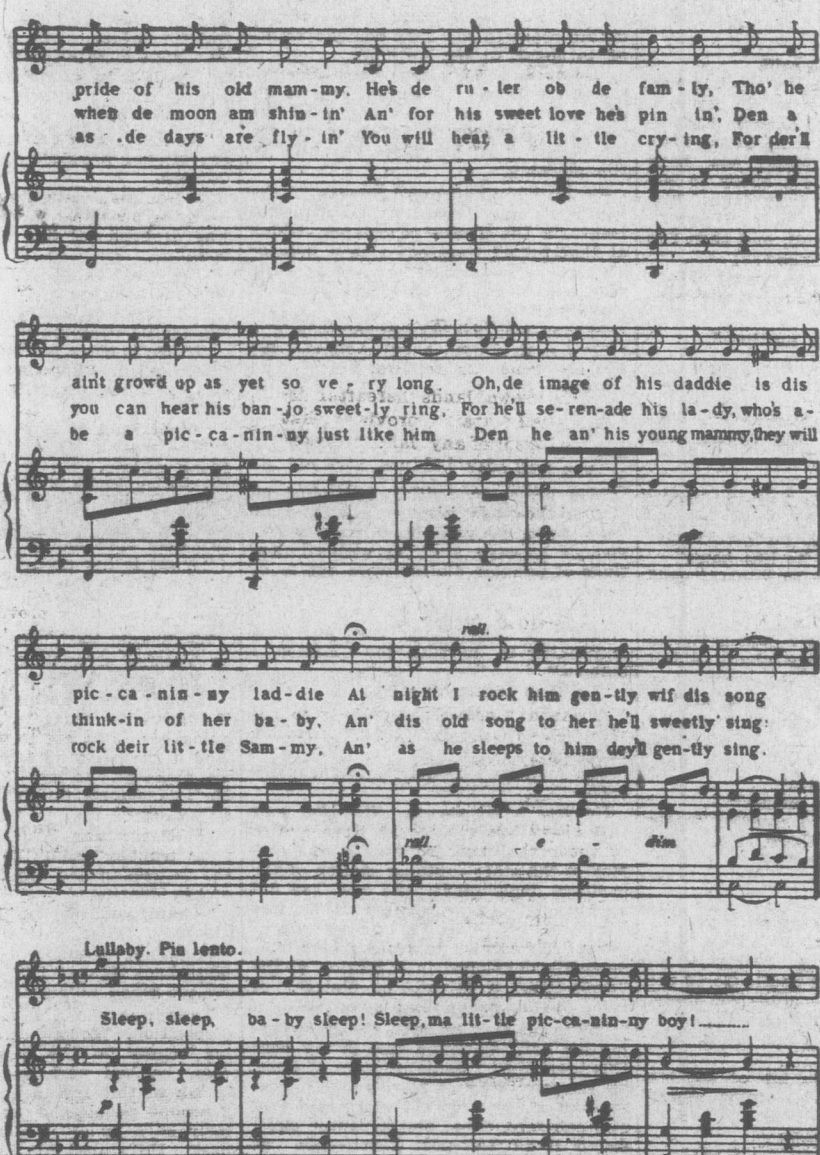
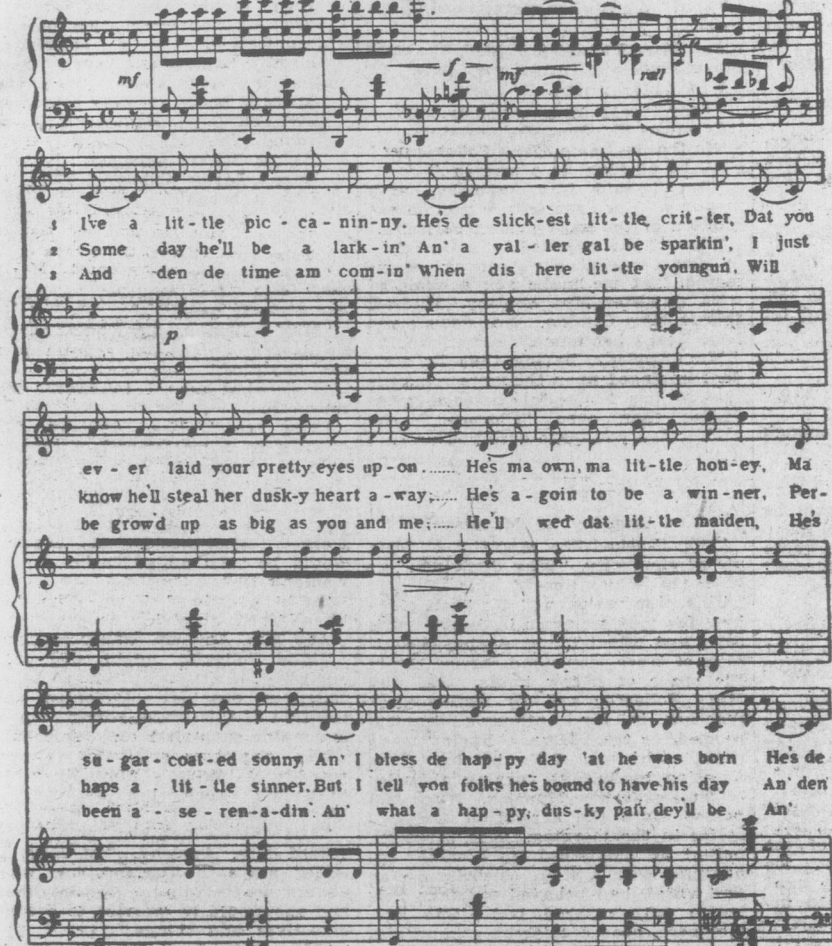


