

We Love pastry

9

PLAY & EAT
CAKE

Exclusive TUTORIALS

DETAILED AND
VERY EASY TO
FOLLOW

Pasta COVER

INTRODUCTION TO
NEW SUGAR PASTE BY
SARACINO

Meet The ARTIST

EXCLUSIVE
INTERVIEW WITH LINA
BLANK

WIN WIN

WIN EDIBLE PRINTER AND
CAKE PAPER TO START A
NEW CAKE ADVENTURE!



by Padivani Muffin





PAOLO ZOLLA
DIRECTOR



by [podivjanimuffin](#) using Saracino
Pasta Model



by [petitepivoine_cakes](#)
using Saracino Wafer Paper

"Summers always fly... winters walk!"

Once again, we are reaching the end of summer, a season that has helped us recharge and prepare for our participation in upcoming trade events.

Saracino's presence at the fairs will be very active, allowing us to showcase the company's fantastic new products and engage a large number of visitors.

"Abilmente - Cake & Dream" - Rome - (Italy) - September 19-22

We will be at the forefront in organizing courses, demonstrations, and contests. The collaboration with the pastry and cake design school [BAKE.IT](#) and with the best Italian cake designers has already yielded excellent results in past editions of the event. The 2024 program will be even richer and more engaging.

Kuchmesse - Berlin - (Germany) - September 27-29

We will be participating for the first time in this edition of the event, which promises to be very interesting due to the involvement of professional pastry chefs.

Puglia Cake Festival - Trani - (Italy) - October 12-13

Saracino will be a sponsor of the event, now in its 8th edition. This event is aimed at an audience of enthusiasts, professionals, the curious, or simply those with a sweet tooth! Not only sugar paste but also innovation, taste, and trends. Special attention will also be given to the younger generation, with the involvement of professional hotel schools in training projects.

Cake International - Birmingham - NEC - (UK) - November 1-3

The most important European cake design event is celebrating its 30th anniversary. Saracino's international staff is preparing to offer a welcome worthy of this long history in which we have been active participants.

We look forward to welcoming you at our stands to gather your valuable insights and much-appreciated suggestions. We encourage you to follow us on social media (Facebook – Instagram – TikTok) for regular updates on the show programs.

See you soon,

Paolo Zolla

by [royalcakeria.ch_officials](#)
using Saracino Pasta Model



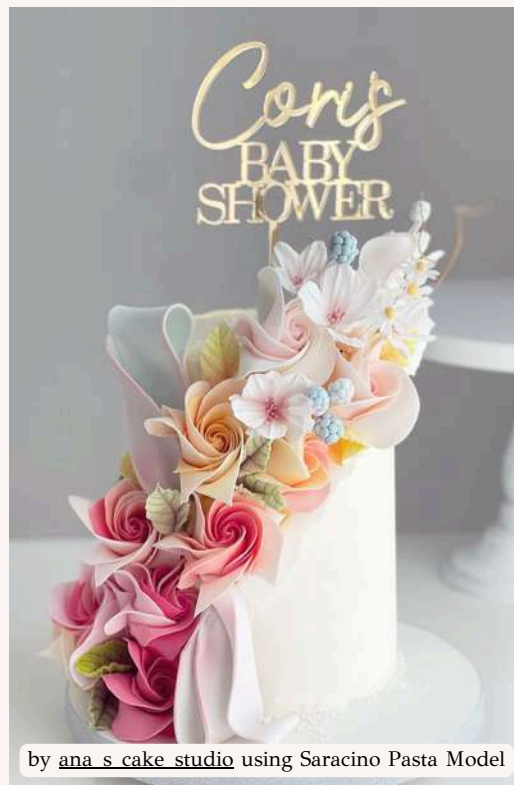


SYLWIA ANNA PRICE
EDITOR



by [micakery57](#)

using NEW pre-coloured Saracino Modelling Chocolate



by [ana s cake studio](#) using Saracino Pasta Model

Welcome to our September 2024 issue of We Love Pastry! With the kids back at school, we finally have some time to dive into our passion—creating incredible cakes and desserts!

This month, we're focusing on food-themed cakes that are sure to impress. But don't worry if food-themed cakes aren't your thing—there's plenty more to capture your interest. For those who have never tried making a carved cake, we've got some fantastic tips and insights from a wonderful group of talented artists.

Tutorials aren't the only highlight of this issue. We also feature an in-depth profile of the fabulous artist Lina Blank—a read you won't want to miss. Plus, in her monthly blog, Cakes by Carol introduces the NEW Pasta Cover, a perfect cake covering product that won't break the bank!

As we approach the Cake International 2024 show in Birmingham, we're excited to share what we have planned at our stand. This year, you'll have the chance to take the initiative and work alongside us—hopefully having some fun along the way! Be sure to visit us at stand D38 to create something all on your own with our Make It - Take It activity. Detailed information will be available in our October issue, so stay tuned.

Also, do not forget to check out the amazing classes and book your slot. These are a fantastic opportunity to get up close to your favourite artist as they spend time passing on their knowledge.

See you all in next month's issue and hopefully in Birmingham!

Sylwia xx

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ANGRY CABBAGE

CREATED BY ARIANNA SPERANDIO SUGAR ART





ARIANNA SPERANDIO

Always been passionate about the art world, I have been painting and modelling with multiple materials since I was a child. After classical studies, I graduated in 2012 at the Academy of Fine Arts in Perugia.

After a few years I discovered the world of cake design with great enthusiasm, specializing in various techniques, including modelling using sugar paste and modelling chocolate, working with royal icing, realistic flowers and isomalt.

The world of cake design is a continuous and exciting research and discovery, I love making my ideas concrete through the materials that characterize it.



[ARIANNA.SUGARART](https://www.facebook.com/ARIANNA.SUGARART)



[ARIANNA.SUGAR.ART](https://www.instagram.com/ARIANNA.SUGAR.ART)

What you need:

INGREDIENTS

- Pasta Scultura
- Modelling chocolate: green
- Pasta Top: white
- Pasta Model: white
- Powder colour: brown, green, white, black, red, yellow
- Gel colour: brown, yellow
- Liquid Shiny glaze
- Cocoa butter

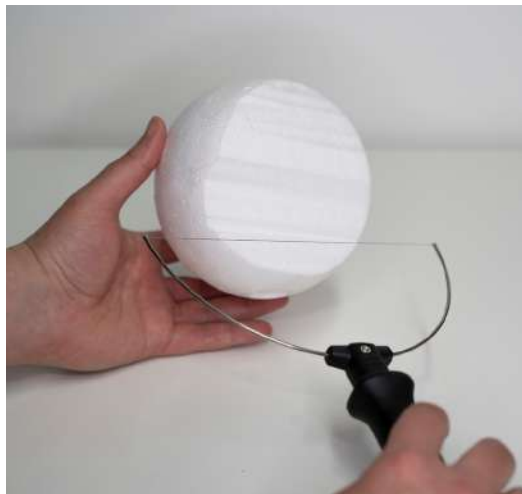
EQUIPMENT

- 20cm diameter dummy x 2cm high
- 12cm diameter Styrofoam sphere
- Silicone tipped brushes
- Sculpting tools
- Soft round and flat-tipped brushes of various sizes
- Brush with stiff bristles
- Scalpel
- Knife
- Plastic bag
- Incense burner
- Smoother
- Rolling pin
- Hot wire foam cutter
- Gloves
- Ball tool
- 26 gauge wire





STEP 1 Colour the white Pasta Top with the brown and yellow gel to obtain a light brown. Roll out the paste and cover the dummy, helping to make it smooth with the smoother.



STEP 2 With the hot wire cutter, make a slightly curved 'C' shaped groove on the polystyrene sphere as shown.



STEP 3 Mix sculpting paste with the green modelling chocolate and cover the sphere with a thin layer of paste.



STEP 4 Shape the eyebrow arches: make two sausages and curve them. The direction of the eyebrows downwards and the centre of the face give the character's expression of anger.



STEP 5 Add two pieces to create volume on the cheekbones.



STEP 6 Create the volume of the nose: it is a central drop with two balls on the sides. For the moment don't dwell on the details or finishing of the nose, first we arrange all the volume for the face and then we detail them.



STEP 7 Model the opening of the mouth: roll a long sausage and place it under the nose to form an oval. Join and smooth the edges to incorporate it well into the face. With your fingers, push the edges of the oval to give the mouth the curves of the lips. Like the eyebrows, the mouth is also decisive for the expressiveness of the character.



STEP 8 Model two balls of white paste and add them below the eyebrows to create the character's eyeballs.



STEP 9 Make the upper and lower eyelid of each eye by wrapping the top and bottom of the eyeball with two small strips of paste. Define the shape better with a silicone-tipped brush.



STEP 10 Model the character's tongue with the Pasta Scultura and apply it in the centre of the mouth cavity. Make the gums by adding two strings of paste in the upper and lower areas of the mouth cavity. Using a stiff tool, make grooves to accommodate the teeth.



STEP 11 Using the white Pasta Model, create the teeth (they have the shape of flattened teardrops) and apply them inside the holes in the gums made previously.



STEP 12 Detail the nose by opening the nostrils and shaping the sides. In an angry face the nostrils should be wide open.



STEP 13 With a rigid tool, create the veins on the face of the cabbage. The furrows follow and accentuate the curvature of the volumes of the face. Once you have made the grooves, pass over them with your fingers to soften the contours



STEP 14 Using Pasta Scultura, create the veins of the cabbage leaf in the area of the character's forehead. Creates lots of veins and soften the edges with fingers or a modelling tool.



STEP 15 Make the leaves that surround the cabbage: they are flattened ovals with edges curved outwards. Add movement to the raised edges of the leaves by pinching them with your fingers.



STEP 16 Create veins on all the edges of the leaves using a rigid tool.



STEP 17 Create the veins of the cabbage leaves with the Pasta Scultura as done previously.



STEP 18 Put the cocoa butter in an essence burner, with the heat it will melt and you can use it to dilute the powder colours. Paint the iris and pupil of the eyes with a small, fine-tipped brush. The character is looking downwards so the iris will be moved downwards and will be partially hidden by the lower eyelid, while it will be exposed in the upper part. With black darken the outline of the eyeball to give greater depth to the eye.



STEP 19 With dark red, almost black, paint the inside of the mouth to give it depth, mix a little red with white to obtain pink to colour the tongue and gums. Colour the contour of the eyes with a little pink.



STEP 20 Mix green with black and create the shadow areas of the character's volumes: go through each groove and darken each more "indented" area.



STEP 21 With white, green and a little yellow mixed together, highlight the light areas, i.e. the most exposed areas. In this way the subject will take on even more three-dimensionality.



STEP 22 With the Pasta Scultura, create the body of the snail.



STEP 23 Open the cavity of the mouth by creating the curves of the lips. The expression of fear brings the corners of the mouth downwards. Then create a small tongue at the base of the mouth cavity.



STEP 24 Coat two pieces of wire with Pasta Scultura and apply them to the top of the snail's face. Make two balls with the white paste and cover them halfway with the Pasta Scultura, then apply them to the top of the wire to make the eyes.



STEP 25 Cover the body of the snail with a piece of cling film and pass over it with a rigid tool to create the texture of the skin. The film helps achieve softer grooves.



STEP 26 Make the snail shell and apply it to the body. Using cling film and a brush with a silicone tip, create the grooves and veins of the shell.



STEP 27 Paint the eyes and the inside of the snail's mouth as we did for the cabbage. In the expression of fear the iris is totally visible and is not hidden by the eyelids so draw it in the center of the eye.



STEP 28 Paint the snail's body light brown. Darken the most shaded parts with a slightly darker brown.



STEP 29 With white enhance the lightest areas of the skin texture. Dip a stiff-bristled brush into the black colour and flick it with your fingers to spray a few dark dots on the snail's skin, do the same with the white.



STEP 30 Colour the snail's shell with an orange-brown: first the dark areas and then the light ones as done previously.



STEP 31 Colour the covered base with random splashes and brushstrokes. Create dark and light areas to create the texture of the ground.



STEP 32 Attach the two characters to the base with a bit of soft Pasta Scultura. Polish the characters' eyes and tongues with Liquid Shiny glaze.



STEP 33 Remember to never make a cabbage angry!

New colours & smaller packs



STRAWBERRY DELIGHT

CREATED BY TORTY ZEIKO





IVETA KOŠÍKOVÁ

I'm from Slovakia. I have a great husband, two children, two cats and aquarium with fish.

I am a creative artist and an interior designer and I love all about colours.

I paint on textiles, and cake decorating has been my hobby for about 7 years. I won a gold medal and GRAND PRIX 2020 at the international competition in Poland, and 1st place in the Cake International Virtual Edition 2020.



What you need:

INGREDIENTS

- Cakes as required
- Dark and white chocolate drops
- Pasta Model: white, red, yellow
- Gel colour: orange, red, olive
- Powder colour: white, gold, olive, dark red
- Liquid Shiny glaze
- Wafer paper 0.3mm
- Edible glue
- Clear alcohol

EQUIPMENT

- Smoothers
- Brushes
- Silicone mat
- Silicone roller
- Spatula
- Modelling tools
- Sponge
- Cutters
- Sharp knife
- Gauge 24 wires
- Dowels / rod



STEP 1 Prepare two filled and well-chilled cakes (I used cakes with a diameter of 16cm and 18cm). Fix the smaller cake on the board with chocolate and insert plastic rods into it.



STEP 2 Cover the top of the cake with cream or chocolate and stick a board on it, in which you cut a hole for the middle rod.



STEP 3 Add the larger cake onto the board with cream or chocolate and insert the central rod down to the bottom board.



STEP 4 Carve the cake with a sharp knife into the shape of a strawberry.



STEP 5 Mix the cut parts with dark chocolate ganache and form a strawberry shape with this mass.



STEP 6 Cover the cake with dark chocolate ganache.



STEP 7 Smooth the cake with a plastic smoother.



STEP 8 Prepare white chocolate ganache and colour it with gel colours. Use orange and red.



STEP 9 Apply the coloured ganache gradually to the cake and create an orange-red mottled surface.



STEP 10 Smooth the coloured surface with a plastic smoother.



STEP 11 Use a paint to add patches of colour.



STEP 12 Use a modelling tool to dig larger depressions into the cake.



STEP 13 Use a tool or your hands to smooth the edges of the depressions.



STEP 14 Mix yellow Pasta Model with a drop of orange gel colour, roll a sausage, cut it into small pieces and use your fingers to form "drops" of different sizes.



STEP 15 Stick the "drops" with edible glue into the depressions on the cake.



STEP 16 Paint the drops with orange colour. Use gel mixed with clear alcohol.



STEP 17 Paint "shine" on each drop with white paint. Use white powder mixed with clear alcohol or cocoa butter for better coverage.



STEP 18 Mix white and orange powder with clear alcohol and paint "shine" on the edge of the depressions.



STEP 19 Mix the white powder colour with clear alcohol to a thick paste and gently add "shine" on the surface of the strawberry with a sponge.



STEP 20 Spray the strawberry with edible glitter.



STEP 21 Colour the rest of the white chocolate ganache with olive gel colour.



STEP 22 Apply the coloured ganache with a large spatula to the top of the cake and create a leaf.



STEP 23 Proceed in the same way around the entire upper circumference of the cake.



STEP 24 Roll out the red Pasta Model on the silicone mat to a thickness of 5mm. Cut out a heart with a cookie cutter (size about 6cm).



STEP 25 Roll out the yellow Pasta Model on the silicone mat to a thickness of 3mm. Cut out a heart with a cutter (size about 7cm).



STEP 26 Smooth the edges with a tool.



STEP 27 Paint the edges of the yellow heart with gold powder mixed with clear alcohol.



STEP 28 Paint "shine" on the red heart with thinner white powder with clear alcohol.



STEP 29 Dust the edges of the heart with dark red powder.



STEP 30 Finish the 'shine' with thick white and orange paint.



STEP 31 Glue both hearts together with edible glue.



STEP 32 Spray or paint the finished heart with edible glaze.



STEP 33 Stick the heart with edible glue on the top of the strawberry.



STEP 34 Cut several leaves of different sizes from the wafer paper with a sharp knife.



STEP 35 Glue a wire to each leaf with edible glue and cover it with a strip of wafer paper.



STEP 36 Paint the leaves from both sides with light olive green powder paint.



STEP 37 Paint around the holes with gold powder mixed with clear alcohol.



STEP 38 Insert the leaves into the cake. Use straws or similar to protect.



STEP 39 Shape the leaves with your hands. Roll balls of different sizes from the white paste and fix them on the cake.

ANNOUNCING OUR MONTHLY COMPETITION



CONGRATULATIONS!

Micheline Zammit Magrin





Would you like to win a Saracino Surprise Box Worth

To be in with a chance of winning a Saracino surprise box worth £50.00 all you need to do is find the one word from the list that is missing from the word search and email it to info@saracinodolci.co.uk including your full name and the country you are from.

LUCKY WINNER will be introduced in our October issue.

The competition ends on midnight the 25th of September 2024 and it's open worldwide!

£50?

