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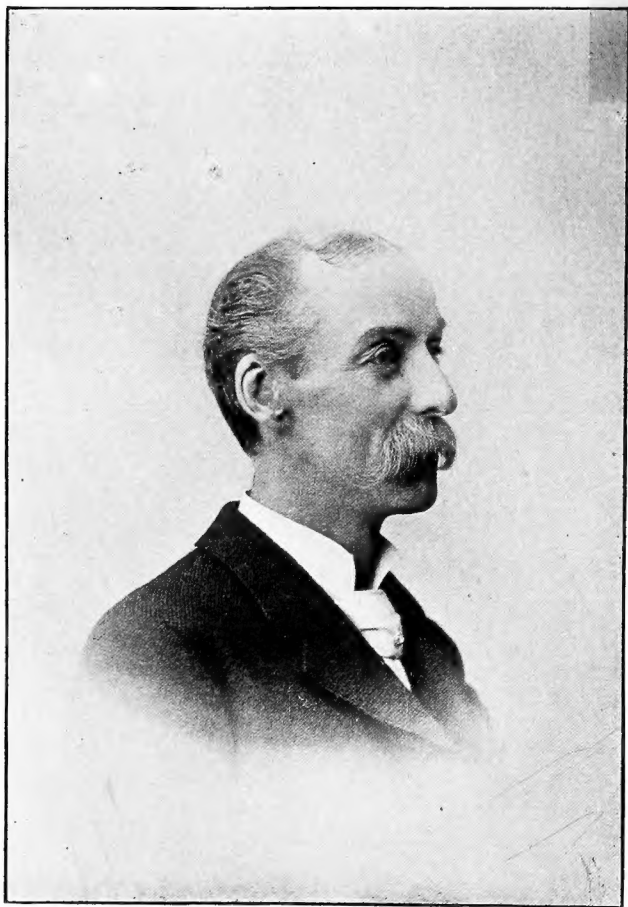


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MAJOR FRANK M. GILBERT.

PIGEONS

. . . AND . . .

ALL ABOUT THEM.



...BY...

MAJOR F. M. GILBERT.



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BY

C. E. TWOMBLY, BOSTON.

U. S. A.

DEDICATION.



EVERY BOOK should be dedicated to somebody, therefore, why not a book on pigeons?

Yet, as I ponder over my list of friends, I find so many endeared to me by that "good comradeship" which is so universal among fanciers, that I hesitate to select any particular one, for fear the others might feel hurt. Therefore after much deliberation I have decided to select a man who is not only a blood relation to every fancier in the world, but was in fact the first fancier, and the first man to test a Homer pigeon.

So with every fear of giving offense thrown to the winds, I hereby dedicate this work to that good old soul

NOAH

(last name unknown) who (Genesis VII. chapter) sent forth a dove from the ark. It returned to him, and he sent it forth again, and yet a third time. And right here I want to call down Noah, if he had any idea that his birds were "a crack lot," for when he sent it out the third time, it refused to "home" but located itself somewhere else.

However, I fail to find that Noah had done any blowing about the quality of his stock, and so am willing to let the matter drop.

The reader will therefore simply accept the fact that this work is dedicated to his own blood relative Noah, and let it go at that.

THE AUTHOR.

PREFACE.



IN launching this, my second work on Pigeons, on the troubled sea of literature, I should perhaps tell why the spirit has moved me to do so. First, my first work was crude in the extreme, and I left untold many things that should have been handled. Again I feel that I have learned many things since 1891, the year of publication of the first work, and why should I not give my fellow fanciers the benefit of my experience. While there may be some of them who "knew it all" many years ago, and have not absorbed an idea since, I am frank to admit that I learn something about pigeons every day. I expect to up to the day of my death. There is no teacher like experience, and all I may say in this work will be based on what I know myself from experience. The love of pigeons was born in me. For forty-five long years I have had pigeons of some kind, and what I may have to say will be the result of countless hours spent in watching the beautiful pets in my own lofts, the lofts of other fanciers, and in the show rooms. The pigeon has always interested me ever since my childhood, and even now in my old age as I often whirl along on trains, and pass some modest house, against the stable of which is nailed a crude little pigeon box, the very appearance of which stamps it as the work of boyish hands, my heart goes out to the little fellow, who perhaps owns his first pair of common pigeons, and who loves them with that absorbing love that we old fanciers only, can understand, and I find myself wishing that the train would stop, so that I could see him, take him by the hand, admire his poor little birds, and bid him God-speed.

The love of pets begets love of ones fellow men. A general love draws all mankind together, and that is one reason why I do not hesitate to attempt this book, for the good hearts of my fellow fanciers, will cause them to overlook all mistakes and excuse the errors to which we are all prone, and lay them to the head, and not to the heart.

FRANK M. GILBERT.

PIGEONS AND ALL ABOUT THEM.

THEIR ORIGIN.

THERE are few who view the wonderful pigeons of to-day so varied in color, size, type, feather and general appearance, who can bring themselves to realize that they all descended from one original stock or strain, yet the very best authorities pronounce this to be a fact. Darwin states that the Rock-Dove is the parent-stem of all pigeons. The Rock-Dove is certainly a descendant of the original dove sent out by Noah, and yet it is hard to realize that out of that one original strain, there are about one hundred and fifty varieties that "breed true." Very naturally this result shows what care and a knowledge of the primary points in a pigeon will do, for if we admit that the mighty Pouter and the diminutive Owl are one and the same, as to original stock, we pay a tribute to the earlier fanciers who made them. One thing certain, there is hardly a land without its pigeons and its pigeon fanciers. The old Romans had them in swarms. We see the Pigeon in bas-relief on many of the old ruins that have been brought to light in recent years. However I see little use in delving into ancient history, for what we want is the pigeon of the present. The bird of no matter what variety, that will best represent perfection in that variety, and it is a blessing for the fancy, that we do not all feel alike. I have seen Fantail cranks who would not accept a pair of pigeons of any other kind as a gift, and Oriental Frill men who wouldn't have a Fantail on the place. After all, it is the men who incline to one variety, and "keep everlastingly at them" who make the successful breeders.

When a man believes that he can successfully breed a dozen varieties of pigeons, it is generally a case of too many irons in the fire; he succeeds with none. I believe that any boy or man who makes up his mind to breed pigeons should take plenty of time to decide just what breed he fancies. The most ignorant man, and by this I mean the man most ignorant as to pigeons, can sit down in a loft full of various breeds, and can soon make up his mind as to which he likes best. I will not admit however that he always knows which is best for him to undertake to breed, and that is one reason why I shall go into detail in this book. I will try and show him the breeds that can bring him the most speedy success. The birds on which he can hardly make a mistake, for they breed fast and easily, and "throw true." Then if he wants to take up the more difficult breeds, he will have the very great advantage of having an intimate knowledge of the fundamental principles of breeding.

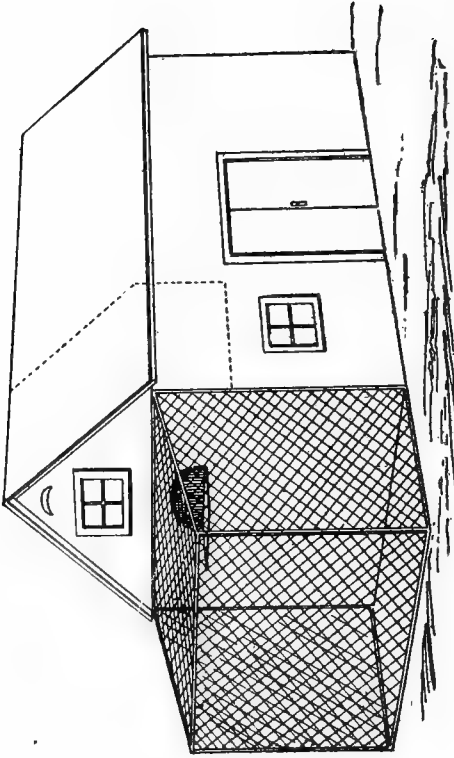
There are few men who take up pigeons from having read about them. The average man who picks up a paper containing anything about birds, no matter how interesting the account might be, passes it over. He pays no more attention to it than to an account of some chemical experiment or something of which he knows nothing. But let him once be shown the birds of some fancier; let him listen to some fancier who knows how to talk about them, and the first thing we know he buys a few pair. Generally he claims that he is simply buying them for his boy, but we old fanciers know better. As his birds begin to breed, his interest begins to grow, and if his heart is in his work, he picks up knowledge with astonishing rapidity, till soon he can stand in a show room in any of the "alleys" and discuss the birds with the best of them. But everything must have a start, so let us start with that first necessity, the loft.

THE LOFT.

THE loft should be built before a single bird is purchased, and the owner should be governed, first, by the extent of his means, and then by the number and kind of birds he intends keeping. The same rule of loft position does not hold good all over this country. In the Northern and middle states the loft should always face the South if possible, but in the Southern states where shade is more of an object than sunshine, the reverse should be the rule. To breed pigeons right, no gable roof will do. It cannot be ventilated, is hot in summer, humid in wet weather, and is necessarily contracted. Again it is hard of access, and one loses the pleasure of entertaining his friends in it. Still a gable roof will do if nothing better can be found, for it needs only a floor and a back wall to transform it into a loft. It is far better than boxes nailed to the outside of a building, or what is known as the old dove-cote, which is simply a lot of cramped boxes put up on a pole. A pretty dove-cote looks very nice as a yard ornament, but is impractical as a pigeon house. There is no chance to mate for results; no chance to handle the birds and no chance to keep out "strays" save to shoot them.

THE GABLE LOFT.

If one can do no better, he can utilize the gable of his barn as follows. First, build a tight floor reaching clear across from the eaves, taking care that there is not a crack in it. Cut the number of holes necessary in the end of the barn; if possible cut a small ventilating window in the upper part. It is best to have about three entrance holes as an aggressive cock bird is apt to stand at a single hole and keep other birds out or in. Do not be satisfied to simply put the birds in, and let them nest as best they may under the eaves, but make regular tiers of open boxes on either side and



GABLE LOFT.—Figure 1.

against the front wall, over the holes, and under the ventilating window. By using smooth and close fitting lumber a very pretty little device may be made, though about the only way the owner can enjoy it is by standing on a ladder and peering in at the door. I merely suggest a gable device to those whose space or means will not allow anything better, but it is not the kind of a loft suited for a real fancier. Again it is only suited for flying birds i. e. birds given their liberty at all times, as there is no room for mating boxes, bath, gravel box, and all those things, in a loft of this kind.

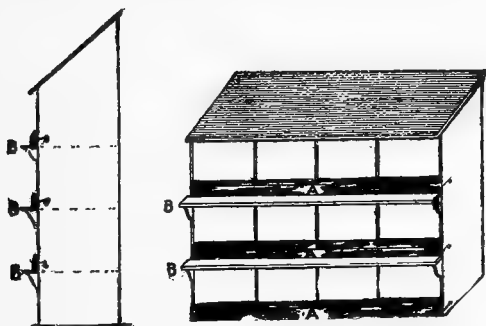


Figure 2.

If however, the budding fancier can obtain a little more room than the gable, he can drop down his floor, say, two or three feet below the eaves, and he will have the next thing to a real standard loft, and something far ahead of what I had in my very young days. It can be made perfectly tight, rather convenient, and it does away with the cramped little places under the eaves, so ruinous to a bird's plumage.

Such a loft would look like Figure 1, the dotted lines showing where to build the loft proper. This takes up very little room in a barn or stable, and if the floor and wall are only

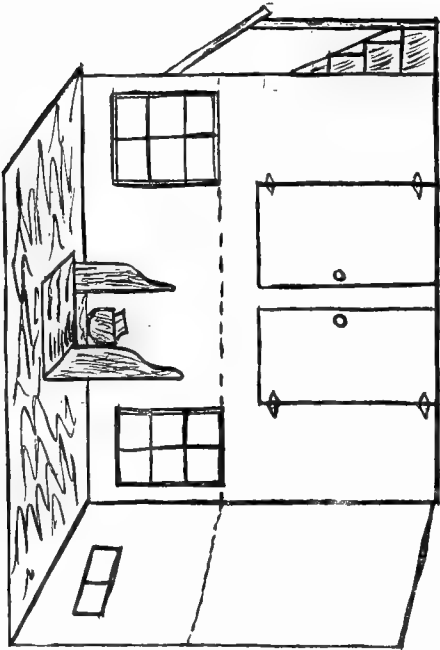


Figure 3.

made absolutely tight, (and I cannot lay too much stress on this point) the balance of the loft proper can be stored with hay or anything else, leaving only a little passage by which to reach the door.

The nests in such a loft should occupy both sides and the entire end wall, leaving only a space at one end for the door—which should be at the end, in order not to make a break in the back tier of nests.

In a small loft like this, it is best to utilize space and not try to make such nests as I shall describe later on,

Nests of this type would look like Figure 2. "A" is a piece four inches wide, fastened with small hooks. It is simply to keep the young in the nests and can be taken off when any nest in the tier needs cleaning out, which can be done with a small short handled hoe. "B" is the alighting board and can be made of any width. The roof should be so steep that the birds cannot stand on it.

For the smaller varieties of pigeons, nest boxes one foot square are all right, but for Pouters, Fans and such birds, eighteen inch nests are none too large.

The size of the air coop for a gable loft will be governed of course by the room one can spare.

THE YARD LOFT.

Another good loft is what I call the yard loft, (see Figure 3,). It can be put up anywhere. I use one for my Swallows and find it very convenient. It is made of pine, closely fitted, has an almost flat roof and has my patent "cat-guard" which is a "sure thing." It has two front windows, which are taken out in summer, leaving only wire screens and a small ventilating window in the south end.

The lower part I use for hunting and fishing outfit, camp tools, bicycles, etc., and I find the room very handy. It is also nice to store garden tools, hose, etc. I wish to call especial attention to that cat guard. It is an absolute impossi-

bility for a cat to get in and the same may be said of rats, which are not above climbing on a roof to get at birds. Of course the floor of this loft is almost air tight and no dirt can get through.

The beauty about a yard loft is that it can be made of any size and put in almost any place. The nests are built in tiers on the back wall and the entrance is up a short flight of stairs at the north end. I use a bob wire over the entrance hole, when I want to keep the birds in.

THE IDEAL LOFT.

Of course the ideal loft is a whole building, with large air coop, fountain, etc. but most fanciers use only the upper room for breeding. In a case of this kind there should be several lower rooms, one for mating, one for the training pens and one in which the hens can be kept in winter. I say hens, because the lower rooms are generally warmer, and the hens are the more delicate.

Now in the upper loft, the family room as we may well call it, one of the first things is to get proper ventilation, and the higher up the windows, the better, as this does away with all draughts on the birds. A good loft should have a ventilator at each end, and also windows in the front, all on hinges and protected by wire netting. There are times when every window should be open, for the average loft is a very hot place on a hot day, though it is surprising what heat pigeons can stand. The floor should be of pine if possible, tongued and grooved so tight that no sand can fall through or no wandering mouse get in. The nest boxes should be of pine also if possible, and should not have a crack in them.

They can be ranged about the wall either singly or in tiers, and the roof of the nests must be so steep that the birds cannot stand on it. There is nothing worse than a filthy nest top. For many varieties of birds and for Fantails in particular, no perches should be used. Let them use the floor and the fronts of the nests.

Again, the absence of perches keeps the birds moving on the floor, where the owner or visitor can enjoy their pretty ways.

Birds sitting stolidly on perches do not show to much more advantage than stuffed birds.

There are all sorts of ideas about loft walls and I have tried all kinds and am firm in the belief that a well plastered loft is warmest in winter, coolest in summer, safer from rats, mice and insects, and certainly cleaner and better looking at all

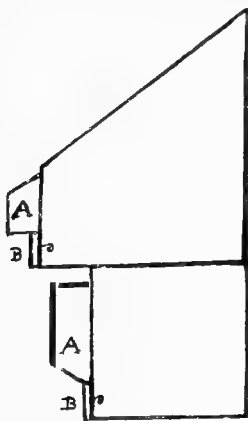


Figure 4.

times than any other. There are no unsightly breaks in it, and a simple coat of whitewash at times keeps it always clean and nice.

Before leaving the subject of nest boxes I would say that they should be as large as space will permit. Nests cannot be too large, provided one has the room. As stated, nests a foot square will do for small birds and eighteen inches for large, but still larger nests are all right, and answer not only for nests but for coops and mating boxes.

In a large loft, such as I am describing, I like to see all the nests in one tier along the wall, but if more nests are needed, the clean tier nest is the only thing. They are made like Figure 4. That is, each partition would appear like the cut, It will be noticed that birds using the upper tier, cannot possibly soil those underneath.

"A" is a small smooth flange which is tacked on the front of each nest. It acts as a board of separation. A pigeon standing on the false front piece B cannot see the bird in the next nest. If a pair have young in one box and eggs in the next, the young cannot peer into the next nest and see their parents and struggle in to them. The upper flange slopes down and the lower one up, so that one can go along the front of the lower nests with a rake and not touch the flanges and loosen them.

The false fronts "B" come off for cleaning and the flange being simply tacked on, can be taken off at will, especially when giving the loft a thorough whitewashing,

Many are in favor of large nests, containing a division and an earthen crock on each side. I don't like them at all. The young fall out and chill, and are continuously scrambling in on their parents, where if they don't succeed in climbing into the other crock they annoy them and harm the eggs. I will defy any youngsters to get out of one nest and past one of my flanges into the other nest.

I will admit that crocks are clean and can be scoured and all that, but the nest floor is just as clean as far as insects are concerned. I keep a good coating of lime in the bottom of my nests (in fact there is a coating of lime dust all over the loft, and one cannot touch the wall, even, without getting it on his fingers.)

NEST MATERIAL.

THE very best material for nests is tobacco stems, not the great coarse stems, but the smaller ones, that can be gotten at any cigar factory. With a basis of lime, a nest of stems, and a little dusting of the nest with Dalmation insect powder one need pay little heed to insects.

Of course the bath is a great adjunct, and in a city where there are water works, it is astonishing to see how cheaply a few gas pipes and a common galvanized iron pan can be turned into a good fountain.

This fountain should always be put in the air coop if possible. A bath on the loft floor is all right if one can do no better, but a bath in the air coop, after which the birds can sun and stretch out on the sand and gravel, is far better.

But to revert to nests, if the fancier cannot get tobacco stems, there is nothing better than pine shavings, of which all insects have a horror. Given a basis of pine shavings, the birds may be allowed to use any kind of twigs, broom straw or anything that has no hole in it. Hay is about the worst thing that can be used, as the little red mites ask nothing better in which to breed. Straw is even worse than hay. But if the fancier can do no better, he can allow the birds to use anything that is handy and trust to lime and insect powder for the rest.

I said that I suggested a single tier of nest boxes around the wall of the loft, and one reason is that it makes mating so much more easy. And not only that but it "locates" the birds where the owner wants them. If 18 inch nests are used the three foot portable mating coop comes in handy.

To make it, take any kind of a wire front (and they can be had in any city where there have been shows) and put a top on it of the same length. Then use a partition wire for each end and you have a coop, with no back or bottom, that can be slipped along the floor in front of any two nests.

The portable coop is **such** a necessity that it is perhaps best to make it so plain, that "he who runs, may read." It is exactly like two exhibition coops with no back or bottom. The floor of the loft makes the bottom and the front of the nest boxes makes the back.

Simply decide where you want the birds to nest and put the coop in front and there you are. They can see the whole loft, will feel at home and will soon adopt one or the other of the nests as a home. Again, it virtually gives them a chance to be out on the floor where the cock can tread, which is a point to be remembered.

When through locating one pair, it can be slipped in front of two other nests. The one grand point in uniformity in the nests is that what will fit one will fit any other, and the portable coop will fit nicely in front of any two nests in the loft. If needed, for the upper tier, in case there is one, a light false bottom may be put in.



OTHER LOFT POINTS.

THE nests being completed, the next thing to be considered is the floor covering. This should always be of what is called "sharp" sand, *i.e.* the coarse gritty sand that is so often found along the beds of small streams. The sand that comes out of cellars in many parts of the country is not suitable, being a yellow sticky stuff that contains nothing of the grit so needed by pigeons. The more coarse the sand the better, but I do not like to see gravel on a loft floor. This sand not only keeps the loft clean, but it gives constant work to the birds.

It should be raked about once a week with a loft rake, a light affair with fine teeth, which can be bought in many cities.

If not purchasable, any carpenter can make it with a piece of oak and wire nails. The floor being smooth, the rake will go over it nicely and remove all the droppings, the sand sifting easily through between the teeth. When the sexes are separated in September or October all of the old sand should be carefully scraped up and thrown away, unless one has flowers. Roses especially thrive wonderfully in the richly impregnated sand that comes from a loft.

Next come the water cans, and though there are all sorts of cans and fountains advertised, I know of none any better and absolutely none so convenient as the common sense can that any tinner can make.

Let him take a common two-gallon galvanized iron bucket and set in a top piece, two inches below the rim, leaving out a small edge. Directly opposite the opening let him solder a piece a little larger in size across the rim. You can then fill it under a pump, carry it to the loft as you would a common bucket, set it down on the side and leave it. It will never spill a drop. It is the most convenient can ever used. Of

course he must solder on some short legs on which it can stand. It is far better than the earthenware jug, for when this bucket freezes solid, you can set it right on the stove and let it thaw out. I like it because it is so convenient and above all it can be made in any small town.



FEED, ETC.

BEFORE taking up the question of feed, one must arrange for either a "salt-cat" or a mortar bed in the loft, for there is an absolute necessity for something of this kind. If one will watch common pigeons that have never been confined, he will note that they never miss the chance to peck at an old wall where there is mortar. How much more needful then to furnish something of the kind for birds kept in constant confinement.

A small salt-cat can be made as follows: a shovel full of mortar, not new, but from some old building; the older the better. Put in a box and pound it up, add about a quart of Portland cement, a quart of ground shells and about the same of grit. Then throw in a handful of caraway seeds, wet the whole and stir it up till it is like putty, sprinkle in salt, work it up well and it can then be turned out of the box and will stay in shape. Let it dry well and then leave it in the loft where the birds can get at it at all times.

My loft being large, I have a large square place near the front windows so that I can get lots of sun. It was first filled with mortar and after pounding it partially I put in oyster shells, Foust's Health Grit, Mica Grit and in fact every kind of grit, including samples of ground brick. etc. that was ever sent me.

This was all mixed. I also throw every egg shell on the heap and about once a month go over it with a rake, mixing the whole. A box of salt stands in the centre. I keep salt the year around in every loft and every room. My birds are never without it and I attribute their constant good health to it. As for regular feed I will simply state what I have often quoted before.

I use Canada peas, with a little rape and millet, as two parts of the feed, and good sound wheat as the other part. This

should be fed twice a day in winter and three times a day during the long summer days, taking care never to feed the birds more than they will eat. It is far better to keep them a little hungry. Keep them picking in the sand for food that is not there, and the exercise will do them good. Remember that the finer breeds lead a fictitious kind of a life. Confined at all times, they have no chance for the exercise that is a natural part of their being, and man, who confines them, must study their wants and keep conditions as nearly natural as possible.

But as "variety is the spice of life" I give it to my birds I often have the cook make good corn bread liberally dosed with red pepper, and have her cook it far more brown than for the table.

This is one of the best winter dishes that can possibly be for birds. Again, when leaving the table I take scraps of light bread and biscuit, cracker, parts of boiled eggs, cabbage lettuce, potato, celery, in fact almost any kind of table scraps and the birds will fight for them.

I am firmly opposed to any sort of a feed hopper that will continually keep feed before birds. It is all very well to say that when they want it, you want them to have it, but I ask how long could a man keep his appetite, confined in a room with a constantly spread table? He would soon loathe the sight of it. As long as my birds fall all over each other to get to the feed I know they are healthy.

Throwing down feed "to last all day" is another bad idea. The first birds get the best part, and the rest is trampled on till by noon it is not fit to eat. Clean, wholesome food, with plenty of nutritious qualities and pure *fresh* water are two great points.

Do not make the mistake of buying "cheap" food, for it is by far the dearest in the end. A man would not buy refuse food for his family and that is exactly what cheap chicken

and pigeon feed amounts to. In these days of machinery that utilizes everything, it is safe to say that any feed not taken care of by the machinery is of very little value.

Again, be sure and never use green food and by this I mean wheat and corn that is not thoroughly seasoned by time. New wheat will start bowel trouble in short order and so will new corn.

If your food is kept in a close bin, *i. e.* a bin with a partition in the centre, about once each two weeks, change the feed from one side to the other. This gives it air and at the same time mixes it thoroughly and keeps the small seeds from going to the bottom.

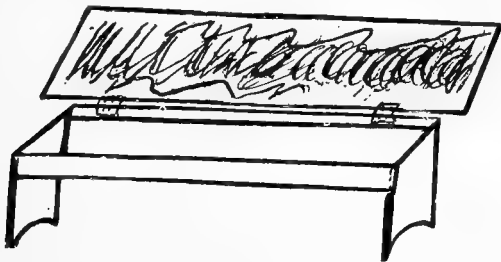


Figure 6.

It saves time and trouble to mix all the feed together, as soon as it is received:

The loft now being about ready, we must not forget our own comfort and therefore must make a "visitors' seat." Who does not know how annoying it is to visit a loft and have to stand all humped up under a low ceiling, or sit on a filthy box, that the owner has dragged from some corner?

We sit on it with fear and trembling and don't feel at all at ease. And so we need the "visitors' seat" one of the most simple things in the loft, and one that gives untold comfort. It can be made after the style of Figure 6.

It is simply a skeleton bench with a top that works on hinges instead of being nailed down.

The lid goes back against the wall when not in use, and consequently is always clean when lowered down and as the lid is larger than the frame work, the birds can fly and perch on the latter all they choose and the lid holds one's clothing away from any danger of being soiled, as it projects in every direction. It is a handy thing for every loft.



HEATING.

HEATING the loft is a point on which there is a great diversity of opinion. I do not believe in it at all, that is as far as any section save the extreme north is concerned.

In the first place, it is almost an impossibility to obtain an even heat and changes from warm to cold are far worse than continuous cold.

The experience found in almost every show room ought to be warning enough. In any region south of Chicago, I fail to see that heat is needed. It is simply wonderful to see the amount of cold that a pigeon can stand. It may huddle up and shiver and seem to be miserable, and yet one rarely hears of a pigeon freezing to death, and how many of us have seen pigeons with toes frozen off? And yet we see untold thousands of chickens in that condition.

There are many fanciers who heat their lofts and principally out of pure sympathy for their birds, yet I believe that I can safely suggest to such to try an unheated loft next winter or any other winter, and see if they lose a single bird. On the contrary, I believe I can promise better results for the breeding season following.

Of course the loft must be absolutely without any draught. Every little crack should be stopped up and good invigorating food given and my word for it the birds will come through into the spring in a more vigorous condition than ever.

I speak from experience. I have tried all sorts of heat and I could never get an even heat that would hold out through the night. My last experience settled me forever. I hit on a small coal oil stove that worked like a charm (in the store). It gave a nice quick warmth, not one particle of smoke or soot, and the dealer showed me how it was absolutely impossible for it to go out, or smoke, or "get cranky" in any way.

When he told me of the many nice families who used them entirely in their bath rooms I felt that I had found the correct thing.

Well, it worked beautifully for two nights. I had about twenty hens in the lower loft and as many cocks above, and it was lovely to go out just before bed time and see that nice bright little stove working on full time and diffusing a good warmth. Of course the extra heat rose and warmed the upper loft.

But on the morning after the third night, I found the stove out and both lofts full of the most nasty black smoke I ever smelled. The plumage of every hen was ruined, and the cocks were not much better and the lofts felt like ice boxes. I never got those birds clean till after moult next fall. I gave the stove away and since that day have never tried artificial heat and I never will. I can say truly that in forty-five years I have never lost a bird by freezing.

Pigeons are very warm blooded and while their plumage is not like that of the duck or goose, it is still what Nature gave them and Nature is a good mother. Who has not seen common pigeons roosting in cracked boxes (on North walls) covered with snow and ice, and yet living for years hardy and contented.

We all know that our finely bred birds are not as strong as the common breed, yet there is also a big difference between a little old rickety box covered with snow, with hardly a ray of sunshine in the winter, and a nice tight loft. There is also a difference between the scanty forage of the street picked up by the common bird, and the splendid and healthful food given regularly to his finer brother.

CLEANING THE LOFT.

I HAVE spoken of cleaning the sand in a loft etc., but find that I have not taken up the "general house cleaning" that is so necessary every spring and fall.

If the fancier has made his loft as I have suggested, let him go to work with some system, and when he is done he will have a clean sweet smelling loft, and one in which vermin can hardly stay. First, take off every flange from the nests, and unhook and take off the false front of the nests. Then with the short handled hoe, scrape thoroughly all the tobacco stems and filth out of the nests. This will all fall on the floor and should be raked up carelessly and taken to the manure pile. It is needless to pay any close attention to the floor as yet. Now get a common watering pot and into a gallon of water put a pint of crude carbolic acid, which is the best disinfectant ever used in a loft. (I have used it for years, and can recommend it, for I use it and lots of it, at all times in the year.) Don't be afraid that it will stain enough to hurt, for it will not, and also remember that it goes inside of the boxes. Now sprinkle this in plenty in all the nests. Let the spray strike the sides and trickle down them. Let it seep through from the upper tier to the lower, and so on down to the floor; for remember this is all on the inside and won't affect the external appearance.

Give it plenty of time to dry, and then prepare your whitewash. Take unslacked lime and add boiling water till it slacks. Then add more water till thin enough to use, putting in a few handfuls of salt and a little blueing. One does not need carbolic acid in the whitewash, as it is already in place. The nests being thoroughly dry, take a very short handled brush and whitewash inside each nest and along the fronts till every crevice, if there be any, is filled completely.

Then after giving it a little more time to dry, take the long handled brush and whitewash the fronts and tops, the ceiling and walls, and don't be afraid to get on plenty. As a rule I whitewash my own boxes and then get a professional to go over the walls, as he can put on his wash with more regularity. Next get a bucket of slacked lime and throw a little into each nest, and then go to work and clean up the floor. rake and scrape it well and put on clean sand, and you will have a loft clean, sweet and healthful.



PESTS.

WE have now arranged to keep out insects, that is as far as it can be done. There is one pest, the long feather louse, to which I never pay attention. The fact that it preys on the feather, and not on the bird has often made me think that they may be a wise provision of nature, in that they eat parts of the feather and thus give the bird more air, so to speak.

Of course I don't like to see a bird all covered with them, but I do not consider that they do a bird much harm.

If in spite of cleanliness, the little red mites and fleas get in the loft, a little Dalmation powder will settle them.

What I most detest are cats, rats and mice. As to cats I shall not make any suggestions but only remark that I would not trust one anywhere near my birds. Mice are a nuisance but are never very bad save in a loft where feed lies continually on the floor. Into such a loft, they always manage to make their way. I never waste time on patent traps, but use the old fashioned hole trap that catches them around the neck. They may be shy, but keep the trap well baited, and sooner or later they will fall victims.

As for rats, I use the old fashioned mink trap, and have never yet seen a rat smart enough to live around my place. At the least sign of the advent of a rat on the place I prepare for him. I don't wait till he has made a series of runways, but sink the trap (unbaited) just where he has left his sign. If he has dug a hole trying to get under a foundation, I sink the trap at the hole, covering it loosely with sand, and he gets a foot or his head in it, when he comes back the next night to finish his job. With a good foundation there is no excuse for letting a rat get into any building.

Some rats are so smart however, that they will crawl up a wire cage, get in at a loft entrance if it is left open at night,

and kill a man's best birds before he knows how it is done. The fancier whose loft is near stables in a closely settled neighborhood is in constant danger, and the more so because he usually persists in putting an alighting board in front of the loft entrance. There is no need of one. Let the birds fly into the loft through the aperture. They do not need to light till they strike the loft floor.

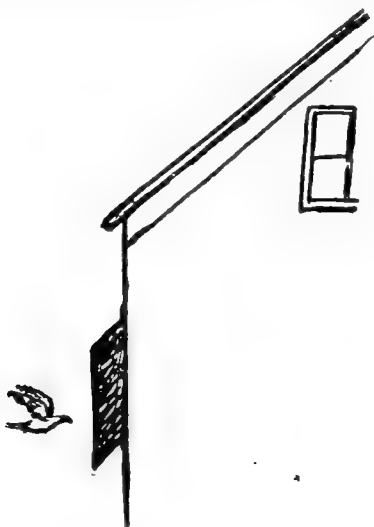


Figure 7.

If a man has ever lost birds in this way and has not killed the rats that got in he is in nightly danger. A rat is very cunning and will generally find a way to enter. They can almost climb a blank wall till they get to the aperture. Or they will get on the roof and slide from the eaves close to the aperture, trusting to luck to find something to which to cling till they reach it.

A simple rat guard can be made by any tinner and if there is only one entrance from the air coop or the outer world, to the loft, it is absolute protection.

Take galvanized iron six inches wide and make a square that goes entirely around the window or opening that is used. The top should slope down and the sides out and the bottom down. It will be seen that a rat cannot hold his feet if he jumps or climbs down from the eaves. He cannot crawl up, nor can he get around the sides. To make this so plain that any one can make a rat guard, a side view of a loft with a rat guard would look like figure 7.

The loft is now protected from enemies without and it rests with the fancier to keep it in that condition.

Sometimes the fancier who has taken especial pains to keep insects out of his loft, fondly imagines there are none there because he does not see them.

But there is a dark red or brown insect that moves so rapidly through the feathers as to keep well out of sight even when a bird is looked over.

To find if they are in the loft, go into it just about dark any evening and watch the actions of the birds that are standing. If they shift rapidly from one foot to the other and seem to "stamp" you may be sure that these pests are there and if there at all they will soon be there in countless numbers for they breed with alarming rapidity.

For two years I have used a simple and most convenient remedy, the ordinary moth ball. These can be had at any drug store and cost only about ten cents per pound and no insect or parasite can stand them.

Put two or three under each nest and their fumes will soon permeate the stems and enter into the feathers of the nesting birds. As the cocks and hens change nesting hours they will both soon be entirely free from insects. Put a couple right into the nest with birds just fledged and they will work equally well and protect them as they grow.

Do not put them in the nest however, till the youngsters are a few days old.

Of course these moth balls are of no use as regards perches or the floor, but as the greatest trouble always begins in the nest, they are a great protection for both the old breeders and the young birds.

These balls hold their scent for about four months and therefore will last well through the warm weather. I like them because they are so clean and so easily placed. It is well to put two or three on the floor of the nest as soon as the birds begin building and let them build the nest right over them.

It is surprising to see how soon these balls will rid a bird of all kinds of pests. In a close loft their fumes will soon impregnate the entire place and far from being unhealthy, they are good things to have around.



CHOICE OF BIRDS.

HAVING now arranged the loft ready for occupancy, it remains for the embryo fancier to select his variety of bird. I say "embryo" because the old fancier who is returning to his first love, knew long ago, in fact long before the selection of a place for his birds, just what kind he was going to take up.

