

NEW HOME FURNISHINGS

Our fourth floor is filled with all those comfortable, cheery "home fixings" that go far toward making the home "the sweetest spot on earth." Large arrivals in this department consist in part of

Feather Pillows

2-pound weights at 65c, 75c, to \$2.50 each. 3 1/2-pound weights at 65c, \$1.00, \$1.10 to \$1.50 each.

Heavy Fleece Blankets

White and colored, close-woven and comfortable, for sheets these cool nights. Launder as easily as muslin. Prices, 75c, \$1.00, \$1.25 to \$2.00 pair.

Tapestry Portieres and Lace Curtains

All the new ideas for the season.

Among the Draperies

Are silklines in styles appropriate for draperies or comfort covers. Art tickings, art denims and tapestries for furniture coverings. Far the best collection we've ever shown.

All Jardinieres, Pedestals and Flower Pots Reduced

Potted plants well cared for bespeak the refined taste of the owners. Now at transplanting time comes this offer. These are price guides:

Solid Color Jardinieres

7-inch size, special, 25c each. 8-inch size, special, 40c each.

Cream Jardinieres

Blue and gold-traced; something new: 4-inch size, now 15c each. 5-inch size, now 25c each. 6-inch size, now 35c each. 7-inch size, now 45c each.

From the Art Needlework Dept.

Come two stamped linen offers. No. 1—Fine 24-inch linen center-piece, in floral, conventional and cut-glass designs; 28c ea. No. 2—Heavy and fine 24-inch center-piece, in a variety of stamped designs, 60c and 65c grades at 47c ea.

New Cushion Cords

Silk, mercerized and cotton; plain or variegated colors.

Save Your Eyes

These long evenings when you do the most reading. There's no light that treats the eyes so well as

A Good Lamp

Our lamps have the best improvements known.

New Lamps

With metal and decorated porcelain vases, new shades and shapes, center draft burners, and latest-improved wick lifts.

Metal Vase Lamps

Ornamented and with etched globes and center-draft burners. From \$2.50 up.

A Week With Ribbons at 23c Yard

Satin taffetas and Liberty taffetas in new colors, handsome, changeable and fine plaid ribbons. Best 35c to 50c grades all at the one price—23c yard.

Fancy Allovers at Half and Less

Charming things for waists, fronts, yokes, etc., to be sacrificed on the altar of good store-keeping.

Embroidered Satin Allovers

\$1.50 and \$2.25 kinds at \$1.00 yard. \$2.00 and \$2.50 kinds at \$1.50 yard. \$3.50 and \$4.50 kinds at \$2.00 yard. All white, all black and Persian effects.

Black Shirred Chiffons

Worth \$2.50, at \$2.50 yard.

Black Corded Satins

Worth \$1.50 at 85c yard.

\$1.75 embroidered mousseline de soie, black and colors, also black pleatings, dotted white and black; dainty for dress fronts, etc. 98c yd

Our Second Floor Annex

Offers for Autumn use many novelties in

Crochet Wool Shawls

Plain colors, white and black, from 25c to 40c each. Larger sizes in fancy crochets, 50c to 55c each. Extra large shawls, silk-embroidered, with 5-inch wool fringe, at \$1.45 each.

Head Shawls and Scarfs

Something new for evening wear; in silk at \$1.50, \$1.75 and \$2.50 each.

Wool Fascinators

Very fancy styles from 30c to \$1.25 each.



For School Dresses

New worsteds, 38 inches wide, 25c yd

New Ladies' Cloth

All wool, 38-inches wide, cardinal, navy, grays, castors, 45c yd

BIJOU FLANNEL

An all-wool fabric, beautiful for waists. We have all the new shades at 30c yd

New Autumn Underwear

The weights for cool weather, the sorts common sense demands; the garments good dressers look for, the prices careful buyers love to meet.

WOMEN'S VESTS AND PANTS.

Wool-plated, Swiss-ribbed, white or gray, at \$1.00 each.

EXTRA SIZE VESTS AND PANTS.

