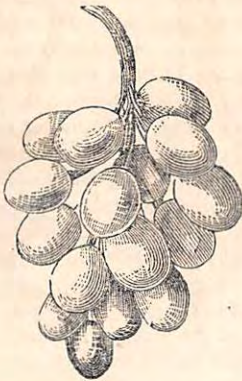


To form the bunches of grapes, procure some well turned models the size of nature, cover



them very carefully with the thinnest skiver leather that can be procured, strain the leather

tightly over them, and tie the gatherings up with strong thread when the leather is dry; cut off the superfluous part close to the wood, and glue on a neat patch of leather of the required size, to finish the operation. The stem of the grape is made by covering a piece of wire with thin leather, previously winding a little thread about half an inch from one end, so as to form the little knob which is represented in the drawing, close up to the grape; bore a hole with a



fine brad-awl, and insert the wire in the grape with a little glue. In making the bunches of grapes, be careful to let the fair side of the grape be seen.

ART IN SPORT.

BY H. J. VERNON.

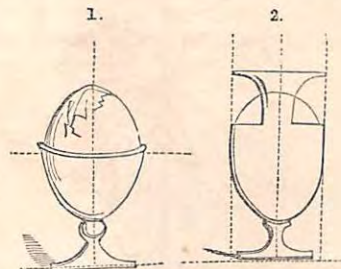
AN almost endless source of amusement, combining at the same time a considerable amount of instruction, may be obtained in the following manner. Take a card or piece of paste-board, or even stiff paper, such as cartridge paper, and draw upon it the form of an egg—an oval in outline. The dimensions of the oval are immaterial, and the experimenter may suit his or her fancy in this respect. With a stout needle, or tracing point, mark quite through the outline, for the purposes of tracing. Some of our readers may be unacquainted with the mode of tracing an outline, and it may be advisable to particularize one method among many. Having pricked out the oval upon the card, get a little red or black lead, powdered, and, placing the card upon a piece of drawing paper—any white paper will, however, do—rub it over the pricked out oval, which will be found to be transformed to the white paper beneath, thus:



The powder may be applied either with a piece of wool or wadding, or by means of a dry

camel's-hair pencil: care should be taken not to let the tracing-powder get beyond the edge of the pricked card, as in that case a soiled, dirty appearance is given to the tracing. The pierced card will serve, if carefully done, for hundreds of tracings, and it is obviously the best plan to take a little extra pains with that in the first instance.

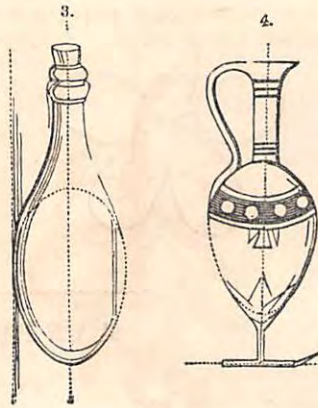
With this traced oval for a basis, any one with a very little skill will be able to form an infinite number of objects. The best drawing tool will be found to be an ordinary black lead pencil.



Figs. 1, 2, 3 and 4 are very easy results, suggestive also of others. The rules of procedure are the same in all. Leaving the traced-out oval at first in its dotted form, with the pencil you draw a horizontal line, as the basis of your

figure. Let this and the other lines, which serve merely as the scaffolding of your figure, be done faintly or in dots. Next, draw a line through the centre of the oval and perpendicular to the first. These will ensure your making the object square and properly balanced. After this you may draw lines parallel to the others: but these are not so material, although they serve as guides.

Now the imagination and fancy may step in to produce forms having the oval for a foundation; and not only is a very rational source of amusement opened out, but the opportunity is given to a cultivation of the noble art of design, whether as applied to utility or ornament. Other forms may of course be drawn.



DIRECTIONS FOR MAKING SCARLET GERANIUM.*

BY MRS. A. M. HOLLINGSWORTH.

Fig 3

MATERIALS.—Carminé paper, geranium stamens, green calyx, carminé and white cake paint leaves.