It is hard for me to say what is best for any other man. It would be quite an assumption for me to say just what is the best breed, for all good birds are good.

However I can give my views on the matter after a fashion. Unquestionably the most showy birds are the Fantails and Pouters, for the Fan is in constant action, while the Pouter is a great bird to show off when noticed. There are some who fancy the Jacobin with his great ruff, the demure little Turbit, the tiny Owl, while others claim that the master breeder is he who can produce the Oriental Frill with its quaint marking. Again we find good fanciers who will have no bird but the Tumbler, others the Swallow, Magpie, Archangel, Nun, the Priest and Barb. The great list of breeders of that wonderful bird, the Homer, shows how many admire him, so that it will be seen that I have quite a task.

In general terms all long-faced birds are good breeders, yet when we compare the breeding of our high bred "artificial" birds to that of their humble brother the common pigeon, none can be called first-class breeders.

What are known as short-faced birds are not good breeders, from their inability to feed their young. Most breeders of high class short-face specimens keep feeders or "nurses" as they are called, but it is a fact that these latter are not always successful, for they are so large that in feeding, they twist the beaks of the little fellows and make them practically worthless.

Hence the man with only one loft and who intends to breed only one kind, had better try long-faced birds. Very naturally the question might be asked as to why I do not follow the precepts I preach, because while I am a white Fan specialist, I also breed Red German Swallows. Well, I breed the Fans and I "use" the Swallows and they are very handy.

In the first place I like to have a lot of flying pigeons down in the yard, they look so homelike, and in the second, they are my "helpers." To explain this term I must go into detail. If I have a cranky pair of Fans, the eggs of which are not fertile I simply slip a pair of Swallow eggs under them, and let them hatch and feed the young. Again, if by accident I happen to lose eggs of Fans just prior to hatching, or young while a day or two old, I go over to the Swallow loft and get some young of the right age and put them under the Fans to draw off the "pigeon milk" which forms in the crop during the last three days of setting and ought not to be allowed to remain. Again, if I sell a pair of Fans that have eggs I simply transfer the eggs to the Swallow loft. So, it will be seen that the Swallows come in very handily.

I would advise any breeder, who can do so and who is breeding one strain of high bred birds to always have a yard loft of flying birds.

I have had many visitors who admired the Swallows as much as the Fans, and we sell the surplus of the former, sometimes in lots of twenty at a time for they breed like rats.

Any man who wishes to experiment with a trusty breed of birds that will always take care of themselves will not miss it if he tries Swallows.

So it will be seen that I am really practising what I preach and am a one variety breeder pure and simple.

All the best fanciers will join me in the statement that the successful breeder of the day is the man who breeds one variety only. Each breed is a study in itself. It has

points that exist in no other variety and how to best bring out these points takes study and it takes perseverance.

For this very reason the ambitious fancier who soars high, spends lots of money for high-priced birds and expects (and without any prior knowledge) to breed nothing but show birds, "goes up like a rocket and comes down like a stick," while his plodding fancier brother, with no wealth to aid him but endowed with a rugged perseverance, goes slowly along, but always up, breeds better and better birds each year and finally winds up at the top of the ladder.

I often think that fanciers are born and not made, for I have seen so many who seemed to be endowed with all the instincts of the true fancier and yet there was a something lacking and they soon dropped out of the ranks.

And all this bears me out in my original argument as to breeding one variety. If it is so hard to succeed with only one variety what must be the task of the man who tries to breed a dozen,

But to go back to the selection of a variety. This is the time to go slow and even if a man had his loft all ready and his feed bought I think it would still be good policy and money made (to say nothing of time saved) for him to take a trip around to several lofts. My word for it, he might fluctuate between a dozen or twenty varieties, but sooner or later he would settle on one and he would find that it was the type that first struck him.

I'll venture that if you put a strange breeder whom I never saw and of whom I know nothing, in a big show room and let me watch him half an hour I can tell what he breeds. He may wander up and down the alleys in a general way, but will always wind up in front of the cages containing his specialty.

I believe that if he breeds half a dozen varieties I can tell the one in which he is most interested.

Now a man should not start with one variety and become disgusted and try others one after the other. He will find it a losing game. No man can sell a whole loft of one type for what it is worth, neither can a man buy other birds, such as he wants and needs, just at the time he would like to get them. The best lofts are made up of a bird or a pair bought here and another there, just as the opportunity occurs. It is a matter of record that I once bought a whole loft of about fifty birds to get one cock that I wanted, and I am free to admit that he didn't throw birds nearly as good as himself and I was glad to sell him. So it will be seen that the best of us get picked up.

Granting that the reader has finally decided on the variety of pigeon he feels would suit him, a still harder part of the work comes, for he must exercise judgment in the selection of his breeding stock.

About the worst thing a man can do, is to get reckless and try to buy up all the prize winners he can obtain.

In this book I want to be truthful. I don't want any man or boy to say "I read your book and believed you and you misled me." Therefore I want to make the plain statement that if I were buying for myself I would *not* buy prize winners from anybody, with which to stock my loft, for the reason that as a rule prize winners do not breed birds as good as themselves. The average prize winner is generally bred from parents one or both of which are by no means typical specimens of their breed.

The parents have the blood, but they are often defective in the main points for which their standard calls.

The prize winner is simply a tribute to the good judgment of the breeder who has the skill to mate two birds for "points" in their offspring. Let the average fancier buy two winners and mate them and the chances are that they will produce specimens in no wise equal to themselves. This is why so

many men who have the means to make great fanciers, but do not have the skill and judgment, become discouraged and drop out of the ranks.

This carries us back to my original proposition, that a man must study a breed and have a thorough knowledge of all its peculiarities before he can hope to succeed with it.



DANGER IN IMPORTING.

OFTEN an ambitious fancier takes it for granted that the birds of this country are not good enough for him and he must therefore import. He thinks he must go to the fountain head, *i.e.* to England or Scotland. Often he is led to do this by the fictitious idea that all imported birds are good ones.

There never was a greater mistake. Things are better now, but I can remember when America (or "the States" as the English and Scotch called our country) was considered a dumping place for "rubbish." Not only do I know this by actual experience, but I have read articles in the leading pigeon papers of the other side, in which the editors called on the fanciers to give their American patrons the worth of their money and stop unloading on them birds that were only "fit for the pot." It is only a few years since importing began. I can remember when the English band was such a rarity here that a bird wearing one was looked on with awe and supposed to be something far above the ordinary. If a judge heard that so and so had imported a pair of birds, or if, in his judging, he ran across a bird with an English band, he was disposed to give it the full benefit of every doubt for fear that placing it down where it justly belonged, would reflect on his ability as a judge.

The English and Scotch knew just as little about us as we did about them. I ordered four pairs of Fans from Scotland some years ago and the sender shipped them in a box that would do to hold a raging tiger. It was of heavy oak and nailed and bolted all over. I could ship two hundred birds to any part of this country for what it cost me to get that box expressed from New York alone.

Then I had to pay for watching, or tending, or something, while they came over, and it cost me a nice sum to get them

to my loft. There was one good bird in the lot, by the way. The rest I could beat to death in my own loft. But I had the experience, and paid for it as usual.

I do not mean to suggest that all the English and Scotch fanciers are not honorable, in fact I know of several that are absolutely fair and square, but the great majority are tricks-
sters who have the happy faculty of "weeding out" every bird they don't want, when they get an order from America,

No fanciers on earth can get their birds in better condition, and none can "fake" birds so skilfully as our cousins across the water, and it is a well known fact that birds that have even reached this side in good condition, have soon "gone to pieces" or have, after their first moult, or after new feathers have had a chance to grow, shown the effects of the most palpable trickery in "plucking." It is also a fact that in England and Scotland, especially at the small shows, where breeders of no standing are apt to show, the hardest work of the judge is, not to find the best bird, but to find the best bird that is shown fairly.

The best fanciers on the other side have taken vigorous steps to stop all this fraud, but they are far in the minority, for the great masses of the small breeders are tricky and consider it not only not dishonest, but an evidence of superior smartness, to be able to get a faked bird past a judge.

Remember I am not speaking of those honorable English and Scotch fanciers whose good names are a household word among our fanciers, but of the dirty little pettifoggers who swarm in the fancy in Great Britain, and they unfortunately, are liable to be the very ones to entrap the unsophisticated American fancier who decides to import.

AS TO CONSTITUTION.

NOW in selecting the variety to breed, one must remember that many of our finest birds cannot by any means have good constitutions. It is an impossibility from the fact that most of them are "made" varieties and it has taken years of "inbreeding" to produce them.

It is only within the last fifty years that the varieties of to-day have sprung up. Prior to that time I doubt if many of them were in existence. Pigeons have been kept for centuries and by all kinds of people, but I am referring to what are known as the "fancy" pigeons of to-day. Thousands of men have been interested in this changing of the dull colored, uncouth common pigeon into the dashing, high colored and beautifully variegated bird of the present. Where one fancier has left off, another has taken up the work, each with the idea of improving on his predecessor.

Take for example, the short-faced Tumbler, a bird known to everyone and there is no question but that fifty years ago its beak was long, but birds of smaller and smaller beaks were selected and mated, and this mated parent and offspring closer and closer, and naturally reduced vitality and constitution.

Breeding for "feather" was done in the same way, of course. This was done by our early brethren not with the hope of raising more birds, but better birds. The early shows and the consequent rivalry that existed, made each old fancier outline his ideal and work up to it. In the old days, a couple of dollars was considered an enormous price for a pair of birds, while now there are scores of birds for which one hundred dollars each would be refused.

But this constant striving for perfection; this constant inbreeding for results, is what has made many of our best

birds so tender that a single draught or a close shipping box will kill them.

There are some fanciers, and they are men of brains, who predict that many of these breeds will "run out," that is, they will be continuously bred up, till their young will be too weak to live.

I do not think however that such a misfortune can come to the fancy for many, many years, or perhaps ever. While we produce "artificial" birds, we also each year, learn better how to care for them and we unconsciously change conditions and thereby meet the changed conditions of our pets.



AS TO COLOR.

THE fancier who is deciding on what particular variety to breed, should study his surroundings and then let "color" be an important factor.

If he lives in the country or in a small village, where the air is pure and there is no soot and coal smoke, he can thank his stars, for he will be able to handle any color he likes.

But if he lives in a city, he had best not dabble in whites or in any breed the beauty of which consists in a sharp contrast of colors, with white predominating. I will modify this by stating that I have seen grand white birds keep their color the entire year, in cities that use natural gas.

But in the great majority of cities and especially in the north, I defy any fancier to find a loft so close that his white birds can keep clean in the winter. He may dispense entirely with an air coop and keep his birds in a plastered room and yet they somehow manage to soil.

In such birds as the Magpie, Nun, Swallow, Priest, Turbit, Jacobin and all others of that class the basis of the color is white. In most of them the beauty of the birds lies in their sharp marking, and once soiled they lose their beauty. The same is greatly true of Fantails, (whites and saddles,) Pouters and many other breeds.

Therefore if the fancier proposes to have a loft of flying birds, he should choose "self" or solid color, dark colored birds. While a loft of blacks, reds or blues may have become nearly as badly soiled as whites, still it is natural that the dirt will not show as much as in whites. The Archangel is a bird that does not show dirt readily, yet when its beautiful metallic lustre is gone, half of its beauty is lost. But if we cannot have perfection, we can strive to get as near it as possible, and so I would say, select birds that will look as well as possible, conditions considered.

WHERE TO BUY.

NOW that we have considered what kind to buy, let us take up the question as to where to buy; and this opens up another wide field. Not every man who advertises the best birds, at the lowest price, is able to deliver the goods. Not every man who is willing to sell you a great lot of grand birds for a song, because he is going to move or something, is the man with whom you should treat.

When you read the advertisement of a man who breeds fifty kinds of birds, and breeds them all up to the standard, don't waste time with him. He can't do it.

It takes a very smart man to breed one kind up to what it should be.

I mean this advice for those who want *good* birds. If a man simply wants a few pigeons, and don't care what they are, then by all means let him go to the first bird store and get them.

They will be cheap in price, and, if he don't care much what he gets, "he will get it."

But the fancier who has decided to breed one variety, and who intends to breed up, and not down, should turn to the pigeon papers, and read carefully the cards of the various breeders who breed the particular variety he fancies. Then let him write to each one, and take his time to go carefully over their replies.

Don't, for Heavens sake don't, get a Standard, and carefully describe the standard bird, and then write "I want (so many) pairs of birds just like the above. They must be just like it or I don't want them. If they are as above I will give you five (eight or ten, as the case may be) dollars per pair for them."

The chances are that the fancier to whom you write would willingly give fifty dollars per pair for such birds him-

self. Again he will know that you are green, and will not give your letter the same attention that he would to a "manly" letter. Perhaps the term "manly" should not be used in this connection, but it expresses the matter, and knowing fanciers as I do, I would say that the following is the kind of letter that would bring an honest answer, and honest prices from any reputable fancier. It would also bring good birds worth every cent you pay for them.

JOHN SMITH, Esq.

Dear Sir;

I am desirous of taking up Jacobins, as I admire them more than any pigeon, and write to ask your prices. I would like a pair each of Reds and Blacks, and also a pair of Splashed if you have them. I want birds old enough to breed at once.

I do not ask for prize winners for I cannot afford them, and I would like to leave the selection of my stock birds to your own judgment, only begging you to send me birds of a good reliable strain, that will be likely to throw good young.

If you have good stock birds in other colors, that you think would bring me good results, I would be pleased to have you quote prices.

I know of your high standing in the fancy and am willing to trust entirely to your good judgment. An early answer will oblige,

Yours very truly,

WM. SMITH.

Now, a reliable, honorable fancier would no more think of deceiving a man like this than he would of robbing his loft.

On the contrary he would take extra pains to suit him, knowing that he would make a friend and a future patron.

If a fancier has a start however, and wants to improve his stock, he should write a letter something like this.

JOHN SMITH Esq.

Dear Sir;

I want a red Jacobin cock, and two blue Jacobin hens. I want the cock to show, and breed also; but want the hens simply for breeding, and therefore care more for blood than show points. If you can supply these birds please send price, and description of the cock.

Yours truly,

WM. SMITH.

Such a letter as the above, to an honest fancier, will bring what one wants.

Don't ever write for a bird that will be "sure to win" at any show. No fancier can fill such an order, for his ideas and those of the judge of the show may be widely at variance.

What I have tried to show in the above is this. If you trust to the honor or integrity of a reputable fancier, you will lose nothing by it. Remember I use the word "fancier" not "dealer." A fancier is a man who breeds his own birds, and who sells whatever surplus he may have. He knows the breeding of every bird he sends out.

A dealer is one who buys any and all kinds of birds, just so they are cheap enough. As to their breeding he knows absolutely nothing. In behalf of the dealers many of whom are honorable men, I want to say that they do not fly under false colors. They do not assume to know anything about what they sell. Their motto is, "there are the birds; if the price suits you, take them." There is always a demand for birds of the class they handle, and they are therefore a business necessity; but I close this part as I began by suggesting that if you want birds to breed for your own pleasure, and with the hope of producing something which will be a credit to you, don't go to a dealer.

It is obvious that no fancier sends good birds to dealers. If for example he has a sterile cock, from which he can never hope for progeny: a barren hen that never laid, and never could lay an egg, a wry tailed or a hook beaked bird, or one with bad eyes or malformation of the feet; does any one suppose he sends it to a customer? Not much. He has too much sense to raise the storm of indignation that would follow. Too much sense to lose not only one patron, but all the friends of the same; and so, when he finds his loft stocked with freaks of this kind he simply bundles them up and sends them to a dealer, hoping never to hear from them again.



PRICES OF BIRDS.

FOR me to attempt to give quotations on pigeons in this country at present, would be impossible.

There is not nor can there be any uniform rate; no market quotations, so to speak. A good pigeon is worth whatever it will bring.

To show how views vary, it is only necessary to look over a catalogue of one of our big shows. Looking down the list and noting the selling price affixed to each bird, one may note half a dozen valued at \$100 each, and from that on down to \$25. and some to a modest \$10. Yet often when the official list of awards comes out, it will show that the \$10 bird got first prize, the \$25. birds second, third and fourth, while the \$100. birds did not get a place. Sometimes, and very often, a breeder becomes overstocked, and finds that he must either sell a lot, or give them away, as he cannot use a crowded breeding loft, and has no other place in which to put them in such cases. I have seen Tumblers easily worth \$10. each, go for a dollar each, and pairs of Jacobins, Pouters Fans, etc. go for \$5. per pair, that are well worth \$10. to \$15.

Right here is the benefit of a good reputation. When the old breeders see by an ad. that Mr. So and So is selling off a lot of surplus birds, they do not hesitate to buy, for they know that with such stock as he keeps he could not breed a really bad bird. Sometimes, he becomes desperate, and sends off a lot to a dealer' and it is then and then only that the latter has good birds. But the trouble is that he does not know the best ones, as the breeder rarely takes the trouble to send a list of leg-band numbers.

Reverting to prices however, as connected with birds ordered especially for good lofts, I would say, don't buy cheap birds. If a fancier writes you "I can sell you such and such

birds at \$10. per pair; but I can send you such and such at \$20., " don't hang on to that extra \$10., but send it along, and you won't regret it. The average breeder who writes in such a strain, is not trying to make \$10. extra out of you (though you may think so) but knows just what he is writing about.

Taking the average value of lofts in America, \$75. is a high price for the best birds turned out; but in England birds have brought as high as \$500. per pair and even more.

As stated, the best way is to write to reputable fanciers, and then use your own judgment. though of course one should give due heed to any suggestions from them. Personally I would rather at any time pay \$100. for one pair of really good birds, than \$100. for ten pair of ordinary ones. In other words I would expect better results out of the two first class, tip top birds, than out of the twenty, many of which would probably not suit my ideas at all.

One advantage to the modern buyer, lies in the fact that of late, many of our American fanciers are adopting the English style of sale circulars. These circulars give a description and price of each bird, and are very convenient for both buyer and seller. A good circular saves the writing of a vast lot of letters, and covers the case thoroughly. As fast as birds are sold, they can be checked off and so marked. If more of our breeders would adopt this style, they would be surprised at the saving of time.

A spring sale circular of fantails would be something like the following page, and it can be seen that the buyer can look it over and order at once just what he wants, and thus save the delay of correspondence. And further, the novice has the same chance, as the description means exactly what it says, and the birds are open to all.

ACME FANTAIL LOFTS.

CHARLES J. JOHNSON, Proprietor,
BOSTON, MASS.

SALE LIST, SPRING, 1898.



1. Blue Cock. '96. No. 61. good sound color, a little coarse in head and neck; good flat tail. A good breeder, and of excellent blood. Price \$15.
2. White hen. '97. No. 108. Good all over save slight tendency to wry tail. Excellent head, neck and body, superb style. Fine stock bird. Price \$10.
3. Black hen. '96. No. 7. Very rich sound color. A little over sized. Tail very large but not regular Good cross for a small high styled cock. Best of stock. Price \$8.
4. White cock. '91. Imp. from Brown. England. Rather large English type. Good record in the show pen. A very handsome bird all over. Reason for selling, have bred him four seasons and am through with the cross. A very valuable bird for any breeder. Cost \$45. Price \$25.

These birds are just as represented, or no sale. An early reply will oblige as the mating season is now on.

Very truly yours,

CHAS. J. JOHNSON.

Five hundred circulars like the above would cost Mr. Johnson only a small sum, and they do away with the necessity for all kinds of answers to all kinds of letters.

I notice that many of our fanciers are adopting this method in their advertisements, and they certainly show wisdom by so doing.

Before leaving the subject of buying and selling, I want to say that the last thing of which the true fancier thinks is the actual money he makes out of his hobby. If he can only get enough out of his surplus birds to pay for his feed and expenses and have enough over to be able to buy an occasional "good one" that strikes his fancy, he is happy.

No, the breeding of pigeons, by the man who is a true fancier, (and I ought to write the word "fancier," in capital letters) is no sordid, money-making affair.

When we think of the good sensible business men who work ahead getting their birds ready for a show; who pay for shipping boxes and expressage, then entry fees, then railroad fare, hotel bills, etc. aside from the time lost from business, and go a thousand miles to a show, when all they could possibly win—if they should be fortunate enough to win first, second and third—would be the magnificent sum of four dollars, we can begin to realize that it is not the money they make or can expect to make out of their birds, that keeps these royal good fellows in the fancy.



IN THE LOFT.

WE will now suppose that the fancier has purchased his birds and is all ready to try the mysteries of breeding. His heart is full of hope, and he will find himself sitting for hours in his loft, watching his birds.

If he has a large air coop, he will open his window and let his birds bathe, if it is a pretty day, or if he has flying birds, he will let them out. If he is starting a yard loft, he will find it a good idea to have his bob-wire in position, so that he can keep the run of his flock. It is all right to clap a board in front of an entrance hole or jam ones hat in it, if no board is handy after the birds are in, but an easily shifted bob-wire is almost a necessity in every loft of flying birds, and is so handy that no loft is complete without it. The idea in a shifting one is that it can be hung on the wall or slid to one side when not in use, and then only a slight push puts it in place and the fancier can go away with the knowledge that as fast as each bird goes in it is there to stay till he lets it out.

To make it, make a frame like a slate frame, and fasten by hinges to the upper part, a small strip into which three stiff and heavy wires have been drilled. Have them just long enough to fall past the lower part of the frame and have the strip work so easily that the slightest push of a bird will cause it to swing inward. Pieces of thin leather will do as well as the hinges and being protected from the weather, will last a long time. One can work one of the sliding bob-wires by a cord, so as to open or shut it without going into the loft.

TRAINING COOPS.

ANOTHER very necessary thing just now, is a lot of training coops. It is hard to get along without them, for not only is it necessary to train birds for the show pen nowadays, but in the almost constant handling of ones birds in some shape or form, one needs a convenient place into which to slip them for the time being. They can also be used for mating pens, for hospital use, if one has sick birds, and for solitary confinement. For these two latter reasons, if for no other, I keep my training coops in one of the lower lofts away from even the sight of the birds in the loft proper.

Get any tinner or wire worker (if you are not in a city where exhibition coops can be bought) to make you a wire front six feet long and eighteen inches high, with top of same dimensions.

In this he should put three wire partitions eighteen inches square. Make a sliding door, vertical, in each of the four coops, that will drop of its own weight. You will then have the front and top of four coops.

Next, take light poplar or pine nicely smoothed, and make the base and back. Take boards twenty inches wide and nail them at right angles, with a small cross strip to hold them firm. The boards should be six feet long and the extra width, especially the bottom board, is to give a ledge on which feed and water cups can be placed.

By watching the measurement, the tier of four coops will fit in exactly. They weigh little and handle very easily.

Their utility does not stop in the loft, for they make good show pens. The backs, and in fact the entire wood work, should be nicely painted a dark blue. It is astonishing how much travel they will stand if made properly. All that is needed is to fasten the coops down with double pointed tacks.

With these coops in place, the fancier is all ready for the seasons breeding.

MATING.

NATURALLY, under the above head, the first thing is, the time to mate. This is governed, as are many other things, by the latitude in which the breeder lives. In the old days, the people all over the world, seemed to mate up everything on the 14th. of February.

In the latitude in which I live, I do not think that date is too early, provided we have had a severe winter. But if the winter has been mild, I am always inclined to wait, for fear a delayed cold snap will catch my young birds at the most critical time.

In the latitude in which Chicago lies, I think the 1st. of March about right, but this also is governed by the weather and also by the kind of loft a man has.

I like to get an early start, in order to judge as nearly as possible by the first pair of young, as to whether or not I have made mistakes in mating.

If one mates late in the season, he has little chance to undo any mistake that he has made. Again, if the birds have been separated during the time intervening between Sept. and the middle of February, they are vigorous and hearty and in a condition to not only throw strong young, but to feed and care for them well afterwards. Therefore I would suggest that time spent on the theory that a certain date is the time to mate, is time wasted. One should use his judgment and when he believes that the worst of the weather is over, he should mate. It is also well to remember that during the eighteen days of hatching, it makes little difference what the weather is.

It will seem foolish to my readers, who are old fanciers, to go into detail over mating, yet there are untold thousands of men and boys in America, who cannot tell a cock from a hen even when both are "playing," and would have no idea what

steps to pursue if they were presented with an unmated pair.

Very naturally, if they had the two odd birds, they would simply put them in the loft together and that would be the end of it, for they would mate themselves. But, say they had a Magpie cock and a Turbit hen, and a Turbit cock and a Magpie hen that had persisted in mating the wrong way, they would be at their wits ends. We think, in our love of pigeons, that everybody feels as we do, knows what we do, etc.; yet the great masses of the people are as ignorant of what is almost a part of our Bible to us, as we are of occult sciences. Take one hundred men as we meet them along the crowded streets of a great city, and ninety-nine would not know a Barb from a Pouter, and the last man would probably ask you what made the Barb's eyes so red and sore. He would add that the pigeons (or doves, as he would call them) that he had "when he was a boy," never had sore eyes like that.

This book was written for the masses, not for the favored few, who know as much about pigeons as I do, (and some of them more,) and therefore I go into detail over little things, in the hope that I may make them so plain that any man who has a kindly feeling for our hobby, may take the book, follow its instructions and soon become one of the "anointed," as it were.

The question is often asked, how to tell a cock from a hen. As a rule, the cock is the larger and coarser bird, uses a longer note, "plays" more, and in short acts more the devoted lover. For instance, a cock is apt to circle around the bird to which he is playing, whether it be a cock or hen; while about the only motion of the hen is to raise and lower the head quickly and take a few steps forward, spreading both wings and tail. Her note is very short and sharp and lacks the resonant "roll" of the cock.

An old rule which is generally correct, is to hold the bird, the sex of which is to be tested, loosely in the hand. Then suddenly tilt it forward. If it throws down its tail to balance it is a cock. If it throws it up, it is a hen. Where I am at all uncertain, I generally use the solitary plan, that is, I shut the bird in a training coop, where it can neither see nor hear another bird. After a day or two, I put a bird of the supposed opposite sex, in the next pen and the first bird will generally show its sex at once.

Often two cocks will mate, and they often do this in spring when they have been kept away from the hens all winter. In such cases, I at once take away the cock that has gone to the other ones nest, for I have found that they often become so attached to each other, as to interfere with taking up with their own hens when the latter are turned into the loft. On the same principal, two hens will mate in the winter loft, and it is not an unusual thing for them to make a nest, lay two eggs each and try to hatch them.

When a fancier selects two birds, and builds his hopes on a speedy mating and subsequent nesting, he often runs against two very perverse pigeon natures. Sometimes they fight at first, through the bars that separate them. Sometimes neither will pay any attention to the other and sometimes one will resist each and every advance of the other. In such cases, solitary confinement is the great method. Take the birds as far away from the breeding loft as possible; shut them up, say one in an out house, and the other in a box in the cellar, if the latter is dry. The point is to get them where they cannot see or hear a pigeon of any kind. As I once said, I have taken two perverse birds of this kind and have given them such a dose, that either one would try to mate with its own reflection in a looking glass.

The old style mating coop is a double coop with a slide in the centre. The birds are separated till the supposed proper

PIGEONS AND ALL ABOUT THEM.

time, and then the slide is withdrawn, throwing the coop in to one.

But this is really not so speedy a way as the other. The birds can hear each other move and coo in a double coop and thus a stubborn bird does not get that lonesome feeling that comes over it, when put off by itself. I have never yet failed to make a mating I desired, but I once spent three weeks on two particularly stubborn birds.

Unmated birds should never, under any circumstances, be allowed in the breeding loft. If an odd cock, he is liable to crowd on a nesting hen, while her mate may be away, and break the eggs or cause her to trample on her young while very small.

I have seen an odd cock visit several nests, one right after the other and cause trouble in each. Sometimes they attack defenceless young in a neighboring nest and pick them terribly.

An odd hen, while not so bad, is also a nuisance, for when the mating fever is on her, she will often crowd in on a pair that are just nicely mated and break them up, as the cock will become undecided as to which is his mate.

I use a lower room, the same in which the hens are confined in winter, and into it I put every odd bird and all young birds as soon as they are done feeding from their parents.

Good breeding birds often breed so fast that they will have a nearly matured pair on the loft floor and another, just hatched, in the nest.

It will therefore be seen how necessary it is to get the older young out of the way, so that the "pigeons' milk" may go to the tiny ones in the nest.

WHAT TO MATE.

IF the fancier has bought his birds from a reliable man, I would advise him to follow the directions of the latter as to mating, for the first season. The breeder knows, or should know the points in his strain and his advice is nearly always correct.

But in mating the next season, the fancier should use his judgment. He has by this time acquired a knowledge of each bird among his breeders, and he should have carefully studied his young, so as to know all the best points in each.

Reduced to a science, mating correctly consists in so selecting two birds that their progeny will combine the best points of both. For example; say I have a Fantail cock, the tail of which I do not consider good. It may have plenty of feather, yet it is not even. The feathers are broad and stiff, with no tendency to fray on the edges; but he may have a tendency to open centre or bunches, or splits in the side.

Now, if I find that his tendency is always to throw young with the same broad, stiff feather, and without the bunches and splits, I select a hen much smaller in size and with the most "regular" tail I can get. I want every feather in its exact place. By a mating of this kind, I am liable to get small compact young with splendid, even tails, for the regularity of tail in the cock's *blood* is added to the regularity that is apparent at a glance in the hen.

A coarse cock of any breed, or a coarse hen will often be found to throw beautiful young of the requisite "fine" appearance. Such birds as I have described are invaluable in a loft. The successful breeder is not the one who has a loft of breeders that are all prize winning show birds, but who has a loft of birds, not all typical specimens but which have the power to transmit the proper points to their offspring.

Hence the necessity for constant study. No old breeder, no matter how expert he may be, can go into a strange loft and tell the owner just what to mate. He must know what the birds have thrown the season or two before. Yet it is a fact, that if he could be shown the young, he could get a very fair idea.

Now that the birds are mated, don't try to make their nest for them. Let them alone, for they will attend to the house keeping. I have known men so green that they insisted on making great nests of hay etc. for their birds.

Get the small tobacco stems of which I have treated before, and scatter them on the floor. But remember that the eggs must be watched for the first few days. I have seen birds so active in building, that they would rear great piles, and completely cover their eggs. Sometimes an egg slips down endways between two stems that are particularly coarse, and a young hen will never be able to work it back. Old ones seem to have little trouble, but a young hen will go placidly along with a cold egg some inches below her.

Every time fresh stems are carried in, the nest rises still higher above the neglected egg. The danger in very high nests is, that the young birds in their struggles for food, sometimes slip over the side of the nest and can never scramble back. If both fall out, the hen will often move to them; but sometimes she sits on the original nest and lets the young ones chill.

As soon as an egg is laid, put the date on it with an indelible pencil, which latter should be in every loft. I don't believe in handling eggs very much, but they can stand a great deal of handling and not be affected at all.

HATCHING.

THE period of incubation is eighteen days in nice warm weather, and one or two days longer in cold weather.

The second egg is laid on the second day after the first. It is always well to have dummy eggs in the loft. Sometimes a pair may be "located" with one. For instance, if they are undecided as between several nests and you desire them to use a certain one, it is often the case that when they see an egg in one certain box they will at once adopt that box.

But the great point in the dummy egg is that it produces an equal time of hatching of both eggs. Some hens do not stay regularly on the nest till the second egg is laid, while others set closely from the laying of the first. The latter is often the case with young hens with their first eggs.

In this way the first egg starts on its incubation two days prior to the other, and the young bird is therefore out and wanting to be fed two days before its nest mate.

It thus gets a good start, and is striving for food, before the other has strength enough to lift its head. It gets the majority of the food, for the old ones are prone to feed whatever beak is raised first and it waxes strong and grows, while the other is neglected, for as it grows weaker day by day, its chances for food grow less.

The dummy egg does away with all this, gives the eggs an even start and thus produces even incubation. It is made by hard-boiling an infertile egg, or in fact any egg for which the owner may have no use.

Sometimes young birds, especially the high bred ones, are very weak in spite of an equal time of incubation. Sometimes by some chance, one youngster thrives and the other does not, and in this case I always shift the *stronger* young bird under another pair. The reason for this is obvious.

The whole care of the real parents is centered on the weak youngster, while if the foster parents are neglectful of the other, it can get along very well for a day or two while the weak one is "catching up."

Should this happen before the youngster is large enough to band, tie a little thread around its leg, and mark on your loft register a pencil memorandum. "Shifted young bird, thread on right leg, from pair 10 to pair 4." Then when the conditions of the two young seem equalized, put the orphan back, take off the thread and put on your band. Enter it in your loft register and erase the pencil memorandum. This prevents all mistakes.



SHIFTING EGGS AND YOUNG.

AFTER marking the date of the laying of a pair of eggs, look at them carefully the sixth day afterwards. Hold them in front of your lamp, or take them to the sun and note their appearance. If they look clear and yellow, they are infertile and will not hatch, but if they are inclined to be opaque or if you can see little veins, they are all right.

Right here I want to give some advice that it will be well to heed. I have spent years "helping" birds and I find the following the best plan, especially with young birds. I want to preface this by the statement, that a young pair of mated birds are much like a young pair of house keepers; they have lots to learn.

If I find that a young pair have one fertile egg, I put away the other and let them go on with one. If both are infertile I get one egg from another pair, mark it plainly with the pencil, make a pencil mem. in the loft register, and let them hatch it. It is a wonderful helper in "steading" a young pair, for the care of feeding after the long rest of hatching, takes a great deal of the crankiness from them, and they settle down.

On the other hand, if you take the eggs away, it unsettles them, and they are apt to rush to laying again, and the second pair of eggs, (from the fact that the parents have had no real rest,) are apt to be bad. When this youngster so hatched is banded, I credit it to the pair that laid the egg, so it will be seen that there is no chance for any mistake.

Here comes the beauty of mating all the birds on the same day, for, if a pair has both young die in coming out of the shell, or just after, there are always other nests out of which young can be borrowed.

As a matter of fact, a pair of young fawns lost their youngster a short time ago, just after it got through the shell.

Unfortunately, I did not have another of just the right age, so I threw the dead one away, thinking that would end it. But the parents stayed right on the vacant nest and I found the hen still there, on the third morning after her young died. I knew this would never do, so in despair I went to the swallow loft and brought over a young bird at least a week old, and slipped it under her. To my surprise, she cuddled over it and began feeding at once, and it is strong and hearty to-day, while the old birds are contented and building again.



HELPING YOUNG.

NEVER give up an egg, or the young one in it, till it is dead. I have seen eggs completely chilled, cracked eggs, eggs with pieces absolutely broken out, that hatched, and youngsters that were picked up stiff on a loft floor, that soon came to life and flourished.

After an egg has gotten well along in the process of incubation, it will stand a great deal. If not cracked so badly as to let the white run out, paste a little court plaster over it, or a piece of postage stamp. If a little piece is broken out, do the same.

If you find a youngster out of the nest and chilled, hold it in your warm hands and gently breathe on it, and then as soon as it moves, slip it under a close setting hen. It is rarely necessary to bring it in to the fire, for the warmth of the bird is more natural, and again, when it begins moving, the hen is liable to give it warm food.

