

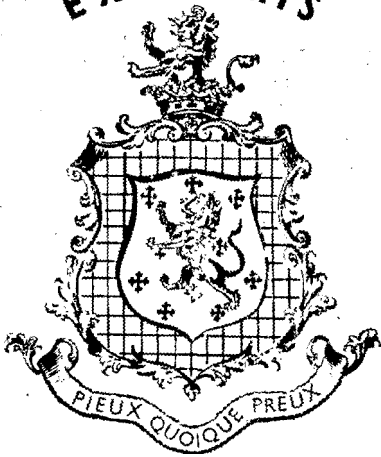
VICTORY Bouquet



Francis B.
Martineau

M. HARRICE

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HAROLD RICE

presents

Francis B. Martineau's

VICTORY
Bouquet

EDITED BY JOHN BRAUN



with

Introduction by HAROLD R. RICE

Illustrations by FRANCIS B. MARTINEAU



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INTRODUCTION

Although flower bouquets have been an integral part of magicians' acts for many years, little has been written about the art of making them. In writing VICTORY BOUQUET, Francis Martineau is a pioneer in a new field. He describes and illustrates a new type of flower bouquet in such clear and explicit detail that even the novice will have no trouble in following his instructions. This is a practical dissertation resulting from considerable effort and study on the part of Mr. Martineau. Every operation has been worked out to the most minute detail, leaving nothing to the imagination. Any individual willing to follow the information given herein is assured of being well repaid for his time and effort.

The idea of using paper to replace feathers in making bouquets may not meet with the reader's immediate approval. The title, VICTORY BOUQUET is in no way intended as a substitute for the feather bouquet. Instead, he is offering something new and novel that should prove to be as popular in peace-time as it will be in this darker hour of our world history.

Anyone can make this bouquet. The materials are inexpensive. It is simple in construction, yet it is more than effective in appearance, durability and operation. It requires less space than the traditional feather bouquet and does not require the treatments necessary to keep feather flowers in new and fresh condition.

The amateur and professional alike will find the material in this book of considerable value. It makes possible a beautiful flower act where limited funds would otherwise prevent it. The seasoned performer will see unlimited possibilities for the use of these new bouquets in his act, and marvel at the ease with which the bouquets can be concealed. The flowers fold flat and leave no revealing bulges when used as body loads. Hundreds of bouquets can be produced from a surprisingly small space. What could be more beautiful than a stage literally covered with VICTORY BOUQUETS?

REQUIREMENTS

The following basic materials are required to make the bouquets as described by the author in the text of this book. However, before purchasing these materials it is advisable to consider the suggested variations that have been added at the end of this discourse.

BLOSSOMS

One sheet of 20" x 30" colored wrapping tissue paper (sometimes called gift wrapping paper) will make six (6) blossoms. This paper can be obtained at most department and stationery stores. A package of twenty-four (24) sheets usually costs ten cents (10¢). Only the best grade of paper should be used as inferior grades tear very easily. This paper is available in quite an assortment of gay bright colors. The choice of colors is left to the individual. Some prefer to make the bouquets with blossoms of all the same color. Others like to assort the colors in each bouquet.

OUTSIDE LEAVES OR PETALS (CALYX)

The green cup-shaped part on the underside of a blossom is usually known as the calyx. For simplicity in description this portion of the blossom will be known as the outside leaves, FIGURES EIGHTEEN AND NINETEEN, (Page 11). These leaves are made from a sheet of 20" x 30" dark green gift wrapping paper.

SPRINGS

A steel rule or any other light weight steel is needed for the springs. A very suitable steel rule is available at most hardware and ten-cent stores. It coils within a hand metal case and is inexpensive.

SPRING REINFORCEMENTS

Several feet of 40 pound gummed brown kraft paper tape is needed. It is important that the paper be at least 40 pound stock. Some of the narrower tapes are of lighter weight. Tape 1" wide is preferred but 2" wide tape can be split into 1" widths very easily.

STEMS

Obtain a roll of number thirteen (13) steel fish leader wire or some piano wire of the same gauge.