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- AUTUMN
- APPLE
- STRAWBERRY
- CABBAGE
- JEWELLERY
- MARINIÈRE
- SEPTEMBER
- GINGERBREAD
- BOX
- PASTRY
- PUZZLE
- CORN
- HOLLYHOCKS
- DECORATING
- FOOD
- CHOCOLATE
- MODELLING
- MOULES
- CAKE

MOULES MARINIÈRE

CREATED BY LOULOU SUGAR ART



LOULOU SUGAR
CAKE DREAMS





ALYA YANNI

Hello I'm Alya, owner of Loulou Sugar.

I am a doctor who took the long path to pursuing my passion in sculpting and painting eventually becoming a full time sugar artist. I live in Dublin, Ireland.

I specialise in realistic and sculpted cakes and cakes that include miniature sugar models. I love adding meticulous details to my sugar creations, and Saracino products have allowed me to achieve beautiful results. I like to change techniques and use many different Saracino products depending on what I need to accomplish in my work.



What you need:

INGREDIENTS

- Pasta Top: white
- Pasta Scultura
- Saracino Arati Mirji Flower Paste
- Saracino Modelling Chocolate: white
- Saracino Cake Paper
- Saracino 0.3 Wafer Paper
- Pastillage
- Edible Glue
- Tylo Powder
- Meringue Powder
- Cornflour
- Cake & Ganache
- Powder colour: black, silver, pearl, white, navy, dark blue, leaf green, yellow, caramel, gold, brown, deep purple, orange
- Gel colour: black, white, green, yellow, cream, light brown, caramel, navy blue
- Clear alcohol
- Saracino Liquid Shiny
- Gelatine
- Saracino Royal Icing

EQUIPMENT

- Cake tin
- Cake board 12"
- Turntable
- Cake steamer
- Modelling tools
- Palette knife
- Cake carving knife
- Large and small rolling pins
- Craft blade and ruler
- Air brush
- Bowl/plate (used as a former)
- Masking tape
- Cutting mat
- Spoon and fork
- Mussel shells
- Food safe moulding silicone





STEP 1 Print images of mussels to use as reference for sculpting and painting.

Choose the cake tin- this will be the mussels bowl.

Choose the plate/bowl that will be used as a former for the Cake Paper Mâché chafer bowl.

Cut the strips of cake paper and wafer paper for the weave food mat and the Cake Paper Mâché dough.

Choose your cake board.

NOTE: you will need –

1. Food Mat: 2 sheets of Cake Paper strips cut into 7mm width strips from the length of the A4 sheet.
2. Cake Paper Mâché dough: Cut 4 sheets of Saracino Cake Paper and two sheets of Saracino wafer paper into strips (they do not need to be equal sized strips).

Place the strips into separate food bags and seal until you are ready to use.

TIP: Choose the cake tin first. This dictates the size of the Cake Paper mâché chafer, food placemat and cake board.

In this tutorial the sizes used are as follows:

1. Half circle cake tin - capacity 550ml
2. Plate former used for the Chafer - diameter 16cm
3. Food placemat size - 20cm x 20cm
4. Cake Board - 12 inches

These are only size guides; if you are adapting this tutorial ensure the chafer has approximately 5cm space around the 'bowl', the placemat is a minimum 2.5cm wider than the chafer and the cake board is minimum 5cm wider than the placemat.



STEP 2 Mix 30g pastillage with 30g Saracino Arati Mirji flower paste. Knead to condition the combined pastes. Roll out to a thickness of 4mm, press the fork and spoon into the paste to make an outline imprint. Using a sharp craft knife cut around the outline. Smooth out the edges with your index finger. Place the cutout shapes on the inside surface of the fork and spoon and allow to dry for 24 hours until they are dried and hold their shape. Once completely dried they can be airbrushed silver grey.



STEP 3 Wash and dry the mussel shells. Mix the food safe silicone according to instructions. Pour the mixture into a plastic container. Allow to sit for a minute until bubbles rise to the surface and pop. Note: this is important to do because the presence of air bubbles in the finished mould will render the sculpted shells imperfect with bubble defects.

Place the shells gently into the silicone mixture with the inside of the shell facing up. Carefully push the shells into the mixture until just submerged with 2mm of the edge above the surface. Allow to set and cure according to instructions. When the mould is ready remove the shells and the mould from the container. The mould is ready to use after 24 hours.

TIP: Areas that did not cure properly will be sticky to the touch. Do not discard the mould, simply dip a fluffy brush into cornstarch and brush the sticky areas well with a thick layer of cornstarch. Set aside.



STEP 4 Making the edible Cake Paper Mâché dough: place the 7mm wide strips of cake paper (prepared in step 1) on a mat and allow to soften a little at room temperature for 10 minutes.



STEP 5 Using scissors cut the prepared strips of cake paper into small squares. They can be any shape as long as they are cut randomly to allow for a rough uneven texture of the final dough.

Note: the final consistency of the dough is dictated by the size of these squares and the extent to which you knead and roll the final dough.



STEP 6 Place Cake Paper into a blender/grinder. Blend until the consistency shown above is achieved. To achieve the rustic Papier Mâché appearance do not blend very fine.



STEP 7 Place the strips of Saracino wafer paper and cake paper in the blender. Blend until a fine powder consistency is achieved. Set aside. Note: when water is added in step 9, the finely ground wafer paper 'melts' and acts to bind the cake paper together allowing the dough to have a rubbery consistency with a rough texture. This can be rolled into a very thin sheet if required.



STEP 8 Cake Paper Mâché dough recipe - set out the ingredients: ground Cake Paper and wafer paper, Tylose 1 teaspoon, Meringue Powder - 2 teaspoons, edible glue (very thick jelly like consistency) - 2 teaspoons, 4 table spoons warm water.



STEP 9 Place ground wafer paper and Cake Paper in a bowl, add meringue powder and Tylose powder. Mix dry ingredients. Make a well in the middle, add the thick edible glue and 3 tablespoons of warm water. Ensure the water is not too warm. With a small silicone spatula bring the dry ingredients into the middle and slowly incorporate into a ball. If you find the dough is not coming together easily add more warm water. The amount of water needed will depend on room temperature and humidity. Do not knead the dough at this stage or you will lose some of the texture. Bring the dough together into a ball as shown. wrap the dough tightly in clingfilm and place in a tight seal food bag. Let it rest for 15 minutes.

TIP: If more water is needed after adding the first 3 tablespoons, only add a quarter of a teaspoon at a time. A very small amount of water goes a long way.



STEP 10 With downward pressure knead the dough very gently. Do not over knead it. It will feel elastic and rubbery and springs back a little. When it has reached this stage stop handling it. Use a rolling pin with spacers to roll out the dough into a sheet as shown. To maintain the rough texture do not roll back and forth, roll in a forward motion only. Turn the disc a quarter turn and roll again. Repeat the process until you have reached the desired thickness and size. Line the outside surface of the bowl/plate you have selected with the sheet of dough. Using sharp scissors cut any overhang and smooth the edges. Leave to dry for 24 hours on the 'former'. Remove from the 'former' after 24 hours and allow to dry for another 24 hours facing the right way up with the plate sitting in it (this will prevent warping while it dries).

Note: a minute amount of shrinkage while drying is expected. Any leftover dough can be wrapped in cling film and kept in a sealed refrigerated bag for a week. The texture does not change and the dough is easily workable.

TIP: The amount of texture in the final piece is dictated by the initial size of the squares and the extent of kneading and rolling. If you want a lot of texture to remain keep handling to a minimum. If you would like a smoother finished piece knead and roll accordingly until you reach the desired appearance. The plate should be placed on a flat even surface to dry. To avoid 'cupping' of the base after 24 hours during the final drying phase, line the base with a circle of parchment paper and place the bowl/plate on it. The weight will ensure the base remains flat and even whilst drying and the edges hold their shape.



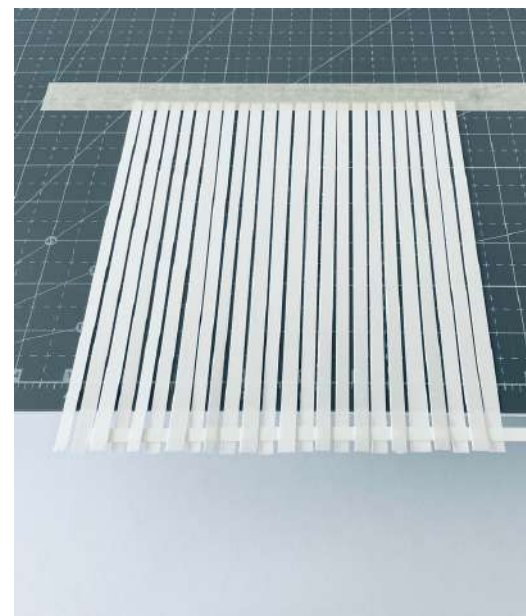
STEP 11 The final dry Cake Paper Mâché piece can be airbrushed or brush painted. Using gold edible dust and clear white spirit the chafer was brush painted. After drying edible glaze was used to give a sheen finish.



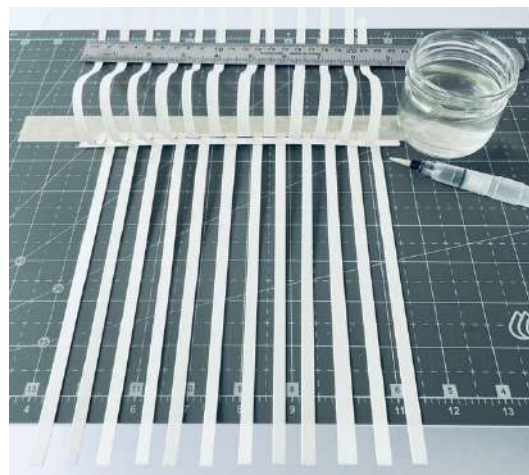
STEP 12 Weaving the placemat: 24 vertical strips of Saracino Cake Paper are used for a 20cm width square. The 7mm wide strips are lined up on a mat with a 2.5cm over hang at the edge of the mat to allow the horizontal strips to be incorporated easily. Place a piece of masking tape across the top edge as shown, this will hold the strips in place while weaving the piece.



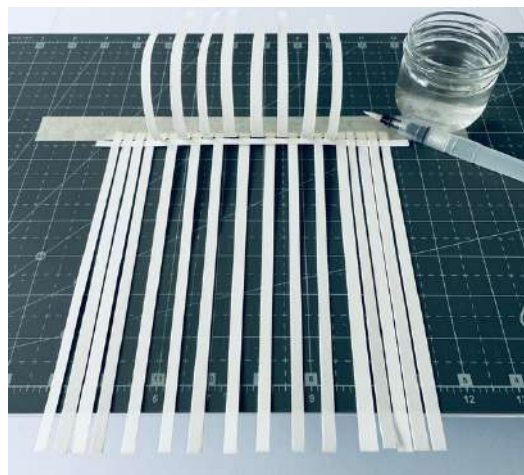
STEP 13 Put the chafer on the vertical strips to check the mat size is appropriate. Ensure the place mat is a minimum 2.5cm wider than the chafer all the way around.



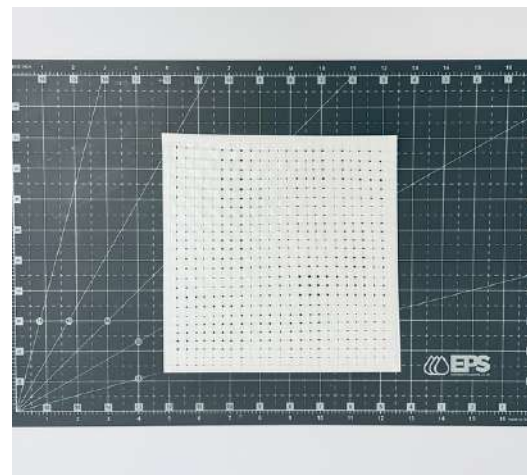
STEP 14 To start weaving, introduce the first horizontal piece at the free end of the strips. Push the piece alternately over and under through the vertical strips.



STEP 15 Peel back alternate strips and hold down with a ruler as shown. Put a dab of glue on the flat strips, slide the horizontal strip up into place and gently press. The first two horizontal strips will be glued at every point to make sure the shape is maintained.



STEP 16 Bring the two strips on the left edge down and glue in place, repeat on the right side. This ensures the sides are fixed in place first and there is no movement in the middle. Repeat this process with the second horizontal strip, glueing at every point of contact between the vertical and the horizontal strips. Once you have fixed the first 2 rows proceed to weaving the remainder of the placemat until you have the size required. The last two horizontal rows in the weaving should be fixed as the first 2 were, this will give stability to the mat.



STEP 17 When you have finished weaving the strips and fixed the bottom edge, finish the four sides with a strip glued over the ends as shown.

TIP: Since Saracino Cake Paper has a smooth/shiny side and a more textured dull side, you do not have to decide which side will be facing up until you have finished weaving the mat. When you have decided which side is going to be visible on your cake board you can glue the four edging cake paper strips on that side to finish off.



STEP 18 Colouring the weaved mat can be done with powder colour or by airbrushing. In this tutorial the final piece was airbrushed with a mixture of navy blue and black mixed with clear spirit.
Tip: Keep the finished food mat placed between two sheets of paper with a book weighting it down until you are ready to use.



STEP 19 Using an equal ratio by weight of Saracino flower paste by Arati Mirji and Saracino Pasta Scultura. The photo above shows two shells; the left shell is made with flower paste only, the right shell with a 50:50 flower paste and Pasta Scultura combination. The shell on the left is very sturdy, dries quickly and will be easy to handle and paint, but the surface is dull and the paste did not pick up all the fine details from the mould. The combination paste on the right has a shinier finish and all the details from the mould were transferred onto the moulded shell, however this shell took a few additional hours to dry and does not dry as hard.

TIP: When choosing the material take into account 1. Drying time, 2. Sturdiness, 3. Shell detail required, 4. Type of paint you wish to use.



STEP 20 Making the shells: dust the silicone mould with cornstarch. Combine the Pasta Scultura and flower paste and colour with navy blue and black gel colour until a blue-black shade is achieved. Make a small sausage with 4g of the paste, place in the mould as shown (1). Press and stretch the paste with your thumb, keep the paste thicker in the centre. Stretch the paste firmly outwards to create a thin outer edge until the cavity of the mould is covered with a slight overhang (2). Trim the overhang with fine scissors, smooth out the edges. Using a ball tool make circular and oval markings on the inside surface of the shell (3). Place the mould in the fridge for 5 minutes to firm up. Set aside for 15 minutes to harden.



STEP 21 Carefully remove the shells from the mould. Dry on a foam flower former as shown. The shells are still soft. Set aside and leave to dry for a minimum of 24 hours.



STEP 22 Make the cake. Using a carving knife shape the bowl tapering towards the base, and cover with a smooth even layer of ganache as shown. Place for two hours in a cool room until the ganache has set and is hard to the touch. While the ganache is setting on the cake proceed to making the chopped spring onions, parsley, black pepper, butter dish, butter curls, half lemon and bread pieces.



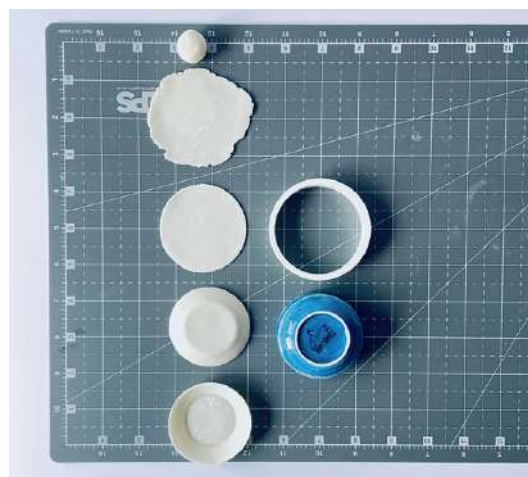
STEP 23 Making the chopped spring onions: Colour 10g of flower paste with green gel, divide the paste in two. Add white to one part and yellow to the other to create lighter shades. Roll the paste very thin and cut into strips as shown. Wrap strips around a skewer and a Celpin to create circles of different sizes, cut the edge, dab some edible glue and press to make small circles. Set aside to dry.



STEP 24 Making the parsley: Colour 10g of flower paste dark green. Roll into a very thin sheet. Press a sprig of fresh parsley into the paste, using the rolling pin gently imprint the outline into the flower paste. Remove the parsley, with a blade or scissors cut around the contour. Thin the edges slightly with a ball tool and add marks to the leaves with a Dresden tool. Add thin stalks with the paste. Make four leaves or as many as you wish to use. Using a knife chop the remaining paste into small pieces to give the appearance of chopped parsley. These will be sprinkled over the shells after final assembly. Set aside to dry overnight.



STEP 25 Colour 5g of flower paste with gel food colour: grey-black, light brown/caramel, brown. Roll out into very thin pieces, leave aside to dry. When brittle and firm to the touch place the pieces inside a food bag and with a large ball tool gently break up and crush until you have the appearance of crushed/ground pepper. Set aside.



STEP 26 Making the butter dish: using left over Cake Paper Mâché dough roll a small ball. Flatten the ball and roll into a very thin piece. Use a circle cutter slightly bigger than the former you select. Cut a circle, smooth the edges and place upside down on the former. Allow to dry on the former overnight. Set aside until assembly is required. Once dry the butter dish can be airbrushed or brush painted and sprayed with edible glaze.



