

We Love pastry

SARACINO
We love pastry



TUTORIALS

DETAILED AND
EASY TO FOLLOW

PASTA SCULTURA

TAKE YOUR SKILLS TO
THE NEXT LEVEL

CAKE & COFFEE

CLAIRE DS SHARES HER
STORY

SLICE OF CAKE

CHAT WITH SVETLA
IVANOVA

CAKE TOOLS

BENEFITS OF STEEL
TOOLS



cake by Silvia Mancini



www.saracinodolci.de



www.saracinodolci.co.uk



www.saracinodolci.com



PAOLO ZOLLA
DIRECTOR

Everything in nature has a specific function: colours, shapes, dimensions, smells didn't evolve in the way they did by chance.

WELCOME

Ever since humankind created art, nature has been its main source of inspiration: many poets and painters have based much of their creative artworks over nature and their perception of it.

Everything in nature has a specific function: colours, shapes, dimensions, smells didn't evolve in the way they did by chance. Everything has a purpose and has helped create the enormous, amazing variety of both flora and fauna that enrich our lives and cheer up our existence.

Pompeii's paintings and mosaics have shown us how deeply ancient Romans were connected to and worshipped floral and animal decoration. In the same way, European artistic heritage loves nature in all its forms, just think about Giotto or Caravaggio's still-life or impressionists' masterpieces.

Cake design has inherited this love for nature and its shapes and colours. If you happen to visit shows like the Cake International Show in Birmingham, you can have a glorious panoramic view over countless realistic flowers, animals, and plant related creations. And what's best is that Nature does not own copyrights, so possibility only ends with your imagination.

Saracino offer a rich and varied range of products you can use to replicate Mother Nature's work: from our Pasta Model and Pasta Scultura to Modelling Chocolate or Pasta Bouquet and Wafer Paper. All will help you reach an amazing and credible end result, just like the stunning creations you can admire by flicking through this new edition of 'We Love Pastry'.

We are deeply grateful to all the amazing cake artists who are helping us create this magazine!





SYLWIA PRICE **EDITOR**

Hello again lovely readers. I am so happy to see you here again. Even happier to say that we have had over 25,000 downloads of the August issue so far! We like to think this means you are enjoying what we do and that is the best reward for us. Thank you all from the bottom of our hearts.

This issue is dedicated to nature and so much more. I live in North Wales and have daily contact with nature - mountains, lakes, beaches, sea, rivers, wildlife...we are surrounded with the beauty and life earth has given us.

In this issue you will find lots of great tutorials including a 3D snail cake by Jane Lashbrook, cute forest friend modelling cake by Gabriela Doroghy, gorgeous swan cake by Martina Durcekova and a stunning sea themed cake by Silvia Mancini. Angelika Chwyc and Claudia Kapers will show you how to make a cute bee topper and a funny mouse cake. Mary Presicci will show you how to use breakfast cornflakes to create a funky cake topper and Angelique van Veenendaal will teach you how to make sugar vegetables. Lynsey Wilton - Eddleston will present how to create beautiful cake boards to add a special look to your cake.

You will also have a chance to try making a delicious Swiss roll. This is not just a plain Swiss roll but beautifully decorated with flowers. You will definitely want to give it a go.

We also focus on Saracino Pasta Scultura. Carla Puig will explain in detail all you need to know to make sure you achieve the best effect. Angelika Chwyc will give you advice on the modelling tools that are needed to work with this product and Modelling Chocolate.

Grab a drink and enjoy reading the cake journey of Claire DS from France. Flick through the amazing creations made for two Collaborations: 'Black Lives Matter' and 'Magnificent Bangladesh'. We are extremely proud to see so many amazing artists working with our products.

Don't forget to take a part in our monthly competition to be in with a chance of winning Saracino products.

Hope you will enjoy the issue and please remember to share your work with us.

See you soon!

CONTACT US

SARACINO ITALY

info@saracinogelati.com

SARACINO UK

info@saracinodolci.co.uk

SARACINO USA

Saracino.usa@gmail.com

SARACINO SPAIN

espana@saracinogelati.com

SARACINO FRANCE

france@saracinogelati.com

SARACINO GERMANY

info@saracinodolci.de

SARACINO POLAND

saracino@wp.pl

SARACINO GREECE

gtrevisan@tebegreece.com

CONTRIBUTORS

Jane Lashbrook, Gabriela Doroghy, Lynsey Wilton-Eddleston, Angelique van Veenendaal, Mabanuby, Martina Durcekova, Claudia Kapers, Angelika Chwyc, Mary Presicci, Silvia Mancini, Carla Puig, Claire DS, Svetla Ivanova

SUBSCRIBE ONLINE

www.saracinodolci.co.uk - ENGLISH
www.saracinodolci.com - ITALIAN



CONTENTS

TUTORIALS

06 Snail Queen- 3D Cake by Jane Lashbrook

16 Forest Friends by Gabriela Doroghy

38 Cake Board Patterns by Lynsey Wilton-Eddleston

50 Sugar Vegetables by Angelique van Veenendaal

56 Raspberry Swiss Roll by Mabanuby-Pasticceria Artistica

98



86



16



6



70



70 Swan Cake by Martina Durcekova

76 Mice Have Fun by Claudia Kapers

86 Cute Bee Cake Topper by Angelika Chwyc

92 Cornflake the Carnation by Mary Presicci

98 Pirates Gold by Silvia Mancini

50





38



56



92



109

NEWS

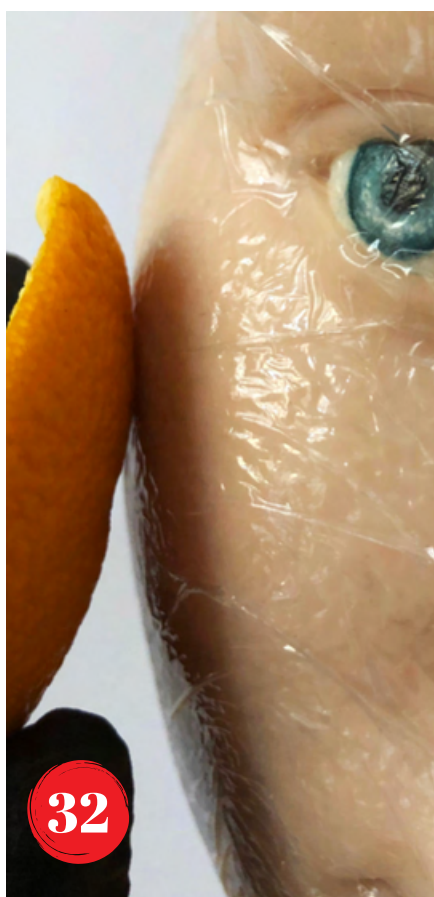
- 2 8** Meet our August winners and WIN Saracino products
- 3 2** Pasta Scultura all you should know by Carla Puig
- 6 4** You made these - and we love them - inspirations that cannot be missed
- 6 6** Cake & Coffee - Claire DS sharing her story



76



96



32



66

- 8 4** 5 Minutes with Angelika Chwyc -metal modelling tools
- 9 6** Slice of cake - quick chat with Svetla Ivanova
- 10 9** Magnificent Bangladesh - International Collaboration
- 11 4** Black Lives Matter - International Collaboration
- 11 6** Where to buy Saracino - check out where to find Saracino in your country

SNAIL QUEEN

3D Cake





CAKE DESIGNER

Jane Lashbrook

As a self-taught cake artist, I have never been a traditional cake maker. Having a background as an artist, for me it has always been about the design, which has led to my reputation for creating highly detailed and realistic edible sculptures. I always strive to bring the subject alive and the more 'weird and wonderful' the concept the better.

Having started by making cakes for family and friends, it was through their encouragement that I grudgingly entered a cake competition. Their faith in me proved to be well placed as I ended up with a first in category. I then went on to enter Cake International which I achieved a gold and two years later won Best In Show 2019. In 2020 I was awarded by Cake Masters Magazine as one of the top 10 cake artists in the UK and Ireland.

It's all about the challenge for me as I love to see the project gradually come to life as I work on it. On top of that, the look on the face of the person receiving it as they see it for the first time really makes the time invested worthwhile.



FABULOUSLY FONDANT

You will need

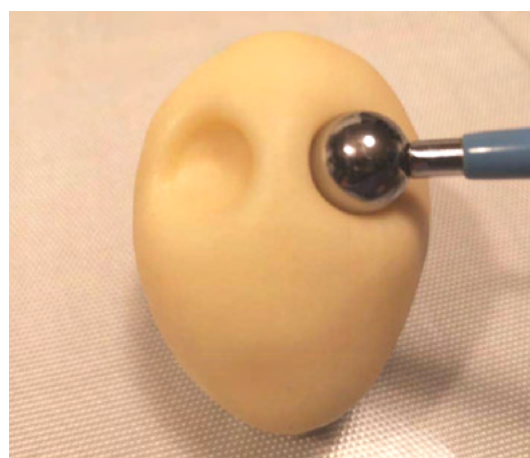
INGREDIENTS:

- Saracino dark chocolate drops
- Saracino white and green Pasta Top
- Saracino white modelling chocolate
- Saracino Pasta Model: white, light skin tone, light blue
- Saracino gel colours: blue and red
- Airbrush colours blue, mother of pearl
- Saracino dust colours: red, white, blue, brown, light skin tone
- Saracino liquid shiny
- Cream for ganache
- Rice krispie mix

EQUIPMENT:

- Cake drum or wooden board
- Cake
- Wooden skewers
- Hot glue gun
- Armature wire
- Dresden tool
- Bulbous tool
- Ball tool
- Rolling pin
- Craft knife
- Frill cutter
- Paintbrushes
- 6mm threaded rod 9inch long, 2 nuts and washers





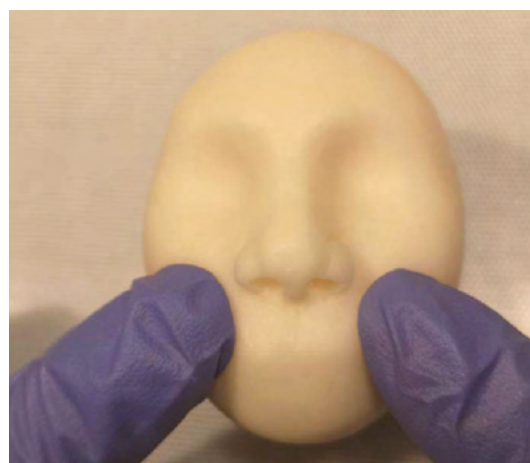
STEP 1 Start by making the head. Take some Saracino skin tone modelling paste and roll it into an egg shape. You can use a small piece of paste to support the head while you work. Using a ball tool, make 2 eye sockets. Soften the edges with a Dresden tool.



STEP 2 Make an indent with the Dresden tool for the top of the nose. With your fingers squeeze paste together to shape the nose.



STEP 3 Using your Dresden tool form the nostrils and shape the details for the nose.



STEP 4 With your fingers push up to form the cheeks and blend them in using the Dresden tool.



STEP 5 Cut a line to create the mouth with a craft knife.



STEP 6 With the Dresden tool shape the bottom lip.



STEP 7 Shape the top lip. Add a little more paste if needed. Add extra details to the face around the cheeks and mouth to your desired effect.



STEP 8 Use your fingers to pinch and shape to bring out the chin.



STEP 9 Make 2 small balls of skin tone modelling paste and place in the eye sockets.



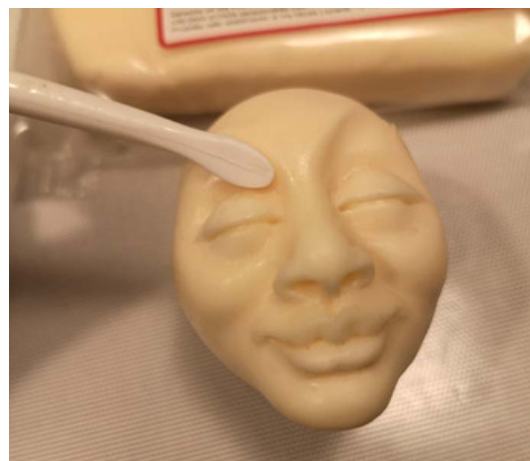
STEP 10 Blend the eye into the socket. Use a Dresden tool to shape the eyebrow area.



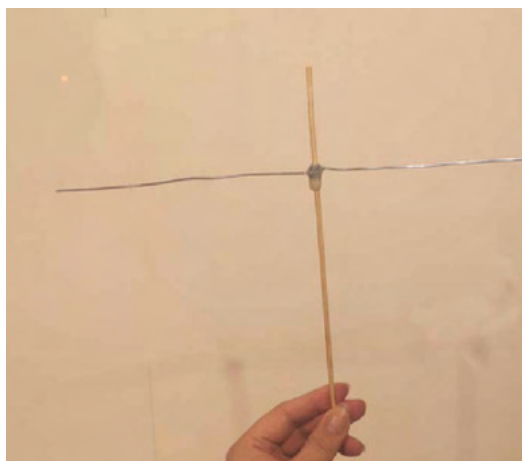
STEP 11 Using the craft knife, cut to form the eyelid.



STEP 12 Blend in the bottom lid, then repeat for the second eye.



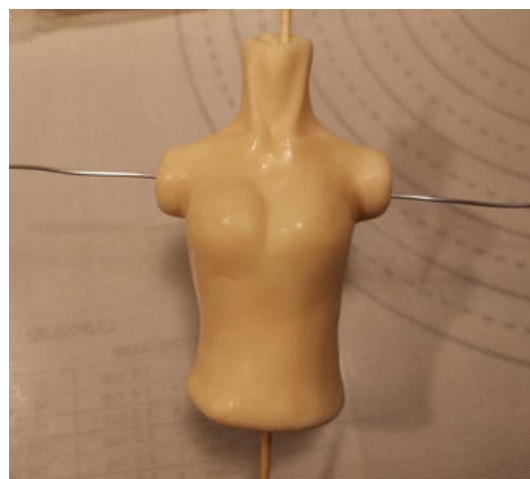
STEP 13 With the Dresden tool shape in high eyebrows.



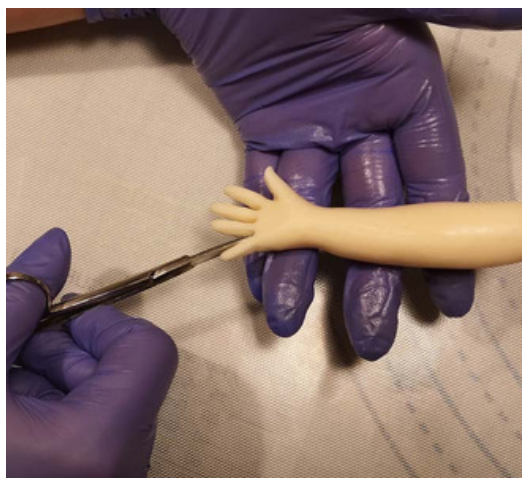
STEP 14 Cut a wooden skewer down to around 10 inches in length. From the top measure down roughly 2 1/2 inches. Wrap a length of armature wire around as tight as you can.



STEP 15 Add edible glue to the skewer and wrap skin tone modelling paste around, blending in joints with your fingers.



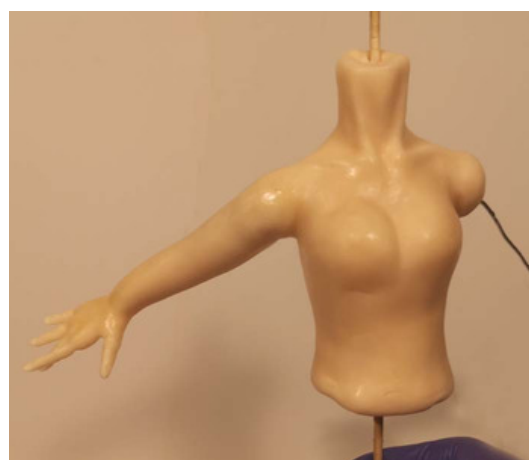
STEP 16 Mould the neck, shoulders and breasts into shape with your fingers and the Dresden tool, adding all the details as shown. You can add and blend more paste if needed. Don't worry about the size of the waist at this time.



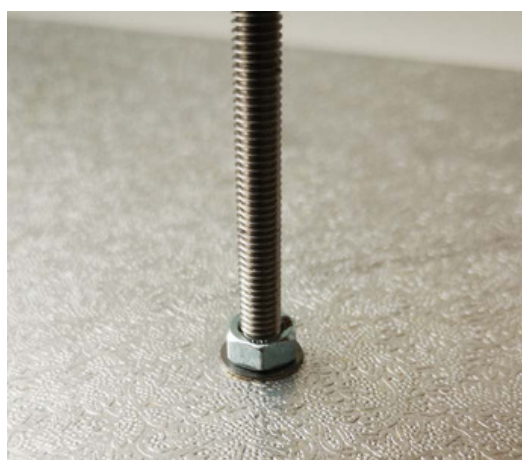
STEP 17 Shape skin tone modelling paste into a baseball bat shape. At the thin end flatten into a spoon shape. Using small scissors or a knife cut to form fingers.



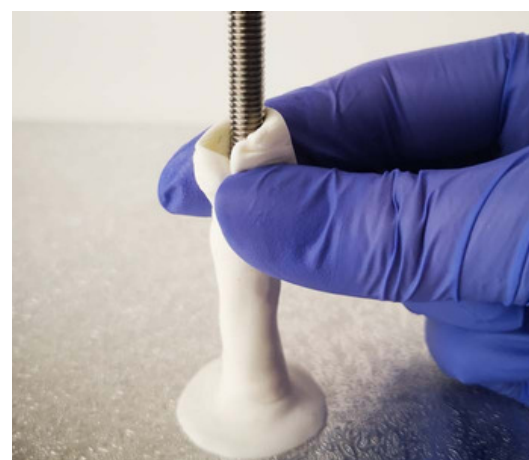
STEP 18 With your fingers gently roll each of the fingers into shape, then use the Dresden tool to add details.



STEP 19 Cut the arm wires to roughly 3 inches in length and bend the wires back from the shoulders. Cover the wires in glue and feed the arms up over the wire. Blend at the shoulders. The arms will be covered so don't worry about any imperfections.



STEP 20 With the drum board, drill a 6mm hole off center. Put the threaded rod in and fix with nuts and washers, tighten with a spanner.



STEP 21 Cover the threaded rod with modelling chocolate or alternatively cover with a straw.



STEP 22 Stack cake using your filling of choice, carve the cake into a round shell shape.



STEP 23 With the crumbs from the carving mixed with ganache make a cake pop mixture. I like to call this 'cake putty'. Form the swirl on the side of the shell. The back of the shell can be any of design you wish.



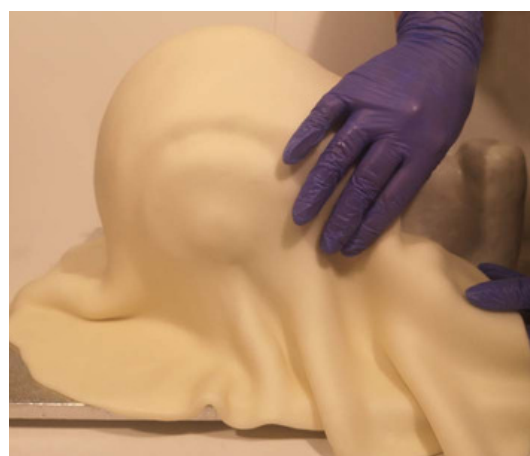
STEP 24 Cover the carved cake in ganache and leave to set or chill in the fridge.