Along about the eighteenth day, it is well to look at all eggs. If the little dotted break in the shell looks all right, and you can hear the young bird working merrily away, it is no doubt strong and active and will get through without any help. Look at it again the next day, say 24 hours after, and if the broken line is no further along, it is a good idea to help a little, but be *very* careful and do not over do the matter. I take my thumb nail and gently, very gently, indent a continuation of the line, or make a very small hole.

Now, don't hurry the bird. Give it plenty of time, for if you do *too* much and puncture one of the little veins, the bird is lost. Hundreds of thousands of young birds are killed, through the impatience of the fancier. I have known many cases where it took three days for a bird to emerge from the shell even after it had made a good break. Remember the

bird is growing all the time, and the shell is becoming more brittle. Usually the old birds bring out the empty shells, and often with a great deal of pride. If they do not, take them out gently as soon as possible for they are in the way. Again; I have seen the bloody half of the first egg, slip over the second egg and stick, and retard the progress of the second bird. All these little matters go to show how careful, how watchful the conscientious fancier must be.

But for all this patience and perseverance, he gains his reward when the young birds beautiful in their style, their marking, their lovely contour of body, and all the little points so necessary to the really fine pigeon, step out on the floor to delight his eye. He knows that while they are directly descended from their parents, it is his skill and care, aided by his instinctive love for the beautiful, that has made them what they are. If among them there are a few that can be decked with the coveted blue ribbons, in keen competition, then his cup of happiness is indeed full to overflowing.

The young being now out of the eggs, all we have to do is, as stated before, to watch and see that they are fed evenly, that is, that both are fed about the same amount and neither neglected. It is a good idea to feed rather early in the morning, and then the hens will leave the nests with their young in them, eat a little, and hurry back, leaving the cocks to get good full crops of feed prior to relieving the hen, at which time she will eat enough for the afternoon and night.

I mention this from the fact, that if a morning feed is delayed till late in the day, the hens are apt to stay off too long. More young die through being chilled in the morning, than at any other time. It is well to watch, and if you notice a young bird quivering its little wings, shaking with cold and gaping at intervals, hurry and slip it under another hen for the time being, till it gets thoroughly warm.

BANDING.

A LONG about the fourth or sixth day, the young are about ready to band, but there is no hurry about it.

Use your own judgment and when you think the foot is large enough to keep the band in place, put it on.

I do not believe in early banding, as the bands keep slipping off and getting lost in the nests and the operation must be done over and over. This is needless, when we remember that a quite goodly sized bird can be banded if the foot is held right.

Draw the three front toes together and slip the band up on the foot. Then gently squeeze the back toe up and parallel with the leg, and the band will slip over. Then gently pull out the back toe with thumb and forefinger.

A young bird's foot is very flexible, and will adapt itself to almost any position, and though bands may seem to slip on with a great deal of squeezing, there is absolutely no danger of harming the young bird.

The size of band to be used is governed very much by the kind of bird bred. All good band makers make four sizes, ranging from a Turbit or Owl size, to a Pouter or Runt size.

If a man belongs to a Swallow, Fan, Turbit, Owl, Magpie, or any other Club, he should of course use the particular band adopted by that club, giving a preference always to the enamel band.

Many breeders, who have achieved a reputation for turning out first class stock, use on one of the legs, a private aluminum band bearing their own initials. This is a sort of guarantee that the bird came from a noted loft, and is a corrective against tricky fellows who sell birds that they claim were bred in certain well known lofts.

THE LOFT REGISTER.

THIS is one of the most important adjuncts to the loft. I know of a dozen styles, each of which is claimed to be best by the author but know of none better than Twombly's, which is made by a regular publishing house.

A register such as the above, is suited for a loft where several varieties are kept; but a very concise register can be made for a loft where only one kind of birds are ever bred something like this.

1898.

721	}	803	COCK.	}	Pair No. 12.
18					
724	}	809	HEN.		
107					

Young birds hatched 1898.

12. 13. 42. 43. 55. 56.

23	}	815	COCK.	}	Pair No. 13.
714					
19	}	820	HEN.		
109					

Young birds hatched 1898.

62. 63. 82. 83. 97. 98.

Now see how easy the next year shows for itself. Say the breeder wishes in 1899 to mate two of the birds he raised the season before. The record would be something like this.

1899.

803	}	42	COCK,	}	} Pair No. 14.
809					
815	}	63	HEN.	}	
820					

Young birds hatched 1899.

32. 33. 45. 46. 67. 68.

By turning a few pages one can go back four generations.

SELLING BIRDS.

IT is now time for the fancier who has had average success, to begin thinking of selling his surplus birds, and he will find that a modest card in a good pigeon paper will be a good investment.

If he is unknown, he will make no mistake if he states frankly that his stock is from the lofts of the old breeder from whom he bought it. There are many whose names are household words in the fancy. Some of them have spent a life time in breeding one particular variety and have bred it to a point about as near perfection as can well be attained.

It is especially in the beginning of his career as a seller, that the fancier must be particularly honest and square in all his statements, regarding birds he is offering for sale. It is far better to sell good birds at a low price than to sell ordinary ones at a high price. A satisfied customer makes others, but a dissatisfied patron can cause a world of trouble.

And the very fact that customers must be suited, again shows how necessary it is for one to attend to his own birds. Servants and helpers are all right as far as they go. They can feed, and clean the loft, but when it comes to banding, or selecting for a customer, they don't know how to do it. I have a colored man who for eight long years has helped with my loft; but if he knows a single bird in it, or any cock from any hen, I don't know it.

Servants do their work in a perfunctory sort of way. They are often willing and anxious and will do carefully anything they are told to do; but they simply follow directions without taking any real interest in the work, and should not therefore be trusted with anything important.

SHIPPING ON APPROVAL.

OFTEN an order comes in asking that birds be sent on approval. I do not believe in this at all, for no two men always agree on types of birds.

I might have a pair of fans, that I might consider first class in every respect, but they might not suit some other man.

The customer may be absolutely fair and honest, and may write "if the birds don't suit me I will pay expenses of transit both ways, so that you may be out nothing. If they suit I will willingly send you the price asked".

Now let us take a case. I get an order from John Smith of Denver, Col., for a pair of birds of a certain type. In other words the cock must have certain points, and the hen certain other points.

It happens that I do not have a pair already mated, just as Mr. Smith likes them; but I want to suit him so I break two pairs that are on eggs, taking the cock of one and the hen of the other. (In my own case I could save the eggs by transferring them under two pairs of Swallows; but some other breeder might not be so well prepared.)

Well, say I lose two pairs of eggs, naturally equivalent to two pairs of young birds. I ship this pair to Mr. Smith, and he does not like them, and he returns them. So far so good; but suppose they never reach him through some accident on the railroads. Suppose one bird smothers before reaching him. Suppose they reach him all right, and are started home too soon, and one of them dies after reaching home or both are sick and useless, or, suppose the train is wrecked and they never get home at all, where do I stand? Would Mr. Smith be willing to pay for his experiment? It is either trouble with Mr. Smith or with the express company or both.

An express company let a bird escape for me once, and it took me two years to get the money for it. I had to go through three courts before I got it, and how much does the reader suppose I had left after paying my attorney?

I will admit that the danger of losing the birds is not nearly so great as that of not suiting the customer.

When a regular sale is made, the birds belong to the buyer as soon as they are in the Express office, and that is the end of it.

If a correct description of the birds has been made, the fancier need not trouble himself further. He has described them as they are, and, if they do not suit the particular taste of the buyer, it cannot be helped.

Little errors are always liable to occur, and then the real 'fancier' is always ready to meet his customer more than half way.

There are plenty of men who attempt to pose as fanciers, who have not the first instinct of a gentleman fancier. They are in the fancy as a business proposition, and for what they can make. The great beauty is that they don't last long, and soon drift out of what they have only served to disgrace.



SHIPPING BIRDS.

THE birds being ordered, the next point is to get them to the buyer in good shape, and much depends on this.

A rough uncouth box, filthy inside, and containing rumped and half famished pigeons is not a good card of introduction.

Yet there are two extremes, a fancier may ship birds in too large a box, thus entailing an expense for transporting a lot of surplus wood, when the expressage on the pigeons themselves is plenty.

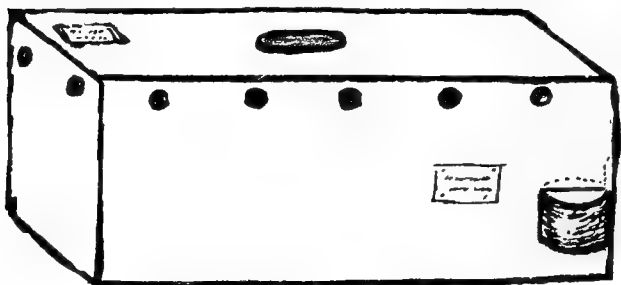
A man's own judgment should guide him as to the size of a shipping box. What is needed is just enough room to keep the birds from being squeezed. For one pair I usually take a box about 18 to 20 inches square, and for two pairs a box half as much larger. Three pairs of Fantails can go nicely in a box 24 inches long by 18 wide. It should be at least 12 inches and 15 high if possible, as height is a great thing to stop all danger from either draughts or suffocation. I have seen many a fine bird come to a show dead in the box, because its owner was too saving of space.

I have never yet lost a bird from suffocation in shipping, in all these years; and I attribute it to the fact that I never use a low box. Formerly I used a combination box of wood and canvas; but of late years use only wood. It is useless to go to the expense of having fine boxes made, when they can be picked up for a song at any grocery store. Again, the wood box is far safer than any combination wood and canvas box, and the Express companies do not charge any fancy rates on it.

All through the West and South there is a cracker box in general use, that makes the very best kind of a shipping box. The wood is light yet strong, and a few extra nails will

make it safe for a trip of any distance. If the inside of the box is rough a little paper pasted around the inside, as far up as the birds reach, and can be put on in a few moments.

My regular box when ready for the trip looks like this.



Box for Transportation of Birds Sold.

It will be noticed that there is only one hole in the top, the hand-hole, for which every messenger will thank you. It offers him an easy way in which to handle the box, and you don't need to tell him for he will take in the situation at a glance and use it. There are no other holes in the top to let in dirt, and the ventilating holes are far above the birds so that no draughts can strike them. At one corner and about two inches from the bottom, cut a square hole just large enough to hold an ordinary tin cup. Pry off the lower part of the handle, bend it up, and tack it to the end of the handle, bend it up, and tack it to the end of the box till about one third shows on the outside of the box.

Then get a common sponge that will fill the cup when saturated, and put it in place. If the the trip is a long one, it is well to fasten the sponge in. Birds can be sent on a six days trip, with a water cup of this kind.

PIGEONS AND ALL ABOUT THEM.

I always tack on the side near the cup, a card with the request in plain letters, "PLEASE WATER HERE."

In the bottom of the box, put clean sawdust. It is useless to put a feed box inside, for the birds are prone to climb up on it and soil the contents. Again; pigeons do not eat much on a trip of this kind, and a handful of feed in one corner is plenty.

For a short trip, say of twenty-four hours, I never put in water at all. A bird can easily go so long as that except in very hot weather, and never feel it, and this does away with any danger of soiling.

Pigeons do very little fighting while on a railroad trip. The noise and bustle and the constant shaking keeps each one busy with its own troubles. When possible, always send a postal card a day ahead, stating on what train you will ship. Also notify the purchaser to give the birds a bath as soon as possible, for a bath after a trip is as much of a luxury, as it is to one of us.

Always mark the number of birds in the box plainly on the outside. This saves tilting up and peering into the box at the express office.

Write the directions plainly, and also your own address. There is then no chance for mistakes and everybody who sees the birds in transit, will know who they are from.



CLEANING BIRDS.

AS sometimes a man sells birds that have been exposed to smoke and soot, it is necessary to clean them, for the man who lives in the country, or in a small town, can't realize how easily birds soil in a city, and is often disposed to condemn the bird or the breeder without stopping to think. Sometimes, really clean birds will have nesting or feeding marks, especially when well along in the breeding season.

The only way to clean birds is to wash them. Formerly I did not believe in this, but I find by sad experience that it is the only thing.

To wash birds, first prepare about three vessels of water, (soft if possible.) Let the first be warm, the second luke-warm and the third with the chill just taken off. Into each put a little blueing. Take castile soap and make a good lather in the first vessel. Take the bird in the left hand and first wet his wings and tail; spread them on the table, one at a time, and gently sponge outward from the body. Don't be afraid of hurting the feather for it will stand plenty of scrubbing. Now get the sponge full of good strong suds, or lather, and rub down from the head. Rub along the back, down the breast, and also wash the legs and feet.

Get a good lather all over the bird, for a bird half washed is a sight.

Now rise the sponge and put him into the next vessel; going quickly over him to get all traces of soap off; and then into the third, into which you can put his entire body, and let him struggle and splash. Have a good coarse towel ready, warm if possible, and wrap him in it quickly, then as the towel absorbs the moisture take him out and let him flutter.

Then put in a wire cage close to a good warmth. I usually take a wire mating coop, put clean saw-dust in the bottom,

and place it on a chair in front of the open stove oven. A washed bird looks terribly at first; but soon begins to change.

The average amateur will be disappointed at first, and think he has made a mistake; but "it all comes out in the wash" as he will find.

One cannot take the bird out and let it flutter too often,—that is, as long as it don't chill— for this soon gets the fibre into condition. After the bird is thoroughly dry, a little rubbing with a silk handkerchief, the right way of the feather is quite a help. Unless the weather is very warm it is better to keep the bird in a warm room for at least two hours and longer if possible. When every feather is in place, and the bird has recovered its natural body heat, the change in appearance is wonderful.

Sponge the head carefully. In making the lather dissolve about an ounce of castile soap to two pints of water. Don't use too much blueing. A few drops is enough. Some use glycerine in the third wash; but I would not advise the amateur to try it.



SICKNESS IN THE LOFT.

IF all the rules that I have given as to wholesome food, pure water, plenty of grit, no draughts, and cleanliness of the loft, are observed there will be little sickness if any. I do not believe that I have had a really sick bird for years. There are times when all the birds seem to get droopy and out of condition, and this is always caused by the weather, or something that has affected their digestive organs.

The most simple remedies are always the best, and the best simple thing to "brace up" a lot of birds is an iron tonic which can be made by putting a lot of iron filings into their drinking water. These can be had at almost any blacksmith shop; but if not at hand, a handful of rusty nails will do. Let them impregnate the water thoroughly. I usually keep a nail or two in the water at all times.

I do not believe in this eternal "doctoring" that some fanciers keep up.

The man who is always doctoring is never well, and the same rule holds with a bird.

Sometimes the birds in a whole loft get too fat, and then a simple cutting down of the feed will make a decided change. It can be put down as a fact that a lean bird is generally a healthy bird, and a very fat one is subject to all kinds of disease, is drowsy, short-winded, and a poor breeder.

Still there are diseases that sometimes creep in, and as it is well to be prepared for them, I will give their symptoms and cures.

DIARRHOEA.

This is almost invariably caused by new feed. It will be noticed that the evacuations are very thin and watery, and sometimes grow into dysentery, when the passages will be found streaked with blood.

Change diet at once, giving sound hard food, and as it is generally the case that the whole loft is affected if the disease gets a good hold, put in ten drops of laudunum to the quart of drinking water, and let the whole flock drink it. For a mild case, in one or two birds, pen them in a warm place, and give a few drops of castor oil.

In this connection I would say that the great remedy in many lofts, and in fact about the only one used by many fanciers is Epsom salts. A pinch of this crammed down the bird's throat, reduces fever, cleans out the bowels, and works wonders.

GOING LIGHT.

This is a disease that attacks many high bred birds, and seems to be like consumption in mankind. At first a bird goes slowly, but it soon shows in the dull eye, the ruffled plumage, and the general apathy of the bird. I think that the primary cause is constitutional weakness caused by close inbreeding. Cod liver oil is a good thing, say 5 drops morning and night; but it does not seem to be a permanent cure, and I rely absolutely on Long's Lozenges, which are prepared specially for this disease.

I had not intended to advertise anybody in this work, yet I find that it is an impossibility to refrain from it to a certain extent.

I use Long's Lozenges, the moment I notice a bird (either young or old) begin to show that it is "out of sorts." Half a lozenge given to a nestling that is in bad shape will usually revive it at once. Often, with a full grown bird, one lozenge is all that is necessary. In regard to "going light" I have found them a *certain* cure, if taken in time.

CANKER.

This is a disease that I detest, and fear. Fortunately I have not had a case of it in a long time, and never expect

another, for I know by experience that it runs in some strains, and is inherited *in the egg*.

I look on canker in pigeons as I do on scrofula in children, the innocent ones are the sufferers. Canker may be dormant in the system of many a bird, and it takes only rich and injudicious feeding, impure water, lack of exercise, and such causes, to develop it. It usually shows in the mouth, and sometimes in the ear. In old birds, when I had it in my loft, I paid little attention to it. (I will say frankly that I consider a breeding bird, with canker in its system absolutely valueless.) It is no good for a breeder. Watch conditions ever so carefully, and the disease will show in the young, and I do not consider a cankered young bird worth saving.

A fancier may dislike to kill a finely bred young bird that shows canker; but if he will take my advice he will kill it at once, and try and forget about it as soon as possible.

If a fancier wishes to cure canker—for the time being,—let him take a common wood tooth-pick and pry out the cheesy matter. Be very careful and not draw blood: if he does, let him soak it up with cotton, for it is poison, pure and simple.

Then use any ordinary cathartic, and give the bird actions of the bowels. Then build up the bird with any tonic stimulant.

A good lotion is made up of glycerine and carbolic acid, ten drops of the first to one of the last. Often, by following the above directions, a bird may be gotten into shape, but I am willing to stake my reputation as a fancier, that the disease will again show, either in the bird itself or its young.

Again let me go on record as stating that a bird with canker in its system is not worth a penny, and time spent on it is wasted.

EGG BOUND.

This is hardly a disease, and happens to all sorts of hens, but usually to small, high-bred, and therefore weak ones. Pull a few of the feathers from around the vent, and hold the bird over steam as hot as it can bear. This will cause her to relax. Then with the little finger, apply sweet oil to the vent, rubbing up as far as possible, put her back on the nest, and she will generally come through all right.

BARRENNESS.

Do not be in a hurry to condemn a hen that seems barren. I have known them to be barren for their first year, and be all right forever after. Again I have known an old hen to be barren for one season, and then come right. This is something that man's skill cannot assist. The only thing to do, is to let her go, trusting for a change for the better. Sometimes the hen will readily adopt a pair of eggs put under her and the rest of hatching, and the work of feeding young, seem to change the conditions of her system, and she goes to laying at the proper time. If she goes two seasons without laying, she is of no use.

WING DISEASE.

This is due to many causes. Sometimes a blow may do it. Sometimes it is caused by over feeding and lack of exercise, and sometimes it is due to scrofula, which shows in a deposit around the joints.

To cure it, look over the bird carefully, and find where the sore place is located. Then pluck the feathers all around it, and paint it with tincture of iodine. Now, the strain must be taken entirely from the wing, so one must either put the bird by itself in a low coop, where it cannot possibly fly, or else pluck the wing feathers. I like this latter plan best, by far, for often it has the same effect as plucking the

tail of a sick bird. A sling can be made to hold up the wing, but I would not advise it. It sounds all right, but is not practical.

VERTIGO.

I have had many letters about this disease, and my invariable reply is "kill the bird." It is a disease of the brain, and is nearly always fatal. I suppose that birds sometimes get over it, but I have yet to see a recovery from a well defined case. The best thing to do when you see the bird falling and staggering is to make a cut in the roof of its mouth enough to bleed it quite freely; if this fails, kill it, and put it out of misery.

WORMS.

When you see a bird fluttering on the floor, pushing itself along instead of walking, it has worms. I am glad to say that it is not a common disease, and also that it is very easy to cure. Get the common worm seed from any drug store, and give a pinch of them morning and night for two days. Open the beak, and get them thoroughly down. If you cannot get worm seed, get any kind of worm lozenges, and give one a day for three days.

ROUP.

This disease is the same as roup in chickens, and shows by a running at the nostrils and eyes. It can be cured easily by taking it in time, and, as it is very infectious, all cases should be removed at once. As roup is usually produced by draughts, or continued dampness in the loft, a complete change of surroundings is the first requisite. Put the bird in a warm sunny room or coop with a board floor, dry sawdust, and no draughts. Then give Epsom salts, a pinch per day, till the discharge is stopped, and the bird seems lively.

I would impress on the fancier, however, the folly of taking every little cold for roup. When a man has a slight cold

we do not fill him up with medicine for consumption. As I have hinted I am not much of a believer in medicine for pigeons. The great point is to keep the loft clean, and the birds hungry, and the bugbear of "Sickness in the Loft" will be unknown.

OTHER MINOR TROUBLES.

There are many little mishaps that occur in the loft that are hardly worthy of being given a heading. If for instance a bird is crop-bound, give castor oil, to affect the lower bowels, and then gently knead the crop till the food is in better condition to assimilate.

If the fancier will carefully examine the droppings of any affected bird, he will find that a disordered liver is the basis of nine-tenths of all pigeon troubles. Shutting off feed is one of the best general remedies known, and it is a very good idea to practice this in conjunction with the giving of medicine.

Sometimes a fancier will imagine that his squabs are sick, when the fact is they are nearly eaten up by lice every night. They drain every particle of vitality, and, from the fact that they come out only at night, and cannot be seen by day, the fancier imagines that his birds are wasting away, and proceeds to dose them with medicine.

There is quite a lot of pigeon talk about diptheria, and I have read long treatises full of scientific terms regarding it, but care nothing for them. It is claimed that the little white swellings on the side of the neck can be cut open, the contents taken out etc. In my opinion, when a youngster starts in life with his neck in such a condition, when you begin cutting his neck, you may as well keep on, and cut off his head. I do not wish to be considered cruel, but it is a mercy to them, and a mercy to the offspring that may come in after years. I would rather have ten good sound birds,

than one hundred just as good looking, but impregnated with inherited diseases, and it is by following what I have said, that to-day, if I miss hatching and raising a good sound youngster from each and every egg. It is because the egg lacks fertility.

It is a good thing to watch young pigeons at two times in their career. First, when the mother lays the second time, and the old ones are disposed to feed them hurriedly, without giving the food time to digest in their own crops. Again when the parents stop feeding them, and the young have to hustle for themselves. At this latter time they are apt to eat anything and everything that they can swallow, and take grain that is too coarse. Care should be taken to have fine feed where they can get it.

The beginner should beware of the danger of over-crowding his loft. The proper thing is to decide, (by experience, if possible,) just how many pairs the loft can comfortably accommodate, and then never begin the season with more than that number.



SHOWING BIRDS.

THIS is a point on which a whole book might well be written. Disguise it as we may, deny it as we may, the fact still remains that the show room is the Mecca of all our efforts in the fancy.

Even the sedate fancier, who loves birds for themselves alone, who rarely sells one and can therefore never expect to make his hobby self-supporting, will find himself ever and anon sending a few of his birds to some nearby show "just to show the boys what he can turn out."

No matter what the result of his first attempt, we are certain to see him again at further shows; for, if he is beaten the first time, he comes bravely to the front next time to "show the boys that they can't do it again." Or if he wins, he tries it again to "show the boys that he still has winners and can breed them."

A desire to excel is inherent in us all, and that is what makes the show of the present a matter that is thought of and talked about from one year's end to the other, by enthusiastic fanciers.

Showing successfully is based on just three things. First, good birds. Second, good condition, and third—but not least—in having birds trained. There are some birds that need little training, but any bird, and I care not what its variety, will gain several points in the estimation of the judge, if it is at home in the pen and is not afraid of him. Now let us take an example, and, as the pigeon is a pet, we will take by way of comparison, that greatest of pets, the dog.

Suppose a friend shows you two dogs exactly alike in weight, shape and color, and everything else; in fact so much alike that you cannot tell them apart. He asks you which

is the better looking dog, and you speak to them. One wags his tail, looks up at you with a great beaming eye full of affection, licks your hand, and capers around to show off.

The other, when you raise your hand to pat him, shies off and stands there with his tail between his legs, watching you with fear and trembling, and with evident indications that he suspects you of being a dog thief.

Now what would you say? You would pat the loving dog on the head and say, "this is a beauty; one of the finest dogs I ever saw; but as for that cur, I wouldn't take him as a gift." A good judge feels drawn to a good pigeon in the same way, and he detests a bird that flutters and struggles wildly around, every time he comes near it. I am pretty good natured, but a lot of wild birds will get me terribly out of humor when I am judging. It is impossible for me, or any other judge to take in the good points of a wild bird that is scrambling up on the side of the pen, and throwing sawdust, feed and water all over me and my book, just at the time I want it to stand still.

To return to the three points; the good birds can be bred, and the good condition can be produced if one has patience.

First, the bird must be clean. Not alone the feathers, but the legs and feet, and the beak. I have already shown that washing, if practised carefully, will remove all dirt from the plumage, but to show the said plumage in the best condition, one must not delay the washing till just before the show. If a bird is washed a month before the show, and then kept in a warm, dry cellar, where not a ray of sunlight can touch it, the change in its appearance will be wonderful. The sun is a great thing for health, but it destroys that beautiful lustre that Nature has put on most pigeons. A little rubbing with a silk handkerchief just before a show, is a great help, and the legs and feet should be rubbed with vinegar. A drop or

two of oil rubbed on the beak and not allowed to touch the feathers, makes it fresh and bright.

Now is the time that the long tier of training pens comes in. Put each bird in a pen by itself, and run pasteboards between the coops, so that not one bird in the line can see any other. Don't let any pens face other ones. The point is to keep each and every bird from laying eyes on another pigeon until it is in its proper pen in the show room. Give a little hemp each day in addition to the other feed. Keep the bird on fresh pine sawdust if possible.

Now to train. Teach the bird not to fear either you or any thing else. Rap the pen smartly with the training stick. Shake cloths in front of the birds; in fact break them just as you would a timid horse. The more noise you make, the more ridiculous gyrations you go through, the better. When you are done, that string of birds will know that nothing is going to hurt them. Now gain their friendship and confidence. Keep them hungry enough to be glad to see you, as you go down the line. Have them pine after your company. Open the slides often and put your hand in gently, and have some excuse for touching them with the training stick, as often as possible. Stroke them with it, and have them understand that it can't possibly hurt them. Use a white stick, for that is the color the average judge uses, and the birds will be used to it.

All this may sound foolish, but there is method in it. I know of no place where there is more noise and confusion than in a show room, especially for the first few days of the show. It has never yet been my good fortune to begin judging in a show room where everything was ready, and when the hammering and sawing etc. was enough to have its effect on an old timer like myself, think of what effect it must have had on nervous birds.

Hence the great necessity of training young birds so that when human beings of either sex come past the front of the pens, they will be glad to see them. Of all the different varieties of birds, none will stand training better than Pouters. Fantails come next, but I have seen birds of almost every known kind, come to the front of the pens, and "play" to the judge.

I remember at one of the first shows I ever judged, years ago, I was taking my first look along the string of short face Tumblers, and came across a little Almond hen. She looked so small, and so pitiful, and lonesome, that I spoke kindly to her, and, much to my surprise she brightened up, and came to the front of the pen, and curtsied to me in the most charming manner. We had quite a flirtation, and I soon had her so that when I cooed to her, she would strut in the most self-satisfied way I ever saw.

We became great friends, and it is needless to say that when I was through with that class, a nice blue ribbon adorned her coop. I would not have hurt her feelings by giving her anything less.

I merely quote this little incident to show how the average judge is drawn towards a bird that is thoroughly trained to the pen. A bird that shows confidence in, and affection for him.

If one wants to get station on his birds, and if they are inclined to crouch, a good idea is to run canvas around the training pens, half or two thirds of the way up, so that the bird is compelled to stand erect to see out.

Very naturally the man who shows Carriers, Barbs, etc., must see that their wattles are perfectly clean. Too much care cannot be spent on them, and the washing of Carrier's wattles should be done some two weeks before the show, so that the "bloom" will have time to appear.

With Barbs the washing should be done the day of the show. A little oil on the eye wattles is a great help, and I see no wrong in putting it on. If a show is not to show how a bird looks when in the very pink of condition, what is it for? I do not think that anything of this kind comes under the head of "artificial alteration."

Perhaps it is a good idea to warn the fancier that he must not be too sanguine. I firmly believe that the great majority of judges are honest, but some of them have some very queer ideas.

There is no question but that some judges attempt too much. They may be thoroughly conversant with say half a dozen breeds, but entirely at sea on others. Again, some are misled by the fact that certain big breeders are showing certain birds. They give too much weight to the name of the exhibitor, and sometimes pass by a most meritorious bird, that some struggling and almost unknown fancier has turned out. Sometimes it is turned out, I will admit, by the veriest chance, but, no matter how it was bred, if the bird has real merit, that merit should be rewarded. I have come across many a bird so good that its breeder had no conception of its actual value, but he generally found it out, by the sudden interest that the old timers began to take in it.



SHIPPING TO SHOWS.

THOSE of us who have visited shows year after year, know what mistakes are made by fanciers who are either thoughtless or— though I dislike to say it— parsimonious at the very time they should be most liberal. What is the use of breeding a fine bird, training it, and getting it in perfect condition for a show, and then sending it in a miserable little box, to save a few cents express charges?

I have seen valuable birds come in dirty little boxes, all jammed together, with absolutely nothing by which the show attendants could judge where they belonged. With no way by which the birds could be watered or fed, save by breaking locks, or breaking the boxes. With absolutely nothing by which the secretary could judge where they came from or who owned the birds.

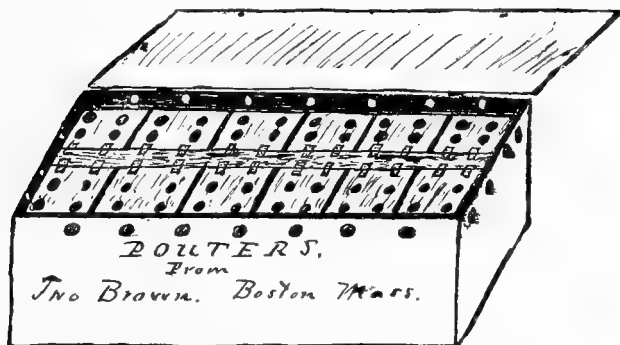
In boxes so insignificant and so “cheap” looking, that they would be pushed in under the tables or in some corner, and stay there till, perhaps a day later, the secretary told the attendants to hunt around the hall, and among the empty boxes and see if they could find the birds of so and so.

Sometimes they are locked, and the attendants not having keys, set the boxes aside till the secretary can hunt among a lot in his pocket. Naturally, he is very busy, and the matter is put off.

Sometimes the box is large enough, but it is in two compartments, with the entry tags tacked in a bunch over each. There may be just two kinds of birds, but the sexes and the young classes are put in all together. so that the attendants must take out each bird, guess at what it is, guess at its sex, and guess at its age, and those who have seen the average attendant at a show, know how fitted he is for this. Often he may be a well posted man, and may use his best judg-

ment, but the bird will be "entered in wrong class" and so he is disqualified. I have seen several boxes opened in my time, in which every bird was dead; smothered to death.

Again, the attendant, the world over, is just the same. If he opens a box, in which every bird is properly tagged, with its class, sex, etc., so plainly shown that anybody can tell where it goes, he does not waste any time, but puts every bird in its nice airy show pen, where it is quickly watered, and fed, and made to feel at home.



Shipping Box for Shows.

But, let him open a box in which is one of the "jumbles" to which I have referred, and he will pick up a bird or two, call two or three helpers, to assist him, and between them they will say, "Oh! let this go till we have more time; we don't know where they go." So the birds, crowded, hungry and thirsty, are set to one side, to wait until the last thing.

Again, there are some fanciers who have nearly the right kind of shipping coop, but not quite, because they have one lower lid that covers the whole lot. If you open the lid over one compartment, it opens over all the others, and wild birds will continually escape.

There is just exactly one kind of box to ship to a show. One and no other; and that is a box with a double lid and a compartment for each bird, with the lid for that compartment *separate* from the others.

A box of this kind will last a life time. I am going to describe it carefully so that no fancier can say he didn't know how to make it. First decide on the number of birds you want it to hold, and as to compartments be governed by the size of the birds. I used to believe in a V shaped compartment for small birds, but have seen so many birds smothered of late years, that I am now in favor of a square for each.

The V shaped saved room, that's all. A bird's head would go towards the front in one, and vice versa in the next, and it was very complete and nice, but just exactly the size for an express messenger to "pitch" into the wagon, or out on the walk. I don't like these nice little "handy" boxes. They are too handy.

But to return to the proper box. Make it a little higher than you need, so that the false lid will be just high enough for ventilation. The lid proper is simply for protection.

In the false lid, bore plenty of holes. In fact if it is more holes than lid, so much the better. Then make holes all around the box *above* the false lid, but *not* in the lid proper.

Fasten the lid with four large screws. One need not fear theft, for the thief who has made up his mind to steal birds can far more easily break a padlock or force a staple, than he can unscrew four large screws. Again: the lock could be

broken in about one twentieth of the time that it would take to unscrew the lid. Few boxes are broken into in transit. When birds are stolen, they are generally taken out of the exhibition pens, in the show room.

No matter in what position this box is placed, there are always air holes by which all foul air can pass out. If it is put closely in one corner of a car, there are two sides, the ventilating holes of which can work.

On the lid of each compartment it is easy to put a small card with directions so plain that an idiot would almost know what to do with the bird beneath.



VARIETIES OF PIGEONS.

I BELIEVE that I have now taken the reader through all the little details of pigeondom. I have tried to show him just how to go to work to breed successfully either for pleasure or profit, or both.

In closing this portion of the work I can say that I have laid down no rules, have offered no suggestions, that are not based on actual experience. If the reader will follow closely my advice, I believe that he will succeed.

It now remains for me to take up the different varieties, one after the other, and show to the best of my ability, what constitutes "the typical bird" in each variety. I will try and not show any partiality, but treat the birds which are not known as "popular" with the same care that I bestow on the others.

THE POUTER.

THIS bird has been known for many years, as the "King o' the Doos," a name given him in Scotland, where he is bred to as near perfection as in any country on earth. He deserved to be called the "King" of the doves, for no other pigeon has his royal presence, his stately appearance, and his consequential manner.

The best authorities all agree that the Pouter was produced by a cross between the Dutch Cropper, and the Horseman. One of the oldest authorities (Willoughby) says that the Cropper was so called "because by attracting in the air they can and do blow up their crop to that strange bigness that they exceed the bulk of the whole body besides." I imagine that in those days the globe was about 99 points, and length 1.

We may as well understand in the start that the crop, or globe is not by any means the whole Pouter. In a walking pen, the judge has little time to determine which bird does or does not blow the largest globe.

If one watches him, (provided a looker-on is allowed) he will notice that almost the first thing the judge does is to begin looking over the tall birds. Given all other points equally, the tallest bird will get first place, that is if his legs are put on right.

It was not so long ago, that length of feather was the one great cry, and the bird that could reach the furthest along a tape line was considered a "pouter all over" but in this day 19 inches in males, and 18 to 18 1-2 in females suits the best breeders.

