



Powers

A Wonderful Showing of Floor Coverings At the New Low Prices

We Charge No Interest

When you approach the problem of new rugs for your home, there are so many different angles to consider that it will be a real pleasure for you to come to a store like this where you will find such an unlimited variety of all types of floor coverings at such moderate prices as are now prevailing. We have reduced all our prices to the prevailing market and you can buy now with full assurance that every item of floor covering you buy is priced at actual rock-bottom. Just come in and view the wonderful assemblage of fine floor coverings that awaits your inspection here.

- \$45.00 Seamless Velvet Rugs, 8-3x10-6, two patterns. Special at **\$37.95**
- \$75.00 and \$77.50 Heavy Seamless Velvet Rugs, 9x12 size, eighteen patterns. Special..... **\$59.85**
- \$65.00 9x12 Axminster Rugs, choice of nine patterns. Special at **\$49.75**
- \$49.50 Seamless Velvet Rugs, three good patterns. Special at **\$39.50**
- \$55.00 Heavy Seamless Tapestry Brussels Rugs, 9x12 size, five patterns. Special at **\$47.85**
- \$45.00 Seamless Tapestry Brussels, 9x12 size, five patterns. Special at **\$38.75**

- Carpets**
- \$4.50 Velvet Carpet, plain and mottled designs, seven patterns. Special, yard **\$3.85**
 - \$4.35 Heavy Velvet Carpet, in small pattern effect; special, a yard..... **\$2.95**
 - \$4.50 Heavy Axminster Carpet, three patterns; yard **\$3.85**

- Linoleums**
- Two patterns \$1.45 Print Linoleum; special, a square yard **\$1.13**
 - Three patterns \$2.35 In-laid Linoleum, special square yard **\$1.77**

- For Hall and Stair**
- Tapestry Stair and Hall Carpets, priced special, a yard **93c**
 - One-pattern Tapestry Hall and Stair Carpets, special, yard **\$1.27**
 - \$2.50 Jute Velvet Stair Carpet, four patterns; special, yard **\$1.95**
 - \$3.75 Velvet Hall and Stair Carpet, ten patterns; special, yard **\$2.85**

\$5 Down — \$2.50 Week

Without Interest Buys This

\$120 Brunswick Outfit

No one need be without music in the home, when such low terms as these are quoted on an outfit of such high grade. The outfit consists of one Brunswick machine in oak or mahogany, five ten-inch double-faced black label records, one ten-inch record album, 300 needles, and a record cleaner.

All the Late Popular Song and Dance Records Are Here for Your Choosing

Your Luggage Needs Are Best Supplied at Powers

Our big Luggage Department is complete with the wanted things for the traveler. A full assortment of hand bags, suitcases, and trunks of every grade, and at every price. Also a full assortment of Gladstone cases, sport bags, and Boston bags.

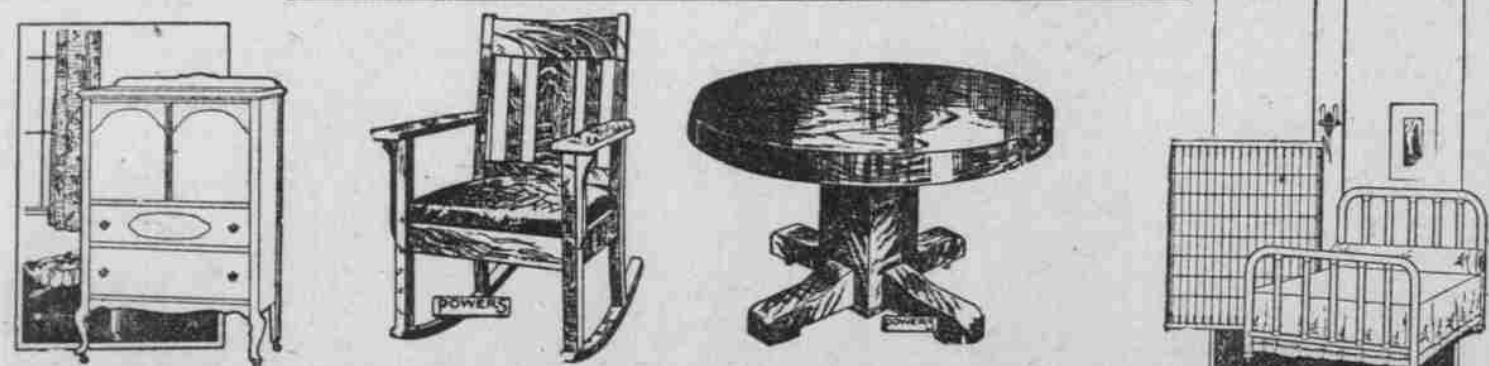
Wardrobe Trunks From \$39.00 to \$225.00
Hand Bags, Suitcases, Gladstone Cases, From \$7.75 to \$70.00

\$361 Karpen Three-Piece Cane and Mahogany Suite \$289

\$25 Cash — \$5.00 a Week

The name Karpen guarantees the quality, and the illustration truthfully pictures the design. A big, handsome suite of the Queen Anne period, upholstered in either blue or mulberry velour. Large cushions and roll give added comfort to the pieces. Four other cane suites at prices equally as low.