STEM LEAVES

These are made from crepe paper. Dennison Duplex Crepe is ideal as it is two-tone in color and double weight. Single weight crepe paper has a tendency to curl after the bouquet has been used several times. One bolt of Dennison Duplex Crepe, Moss-Leaf Green No. 336-37 usually costs ten cents (10¢). One bolt gives a piece 10" wide and 7½ feet long.

STEM WRAPPINGS

As the wires are bare they must be wrapped. This wrapping also holds the stem leaves in place. A ball of dark green cotton wrapping cord is needed. This can be obtained at most ten-cent stores for ten cents (10¢).

TOOLS

A small pair of pliers or pincers, a pair of sharp scissors, and a bottle or tube of good liquid glue are also needed.

BOUQUET SCALE

This chart is designed to aid in determining the dimensions of the bouquets.

	Number of blossoms	Colors of blossoms	Length of wire stems	Number of stem leaves	Height of bouquet
SMALL BOUQUET	8	4	11"	30	15"
MEDIUM BOUQUET	12	6	12 $\frac{1}{2}$ "	40	16 $\frac{1}{2}$ "
LARGE BOUQUET	18	9	14"	60	18"

FOLDING THE BLOSSOM

Try this fold several times with a piece of plain paper, 10" square, before using your colored paper.

Lay the paper on the table and letter the corners A, B, C, and D, respectively, as illustrated in FIGURE ONE, (Page 7). Now fold corner D up flush to corner A and crease C-B as in FIGURE TWO. Unfold the paper and resume FIGURE ONE. Then fold corner C up to corner B and crease A-D as in FIGURE THREE. Resume FIGURE ONE. Fold bottom C-D over and square it with top A-B, creasing G-H as in FIGURE FIVE. Resume FIGURE ONE. You now have your paper folded into eight equal parts. Care must be taken that all creases cross squarely in the center Z as in FIGURE SIX.

Turn the paper over. Disregarding the letters on the now underside, re-letter the corners and creases as in FIGURE SIX. Lay the paper in front of you with corner D towards you and A away from you. Place the fold F-Z on the fold A-Z, FIGURE SEVEN, and crease X-Y, making certain that the fold runs through the center Z. (Notice that the folds H-Z and B-Z are also in line.) Open the paper again and this time place corner B towards you and corner C away from you. Place the fold H-Z on the fold C-Z, and crease as before. You will notice that these folds are cutting the eight sections in half, and that the folds are alternating from either side of the paper. Repeat this fold once more by placing corner A towards you and corner D away from you. Place fold G-Z on fold D-Z and crease through center Z as before.

You will discover, after trying this fold, that it is much easier to do than to explain.

Notice that you now have two "eighth sections" which have not been cut in two, FIGURE EIGHT. They are the shape of the flower.

Start at the folds of the large section and fold the creases accordian fashion, first from one side and then the other, until you have the blossom folded as in FIGURE NINE. Cut off both horns as in FIGURE TEN, and you have the finished blossom, ready to mount. FIGURE ELEVEN, the blossom, is opened slightly to show the folds.

Now cut your sheets of colored paper -- each piece will make six 10" squares. Fold as many of these as your bouquet requires (after you have mastered the folding you will find it is possible to fold a full sheet of paper, cut the blossoms to shape and then separate them. However, this is not recommended until the art of folding has been completely mastered.)

By cutting the blossoms as in FIGURE TEN "B", the crown of the bouquets is "feathered" a little more than the cut in FIGURE TEN "A", and gives an entirely different appearing bouquet. Both methods of cutting are very effective and some may prefer to make up a bouquet of each style. Don't hesitate to try some fancy cut of your own creation. The results may be very effective.

PREPARING THE STEM

Cut the wires for the stems to the desired length. With a small pair of pliers bend back about 1/2" at one end, making a tight "hair-pin hook" as in FIGURE TWELVE, (Page 8).

CUTTING AND SHAPING THE SPRING

The springs can be made of any light steel, but the best and probably the easiest to get, is the "tape" of an old steel tape-rule. With a pair of scissors clip it into 1 1/2" lengths, using the measurement right on the rule, FIGURE THIRTEEN "A". Cut these into two lengthwise, FIGURE THIRTEEN "B". These pieces which are now 1 1/2" x 1/4", are split to within 1/4" from the end, FIGURE THIRTEEN "C".