What all are now striving for is the hollow back, the up-



CROPPER.

FIGMY POUTER.

POUTER.

(Feathered World.)



BLACK-POUTER.

right carriage, a long slender waist, with wings tightly fitting, and clean and tapering at the points, and not loose and cocked out. If I could put the desideratum in Pouters, into one word, I would use the word "symmetry" for that covers it.

I would point to all breeders that the proper bird consists of tapering lines, with no unsightly breaks, from skull to end of tail feather.

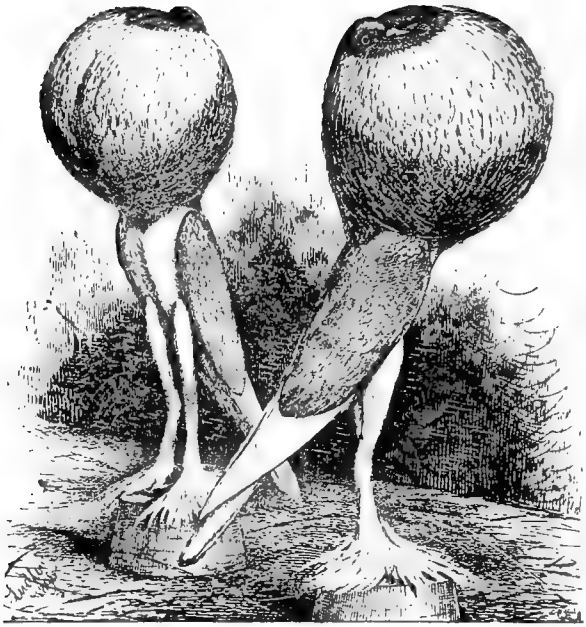
As to legs. No longer do we have the insane idea that great boots are a necessity. I think they detract from the looks of the bird, and interfere with the lines of harmony.

Mere length of limb does not count. A long leg may be set on badly, or it may lack the graceful bend. A shorter leg set on right, knees close, with stocking boots, is far nearer the ideal.

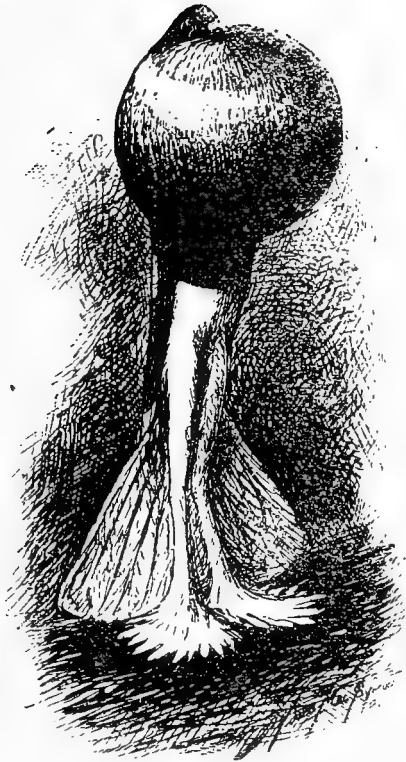
The globes of the present day, are nearing perfection with each generation. The great, coarse, rough, loosely hanging globe has been relegated to the past, and it is now shapely and conforms to the appearance of the rest of the bird. What is far more important, the bird carries his globe in *front*, and not partially on the back of his neck, thus spoiling his balance.

As to color, the day when a badly built bird, the markings of which were perfect, could win, is past. The best fanciers only care for a color distinctive enough to show in which class the bird should be entered, and that done, they trust to his contour and his training. It is hard to say which color is the most popular. As stated, color is the last thing now.

In impressing the beauty of the hollow back I quote George Ure, who is surely a standard authority. He says "the hollow back is a sure sign of good breeding, and a bird possessing this is sure to have other good points. It is a



PAIR RED POUTERS.



A Little Overdrawn.

natural sequence that this should be so, a hollow back causing a bird to be well knit together. Such a Pouter as needs must carry himself well and strip his limbs when showing to fullest advantage."

After all, there is not so much change in what have always been considered the great "points" in the pouter. For we find in the first American standard ever published, that the committee gave the greatest points (12 each) to "slenderness of girth" and "length and shape of legs" and then came "size and *shape* of crop" 10 points. This was in pied birds. In off colors and whites 14 points each were given to the two first mentioned properties.

I think that the following description of a young pouter cock, imported last year, gives briefly what constitutes a typical Pouter. The enthusiast who saw him says, "He is extra long, well marked, splendid, clean, well-feathered limbs, and stands when in position like a picture. For roundness of globe and slimness of girth we have never seen his equal."

Briefly, the above is the Pouter for which all are striving. It tells the whole story.

There is much variance of opinion as to the breeding qualities of Pouters. Some claim that they are no good, and their young must be hatched by other pigeons, but many good breeders take only one egg, and allow the old pair to raise the other. It is claimed that the percentage of loss is 1.0 greater than in any well bred pigeon. Some good authorities claim that it interferes with the shape of a Pouter, to allow it to feed its own young. Yet we should remember that nature expects something of the kind from every pigeon whether it be artificial or not, and the Pouter is no exception.

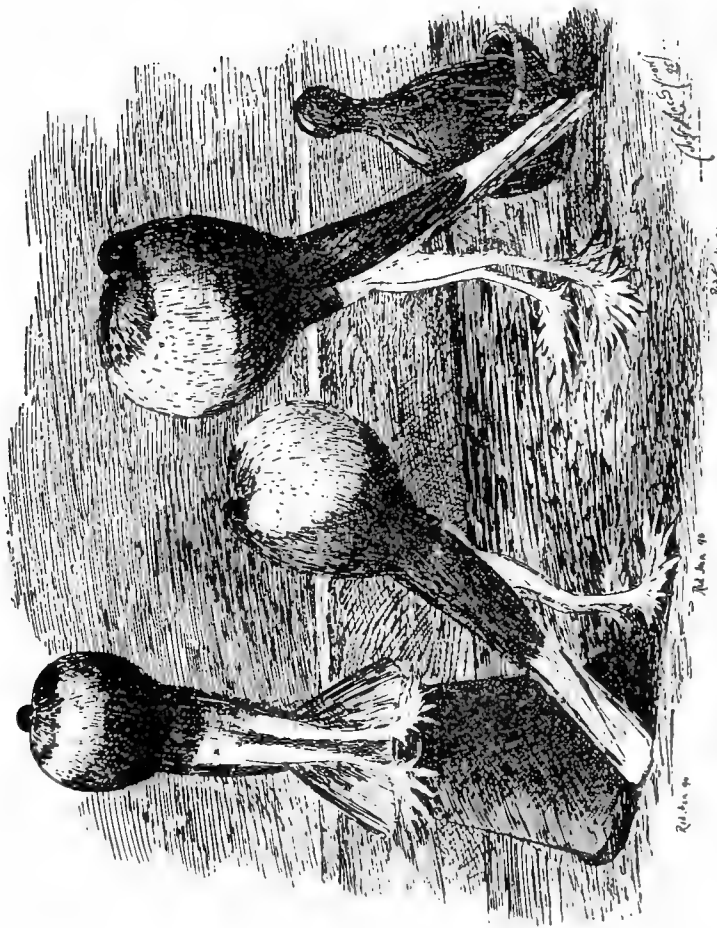
I do not think that too much feeding of young is a good

thing, and would therefore suggest a shorter breeding season for the Pouter than for perhaps any other variety. Begin in April, and separate about the first of September, and little harm can come to any Pouter. There are many who pay a great deal, perhaps too much, attention to mating Pouters for proper marking, but this idea is rapidly dying out. Shape, not color is the primary point now. Years ago, an old Scotch fancier took the ground that a Pouter is a bird of "shape" not color. Good markings are much to be desired, but the most perfect marking known, on a poor bird as to shape, would amount to nothing. And so the rising fancier who is so charmed with snips and ring necks, swallow throat, and bishop wings, and who would turn in disgust from a Kite wing, should go a little further and see what sort of a shaped bird is carrying such nice marks. A "broken" eye, and a stained tail, are not such awful things if a lordly bird is carrying them.

And we must not forget that in these days of close competition, Pouters are judged in a walking pen. A Pouter may be well trained for the single pen. He may blow a good globe, tight and round, and may move with ease and grace, but put him in the walking pen, and he will blow out of shape, and "sprawl" and stagger back till he is stopped by the sides of the pen.

Few Pouters are marked just right on the shoulders, for some are too gay, and some not gay enough, and some have no shoulder marks. If good judges are selected, men who have spent years in breeding this wonderful and beautiful bird, it is safe to say that they will pay far more attention to the real Pouter qualities than to "color," no matter what it may be.

In all colored varieties, the entire under part of the body must be white. The line begins across the breast, and it ex-



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1898



What They May Come To.

tends to thighs, legs and feet, and also takes in the flights.

In Blacks and Blues the color extends to ends of tail, and the Blues should have black bars on wings.

In all the pied birds the head is colored, also the neck and back, the wing coverts and the crop, except the "crescent" which is a band of white of the shape of a new moon or crescent which passes around the front of the crop, and reaches nearly to the eyes.

The "bib" as the colored patch is called, comes down from the throat, and forms the upper part of the crescent, and it should be large and sharp.

On the shoulders should be a small circular patch of white feathers, called the "rose," or "rose pinion," but these should be on the shoulder, and not begin on the wing butt.

There are white Pouters, but no solid Blacks, Blues, Reds or Yellows. In fact the only self colored Pouter is the white. The piers run in black, blue, red and yellow, which are the standard colors, but there are also Splashes, Checquers, Sandies, Mealies, and Silvers, which are called "off-colored" varieties.

In blacks and blues the beak is dark; in yellows it is a flesh; in reds a pale red, and in whites a pale flesh.

In whites a dark beak, or any eye except "bull," disqualifies.

One of the greatest troubles about the Pouter is its tendency to "gorge" or to fill its crop so full that it hangs like a wet bag, and interferes with digestion, to say nothing of drawing the poor bird over till it cannot stand. A gorged Pouter is a pitiable sight, and it is strange how some men who ought to know how to relieve them, make mistakes. Sometimes they gorge just at the wrong time *i. e.* when put in the show pen preparatory to judging. This is always

caused by carelessness of the attendant, who does not know of the gorging proclivities of Pouters.

Some fanciers put the gorged bird in a padded box that holds up the crop. A narrow box, set up on end, is the proper thing, and all one needs is to use judgment. As long as there is no digestion going on the crop will remain as it is, and keep growing worse. Sometimes it is nearly all a water crop, and then it can be gently squeezed, (holding the bird's head down) and the water will run out.

But sometimes the gorging is so bad that the stomach will not act at all, and then the only thing to do is to cut the crop open, clean it out and sew it up with silk thread, or silver wire.

Of course the crop proper and the outer skin must be sewed separately.

The operation is nearly always a success, but often the bird goes right to gorging again, and should be carefully fed for a while after.



POUTER STANDARD.

HEAD—Fine, small and narrow in proportion to the size of the bird, forming an elongated arch from the base of the beak and measuring 1 5-8 inch from tip of beak to centre of eye.

BEAK—Fine, mandible straight, upper slightly curved at tip.

BEAK WATTLE—Small and fine in texture.

EYE—Full and of mild expression.

EYE CERE—Very fine and threadlike.

NECK—Long and furnished with a large globular crop, forward in position.

BODY—(1) Shoulders—small and flat or “wall-shouldered,” and tight to the body. (2) Back—narrow and long with a grooved line from base of neck towards rump. (3) Rump—narrow, shallow, straight and smooth. (4) Breast—narrow, long and convex, showing very little keel. (5) Belly—narrow and tapering to the vent.

WINGS—Long and shallow, close to body showing waist and upper part of thigh, tapering to flights, which should be long, broad in web of feather, and tapering to end of tail, upon which they should rest.

TAIL—Long, narrow, straight with body, round ended, nearly touching the ground and with the wings presenting a wedge-shaped appearance from shoulders to tip of tail.

CARRIAGE—Upright.

ACTION—Free, lively and graceful.

LENGTH—From 18 inches in hens to 21 inches in cocks, measured from tip of beak to end of tail.

LIMBS—On a scale at the rate of 3-8 inch in limb to 1 inch in feather, measured from thigh joint to tip of toe nail. (1) Front View—Placed well back from crop, insertion close, thigh and hock joint straight, inclining inwards, from thence to foot inclining outwards very slightly. (2) Side View—

Following the line of body with convex line on fore side of thigh to hock, slightly concave on the opposite side, and straight from hock to foot. (3) Generally lengthy both in thigh and shank, long and in proportion, feathered closely and evenly, presenting a stocking-like appearance.

TOES—Well feathered to tip, and not cramped.

COLORS—Yellow, red, black, blue, (standard pids) and whites.

MARKINGS—The above colors cover the bird with the exception (1) of a white crescent on crop, the horns of which reach to about an inch from each eye (2) of a few white feathers, about a dozen, on the shoulders (in the shape of a rose) and white primary flights (3) of white on all the body behind a line encircling the centre of the waist.

In the case of blacks and blues, color of the tail same as body color, and blues must have black bars on the wings.

In yellows and reds, a colored tail is preferred if of as good color as the body.

Whites have no marking.

COLOR OF EYE—In pied birds red or orange, and in whites a bull eye.

COLOR OF BEAK—In blacks and blues, black, and in other colors flesh colored.



THE PIGMY POUTER.

THESE neat and pretty little pets seem to have had quite a struggle in achieving popularity, for as late as 1896, there were only about three lofts in this country, where they were bred to any degree of excellence. Of late, however they are becoming quite the thing, and are being rapidly taken up by fanciers.

It seems useless to devote a chapter to them, as they are simply Pouters proper, on a small scale.

The same slender body, good legs, full, but even globe, and upright station that governs the large Pouter, holds good in Pigmies, and the great point is to get the proper proportions.

Any tendency to coarseness will not do at all; in fact the very smallness of the bird makes fine and delicate lines of symmetry the great desideratum. They come in all colors and are rapidly becoming nearly as good in contour as the large birds. The consequential airs put on by the little fellows, seem to endear them to all lovers of pigeons.

There is one point that is bound to make the Pigmy Pouter popular, and that is, the very evident tendency to breed all pigeons down in size. Outside of Runts, Duchesse and birds of that type, the lines are drawn more closely year by year and the small, gracefully built bird is driving his coarser brother out of the field.

As the greatest point in the Pigmy is his diminitiveness, we may look to see a great rivalry as to who can produce the smallest specimens.

Any one who has ever seen a lot of Pigmies being judged in the walking pen will admit that they are peculiarly "taking" little fellows, and their assumption of such exag-

gerated dignity, clothed in such small bodies. draws one to them and makes them great favorites.

I can remember when there was more rivalry in Pouters proper, than in perhaps any other variety, and there is no reason why the same condition should not exist with Pigmies. Quite a number of enthusiasts are taking them up and we may look for large entries at our shows in the future.



IDEAL POUTER.

THE FANTAIL,

IN taking up this beautiful and interesting variety I wish to go on record at once, in not admitting that the fantail fanciers of this modern day recognize those two old bug-bears of the fancy, the English and Scotch types. By this I mean, that while each may exist as a type of something of the past, the Fantail of to-day is a happy combination of the best points in the two types. Of these two styles or types, it is needless to say much, for their history is known to all fantail men who are at all posted. The Scotch bird was a small, tight, beautifully bodied bird, with great style and a funnel shaped tail. In short, it was all style and action. The English fan was larger, with a tendency to loose feather, coarse head and neck, but with an enormous tail. The English seemed to breed for a grand tail alone and cared little for other points.

The modern fantail has the beautiful body of the Scotch type, and as near the English tail as a bird so much smaller can carry; but the tail, instead of being loose and rough, and "laced" on the ends, as the English used to like it, is hard and stiff, with a great broad feather with firm and rounded end, and each feather in place. The "bunches" and "splits" that were so common in the old English bird have no place now.

Those who have kept pace with pigeon literature of late years, will admit that there have been more articles on the Fantail than any other variety. I do not know that the fantail fanciers are any more prolific writers, but somehow their hearts were in their work. I have vast files of fantail literature, but, as all tend to the one point, that the modern or combination bird is *the* bird there is little use in reproducing any opinions.



FANTAILS.

Blue.
Saddle.

White.
Black.

(Feathered World.)



WHITE FANTAILS. From Photograph.

Years ago "tail count" was a great factor in the fantail, and I have seen birds with over forty feathers in their tails, but now we often see them with only twenty-eight and thirty, and they are far superior in every respect. As stated, the battle of the types, which raged so hotly for so many years is over and an amicable peace has been declared, and the type of fan that wins to-day in America would win in either Scotland or England, or anywhere where fantails are bred.

As far as I now see, the only rock from which we must steer away, is that of getting our birds "overstyled," a point which not only makes them of little use for breeding, but tends to destroy their graceful carriage.

There is no question but that the Fantail, (as it exists to-day, or nearly so,) is one of the oldest known breeds. We can go back a long way in history and find them, though the old Indian birds were nearly all crested birds which, by the way, are rapidly going out of date, for the reason that the crest spoils the delicate lines of the head or neck.

The impression exists that the white crested fan is the only fan bred in India; but this is a great mistake for they are bred over there in every self color, and in Saddles and Splashes in far greater proficiency than we can breed them. Yet we can go clear back to the time when India was unknown, and find the fantail one of the most popular birds of the golden days of the Roman empire.

Before speaking of how to breed and care for fans, I will take up what is considered by all fanciers, the model of this day and age.

The beak should be thin and fine, not short and blunt. The head should be fine and "snaky." The eye should be as large and full as possible, with that soft, affectionate look so vastly different from the eagle eye of the Homer.

The neck must be thin and of a graceful taper from the head to chest, and must not be too short in proportion to the body, nor too long, for one is as bad as the other. If it is too long there is a tendency to drop the head over one side of the cushion, and if too short it will not reach to the spot just in the centre of the cushion where it should always rest when the bird is on "parade."

The general idea is to get the bird as small as possible, yet as nearly round as can be. The breast should look like a ball, and yet, when you view it from either side or from front or rear, it should be all graceful curves. Back slightly hollow, so that the head can rest nicely on the cushion.

The wings should be well set on and should look like a part of the body, and *not* stand out. In looking at the bird from the front, the wing butts should barely show where they are and that is all. A narrow bird will not only show bold and outstanding wing butts, but it is generally wedge-shaped at the cushion, and such a cushion cannot carry a good broad tail. A weak rump will not hold a tail in good position. In other words, the bird will not "balance" well and this all tends to show how very necessary the ball shape is.

I cannot lay down any rules as to length of flights, but a bird with very long flights carried out behind it, lacks harmony of shape. The same rule applies to the legs. How often do we see a grand little bird with legs so stilty as to spoil its general contour. We see them perfect in all else, but with legs so short that they look "stunted."

The tail must be regular and even, and the feathers as broad and stiff as possible. Each feather must be in place in its regular row in the rump, and there must be no open place, or "split" in the centre, nor "bunches" down on the side. In cases of bunches it will usually be found that the feathers grow so closely in the rump, that there is no room

for them to grow evenly, and some are set in crooked. A child's mouth, when too many teeth come at once, is on the same principle exactly.

This tail must be flat, or very slightly saucer shaped and must be carried up and back. A bird with a pot lid tail, *i. e.* a tail carried over the head, is as bad as a scoop; though I would rather breed from the first mentioned.

When the bird stands in position, the ends of the flights, and the lower ends of the tail should just touch the floor.

Now add to this the proper motion (up and down,) of the head, and the tip-toe walk, and we have the fantail of the present.

Of course "station" is a great point; but the bird I have described above would, of necessity, have the right station, and it could not sprawl around, get its head past its cushion, thrust out one leg and push with it, and look miserable.

Perhaps I ought to speak of the value of an extra stiff tail. It is this; it will not fray on the ends every time it touches anything, and it will ward off the flights when they strike it, and allow them to drop into place. Flights, provided the bird is built right, will not catch in a good stiff tail, but are prone to lodge and "pinch" in a soft tail, that gives way to the harder feathers of the flights. A good tail may be ruined in a few days in this way, and while the average judge will take his stick and push the flights into position in the pen, if he notices that the bird puts them back, he will count against it every time.

I consider fantails the equals of almost any of the varieties as breeders. Given fertile eggs, and their average percentage of birds raised is equal to any, but there is always more or less trouble with young, high-styled cocks, for it is impossible for them to fertilize. I have seen thousands of

instances where a cock would approach a crouching hen, and by being overcome by nervous action, go backwards, across an entire loft floor. I have heard of an English cock that was twelve years old before he fertilized, and I, myself, have had many that were absolutely useless, until their second or third year.

In cases of this kind, and with any pair that are not tried and true breeders, it is a good idea to cut the tails of both cock and hen. I trim the hen with a circular trim, say two inches long, taking care to cut the lower tail feathers very close to the rump. The cock's tails I leave much longer, cutting both sides and merely a fraction of the top, as my experience has been that this gives them a better chance to maintain their balance.

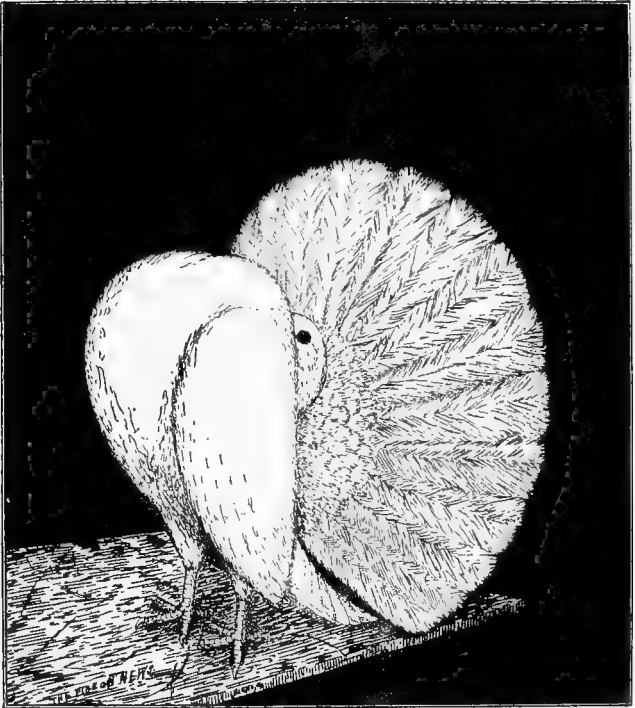
Speaking further of cutting, I would give as a rule always to be remembered, never cut a fantail's wing. If it pinches its tail with its wings, cut the tail rather than the wings. A high-styled bird depends very largely on its wings to keep its balance; and an overstyled bird without the help of its flights, which it drops to the floor to steady itself, is like a man with a pair of legs, but no feet. This is a very crude simile, but a true one.

BOOTED FANTAILS.

There are also booted fans and plenty of them in this country; but they cannot be called popular. Year by year, fewer of the large shows make classes for them. Most of them are very coarse, and with bad tails, often large in spread, but very irregular. Booted fans come in all colors; but I do not think they will ever get a hold on popular favor.

BLUE FANTAILS.

I think that next to whites, the blues have attained nearest perfection, that is, taking them as a whole. If we go



WHITE FANTAIL.



Blue and Saddle Fantails From Life.

back a few years, we find that they were scattered all over this country, at a time when other colors were rarely seen.

The color of a proper blue should be rather a dark blue. By this I mean, a shade of blue that does not approach a silver. The bars on the wings and tails should be very dark, and very distinctly marked, with no "blurs." There is also a beautiful, metallic lustre on the neck, which is a great help to the general appearance of the bird. This is a color which often needs a good cross into Blacks to keep it in shape. When the color begins to get smoky and the bars faulty, a good, well bred cock should be crossed onto a very black hen with as much lustre on her feathers as possible.

The best authorities all decide that the cross should be made by a blue cock onto a black hen and not vice versa, as they claim that a sound color is more apt to be produced in this way.

The eye of a correct Blue is either orange or pearl, and the latter is preferable because it seems to make a more distinctive point.

We find that the great majority of Blues are inclined to run coarse, and this shows most in the head and neck. To correct this, it is only necessary to cross a good blue cock on to as small a white hen as can be obtained. One would naturally suppose that this would affect color and make it too light; but this does not seem to be the case. It is an old rule that color comes from the cock, and shape and size from the hen; therefore I would not advise the mating of a small white cock to a blue hen that is oversized. Again; by the first mating—the blue cock to a white hen—the very dark blue—a blue black—that sometimes gets into a blue strain, can be lightened. After all, the great thing in blue is correct color, other points being fairly up to standard. Many birds are shown yearly that are very imperfect in coloring.

One will be almost a checker, or so dark as to hardly be entitled to the name of blue; while the next will be almost a silver. Another will be good in wings and tail, but will run too light in the cushion and around vent.

BLACK FANTAILS.

Black fans are becoming quite the rage now, and I am glad to see it, for a more lovely bird does not exist. And yet they need little description, for they are simply the reverse of the white in color. The same general rules govern as to size, shape and carriage, and the point is to get that sound, pure metallic black, that *is* a black. A smutty black never was, and never will be pretty. Get a black that has a sheen all over, with a lustre on the neck that looks as if burnished. Get the feet a rich healthy red that makes a contrast, and the proper white or pearl eye, **and** that is the black we all want.

YELLOW AND RED FANTAILS.

In these two colors, the fancier who loves to experiment will find a good field. I do not wish to hurt the feelings of fanciers of these colors, but I must say that good ones in either, are few and far between.

I believe that there are a few, a very few, good Reds and Yellows in England, and there may be in this country, but I have not seen them.

It seems sad to think of the years that have been put in by enthusiastic fanciers to try and get something good in these two colors, with such poor results.

One would suppose that a fair red or yellow bred onto a good lustrous black, would bring a sound color, with the added style and tail of the black, but experiments have not shown this to be the case. The young generally come dun or ash colored in the cushions, and vents. I think that a red

WHITE FANTAILS.





Black and White Fantail, Sketch

and yellow cross is the best, and yet where are the good reds and yellows with which to make it?

The English standard calls for a "rich, bright golden yellow" and a "rich golden, chestnut red."

My advice would be to pair reds and yellows, and then the young, keeping only the best and soundest colors, and cross-mating again and again. Then mate sound red cocks to good red saddle hens. By this latter cross, good style and tail may be had.

Before closing with reds and yellows I might speak of "Duns." Very few are bred either here or in the old world. In fact nobody pays any attention to them. I have also seen alleged "Silver" fans, but never one that in any way approached the standard fantail.

SADDLE-BACK FANTAILS.

In saddles, I feel that there is a great opening. It is only of late years that they have sprung into popularity in this country.

They come in all colors, and, when one gets a good one, he feels well repaid for his time and trouble. Yet good ones are scarce. They should have not a mark to mar the beautiful body white, save the marking on the wing, but they are prone to come with foul feathers in the breast, bishoped wings or foul wing butts. Sometimes a grand young specimen will be ruined by a few foul feathers in the tail. Sometimes all else is perfect, but the foul will crop out all over the thighs, and around the vent.

There is absolutely no rule by which one can go. A pair as near perfectly marked as can be had, will throw young that are worthless, while a pair badly mismarked will throw young after young that are away up.

In general properties, that is, fantail properties, saddles

are good. There are many of them in this country that are the equals of whites in all points, and if it were not for those foul feathers that wreck the hopes of so many breeders they would be found in nearly every fan loft. The same general properties govern saddles, that govern other fans.

SILKY FANTAILS.

The Silky, or Laced fan, has not much of a foot-hold in America. They are exactly like the "Friesland" or "frizzly" chicken, the fibre of the feather being something like that of the ostrich. The Silky cannot fly, from the peculiar conformation of its wings, and it is therefore at a disadvantage in a loft with a large flight, with an entrance that must be reached by flying. They are very pretty birds, and are so odd as to attract much attention. They seem to be "accidents" as the best one I ever saw came from a pair of sound whites that never before, and never afterwards breed another silky.

They are hard to keep clean, as their feathers seem to catch every particle of dust that is flying. To breed good Silkies, do not mate a pair together, but cross-mate them with a plain pair that are inclined to loose feather. I believe that beautiful colored Laces can be produced by simply crossing white laced hens with colored cocks.

TAIL AND BODY MARKED FANTAILS.

We now have plenty of tail fans, *i. e.* whites with colored tails, and body fans, *i. e.* colored bodies with white tails.

I consider them "accidents" as they crop out of saddles, and even out of plain birds. Sometimes in making a black and white cross, we get a tail or a body fan.

Most specimens are very poor, though I have occasionally seen a grand bird come out, and generally greatly to the breeders surprise.

I once bred a magnificent tail hen, out of a pair of whites that I had owned some years.

She was grand in style, and fine in spread, and I did not then realize what a treasure she was, and sold her. Where that dash of blood came from was always a mystery to me, but it just shows what a drop of blood will sometimes do. When a man begins to dabble in the colors, he may look for some strange birds.



FANTAIL STANDARD.

HEAD—Small, fine and snaky.

BEAK—Thin, and of medium length, the upper mandible slightly curved at the tip like that of a dove.

COLOR OF BEAK—Whites, Saddlebacks. Reds and Yellows, flesh color. Blues, Silvers and Blacks—Pearl, Gravel or Orange, former preferred.

EYE CERE—Very fine.

NECK—Thin and Swanlike; tapering well off as it approaches the head.

LENGTH OF NECK—Corresponding with length of back, so as to enable the head to rest closely on the cushion.

BODY—Shape—small and round. Back—slightly hollowed in centre. Length of back—corresponding with length of neck, so as to enable the head to rest closely on the cushion. Rump—small, but of sufficient size and strength to balance the tail evenly.

Chest—broad, round and free from hollowness, except a slight parting in the centre.

Breast—round and full.

WINGS—Set on fairly low, and closely tucked in at the chest. Flights of medium length and well closed.

CUSHION—Full and massive; the feathers at the back closely overlapping each other, and spreading well over the tail feathers.

TAIL—Slightly concave, and circular; filled with long, broad, evenly set feathers, closely overlapping each other, and thick as possible in the centre.

LEGS—Of moderate length, not stilty, well set apart, and free from feathers below the hocks.

FEET—Small, fine and neat.

COLOR OF LEGS AND FEET—Bright red.

PLUMAGE—Feathers hard and tight fitting.

CARRIAGE—The bird should stand on tiptoe, and walk in a jaunty manner. Head thrown back in a graceful way, resting closely on the cushion. Chest upright, so as to carry the breast almost in a straight line with the legs.

Flights, just clearing the lowest tail feathers, and almost meeting at the tips.

Tail carried well up, not being allowed to drop, or fall forward.

MOTION—Convulsive, jerking or twitching of the neck, and apparent upheaving of the chest.

GENERAL APPEARANCE—Closely built.

SADDLEBACKS—White, with colored wings, each having ten white flights.

BLUES—Sound, bright and clear, with two broad, well defined black bars across each wing, and one at tip of each tail feather.

BLACKS—Jet black, with beetle green lustre.

REDS AND YELLOWS—Rich and sound throughout.

LACE—Loose or deficient in webbing, each fibre being separated.



THE JACOBIN.

THE above is another variety of pigeon, so beautiful, so odd and so attractive generally, that it has its hundreds of firm adherents, who stand by it year after year and declare that no other fancy pigeon is its equal.

Who can blame them; for what bird more than the Jacobin, shows what art can do. Who can say that it is not plain "art" and not "good luck," that produces these wonders of to-day. Surely the hood is an object to be gazed on with wonder, and especially by those who have seen only the old style ruffle-necks. The coloring of the Jacobin is exquisite, and the contrast always lovely, while the little head peering out from the hood reminds one of some dainty maiden who has pulled her high sealskin collar around her head, and is setting forth to conquer hearts.

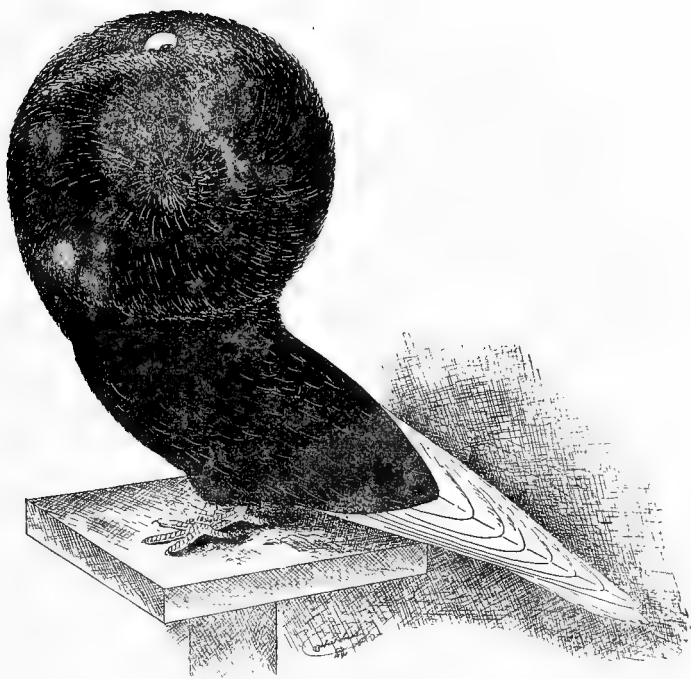
Jacobins, like other varieties, are being bred down in size, and the coarse, loose feathered birds with flaring hoods are giving way to the tightly built, and close hooded birds, that are now the accepted style.

It is generally conceded, that the Jacobin of to-day must be bred down as small as possible, just so it is able, in feather length, to show up nicely the hood, mane and chain, which are the three great points to be bred for.

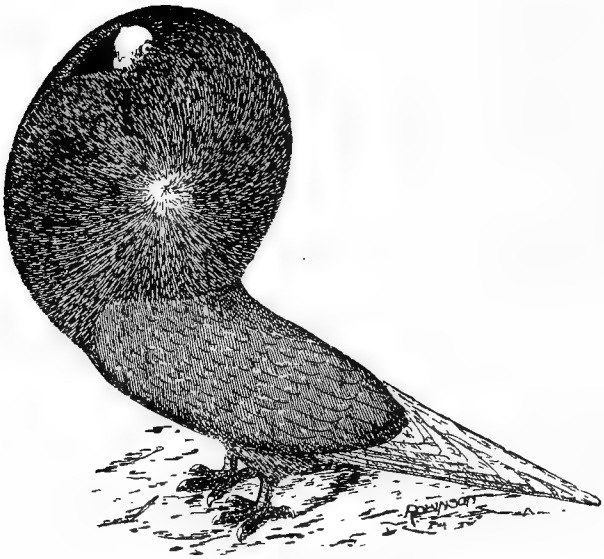
But we must not forget that if we breed these three principal points up to a high standard, and then succeed in putting them on a nice trim body, we have made quite a step in advancement.

We must not forget either, while admiring the demure look of the Jacobin, that it is quite a pugnacious variety and for that reason cannot be bred successfully in a crowded loft.

A Jacobin loft should be well supplied with individual perches, so that the chances for pitched battles may be few.



BLACK JACOBIN.