In fine cashmere wool at \$1.25 each.

WOMEN'S UNION SUITS.

Angora-ribbed, jersey-ribbed, gray or white, extra good, at \$1.50 and \$1.25 suit.

WOMEN'S UNION SUITS.

Wool-plated, "Onelia" style, white or gray, at \$1.00 suit.

WOMEN'S TIGHTS.

Cream-colored cotton, at 50c pair.

CHILD'S VESTS AND PANTS.

Swiss-ribbed, wool, white or gray; the nonshrinkable kind; sizes 20 to 34; priced according to size.

Just Opened

CHILD'S HOSE, fine-ribbed worsted, seamless, medium sizes, 25c pair. Large sizes, 30c pair. LADIES' OUTFITTERS HOSE, cashmere, very elastic, at 85c pair.

Men's Underwear

No collection that we know of equals it for waists. We keep a pretty sharp watch on the underwear market.

Staley Underwear

The best of American-made.

Flat Knit Garments

From 50c to \$2.50 each. Worsted-ribbed garments, from \$1.25 to \$4.00 each.

SOLD BY US ONLY IN PORTLAND.

Men's Flannelette

Nightshirts

Shapely, roomy, soft and warm; attractive colors in stripes and checks, from 50c to \$1.50 each.

Men's Bath and Lounging Robes

A variety of these cozy garments in Terry cloth, elderdown and mohair, from \$4.00 to \$7.50 each.

Men's Fancy Hose

New, snappy styles and good value, at 25c, 35c and 50c pair.

Stylish Garments for the Horse Show

Made with an eye for the beautiful—with ideas for utility—with prices to sell quickly. Just opened in our suit rooms. AMONG LATEST ARRIVALS ARE

Oxford Frieze Coats

Tight-fitting, three-quarter length.

Silk Waists

From the simplest to very dressy kinds.

Flannel Waists

For afternoon, street and semidress occasions.

Silk Dress Skirts

Fantastically made, many very Frenchy.

Silk Petticoats

In plain or changeable silk; very effectively trimmed.

Our Tuesday

Millinery Openings

Have grown to be a most attractive feature of this favorite department. NEXT TUESDAY WE WILL GIVE 15 FRENCH PATTERN HATS THEIR FIRST SHOWING.

For Tomorrow

Black Ostrich Plumes

at About Half

This price list holds interest for many women:

50c plumes at 25c
75c plumes at 35c
85c plumes at 45c
1.25 plumes at 55c
1.50 plumes at 65c
2.00 plumes at 1.00
We show a wonderfully attractive lot of

Children's Headwear

For all kinds of uses. Among them, cloth, leather and mohair tams, in all colors.

Our "Laird Schober" Shoes

Have grace, style, wear and comfort; beautifully blended for women who want the best.

A Smart \$5.00 Kind

Is of French kid, with hand-sewed turn or welt sole; high Spanish arch shank, concave or dress heel and patent tip. A trial of

Our Women's "Princess"

\$3.00 Shoes

Will satisfy any one that they are better than any other \$3.00 shoes in the market. All the newest leathers and lasts are used in our "Princess." All

It's a Pleasure to Visit our Dress Goods Annex

The mind is brightened by a myriad of new ideas. Autumn color combinations and weaves are here in resplendent profusion. The black fabrics are equally attractive. OUR BLACK, unfinished worsteds, coatings, broadcloths, Venetians, chevrons and storm sergees and OUR COLORED, guntrums, Venetians, broadcloths, coatings, chevrons and rainy-day skirts. Are particularly worthy of mention.

Black Taffeta Silks

Are almost indispensable silks—always in demand. OUR GUARANTEED KINDS HAVE THE WARRANT FOR WEAR. Your choice of 18-, 20-, 22- and 24-inch widths.

Our 85c Colored Taffeta Silks

Were made to sell at \$1.00. All shades in them.

New This Season

And sold by us only. FRAU DE LEVANT. A 24-inch soft silk in black and plain colors, at \$1.25 yard.

