DRESS AND FASHION.

FLUFFINESS AND FRIVOLITY RULE IN LATEST GOWNS.

White Taffeta In High Favor—Newest Garnitures of Threaded Velvet and Ribbons—Shoulder Draperies, Scarfs and Fichus.

Beauty and elegance have become common things where fashion congregates. The proof of this lies in the fact that gowns pass our notice now without so much as leaving an impression which formerly we would have thought models of luxury, and it requires something quite out of the

SUMMER FANCIES.

common to arrest attention and excite comment. The present season is quickly fretting out its little hour and has reached the period where little that is new is to be noted in the kingdom of fashion; what is is, and few changes occur worth noting.

White taffeta, indeed, is high in the regard of the leaders of dress at present; tunics and polonaises of taffeta are much worn over underskirts and bodices of lace, caught at the waist by a clasp or button, and they are minutely tucked all over till the silk looks as if corded. On bodices this tucking is often advantageous, for the present close fitting, unadorned style does not suit too slender figures, and the tucking gives roundness without taking away from the fit.

A touch of black is the acme of smartness on light gowns, but another idea is a chou of shaded pansy velvet, from light to dark, on the left side of the bodice, or a yellow chou, from delicate maize to rich orange. The idea is to give a strong dash of color somewhere.

Sleeves are being made with a band of three tucks round the armhole, so as to keep them quite flat and yet give a little relief to the severe outlines which not every shoulder can do with. A sloping shoulder line is once more an accepted standard of beauty.

One of the latest forms of trimming resolves itself into a threading of black velvet or ribbon, through the material itself or the embroidery. This may be gathered from the accompanying sketches, the first two gowns both being threaded in this manner. The one on the left has a tunic of mauve taffeta, completely covered with narrow tucks, fastened with large strass buttons. The revers and underskirt, of ecru guipure, are slashed with black velvet. The other gown is in pastel rose voile, the tunic having a large semiloose double plait of cream lace, with black ribbon passed in and out. Narrow tucks edge the tunic, which is fringed with black silk.

The second group of sketches consists of a dress of ecru guipure over white voile, the tunic fastening down the right side with a latticed ribbon velvet. The yoke is draped round the shoulders fichu fashion with black mousseline de soie. The overdress in the second figure is laced

NEW PARISIAN MODELS.

down with silk cord and edged with fringe. The shoulder drapery is in two shades of silk muslin.

Many Parisian models have a long, fluffy scarf or shoulder drapery in chiffon or mousseline, even cloth gowns being treated with this fichu-like style. Formerly we should have considered such a mixture of the severe and the frivolous, the thick and the thin, as incongruous and out of keeping, but incongruity is not now in the dictionary of fashion.

How to Make Fish Sandwiches.

Any cooked fish well seasoned with salt and pepper and mixed with a little chopped pickle and mayonnaise makes an excellent sandwich.

HOW CHICKENS TALK.

A Language You Can Understand if You Will Observe Closely.

Chickens talk in a language that human ears learn readily to comprehend. For the most part it is instinctive. A fuzzy toddler six hours out of the shell has five distinct calls. The first and loudest of them is the lost note, uttered when he loses sight of his mother or finds himself out in the cold. It is loud and very shrill: "Pee-ee-op! Pee-ee-ee-op! Pee-eee-op!" The second, the hungry notes, is as shrill, but more plaintive, running somewhat thus: "Yeap! Yeeap! Yee-eeap!" As soon as eating begins it changes to a sort of satisfied chittering: "Wit-wit! Wit-wit! Wit-wit-weet!"

After eating they grow sleepy and cry to be hovered. The note is somewhat like that of hunger, with a peculiar tremolo breaking it in the middle. "Yee-pi-lee-pi! Yee-pi-lee-pi!" does not fully represent it, but comes as near as the limitations of vowels and consonants admit. Very rarely do the mothers disregard it, though they may be eager to go foraging over grass plots or down hedgerows. Sometimes, if they themselves are still hungry, they run about at a great rate, clucking strenuously. In that case the sleepy chicks huddle and tumble about their feet, and the most agile among them fly upon the mother's back while she is still in motion. That generally fetches her to terms, though occasionally she shakes down the saucy fellow and pecks him roundly for his impertinence.