YELLOW JACOBIN.

The hood is the great and the primary point in a Jacobin; but we must not assume that a great, loose, "flaring" hood is the proper ideal. On the contrary, it must be thick and even on the edges, and must fit tight.

The chain comes next, and is formed by the parting of the neck feathers, (the front part. The back part, curving back forms what is called the mane.) This must be even, and must be composed of long feathers, the more even the better, for that does away with a sort of half-finished appearance, that shows in many specimens. It must fit in closely and hide even the beak, and of course the shorter the beak the better. A good Jacobin is down-faced.

The mane comes right up from the back and joins the hood, and it also must be even. I feel that I cannot lay too much stress on the fact that "evenness" is a great necessity. I care not how much chain, mane and hood feather a Jacobin may have, or how wonderfully long it may be, if it does not fit up even and tight, the bird cannot win under a good judge.

While the Jacobin, from its short legs in comparison to its length of body, will always appear a "squatty" sort of bird, care must be taken to breed long necks. A short necked bird cannot show up its best properties.

The head of the bird should be full and round, but not coarse as compared to its size. The beak is short, as stated before, and is a pale white. The eyes are pearl or white, and a bull eye, or broken eye, has always disqualified in the oldest known Standards.

The body should be long and slender, and the shoulders narrow as possible, for this point gives added significance to the mane and chain. A slightly hollow back, and slight tilt-up to the rump, and the flights, which are very long, are

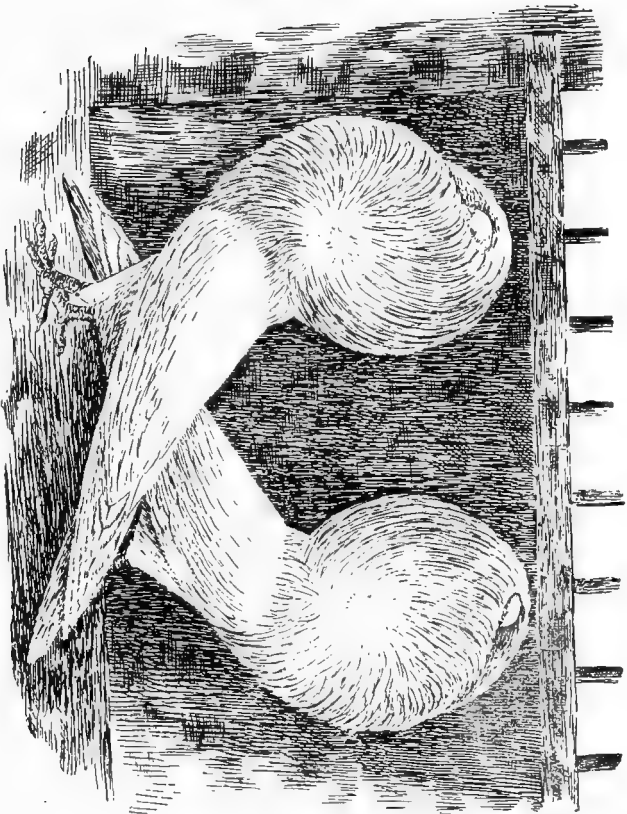
carried over the tail. There must be no suspicion of booting on the legs.

It is hard to tell which is the most popular color in these birds, as they come in all colors, and that is one beauty about them. I think that the old style birds, the first real Jacobins, came usually in reds, and I refer to the time in this country, when the old fanciers first began to breed them.

Constant care must be exercised, or Jacobins cannot be kept in good shape. If they are allowed to feed on the ground or a rough floor, the chain is liable to be damaged. Attention must also be paid to the bath, as they soon become so wet and bedraggled in a deep bath, that they cannot take care of themselves.



WHITE JACOBIANS.





JACOBIENS.

JACOBIN STANDARD.

BEAK—Short and thick, well curved downwards forming a continuation of curve of skull, and flesh color.

HEAD—Small, flat between the eyes, with full appearance in front.

EYES—Centre, black, surrounded by pearl or light grey.

HOOD—Long, fitting well down on head, even at edge, crossing the head in a line with the front of the eyes.

CHAIN—Fitting close and even from back to breast, standing well out, giving a curved line from hood to breast.

MANE—Full, being well filled out at back, even at edge, and fitting in evenly with the hood.

ROSE—Shape, oval, in a line slanting across bottom of neck.

SIZE AND SHAPE OF BODY—Breast full, long, and slender. The back to be narrow, flat and straight.

WINGS—Rather low at butts, flights resting on tail.

CARRIAGE—Sprightly, the head carried about eight inches from the ground.

LEGS AND FEET—Short, and free from feathers below the hock, color red. Feet small and fine, with claws same color as beak.

RUMP—Smooth flat and narrow.

TAIL—Narrow and straight in line with the back.

COLOR—Reds, blacks, and yellows, sound, lustrous and even, from lower mandible to vent, with rump, tail, ten flights, and head white. Whites pure throughout.



THE MAGPIE.

IF I were asked as to the most popular bird among the toy pigeons I think I would answer "the Magpie."

It seems to me that in the breeding of no other toy, is there so much rivalry.

The Magpie does not rely on its beautiful marking alone, but it must have head and beak, neck, body, and leg properties, and so close is the competition, and to such a fine point are Magpies bred, that I have seen long discussions, as to which of two crack birds had the best beak or head, etc. All sorts of authorities have been hunted up, to show just which bird approached most nearly to the standard in this one point,—all others being equal.

I suppose there are few of my readers that do not know just how the Magpie is marked.

The wings are white, and so is the breast, and its markings are nearly the reverse of those of many other toys. For while the Swallow or the Turbit may take its class name from the color of its wings, the Magpie takes it from the color of its breast and back, its wings being always white, as is the lower part of its body.

The Magpie is bred chiefly in blacks, reds and yellows, but there are also duns, silvers and blues. These latter colors will, however never be as popular as the first three, for in the first three the color line is sharply accentuated, and that that is one of the chief beauties of the bird.

But, as stated, to get the perfect Magpie we begin with the head, which must be long and slender, and with a delicate beak of the same type, to match it. And we must not stop there, for this same slenderness must govern the entire body, and affect even the tail. It is emphatically a narrow bird:



IDEAL MAGPIES.



BLACK MAGPIE, From life.

a slender bird, and broad square shoulders broad breast and back, and a shortness of leg, that would give it the least bit of a stunted appearance are inexcusable.

The color line on the breast must be sharp and decided, with no irregularities.

It must appear as if a painter with a perfect eye, had gone just so far, and no further. Its color, whatever it be, must be clear and rich, and the nearer its carriage can be to that of a fine English Carrier, the better. Perhaps the word "alert" will indicate the style of the proper Magpie.

This slenderness must extend even to the tail, for it should be narrow, should have few feathers, and they should lie closely one on the other.

It is hard for me to describe the breast line, but it is oval, and conforms to the shape of the body, while at the wings, it would seem, (looking at the bird from the side) as if a line had been drawn with a compass, and had cut off the entire top of the wing. The same color begins again at the rump back of the legs, and must be "sound."

The very fact that good breeders feed very lightly before a show, shows that they are striving for a "lean" bird, without an ounce of surplus flesh on it.

One reason that the black is such a favorite, is that it acquires a beetle green sheen, a lustre, that is all its own. It is a shade that once seen, is never forgotten.

The reds must be a blood-red, rich and striking, and the yellows must not be pale, washed-out looking specimens.

It is said by experts that too deep a yellow, generally has with it a coarseness of feather.

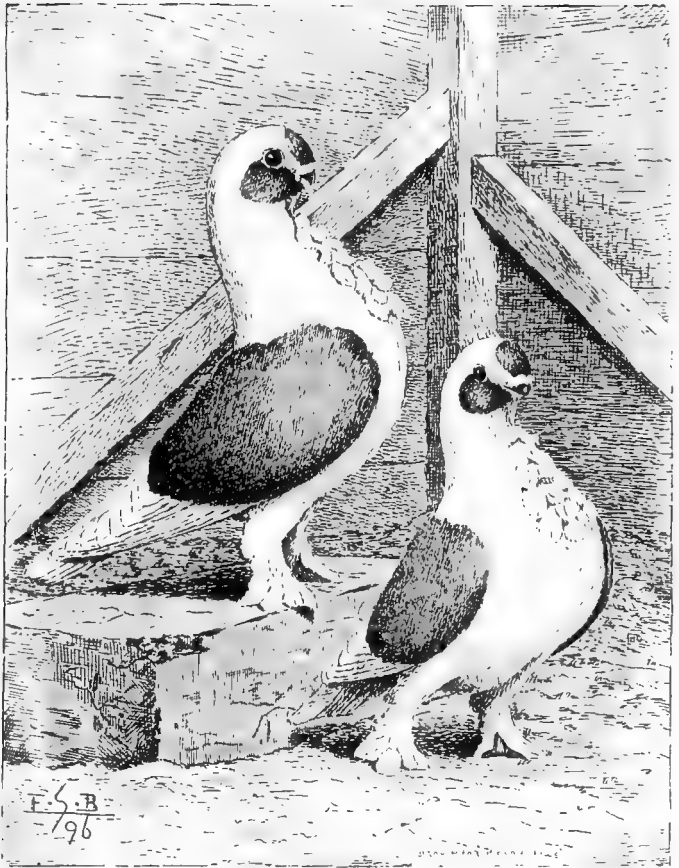
The Magpie is a bird that shows up well at first glance, but put it in the pen, and begin to go over it carefully, and in will be found that really first class specimens do not grow on

bushes. For instance, blacks that have a lovely neck color will be found to have a bluish cast about the head, and in the others a dull color about the head will be often found.

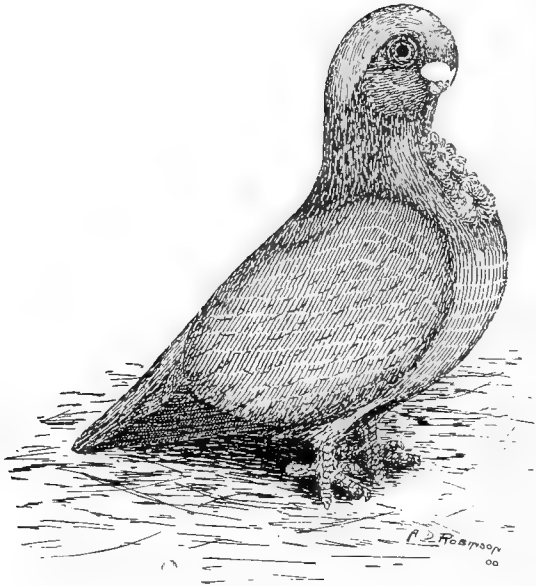
Of the Magpie, I can say, as I can of many other pigeons, that if it was no trouble to breed them "right," they would lose half their charm.

It is this very uncertainty, that makes the breeding of them such a delightful task.





TURBITEENS.



RED ENGLISH OWL.

MAGPIE STANDARD.

SIZE—Small, from actual measurements, good average specimens, in good condition, weight for cocks from 9 1-2 to 10 1-8 ounces, hens from 8 1-2 to 9 1-2 ounces; and when standing in a natural position measure from sole of foot to top of head from 8 to 9 1-2 inches in height, the length from tip of beak to end of tail, without stretching, from 12 1-2 to 14 inches.

SHAPE—Apparently long, slender and snake-like, chest full and round, but not broad, the body round, thin, and gracefully tapering from front to vent, with no approach to owl or tumbler form, shoulders well defined, but not carried prominently as in the dragoon, legs set well back to show breast.

CARRIAGE—Is a very important characteristic of the Magpie, but if the shape be good and true, the proper carriage is almost sure to follow; it should be smart, sprightly. The body well poised on the graceful and slender limbs, the neck and body forming a continuous easy curve, but the neck must not incline backwards, head and beak carried horizontally, flights and tail neatly folded.

HEAD—Must be long and thin, round on top of skull, showing a soft easy curve in every direction—the term snake-headed is often used, but does not apply, as many snakes are flat-headed, which is quite a reverse of what is wanted in the Magpie—as nearly even in substance throughout as possible, not wedge-headed, no stop at junction of head and beak, but rising with a gradual curve from front to back, fine and neat at back of skull, lean face, with no approach to owl or short-faced tumbler form. Junction of head with neck to be neat and almost imperceptible without throatiness.

BEAK—Should be long, thin, and nearly equal in substance throughout, with slight hook at end of mandible, but no dip

in lower mandible, free from coarseness, furnished with slight wattle of fine texture, pale in color approaching white, free from stain or marking except in blacks, blues and duns, in which colors a very slight Vandyke mark on tip of upper mandible is admissible.

NECK—Long, thin, quite free from gullet or fullness of the throat, thinnest at the point of junction with the head, swelling gently towards the shoulders, which it should join with a graceful and gentle curve.

EYE AND EYE CERE—Eye white or pearl color, pupil intensely black and clearly defined, what is commonly known as a "fish eye," the eye cere is seen in various tints, from nearly white to a coral red. In blacks the deeper the red the better, add a shade of pink in other colors, but do not put much stress on this point. The cere should be small and fine in texture, no approach to a barb eye is admissible, but just enough to show a delicate and even border to the eye, and no more. The general effect of the eye, although prominent, is mild in expression.

LEGS AND FEET—Legs rather long than otherwise, straight not knock-kneed or cow hocked. Shanks thin, lean and free from feathering, covered with fine scales. Toes long, thin, and well separated, also free from feathering. Toenails white, both legs and feet bright red in color.

TAIL AND FLIGHTS—Tail rather long, the feathers narrow and closely folded, containing not more than twelve feathers. Not swallow-tailed or divided in centre, the tail should be carried in a line with the back, just clear of the ground, but not cocked up at all.

Flights rather narrow, closely folded carried close to the side, tips resting on top of tail, about half an inch from side, not crossed.

Color—The whole of the body except head, neck and breast, back, saddle and tail pure white, the color on the

colored portions to be bright, deep and lustrous as possible; in blacks the iridescent colors and metallic sheen are most important; wherever the color extends it must be of one rich, even depth, extending even to the shafts of the tail feather. Many otherwise good birds often run chequery or ashy about the top of rump and root of tail, which is very objectionable. Blues and silvers should have black tail bars.

MARKINGS—Cut on breast. Sharp and evenly defined, without artificial assistance, the color extending downwards to about the tip of the breast bone, or a very little below, running across the breast, either in a straight line or slightly curving upwards towards shoulders, showing a slightly convex form. It is advisable to raise the wings, and if many foul feathers are discovered between breast and vent markings, the breast should be carefully examined for foul feathers or trimming.

Cut on shoulders.—Color extending across the broadest part of the back at the shoulders, from side to side at intersection of the wing with body, tapering evenly and smoothly towards the tail, and forming an elongated heart or V shaped saddle, showing no ragged edges on shoulders.

Cut at vent—Even and extending only a very short distance from beneath root of tail, no foul or colored feathers extending towards thighs or belly.

PLUMAGE—Close and compact, but not hard feathered.

DISQUALIFICATIONS—Trimming or plucking of foul feathers, dyeing or oiling, dark or gravel eyes, heavy markings on back, feathered legs or feet, tumbler form of head or body, chequered or ashy back or rump, want of condition.

THE OWL.

ANOTHER of the pigeons that can well come under the description "High Class Toys" is the Owl, which for years has been the embodiment of everything that is neat and high bred in the way of a pet.

One of the great points in the Owl is to breed it down in size, and the standard says that the African and Chinese Owl must not weigh more than ten ounces or a little more.

The size of the body is governed of course by weight; but the body must be plump looking, though the plumage is very tight and close. The flights and tail are short, and the wings are well tucked up. The shoulders sit close, and the neck is short and the chest broad. The carriage of the Owl is upright, the head carried well up and its appearance is rather bold for so small a bird.

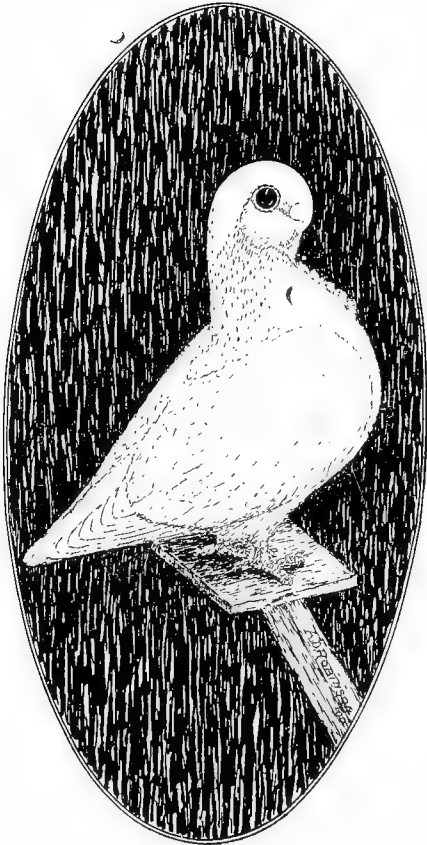
The skull of the Owl is round, but it is a short and broad roundness, the head looking somewhat like a globe. There must be no narrowness behind the beak and no flatness on the top of the skull.

The beak is short and thick, and makes an even curve down in perfect accord with the appearance of the skull. The upper mandible hangs over the lower, and the more pronounced the better. The lower mandible is very thick and strong, and meets and fits well into the upper.

The beak wattle is smooth, and, while it is pronounced, cannot be very large on account of the diminutive size of the bird; yet it is one of the great points and its fulness and evenness cut quite a figure in the general make up of the bird. It must be very even and neatly made, and it rises high from the beak, is free from any lines and dents, and does its part in what is known as the "down face," which is such a great point in the bird.



IDEAL OWL.



AFRICAN OWL.

The eyes are prominent and very full. A good full eye has quite a bearing on the tout ensemble of the bird; and a good bright eye, full and prominent, lends quite a charm to its appearance.

The gullet should be full and deep. It should begin at the lower mandible, near the tip, and reach down the throat to the frill.

The frill is a big point and one of the best ones about the bird. It is oval in shape, parts at the centre, and forms the rose, curling in every direction. Now in the Chinese Owl, the frill does not stop at the gullet, but parts and extends up each side of the neck and back to the head, and this forms what are known as whiskers. These should be as full as possible.

The legs of the Owl are short with barely any thigh that is noticeable, and the feet are small and neat.

In the English, the colors are Black, Blue, Red, Yellow, Powdered Blue, Silver and Powdered Silver.

The Africans come Black, Blue and White. Also blacks with white tails, and whites with black tails.

The Chinese run White, Blue and Black, blacks with white tails, whites with black tails. They also have blue tails. Owls should have clean legs; no feathers below the hock.

In the solid Owls, the color runs solid all over the body. In tail marked, the body color is solid, and the tail marking begins at the rump. White tail birds have the same general characteristic, the white marking beginning at the rump.

Blues have a black bar across the wing covert, and a black band near the end of the tail. Silvers have a brownish bar, on the coverts, and the same band at tail. In Powdered-blues, the neck, flight, and tail run darker in color. Powdered-silvers run darker in necks, flights, and tails.

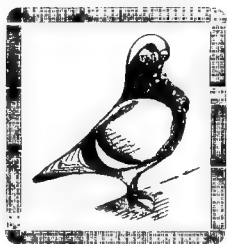
The beak, in Blacks, Blues, and Powdered-Blues is black, and in all other varieties a flesh, except in Silvers and Powdered-Silvers which are darker.

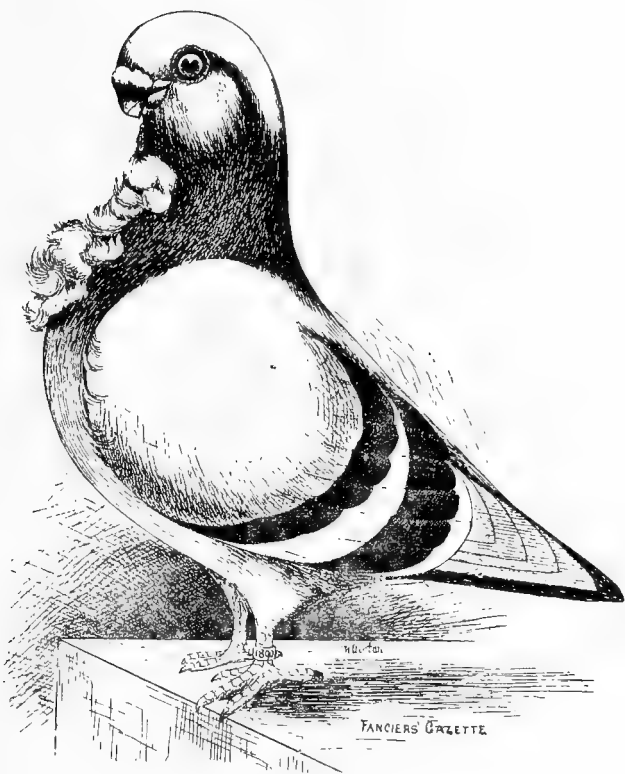
The eye in Blues is a reddish-gravel, and in all colors but white are yellow-gravel, but in whites they are dark or bull.

One must look out for colored feathers, grouse legs, and for dark toe-nails, but the Owl is now bred to such a high standard that these little defects seldom appear.

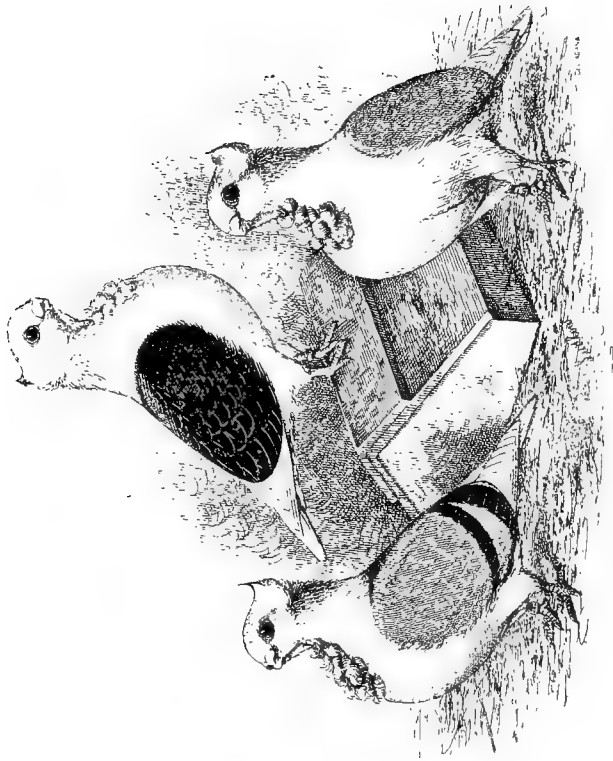
The Owl from its very neat and cute appearance will always be a great favorite, and those fanciers who once take them up, find so much to admire and attract, that they seldom give them up.

I know a number of fanciers who have bred them for many years, and find as much in them to infatuate as ever, and this speaks well for the points in them that can so easily be brought out if care, skill, and judgment, is added to a natural liking for these pretty little pets. There are many lofts in America that will compare favorably with those of England.





BLUE ENGLISH OWL.



TURBITS.

OWL STANDARD.

SIZE OF BODY—To be governed by weight; the English Owl to weigh not less than eleven ounces; the African and Chinese Owl to weigh not more than ten ounces.

SHAPE OF BODY—Chest broad; neck rather short and thick, but symmetrically shaped; wing-butts and shoulders well tucked in, giving a rounded appearance; flights and tail rather short; plumage very tight and close; body plump, and standing low in the smaller varieties.

CARRIAGE—Upright, with the head thrown rather back, showing a broad and prominent breast; bold and active.

SKULL—Short, broad, and globular, nicely rounded in every direction, and free from any narrowness behind the beak, or flat on top.

BEAK—Short and thick, with an even downward curve, forming continuation of curve of the skull, with the upper mandible hanging over the lower. The more these points are observable the better. The lower mandible stout, meeting and fitting well into the upper.

BEAK WATTLE—Smooth, rather full and even on each side; neatly made, and to rise high from the beak, as its projection fills up and rounds off the even convex profile, called "down-face;" free from any straight lines or dent.

EYES—Prominent and very full, set in center of side of head.

GULLET OR DEW-LAP—Should be as full and deep as possible, commencing at tip of lower mandible, and reaching down the throat to the frill.

FRILL—Ample, and well-developed as possible; oval in shape, and reaching from gullet to breast; the feathers curling in every direction, and nicely parted from the center, forming the "rose."

In the Chinese Owl the frill differs; instead of stopping at the gullet, it parts and extends up on each side of the neck

toward the back of head, called "whiskers." The fuller these are, the better.

LEGS—Short, showing little or no thigh in the smaller varieties.

FEET—Small and neat.

SOLID COLORS—A clear and even color throughout the entire body; free from any admixture of any other color.

TAIL-MARKED—The entire body should be pure white, except the tail, which is colored according to the variety.

The white-tailed birds have the body colored according to the variety, and the tail white.

Whatever the color in the above varieties, it should be bright, clear, and even.

Blues—Have black bars across the wing-coverts, and black band near the end of tail-feathers. Neck and flights of a dark shade.

Silvers—A delicate silver-grey with brownish bars across the wing-coverts, and band of the same color near the end of tail-feathers; neck, flights, and tail of a darker shade of color.

Powdered-blues—A delicate, frosted blue; neck, flights, and tail darker in color.

Powdered-silvers—A delicate, frosted-silver tint, with neck, flights, and tail darker.

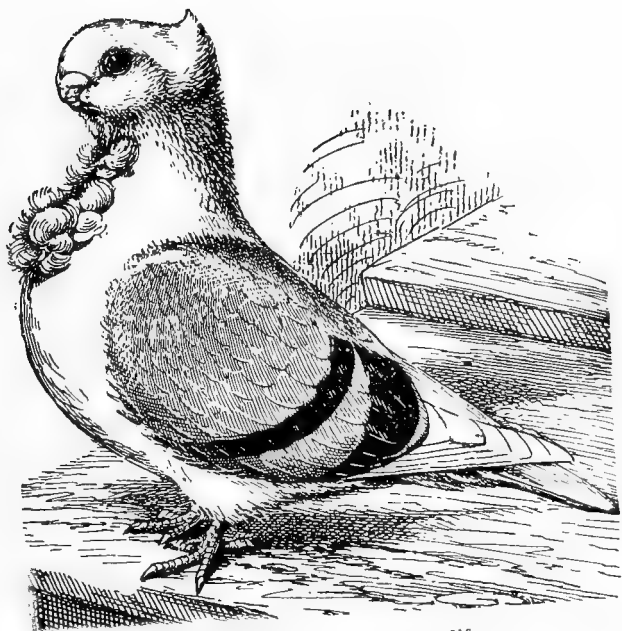
Whites—Plumage pure white throughout.

COLOR OF BEAK—In Blacks, Blues, and Powdered-blues is black; in the other varieties flesh color, excepting the Silvers and Powdered-silvers, which are darker.

COLOR OF EYES—In Blues, a reddish-gravel; in the other varieties a yellowish-gravel, except Whites, which are dark or bull.

COLOR OF LEGS AND FEET—A bright red.

DISQUALIFICATIONS—Birds not matching when shown in pairs; Trimming, plucking, coloring, or any artificial alteration; under or over weight in the class entered; appearance of feathers on legs or feet; out of condition from disease; any decided deformity; for Whites, colored feathers, dark beak, dark toe-nails, or if the eyes are not bull.



BLUE TURBIT. Drawn from life.



Black Turbits From Life.

THE TURBIT.

THIS is a justly popular variety. For neat contour, pretty markings, and a general high-bred and dainty appearance, it has few equals. It is one of the old standard varieties and has been bred for many years. Out of it have grown a host of "made" birds; but the Turbit is the foundation of them all. It shows it, for no matter how we attempt to disguise them, the Turbit properties stand out boldly. The Turbit is a small bird, in fact much of its dainty appearance is due to its diminutive stature. It has a short, round body, full and prominent chest, shoulders well tucked in, flights short and resting on the tail, which is also short and closely folded. The head is large in proportion to its body. It is round, very full above the eyes, and a side view should present a curve from the back of head clear around to the tip of beak. It has a peak and a mane, also a frill on the breast.

The peak is a delicate point, rising just back of the head centre, and the mane goes well down the back of the neck. In the old standards a shell crest was admissable; but the latest standard, 1898, calls for a "point." The beak is short, thick and strong, and the upper mandible sets in a curve over the lower, which fits tightly in.

The face is broad, with puffy cheeks, and the eyes are full and prominent. The beak wattle is small, but well defined; and must not rise so high as to break the perfect curve of the head.

The frill is double, turning back both ways. It should be full as possible and taper nicely into points on each side of the gullet, which latter is full and extends from lower beak down to the frill. The neck is naturally full for so small a

bird. Legs very short with hardly a perceptible thigh. Clean below the hock, bright red and pale toe nails.

The body color of the Turbit is always white, the wing color stamping the color of its class; but the ten primary flights are white. It comes in Reds, Blacks, Blues and Yellows for standard colors, but there are other colors which come under the A. O. C. class. In Blues and Silvers, the wing bars are black. In carriage, the bird is erect and sprightly, and full of grace. The great point in the Turbit is its head, and it is here that the close competition between noted breeders comes in. Such a figure does it cut that the average judge looks over the good headed birds in a class, before he pays any attention to other points.

A great Turbit fancier being once asked for the model Turbit said concisely, "Bullfinch beak, high peak, full frill and mane, short neck, short legs and broad chest."

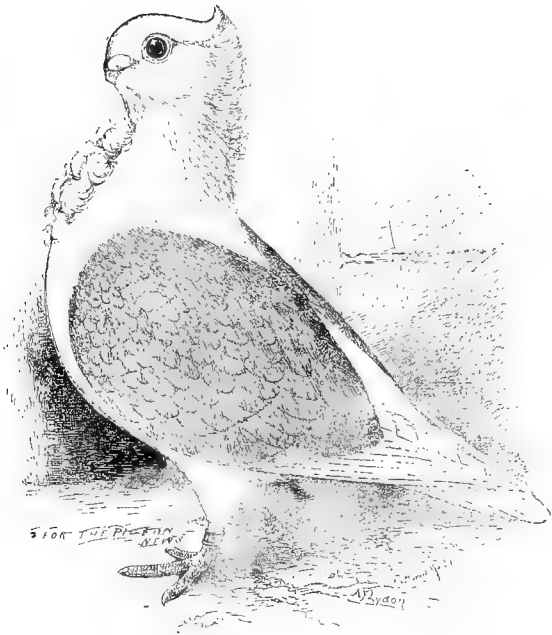
Such a bird looks well from either side or front, and the judge does not take him up with pleasure, only to put him back when he gets a full face view.

The rule is so plain that I do not see how there can be such diversity of opinion regarding what are called "types" of the Turbit. There is only one proper type, and that is laid down plainly in the Standard, and as Turbits are judged by comparison, the one nearest approaching it is the best bird. It is a certainty that the Turbit, the real Turbit, has a face different from any other bird, but approaching nearly to several others, and that is what has caused so much discussion in the past.

The formation of the Turbit head—or rather face—is not like the curve of the Owl. It is not like the show Antwerp, nor yet like the Tumbler, but it seems to be a blending, a combination of all three, and it is all its own.



TURBIT.



YELLOW TURBIT. (Feathered World.)

In these days there is a noticeable absence of the grouse legs, foul necks and shoulders, bishoped wings etc., that used to be so common when shows were a new thing in this country. The standard now fixes the number of white flights, while formerly every breeder had a number of his own and claimed that he was right. The standard now disqualifies for grouse leg and for "artificial alteration;" but as foul feathers don't seem to come as much now as formerly, it is needless to discuss this latter clause.

I know of no other pigeon that combines so many traits each different, which must all be blended into one to make the perfect Turbit. Hence we find among Turbit breeders, fanciers of the very highest class; men who work year after year for that type of perfection which is so hard to get, and the near approach to which is such a satisfaction to the enthusiast.



TURBIT STANDARD.

SIZE—Small, breast full and large. Flights short and resting above the tail. Tail short and tightly folded. Carriage erect and graceful.

CREST—Springing from the mane which should extend well down the neck and raising to a point a little above and behind the centre of the head, and not broken.

HEAD—Large and broad. Forehead high and round, full above the wattle and prominent over the eyes, being well bulged out so as to present a downface appearance.

BEAK—Short and thick the upper mandible having a downward tendency. The lower mandible should be straight and fitting tightly into the upper.

MOUTH—Wide, with full cheeks extending below the eyes, the space between the juncture of the mandibles and the eyes being short and well filled out, and a fair distance from the eyes to the face of the mane.

EYES—Large and prominent and situated near the top and front of the head. Color dark or bull. Eye cere, pale flesh color.

BEAK WATTLE—A fair amount, but in no way raising out of the profile.

GULLET—As much as possible, extending from near the point of the lower mandible, down the throat to the frill.

FRILL—As much as possible, turning both ways and tapering off into points on each side of the gullet.

NECK—Broad from front to back.

LEGS—Short, showing but little of the thigh. Color bright red with pale colored toe nails and free from feathers below the hock.

MARKINGS—Entire wing colored according to the variety, except ten primary flights, which are white as well as the remainder of the body.

COLORS—Black, blue, red, yellow, and the various other colors known as, "Any color" the bars of the Blue and Silvers to be black across the wing coverts, broad, even and distinct.

DISQUALIFICATIONS—Birds not matching when shown in pairs. Trimming, plucking, coloring or artificial alteration in any way. Appearance of feathers on the legs or feet. Out of condition, or any decided deformity.



ORIENTAL FRILLS,

THE above caption covers a family of the most beautiful pigeons known, not only as to marking, but in various other points which distinguish them from any other variety.

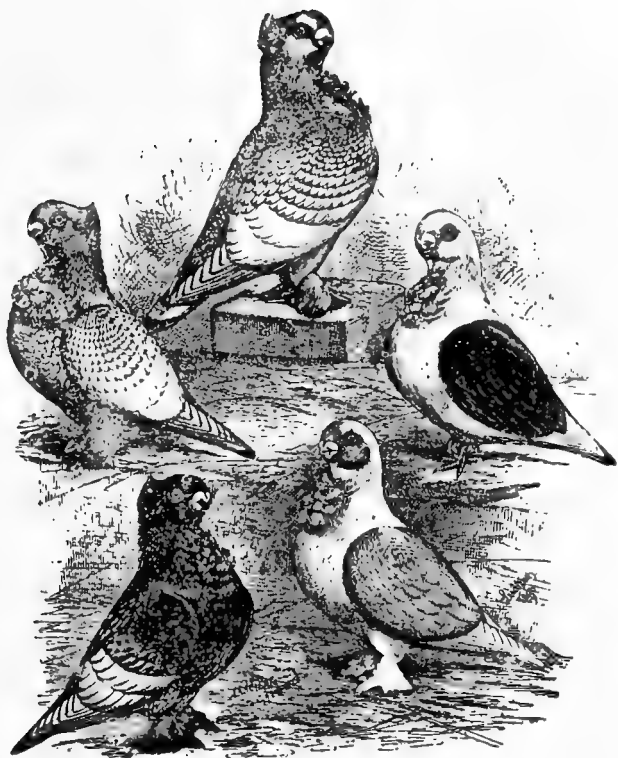
They are what are known as "made" birds. In other words their existence to-day is due to the care, the knowledge of the blending of certain points and properties to produce certain results, and the skill, ability, and, more than all to the perseverance of the fanciers who have watched their pets little by little change from mere "attempts" into the beautiful realities that stand as a monument to their life work.