New Linens Ready

Direct importing from the largest linen factory in the world brings us RICHARDSON'S best linens at lower prices than good linens are sold for elsewhere. There's a hint of Christmas work in the list that follows:

New scalloped tea and lunch cloths, embroidered squares, hemstitched sets and napkins, fine double damask, sets or single cloths, fancy Jacquard buckles and linen lawns and cambrics, embroidery linens, all widths; church and altar linens, etc.

Extra Bargains in

Satin Damask Cloths

2 1/2 yards, at \$2.00, \$2.25 and \$2.50 each. 2 1/2 yards, at \$2.50, \$2.75 and \$3.00 each. 2 1/2 yards at \$3.00, \$3.25 and \$3.50 each. Dinner napkins to match. Full size, \$2.50, \$3.00, \$3.50 and \$4.00 dozen.

ALL RICHARDSON'S FAMOUS GOODS.

At Neckwear Counter

At neckwear counter new ruffled neck bands and collarettes, black, white, or white and black; from \$1.50 to \$15.00 each.

A Splendid Bedspread for \$1

Soft honeycomb weave, full size, hemmed and ready for use.

THE LATEST IN KERAMICS

CHARMING DESIGNS IN CHINA PAINTING BY PORTLAND WOMEN.

The New Conventional School Versus Realistic-Monochrome Decidedly In Favor Now.

One of the leading features of the woman's department in the east wing of the Exposition building upstairs is the ceramic exhibit. Interest in this lies chiefly in the various stages of departure from the old-time realism—the naturalistic painting of flowers on china, which, until very recently, was the ordinary accepted mode of decoration for china that was intended for service in the dining-room. Within the past year the methods applied to the decoration of china have been and are being completely revolutionized in America, as a result of a careful study of this art, in all its infinite variety of national phases, at the Paris exposition. All who are interested in ceramics will find it a pleasant pastime—and of real educational value as well—to spend an hour in the woman's department, tracing the steps of this transition from the old realism to the new conventionalism.

The reaction was sudden and extreme. At Paris the Persian exhibit attracted much attention, and consequently Persian designs and ornamentation soon became all the rage in ceramics. Nothing more conventional than this could be imagined. In place of the old-time flowers strewn carelessly over the surface of the china, there was a set pattern of perfect regularity, but considerable intricacy. The carefully studied combination of blending and contrasting colors produced, in the best examples, peculiarly rich jewel-like effects; but this Persian work is now regarded as "fussy" by those who do not care for such extreme conventionalism. This, however, is of course largely a matter of taste. There are two pieces of the new Persian work in the Ceramic exhibit, both of them by Mrs. May Gilliland Gay, a claret cup with pattern worked in raised paste and enamel on a matte (unglazed) blue ground. The other design is on a stein (beer mug), done in Persian style.

From the Persian style quickly changed to the semi-conventional, which is considered to be a very happy medium between the two extremes. Marshall Fry, of New York, the leading American artist in china decoration, is the inventor of this style. It is characterized by monochrome, or adherence to one color, various tones of this one color blending together in the most beautiful and delicate shading. The decoration leans toward birds or other forms of animal life, rather than to flowers, particularly for vases and jars. As these are intended to hold flowers the contrast between the real and the unreal is necessarily in poor taste. Flowers when used in decoration on round or irregular pieces of china now receive quite a different treatment from that formerly given them. Instead of being well-defined and prominently "on the surface," so to speak, they are painted in so as to present the appearance of being below the surface, sunken in, in fact; the idea of depth is thus obtained, and the effect is often marvellously beautiful. When flowers are painted on a flat surface the old naturalistic method may be used; but in such cases the plaque or china slab should be framed. Thus we have today in America two schools of china painting, Marshall Fry being at the head of the new or semi-conventional school, while Aulick, of Chicago, leads the old or realistic school. The former makes his designs from old studies; the latter uses water colors for that purpose.

