

MAGNIFICENT MINERAL EXHIBIT OF GEISER-HENDRYX INVESTMENT CO., (INCORPORATED)

There are many excellent mineral exhibits in the Mining building at the Lewis and Clark Exposition. The states of Oregon, Washington, Montana and Wyoming have done themselves proud. Other states have equally as creditable mineral displays in their own state buildings. But of all the exhibits in the Mining building, there is perhaps none that is attracting so much attention, not only from mining men, from fair visitors in general, as that of the Geiser-Hendryx Investment Company. This exhibit is recognized as a feature of the Mining building, and is doing much to spread Oregon's fame as a producer of precious metals. In the little cabinet here shown, there are ores carrying gold and other metals to the value of \$4000. All of these ores came from the Eastern Oregon mining district, which is credited by the United States Geological Survey with a production of about \$100,000,000 since the beginning of quartz operations less than half a century ago. Nor does this record of production take into account the earlier placer period during which the production is estimated at from \$20,000,000 to \$60,000,000.

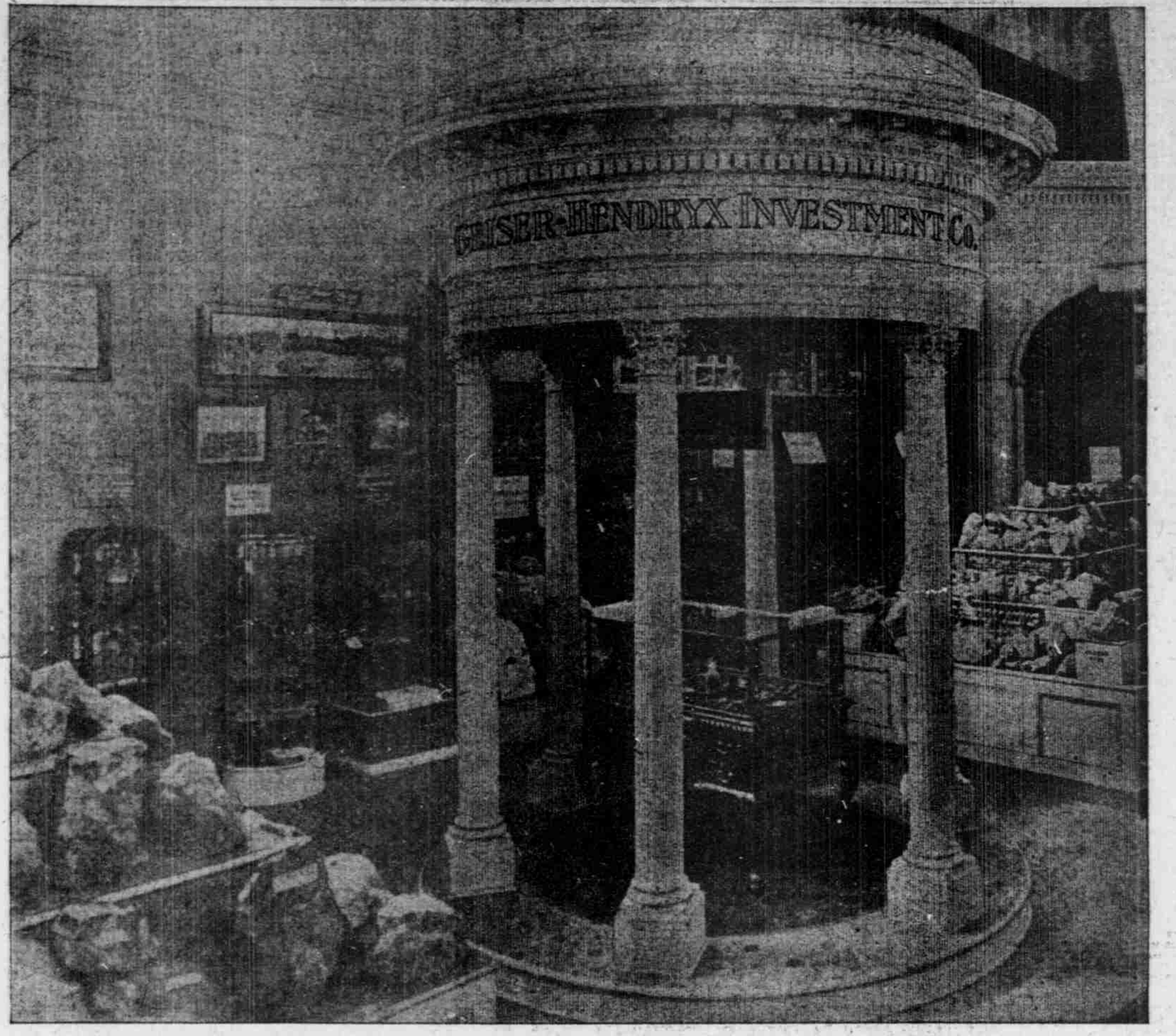
Notwithstanding the heavy production the Eastern Oregon mineral belt is already credited with quartz mining in this district may yet said to be in its infancy. Deep mining has just begun. Of the many operators in this district that have wrested the precious metal from the bowels of the earth and are spreading the fame of this section's vast mineral wealth, there is none entitled to more credit than the Geiser-Hendryx Investment Company, which is today developing more properties and spending more money than any other half-dozen operators put together. Mr. H. T. Hendryx, the president of this company, has been identified with the mining development of Eastern Oregon practically his entire life, and it is largely due to his familiarity with the ground and wide knowledge gained of experience, that his company has come into possession of some of the best properties in the district.

