

Estate Of \$65,000 To Aid 26 Catholic Schools And Homes

(By N. C. W. C. News Service) West Chester, Pa.—No fewer than 26 Catholic institutions—churches, schools, hospitals, foundation for the poor and afflicted—benefit by the will of Michael J. Murphy, retired anti-Catholic campaigner...

Valued at \$65,000, virtually the entire estate eventually goes to charities. Requests of \$1,000 are made for erection of the following purposes: erection of a caretaker's house in St. Agnes cemetery; provision of free textbooks for the local parochial school; erection of a memorial chapel for the testator's mother, four memorial windows in the new St. Agnes church, and a church bell to commemorate the St. Agnes T. A. B. Society.

Two hundred dollars is given to Philadelphia Catholic T. A. B. Union to provide a prize each year for a member of the boy cadets writing the best essay on "Why I Am Catholic Abstainer."

Other institutions to benefit are: St. Vincent's Home, Lansdowne; St. Mary's Home for Catholic Working Girls, Philadelphia; Home of St. Vincent de Paul Society, Port Kennedy; St. Charles Borromeo Seminary, Overbrook; St. Agnes' Conference, St. Vincent de Paul Society; Philadelphia Protectors for Boys; Chester County Hospital; Society for the Propagation of the Faith, Philadelphia; Home for the Aged of the Little Sisters of the Poor, Philadelphia; St. Francis' County Home for Convalescents, Darby; St. Agnes' Beneficial Society; St. Joseph's Protectors for Girls, Norristown; Society of St. Joseph, for education and maintenance of poor orphan children, Philadelphia; St. Magdalen's Asylum for Colored Girls, Philadelphia; Homeopathic Hospital of West Chester; St. Agnes' Hospital, Philadelphia; St. John's Male Orphan Asylum, Philadelphia; St. Joseph's Home for Homeless Industrious Boys, Philadelphia; St. Edmund's Home for Crippled Children, and the Archbishop Ryan Memorial Institute for Deaf Mutes, Philadelphia.

The Borough of West Chester receives \$700 for a drinking fountain, and each fire company \$50.

St. Louis University Given \$25,000 For High-Power Radio

(By N. C. W. C. News Service) St. Louis.—Dr. Charles H. Cloud, S. J., President of St. Louis University, announces the acceptance of an offer made by the Catholic Laymen's Association of Missouri to purchase and install a 1,000 watt radio casting set at the University. Broadcasting of information both of a religious and educational nature has been a vital subject of consideration by the Laymen's Association and at the recent meeting of the executive board definite plans were made to improve the present casting facilities. As a result the Association has offered the University \$25,000 to be used in making WEW a completely modern high-powered station. The radio station is in charge of Brother George E. Rueppel, recently quoted in the press as an authority on earthquakes and seismology recording.

Msgr. Belford Made Rector Of Church He First Served In 1888

(By N. C. W. C. News Service) Brooklyn.—The Rt. Rev. Msgr. John L. Belford, rector of the Church of the Nativity here, has been transferred by Bishop Molloy to the rectorship of St. Augustine's Church, one of the finest churches in the Brooklyn diocese and the church to which Monsignor Belford was assigned for his first parochial work following his ordination in 1888.

Monsignor Belford was a close friend of the late President Roosevelt, and the latter frequently visited him when he was pastor of St. Dominic's Church at Oyster Bay. Pope Pius XI appointed Monsignor Belford a Papal Chamberlain last year.

Isabella Order Aids Catholic Projects Of National Scope

Atlantic City, N. J.—The Daughters of Isabella have in the last five years given more than \$30,000 to national Catholic endeavors, it was revealed by officers at the convention of the order.

Catholic University of America received \$10,000, the National Shrine of the Immaculate Conception \$10,000, the Hope for Crippled Children at Billings, Mont., \$7,000, and the Catholic Extension Society \$4,000.

These sums represent gifts by the national organization, and do not include local charities of the D. of I. units, which would reach a large sum.

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Pope Pays Tribute To Work Of Irish Christian Brothers

Dublin, July 20.—The extraordinary change wrought in Rome by the 26 Catholic institutions—churches, schools, hospitals, foundation for the poor and afflicted—benefit by the will of Michael J. Murphy, retired anti-Catholic campaigner...

