

COLDS IN CHICKENS.

Some of the Old Theories May Be at Fault.

I have been experimenting somewhat with colds in chickens and by these experiments have proved to my satisfaction that some of the old theories are at fault. I have especially demonstrated that common colds will not develop into roup, as a great many claim, but that if a fowl has the roup it comes entirely from contagion. I have had some of the worst cases of cold this season to deal with I have ever had, and I have placed those afflicted with those that were well to see if they would also take the disease, but they did not. I have also taken the worse cases and put them into places where the conditions were worse and did nothing for them in the way of giving them medicine and have not had any roup from this experiment. Others I put under better conditions and gave everything ever recommended for colds and even roup, and they did not get better. I made up my mind there was something wrong. I discovered the trouble after awhile. Previous to this and through all my various experiments they had been coddling together, as chicks always do, just as long as they are allowed to do so. So I separated them and made them good and single out and gave them good care and a good tight house, so no drafts could touch them, and they at once began to improve and finally got entirely well. Therefore I reasoned that by packing together at night they were spoiled and when they got up in the morning they were chilled by the sudden change and contracted cold. I am now convinced that the best way is to teach chicks to roost early, being taken to give them a good, wide board to roost on until they are fully developed, and thus avoid crooked breasts, etc.—Henry Trafford in Feather.

Down With the Hatchet Doctrine.

It makes me "tired" to hear a man who professes to be a poultryman advocating the hatchet for sick fowls, says H. C. Austin in The American Poultry Journal. I have been raising poultry 40 years and have had to take the hatchet to but two birds. I have found roup and canker in its worst form. It was the first I had ever seen, so I killed the two that showed the sickness first. In a few days there were 50 cases, but I succeeded in curing them, and when they were well they were well. There was a fine Leghorn cock among them. I used him for three years and he was never again sick, nor did any of his offspring have roup. I did not breed from him until he was well. The cause of this outbreak of roup, I believe, was my carelessness in their roosting quarters. During the very cold weather the wind blew through cracks in the house. Roup in fowls is like cold in the human system. If you neglect it, you will soon have a bad case. A true poultryman, when he sees his fowls have cold, will keep them up and give them a little tonic for a few days.

As for a chicken that has once had the roup being used to eat, that is at all "pooh." In less than a year after a fowl is well of such complaint the disease is entirely out of its system. A cured bird is as good as one that has never had the roup. A house should be without cracks, without lice, and kept clean. Disinfectants must be used.

Blue Andalusians.

Breeders of the fancy and utility, why not try this? I have bred them five years, and for eggs I find they outclass the Barred Plymouth Rocks and Buff Leghorns 20 per cent by actual test. They are all year round layers, and lay larger eggs. They are much harder than either of the above mentioned varieties, mature as quickly as the Leghorns, and are as heavy as the Minorcas. They do not breed as true to color as most varieties throwing off black and white chicks, but you can get as many high scoring birds from the same number hatched as from almost any other variety. My birds have never failed to carry off a large per cent of premiums wherever shown, with score cards from 93 to 94. They always attract attention in the showroom and certainly ought to be more extensively bred. From experience I have found them practically non-fertile. In the five years I have only had three hens to show the least sign of broodiness and I have hens 4 years old.—B. F. Parsons in American Poultry Journal.

Poultry Shows as Educators.
The poultry show should be regarded as an educational institution, a place where different breeds and varieties can be studied, where the most advanced results in breeding can be seen, and where many excellent and valuable lessons can be learned. This can be accomplished in a greater degree than it has ever been accomplished if the following plan is carried out: Every breed or variety entered alive should also have dressed representatives—at least one cock, hen, cockerel and pullet. With every breed should be exhibited at least one dozen eggs laid by hens and an equal number laid by pullets. If this were done, the department of dressed poultry, as well as the department of live poultry, would take on an additional meaning.—American Fancier.

Incubators For Early Chicks.
However resolutely a breeder may resolve to do without incubators, he cannot very well dispense with them if he wants the very earliest hatched chicks. Any one who has tried to get a hen to sit steadily early in spring for sufficient time to hatch out the chicks will know that it is impossible. The broodiest hen after two or three days on the nest will probably leave the eggs and go to laying again. Yet it is necessary to have the chicks hatched early, so that they begin laying next fall before the cold weather comes, in which case most of them, if well fed and given a warm, light room, will continue to lay through the winter.—Boston Cultivator.



DEHORNING.