The Geiser-Hendryx Investment Company is at present developing six properties of its own and managing the development of several others. The principal holdings of the company include the Midway mine, Victor mine, the Gold Pan and the Gem. Many of the rich gold specimens shown in the Geiser-Hendryx Investment Company cabinet at the Exposition, came from these properties.

The Midway mine, consisting of 15 claims, is located on the Mother lode vein of the Cracker Creek district, which has given the world the wonderful producers known as the North Pole, Columbia, Golden and E. & E. mines. This property has been opened up to a depth of 300 feet, showing up a body of high-grade ore that gives promise of making the mine an early producer. With the compressor plant now being installed, the development work will be much more rapid.

The Victor mine, lying between the E. & E. and Columbia mines, with a length of 225 feet on the Mother lode, is, without doubt, one of the richest pieces of mineral ground of its size in the world. With the vein 15 feet in width, there is approximately 4,000,000 cubic feet of ore within the proven ground. At a conservative valuation of \$15 a ton, this little piece of ground contains over \$4,000,000 of selling ore.

The Phat's group, consisting of six



MINERAL CABINET CONTAINING GOLD ORE VALUED AT \$4000 FROM SOME OF EASTERN OREGON'S MOST NOTED QUARTZ PROPERTIES.

claims, is also located in the famous Cracker Creek district, extending down from the summit of the divide where the North Pole property terminates. At this property, in which there are two well-defined lodes from the crest down, a vertical depth of over 200 feet can be obtained by drifting.

The Victor is yet another Cracker Creek property of the company that gives promise of big results. These claims, five in number, paralleling the E. & E. and Columbia mines, show up three strong parallel veins, which Mr. Hendryx believes will produce some of the richest ore found in the camp. This property is equipped with a 60-horsepower gasoline engine, a compressor plant and all other equipments essential to rapid development work.

The Gold Pan is located but two miles from Sumpter, and though not on the Mother lode of the Cracker district, gives promise of large results also. It has been opened to a depth of 300 feet, and a vein of nine feet of fine ore has been opened up. So satisfactory is the showing at this property that arrangements are being made for installing a milling plant so that the property will soon be able to pay for its own development.

The Gem mine is known to all Eastern Oregon mining men. This famous property, which has already produced upwards of \$300,000, is located in the Sparta district, near Baker City. It is opened up to a depth of 50 feet. It is equipped with a modern 10-stamp mill, six-drill compressor, and all other conveniences for economic mining. Owing to a shortage of water at the mine, a pipe line is being constructed to a mountain stream a mile and a half distant, and when this is completed, great things are expected from the Gem. From this mine have been taken some of the finest free-gold specimens that have come out of Eastern Oregon.

Through the conservative management of its own properties, the Geiser-Hendryx Investment Company has gained the confidence of mining men and mining investors in all sections of the country, so that it is today entrusted with the development of a number of other properties in addition to its own extensive holdings.