The Papal tribute to the celebrated teaching Order is extremely warm and generous. It is addressed to Brother Hennessy, the Superior-General. Reference is made to the rapidity with which the Brothers began to win the young away from the insidious influence of Protestant propaganda. Catholic schools were quickly supplied for the newer districts of Rome where the antagonists had hitherto succeeded in keeping them from being built. The pupils got a very practical education, a strong item being the study of foreign languages. Secondary education of the most modern kind was provided for thousands of Italian youths, and at the same time they received the inestimable blessing of earnest and accurate Christian education.

The gracious letter of the Cardinal Secretary, marking the silver jubilee of such productive labor, goes on: "To all these good works must be added the learned help of the Christian Brothers in placing their wide knowledge of foreign languages at the service of the Vatican and of the Pontifical Ecclesiastical Academy. For years the Brotherhood has been a faithful and accomplished collaborator in the office of the Maestro di Camera. Here again is evidenced that devotion to the Holy See which animates the Irish Christian Brothers, while at the same time it renders manifest the confidence they so justly inspire in the heart of the Pontiff."

The KITCHEN CABINET

(By 1925 Western Newspaper Union.) A garden is a lovable thing, God wot—Roses, plot, Fringed pool, Ferned grove, The veriest school of peace; yet the fool Contends that God is not—Not God in gardens? When the eve is cool? Nay but I have a sign, 'Tis very sure God walks in mine.

DAINTY CAKES

The small ornamental cakes which are served at weddings and receptions, and which look like small flower gardens, are easily made in the home kitchen. Small and dainty is the rule, and they may be even more delicious and quite as attractive as those which cost so much when bought.

Cakes of sunshine, angel food or pound-cake mixtures baked in sheets and then when cool cut into tiny diamonds, crescents, squares and oblongs, covered with fondant and then decorated with colored candies, cut gumdrops of different colors, citron, angelica nuts, in fact any dry preserved fruit like pineapple, ginger, lemon or orange peel will make sufficient variety to satisfy any one. Buy a sample of some well-made cake and use it as a model for decoration. With a little practice any one who likes to do such work will find many new ways of beautifying foods.

Plain Cake.—Cream two tablespoons of fat, add three-eighths of a cup of sugar, one egg, one-fourth of a cup of milk and three-fourths of a cup of flour, one teaspoonful of baking powder and one-half teaspoonful of flavoring. Mix and bake in a moderate oven.

Sponge Cake.—Beat the yolk of an egg until thick, add two and two-thirds tablespoons of sugar gradually, beating well. Add one-half teaspoonful of lemon juice and one-fourth teaspoonful of grated rind. Now add two and two-thirds tablespoons of flour and cut and fold in the stiffly beaten egg white. Bake in a slow oven about 20 minutes.

Babies who will not thrive on any kind of food have been nourished on milk in combination with skim milk, milk, sugar and cream. Why is valuable because of its abundant mineral content, in natural physical solution.

Nellie Maxwell

Hand-Painting to Decorate Apparel

Cubist and Geometric Patterns Are Used by Parisian Designers.

Fancy hand-painted frocks! More than that, hats, parasols, shoes, hosiery and lingerie ornamented by palette and brush. It is not long since hand-painting of any sort, even china, was taboo. One saw it in dress as an extreme eccentricity only. But, writes a Paris fashion correspondent in the New York Times, under the demand for novelty, Paris fashion authorities have given their endorsement to hand-painting, done, to be sure, by the best artists and adapted to the latest modes.

The very thought suggests the artificial and extravagant. However, the evanescent fashions of past seasons, the metal fabrics, the tarnishable laces, leather trimmings and fur-trimmed gauze lingerie have more or less prepared the otherwise sane fashion public for the wild fancies of the hour. It is not that hand-painted garments are any more perishable than many others of the latest style, but there is the appearance of imitation, and of things that have no lasting quality, which everything of real value must have. But by the most up-to-date ideas, painting, gilding, lacquering on clothes, has been made practical and effective. This, after all, is the answer.

Two examples have influenced designs of hand-painted costumes as they are presented by the foremost French creators and by the best American copyists. One is the unadorned cubist mode shown by Worth, who because of the conservative stand hitherto maintained by that house is the more influential in establishing a mode of radical departure. The Worth models in this latest mode are extremes in treatment, a daring cubist drawing being made to carry out the pattern, regardless of the figure underneath the frock. With consummate skill and a true measure of values, the two are harmonized, however. Such an ensemble is successfully done in kasha, in tones of brown and beige, with lacquer red.

