

The Trend in Colors for Fall and Winter.

Paris Ideas and Their Probabilities.

IN dealing with the color charts or cards issued every month by leading French syndicates, The Dry Goods Economist says the color card should influence the buyer of materials to a certain extent, and to a certain extent only. He may judge from it what the style card calculates upon as being the most useful and the most likely to be demanded. He should not think that the card affords any guarantee as to which of these tints will have extreme popularity. Colors are presented in certain depths and tones in order to prevent confusion in dyeing and manufacturing.

And there is another thing. With our drygoodsmen and, in fact, with those of all the world, the leading tint in dress goods, silk fabrics and other goods will be black. Black does not appear on the color card, but black will appear on the shelves of the leading houses in the greatest quantities during the coming season. The Economist's opinion, drawn from experience, is that the gums, browns and greys will have the next place in popularity. What anyone may care to do in reds, greens and helios is his own business, and should depend entirely upon the opinions, feelings, habits and character of the trade which he supplies.

THE KHAKI TINTS.

In two of the ribbon, silk and velvet and the woollen and dress goods cards this season there are several indications as to the colors that are likely to prove leading features of the Fall and Winter work.

Among these is the dominance of khaki tints. That brown cloth of cotton, first worn in India, and more recently transported to almost every quarter of the globe by the armed forces of America and England, evidently occupies a prominent position in the French mind. There was already a tendency, however, to adopt the beaver and gum shades as a leading,

safe and satisfactory line of nuances, into which every variety of material known to the trade could be safely dyed with an assurance of popularity with distributors and wearers. Khaki in its lightest and its darkest tints is apt to be extremely popular and very welcome.

AMUSING NAMES.

There is an element of the amusing in the names which have been given to the various tints in this scale of color. In the silk card, starting with the light tan and proceeding to the darker shadings, we have (when translated) such names as tow, flax, hemp, then khaki, Transvaal soil and Cape of Good Hope. Then follows a second range in a little more yellowish tint, which includes giraffe, then khaki, kopje, mule, Midas and ermite.

In the cloth color card the khaki tints are still more emphasized, a special line being drawn around them to show that they are prominent in the construction of the season's shadings. Again the names suggest the derivation, from the lightest, Boer, passing through Natal, mine d'or (gold mine), Roberts, Pretoria and finally Le Cap, or the Cape.

BEAUTIFUL SILVER GREYS.

As a contrast to this line of brownish and yellowish brown and beaver shades, which are suited especially to brunette wear, the cloth card shows a beautiful range of the silver greys which usually appear as a foil to the line of tans whenever it is prominent.

The colors here are pure, and range from a very delicate pearl, called bastille, through silver, platinum and very delicate greys, called by the Exposition names of Luxembourg, Trocadero, Vieux Paris, chatelet and louvre.

There is, however, a second range of tan shades in the cloth color card, which bear the impression of the outing idea. These are the automobile tints apparently, and suggest that these colors—which are pinkish in hue—are to be worn for a variety of such wear. However, that does not necessarily follow. Putting guesswork on one side, they simply stand as another range of tan and gum shades, provided with a view to supplying the variety necessary to a choice.

These tints are called, from the lightest to the darkest, veloce, touring, chauffeur, chacal, verre, fume and ruine.

STRIKING POINTS.

In the cloth card appear two striking and important assortments, complements of each other. A line of reds, starting from a vivid sanguine, or blood red, and passing through a range of these shades to a dull, rich grenat—which in this instance is called campeche—is a marked hint as to what may be expected in the reintroduction of red, both as a contrast and as a color for whole gowns.

The greens, which are characteristically and humorously named, are also a reintroduction—a coming back, if you will—of a color which has been very frequently in the style world the greatest of all favorites. The tintings are of the grass and



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