# OUR POPULAR MUSIC

## Daddy's Piccaninny Boy

SONG  
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NEW YORK

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## The Home-Circled

### New Ideas in Coloring

The room of which a sketch is shown herewith, is, yet, not a few novel ideas in coloring, which will prove of use to one about to furnish a summer home. The wall was covered with gray-green grass cloth up to about two feet from the ceiling. At this level was a ledge of dark wood, and on it were placed, here and there, an ivory-tinted plaster cast, a plate of pink and green Chinese medallion ware, some bits of pottery, a jar of gray-green pottery and a straight Oriental vase in peach blossom pink.

The rug, on the dark polished floor, was of velvet in shadowy gray and green, the furniture fumed oak in French shapes, with a tabourette of dark wood inlaid with mother-of-pearl, such as one may find in any of the oriental ware shops; no upholstery, but loose cushions of dull pink India linen with one of Russia crash embroidered in dull green and another of sage-green velvet, and straight curtains, to the sill, of greenish white raw silk.

No pictures were seen on the wall, but above the ledge there was a frieze to the ceiling. This frieze was of a conventional landscape design, in rather rich coloring. The sky was a rich gold pink, the foliage being of a harmonizing green, and the tree trunks of a grayish brown.

For a sunny bedroom gray grasscloth

their imitations, were hung on the wall and were framed in narrow strips of mahogany.

Gray is a good color for a sunny room, not too strongly lighted, and schemes in which the violet shades play a part need sunshine too. Violet and green is not an unusual combination, seldom very effective, except in rich materials, but foreign decorators blend violet, blue and ivory together. The violet has a pink tone, the blue a suggestion of gray, what is known as Louis XV. blue. Ivory white wood-work is used, and the metal should be silver or pewter, rather than brass or gilt. An unusual coloring, like this, is most successful in a wainscoted room, the wall paper combining the two colors, the furniture in one, preferably blue. Care must be taken to keep the coloring light and not to introduce discordant elements. Cane furniture in old ivory frames, with loose cushions of blue or violet, a rug in cream and gray-blue, and Arabian net curtains are all available, and a collection of silver would find an agreeable setting in such a room.

Sage green, which was so popular in the early days of the decorative revival, is not so often seen now. Alone it is a rather monotonous color, as a part of the scheme suggesting the coloring of the peacock it is exquisite. Why not have a wall

Good pictures are a joy to live with, and walls barren of any ornament are never lovely, but are infinitely to be preferred to those crowded with a jodge-podge of inferior oil paintings, cheap etchings, or ill-chosen prints.

Few persons of moderate means can afford good oil, or water-color paintings, with famous names attached, or artist-proof engravings and etchings, for these cost proportionately with the renown of the artist, but there are quantities of exquisite water colors, the work of the lesser lights in the field of art, to be had at prices not at all prohibitive, and there are many beautiful etchings which would ornament the walls of almost any house.

