

FRONT



It is very round and it is tilted, and by way of trimming there will be ostrich tips of more hues than ever dazzled the ostrich—Mrs. Edwin Gould's handsome song gowns which she wears for her own musicales—The chic light gray costumes of Miss Adelaide Randolph, step-daughter of W. C. Whitney, and the fall hats now blossoming out upon the leaders of fashion.

By Augusta Prescott.

fade and they stand hard usage better. Not only is the brim much trimmed, but the very outer edge has its burden of beauty. In the early hats of the coming fall season you notice little garlands of very small leaves arranged around the hats in such a manner as to completely encircle them. This fancy for trimming the edge of the hat brim was given a new impetus by Mrs. O. H. P. Belmont, who wears one that is built in tulle and trimmed with tiny steel beads. The trim consists of leaves, and the whole making a wreath around the hat.
Mrs. Belmont's favorite colors are steel and she wears wonderful gowns, partly of pink and partly of steel, the two colors being well combined.
Mr. and Mrs. Edwin Gould are very smartly dressed young people, and at their Bar Harbor cottage they wear many handsome articles of dress. Mr. Gould is included in the category of well dressed persons because he is always so fitly attired. His style is English and he wears the short neat tweed suit and the negligee shirt of the Englishman.

Mrs. Gould's Song Gown.
For noontime weddings the man of fashion now wears a short blue sack with military trousers, loose around the hips with tunnel-shaped legs and bell instep. His is black satin and his collar is a high band turnover.
Mrs. Edwina Gould is one of the most charmingly attired of all women. Very pretty of face and very sweet of manner, she is deservedly favored by the public, which she wears few evenings ago at a which she wore a few evenings ago at a charming expression, was a pearl necklace of cream color. The skirt was a soft clinging affair with a deep flounce caught by little rosettes of blue ribbon. The waist was trimmed with bands of cream lace, put on from the neck to the belt, with sleeves tucked at the top and trimmed with a flounce of lace at the elbow.

The Wide Front.
But the woman who wants to have her suit all made up new, of one piece of goods, waist and skirt and sleeves and all, without trusting to chance bargains, can find many pretty modes upon which to pattern her new gown. The double-breasted waist is very much seen, or breasted waist which gives you the wide double breasted look; and it is well making a good study these modes, for they are to be so very much the vogue this fall.

Waists that fasten in the back will be worn and in this connection it can be stated that, by the new way of cutting and the buttoning of these waists with large buttons, the nuisance attending the waist is much abated. You can really button your own waist without trusting to your friends for assistance; and so, as the waist that buttons in the back is pretty and becoming, an extended vogue for it is predicted.
Yet there are many and many waists that fasten in front without visible means. And in making one's fall gown it is a good thing to study these methods, for they are intricate. The wide bust is absolutely required of all gowns and the best dressed women are making an effort to get as full a bust as possible. Remember it is not the high bust that is liked, but the low bust effect that is known as the military.
To make themselves fuller in the chest women are wearing very neat little heart-shaped pieces of silk about the size of a large saucer. The silk is cut just the shape of a heart and is lined, interlined and padded with cotton until a large heart-shaped pad is obtained. This is finished around the edge with a little plaiting of ribbon and it is pinned on the front of the corset, outside, no inside. Thus a swell is obtained without the discomfort of the pad.

Hats Match the Skirt.
A fancy noted upon the first skirts of fall is that they are not very abundantly trimmed. And there is another fancy, namely, that the skirt trimming matches the hat. It is rather unusual to see a skirt trimmed with lace to match the lace on the hat, but that is what you will see this autumn. And it is a little odd to observe a skirt with bands of stitched silk to match similar silk upon the hat. The idea is to gain a completeness in attire and it is this generally complete effect which will mark the woman who is to be well dressed this fall.
The hat has a strange feature this year, and this is that many of the very new styles are made to show their trimming. It is a fact that, with many of the new hats, two veils are sold, one in blue, with green dots, and one in gray, with blue dots.