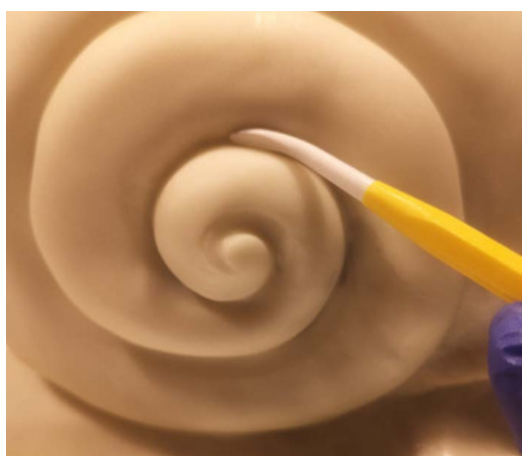
STEP 25 Using a marshmallow and rice krispie mix, make the shape of a duck body with a hump on its back. Add a skewer while it's cooling. Alternatively this piece can be made of cake if you wish. When cooled, stick to the cake with ganache and cover with ganache. Leave to set.



STEP 26 Blend together equal amounts of modelling chocolate and white pasta top. If too hard, place in the microwave for a few seconds to soften it then knead into a soft pliable paste.



STEP 27 Roll out and cover the cake, you can cover it in two pieces if this makes it easier. Smooth into the swirl of the shell, gently manipulate the paste into all the crevices with your fingers. Don't worry about the finish on the duck shaped body as it will be covered.



STEP 28 Using a Dresden tool gently shape in the swirl.



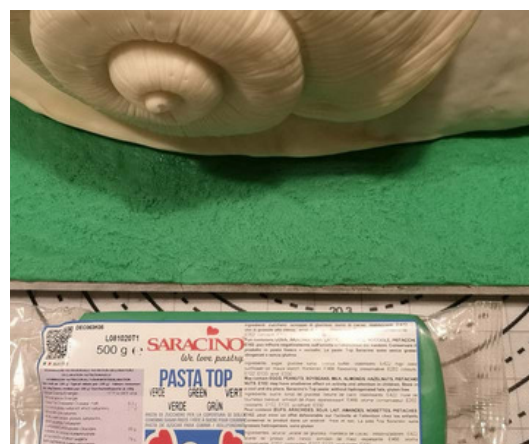
STEP 29 Then make the details on the shell body with lines and dents. Have fun with this bit.



STEP 30 Paint inside the shell with brown and white dust mixed with a little water. Take some of the red modelling paste and roll out. Cut to a semi circle, stick using water or edible glue to the front as shown.



STEP 31 Mix Saracino modelling paste with red and blue gel colours. Alternatively add colouring to pre-coloured paste. Keep adding until you reach your desired colour, keep in mind the blue has to be dark.



STEP 32 Cover the board with green Pasta Top. Use a hard stiff brush to give texture.



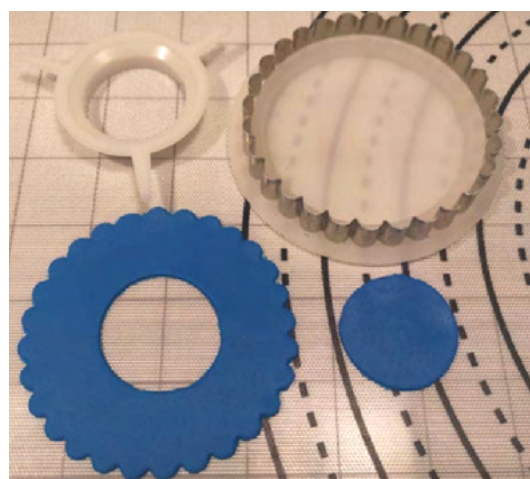
STEP 33 With the brown dust and a fine brush paint in the lines.



STEP 35 To achieve the blue swirl airbrush with blue colour.



STEP 36 Using the mother of pearl airbrush colour, airbrush the shell completely to give it a lovely sheen.



STEP 37 Take some of the blue modelling paste and roll it out thinly, cut out circles with a frill cutter. You will need to make lots of these. Alternatively you can use a cookie cutter.



STEP 38 Using a bulbous tool, roll back and forth creating a frill.



STEP 39 Starting from the tail work your way along the body fixing with water or edible glue.



STEP 40 Adding each frill on top of another until you reach the front, stagger the layers up as shown. Some will be covered.



STEP 41 With some of the light blue Saracino modelling paste roll out and cut out a large circle, pinch at one end and make some folds. Cover the hump up into the shell.



STEP 42 Take your modelled torso and with a little edible glue fix it on the cake. If needed trim the waist to fit and add a little paste to fill and blend the joint.



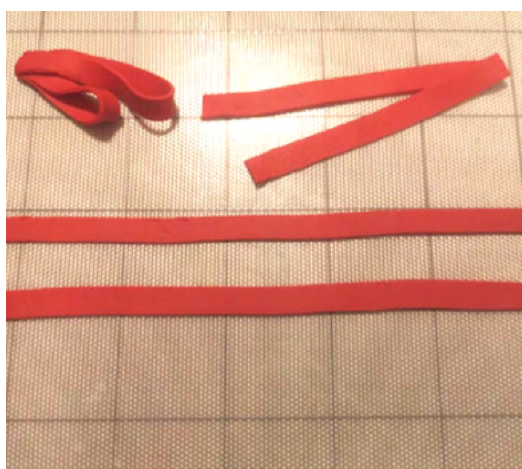
STEP 43 Roll out the light blue modelling paste (not too thinly) into a large circle, cut an off centre hole and add a few creases.



STEP 44 Glue to the model. Position the joint on top of the hump, blend in enhancing the pleats with a Dresden tool.



STEP 45 For the back of the dress make a long frill from light blue modelling paste and roll it up.



STEP 46 Roll out red modelling paste thinly and cut four fine strips for ribbons. Fold two in half and make four separate loops with the other two.



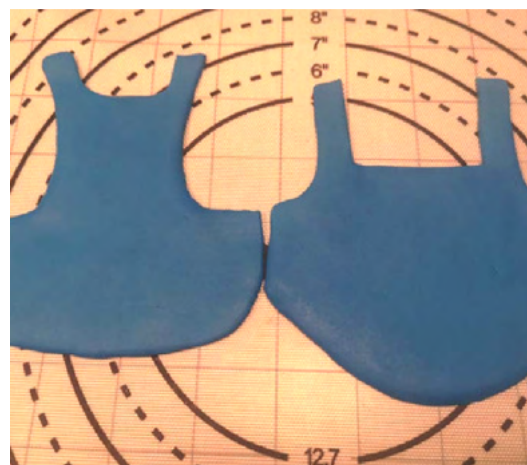
STEP 47 Roll a light blue frill and fix around the bottom of the dress. Carefully fix ribbons in place with a little glue.



STEP 48 Add red and blue frills to the wrists.



STEP 49 Roll out the light blue modelling paste into two fan shapes a little larger than the length of the arms. Glue to the arms adding creases and trimming off the excess. Add red ribbon strips at the wrists and upper arms.



STEP 50 Roll out the dark blue modelling paste and make apron shapes for the bodice front and back.



STEP 51 Stick to the body with edible glue. Trim and shape to the body blending in the joints with your fingers and Dresden tool.



STEP 52 Glue a little bow to the front of the bodice and glue the rolled frill on top of the hump.



STEP 53 With brown and light skin tone powder colour start to dust around the eyes and brows.



STEP 54 Paint an eyelash line with brown dust mixed with a little water, add white dust to lids.



STEP 55 Dust her cheeks with red dust.



STEP 56 Paint her lips with red dust colour mixed with a little water, blend around with skin tone dust colour.



STEP 57 Trim the neck down to desired size and add a little glue then attach the head.



STEP 58 Roll two tapered sausage shapes and curl them to make two swirls.



STEP 59 Cover the head with a little red paste, then use your Dresden tool to give the effect of hair texture. Fix the two swirls to the side of the head.



STEP 60 Make two antennae out of skin tone modelling paste and glue to the top of the head, very gently dust them with skin and red colour powders.



STEP 61 Dust the neck, hair, clothes and board to give shadow, depth and highlights. Using Saracino liquid shiny, paint the antennae, lips and the red underside.
Your Snail Lady is ready!

Willkommen in der zuckersüssen Welt von Saracino



NEW GERMAN WEBSITE IS NOW LIVE

www.saracinodolci.de

VISIT



1 PRODUCTS

Learn more about all the range of Saracino products

2 TUTORIALS

Learn for free from the Artists from around the world

3 WHERE TO BUY

Check out where can you purchase Saracino products near you or online.



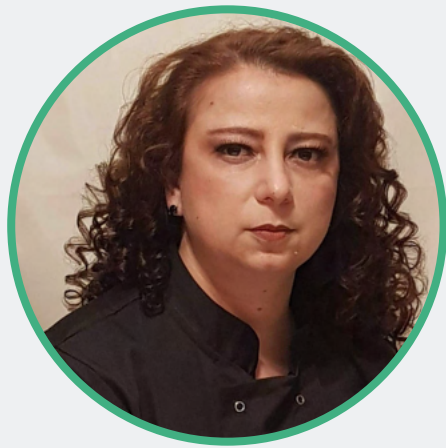
www.saracinodolci.co.uk



www.saracinodolci.com

FOREST *Friends*





CAKE DESIGNER

Gabriela Doroghy

My name is Gabriela Doroghy and I am a self-taught cake artist from Romania.

My cake journey started many years ago and all began when I tried to make something different for my Son's birthday.

From that moment I fell in love with sugar paste as an artistic medium. I've experimented using various brands and techniques to create models and cake toppers and I try to improve the outcome as much as possible each time.

To support my passion for figure modelling, my Sister surprised me in 2016 with a gift of a Master Class with Tatiana Kryachko. I was so happy as I love Tatiana's work. I am very grateful to my sister and Tatiana for everything I learned as it gave me the confidence to try new things.

In 2017, I was invited to participate in an International Cake Collaboration and since then I enjoy collaborations more and more as it allows me to challenge myself and create beautiful pieces.

In 2020, I entered Saracino's monthly cake competition and I was delighted to win. Thank you Saracino! I love all your products, in particular the Pasta Model.



GABRIELA DOROGHY

You will need

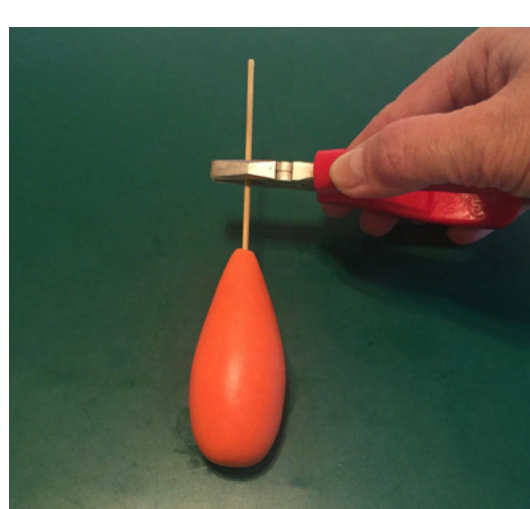
INGREDIENTS :

- Saracino Pasta Model: light skin tone, white, black, brown, orange and red
- Saracino white Pasta Top
- Saracino dust colours: yellow, orange, black, brown and light gold
- Saracino gel colours: light green and green
- Saracino cake gel
- Saracino Liquid Shiny glaze
- Dummy or cake (20cm/15cm)
- Clear alcohol
- Cornflour

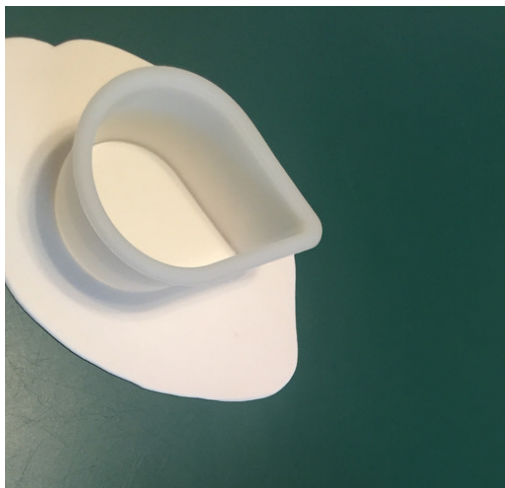
EQUIPMENT:

- Mat
- Cake board (30 cm dia.)
- Rolling pin
- Smoother
- Scalpel
- Knife
- Scissors
- Dresden tool
- Ball tool
- Aluminium foil
- Cling film
- Brushes
- Paper towel
- Baby wipes
- Cocktail sticks
- Wire cutter
- Whisk
- Bowls





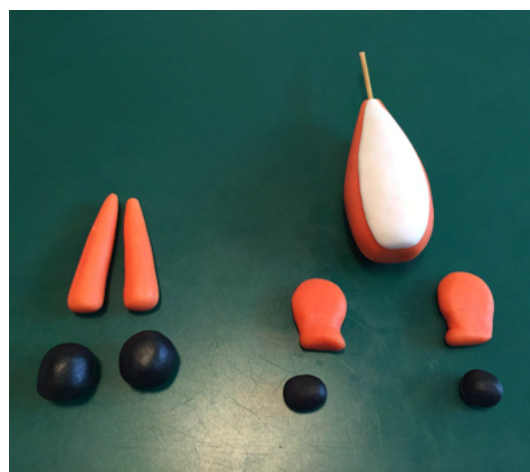
STEP 1 For the body of the fox we will need 55g of orange Pasta Model, knead it well and roll a ball. With the palms of the hands roll the paste into a cone shape. Insert a cocktail stick and cut to length.



STEP 2 Roll out white Pasta Model and cut out a teardrop shape with a cutter.



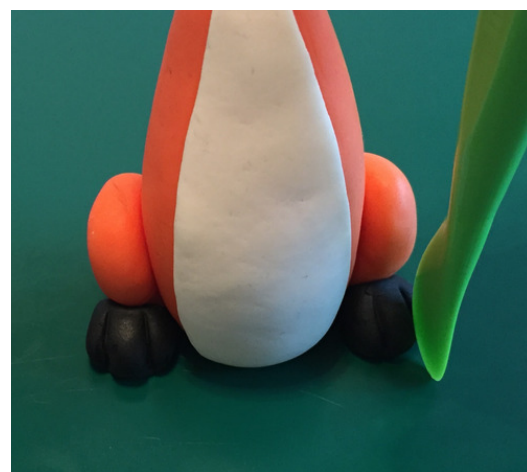
STEP 3 Using your fingers lengthen it a little and glue it onto the body.



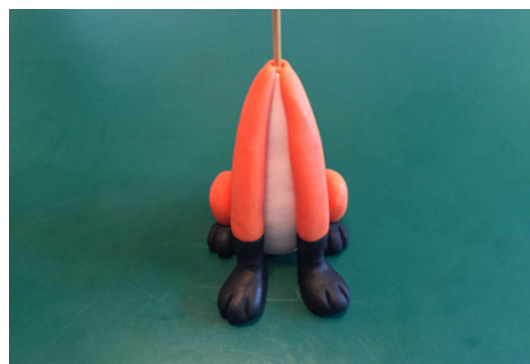
STEP 4 For the back legs we need 2 x 5g orange Pasta Model. Roll into two balls, flatten them and with your Dresden tool give them the shape shown. For the back leg paws use 2 x 1.5g black Pasta Model rolled into two small balls. For the front legs we need 2 x 4g of orange Pasta Model. Roll it into two sausage shapes of the same length with one end thinner. For the front leg paws use 2 x 4.8g of black Pasta Model rolled into two balls.



STEP 5 For the front leg paws roll the black Pasta Model into a sausage shape then bend to form the feet. Fix each foot to the orange legs.



STEP 6 Attach the back legs and feet onto the body. Use your Dresden tool to add grooves for the toes.



STEP 7 Attach the front legs. Make toes as previous.



STEP 8 For the tail we need 16g orange Pasta Model. Roll it into a sausage shape with one end thinner. Roll white Pasta Model. Using a scalpel cut a small piece of paste and cut one edge with a zig-zag outline as shown.



STEP 9 Glue the white patch to the tail. Attach the tail to the body.



STEP 10 For the head roll a 60g ball of orange Pasta Model. Using your thumb press across the face where the eyes will be to form the forehead.



STEP 11 The head shape should look like this.



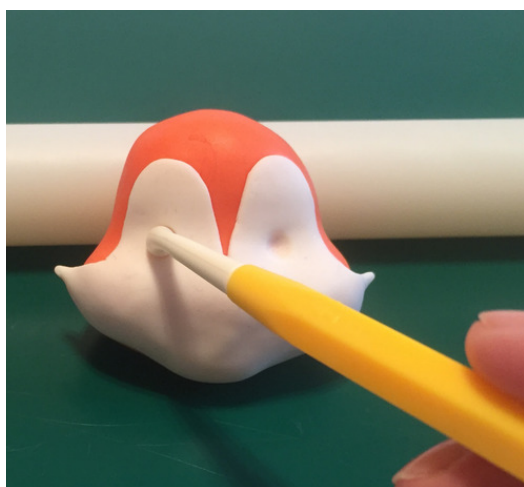
STEP 12 Use your fingers to shape the cheeks and chin.



STEP 13 Roll a piece of white Pasta Model. Using a scalpel cut the shape shown.



STEP 14 Glue the face onto the head. Do not add glue to the end of the cheeks as we want these to protrude.



STEP 15 Using a ball tool create the eye sockets.



STEP 16 For the nose and eyes roll three small balls of black Pasta Model. Using a modelling tool flatten the eyes. Fix to the face as shown.



STEP 17 Roll a thin piece of black Pasta Model then cut in half to form the eyebrows. Glue them onto the forehead.



STEP 18 Using a Dresden tool, form the mouth.



STEP 19 Shape the mouth to give a cute look. Add the line between mouth and nose.



STEP 20 Using a pair of scissors cut the cheek fur.



STEP 21 Roll two white small balls and add them to the eyes.



STEP 22 For the ears we need 2 x 2g black Pasta Model and 2 x 1g orange Pasta Model. Form teardrop shapes and flatten. Glue them together. Cut them to the size needed.



STEP 23 Roll four thin strands of orange paste. Glue them together to form a tuft of hair.



STEP 24 Use a little cake gel to fix thin strands and ears to the head.



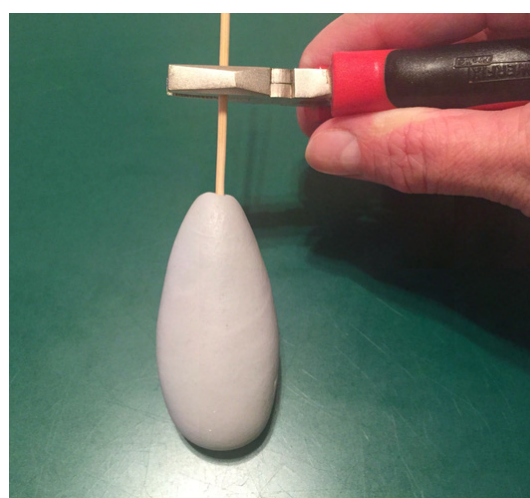
STEP 25 Please the head on the body. Use a small piece of orange paste to form the tongue. Insert into the mouth and with the Dresden tool give it the right shape.



STEP 26 Dust the head with a soft brush and orange powder colour.



STEP 27 Dust the face, tail and body with orange powder colour. Your fox is now ready.



