is guaranteed to be up to the quality of the sample, which we will gladly send you, if you are not already familiar with UPSON BOARD.

Places to Use it

UPSON BOARD can be used from cellar to garret of your store.

Some of the largest stores have it on their walls and ceilings.

Scores of others use it for decorative purposes.

But note the many places it can be used! Perhaps you may be reminded of some place you can use it **right now**.

- Walls
- Ceilings
- Window backgrounds
- Booths and exhibits
- Signs
- Closets
- Partitions
- Model rooms
- Cloak rooms
- Fitting rooms
- Screens
- Storage rooms
- Special display forms
- Telephone booths
- Show case backing

The Upson Company

LOCKPORT, N. Y.



HOW TO DRAPE FORMS

Made
by

HUGH
LYONS
& CO.

A Series of Lessons

Compiled by

The Koester School of Window Dressing, Chicago

Expressly for

Hugh Lyons & Co., Lansing, Mich.

SHELL FORM DRAPE

WE give on this and the following pages complete instructions on how to drape eight of the best draping forms taken from our line.

It has been demonstrated that the best way to show yard goods of any kind is to drape them on draping forms.

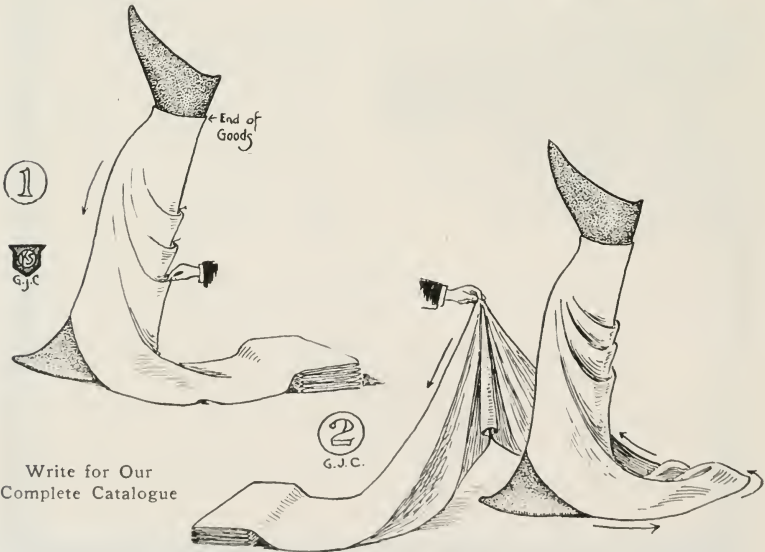
We have specialized on the form end of our business until today we believe we have absolutely the most complete line of practical draping forms in America.

Not only are the forms made up in the best manner, but their dimensions and shapes are such that they are correct from the fashion standpoint and easy to drape.

The fault with many forms on the market, is that they are not designed by men who can drape and therefore are not practical as a draping form, even though they may be good looking.

We are getting out new forms every little while and have many others besides those shown here, but as it would be manifestly impossible for us to include all of them here, we must content ourselves with showing you a few of our most staple and most popular styles.

No. 421 shown on this page is the present day design of the original shell draping form and is the most used draping form in use to day. Made in lefts and rights and will stand without the use of braces.....price, each, \$2.50



Write for Our Complete Catalogue

HOW TO DRAPE

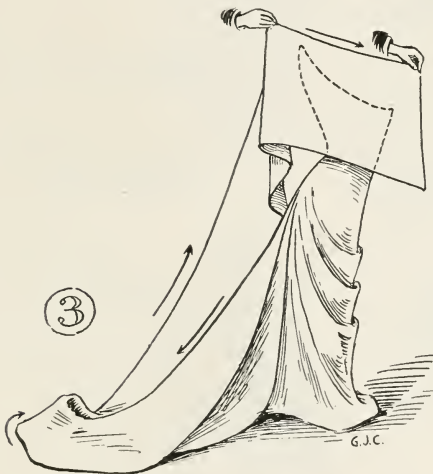
AS a practical draping fixture, the half shell form holds its own, and will probably never outlive its usefulness in window display. For quick work some very good results may be had by draping it to just give a suggestion of a new style feature. It should be understood that the half shell is never intended for regular dress drapes. The effects secured on it should be more conventional, and whatever style feature is brought out should be made very plain and simple so as to be easily understood.

This is illustrated in the photo in the way the "draped" skirt idea is shown. The end of the goods is started at the waist line and fits smoothly over the hips and falls straight down to the floor. Then on the front selvedge make three small plaits and pin to the edge of the form as shown in No. 1. This will throw the line of the goods toward the front, so

drape the goods around the front and up across the back as in No. 2. Pin to the back edge of the form and drape away in the two folds to the floor. Now double the goods back underneath the folds, carry up inside the form and use the other end to cover the top (No. 3).

This way a smoother fit can be had and with less strain on the goods than when the goods is started at the top and drawn in at the waist line.

For trimming, make a wide girdle, or belt of fancy ribbon, and bring the ends around and tie in a knot in sash effect.

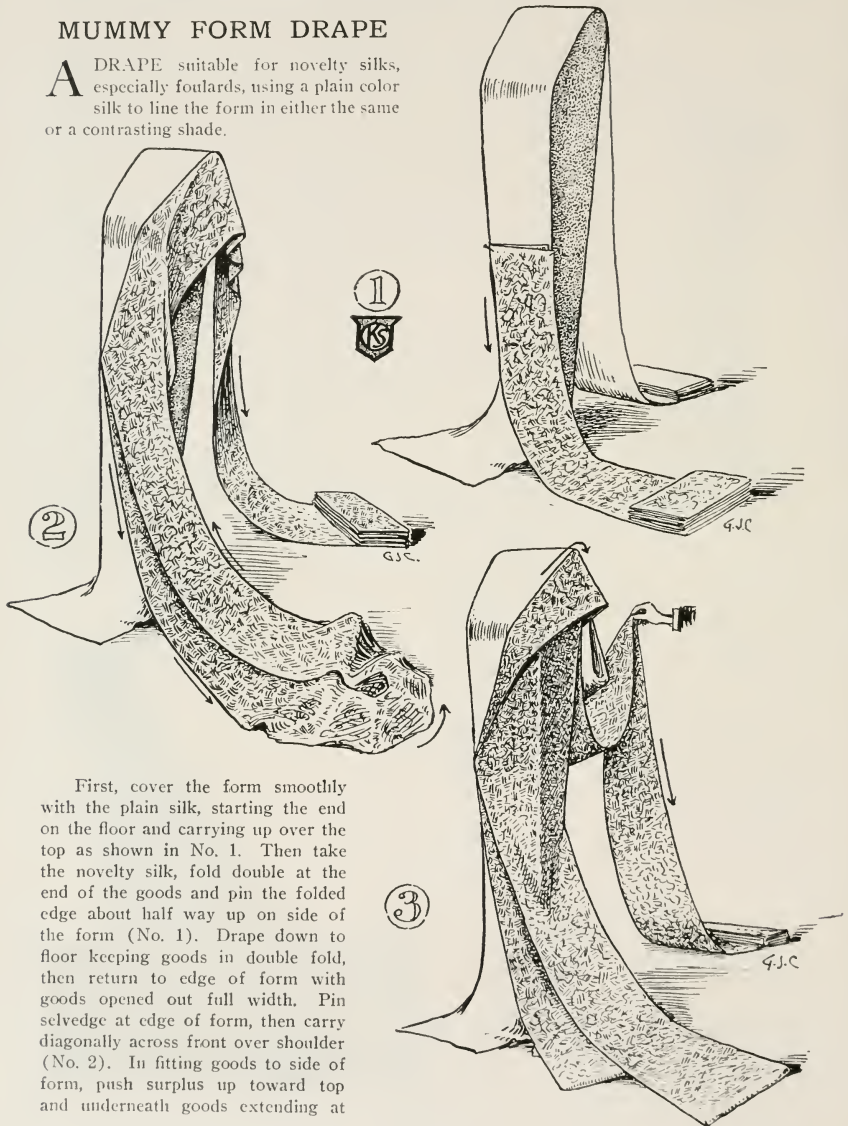


Write for Our Complete
Catalogue of Store Fixtures

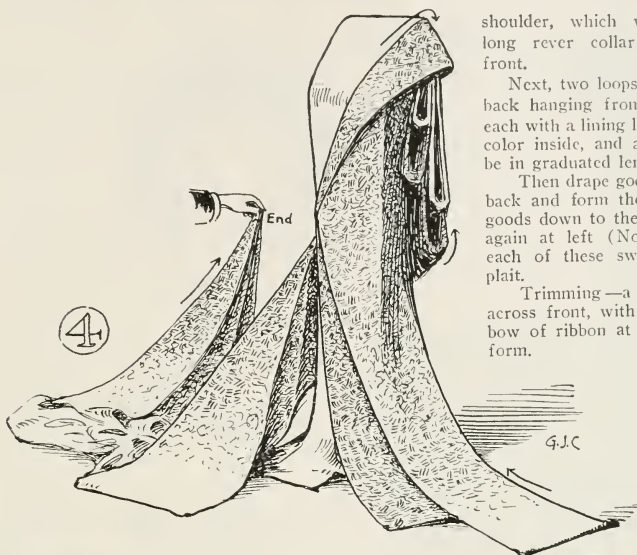
HUGH LYONS & CO.
Lansing, Mich.

MUMMY FORM DRAPE

A DRAPE suitable for novelty silks, especially foulards, using a plain color silk to line the form in either the same or a contrasting shade.



First, cover the form smoothly with the plain silk, starting the end on the floor and carrying up over the top as shown in No. 1. Then take the novelty silk, fold double at the end of the goods and pin the folded edge about half way up on side of the form (No. 1). Drape down to floor keeping goods in double fold, then return to edge of form with goods opened out full width. Pin selvedge at edge of form, then carry diagonally across front over shoulder (No. 2). In fitting goods to side of form, push surplus up toward top and underneath goods extending at



shoulder, which will form the long rever collar effect across front.

Next, two loops are formed in back hanging from the shoulder, each with a lining loop of the plain color inside, and all the loops to be in graduated lengths (No. 3).

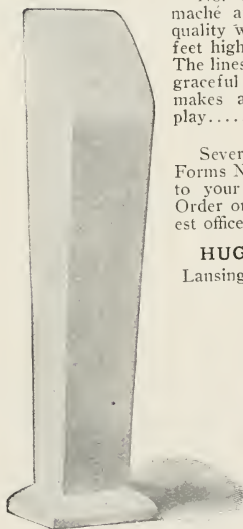
Then drape goods down in the back and form the sweep of the goods down to the floor and back again at left (No. 4). Arrange each of these sweeps as a box plait.

Trimming—a strip of lace across front, with a large double bow of ribbon at the side of the form.

No. 446—Made of papier-mache and covered with best quality white jersey. Stands 5 feet high and has 13-inch base. The lines of this form are most graceful and when trimmed makes a very attractive display.....price, each, \$5.00

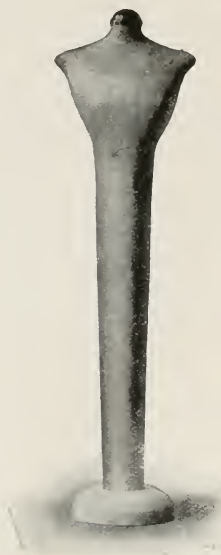
Several of these Mummy Forms No. 446 will give variety to your yard goods displays. Order one or more from nearest office.

HUGH LYONS & CO.
Lansing, Chicago, New York.

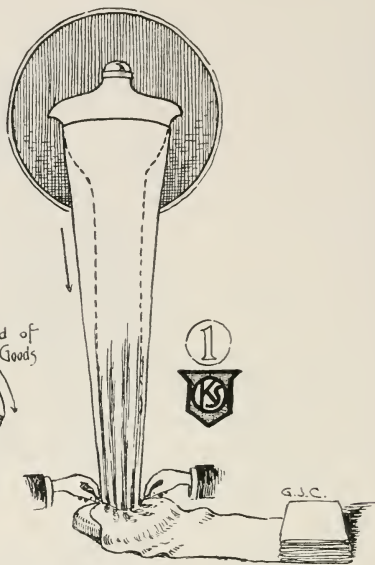


MERMAID FORM DRAPE

THIS is the form that created so much favorable comment at a recent Window Trimming Convention in Chicago.



No. 443



2



3

It is an especially easy form to drape because there are no hips over which to draw goods. Many trimmers have trouble with the draping of figures on account of the many curves, notably the hips.

In draping this original Mermaid Form of ours the goods are all draped from the upper part and the goods allowed to fall in natural folds.

It stands 5 feet high, upper part shaped with full neck and bust and tapers from waist line down to 5 inches at base. Base is 12 inches in diameter. This form is covered with white jersey, with the exception of the yoke, this being flesh-colored enamel.

Price, each\$5.00

Neck can be cut out V shaped if desired.

Order No. 443. Made only by
HUGH LYONS & CO.

Lansing, Mich.

HOW TO DRAPE

THE drape may be made with any silk or mercerized material ranging from 19 to 27 inches wide.

Fold the end of the silk under about two inches and pin across the front of the form high up on the bust. Then draw the goods straight down to the floor and pin around the stem as in No. 1. Puff the goods loosely around base and then carry out to the side.

Now start with the other end of the goods and pin up on the left shoulder, forming a 12 inch loop here. Drape down in a festoon across the front and pin the same selvedge about half way up in the back (No. 2).

From this point carry completely around the form and up to the right shoulder. Here is formed another 12-inch loop. Thence the goods drapes out in a long sweep across the back to the point on the floor.

In following the arrows in the drawing it should be kept in mind that you work first from one, then from the other end of the goods, and the arrows are to indicate the different steps FROM THE ENDS of the material to the point where they meet.

Arrange the loops at the shoulders in two folds. The festoon loops crossing each other in front should be arranged in two or three folds, depending on the width of the material.

For trimming is suggested a band of lace across the bust with the ends brought over the shoulder.