Some very charming examples of the new school are to be found in the exhibit of Mrs. F. A. Rowland, of this city, who has recently returned from New York, where she has been working under Mar-

shall Fry. The vase showing in flight against a dark sky three beautiful soft-feathered storks, long-necked and long-legged, with white, swelling breasts, is one of Mr. Fry's own designs. Below the storks straight, unbending reeds rise from the base of the vase. This may be taken as thoroughly characteristic of Mr. Fry's style. His work is said to be "elusive," his coloring poetic, with a marked fondness for all the quiet shades that go to make the restful gray of the Japanese and the Copenhagen porcelain, without being like them. Mrs. Rowland has many other pieces done in Mr. Fry's studio under his immediate supervision, mixed in with older work. A brown bread plate in shades of brown, has heads of golden wheat encircling it. Another black-bordered plate, cup and saucer, has a delicate network of interlacing green vines thrown over the border; there is a large plate framed in oak, showing soft pine-needles and cones, a tiny loving-cup; a large platter in a rose design; decorated china belt buckle and shirt waist buttons, the first to be seen in Portland. There is a pretty pitcher ornamented with curving sprays, and a stein for beer, showing a design of hop blossoms. But the newest



Stork Vase

of all is a luster-lined nut dish the outside surface decorated with haseinuts. Just bursting from their soft gray-green coats. Luster work is altogether new in Portland, and as it admits of some particularly charming translucent effects, its presence here is welcomed as a refreshing innovation. The lusters are most beautifully used over burnished gold, giving luminous bronze effects like Favril glass. There are, without doubt, great possibilities that await the artist who gives her time to luster work, but at present it is so new that it is largely a matter of experiment. Only one other specimen is to be seen in this exhibit, a nut dish, similar in design to that belonging to Mrs. Rowland, is in Mrs. John W. Rowland's collection.

An artistic vase, showing a group of storks against a blue ground, the work of Mrs. Rowland, is another conspicuous illustration of the new semi-conventional treatment. Another vase of still greater beauty, belonging to the same collection, shows fir cones and foliage blending into the warm, melting undertones of browns that make the background in accordance with the new art principles. Mrs. Rowland has handled her colors with great delicacy and skill, conveying the idea of distance and elusiveness. The result needs only to be studied to be enjoyed by every real art lover. Most of the other pieces in her

exhibit show the influence of Mr. Aulick, or the naturalistic school. These comprise several notably good rose designs—a table top and slab for framing that cannot fail to catch and hold the attention of the visitor, a punch bowl in



Flower-Piece by Mrs. Sue Parrott.

old rose and wine tints, and two beautiful violet pieces, in which the flowers have been handled with effective grace, both as to coloring and design. There is a beer stein showing a jolly old Dutchman's face, and a fat pitcher with squawking geese, all in tones of yellow-brown.

Sue Parrott has a peach blossom vase in monochrome, a soft-lined rose design on a slab, a handsome rose table top, punch bowl and chop tray. Mrs. Gay's exhibit contains, in addition to the Persian work already referred to, a design of blackberries, flowers, fruit and leaves which is particularly pleasing, a narcissus vase in sepia and yellow, and a platter of double violets worked out in changing tints of blue.

The ceramic exhibit as a whole, notwithstanding the interest that centers in it, is smaller than one expects to find it, the names of some well-known Portland artists in china decoration being absent, such as Mrs. Eugene White and Miss Barnes. The small attention paid to originality in design is also to be noted, this, indeed, being a characteristic feature of Pacific Coast exhibitions. The time has now arrived, it would seem, when this shyness and lack of confidence that our artists show in their own talent for invention should be overcome. In view of the marked improvement in the quality of the work now being done here over that of, say, five years ago, it would be well, an offer to have prizes offered for original designs by the directors of the exposition. This would be a timely and well-deserved encouragement to a most delightful and rapidly growing art.

WOMAN'S WORK.

Other Features of the Exhibit Shown in East Wing.