Of the many pitfalls that the inexperienced buyer is apt to fall into when buying prints of the old masters, the most common is that of selecting the ones that are so popular that, in spite of their undeniable beauty and artistic merit, they have become hackneyed to a degree. It is better to try to find those that are not seen at every turn. Many of the most beautiful have never been exploited, and so have not become common, and it is among these less well-known ones that individuality in selection can be shown, with the result that it will give a touch of distinction to the room. The proper framing of a picture is quite as important as the selection of the picture itself. In the ordinary living room, which has no pretensions toward being a picture gallery, it is safe to have the majority of the frames of a dark wood brown, a color that will harmonize with almost any kind of furniture, as well as being suitable for nearly every etching, photograph or water color. It must be borne in mind, however, that for a water color bright in its coloring, a simple gold frame is to be preferred, a narrow one of plain dull gold and a mat of white or gold, a question to be decided by the strength of the picture's coloring.

White and gold frames have long since had their day, and are little seen in the shops. They do not wear well. They have

an attraction for dust, and after a winter or two in a furnace or steam-heated house they become of a smutty creta color, instead of the fresh, dainty white of their pristine state.

Engravings and etchings are better framed without a mat. The mat often detracts from the picture instead of bringing it out, as it does with water colors. Landscapes with a great deal of detail in them require a very narrow frame, one that is as simple as it is possible to find, while on the other hand, bold, broadly treated subjects require frames that are wide and plain. Large single heads are at their best in either Morocco or Florentine molding, unless they, too, are very broadly treated, when a deep, flat frame of either gold or stained wood will serve as the best background and bring out the artistic treatment of the subject.

In the old junk shops may be found, too, interesting old engravings, etchings and wood cuts, and sometimes even water colors, though these are rare, and also old English prints of hunting scenes and coaching scenes, with the brilliancy of faded prints, and some of these are of great value. Such prints should be framed simply in dark wood and have no mat, and be hung in a rather dark part of the room, so that the bright color will give a high note where it will be most needed.

The difficulties that beset the amateur picture hanger are very numerous. Chief among these is a great wall space. It requires the most careful treatment to prevent its looking like the display wall of a shop. If it be treated as if divided into panels, one of the greatest of its difficulties will be overcome.

A large picture will form a nucleus for the grouping of the smaller ones around it, but care must be used to avoid placing them in lines that suggest zigzags, steps or in any way suggest geometrical designs. Too often the entire effect of an otherwise very attractive room is spoiled by pictures that are skied or hung too low or too far apart or an unfortunate grouping of subjects.

In hanging pictures a good rule to observe is to hang the largest picture in a group on a level with the eyes and to place the smaller ones about it with reference to their subject rather than size. The introduction of one or two round or oval frames into the group will break the monotony of oblong and square ones, and will give a grateful sense of diversity in line.

Shapes and styles of frames must necessarily conform in a general way with the furniture of the room, and coloring must also be taken into consideration. There should be enough variety to avoid any danger of monotony, but at the same time harmony must be preserved, even at the cost of sacrificing a few favorites that happen not to be appropriate or suitable for a particular room.

The question of portraits, whether painted or photographs, is always a vexing one. So many of them are anything but works of art and to use them as ornaments for walls is more than should be expected of the most devoted of beings, but when the subject and the householder, as a rule, portraits painted by good artists should be hung in the hall, dining room or library, but photographic portraits, when framed to hang should be seen only in bedrooms or in the sitting room. If in frames to stand on tables, etc., a good plan is to devote one moderately sized table to them and have them on it, so that there can be no danger of hurting anyone's feelings.

Fenced walls of wood should never be decorated by having pictures, no matter how beautiful or costly, hung about them, but when a wall is only wainscoted, pictures above the wood are most attractive. Nowhere all pictures are hung flat against the wall and the wires hung on two hooks straight up and down, so that they are as little noticeable as possible.

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BEATRICE CAREY.

There are several distinct novelties predicted this spring in white blouses, but most of the more attractive of these new models show dainty touches of hand work, which serve to give the blouse its distinction. For wear with tailored costumes, simple little dimity waists made to fasten down the middle of the front and with plenty of fulness, achieved by the use of fine hand-run tucks to yoke in a serving-dish five or six baked tomatoes (skin and core removed before baking); dispose the macaroni in a wreath around the tomatoes, pour the cheese mixture over the whole, and serve very hot.