Other designers who join in this daring handling of a fabric usually regarded as one for practical use are Jeanne Lanvin and Suzanne Talbot. The latter carries her conviction into the field of sports, adding geometric painting, pointed with small shapes of metal to the bands that trim a swag-er outfit suit. Renee also draws upon this modernistic phase of art in building her most striking models, one being a frock of crepe de chine painted in a bold diagonal plaid with green, gray and black, on white. With this the smallest details, bands, belt and buttons, are tinted to harmonize. In this type of dress, trimmings and



Gay-Colored Scarf, Hand-Painted and Very Modern in Design.

accessories are definite in character and most important, and some novel and chic things in buckles, belts and ornaments have been designed by O'Rosen, Paquin and Chanel.

Cheruit Among the First. First among the Paris designers to carry this ultra-modern style of costume decoration into a wider field is Cheruit, who daintily paints afternoon or evening gowns and wraps of any material from cloth to gauze in whatever manner suits the moment's fancy. Soft clouds of snowy gauze are patterned over with paint in ways that seem almost a desecration, in daring cubist figures tinted with grays and emphasized with lines of black and red.

Another of these exotics from the same atelier is an enchanting frock of silver gauze painted in black and white with high lights of flame color. Cheruit is particularly fond of the painted scarf and is using with striking effect sweeping lengths of gauze or chiffon gayly painted in cubes and squares and diagonals and giving di-

rection to evening gowns of satin elaborately beaded or embroidered in a spectacular costume of this sort Cheruit adds to a white satin gown weighted with sparkling crystal a long silvery scarf painted in bold geometric pattern of gray and lacquer red.

Lanvin has a style all her own in creating these picture costumes. Some of her most successful gowns are made of the soft crepes on which are painted fanciful, dainty decorations. These are modern to a degree, but less severe than those of the cubist mode, altogether engaging. Flowers and birds, fishes, dots and graceful lines are painted in fantastic arrangement on a softly tinted background, the frock itself being gently draped. Lanvin is one among the Parisian artists that works wonders with the scarf, hat and other accessories that go into the making of the last word in a painted ensemble. In her afternoon frocks she usually makes the hat of the same material, carrying the



Spray of Flowers Painted on Dainty Crepe de Chine Dress.

printed motif throughout. Always her color harmonies are an artistic achievement.

Though hand-painting is an acquired taste it is now emphatically in vogue, and some of the most elegant gowns to which the foremost artists of Paris are devoting their interest are either painted in an entire design or elaborated here and there with painted motifs. Lanvin introduces large clusters of conventionalized flowers, or separate figures painted in showily contrasting colors on fabric of many kinds. This couturier paints sports frocks, morning, afternoon and evening dresses with equal enthusiasm, and is using this season the most beautiful soft materials in soft shades. A striking novelty is the tinge of silk flowers, or conventional figures, applied on a gown.

One particularly smart model from Paris is a dinner dress built of black satin with no trimming other than a spray of large pink crepe roses sewed to the bodice, the petals and leaves painted in deeper tones.

An adorable dancing frock designed for a debutante is made of sea-green tulle. Around the bottom and up each side of the directive front is painted a border of blue bells and at intervals are introduced shirred medallions of petunia, chiton and cream-color valencienne lace—a triumph of art, distinctly French.

Hand-Painted Millinery. Hand-painting in millinery is being done with success and there is a positive craze for it, especially among the younger women. A late model from a fashionable milliner in Paris is of fine beige straw, in a rather generous cloche. Around the crown is painted in warm red and brown tones a wreath of large chrysanthemums with leaves of soft greens and browns. Petals and leaf tips are touched with gilt and a line of gilt follows the outer brim.

A large hat of petiwinkle blue neapolitan braid is painted with white water lilies, and their "pads" are done in slightly softened shades of green. A merry little bonnet of glossy diagonal braid is decorated with a large cluster of field flowers, poppies, blueets, daisies and buttercups in their natural colors, directly on the front of the crown. A narrow black velvet ribbon is tied about the crown and is gathered along the edge of the brim.

The very spirit of a summer's day is pictured in a wide-brim hat of "dead-white" horse-hair braid painted in water lilies, with the faint shadows of gray and yellow in the petals. At the back is added a bow and long ends of sea-green ash-ribbon. This ribbon treatment is seen on many of the hats among advance styles from the French milliners. Conventional, geometric and cubist patterns are shown on some of the latest models in silk, crepe and straw hats from representative houses—such as Reboux, Guy, Agnes.