The prongs of the springs are now bent one each way, and straight out from the bottom, FIGURE THIRTEEN "D". Do not curve the prongs. Leave them straight, FIGURE THIRTEEN "E". Run the "heel" over a pencil or a pair of scissors as in FIGURE FOURTEEN.

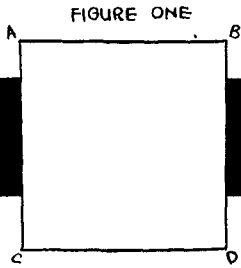


FIGURE ONE

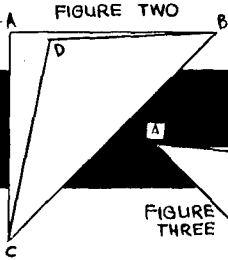


FIGURE TWO

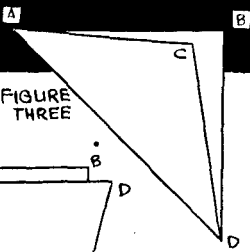


FIGURE THREE



FIGURE FOUR

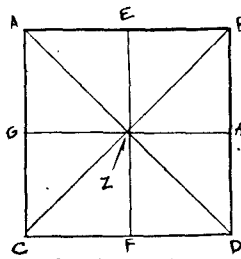


FIGURE SIX

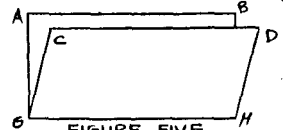


FIGURE FIVE

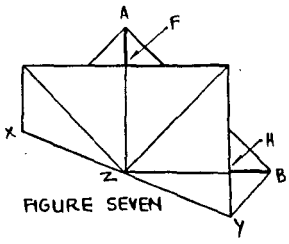


FIGURE SEVEN

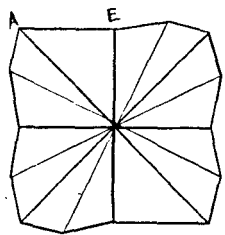


FIGURE EIGHT

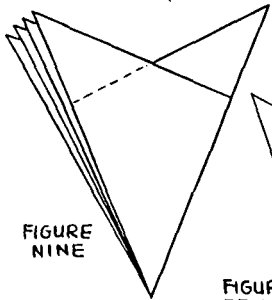


FIGURE NINE

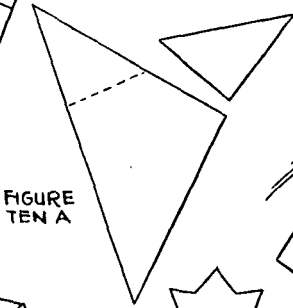


FIGURE TEN A

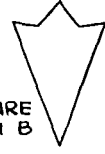


FIGURE TEN B

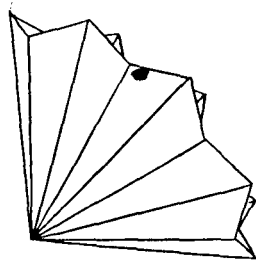
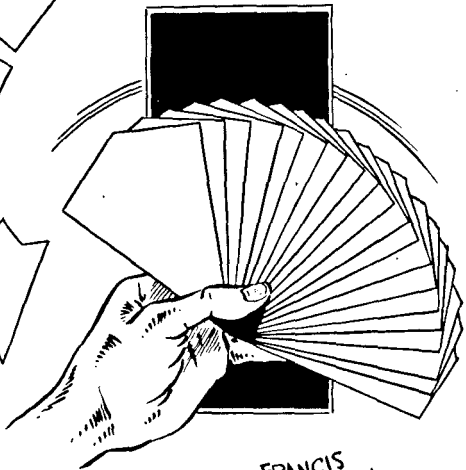


FIGURE ELEVEN



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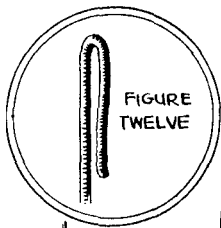


FIGURE TWELVE

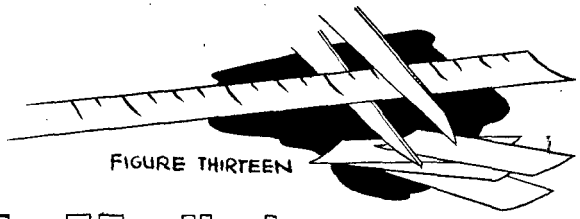
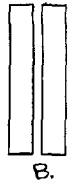


FIGURE THIRTEEN



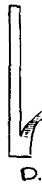
A.