Cut as many as desired of fig. 2: vein each petal with carminé, touch the heart with white. After they are painted curl the petals slightly,

touch the stamin with gum before stringing the petals: finish with a small green calyx on the back. The buds may be formed of wax and covered with tissue paper, or they may be obtained ready made. Bunch in clusters like figure 3.

ART IN SPORT.—NO. II.

BY H. J. VERNON.

We gave, in our last, directions, with accompanying diagrams, for drawing within the oval. We now give similar guides for drawing within a triangle, another of the standard forms in which Nature moulds all objects.

Observe in the annexed cut how naturally, although unconsciously, the girl seats herself within the triangle.



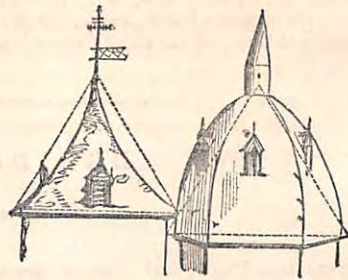
Also here, how the hen, with her brood, comes within the same figure.



A moment's reflection will show, that from the little nymph in the cut to the great pyramid,

everything that rests solidly upon the earth must take the form, more or less, of this broad-based tapering figure. Roofs of houses, churches, and towers, are all triangular in their form, as are all great trees, differing from each other only in the width of their angles.

First, construct a triangle. This is done easily enough, but the following directions may not be needless for some. Draw a straight line for a base of any length. If you wish to form a rectangular triangle, *i. e.* one of which the three sides are equal, divide this base line by two, and at the point of division set up an upright line; then from each end of the base line slant against



the central upright line one the length of the base. These, of course, will meet at the top, and the triangle is formed. Any other triangle may be formed in a similar manner, the length of the sides being entirely at the choice of the artist.

Having made your triangle, trace it according to former directions, and from the examples, look around you for others, and make various exercises upon this foundation.

DIRECTIONS FOR MAKING RANUNCULUS.*

BY MRS. A. M. HOLLINGSWORTH.

MATERIALS.—Yellow tissue paper, wire, wax, sprays, &c. Cut ten of fig. 1, crimp each leaf of the petals with pincers: cut a piece of wire of sufficient length for the stem, bend down one end and fasten a small piece of wax to it: then string each petal on to this, the first two or

three should be pressed closely to the wax to prevent it from showing. For the Shaded Ranunculus cut out the petals a number of them together, dip the edges first in spirits of wine, and then in liquid carmine of the desired shade.

the row and return. Cast off eight more. After this, cast off four at the commencement of every second row, until all are cast off.

CUFF.—According to the number of shades employed, allow eleven or thirteen skeins for each cuff. One of the darkest shade for centre, and one each of the remaining five or six on each side of the former. With lightest shade cast on thirty-two. Knit one row plain; one row O S K; then O S T, till only enough wool remains to cast off. For this purpose the wool had better be used single.

COLLAR.—For the collar allow just double the quantity of a cuff; thus, centre two skeins of darkest, and on each side of it two skeins of each shade in succession. With lightest wool

cast on sixty-four. Plain knit one row. One row O S K; then O S T.

In the 7th and 8th brioche rows, stop two (brioche) stitches short of the end, and return.

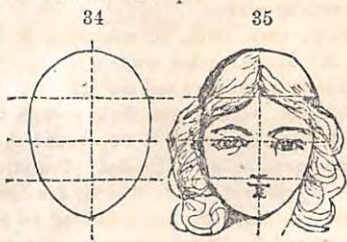
9th and 10th, leave one more brioche stitch and return. After this, in every row leave two more brioche stitches, until only ten are worked in the middle. Then knit to one end, and back again to the other end. Next row work fourteen DD, work fourteen. After this work regular brioche, till only wool enough remains to cast off (using the wool single.)

Make up by sewing, and finish with a cord and tassels at the waist; and at the neck either a small cord and tassels or ribbon strings.

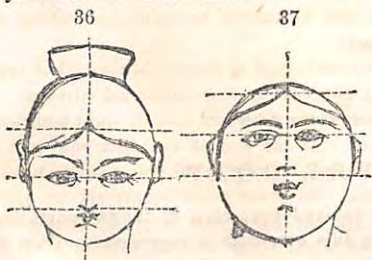
ART IN SPORT.—NO. III.

