

## STRIKING SNOW STATUARY.

BY DAY ALLEN WILLEY.

In some of the towns of Germany, as well as other portions of northern Europe, snow sculpture has reached a fairly high standard. In the city of Brussels an exhibition is given every winter by the art students, who transform one of the public parks into a natural gallery, and display specimens of their work which are really remarkable. In the little town of Andreasberg, Germany, however, a snow festival, as it is termed, is held yearly, when the villagers vie with each other in the uniqueness and excellence of their work. One of the most remarkable groups which has ever been "done" in Andreasberg is the battle scene which is herewith reproduced. The artilleryman stands in the rear of his piece in the act of discharging it, while just behind it lies the dead body of his brother soldier. A study of the poses of the figures shows they are remarkably realistic, although the proportions and modeling of the gun, including wheels and tube, are a most artistic bit of execution.

At the winter exhibition given in Brussels, the royal park where it is held sometimes has over a hundred individual and group designs, some of them of heroic size. Entering the park the visitor may pass between rows of snow lions which guard the way on either side. While human figures are common, there are such groups as the training of elephants, showing one huge beast standing on its hind legs or its fore feet on the back of the other, the trainer standing whip in hand. Tigers and horses are frequently represented, while some of the prize-winners have been allegorical designs, such as Charity, depicted by a young woman with children in her arms; Prayer, by an angel kneeling, etc. The well-known painting entitled "Three Jolly Companions" has been faithfully imitated in this material.

The snow sculptors of Europe pride themselves on their ability to fashion their images out of the

snow itself, using no other substance except charcoal or some coloring matter to form the eyes and dark shading required. Even the hair and beard are imitated by the clever designers. At Andreasberg the fall of snow in winter is so great that modeling can be done from solid blocks. Such a quantity of "raw material" is required for the Brussels display, however, that the blocks must be made of snow balls. For three or four days visitors are excluded from the park prior to

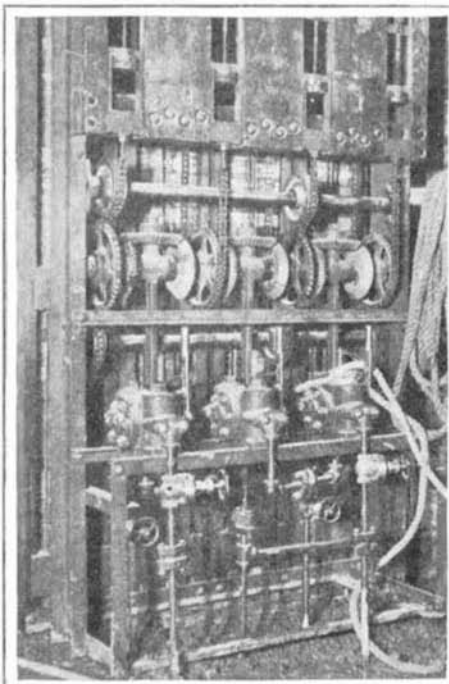
Two or three motions of the wooden shaver finish the mouth and so the work proceeds. The eye of the workman is generally so true, that he proportions his single statue or group by it alone. To give the figure more of the appearance of sculpture, when the finishing touches have been put on, water is poured over it at night, when the temperature is low enough to freeze it rapidly. If just enough of the liquid is applied, it will give a coating of ice and not injure the work, so that when placed on exhibition it glistens like the bronzes of the ordinary gallery.

If the snowfall is two or three feet in depth, the artists of Andreasberg cut it into cakes of convenient size, and by fitting them together thus form blocks. They utilize the same crude tools, but get a fairly accurate idea of the proper proportions by marking off the surface into squares by means of a string and a pointed stick. Then they trace the outline of the figure or features, thus getting a pattern which guides them as

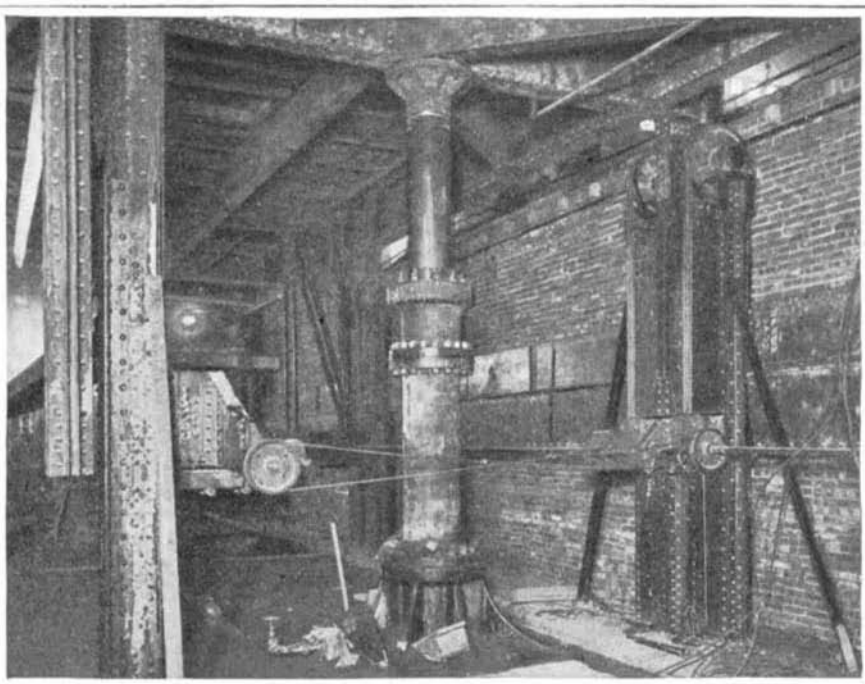
they work. When it is stated that the battle scene illustrated was fashioned almost entirely out of a solid mass of snow, an idea of the amount of labor required can be gained. The pattern is of great value, especially in making small figures, since some of the work is extremely delicate, and a mistake of a few inches would entirely alter the proportion. Sometimes it is necessary to fashion a group from several blocks, but most of the designs are modeled entirely from one mass.