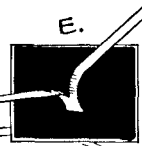
B.



C.



D.



E.

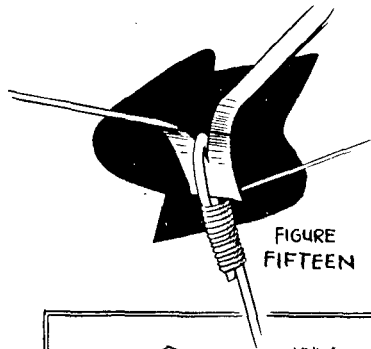


FIGURE FIFTEEN

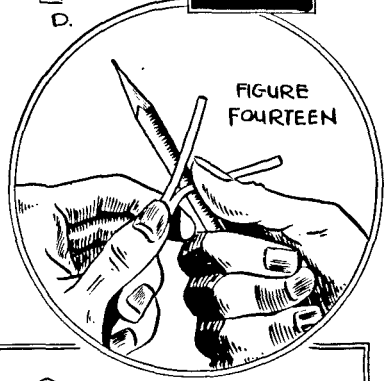


FIGURE FOURTEEN

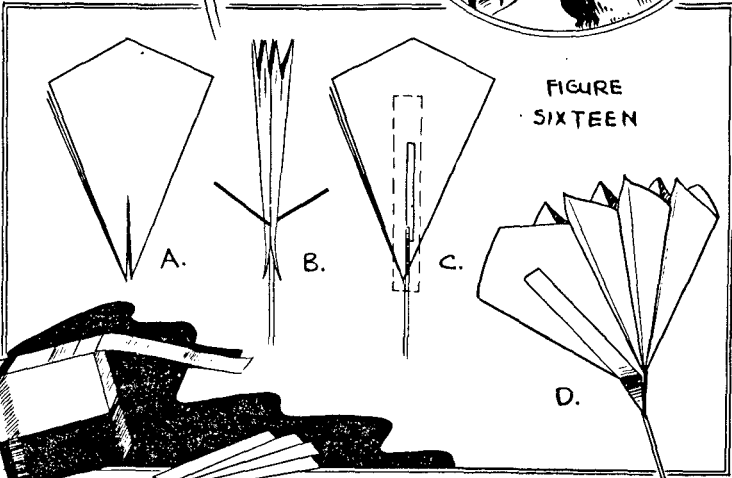


FIGURE SIXTEEN

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MOUNTING THE SPRING ON STEM

The spring is slipped up into the hook on the end of the stem, and the hook is pulled well into the crotch of the two prongs on the spring, FIGURE FIFTEEN. Then the hook is closed behind the spring by binding it with heavy cotton thread. The thread need not be used if the hook is tight enough to hold the spring solid.

FITTING THE BLOSSOM ON STEM AND SPRING

Cut a slot about 1" long in the bottom of the folded blossoms, FIGURE SIXTEEN "A". From the roll of brown gummed paper (1" in width) cut off pieces 3" in length, and then cut these in two lengthwise, so that you will have strips $\frac{1}{2}$ "-x 3".

Slide the crotch of the spring up into the slot in the folded paper until the base of the spring is about $\frac{1}{2}$ " above the points of the slot, FIGURE SIXTEEN "B". Close up the spring, one prong on either side of the blossom. Hold the spring in place with the left hand, while the right sticks it down with a piece of gummed paper as indicated by the dotted lines in FIGURE SIXTEEN "C". The bottom corners of the gummed paper are then folded over, first one and then the other, around the stem and onto the other side of the blossom. Turn the flower over and stick the spring down on the other side in the same manner. The released flower will open as in FIGURE SIXTEEN "D". FIGURE SEVENTEEN (Page 11) is another view of the open blossom.