We carry a most complete line of other draping fixtures, besides papier-mache forms.

They are made in both wood or metal and comprise T stands, curved top stands, slab top stands, etc., etc.

Why not get our complete Catalog?

HUGH LYONS & CO.
Lansing, Mich.



DRAPE FOR FULL FORM WITHOUT NECK

THIS style of full form makes draping easy as it does away with the need of fitting the goods to both sides of the neck. It is used more often in making conventional drapes, something on the order of the shell or mummy forms, than it is in carrying out strictly dress features.

In this particular drape, start the end of the goods over the top, exactly in the center. Fit smoothly down the front and draw in at the waist line on each side (No. 1). Also pin goods around to back at the shoulders bringing out the shape at the top.

No. 463—A very practical draping stand without neck or arms, making an easy form to drape for inexperienced trimmers. Stands five feet high and is covered with best grade white jersey. This form makes an unusually attractive display.

Price, each \$5.00

Send your order to
Hugh Lyons & Co.
Lansing, Mich.

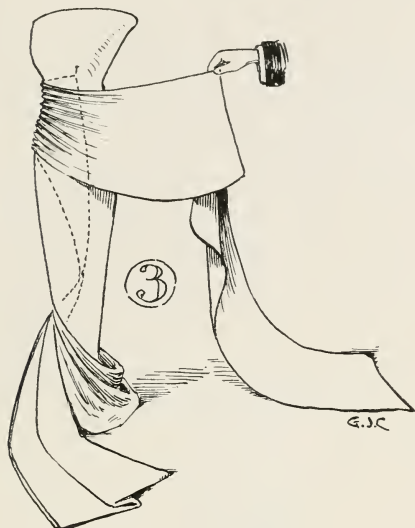


No. 463

Allow a little fullness on the floor and drape selvedge across front pinning up in back about 18 inches from the floor, as in No. 2. Then form loop out on floor about a yard and a quarter long, which makes the sweep out to the front.

Now start from the other end of goods and measure for

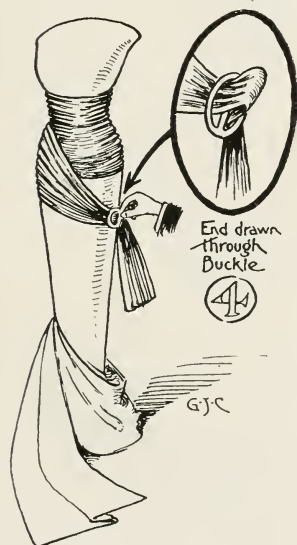




the combined sash and girdle effect around form. When the proper length to make this is secured, pin the selvedge in center of the back allowing the balance to drop down to the floor as indicated in the dotted lines in No. 3. Wrap the goods completely around the form making the girdle in shirred effect. Then carry down across front, draw the end through a large buckle as shown in the sketch No. 4 allowing about 12 or 15 inches to hang as a sash or pendant at the side.

For trimming, a band of ribbon is placed diagonally across bust, ending in three graduated loops on shoulder.

Get our big Complete Catalogue that lists every kind of equipment for the Store.





No. 836

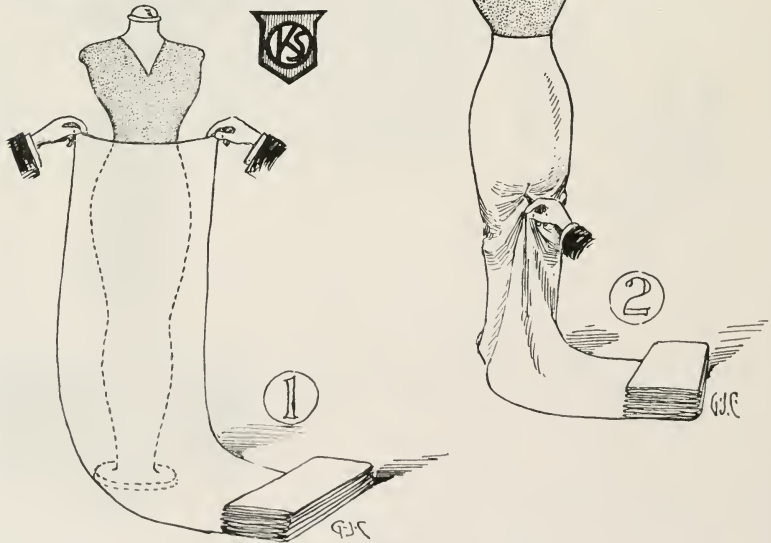
FULL FORM DRAPE

THIS is our most popular draping form. It can be had without arms as shown here or with short arms as shown later on.

This is a perfect form because it gives a correct outline of the body, thus allowing you the greatest possible latitude in designing your drapes.

Of the most approved shape to properly show the latest styles in draperies. Yoke is removable which allows for a high or low trim. The finest of fabrics may be used without wrinkling. Made of heavy papier-maché and covered with best quality white jersey. Yoke finished in our washable flesh colored enamel.....Price, each, \$5.50

Order these forms from any one of our offices,
HUGH LYONS & CO.,
Lansing, Mich.; Chicago, Ill.; or New York, N. Y.



HOW TO DRAPE

A TAILORED effect in a drape that is suitable for most double fold wool goods. Start the end of the goods at the waist line, the center of the goods exactly in the center of the form. (No. 1.) Drape smoothly down the front, then catch the skirt up in two small plaits in front as shown in No. 2. These plaits should not be made too deep, else the draped effect will appear too heavy. Cover the two pins used with suitable buttons.

Down on the floor fold the goods back underneath to get a nice rounded effect.

Then with the goods folded double (right side outside, of course), bring up in the back and around side of the form and up over left shoulder. Pin the folded edge at bust and fold back as it goes over the shoulder to form lapel. This is clearly shown in No. 3. Fit the goods in around the waist line allowing surplus to hang from the shoulder to suggest sleeve. Then to get the cut-away effect in the coat, the front edge is folded up underneath as it fits around the hip to the back.

Allow enough goods in the back to carry across to other shoulder and form the other side of the coat in the same way.

Wide velvet ribbon can be pinned around the edge of the sleeves to give a cuff effect, or a regular coat set of lace can be used on both sleeves and collar. Buttons, of course, must be used to finish the coat, three of them being placed as shown.



ARM FORM DRAPE

This is one of the late additions to our line of draping forms. It has the proper lines to properly display the latest styles in draperies. The arms are attached to the form, which makes the drape firm. The neck is removable, thus allowing either a high or low trim. The curves are such that the finest fabrics may be used without wrinkling. The form is made of heavy papier-maché, stands five feet high, and is covered with best quality white jersey. The yoke is finished in our washable flesh colored enamel. Price, each, \$6.50.

HOW TO DRAPE

The characteristic feature of this drape form is the short papier-maché arms built onto the form, which makes it very convenient for showing short sleeve effects.

Start the end of the silk at the waist line in the back. Bring up over the shoulder and down to the waist line in front (No. 1). Fit around waist and then take outer selvedge up and pin tightly around end of short sleeve. Then puff or plait surplus width of silk up on arm. Draw up under arm and fit waist loosely in blouse effect.



No. 496



Now draw selvedge down and fit smoothly to form, and at about knee height start making three plaits as shown in No. 2. These folds are allowed to drape loosely around to back, the surplus folded underneath and the two short skirt folds to floor formed as shown in Nos. 2 and 3.

The other side of the skirt comes down diagonally across front and covers edge of these plaits and is fitted around side of the form to the back. The surplus goods on both sides of the form is fitted to the form so as to show the contour of the form around the knees.

Narrow ribbon or lace can be used to outline the diagonal line of the skirt. Wide silk ribbon forms the collar and also the sash and girdle.

Notice how this form is drawn in at the knees in order that the tight skirt effect can be perfectly imitated. This form has been pronounced by draping experts to be the very best draping form ever brought out.

These forms can only be had from **HUGH LYONS & CO.**, of Lansing, Mich., or from their salesrooms in Chicago or New York.



FULL FORM DRAPE



No. 451

THE special advantage of this form is that it may be fitted with hosiery and footwear to match each individual drape, a desirable feature in draping slit skirt or short skirted effects.

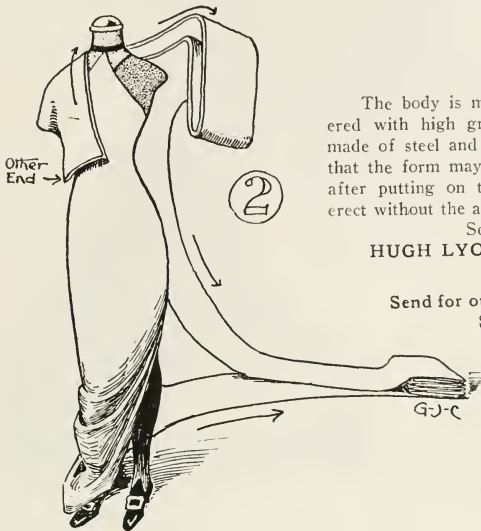
The top being finished in flesh tint, is not covered with lace as is usual in form draping, but a narrow band of velvet ribbon is pinned around the neck. The end of the goods is started up at the top, the two corners being folded under and the pointed end pinned to the ribbon as in No. 1. The goods should then be fitted in at the waist line and straight down the front. At about knee height on the right side start to form two or three small plaits in the selvedge, pinning around in the back to form the draped effect across the front.

Now bring the other end of the material up over the right shoulder having the goods folded double. Fit around waist line and under shoulder, allowing surplus to hang from shoulder to suggest sleeve. Allow sufficient goods to cover back of the waist, then form a loop out of the folded goods long enough to reach over the shoulder and down to the waist line. This is shown in sketch No. 2. After this side of waist is fitted on in surplice effect, take the goods that falls down in the back and fit to the waist line, selvedge turned under and coming down left side of form. At point above knee from which skirt is

draped, form a three inch loop in selvedge, (No. 3), then continue down to the floor. The small loop is laid in several small plaits and the pin that holds them to the form is covered with a button.

Out of the surplus goods in the back make short sweeps out to the floor. Trimming—a girdle of fancy ribbon, ending in large double bow at side. Also a piping of same ribbon as used around neck to outline the surplice of the waist.





The body is made of papier-maché and is covered with high grade white jersey. The feet are made of steel and are jointed at the ankle in order that the form may be placed in the proper position after putting on the shoes. This form will stand erect without the aid of braces. Price, each \$8.00.

Send your order to
HUGH LYONS & CO., Lansing, Mich.

also
 Send for our Complete Catalogue of
 Store Fixtures.



COLUMN STAND DRAPE



AN effective draping stand for either silks or double fold wool goods. A great variety of effects can be secured by covering the stand with different materials such as the wood grain papers, onyx, marble or bark papers, and making the drape so as to allow part of the stand to show.

In the drape given, the column is finished in white marble effect, and the goods draped around it in a very simple festoon loop. Start with the end out in a long sweep at the left, and pin the selvedge up at the top of the column in the back as shown in No. 1. Then keeping the same selvedge, drape the goods around the front and back up to the same point at the top, then away in the long sweep to the right (No. 2).

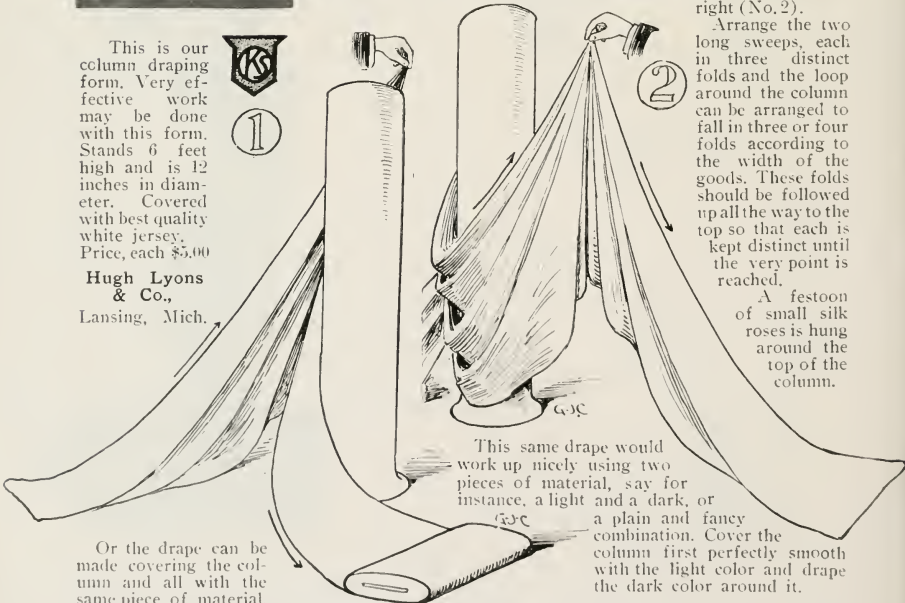


This is our column draping form. Very effective work may be done with this form. Stands 6 feet high and is 12 inches in diameter. Covered with best quality white jersey. Price, each \$5.00

**Hugh Lyons
& Co.,
Lansing, Mich.**



①



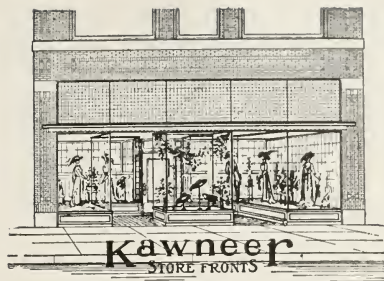
②

Arrange the two long sweeps, each in three distinct folds and the loop around the column can be arranged to fall in three or four folds according to the width of the goods. These folds should be followed up all the way to the top so that each is kept distinct until the very point is reached.

A festoon of small silk roses is hung around the top of the column.

This same drape would work up nicely using two pieces of material, say for instance, a light and a dark, or a plain and fancy combination. Cover the column first perfectly smooth with the light color and drape the dark color around it.

Or the drape can be made covering the column and all with the same piece of material, starting the end at the top, fitting down over column, puffing up loosely on floor to right and then making the same sweeps and festoon as before.