Advantages of Using Caustic Potash

Instead of the use of the Virginia Veterinarian Niles of the Virginia experiment station is a strong advocate of dehorning by means of caustic potash instead of instruments. The caustic potash should be applied before the horns start to grow, yet it may be effectually used after the horn is one or two inches long. Caustic potash is an alkaline caustic and for dehorning purposes should be got in the form of sticks. While not in use these sticks must be kept in a closely stoppered bottle or they will soon go into solution, as caustic potash absorbs moisture from the air very rapidly.

The application is easy and can be made by any one. It is best applied when the calf is only a few days old. With a pair of scissors clip the hair from over the young horn that the potash may come in direct contact with the parts to be destroyed. It has been recommended that the oily secretions of the skin be first removed with a little soap. This is, however, unnecessary.



JERSEY CALF DEHORND WITH CAUSTIC POTASH.

As the potash will quickly saprophy the oil on the skin. After clipping the hair, slightly moisten the parts to be treated. Wrap the stick of caustic potash in paper to protect the fingers, leaving one end of the stick exposed. Then apply the exposed end of the potash to the moistened parts to be treated for a few seconds. If the application is thorough, one treatment is sufficient, care having been taken to cover the entire young horn and its matrix. Where the horn has started to grow a thorough application at the base of the horn will be necessary. The writer has successfully dehorned calves with caustic potash when the horns were at least two inches in length.

Care should be taken not to apply the caustic for too great a time or it will run down on the side of the face and make an unnecessary sore or may even enter the eye. Caustic potash has been used for this purpose for a number of years and has always given good results when used in a proper manner. Caustic soda may also be used for the same purpose and in the same manner, with like results. Many solutions have been placed on the market for the destruction of the horns of young calves. These solutions were sold at exorbitant prices and were no more effective than the caustic potash or soda, all probably having one or the other of these agents as their base. The majority of these preparations were sold at \$1 per four ounce bottle, the cost to the manufacturer not exceeding 5 cents per bottle.

Churning Sweet and Sour Cream.

It is well known that the churnability of cream depends largely on its handling during ripening. Sour cream churns more easily than sweet cream. The reason for this may be that the presence of lactic acid has some effect on the surface tension of fat globules. Since sour cream churns more readily than sweet cream, it will not do to mix creams of unequal ripeness just before churning. The sour cream would churn first, and the sweet cream would be left as buttermilk. If it is necessary to mix cream of unequal ripeness, it should be done at least 12 hours before churning, and the mixing should be thorough. It is important to stir the cream while it is ripening for a similar reason. If the temperature of cream is not exactly alike throughout, as is nearly always the case, the warmer parts ripen more rapidly, and unless the cream is occasionally stirred it does not ripen uniformly. This leads to heavy losses of fat in the buttermilk. If cream has been handled exactly as it should be, the churn may be stopped when the butter is in granular form without loss of fat in the buttermilk, but if the cream is not uniformly ripened the churn cannot be stopped at this point without considerable loss.—Field and Farm.

Cold and Storms.

The Manhattan creamery received milk on Feb. 8 which, according to the usual calculations, would make 283 pounds of butter, but when the cream was separated and churned it yielded only 227 pounds, or over 21 per cent short of the usual run. In looking for the cause it was noted that on Feb. 1 the weather turned cold and it snowed for two days. This goes to show that dairy cows especially should be provided with conditions as nearly uniform as possible. Any sudden change in temperature, feed or care may not permanently affect the percentage of butter fat in milk, but it will cause a temporary change both in quantity and quality and may in a large measure account for the fluctuations in the butter fat test experienced at so many of our creameries.—Professor D. H. Otis of Kansas College.

Testing Cows.

At the present time the most important single item in dairying is the testing of the cows. This may seem a simple matter, but, if rightly conducted, its influence is far-reaching. In every herd there are some cows better than others.

CAMBERT CHEESE.

Anybody Can Now Make This Famous Product.

The Camembert cheese, a well known article in all French hotels and restaurants, has now been found its way into England, Germany and the Scandinavian countries.

The name of this celebrated product is derived from a village in the department of Orne, France, where, during the revolution, a woman, Marie Harel by name, first made it. The method remained a secret until 1813, when the children of Marie Harel became married and set up small factories in different parts of Normandy. At present there is no secrecy about the Camembert cheese. It is made in the following manner:

Immediately after milking, the milk is set in a wooden bucket at a temperature of from 50 to 55 degrees F. In a few hours it is skimmed, whereupon a proper amount of rennet is added. The curd is formed after standing six hours, during which the temperature should be as nearly 90 degrees F. as possible, especially at the beginning. In the home cheese manufacture this is effected by placing a wet cloth over the bucket.