STEP 27 Making the curls of butter: colour a small piece of white modelling chocolate with yellow gel food colour. Roll out to a thickness of 4mm. Press an impression mat into the rolled modelling chocolate. Cut thick strips as shown. Roll the strips around a Celpin dusted with cornstarch. Slide the rolls off and allow to dry until assembly. A thin layer of edible glaze will give a more realistic 'butter' appearance.

TIP: If you do not have edible glaze a cake steamer can be used to give a sheen to the modelling chocolate butter rolls.



STEP 28 Making slices of baguette roll: In this tutorial each slice was made with 25g of modelling chocolate. Colour with cream gel food colour. Knead the modelling chocolate until soft. Make a small log/sausage shape. Flatten the log as shown. Using modelling tools sculpt the piece of bread making different markings and indentations to resemble the texture of a real baguette. Using powder colours, dust the outer surface with a mixture of brown and cornstarch with a touch of cream and yellow. Using a fluffy brush dab surface of the 'bread' with pale yellow, cream and tiny amount of brown mixed with cornstarch. Set aside to dry.

TIP: Modelling chocolate is sensitive to warm hands. When making the bread slices do not worry about the modelling chocolate becoming too soft and warm; the softer it is the better, this will allow the texture to be made more realistic with the modelling tools. Allow the slices to dry and firm up for at least an hour before dusting with colour to avoid dust colours 'clumping' and sticking to the surface of soft modelling chocolate. Have a real slice of bread next to you while modelling and colouring to guide towards a more realistic finished piece.



STEP 29 Making the lemon half: Add a tiny amount of cream and yellow to 40g of Saracino white modelling chocolate, knead until very soft. Roll into a ball. Place the ball on a mat and with index finger and thumb gently stroke the warm modelling chocolate in a downward motion starting half way down the ball. Work your way all around until you achieve a dome shape as shown. Using index finger and thumb pull up the paste gently while simultaneously turning the dome with the other hand to form a small rounded point. With a real lemon as a reference, using modelling tools shape and indent the lemon to give a realistic appearance. Texture the surface with a tiny ball tool and a tooth pick to mimic the lemon skin. Airbrush with a lemon yellow colour. Set aside to dry. When dry add depth and texture using dark yellow, cream, brown, leaf green and lime green edible dusts. Steam to set the powder colours.



STEP 30 Making the 'mussels meat': use the printed images as reference while sculpting. Each mussel is sized according to the shell. In this tutorial three different shell sizes were sculpted. The mussels were 4, 5 and 6g in weight. The paste used is a 50/50 mix of Saracino modelling chocolate and Saracino flower paste by Arati Mirji. Colour the combination paste with a cocktail stick dipped in: yellow, cream and dark orange food gel. Add colour in very small amounts until you achieve a base colour as shown. Knead the paste until very soft. Pinch off a required amount and form a ball (1). Gently flatten and elongate the ball into an almond: domed in the middle, narrow and curved on the ends (2). Using a pair of scissors in a horizontal position cut sideways around the 'almond' shape from one side to the other. Keep one end intact (3). To shape, place index finger inside the open end and gently thin and elongate using your thumb. Repeat for the other half (4). With your index finger in the open end, use a Dresden tool and a silicone tool to form a lip on both halves as shown (5). Soften a 1g piece of black modelling paste and shape into a small rope. Flatten slightly, using edible glue fix into the open end. Use a very fine scissors to feather the black paste (6). Using modelling tools, add markings and indentations and feather the two 'lips', constantly referring to the printed images to achieve as realistic an appearance as possible (7). Set aside to firm up and dry.

Tip: Avoid making the base colour of the combined paste too dark. Dusting, painting and steaming at a later stage will achieve the desired colour and realistic appearance.



STEP 31 Painting the mussel shells: use the real mussel shells as a reference while painting and dusting the sculpted shells. Airbrushing the background layer of pearl white on the inner surface can be done first. Powder colours used: pearl white, black, white, midnight blue, deep purple, violet, brown, cream and yellow. Gel colours used: black, brown, white. Use clear white spirit with the powder and gel colours. Start by painting the inside of the shells as these will require several layers of colour and will take longer to dry. Layer the colours starting with the lighter shades first. Allow to dry and spray with edible glaze to give a sheen. Turn the shells over and paint the outside surface using black and brown. There are areas of purple and cream on the shells. Add these colours last. When the surface is dry spray with a light coat of edible glaze.

Tip: If the shells are a little fragile or you find the warmth of your hands is softening them, they can be placed in the real shells whilst painting.



STEP 32 Painting the mussel meat: powder colours used - yellow, orange, brown, cream, black, bright green. If a lighter shade of any of the colours is required, mix with cornstarch before dusting. Constantly refer to the printed images. When dusting is complete, mix a little brown, black and white gel colours with some clear white spirit to paint the fringed areas of the mussel. Once colouring is complete the mussels are steamed to fix the powder colours and give a sheen to the surface. **Tip:** The mussels are all different shades, dust gently and allow for different markings on the mussels to ensure there is no uniformity, this gives a more realistic appearance.



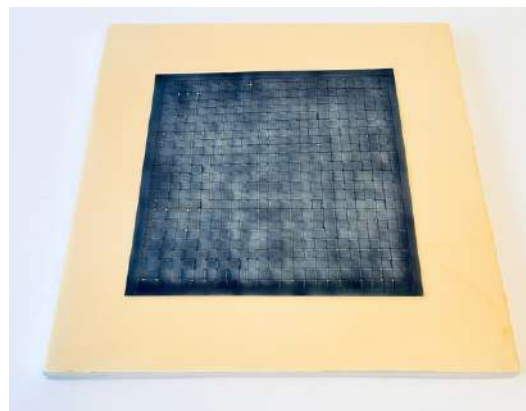
STEP 33 Covering the cake: place the ganache covered cake upside down. Colour some white Saracino Pasta Top. 150g was used in this tutorial. The paste was coloured with navy and a touch of black. Measure the cake from one edge to the other while positioned upside down. Roll out the paste. Cut a circle an inch wider than the measurement taken. Place the circle on the cake and smooth all the way down. Trim the excess paste. Turn it back the right way up. With a sharp blade trim the rest of the paste level with the surface. Reserve a small amount of the paste to use in step 35.



STEP 34 Make a 'dam' to stop the 'white wine sauce' from leaking when poured after assembly of the bowl. This is achieved using Saracino Modelling Chocolate. Colour 110g light cream and knead until very soft. Roll out and cut a circle the same size as the top of the 'bowl', place the circle as shown. Make a 'rope', flatten and add a small lip around the outer edge, smooth with index finger and thumb ensuring there are no gaps anywhere. Allow to firm up for 15 minutes.



STEP 35 Adding the upper border to the bowl: this can be any width and have any pattern. Ensure the border/edge of the bowl extends at least 1cm above the lip of the modelling chocolate. Measure the circumference of the bowl. Cut a strip of Pasta Top to this measurement. Add to the bowl using edible glue. Smooth and shape the edge. Set aside to dry. You can add depth and texture to the bowl by dusting or airbrushing with a slightly darker shade.



STEP 36 Covering the cake board: Colour 350g Saracino Pasta Top caramel and cover the 12" board. Place the food mat in position and press gently. No edible glue is needed if this is done as soon as the board is covered and the Pasta Top is still tacky to touch.



STEP 37 Use only a tiny amount of thick edible glue to fix the gold chafer dish on the food mat. Place a dab of ganache on the dish and position the bowl on it.



STEP 38 Have all the elements for assembly ready: Mussels and shells, spring onions, black pepper, leaf and chopped parsley, lemon, bread slices, butter dish, butter rolls, fork and spoon, butter knife (this was made with left over Cake Paper Mâché dough which was kneaded until it loses its rough texture and becomes very smooth). Make $\frac{1}{4}$ cup of royal icing and colour black. This will be used in assembling some of the mussel shells if needed. A few empty mussel shells were placed around the chafer dish, the remainder were assembled in the bowl with the mussels placed inside the shells, along with a few loose mussels. Sprinkle the chopped parsley, pepper, and spring onions, reserve some of each to add after the 'sauce' has been poured. Once the bowl assembly is complete the rest of the elements can be placed in position on the board. White wine sauce: you will need 14g powdered gelatine, 85ml water, pale yellow and white edible gel. Sprinkle the gelatine powder over the water. Set aside and allow the gelatine to bloom, microwave until melted. Stir gently and allow to sit for a couple of minutes. Skim froth from the surface. Add gel colours in tiny amounts with the tip of the tooth pick. Once cooled, pour gently over the assembled mussels. Sprinkle the reserved pepper, spring onions and chopped parsley. Garnish with parsley leaves.

Tip: White gel colour makes the sauce slightly opaque. To achieve a lightly coloured but see through appearance omit the white gel. Using a dropper for the sauce gives more control over where to 'place' the sauce and ensures an excess is not poured.



STEP 39 Your mussels bowl cake is ready to eat! Bon Appétit!

MR CORN

CREATED BY DIANA ALUAS



Diana Aluas
ART CAKE DESIGN



DIANA ALUAS

I am Diana Aluas, cake artist and sugar instructor. I am a trained criminal lawyer and graduated from the University of Bucharest. 6 years ago, I felt that a new beginning was needed.

Initially, cake-making was a hobby, however, since 2016 it has been my business. I especially enjoy modelling and fondant painting. I was very attracted to this area of expertise, and I started to create unique cakes for different occasions.

I especially enjoy making cakes for children. Their smiles charm me, and I decided to offer them their dreams in cake form.

I am self-taught and have thousands of hours of practising behind me. Since 2017, I have been teaching modelling and painting courses in Romania.

 ART CAKE DESIGN BY DIANA ALUAŞ

 @artcakedesignbydianaaluas

What you need:

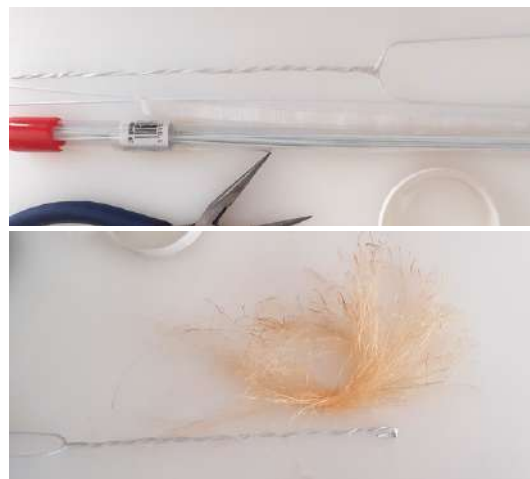
INGREDIENTS

- Pasta Model: white, yellow, red, brown, black
- Saracino flower paste by Arati Mirji
- Powder colour: yellow, green, brown, red, black
- Cake gel
- Wire gauge 20, 28, 24
- Flower tape: white, brown
- Corn silk

EQUIPMENT

- Brush
- Knives
- Scissors
- Cutter pliers
- Brushes
- Dresden tool
- Ball tool medium and small
- Flower cutter
- Flower plate
- Veiner





STEP 1 Bend a wire to make a frame. Use corn silk for a realistic effect.



STEP 2 Form a hook at the top of the wire, insert the corn silk, tighten well and protect with flower tape.



STEP 3 Roll an elongated cone from the flower paste. Cut into the cone to half the thickness for the full length.



STEP 4 Insert the wire and stick very well with cake gel.



STEP 5 Form tapered rolls as long as the cone. Using a smooth spatula to mark the grains.



STEP 6 Cover the whole cone, giving the shape of the cob.



STEP 7 Using powder colours intensify the colour. Use intense yellow for the entire surface in order to highlight the rows of grains.



STEP 8 When making the leaves, use a long veiner. Roll the paste, overlap the veiner, print, then cut with the scalpel.



STEP 9 Dress the lower part of the corn with the leaf.



STEP 10 Create the mouth.



STEP 11 Cover the inside of the mouth with black paste.



STEP 12 The tongue is formed from an oval, by pressing lightly, and the teeth from a rectangle, slightly marked in the middle. Stick onto the black surface.



STEP 13 Form the eye sockets in an oval shape. Fill with small white balls.



STEP 14 Paint the eyes with powder colour diluted in clear alcohol.



STEP 15 Also with a brush paint the eyelashes.



STEP 16 Give colour to the leaves using light green powder. Attach the bow.



STEP 17 Roll rose beige Pasta Model and press to make legs.



STEP 18 Add shoes.



STEP 19 Add the laces by gluing thin strands.



STEP 20 Insert wires through the legs and add to the cob. Glue a disk to the bottom for the cob spine.



STEP 21 The palms are made by pressing, giving the shape of the palm and cutting the fingers.



STEP 22 For mounting the hands use wire for stability and to be able to bend them in different positions.



STEP 23 Add the arms on the body using pliers.



STEP 24 A few strands of corn silk are glued to create the effect of eyebrows.



STEP 25 To make the leaves we use wire, cutters, veiner and flower paste. We need a large leaf, two medium and two small. The oak leaf is cut by hand.



STEP 26 Dust the leaves with powder colours. Assemble the leaves with flower tape. The order is the larger leaf on top, followed by the two medium ones on the sides and the two small ones also on the sides.



STEP 27 When colouring the oak leaf, I used three colours. Green for the central ribs and small ribs, yellow for the entire surface and grain for the outer edges. Add all to a board and we are all done! Enjoy

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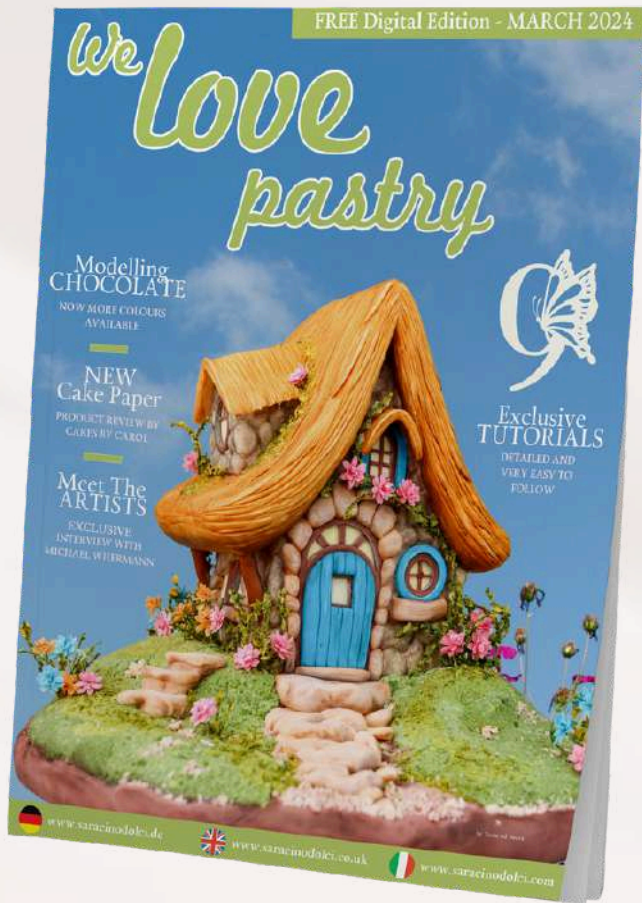
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PUZZLE PIECES

CREATED BY PODIVJANI MUFFIN





URSKA PAHOR

My name is Urška and I'm from Slovenia. From an early age I was attracted to creativity, colours and art. But I found passion for baking through my mother, she is an amazing cook and baker. Although later on I pursued a career in graphic design, I've never stop baking and creating sugar art.

I've been a hobby baker since 2011 when I discovered the magical world of sugar paste on television. I've always loved baking, but I discovered my true passion for sugar paste figurines three years ago and then my project Podivjani Muffin was born. Since then, I have taken a few classes, but most of what I know today is self-taught. I'm constantly learning, practicing and working hard to improve and challenge myself.

I don't have any experience with big competitions and exhibitions yet, but I have big dreams and high expectations and I can't wait to see what the future has in store for me.



[PODIVJANI MUFFIN](#)



[@podivjanimuffin](#)

What you need:

INGREDIENTS

- Saracino Pasta Top: white
- Saracino Pasta Model: white, brown, yellow, orange, red, burgundy, light green and green
- Saracino Gel colours: black, brown, orange, green and red
- Cornflour
- Edible glue - Cake Gel
- Clear alcohol
- Saracino Supreme Food Flavour: Hazelnut
- Cake or dummy cake
- Cupcakes
- Buttercream

EQUIPMENT

- 25cm diameter cake drum
- Paper and pen
- Scissors
- Rolling pin
- Sharp knife or scalpel
- Silicon brushes
- Fun border fondant cutter
- Small brush
- Colourful cupcake liners
- Piping bag and piping tip for cupcake decorating
- Colourful ribbon





STEP 1 Prepare the cake, real or dummy, in a hexagon shape (20cm on the long diameter). Cover it in a light brown colour with Pasta Top.



STEP 2 Prepare the paste for the “wood” parts - white Pasta Model and a small portion of light brown. Mix half of the light brown paste with white to make a very pale light brown paste. You don’t have to mix it fully as it can be marbled.



STEP 3 Use the other half of light brown to randomly place little bits of it over the pale light brown paste. Gently mix them together (stretch it and twist it), so that streaks of both colours are still visible.



STEP 4 Draw or print on a piece of paper nine different kind of vegetables with a maximum size 8 x 8cm. Cut out the shapes.