HELP YOU MAKE SALES

It makes no difference what retail business you are in, a modern KAWNEER STORE FRONT (one made to fit **commercially**) will increase your business. The 30,000 and more KAWNEER STORE FRONTS that have been installed are proof. Merchants in big cities and small towns have installed KAWNEER STORE FRONTS for the one big reason of increased business—they have benefited—so can you.

Wherever you go you'll see KAWNEER STORE FRONTS—each one making money for the Merchant behind it—each one **boosting** dividends.

Made-to-Fit Fronts

Our experience in the planning and installation of modern KAWNEER STORE FRONTS has been the experience of thousands of Merchants. Paid-for experience has taught us **your** Store Front requirements.

Your only **business** excuse for the installation of a new Front is to **modernize**—increase your business. Then why not profit by the experience of other Merchants? Your new Front must be built around your business in order to increase your sales—in order to pay for itself.

The KAWNEER FRONTS that stand today have paid for themselves by the increased sales they have made—put one in your Store and let it pay for itself.

Let us help you determine the type your business needs.

Kawneer—the Original

Back in 1906 KAWNEER was placed on the market. It was the original, all-metal Store Front and was designed to fill your commercial and technical requirements. A KAWNEER FRONT is permanent—only solid copper, brass, bronze or aluminum is used. Won't rust, rot, warp or de-

teriorate—you needn't paint it or repair it—one check pays the whole bill.

And a KAWNEER FRONT will **not leak**—it can't because the solid metal mouldings interlock—water can't drive or seep through.

In KAWNEER the old, time-tried method of show window ventilation has been scientifically applied. It directs **enough** cool, dry air along the **inside** surface of the show window glass—where it is effective. This system of ventilation has resulted in the constant service of thousands of KAWNEER STORE FRONTS. 365-day-and-night window service is bound to push the sales of any Store.

Merchants' Store Front Book

Years of experience has given us a multitude of practical, sales-making Store Front ideas. To help you build a Store Front that **will** increase your business we've compiled a book—compiled and printed for you to read and profit by.

It contains photographs and drawings of many of the finest big and little Store Fronts in the country. The information will not only interest you but will give you ideas to apply to your business—this information is the boiled-down experience of thousands of Merchants. Just drop a card for this book—no obligation on your part—yours for the request.

Kawneer Manufacturing Company

Francis J. Plym, President

HOME OFFICES

NILES - - MICHIGAN

Factories,

Niles, Mich.
San Francisco, Cal.
Toronto, Can.

We have a branch
near you.

MODEL DRAPING FORMS

**ARE THE NEWEST
AND BEST YET**



Panier Drape Form 582 1/2-E.
Plain and Draped.

We are inventors and manufacturers of Model Display and Draping Forms. Their universal use throughout the country is better evidence of merit than anything we can say in their favor.

Panier Drape Form No. 582 1/2-E

- With wax bust, "Non-Depress" metal top, flesh colored legs..... **\$12.00**
- Same form with flesh colored papier mache bust, "Non-Depress" metal top, flesh colored legs..... **\$10.00**
- Form without bust or top, flesh colored legs **\$8.00**
- Same form without bust or top, entire body Jersey covered **\$7.00**



Hipless Mermaid Drape Form 486-E

New Style Hipless Mermaid Drape Form No. 486-E

- With Wax Bust and ornamental metal top..... **\$11.00**
- With Papier Mache Bust, ornamental metal top **\$9.00**
- Same form without bust or top **7.00**
- Same form without bust, papier mache finish **\$5.00.**



Panier Drape Form 1582 1/2-E

Showing one of the hundreds of new drapes made on this form.



Colonial Drape Form 483-E

The most popular draping form on the market.

Panier Drape Form No. 1582 1/2-E

- Plain and Draped
- High waist Line, with flesh color legs..... **\$7.50**
- Same form, entire body Jersey covered..... **\$6.50**

See pages 208-213 for full draping particulars.

Colonial Drape Form No. 483-E

- Plain and Draped
- With Wax Bust, "Non-Depress" metal top, flesh color legs..... **\$12.00**
- Same form with flesh color papier mache bust, "Non-Depress" metal top..... **\$10.00**
- Without bust or top, flesh color legs..... **\$8.00**
- Without bust or top, entire body, Jersey covered..... **\$7.00**

SEE DRAPES 0, 1, 2, 3, 4, 6, 7, 8, 11, 12, 16, 17 ON PAGES 202, 203, 204, 205, 207, 208

Write for Catalog of Wax Figures and Entire Line of Display Forms.

Model Form Co.

554 West Jackson Boulevard
Mfrs. of Adjustable and Non-Adjustable Dress Forms

CHICAGO



Card Writers' Supplies

PRICES RIGHT
QUALITY THE BEST

**Best Quality, Red Sable (Rigger's) Round-
BRUSHES**

Nos.—	1	2	3	4	5	6	7	8	9	10	11	12
	7c	8c	9c	10c	13c	16c	20c	23c	25c	28c	33c	40c

Best Quality Red Sable (Bright's) Flat.

Nos.—	1	2	3	4	5	6	7	8	9	10	11	12
	9c	10c	12c	15c	18c	23c	27c	32c	38c	45c	55c	65c

Russia Sable Grounding Brush.

Sizes	3/4	1/2	3/8	5/8	3/4	1/2	1 inch
	15c	16c	18c	21c	23c	25c	

**Card Writers' Genuine Red Sable One Stroke
(Flat).**

In 3 sizes	1/4	3/8	1/2	1 inch
	35c	45c	65c	

Flat Camel's Hair, One Stroke Lettering.

Sizes	1/8	1/4	3/8	1/2	5/8	3/4	7/8	1 inch
	6c	7c	9c	11c	13c	15c	18c	23c

**DAILY'S PERFECT STROKE.
Imported Red Sable (Round).**

	Style No. 51.						
Sizes	5	7	9	11	13		
Each	18c	25c	35c	45c	65c		
	Style No. 49.						
Sizes	3	4	5	6	8	10	12
Each	25c	35c	45c	60c	80c	\$1.25	\$1.65

**BISSELL'S & CARTER'S SHOW CARD
COLORS.**

For Auto Pens or Brush

	Postpaid	Prepaid
2-oz. bottles, ea.	\$0.30	Per dozen..\$ 1.50
1/2-pint bottles, ea.	.50	Per dozen.. 4.50
1-pint bottles, ea.	1.00	Per dozen.. 8.00
1-quart bottles, ea.	1.25	Per dozen.. 15.00
For 1/2-doz. lots take 1/2 the dozen price plus 10 per cent.		

INKS.

- Gold Ink, for the common pen.
- 1-oz. bottle 35c; half-oz. bottle 25c.
- White Ink, for the common, Soennecken and Auto Marking pens, 1-oz. bottle, 20c.
- Black and Colored Inks for air brushes.
- 2-oz. bottle 25c, 6-oz. bottle 50c, 16-oz. bottle 85c.
- Colors, powder form, all colors.
- Tube, sufficient to make over one quart of strong color, 20c per tube, \$2.00 per dozen assorted.
- Black and Colored Waterproof Drawing Inks, all makes, 3/4-oz. bottles 30c each, half dozen \$1.50.

We have a complete line of every make in Card Writers' Supplies and Books. If you don't see what you want here—write me.

C. A. FAUST, 1024 N. Robey St., Chicago, Ill.

PENS

Automatic Shading Pens, 20c each. \$1.50 dozen.

Soennecken Pens, single and double-pointed. Single, 20c per doz.; double 35c per doz.; 3-pointed, 5c each, 50c per doz. Ink retainers, 3 for 10c.

Music Pens, (3 nibs) for large script writing. 5c each, 35c per dozen.

Ball pointed Pens, 2 for 5c, 5 for 10c, 12 for 20c.

Payzant Pens, each \$1.00, 3 pens \$2.85, 6 pens \$5.50.

Shepard Pens, \$1.35 each, 4 sizes \$5.00. (See Faust's Book of 75 Alphabets for description and work.)

Shadow Pens, each 35c; 3 assorted, \$1.00. One pen and 1 bottle of ink for same, 50c.

Paper and Card-board Cutters, brass 35c, nickel-plated 40c.

Lecturers' Crayon, all colors, for tinting back grounds, 10c each, \$1.00 per doz.

Art Gum, for erasing pencil and finger marks, size 2 1/2 x 1 1/2 x 1 1/2, 10c; large, 3x2x1, 15c.

Pantographs—A fine one-hd. wood, nickel-plated trimmings, ball-bearing rest, adjustable pencil holder, in box, \$1.50.

Air Brushes and Sprayers, leading makes, \$8.00 to \$30.00.

Metals, Fitter, Tinsels, Bronzes, Diamond Dust, Flocks, 10c per package, \$1.00 per dozen.

SHADOW PENS.

These pens automatically make the body of the letter and shades it with a light tint with one stroke of the pen, producing a beautiful effect. For sample of its work, prices, etc., send for circular giving full description.

STENCILS.

Of letters and pattern designs, cut and ready to cut, from 10c to \$1.00. Send for price list.

SPRAY OUTFITS.

For making showcards and designs, consisting of six assorted colors of ink, one-half pint each, 1 sprayer (metal tube), double bulb, continuous fine spray, and 20 sprayed patterns with instructions, \$3.50 postpaid.

Fountain Attachments for Automatic Pens.

For Faust \$2.50
World 4.00

The above articles are sent prepaid, except those otherwise indicated. Cash must accompany the order; stamps accepted for any amount.

MY REFERENCES—North West State Bank or Any Art and Showcard Supply House in Chicago.

Why Buy "Near Style" Drape Forms

When You Can Get Those of Great
Western Make at a Minimum Price?



No. 1655

← **THE BRINKLEY
DRAPE SHELL**

A drapery form modeled to conform to the lines established by Miss Nell Brinkley in her famous pen pictures of American girls. May be shown front, side or back view.

Originators of the

Hipless Drape Shell,
Mummy Drape,
Twentieth Century
Drape Form,
Brinkley Drape Shell,
Mermaid and Many
Others.

→ **THE MANDEL FORM**

Designed and used with great success by Mr. Harry Jones, head window trimmer for Mandel Bros., Chicago. The lines will appeal to all who desire a form that is away from the ordinary. Each shell has a shaped shoulder.



No. 1656

See Drapes 32A, 32B, 5, 6, 7, 8, 16, 4, 5, 7, 8,
on Pages 90, 143, 144, 149, 189 and 239.

We can furnish you with any other style
form shown in this book.

Write for our new catalog of
METAL DISPLAY FIXTURES
WOOD DISPLAY FIXTURES
PAPIER MACHE FORMS
WAX FIGURES, ETC., ETC.

GREAT WESTERN 131 S. Fifth Avenue
FIXTURE WORKS **CHICAGO**

Show Window Valances WILL BEAUTIFY YOUR WINDOWS

The perplexing problem of concealing modern show window reflectors is solved by the use of valances. In addition to this practical use, they also add a final touch of refinement and exclusiveness to the store, greatly increasing the attractiveness of the merchandise displayed.



OUR STOCK VALANCES

Our Stock Valances are imported in bolt lengths of continuous pattern and can be cut to any desired length. All special valances are made to order and require about two weeks' time to ship.

WHY YOU SHOULD USE WEINBERG VALANCES

- Because our valances add as much attractiveness to a store front as the window trim itself.
- Because Weinberg's Valances are made in exclusive patterns of specially imported materials.
- Because Weinberg's Valances may be cleaned when soiled, they are water and sun-proof—they will not fade.
- Because Weinberg's Valances hook on and off in a second.
- Because Weinberg's Valances are made by the oldest and best equipped valance house in the country.
- Because Weinberg's Valances mean strictly first-class workmanship and prompt service. "Prompt service is Weinberg service."

Let Us Help You Make Your Store Front More Attractive

We carry in stock the largest and best line of ready-made valances. Our special service department enables you to submit your own design, and we will work it out according to our best ideas—based on our experience in designing valances for the largest stores in Chicago.

HOW TO ORDER

To fill orders or quote prices, we must have the following information: Number of pieces desired and exact length and width of each; the distance from floor to transom bar or point from which valances are to be hung. Send floor plan of your windows and entrance with dimensions, showing columns or other obstructions between panes of glass.

Write Today for full particulars, Illustrated Booklet and Prices

1459-1461 **JULIUS WEINBERG** CHICAGO, ILL.
Milwaukee Ave.

Koester



School

Window Trimming

Card Writing

Advertising

Study Window Trimming Under Men You know

Persons intending to become artists, study under some famous painter—and if you would become a window trimmer or card writer, YOU should study under men who have made a success in this work.

The Koester School

has as instructors just such men—men whom most of you already know personally or through reputation—men who have originated a great deal of the most successful methods used in this work in recent years—such men, and only this kind, can give you instruction that will give you the greatest success in your work.

Albert A. Koester Founder of the School, is considered by many the greatest window trimmer in the world. It is certain that he is one of the greatest. The methods that he uses are taught only at this school and are now used by the most successful trimmers in this country and demanded by most stores.

Geo. J. Cowan President, has probably made a deeper study of Window Trimming than any other man. He has written more on the subject and published more drawings and original ideas than any one individual in the world.

H. J. Rutherford Manager and Advertising instructor, was at one time president of the Window Trimmers' Association. His entire experience has been in the disposing of merchandise by means of the window and other forms of advertising. His success was such that he was entrusted with the advertising of the John V. Farwell Co., of Chicago, one of the largest firms in the world. His experience has fitted him for an ideal instructor for boys who want to know how to do the advertising in a retail store.

Will H. Bates Draping Expert, originator of the new idea of showing drapes of fabrics on live models—originator of drapes on the new "mermaid" form, both of which created so much interest at the recent Window Trimmers' Convention. To be a successful trimmer, you must be able to drape fabrics according to the new style tendencies, and the only place you can get instruction on this at The Koester School.

Irving L. Bradford Store Equipment Expert, gives a demonstration on how to mend and clean wax figures—explains how to buy fixtures—how to make them, and will assist any student on special information he may want on the planning of new windows, construction of store fronts, etc. We believe that this information cannot be found outside of The Koester School.