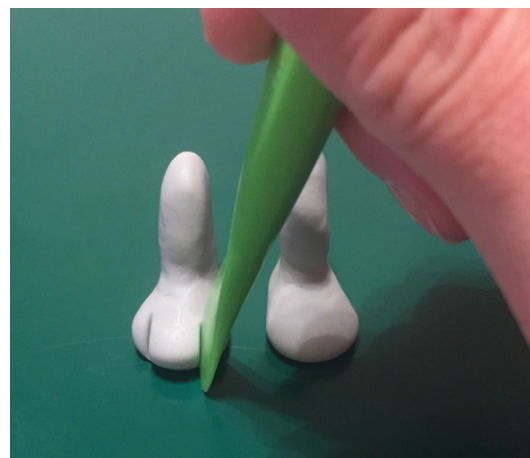
STEP 28 For the body of the racoon we need 40g grey Pasta Model. Knead it well and form a ball. With the palms of our hands roll into a cone shape. Insert a cocktail stick and cut to length if required.



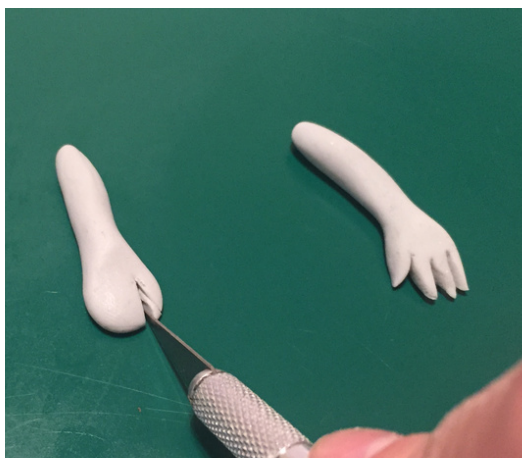
STEP 29 Roll white Pasta Model and cut a teardrop shape with a cutter. Use your fingers to lengthen a little and glue it onto the body.



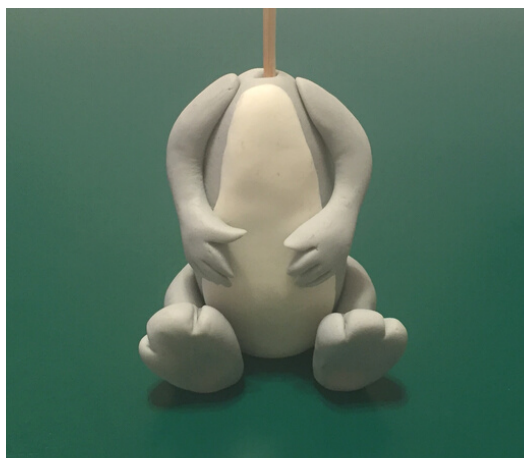
STEP 30 For the back legs we need 2 x 4.5g of grey Pasta Model. Roll into two balls, flatten them and bend to form the feet.



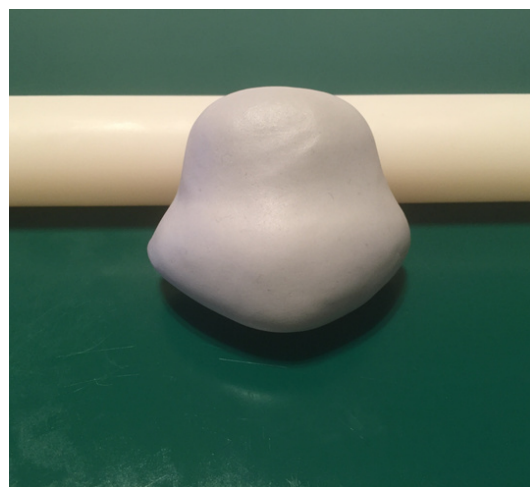
STEP 31 Using a modelling tool shape the paw.



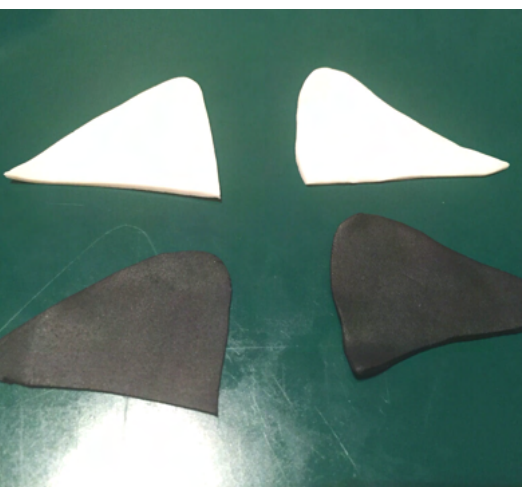
STEP 32 For the arms we need 2 x 2g grey Pasta Model. Roll into two sausage shapes of the same length and with a scalpel cut the paste to form the fingers. Add shape to the fingers.



STEP 33 Fix the legs and arms to the body.



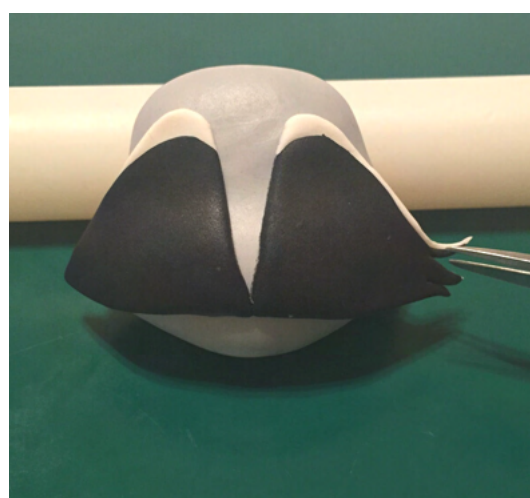
STEP 34 For the head roll a 50g ball of grey Pasta Model. Using your thumb press across the face where the eyes will be to form the forehead shape. With your fingers shape the cheeks and chin.



STEP 35 For the eyes roll white and black Pasta Model thinly. Using a scalpel, cut the shapes shown. We need two mirrored pieces for the two eyes.



STEP 36 Fix the black part onto the white. Fix to the head but leave the outside cheek edges without glue and protruding as we did for the fox.



STEP 37 Using scissors cut the cheek fur as shown.



STEP 38 For the nose area use 4g white Pasta Model and with your fingers shape it and fix to the face. Roll a small piece of black paste to a ball and fix for the nose.



STEP 39 Using a Dresden tool press and shape the mouth.



STEP 40 Using a ball tool create the eye sockets. For the eyes roll two small balls of black paste and fix them into the eye sockets. Flatten them and add two small white balls.



STEP 41 For the ears we need 2 x 1.5g grey paste and 2 x 1g black paste. Form to teardrop shapes.



STEP 42 Fix the black to the grey. Cut them to the size that is needed for the ears.



STEP 43 Fix to the top of the head.



STEP 44 Using grey paste add a tuft of hair to the head as we did with the fox.



STEP 45 Fix the head to the body. Add four balls of black paste to each foot to look like a paw.



STEP 46 For the tail we need 14g grey Pasta Model. Roll to a sausage shape with one end thinner. Roll some black paste thinly and cut into thin strips.



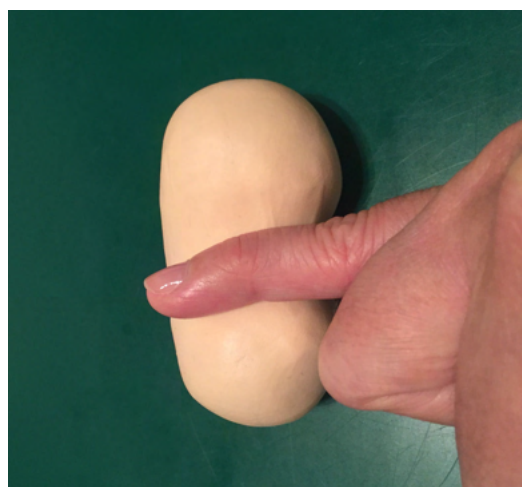
STEP 47 Fix the strips around the tail. Fix the tail to the body.



STEP 48 Add a pink tongue. Roll a thin strand of white paste and add it to the ears as shown. Using a thin brush and white gel colour paint a thin line around the eyes.



STEP 49 Dust the face and body with black powder colour. Your racoon is now ready.



STEP 50 For the hedgehog's body we need 85g light skin tone Pasta Model. Knead it well and roll a ball. With a little finger shape the body as shown.



STEP 51 Using your thumb shape the head and form the snout. Press an indent where the eyes will be.



STEP 52 Use a ball tool to form the eye sockets. For the eyes and nose roll black paste to form three small balls. Fix to the face. Use a Dresden tool to form and shape the mouth.



STEP 53 Add eyebrows. For the arms we need 2 x 2.2g of light skin tone Pasta Model. For the feet we need 2 x 2.5g light skin tone paste.



STEP 54 Using a scalpel cut the paste to form the hand and fingers to the arms. Use a modelling tool to form the toes on the legs.



STEP 55 Fix the arms and legs to the body. Add white dots to the eyes. Add a black tongue. Roll brown Pasta Model into small cone shapes to form the needles.



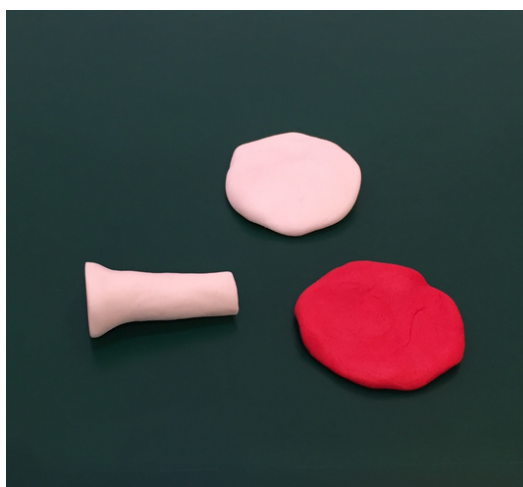
STEP 56 Start adding them from the top to the bottom. You will need patience with this step.



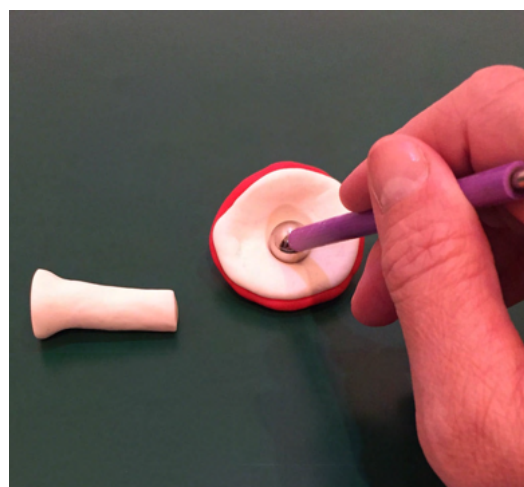
STEP 57 For the ears we need 0.3g light skin tone paste. Roll into two small balls, flatten slightly and fix to the head. Use a small ball tool to press and form the ears.



STEP 58 Roll eight small brown balls and fix to the feet to look like paws. If required add more needles to the forehead. Dust the face and body with brown powder colour. Your hedgehog is now ready.



STEP 59 For the largest mushroom we need 12g of white Pasta Model. Knead well and form a ball. Roll out to shape the stalk. For the mushroom cap we need 9g white paste and 9.6g red paste. Knead and use your fingers to flatten and form one red circle and one white circle.



STEP 60 Place the white circle on the red to form the cap. Press the center with a ball tool.



STEP 61 Use a knife to add a mushroom texture on the underside of the cap.



STEP 62 Turn the cap over and shape to look like this. Fix the cap onto the stalk.



STEP 63 Roll white Pasta Model thinly. Cut out different sized circles. Use a little water to fix randomly to the cap.



STEP 64 Make as many mushrooms as you want in different sizes. Dust the mushrooms with brown powder colour.



STEP 65 For a shiny look glaze the cap using Liquid Shiny.



STEP 66 Prepare the ingredients for the moss: 1 egg at room temperature, 25g flour, 5g baking powder, 12g sugar, 30g honey.



STEP 67 In a mixing bowl combine the egg and sugar. Whisk until light and fluffy, add honey and whisk again.



STEP 68 Add green gel colour and whisk again.



STEP 69 Use a sieve to add the flour and baking powder and gently mix it with a spatula. Fill the silicon cups to about 1/3 full. Microwave the cups for approximately 55 seconds and it should look as shown. Allow to cool completely then remove from the mould.



STEP 70 Cover the top of your cake top using white Pasta Top that has been coloured with a little brown gel colour. Although Pasta Top can be rolled very thinly we don't want that in this case. Do not roll the paste too thin as we need to add texture and pattern. With a Dresden tool create circles on top of the cake.



STEP 71 Use a small piece of scrunched up aluminium foil to add texture.



STEP 72 Use the Dresden tool to add lines so it looks like the tree was recently cut. Start from the centre and work outwards.



STEP 73 Using Pasta Top roll long, thin sausage shapes. Fix each one to the side of the cake using cake gel. The pieces should be touching each other to leave no gaps.



STEP 74 Use the Dresden tool to add pattern and texture. With the flat end of the Dresden tool shape a realistic "hole" as you would see in tree bark. Continue around the cake adding random pattern.



STEP 75 Use the silver foil to add more texture.



STEP 76 Once the side of the dummy is fully covered we add some deeper lines on top as shown.



STEP 77 Cover the cake board with cling film to keep it clean as this part can be messy. Using a soft brush dust the top of the cake with brown, orange and yellow powder colours. Also add some black powder in areas.



STEP 78 Using a bigger brush and clear alcohol paint the top of the cake using a circular movement.



STEP 79 Using a soft brush dust the side of the cake using green, black, orange and brown powder colours. As with the top use a bigger brush and clear alcohol to paint the side of the cake.



STEP 80 When finished dusting remove the cling film. Clean the cake board and allow all to dry. If yours is a real cake use kitchen towel and clear alcohol to clean excess powder. If the cake is a dummy we can use baby wipes. We want the top of the cake to be a lighter colour than the bark.



STEP 81 Clean the excess powder from the side of the cake.



STEP 82 Using a soft brush and Saracino light gold colour powder dust the top and side of the cake.



STEP 83 Crumble the moss sponge into random pieces. Using a flat brush apply cake gel to the cake board and add the edible moss. Continue to add more edible moss until the cake board is fully covered.



STEP 84 The cake is ready. Now we can add the mushrooms and the cute animals we modelled previously.



ADVERTISE YOUR CLASSES FOR FREE IN SARACINO MAGAZINE

♥ **ARE YOU USING SARACINO PRODUCTS FOR YOUR ONLINE OR FACE TO FACE CLASSES?**

♥ **WOULD YOU LIKE TO GAIN MORE ATTENDANCE?**

♥ **WOULD YOU LIKE SARACINO TO ADVERTISE YOUR CLASSES IN THE MAGAZINE **FOR FREE?****

Get in touch with us. Send an email with all the details and we will happily help!

EMAIL US AT [INFO@SARACINODOLCI.CO.UK](mailto:info@saracinodolci.co.uk)

SARACINO SURPRISE BOXES GO TO...



*Rachel
Sveinsson*



*Keeley
Searle*



*Alis
Galabova*

CONGRATULATIONS!



MONTHLY COMPETITION WINNERS

WIN

SARACINO
We love pastry

Would you like to win a Saracino Surprise Box Worth £25.00?

To be in with a chance of winning a Saracino surprise box worth £25.00 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 country you are from.

3 WINNERS will be introduced in our OCTOBER issue.

Competition ends on midnight the 20th September 2021 and it's open worldwide!



X	O	F	T	U	S	C	E	N	E	R	Y	S	G
T	O	T	R	A	B	T	C	R	I	E	E	E	T
O	T	B	E	S	E	E	R	M	T	R	A	A	O
V	S	G	E	N	A	U	B	L	U	W	R	E	S
E	T	E	R	A	U	T	E	T	E	E	N	R	N
G	U	U	S	I	T	E	A	E	E	S	U	O	M
E	E	A	W	L	Y	N	E	E	N	L	A	Y	N
T	I	S	T	R	R	R	E	T	S	E	R	O	F
A	S	A	O	W	T	S	B	N	U	S	T	U	U
B	W	E	E	N	T	S	W	E	R	U	F	M	E
L	A	A	C	S	C	U	L	T	U	R	A	R	S
E	N	H	A	R	N	F	W	E	A	T	H	E	R
S	V	A	N	M	U	S	H	R	O	O	M	F	A
O	T	U	S	E	H	W	E	G	N	A	R	O	A

TREE
VEGETABLES
ORANGE
MOUSE
MUSHROOM
SCENERY
SNAIL
FOX
WEATHER
BEE
FOREST
NATURE
GRASS
SWAN
BEAUTY
SCULTURA



Created by Elisa Danieli





PASTA SCULTURA



text by Carla Puig

PASTA SCULTURA is designed specifically to create edible sculptures.

Its main characteristic is that it has a texture very similar to modelling clay, it is very soft to the touch, extremely malleable and allows the surface to be completely blended out, being able to smooth the joints just using your fingers.

Using Pasta Scultura you can achieve incredible and unimaginable results that would not be possible using other edible materials. Due to its composition, you can play with the working time and extend it as long as it is needed, without it drying or cracking.

It can be used for large creations and also for smaller pieces.

This is our advice on how to use it.

HOW TO PREPARE

First of all, depending on the temperature of our environment, it may be that when you remove it from the packaging, the paste is very hard.

If that happens, cut it into small pieces (trying to make them all more or less the same size) and, inside the plastic bag packaging, put it in the microwave for a few seconds. At this stage be very careful to use the microwave briefly to soften it a little, if we leave it too long it may melt or burn.

Once softened, knead it all together and it is then ready to use. If we see that the paste is cracking, continue kneading until it obtains a more malleable texture.

Always keep it in a sealed plastic bag when not using it.

Due to its composition, it is very sensitive to temperature changes and with the heat of our hands it can begin to stick to our fingers. It is highly recommended to wear gloves, especially if your hands are warm.



It is always advisable to wear fitted latex gloves (or similar) as it is better if they are tight so that they adapt perfectly to your hands and you can work comfortably without leaving glove marks on the surface of your sculpture.

HOW TO PAINT

Pasta Scultura can be coloured before starting to model or it can be painted afterwards, it all depends on the results you want to obtain.

For creations with large surfaces of the same colour, it is advisable to pre-colour the paste to achieve a more uniform base tone.

For example, in the case of a bust, it is advisable to colour all the necessary paste with the required skin colour before starting to model.

It can be coloured with water-soluble gel colours or with powder colours. It is always better to start with a slightly lighter shade as when the paste hardens the colour tends to darken a little.

Once the modelling is finished, we can surface paint it without any problem. If a clean finish is needed, it is important that the surface of the sculpture is as smooth as possible and without imperfections. This will prevent the colour from getting into the cracks.

To paint it we can use powder colours diluted differently depending on the desired result.

One of the most versatile options is diluting with melted cocoa butter, since using it in different proportions we achieve translucent results. When painting with cocoa butter, bear in mind that it is a medium that reacts to heat, so in very hot environments it can easily melt.

You can also mix the powder colour with clear alcohol, with Saracino Liquid Shiny (confectioners glaze) for shiny finishes or it can be applied directly with a brush to add blended shade and shadows.

You can also colour the paste using an airbrush.

HOW TO MODEL

The main characteristic of Pasta Scultura is that it is a paste that softens with heat. Taking this into account and using it to our advantage, we can do EVERYTHING we set out to do: we can add paste, remove it, retouch the shape as many times as we want and continue working without fear that it will dry out or that it cannot be repaired and blended perfectly.