The officers of the company are: H. T. Hendryx, president; W. F. La Roche, vice-president; Ralph W. Hoyt, treasurer; C. S. Richmond, secretary. Directors: H. T. Hendryx, Sumpter, Or.; W. F. La Roche, Savannah, Ga.; C. S. Richmond, Savannah, Ga.; J. H. Phillips, Brooklyn, N. Y.; N. C. Richards, Sumpter, Or.

While the main office of the company during the past few years has been located at Sumpter, the company expects shortly to establish its headquarters in this city, having leased a large room on the ground floor of the new building, corner of Seventh and Star streets. The removal of the company's headquarters to this city means much to Portland, as it will add greatly to this city's prestige as a mining center. In the handsome suite of rooms to be maintained by the company there will be installed the most complete mineral exhibit ever assembled in the state. The Mellis collection of ores, which has won medals in every Exposition of recent years, has been purchased for a nucleus of this exhibit, and to it there will be added specimens from every mine in Oregon. In connection with its mining business, the firm will engage in irrigation and colonization in the East, and experienced men in charge of every department. Mr. Fred R. Mellis, formerly of this city, but for some time a resident of Eastern Oregon, will have charge of the irrigation department, and again become a fixture in Portland. Mr. Mellis is, perhaps, one of the best-posted men in mining matters in the state, and his presence in the city will be the means of disseminating much valuable information in reference to Oregon's mineral wealth.

ART WORKS IN PLASTER AND BRONZE

Illustrations on Page 32.

Many a time the question has been asked: "Why is it so many persons seem to find more pleasure in paintings than in sculpture?" This question is founded on what seems to be a fact at present. It would be interesting to know just what proportion of the visitors to the Museum of Art on the Exposition grounds have given as serious attention to the bronzes and marbles arranged down the middle of each gallery as they have bestowed on the paintings hung upon the walls. Without going into reasons, ethical or psychological, it may be said in passing that the color sense is more generally developed in some degree than the sense of form. It is so easy to let thought dwell on the familiar and the known. But the student mind reaches out for ever new impressions and ideas.

Gives Sense of Restfulness.
The absence of color in a piece of sculptured work, while explaining lack of interest in the many, gives a sense of restfulness to the comparatively few who see beauty in all its manifold presentations of Nature and art.

Let us take a walk together through the galleries and see what we find on the pedestals worthy of admiration. If you think bronze is somber and can only adapt itself to dignity and masculinity, study the charming humor of these tricky elephants, the cunning, cunning bear and the lucky and the unlucky pig. Frederick George Richard Roth has executed his wonderful little studies so faithfully to Nature as to form, action and texture that one loses sight of them almost in contemplation of the characteristics of the animals portrayed. They tell us a story, Nos. 324 to 340 inclusive, are in gallery D, while 641 "Polar Bear" and 642 "Walrus" are in gallery C. The contrast between the latter two is worthy of note. The clumsy bulk and short, smooth fur coat are just as faithful to Nature as the lank hood expressing agility and his shaggy hair, rendered in masses, but giving the impression of softness. We are glad to see that Mr. Roth's fine work won the silver medal at St. Louis. Another masterly portrait of animal form and one whose work instantly reminds one of that of Barye, the French sculptor, is 344 "Lion and Skull," 645 "Rampant Jaguar" and 646 "Roaring Lion," all in gallery C. Are a delight in their ease of treatment and subtle grace.

At the lower end of gallery G, our foremost native-born sculptor, Daniel Chester French, is represented by a superb, life-like bust of Ralph Waldo Emerson. The look of the seat, the firmness that never yields his sweetness, are all there and are worthy of the great American the whole world delights to recognize as one of the foremost philosophers of modern times. Apropos of this subject, it was Emerson who gave us the ode containing the famous lines "Here once the embattled farmers stood, and fired the shot heard round the world," and Daniel Chester French, who embodied this sentiment in his famous statue of "The Minute Man," which stands at one end of Old Concord

Bridge in Massachusetts, where that shot was fired.

Bust Is Classic.

In gallery F, Mr. French is represented by a most exquisite bust of "Carotta" (613), which is truly classic in grace and finish, in dignity and in admirable breadth of treatment. The treatment of the "ever-womanly" so plainly portrayed here, forms a fine contrast to the virile treatment of the Emerson bust, which is almost "ketchy" in some parts.