BY H. J. VERNON.

The days are bright enough just now—and long; but don't let us forget that the long evenings will soon be upon us, when home sports will have to be looked up.



By the present paper we intend to let you into a great secret, the secret, namely, of Comic Drawing—a method, in fact, which is at the bottom of all humorous, or caricature sketching. Don't let any one be alarmed, and suppose that it is intended to set you quizzing and caricaturing your friends. Far from it.

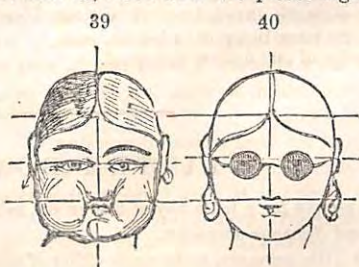


Draw the oval, Fig. 34. Divide it by transverse lines into about equal portions. You have

now the basis for a face. Let the central line (across) mark the position of the eyes, the line above that the top of the forehead, the one below the bottom of the nose. By Fig. 35 you will see this worked out, and have what is considered a well-proportioned face.



Now oddity of feature or expression is simply the result of a deviation from this regularity; and if, as you will perceive by the other Figs., 36, 37 and 38, these lines are placed higher or



lower, or out of their, strictly speaking, proper places, you have, as a result, oddity, or comi-

cality, which is founded upon irregularity or incongruity in things.

In the next two figures, this end is attained by placing a pair of dark spectacles upon a regularly-featured face, as Fig. 40, or adding a little flesh to the lower portion of that at Fig. 39.

But not to forget the "Art" in the "Sport," let me add, that by sketching the plain oval, and remarking whereabouts the lines of their features would cut it, you may, without difficulty, attempt likenesses of your friends and companions.

Now fill your slates or sketch-books with

ovals, and try the effect of which the above are but indications. Your imaginations will furnish an endless variety of subjects. The omission of one eye, or its being covered by a shade, or closed while the other stares; the nose slightly on one side, the mouth a little wider than usual—these are all sources of the humorous, which, however, is far from being heightened by ugliness. Indeed, it should be borne in mind, that great distortion or hideousness, so far from contributing to humor, destroys it by raising painful images in the mind. True humor is closely allied to kindness.

DIRECTIONS FOR MAKING MOSS-BUDS.*

BY MRS. A. M. HOLLINGSWORTH.

MATERIALS.—Delicate shade of pink tissue paper, moss, cups, cotton, wire and green tissue paper.

Cut three sizes of petals as directed for making a Rose: cut them rather more pointed than for a Rose: make a bulb of cotton sufficiently large for the smallest sized petals to cover: gum the first set over the cotton, then fold down the remaining petals: curl the last row and gum them before opening, which should be done carefully with the end of the pleyers, or any fine pointed instrument: wet the moss with water, let it dry, then fasten it on to the calyx of the bud with gum, finish with a green cup: wrap the stem with green tissue paper, or green crape cut bias, which will look more natural.

* **MATERIALS FOR MAKING PAPER FLOWERS.**—Tissue paper of various colors, carmine paper for pinks, dahlias, and red roses, variegated for japonicas, pinks, &c., wire, wax, gum arabic, stamens, pipes, green leaves, calyx, sprays, cups for roses and buds, all the small flowers being of sixty varieties, can be obtained ready stamped of Mrs. A. M. Hollingsworth's Fancy Store, No. 32 North Ninth Street, Philadelphia. *Orders by mail punctually attended to.* A box, with materials for a large bouquet or basket, sent, by mail, on receipt of one dollar, post-paid.



LITTLE BOYS' OVER-COAT.

OVER-COAT for a little boy of five or six, called the *Lord Seymour* over-coat.

This little garment, to be made either of white quilting or cloth, should be ornamented with several rows of braid representing either fret-

work or vandykes; each of the two parts composing this over-coat is represented with a different ornament, in order to give an idea of the two styles above mentioned, but of course one or other of them must be used on both parts