

est seen, with green in two or three shades tending from dark toward a light yellowish tint for the calyx of each. The light fluffy effect, characteristic of the ball or blossom should be carefully preserved as well as the prickly aspect of the stalk and the horny

appearance of the leaves. Very light touches are essential in all the details. Mauve-lake used as it comes from the tubes, intensified with rose-madder and paled with white is a good color for the blossoms, the added tints giving a satisfactory range of shades.



### Autumn Leaves as Decorations.

THE beauty of autumn foliage as a decoration is best developed by breaking the leaves in small boughs and twigs instead of singly from the tree. Press them between old newspapers under heavy weights, changing the papers every day for three days and then on alternate days until there is no evidence of moisture from the leaves. Nature's tinting and grouping cannot be surpassed, and when the boughs are fastened about an arch, above pictures, or any place where such a decoration is suggested by the available space, you will be glad that you did not pick the leaves off, one by one. Ferns, grasses, cat-tails, oats, wheat or any kind of flora gathered with a

view to its use as a decoration should be dried in a dark place. Mosses, lichens, etc., may not show any difference in color, but they are less liable to fall apart. A pretty decoration for a hall comprises a small wooden box covered with mosses and lichens gathered from stone walls, rail fences, rocks and meadows. The box is filled with bracken and bitter-sweet and is placed on a bracket underneath a mirror. Above the latter are boughs of autumn leaves forming a graceful semi-circle. The effect of the entire arrangement is an artistic tribute to the taste that designed it, and very beautifying to the place in which it stands.