In room G is the work of a somewhat younger man, whose name is well known in the art world, Bela L. Pratt, a Connecticut man. His three subjects are "Youth," "Morning," and "Evening" (611). Three figures from his "Fountain of Youth" are the only marble figures in the collection, bronze seeming to be the favorite material for reproduction this year. The pure line and tender grace of the poses are so suggestive of youth; there is delicacy without attenuation, giving purity of a fountain of crystal water. These figures cannot fail of admiration if they are only seen. In gallery G is a very "speaking" portrait bust of Mayor William H. Clark. It is the work of Solon H. Borglum, a Utah man, who has a very different subject in gallery B, "Bulls Fighting," a powerful study of intense action in which one wonders if the stronger will win, the convex one or the concave.

In gallery E we find a broad pedestal filled with the work of our most interesting young artists, the sculptor, Bessie Potter Vonnoh, whose portrait in gallery C, opposite the entrance, attracts much attention. One feels sure, not only of the great talent of the sculptor, but also that a most interesting personality is represented there. Mrs. Vonnoh's favorite theme seems to be motherhood, which she depicts in 616-a perfect natural grouping of a graceful woman holding a babe on her left arm, and two little girls standing in front of her, her right resting on the shoulder of one while the other little girl leans confidently against her skirts. 390 is another "Mother and Child," the pose of the head in this being particularly fine, and her 325, "A Young Mother," and 666, "A Modern Madonna," in gallery A, bearing out all the characteristics of long sweeping curves that are not flows, but represent scaly, golden folds of a gown, or the soft contour of a neck or arm, crispness, with softness, of textures naturally portrayed, as hair, ribbons, musculature or silk pignoir. The church of "Girl Dancer" (62) in gallery B, is one of the daintiest figures, full of quaint charm, while "Girl Reading" (618) is a fit companion to it. Repose or action, both are dealt with by a sympathetic interpreter, and a great thrill of satisfaction holds the result. Doubtless only a few persons who admire the unusually attractive character of these "Mother" figures realize that the exquisitely graceful original is not a hundred miles from Portland at the white. The dear little busts of "Nanette" (617) and "Floater" (62) are so original in style we know they must be portraits over which their friends rejoice. 623, "His First Journey," is a clever little study of the first independent venture of a chubby boy on "all fours," and will be appreciated by every mother who sees it. 624, "A Study," completes the group, loaned by this attractive artist, who gave us the ode containing the famous lines "Here once the embattled farmers stood, and fired the shot heard round the world," and Daniel Chester French, who embodied this sentiment in his famous statue of "The Minute Man," which stands at one end of Old Concord

cause this digression to wave the Stars and Stripes, but "Long may they wave!"

Sculptor of Indians.

In quite another vein is the work of John J. Boyle, a New Yorker (Mrs. Vonnoh is "claiming" it Missouri by the brave St. Louis). Mr. Boyle has sent a splendid "Indian Hunter" (628) and "Nokomis and Hiawatha" (620), a subject we all love, since Longfellow sang of them. Character portraits are strong here. Then, Mr. Boyle has in C, "Stone Age in North America" (66), typified by a woman of the savage tribe of red-men, carrying a porcupine on one arm, holding a stone axe at her feet. This is realism and symbolism well blended, and a most forceful picture brought into the rendering of them.

Anna Vaughn Hyatt is another lover of animals and has made a close study of some favorites of "the Zoo." Her "Treatment of the Picket" (629) represents two elephants tugging at their chains, the wrath of one causing him to throw his trunk over the back of the other, and protest in a vigorous manner. The other subject by this artist, "Peanuts" (630), shows us three elephants that are evidently enjoying the attentions of the small boys and tender grace of the "peanuts" in great delight at the curious manipulations of the animals' trunks. One is calmly swallowing his morsel, one is reaching for his, while the third is preparing his curled proboscis for a sweet portion. The loose hide on these figures, the clumsy strength and the peculiar motions so familiar to us all, are finely rendered.

In such contrast to these subjects are the "Parnassus" of Mr. Boyle (626). The symbolism of this is apparent. The winged "Pegasus" is in magnificent action, suggesting upward flight, while the figure of Victory, a woman in classic form and garb, is holding aloft a torch in her right hand and a victor's wreath of laurel in her left. Here are the triple emblems of encouragement, strong ambition and reward, which again the "ever-womanly" lends us on.