When a curd has been formed, it should be taken out with a skimmer and placed in a cheese mold which stands on a slanting board in order that the whey can drain off completely. In two days the cheese will be ready to leave the form. Each loaf is then salted thoroughly on all sides, whereupon it is left thus for four days, when the drying begins.

In drying this cheese care should be taken that it is placed where the breeze can touch it directly, such as immediately behind the window screens. It must rest upon straw mats and be turned from day to day. In the course of five weeks, when sweating sets in, the so called refining begins. This means that the cheese is placed in a dark, dry cellar without ventilation, and where a temperature of 50 degrees F. is kept as nearly as possible. They must be turned every other day for about a month, and it is then ready for marketing.

This is the salted Camembert. It can be made without salting, but in that case will keep only a short time before decaying.

A good Camembert is quite palatable. But here, as in many other cases, success lies in the touch with which it is done.—J. Christian Day in Farm and Fireside.

Adulteration.

Ernest Mathews writes as follows in the London Times:

"During the past few years I have tested at various agricultural shows over 800 cows separately for butter production and have found that the quality of the butter made on the color and quality of the butter produced, and from those notes certain conclusions have forced themselves upon my mind which would not in ordinary course present themselves to those who have not been in the habit of testing their cows individually. One of such conclusions is that butter made from milk containing uniformly large fat globules is invulnerable to those who are not quality than that made from milk containing small and irregular sized fat globules. The natural color of butter is affected by various causes, such as the season of the year and injudicious feeding, but it will be almost always found that the paler the butter the poorer the quality. To summarize, color and quality of butter go hand in hand. To color butter artificially, therefore, is a means of passing off an inferior article, although it may not be so intended by the party using the coloring material, and on this ground alone, if the coloring of butter and margarine cannot be equally prohibited, at least such colored product should be labeled and sold as 'colored.'"

Butter Fat in Private Dairies.

Many dairymen are not aware of the loss there is in butter fat on all farms where cream is raised by setting in ice water, cold water or cold air varying with the season. This loss is likely to be very large in summer and less in winter. This loss, carried on year in and year out, amounts to a large sum when a whole herd is taken into account. The Kansas experiment station has been endeavoring, by a three days' test of a private dairy, to determine how much this loss is. They find that the skim-milk contains from 3 to 7 of 1 per cent of butter fat, an average of 4.4 of 1 per cent, while the buttermilk tested 1.1 per cent of butter fat. The herd of five cows tested showed a loss of 129 pounds of butter per year lost in the skim-milk and 31 pounds lost in the buttermilk, a total loss of 160 pounds, or 23 pounds per cow. This, at 20 cents per pound, the price received from private customers, means a loss of \$6.40 per cow per annum. The farmer with 20 cows would at this rate save \$128 per year by using a farm separator, and we believe this estimate is not far from correct.

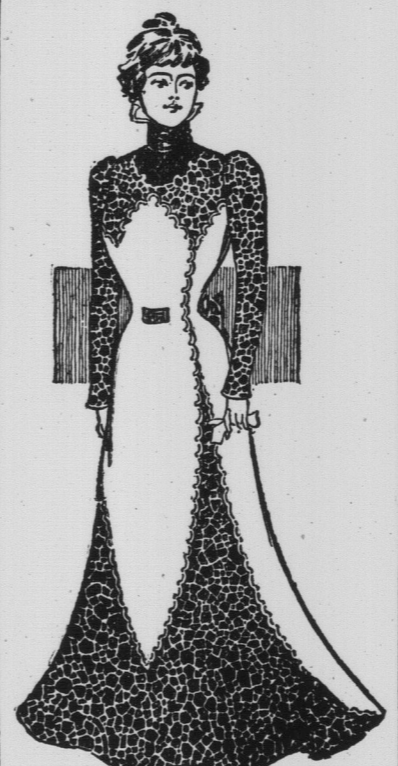
Scales Increase Milk Yield.

T. A. Borman of Navarre, Kan., says his cows actually give more milk when there is a pair of scales hanging in the barn. At first thought this may appear ridiculous, but upon a little reflection it is not hard to understand. When a cow gives less milk than usual the record shows it, and an attempt is made to discover the cause and remove it. On the other hand, when the yield is above normal the causes are searched out and if possible the same conditions are supplied to the rest of the herd. But I have not the time to bother with recording each cow's yield, says one. Here experience comes to our aid and tells us that it takes about 12 seconds to weigh and record a cow's yield, or the milk of five cows can be weighed and recorded in one minute, and the extra pains that a milkster will take when keeping a record will more than pay for the time.—Professor D. H. Otis.

TRAINED SKIRTS.

