

these plums and prunes, whether canned or dried, in a uniformly attractive marketable shape. Much has been done in this regard, as will be shown in these notes. The history of prune growing in Oregon, if it were written out in full, would form not only an interesting study to the horticultural world, but would be of pregnant interest to the new beginner and future experimentalist. The man thoroughly "up" on this subject, who will furnish a reliable monograph on it, will confer a lasting benefit on the state. Some fifteen years ago Dr. Cardwell devoted 100 acres, within two and a half miles of the city limits, to the culture of the prune and plum. Eighty-five acres of this tract are already planted and contain 13,000 trees. The work of planting the remaining fifteen acres is well under way. On an average, his selected ripe fruit yields thirty-three and one-third per cent. of dried fruit, except the peach plums, in which the average is less. His product of dried fruit this year amounts to about thirty tons. In the inception of his enterprise he met with not only the discouragements and disappointments usual in such cases, but had the pleasure of meeting any number of the descendants, seemingly, of Job's comforters, who not only predicted failure and the loss of the money invested in the enterprise, but ridiculed the very idea of success in his venture. As the Doctor says, "he laughs best who laughs last," and his splendid orchard gives him the right to laugh in triumph. He was not content to plod along and trust to luck, but, in order to be sure that he had the true stock of the prune of commerce, sent to the celebrated nursery, the largest in the world, of August Baughman, on the Rhine, and imported scions, which he grafted upon native stock. Comparing the fruit from the imported wood with that raised on the stock in his own orchard, he found that he was right and then went ahead. Much other demonstrative work has been done by him. Quite recently he has had the pleasure of being assured by distinguished European pomologists, after they had inspected the results from his and other orchards, that Oregon fruit could be taken to Europe and be sure of being recognized as a strong competitor for popular and commercial favor with the best European product. Dr. Plummer's experiences are of a similar nature.

Few departments of the exhibition are more attractive than these two collections to home folks, and certainly none distinctively local in their character call forth more admiration and more flattering comments from visitors from abroad, than this exhibit of the achieved results of Oregon fruit growers. It is at the same time recognized as a sure prophecy of greater and better things to come.

A special feature of the fair, and one that attracts a steady throng of interested visitors, is the art gal-

lery. In accepting contributions for the gallery and in arranging them, the art committee was governed chiefly by a desire to hang nothing but meritorious works of art and to give them sufficient room and light to show them to the best advantage. An eye was had to the general effect as well, and that this is a pleasing one can be readily seen from the accompanying sketch of a portion of the gallery. The largest and finest of the oil paintings is "Circe," by Marius Vasselon, which was exhibited in the Paris Salon in 1888. Other works of art that would attract attention in any gallery are "A Venetian Sunset," by the late Edward Espey; "Off the Straits of Fuca," by Capt. Cleveland Rockwell; "Beranca Honda, of Carmelo Valley," by Julian Rix; "Incident in the Franco-Prussian War," by E. Berne Belle Cour; "Mount Hood," by A. Burr, radically different from the traditional "Hoods" that fill our art windows; "The Sculptor and the King," by J. DeForest Brush; "Sheep," by Eug. Verboeckhoven; and a marine sunset scene by Mr. Espey. There is also a fine collection of engravings and etchings, one collection of which was a bequest of the late M. S. Burrell to the Portland Library Association. A number of very excellent water colors are also displayed. The magnificent flowers and fruit of Oregon offer the finest possible subjects of that kind to our lady artists, and several very excellent paintings of this nature are on the walls. Taken all together, the art gallery is a most interesting portion of the exposition.

A specialty is made of the work of the pupils of the public schools, and the specimens of drawing, both in crayon and pencil, are most admirable. Near these are the exhibits of photographers, which are very large and contain some of the finest products of the camera. The work of Portland's photographic artists is certainly most excellent, and rivals that of any city in the country. In the same gallery is another special department, devoted to the handiwork of the ladies. In this the display is very large and elegant. It would be difficult to conceive of a greater variety of fancy work than can be seen here, or of neater, more tasteful or more artistic execution than this work shows. It is one of the evidences of refined and cultivated taste that our eastern friends are always, but unreasonably, surprised to find in the "wild and woolly west."

At one end of the west hall is located the engine room, where the large engine that supplies power to the machinery, the engine that operates the dynamos for producing the electric lights that so brilliantly illuminate the entire building, and the dynamos themselves may be seen. These are all objects of interest to visitors and are most essential factors in the exposition. The failure of the dynamos to maintain their