J. R. Hutson Instructor in Card Writing, has had two years' card writing experience with the United Cigar Stores and five years' experience with Marshall Field & Co., Chicago. He was with the Gunning System of painted outdoor signs for four years. Founded and conducted a card writing school for three years.

A set of literature explaining all courses and how to increase your salary is yours for the asking. Write for it today.

THE KOESTER SCHOOL

304-306-308 Jackson Blvd.
CHICAGO



Walter Freebern, trimmer and card writer.

This KOESTER MAN

accepts this position as soon as he graduates.

The examples of drape, show card and show windows show what Mr. Freebern was able to do after completing his studies at the Koester School.

We believe there are a few young men who are able to show better work in all these lines.

Let us help you to do this kind of work.



Original drape by Walter Freebern



Paul Davis Dry Goods Co., Waterloo, Ia.

Mr. Freebern says:

To whom it may concern:

It gives me pleasure to recommend the Koester School to anyone desiring to attain the latest and most improved methods of window dressing, advertising and show card writing.

Their advanced ideas are of inestimable value to the man of experience and their thorough and detailed instruction puts the beginner in touch with the very best methods to make his work successful.

I consider that the few weeks I spent in their school last winter has already been worth many times what the course cost me, and I expect to keep in touch with them from time to time, in order to keep my work and methods up-to-the-minute.

If you contemplate entering this line of work, my advice is to "let the Koester people show you how."

Very truly,

W. N. FREEBERN.



Show card and show window by Walter Freebern for Paul Davis D. G. Co.

Window Trimming Monthly

Published as a section of the Dry Goods Reporter under the name of Store Equipment and Window Display Monthly

is considered by many authorities on window trimming to be the most interesting, most helpful and most beautiful example of paper published in the interests of the window trimmer, card writer and the man interested in the store's equipment.

A Real Monthly Window Trimming Service at \$1.00 a Year



Every issue contains photographs of show windows from all over the world. Special large views are shown of all the State Street windows as soon as they are installed. This keeps the reader posted on all new ideas used by other trimmers.

Geo. J. Cowan, Editor.
E. O. Burd, Associate Editor.
H. J. Rutherford, Writer on Window Trimming.
W. H. Bates, Writer on Draping.
C. A. Faust, Writer on Card Writing.
Robert B. Schreffler, Writer on Store Accounting.

There will also be monthly drawings and text matter by J. C. Bodine, Art Calkins, Geo. J. Cowan, E. O. Burd and others of the foremost trimmers in this country.

This publication prints each month many of the new things that are being brought out by the Koester School.

Window Trimming Department contains photographs, drawings and descriptions of every phase and new development of window work. The drawings and photographs of original drapes, unit trims and groupings, also the background suggestions, are far superior to any expensive correspondence course in window trimming that will cost anywhere from forty to eighty dollars.

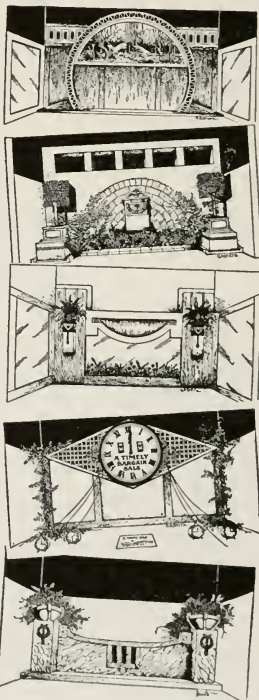
Card Writing Department contains new alphabets and examples of cards by boys from all over the world.

Store Equipment Department contains complete and authentic information on all types of store fixtures, store arrangement, window construction, lighting and ventilation.

This is the biggest dollar's worth of literature on these subjects that you can get.

All back numbers have been sold, so in sending in your dollar for a subscription, it will have to start with the current number.

**One Year
One Dollar**



Every issue contains drawings similar to the above that in reality make a monthly window trimming service, showing just how to trim your windows. Some of these drawings cost as high as \$25.00 each, and you get sometimes as high as ten in one issue at the cost of a trifle over eight cents.

\$300.00 FOR \$3.00



If we were to say that YOU could get \$300 worth of information out of the DRY GOODS REPORTER during a year's study of its pages, you may think the statement extravagant.

And it *might* be extravagant.

Yet there are many instances where a reader of the REPORTER has gotten information from its pages whereby he has added profits to his business that amounted to *more* than \$300.00.

Under the same circumstances YOU could do this too.

The REPORTER is published weekly.

It is not a "literary gem" but instead is a *journal of private information* for the man who sells dry goods.

Digesting this information will make you a better merchant and will make your salespeople better salesmen and saleswomen.

There is no way on earth where you can invest \$3.00 to a better advantage to your business. Some of the features of the REPORTER which will appeal to every *progressive* merchant are:

GENERAL EDITORIAL PAGES—Just as helpful and readable as experienced merchants and expert scribes can make them.

SELLING PLANS—The experience of practical merchants in real business-building and profit-making methods as gathered by our correspondents and representatives in all parts of the country.

FASHION NEWS—Forecasts of the future and record of the present tendencies in styles in all things pertaining to women's wear.

FASHION ILLUSTRATIONS—Graphic showing in black and colors of seasonable merchandise, giving to the merchant, at a glance, valuable buying suggestions.

BOSS CONTESTS giving every-day problems which confront the retail merchant every week in the year. These problems are solved by merchants and salespeople throughout the United States, and their articles on the various phases of retailing are published in the REPORTER EVERY WEEK. "WHAT DID THE BOSS SAY" is worth ten times this publication's subscription price to any live Dry Goods retailer.

STORE EQUIPMENT AND WINDOW DISPLAY SECTION—issued monthly as a supplement to the REPORTER. Filled with interesting articles, profusely illustrated, by expert window trimmers and card writers. The most complete, competent and helpful to the merchant of any thing of this kind published in the United States today.

GARMENT SECTION—Another monthly supplement containing special articles and illustrations pertaining to Ready-to-Wear Garments.

SHOE SECTION—A monthly supplement, the reading of which has converted losing shoe departments into profitable ones.

VARIETY GOODS SECTION—A miniature paper, half the size of the REPORTER, bound under its own cover, dealing with small wares, bargain basement, 5 and 10c goods, novelties and all those little things that sell quickly at a good profit.

TRAMP STORIES—A series of humorous but helpful tales, some true and otherwise, dealing with ticklish problems in store life.

STORE PLANS—Articles describing new ideas in store planning and illustrations showing best store arrangements.

STORE ACCOUNTING—Practical suggestions in store system, lessons in store book-keeping and examples of merchants' financial statements.

PRICES CURRENT—A carefully revised list of prices ruling in the Chicago market.

SPECIAL NUMBERS—During the year, four special Fashion Numbers and many special-feature numbers.

ONE SUBSCRIPTION COVERS ALL—And if you have a mind to, you can have 4 ISSUES of the REPORTER sent to you FREE. The order blank below will allow you to get in and "Stick" or get out without cost. Sign this order and send it to us today. You can countermand it when you please.

Date _____

DRY GOODS REPORTER CO., 215 South Market Street, Chicago.

GENTLEMEN!—Please send the DRY GOODS REPORTER for one year and render a bill at the subscription price of \$3.00. It is understood that this order will be cancelled if the undersigned is not pleased with the Reporter in every way.

Signed _____

Town _____

State _____



CLARENCE SOUSLEY
Advertising Expert in Charge of
Adv. Service Bureau

Retail Advertising Service

We have a weekly Advertising SERVICE which we furnish to over five hundred ad writers and merchants. Issued weekly on typewritten forms, exclusive to one store in a town.

This consists of two general heads and from twelve to twenty subheads for the departments throughout the store.

It will be sent to you every week and mailed on Friday night from our Chicago office.

The writer has a store plan which consists of forty-four departments, and these departments are treated alternately each week.

The mission of this Service is to save you time and brain fog and yet enable you to get up an attractive advertisement for your store very quickly. The average ad man, who also has other duties, usually by inclination or force of circumstances, gives these other duties the preference and puts off his advertising copy for the newspaper until the last minute. Then he sits down and "dashes it off." You can't write a good ad in this manner. Your advertising copy must have previous thought. Our weekly Ad Service furnishes you with this previous thought.

The price of the Service is \$10.00 for one year, in advance. We do not take patrons for less time, and they are guaranteed exclusive use of copy.

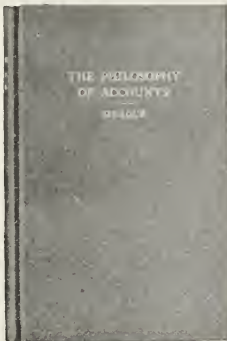
With this typewritten Service, you draw a plan of the ad as you want it to appear in the newspapers. Then number the spaces and number separate sheets accordingly. From the typewritten Ad Service, clip the headings that you like, paste them on the sheets, write items and prices below and hand to the printer. With this Service, it is possible to get up your weekly advertising in a few minutes' time. WRITE FOR SAMPLES.

Reporter Service Bureau

7th Floor, 218 South Market Street CHICAGO

STORE ACCOUNTING BOOKS

A Few of the Books That We Can Recommend as Being Most Helpful in the Accounting Work of the Store.



The Philosophy of Accounts
By Charles E. Sprague

teacher of finance and accounts of New York University and president Union Dime Savings Bank, New York. For the business man and the accountant, there is no other work published which states so clearly, so simply and in such practical form the principles underlying accounts and accounting. It deals with theory, but practical illustrations abound to clearly show how theory "intermeshes" with practice when the practice is correct. This is a book of 161 pages, bound in dark blue cloth. Sent postpaid for...\$2.00



Department Store Accounts
By Chas. A. Sweetland

This is a handbook of retail accounting methods, including the best simple account systems for the small retailer, book-keeping for general stores, and methods of management of the largest department stores. Retailing involves a multitude of transactions, small in themselves, but in many cases aggregating totals that compare favorably with the business done by the manufacturer or jobber. Because of the number of his transactions, the retailer is forced to provide for the handling of a vast array of details. 208 pages, 125 illustrations, bound in red vellum cloth. Sent postpaid for.....\$1.50



Loose-Leaf Book-keeping
By Sweetland

This book is invaluable to the merchant using a loose-leaf system or who intends using it. The time to get a full statement of last month's business is on the first day of this month—not the 15th. If you have to wait every month for your monthly statement—if your book-keeper must work overtime to get it out, it's time you get rid of your poor, inadequate accounting system. This book contains short cuts, schemes and accuracy insuring book-keeping plans that will enable you to get your statement or trial balance sheet the first of the month. Bound in red vellum, over 200 pages. Price, postpaid, \$2.00



Goodwin's Improved Book-keeping and Business Manual

This, we believe, will be the most interesting and helpful of all the books we know of on store accounting. It has chapters dealing with the systems used by the best stores in the country—each house contributing, through its particular system, something towards the whole. Here is a list of some of the houses: Arnold, Constable & Co.; Calhoun, Robbins & Co.; H. B. Claflin & Co.; A. F. Stewart & Co.; Lord & Taylor; R. H. Macy & Co.; James McCreery & Co., Mills & Gibb, Stern Bros.; Teft, Weller & Co., etc. Care has been taken to make this book as clear, complete and brief as possible. An article is of no value unless it is understood, therefore, in getting out this book, the main idea has been to get it up in such a way that its subject would be clearly understood. This book is of generous size, being 7x10 inches, and over 300 pages. Sent postpaid for.....\$3.00

Send All Orders to *The Dry Goods Reporter*, Chicago

MORE STORE BOOKS



Pete Crowther: Salesman

By Elmer E. Ferris

People say that salesmen are born not made, that some men can sell anything, others nothing, but when Pete Crowther tells how he does it, you will find a lot of good suggestions and common sense for you to follow.

The book contains a practical programme of success in any sphere of work. It not only makes salesmanship look good, but it makes life look good. It will cause you to laugh and think at the same time.

This book is attractively bound in full cloth and illustrated. Sent postpaid on receipt of \$1.25.



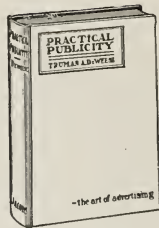
Addison Broadhurst: Master Merchant

By Edward Mott Woolley

The remarkable story of the rise of a country store clerk to the head of a great department store. It reads like fiction, yet it is true in every detail.

The record of his success and how it was attained he now hands down. "I want," he says, "no greater monument than to leave this record for the guidance of men who are blundering through business careers."

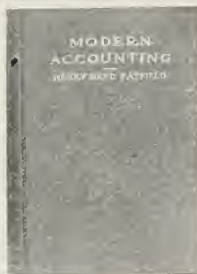
This book is attractively bound in full cloth, and will be sent postpaid on receipt of \$1.25.



Practical Publicity

It is a practical treatise on the art of business-building through all the varied forms of publicity and promotion, written by a man who combines the training of a journalist with the experience of a publicity director who creates and originates all the advertising for corporations that do an aggregate business of six million dollars a year. It is intended to be helpful to every man who has anything to sell and who is ambitious to enlarge the market for his product.

A 250-page book, with 215 illustrations of advertisements, bound in green cloth, sent postpaid, for \$2.15.



Modern Accounting

By Henry Rand Hatfield, Ph.D.
Associate Professor of Accounting,
University of California

The object of this work is to emphasize the two main purposes of accounting—that is, the presentation of the status of a business concern and the determination of its profits. These two purposes are accomplished respectively by the balance sheet and the profit and loss statement.

This book is bound in dark red cloth, 370 pages. The price is \$2.00, postage paid.



Accounting Practice

The business of accounting has developed so rapidly that the reference books, essential to the business, have not kept pace; consequently the books available are not on a par with the reference books of other professions, and it is with this end in view that the author has compiled this work, which he feels will meet all present needs.

This book of over 300 pages, is bound in deep maroon cloth, gold lettered, size 6x9½ inches, and sells at \$6.25, postage paid.