In the lace drapes a still greater range is noticed and you observe a white lace drape and a black lace, one worn at different times upon the same hat, and completely changing the hat.
Not only in veils and drapes is this noticed, but in the feather arrangements, and it is not at all unusual to own a hat whose trimming can be switched and another style put on. In this way you save money, though it takes a little time to make the change.
The hat which, somehow, makes you think of a grenadier is here and the hat of the First Empire. Then there is the hat of the combs and the hat which bears a resemblance to the Rough Rider of to-day.

While a certain severity marks these military hats, be they Rough Rider, L'Aiglon or tri-corners, there is a certain neat beauty. One feels trim in them; and when it comes to draping them with Roman scarves the chief obstacle to their use is removed, for they certainly do look feminine.

The Persian Scarfs.
The Roman drapes came this season in deep red and dark blue, and the two colors look very fine with their white background. Of course there is a dash of yellow somewhere and a little purple, for these colors creep into all Roman looms. The Persian scarfs are very rich and their finish is satiny and rich. They come in heavy weights and afford a very nice trimming for the hat, be it military or otherwise. The military hat is only its drapery of Roman silk, though it can be given a quill or two if height is desired. The best shapes that roll up in front need nothing in the way of height.
The floppy brim for fall comes in fine straw, very wide in front and rather narrow in the back. The back is pressed down upon the hair and trimmed with a mass of fall leaves, with a few black velvet ends hanging from the leaves. The front is trimmed with a mass of blue velvet loops in the leaves. Bands of black velvet go around the hat.
The hat with a floppy brim has been bent down at one side and the trimming, which consisted of French rosettes, was set well down upon the brim, in masses of velvet.

A hat that was worn by one of the prettiest of Saratoga's belles has the crown laced with ribbon, and the brim is up, both curving upward and backward in the true boat shape. At the very back there was a small daisy-like loop. On the crown of the hat were set a few short ostrich tips and these fell forward over the tall brim. To get the effect of this you can make a funnel of paper gradually widening out. Set it upon your head and over the top, falling forward, let curl a few little plumes. These are caught upon the crown of the hat.

In such crude ways the style of a hat may be ascertained and its becoming qualities determined. One of the New York milliners makes a point of constructing her hat of wire and paper, so as to see if they will be becoming to the customer before cutting into the more expensive fabrics of lace and velvet, of figured and embroidered paper.
Mrs. C. P. Huntington wears a very handsome white hat, with top covered with tiny white flowers. A lace scarf is draped around the brim, and the edge of the lace falls over the eyes and the top is quite covered with the lace. The hat is quite different from the one usually embroidered in white flowers.



A PARIS HAT IN BLACK.

A HAT FOR A YOUNG WIDOW IN SECOND MOURNING MAY HAVE PLUMES UPON THE SIDE.



THE ENGLISH LADIES ARE DRAPING THE HEAD FOR THE THEATRE IN THIS STYLE.



THAT the first fall hat will be large—as big as you see the moon, maybe—is now a settled thing. Wheel-shaped, with an air as though the hat were dipping somewhere, with a roll of the brim or with an actual tilt, it now looks at you saucily from the windows of the millinery establishments. It isn't a felt, and it isn't a straw, and, of course, it is not made of tulle.
Yet it is a "made" hat, generally a velvet, for it is to be a fall of velvet hats.
For evening you will see the white panne hat, very pearly in its tone and trimmed with ostrich plumes. In the color of the plume tastes differ, and the bright emerald feather upon the white hat is very smart. The black feather lying over the edge of a white hat built in Gainsborough is a thing to be adored, but alas, it is expensive, for both the white hat and the black plume must be of the very best quality.
The green velvet hat is very much in style, and it is trimmed with bows of dark blue velvet, and also with blue ostrich feathers. The long suffering ostrich is caricatured in this matter of every feather under the sun, from the deep gray, which looks a little as it did when it came off the bird, to the wonderful royal purple, which no feather ever had outside the dye pot.
After the velvet hat in general demand comes the silk hat. This is made of taffeta, laid in little tucks. And it is made of liberty, pin-tucked or corded, and you see it again in satin, very finely laid in folds. The silk wears well and it goes nicely with any trimming that can be put upon it.
The cloth hat is one of the hats of the season, in ecru or black, and you do see cloth hats in green.
The veil trimmed hat will be extremely modish, and every variety of new veil is seen. They take the veil now and twist them around rolls of tulle so that the figures upon the veiling show plainly. The