The gummed paper not only aids in simplifying the making of the flower but also reinforces it so that the spring will not tear the paper and pop through. It adds a stiffness to the flower which it ordinarily would not have.

SHAPING AND APPLYING THE OUTSIDE LEAVES

The leaves are cut from a sheet of dark green paper (Same type as that used for the blossoms) and are the shape shown in FIGURE EIGHTEEN "C".

To get the proper shape of the leaves, fold a sheet of white writing paper in two and trace the shape of half of the blossom onto it. Now, with a pair of scissors, cut out the leaf --- the shape is indicated by the dotted lines in FIGURE EIGHTEEN "B". Make certain that you cut it large enough to cover the strip of brown paper on the side of the blossom, FIGURE EIGHTEEN "A".

Glue the leaves to the sides of the blossom, over the strip of brown paper (FIGURE NINETEEN), then turn and glue the bottom points on the other side and around the stem (FIGURE TWENTY). The leaf will now be the shape of FIGURE EIGHTEEN "C".

STEM LEAVES

The stem leaves are the same shape and size as the outside ones, but they are cut from heavy crepe paper. The grain of the paper should run lengthwise in these stem leaves.

WRAPPING STEM AND LEAVES

Put the ball of green string in a coffee cup so that it will feed out freely. Hold the end of the string along the stem at the base of the blossom and wrap it around the stem and the end of the string, FIGURE TWENTY-ONE "A". Continue to wrap this stem down about $1\frac{1}{2}$ ". By holding the stem with the blossom upside down and spinning it between the fingers of the right hand while the left guides the string into place, this wrapping is greatly simplified.

After you have wrapped about $1\frac{1}{2}$ ", twist a leaf around the stem as in FIGURE TWENTY-ONE "B", and continue to wrap down over the end of it, FIGURE TWENTY-ONE "C". Continue down the stem, wrapping in a leaf every $1\frac{1}{2}$ " to 2". When you come to within $\frac{3}{4}$ " of the end of the stem, throw on a couple of half-hitches, pull them tight, and cut off the string, FIGURE TWENTY-ONE "D".

FIGURE TWENTY-ONE "E" shows the finished blossom ready to assemble into the bouquet. Complete all the blossoms, putting three leaves on some and four to five on others, to spread them out and give more foliage to the bouquet.

ASSEMBLING THE BOUQUET

Stick down the flap on an envelope and cut about $\frac{1}{4}$ " off each end. Now fold the blossoms, and, squaring them at the top, hold them all together, letting the stems fan out as in FIGURE TWENTY-TWO (Page 12). Slide the envelope over the blossoms. This will hold them while working on the other end.

The following is a useful wrap that will aid in binding the bouquet. It is commonly used in binding the ends of a piece of rope with thread and will be familiar to many. Refer to the illustrations A, B, and C of FIGURE TWENTY-THREE. A loop is made about 2" from the end of the string and is held firmly against the stalk with the thumb. The free end is now wrapped tightly around the stalk and loop, FIGURE TWENTY-THREE "A". After wrapping the required distance, the string is cut off and then threaded through the loop, FIGURE TWENTY THREE "B". Pull the free end of the loop, pulling the loop and the other end of the string under the wraps, FIGURE TWENTY-THREE "C". Trim off both ends.