Credit and Its Uses

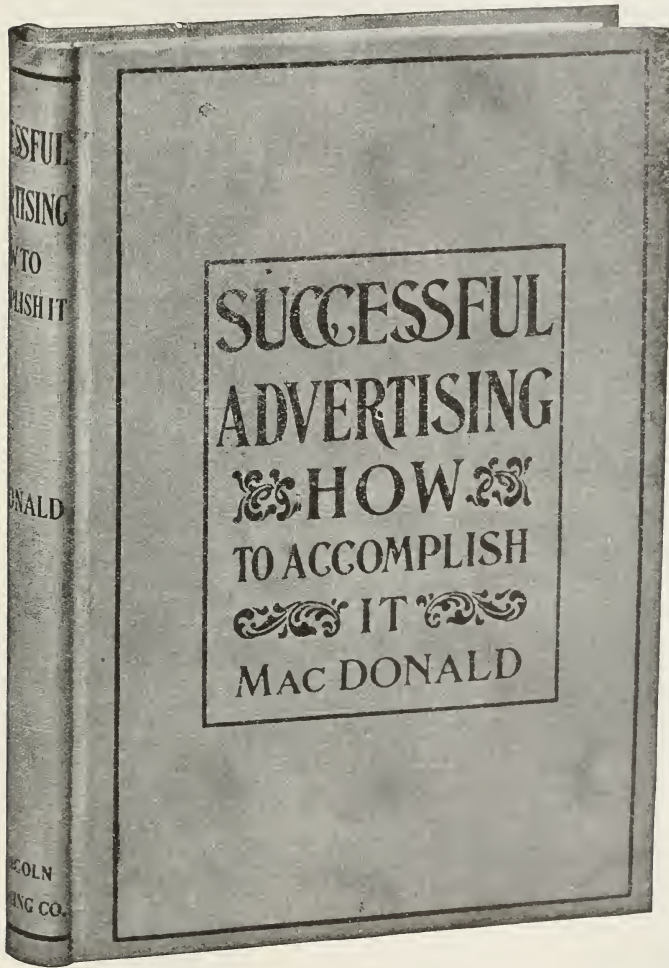
By Wm. A. Prendergast
Comptroller of City of New York

The purpose of this work is to demonstrate the all-powerful influence of credit in the administration of the world's affairs; to explain the principles involved in the question, and to show how its practical application to mercantile life depends too completely on a correct knowledge and observance of those principles.

Bound in red cloth, gold stamping. Price, postage paid, \$1.75.

Send All Orders to *The Dry Goods Reporter*, Chicago

Books for the Advertising Man

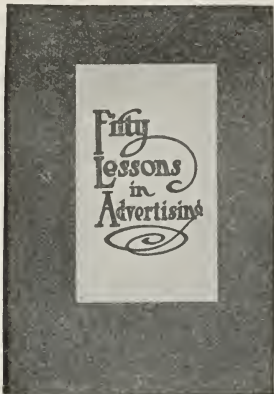


This large book of over 400 pages, fully illustrated, treats on practically every subject pertaining to Retail Advertising. Its index contains over 500 different subjects, among them the following: Ad Building, Advertising Ideas, Words to Use, Use of Prices, Displaying Items and Prices, Preparing Advertising Copy for the Printer, Use of Type, Use of Illustrations—advertising every department of the store (a chapter devoted to each department). How to Get Assistance from the Local Papers, Advertising for Each Month of the Year (a separate article for each month), Season Advertising (an article for each season), General Advertising (Booklets, Circulars), Newspapers, Bill-boards, Show Windows, Delivery, Classified, Educational Features, Co-operation, Honesty in Advertising, Individuality, Schemes, Premiums, Street Car, Mail Department), How to Write Advertising, How Much to Spend, Bookkeeping and System, Catalogue Making, Advertising Your Town, Special Sale Advertising, with examples, Correspondence, Competition, Describing Items, Interior Display, Card Writing, Headlines, Humor in Advertising, etc.

Every store must do some advertising. Every store should have this book, as it will answer any question which may come up relative to the store's advertising. It is a complete reference library, fully illustrated. Most books devoted to advertising treat on the subject as a whole, only one small part of it is devoted to retail store advertising. **This entire volume is devoted exclusively to the subject of Retail Advertising.** Bound in full cloth, sent postage prepaid any place in the United States (money must accompany all orders)..... **\$2.00**

Send All Orders to *The Dry Goods Reporter*, Chicago

Books for the Advertising Man



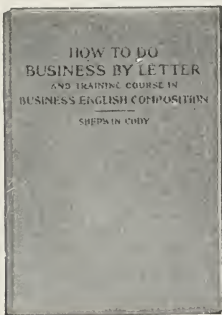
Fifty Lessons in Advertising

Boiled down, concentrated facts of a kind that come up in every day's business. Designed, written and published for the retailer and for the advertising man, for the shoe store and the shoe department of the general or department store. It is bound in green cloth-covered boards. Sent postpaid for **\$1.00**.



1,000 Ways and Schemes to Attract Trade

If you should try a new scheme every day, there would be in the book enough separate suggestions to last nearly three years without repeating a single one. It is 9½ x 7 inches in size and has 208 pages with 120 illustrations and 1,000 schemes to draw trade. Sent postpaid for **\$1.00**.



How to Do Business by Letter

To the dry goods merchant who sends out circular letters, booklets and samples, there is probably no book that will help him more than the one entitled "How to Do Business by Letter." This book contains 125 model letters of all kinds, all of them being the most successful pulling letters of recent times. Bound in full cloth, postpaid, **\$1.00**.



Retail Advertising Complete

A complete treatise on retail advertising, complete instructions for the preparation and use of all kinds of advertising matter; fifty good schemes for getting business. Written by a retail merchant. Price, postpaid, **\$1.00**.



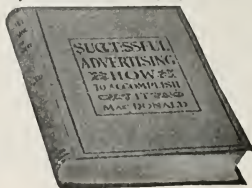
Poster Advertising

This book contains just the information that a merchant needs, if he is to do bill-board work. Contains 120 pages, 32 full-page reproductions, in six colors, of commercial posters that are considered among the best that have ever been used. Bound in cloth, with a beautiful original, six-color poster cover, size 8½ x 11 inches. The stock used is of extra quality, in order to show up the illustrations. Sent postpaid for **\$3.00**.



Sales Plans

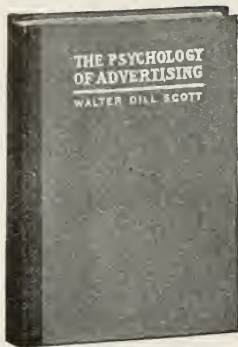
A collection of 333 successful ways of getting business, including a great variety of practical plans that have been used by retail merchants to advertise and sell goods. Sent prepaid to any address. Cloth binding, **\$2.50**; full morocco binding, **\$3.00**.



Successful Advertising How to Accomplish It

Over 400 pages. The cream of the knowledge of men who know how and when to advertise—points retailers should know. Simple ads for every department—the sort to make cash sales over your counter. "Most returns for the least outlay" is the keynote. Bound in cloth, prepaid, **\$2.00**.

Send All Orders to *The Dry Goods Reporter*, Chicago



The Psychology of Advertising
By Walter Dill Scott

Though experience is the teacher most widely depended upon, experience is well known to be the most expensive teacher. "The Psychology of Advertising" assists the advertiser in making the greatest use of his own experience as well as that of others. Most business men have sufficient experience, but they are unable to interpret it and make the most of it. 8vo, half leather, profusely illustrated. Price by mail, **\$2.15.**



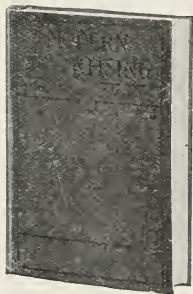
The Theory of Advertising
By Walter Dill Scott

Director of the Psychological Laboratory of Northwestern University. \$500,000,000 are spent in advertising in the United States every year. This vast sum is devoted to the science of getting results by the use of printed paper and type, yet this art is understood by comparatively few business men. No more useful, helpful or important treatment of this gigantic subject has yet appeared. "The Theory of Advertising" is not only a handbook used widely by advertisers, but it has been adopted as a text-book in the course on advertising in Swarthmore College as the most adequate, trustworthy and, at the same time, readable work. Bound in half leather, profusely illustrated. Price postpaid, **\$2.15.**



Increasing Human Efficiency in Business
By Walter Dill Scott

This book is of such a nature that the manager of any business, and particularly of a retail store, will derive a great deal of good from it. One chapter alone entitled "Personal Relationship with Workers as a Basis for Creating Loyalty" should be read by every merchant. 350 pages, bound in vellum c/e luxe cloth. Price postpaid, **\$1.25.**



Modern Advertising

By Ernest Elmo Calkins and Ralph Holden

A book which tells about advertising—not how to do it, but how it is done. There is a little theory in it, but considerably more practice. It is a practical book, tracing step by step all of the different operations which make up, as far as they can be described in print, what is known as "advertising." 366 pages with 65 illustrations, bound in brown cloth with gold lettering. Price, postpaid, **\$1.50.**



Scientific Sales Management
By Charles W. Hoyt

Make your salesmen closers, not missionaries—stop searching for the star salesmen trained by the other fellow; use average men and manage them correctly—these are the things which this book advocates and teaches. It contains 204 pages, size 6x9 inches, liberally illustrated throughout, bound in high-grade black cloth, richly stamped with gold. Price postpaid, **\$2.00.**



The Shoe and Leather Lexicon

An illustrated glossary of trade and technical terms relating to shoes, also leather and other shoe materials and allied commodities, with especial reference to the production, distribution and retail merchandising of the finished article. It includes correct anatomical drawings of the foot; tables of foot and last measurements; standard carton sizes; systems of size marking; hosiery sizes; varieties of low cut shoes; classification of leathers; standard size lengths; statistics of shoe production, etc. Of handy size for pocket or desk, gold tinted coated paper, wine colored antique cardboard cover, small type for condensation and compactness. Mailed to any address in the United States at 40c a copy (3 copies for \$1.00)

Send All Orders to *The Dry Goods Reporter*, Chicago

The Drygoodsman's
Handy Dictionary

For The Dry Goods and Shoe Trade.

New Handy Dictionary

for the

Drygoodsman

A Book of Reference Containing Definitions and Explanations of Words, Terms and Expressions Used in Dry Goods and General Store Work.

FOR the past several years there has been no book published that would serve as a dictionary or encyclopedia for the dry goods store.

There was such a persistent call for such a book that a handy dictionary for the dry goods man was undertaken some time ago and is now off the press and ready for distribution.

In the preparation of this work two main objects have been kept in view—

to produce a simple dictionary with which dry goods and general store workers come in contact, and to bring it forth in durable form at a moderate price.

No attempt has been made at introducing encyclopedic features, because such effort carried to a proper finish would make a book too great in size and too full of long explanations to be of so common service as this book is intended to be. The cost of such a book would eliminate from the list of purchasers that vast army of young people learning the business who have the greatest need for a dictionary. It is this class that especially needs a book that may be carried in the pockets or in the fixtures at a handy place at all times.

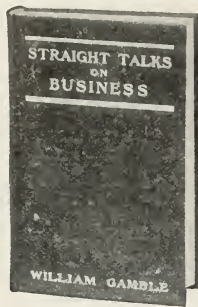
The editor remembers his desire, as a green clerk, to possess a dry goods dictionary, but the price of the only one then in existence was higher than he could afford to pay. That experience has been a leading incentive in the preparation of his work—to get it into the hands of every clerk in every store at a time when it is most needed. The cost is not prohibitive to any who have the desire for information.

It is suggested to the clerk that he keep his copy always at hand, and if a customer asks for something unusual, he should consult his dictionary before he informs the customer he hasn't the goods or there is no such thing. It is suggested to the merchant that he keep his dictionary as ready for his hand as he does his pen or his receipt book.

This dictionary sells for one dollar, thus making it easy for anyone to slip a dollar bill in an envelope and ask that this dictionary be sent him.

Send All Orders to
Dry Goods Reporter, Chicago

HELPFUL STORE BOOKS



Straight Talks on Business

A practical handbook for the progressive business man. By William Gamble. Small 12mo. Cloth.

Fifty-two chapters on such subjects as "Advertising," "Competition," "Prices," "Profits," "Economy," "Taking Stock," etc. Do you want to know how to stop business leaks? How to advertise successfully? How to make the work of each man pay? Here's just the book you want—full as a nut of business meat.

"The advice has grown out of the experiences of a man who has followed a strenuous business life. He claims no new business philosophy, but puts principles which time has tested into new form better suited to the present-day needs."—*Book Review Digest.*

A book to be read by every young man who contemplates entering business or by the business man who "grows." By mail...\$1.00



Salesmanship, Department and System

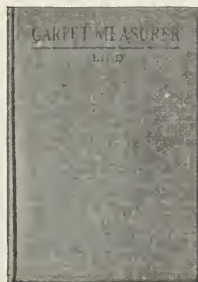
A text-book for department store service and salespeople generally. By William A. Corbion, former instructor in salesmanship, service and conduct in the John Wanamaker Store. 12mo. Cloth.

Mr. Corbion's long experience as instructor in salesmanship in several large department stores makes him eminently fitted to prepare such a work. He deals with the principles underlying good salesmanship and department store management in such a way as to make them clear even to the unenlightened, and his book will be a helpful manual for home study or for use in the department store classroom. By mail.....\$1.00



English Shop Fronts—Old and New

The great number of illustrations and large amount of reading matter cannot help but give to the merchant interested in store fronts a large range of ideas that will be very helpful to him in deciding on what is the best type of front for his use. The book is illustrated with photogravure plates and bound in thick beveled covers, and stamped in gold. This book sells for.....\$6.00



How to Measure Carpets

By John W. Lind

Written by a man who knows by practical experience how to solve the problems of the carpet man. Tells you all about the implements of the carpet measurer; how to draw plans; how to measure halls, stairs, churches, theatres and irregular carpets; how to estimate; how to cut and match different grades of floor coverings. Indispensable in the carpet dept. Contains 150 pages. Bound in red cloth. Mailed prepaid...\$1.00

If you desire more detailed description of any of these books, we will gladly furnish it.