In addition to the Ceramic exhibit, the women's department has a considerable number of curious and entertaining things displayed to catch the eye of visitors. It occupies the entire east side of the Exposition Building upstairs, with the



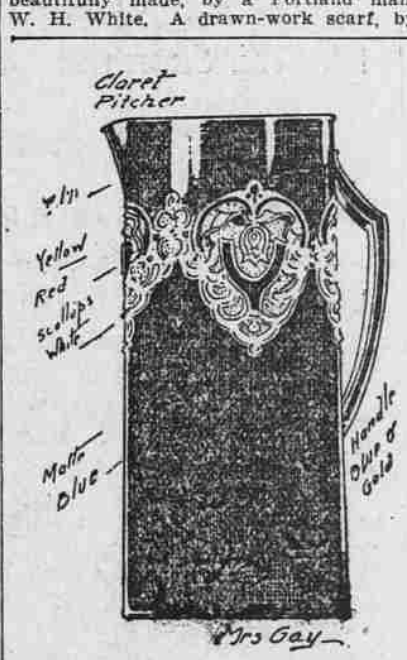
Mrs. Rowland's Flower-Piece.

exception of the corner-room devoted to amateur photography. This space, 128x34 feet, is divided into four departments: 1, art and needlework; 2, mercantile; 3, industrial; and 4, domestic. Mrs. H. E. Batten is in charge, assisted by the fol-

lowing helpers: Mrs. O. Summers, Mrs. Tyler Woodard, Mrs. Julia Comstock, Mrs. Eugene D. White, Mrs. D. B. Cohen, Dr. Mae Cardwell, Mrs. Edmond Sullivan, Miss A. Miller, Mrs. D. M. Dunne, Mrs. L. Therkelsen, Mrs. A. B. Steinbach and Mrs. Edward S. Edwards.

In the section devoted to art and needlework the following may be noted as of special interest:

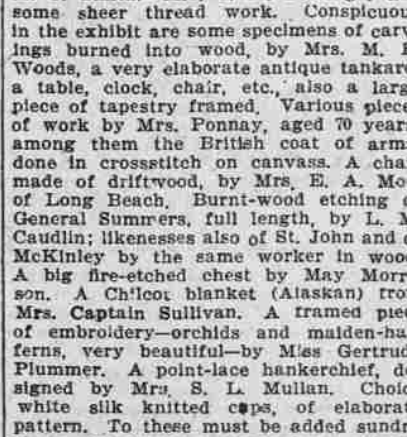
A valuable collection of Oregon wild flowers and seaweeds, already sold to a California botanist, by S. Becker, embroidery and drawn work done on pina cloth (very beautiful) by Filipinos. A glazed terra cotta bowl made in Switzerland 16 years ago. Two brilliantly colored Mexican serapes, one of them having the Mexican flag woven into it—loaned by Miss D. B. Howard. A point-lace bolero packet, by Miss Geneva W. Riddell. Two white net curtains, with Eastonburg insertion, by Mrs. R. C. Burrell. A bedspread crocheted by Billy Cooper (a sailor in the United States Navy), while on the coast of China. A quilt with 10,000 pieces in it, by achen, quilted by Mrs. R. J. Fancher, Gresham, Count, from Mrs. B. J. Fancher, Gresham. Two pieces of point lace by Mrs. S. D. Martin, Hood River. A point lace fichu, beautifully made, by a Portland man, W. H. White. A drawn-work scarf, by



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yellow and white; Muscat grapes, tumbled onto the table from an old tin pan. A jar of red roses, with their fallen petals. Miss Yoo has one of the largest, canvases on exhibition, the figure of a nude woman at a spring. Mrs. Florence Pelton also has a conspicuously large figure piece—Aurora. Miss Thillie Cornish has a hunting piece, and a striking landscape. Mrs. E. L. Bowman has a dog's head, and Miss Carter a forest scene.

In the mercantile and industrial sections one may see a number of interesting occupations in full swing, such as the weaving of carpets, and rugs, out of old, worn-out floor coverings; here a hand-drawn Brussels is transformed into a handsome new one; and artistic silk portieres are made out of scraps from old dresses.