When making a large piece, the warmth of our hands can be a great help because just using our fingers we are able to smooth the joints and the surface, as if it was modelling clay.

For smaller creations, on the other hand, this can work against us, and we must avoid direct contact with the hands, holding the piece with an internal structure and always working with modelling tools instead of our fingers.

To model, we can use the tools of our preference throughout the process. To give the final smoothing touch we would advise to use silicone tools.

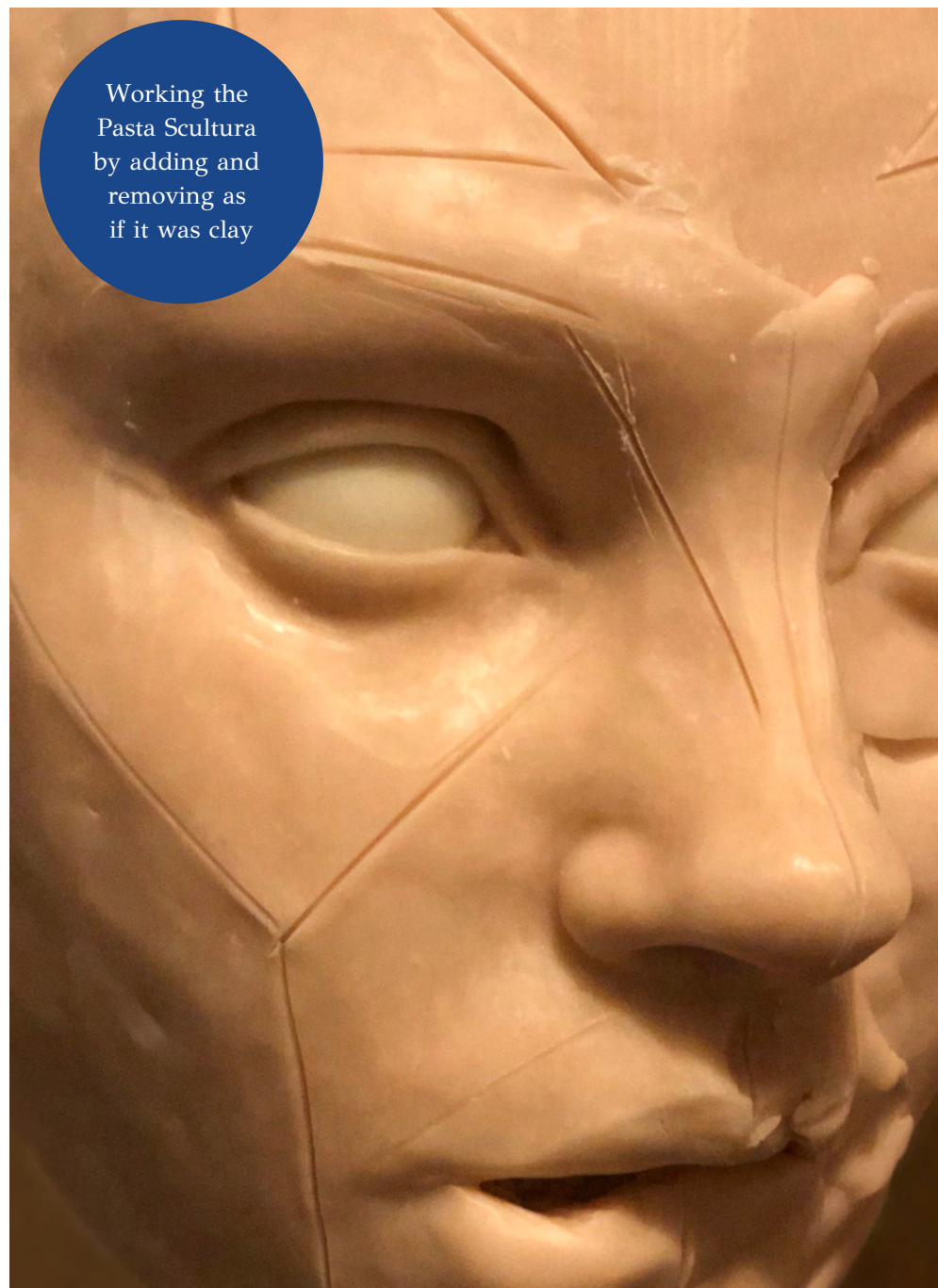
You can also use traditional clay sculpting tools, such as metal castings that are a great help at certain times depending on the work we want to do.

Unless it is a very hot climate, the paste becomes hard when it is not being used so it always maintains the modelled shape and allows us to have a firm structure.

In the event that the sculpture begins to harden while we model and we need it softer, we can use a hair dryer to heat it gently and make it workable again.

If the paste is too soft, wait a few minutes for it to take on a firmer consistency before continuing to work.

If we need to heat the paste with a hair dryer, we must be very careful. Always use a low heat setting, hold the dryer about 30cm from the sculpture and do not leave it in the same position, move continuously to avoid melting or burning the paste.



If you see that the paste begins to shine, it is already warm enough. Check that the paste is not too soft before continuing and, if it is, wait a few seconds for it to recover to the ideal consistency to continue modelling.

If at any time you want to stop working, you can cover it with cling film and let it rest for as long as necessary.

When work is restarted after a break, the paste is likely to be hard again. If so, we can use the hair dryer a little to give it the desired consistency and continue sculpting without any problem.

If we want to texture any part of the sculpture, we can apply a little heat with the dryer, cover the surface with cling film and gently press the texture we want.

For example, to recreate skin pores and texture, we can heat the piece using a dryer, cover the surface with cling film and then press very carefully with the skin of an orange. Then remove the cling film.

Sometimes, when we add paste to our sculpture after a long interval of time between one work session and the next (for example, from one day to another) it may be that the colour varies a little, especially if the base tone is dark.

If that happens, we can apply a little heat with a hair dryer over the entire surface of the sculpture, the colour will be homogenized and no difference in tone will be noticeable.

To achieve the best results when working with the paste, it should always be used in a cool and dry place, otherwise the paste will begin to get sticky and soft. If that happens, turn on the air conditioning or a fan and let the sculpture rest for a few minutes until it recovers its previous consistency.

How to texturize
the pasta using
hairdryer +
plastic wrap +
orange peel



Smoothing the Pasta using
a rubber spatula



Smoothing the Pasta using a rubber
spatula after warm it with a hairdryer
(you can see the shinny on the paste)



HOW TO KEEP

We have to bear in mind that we are working with an edible material. We can take precautions to prolong its life and delay any possible deterioration.

Mainly, we have to be very careful with heat and humidity. It must not be stored in places exposed to direct sunlight or near heat sources as it could be damaged.

We must also avoid humidity as the paste does not absorb it and moisture will remain on the surface of the paste in the form of water droplets until it evaporates.

If this does happen use a very soft kitchen paper towel to absorb the droplets. Take care not to rub or damage the surface, just gently stroke it with your finger so that it soaks into the towel. This must be done very carefully, especially if the piece has already been painted.

In very humid climates, it is important to have a dehumidifier or cover the pieces with cling film tight to the surface to prevent 'sweating'.

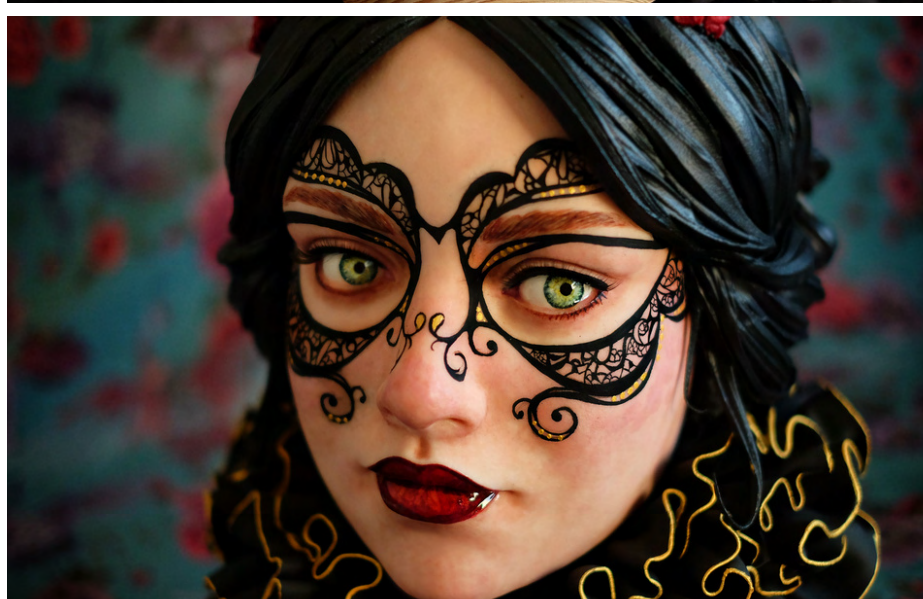


PASTA SCULTURA VS MODELLING CHOCOLATE

Saracino modelling chocolate is made containing chocolate. Pasta Scultura contains chocolate surrogates. Modelling chocolate tends to dry faster, and it is easier to see the joints when you work on the same piece at different periods of time.

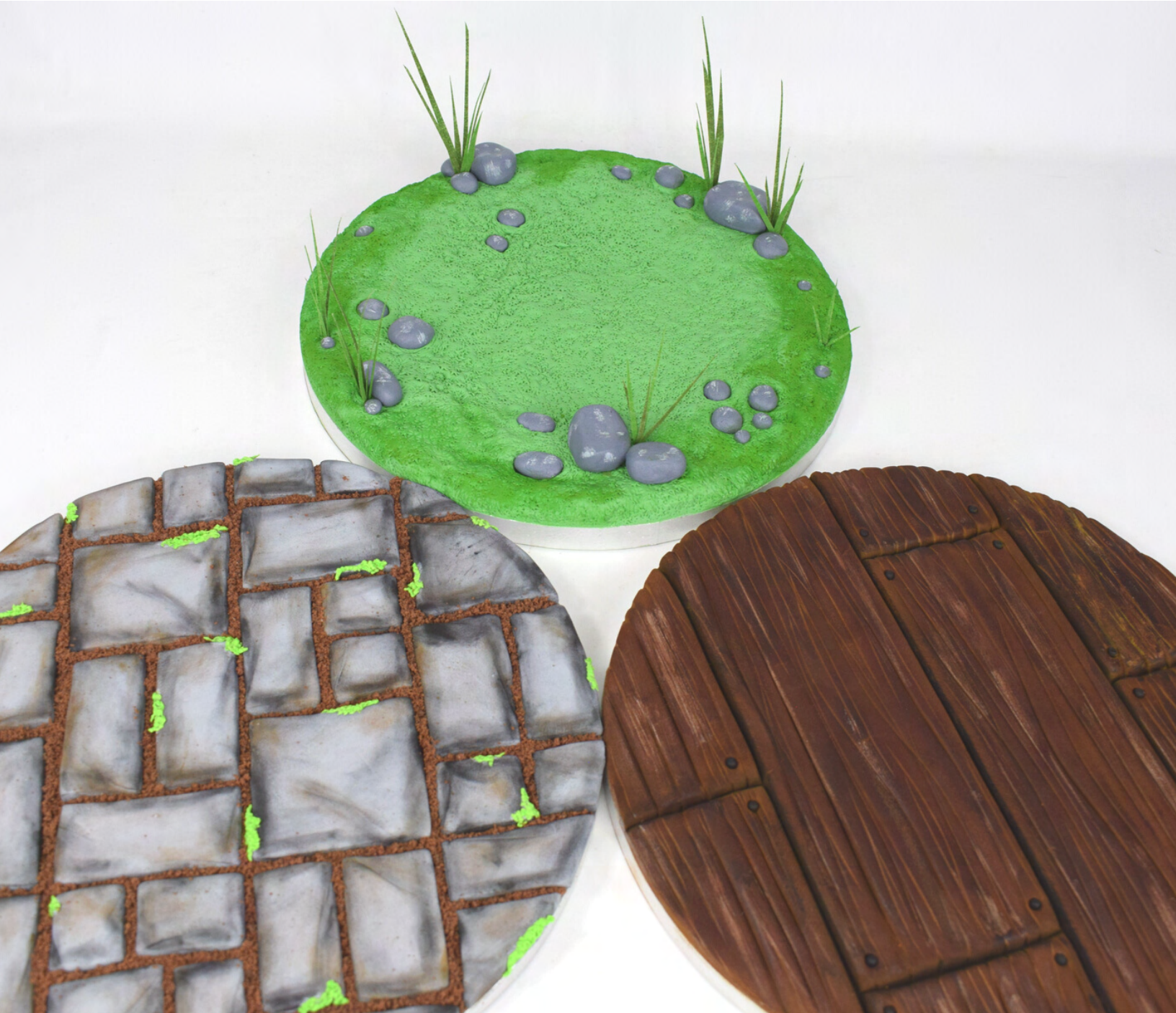
The modelling chocolate can generally stand firm on its own, Pasta Scultura is softer and sometimes needs a structure to help keep its shape.





Cake Board

PATTERNS





CAKE DESIGNER *Lynsey Wilton-Eddleston*

Lynsey Wilton – Eddleston, creator of ‘Sugarwhizz’. Is a multi-award winning cake artist from St Helens, England. A self-taught creator of Sugarwhizziness who discovered the world of cake art purely by chance back in 2010.

Her awards include multiple Gold medals, two 1st’s a 2nd and a 3rd place in Novelty cake at Cake International 2016 and 2017, and 1st place in large decorative exhibit at Cake International 2017. Not forgetting ‘Best in Show’ at Cake and Bake 2016 for a Labyrinth themed decorative exhibit.

Lynsey also creates tutorials for Cake Life and other sugar craft magazines.



[SUGARWHIZZ](https://www.facebook.com/sugarwhizz)

You will need

INGREDIENTS:

GRASS BOARD

- 375g Pasta Top coloured green
- 75g Pasta top coloured grey
- Saracino gel colours – yellow, green, blue, black
- Saracino powder colours – green, white, brown

PAVING

- 375g Pasta Top coloured grey
- 20g Pasta Top coloured green
- 3 Bourbon biscuits
- Saracino gel colours – black, green, yellow
- Saracino powder colours – black, brown

WOOD

- 375g Pasta Top coloured grey
- 5g black Pasta Model
- Saracino powder colours – black, brown

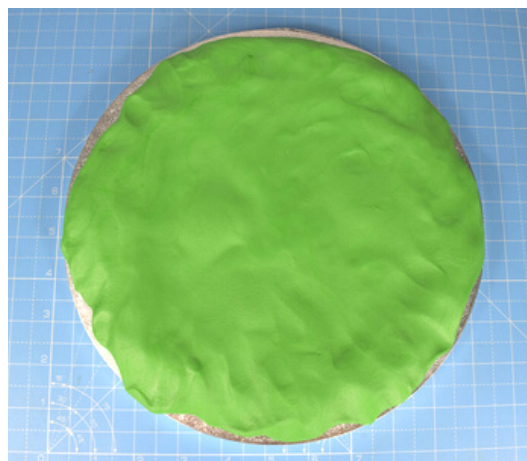
EQUIPMENT:

- 1 sheet Saracino wafer paper 0.27g
- 10 inch round cake drum
- Knife
- Cocktail sticks
- Dresden tool
- Flat angled paintbrushes for dusting.
- Small paintbrush for gluing
- Cool boiled water / edible glue
- Balling tool (Cerart K500)
- Star piping tip
- Grease proof paper
- Scissors
- Rolling pin
- Sieve
- Spoon





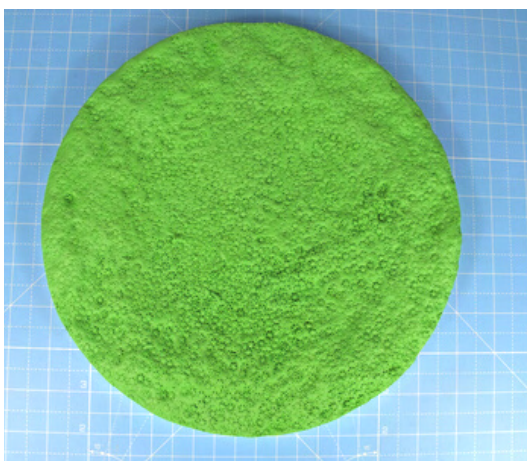
STEP 1 GRASS Using a small amount of yellow, green and blue gel, colour 375g of pasta top green. Knead the paste until the colour is fairly uniform throughout.



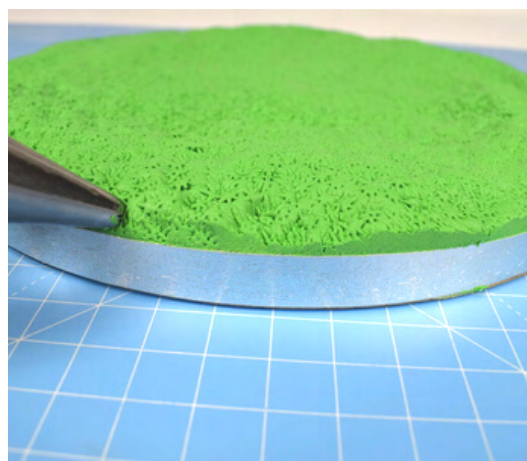
STEP 2 Place the paste on the centre of the board. Using your fingers, stretch and push out the paste so that it is thicker around the edge of the board and fairly flat in the centre where your cake will sit.



STEP 3 Take a star piping tip and gently begin to push into the paste repeatedly to texture the grass.



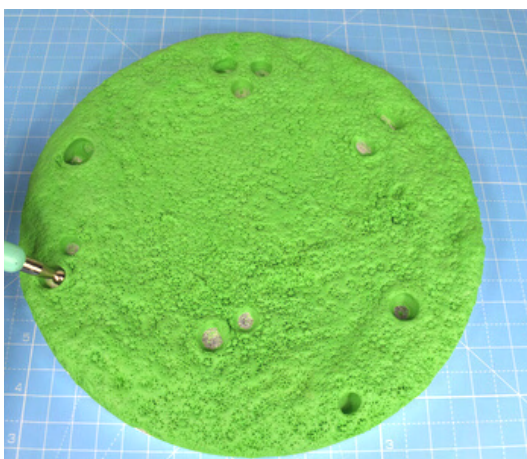
STEP 4 Continue until the whole board is covered. Trim the excess paste from around the edge with a sharp knife.



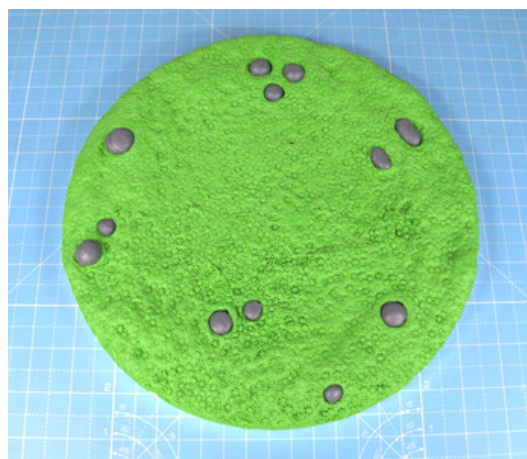
STEP 5 Texture the cut edge with the piping tip.