All books are sent postage paid, and cash must accompany all orders.



Faust's 75 Alphabets

This new book contains alphabets never shown in any manner before. There are new air-brush letters, several examples of air-pencil relief work, stencil alphabets and alphabets designed especially for fire sales, autumn openings, Fourth of July, ribbon sales, veiling sales, toy sales, etc.

Every known card-writing medium is represented, including the brush, air-brush, air-pencil, relief bulb, stencil, marking pen, shading pen, new shadow pen, new Shepard pen, Payzant pen, Soenneken pen, steel pen and common pen. All the alphabets are printed on the very finest of half-tone paper and bound in an album-shaped book, size 8 x 10 inches. The price is only 75c postage paid.

Send All Orders to *The Dry Goods Reporter*, Chicago

Books for the Merchant's Library

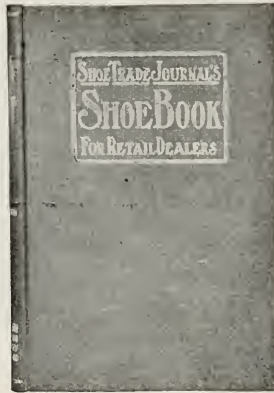
The following books should be in every merchant's library. By referring to them he can solve almost any store problem. Cash must accompany every order. All books are sent prepaid.



Science of Organization and Business Development

By Robert J. Frank of the Chicago Bar

It treats of the Law and Procedure of Organization—the Financing and Development of Your Business. It tells you just what you ought to know about incorporating, selling or re-incorporating an established business, financing a new enterprise or re-financing an old one. In short, it tells you how to organize or re-organize a business on practical lines. Don't undertake to secure financial assistance without reading this comprehensive commentary. Write today and get a copy for your desk or library. **\$2.75 in morocco, sent prepaid.**



Shoe Book for Retail Dealers

A regular reference library on the subject of running a shoe store. 250 pages, fully illustrated. Size, 9x6 inches. Bound in cloth, red and gold. Sent prepaid for **\$1.00.**



Store Management Complete

The man who knows how to manage his store properly, knows how to make it successful. He is sure to make money. This book covers the subject from A to Z. Bound in red silk cloth. 252 pages and 16 full-page illustrations. Sent postpaid for **\$1.00.**



Success in Retailing The Variety Business

This book is as helpful and practical a book as a merchant can have. It specializes on the handling of variety goods, small wares, etc. It even illustrates how to make home-made fixtures, how to arrange stocks in the store, etc. Gold top and title. 225 pages. Sent prepaid for **\$1.00.**



How to Do Business

or the Secret of Success in Retail Merchandising, is a textbook of practical hints, rules and examples on how to conduct business. It contains twenty-seven chapters on the subject. Bound in red cloth and has over 200 pages of text matter. Sent postpaid for **\$2.00.**

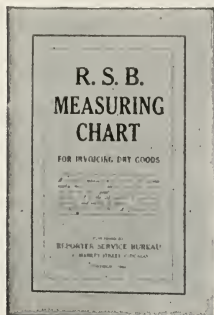


The Combination Cost-Mark

The Reporter has a cost-mark, a different cost-mark for each store, that no human agency can decipher. Its combinations are more varied than the combination of a bank safe, yet your cost-mark to you will be very simple. Bound in linen cloth, 25c.

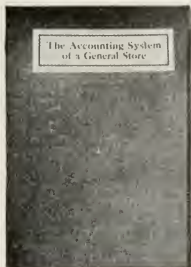
Send All Orders to *The Dry Goods Reporter*, Chicago

Books for the Merchant's Library



R. S. B. Measuring Chart

For measuring piece goods at invoicing. With this, one clerk can do the work of five in the old way of measuring. 1 copy, **\$1.00**; 2 copies, **\$1.75**; 3 copies, **\$2.00**; 4 copies, **\$2.50**; 5 copies, **\$2.75**; 6 copies, **\$3.00**. All charges prepaid.



The Accounting System of a General Store

A complete and simple accounting system that will mean a greater net profit to you. This booklet was written for the Reporter by Frederick Hale, who devised this system for his own store after much study and research. Bound booklet in linen cloth binding, price 25c each.



Tales by the Tramp

A book full of sales plans written in story form, being a collection of the best "Tramp Stories" published in the Reporter. Illustrated profusely by our cartoonist, Clark De Ball. Bound in red cloth. Sent postpaid for **\$1.00**.



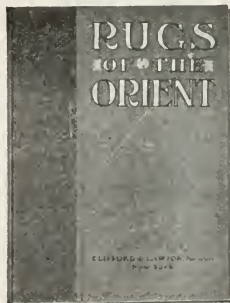
History and Manufacture of Floor Coverings

Devoted to the history of floor coverings, from the earliest times to the present day. Complete textbook for the salesman and buyer in the carpet department. Fully illustrated. Price, postpaid, **\$1.00**.



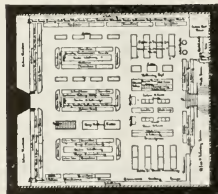
Oriental Rugs and Carpets

A most complete work, intended for the salesman and buyer in the rug department. It treats on every kind of Oriental rug made. Fully illustrated. Price, postpaid, **\$1.50**.



Rugs of the Orient

This new rug book, dealing with Orientals, is not as beautiful as some books, but is correspondingly cheaper and is simply loaded with practical information. The book is bound in maroon boards and the back is of dark green silk. It is 9 1/2 x 12 1/2 inches, with 126 pages. The price is **\$3.00**.



One Hundred Choice Store Plans

This is a book largely of illustrations, showing modern store fronts and one hundred diagramed floor arrangements. Every plan was drawn for some certain store. They are practical and full of suggestions. The book is invaluable to the merchant who contemplates building or remodeling. Cloth bound, sent prepaid, **\$2.50**.

Send All Orders to *The Dry Goods Reporter*, Chicago



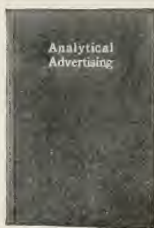
Collecting by Letter In Two Volumes

It has taken ten years to write these books. They are the scientific result of thousands of dollars in tests and experimenting. It is the last word on successful collecting for every business and professional man. 250 tested and proved collection money pullers. Bound in green cloth with colored cover plate. The two volumes shipped postpaid for **\$3.00**.



"Town Development" or "My Town" By Geo. B. Irving

A book devoted to commercial club work and giving the merchant full information on "Advertising the Town," "Reason for Town Decay," "The Model Town," "Catalog Houses versus Local Dealers," etc., etc. Mr. Irving lectures on these subjects and has had the inspiration to put his experience into manuscript form, and this book is the result. 136 pages bound in cloth. Postpaid, **\$1.00**.



Analytical Advertising

An authoritative, dependable book—the product of years of study and actual experience. That there may be no doubt as to the practical application of scientific theories, a portion of the book is devoted to tables of actual advertising results. 228 pages, bound in brown vellum de luxe, with gold letters. Sent postpaid, **\$3.00**.



Encyclopedia of Ornament

For the window trimmer who is interested in the various periods of decorative art as it applies to his work, we are able to call to his attention the most complete book on the subject yet published. When you know that it has 2,731 illustrations, you can gain some idea of how interesting and helpful the book should be. The book is bound in rich blue cloth, gold stamped, 9 1/2 x 12 inches and 266 pages. Sells at **\$5.00**.



LOUIS XIV, LOUIS XV, LOUIS XVI
ARCHITECTURE, LOUIS XV, LOUIS XVI
ARCHITECTURE, LOUIS XV, LOUIS XVI

We are frequently asked "What are the actual, tangible, practical differences between the Louis XIV, Louis XV and Louis XVI editions of the Encyclopaedia of Ornament?" The answer is:—The Louis XIV edition is the most complete, and contains the most valuable information and illustrations. The Louis XV edition is the most complete and contains the most valuable information and illustrations. The Louis XVI edition is the most complete and contains the most valuable information and illustrations.



LOUIS XVI



Show Window Backgrounds

A book illustrating and explaining how to make 150 different background decorations for your show windows. It is in the form of a calendar, showing dozens of different ideas for every month in the year. 256 pages, printed in two colors, bound in heavy de luxe cloth. Sent postpaid for **\$1.50**.



A Show at Sho-Cards

A new practical guide to show-card writing. Full instructions for mastering this important work. This is the largest card-writing book published, consisting of 300 pages 9 x 12 inches in size, with 120 designs and 35 alphabets. The cover is in green buckram, with poster design in two colors. Sent postpaid, **\$3.00**.



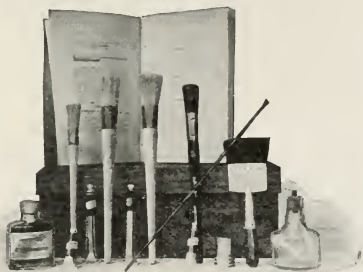
The Koester School Window-trimming Year Book FREE

This very interesting book of over 200 illustrations, dealing with window trimming, card writing and advertising, is a record of the best work done by Koester School graduates. It is a valuable book for anyone interested in these subjects, as it shows photographs of 78 prize-winning window trims, 44 examples of prize-winning show cards, 84 drapes, 9 alphabets, 12 drawings of background designs and pictures of over 2,000 window trimmers. Bound in brown art cover, printed in two colors, with nearly 100 pages of finest calendered stock.

Sent to anyone anywhere **FREE**

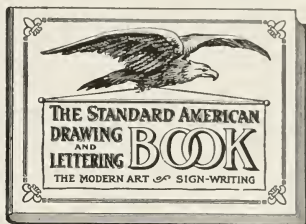
Send All Orders to *The Dry Goods Reporter, Chicago*

Miscellaneous Store Books



Wax Figure Hand Book

A book giving explicit instructions for cleaning, re-tinting and repairing wax heads, arms and hands. This art has long been kept a secret. The work itself is very simple and can be easily mastered by any merchant or window trimmer without difficulty after reading the book. The different stages of the work are taken up consecutively and all the formulas used by professional wax workers are given. With the book are sent all necessary tools, brushes, oils, tints, alcohol lamps, etc., packed in a case. Price, prepaid, \$5.00.



The Standard American Drawing and Lettering Book

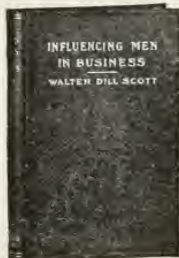
By Peter Idarius

A large book, size 10 inches by 14 inches, with 36 plates of alphabets, raised letters, etc., and 57 examples of monograms. It treats on letter shading, aluminum leaves and gilding, color harmony, cutting in, spacing, layouts, materials, mixing colors, etc., etc. Some of the alphabets cover several pages with letters three inches high. The beginner can trace right over these letters. Sent prepaid. Board cover, \$1.25. Full cloth cover, \$1.75.

The New Salesmanship and How to Do Business

By Chas. Lingren

This is a series of lessons on the subject of salesmanship, bound in book form. Consists of four courses in one volume—one for the retail salesman; one for the traveling salesman; one for selling by correspondence; and one on buying. Sent prepaid. Cloth bound, \$1.00. Half morocco binding, \$1.50.



Influencing Men in Business

By Walter Dill Scott

This book shows how you can increase your ability to influence men by mastering a few simple laws for influencing their minds. It describes these laws, explains how they work, and shows how you can follow them in making sales, closing deals, writing advertisements, hiring and handling employees. Rich cloth binding. Sent prepaid for \$1.00.

Radford's Stores and Flat Buildings

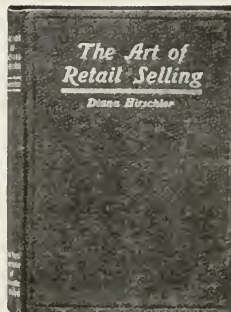
This book shows perspective drawings of store buildings and plans for all floors. It shows combination buildings having first floor for store and upper floors for flats or lodge halls. The only book of its kind, and invaluable to a merchant who contemplates building. Bound in cloth. Sent prepaid for \$1.00.



The Art of Retail Selling

By Diana Hirschler

This is the most important work on this subject yet published. Used as a text book in schools and in classes conducted in retail stores. Written by a person who has devoted her entire lifetime to teaching retail selling. Bound in cloth. Sent prepaid for \$1.00.



NO BOOKS SENT ON APPROVAL

Send All Orders to *The Dry Goods Reporter*, Chicago

Encyclopedia of Merchandising

The most comprehensive work ever attempted in an endeavor to bring real help to the merchant

MODERN MERCHANDISING is the name given to the set of books illustrated herewith. It has been prepared in response to a demand that is being felt more and more by business men throughout America.

The time has passed when the business man can survive amid the keen competition of modern business methods unless he is thoroughly acquainted with the methods employed by other merchants.

In spite of the fact that there are scores of books dealing with almost every other subject, the great field of business, in its broader sense, has been practically neglected.

On this account, *Modern Merchandising* has been prepared. It is not a collection of theoretical essays by college professors or skillful journalists and magazine writers. It is the work of practical men; the leaders in the business world today.

It treats of every subject in the realm of modern business, covering this wide range in every phase. *Every article is by an expert.* A real business man—in nearly every case the acknowledged authority on the subject—has given to *Modern Merchandising* the cream of ideas gained by long practical experience in that branch of business or industry with which he is most familiar. The salaries earned by the 300 experts who have prepared this work, aggregate \$4,000,000 annually. All of the high salaried experts have contributed freely from their store of practical knowledge for the benefit of their fellow business men.

Classified carefully, the knowledge is instantly accessible for the merchant.