Pyrography—I. e., burning a design into leather by means of heated instruments, may here be observed to excellent advantage by watching skilled workers. The making of frosted-paper flowers may be studied. There is a booth devoted to the manufacture of corsets, another to face massage, and the care of the complexion; a tailor-cutting system exhibits its designs; children's hair is curled to order by a new process, and sundry other inventions and methods of interest to women are here to be seen in full operation.

DEMOCRATS NOT TO BLAME.

Criticism of McKinley Did Not Lead To His Murder.

EUGENE, Sept. 27.—(To the Editor.)—There seems to be a disposition on the part of some newspapers and some individuals to charge or insinuate that cartoonists, unfriendly to the late President, and Democratic criticism of him in the late Presidential campaign inspired and encouraged Czolgosz on to the foul and cowardly assassination at Buffalo.

With all the facts now before the country these base charges vanish into thin air, they have no foundation upon which to stand.

The assassination of the President plunged the country into common and unmitigated grief. It was a national calamity felt alike by all. Democrats will brook no charges or insinuations that they are in any way responsible for the untimely death of the President. Any and all charges of that character are false and without a particle of foundation in fact.

It is now conclusively established that Czolgosz was in and was perfectly sane, and the country has his statement as to what induced him to take the life of the President; and no insinuation is given that he was influenced in the slightest degree to commit the crime by reason of any caricature of the President or by any Democratic criticism. The murderer was an anarchist of the school of Emma Goldman, and whose teachings he espoused, the logical result of which might be the murder of the President.

In the face of the plain admitted facts nothing resting on conjecture as to what induced the commission of the crime, no word or circumstance implicating a Democrat or a cartoonist, why will newspapers and individuals charge or insinuate that the latter or either inspired Czolgosz onward in his desperate deed? There is not a scrap of evidence in the country to support the charges. All the facts and circumstances—facts judicially proved—shows that Czolgosz was an anarchist and his own beliefs were responsible for his crime, not Democratic criticism of the President or the work of cartoonists.

There never was the slightest evidence to drag a single Democrat into the cruel and cowardly assassination of the President, and any attempt to do so is infamous and outrageous. Whatever unfair criticisms or ridiculous cartoons the President may have been subjected to, they never, from all the evidence—evidence that cannot be con-

verted—inspired Czolgosz in any way whatever.

To charge this cowardly and cruel murder upon any Democrat directly or indirectly exhibits a degree of ignorance or infamy deserving the severest censure by all fair-minded and good people.

In the campaign in which Mr. McKinley struggled for the presidency he was not more severely criticised by Democrats than was Mr. Bryan by Republicans. Both candidates were subjected to the most ridiculous cartoons, and the cartoonist is after Mr. Bryan yet, but I have heard no complaints. Some Republican periodicals of the country seemed to think they were specially ordained to present Governor Seymour, Horace Greely, Governor Tilden and General Hancock—the hero of Gettysburg—in a contemptible, false and ridiculous light. But I never heard of a Republican objecting.

Ex-President Cleveland stood Republican cartoon fire for twelve years, and was also criticised and denounced by Republicans in unmeasured terms. If I were disposed, I could cite some party platform utterances, prepared, or at least reported and supported by the late President, in which Mr. Cleveland was most severely arraigned and condemned. Nobody ever denied the Republicans this right.

General Jackson was accused of all manner of crimes, even of the crime of murder, but his political opponents were never accused of inspiring his attempted assassination. Such a charge, however, would have had as much foundation as the charge that Democratic criticism of Mr. McKinley's policies inspired his death. The friends of the late Mayor Harrison did not charge his assassination to his political opponents. Why not?

The most infamous murder in our annals was committed at Buffalo, and the whole Nation hangs its head in grief and sorrow for its popular and great-hearted President. The country has, to its sorrow and indignation, realized the infamous fruits of anarchy. The Democracy stands for something infinitely higher and better, its hands are clean of the murder of the President; and all its members mourn in common with the people.

E. R. SKIPWORTH.