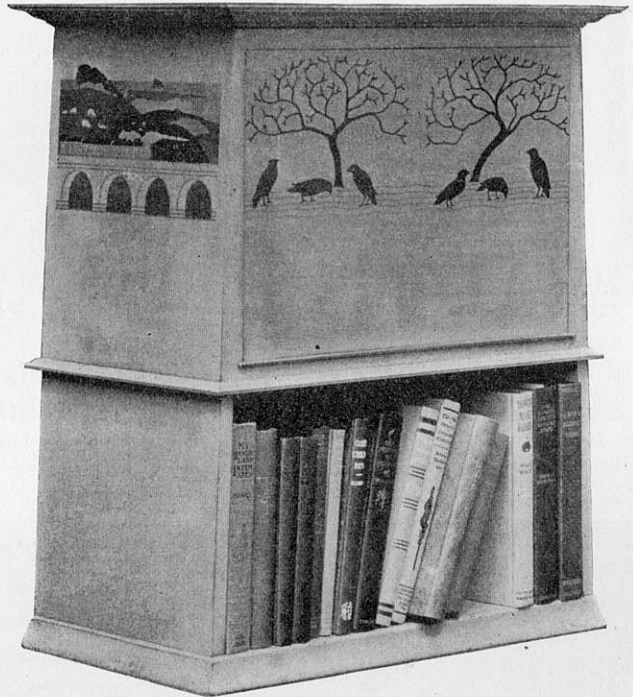


An Artistic Use of White Holly

THE exquisite cabinet seen in the accompanying illustrations was made in England after the design of Voysey, well known in this country through his work in the *International Studio*. It was imported by Mr. Gustav Stickley, and shown in the Arts and Crafts Exhibition which was held in March last, in the Craftsman Building, Syracuse, N. Y. Its material is white holly, with a surface polish so fine and smooth as almost to equal an enamel.

The form is of extreme simplicity; the slowly approaching lines of the sides giving interest to the little structure; the projecting top and midway division adding shadow and character to what were otherwise a too unified surface.

The upper division or story of the piece, as will be seen from the illustrations, is decorated on all four sides with a curious inlay, which to be appreciated, needs to be actually examined. The inlay, with the exception of the lettering at the back, occupies only the upper half of the second division and thus strengthens the horizontal line-element of the construction, since the peculiar position of the ornament and its well-defined base line force it into prominence, without making it in the least aggressive. The first scene is worked out wholly in black: consisting of two trees bare of foliage, but with swelling leaf-buds, and beneath each three ravens studied from the life. The birds are



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really masterpieces; the little black blocks of which they are composed rendering the action of the raven in a perfection that is wonderful in view of the simple means employed. The scenes at the



sides are landscapes and water - scenes combined; one containing lambs feeding on a cliff, and, with the same simplicity before noted, conveying a distinct impression of England.

The back of the cabinet shows a fine effect of lettering in a page-like shape, the straw-colored surface of the wood forming a wide margin; and the incomplete line at the end of the legend being filled with repeated

units of ornament, after the manner of mediæval manuscripts.

As a whole, the cabinet possesses qualities of form and color which heighten rather than diminish with long familiarity.