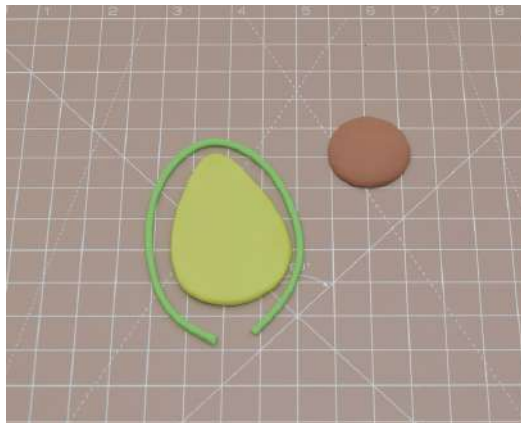
STEP 5 Roll out the wood effect paste. Cut around the vegetable shape on the widest edge of the shape.



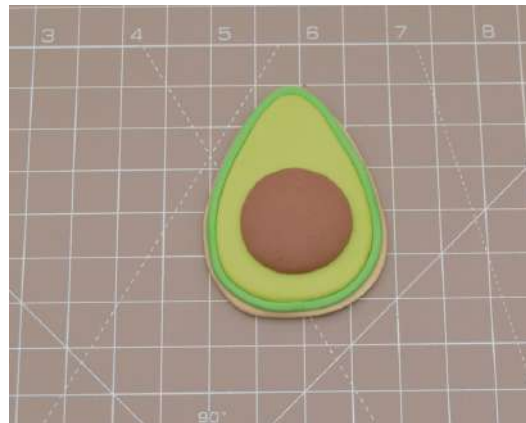
STEP 6 Cut out all the shapes like this.



STEP 7 Prepare all the colours for the vegetables. I prepared yellow, white, orange, red, burgundy, brown, light green and green. Mixed all colours with white paste to make them a little lighter and add a small drop of brown gel colour to all of them to make them more warm.



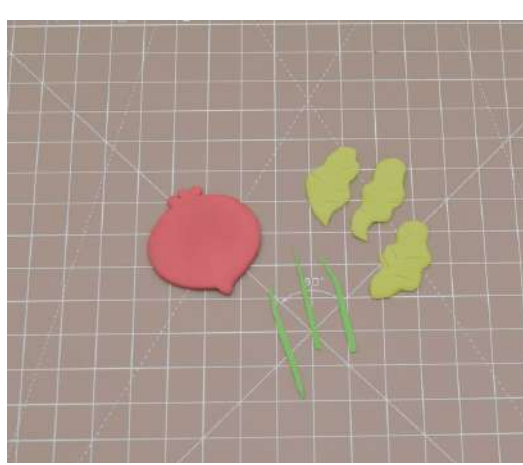
STEP 8 To make an avocado, using light green, green and brown.



STEP 9 Arrange all the pieces on the shape for the avocado we cut out previously.



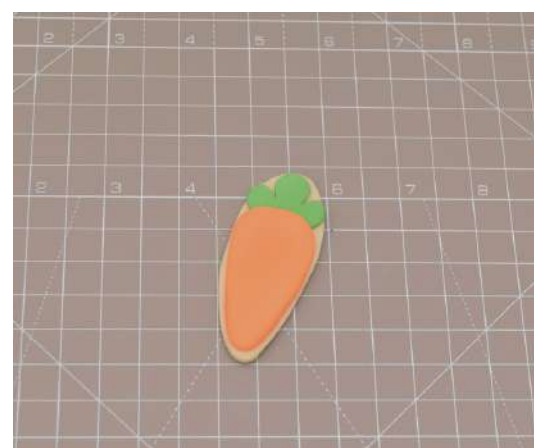
STEP 10 To make a broccoli, use light green and green. Arrange all the pieces on the shape for the broccoli.



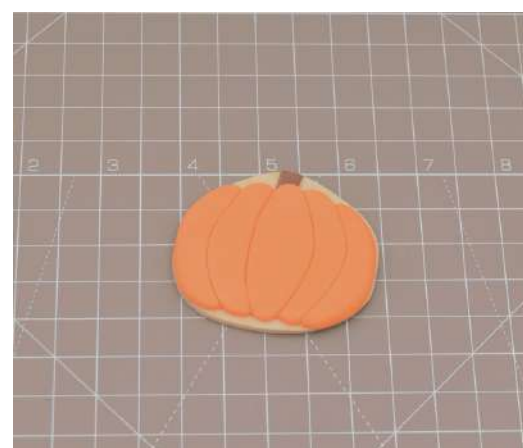
STEP 11 To make a turnip, use light green, green and burgundy.



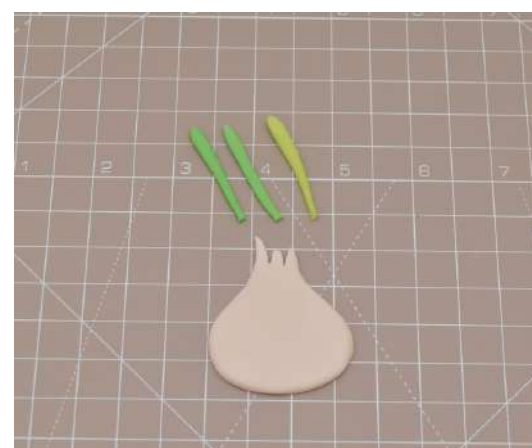
STEP 12 Arrange all the pieces on the shape for the turnip.



STEP 13 To make a carrot, use green and orange. Arrange all the pieces on the shape for the carrot.



STEP 14 To make a pumpkin, use orange and brown. Arrange all the pieces on the shape for the pumpkin.



STEP 15 To make an onion, use light green, green and white.



STEP 16 Arrange all the pieces on the shape for the onion.



STEP 17 To make a pepper, use green and yellow. Arrange all the pieces on the shape for the pepper.



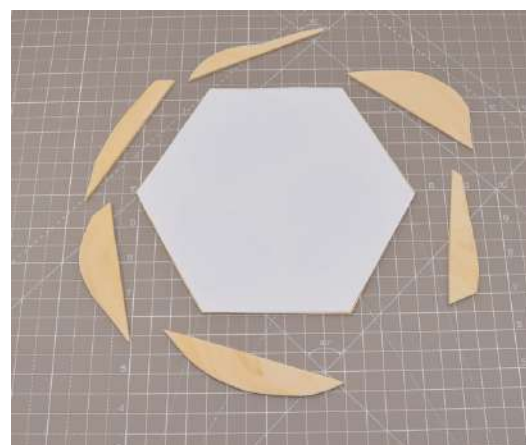
STEP 18 To make a garlic, use just white. Arrange all the pieces on the shape for the garlic.



STEP 19 To make a tomato, use light green and red. Arrange all the pieces on the shape for the tomato. Leave the vegetables to fully dry and harden.

STEP 20 Using paper cut out a hexagon shape just a little bit smaller than the top of your cake (1cm smaller). Roll out some paste as used for the vegetable shapes and just lightly trace the hexagon shape.

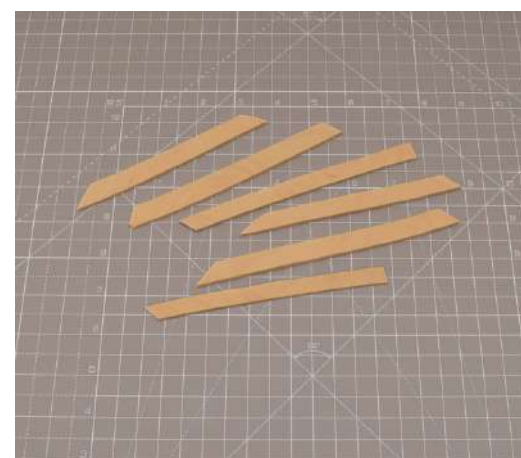
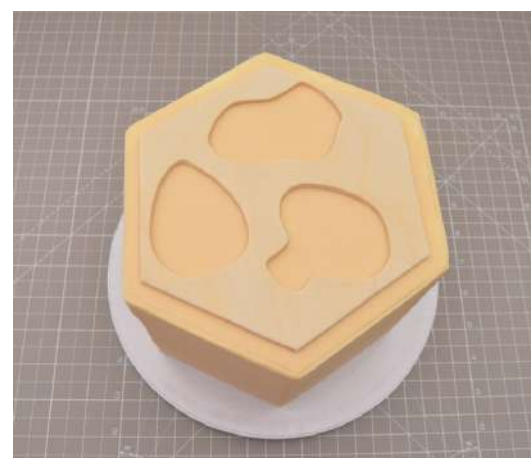
STEP 21 Choose three vegetables and arrange them in the traced hexagon.



STEP 22 Trace the shapes around the vegetables.

STEP 23 Cut the shapes out. Try not to affect the shape while cutting. Use a tool to gently enlarge the hole so the shape will be fitting in easily. Before putting the hexagon to dry, try to fit all three shapes.

STEP 24 Cut the edges of the hexagon and let the whole thing dry a little.



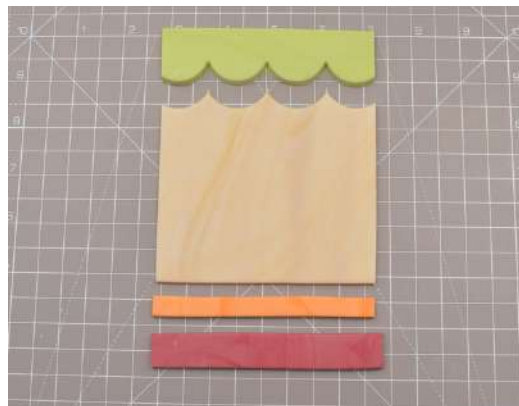
STEP 25 Put the hexagon on top of the cake, at the center.

STEP 26 Take the paste used for the shapes and darken it just a little. Make it enough for making the edges for the top of the cake and for covering the cake drum later. Cut strips and assemble them around the top hexagon shape.

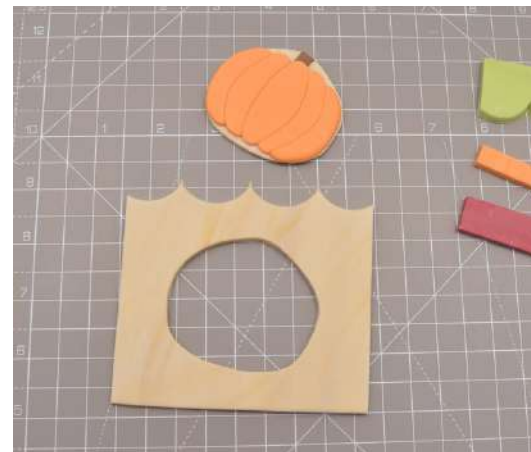
STEP 27 Take three of the colours used on the vegetables for covering the cake sides - I chose orange, light green and burgundy. Take a small bit of each and intensify the colours with the appropriate gel colour (orange, green and red).



STEP 28 Mix the colours with the same technique as for the “wood effect” light brown paste. Gently mix them together (stretch it and twist it), so that streaks of both colours are still visible.



STEP 29 Measure out the flat sides of the cake. My cake is 14cm high and 10cm wide. Prepare strips of colours and arrange as shown, I also used a fondant cutter to make a more fun design. Just be sure to leave the light brown piece big enough, roughly 10 x 10cm to cut out the vegetable shape. Make 6 sides.



STEP 30 Take aside the brown part and cut out the shape for one vegetable.



STEP 31 Cut out the remaining 5 pieces, each with a different vegetable. Dry the pieces before attaching them to the cake.



STEP 32 Assemble all pieces on the cake sides.



STEP 33 With black gel colour, mixed with a little alcohol, draw cute face features on the vegetables.



STEP 34 Mix together white and red to make a rose colour. Make small flat oval shapes for “cheeks”.



STEP 35 Attach the cheeks on the face, under the eyes.



STEP 36 Roll a slim sausage shape with the light brown “wood” paste and cut 9 small handles, flat on one side and rounded on the other. Attach the handle on the vegetable, choose a position in the center for more stability.



STEP 37 Attach the handles on all 9 vegetables and let it dry.



STEP 38 Roll the darker "wood" paste you prepared earlier to cover the drum. Cover the cake board. I chose a petal cake drum (25cm diameter).



STEP 39 Decorate the cake drum with a colorful ribbon and place the cake on it.



STEP 40 Let's prepare some cupcakes. Select some cupcake liners in the colours of the vegetables. I chose red, yellow and gold.



STEP 41 You can make any cupcake recipe you prefer. I made hazelnut and apple cupcake - with the most delicious Saracino Supreme Hazelnut and chopped apple dices.



STEP 42 Prepare the buttercream. I made Swiss meringue buttercream with hazelnut flavouring. Delicious!



STEP 43 Decorate your cupcakes with buttercream and with toasted chopped hazelnut if you like.



STEP 44 Assemble the cake with all the vegetables.



STEP 45 Have fun with decorating the cupcakes with the vegetables decorations.

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&



presents....

ZOE'S FANCY BAKERS

@ Cake International 2024

**THIS NOVEMBER...
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AS THEY CREATE A 30TH BIRTHDAY CAKE FOR
CAKE INTERNATIONAL**

Get ready for a whirlwind of creativity, chaos, and confectionary brilliance as Zoe's Fancy Cakes take on their latest adorable larger than life challenge: This years CI feature will see Zoe create a spectacular 30th Birthday cake for CI, bringing the magic of pets to life with Saracino, a premium modelling paste that allows for incredible detail and vibrant colours. Come visit the feature on the Saracino stand.



JOIN IN THE FUN OVER ON THE SARACINO STAND

But why just watch when you can join in on the fun at the Saracino Stand? Grab your Saracino and let your imagination run wild! Follow along as we guide you through the steps to create your own playful pet characters. Whether you're sculpting a purring kitten, a playful puppy, or a hoping bunny, you'll have a blast crafting these adorable creatures. And if you don't get a chance to make and take with us at the show, you can find the playful tutorials over on the Zoe's Fancy Cakes YouTube channel. Follow along at your own pace and create your own delightful animal models anytime using Saracino!



JOIN US BEHIND THE SCENES

Join us behind the scenes in the run up to Cake International to watch Zoe's Fancy Cakes as she sculpts each charming creature with precision and love, transforming simple ingredients into a heartwarming masterpiece. But it's not all smooth sailing—expect some hilarious mishaps and plenty of laughs as she navigates the ups and downs of bringing her ambitious vision to life in Saracino.

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HOLLYHOCKS

CREATED BY SUGAR FLOWERS CREATIONS - NICKY LAMPRINOU





NICKY LAMPRINO

Nicky Lamprinou is a professional sugar artist and cake designer based in Athens, Greece. She has been involved with sugar art since 2002. It all started as a hobby but it gradually became a profession.

 [SUGAR FLOWERS CREATIONS - NICKY LAMPRINO](#)

 @SUGAR FLOWERS CREATIONS NICKY LAMPRINO

What you need:

INGREDIENTS

- Pasta Bouquet
- Pasta Top: white
- Gel colour: green, pink, rose beige
- Powder colour: pink, red white, burgundy, green, brown
- Saracino Royal Icing mix
- Saracino Cocoa Butter
- Edible glue - Cake Gel
- Cornflour for dusting
- Cakes or dummies as required

EQUIPMENT

- Florist wires white (20,26,28 gauge)
- Florist tape: brown
- Modelling tools
- Non-stick rolling pin
- Groove Board
- Foam Pad
- Petal cutter and veiner
- Rose leaf cutter and veiner
- Maple leaf cutter and veiner
- Paint brushes
- Sponge brush
- Wire cutter
- Drying shapers or sponge



BATCH N : L121790500



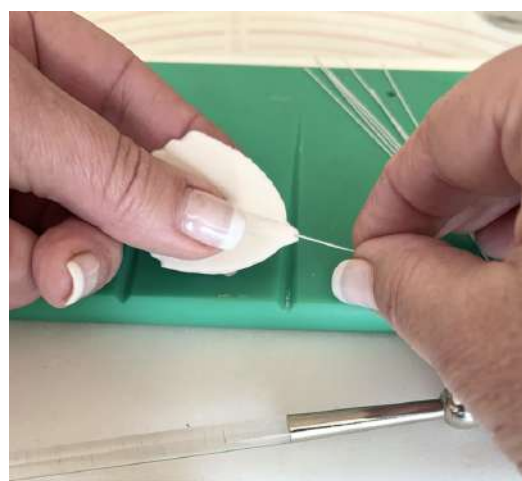
STEP 1 Colour the flower paste to a soft beige colour using rose beige and a small amount of pink colour. We will need two sizes of rose cutters or peony cutters. Five petals for each flower.



STEP 2 Roll a piece of flower paste with a small rolling pin on the groove board. Roll out the paste very thinly.



STEP 3 Cut out with the petal cutter. Make sure that the ridge is in the centre of the petal.