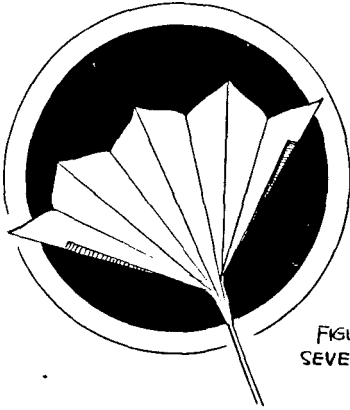


FIGURE SEVENTEEN

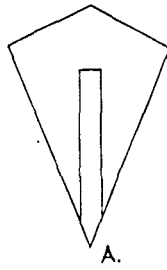


FIGURE EIGHTEEN

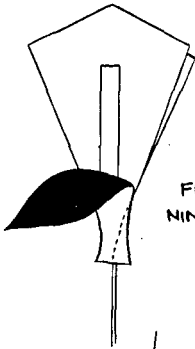


FIGURE NINETEEN

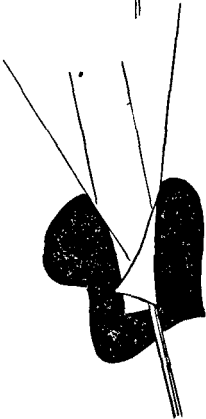


FIGURE TWENTY

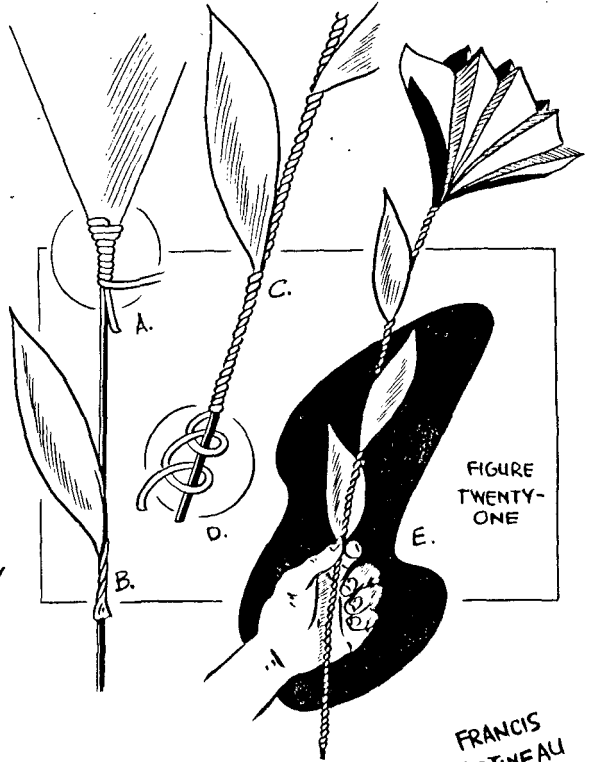


FIGURE TWENTY-ONE

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FIGURE
TWENTY-
TWO

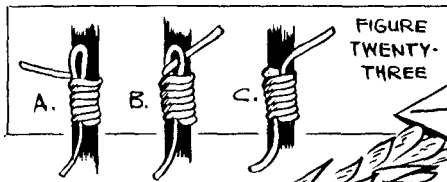


FIGURE
TWENTY-
THREE

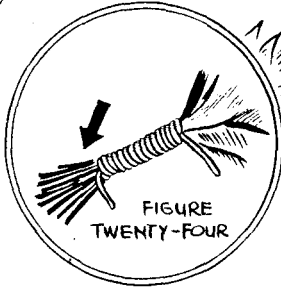


FIGURE
TWENTY-FOUR

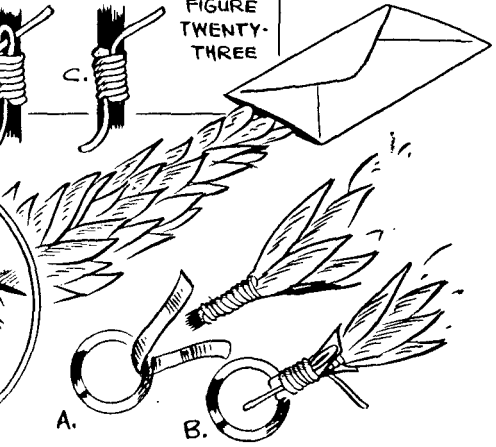
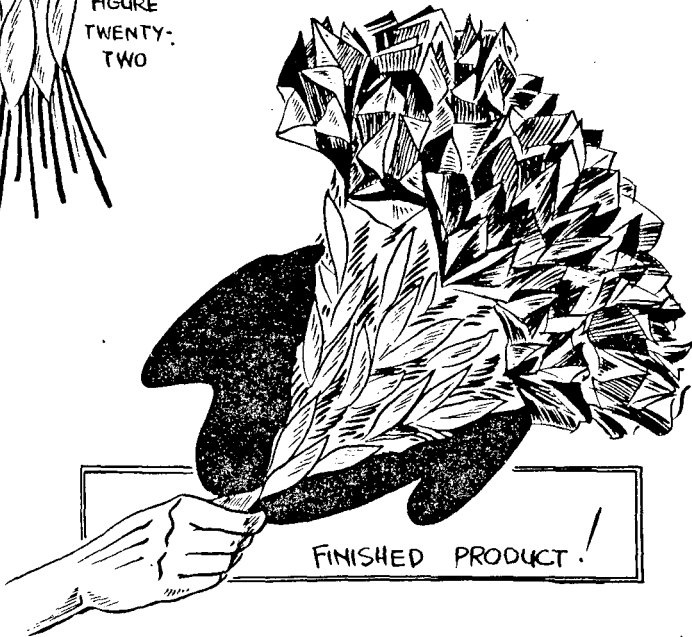