The Manner of Making and Finishing Them.

Ceremonious costumes are made with a train, which is more or less long according to circumstances. A bridal gown, for example, has a more extensive train than any other toilet, but its length varies according to the richness of the material employed, the most costly goods permitting the longest train. If the wedding gown is of plain satin, the train is lined with the same fabric as the gown itself, but if it is of broche material the lining is still plain satin. No stiffening of any kind is used in the train. Where the lining is satin of a superior quality no frill is required inside the hem of the train.



PRINCESS COSTUME.

but otherwise a ruffle or accordion plaiting of silk, pinked at both edges, is placed at the inside of the edge. In the case of a wedding costume it is necessary to have everything of the same tone of white—stockings, shoes, gloves, veil and petticoat must be cream if the gown is cream, dead white if the gown is dead white. The prayer book need not necessarily be cream or white; it may be of pale green, lavender, pink or coral moccasin.

The illustration shows a reception gown in which the foundation is of white velvet, with rich incrustations of white cloth. The princess train of white cloth forms a sort of corset, the velvet with its applications appearing as a yoke and also forming the sleeves. The velvet collar has cloth tabs, and the belt of ruby satin is passed through cuts in the tulle and tied in a bow at the back. JUDIC CHOLLET.

FASHION NOTES.

Items With Regard to Prevailing Styles.

Wedding veils are arranged in mantilla fashion if they are of lace and are kept to the back of the head. If they are of tulle, however, they fall over the face. The hair is placed at the top of the head, the little crown of tulle passing around it. The veil lying over all. After the square of tulle is properly arranged it is sometimes necessary to trim off the points with scissors to prevent them from overpassing the edge of the round train.

A novelty in parasols has but five ribs instead of seven, the same number. This makes the breadth wider at the outer edge and therefore increases the curve of that edge when the parasol is expanded. As a



GIRL'S COAT.

consequence it assumes the shape of a five pointed star and looks odd to unaccustomed eyes. These parasols are shown in solid colored silks of bright hues and also in silks with wide, contrasting stripes, which run from the center outward and form V's at the ribs.

Not merely toques, but large, round hats, are entirely formed of flower heads set close together. Violets, cowslips and hyacinth bells are thus employed, being arranged upon the wire frame so that the shape is perfectly distinct. Of course the trimming of such hats is very light and consists chiefly of gauze, tulle and flowers, lace veiling or spangled net. The girl's coat illustrated is of mastic cloth. It hangs straight at the back and in front, but is curved slightly under the arms. The trimming consists of stitched bands of cloth a shade darker, which outline a yoke, pass down each side of the front, around the lower part of the coat and up the back at each side. The revers and turnover collar are also lined by similar bands. The same trimming is arranged at the top and wrists of the sleeves and around the pockets. JUDIC CHOLLET.

SUMMER NOVELTIES.

What Fashion Provides For Summer Wardrobes.

There are many attractive novelties in fashion for chemisettes, bodices, the fronts of shirt waists and trimming purposes. These goods, which are sold by the yard, are of the finest muslin or lawn, combined with Valenciennes lace in various ways. In one case there are hands of finely tucked muslin separated by bands of Valenciennes insertion, heading or embroidery; in another the tucked bands are replaced by puffings; in another little frills of lace are sewed on the goods between the tucks. Colored batiste is sometimes used instead of white goods, and narrow strips of trimming of the same character are also shown. Embroidered swiss muslin trimmings are revived from the days of our grandmothers, and are as attractive as they are fragile.

After a season of retirement in favor of dark tan leather and kid, light tan shoes



FOULARD GOWN.

are again coming to the front and are to be worn with stockings of the same tint. Besides the usual laced low shoe, with a moderately heavy extension sole, and a round toe, there are very attractive slip-on shoes with high heels, thin soles, a flap which comes over the top of the foot and a big, dull gold buckle. These are cool for summer wear and highly becoming to a pretty foot, although it is an open question whether tan or black stockings look better with them. There is a momentary fancy for tan openwork hosiery of fine lisle thread or silk.

The foulard gown illustrated has a skirt draped at the left side under three crystal buttons. The edge is bordered with russet guipure. The bodice has a yoke of russet guipure over violet taffeta, and is tight behind, while in front it is draped at the left side with a crystal buckle. The coquilles of the drapery are lined with violet taffeta and bordered with guipure. The collar is lined with puffings of white mousseline de soie. The tight sleeves have wrist frills of guipure, and the pointed belt is of violet taffeta. The hat of mauve straw is trimmed with a chon of tulle and a curling plume, the brim being lined with tulle ruffles. JUDIC CHOLLET.