MACARONI AU GRATIN.—Mix three-fourths of a cupful of macaroni that has been cooked in the usual manner with a cupful of cream or tomato sauce; add from one-fourth to half a cupful of grated cheese; turn into an au gratin dish; cover with buttered cracker crumbs, and set in a hot oven to brown the crumbs. MOULDED MACARONI & CHEESE.—Cook three-fourths of a cupful of macaroni, broken in small pieces, in rapidly boiled salted water half an hour. Drain; then add a cupful of milk and cook until the milk is absorbed. Then stir into one cupful of white sauce (use three tablespoonfuls of flour in making the sauce), add two tablespoonfuls or more of grated cheese, and, when cooled a little, two eggs, beaten light. Turn into a buttered border mold, sprinkled with breadcrumbs, and poach, standing in a pan of hot water about 25 minutes. Turn from the mold and fill the centre with tomatoes stewed with mushrooms.

SARA CRANFORD.

### Dishes Made from Macaroni

MACARONI WITH TOMATOES.—Cook half a pound of macaroni in rapidly boiling water until tender. Drain; then add a cupful of cream or tomato sauce; add from one-fourth to half a cupful of grated cheese; turn into an au gratin dish; cover with buttered cracker crumbs, and set in a hot oven to brown the crumbs.

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SARA CRANFORD.

The first blouse sketched also shows the introduction of color, this model having the yoke in the back and front embroidered in polka dots in graduated sizes, the yoke sections on each side and the cuffs being scalloped and embroidered to match.

The second blouse is intended for more dressy occasions and is of mererized mill rather oddly cut about the yoke in little square tabs which are finely button-holed down over an underlid section of pale pink mull. Cluny lace insertion and medallions and a design in hand embroidery were used for further trimming, the yoke being of fine allover Valenciennes and Cluny lace.

The third blouse pictured was of white cross-bared batiste made with a strip of fine batiste embroidery, this strip being edged with plaited fringe of the batiste and with Val lace. Most of these blouses are worn with stiff turndown collars and little lace or silk ties.

DOROTHY DALE.

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SARA CRANFORD.

### The Czar's Eldest Daughter

Singularly unlike her parents is the little Grand Duchess Olga, the eldest of the four daughters of the Czar and Czarina of Russia, who has just celebrated her eleventh birthday. The strength of her will, and her steady, sturdy persistence is certainly no inheritance from her father. And beautiful as her mother undoubtedly is, the mother's beauty of "singularity sweet, wistful sadness," added to an air of shy diffidence, is quite unlike that of the fearless, imperious, blue-eyed fair-haired child, who leads a free open-air life in the grounds of the royal palaces, romping with her three sisters, glorying in her baby brother and devotedly attached to the old soldier whose special business it is to see that she never hurts herself—an onerous task, but one of which the old man is proud.

Character is the only absolutely indispensable capital.



## CHARGED WITH MURDER

### DEMANDED TO-MORROW

#### Tragedy of the Crime.

(on Tuesday's Daily.)

McKay appeared before the police court this morning to the charge of murdering aged negro of Spring Ridge. The man appeared for the crown for a remand until to-morrow, but subsequently had no time to himself with the details of the remand was granted. McKay's counsel.

Just yesterday, the chief witness from Dr. Herman Robertson, McGill, one of the principals in the case, testified to the fact that he had discovered on the deceased, and also to a fracture of the skull which he had found. The so badly broken. Death, in this case, was caused by hemorrhage from the base of the brain, as a result of the cervical vertebrae in his opinion, might be the result of violence or by a fall.

Harper merely stated that when he received the call to go to the scene of the crime on Friday. As soon as he saw what had happened, he telephoned the chief of police, and a couple of hours later, he came up, bringing a couple of men with him. He explained that the house. The back door was open and the furniture was displaced as though from a struggle. Every room in the house was covered with blood. He found a lamp outside the back door, which he had found, and it belonged to the front gate.

Still, in a black alpaca dress, she had trimmed with green, and she was still in the box. She still bore a scar on the result of the night of the tragedy. She testified to the fact that she had been in the house on the afternoon in question. Harry Stevens. They stayed there for about half an hour, and then went down to the latter place McKay came, refusing to drink with her, and then she slapped her, and otherwise abusing her. She then came to the house, and she took her home. This was about eleven o'clock.

Twelve she gave the old man at his request, and he took her to the house. She was awakened about one o'clock in the morning, and she found the back door open. She went to the room where she saw the body, and she found the body of the deceased. She then went to the room where she saw the body, and she found the body of the deceased.