FIGURE TWENTY-FIVE



FINISHED PRODUCT!

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Gather the stems of the bouquet and bind them with the above wrap. Make the wrap about $1\frac{1}{2}$ " long, letting the uneven ends stick out about 1" as in FIGURE TWENTY-FOUR.

Now, with a pair of wire cutters or a cold chisel and a hammer, cut off the straggling ends about $\frac{1}{4}$ " from the wrap.

Purchase a small black metal or bone ring about $3/4$ " in diameter. Thread it onto a piece of black $\frac{1}{2}$ " wide carpet binding ribbon. Place this up on each side of the stem, FIGURE TWENTY-FIVE "A", and with a small needle and thread, stitch it to the previous wrap. To give it more strength, use a double piece of ribbon and force the ring well up into the frayed ends of the stems.

Repeat the wrap once again on top of the ribbon, FIGURE TWENTY-FIVE "B", and the bouquet is finished.

To refold the bouquet after it has been released, hold the stem between the knees. Starting at the center, close the flowers one at a time and place them neatly together.

A HANDY HOLDER

Two pieces of cardboard 4" wide and from 6" to 10" long, held together with gummed paper, makes a handy holder for this bouquet.

When the bouquet is not in use, fold it and put its stem first into the holder, pulling the blossoms completely inside so that they will not get abused.

A SLEEVE HOLDER

Some performers prefer a cloth holder to hold bouquets in readiness in the sleeves prior to production. Any black cloth material is suitable. Sateen is recommended.

The length of the holder is determined by the length of the bouquet. It should be long enough to hide the bouquet completely. The width of the holder remains constant, this being 4". Therefore, the holder for a small eight blossom bouquet, which is 15" high, should be at least 16" long. A piece of material would be needed measuring 8" in width and 16" long.

The material is folded over once lengthwise and sewed up one side, forming a long tube 4" wide and in this instance, 16" long. Both ends are open. A black safety pin is sewed near each end of the tube.

A bouquet is placed inside and the holder pinned in place inside of the performer's coat sleeve. The ring end of the bouquet is nearest the wrist, where it is easily obtained when needed.

PRODUCING A BOUQUET

This book is designed to instruct the reader in making bouquets and not to present methods of producing them. Therefore, bouquet production will be treated very lightly. Most magicians are familiar with the basic methods of producing bouquets.

FROM THE SLEEVES

Two bouquets are generally used, each in a holder, one in each sleeve. While it is possible to produce the bouquets without the aid of a foulard, one is frequently used. Any decorative square of opaque material can be used as a foulard. It should be at least 36" x 36". Many performers do the famous BLEND O effect first, and then, using the large silk as a foulard, produce the two bouquets in the manner about to be explained.

The foulard is shown both front and back. The left arm is now bent at the elbow so that the fore arm is vertical, the palm towards the performer and at a position about level with his chin. The center of the foulard is dropped over the left fist and the right hand shown empty. When the foulard is in this position the left fore-arm is almost completely hidden from view.

Now the right hand prepares to take the foulard away. It grasps it at a point just below the left palm, and by pinching through the material of the foulard gets possession of the ring at the end of the bouquet. Now the foulard, still held in this position, is lifted upwards, pulling the bouquet from the sleeve. The steal of the bouquet takes place under cover of the foulard and is completely covered.

Still holding the center of the foulard with the right hand, the back of the hand uppermost, the four corners of the foulard hanging downwards to the floor and with the bouquet still concealed, the right hand moves to the right of the body and is turned completely over, palm up, the right fore-arm assuming a vertical position just as the left held somewhat earlier. This reveals the bouquet in the right hand, and the folds of the foulard fall down over the right fore-arm.

