

quantity of plants, they think that is about all that is required of them, making no effort whatever to arrange them to show to the greatest advantage, and produce the finest general effect. Red, yellow, pink, blue, purple, and every other conceivable color, without so much as a piece of green to relieve them, are indiscriminately mixed, with sublime indifference as to the effect each has upon the other, or the whole has upon the eye of the visitor.

It may be argued that this matters little so long as those most immediately concerned are satisfied. Perhaps not. But it must not be forgotten that many people keep greenhouses quite as much for the pleasure they give to friends or visitors, as to themselves, and they are prone to rely more upon the opinions of others as to the merits of the place, than upon their own judgment. Many people who cannot tell one flower from another have the true artistic eye for color and effect. To such, a well arranged conservatory particularly appeals. They will, of course, admire any extra fine plants the house may contain, however badly arranged they may be, but they are usually more interested in the general appearance of the place. If the effect of the whole is striking and pleasing to the eye, they will carry the impression produced, long after the beauty of the most superb specimen has been forgotten.

Apart from this, the man who studies effective arrangement has a decided advantage over the one who does not, in that he can make use of a lot of material which to the other would be useless. Plants which are naturally of a loose and straggling habit are invaluable to a good decorator, while they would be practically worthless to the man who is forever trying to grow every plant into a formal specimen.

For the conservatory or show house, a set and formal style of decoration should be avoided, a loose, somewhat careless style being much to be preferred. Houses vary much in size, style, and in the readiness to which they lend themselves to artistic arrangement. Here, again, no hard and fast rules can be laid down as to the way this work should be done. Even if they could, it would hardly be advisable, for the one thing to avoid above all others, is a slavish imitation of another's style. Something can always be learned from every source, but the man who is content to be a mere imitator, will seldom get out of the rut. It is better to study originality, and instead of copying, make a point of improving upon the methods of others.

Most houses of whatever size or style contain a number of specimen palms and ferns. These can be arranged to form a

suitable background for the flowering material. Their positions seldom need to be changed, the operator relying upon such foliage or flowering plants as may be available, to make any necessary changes and to keep the house effective in appearance.

The features of the house should be changed as often as possible, to prevent it getting monotonous. If this work is carried out properly, a rearrangement of the whole house will seldom be necessary. Continually removing such plants as are past, or that have been in the house for some time, and replacing them with fresh ones, is all that will be required. If at any time no fresh material is at hand, changing the position of a few plants so as to alter the effect, will do equally well. It helps considerably to keep people interested in a place if they get to know that on no two consecutive days will it look exactly the same.

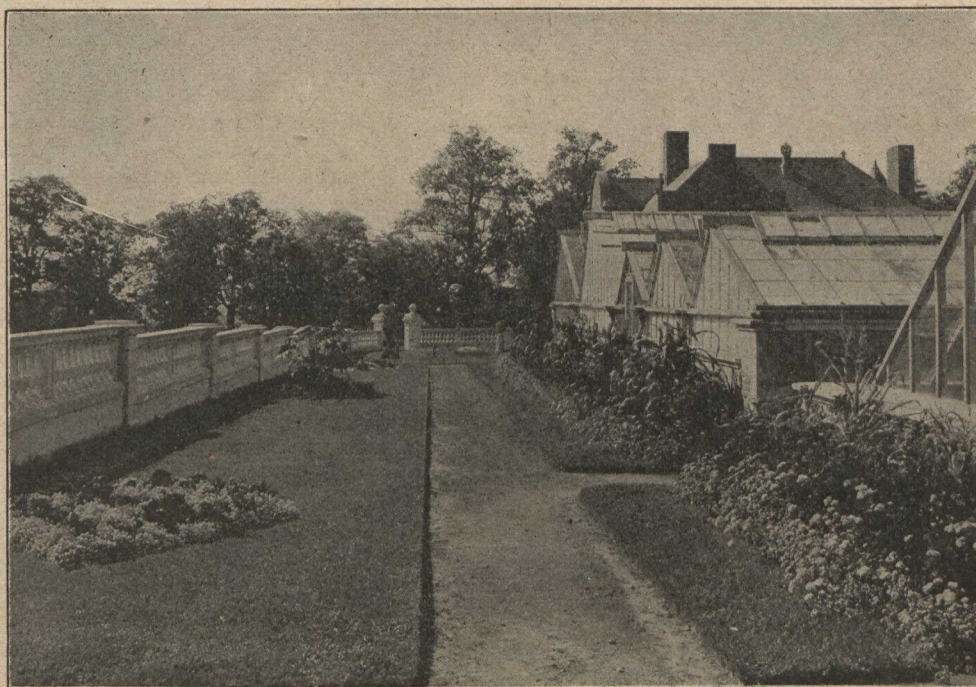
Many plants, such as cyclamens, primulas, calceolarias, and so forth, show to the best advantage when arranged in a mass. These had better be bunched in a separate house, where they will display their particular style of beauty to better advantage, than when mixed among ferns, palms, or large flowering plants. They will also last longer, and keep in better shape for use as table plants, or any decorative work demanding the use of small, well-formed specimen plants. Moreover there is another advantage to

a much better opinion of them if they come across something interesting in every house they inspect.

VARIETY

Apart from every other consideration, it will repay the gardener to introduce as much variety into his stock as possible. Nothing causes him to become stale, and lose interest in his work, so much as growing the same sort of things over and over again, and seeing the same old plants in the same old places year after year. To the true gardener, few things are more interesting than studying the development of a plant with which he is unfamiliar, watching for the first flowers of some new species or variety, or the unfolding of the petals of an orchid fresh from its native habitat.

Of course, it would not be advisable to grow just one or two plants of every possible variety. What is needed as much as anything is a change, and that as often as possible, consistent with the maintenance of good quality. Most places have, of necessity, to maintain a certain number of plants of a more or less permanent character. But change and variety can be obtained by occasionally substituting foliage for flowering plants, by revising the seed list, bulb list, hardy greenhouse shrubs and roses, through, many things grown annually from cuttings, fresh imported orchids, testing so-called novelties, exchanging stock with other gardeners, and many



An Effective Planting Near a Range of Private Greenhouses
Conservatories of Sir H. M. Pellatt, Toronto—Mr. T. McVittie, Gardener

be gained by doing this. It makes the whole place more attractive. Over-loading one house at the expense of all the others, at best is a bad practice. Most people, when on a visit to greenhouses, like to see the "whole show," and form

other ways which will suggest themselves.

CLEANLINESS

Although cleanliness has been placed last on the list it is by no means the least important point to be considered.