Under the head "Oriental Frills" come the following. Blondinettes, Laced and Barred, Bluettes, Brunettes, Silverettes, Satinettes, Sulphurettes, Vizors, Dominos, Turbiteens, and Oriental Turbits.

There is a family likeness that runs all through these beautiful birds, so great in fact that the uninitiated find great trouble in telling them apart.

They are so much alike that one general rule will cover the main points of all, and the only real variation is found in their marking.

The body is small, compact, and plump; the head is proportionately large in comparison. It is very full, and round, with high forehead, and it is so arched as to form a complete curve line from neck to beak. The face proper is very full, with chubby cheeks, and the beak is short, strong, and thick. The beak wattle is not large, but is delicate looking, and the eye is as large and full as possible. They run both smooth and crest heads; in the latter both peak and shell are admitt-



ORIENTAL FRILLS.



BLUE LACED BLONDINETTE,

ed, though few shell-crests are seen. If the peak-crest, it must be very fine, come to a perfect point, stand well up and central. If a shell-crest, it must be even and well spread. The gullet must be very full, and reach to beginning of frill, which latter must be large and well placed. The neck is short, thick and broad at the base.

The flights are rather short, and carried closely folded and tight to body, and tail must also be in proportion to body, and carried tightly. The legs are rather short, and are grouse muffed, with short vulture hocks.

It would be folly for me to state that the Frills are easy to breed, for they are not. There is a great tendency to run foul in the breast, and especially in the thighs. They also run short of leg feather. They come foul also in the wings, and tail.

Again the lacing will run badly on the wings, while others will be short of proper spots.

The tail has a dark band, and in it are oval or oblong white spots. They show plainly when the tail is opened, but when closed, appear like a white band. These spots should be clear and well defined.

Blondinettes run in colors, Black, Blue, Dun, Red, Yellow and Sulphur Laced, and Blue and Silver Barred.

The eyes run brown, orange and gravel to match the body color, and the beaks also vary to match.

Barred Blondinettes have clear white wing bars, with a fine black line at lower edge of each bar.

Laced Blondinettes have each feather edged in the principal parts, even to the neck.

The Satinette has a white head, neck and body, but the shoulders have a dull color, with black edging at lower part. This bird does not call for a heavy marking, but it must be clear and even. The eye is dark brown, with flesh colored

cere, and the beak a flesh color. The thighs should be as light as possible, and the flights white.

The tail grows darker, beginning at the rump, and has a dark band, and in this band, are the white spots, as in the Blondinette.

What are called *Black Satinettes* vary only in the shade of coloring, and the tail, which is white with a black edge.

Sulphurettes take their name from their color, which is a near approach to sulphur. Their markings are the same as the Satinette.

Silverette has pale shoulders, and white bars, which must have a dark edge.

Bluette has blue shoulders, and white bars, edged with black. The tail is a darker blue, with the same white spots edged with black, that mark the others.

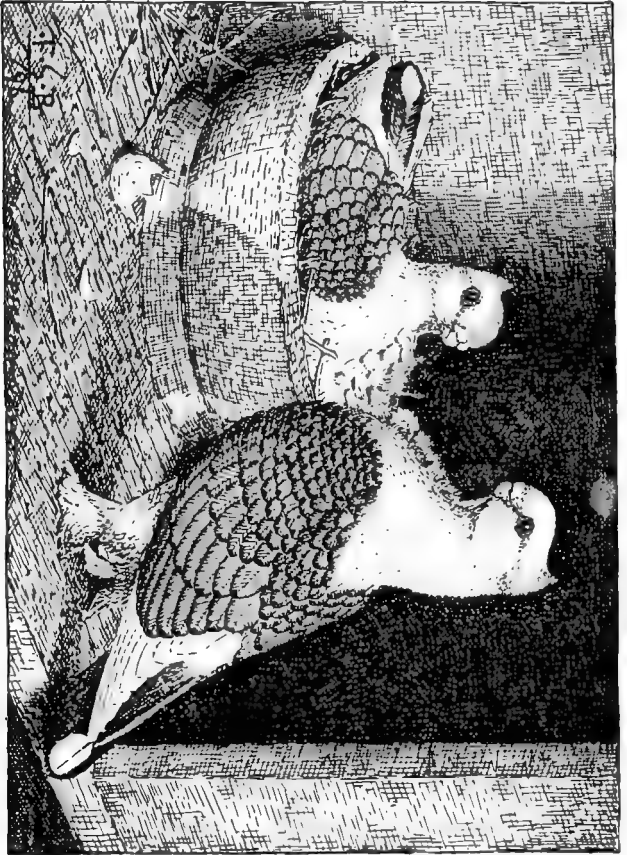
The *Brunette* is really a silver grey, with red brown or fawn markings, or a French grey with tail of same shade.

The *Vizor* is much like the *Bluette*, but the head is the same color as the wings, the dark purple running to a sharp line, which cuts around the neck at the bottom of the gullet and runs to the back of the crest. This divides the dark head from the white body, and makes a beautiful contrast.

THE DOMINO.

The *Domino* is one of those birds that we see more often in books than in real life. It is certainly an oddity, yet it is a lovely little bird, which, while bearing marked resemblance to the *Turbit* or *Turbiteen* families, is yet of a type all its own.

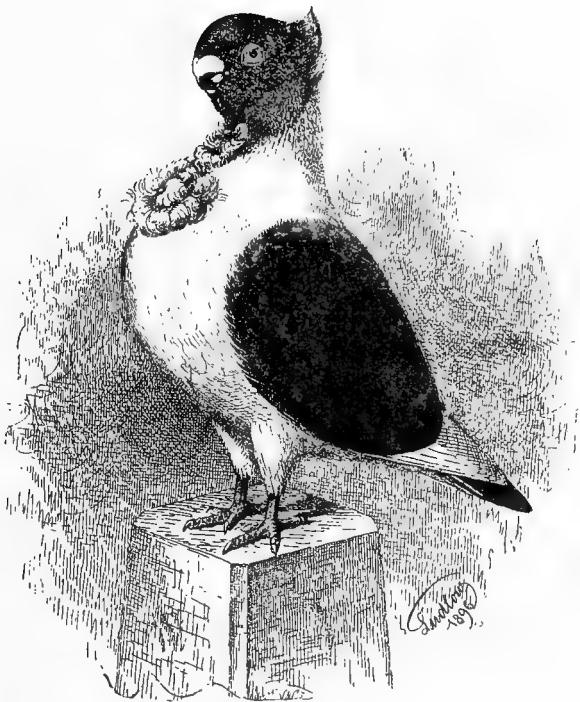
It has a round skull, yet not so round as the *Owl's*. It is peak-headed, but has no foot feathering whatever. It is very down-faced, with a short, extremely blunt beak, and has the frill on its breast. It has a black face, the black extending



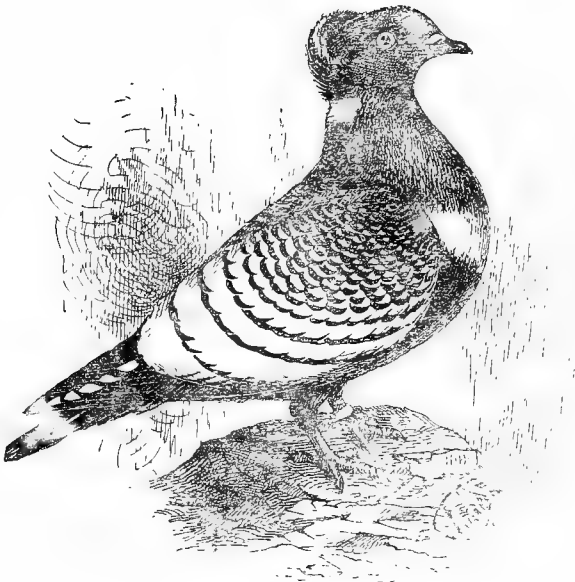
SATINETTES.



EXHIBITION WORKING HOMERS.



THE DOMINO.



SUABIAN. (Fanciers Gazette.)

down under the throat. The rest of the body to the tail is white, and so are the flights, but the wing butts are black.

It takes its name from its face, which is similar to a domino, or mask in its contrast to the white neck and breast. In some respects its face is like that of the Nun, though the resemblance ceases at the crest, both in color and shape. For, while the solid color stops at the shell of the Nun, which latter must be white, it extends on into the crest of the Domino. The Domino, like other "made" breeds, must rely on strong plumage contrasts for its beauty.

It is a cute little bird with a piquant expression, and an air of general "pertness." The eye is full, and may be dark, or may be orange or pearl as to iris. The lighter the color of the eye, the better effect it has on the appearance of the dark "mask" on the face.

The Domino is not bred to any extent in this country, and is hard to breed true to plumage, but is liable to jump into popularity at any time, now that birds with quaint markings are so rapidly coming into favor, and this production is becoming such a matter of rivalry with so many fanciers.

THE TURBITEEN.

The Turbiteen resembles the Turbit perhaps more than does any other variety of the Orientals, as it has the identical body, with the same peak, frill and colored shoulders. But it has the grouse leg and its forehead and cheeks are colored the same as its wing color.

The spot on the forehead is oval, in fact it looks as if a thumb had been pressed against it to make the stain. The marks on the cheeks are pear shaped, and extend from the beak to the base of the crest just below the eyes. Care must be taken that the spots do not run into each other, but be divided by a sharp white line.

The standard allows a bird with only the frontal spot to compete, but the three spots are more to be desired. They come in all the colors of the turbit. The upper beak mandible is dark and the lower white.

By reading this description carefully, one can imagine how hard it is to breed such a bird absolutely true to marking, but as I have remarked, there is great pleasure to the fancier when a "true" one is turned out.

ORIENTAL TURBITS.

Oriental Turbits come Blue, Black, Red, Yellow, Silver and Dun, and also in Checks and Creams. The shoulders must be marked perfectly clean in deep rich colors, and body white. The standard however, allows both the white and the dark tail to count.

To the fancier who has never bred Orientals, they are a great study, and he finds himself wondering at the skill of the men who breed them.

Very naturally in breeding these dainty birds, the eggs of which are often worth their weight in gold, the use of feeders or nurses is a necessity. It would seem useless to suggest that in this case the mated birds must not be overworked even though the desire to get "one or more good youngsters" is a natural one. For feeders, long-faced birds of small size are to be desired.

The rage for Orientals seems to be unlimited just now, yet how many of us can remember when they were few and far between in this country. In the old American Standard (1889) they were not even mentioned; but there is no question now, but that they have come to stay.



SILVERETTE.



BARRED BLONDINETTE. (Feathered World.)

ORIENTAL FRILL STANDARD.

GENERAL FORMATION FOR ALL VARIETIES.

HEAD—Large, round, high, broad and well arched forming a continuous curve from neck to tip of beak, well filled in between eye and beak.

CHEEKS—Full and chubby.

BEAK—Short, thick and close fitting.

BEAK WATTLE—Small and of fine texture.

EYE—Large, bright and prominent.

CERE—Small and smooth.

CREST—1. Needle-pointed, upright and central.

2. Shell crest, even ridge and wide spread.

3. Plain head.

GULLET—Full and well developed, falling from near tip of under mandible to start of frill.

NECK—Thick, broad at base, well arched, and full under jowl.

FRILL—As much as possible, well covering the breast.

FLIGHTS AND TAIL—Proportionate and well set; former carried close up to body.

LEGS—Moderate length, grouse muffed, the feathers continuing to toe-nails, completely covering shanks and feet.

FORM—Compact, round and plump.

CARRIAGE—Erect, active, dignified.



MUFFED TUMBLERS.

I AM delighted to see the many fine illustrations of Tumblers that have appeared in the Pigeon News in the last few years.

These photos and cuts are the greatest educators, for no writer can produce with his pen, the same object lesson that is given by a half-tone plate from life.

In the Tumbler we must necessarily begin with the body, for there is one uniform rule for all. Mark it as we may, shorten or lengthen its face, muffle it, or breed clean, the typical tumbler body still remains as the foundation on which we build all these beautiful additions of art.

The old rule was based on Flying Tumblers, the body which is of medium size, but round, plump, and compact.

Head round, and with high forehead which comes down sharply to a beak of medium length. Eyes prominent, neck very short and tapering to a breast that must be very prominent, full and broad.

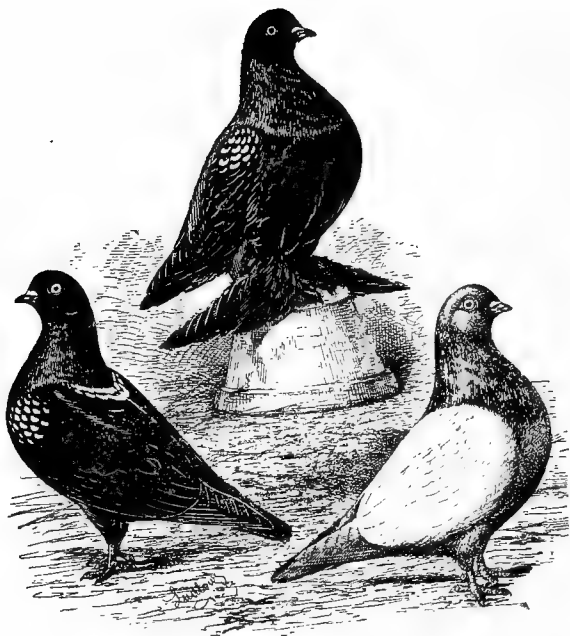
The shoulders naturally should be very broad for such a sized bird, and the back short. It then runs quickly to a narrow rump and close tail, over which the wings are carried. The legs are short, but strong, and the feet small.

The above is the typical Tumbler body on which, as I stated, art has put so many additions, and it is this body with which we must begin.

Therefore in starting a Tumbler loft one should breed first for this type of bird, and experiment as he chooses for the other points. I have read, from what I consider good authority, that there is not living to-day, a typical long-muffed Tumbler, that is sound colored and perfectly marked. So it will be seen that even after a good start in Tumblers, it is a long way to the top of the ladder.



Black Mottle Tumbler From Life.



MUFFED MOTTLE.
CLEAN LEG MOTTLE, CLEAN LEG WHITESIDE

I must not be understood as advising my readers not to try for handsome markings, but my suggestion is that they work first for fine body properties, and then for the markings.

The mating of two birds nearly perfect in markings often shows as a result, birds not nearly so true as either of the parents. Again, the solid colors are far more easy to produce in a type nearly reaching perfection.

The following will give an idea of the different markings, and I give it in detail because so few (outside of well-posted Tumbler fanciers) seem to know just what some of the names call for in the way of markings.

Mottles—Color sound and even throughout, the wing marks are white and circular, evenly distributed, butts free as possible from white, the black markings should be V shaped, well and evenly mottled.

Rosewings—Same as above, excepting back marking.

Beards—The beard, should be small, crescent-shaped, and not extending beyond the centre of the eye, and in line with centre of beak; primary flights and muffs white. The rest of the body to be of a sound, even color throughout. Beak should be flesh color in all varieties.

White Sides—The whole of the body, including tail and primary flights should be sound color throughout; the shoulders, wing coverts and secondary flights pure white; beak flesh color, except in Blacks.

Self Colors—Red, Yellow, Black and White, sound, rich and even color throughout. Black showing a green metallic lustre; beaks flesh color, except in Blacks.

Barred Varieties—Blues, Silvers, and Checks, to possess broad, even black bars, and free from ticking or kite color; beak in Blues and Checkers very dark, and in Silvers horn color.

Saddles—Black, Blue, Red and Yellow. The two former to be dark tailed; the two latter to be dark or light tailed. Head markings—A snip or blaze up front of face, with a full white beard extending from back of eye to back of eye under beak, forming a bib; with the dark patches running pear shaped into it from the centre of lower mandible, the latter called whiskers. In addition, a dot over each eye about the size of a hemp seed, with a white band extending around, with the exception of a heart shape on the back, which is dark, giving the bird the name.

Badges—Same as Saddles except body color, which should be dark except foot feathering and ten lower flights which should be white. Head marks same as Saddles.

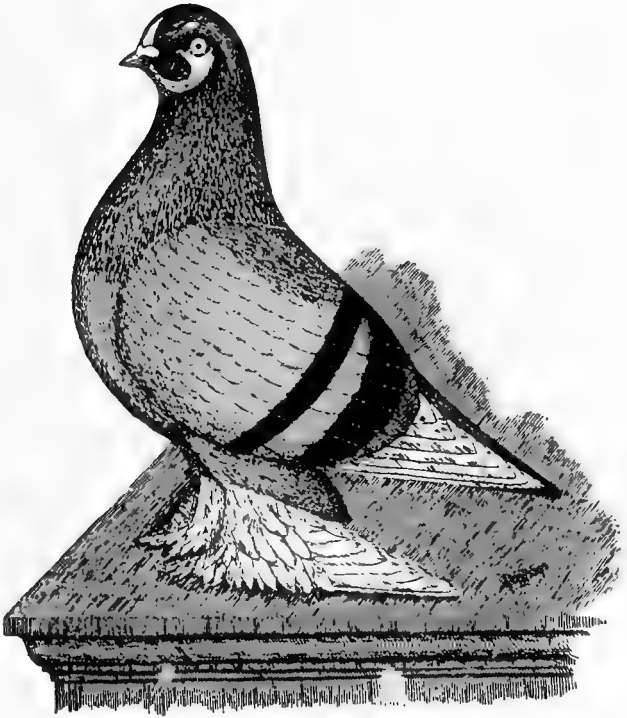
Regarding the breeding for “markings,” of Mottles and Rosewings, F. H. McCardie says

“The tendency of strong healthy birds of good color is to throw birds with less markings than themselves. The tendency of a weak and inbred strain, or unhealthy birds is to produce plenty of markings. If you can get a strong healthy bird gaily marked on the wings only, that is the bird on which you can found the markings of your strain. Inexperienced fanciers would throw such a bird out, instead of treasuring it as it deserved. This, paired to a short marked bird, a self marked-bred is the most likely way to breed a well marked bird.

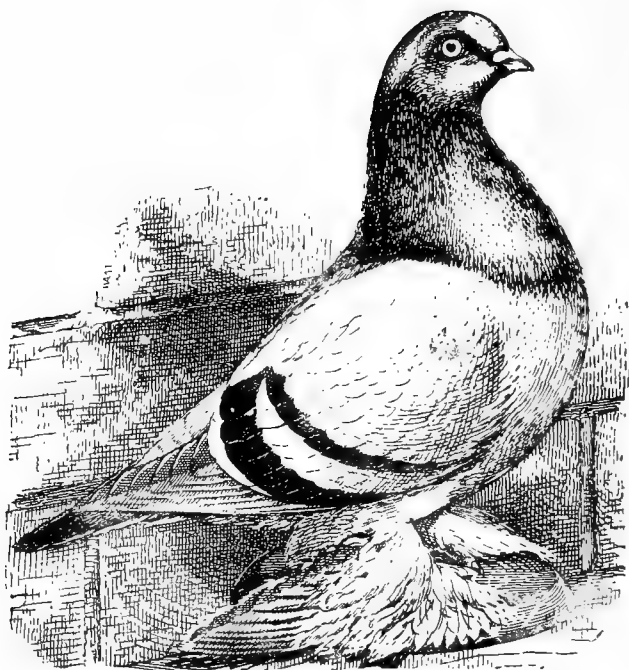
Two short-marked or standard marked birds are most likely to breed selfs, unless closely related and gaily bred.

It is the most successful plan to pair so as to strike an average rather than trying to get like to produce like.

Do not breed too much for one point, but keep the general average improving. The value of the different points is about equal, and a bird perfect in one point and poor in the



Blue Badge Tumbler.



BARRED, MUFFED TUMBLER. (Feathered World.)

remainder is useless for the show pen. Considerable weight may however be given to the head.

Do not be afraid of showing imperfect birds. Support the shows as much as possible, they are the backbone of the fancy.

Carefully avoid a white back bird or one with white feather in the short flights. These qualities are very difficult to breed out and will often crop up in the otherwise best specimens causing great disappointment. However good a bird may be, unless you are sure his pedigree is of the best, keep his blood out of your stock. When mating up it is well to consider the grand parents as much as the parents of the birds in question."



MUFFED TUMBLER STANDARD.

BEAK—Close fitting, straight set and of medium thickness.

WATTLE—Neat, fine in texture.

SKULL—Round, showing no flatness or indentations.

EYE—Pearl, or sometimes called white; centrally placed.

CERE—Small as possible, fine in texture, flesh colored.

NECK—Medium length, inclined to shortness, broad at shoulders, tapering gradually to throat; slightly arched.

BODY—Short, stout and wedge shaped; prominent and wide in chest.

FLIGHTS—Close set and broad.

TAIL—Closely folded.

LEGS—Stout; well set, and of medium length.

MUFF—Profuse, and the outer edge forming a half circle coming in to hock without break if possible.

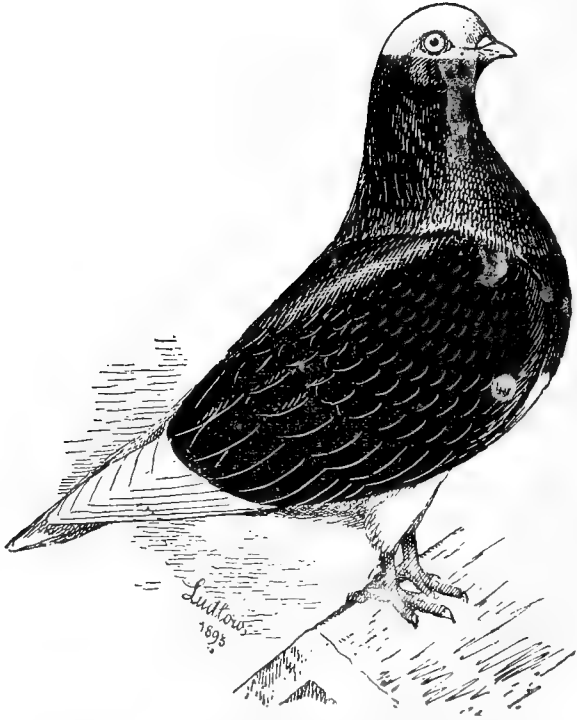
CARRIAGE—Sprightly, upright, bold, and jaunty.

FEATHER—Clean, close, short and tight fitting.

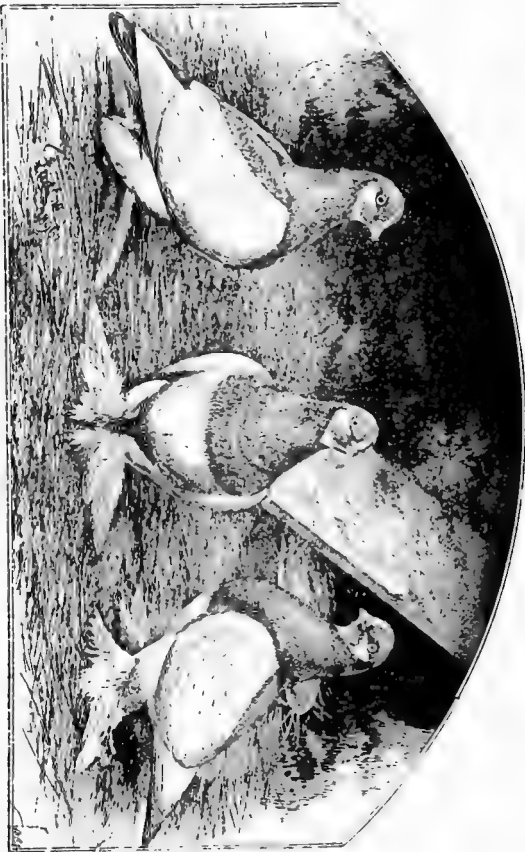




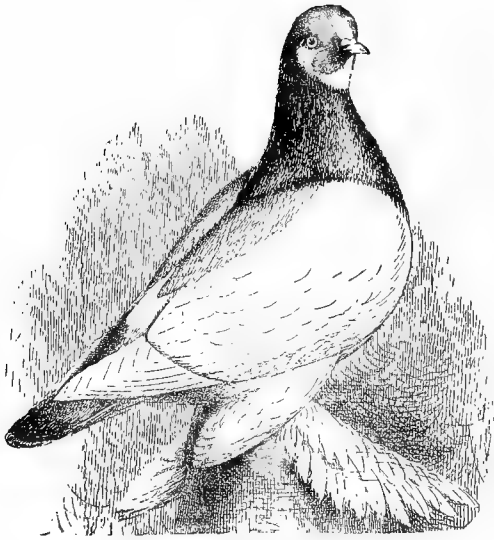
Black Badge Tumbler From Life.



BLACK BALDHEAD TUMBLER. (Feathered World.)



Yellow Saddle Tumblers.



Blue Saddle Tumbler.

CLEAN LEG TUMBLERS.

It must not be supposed that the long faced clean legged Tumbler is at all out of date. The long faced clean-leg has many admirers, and always will have. The clean-legs run in solids (or selfs) Mottles, and Rosewings, Whitesides, Balds, Almonds, and there are also German Beards, and Danish Tumblers.

In all colors, the eye should be pearl. The eye cere is pale and very narrow, and it should not be red, as this gives a kind of coarse look to the head.

MOTTLES.

A good Mottle has say twenty to thirty-five white feathers in the wings, and slightly away from the butts, where they stand clear and distinct. But a common fault is that they run into the wing butts, and therefore spoil the finished appearance of the true mottle. These white feathers must not run together, but be distinct. These white dots appear again at the base of the neck and extend over the back like a triangle with the base next to the neck.

ROSEWINGS.

In Rosewings the dots appear in a circle on the wings. There should be about as many as on the wings of the Mottle. In England some whites have been shown with the rose-wing mark in black, but they are scarce.

WHITESIDES.

Whitesides are another fancy variety. They should be solid colored, but with the wing and the short flights all white. Many of these birds are "made" birds. They come with colored feathers all through the wings, which are pulled again and again till they come white.

The Whiteside is not a good bird to breed, for the reasons given above.

BALDHEADS.

The Baldhead gets its name from its white head. The line starts from the thick part of the lower beak, just misses the eye, and goes around the back of the head at the same angle.

To make the Bald more beautiful, the head should be nicely rounded. The ten large flights should be white. The lower part of the body is white from a line just below the wing butts.

BEARDS.

The Beard is thus marked. The body except the flights and tail is solid. Just under the lower beak is a white patch, that extends just under the eye. It is something like a half moon, with the two horns extending to the eye or a little under it. This "beard" is sometimes called a "chuck," but that is only a kind of slang term for it. It is needless to say that the shape of this beard is often "assisted" by fanciers. The exactly proper Beard, has ten white flights, though a bird with only eight is tolerated.

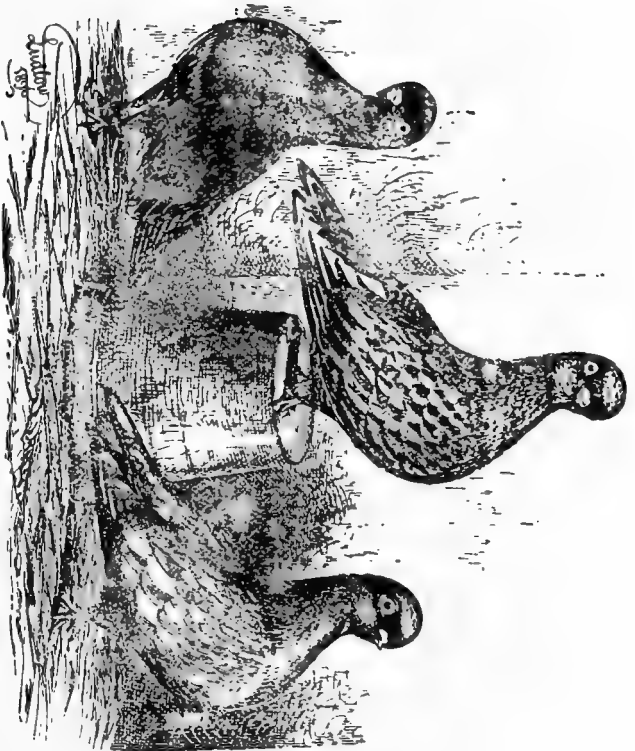
Otherwise good birds are apt to show foul feathers about the thighs and hocks, and this seems to be rather more the case in Beards and Balds than in other marked Tumblers.

GERMAN BEARDS.

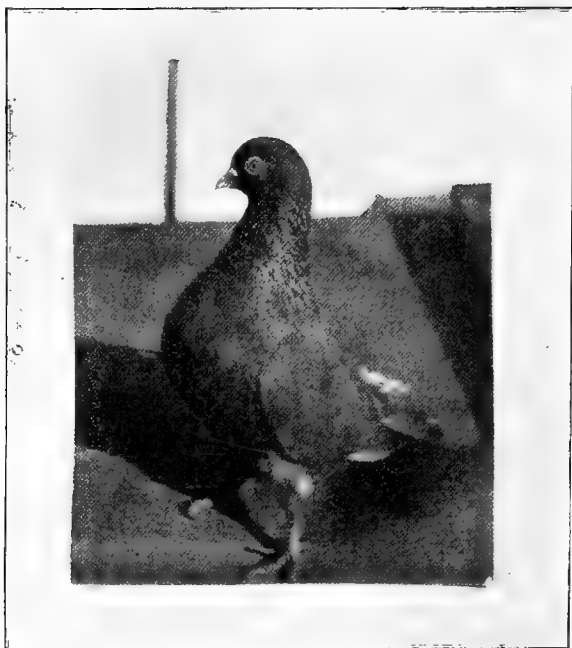
German Beards are longer in the head and beak than the English birds, but are tight feathered trim birds, that do good work in the air.

The beak is a pale flesh, in all the colors, the eye a pearl, and the head round, though as stated, rather long.

Good authorities say that in mating for color in Beards it is not well to cross the colors, but rather to mate straight for the color desired.



Short Faced Tumblers.



Parlor Tumbler From Life.

CLEAN LEGGED TUMBLER STANDARD.

BEAK—Close fitting, straight set, and of medium thickness.

WATTLE—Neat, fine in texture.

SKULL—Rather more oval than round, with wide frontage, showing no flatness or indentation.

EYE—Pearl or white, centrally placed.

CERE—Small as possible, fine in texture.

NECK—Medium length, broad at base, tapering gradually to throat, slightly arched.

BODY—Short, stout and wedge-shaped. prominent and wide in chest.

FLIGHTS AND TAIL.—Flights closely set, broad, short and carried on tail. Tail closely folded and wedge shape.

LEGS—Stout, and well set, and of medium length.

CARRIERS—Sprightly, upright, bold and jaunty.

FEATHER—Clean, close, and tight fitting.

MOTTLES—Color sound and even throughout. The pinion mottlings should be white, and nearly circular, evenly distributed, butts free from white. The back marking should be V shaped, well and evenly mottled. Beak as in Selfs.

ROSEWINGS—Same as Mottles *excepting* back markings.

BEARDS—Markings. The Bearding or Chuck should be small, and not extending beyond the centre of the eyes, and in line with centre of beak. Primary flights 10 x 10 tail and stockings white; the rest of the body to be of a sound even color throughout. Beak—In blues, blacks and chequers, the upper mandible should be dark, and the lower flesh colored, while in other varieties both mandibles should be flesh colored.

BALD HEADS—Markings. Head, primary flights 10 x 10, tail and body color downwards from the breast bone, white. The line of demarcation should extend from slightly under the lower mandible, following close to the eye and gradually

and evenly rising to the back of the skull. Beak & Cere, flesh colored in all varieties.

WHITESIDES—The whole of the body, including tail and primary flights 10 x 10, should be sound colored throughout. The shoulders, wing coverts, and secondary flights, pure white. Beak—Flesh colored, excepting blacks, which should be black.

ALMONDS & SUB-VARIETIES—Same as in the Short-Face.

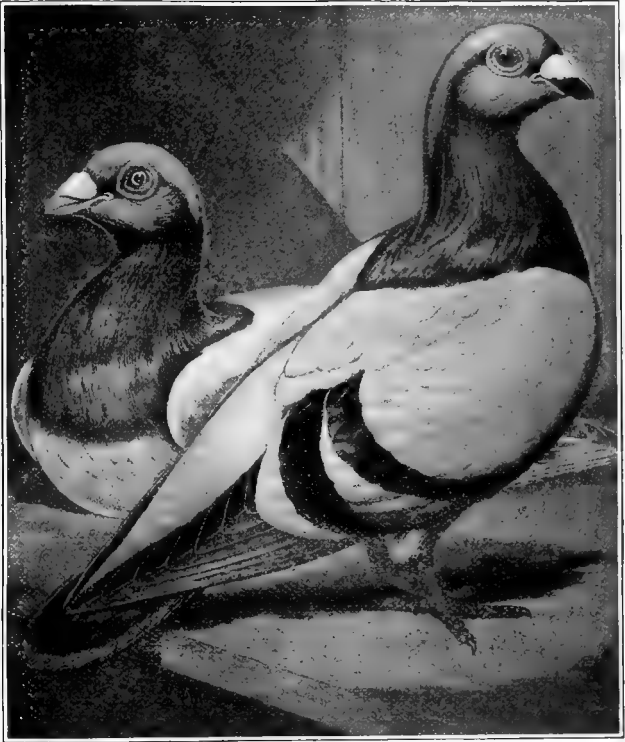
SELF COLORS—Blacks. Color, deep and sound, showing a green metallic lustre. Beak and toe-nails—Black.

Reds. Rich color, sound and even throughout, with a lustrous, golden bronzy hackle showing free from green. Beak—Flesh colored.

Whites should possess a satin silvery-like appearance, with Beak, Toe-nails, Eye and Cere, *white*.

Yellows. Color, rich golden, even throughout, hackle showing a pink lustre free from green. Beak—Flesh colored.





English Runts (See page 224.)



TIPPLERS, From Photograph.

SHORT FACE TUMBLER.

THE short face tumbler does not seem to be as popular now as it was some years ago, and I attribute this to the fact that so many have taken up the variety of which I have just written.

Short faces are smaller in size and have all the characteristics of the other breed, and the high forehead is much more pronounced. They are cute little birds, many of them beautifully marked and are most emphatically "toys." It must not be understood that a short face and a "down face" are at all alike. Take the Owl for instance, and its face is very short, but the beak comes right on down from the face. But in the short face tumbler, the forehead bulges out as far as possible and the beak breaks this line and stands out almost at right angles. It is very short and very fine. Another point; the tumbler proper, often carries itself with the head rather forward, while the short face carries it back of its very prominent breast. In fact there are two grand curves in the short face, one at the forehead and another at the chest.

They are dear little birds and make the very best of pets. They are not good breeders, being bred down rather too fine, and thus lacking vigor of constitution, and the short beaks are not adapted for either feeding by the old or receiving the food by the young.