We Charge No Interest



- \$99.50 Walnut Chifferettes **\$43.75**
- \$26.75 Oak Arm Rockers **\$19.75**
- \$65.00 Dining Table **\$39.75**
- Bed, Spring and Mattres Outfit **\$34.50**

50c Figured Voiles **29c**

Figured Voiles in blue, pink, green, and tan, with floral hem-stitched borders.

POWERS

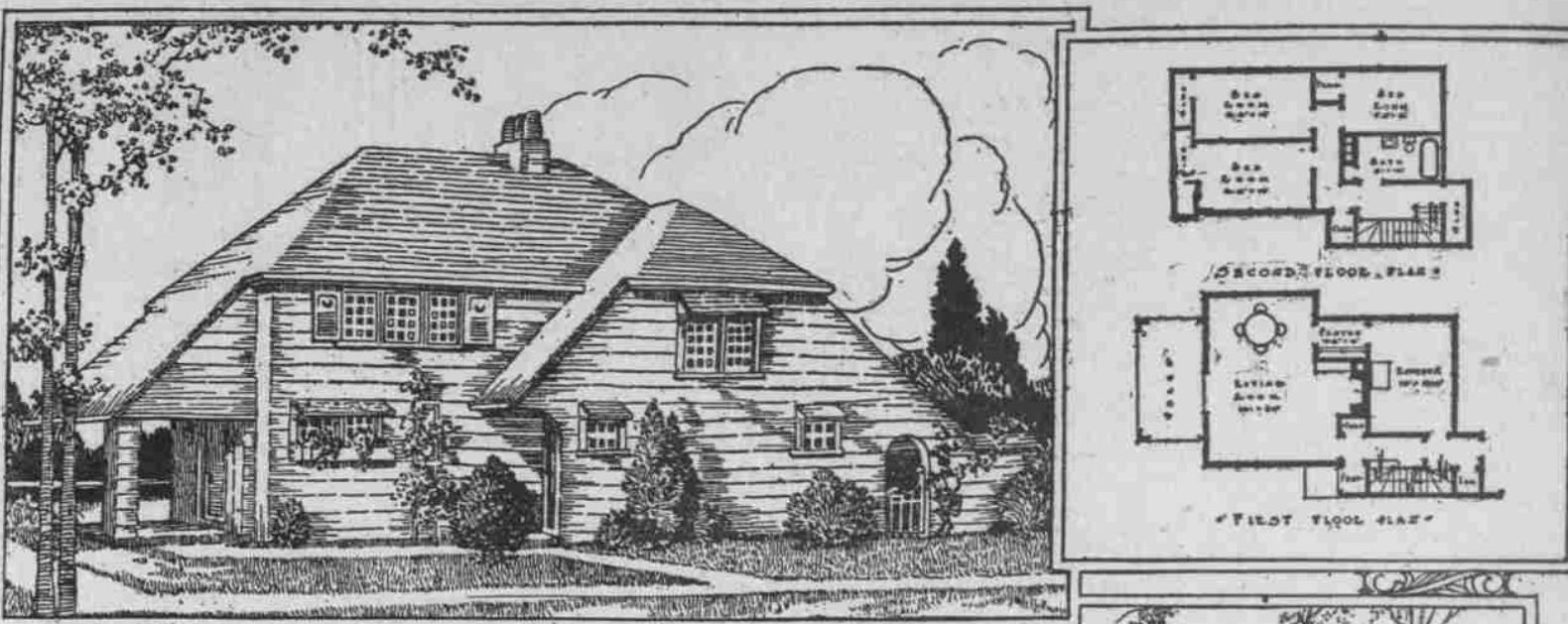
QUALITY FIRST USE YOUR CREDIT THIRD & YAMHILL

Portieres **25% Off**

All 2 1/2 yards in length. Your choice of brown, green, blue, and two-toned colors.

HOUSE-PLANNING TO UTILIZE SPACE TO BEST ADVANTAGE COULD ELIMINATE TRADITIONAL DINING ROOM EFFECTIVELY

Small Home Necessarily Need Not Be Cramped but Could Be Spacious and Convenient, and at Same Time Kept Within Range of Moderate Means and Conform to Best Ideas of Family Comfort and Service.



The house above, a low, comfortable structure, seems to grow out of the ground. A small hooded entrance suggests an air of hospitality, while the extension of the roof over the porch lends a note of individuality to the house.

BY CHARLES J. MITCHELL.

