

Grace and Picturesque Charm in New French Headgear



Under the Big Hat a Lace Cap Frames the Face



An Effective Arrangement of Handsome Plumes



The Simple Shepherdess Style will have a Great Vogue

The Chantecleer Turban. Trimmed at the Back.

certainly somewhat exaggerated, there is yet a grain of truth in the assertion. Yards and yards of the softest, finest quality of satin are used for the huge bows that adorn the big hats, and often two tons of satin are used together, the full width of each shade being used and the breadths sewed together before the big bow is tied. A turban, model by London illustrates this lavish use of satin in bows and loops. There is nothing on this big turban except the satin and the arrangement looks fairly simple, but let any home milliner take five yards of satin and attempt to drape it on a turban shape in the manner indicated, and she will soon be convinced of the skill it requires to tie even a "simple" French hat bow. A wide-brimmed hat covered with gun metal tulle silk has an enormous bow made of satin in the same shade and a second shade a trifle lighter in tone. This bow covers almost the entire crown, so that the top of the hat seems to be draped with the gray satin. We shall see a great many big hats this winter of simple, drooping-brim shape, and trimmed with these big silk or satin bows, and the fashion is one to be commended for such a hat may be worn in all weathers and should not cost an exorbitant price, unless the milliner puts up with the "rejection" style—an intangible something which makes all the difference in the world in tangible value.

Some of the French hats have rolled up brims, except in the turban models, and in these the brim rolls back so sharply that it is scarcely more than a trimming on the crown. But the droop of the wide brims is exquisite. It is for the droop that one pays when the only hat shape one fancies is marked away up at \$10 or \$12. Thousands and thousands of big "picture" hats are turned out each season by the enterprising manufacturers, but few have that intangible grace which really makes a picture of the wearer. The shepherdess droop is one of the fads of the season, and these shepherdess hats, with their wide, rather straight brims, which dip just the least at front and back are most becoming to all women. A pretty shepherdess model in black velvet was worn in a Fifth Avenue tearoom the other afternoon, and though the woman who wore it was not young, her big, drooping-brimmed hat deflected several glances from her age and shaded her eyes and complexion most becomingly. There was no trimming on the hat save a band of tulle around the moderately high large crown, and six big black chiffon roses set at intervals on

the brim around the base of this crown. Another pretty shepherdess type is illustrated, this hat being covered with shirred black chiffon and having an upper brim of white Venise lace laid on flat. Two huge pale amber roses are placed in front, toward the right side. Yes, the whisper is really true! Bandages are creeping onto the Paris hat once more. Not in an exaggerated manner—dear God! It will take a long time to lift millinery from the abject position into which it has settled around the head and covered the ears, but the beginning of the upward movement seems to have arrived, for one or two of the great milliners have introduced indispensable bandeaux in their new creations for fall. Take, for example, the pale model which is pictured to-day. This hat, drooping closely over the hair at the sides, is lifted two inches at the back. Try a bandeau of velvet on which is set a velvet bow. This upward lift at the back sends the front of the hat over the eyes in a sharp downward slant, and so much comment has this new model aroused that it is likely to prove one of the style inspirations for the season among the followers of Paris.

The hat referred to is a velvet model in a rich praline shade with a lining of white satin and a crown trimming of roses in pink and mauve shadings. The velvet base on the bandeau matches the praline color of the hat. Another praline velvet model is in direct contrast to this tip-tilted chapeau, in that it slants downward and backward of the head. The shape is a cross between a chapeau and a maulin, and is covered with shirred velvet, a puffing of the velvet forming a becoming fullness around the face. The entire crown of this hat is made of pink and mauve-pink roses which are sewed to a foundation of net over wire, rendering the hat really very light, though it looks heavy and rich. Women who own handsome feathers will wear them when winter comes, no matter what other trimmings the Paris hat wizards may bring out. No trimming is more beautiful and more distinctive on the winter hat than that of rich ostrich plumes, and a trimmer. By the way, it is becomingly graceful, and still worn by women who possess them, are not considered as good style now, as the French plumes with curled ends, but such plumes must be of very full, rich quality, with long, beautiful plume and thick tips, to be correct, nothing

being more lamentable than slumpy, cheap ostrich feathers on an over-large hat. Some of the new turbans slant over the face, some over the back hair to the neck. Others are tipped rakishly and often a bit wickedly to one side. The same turban may often be worn in half a dozen different ways with equal success, and it all depends on the angle to which it is adjusted whether it is becoming or the reverse, almost anyone can make a modish turban this fall. All one has to do is to puff or stretch a piece of fabric over one of the big turban shapes which may be picked up for a trifle at the millinery counter; put a band of folded velvet around the edge of the brim and arrange a big bow at the back, a couple of pompous back of ear or a smart feather ornament at one side of the front.

The very smartest turban shapes are a little elongated from front to back, and, of course, all the modish turbans will fall down over the ears in what must be a most comfortable fashion for cold weather, one is sure—if only the fad will last until cold weather gets here.