THE PARLOR OR INSIDE TUMBLER.

THE Parlor or Inside Tumbler is a very popular variety in America, but scarcely known in England. They are judged by comparison, as to the way they do their work. Some of them make only one revolution in the air after rising, but some make three or even four, and light squarely on their feet. The parlor tumbler that does its

work the most easily and gracefully, turning nicely in the air in the shortest space and striking the floor with its wings folded nicely and feet firmly placed with no sprawling, is the bird that will win, no matter what its color or general appearance.

They usually come in solid colors, but there are lovely mottles and splashes. They are great pets and can be trained to a high degree, and are a never failing source of interest at shows.

As their merit consists solely in their ability to tumble well, little attention is paid to feather. There are two things in favor of the Parlor Tumbler, one that it can be bred anywhere, and in almost any kind of a loft, and another that the fancier who breeds them always has something with which to delight visitors.

OUTSIDE TUMBLERS.

WE have now treated of "show" Tumblers, and Inside workers, and therefore come to what is known as a "flying kit," in other words, Tumblers that are judged by their ability to keep on the wing, and practice those wonderful evolutions that have given the Tumbler its name.

I take it for granted that the fancier who owns a good flying kit, cares little for marking. The work of such birds is done in the air, where the most exquisite marking counts for naught.

It is no easy thing to produce a good Kit of Rollers even with a good start in the way of stock, as much care must be expended in getting the *proper* rolling into a Kit.

It will not do for the birds to dart up in the air, make a few revolutions and then settle. That is not rolling. The birds must go up and stay up. They must roll with some

regularity, and at a good height, and hence the great necessity of having birds that will work together.

A good Roller must be a fast worker, but it must be uniform in its work.

Perhaps it is necessary to explain still further, as many do not understand of what a good flying Kit consists. When the bird is let out, its rolling is its exercise; its delight. It gets rid of its superabundant spirits by rising high, circling in great circles and ever and anon "rolling." The great point is to keep the Kit well up.

THE TIPPLER.

THESE birds are trained in various ways the most general of which is to allow them to first get used to the loft, and its vicinity, and then frighten them into the air. Instinct keeps them up longer than other birds, and, when they feel like settling, they are frightened off with a cloth on a pole until the owner is willing to let them come down.

I think that Tipplers and Rollers are just now coming into popularity in this country, and we ought to have Kits that fly for the love of it, and not through fear. We want no red and white flags, and lanterns in this country, but birds that will go into the air, work well and come down at a proper time.

There are some splendid Kits in this country, and all a modest fancier needs is about three good old pairs, and he will soon have a Kit, for the young will fly well at two or three months. And, trained with good parents they will work all the better. One can let them out in the morning, enjoy them, and then go about his work, satisfied that they will drop in due time.

THE BARB.

THE Barb is a variety of pigeon well known the world over, but I am sorry to say that it seems to have retrograded in the popular fancy in this country during the last few years. At the old-time shows, Barbs were always an important class and well filled; but latterly they seem to have lost their hold on the popular fancy, and the Barb classes are not only badly filled, but the entries are confined to two or three fanciers who still stick to them.

Barbs have brought very high prices in the fancy, perhaps as high as any known variety. Most of its points lie in the skull, the head total, and the beak and jew wattle.

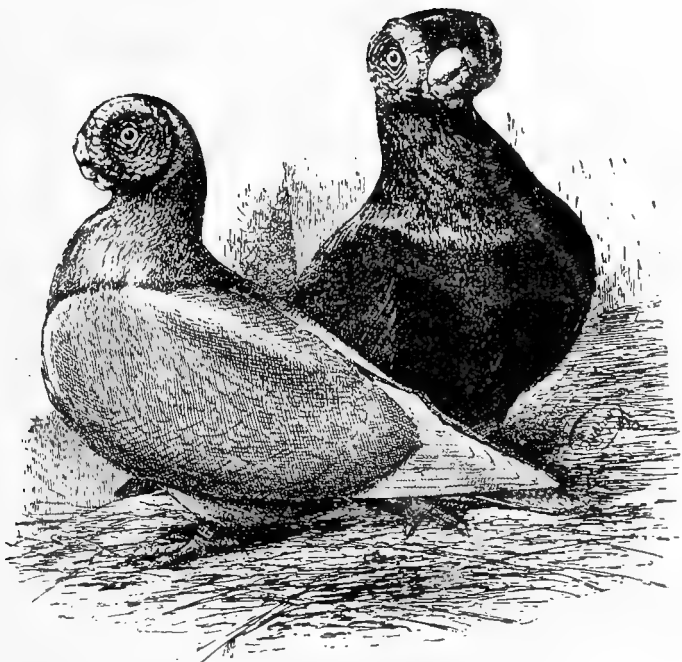
In size, the bird is medium, but it has the broad breast, strong and prominent wing butts, and the general "well built" appearance of birds of its family.

The beak is short and massive, with a strong, "down-face" appearance, and the mandibles are of about even thickness.

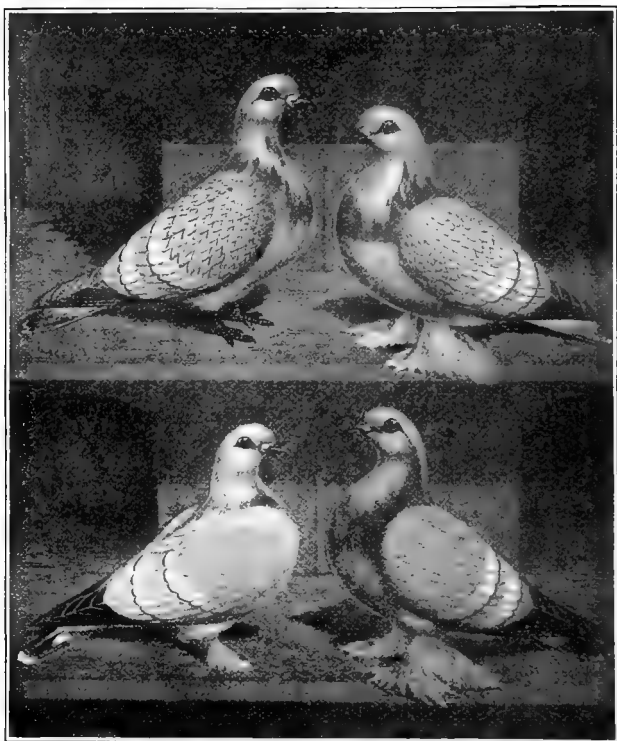
The beak wattle stands out large and full, extending well onto the beak. It is of fine texture, evenly divided on either side, and must not be stained. The jew wattle matches the beak wattle as nearly as possible and must have no stains. The jaw of the barb is full and strong, and adds to the square appearance of the entire head.

The eyes are completely surrounded by a heavy eye wattle of a bright red. The eye is pearl color with dark pupil except in whites, which have bull eyes. The legs and feet are as bright a red as possible.

The eye wattle, being a great point, is worthy of a careful description. It is circular and even, filling out evenly in all directions and should stand well out from the eyes. Its evenness is its great point and there should be no tendency to



BARBS. (Feathered World.)



ICE PIGEONS. From Fulton's Pigeon Book.

spouts. The neck is short and tapers gradually from the square shoulders to the head. The breast is broad and full and should stand well out, but not detract from the plump body lines. Back broad and flat. The wings rest above the tail, which latter is of medium length, and the legs are short. Barbs come in Blacks, Reds, Duns, Yellows and Whites.

A great deal depends on keeping the wattle in good shape. It is so large that it is apt to become the abiding place for little ulcerations. The tendency to these sores does not come from heredity, but is the effect of dirt and extraneous matter that gets into the little crevices. When a barb is to be shown, the most careful attention must be shown to its wattles.

The Barb is a bird that must be kept in confinement, as a well developed specimen cannot see either in front or behind. The old authorities are fond of referring to the Barb as a "spool-head" and looking at it from the front, its head has much the appearance of a spool with the winding part of the spool as a base, and the two sides for the eye wattle.

It is hard to breed Barbs without good nurses. Their fecundity is great, but, through peculiar head formation, they lack the ability to feed their young. As in many other birds where the egg must be removed, it is not well to let the hens over-lay. They should be allowed to set on their own eggs or on "dummies" until nature has a chance.

The Barb does not reach its show form till about three years old, and it is hard to tell just how the average youngster in the loft will turn out. If it has the proper head formation the chances are that the wattle will come all right

THE CARRIER.

OH, Mr. Judge, please show me a Carrier! Oh, is that one? Why what a funny bird. Does it carry the note in its beak, and how does it know where you want the note taken?"

I give this sample of the questions asked a Judge at a show in order that my readers may see the predicament I am in, through writing for others than fanciers.

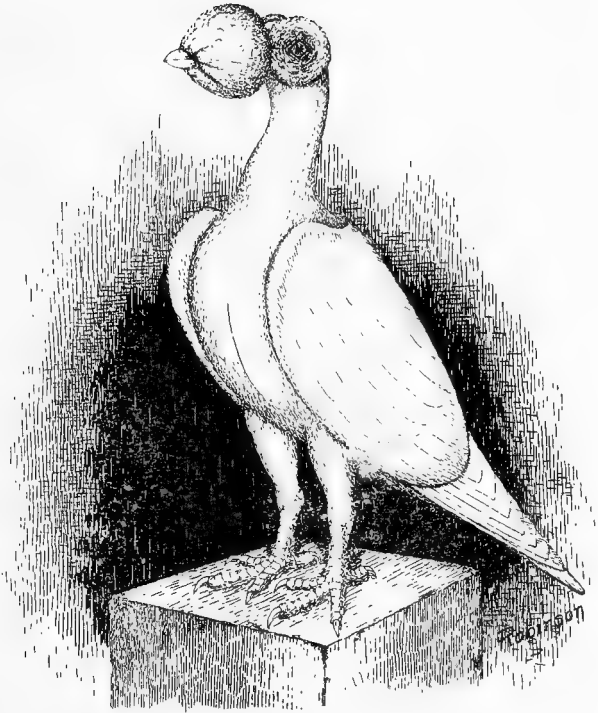
We (of the purple,) all know that the show Carrier is not a Homer, and that the Homer is the bird that takes a message to its home loft, and nowhere else. That the average Show Carrier would not home a mile.

I feel that I hurt the feelings of no Carrier fancier, when I state that the show Carrier, the old English Carrier, is not one of the most popular varieties. At the big shows the Carrier classes are rarely well filled, yet personally I think the Carrier a wonderful bird, and one that well repays the fancier for the time spent in perfecting its points.

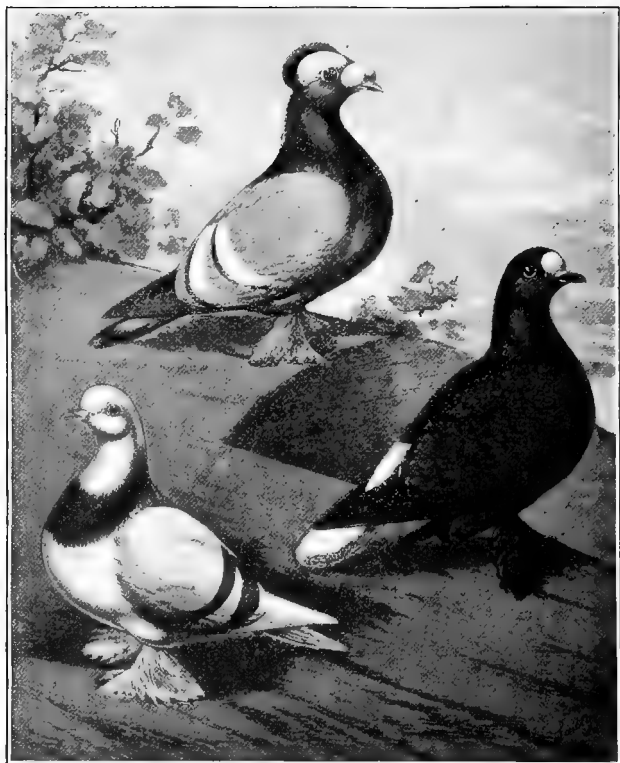
The Carrier is a large bodied pigeon, and is in reality larger and heavier than it really looks, for its feathers lie close and hard, and it is so "trim" as to be misleading. One of its great points is its wattle. There must be two, the upper or beak wattle, and the lower or Jew wattle. The more prominent these are, the better.

The head of the Carrier should be long, shallow on top, and narrow between the eyes.

The wattles should stand out well, but be short and wide. The beak wattle should be free from hollowness, but should be full, and larger of course than the Jew wattle, which, however should have the same general characteristics as the former.



ENGLISH CARRIER.



Swiss or Crescent.

Priest.

Fire-back.

The eye should be full and prominent, and should have a wild, alert look, as if the bird were ready to spring into the air at the slightest motion.

The beak is long and thick and nearly straight, the measurement being two inches from the eye to the tip.

The neck is long and slender, and with a clean gullet. The breast is broad and full, and the shoulders very square, with prominent wing butts. The wings and tail are long, and the thighs muscular, with long, strong looking legs. The feet are also large and muscular looking.

Black and Dun Carriers have always seemed the most popular breeds, but the white now seems to be quite the fancy. In blacks and blues the eye should be dark red. In whites it should be dark, or bull-eye, and in Yellows, Reds and Duns it should be a pearl.

The great point is to breed a very long face and then get the proper wattle on it, but the same idea of getting "length" must also be applied to the bird. With a cock with a good heavy wattle, and a hen that may be somewhat lacking in this respect, it is possible to get good young, provided the hen is a good rangey bird.

The Carrier is emphatically a show bird, and is rarely bred save in confinement.

Before a show the greatest attention should be paid to these birds. Every feather should be clean and in place, and the wattles should not show the least particle of dirt. In cleaning the beak and eye wattles it is best to do so several days before a show in order that the bird may have the tint that nature has put on.

THE DRAGOON.

THE Dragoon is not only a variety of its own, but it is one of the most handsome and most striking pigeons that lives. It is claimed that it is a direct descendant of the Horseman, a bird of which we now never hear.

In England there are two types, the sturdy compact bird that we now accept as the proper one, and a narrow slenderly built bird, that had the proper head and beak, but lacked the strong and vigorous make-up of the now typical Dragoon.

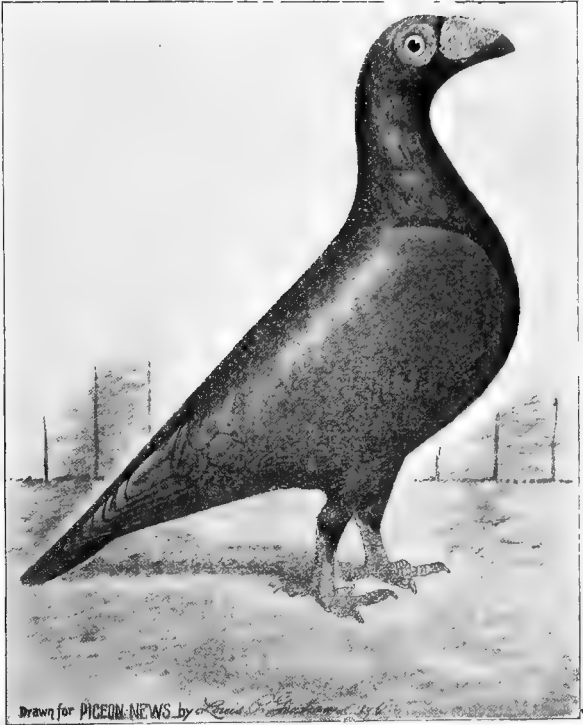
The most pronounced feature about the Dragoon is its skull, which comes up round, full and broad, and narrows quickly to the beak.

It is more of a wedge-shape, than any other, and the wattle which fits close to the beak, and is also wedge-shaped, adds to this general contour. The rise from the beak tip is also regular, and this gives a sort of "low forehead" appearance, which must be seen to be understood.

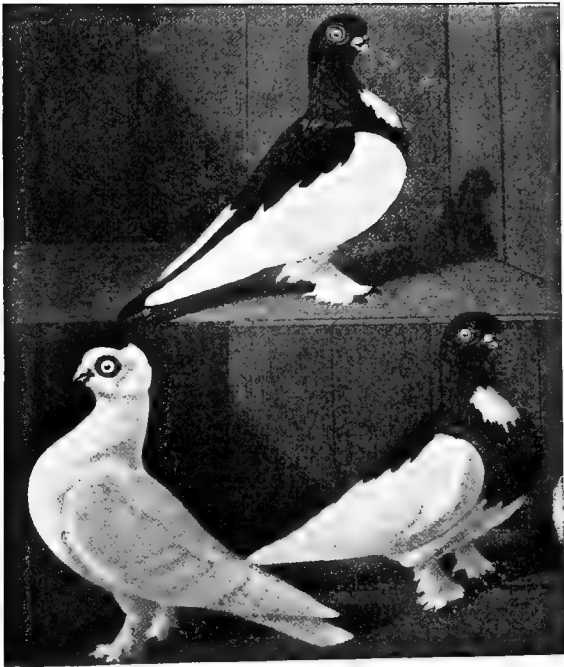
It is now admitted that the proper skull must be about twice as broad at the back, as at the frontal, where the wattle begins. There has been much discussion as to length of beak, but I believe the best authorities place it at about one and a half inches from tip to front edge of the eye.

The wattle is a great feature in the Dragoon, and should rise gradually from where it begins on the beak, to the beginning of the frontal bone, but it should not extend much over the side of the beak, for this would detract from its even appearance. Close to the skull it comes up even and hard, as if firmly glued to it, and does not stand out as does the Carrier's.

The beak should be as thick as possible, with no wattle on the lower mandible.



BLACK DRAGOON Sketched from Life.



GERMAN ANCIENT TUMBLERS.

PIGEONS AND ALL ABOUT THEM.

The eye should be large and full, and have rather a wild expression. It is just midway in the face, and the iris is a rich red.

The neck is short and strong, and spreads gradually to a broad chest, and a broad, flat back.

The shoulder butts protrude slightly, and show much strength, but the wings do not set so closely as in the Carrier.

The flights are broad, even, and strong looking, and rest just above the tail at their tips.

The tail is inclined to be short and is carried rather up from the floor.

The legs are short, and very strong looking and the thighs muscular. The legs are clean, with no suspicion of booting, and rest on large strong feet. In color, the Dragoon fancier may suit himself, as the bird comes in all colors, though red, yellows and whites are hardly up to the standard of the other colors. I think there is nothing more handsome than a nice Silver.

Blues seem to be the most favorite colored birds, and as a color are in the majority. The Dragoon is a good breeder and thrives with wonderful ease in almost any kind of a loft.

Of late years, the Dragoon has made wonderful strides in popularity, not only in this country but in England, for at one of the recent large shows over the water there were more Dragoons entered than birds of any other one variety.

It should be remembered that the Dragoon is somewhat of a fighter, but not a vicious bird. All wattled birds seem born fighters, and yet they are chary of mankind.

DRAGOON STANDARD.

HEAD—Wedge-shaped and broad, yet proportionate to the stoutness and length of the beak, slightly curved when viewed from the side or front, thus showing no angle or extended flat surface.

BEAK—Thick, measuring from the termination of the beak horn to the anterior corner of the eye, about $1\frac{1}{2}$ inches. The lower mandible stout, straight and close fitting; the upper also stout, and terminating in a slight curve.

WATTLE—Peg shaped, *i. e.*, broad and perpendicular at its base, narrowing with even sides and longitudinal furrows towards the point of the upper mandible, but not intruding on the lower.

EYE CERE—Small, fine in texture, nearly circular, slightly pinched at the back.

EYE—Prominent and watchful. In Blues, Silvers, Chequers and Grizzles, the iris of a deep rich red color. In other varieties, an approximation to this color; except in Whites, in which the iris is dark colored.

NECK—Short and thick *without gullet*, and widening boldly from head to shoulders.

BREAST—Broad and full.

BACK—Broad and as flat as possible; shoulders prominent.

WINGS—Strong, the flights carried above the tail.

TAIL—Short and running in a line with the back, carried clear of the ground, and extending quite half-an-inch beyond the tips of the wings.

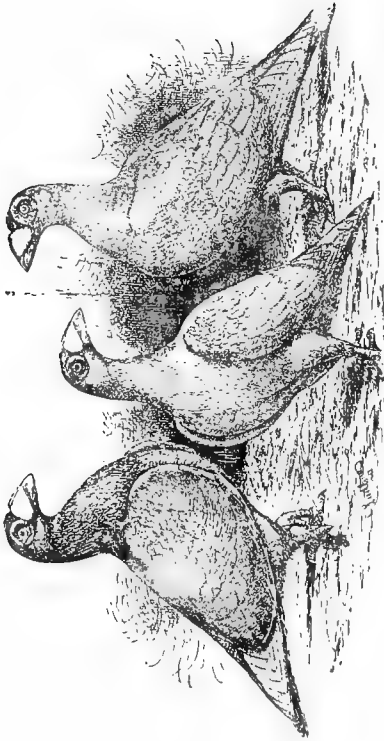
LEGS—Short. The thighs stout and muscular. The whole length of the body, from the point of the beak to the extremity of the tail, about 15 inches.

COLOR—In Blues. The neck dark and lustrous; the body, rump and thighs, a leaden blue of uniform shade.

MARKINGS—A broad black bar across the end of the tail. Two black bars, about $\frac{2}{8}$ of an inch, wide, even and distinct,



CHEQUER DRAGOON.



YELLOW DRAGONS.

running transverseley from top to bottom of each wing, in the form of the letter V inverted. Color of beak in Blues black. Color of Eye Cere. A dark grey.

Colors of Grizzles and Chequers. Each Feather distinctly grizzled or chequered. The marking, color of Beaks and Eye cere, same as in Blues.

Color of Silvers. A uniform and light silver tint. Neck a deeper shade. Bars as black as possible. Beak, horn color.

Yellows and Reds. Color uniform and bright. Beak of an even flesh color. Eye Cere, hard and white.

Wattles Beak, pale flesh color. Eye Cere same as in Yellows and Reds.



THE SHOW HOMER.

THE Show Homer is not a bird that would attract much attention in the show room, and by this I mean that it has not the variegated plumage that would cause the masses to stop and look at it. Yet it has its points, and they are as hard to breed to perfection, as are the points of other birds.

The show Homer is another of the birds that has sprung into sudden popularity, and this assertion holds true on either side of the big pond.

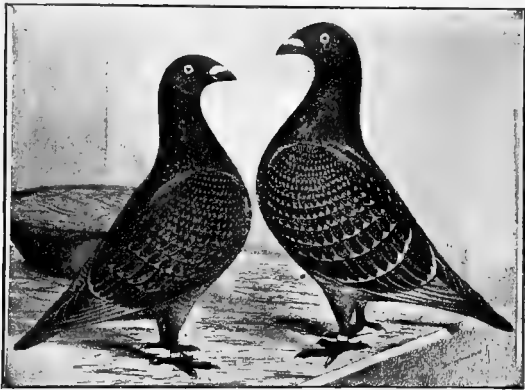
The primary points show at an early age, and the breeder does not have to halt between hope and fear and wonder "how the birds will turn out." Just as soon as the youngster is through moult it is ready to show, and in fact it looks about as well then, as when fully matured.

There are two great points in the show Homer, and they are simply head and body. The head is a beautiful curve from the tip of the beak to the back of the skull. There is no gap between the beak wattle and the skull, but it fills right up in one unbroken curve. The eye cere is small and fine, and dark. The color of the eye most sought for is a pearl or flesh white. The beak is medium in length and thickness and seems to fit close to a compact head. The wattle is not large, but close fitting and must come up just enough to make that perfect curve that we see in so many wood cuts and on so few birds. The chest of the bird is full and strong and stands well out, and the shoulders are also well out and strong looking, though there must be a closeness of feather all over. The very appearance of the body which is short and thick set, gives the idea of hidden strength.

PIGEONS AND ALL ABOUT THEM.

The flights are short and broad, and lap closely, and the tail short and also folded so closely as to seem like the end of a wedge. The legs are of medium length, and of strong appearance. The beak wattle is rather of an almond shape, and as I stated, it must come up just far enough to make the perfect curve I mentioned. There is no jew wattle, and the bird must be clean cut on the neck. The bird is a long face, pure and simple, and the longer the better.

The entire head of the show Homer should look "long" with the eye just about the centre. The eyes run pearl, red



SHOW HOMERS.

and black, or bull, but the pearl eye makes a contrast that is striking and gives a better general look to the bird. Though the entire head seems to be a curve, this should not extend to the beak, which is almost straight, but the curved appearance is back of the beak and its being straight does not affect the general outline.

Though the neck is strong looking, it is not coarse. On the contrary it is very clean cut, and it tapers down to the broad chest.

THE FLYING HOMER.

I NOW take up the pigeon that is perhaps creating more excitement to-day than is any other breed. Not only are its wonderful powers being turned to use in civil and military life; not only is it used as a "sporting" bird, just as the race horse is used, but, through its low price, it is being disseminated all over this land, and is being kept by untold numbers of budding fanciers who want something a little better than the common pigeon, and yet cannot afford to handle the high priced varieties.

Again, it is so hardy, so strong, so easily kept, (needing no more attention than the common pigeon) and such are its breeding powers, and its care of its young, that it is no wonder that Homers are to be seen in almost every little village in the country.

Outside of the general characteristics, the Homer is not bred for feather, for body, skull, beak, or even size, except that it should be large enough to be vigorous.

Some of the greatest flyers have been rather small and delicate looking birds that have easily surpassed other birds which have seemed to show every point bred to the highest perfection.

Take the average basket of Homers that is sent to an Express office for liberation, and no man, no matter how carefully he may look them over, can express a competent opinion as to which is the best bird.

But the working Homer is not produced without due care, and the greatest regard to heredity. It is to a producing of the instinct, or the eye sight and memory, or whatever we may decide it to be, to which the good fancier directs his attention.

The successful flyer not only watches to see that the proper bone and muscle, the proper stamina, enters into his birds, but he knows every blood line in his loft, and when he mates he tries to blend the birds, the records of the ancestors of which show so plainly where the coveted "homer sense" lies.

Two great essentials in handling Homers are trapping and training. Young birds can be taught to trap fast in a few days. Let them go hungry and drive them out of the loft, on a nice morning, and get them up in the air.

Then let the bob-wires down and throw a good feed in plain sight, on the floor, and, being hungry they will soon force in and go to feeding. Try it again in the evening, and so on day after day, till the birds find that the sooner they bolt in, the sooner they will get to feeding. Be sure and have either a very large entrance hole, or several small ones so that a single bird cannot stand at the hole and beat off the others that wish to enter.

The young birds must be trained to "home" and in this connection I want to sound a note of warning against overworking young birds. Better ten good flies of ten miles each, than one bad one of twenty-five. Training should begin at say five months, for by that time the youngsters will get a good knowledge of localities around the home loft. They should be taken short distances, not in one direction, but to all the points of the compass.

The idea is to give them a conception of where home lies, so that no matter where they are sent on long trips, the same general knowledge of line of flight, will guide them.

But, to return to my subject, and it is well to use a rubber stamp, and on the wing of each bird, and on the tail feathers stamp a request to notify you, (using name and address,) if the bird is caught or shot.

In its general appearance it is much like the show Homer, which latter bird is a direct descendent of the worker.



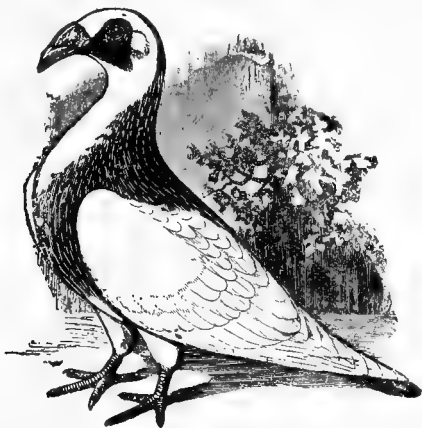
FLYING HOMER.

I feel that I have not done justice to this wonderful bird, but anyone who reads the daily press can constantly see reports of the uses to which the instinct of the true Homer is being put.

THE SCANDAROOON.

I BELIEVE I said somewhere in this work that to me all pigeons were beautiful, but I fear I will have to draw the line on the Scandaroon.

This bird is like no other. It has somewhat the body shape of the Homer, though more lengthy in build. Legs clean, and rather short; wings well folded and lapping over tail. The head is large in proportion to body. Small eye and beak wattles, the latter extending well down on the beak, which is curved down. It can hardly be called a "sickle-bill" yet



SCANDAROOON.

there is a curve from the face to the tip of the beak.

There are not many of them in this country, and the few fanciers who keep them, and to whom I have spoken, have admitted that they saw no beauty in them, but kept them because they were odd and quaint looking.

In Germany the Scandaroons have a strong place in favor, and at Nuremberg especially, they can be found in profusion. I do not think the bird will ever be popular in America, for the reason that it has no particular beauty, or good points to commend it.

THE RUNT.

THE Runt is a large bird that has come into notoriety of late years, through its size and nothing else.

It has no markings by which the judge can use comparison, but it is simply a large pigeon, bred large by those who feel that a pigeon represents so much meat. However the Runt has been found a good bird for a cross, to make good eating squabs. Crossed with the Homer, or with birds of that class, the young have been found to show up in good shape, and they are certainly as good eating as can be found, that is if one can imagine that the pigeon is a bird fit only to eat. To the fanciers who look on the pigeon as being something more than "a piece of liver" *i. e.* something to use as so much marketing, the cultivation of the Runt does not offer many inducements, though it must be admitted that by its size, it is an impressive sort of bird.

Still, there is nothing in the way of grace or style, that will ever make it a show bird. As to the breeding qualities of the Runt, the Runt proper is not so good a breeder as the cross bred bird. Just as in any bird that is bred to excess in certain points, the Runt seems to develop a tendency to grow either into infertility or into poor feeding qualities.

In shape, the Runt is much like the common pigeon, but its tendency is to carry the tail "up" instead of out, with the flights resting below it. The neck is coarse, and the shoulders wide; breast plump, and body rather short built.

Still, no regular body lines can be laid down. The judge must simply judge by comparison, taking for his ideal a large sized common pigeon, "built for meat," and nothing else. It may be that in years to come we may build the Runt on certain lines, and it will then be a show bird, but prior to that time we must simply assume that it is a large common pigeon.

THE DUCHESS.

THIS is a bird that is not well known to the masses, yet latterly they seem to have grown in popularity.

The Duchesse looks simply like an overgrown common pigeon, booted. There is no question but that the old stock came from the other side; supposably from Germany or Holland.

The great points with the Duchesse are size and breeding quality, yet withal they are handsome birds, and have many attractive ways. They come in all colors.

The beak is long and fine, with the upper mandible far more heavy than the lower and slightly curved at the tip. The eye should be large, full and round, with a mild expression, just the reverse of the Homer and birds of that class. The neck is very short, and sets nicely on very broad shoulders. Back broad, wings closely folded, with tips meeting over the tail.

The tail is closely folded and is held up from the ground. The legs are short and strong looking, and are heavily booted from the hocks to the tips of toes.

They come either smooth-headed, or shell-crested. They are good home birds, fine breeders and feeders, and as stated, have many good points to commend them to the public, yet they will never rank up in class with the true "fancy" pigeons.



THE ARCHANGEL.

THE Archangel is a bird that does not depend on sharp contrasts of plumage, yet its plumage is its greatest point, for I do not know of anything more beautiful than the rich bronze of an Archangel's neck and breast, as it shows next to the burnished wing, so inky black that it seems different from almost any other black we see. Perhaps it is the combination of colors that does it; I only know that for beauty of plumage few birds can excel the Archangel.

I do not consider it a striking bird. I think its beauty grows on one as he slowly takes it in.

It is another of what are known as German Toys, yet it is different from all the rest.

Beginning with the head, it should be long and narrow, with a round skull. In other words its face must be lean and slender, but not angular at the top. The crest should be a perfect peak, running to a nice crest point, and should show no mane at all. The beak is long and slender with somewhat of a curve at the end. It should have a small fine wattle, and the upper mandible of beak of a darker tint than the lower. The eye is full and bright, and deep red in color.

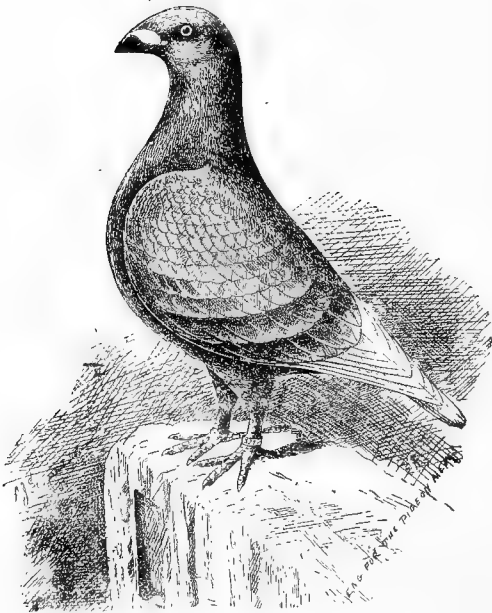
The neck is long and slender, and is a perfect wedge shape from the shoulders up, which latter should be well defined, but not square.

The Archangel is not a "blocky" bird, but is slender in all points. The breast protrudes slightly, but must be a neat and pretty curve.

The wings are very long, but lie close to the body. They reach nearly to the tip of the tail, and rest just over it. The legs are rather long, giving the bird an "upstanding" ap-



THE ARCHANGEL.



THE SHOW HOMER.

pearance. They are bright red, free from any feathering, and the toes are black.

The head and neck, the breast and thighs, are of a beautiful copper bronze, and the wings rump and tail are of a metallic black, which has the peculiar lustre of which I have spoken. A well groomed Archangel can show more lovely shades than any other pigeon of which I have any knowledge.

The Archangel is a good breeder, and also breeds remarkably true, and I see no reason why it should not become very popular.

The description I have given is of the dark bronze variety, which is admitted to be the best. There is a lighter variety, which differs from it in tint of color, and is called light bronze. In the dark bird the entire upper mandible is marked, while in the light variety, there is a small black stripe at the point only, while the rest of the beak is flesh colored.



ARCHANGEL STANDARD.

HEAD—Long and narrow, with gradual curve from front to back; round skull, showing an easy curve in all directions; lean face, junction with head to neck almost imperceptible.

CREST—Central, needle-pointed, one-fourth to one-half inch in length, and slightly inclined forward, showing no mane behind or beneath it.

BEAK—Dove shaped, light brown color, slightly curved at end with black marking on top of upper mandible extending from wattle to end of beak, lower mandible straight.

WATTLE—Fine in texture and small, showing very little or no white surface.

EYE AND CERE—Deep orange red; pupil large and clearly defined, prominent, yet of a rather mild expression, eye-cere very small and fine in texture.

NECK—Long, slender, graceful, and slenderest at point of junction with head, gently widening toward the shoulders, joining the latter with a gradual curve.

BREAST—Slightly prominent, plain and neat

WINGS—Long, close to body, and tapering to flights, which should be narrow in web of feather, extending to within a half an inch of end of tail and meeting tip to tip, gently resting on the tail.