"YOU know," mused the architect as he wiped his pen on the edge of his smock, reached for the ever-present briar at the top of his board and turned his attention to a friend who had refused to be "shooed" out of the office for an hour, "you'd be mighty pleasantly surprised if you could hear my fiancée give voice to some of her ideas about a house. Yes, our intention is to build a little nest for ourselves. Naturally, I'd like to design our little home, but every time I sketch up some little thing to show I'm met with the same remark—'Not my idea a-wal, Brownie!' On Sunday afternoon we go for a walk through one of the suburbs just so I can show and take her through several houses that are in the course of construction and, perhaps, catch her ideas regarding a home."

"Are her ideas practical?" asked the architect's friend.

"Well, yes and no. For one who has never studied architecture her taste in design and plan is excellent, but I have the hardest kind of a time trying to convince her that there is such a thing as a small house, and it has been impossible to convince her that a wood-covered house, you know, a clapboarded affair, is ideal. No wooden house for her! Stone or nothing!"

"But you should hear her tell me some things that I'm supposed to know. Only last Sunday we were walking down a road and I pointed out several small houses to her, and of course they were really small houses and could be termed such. But they didn't meet her visualization of a home. 'I know perfectly well that there is such a thing as a small house,' she said, 'but I also know that a house in order to be termed a small house need not necessarily be such as any one of the places you've shown to me.'"

"Even a house which could be strictly termed small is a house that is to be occupied throughout the entire year, that contains the necessary rooms and space for livability and convenience, and yet I believe it ought to be and can be artistic and picturesque."

"Oh, she talks just like an architect, Mac."

"What would you designate essential rooms in every house?" asked Mac, while the architect applied a match to his pipe which had long since gone out.

"Well, every family, no matter how small, does a certain amount of entertaining throughout the year, and lives, cooks and sleeps, and there is a certain amount of space required in a house in order to do properly each one of these things. Of course, in some houses several of these things might be done in one room. Often, the dining room is omitted, and the living room is used as a living room, a room in which to entertain, while one end of it is artistically arranged as a dining space. But, in every house it is essential that there be a place in which to do the cooking. This room can be small, but large enough to allow one to move about comfortably and so that the kitchen fixtures or furniture will not be crowded. A pantry is not a necessity."

"You look somewhat surprised when I said that a dining room could be omitted!"

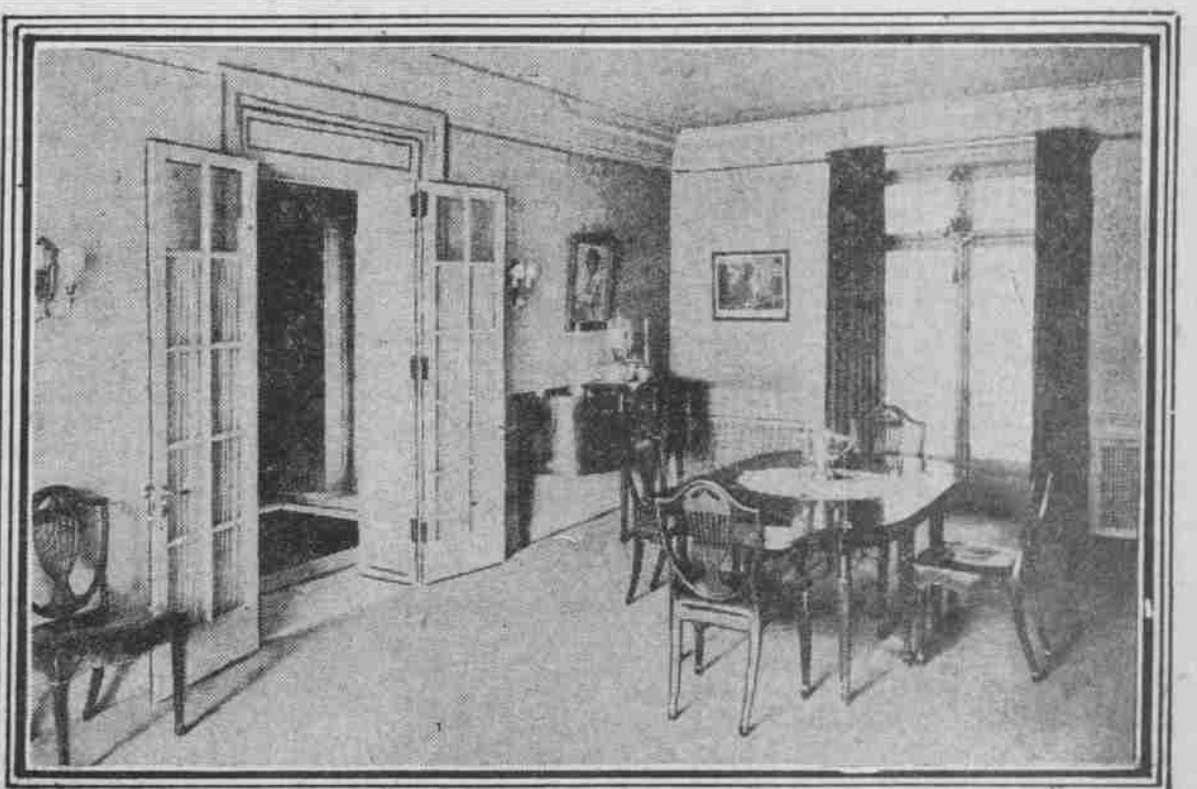
"Yes, I am surprised," his friend assented. "For I most certainly would like to have a dining room in my house were I to build."