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ings, one's books, bound in red, white or gray, the lamp having a scarlet shade and a black and white Indian basket. Or, for a bedroom, where the furniture is cherry or mahogany, the woodwork is stained to match, and the doors and windows surrounded with a mosaic border with much red in it. A linen taffeta, with rose red in it, with a gray-green, is used for nightgowns, the woodwork being painted white and the floor covered with a gray and white rag rug, with long fringes of scarlet. The bedstead would be of white enamel, as should the bureau, and china trays and boxes of red and gold, and a pair of iron dragon candlesticks with red handles. The same material was used for dressing the bed, the cover of the armchair, and the valance of the short cheese cloth curtains, and it was cut down, with a pattern of scarlet and white, and a pattern of scarlet and white. The table and another chair should be painted black, and one collects, in this room, one's scarlet leather belongings and covers, and mezzotints, or

covered with the imported ingrain in a rather gray sage green, and have it adorned with a frieze of peacock feathers? Or you yourself might do it, if you are clever with the brush.

The woodwork would be a rather dark olive, the rug of darker green velvet, the furniture oak, either of the tone of old French walnut or else a gray-green. Sage-green raw silk curtains and cushions of a Japanese brocade in green, peacock blues and black would carry out the color note, supplemented by green bronze and pottery, the peacock, birdcage of Austrian glass and the turquoise of some oriental pottery. Then, for a high lamp, a Japanese jar of deep ivory, with quaint decorations in black and gold.

Original and charming effects in house decoration are matters less of the "long purse" than of readiness to adopt suggestions of an attentive eye for color effects and a willingness to be a little different from one's neighbors.

BEATRICE CAREY.

### Luncheon Dishes

STUFFED BAKED POTATOES.—Set potatoes of the same size and shape. After carefully washing them bake them until tender, then cut them in two lengthwise and remove the pulp of the potato, leaving the skin uninjured. Season the potato with butter, salt, cheese and a little milk. Beat it well and replace it in the potato skins. Smooth the top with a knife, brush them with yolk of egg and set in the oven to brown.

SARDINE SANDWICHES.—Remove the skin and bones from six sardines; pound in a mortar with the yolks of six hard-boiled eggs and three tablespoonfuls of butter; season to taste with paprika and lemon juice and pass through a fine sieve. Spread shaped pieces of bread with the paste and press together in pairs. Serve on a napkin. Garnish the dish with cream and slices of lemon.

BEUF RECHAUFFE.—Cut from the remains of a cold roast of beef every scrap of the lean, cut small slices of fried bacon and put them with the beef. Season with salt, pepper, spice and sweet herbs. Stir well, then the meat; then add flour until the beef is white, and pour over soup stock. Let boil and dip some slices of buttered toast into it; put them on a flat dish and set to keep warm. Add the oysters, let heat one minute, then turn out on hot toast and serve.

OYSTER RABBIT.—Drain and pick over a pint of oysters. Scald them in their own liquor until the edges curl; then drain, remove the muscle and place where they will keep hot. Break half a pound of rich, soft cheese into small bits, put

it into a saucepan with a tablespoonful of butter, quarter of a teaspoonful of salt, a dash of cayenne and a tablespoonful of mustard. Pour the strained oyster liquor over two eggs, slightly beaten. Place the cheese over the fire and stir constantly. As it melts add gradually the oyster liquor and eggs. When soft and creamy add the oysters, let heat one minute, then turn out on hot toast and serve.

TOMATO AND CHEESE PUDDING.—Mix one pint of canned tomatoes, one cupful of grated breadcrumbs, one-third of a cupful of grated cheese (American factory cheese), half a teaspoonful of salt and pepper to taste, and pour into a buttered dish. Mix one-third a cupful of hot cream with one tablespoonful of melted butter and two tablespoonfuls of grated cheese, spread over the top and bake about 20 minutes.

HOMINY BALLS. Shape a quart of boiled hominy into balls, roll in sifted crumbs, then dip in an egg, beaten and diluted with two tablespoonfuls of cold water, and again in crumbs, and fry in deep fat. Drain on soft paper. Serve as a vegetable, or with maple syrup as a dessert, or add half a cupful or more of grated cheese and serve as an entree.

VEAL AND MUSHROOMS.—Put a tablespoonful of butter into a saucepan and when melted add a tablespoonful of cornstarch and stir until well mixed. Pour slowly into it one-half pint of milk. Stir and cook until smooth, seasoning with one saltspoonful of salt and half that amount of pepper. Now put into the saucepan two handfuls of cold cornstarch.