## THE NEW YORK HIPPODROME.

The demand for spectacular productions planned on a scale much larger than can be accommodated on the stage of an ordinary theater, was long ago proved by the great popularity of the huge open-air spectacular shows, which for many years have attracted crowds of summer visitors at a certain famous seaside resort within the limits of New York city. In these open-air



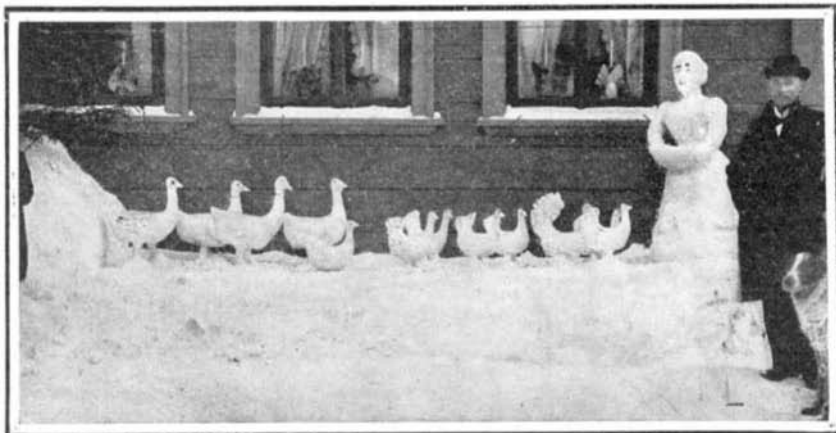
Equalizing Valves for Controlling the Pressure of the Plungers.



View Beneath Movable Stage, Showing the Counterweights, Guides, Locking Gear, and One of the Four 12-inch Plungers.

## STAGE APPLIANCES OF THE NEW HIPPODROME.

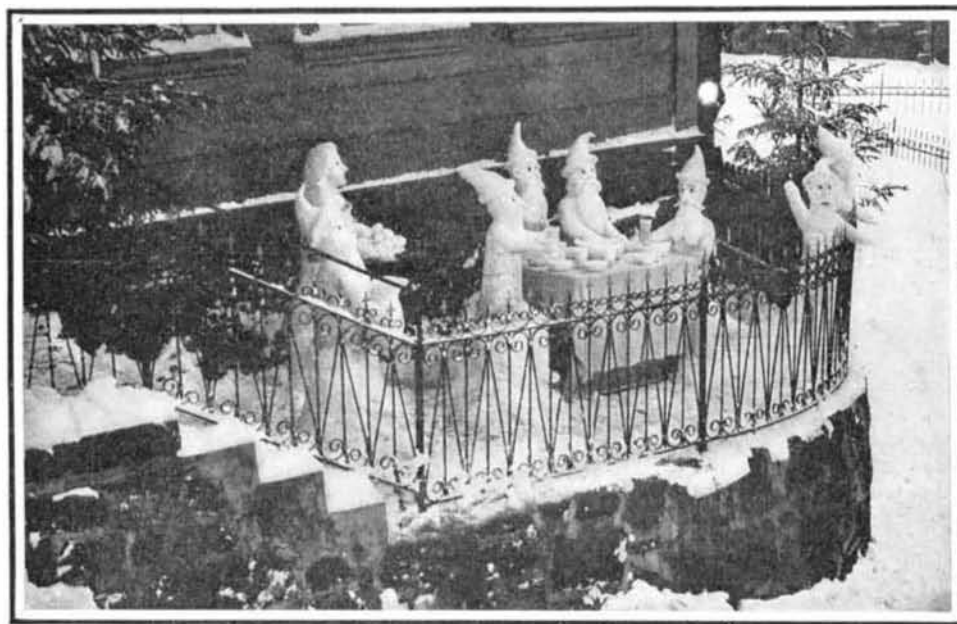
the exhibition, allowing the students to work without interruption. Rolling balls of suitable size they pile them into masses of the proper proportions, packing the cracks and crevices until the surface is entirely smooth. Their tools are exceedingly simple—the thumb and finger-tips, some pointed sticks, and a piece of shingle, or thin board sharpened to an edge. With these they begin work after cutting out a piece here and sharpening off a corner there. If it is a human face, the eyes and nostrils are easily made by gouging the surface at the proper places with the thumb or finger or sharp-pointed stick, then putting a bit of coloring in and above the hole for eyeballs and brows.



Mealtime in the Poultry Yard.



Little Red Riding Hood.



A Banquet in Snow.



The Cannoneer.

SOME STRIKING STATUES IN SNOW.