The fifth note, chir-r-r of fright or astonishment, is the quaintest of all. The chicks themselves appear to find something in it distinctly humorous. When they are a few days old, if a big wriggling worm or a fat juicy bug be thrown to them with their usual food, they will first draw away from it, chir-r-ing in concert; then, after eying it a minute, seize upon it and toss it about with faint, immature chuckling cackles. This chir-r develops at last in the grating call of warning, at the sound of which from their mothers even the youngest scatter and scutter to cover.

Anything, a bird, a kite, even a very small passing cloud sailing in the sky overhead, will evoke this warning cry. Let one hen sound it, every other will take it up. Often, oftener than not, indeed, the alarm is a false one, but centuries of hawks have impressed upon each feathered mind that "danger cometh out of the air," and they govern themselves accordingly.

Everybody knows how hens cluck to their broods, but it may be news to many that, though a hundred hens may be clucking in the same inclosure, the voice of each will be individual and unmistakable to her immediate family. A chick just out of the nest may not be able to discriminate, but let him follow for a day and he is past making mistakes. Even more wonderful is the hen's ability to differentiate her brood from all the rest. With spiteful, ill tempered fowls this often leads to pitiful barnyard tragedies. An intruder, feeding peacefully among chicks of his own size, shape and color, has often been slain with one single blow of a sharp and angry beak.

Upon finding food a hen calls her chicks somewhat thus: "Co-cu-co-cu-cu-cu-ee!" The cock calls his wives about him to share in some dainty with nearly the same notes, but deeper and more resonant in the beginning and running at the end into a high pitched treble. There is something clownish in his cackle. He cackles only to express a pained astonishment or else by way of chorusing the hens, with whom cackling is a favorite diversion, quite independent of the matter of egg laying.

A cock, especially a gamecock or one of Spanish breed, has a wonderful variety of crows. By means of them indeed he runs the whole gamut of expression—hope, fear, defiance, love, hate, rage, vanity and a fine ineffable conceit. He has besides a sort of wheedling scowl for use against such of his wives as are especially trying. He sidles up to the culprit or calls her to him with a make believe worm, and when she is close at hand gives her a sharp peck, at the same time raising the upper feathers of his crest and uttering the wheedling scowl. The make believe worm is a very common trick. Young cocks often resort to it in the effort to draw to themselves the mates of the "cock of the walk."

It is the hens without families though who are the true barnyard gossips. Any fine day, outside molting time, you may see them standing in groups, their heads close together, chuckling and chattering like so many blackbirds, or else wallowing in light earth, pecking lightly as they scratch and wallow and evidently finding it good sport to throw dust well over each other. A hen, save when sitting, will never wallow alone. And when sitting she is not normal, but a ragged, unkempt and very ill tempered shadow of herself, scowling and pecking at whatever comes near her.—Martha McCulloch Williams.

Care of Bric-a-brac.

Use a soft camel's hair brush to clean bric-a-brac. Books should be dusted with a piece of old soft silk

How to Remove Ink From Wood.

A drop or two of pure spirits of nitre rubbed with a wet cloth will remove ink stains from a mahogany or other kind of table or writing desk.

EIGHT ROOM COTTAGE.

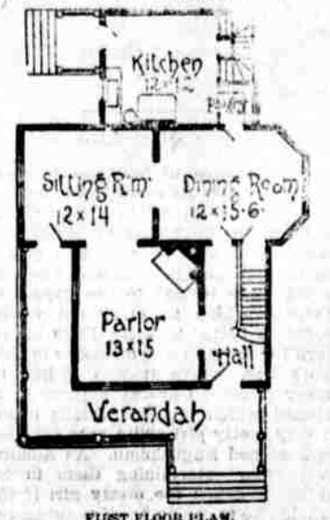
Handsome and Convenient and Can Be Built For $2,500.