"A great convenience, I admit," resumed the architect, "but how often is the dining room really used? Perhaps once a day. Breakfast is served in some corner of the kitchen arranged as a breakfast nook. The wife and kiddies lunch there, so why not use a portion of the necessary living space for the serving of dinner? Would not that be an economy of space? And, surely, economy of space is the greatest factor in bringing down a house to a point where it may be termed small. After dinner the dishes can be cleared away and when the table is shoved back the space is available as living room space."

"Oh, I know what you'll say now, Mac! You'll object to dining in what is really the living space as bringing your guests, when you have them, into intimate contact with the workings of the house. That it does, but a little ingenuity can be exercised on the part of an architect in making the space which is to be allotted to

HEPPELWHITE FURNITURE NEEDS AUSTERE BACKGROUND TO GIVE EFFECT TO CHARMS

Room Should Be Finished in White or Cream, With Walls of Pale Blue or Faint Green, and Rich Tapestry to Complete Delicacy and Refinement of Decorations.



The restfulness of simplicity and the esthetic charm of perfect, delicate proportion are very evident in this dining room, where Heppelwhite and Sheraton furniture is so successfully associated.

BY IRENE STILLMAN.

THE bustling neighbor hurried up the path of the Decorator Woman—a bit more energetically than usual, and the Decorator Woman hastened from the window to the door to save her the trouble of pounding the knocker.

"Sit down, relax and recover your breath before you say a word," commanded the Decorator Woman. "You're trying your best to die of heart disease."

"I hope they are good copies," said the Decorator Woman.

"Copies?" The bustling neighbor raised her eyebrows, but the quick gray orbs below them twinkled.

"Well, that's what I've come to tell you about—funerals," gasped the other. "Oh, not mine or any one you know, silly," she hastened to add, seeing the Decorator Woman's expression of horror. "Merely, Elizabeth Ann, I believe you've adopted the whole neighborhood as relatives, as I don't know of any one who has died lately for whom you haven't been one of the chief mourners."

"But what a mournful subject to begin with," preferring the strategy of attack rather than a doubtful offensive. "What was the news you had to tell me?"

"Six," answered the bustling neighbor—she stood a bit in awe of Elizabeth Ann's professional self, though she bullied the little Decorator Woman unmercifully and patronized her in big-stuffer fashion when that small person came to inquire about servants, of which the bustling neighbor had a devoted quartet.

"Well, I came over to tell you first thing, Elizabeth Ann. I knew it would delight your soul."

"Somebody's death!" exclaimed the other, outraged.

"Merely no—the Heppelwhite chairs that are coming to me."

"Oh! Jumped the Decorator Woman. "Not really?"

"Yes, Not by a will, understand, but just as part of an estate left by a distant cousin I never met. Several of us here were the nearest relatives."

"I see you don't know the beauty of

the things you're appraising in such mercenary fashion before they're fairly in your possession. Now, just let me show you some Heppelwhite. I have a delightful dining room in my collection of photographs.

"Oh, will my chairs be like that?" asked the other, excitedly, when the picture was found.

"In all probability they will be very similar. Heppelwhite was noted for the shield or heart-shaped backs he gave his chairs, and the straight, tapering legs and spade feet also were Heppelwhite characteristics. Remember other designers of the period used them, occasionally. Contemporaries in design had a habit of borrowing from each other, but each was inclined to emphasize different features, and the shield of heart backs, tapering straight legs and spade feet were almost invariably incorporated in Heppelwhite designs.

"Do you notice the delicacy of Heppelwhite compared with Chippendale?"

"Ever so much lighter construction, I can see that," nodded the bustling neighbor, still examining the photograph intently and reluctantly raising her eyes to glance through the doorway, which framed a hall chair of Chippendale's with its sturdy cabriole legs and heavy ball and claw feet.

"Yes, Heppelwhite, you see, was virtually the first to rebel against clumsiness and the feeling running through all his beautiful pieces is that of refinement and delicacy. These esthetic traits, however, were combined with utility. One of his oft-repeated ideals was that useful things should be endowed with an esthetic feeling.

(Continued on Page 4.)