



A BEAUTIFUL DISPLAY.

of it as now arranged. From the floor to the arched roof of glass above is a distance of 100 feet, giving an immense room 200 feet long by 100 wide and high, with four rows of amphitheatred seats on each side, about one-third the distance to the roof. Across one end is a huge stage, above which is a combination of natural objects and a huge painting, giving the illusion of a mountain scene, the eye seeming to gaze directly out, as though the end of the building were open, upon a landscape which culminates in the extreme distance in the huge, white mass of Mount Hood. The illusion is almost perfect, and it is difficult to realize that one is not viewing one of the many familiar Oregon landscapes in which that king of mountains is the central figure. On either side of the stage stairways lead down to the lower floor, as though tunneled through the solid rock, while at the other end a grand double staircase affords communication between the music hall and the main floor above.

The floral display is made on the floor of the music hall, and is the largest and most artistically arranged exhibition of foliage plants and carpet bedding ever seen on the Pacific coast. A view of a portion of

this is given on another page. From the amphitheatred seats, or, better yet, from the gallery at the front end, on the second floor of the main building and almost to the arched roof of the hall, the scene is grand beyond description, the electric lights bringing out in sharp relief every little detail of the mass of objects and brilliance of color that go to make up the general effect that charms the eye and commands admiration. A large colored engraving of this scene was given in the *WEST SHORE* for September 28.

Every vantage point which, either sitting or standing, commands a view of the stage, is always crowded with people, who never seem to be surfeited with the superb music of Signor Liberati's celebrated band.

Correspondence with orchestral directors in the principal eastern cities, begun early in the year, finally resulted in securing Signor Liberati, himself the most famous cornetist in the world, and his band of forty-four artists for the entire season of the exposition. Merely as an advertisement this move was good policy on the part of the management. But the unquestioned popularity of Liberati's superb orchestra, sustained from the opening night and constantly in-