The turban in the photograph is decidedly elongated and has the effect of stretching toward the back—the demerit of that now. The crown of this turban is made of puffed satin, the high brim being of beaver. At the back is a conventional Chantecleer, his rooster head resting upon the brim against the hair and his body and tail curving upwards. All sorts of so-called Chantecleer ornaments made of feathers are used, the funniest being a huge cushion of ostrich plumes, which form a sort of white ruff in the center of which is a queer head, which looks as wise as an owl for all its rooster comb and wattles, and which, the milliner assures one, is "exclusively French."

It takes a masterly touch to arrange big plumes on a little turban, but the combination has been among the most successful in many of the milliners, who derive their inspiration from Paris. "Turban tips" are thick, fall and rather short, tumbling over stiffly, with not very long stems, and two or more are arranged at the side of the turban toward the back. A black velvet turban with black ostrich tips is particularly becoming to the woman verging on middle age, and such a hat has a more youthful suggestion than the toque or bonnet. Another leather trimmed turban has willow plumes crossed over the top of the hat, one drooping at either side. A stunning turban of this sort, displayed by Camille Roger's shop, has a tall brim faced with black velvet. The crown does not show, for it is literally covered by the rich white willow plumes, which tumble far below the



MISS ERNESTINE BOUVARD
WAS TAKEN SICK FROM CATCHING COLD PE-RU-NA RELIEVED.

MISS ERNESTINE BOUVARD, Duck Lake, Saskatchewan, Can., writes:
"At the close of 1903 I took sick as the result of catching cold. I became very weak and could not do anything."
"I consulted a doctor who had me take various kinds of medicine, but I did not find any relief from my suffering. At the advice of a friend, I wrote to you and you advised me."
"After I had taken two bottles of Peruna there was noticeable improvement. I combined the use of Peruna, Maudslayi and Lactipis and after taking several bottles of each I find myself entirely cured."
"I can certify that it was through your medicines that I recovered my health. I advise every one who is similarly afflicted to obtain Dr. Hartman's advice and be benefited."
Mrs. Wilda Moore, R. F. D. No. 1, Lewis, Oregon, writes:
"For the past four years I was a wretched woman, suffering with severe backaches and other pains, leaving me so weak and weary that it was only with difficulty that I was able to attend to my household duties."
"I used different remedies, but found no relief until I had tried Peruna."
"Within two weeks there was a change for the better, and in less than three months I was a well and happy woman."
"All the praise is due to Peruna."
Peruna is not a local remedy, but an internal systemic remedy. It will relieve catarrh in its most obstinate form.

edge of the brim over the ears at either side. It is a little early to speak of fur trimmed hats, but mention must be made of a striking model of this sort just brought over from Paris by a September order. This turban, built of Dutch blue velvet, has a high, conical crown and a drooping mushroom brim covered with a fringe of tawny ermine fur. A long quill made of the fur fringe slanted backward at one side, an odd dull gold ornament holding the quill in place.

While pishy effects are at their zenith the canny woman will have a tall hat with a Persian silk crown, covering the silk later, perhaps, with a puffed crown of velvet. The silk is usually stretched rather smoothly over the top of the crown and fitted at the sides in tiny, regular pleats, a band of velvet or satin concealing the edge of the Persian silk at the lower part of the crown. A very smart willow hat by Charlotte has a wide, slightly curled up brim of dark green leather, the upper side of this brim and the conical crown being covered with Persian silk in tones of green, orange and dark red. Long tabs of the green leather, bound at the edge with red velvet over cords, start from beneath the brim at one side and coil up over the crown at the opposite side of the hat. On these green leather tabs are sewed at intervals small buttons covered with the Persian silk.

A pretty poke bonnet turban was worn by a pretty woman, who took tea at the Plaza last Saturday. The back of the mushroom brim was slashed away so that a bonnet shape was strangely suggested, the brim slanting over the face in front. The crown of this hat was covered with Persian silk, tightly stretched, and the silk appeared as a facing under the brim, the upper brim being of closely shirred green velvet. A broad band of the velvet went around the crown, coming to within two inches of the top, and a huge, flat bow of velvet was placed just back of the left ear, reaching from the top of the crown to the lower edge of the brim, where the velvet loops fell a little way over the neck.

Sir Wilfrid and His Tour.
Chicago American.
Above all, the premier and made friends with the people. He was delighted to find the American settler so loyal a citizen that it was impossible to distinguish him from the native Canadian. In some towns his audience were composed almost entirely of home-stayers from the States; their cheers were as hearty as any that greeted him at any stage of the journey. Wherever he went he found the folks prosperous, contented and hopeful of the future. And his inspiring eloquence and burning patriotism left them more firmly united and stronger than ever in their allegiance to Great Canada.

Puss Cafay.
Saturday Evening Post.
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