Some of the small fabric hats are painted, too, beads, floss or gilt thread outlining the details of the pattern. A cloche of bright green straw is painted in an all-over arrangement of small flowers, over which is drawn tightly an open-mesh white silk veiling net. This is an original and very stylish treatment.

Daddy's Evening Fairy Tale

By MARY GRAHAM BONNER

GRANDMA

Mrs. Cucumber Green had been four years old for quite a while, and thought, but really it was not so very long. Only so much had happened in that time.

There had been so many games, many plans, so much housekeeping.

When Mrs. Cucumber Green did her housework she called herself Jane Eckler. Her family called her Margaret.

"Jane," Mrs. Cucumber Green said, "we have clean house today. Number Four Green Lane looks a sight, a perfect sight."

Mrs. Cucumber Green changed her voice then and answered for Jane: "Yes, ma'am, that we must surely do. The house does look a sight. What with the children playing so hard, bless their little hearts, and mending things up so, the dreadful little things, we must put everything to rights."

"Today would be a good time for house-cleaning," Mrs. Cucumber Green said.

"As good as any," Jane Eckler answered.

So Mrs. Cucumber Green put on an apron which she wore when she was "pretending" she was Jane Eckler. She had a little pail and in it was dry water.

Dry water, of course, is water which is not wet. And as Mrs. Cucumber Green's mother was afraid she would catch cold if she used wet water, she always used the dry.

She slipped her rag into the pail and wrung out the "wetness" water. Then she scrubbed the windows of the doll house and put everything in order.

Of course she had to send the children out to play when she did this, and she put them on a big chair which she drew up beside the chair where Grandma sat.

Grandma always made the children so happy. Sometimes at Mrs. Cucumber Green was being very busy, she would hear Grandma talking to the children.

There were some grown-ups who wouldn't do that. They would only speak to your children when you were with them. But Grandma could be heard every now and again saying:

"Well, Allie Mae, I hear you went up street with your mother this morning. I hope you got the very best of oranges for us."

Then Grandma's voice would change so as to sound like Allie Mae, and Allie Mae in Grandma's "pretend" voice would say:

"Yes, Grandma dear, they were just the best in town. The man said they were very fine, the finest in town."

Grown-up people came to the house who sometimes would say to Mrs. Cucumber Green's mother:

"How well your little darling does! Doesn't show her little feet!"

That pleased Mrs. Cucumber Green. Grandma was the whole world—and never could Mrs. Cucumber Green quite understand how she happened to be her mother's mother. It could have been the other way around just as easily.

Grandma called her a "little one" which was a very sweet, affectionate pet name.

And she had pet names for Mrs. Cucumber Green's children, too.

But Mrs. Cucumber Green, as Jane Eckler as she was now "pretending" to be, couldn't listen to the talk now. For Green Lane simply had to be tidied up.

There were the dishes to put in their proper places and the little table-bells to be washed, which should always be in the best part of the doll's house, was in the kitchen.

House-cleaning time was a very busy time. But Jane Eckler was a good worker and liked to work. So Mrs. Cucumber Green was quite satisfied with her.

"You're a good girl, Jane," Mrs. Cucumber Green said after the house-cleaning was all over.

And Jane Eckler answered Mrs. Cucumber Green changing her voice for this, of course:

"I'm so glad I please, ma'am." Then Jane Eckler took off her apron and she was Mrs. Cucumber Green once more.



Grandma Always Made the Children So Happy.

The children came home from their visit on the sofa by Grandma, after telling Grandma what a beautiful time they had had.

Grandma told Mrs. Cucumber Green that her children had been so well.

St. Francis'...

(By N. C. W. C. News Service) Cincinnati, Ohio.—The National Convention of the Order of St. Francis in the States will be held in...

October 2, 1925, at the Hotel Hamilton, Cincinnati, Ohio. The National Executive Board of the National Organization...

Delegates will be invited to the convention only if they are members of the Order of St. Francis in the States. The convention will be held in the city of Cincinnati, Ohio, at the Hotel Hamilton, Cincinnati, Ohio, on October 2, 1925.

Very Rev. Provincial of the Order, Conventual, Cincinnati, Ohio, announced that the National Executive Board of the National Organization...

Have not reached the selection.

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