

## LEAVES

All the leaves (including those from the *Lily Leaf Set*, the *Wild Strawberry Set* and the *Blackberry Set*) are produced by exactly the same method.

1. Please read introduction paras 1 - 29.

2. Prepare paste as paras 9-12. You may wish to colour paste to the basic base colour required (see para 26) or as close as you can get it at this stage. When completely dry, that is after 24 hours, you can then enhance the colours with dry powder colour applied with an old brush. Do not use good quality sable brushes for this, as dry application ruins the set of the brush (paras 27 - 29). Some leaves are naturally shiny and this effect can be achieved by a final coating of confectioners glaze (obtained from sugarcraft shops).

3. Make sure that the cutter/veiner is absolutely clean and then dust it lightly with a cornflour bag. Roll out paste as per para 11. Roll very thin and place cutter on paste and cut and vein (paras 13, 14) and remove (para 15); do not make your finger pad too sticky - a 'hard tackiness' is best for these items. Remove from finger pad as soon as possible with a piece of paper (para 15c).

4. Wiring (For illustrated details see para 19). Using 33 gauge green tissue wrapped wire. Cut and vein as above, Cut a small patch which is a suitable size and shape for the leaf required (see diagram). Dip end 1/4 to 1/2 inch of wire into egg white and lay on patch. Do not put end of wire so that it touches the end of the patch, there should be paste around the end of the wire see diagram. Pick up patch on wire and turn over and place on leaf so that wire emerges at stem position. Tap patch down to blend in and then remove leaf as above by finger pad method, not by lifting wire. Take off finger pad by sliding paper under leaf.

### Finishing

Rose leaves, Ivy leaves, Holly leaves, Chrysanthemum leaves, Mistletoe leaves, Strawberry leaves, Blackberry leaves and Pointed leaves.

5. Place leaf on palm of hand and tap gently around edge to gently flatten and thin out leaf. Leaves must not be made from paste which is rolled too thickly. On the other hand have regard for the natural qualities of the various types of leaf and do not make to them too thin. There is a tendency to make leaves to be virtually transparent which gives an impression of silk leaves rather than the qualities of actual leaves.

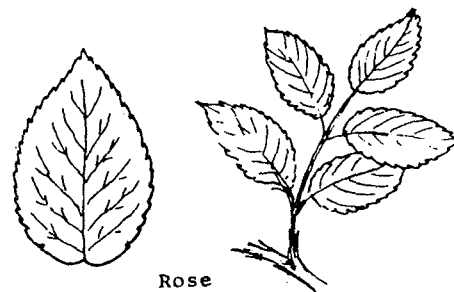
6. Place on suitably shaped surface to dry for 24 hours before decoration.

*Primrose Leaves and Oak Leaves.*

7. Place on palm of hand and with a ball tool edge with a light roll frill action. This is also effective, if lightly and skilfully applied, to some of the none 'toothed' leaves above; particularly Ivy, Pointed leaves and Lily leaves.

8. Leave as above for 24 hours to dry before decoration.

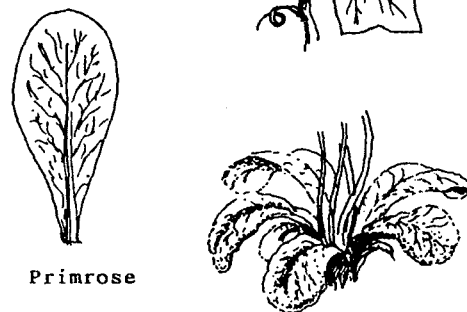
Whereas a great deal of effort is made to produce a very high standard in flower making and decoration, leaves are frequently given a somewhat less glamorous role. This is a pity as good leaves add a great deal to the presentation and conviction of a floral spray. It is important to spend some time looking at real leaves if you want to capture the true colours. For instance, look for the slight traces of pink or red which can often be found on leaves which at first glance appear to be just green. It is these little touches which make all the difference to the quality of work.



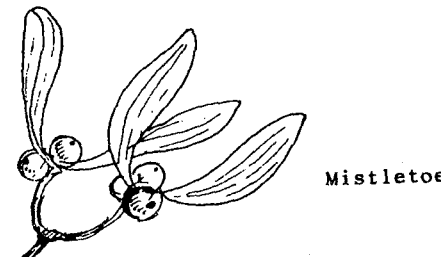
Rose



Ivy



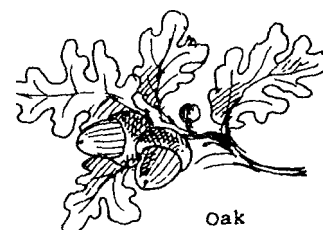
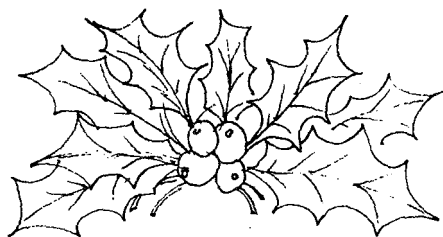
Primrose



Mistletoe



Chrysanthemum leaves have many uses, they are particularly good in sprays.



Oak