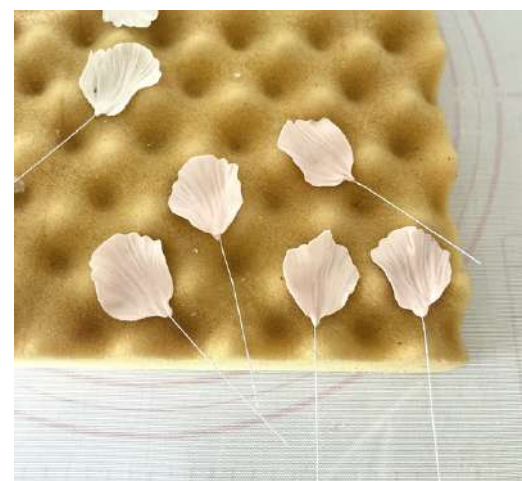
STEP 4 Add some glue at the end of a 26 gauge wire and insert into the ridge of the petal to the point where my finger is pointing. A slow twisting motion helps to insert the wire. Pinch the end of the petals gently to secure it to the wire.



STEP 5 Move the petals onto a foam pad and thin the edges with a ball tool. Gently roll the ball tool over the edge of the petal



STEP 6 Vein the petals using veiner. Press the veiner firmly to form a veining pattern.



STEP 7 Let them dry and form over night on a foam pad.



STEP 8 To dust the flowers use powder colour (rose beige, brown, red and white).



STEP 9 For the first flower, create a light shade. Mix rose beige, a little brown and white and brush over the edges of the petals and the base.



STEP 10 Make a second, more intense shade for the second flower by adding a little red and brushing the edges of the petals.



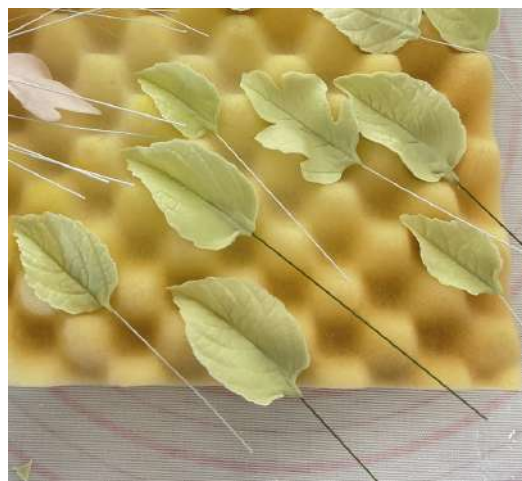
STEP 11 For the next flower we create an even more intense shade by adding a little brown colour. For the base of the petals, use olive green.



STEP 12 Finally, for the next flower and one of the small flowers, create an even more intense shade with brown, red and rose beige.



STEP 13 You will need 3 - 4 small leaves, 7-8 medium leaves and 3 large leaves. Use green and some brown colour to make a pale green. Roll a piece of the light green flower paste with a small rolling pin on the groove board. With a leaf cutter, cut out leaves in 3 different sizes. Insert wires. Move the petals onto a foam pad and thin the edges with a ball tool. Vein the petals using veiner



STEP 14 Move the leaves onto a foam pad. Let dry overnight.



STEP 15 For the maple leaves we will use a similar cutter and flower paste to the colour of the petals. Repeat the process.



STEP 16 To paint the rose leaves use green, red and brown powder colour and create shadows. Make them darker in the centre.



STEP 17 Make the large leaves darker in colour.



STEP 18 To paint the maple leaves use brown, red and rose beige and create shadows in autumn colours. Wrap the wire of the leaves with brown florist tape.



STEP 19 To make the center of the rose take about 20 small head stamens and twist a 26 or 28 gauge wire to secure at the center. Lift the two sides up and twist the wire firmly with the wire cutter to keep the sides in shape.



STEP 20 Take another small length of wire and wrap around the stamens as shown in the picture.



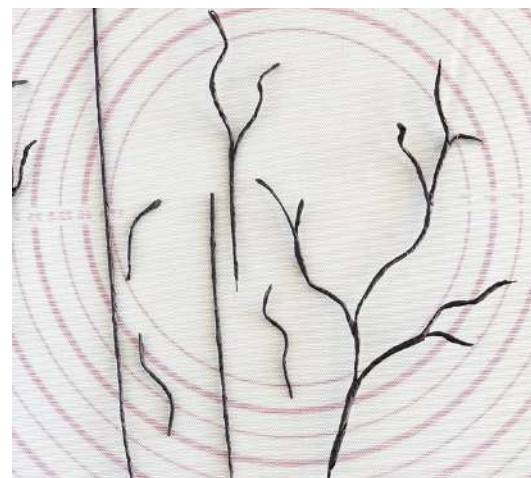
STEP 21 Open the stamens and add a small green ball of paste in the centre.



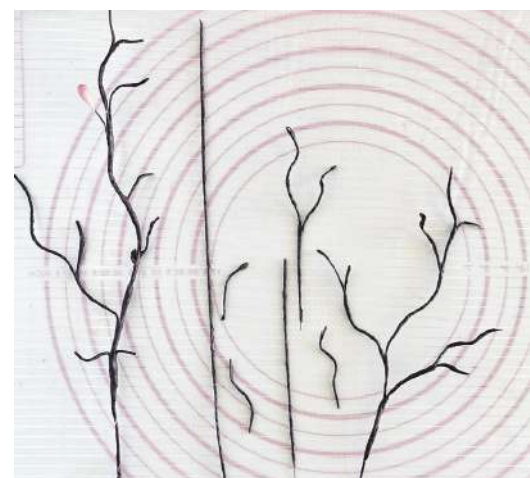
STEP 22 Using brown tape bind one petal with the center of the flower. Tape one more petal equally around the center.



STEP 23 Continue fixing all five petals around the stamens. Follow the same procedure for all roses.



STEP 24 Use some 20 gauge wires and wrap with brown florist tape as shown.



STEP 25 Create branches by tying different lengths of wire together with tape.



STEP 26 Cover all wires with brown tape.



STEP 27 Into a small branch using brown tape and a 20 gauge florist wire, tie the leaves together as shown.



STEP 28 First, create small bouquets of flowers and leaves. Attach a few leaf branches and roses together.



STEP 29 Using a 20 gauge wire and brown florist tape start arranging the first branch. Add the small bouquets we made and the autumn leaves.



STEP 30 Add another rose and tie together as shown.



STEP 31 For the second branch Tie together the small bright flower with branches and leaves.



STEP 32 Add leaves to the light rose.



STEP 33 Create the branch by tying the small bouquets together.



STEP 34 We have created the two branches to be placed on the cake.



STEP 35 Roll white Pasta Top and cover the cakes.



STEP 36 Make a small portion of Saracino royal icing.



STEP 37 Apply small amounts of royal icing with a spatula. Using a pastry brush or scrunched foil, give a textured effect.



STEP 38 Create the pattern you desire. We want it to look rough.



STEP 39 Cover the cakes and let it dry completely.



STEP 40 Now it is time to paint. We will need a bowl of hot water, a plate, powder colours, cocoa butter and small sponge.



STEP 41 Place the plate over the bowl of hot water. Add a small amount of cocoa butter in the center and wait a while for it to melt. Add small amounts of the colours you will use around the perimeter. Add a little of the rose beige powder and add a little white powder to lighten. Mix with the melted cocoa butter.



STEP 42 Use the sponge to apply the colour to the cake by gently pressing in certain areas.



STEP 43 Create a darker shade and add it to the cake.



STEP 44 Continue with the more intense shades. Add shades that blend together until you are happy with the appearance.



STEP 45 Place one branch by pinning it to the cake facing downwards (insert flower picks if real cake). Place the other branch in the same place facing upwards. Give the branches the movement you like. Finished!



Sweet Pastry Chat



Carol Smith, former Army chef, is a cake artist known for her love of ruffles. She has won many awards for Wedding cakes with different styles.

Also contributor of the famous creation 'The Dog Eating the Wedding Cake' cake that not only won Gold award but also best in class at Cake International.

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CAROL**



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<https://www.instagram.com/cakesbycarol/>

Hey lovely readers, and welcome to this month's edition of Sweet Pastry Chat! I'm thrilled to share some exciting news with you today.

Known for their top-notch products, Saracino's latest product promises to be nothing short of a game-changer for both amateur and professional cake makers alike.

Whether you're a seasoned pro or just love whipping up sweet treats at home, this latest innovation is something you won't want to miss. So, grab yourself a cuppa, settle in, and let's dive into the delicious details!

Introducing the new kid on the block,

Saracino Pasta Cover



Oooh, I hear you say, what's this?

Some of you may already be familiar with Saracino's popular covering paste called Pasta Top, a staple in the world of cake decorating. However, their latest release takes sugarpaste to a whole new level. This isn't just a tweak or a minor improvement—this new sugarpaste is a completely different experience.

Upon opening the tub and cutting some of the paste, you will notice straight away that it isn't as firm as the Pasta Top. It's a bright shade of white and has a lovely vanilla aroma.

It is much softer to warm up (no need to pop it into the microwave) and doesn't take long to knead. It has the same elasticity as the Pasta Top which is great for covering those pesky deep tiers and square cakes.



For me, time is of the essence, and I want to get the paste rolled out as quickly as possible to cover my cake.

Now, I'm not gonna lie, the Pasta Top can be hard work and by hard work I mean because it is firmer (as there is a good reason for this) it takes longer and more effort to roll out. This can put a lot of people off from using Saracino. However this new sugarpaste is a dream to work with. It's super easy to roll out to the thickness you need to cover your cakes.



I rolled it to around 5-6mm and covered the cake and honestly it was so easy to use! I was able to lift the paste to separate the folds and gently push the paste to the cake. With some other sugarpastes you don't get this, you'll find that it will tear easily with you lifting and moving the paste about. This was a 6" cake and even though I rolled the paste out knowing that I had enough to cover the cake, you can see that there was still plenty at the bottom that got trimmed afterwards. I ended up using around 600g.



One other thing I noticed is that this paste is much easier to cut compared to the Pasta Top.



Once the cake had been trimmed, I carefully flipped it over, eager to see how the new sugarpaste would perform. This was the moment of truth, where I could truly test its quality and workability using the Sharp Edge Smoother. Would it deliver those crisp, clean edges that every cake maker dreams of? As I began smoothing, I watched closely to see if the paste would hold up under pressure, maintaining its texture and finish. This step was crucial in determining whether this paste is a game-changer as promised.



I also kept a close eye out for any signs of tears or the dreaded elephant skin, which can easily occur when the paste is overworked or when you spend too much time smoothing it out. To my delight, there was nothing! The surface remained flawless. It was quite a warm day, and I intentionally left the aircon off to really put the Pasta Cover to the test under less-than-ideal conditions. Despite the heat, the paste held up beautifully, showcasing its impressive resilience and ease of use.



That flawless finish and perfect sharp edge was achieved with minimal effort, and you can imagine my delight at how easy and quick this was done compared to using the Pasta Top.

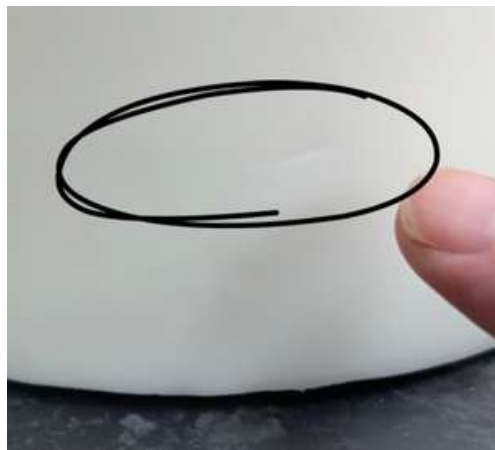


Now me being me, I am quite clumsy and to my horror I blooming stabbed the cake with my fingernail.



I even went a step further and intentionally added some fingerprints to the cake to really challenge the paste. With a few passes of the smoother, both the nail marks and fingerprints disappeared in seconds. It was incredible to see how easily the paste corrected itself, leaving a perfectly smooth finish without any sign of the imperfections. This was yet another testament to the quality and performance of the Pasta Cover, proving it's a real game-changer for cake decorators.

Since this new paste is currently only available in white, I wanted to test how it would handle the addition of colour. As many of us know, adding gel or powder colours to sugarpaste can sometimes alter its texture and performance, making it trickier to work with. I was curious to see if this would be the case with the Pasta Cover. Would it maintain its smooth, flexible consistency, or would the added colour cause it to become sticky, dry, or prone to tearing? This was a crucial test to see if the paste could truly adapt to various decorating needs without compromising on quality.



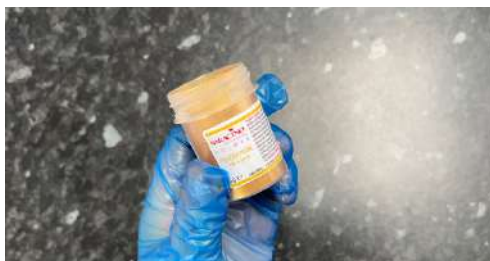
The first test I conducted was with Saracino's purple gel colour. As I mixed it into the paste, I was pleased to see that it blended in seamlessly. The colour distributed evenly, and most importantly, it didn't alter the consistency of the paste at all. The paste remained smooth, pliable, and easy to work with, just as it had before adding the colour.



This was a great sign, showing that the Pasta Cover could handle added colour without losing any of its excellent qualities.

Next, I tried mixing in some baby blue powder. Just like with the gel colour, the powder blended effortlessly into the paste. The colour was even, and, to my delight, the paste still felt exactly the same as it did before I coloured it, which is an amazing result as most powders make the sugarpaste dry!

I couldn't resist trying it out with some lustre colour, and oh my word, the effect was amazing. I started with the white paste, dipped it into the lustre, and mixed it in. The results were stunning! If you fully mix the lustre in, it not only changes the colour of the paste but also adds a beautiful, subtle sparkle throughout. This gives you a gorgeous, shimmery finish without the need to paint the cake afterward and buff like crazy. If you're looking for a touch of sparkle that's seamlessly integrated into the paste, this is definitely an option worth exploring.



Or, if you're aiming for a marbled look, simply mix the lustre in gently, stretching and folding the paste to create those stunning marbled patterns. Then, cover your cake as you normally would, smoothing out the paste. The result? A beautiful marble effect with a subtle, shimmering lustre woven throughout. It's an effortless way to add both texture and sparkle to your design. How cool does this cake look? It's a perfect option for those wanting a sophisticated yet eye-catching finish without the extra steps.



So, all in all, I couldn't be more pleased that Saracino listened to their customers. They've truly outdone themselves with this new sugarpaste, offering a softer paste that still retains that luxurious feel and performs to the highest standards. This paste is incredibly user-friendly, making it accessible to cake makers of all skill levels, from beginners to professionals. I'm thrilled to have this paste as part of my cake products, and I know it's going to be a game-changer for so many of us in the cake decorating community.

PLUS, it is a high-quality paste available at an affordable price.

As with the Pasta Top, the Pasta Cover is gluten-free, vegan-friendly, and certified Halal and Kosher. It is only available in white and comes in 5kg tubs. I do hope you will give this new paste a try, I'm sure you'll be pleasantly surprised!

Til next time

Carol x

Sharp Edge Smoother

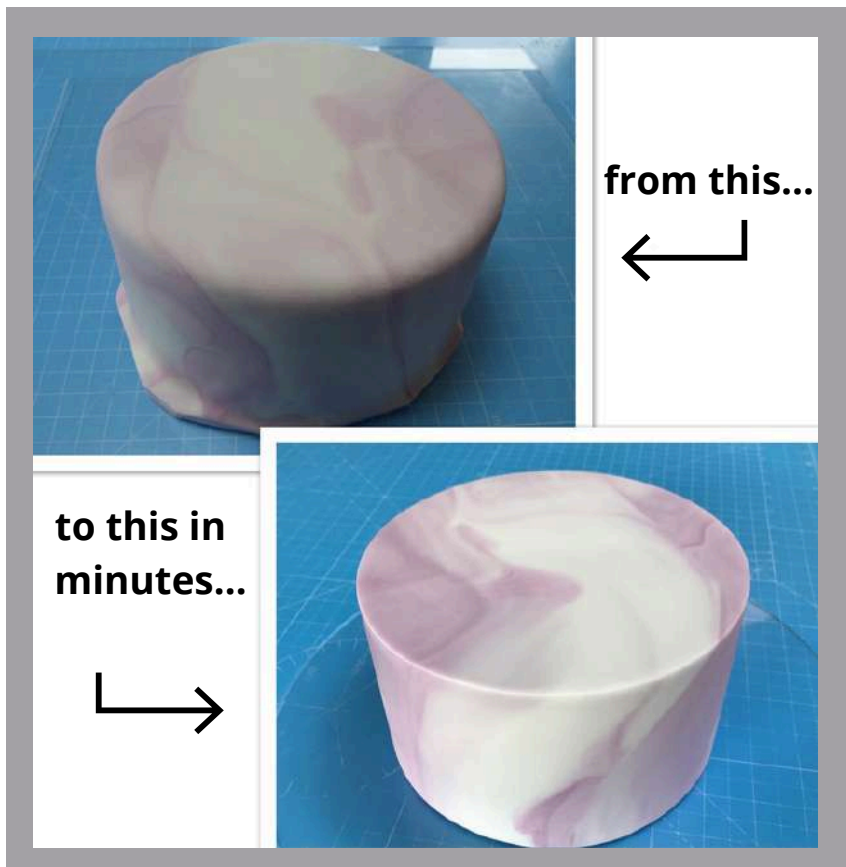


The Sharp Edge Smoother is a food safe acrylic cake smoother which helps you achieve sharp edges as well as smooth vertical sides on your cakes

It is perfect for beginners as well as professional cake decorators saving so much time



Included in the price is two free tutorials. A video for round cakes and a pdf for square cakes.