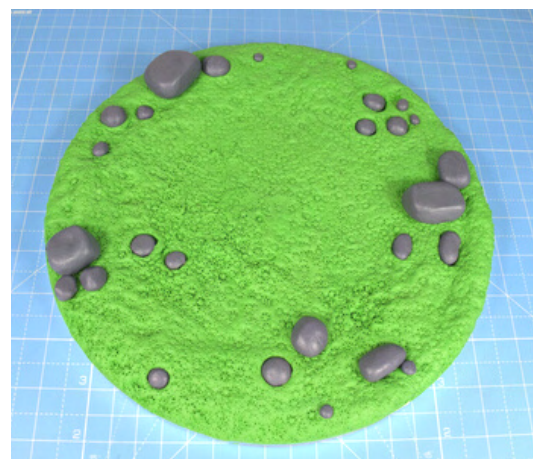
STEP 6 Colour 75g of pasta top with some black gel colour to create a dark grey.



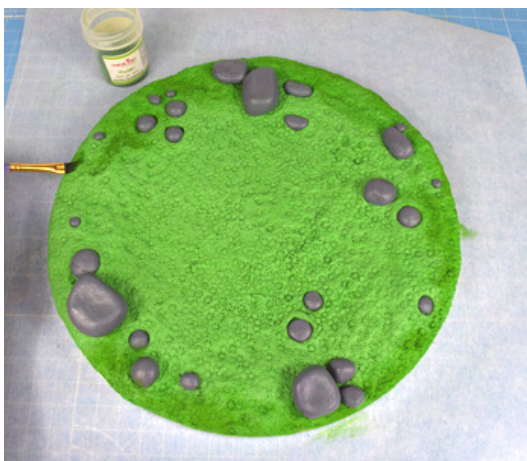
STEP 7 Use the end of the balling tool to create random holes in the paste around the edge of the board.



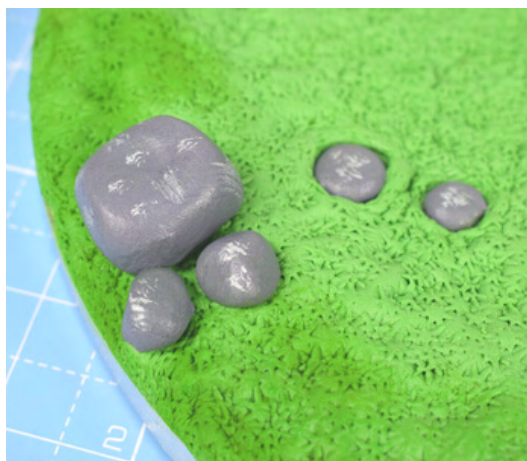
STEP 8 Roll small balls of grey paste and with a small amount of water stick into the holes.



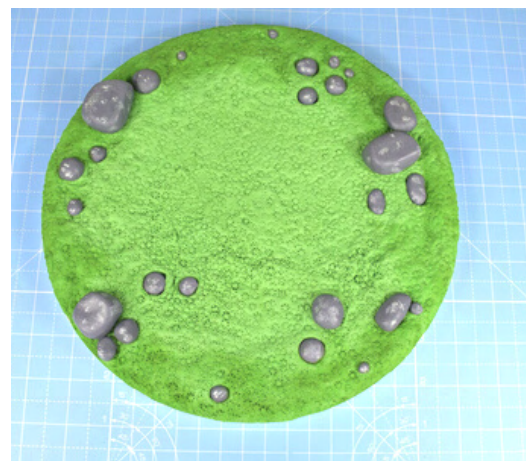
STEP 9 Use the remaining grey paste to make stones to sit on the surface of the board. Group the larger ones together and dot tiny ones at random places.



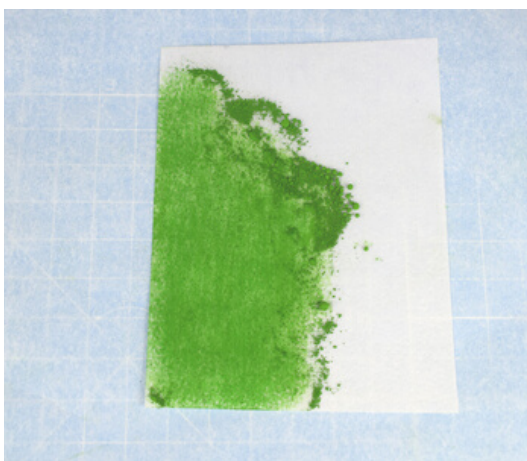
STEP 10 Using a flat angled paintbrush apply some green dust around the edge of the board.



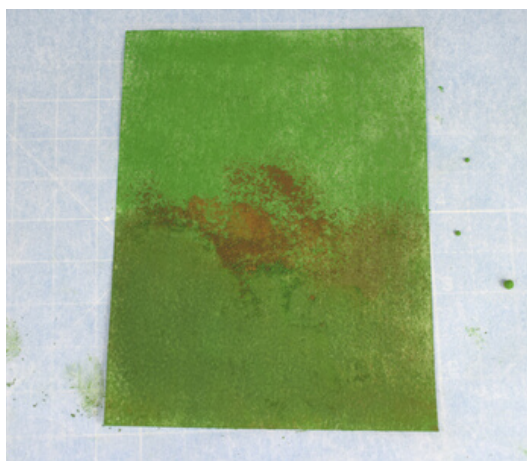
STEP 11 Mix a small amount of white dust with a couple of drops of water. Paint white flecks onto the surface of the stones.



STEP 12 Continue until all the stones are painted.



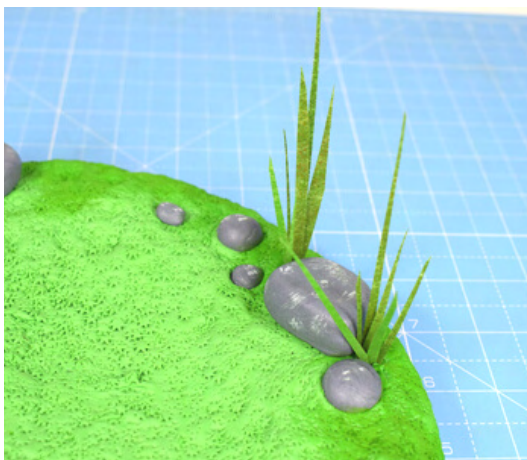
STEP 13 Lay a small square of wafer paper onto a piece of greaseproof paper. Use your finger to rub green dust into the surface of the paper. Turn the paper over and repeat on both sides.



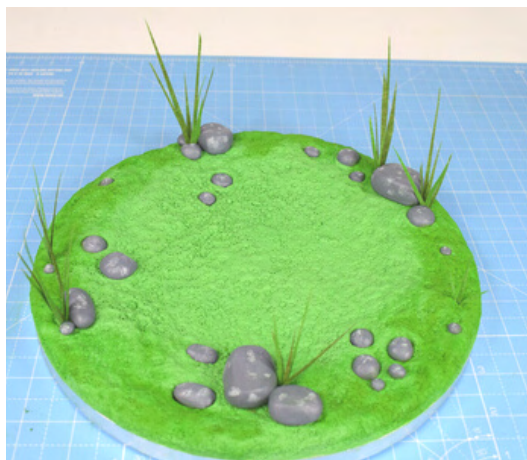
STEP 14 Once the paper has been coloured green, take a small amount of brown dust and colour one side to create a darker shade of green.



STEP 15 Use a pair of scissors to snip the paper into blades of grass.



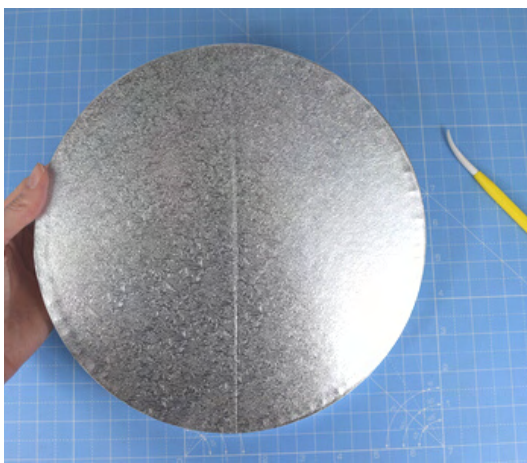
STEP 16 Use the wide end of the Dresden tool to poke a hole in the paste either side of the large rocks. Apply a small amount of water to the hole. Bundle together small groups of grass and stick in the hole. Push the paste back together to hold the blades in place.



STEP 17 Repeat at random places across the board until you're happy.



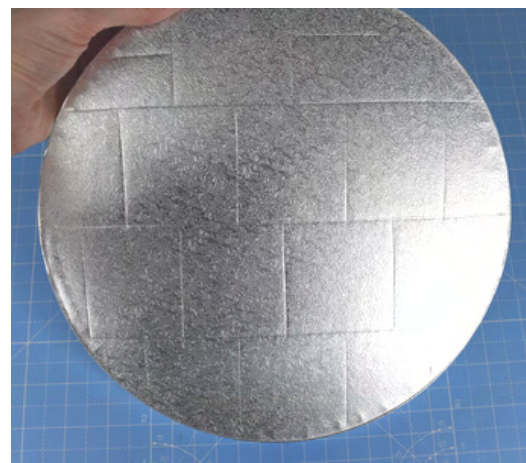
STEP 1 PAVING: Using a small amount of black gel, colour 375g of Pasta Top light grey. Knead the paste until the colour is fairly uniform throughout.



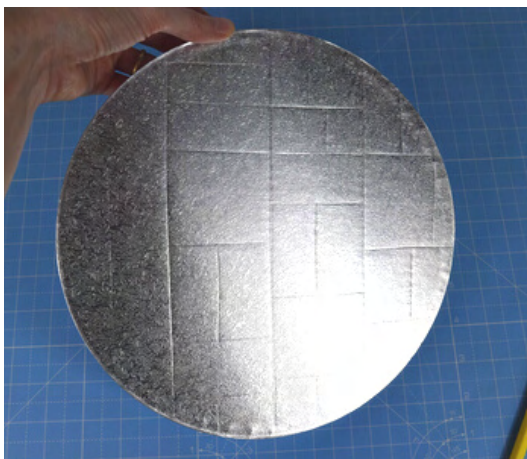
STEP 2 With the pointed end of the Dresden tool, gently score a line down the centre of the board.



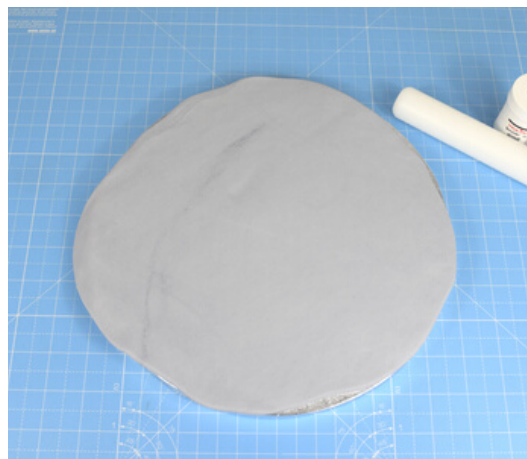
STEP 3 Score two more lines dividing the board roughly into quarters.



STEP 4 Score lines dividing the strips into rough squares, staggered in a brick pattern.



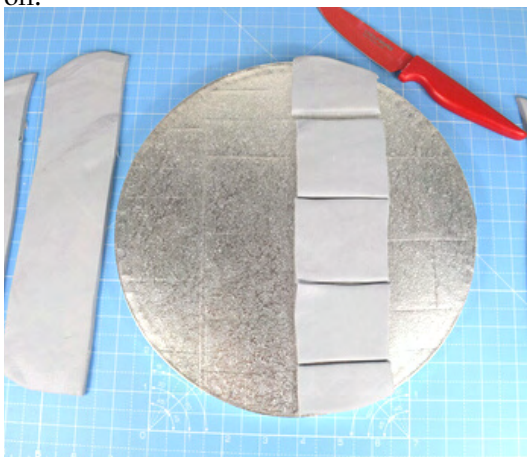
STEP 5 Score lines dividing random squares into smaller rectangles and squares. Don't worry if they're not perfect, you can change any as you go along later on.



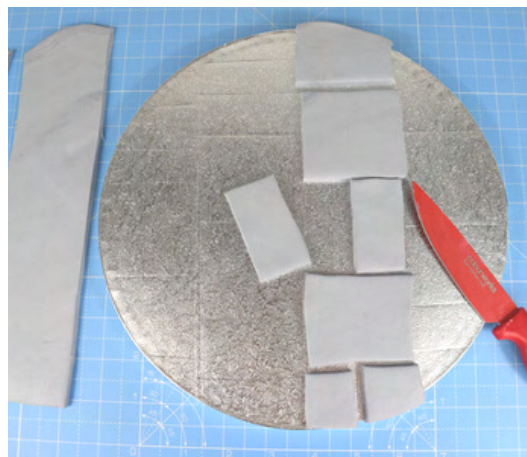
STEP 6 Roll out the paste to a thickness of around 5mm until it roughly covers the board.



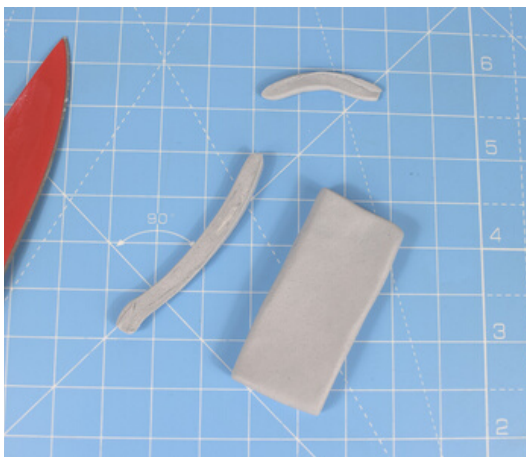
STEP 7 Lay the paste on the board. Using a sharp knife and the quarter lines you scored first as a guide, cut the paste.



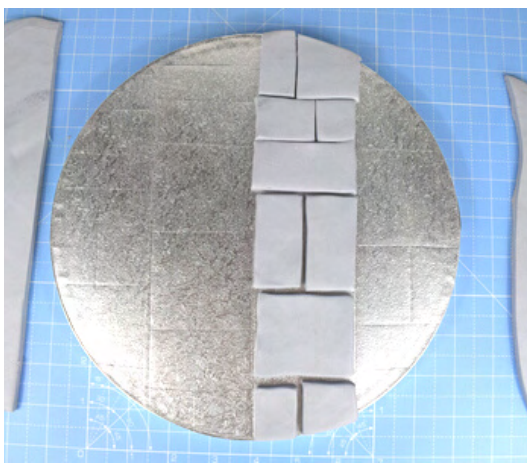
STEP 8 Take one strip and use the square lines you marked in step 4 to cut the paste again.



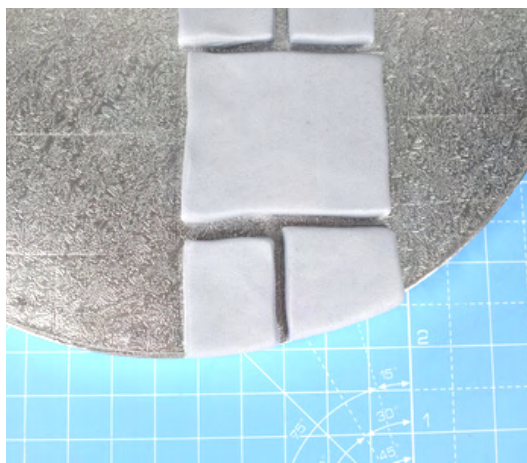
STEP 9 Use the marks you scored in step 5 to divide each of the squares.



STEP 10 Trim a tiny amount from each of the smaller pieces so that they fit within the marked area on the board.



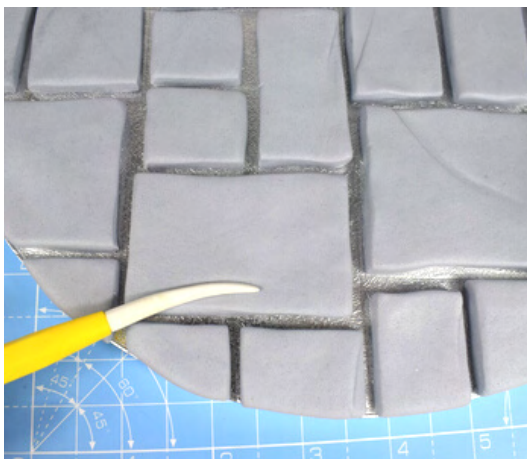
STEP 11 Continue to trim each piece smaller and lay on the board in position. Smooth the cut edges of the pieces with your finger tips then pinch to define.



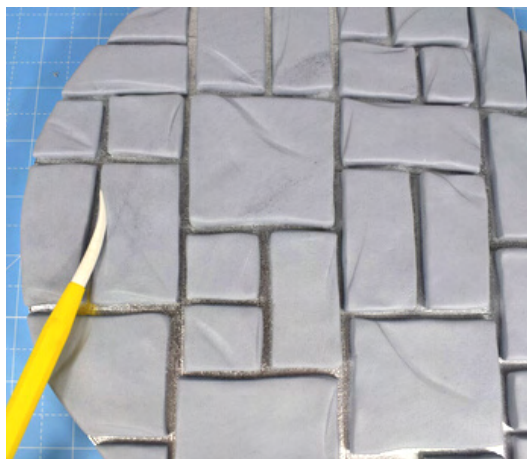
STEP 12 On outer pieces only trim the inside edges so that the paste and the board line up and there are no gaps.



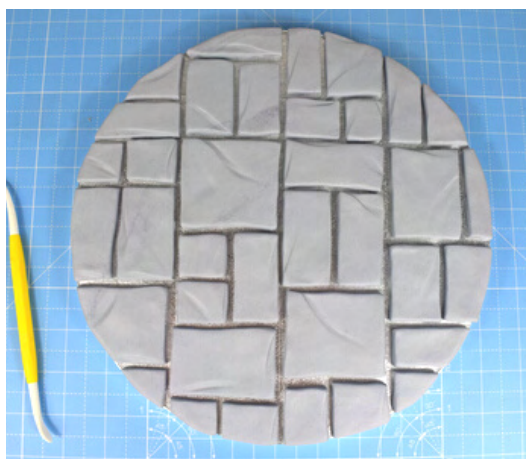
STEP 13 Repeat this process for each strip until the whole board is covered. You can change the pattern within any square as you go along if you choose to.



STEP 14 Turn the Dresden tool on its side and use the veining end to mark lines across the tops of random tiles.



STEP 15 Mark lines down the edges of tiles also.



STEP 16 Once all tiles are marked lift them one at a time and stick into place with water / edible glue. Be careful not to get any water on the edges of the tiles or you'll have to wait for it to dry before continuing.



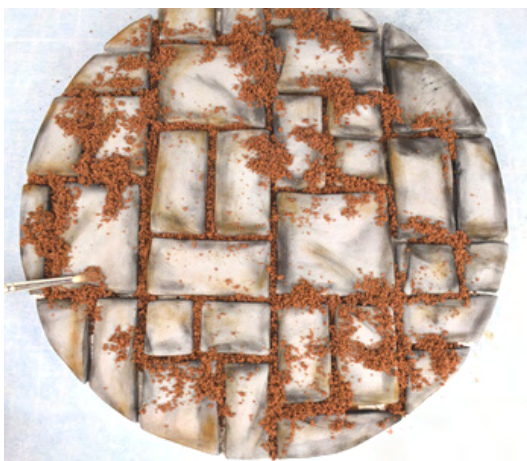
STEP 17 Take a flat angled paintbrush and apply a small amount of black dust to the edges of each tile



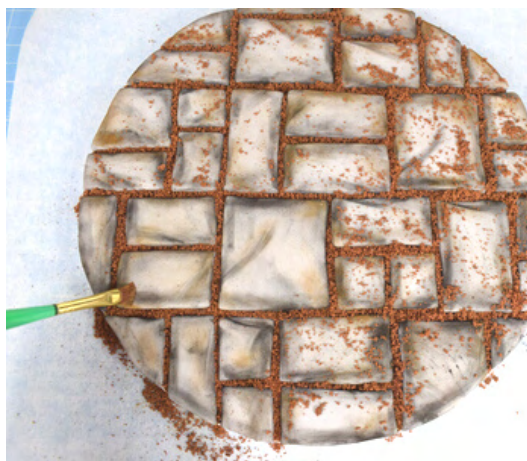
STEP 18 Once all tiles are dusted with black, repeat the process with brown dust.