Excellent Bas-Relief.

To those who enjoy portraits in bas-relief, the lovely work of Herbert Adams in the entrance (647) will appeal very strongly. A more gracious example of this style of work could not be chosen. Above this hangs Herman A. MacNeill's splendid mezzo-relievo of "The Young Warrior," very spirited and dominating. In the entrance are the two very important symbolic groups by Charles Grady, Philadelphian. Mr. Adams, a native of Vermont, and Mr. MacNeill a Massachusetts man, No. 62, "From Generation to Generation" shows Mr. Grady's power in depicting the contrasts of youth and age in two male figures, showing him to be a master anatomist and a man of deep feeling for Nature's significance, in which assertion 62, "The Symbol of Life," bears us out. The strong male figure goes forth to till the soil, bearing a scythe; his strong but supple female companion steps forth in modest bearing, a globe, on which a perfect sheaf of wheat typifies the fruitfulness of Nature, and the reward of honest toil. Many thoughts are in depicting the contrasts of youth and the reward of honest toil. Many thoughts are in depicting the contrasts of youth and the reward of honest toil. Many thoughts are in depicting the contrasts of youth and the reward of honest toil.

Look at the wild abandon of "Eve Banished" (621). Could there be greater contrast of mentality than the figure and the two preceding show (621). To the dignified class belongs Mr. Grady's other fine subject, "In Much Wisdom" (622) in gallery B. This is a large figure, also symbolic, more human than Greek in temperament, a

serpentine rope of laurel leaves springing from beneath the feet and coiling around the left arm of the figure of a magnificent youth, well typified deep thought. Johannes Geleit is the clever sculptor of "Evee Bacchus," a wild dancing Bacchante with inverted wine cup and wand tipped with a bunch of grapes. Great spirit and breadth are here shown in the handling. Coming far down in point of time there is the wild dash of the cowboy, whose spirits overflow on the plains to some purpose. Solon H. Borglum (the Utah sculptor) does this kind of subject great justice in "Buckling Broncho" (654) and "Taming Wild Horse" (455) while his "Buffalo" (653) is superb. Character portraits are strong here. Then, Mr. Boyle has in C, "Stone Age in North America" (66), typified by a woman of the savage tribe of red-men, carrying a porcupine on one arm, holding a stone axe at her feet. This is realism and symbolism well blended, and a most forceful picture brought into the rendering of them.

Favorite With Figure Lovers.

Carol Brooks MacNeill's little boy Giotto makes his first childish attempt to express the great art in him which later astonished his countrymen, and is prized today as a dear piece of work. The little fellow has left his ticks and herds and with a piece of elastic traces on a flat stone the thoughts that crowd for expression. "Giotto Giotto" should be a favorite with all figure lovers.

Augustus Lukeman gives a grand figure of "Doris the Genoese" in 667, gallery B. The group, bearing the lofty intellect, are masterly in portrayal, while the accessories are equally good in their special way. One is reaching for his, while the third is preparing his curled proboscis for a sweet portion. The loose hide on these figures, the clumsy strength and the peculiar motions so familiar to us all, are finely rendered.

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Excelsior Danish Conference.

Three sessions of the Norwegian-Danish M. E. conference will be held today at Thirteenth and Davis streets, Bishop H. F. McDowell will preach this morning at 11 o'clock, and J. J. Peterson will speak at 2 o'clock. The evening sermon will be delivered by N. L. Hansa, of Butte, Minn.

Yesterdays meetings were taken up mostly with the business of the conference, with a sermon by Bishop McDowell in the afternoon. A committee was appointed to consider the advisability of establishing a permanent colony of Danes and Norwegians somewhere in the Northwest. The dates of this committee are simply tentative conditions, and no further steps will be taken this year.

BIBLE STUDENTS' CONGRESS

LECTURE ON ESCHATOLOGY BY PASTOR RUSSELL.

Many Questions of Interest to Christians Will Be Discussed at Conference.