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Valentina by Carla Puig



Friday 1st November 09.00 – 17.30hrs (8.5 hours)

This workshop is a fantastic opportunity to learn in a very intimate class limited to just 10 students. You will be taught and get to recreate a piece in Carla's signature style. In this workshop students will learn –

- Creating an internal structure using dummies
- Creating realistic female facial features
- How to work, sculpt and smooth modelling chocolate
- Painting with edible colours
- Making the final components with sugarpaste

Price: £290.00

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Carla was born and still lives in Girona, Spain. Carla won Best in Show 2016 at Cake International and since then has taught workshops annually for the show including the spring escape weekend this year. Carla recently completed her art degree specialising in “sculpture techniques”. Being well known for her incredibly realistic facial sculptures, Carla’s love of teaching has taken her all over the world and gained the adoration of many in the cake industry. Carla spends her spare time with her 2 dogs and her husband, usually in that order!



Wafer Paper Flowers by Beata Tomasiewicz

Friday 1st November 09.00 – 17.30hrs (8.5 hours)

Beata discovered her passion for sugarcrafting a few years ago. Since then she has been exploring and perfecting the techniques of working with edible paper which has become her favourite material to decorate cakes. In this workshop students will learn –

- Which wafer paper is “proper” for flowers modeling, methods of coloring wafer paper
- Introducing new method for wafer paper modelling – no water or any conditioner – modelling dry wafer paper –new, much faster method for flowers creation
- How to work with wafer paper to create naturally looking petals and leaves
- The flowers created: David Austin Rose, garden rose, ranunculus, hydrangea
- How to store, deliver wafer paper/ cake paper cake

Price: £290.00



BOOK NOW



Beata discovered her passion for sugarcrafting a few years ago. Since then she has been exploring and perfecting the techniques of working with edible paper which has become her favourite material to decorate cakes.

CRIMSON ELEGANCE by

Aimee Ford

Aimee is an award-winning cake designer specializing in tall, modern wedding cakes. Her innovative techniques, unique use of various mediums, and signature style have earned her international recognition, with features in *Cake Decoration & Sugarcraft*, *American Cake Decorating*, *Cake The Great*, and *Cake Masters* magazine, which recently declared her "the ultimate wedding cake designer."

She was also a finalist for *Cake Designer of the Year* at the 2023 D'licious Awards and has won gold at *Cake International*, as well as Gold and Best in Class at *International Salon Culinaire*. Recently, she progressed to join the judging team for *Cake International* in 2023.

When she isn't busy creating stunning cakes, you'll find her on the beach of the tiny island she calls home, the Isle of Man, or singing Shania Twain badly at karaoke!

Saturday 2nd November 2024
09.00 - 17.30hrs (8.5 hours)

In this full day, hands on class you will get to learn from Aimee and create this stunning design. You will leave having been taught skills and techniques to use on future cakes.

Techniques covered:

- ✓ Wafer paper ruffles - how to create both using steam and also using Aimee's preferred technique
- ✓ Rice paper sails
- ✓ Panelling a tall tier
- ✓ Royal icing texture
- ✓ Paint effects - learning how using brushes and different sponges can alter the look and depth of colour, plus how to scale back colour if you add too much.

> BOOK NOW

Price: £290.00



Buy NOW >

ENCHANTED AVIARY *by*

Anjali Tambde

Anjali is a renowned Sugar Artist and winner of "Cake International" Birmingham in 2016.

Apart from these she has also won many other cake competitions and Gold medals at various international shows across the globe. Anjali has an individual Guinness world record as one of the fastest bakers and is a PME 5 star sugar artist, she has been Saracino ambassador for around 7 years and runs her little venture called Global Cake Toppers for 17 years.

She also teaches in various colleges and hosts cake decorating events for many renowned companies and has a small studio for her in-house classes. Anjali has been a professional fashion designer and loves using those techniques to create her distinctive & vibrant cakes, along with baking Anjali loves to cook and painting & gardening is something she always prefers doing in her spare time.

Saturday 2nd November 2024
09.00 - 17.30hrs (8.5 hours)

In this hands-on class, you'll learn to create a beautifully structured bird house cake, perfect for any occasion. Anjali will guide you through the intricate process of modeling lifelike birds with sugarpaste, ensuring you master the art of detail and design. Additionally, you'll explore the technique of painting with cocoa butter, adding a unique and elegant finish to your creation.

Techniques covered:

- ✓ Creating a bird house structured cake using dummies and covering them with sugar paste
- ✓ Master the art of texturing
- ✓ Create lifelike blue tits, 3d effect for painting on the bird house
- ✓ Painting with cocoa butter, shading and blending colours, dry dusting
- ✓ Creating an attractive colour palette, balancing the colour scheme



[> BOOK NOW](#)

Price: £290.00

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Lina Blank

INTERVIEW BY SARACINO

TELL US SOMETHING ABOUT YOURSELF

*H*i, I'm Lina and I'm delighted to share the story of how my journey as a cake artist began, and I am thrilled to share it with you.



It all started a few years ago when my eldest daughter wished for a multi-tiered cake for her birthday. She had always had a fondness for extravagant and impressive birthday cakes, so seven years ago, I took on the challenge of baking her first birthday cake myself. To my surprise, the cake turned out wonderfully, and the sense of joy and satisfaction I felt was indescribable. This initial success ignited a passion within me that has stayed ever since. What began as a single cake quickly blossomed into a dedicated hobby.

After completing my degree in business administration, I initially held various leadership positions. However, the more I devoted myself to cake baking, the more I realized this was my true calling. Two years ago, I experienced a pivotal moment. I came across the perfect shop space with large storefront windows that seemed destined to house a bakery. Immediately, I felt a spark, and I knew that this was where I wanted to make my dream a reality.

I didn't hesitate. I secured the shop, resigned from my job, and threw myself into studying for the confectioner's exam with passion and dedication. Day and night, I learned to ensure that I could bring the highest quality and creativity to my cakes.

Today, I proudly run my own bakery, where I offer exclusive and custom cakes made to order. Each cake I create is a small work of art and an expression of my love for detail and the art of baking. This decision to leave a secure job and follow my passion is something I have never regretted for a single moment. It brings me immense joy to enrich my customers' special moments with my cakes.

WHAT HAS BEEN YOUR MOST CHALLENGING CREATION TO DATE?

Creating children's cakes is both the most challenging and the most rewarding part of my work. Children have a magical way of knowing their favourite characters inside and out, noticing every tiny detail and colour. This means that every aspect of the cake must be absolutely perfect.

Each children's cake demands meticulous attention to detail and pushes my creativity to its limits. Yet, the joy and wonder in a child's eyes when they see their beloved character brought to life in cake form is truly heartwarming. These moments of pure happiness inspire me deeply and remind me why I love what I do.





AFTER GETTING INSPIRED, HOW DO YOU PROCEED?

After the initial inspiration strikes, I create a detailed sketch of the cake, ensuring every important detail is captured in colour. This sketch includes all the intricate elements that will make the cake special. To ensure the colours are just right, I often ask for the wedding invitations from couples, fabric swatches, or multiple photos of the decorations. These references help me match the colours perfectly, ensuring the cake seamlessly fits into the event's theme.

DO YOU HAVE A FAVOURITE CREATION? IF SO, COULD YOU DESCRIBE IT FOR US?

My favourite creations often emerge from the delightful freedom clients grant me in the design process. While I always respect their chosen colour schemes and budget, this creative latitude allows me to infuse my artistry with genuine passion. As an artist, I feel a profound love for detail during these moments, and it is here that the most extraordinary cakes come to life. The trust and freedom that clients extend to me enable the creation of cakes that are not only visually captivating but also deeply personal and unique.

WHAT HAS BEEN YOUR BIGGEST DISASTER, IF YOU HAD ANY?

When experimenting with new ideas, especially without someone to guide you through the steps of bringing your vision to life, you may encounter more disasters than you expect. However, true artistry lies in learning from these experiences. Each challenge enhances my skills for the next project, and it's essential to take a moment to be proud of my efforts, even when things don't go as planned. As an artist, I always strive to find creative solutions, whether that means trying again or developing a similar design as a backup plan.



WHAT ADVICE WOULD YOU GIVE TO OTHER ARTISTS WHEN THEY PREPARE THEIR CAKE DECORATIONS?

My advice to fellow artists preparing cake decorations is to start early! Good planning is essential. If possible, begin several months in advance. During quieter periods, you can prepare items like sugar flowers, rice paper sails, and other long-lasting decorations. Store them in labelled boxes with the couple's names. This way, you can ensure that you have all the necessary materials on hand, avoiding the risk of running low just before the event and losing valuable time due to shipping delays.

DO YOU RUN CLASSES? IF SO, CAN YOU TELL US MORE ABOUT THEM?

Yes, I began offering classes this year due to high demand. However, I keep my workshops exclusive and limited to smaller groups to ensure that each participant receives personalized attention and truly learns the craft.

The most popular sessions are my exclusive one-on-one workshops, where participants spend an entire day in my studio. During these sessions, we work on real multi-tiered cakes for clients, allowing attendees to gain hands-on experience and insights into the cake-making process. This intimate setting fosters a deeper understanding of techniques and creativity, making for a truly enriching experience.

WHAT IS YOUR BEST ADVICE FOR OTHER ARTISTS?

My best advice for fellow artists is to believe in yourself, even when others may not. As a single mother of two, many doubted that I could successfully run a cake business in a small village. However, I refused to let their scepticism deter me. Always remember, never let anyone tell you that you can't achieve your dreams. Your passion and determination can lead you to success, no matter the circumstances.

DO YOU USE ANY SARACINO PRODUCTS? IF SO, WHICH ONES AND WHAT DO YOU LIKE ABOUT THEM?

I absolutely love using Saracino products in my work. As an artist who is passionate about creating intricate textures, I frequently rely on their covering fondant (Pasta Top). It's incredibly elastic, making it easy to work with, and it has a delightful flavour that both I and my clients appreciate.

In addition to covering fondant, I also use Saracino's flower paste, wafer paper, and Pasta Model modelling paste. Each of these products has consistently exceeded my expectations in terms of quality and performance. The flower paste, for instance, allows for fine details in floral designs, while the wafer paper opens up exciting possibilities for delicate decorations.

Currently, my favourite product is Saracino's new Cake Paper. It's truly remarkable how versatile it is; it allows for endless creative possibilities in my cake designs. With Saracino, I feel confident in the quality of my materials, which ultimately enhances the artistry of my creations. Why take the risk with anything else when I have such reliable and exceptional options?



IF YOU HAD THE CHANCE TO BAKE A CAKE FOR A VIP, WHO WOULD THIS PERSON BE, AND HOW WOULD YOU DECORATE THEIR CAKE?

For me, "VIP" stands for Very Important People in this case, and that would be my two wonderful children! Nothing in the world is more precious than them. Creating cakes for kids is my greatest challenge. If I had the chance to bake a cake for them, I would craft something truly magical, filled with their favourite characters and vibrant colours. It would be a celebration of their unique personalities, and every detail would be infused with love and creativity, making it a memorable centrepiece for their special day.

HOW DO YOU LIKE TO SPEND YOUR FREE TIME? HOW DO YOU RELAX?


I'm fortunate to live in a beautiful area, and to clear my mind, I often take short solo day hikes. These moments allow me to recharge and inspire my creativity. Being in nature helps me disconnect and refresh, providing the perfect setting to relax and rejuvenate.


WHO MAKES YOUR BIRTHDAY CAKE?

I actually don't celebrate my birthdays because we're usually traveling at that time. But if I did, I'd probably bake my own cake—though it might end up looking more like a masterpiece from a kindergarten art class! I'd probably let the kids help with the decorating, and we'd all marvel at the "creative" results together. But hey, as long as there are enough slices for everyone, that's all that matters!

TO SEE MORE OF LINA'S WORK VISIT HER SOCIAL MEDIA HERE:

 [@sweetnes_tortendesign](https://www.instagram.com/sweetnes_tortendesign)

 [@sweetnes_for_all](https://www.instagram.com/sweetnes_for_all)

 www.sweetnes.de



APPLE OR CAKE?

CREATED BY TORTY ZEIKO





IVETA KOŠÍKOVÁ

I'm from Slovakia. I have a great husband, two children, two cats and aquarium with fish.

I am a creative artist and an interior designer and I love all about colours.

I paint on textiles, and cake decorating has been my hobby for about 7 years. I won a gold medal and GRAND PRIX 2020 at the international competition in Poland, and 1st place in the Cake International Virtual Edition 2020.



What you need:

Ingredients

- Dark and white chocolate drops
- Wafer paper 0.3mm
- Pasta Model: Light green, red
- Gel colours: White, green, rose beige, yellow, orange, red, light green, black
- Clear alcohol
- Edible glue - cake gel
- Edible glitter spray

Equipment

- Sharp knife
- Spatula
- Silicone mat
- Flexible plastic smoother
- Brushes
- Flower wire #22
- Pliers
- Scissors
- Modelling tools
- Cocktail sticks

MODELLING CHOCOLATE

Our decorative range of white and dark modelling chocolate, developed with the help of well-known confectioners and cake designers, means you can now make flowers, ribbons and bows with delicious chocolate flavour. The range is also ideal for 3D decorations.

Available in 5kg buckets, 1kg tubs and 250g.





STEP 1 Fill and layer the cake and carve into the shape of an apple with a sharp knife.



STEP 2 Cover the cake with dark chocolate ganache and smooth it with a flexible smoother.



STEP 3 Mix white chocolate ganache with yellow and light green gel using a spatula. Do not mix too much as we want a "mottled" effect.



STEP 4 Spread the green coloured chocolate on the cake with a wider spatula. Cover the entire surface of the cake and do not smooth.



STEP 5 Mix white chocolate ganache with orange, ivory and red gel colour. Mix on the same mat to create interesting colour shades.



STEP 6 Spread the orange and red chocolate irregularly on the cake with a wide spatula.



STEP 7 Smooth the surface with a flexible plastic smoother using vertical strokes from bottom to top. The colours should combine beautifully.



STEP 8 Mix the green gel colour with clear alcohol and paint the depression in the upper part of the cake with a brush. Also gently shade the lower edge of the apple near the mat.



STEP 9 Mix the orange and red gel colours with clear alcohol and gently highlight the red parts of the cake with a brush.



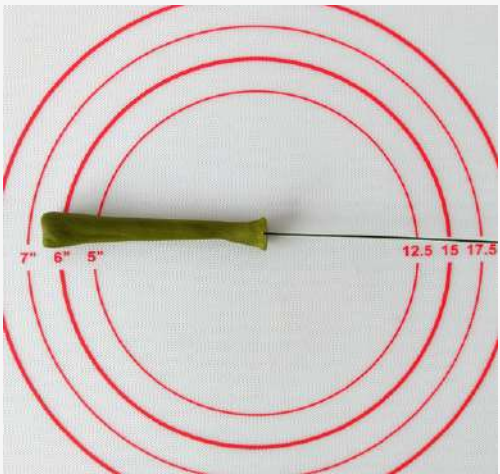
STEP 10 Mix the white gel colour with clear alcohol and paint highlights on the apple for a natural look.



STEP 11 When you have finished painting, lightly 'flick' the cake with thin white paint to give the speckled effect.



STEP 12 Color light green Pasta Model with green gel colour.



STEP 13 Use your hands to roll and shape the stalk of the apple and insert a flower wire into it.



STEP 14 Gently bend the stalk with your hands and finish painting with green colour.



STEP 15 Use pliers or tongs to insert the wire into the cake.



STEP 16 Mix rose beige and light green gel colour with clear alcohol and water (1:1). Paint the wafer paper on both sides with the coloured solution.



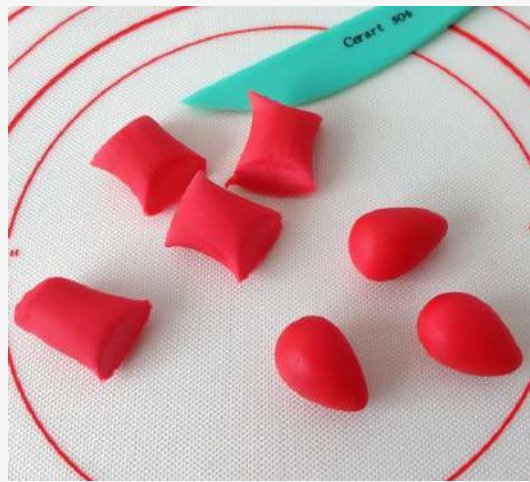
STEP 17 Cut the coloured wafer paper into strips about 1.5cm wide, moisten the strips with a sprayer and gradually wrap them around wires of different lengths.



STEP 18 Make branches from the wrapped wires. Shape them with your hands, put them together and wrap them with another strip of paper. When shaping, the wafer paper must always be moist so that it does not break.



STEP 19 Arrange the finished branches around the cake.



STEP 20 Roll the red Pasta Model into a sausage shape and cut it into 7 equal pieces. Use your hands to form rose hips from each piece.