STEP 19 Crush 3 Bourbon biscuits.



STEP 20 Spoon the biscuit crumbs into small piles on the board.



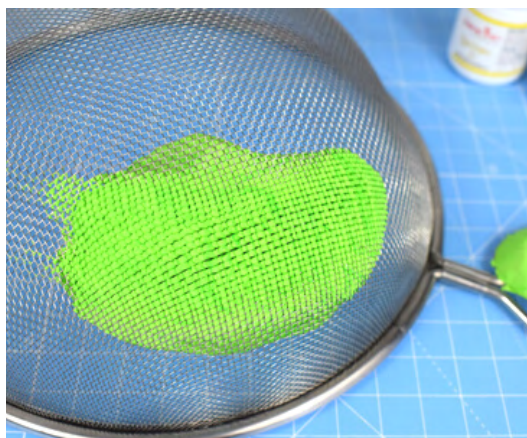
STEP 21 Working from the centre of the board outwards, use a paintbrush to push the crumbs into the cracks.



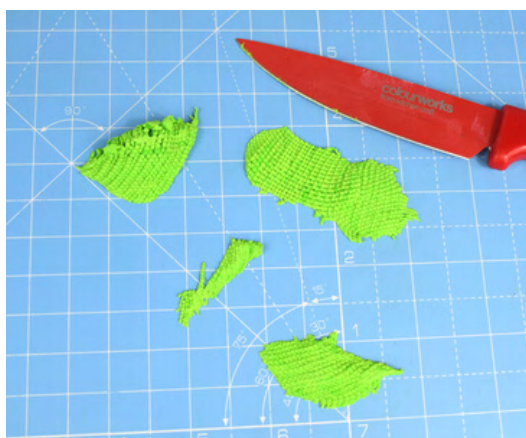
STEP 22 Keep going until all the gaps are filled, brush any excess crumbs onto the paper.



STEP 23 Colour 20g of pasta top with a small amount of yellow and green gel colour, to achieve a bright green.



STEP 24 Push the paste through a sieve using the back of a spoon.



STEP 25 Carefully use a sharp knife to slice off the paste.



STEP 26 Use a cocktail stick to pull small amounts of paste off.



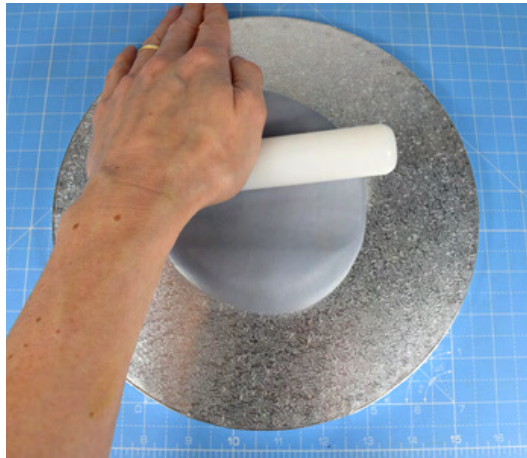
STEP 27 Randomly stick small amounts of the green paste to the edges of tiles.



STEP 28 Continue across the board until you're happy, and your board is now ready for your cake.



STEP 1 WOOD: Using a small amount of black gel colour 375g of pasta top light grey. Knead the paste until the colour is fairly uniform throughout.



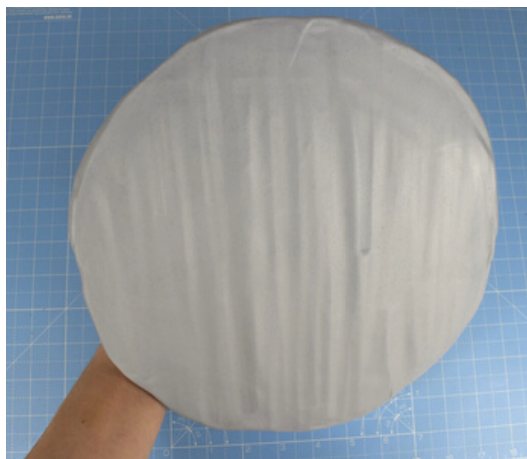
STEP 2 Place the paste on the centre of the board and begin to roll out using a small rolling pin.



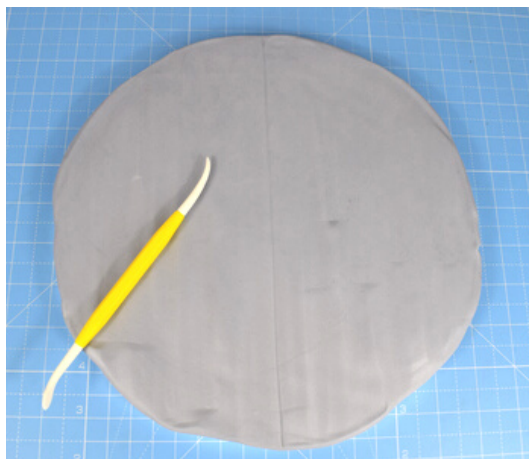
STEP 3 Keep rolling out the paste until the whole board is covered



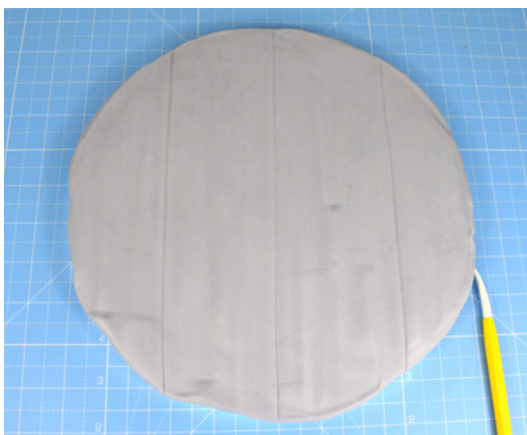
STEP 4 Press the rolling pin into the paste to create grooves and ridges. Keep the lines you mark in the same direction.



STEP 5 Continue to mark the paste across the whole board.



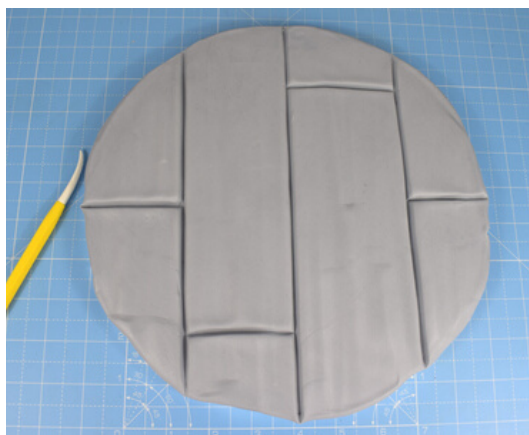
STEP 6 With the pointed end of the Dresden tool, gently score a line down the centre of the board.



STEP 7 Score two more lines dividing the board roughly into quarters



STEP 8 Score 4 small lines across the strips to divide the planks as shown.



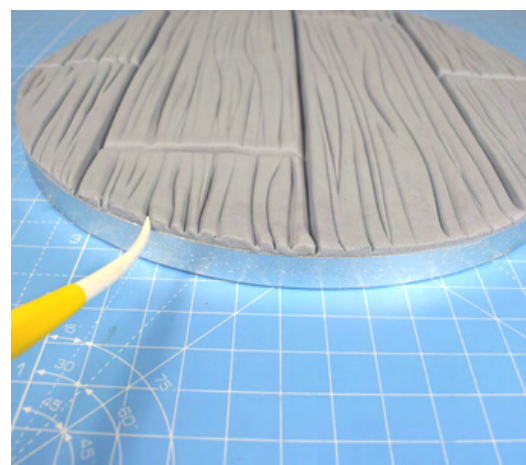
STEP 9 When you are happy with the lines go over them with the Dresden tool this time applying more pressure to create deeper grooves



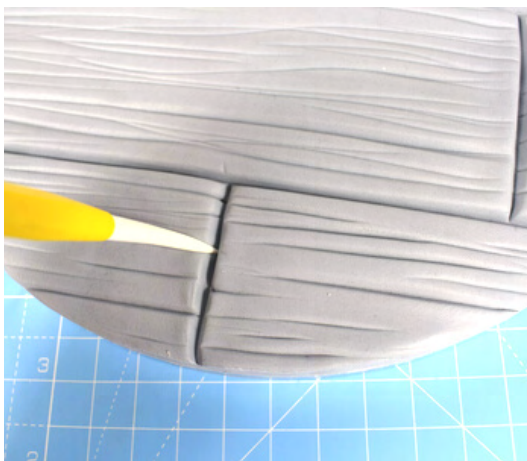
STEP 10 Starting on the outside edge, mark the planks using the Dresden tool with a series of random lines and grooves. Varying the pressure will vary the depth of each line.



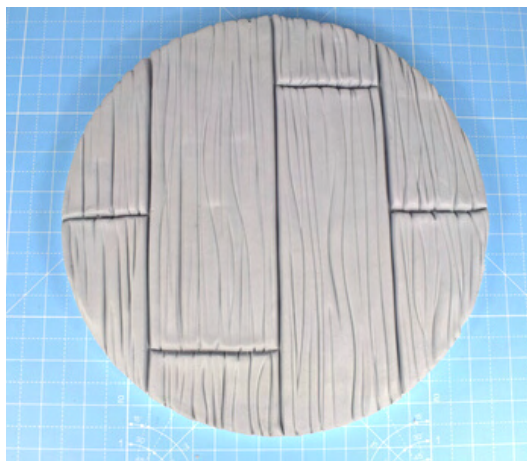
STEP 11 Mark each plank separately until the whole board is done.



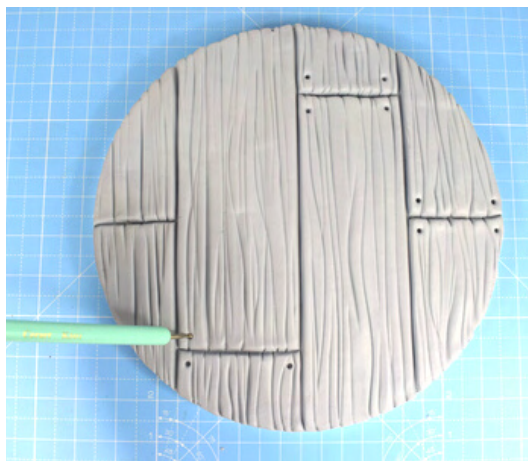
STEP 12 Use the tip of the Dresden tool carry the lines over the edge of each plank around the edge of the board.



STEP 13 Mark the inside edges of each plank.



STEP 14 Continue across the board.



STEP 15 Use a small balling tool to mark nail holes at the end of each plank.



STEP 16 Place your board on a piece of grease proof paper. Take a flat angled paintbrush and begin to apply brown dust to the planks. Rub the dust in circular motions to work into the paste.



STEP 17 Once all planks are dusted with brown, apply a small amount of black dust to the gaps between each plank.



STEP 18 Use your finger tips to gently rub the dust into the paste. This will cause the dust to darken and create a wood like sheen.



STEP 19 Work across the board, rub more in some spots than others to vary the depth of colour.



STEP 20 Lightly rub your finger in the black dust on the paper and transfer it to the board in random areas to further darken the wood.



STEP 21 Dusting instead of painting means that you retain all the lines you scored and marked at the start. It also means you don't have to wait for your board to dry.



STEP 22 For the nails take a small amount of black modelling paste and roll 14 small teardrops.



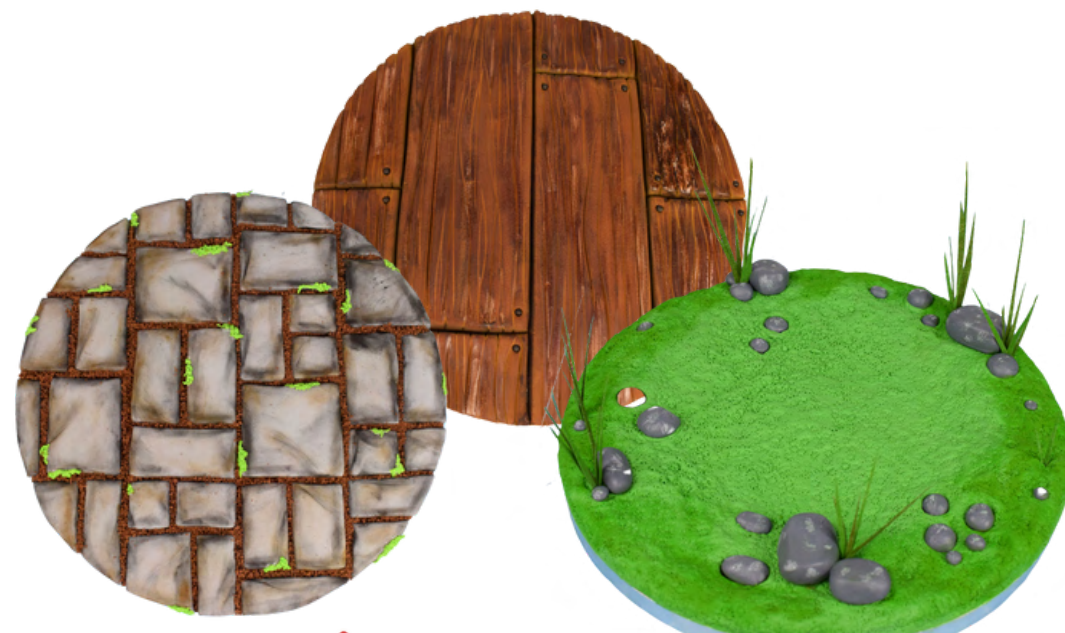
STEP 23 Stick each into place with a small amount of water.



STEP 24 Dip the flat paintbrush into some water and remove almost all of the water from the brush. Gently brush across each plank, following the grain to remove some of the colour and create an aged look to the wood.



STEP 25 If you remove too much colour by accident (see right hand side of board) allow the paste to dry thoroughly and then re dust with the brown.



Saracino Paste Range

Check out which paste is most suitable for your next project!

PASTA MODEL

Perfect paste for small to medium modelling projects



PASTA TOP

Perfect for cake covering in a wide range of temperatures and humidity



PASTA BOUQUET

Perfect for flower and foliage making



PASTA SCULTURA

Paste for sculpting similar to traditional clay making



MODELLING CHOCOLATE - WHITE

Perfect for chocolate decorations and modelling



MODELLING CHOCOLATE - DARK

Perfect for chocolate decorations and modelling





Silvia Mancini says

PASTA MODEL IS MY BEST FRIEND



WHY HAVE I CHOSEN PASTA MODEL?

- It maintains its form and you can work on the project for hours
- It gives my models smooth finish
- Is extremely elastic and strong. It can be modelled without cracking
- You can also blend the joints beautifully by simply smoothing the surface with your fingers or modelling tool.



Sugar

VEGETABLES





CAKE DESIGNER

Angelique van Veenendaal

I live and work in Houten, Netherlands.

In 2013 I experienced cake decorating for the first time and the passion started. Cake decorating quickly became my new hobby. Since then, I am keen on developing new skills and experimenting with new techniques.

In 2015 I entered her first competition in the Netherlands and won 1st prize. My creations have won several Gold and Silver awards in competitions such as 'Cake&Bake' Netherlands, 'Cake&Bake' Essen, and Cake International, Birmingham.

In September 2018 I started my own cake decorating business.

I loves to participate in different collaborations (national and international). I have an education in advertising (commercials) and presentation techniques (decorating and window dressing). I always try to translate this experience and techniques in the cakes I make.



CAKE GARDEN

You will need

INGREDIENTS:

- Saracino Pasta Model
- Saracino Modelling Chocolate
- Saracino Wafer Paper 0.27 mm
- Saracino gel colour green and white
- Dust colour powders: alpine green, spring green, dark brown, light brown, aubergine, claret, peach

EQUIPMENT:

- Cerart modelling tool 500 + 301 + 505
- Knife
- Large ball tool
- Water
- Brushes



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 and 1kg tubs.



STEP 1 To make the asparagus you will need about 18-22g of white modelling chocolate. Knead the modelling chocolate until it is smooth and pliable. Roll a long cone shape to about 17-22cm long. If you create more asparagus make sure they are not exactly the same length. The thickest part has to be 1.2 to 1.5cm in diameter.



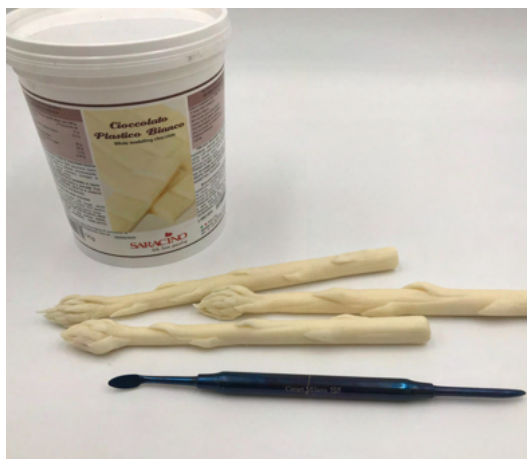
STEP 2 Create small cone shapes for the asparagus leaves and flatten each of them with your finger. Make sure the leaves are not too thin as they must have some thickness to look realistic.



STEP 3 Start attaching the small leaves to the thin end of the stem with your modelling tool. Fix only the bottom of each leaf (the wide side) to your asparagus stem. Smooth the joints so the leaves blend into your stem. Repeat to attach the leaves around until you have a small flowerly like head.



STEP 4 Attach a few leaves randomly to the stem. Using your modelling tool create some grooves (not too deep) on the stem and around the bottom.



STEP 5 Repeat the previous steps if you want to create more asparagus. If you have enough asparagus made, leave them to harden.



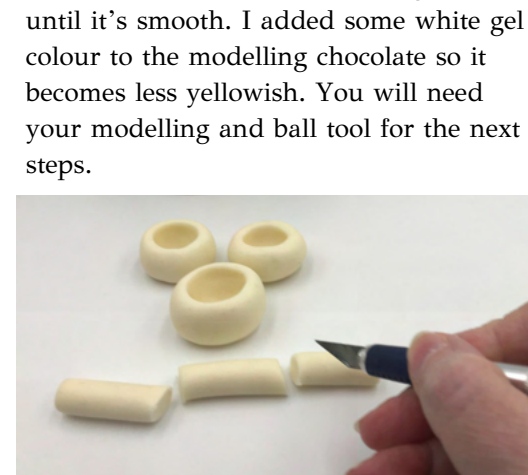
STEP 6 For the mushroom heads you will need about 8-14g of modelling chocolate for one mushroom. For the stalk you will need 4-6g of modelling chocolate. You will need about 18-20g for the whole mushroom. Knead the modelling chocolate until it's smooth. I added some white gel colour to the modelling chocolate so it becomes less yellowish. You will need your modelling and ball tool for the next steps.