Of especial interest to all Bible students, irrespective of their church affiliations, will be the Bible Students' Convention, which will open in a three days' session next Friday morning, September 8, at the Woodman's Hall, East sixth and East Alder streets. Quite a number of the delegates are already in the city, and by Friday morning several hundred should be present, representing nearly every section of the United States and Canada. Several prominent lecturers will be present and will speak during its sessions.

Pastor C. T. Russell, president of the Watch Tower Bible and Tract Society of Allegheny, Pa., but more widely known as the author of "Millennial Dawn" series, and whose writings have now reached the enormous circulation of over 3,000,000, will be present and deliver several of the principal discourses. Mr. Russell is one of the foremost authorities on eschatology, and will deliver two public lectures. At the convention hall Sunday morning, September 10, at 10:30, he will speak on "The Spiritual Lessons From the Lewis and Clark Fair." All who are unable to harmonize modern advancement in science, machinery and government over the centuries past, with the Biblical declaration that man's primitive condition was one of perfection, will be interested in hearing Mr. Russell's analysis of this much-mooted question.

Sunday afternoon at 3 o'clock Pastor Russell will deliver his famous lecture on "To Hell and Back, Who Are There, and Why? Hope for the Return of Many." The First Methodist Church, Third and Taylor streets, has been secured for this occasion. C. T. Smith ("B. A. P."), the associate editor of the Atlantic Constitution, said, editorially: "There is nothing in the Bible that he denies or doubts, but there are many texts upon which he throws a flood of light that dispels many dark and gloomy forebodings." There is hardly a family to be found that has not some loved one who died outside the church, outside the plan of salvation, and, if Calvinism be true, outside all hope and inside eternal torment and despair. We mother our feelings and turn away from the horrible picture. We dare not deny the faith of our fathers, and yet can it be possible that the good mother and her wandering child are forever separated? Both these lectures will be entirely free to the public, all professions, and of special interest to Christian people will be taken up and discussed during the sessions of this convention, and it is hoped that all interested in the defense of "The doctrine of the Ransom will not fail to take advantage of this opportunity to hear this doctrine discussed by some of its most able defenders. There will be these sessions a day, beginning

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Lights Go Out; Cars Tied Up.

Street-car traffic in all parts of the city, with the exception of the Fifth and Jefferson-street line, was stopped last night, between 3 and 9 o'clock, electric lights went out suddenly, and business houses dependent on the electric company for light were in darkness. The cause of suspension of traffic and failure of lights was the burning out of the switchboards in the offices of the electric company, at the end of Twenty-first street. The transformers are supposed to have caught fire from steam pipes connecting the plant with Oregon City.

On Third street cars were lined up from Burnside street to Morrison street, on Washington and Morrison streets, the cars were at a standstill and hundreds of people were compelled to walk to their homes. The downtown portion of the city, where thousands of people were on the streets, were much darker than usual. The overhead light strings along the streets were out, and little light came from the shop windows. The Exposition grounds were in darkness for 30 minutes.

Lights were turned on and traffic was resumed after an hour's delay while the transformers were being replaced at the power-house.

File Incorporation Papers.

The Charles F. Beck Company filed an attachment suit in the State Circuit Court yesterday against the Lillie Lohler to recover \$900 on a note executed April 3, 1904.

Incorporation articles of the Oregon Manufacturing Company were filed in the County Clerk's office yesterday by W. H. Moore, H. A. Moore and R. J. Ginn, capital stock \$2000. The objects announced are to manufacture and sell a patent sacker, patent rights, etc.

NO ARGUMENT NECESSARY

Portland Oregon
August 24 1905
About one year ago at the World's Exposition at St. Louis Mo I bought a pair of glasses from Prof. J. Lipner and have been using them ever since and take pleasure in certifying that they give perfect satisfaction much more so than any I ever tried and hence I commend his glasses to all who need them
W. B. Oates
Ex Gov of Alabama

The writer of this testimonial, ex-Governor William C. Oates, of Alabama, came to Portland to have his eyes fitted by Prof. Lipner, who is one of the able staff of the Walter Reed Optical Concession Company, operating at the Lewis and Clark Exposition. Professor Lipner's associates, like himself, are eye specialists of acknowledged skill and established reputation. Their work at the Fair has won for them the confidence of all fair visitors. Both in the matter of testing and fitting the eyes they have no superiors, while the lenses they use are the best known to the optical science.