most elaborate lace veils are treated in this manner, and it is really remarkable to note the fineness of some of the lace that is now being converted into veiling.
Hederooms in the shape of lace scarfs are twisted around rolls of crinoline as big as your arm, and the whole is put around the crown of the hat as an autumn trimming.
A feature of the new hat that is coming in is its size. The new fall hat gives a woman a great deal for her money, for it not only shades the forehead and the eyes, but it is wide at the side. And, turned up or turned down, it is a big hat. Many of the hats are confessedly round, with no attempt at shape.
The green panne hats, trimmed with blue velvet and adorned with smart little wings, are the hats for fall traveling and for fall wear in the streets.
You cannot make a more judicious selection than green and blue this time, and there is the assurance of the milliners that it will remain in fashion.
Mrs. Peter Martin (formerly Oelrichs), who is showing her trousseau to all Newport, sported an automobile hat that the other well for her prettiness. It set the fashion, and the prevailing tones were blue and green, with a dash of red on the side, giving one the impression of the deep tones of autumn. This hat, which was a made hat of blue, was trimmed with folds of green; a little red was seen in the wings, which were massed at each side pointing forward. The hat tipped down in front and up in the back, with wings crossed upon the hair.
The Forward Tilt.
The hat that is tipped forward is struggling to come in, but as yet it has not arrived with any great force. There is something so severe about the hat that tips over the nose that fashion leaders do not like to give it countenance. It deprives a woman, for one thing, of all chance to look pretty as to her culture. She cannot wear her hair pompadour, and she cannot dress her forehead becomingly.

All is hidden under the nose-tilted hat. The hat draped with lace, on the other hand, displays the hair nicely. It sets a little back and the lace falls over the forehead. The hat of this description is always lifted at one side, and that long, graceful sweep inseparable from the hat which is lifted at the side is seen.
So it is safe to predict that the hat which tips forward will disappear as the season advances, though it is smart for early fall and looks well with a tailor-made gown.
Hats that lift at the side are to be more and more popular. They are raised upon a bandou, or they are simply lifted at the side, and worn a little upon the side of the head. This sweep was made famous by the wonderfully graceful Gainsborough, and it is seen in this style or that constantly.
The hats of Romney and the hats of Isabey all display this tendency. Romney, Isabey and Gainsborough all made themselves famous by portraying the court hats of the day, and it is to them that the styles of the fall of 1902 must give thanks.
The Velvet Hat.
In the matter of side lifts the velvet hat particularly offers opportunities. The hat is lifted as to the brim, and the feathers are curled down over the lift. This arch of the feather is graceful, and the woman has a certain style to the top of her head. Take a hat and lift it at one side and curl a plume down over the side so that it touches the hair, and you will get the effect toward which the winter milliners are striving.
The hang-down scarfs are to be worn and the first winter hats show these scarfs trailing very prettily. They are made of many materials and the big silk bow is seen at its post upon the back of the head.
The little flat-top round hat is liked for the street. Its top is thatched with autumn leaves and its sides are laden with lace drapery, while its back is made decorative with a bow falling upon the hair.



THE CORRECT FALL HAT FOR THE WIDOW OF FASHION.



YOUNG WIDOW'S HAT.

This round hat comes in many materials, violet and flower tops have disappeared, and for a woman who wants a flat top it is the best thing of the season. The made of small ribbon bows, as well as