The designs here shown represent the plans for a neat and conveniently arranged eight room cottage. It is intended to be located on a plot of not less than 50 by 100 feet and should be placed some distance from the street to secure a good sized front yard. A cellar extends under the entire building. The foundation walls are of field stone or brick laid to a line

PERSPECTIVE VIEW.

on both sides in cement mortar. The piers which support the veranda and back porch are of brick.

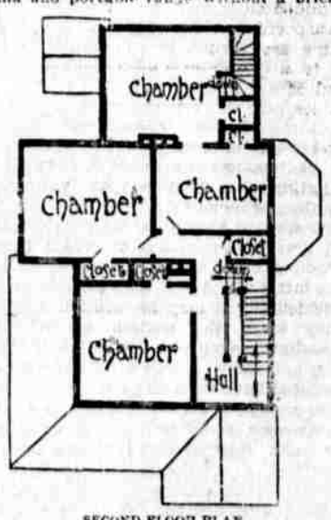
The first story comprises a parlor 14 by 1[illegible] with a corner fireplace, and is lighted [illegible] two windows in front and one on [illegible] side, and communicates with the hall a[illegible] dining room by large openings which [illegible] provided with curtains, poles and rin[illegible] at the top, to which suitable curtai[illegible] may be attached. The woodwork abou[illegible] these openings is so constructed that fold ing doors can be substituted for the cur tain arrangement at any time. Adjoining the parlor is the staircase hall, 17 by 10½, size, which communicates with the dining room by a hinged panel door at the back and is entered from the veranda through an extra wide front door. The dining room, 12 by 10½ is lighted by a bay wind[illegible] of the full width of the room—whic[illegible] gives a cheerful effect inside and an [illegible]



FIRST FLOOR PLAN.

eedingly picturesque appearance on the exterior. The dining room communicates with the kitchen through the pantry and with the sitting room through the large opening similar to the parlor. Underneath the front stairs is the china closet, fitted up with shelves and suitable drawers for cutlery. The sitting room, 12 by 14, opposite the dining room, gives the proper balance to the plan in appearance and convenience. A veranda extends across the front of the house and on the side the full depth of the parlor.

A pretty porch over the front protects the steps. A sash door opens from the sitting room directly upon the veranda, which is a very convenient feature, especially for warm weather. Lastly is the kitchen 12 by 12 with back stairs to the second story and stairs to the cellar, with a closet for stores between the doors as shown. The pantry is conveniently placed and is fitted up with shelves in the usual way. The kitchen is provided with a sink and portable range without a brick



SECOND FLOOR PLAN.

opening. Two reasons may be given why this is preferable to the brick set range. First, it is cheaper, and second, it is cleaner. The kitchen is wainscoted 3 feet high to protect the walls. The outside kitchen door is also protected by a handsome porch. In the second story are four good sized chambers, with a closet for each, a large hall, back stairs leading to the kitchen and a flight leading to the attic, which is simply floored and the whole left unfinished. The building is of wood above the cellar, constructed with balloon frame, the walls sheathed with surfaced boards and covered with waterproof paper, and clapboarded on the outside, with the exception of the gables, which are shingled. The walls and ceilings on the inside are hard finished on two coats of brown mortar and seasoned lath. The floors are of dry North Carolina pine; all other woodwork, except the railing and newels of the stairs, is of white pine, painted two coats; all roofs shingled; linings of valleys and all flashings, leaders, etc., of I. C. tin; all exterior woodwork painted two coats.

A beggar is usually a touching object.—Berlin (Md.) Herald.

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Reproduced from an illustration in "On to Manila."

A Native House in the Ladrone Islands.
Drawn from an illustration in "On to Manila."