STEP 7 Roll balls of modelling chocolate for the mushroom caps and a long stalk for the stem.



STEP 8 Use your ball tool to create sockets.



STEP 9 Cut the long stalk into smaller varying length pieces.



STEP 10 Use your modelling tool to create gills inside the caps. Make sure the inside of the cap remains wide enough to attach the stalk.



STEP 11 Attach the stalk into the cap, using a modelling tool push some modelling chocolate from the stalk down onto the gills. Use your tool to create some small shallow notches at the bottom of the stalk. Set aside to harden.



STEP 12 For the garlic you will need approximately 35g of white Pasta Model. Knead the modelling paste well and roll to a ball shape. Create a small tip at one side of the ball.



STEP 13 Use your modelling tool to create the garlic gloves. It doesn't have to be very neat because we cover later with wafer paper.



STEP 14 You will need Saracino wafer paper 0.27mm and scissors.



STEP 15 Cut the wafer paper in 4 pieces across the width.



STEP 16 Cut the strips narrower. They don't have to be the same size. Cut some narrow and some wider strips. The strips don't have to be cut neatly.



STEP 17 Use a brush to add some water to the strips and attach them to your garlic. Start from the bottom of the garlic and attach them up to the top. Don't wait too long to attach the wafer paper strips. Attach the wafer paper strips all around the garlic bulb. If your strips are too long you can trim using scissors. I cut around the top of the garlic with small scissors so it looks like real thin skins on top of each other. You can repeat around the bottom to create some small roots. I have left the tops of the garlic quite short but you can leave them longer if you want to. Leave your garlic to dry on a drying rack so the water can evaporate.



STEP 18 Repeat step 17 to attach a second layer and leave it to dry for 24 hours until completely dry.



STEP 19 For the green beans you will need about 8-9g of modelling paste for one bean.
Add green gel colour to your modelling paste and knead it well. Roll to a ball.



STEP 20 Use about 8-10g of modelling paste and create a 16-18cm long sausage shape. Make sure the ends of the bean are rolled to a point.



STEP 21 Use your fingers to create a lightly lumpy surface so it looks like it has seeds inside.



STEP 22 Use a sharp modelling tool to create two thin grooves at the top and bottom of the bean.



STEP 23 Once the asparagus are dried we are going to dust them to give a realistic appearance. You will need Alpine green, Spring green, aubergine and claret powders. Start by dusting the asparagus stem with the spring green. Don't use too much dust at once and knock off the excess dust from your brush every time.



STEP 24 Using the alpine green dust below the top of the asparagus and add highlights to the stem.



STEP 25 Use the aubergine powder to dust the leaves at the top of the asparagus and the leaves on the stem.



STEP 26 Also dust the bottom of the stem with the aubergine powder.



STEP 27 Use a little claret dust on top of the aubergine to create a warmer look. I used dry kitchen paper to remove excess dust.



STEP 28 Use the dark brown colour powder to dust the gills of the mushroom.



STEP 29 Mix the light and dark brown colours, don't mix the colours too much as you still have to see the two separate colours. Use a thin brush to apply the dust onto the cap of the mushroom. Make sure you remove the excess dust on your brush each time. Dust the mushroom all around the cap. And dust the bottom of the stem to give definition to the shallow notches.



STEP 30 Mix some alpine green and spring green powders to dust the green beans. Don't over mix and make sure you still see both colours. Dust the beans with a soft brush.



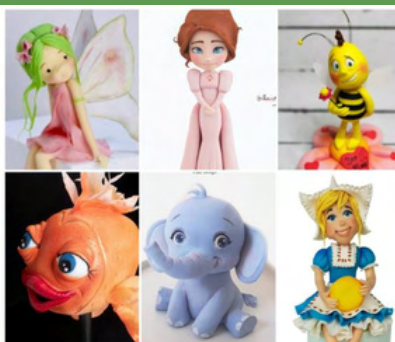
STEP 31 When the garlic is completely dry use the aubergine and peach powder to dust the garlic. Start with the peach and use the aubergine to highlight the deeper parts between the cloves. If you like you can also use some claret dust to add warmth to the colours.



STEP 32 Keep adding shade until you achieve the required look.

Learn

From artists around
the globe



Practice

And practice to get
better

Share

Your amazing results
with us



TO SEE MORE
TUTORIALS VISIT
OUR WEBSITE
CLICK BELOW

CLICK



Elegant Raspberry **SWISS ROLL**





CAKE DESIGNER *Mabanuby*

Pasticceria Artistica MABANUBY create artistic cakes, pastries and desserts on commission and was opened in 2014 in Milan by Barbara and Manuela, who are both Brand Ambassadors for Saracino.

Manuela Taddeo's awards include Italian Cake Design Champion FIPGC 2018 and silver medal at the Cake Designer World Championship FIPGC 2019.

Barbara Borghi's awards include Italian Pastry Champion FIPGC 2018 and bronze medal at the World Trophy of Pastry Chocolate and Ice cream FIPGC 2019.

Together they create decorated cakes for every occasion by applying different decorative techniques combined with a particular search for taste. Always offering a high-level pastry design as "There are special moments in which the dessert must amaze!".



MABANUBY - PASTICCERIA
ARTISTICA



You will need

INGREDIENTS:

- Saracino powder colours: pink, purple, yellow, green
- Saracino Royal Icing mix

EQUIPMENT:

- Food mixer
- Baking paper
- Baking film
- Silkormart 01 silicone tray
- Spatulas
- Fine sieve
- Bowls of various sizes
- Royal icing piping nozzle (Wilton 125 for rose petals and Wilton 352 for leaves)
- Round piping nozzle number 2
- Royal Icing flower nail
- Parchment paper

Ingredients for Pate Decor:

- 80g soft butter
- 80g icing sugar
- 60g egg whites
- 70g plain flour

Ingredients for Swiss Roll Mixture:

- 200g eggs
- 100g sugar
- 150g Saracino Almond flour,
- 40g plain flour
- 2g salt
- 60g almond paste
- 140g egg whites
- 70g sugar

Ingredients for Filling:

- 250g butter
- 200g condensed milk
- 60g Le Supreme Raspberry food flavouring paste
- 250g fresh raspberries
- Raspberry jam





STEP 1 Prepare the ingredients for the pate decor. You will need butter, icing sugar, egg whites, flour and Saracino powder colours (purple, green, yellow and pink).



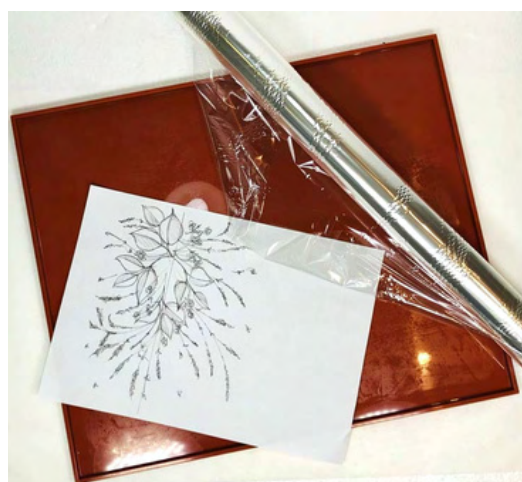
STEP 2 Combine the butter with the icing sugar until you have a fluffy consistency.



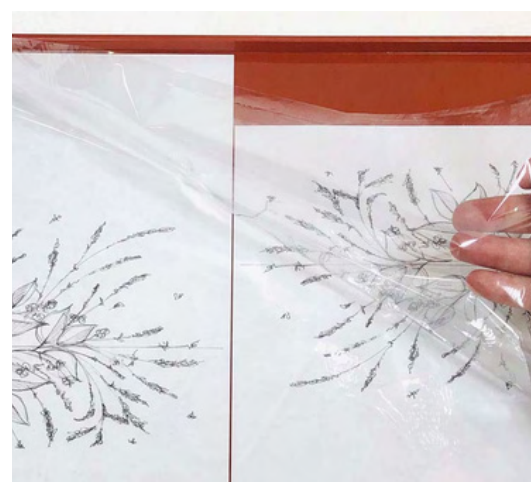
STEP 3 Gradually add the egg whites and the flour alternatively until the mixture is smooth and well blended.



STEP 4 Prepare the required design on to a piece of paper. You can find inspirations on Google and print it off.



STEP 5 Prepare the silicone swiss roll tin / mould and cut transparent film (it is important the film is suitable for baking) to the same size as the mould.



STEP 6 Place the design face up on the silicone swiss roll tray and cover it with the baking film. I am adding two templates which will make two smaller Swiss rolls.



STEP 7 Divide the pate decor into 5 equal parts and colour with powder colours : pink, lilac, light green, dark green and yellow. To achieve light green, make a yellow paste and add a bit of green powder.



STEP 8 Add a number 2 piping nozzle to a piping bag and fill with the yellow pate decor.



STEP 9 Repeat for the lilac colour.



STEP 10 Pipe to make the flowers as shown.



STEP 11 Using a number 2 nozzle again add light green and dark green to piping bags. Using the dark green pipe small stems and twigs.



STEP 12 Pipe some of the larger leaves with light green.



STEP 13 Finish the larger leaves with dark green. Place in the refrigerator to cool well.



STEP 14 Prepare the ingredients for the Swiss roll mixture: whole eggs, sugar, Saracino almond flour, plain flour, almond paste, egg whites, a pinch of salt.



STEP 15 Whisk the eggs and a first part of the sugar in the mixer until light and fluffy.



STEP 16 Mix the almond flour and salt well.



STEP 17 Using a sieve add the flours to the whipped mixture.



STEP 18 Combine gently with a spatula (from top to bottom) without overworking the mixture.



STEP 19 Gently combine the almond paste.



STEP 20 Whip the egg white until stiff and add the second part of sugar.



STEP 21 Gently combine the two mixtures without losing the entrained air.



STEP 22 Remove the paper template from under the baking film sheet. Add the Swiss roll mixture evenly over the painted design. Take care not to damage your design.



STEP 23 Using an elbow spatula fill the silicone pan completely evenly taking care not to overwork and lose the air. Place in the oven and bake at approximately 170° for 10 minutes.



STEP 24 Once baked, turn the Swiss roll over onto a baking sheet and allow to cool. Once cold, gently remove the silicone mould.



STEP 25 Remove the bakable film.



STEP 26 Cut to the length of Swiss roll you would like.



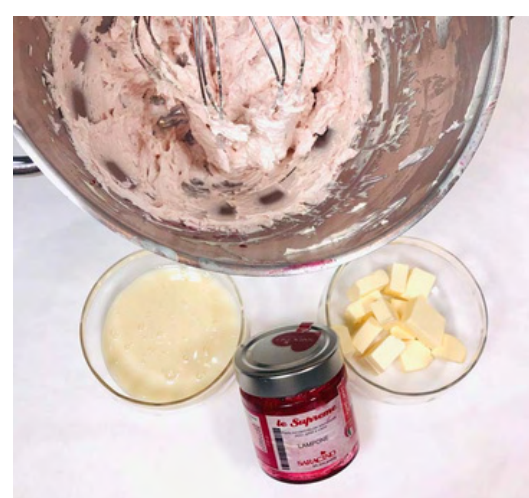
STEP 27 Prepare the ingredients for the filling : butter, condensed milk, Saracino Supreme Raspberry food flavouring.



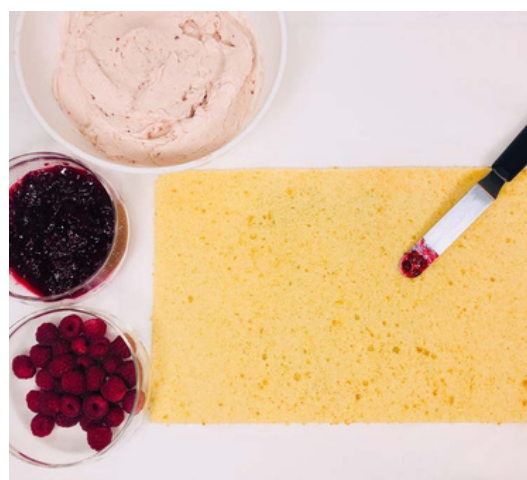
STEP 28 Whip the butter in a mixer.



STEP 29 Add the condensed milk and continue to whisk until a soft cream is obtained.



STEP 30 Add the Supreme Raspberry to give taste and colour. Mix well.



STEP 31 Turn the sponge upside down by placing it on parchment paper cut to size and prepare the ingredients for the filling.



STEP 32 Spread a very thin layer of raspberry compote.



STEP 33 Spread a thick layer of our raspberry flavour cream filling on top of the jam.



STEP 34 Add the fresh raspberries on the cream evenly.



STEP 35 Using the baking paper roll up the Swiss roll.



STEP 36 Finish the roll so that the design is on top and allow to cool in the refrigerator.



STEP 37 Use a mixer to prepare the Saracino royal icing in accordance with the instructions on the packaging (just add water and mix).



STEP 38 Divide the royal icing into 3 equal parts and colour with Saracino powder colours (pink and green) to obtain light pink, pink and green



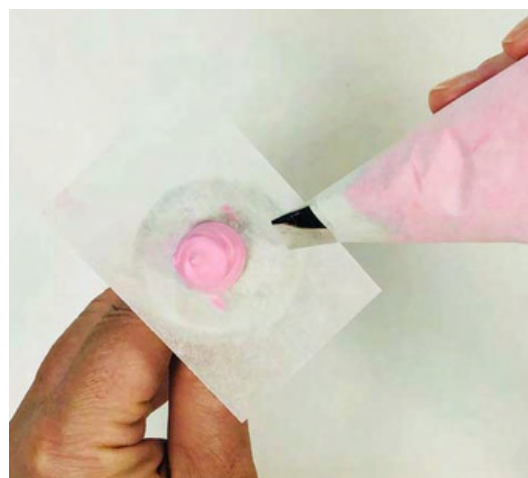
STEP 39 Remove the parchment paper from the roll.



STEP 40 Use a sharp long bladed knife to trim the ends precisely to highlight the internal filling.



STEP 41 Add light pink royal icing to a piping bag that has a petal piping nozzle.



STEP 42 Fix a small square of parchment paper to the top of a flower nail. Pipe a cone of royal icing in the centre.



STEP 43 Pipe the inner 3 petals and allow to dry.



STEP 44 Pipe the second layer of 5 petals and dry.



STEP 45 Pipe the final circle of petals and dry. Repeat to create other buds and roses in light and dark pink.



STEP 46 Add green royal icing to a piping bag with a leaf nozzle.



STEP 47 Add a small amount of royal icing to the top of the Swiss roll as shown.



STEP 48 Remove the royal icing flower from the flower nail. Remove the parchment paper.



STEP 49 Place the rose on the green royal icing to fix into place.



STEP 50 Continue decorating the roll with the other roses and buds following the design created on the sponge.



STEP 51 Finish by piping leaves around and between the roses.



**You have
made these
and
we love them!**

We are proudly sharing your amazing creations that we have noticed on Social Media.

Thank you for choosing to work with Saracino products.

Keep tagging us so we can see more!



@saracinodolci



@saracinouk



BY MONIKA HUCZEK
using Pasta Model



BY CATIA GUIDA
using Modelling Chocolate



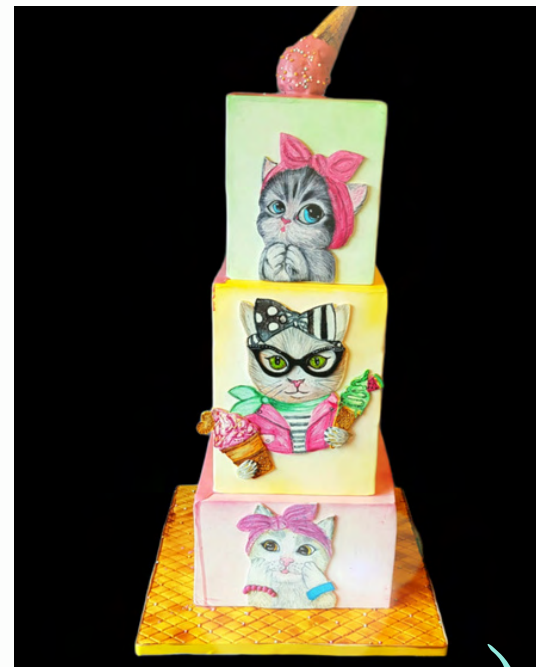
BY MICHAEL WEHRMANN
using Pasta Scultura & Pasta Model



BY RITA ANTUNES
using Modelling Chocolate, Cocoa Butter and Powder Colours



BY SHEREEN VAN BALLEGOOYEN
using Saracino Pasta Model



BY GENA ALEKSANDROVA
using Pasta Top



BY JAYNE MACHIN
using Pasta Model



BY RAZZMATAZZ SHILLITO
using Saracino
Pasta Model and
Modelling Chocolate



BY NINA EVANS WILLIAMS
using Pasta Top



BY LIZ RICHARDSON
using Pasta Model



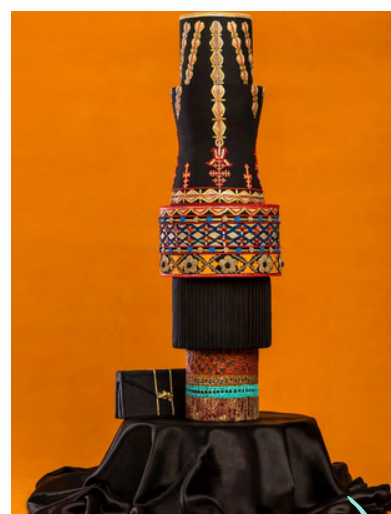
BY KAREN DODENBIER
using Saracino
Pasta Model



BY MARZENA K-A
using Pasta Model



BY MANUELA TADDEO
using Pasta Top, Lace Paste,
Royal Icing, Pasta Model &
Pasta Bouquet



BY SHWETA BHARGAVA
using Pasta Model



BY RACHEL SVEINSSON
using Pasta
Model



BY EDWINA HUGHES
using Modelling
Chocolate & Pasta
Model



BY ANDREEA ELENA
using Pasta Model



BY LA DEIRA JACKSON
using Modelling
Chocolate and Pasta
Model

CLAIRE DS CRÉATIONS



I AM A PERFECTIONIST

with a clean style, I can work for hours in my chair. Long, hard work does not scare me, and I often tell my students that it is 'by forging that one becomes a blacksmith' and, above all to never forget that we all started one day.

My name is Claire DS Créations, I am 42 years old and a happy mother of 11-year-old twins. I am a pastry chef and cake designer and instructor based in France.

Since I was very young, I have been sculpting in clay and polymer clay and anything else related to creative leisure. This started when I was only 5 years old, beginning with music, piano and then violin and singing, where I was already having fun composing songs. At the location where I took my piano lessons, there was a clay sculpture workshop, I loved it... I thought it was great to start from a block and create something out of my imagination.

During my later studies in psychology, I worked as a demonstrator for a well-known brand. Following education, for more than 15 years, I worked in the horse racing industry in the Paris region as a group leader. The company I worked for closed and before it was taken over, I took my CAP in pastry-making as an independent candidate. I found this a real challenge, and after the closure I started working 100% in cake design. In 2016 I started entering competitions, first in France and then in the UK. I now run cake design and modelling classes.

My background has seen me try sewing, knitting, and above all making costume jewelry, which I still do today. I have always cooked for my mother, who is a real cordon bleu chef. My father is a carpenter. He has now retired and he still loves working with wood.



