MR. RASMUSSEN: It is true also that there will be two poor branches and then another with a pretty good set of fruit, is it?

DR. ROBERTS: Look and see if they grow the same in length and diameter. Another thing I was going to say is, if this proposition that fruiting goes by rule really works out in practice, (and if it is not true, you have got to say that fruiting is a hit or miss thing, that there are no rules to it; that is the other alternative), then we have this next question, and it is really an answer to your question. What of varieties? What makes varieties differ? We have made the general proposition that little growth and too much growth and poor fruiting fit in between different fruiting conditions. Now, are varieties in their average performance really representative of different growth conditions? Does one kind, like the Duchess or the Transparent, always tend to form too little bud? Are Newell and Spy, which are small bearers, representatives of this other situation which we call over-vegetating, a condition represented not so much by overmuch growth as by slenderness of growth? And the McIntosh and Snow, which are really heavy, thick, highly productive varieties, do they represent in their normal performance an intermediate physiological condition between these conditions? That is the problem we are working on now, a physiology, you might say, of varieties.

The test of the whole proposition we are making is this: Do you find that a very poorly growing tree puts on the kind and quality and amount of wood a healthy tree does? When you do find an old, scaly tree that is not growing much that puts on fine, big, good apples, let me know and I will come up and explain it away.

AFTERNOON SESSION

Called to order at 2 p. m., Mr. Toole presiding

Mr. Toole announced that a half hour demonstration of arranging flowers would be given. The demonstration was given by Miss Lucile Lang and Josephine Soaper, both of Green Bay, and the talk by H. H. Smith of Milwaukee.

HINTS ON ARRANGEMENT OF FLOWERS

HURON SMITH, Milwaukee

OF COURSE all of you like to arrange your flowers at home and have studied floral arrangement more or less, but to some it is a matter of bread and butter to know how to arrange flowers in the best way possible. They have found there are certain lines of arrangement they must follow and certain things they must do. The florist is the one we go to, not for flowers, but for floral arrangement. It is the skill with which they are arranged that makes them such beautiful objects. Most people go with a gift in mind and are searching for the finest looking basket or centerpiece or corsage or colonial bouquet or spray, and get the very finest looking piece of floral work they can, and that is where the florist excels.

Naturally, in making floral arrangements the florists have to figure in the expenses of the people who do that work. They must figure in, of course, their overhead first. The price they make on the bouquets of flowers is not what it might be wholesale but the inventory price, the overhead and the actual depreciation or loss, because flowers are about the most perishable things we have. After the bouquets are made up you are paying for the arrangement and skill which the workers possess. Many of them excel in certain things; some in wiring their flowers, because it is necessary if they are a made piece, that some of them be wired. Some excel in tying bows, in using ribbon. There is one young lady at Schillers, in Chicago—Suzanne they call her—they have named a basket after her—who is very skillful in tying ribbons and giving them the deft touches they need to make the finished product. Miss Lucile Lang and Josephine Soaper, living in Green Bay, have to do the whole business themselves and I have asked them to pick out the materials and demonstrate before you. One is going to make a corsage and the other a colonial and then a centerpiece and a basket of cut flowers.

You will notice the wire is twisted both above and below the hand to give it rigidity. If all in one direction it would go this way and that. The colonial bouquet is the most difficult. It must be perfectly regular and perfectly round. The corsage bouquet is being supplanted by the colonial, which is the kind needed today. If you know anything about the evening dress of the young lady of today you know there is no place for a corsage pin. The colonial is made to tie on with a ribbon, to the shoulder, ankle or knee, and they are made up for those special occasions in that way. There used to be a great sale of corsage pins, but no more.

The actual amounts and the length of time that they spend making one of these bouquets in the store is just the same as it is here; they are not hurrying any more than they do in the store nor are they trying to shorten or lengthen the work. It is possible to make a corsage bouquet in six minutes. Making up bouquets, you see, is a thing that has to be learned by practice. A colonial bouquet should look very much tailor made, others should not look stiff and artificial.

The corsage bouquet will be made one sided, it is usually worn against the breast and therefore the back side of a corsage bouquet is not shown. A florist usually asks when you order a basket where that basket is to set, because there is no use of developing the rear of the basket if it is to set against a wall or in a corner; one might just as well throw the flowers in a garbage can if they are not going to be seen. The problem is to put every flower where it will be seen and where you can look into the heart of the flower.

The florist has two problems to consider, whether the order is a single order or for a club. If for a banquet he must not duplicate the construction of the bouquets. That is quite a task although a number can be made more cheaply than single ones.

Notice how slim they are keeping the bunch of stems so that it will not be too awkward to hold; they are keeping it down to a

minimum so that it does not get too great a diameter. These girls both won prizes in demonstrating at the state convention of the florists last summer, so they are no slouches at demonstrating, as you will notice.