FASHION HINTS.

Ruches, Bows and Other Attractive Novelties.

Neck ruches of flowers alone or of flowers mingled with gauze and ribbons are worn, and it is considered desirable to have the flowers match those in the hat, or be at least of the same color. Parma violets or the very dark ones, whole roses or petals of roses, camellias and large pinks, are the favorite flowers, and the ends of the bows are of plaited silk or mousseline de soie and bows of ribbon. Feather bows of mingled light and dark plumage are also much liked—some of the combinations being rose and brown, dark blue and light blue, red and white and gray and white.

A spring novelty for the neck consists of a valois collar lined with shirred silk or mousseline de soie and bordered with a fine garland or cord of flowers.

The employment of mousseline de soie is excessive. The mossy little ruches made of it which have been so much seen during the winter as a trimming for silk,



NOVEL BODICE.

satin and velvet, have now extended to woollen garments, and capes of heavy cloth are actually adorned with mossy designs of this perishable and fragile looking decoration. The bodice illustrated is of turquoise broche and is very light fitting. It has a high, pointed corset of black velvet, from the top of which bands of black velvet are carried obliquely across the bust and shoulders. These bands are fastened at the ends by steel buttons. The sleeves are of black velvet nearly to the shoulder, the upper part and a band at the waist being of the turquoise silk, crossed by velvet bands. The black velvet collar has shirred scallops at the top, and there is a black velvet cravat. Flaring cuffs of turquoise silk finish the wrists. JUDIC CHOLLET.

PRINCESS GOWNS.

They Are Employed For Weddings and Other Festal Wear.

Princess gowns are not to be worn by very plump or very slender women. A tall, well rounded figure is required for them and a graceful carriage. Without these accessories the princess gown loses its charm and is decidedly unbecoming. Wedding gowns are made in this style whenever the figure of the bride warrants it, and the lining, like the outside, must have no seam at the waist line, but extend unbroken from top to foot. Faille or taffeta is the usual lining chosen, and when



RED COSTUME.

the outside material is of but moderate quality an interlining of thin flannel is used to give richness.

Where the princess gown is draped in front it is always easy to arrange the fastening, which may be concealed by the decoration or placed under the left arm. If the trimming does not admit of this, the fastening may be in the middle of the back by means of lacing or buttons and buttonholes. The latter method is the newest. The row of buttons is not carried up to the collar, a yoke, chemisette or fichu being so arranged as to break the line of buttons before it reaches the top.

Today's illustration shows a costume of bright red cloth. The tight skirt is entirely plain. The coat bodice has long square tabs or basques descending to the foot of the skirt and bordered with flat bands of velvet. Similar bands decorate the bodice, mingled with black velvet buttons. The bodice opens over a blouse front of red cloth, the pointed opening at the top of the blouse being bordered with black velvet bands. The collar and plastron are of white silk. The sleeves are trimmed with velvet and buttons at the top and the wrists. The hat of black chip is trimmed with black plumes and a knot of red velvet fastened by a gold buckle. JUDIC CHOLLET.

SPRING STYLES.

The Fancy For Long Neck Chains Still Prevails.

Accordion plaited skirts, although not the rule, are nevertheless sanctioned by fashion, and especially the flounce which now usually encircles the foot of the skirt may be accordion plaited with great propriety. Radiating or sun plaiting, as it is called, is the preferred kind and requires, of course, that the goods should be cut in a curved form.

Long neck chains continue to be much worn, and the fashionable woman has a number of them, of varying styles, to go with different costumes. Those of gold, with intricate studing of turquoises, diamonds and other precious stones, are less new, although more delicate than



CLOTH COSTUME.

ropes of beads arranged like a rosary. On crystals and amethysts are favorites. A simple chain is worn with a plain gown, the richer ones being reserved to accompany richer and more elaborate costumes, and even ball gowns, for the chain may support a purse, a watch, a locket or a fan, as occasion demands. When the purse hangs loose and is in sight, it should be of an ornamental character. Pretty ones are made of gold, silver or steel links, with a round, jeweled top.

The picture shows a charming gown of mastic cloth. The skirt is long and opens in redingote style over a horizontally plaited taffeta. The redingote is bordered with applications of white guipure. The tight bolero opens over a vest of white cloth, which has a short basque. There are double revers of white cloth trimmed with applications of guipure, and between them is a plaited plastron matching the bolero. Fancy silver buttons adorn the front of the bolero. The sleeves are plaited horizontally at the top and ornamented with guipure applications at the wrists. The hat of mastic straw is trimmed with gray plumes. JUDIC CHOLLET.