The left hand takes the bouquet and hands it to an assistant or sets it in a handy and suitable container. The foulard remains draped over the right fist and fore-arm.

Finally, the above routine is followed, this time with the left hand, the bouquet being stolen from the right sleeve and revealed in the left hand, the foulard resting over the left fist and fore-arm once again.

WITHOUT A FOULARD

Many performers make a sleeve production without the aid of a foulard. This is relatively easy to do but requires perfect timing to create the desired illusion. After some spectacular effect has been presented and applause is prompted from the audience, the performer bows, bending forward from the waist. His arms are in front of his body and in a position so that the thumb and first finger of each hand fall on the wrist of the opposite hand at a point just below the palm of each hand. Thus the thumb and first finger can grasp the ring attached to the bouquet in the opposite sleeve. With the hands in this position and a firm grip on each bouquet, the performer raises to an erect position (comes out of the "bow"), pulling a bouquet from each sleeve as he assumes this upright position. The sudden appearance of the two bouquets is startling and if properly performed will bring a second and even greater round of applause.

Still other performers make their steal from the back of the coat. The flowers are fastened in holders with the rings at the bottom edge of the coat and just out of sight. The performer brings his hands to his back and bends smartly at the waist in recognition of the applause. At the same time he grasps the ring of a bouquet in either hand between his thumb and first finger. As he straightens to an upright position he pulls down sharply on the flowers, and once they are clear of his coat, reveals them by bringing them to the front.

SOME SUGGESTED VARIATIONS

PRODUCTION BLOSSOMS

The same blossoms described in this text can be used for productions where bouquets are not desired. The blossoms are cut square on the bottom and fitted with a spring and outside leaves (calyx). These make very effective spring flowers.

DART BOUQUETS

By attaching a pointed dart of sufficient weight to the end of the bouquets, they become dart bouquets. The dart replaces the metal ring. After the performer produces these bouquets (preferably from a production box) he tosses them to the floor of the stage where they stick in an upright position.

OUTSIDE LEAVES OR PETALS (CALYX)

The reader will find that the spring in the blossom will eventually wear through the outside leaves, this being the part of the blossom that bears all of the strain of the spring. Some may prefer to use a heavier material than the thin dark green wrapping tissue recommended in the earlier part of this book. An examination of the more expensive spring flowers will show that silk is used for the outside leaves instead of paper.

There are various types of cloth that can be used instead of the paper. Green oiled silk (such as is used in shower curtains) would be excellent material. Gummed linen cloth (vellum) such as used in book-binding is ideal for this part of the flower.

There is also a commercial gummed paper known as Passe Partout Binding that could be used. It comes in various widths and colors, and stationers carry a nice stock of this material.

STEM LEAVES

The text recommends duplex crepe-paper for these leaves. These might also be made of silk. Many ten-cent stores carry an assortment of ready made inexpensive leaves that could be used. These are usually found in the artificial flower department.

STEMS

Due to the current popularity of making artificial flowers, many kits are offered to "flower craftsmen". The steel fish leader wire used in the text must be covered with green cord. Some may prefer to buy wire that is already covered. One popular type of wire is known as Dennison medium weight flower wire. Dennison #9 wire is supplied with a green covering. Dennison #10 wire is covered in white. The numbers identify the color of the covering and are not used to designate the gauge of the wire.

Florists' supply shops can supply a special green rubber tape that is used in making corsages. Some may prefer this to the green cord.

If a commercially covered wire is used it will still be necessary to fasten the leaves to the wire stems. Several twists of the green cord, as explained in the text will suffice, or a long strip of green crepe paper cut about $\frac{1}{2}$ " wide (and stretched) can be used for wrapping.

UNEVEN BOUQUETS

If the bouquet is lopsided when released, that is, if the blossoms are leaning to one side or if there is a gap in the middle, shake it gently and it will assume the desired shape. Sometimes it is necessary to grasp the blossom at the base of the spring and twist the stem into the desired position. However, if a bouquet is properly folded it always opens out in a satisfactory fashion.

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