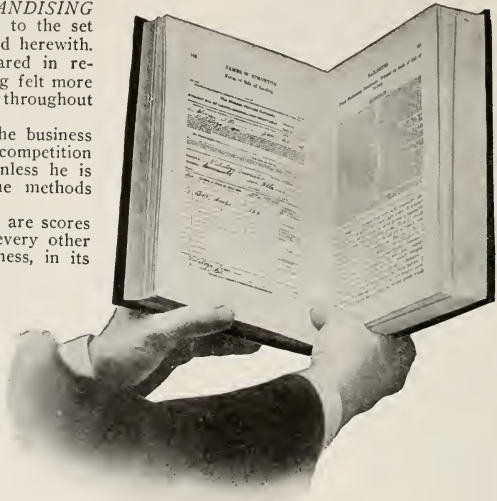
All professions have long had their text and reference books:

The lawyer has had his law library.

The physician his medical library.

The electrician his library.

The civil engineer his library, and now for the first time, the merchant, in the broadest meaning of that designation, has



This illustrates clearly how large the volumes are. The book is opened up in the chapter that deals with the shipping of merchandise and shows one of the forms used as a bill of lading.

in *Modern Merchandising*, his library; complete; authoritative; instructive and absolutely indispensable to merchants, clerks, buyers, salesmen, advertising men, credit men, and window dressers. It is the last word of those who know, of those who have by practice gained the knowledge and experience and who have made the recognition of their success compelling.

The men who have made a great success of their own lines, tell in *Modern Merchandising* how they did it. This is the only set of merchants' text books ever published.

One idea gained from *Modern Merchandising* by any merchant in America, is well worth the price of it.

It is composed of thousands of ideas from men whose earnings aggregate annually millions of dollars.



This shows the complete set of ten volumes of Modern Merchandising. The only complete set of text books ever published for the retail merchant.

Here are a few of the special chapters:

- Authorities on business organization.
- Big businesses are built by new ideas.
- How to secure capital to back ideas.
- The power in the department store that makes for success.
- Authorities on How to Buy.
- Advice by managers of greatest department stores.
- Experienced buyers tell others how.
- How to estimate probable sales.
- How to tell whether goods will retain color.
- How to judge the value of furs.
- How to judge wall paper.
- Authorities on manufactures and products.
- Authorities on how goods are manufactured.
- Experts on various processes.
- Experienced chemists give advice.
- Noted authorities on products.
- Recipes for cleaning all kinds of goods.
- Recipes for tanning all kinds of goods.
- How industry has been transformed.
- Recipes for all kinds of proprietary preparations.
- Authorities on How to Sell.
- Arguments to use in selling to customers.
- Getting "next" to customers by mail.
- Noted authorities on credit.
- Advice by bankers and other financial experts.
- Suggestions from experience of experts.
- Valuable hints by men who know.
- How to keep a line on a customer's credit.

This set of books comes complete in ten large volumes bound in half leather. The back and corners are in maroon leather with gold stamping, and sides are in handsome green de luxe cloth.

It is interesting to know that this set of books was gotten out for one of the large publishing houses in Chicago with the intention of selling it at \$40.00 per set.

Through a technicality having to do with the printing, they would not accept them from the printer, and this printer will be glad to sell these sets to any merchant at actual cost of \$15.00 per set.

The Reporter believes that any ambitious merchant or clerk will find this the biggest book bargain ever offered to him. Anyone of the volumes is worth \$5.00 apiece, merely from the standpoint of being a beautifully bound book.

The only way these books can be had at this price is to pay the printer cash for them, as of course he cannot afford to do book-keeping and make collections when disposing of them in this way.

If you desire more information about these books, we will gladly send you same including list of the 251 men who contributed to this valuable work. Including Joseph Basch, John Wanamaker, etc., etc.

If you want a set of these books, send your order and money to the Book Department of the Dry Goods Reporter and they will buy them for you and have them sent out by freight.

Complete Set (Ten Volumes) \$15.00

- Form letters that make people pay their debts.
- Noted authorities on accounting.
- How to audit a business.
- Model sets of transactions illustrating principles of book-keeping.
- The steps in the audit of commercial accounts.
- Noted authorities on advertising.
- Every field of advertising covered by experts.
- Advice by advertising specialists.
- Money-making ideas by advertising geniuses.
- How to prepare business-getting letters.
- How to prepare advertising matter.
- How to prepare advertising booklets.
- How to make show windows draw customers.
- How to secure and retain the farmer's trade.
- Valuable pointers on preparing advertising copy.
- The best pulling slogans and catch lines.
- Illustrations of well-balanced "ads."
- Noted authorities on business law and legal forms.
- How to prepare legal documents.
- The laws of every state governing the collection of debts.
- Index to the complete work and cyclopedia of everything relating to merchandising.
- Ready reference to this great store house of business knowledge.
- The index makes every fact quickly accessible.
- Tens of thousands of valuable facts for the merchant.
- Encyclopedia of information with an index reference.
- References to every line of merchandising.

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Know How Your Goods are Made

Every merchant, advertising man and clerk should know how the various fabrics sold in the store are made.

- It makes it possible for the merchant to buy his goods more advantageously
- it makes it possible for the advertising man to write about the goods knowingly
- and makes it possible for the clerk to make more sales because the customer recognizes that the clerk knows what he is talking about.

Here is a list of the books—they can be bought separately or in the complete set.

WOOLEN AND WORSTED FINISHING. By John F. Timmermann, Textile Expert and Writer, Formerly with the Central Woolen Co., Stafford Springs, Conn., 320 pp., 110 illus. Half Morocco binding. A practical working handbook for the textile operative. Price, prepaid.....	\$3.00
TEXTILE CHEMISTRY AND DYEING. By Louis A. Olney, Head of Department of Textile Chemistry and Dyeing, Lowell Textile School. 376 pp., 100 illus. Half Morocco binding. Complete scientific and practical instruction in the difficult art of textile coloring, and allied processes of treatment. Price, prepaid.....	\$3.00
WOOLEN AND WORSTED SPINNING. By Miles Collins, Superintendent of Abbot Worsted Company, Graniteville, Mass. 352 pp., 200 illus. Half Morocco binding. A comprehensive reference work and practical working guide. Price, prepaid.....	\$3.00
TEXTILE DESIGN. By Fenwick Umpleby, Head of Department of Textile Design, Lowell Textile School. 368 pp., 350 illus., guide to the art of designing all kinds of textile fabrics. The practical application of the principles of textile coloring are shown, and systematic and business-like methods of cost finding are described. Price, prepaid.....	\$3.00
COTTON SPINNING. By Charles C. Hedrick, Mechanical Engineer, Lowell Machine Shop. 368 pp., 269 illus. Half Morocco binding. A practical treatise on the manufacture of cotton yarn. Price, prepaid.....	\$3.00
KNITTING. By M. A. Metcalf, Managing Editor of The Textile American. 408 pp., 230 illus. Half Morocco binding. A thoroughly complete handbook of practical information covering every detail of this important and rapidly developing branch of the modern textile industry. Price.....	\$3.00
WEAVING. By H. William Nelson, Superintendent, Neuse River Mills, North Carolina; Formerly Head, Department of Warp Preparation and Weaving, Lowell Textile School. 352 pp., 229 illus. Half Morocco binding. A comprehensive and authoritative practical treatment of the broad subject of weaving. Price, prepaid.....	\$3.00
COMPLETE SET of SEVEN VOLUMES —bound in uniform bindings—making a most complete and practical reference library.....	\$18.00

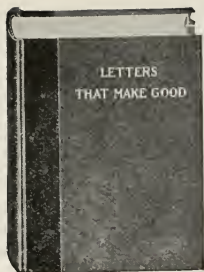
for the store, on the subject of "How Goods are Made." Price prepaid.....

Money must accompany all book orders

Send order to Book Department **DRY GOODS REPORTER, Chicago, Ill.**

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Letters That Make Good



Its leading features are:

Seven chapters on the logical divisions of letter writing based on scientific analysis. These chapters were written by advertising men who are known throughout the country as leaders.

Three hundred and six letters are reproduced in full. All of these letters have been used by business houses, many of them the largest of their kind in America. Every letter has been an extraordinary result-producer by actual record.

Notes and comments on each of these letters by advertising managers or business men who have used them.

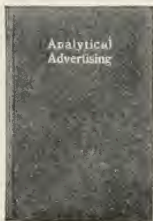
Three hundred and six letter-headings set especially for this work. In these headings are shown faces of type, suited to the printing of letter-headings, from every type foundry in the United States.

This is a large book, 11x9 inches, and over two inches thick; consists of 500 pages, 306 actual letters printed in colors, 50 page notes. Sent, postage prepaid, for \$5.00.



Business Building Ads.

Here is a book that is in reality a collection of advertisements ready to send over to your printer and be set up. Only one of each book is sold in any town or city, and that one is sent to the dealer who sends his order first. Each book contains nearly 200 advertisements set up in an attractive form. You can cut out the ad you wish to use, insert your prices in the space left for that purpose, and send it to the printer. Sent post paid for \$5.00.



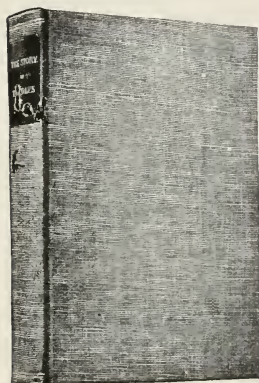
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A book on advertising that tells in a clear way the relation between advertising and psychology—tells of actual advertising experience and tests. A portion of the book takes up the relative merits of size of space. Attractively bound in cloth. Postage prepaid, \$3.00.



100 Window Trims

A book for the small store. Good for the merchant who cannot afford a window trimmer. Full of simple and easily carried out window trims. Fine for a grocery store. 224 pages, 104 illustrations, bound in red cloth. Postage prepaid, \$1.00.



The Story of Textiles

Though a complete history of the industry has not been the aim of the writer nor the desire of the publisher, the purpose has been to present to those interested in the textile industry a bird's-eye view of the leading facts which have marked the progress of the industry up to the firm establishment of the manufacture of textiles on American soil. The writer hopes that the man interested in the textile business, whether he be a manufacturer or a clerk behind the counter, may obtain from these pages a clear view of the development of America's leading industry, without having to give the subject the time that a fuller narrative would require. This book is printed on deckle edge, water-marked paper, with gold top. Illustrations are in sepia on super-calendered stock. The book is bound in heavy art buckram, with blue and gold leather title. This is one of the finest store books published. Sent, post paid, \$3.25.

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This Book Will Help Trim Your Show Windows

“Show Window Backgrounds”

By **GEO. J. COWAN**
 Vice-President of the Koester School of Window
 Trimming and Editor of “Window Trimming
 Monthly” of the Reporter

This is the most useful window trimming book ever published and sells at only \$1.50, a price that makes it possible for every window trimmer and merchant to possess it.

Every background design is drawn in such a way that anyone can follow out the idea the same as a carpenter does his work from blue prints. Every detail is fully illustrated and fully described with complete text matter.

The first half of the book has the windows arranged in the order in which they should be installed, thus being a yearly window trimming program.

The following partial list of contents will give you a clear idea of what a valuable book this is:

- | | |
|--------------------------------|--------------------------------|
| 2 New Year's Windows. | 3 Hallowe'en Windows. |
| 8 White Goods Windows. | 5 Thanksgiving Windows. |
| 1 Lincoln's Birthday Window. | 14 Christmas Windows. |
| 4 St. Valentine's Day Windows. | 16 Period Decorations in back- |
| 2 Washington's Birthday Win- | grounds, showing examples |
| dows. | of |
| 2 St. Patrick's Day Windows. | Greek, Moorish, |
| 8 Spring Opening Windows. | Roman, Italian, |
| 12 Easter Windows. | Gothic, French, |
| 6 Decoration Day Windows. | German, Empire, |
| 5 Fourth of July Windows. | Japanese, Colonial, |
| 7 Summer Windows. | Egyptian, Mission, etc. |
| 2 Horse Show Windows. | 10 Sale Windows. |
| 16 Fall Opening Windows. | 2 Bas Relief Backgrounds. |
| 2 Carnival Windows. | 2 Stencil Backgrounds. |

and a great variety of general and special backgrounds, making up a total of over 150 background designs, with a great number of small detail drawings. Many of the drawings are in colors.

It has taken over ten years' continuous work to make the drawings in this book and over 25 years' experience in every phase of window trimming to equip the editor with the practical knowledge necessary to prepare a volume of this kind.

This book is 7 x 10 inches in size, strongly bound in de luxe silk cover with handsome art design. Over 250 pages and about 200 illustrations. Sent prepaid only on receipt of \$1.50.

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KOESTER SCHOOL BOOK OF
DRAPING

**The Most Useful Book
 Ever Published for the
 Window Trimmer**



By
GEO. J. COWAN and WILL H. BATES

Every window trimmer, and many merchants, find that they need help in displaying all kinds of fabrics. Every trimmer has a few drapes that he uses, but after these are used, he needs others.

This book gives him over a thousand drapes. Most of them are such that anyone can follow out the instructions.

- hundreds of completely laid out fabric windows.
- many examples of early draping.
- examples of draping from all foreign countries.
- draping for tailors.
- draping of draperies.
- draping of narrow goods, trimmings, etc.

Draping is the Most Important Branch of Window Trimming

and to be expert in draping, it is necessary to make a study of it all the time, in order to keep in touch with changing styles, fabrics, etc.

This book is in reality a *History of Draping* and will bring to you practically all draping information known up to the present time.

This book was made possible by combining all the cuts and articles on draping that have appeared in the Merchants' Record and Show Window, the Window Trimming Monthly of the Dry Goods Reporter, the book "The Koester System of Draping," and all the new drapes made by the Koester School since the publication of the above-mentioned book.

Over 500 pages, printed on finest calendered stock, with over 1,000 illustrations, bound in handsome de luxe cloth.