STEP 21 Insert a cocktail stick into each rose hip and paint with red gel colour for a more intense shade. Lightly shade the lower part with green gel colour.



STEP 22 Cut the tip of the rose hips with pointed scissors.



STEP 23 Paint the cut end with black gel colour. Leave to dry on the cocktail sticks.



STEP 24 Coat the ends of the branches with edible glue and add the rose hips.



STEP 25 For an effective look, paint white gel colour on the rose hips, branches and stem of the apple. Finally, you can spray the entire cake with edible glitter.



STEP 26 Your cake is ready to impress and confuse!



STEP 27 Slice and enjoy.....

WHAT IS PASTA MODEL ?

Ready-to-use sugar paste designed for modelling without the need for the addition of CMC, perfect for small and medium-sized projects.

Available in 19 beautiful colours.



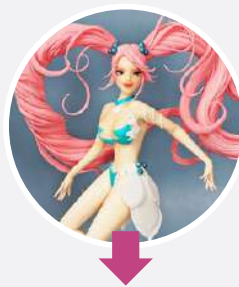
- It is firm and solid at first (especially during cold months). Simply cut a piece and knead it or microwave it at 800w for 3 seconds. If it becomes too soft, let it rest at room temperature, and it will regain its previous consistency. It guarantees perfect results in any climate and gives a luminous effect to every creation.
- Very flexible and elastic. Thanks to the presence of cocoa butter, it allows you to join and smooth joints until they disappear completely. It dries quickly, without cracking, and maintains its shape perfectly. It can be worked on multiple times without issues.
- Voted as the 'Best Product' in the market in 2017 at the Birmingham Cake Masters Awards.
- Thanks to its vanilla and caramel flavour, it is perfect on any cake and delicious to eat. It does not contain hydrogenated fats and is free from palm oil. It is also gluten-free



Due to its strength it allows for very thin rolling for elements such as clothes. Perfect for ruffles.



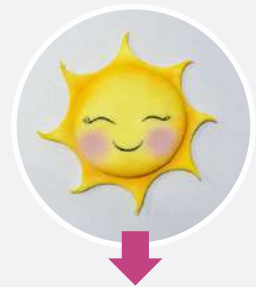
It's very flexible, soft, and easy to use and also smells and tastes delicious.



Holds its shape during modelling but also allows for correction and re-shaping for a long time.



Blends at joints perfectly, making the joints invisible.



Perfect for modelling very small elements, detailed pieces and for moulds. Easy to colour using gels or powders. It is also easy to dust.

DIRNDL DRESS

CREATED BY CAKE HARMONY





TANJA CAMPEN-HOWARTH

I'm Tanja Campen-Howarth owner of 'Cake Harmony' based in sunny Newquay, Cornwall.

Originally, I'm from Germany where I trained as a master confectioner. I worked as a pastry chef in renowned hotels in four different countries, I speak three languages and love being creative.

In my spare time I enjoy spending time with my family and our chihuahua Chilly.



CAKE HARMONY



CAKEHARMONY_BY_TANJA

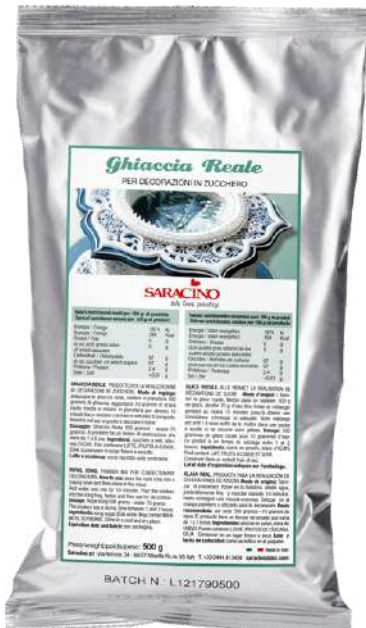
What you need:

INGREDIENTS

- Pasta Top: white
- Gel colour: blue, yellow
- Pasta Model: light green, fuchsia, rose beige and black
- Saracino royal icing
- Modelling chocolate: white and dark
- Cake lace mix
- Small doll cake
- Ganache

EQUIPMENT

- 12" cake board
- Prop Option centre separator 10cm
- Geometric multi-cutter large diamond
- Chantilly cake lace mat
- Small doll cake tin
- Palette knife
- Dresden tool
- Bowl for cake lace
- Icing piping bag
- Piping nozzle: small circle and small star
- Spoon
- Wooden skewer
- Scissors
- Pastry knife
- Floral leaf stencil





STEP 1 Fill and layer your doll cake (small doll cake tin).



STEP 2 Cover in ganache and refrigerate.



STEP 3 Drill a centre hole in a 12" cake board big enough to fit a Prop Option centre bar (10cm length) separator. Colour white Pasta Top with blue gel colour.



STEP 4 Cover the cake board with white Pasta Top then emboss with a large geometric multi-cutter.



STEP 5 Pick every other diamond out using a sharp pastry knife or Dresden tool.



STEP 6 Roll the blue Pasta Top to the same thickness as the white and emboss.



STEP 7 Fill the remaining gaps with the blue diamonds.



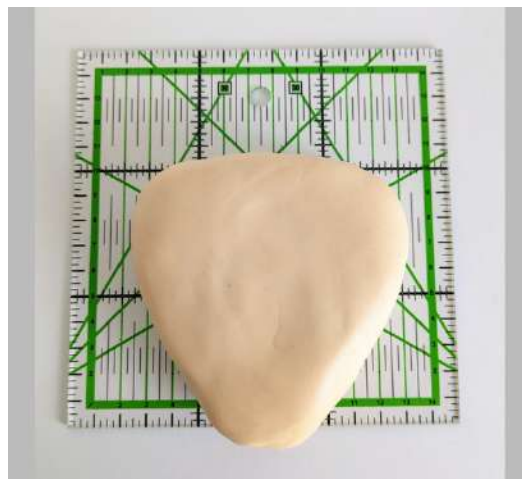
STEP 8 Attach the centre bar separator with the small plate being on the top, set aside.



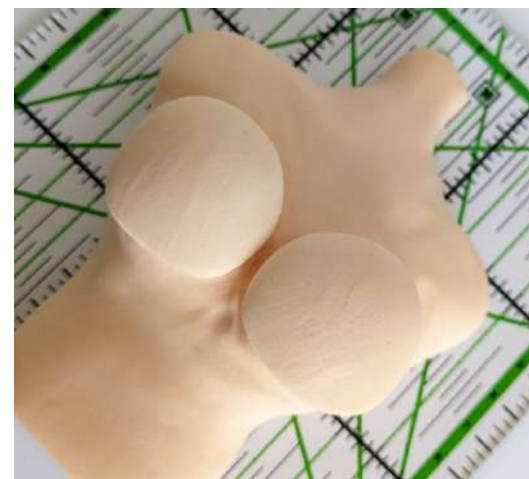
STEP 9 Spread cake lace mixture on a Chantilly cake lace mat. You will need two sheets of the middle pattern so either use two mats if you have, otherwise repeat this step with the one mat.



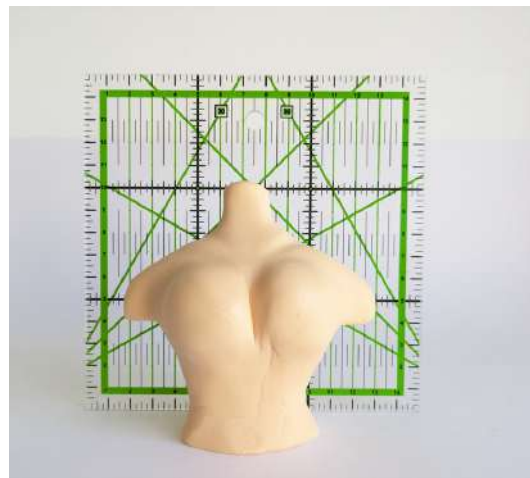
STEP 10 After baking, and cooling turn the mat upside down for easier release of the lace. Gently peel the lace off the mat. Your lace should look like this and feel pliable.



STEP 11 Modelling the torso. Using rose beige Pasta Model (250g) start with a triangle shape.



STEP 12 Pull a neck from the top, shape the waist, and add two balls for the breasts.



STEP 13 Smooth everything to a busty body shape using your fingers and modelling tools.



STEP 14 Roll two large rectangles 30x14cm of light green Pasta Model.



STEP 15 Emboss both panels with a leaf stencil. Place the stencil on top of the fondant and roll gently over it using a rolling pin.



STEP 16 Take one panel and pleat along the longer side. This will be the skirt.



STEP 17 Roll the top edge flat and cut a straight line for a more even fit.



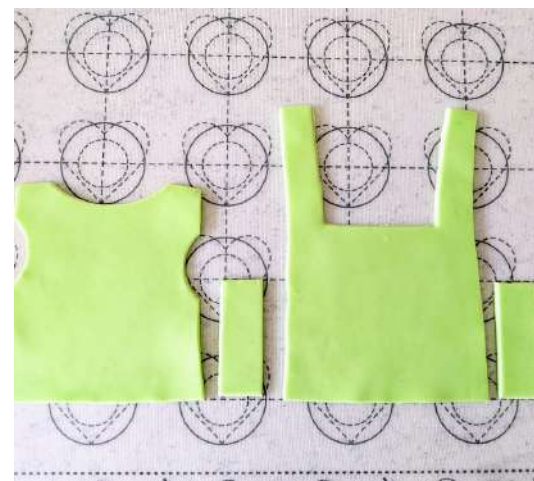
STEP 18 Place the skirt around your cake.



STEP 19 Place the cake on the centre spacer and align the upper body on top.



STEP 20 Attach the body with a wooden skewer.



STEP 21 Prepare the top of the dress. Cut a square neck for the front part, high back, and two side straps.



STEP 22 Attach the back with a water brush and cut to size if needed.



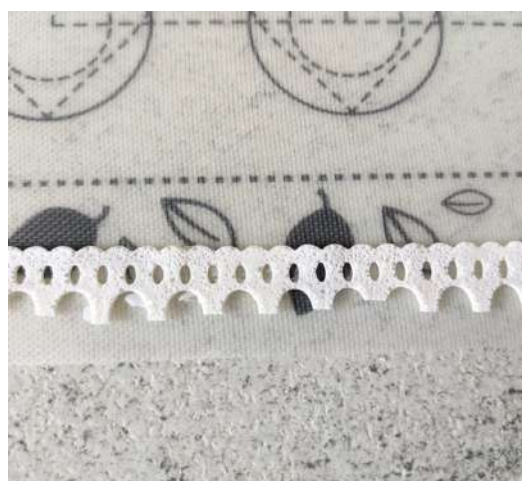
STEP 23 Fit the front part leaving it loose on the edges and shoulders so you can attach a blouse trim under.



STEP 24 Cut a lovely lace trim using scissors.



STEP 25 Attach the trim at the bottom of the dress using a little water. Roll a thin strip of fuchsia Pasta Model, cut small pieces, and place along the lace to give a weaved effect.



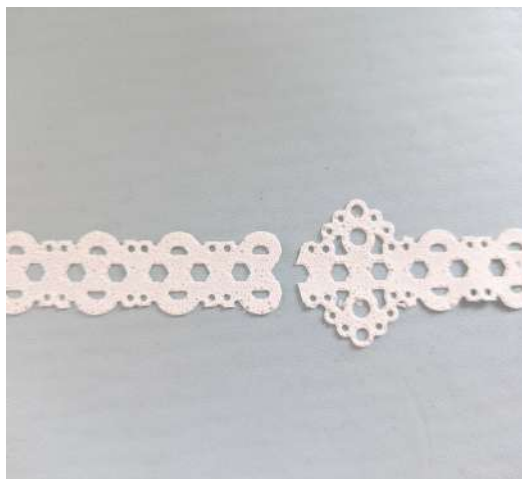
STEP 26 Cut a strip as shown.



STEP 27 Gently tuck the lace along the bust. Cut two identical pieces as shown for the sleeves. Tuck the shoulder part in, and then attach the rest loosely with a tiny bit of water under the armpit.



STEP 28 Front view.



STEP 29 Cut another small piece of the same lace as the skirt trim. Keep to one side as this will be attached to the bust.



STEP 30 Roll out a small string of fuchsia Pasta Model and stencil little triangles in using a modelling tool.



STEP 31 Attach the lace and pink strip to the bust and shoulder area.



STEP 32 Roll little circles of fuchsia Pasta Model, attach with water, and cut with a small knife to make them look like dinky flowers.



STEP 33 Place two more lace bits from the bust downward on the torso.



STEP 34 Roll out thin strips of fuchsia paste and attach in a criss cross pattern on the torso lace from hole to hole.



STEP 35 Roll a panel of fuchsia pink paste 11x15cm for the apron. Attach a light green trim and some lace trimming.



STEP 36 Attach the apron to the skirt using a little bit of water.



STEP 37 Waist view.



STEP 38 Place a waistband around the top of the apron.



STEP 39 Traditionally placing a bow on the right means married, engaged or taken.



STEP 40 A bow in the middle means virgin.



STEP 41 Bow on the left meaning single.



STEP 42 Bow at the back meaning widowed or waitress.



STEP 43 To create the Edelweiss look necklace use a calyx Jasmine cutter. Cut two pieces and stick on top of each other and add a little yellow pistil. Attach a black necklace using Pasta Model.



STEP 44 Top part front view.



STEP 45 Form some wooden look feet for the stand using modelling chocolate, mixing dark/white together to achieve a lighter brown shade.



STEP 46 Cover the centre rod and attach the feet.



STEP 47 Model a pretzel from 40g modelling chocolate as shown.



STEP 48 Cut a heart using 40g modelling chocolate to look like ginger bread. Pipe some royal icing in a shade of light blue and white using mixed royal icing powder.



STEP 49 Pipe wording of your choice with pink royal icing. Set aside to dry.



STEP 50 Assemble everything together.



STEP 51 Your traditional Dirndl show piece is now ready. Enjoy!



GINGERBREAD JEWELLERY BOX

CREATED BY UNICORN_ARTCAKES





MARIANNA
CHUMAKOVA

Marianna is 34 years old, and from Ukraine. By education, she is a logistics manager. Her occupation is a coordinator of transactions in real estate. Her vocation - a confectioner / decorator. She is an honoured member of the Cake Artist World Association, gold and silver winner in numerous confectionery competitions, and participant in various international collaborations.

Whenever there is inspiration, she writes poetry and composes fairy tales. She dreams of her own pastry school, skydiving and swimming with dolphins. She has a wealth of knowledge in cake decorating behind her, as well as her own vision, her own style and a lot of cool innovative ideas for decorating cakes. 3D cakes are her love, her passion, what she lives for right now! Each of her projects is unique and each of her cakes is special.



MARIANNA.CHUMAKOVA



UNICORN.ARTCAKES

What you need:

INGREDIENTS

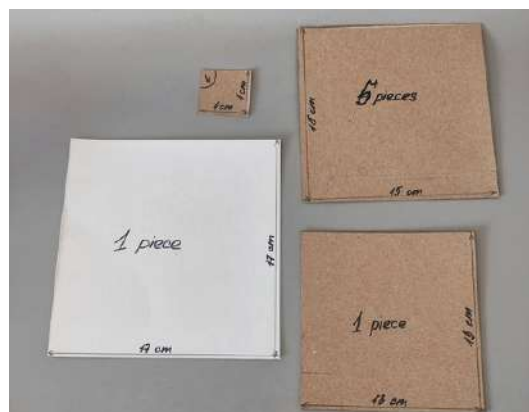
- Saracino royal icing
- Saracino modelling chocolate (white and dark)
- Pasta Model: red, blue, green
- Saracino Liquid Shiny glaze
- Saracino gel colours: black, brown, red, blue, green, orange, yellow, white
- Airbrush colours: red, brown, green, black, orange, brown, yellow
- Black edible marker
- Glucose syrup
- Starch
- Clear alcohol and water
- Your favourite gingerbread dough
- Homemade "varnish" glaze for covering gingerbread (yolks from 4 eggs, 4 tea spoons of condensed milk, white gel colour)



EQUIPMENT

- Card paper, A4 paper
- Office files and report cover folder
- Cutting mat A3
- Ruler and pencil
- Scissors, scalpel
- Microplane zester grater
- Pastry bags
- Cutting board
- Silicone mat and different rolling pins
- Small flexible spatula
- Modelling tools
- Special silicone mould for flower petal
- Drop shaped cutters for flower petals – different sizes
- Synthetic brushes (fan brush, 3-4 flat brushes, and thin brushes)
- Palette for colouring
- Small glass for water and alcohol
- Airbrush
- 1 toothpick
- Awl





STEP 1 Prepare the cardboard templates for your gingerbread jewellery box. See the figure for dimensions and required number of parts.



STEP 2 Roll out the chilled gingerbread dough. Using the prepared templates and plastic knife, cut out the pieces for the box.



STEP 3 Using a plastic knife, apply curly stripes to the surface of the cut-out part to imitate the texture of wood. After baking, place each piece under a press while the next piece is baking, then leave to cool and stabilize for at least 12 hours.



STEP 4 Using a micro plane zester grater trim each of the baked pieces. Make sure all sides are equal and look good.