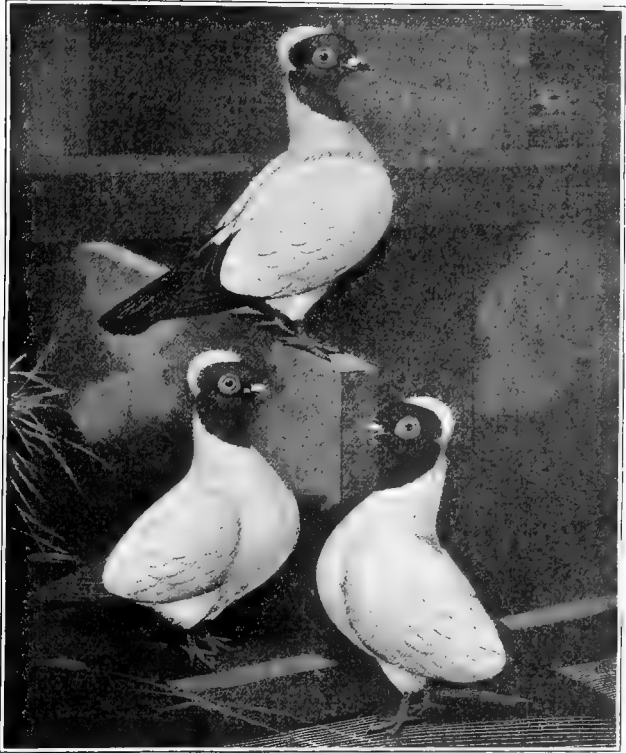
LEGS AND FEET—Firm and of good length, shank free from feathers and covered with fine scales; toes well separated and long, claws black, legs and feet crimson in color.

BODY—Rather small in size, narrow and slender, and gracefully tapering from front to vent, with shoulders well defined and close to the body.

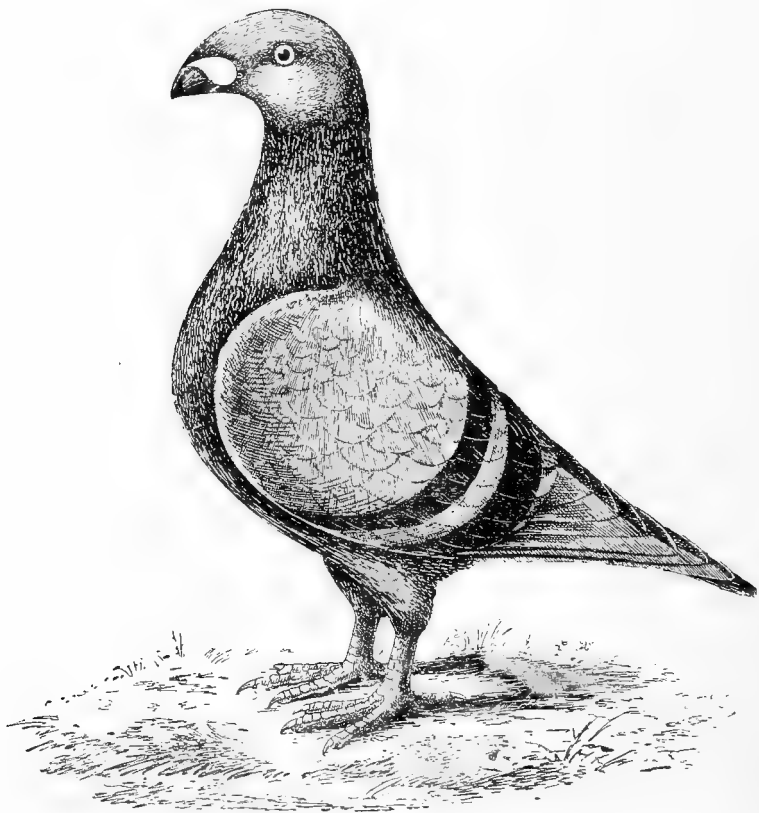
COLOR—Wings, rump and tail rich bronzed black; around ends of wings and rump feathers are arranged brilliant metallic colors, changing in hue with every change of position; tail feathers black, have a rounded appearance at end; head, neck, belly and thighs an even, deep rich copper.

PLUMAGE—Close and compact.

NATURE—Rather wild, yet graceful.



NUNS.



THE SHOW HOMER.

THE NUN.

THIS is another "toy" pigeon, for the production of which we can thank our German friends.

It is another of the type which must rely on a contrast of colors for its distinctive points.

It is not a popular bird, yet why I do not see, unless it is because of the tendency of foul feathers to crop out, for it is a splendid breeder, and can thrive anywhere. It is a very attractive bird, and has many admirers, yet for some reason there are few fanciers who take it up as a specialty, and breed it up to the perfection it deserves.

The body of the Nun is pure white, with its head, front of neck, flight, feathers and tail, of some solid color. Generally this color is black, but it is bred also in red, yellow, dun and blue.

It has a crest that rises sharp and clear, and comes clear around from eye to eye, and must be white, in order to make the sharp contrast with the colored head more marked. In blacks the beak must be black, and in the other colors it is flesh colored.

The old writers were at logger-heads about the number of colored flights the bird must have. Fulton demanded ten flights colored, while others were content with six.

After all, the marking is about all that makes the Nun. It has no booting, and its legs are a rich red.



THE TRUMPETER.

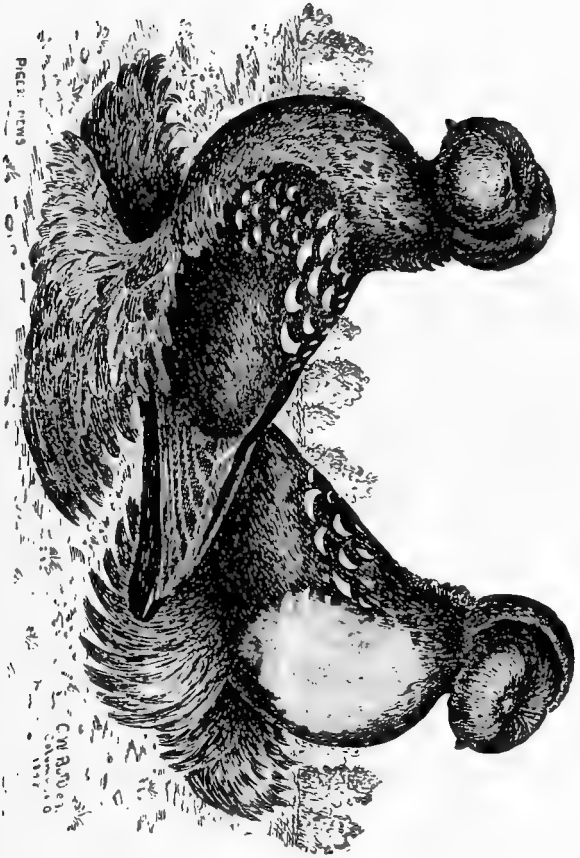
THE Trumpeter is one of the most odd looking birds in the fancy, and while not a general favorite, is bred to the very highest point by quite a number of enthusiastic breeders. In old days it was sometimes called the Laughing pigeon, but it now goes by the name of the Russian or Bokhara Trumpeter. This bird is said to be a native of Russia, but the great majority of those in this country were imported from Germany. That the trumpeter is one of the most peculiar vagaries of the pigeon tribe, all will admit. I know of no other pigeon that has the "rose" so developed, and the nearest approach to it in any bird is in a breed of Canaries that have it. This rose is a complete circle beginning at the centre of the skull, covering it entirely, extending over the eyes and over almost the entire beak.

The crest of the trumpeter is similar to that of such varieties as the Swallow and Nun, and it rises behind the rose, making a sort of double head covering. The larger this crest the better of course, and it should begin below the eye.

As to boots, the trumpeter stands almost alone, if I may except the Spot or Fairy Swallow. There is no great length of feather at the hock, but the booting grows heavier as we go down, until, on the outside of the foot it reaches an enormous length.

This bird is very deceptive in size, some of them, through their wonderful and loose feathering, looking as large as Runts, but the body is no larger than that of a medium sized pigeon.

The eye of the trumpeter is white. The standard colors are, mottles which are far in the majority and come first, and blacks and whites, with a few reds and yellows.



PICTA: NEWS

RUSSIAN TRUMPETERS.



WHITE TRUMPETER, From Photo

SWALLOWS.

THE Swallow is essentially a "toy" bird, its pretty markings being the result of crosses for color in the past, and the credit for its production is given to Germany, where it holds a high place among the "German Toys."

No bird has more beautiful or more pronounced markings, the contrast being so distinct as to strike the eye at once, even when the bird is far off and on the wing.

There seems to be no limit to the endless varieties of marking that can be produced. Some years ago the *Feathered World* produced a cut of a Spangle Spot Swallow, one of the most lovely things I ever saw. The wings are spangled and the row goes clear down the flights, while the spangle on the boots is also plainly to be seen. At another time it printed a reproduction of a Spot or Fairy Swallow, which was almost as beautiful.

Every breed however has its drawbacks, and the only one with the swallow is, that it is hard to breed it true to marking.

Necessarily in a "made" bird, foul feathers will continually show, and this drives many a young fancier out of this variety, for no matter how perfect his old birds are, he is sure from time to time, to find foul marked young.

The marking of the perfect Swallow is very simple. If he is a black, the entire body must be snow white. The skull is jet black and this color line must be sharply drawn at the base of the crest, which is a complete cup crest and snow white. Then beginning sharply at the shoulder the entire wing must be jet black and then we go past the hocks (which are long or "vulture" hocks) and the black begins again sharply at the knee, and extends to every feather in the boots.

It is in the hocks that trouble generally begins, for the head may be solid and correct, the wings the same, and yet we find little discolorations creeping into the hock feathers.

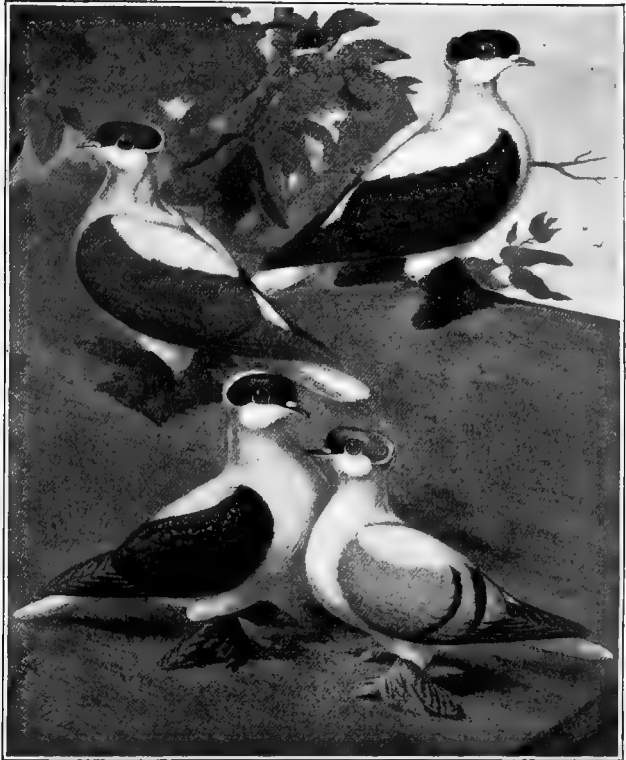
Again, while the swallows of long ago were all solid marked, save the blues, which had black wing bars, modern fanciers are now producing beautiful white barred birds in all colors.

The perfect bird has the marking of the back so complete that when the wings are folded, there is a perfect white flat-iron, in shape, on the back.

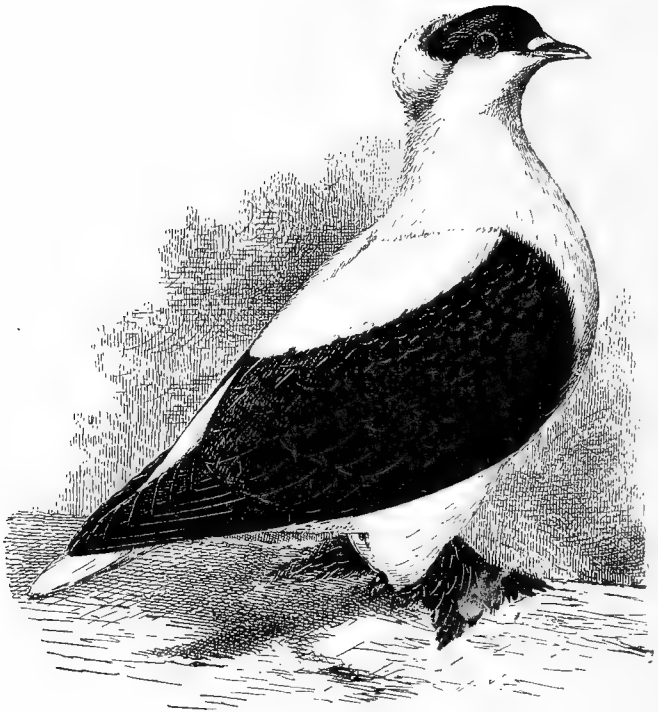
They should be as small as possible, as it is generally admitted that the smaller a toy bird can be bred the better. They should be broad in chest, short neck, nice flat, broad back, and a regular wedge-shaped taper clear to the end of the tail. They stand low, seemingly in a crouching position, but the head is a dove shape (*i. e.* round, not flat.)

The marking of the head should run directly in a line with the beak opening, but the mark line should not affect the eye, but be just over it. The upper mandible of the beak will thus be colored and the lower one white. The crest is a regular cup shape and should extend from eye to eye, pure white, without a discoloration, and if there can be a little "rose" at each end of the crest, so much the better.





SWALLOWS. (From Fulton's Book.)



BARLESS SWALLOW. ♀ (Feathered World.)

SWALLOW STANDARD.

SHAPE—Chubby and crouching.

HEAD—Dove-shaped, showing an indentation over the wattle; rather low, but slightly convex on the crown.

BEAK—Slender, rather long and straight, the upper mandible dark, the under one light in color.

WATTLE—Very small and smooth, showing a whitish bloom.

EYE CERE—Very fine in texture and dark in color.

EYES—Black or “bull-eyed.”

NECK—Short and rather thick or cobby in appearance, but having no sign of gullet.

SHOULDERS—Broad and rather full-set, the back being also wide and flat.

LEGS—Short and rather wide apart.

MARKINGS—Whole body white, with the exception of the cap, wings and the leg and foot feathering below the hocks.

CAP—Extending from the wattle to the back of skull at a clean-cut line, dividing the dark skull plumage from the white of the lower part of head, such line of demarcation to be drawn from the juncture of the mandibles straight under the eyes to the back of the upper part of the head, just fringing but not intruding into the white lining of the crest.

CREST—To extend from back of eye to eye, rising about one-quarter of an inch over the cap, showing cup-like cavity, but not resting on or touching the head; the crest should be wholly white including the inner lining.

WINGS—All small and large feathers dark below the scapula plumage; this should form a kind of heart-shaped white saddle lying at the top of the shoulder end of the back. Flight feathers long and wide in web.

TAIL—Wholly white; the larger tail feathers should be rather long and wide in web.

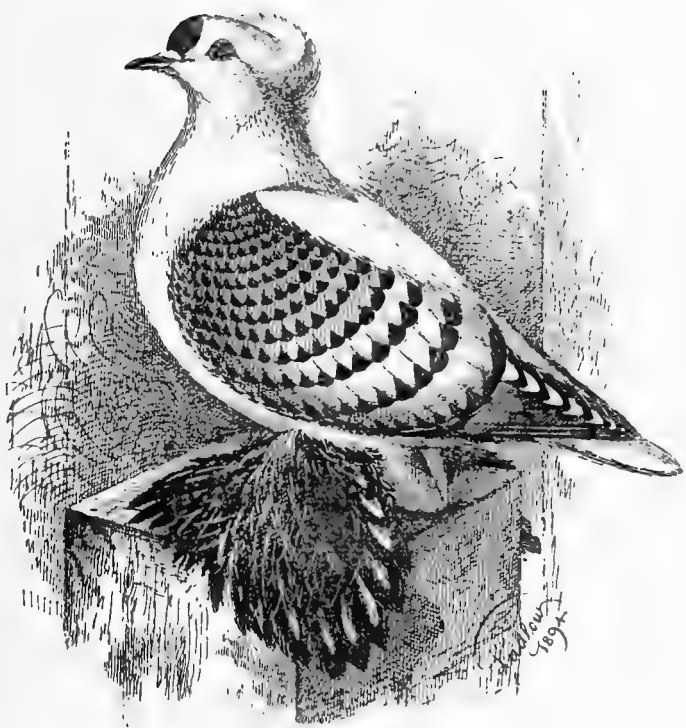
LEG AND FOOT FEATHERING Long and slipper pointed on the feet; the back feathering being long and evenly projecting towards the vent. No bareness should be visible between the feet or on the legs.

CARRIAGE- Squatty, that is, low on legs and short and rather projecting in the front of the body.

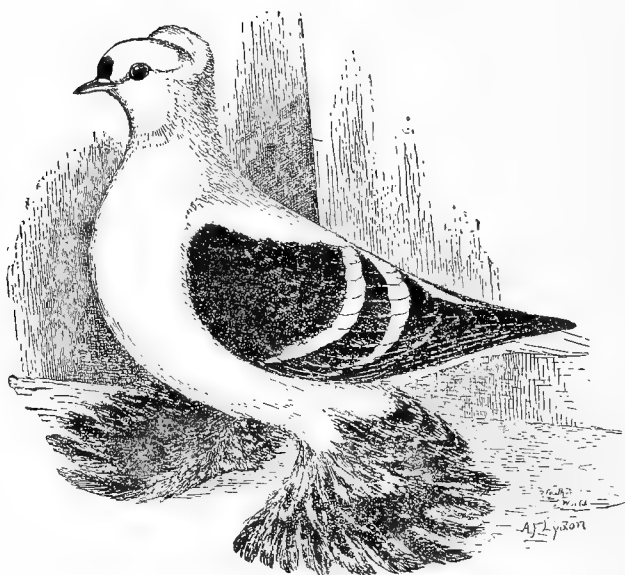
PLUMAGE--Abundant and but modestly close in fitting the flights being carried rather loosely and the tail somewhat wide-spreading.

CONDITION—Very lustrous in the dark shading of the plumage, and free from all soil on the foot and hock feathering.





SPANGLED SWALLOW.



FAIRY SWALLOW. (Feathered World.)

OTHER VARIETIES.

THE Rectors of the Church of England, after specific prayers for various persons, use a general prayer for "all sorts and conditions of men" and so I, after treating of the popular breeds, will speak in a general way of "all sorts and conditions" of pigeons.

Many of these of which I now write are almost unknown in this country and are rarely seen at shows on the other side, yet they are pigeons and therefore worthy of brief notice in this book, which is claimed to cover all known breeds.

THE PRIEST.

This is a plump, compact pigeon that comes in four standard colors, Black, Blue, Red and Yellow. It has a shell crest and a tuft or rose over the nostrils. Its shape is much like that of the Swallow and it has the same heavily booted legs, though some are only grouse-legged. There are many Priests that do not have the rose, but these are of little value. The top mandible is white and the lower black. The eye should be dark or "bull." All blues should be barred with white and a white band on the tail primaries is correct.

THE BRUNSWICK.

This bird is almost identical with the Priest, about the only difference being that the entire top of the head, the crest and the rose are white. The ten primary flights are also white. The same general rules that govern the Priest apply to the Brunswick.

THE HYACINTH.

These are German birds, large, bold and strong looking. The bird is a dark, rich blue as to body, with breast, thighs, rump and tail a little lighter in shade. Orange eye, black

beak, legs clean from feather. The wings and sides are of a tri-color with a triangular dart on each feather. This marking also extends across the saddle.

THE SUABIAN.

This bird from being so hard to breed true to marking, is quite rare. They may have shells or peak crests, or be plain heads. They may also be clean legged or muffed.

They run black in color, with a light crescent on breast and running up to a point at back of skull. The wings are spangled, and the tail black with a white band in the best specimens. While the dark bird is the best, it is permissible for them to run to light colors, but the marking in the latter case is of course not so attractive.

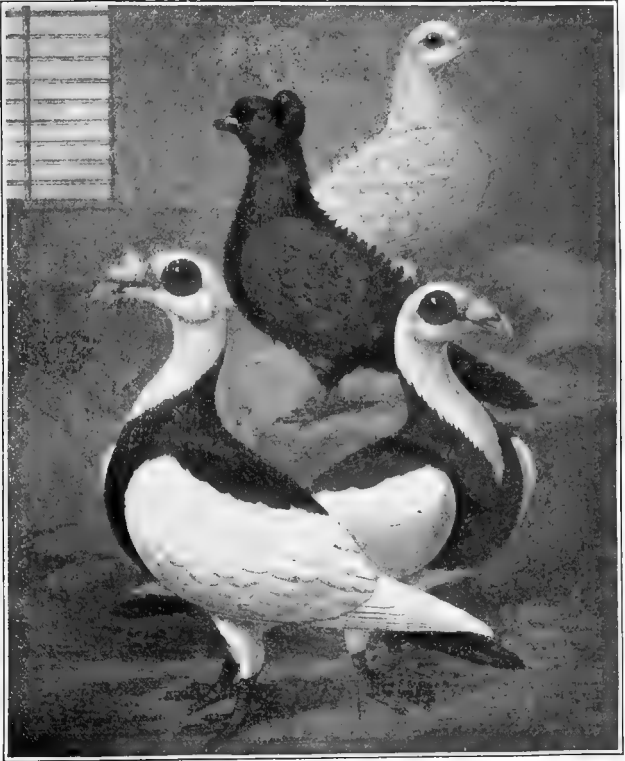
CE PIGEONS.

These pretty birds come in four colors. They are short, "squatty" birds, rather wild and shy. They run clean or muffed legged. The eyes are dark, and beaks black. Their great point is a sort of powdery blue or lavender tint all over, except in flights. All have light wing bars except the lavender colored. Some are spangled or laced, and they can be marked in so many different ways that it is hard to say which is the proper idea. The lavender bird has no bars except the pale birds, which have bars tipped with a black edging. The spangled birds are particularly beautiful, but hard to breed correctly, and this is a fact common to nearly all the varieties of this family of birds.

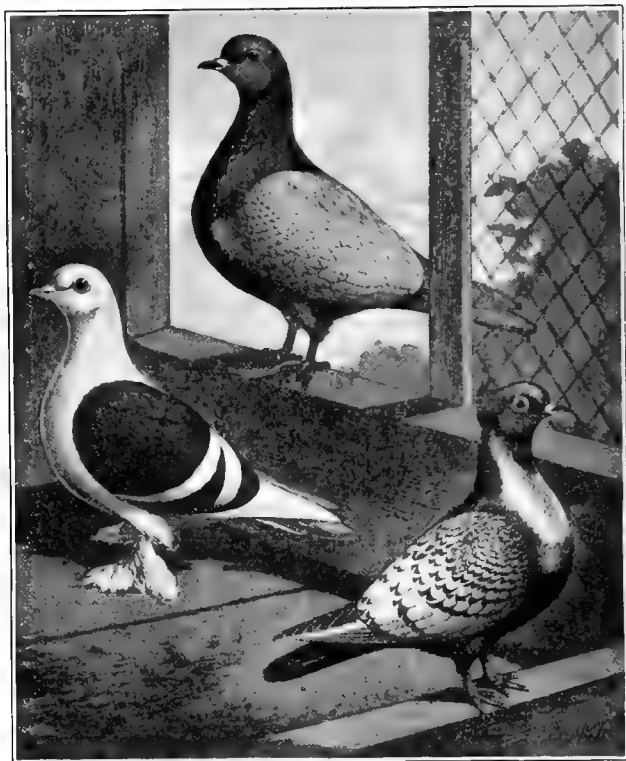
THE CAPUCHIN.

A VERY pretty little pigeon that is rarely seen and especially in this country is the Capuchin. It is of the Oriental variety and is very small, erect in station, and a nice, bright, clean-built little fellow all over.

It has a broad shell-crest, which should come nicely around



Scandaroons and Frill-backs.



SHIELD.

HYACINTH.

SUABIAN.

from ear to ear, but it should be close fitting and not flaring. It should seem to fit close to the skull. The Capuchin is round or "bullet headed" with a fulness in front. The beak is short and black, and the beak wattle white and fine. The eye cere is dark and like a fine line, and the pupil of the eye is white, or of a silver cast.

The body proper is dark, and the white line begins at the base of the rump, and must be clean cut, and the tail is white.

The Capuchin comes in whole colors, but is bred also in barred blues and barred silvers. Its body feathers have the same sheen that is seen on the Archangel. It is a beautiful little bird, and is liable to become quite a favorite at some future time.

THE VICTORIA.

This bird, though a little larger, is almost a fac-simile of the Hyacinth except that it is more of a sulphur shade. The eye is orange, no crest or frill; beak and nails black.

THE FRILLBACK.

This bird owes its name to a peculiar frilled or "frizzly" condition of its feathers, which, especially on the sides and breast, seem to turn the wrong way. They are not handsome but simply odd looking. They are plain-headed or peaked, and often shell-crested or muff-legged. The frilled feathers are most easily bred on the sides, but it is hard to get them on the saddle, head and neck. This is the great desideratum but seldom reached.

FIRE PIGEONS.

Though ice and fire are so little alike, these two breeds of pigeons are much the same. The contour is alike and so are all general points. The Fire pigeon is a rich brown on the back, shoulders and sides. The flights are black, and so are

the head, neck and breast. There is a white, egg-shaped spot on the forehead, and the tail is pure white, the dividing line extending sharply around the rump at the vent. Eye orange and beak black, though sometimes the upper mandible is white. The longer the boots the better, and a good vulture hock is a great addition. The great tendency is to throw young without the spot, and with foul tails.

THE HELMET.

These birds are much like clean-legged tumblers. They run small in size and are pure white with a sort of dark cap or "helmet," which begins at the nose, runs through the eye and goes around the back of the head. The tail is black or dark, from a clean cut line at the vent; the eye is pearl.

They are great pets and good breeders, and are the sort of birds that attract much attention from their peculiar marking.

THE SPOT.

In all points the Spot is identical with the Helmet, except that the former has an oval spot on the head, beginning at the nose and extending up the forehead and ending above the eye. This spot must be clear and distinct and have sharply defined edges. They come in Blue, Black, Red and Yellow, clean legged or muffed. They also come plain, or with peak or shell crests. The tail must be colored like that of the Helmet.

THE LETZ AND THE SHIELD.

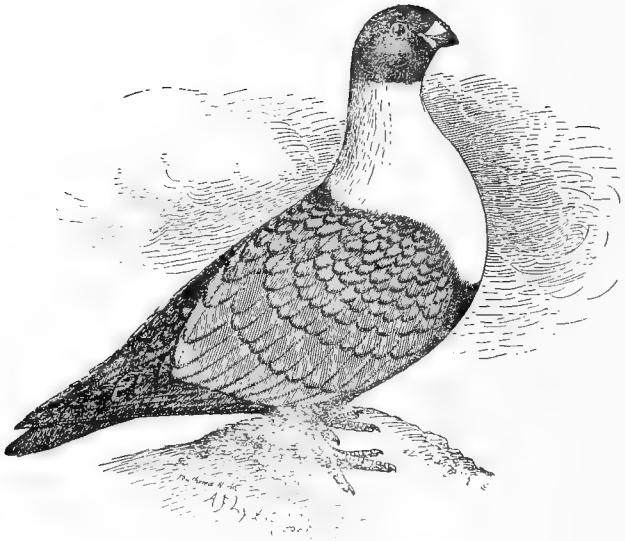
The Letz and its relative the Shield are both German Toys, relying on marking only for any claim to merit. The Shield has a plain head, while the Letz has a shell crest and a rose at the nostrils. Both have colored shoulders and wing bars, and both rely on heavy boots and hocks. The Shield is simply a plain-headed Swallow, and the Letz, a Swallow with a rose.



STARLING.

BURMESE.

SPOT.



SWIFT. (Feathered World.)

THE CRESCENT.

The Crescent is a creamy white bird with brown wing bars shaped much like a common turtle dove, with the same high forehead and long beak. The neck is short and body plump, and they are low in the leg. They derive their name from a sort of half-moon on the breast, which is of a rich copper lustre. They have orange eyes and dark beaks.

THE STARLING.

This bird is black, with barred wings and a half-moon on the breast. Sometimes the head is dotted with white, and this, far from being wrong, is a mark of purity. The eye is red and the beak and nails black. They may be either plain or crested, and clean or grouse legged. The great point is distinctive marking. The black must be sound and the bars and crescent very pure.

THE PORCELAIN.

These birds are a dark brown on the head, upper neck, back and breast. The tail and flights are darker in color. The same exquisite pencilling that marks the Suabian, is the great point with the Porcelain. The eye should be orange (but a pearl is admissible) and the beak and nails black. Sometimes, but rarely, they have the very desirable spot in the flights. A sort of chocolate color is what is wanted.

THE BURMESE.

The above is an odd pigeon that can hardly be called beautiful. It is a large bird, with a head like a Runt, a very crooked neck, full breast, short back, and an upright tail, which looks as if cut off with a pair of shears. The flights are short and tilt up and meet just behind the tail. The legs are stilty, and their walk, when mating, is a sort of tip-toe. They come in all sorts of colors, selfs, mottled and pied.

About the only use I can see for the Burmese, is to put it

in with other pigeons so that the beauty of the latter may be enhanced. The Burmese is said to be identical with the Leghorn Runt, a cut of which is one of the oldest known of any pigeon.

THE LAHORE.

This bird is much like the Runt. It is a large, quiet bird, plump and heavy. Most are black or dark colored. The beak is heavy and the head coarse, the neck short and shoulders very wide and strong. The back is broad and short, and the whole bird is shaped like a wedge. The upper beak mandible is dark, and the lower, white or flesh, the white color begins at the lower jaw, and seems to extend down the breast around the belly, vent and tail, and up the back. This leaves the entire wing, even to the back coverts, black or dark, and make a very peculiar dividing line. They are good breeders, but for some reason seem to have few admirers.

THE SWIFT.

The Swift is of the Swallow tribe, but is an Indian bird. It has been such a favorite in Egypt, that it is often called the Egyptian Swift, but this is a mistake. It is a large bird in appearance, but this is caused by loose feathering, for it is small in body. It is long and low-set, with small head and strong, short beak. The flights and tail are very long, and the wings cross over the tail. Their name is a mistake, for, even with their long wings, they are very slow and poor flyers. The webbing of their feathers is so loose that they get along with difficulty. They come in all colors and with all sorts of markings.

THE DAMASCENE.

This is another bird from the far east, it having been a great favorite a century ago. It is like the Owl in shape, with the same head and beak. It is larger than the Owl and



SPANGLED MONK. (Fanciers Gazette.)

PIGEONS AND ALL ABOUT THEM.

a bold looking little fellow. It has a large blue eye cere surrounding a damson colored eye. The old style of birds were plain-legged, but they are now, by some change, almost all grouse-legged. Their color is a sort of silver, with very distinct wing bars of black. The tail also has a dark band, and the flights and tail run to a dark color. There are few of these birds in this country.





**Blue Checker Homer Hen, No Record but Bred from 500 Mile Parents.
A Grand Stock Hen and Winner at many Shows.**

SUMMARY OF TERMS.

The following is a concise explanation of some of the terms used in this work. They are used by fanciers the world over.

DEW-LAP—The thin, loose skin, finely feathered, and extending from lower mandible down the throat.

DOWN-FACED—An even and unbroken curve of the head, from the point of the beak to the top of the skull.

EYE-WATTLE—A fleshy protuberance growing around the eye in a circular form.

FOUL-THIGHED—Mixed colored feathers on the thighs.

GAY-MARKED—A surplus of white on the colored portion of the body.

HALF-MOON—The crescent-shaped, white marking on the crop.

HOCK—The knee-joint.

HOOD—The feathers rising up and extending around the back and the side of the head, and falling forward over the top of the skull and into the sweep of the "Chain."

JEW-WATTLE—A fleshy protuberance growing out from the root of the "Lower Mandible."

JOWL—The beak.

KEEL—The breast-bone.

LOWER MANDIBLE—The lower half of the beak.

MANE—The feathers rising upward and backward, meeting the "Hood," and extending down the back of the neck.

PEAK-CREST—The feathers rising to a point at the back of the skull, and falling into the sweep of the "Mane."

PRIMARIES OR FLIGHTS—The long quills or first ten feathers of the wing.

RING-NECK—The white running up on each side of the neck, and meeting at the back of the head.

ROACH-BACK—The back raised or arched.

ROSE-PINION OR MARKING—A circular patch of white feathers, each feather separate and distinct from the other on the colored ground of the shoulder of wings only.

ROSE—The feathers springing from a common centre and falling over, showing the white under fluff, as in the “Jacobin.”

ROSE—A tuft of feathers springing out from the base of the beak in an even and circular form, covering the whole front of the head, as in the “Trumpeter.”

SADDLE—The feathers on the back and upper part of the wings, coming down and rounding off and meeting the wing-coverts.

SECONDARIES—The inner flights or shorter quills that fold up and rest on the outer flights or primaries.

SLIPPED—The entire feet and toes evenly covered with feathers.

SNIP—A small tick of white on the front of the head at the base of the beak.

SPOUTS—A warty protuberance growing on the “Eye-wattle.”

STOCKING-BOOTED—The entire limb covered with soft, fine feathers, fitting close to the limb.

STOP—The sudden rise of the forehead from the root of the beak.

SWALLOW-THROAT—The white extending up under lower jaw, showing no “Bib.”

UPPER MANDIBLE—The upper half of the beak.

VULTURE-HOCK—Long, stiff feathers growing out and falling backward from the hock-joint.

WHISKERS—The feathers curling up on each side of the neck, as in the Chinese Owl.

WING-BOW—The shoulder part of the wing.

WING-BUTT—As applied to pigeons, the front of the shoulder.

WING-COVERTS—The short and broad feathers that cover the roots of the inner flights or secondary-quills.

BEAK-WATTLE—A fleshy protuberance growing out from

the root of the "Upper Mandible."

BEARD—A crescent-shaped, white marking around the throat, close under lower jaw.

BIB—A colored patch coming down from the throat, and forming the upper edge of the "Half-moon."

BISHOPED OR LAWN-SLEEVED—A patch of white feathers on the colored ground of the shoulder, extending to the edge of "Wing-butt."

BOX-BEAK—The beak long, straight, of equal thickness, and blunt at the point.

CHAIN—The feathers curling forward on each side of the neck, meeting close under the throat, and continuing down the breast as far as possible.

CARRIAGE—The "style" of the bird, or the manner in which it deports itself when in a walking or standing position.

CLEAR-CUT—The colored portion of the body separated from the white by a sharp and even line.

CLOSE-MARKED—A lack of sufficient white on the colored portion of the body.

CONDITION—The state of health and perfection of plumage.

CROWN OR SHELL-CREST—The feathers rising up sharp and even, falling slightly forward, and extending around the back of the head from ear to ear.



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