Sent postpaid for

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Showing Window Layout and Completely Draped Window



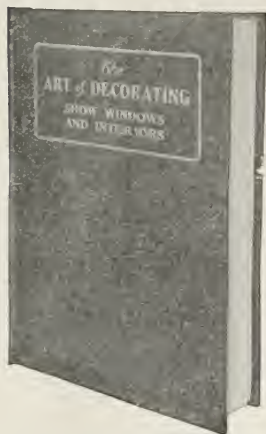
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Books for the Window Trimmer



The Art of Decorating Show Windows and Interiors

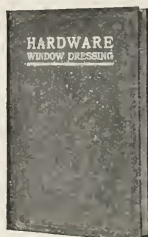
The first book that every window trimmer should get

The most complete work of the kind ever published. Over 400 pages, 600 illustrations. Covers, to the smallest detail, the following subjects: Window Trimming, Interior Decorating, Window Advertising, Mechanical and Electrical Effects, in fact everything of interest to the modern, up-to-date merchant and decorator. Price, postpaid, \$3.50.



Drapery, Interior Decoration and Architecture

By A. G. Morrison
A practical handbook for dealer, decorator and workroom. No book ever published at any price gives so much practical knowledge of drapery and decorative work. Mr. Morrison has spent his entire life in accumulating the information given in this book and the profuse illustrations from his drawings and from photographs add to the value of the work. Size 9 x 12 inches; 245 illustrations; cloth-bound, lettered in gold. Postpaid, \$2.00.



Hardware Window Dressing

is a copyrighted book, 8 x 11 inches in size, printed on specially made high-grade white paper and substantially bound in attractive cloth cover. This is the first book ever written devoted exclusively to Hardware Display. There are 256 pages and over 200 illustrations with full working descriptions. Every display the work of an expert in this line. Price, postpaid, \$2.50.



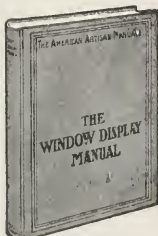
The French Decorative Styles

from the earliest times to the present day. No other book so fully explains what everyone should know about the French decorative styles that are now so popular in this country. The illustrations are excellent and the reading matter is bright and interesting. Size, 9 x 12 inches; fully illustrated; cloth-bound. Postpaid, \$2.00.



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Complete treatise on color contrasts and harmony. Drawings, color-plates and diagrams illustrate all the principles of the subject. Invaluable for window trimmer, card-writer or salesman, who can make use of a knowledge of color harmony and contrast. Price, postpaid, \$1.00.



Window Display Manual for Hardware Stores

This new window-trimming book, just off the press, is designed to serve the retail hardware merchant in an advisory capacity in designing and executing show window displays that will sell goods. Bound in red cloth and contains nearly 300 pages. Sent postpaid, \$3.50.



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New edition, 224 pages, 7 1/2 x 9 1/2; bound in heavy red cloth. Also tells about show cards, street fairs, etc. Over 100 illustrations, printed on coated paper. Postpaid, \$1.25.

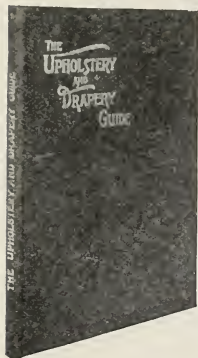


Street Fair Manual

A practical book, profusely illustrated. Street Fairs, Carnivals, Floats, Booths—all about them. Expert, practical information. Only book of the kind published. Sent prepaid to any address upon receipt of \$1.25.

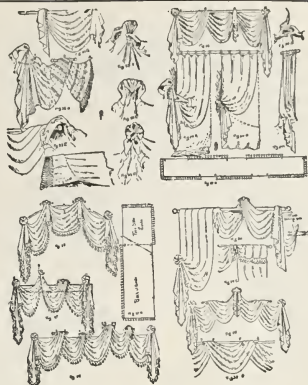
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Books for the Window Trimmer



The Upholstery and Drapery Guide

A book designed for the upholstery and drapery department, and also of value to the window trimmer. Treats on drapings, decorations and interior furnishings, "period" styles, law of harmony, color schemes, etc., etc. 222 pages, hundreds of illustrations. Price, postpaid, **\$2.00.**



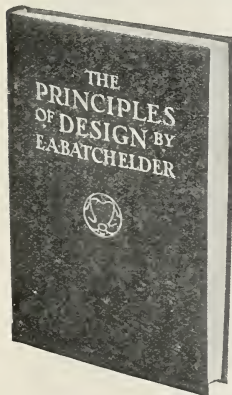
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This book is for the upholstery and drapery department and window trimmer. Over 250 illustrations of popular drapery styles. Also chapters on festival decorations dealing with outdoor decorations. Price, postpaid, **\$2.00.**



The Human Figure

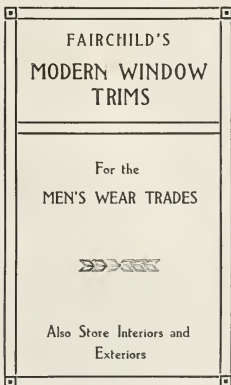
Invaluable to the window trimmer, garment buyer, card-writer and all those who must know about correct proportions and measurement of the human figure. Printed on finest callendered stock and contains over 500 illustrations, some in colors. It is bound in rich terra-cotta cloth, contains nearly 200 pages and sells for **\$2.00.**



The Principles of Design

By E. A. Batchelder

Of particular interest to the window trimmer who is enough of a student to realize the importance of using correctly designed backgrounds and of arranging goods in the window to meet the demands of good composition. Bound in a rich blue cloth, with gold lettering. The text and illustrations are printed on India tint stock in colors, there being nearly 300 illustrations. Postpaid, **\$3.00.**



Modern Window Trimmer for the Men's Wear Trades

This book is the most complete compilation of information on window trimming for the men's wear trade and should be in the hands of every window trimmer and merchant. The book is large, measuring 10 x 13 inches, contains over 200 pages and about 500 illustrations. It is bound in dark blue cloth, with silver lettering. The price is **\$2.00.**



Your Home and Its Decoration

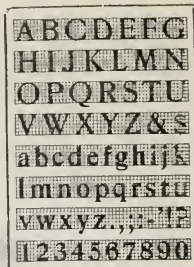
A very beautiful book, devoted to the use of all kinds of paints, finishes, varnishes, etc. The use of woods in decoration, color combinations, decorative materials, etc. A very practical book for the window trimmer or for the salesman in the upholstery department. Bound in boards and printed on the finest stock; gold lettering. Sent postpaid, **\$2.15.**

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Books for the Card Writer



Compendium on How to Use the Automatic Pen
60 plates of alphabets, 20 display cards, 20 corner pieces, 60 border designs, also mottoes, scrolls, etc., etc. Many pages in full color, size 8 x 11 inches. Sent postpaid for **\$1.00**.



Card Writer's Chart

A complete course in the art of making display and price cards and signs. Beautifully printed in six colors and bronze. Includes specially ruled practice paper. Some of the subjects treated are: First Practice, Punctuation, Composition, Price Cards, Directory Cards, Spacing, Color Combinations, Mixing Colors, Ornaments, Materials Needed, etc. Sent postpaid for **\$1.50**.



Faust's Complete Card Writer

A complete course in the study of card writing. Treats on the use of every known medium. 163 examples of show cards, over 100 alphabets. This is the newest book out and, at the price, the best book we have. Postpaid, paper cover, **\$1.25**; cloth cover, **\$1.75**.



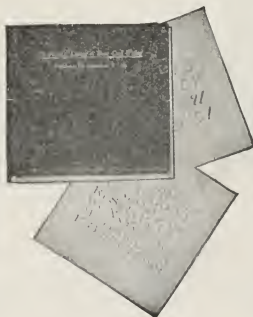
The Art of Sign Painting

This book embraces a series of instructions written and illustrated in a practical manner, which will enable anyone to acquire a thorough working knowledge of the art of sign painting. It contains lesson sheets, review questions, etc. 96 designs in complete composition, with color note for each. 160 pages of text matter and 25 alphabets. Large quarto; 332 pages; cloth binding, with special decorated cover design in four colors. Postpaid, **\$3.00**.



Ideas on Air Brush Lettering

A 50-page book, 8x10 inches, on heavy enameled paper, showing a complete set of the most exquisite air brush designs ever assembled. Printed in colors. Sent postpaid for **\$1.00**.

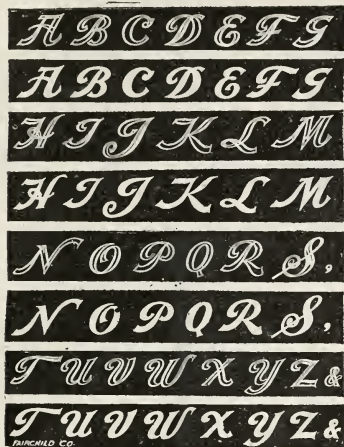


50 Lessons on Show Card Writing

The lesson plates are printed on card-board and fitted into the book loose leaf. This system has the advantage of enabling the student in practice to work without a cumbersome book at his elbows. Besides the 50 lesson plates, this book contains over seventy instructive illustrations and over three hundred reproductions of show cards, executed by the leading show card artists of America. Bound in green cloth. Sent postpaid for **\$2.50**.

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Books for the Card Writer



Fairchild's Rapid Letterer

It treats several subjects that are not found in the usual card-writing book. One of these is that of lettering for newspaper headings. Another chapter explains half-tone engraving and how cuts are made. A great variety of show card examples are shown. There are 32 lessons on lettering in this book, including pen and brush work, scrolls and flourishes. The chapters on color harmony and air-brush work are very interesting. The book has one hundred pages, is cloth-bound and is 10x13 inches in size. Sent postpaid an receipt of price, \$2.00.



Modern Show Card Lettering Designs, Etc., with 2,000 Show Card Phrases

This book is a complete, practical treatise on Pen and Brush Lettering. Over 150 illustrations of show cards, besides the long list of alphabets and the 2,000 show card phrases. Size of book, 6x9. Price, postpaid, \$1 00.



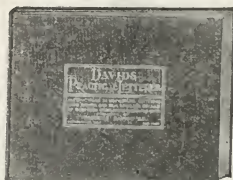
Strong's Book of Designs

For the Card Writer. Over 300 designs, 200 of them in colors. Most elaborate book of its kind ever published (the cuts used in the book cost over \$4,000). Size 8½ x 10½ inches, leatherette binding, gold morint. Postpaid, \$3.50.



The Signist's Modern Book of Alphabets

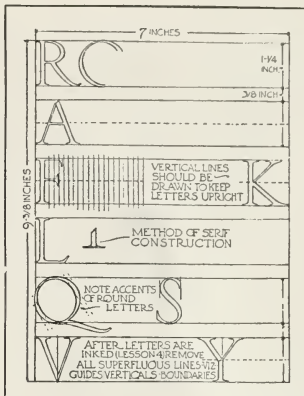
Collected and engraved by T. Delamotte. It is a book of 208 pages with 100 designs. It contains plain and ornamental, ancient and mediæval alphabets, from the eighth to the twentieth century, with numerals, etc. Postpaid, \$1.50.



David's Practical Letterer

One of the most practical card-writing books ever published. Very complete. Bound in full red cloth. Sent postpaid for \$1.00.

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Letters and Letter Construction.

By T. J. Trezise

One of the best books on lettering that we know of, having a great deal of matter not contained in other books. 160 pages, bound in strong cloth, best stock. Postpaid, \$2.00.

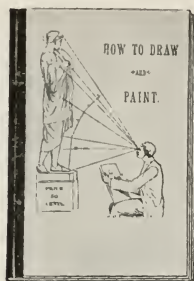


The Art of Show Card Writing

Size 9x6 inches, 209 pages, 256 illustrations, 94 being full-page halftones, 32 alphabet plates. Fully explains and illustrates latest and best methods used by all card writers. Nicely bound in art linen on heavy boards. Sent postpaid for \$2.50.

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Books for the Window Trimmer and Card Writer



How to Draw and Paint

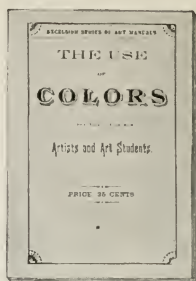
Every window trimmer should know something about drawing so that he can draw up his window plans and designs, and paint many of the decorations in the windows themselves. Complete information on all subjects. Strongly bound in boards; over 150 pages and 100 illustrations. Sent postpaid, 50c.



Book on Scenic Painting

Written by Mr. F. Lloyd, one of the foremost painters in distemper in England. He has only recently had this book introduced into this country, and just at an opportune time, because it will be very helpful to those window trimmers who want to do this work themselves.

The book is 9¼x6¾ inches in size, contains 100 pages, with over 50 illustrations. Sent postpaid, \$1.00.



Book on Colors

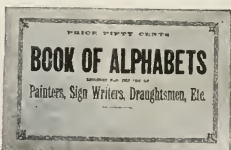
Gives the most practical information we have yet found on the use of colors, how to mix them, how to paint over old paint, how to do water-color painting, oil painting, fresco, rapid sketching, impasto, scrubbing, imitating surfaces, methods to use, tools, brushes, work room, etc. The book is well worth the small price of 25c.



Book of Designs and Alphabets

Contains examples of show cards, covering the entire page of the book. These sign layouts, with all kinds of fancy panels, scrolls and designs show the card writer just how to get out this type of card for his more elaborate efforts.

Also contains a very good assortment of alphabets. 10x6½ inches in size, paper cover. Price postpaid, 75c.



Book of Alphabets

A large collection of different styles of letters at a very low price.

This book is interesting to the card writer, because it shows so many types of antique, foreign and novelty alphabets. These will serve as a basis for working up entirely new modern alphabets.

The book is 9x6 inches in size, with paper cover. Price, postpaid, 50c.



Scroll Designs

Scrolls are used very extensively in all designing. They enter into every phase of window-trimming work, and in the decoration of show cards. Therefore, to know that it is now possible to buy a book devoted entirely to a showing of scrolls will be good news to the window trimmer and card writer.

Over 200 scroll designs. Book is 9x6½ inches in size, paper cover. Price, postpaid, \$1.00.



System of Easy Lettering

All the alphabets in this book are drawn on cross-ruled dotted lines in such a way that any one can lay out their letters according to the small squares. This system will be as helpful a method of learning how to letter as anything you can get. Contains a full assortment of the most useful alphabets. Handsomely bound in cloth. Price, postpaid, 55c.

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