STEP 5 Please note that the side with the wood texture is the outside of the gingerbread box, the inside should remain smooth. To ensure that our box does not look bulky after the assembly process, chamfer the edges of each detail towards its smooth part by 45 degrees. It is best to do this by placing the gingerbread on a cutting board. Be careful when handling gingerbread cookies - they are quite fragile.



STEP 6 Do this with all 5 parts measuring 15 x 15cm (this is the bottom and side walls of our jewellery box) and the same with the piece measuring 17 x 17cm (this is the main part of the box lid).



STEP 7 Exception to this action is only for the piece measuring 13 x 13cm. In this case, leave the smooth edges with a smooth side, and make the edge with a 45-degree cut textured under the wooden side. This piece is the top of the lid.



STEP 8 This picture shows how best to make a 45 degree cut. Notice that there is a cutting board underneath the gingerbread piece. If you do it when lifted there is a high risk of breaking the gingerbread.



STEP 9 Prepare the royal icing according to the recipe on the package. Take 2 parts brown colour and one part red and black colour to give your royal icing a plum shade.



STEP 10 Using a thin flexible spatula, apply the royal icing and spread it evenly over the smooth surface of the gingerbread and along the side edges.



STEP 11 Let dry thoroughly. Don't let the roughness bother you. We will sand the gingerbreads later and the surface will be smooth.



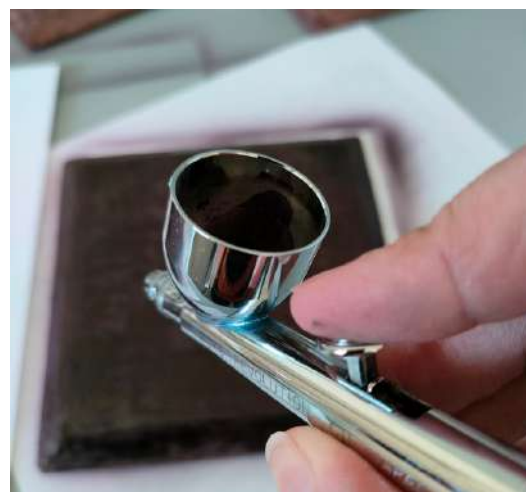
STEP 12 Do this with 5 gingerbread cookies measuring 15 x 15cm and with the largest gingerbread measuring 17 x 17cm.



STEP 13 Using a zester grater, gently smooth the glazed surface of each gingerbread.



STEP 14 Our jewellery box pieces should be completely smooth to the touch.



STEP 15 To create a deeper plum tone and highlight the resulting colour transitions, I used an airbrush and a mixture of purple, black and brown.



STEP 16 This is what the tinted gingerbread cookies should look like. Please note that the photo shows 5 gingerbread cookies, but you should end up with 6 well-polished and tinted gingerbread cookies - the bottom, 4 sides and the base of the lid.



STEP 17 Prepare a cutting mat, report cover folder, scalpel, scissors and printed A4 sheet of autumn foliage of various shapes. From the transparent part of the folder, cut into squares approximately 7 x 7cm.



STEP 18 Place one of the cut squares on the desired leaf image, and using a scalpel, trace (cut) the shape of this leaf.



STEP 19 This is what you should get. Do this with each individual leaf. Take out the middle. Our templates are ready.



STEP 20 Place the leaf template on the gingerbread pieces in the desired location and carefully use a spatula to apply a thin coat of white royal icing to capture the imprint of the leaf silhouette.



STEP 21 To fill the maximum area and create a more interesting pattern, the imprint is applied in several stages. Somewhere the leaves are translucent (this means the application layer was very thin), some white (this indicates a thicker layer of royal icing). Both options are interesting. Leave them to dry completely.



STEP 22 Use orange, yellow, brown, green, red colours and their different tones to tint our autumn foliage.



STEP 23 Using a synthetic brush and the watercolour painting method for colouring all leaves.



STEP 24 While the painted parts are drying, print out images of grape leaves and grapes on A4 sheet as tightly as possible. Place the film on an A4 sheet. Pipe the outline of each leaf using the white royal icing.



STEP 25 Blend the inner layer of the contour, smoothing it inward.



STEP 26 Allow the outline to dry slightly. Then squeeze out more royal icing and, using a damp synthetic brush, stretch the applied royal icing into a thin layer inside the contour.



STEP 27 Again, wet the brush and use it to mark the veins, as if drawing them. This will add texture to our foliage and make it more interesting.



STEP 28 To form a bunch of grapes, start forming small round drops from the icing, imitating grapes. Make these drops at a certain distance from each other so that they will not mix.



STEP 29 After the previously applied drops have dried, repeat the action - add new drops, filling the existing voids and forming a bunch of grapes.



STEP 30 At least 3 sheets should be made. Drying time for leaves and bunches of grapes is at least 12 hours.



STEP 31 Similar steps must be performed for apple leaves. At least 3 sheets of blanks with apple leaves should be made. Drying time is at least 12 hours.



STEP 32 For branches, you need to select the winding branches you like, place them compactly on an A4 sheet, print them, place them in a file and apply the outline using royal icing coloured brown. It will also take at least 12 hours to dry.



STEP 33 Carefully separate the first batch of dried grape leaves from the film. This is best done with a thin spatula. For the fastest and most realistic colouring, use an airbrush. To prevent the leaves from becoming limp, hold them in your hand and control the air flow and the distance between the leaf and the airbrush nozzle. Paint in several stages - first with one colour, then another, a third, etc. If during spraying the paint accumulates in drops, take the starch on a brush and dust the area to remove excess moisture.



STEP 34 Add texture and colour to the inside of the box. Glue the dried coloured leaves onto the royal icing in the desired locations. The leaves we are working with are quite thin and fragile, they can break - no big deal. We also glue the fragments of leaves onto the inside of the box. This makes the pattern more interesting and varied.



STEP 35 After the glued leaves have dried, we begin to work with the outer parts of the box. Let's start with the lid. Be sure to place a soft towel under the decorated part of the element. This will keep the decor intact. Glue a 13 x 13cm square in the middle of a 17 x 17cm square. Use royal icing for gluing.



STEP 36 Cover the outer part of the box with homemade food varnish, painted blue, green and brown, respectively. Food varnish recipe: 1 yolk, 1 teaspoon of condensed milk + titanium dioxide (white colour). You will need 3-4 portions of this varnish. Prepare 3-4 servings at once, pour into a few containers and add the desired colour.



STEP 37 Cover all the parts of the jewellery box in this way and leave to dry for at least 12 hours.



STEP 38 Tint the dried parts with an airbrush, adding deeper colour in the recesses. For tinting, use a mixture of purple, black and brown colours.



STEP 39 Add the homemade food varnish as a second layer. Apply the appropriate colour randomly and use a synthetic brush to distribute it in a thin layer over the surface.



STEP 40 After complete drying, highlight the texture of each piece. Do this, using the white dye.



STEP 41 Cover the dried surface with Liquid Shiny using an airbrush. This additional layer of food varnish will keep the colour of the elements in their original form and add additional shine. Allow the applied layer to dry completely. Rinse the airbrush with alcohol.



STEP 42 Proceed gluing the pieces of the box using royal icing. Glue one at a time, maximum 2 parts at a time. Remove excess icing immediately with a slightly damp brush. Support the drying elements of the jewellery box with books, leave to dry for at least 12 hours.



STEP 43 After gluing all the elements of the box, fill the voids inside with coloured royal icing.



STEP 44 On the outside, fill the voids with white royal icing. It may take 2 days to completely glue and dry the elements of the box.



STEP 45 On top of the dried white royal icing at the joints, apply coloured food varnish that we worked with in steps 35 - 39. This will help hide the joints and make our box neat; leave to dry for a couple of hours.



STEP 46 Add texture to the newly varnished areas using white food colouring.



STEP 47 Re-varnish the outside of the box, using the Liquid Shiny. Don't forget to rinse the airbrush with alcohol after this.



STEP 48 Baked gingerbread cookies measuring 4 x 4cm will serve as the legs of the jewellery box.



STEP 49 Prepare plum coloured modelling chocolate. To do this, mix dark Saracino modeling chocolate with Saracino Pasta Model (red and blue colours). Add purple and red for depth of colour.



STEP 50 Roll out the coloured modelling chocolate into a thin layer, cut out a square measuring 6 x 6cm and place the gingerbread piece inside. Wrap the leg with modelling chocolate, gluing the chocolate to the gingerbread with glucose syrup. Do this with all 4 legs.



STEP 51 Glue the decorated gingerbread legs to the bottom of the box using royal icing and leave to dry.



STEP 52 For decorating the corners of the jewellery box, cut the previously prepared thinly rolled modelling chocolate into strips approximately 2cm wide and glue them onto the box with glucose syrup, carefully wrapping the corner.



STEP 53 Do the same for all outside corners.



STEP 54 Use the same method to decorate the top of the box. Add additional texture by applying vertical stripes (indentations) around the perimeter using a plastic knife.



STEP 55 This is what our jewellery box should look like with decorated corners.



STEP 56 Decorate the lid of the box in a similar way. Let's start working on the inside of the lid, carefully decorating the joints along the outer perimeter.



STEP 57 To decorate the outside of the box, use the same technique, highlighting a smaller square around the perimeter.



STEP 58 Prepare a handle for the box from previously prepared modelling chocolate. Roll into a ball, then lengthen it slightly by rolling between your palms to create a pear shape. Using a plastic knife, apply the ribbed texture.



STEP 59 Now we need to make our handle functional. To do this, use an awl to make a shallow hole in the middle of the lid approximately to the centre of the lower gingerbread. It is important that the hole does not go all the way through. Take a toothpick; shorten it according to the depth of your hole and the size of the handle. Place the handle on a toothpick. Add royal icing to the inside of the hole you made and lower the free edge of the toothpick. Leave it like this to dry completely and stabilize. This may take several days. During this time, do not lift the box by the handle.



STEP 60 This is what our jewellery box should look like after the final decoration with modelling chocolate elements.



STEP 61 For apples you will need white modelling chocolate. Roll into a ball about 3.5cm diameter. Roll the ball in your palms, thinning it on one side and place it on a flat surface, pressing down lightly. We need the apple to be flat on one side (for ease of gluing it to the jewellery box), and the other to remain rounded.



STEP 62 Using a ball tool, create a depression at the bottom of the apple and at the top for the stem. Using a silicone brush, work on the bottom of the apple. Use a synthetic brush to smooth out any unevenness. Twist the apple and look at it from different angles, make sure you are happy with the result.



STEP 63 Prepare 12 apples in this way. The apples should not be identical. This will give your work maximum realism. Leave the apples for several hours to set.



STEP 64 Paint the apples using an airbrush, applying shade by shade step by step. Start with green and partially cover each of the apples.



STEP 65 Now apply red, and subsequent colours (yellow for example). If the paint rolls off in drops, dust the area with starch. This will remove excess paint.



STEP 66 Darken the recesses and contours of the apples, thereby giving them volume. Using a black edible marker, draw the base of the apples.



STEP 67 For preparing apple stems, you will need green Pasta Model. Roll out thin sticks. Then cut them into apple stems. Glue into the top hole using glucose syrup.



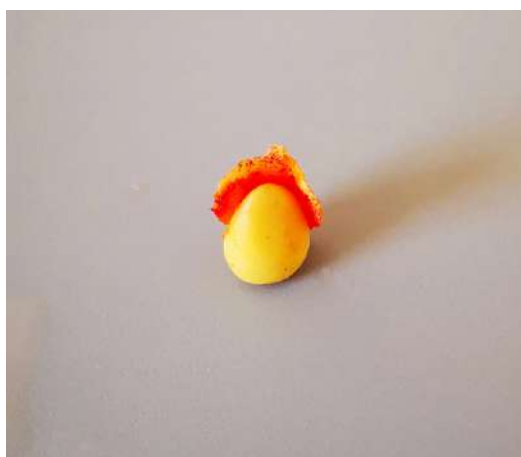
STEP 68 For flowers you will need white Saracino modelling chocolate coloured in a soft yellow colour, drop-shaped cutters of several sizes, a silicone mould for petals, a board for sugar flowers, a plastic knife, thin rolling pin, a petal dryer or a large rolling pin.



STEP 69 Roll out the coloured modelling chocolate thinly, thinner towards the edge, thicker at the base. Cut out the petal using a cutter or a plastic knife. Make an impression on the petal using a silicone mould. Prepare petals of 7 different sizes, give them a curve, and dry them slightly on a petal dryer or on a large rolling pin (as in my picture). Also prepare cone-shaped bases for flowers. Leave them to dry well.



STEP 70 After the petals have dried, tint them using an airbrush. You will need orange colour for this. Shade each of the petals at the base. Let the edges remain gently yellow. If you overdo it with colour, use starch to remove excess paint.



STEP 71 One by one, glue the petals to the base of the flower.



STEP 72 The petals need to be glued overlapping. For the first row, four petals will be enough.



STEP 73 For the second row you will need 5 larger petals.



STEP 74 For the third row, we increase the size and number of petals. Since we are making fantasy flowers, the shape and number of petals are not particularly important. Just make sure that the flower looks harmonious.



STEP 75 Make the flowers different from each other. They can be larger, smaller, more or less open, you can also make a couple of buds.



STEP 76 Carefully remove the well dried leaves and branches from the film. Paint the leaves using an airbrush.



STEP 77 We need to achieve diverse colours and beautiful transitions. Use yellow, green, brown, red, orange, and their undertones and shades.



STEP 78 Do the same with well-dried grape bunches. To colour grape bunches, use various shades of green, olive and yellow. Once dry, apply white highlights to each grape.



STEP 79 Now we need to glue the decor that we have prepared. I recommend starting with the lid. For convenience, arrange the elements in the desired position on the lid, and then glue them one by one using royal icing.



STEP 80 When gluing decor to the walls of the box, be more careful. Glue the elements sequentially one after another. Try to place decor differently on each side of the box, alternating different shades of leaves and the direction of the branches. This will make the work even more interesting and colourful.



STEP 81 Your box is ready!

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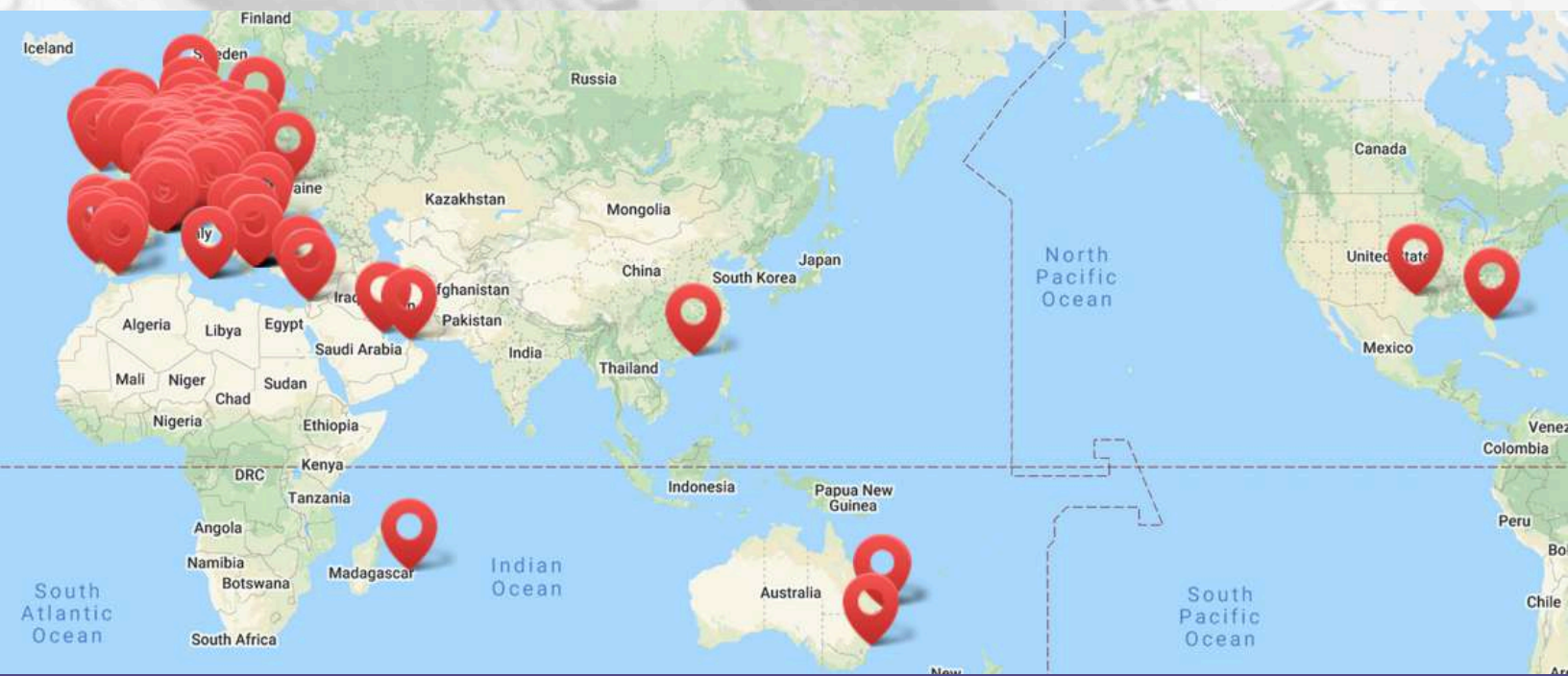


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