The colonial bouquet is for a formal occasion and oftentimes it is sent to a mother with a new baby as something very fine, and occasionally a tiny one is included for the new baby.

The bouquets are now finished, and will be passed around so that you may all examine them closely. They are both to be entered in the show for prizes, so handle them carefully.

Now, Miss Soaper is going to make a centerpiece with the bowl and Miss Lang is going to make a basket of cut flowers. Miss Soaper will use yellow and brown pompom chrysanthemums, stevia, asparagus and roses for this bowl. For the basket, Miss Lang will use the pink Chieftain and the Pink Ophelia roses and Lucy Bouquet chrysanthemums. The entire material for each bouquet is on each table. In making up the basket she will work with the back toward you so she will get the effect in the front. Sometimes they wire the chrysanthemums and sometimes not, allowing them to take their own attitudes. They will take a more graceful attitude than you can give them, especially a large chrysanthemum, so they usually are not wired.

DISCUSSION

MR. TOOLE: Why strip the leaves off?

MR. SMITH: Because they only clutter up your water space and take up water. In developing this bowl she is placing the flowers so that they look right into the face of one as you are seated at the table. It is kept low so that you will be able to see over it and see the person across the table from you, and when you are seated at the table you are looking right into the heart of the flowers. The top of the centerpiece is not developed very much because no one gets up on top of the table and looks into it, but the part facing the guests is developed towards the person who is looking at it and should be developed so that the guests may look into the heart of every flower of that bouquet.

MR. TOOLE: How are these formal bouquets used and on what occasions?

MR. SMITH: They are carried on formal occasions. The making of a colonial bouquet is not so common today as it was in earlier days. It is a rather difficult feat; not every florist shop can turn you out as perfect a one. It must be symmetrical; that is the first specification of a colonial bouquet. Notice the amount of ribbon she is using. You can easily throw the profits away with ribbon.

MR. HAUSER: How are skill and materials compared?

MR. SMITH: I would rate the cost of materials about fifty per cent and the skill of combining it at about fifty per cent. Very few men I know can do the ribbon work as the girls can do it. There are a few in Milwaukee who tie them very well but the girls usually beat them at that.

You will notice we are holding very closely to our time. We started at ten minutes after two and have just had our half hour.

This basket contains 2½ yds. of ribbon, 1 yard of corsage ribbon and 1½ yards of wide, 14 white pompoms, a half dozen Ophelia roses, 10 large chrysanthemums and nine sprays of green. The flowers alone, without the basket would be worth about fifteen dollars or with the basket twenty-five dollars.

In the centerpiece there are eight roses, sixteen pompoms, stevia and green used. The bowl is worth six dollars and so the entire arrangement would be about ten dollars.

That concludes our demonstration.

MR. TOOLE: I know we all appreciate this and I would like to call attention to some of these things. You will notice the different ways of arranging. In the corsage they used a very nicely blended combination of colors in the lavendars and soft pinks. Here, in the colonial you have considerable more contrast. A few years ago the magazines suggested that we confine ourselves to one or two colors but in the last few years there has been a considerable change in sentiment in that line and a great many more colors are used and we find it is a little difficult to get harmonious colors. The biggest trouble in harmony is where you try to combine some shades of red and pink. Here you may get strong contrast and there is not much in harmony. Some have explained that by saying you can find very few single pure colors. There are usually combinations of over and under colors of different shades and one seems to blend into the other very wonderfully when mixed together.

As to how much was raw material and how much was skill, you can hardly separate the thing in that way, as to just raw material and skill. There are a good many things in that overhead that are considerably heavier than they are with a good many businesses. In selling flowers you are not exactly selling package materials like out of a grocery store; you are selling raw materials and manufacturing them into a finished product and it is not to be compared to a tailor shop. You do not go in and buy a suit of clothes and figure your price on the cost of the yardage of the goods, it is a combination of the expense of making up and the original cost and your expense and the overhead of the shop and one thing and another, and is very likely to be in excess of the bare cost of the goods themselves. In floral arrangements, pretty near every arrangement is a tailor-made product; that is, it is made especially for that one case and it means a higher cost of manufacture than if they could be turned out like Ford cars for instance. Because you have to give each one individual attention, it makes considerably higher overhead. You are really paying for individual attention and having something made for your own special use and special occasion.

VARIETIES OF APPLES FOR WISCONSIN

H. W. ULLSPERGER

(Reporter's Transcript)

OPINIONS as to what varieties of apples to recommend have and always will vary considerably. Varieties now suitable may not satisfy ten years from now. Market conditions and demands change. A new variety not known or developed today may supersede all present varieties, therefore we can only make such recommendations of varieties that give us the largest money returns per tree under present conditions.