He always told me that if I had a career that I was passionate about it would never feel like working. I think he is right!

I started cake design on my daughters' first birthday, and it never left me. The passion grew year after year until it became my job. I trained with some of the great names in international cake design, I love working on miniature details and staging my modelling. I am mainly inspired by everyday life, and I see inspiration everywhere.

International competitions have allowed me to leave my comfort zone and try new techniques, to go further by experimenting. I won two Gold awards at Cake International Birmingham in November 2016, including placed 2nd with my macaron, this was a dream come true for me.

I am a perfectionist with a clean style, I can work for hours in my chair. Long, hard work does not scare me, and I often tell my students that it is 'by forging that one becomes a blacksmith' and, above all to never forget that we all started one day. I am the kind of person who is rarely satisfied with my work, I always see a million flaws on my pieces. That is my motivation, to keep going and pushing myself to always learn new techniques.

After gaining much experience, I was asked to become a cake design trainer. Since then, I gradually stopped making cakes to devote myself 100% to teaching modelling. Following the restrictions due to Covid I started running my classes online on social networks and also on my website.

I have always wanted to teach, even as a child I wanted to be a music teacher, the fact that I could combine my job with my passion. Today, I am fulfilled, I love my job, passing on my know-how and seeing the smile of my students with their achievement.



curious?

Saracino: Who inspires you? Who is your favorite cake / sugar craft Artist?

Claire: Liz Marek aka 'Sugar Geek Show' inspires me so much! I have been following her work for many years, I find her impressive, she explores new techniques and I have learnt a lot by subscribing to her classes.

Saracino: What is your favorite Saracino product and why?

Claire: Saracino 'Pasta Model' is the best modelling paste I have ever tried. It allows you to do everything with great finesse. The cocoa butter in the paste makes it possible to create perfect seamless joints.

Saracino: What movie title best describes your life?

Claire: This movie is not yet released because of Covid!

Saracino: What is your best advice in 5 words or less?

Claire: 'Creating is dreaming'

Creating things with my hands brings so much to my life, it is like therapy for me. It makes me feel good and allows me to escape and make dreams come true.



quick questions

PLAN PROPERLY OR WING IT?

Plan of course!

WHILST WORKING - LISTEN TO MUSIC OR WATCH TV?

I do love working with music in the background, and I never watch TV.

DELIVERY - DOWN A LONG BUMPY ROAD OR DURING A RAINSTORM?

For the delivery, I really prefer to see the road so I would take the bumpy road option.

DO YOU PREFER BAKING THE CAKE OR DECORATING THE CAKE?

I love to ganache and then decorate. I don't like covering the cake so much.

AIRBRUSH OR PAINT BY HAND?

Without any doubt hand painting.

APRON OR CHEF WHITES?

Apron! I like to be comfortable when I work, in the whites jacket I feel restricted.

CUSTOMER DESIGN OR FREE REIGN?

Free Reign of course!

I prefer to say free reign because the only things my clients usually give me are the overall theme and the dominant colour. I then become the Designer who enters a fabulous world with no other limits than my own imagination.

STAY UP ALL NIGHT TO FINISH OR GET UP EARLY TO FINISH?

In general I am very organized, so I am never overwhelmed....but if I have a problem during the design process I will stay up until the early hours of the morning.

YOUR OWN BIRTHDAY CAKE - MAKE IT YOURSELF OR HAVE THE WEEK OF?

Have a week off of course! This is a great opportunity to visit the Parisian patisserie's, in particular the famous Pierre Hermé.

Beautiful

SWAN





CAKE DESIGNER

Martina Durcekova

My name is Martina Ďurčeková and I live in Slovakia. I started baking six years ago for my family and friends. I started self-taught but attending courses on more advanced techniques helped to take my cakes to a higher level providing me with valuable skills and experience.

I draw inspiration from the world around me, especially nature, colours, or anything that catches my eye. I always find something that inspires me to recreate it in a sugary form.

I especially love to create for children, as it gives me a chance to re-live my own childhood. I love sculpting fairytale characters and scenery. The other theme I equally love is wedding cakes. Creating a wedding cakes is a challenge as it is in essence making dreams reality. I also adore flowers and love to make them. To me they are often the 'crown jewel' of a wedding cake.

I choose my techniques according to the theme – for children I prefer to hand paint the designs, to achieve a bright, happy and playful look. My aim is to amaze the child. Alternatively, I love to use various textures, however for elegant cakes I favour a classic smooth surface. I work with tall double barrel cakes and lately I have started sculpture painting.

Achievements to date include Highly Commended Award in the Modelling/Sculpture Category at Shaki Cake International 2020 Virtual Show. Contributing to Slovakian cake magazine 'Torty od Mamy' in 2020 and 2021. I am entering the Wedding Cake Category in Autumn this year at the Cake Star Competition 2021 Virtual Show.



HOME MADE CAKES BY
MARTINA

You will need

INGREDIENTS:

- 2 tier cake
- Saracino white Pasta Top
- Saracino white Pasta Model
- Saracino Wafer Paper 0.27
- Saracino Pasta Bouquet
- Powder colours: gold, white, yellow and 2 shades of apricot
- Cake Gel
- Black edible marker
- Clear alcohol

EQUIPMENT:

- Florist Wire Nr.20 and Nr.28
- Cake drum
- Sculpting tools
- Small scissors
- Two brushes
- Two daisy-shaped cutters of different sizes
- Green florist tape





STEP 1 To make the swan you will need: 2 cake tiers, Saracino Pasta Top, Saracino Pasta Model, Saracino Wafer Paper, Florist Wire Nr.20, edible glue, edible marker (black), base, sculpting tool, small scissors, two brushes, clear alcohol, and gold powder colour.



STEP 2 Prepare rectangles of the wafer paper and cut out various sized feathers. Make small cuts along the outer edges. You will need enough to cover the whole cake and the swan.



STEP 3 Carefully hold the prepared feathers over steam (e.g. from a kettle) to achieve a ruffled effect.



STEP 4 Continue to make feathers until you have enough to cover both wings and a cake tier.



STEP 5 Cover the cakes using Saracino Pasta Top and place on the base. Using edible glue attach the feathers to the top tier of your cake giving it a random ruffled look.



STEP 6 Use Pasta Model to roll the neck of the swan (approximately 23cm in length). Insert a flower wire into the centre of the neck.



STEP 7 Model the neck and beak to match the shape in the picture. Smooth the surface.



STEP 8 Using the edible marker draw the swan's eyes. Use sharp scissors to give a feather texture.



STEP 9 Model the swan's body using Pasta Model. Use a sculpting or modelling tool to smooth the joints.



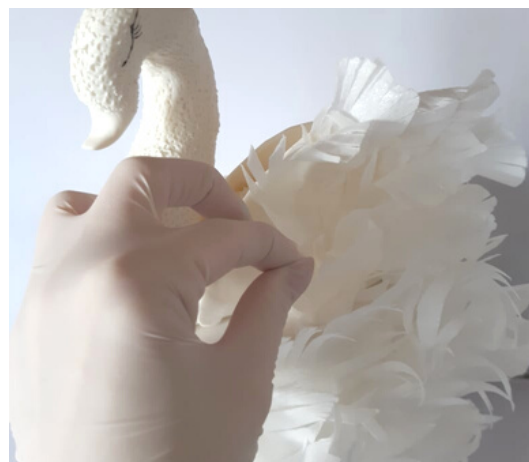
STEP 10 Use the scissors to achieve the feather texture on the body.



STEP 11 For the wings roll white Pasta Model and cut out two oval shapes.



STEP 12 Use a little edible glue to attach the wings either side of the body.



STEP 13 Attach the wafer paper feathers to both wings using a little edible glue.



STEP 14 Mix gold powder colour with the clear alcohol and paint the swans beak.



STEP 15 Model a small crown using Pasta Model and fix to the swans head. Paint gold.



STEP 16 To make the flowers you will need: Saracino Pasta Bouquet, Saracino Wafer Paper, two daisy cutters of different sizes, petal-shaped cutter, edible glue, florist wire Nr.20 and Nr.28, small scissors, brushes, green florist tape, sculpting tool, powder colours (gold, white and 2 shades of apricot).



STEP 17 Mix a little Pasta Bouquet with yellow powder colour. Roll a small ball and use a modelling tool to form shallow grooves. Loop the end of a florist wire Nr.20, heat and insert into the ball.



STEP 18 Roll out the yellow Pasta Bouquet and cut out 1 small and 2 large daisies.



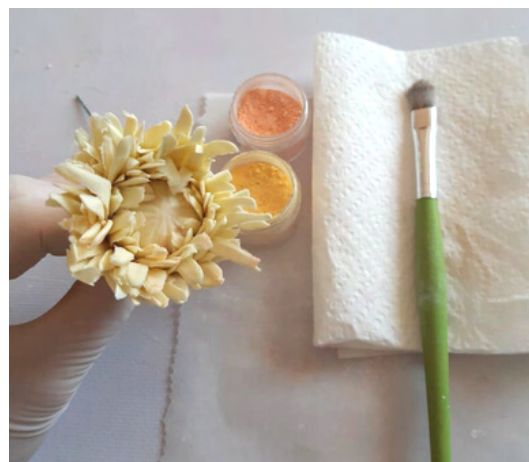
STEP 19 Use a knife or modelling tool to cut each of the daisy petals in half.



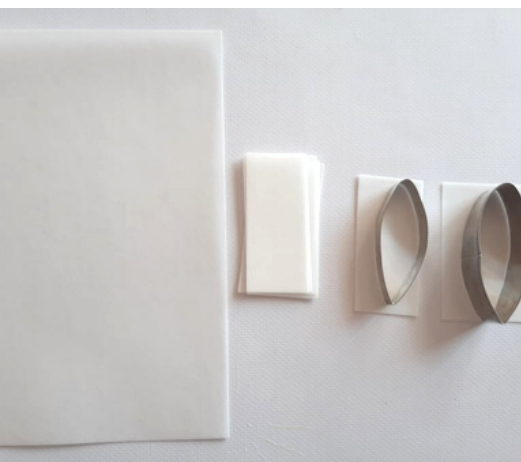
STEP 20 Use a little glue to attach the small daisy to the bottom of the centre ball.



STEP 21 Repeat to fix the two larger daisies. Adjust the center of the flower to achieve a natural ruffled look.



STEP 22 Using a soft brush and the apricot powder colour lightly dust the centre of the flower.



STEP 23 Cut the wafer paper into rectangles. Using half of them cut petals using the petal cutters. You will need approximately 5 small and 7 large, depending on how large you would like your flower.



STEP 24 Use a brush to apply a little water to the rough side of the rectangle. Place a Nr.28 wire and cover it with a petal with the rough side facing down. Press together.



STEP 25 Prepare approximately 5 smaller petals this way then cut the rectangles to match the shape of the petals.



STEP 26 Repeat to make seven larger petals.



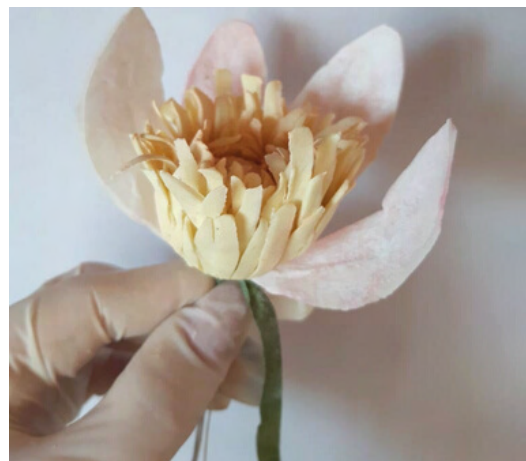
STEP 27 Mix a little apricot and white powder colour with clear alcohol. Gently paint each petal.



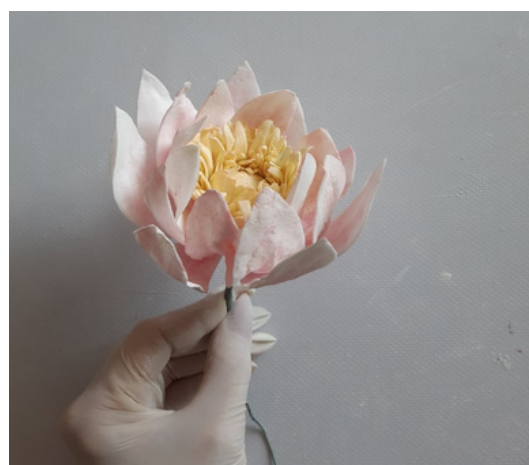
STEP 28 Use a soft brush and white powder colour to dust each petal.



STEP 29 Allow the petals to dry. Ideally on a rolling pin or other cylindrical object so they dry in a curved shape.



STEP 30 Using the smaller petals attach one by one using green florist tape.



STEP 31 Keep adding the petals to finish a flower. Repeat for as many flowers you need. Prepare some smaller flowers and buds using smaller and less petals on each.



STEP 32 Using the gold paint carefully paint the edges of the petals.



STEP 33 Fix the flowers to the cake. Use posy picks if required.

SARACINO WAFER PAPER 0.27 & 0.60

Wafer paper is available
in 2 thicknesses
(0.60 and 0.27)

Wafer paper is the ultra quick way to
make stunning creations in the form of
flowers, leaves and other shapes.

Edible, flexible and durable. Suitable
for use with cake printers



GLUTEN FREE
VEGAN FRIENDLY



MICE

Have Fun



CAKE DESIGNER

Claudia Kapers

Claudia is an Artist known as 'Capri Cakes'.

She lives with her partner and 2 children in Zelhem, Netherlands. In 2013 her passion for the design and making of cakes and sculptures arose. With a background in the field of interior design and window dressing, the creativity was there early on.

Over time she has developed independently in the sugar world and gained lots of experience and knowledge. This has resulted in the winning of various awards both nationally and internationally. These awards include a Gold, 1st and BEST OF SHOW during the "Cake & Bake" Essen 2018, Gold and 2nd during "Taart & Trends" Utrecht 2018, Gold and 1st during "Cake & Bake Experience" Rijswijk 2019 and Silver during "Cake & Bake" Essen 2019.

In addition, she has participated in a number of national collaborations, including the "Marjolein Bastin Collaboratie".



[CAPRI CAKES](#)

You will need

INGREDIENTS:

- Saracino Pasta Top white and black
- Saracino Pasta Model white and black
- Saracino white modelling chocolate
- Gel colours orange, light skin and black
- Powder colours black, pink and brown
- Cake gel
- Rejuvenator spirit alcohol
- Boiled cooled water
- Wafer paper 0.6 or 0.27
- Pump powder silver glitter

EQUIPMENT:

- Conical dummy or cake diameter 15cm by 10cm
- Drum 25 cm (10 inch)
- Rolling pin
- Sharp knife
- Dresden tool
- Ruler
- Modelling tools
- Cake smoother
- Brushes
- Wood cocktail sticks
- Food processor
- Ribbon





STEP 1 Use a conical dummy (or cake) with a lower diameter of 15cm and 10cm at the top and a 25cm diameter drum. If you use a cake, trim so that it is a conical shape.



STEP 2 Form a triangular cut out in your cake or dummy so it looks like it has a hole in it. If you use a real cake cover the cake with ganache.



STEP 3 Prepare a small piece of black Pasta Top until smooth and pliable. Roll to your preferred thickness. Add a little cake gel inside the hole and press in the black fondant to line the hole. Use a Dresden tool to press the fondant to the sides and to add shape.



STEP 4 Remove the excess paste with a sharp knife.



STEP 5 Using 350g of white Pasta Top make a dark orange colour by mixing the orange and light skin tone gel colours. Add as much of the light skin colour as you want to achieve the desired colour of the flower pot. You can also use a different base colour for your flower pot. Knead the paste until smooth and pliable. Roll to your preferred thickness (Saracino Pasta Top can be rolled very thinly and is very stretchy. Perfect for covering large or unusual shaped cakes).



STEP 6 Cover your real cake with ganache or the dummy with boiled, cool water or cake gel to help the fondant stick. Place the dummy (or cake) on the cake board.



STEP 7 Place the fondant gently over your dummy (or cake). Smooth the top and edges with your hand. Sharp edges are not necessary as it is a rustic flower pot. Gently pull out the folds and smooth down with your hand pressing the paste to the dummy (or cake) until all folds are gone. Trim off the excess fondant with a sharp knife. Keep the cuttings in a sealed bag for later use.



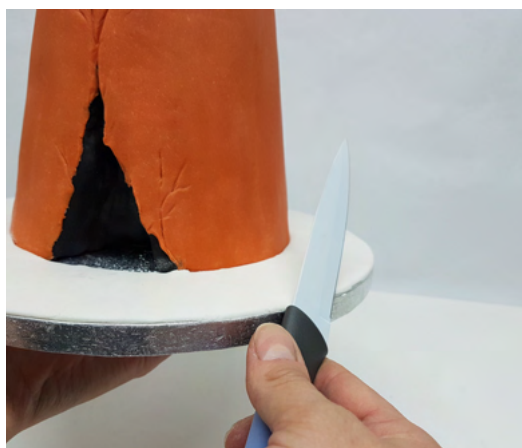
STEP 8 Carefully cut out the paste that is covering the hole at the bottom of the dummy with a sharp knife. It can be cut a little roughly.



STEP 9 Draw lines with a Dresden tool that start from the edges of the hole. Make the lines random and vary the depth of the lines.



STEP 10 To cover the cake drum use a small amount of white Pasta Top and knead it well. Roll out to a thickness of 0.2mm. Cut 5cm wide strips (width is to suit the size of drum you used).



STEP 11 Add a little cake gel to the drum. Cover the drum with the white Pasta Top strips. Start at the back and gently pull it around the cake placing it onto the drum. Due to the high elasticity the fondant does not tear. Cut away the excess paste.



STEP 12 Using a small amount of white Pasta Top cover the visible part of the drum in the hole of the cake. Add texture with the Dresden tool.



STEP 13 For the thick rim of the plant pot use 170g of the dark orange Pasta Top and roll into a thick strip. Roll out the strip to 5mm thick. Don't roll it out too thin! Cut out a strip of 3cm wide and approximately 50cm long.



STEP 14 Apply a little cake gel around the bottom of the cake.



STEP 15 Fix the 3cm strip around the bottom of the cake and cut off the excess. This does not have to be super neat as we want it to have a 'broken' look.



STEP 16 For the mouse's body use 250g of white modelling chocolate. Knead until soft. Do not knead for too long as it may become too soft for modelling. Add a little black gel colour while kneading. Weigh 60g and roll to a tear drop shape.
TIP: If the modelling chocolate has become too soft allow it to rest for a while to cool down.



STEP 17 Add fur texture with a modelling tool. Mark the paste in various directions to get a random effect. Make sure you work in one direction as this will give the hair structure look.



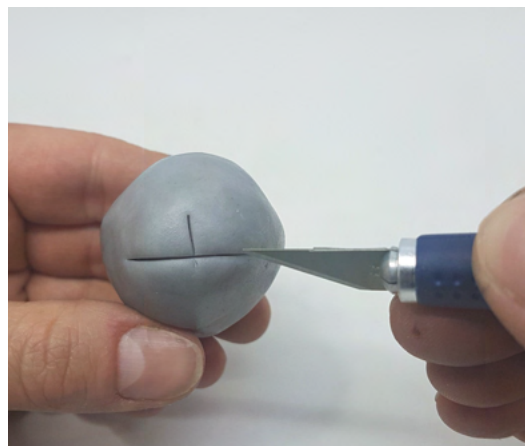
STEP 18 Use a little cake gel to fix the body on top of the cake.



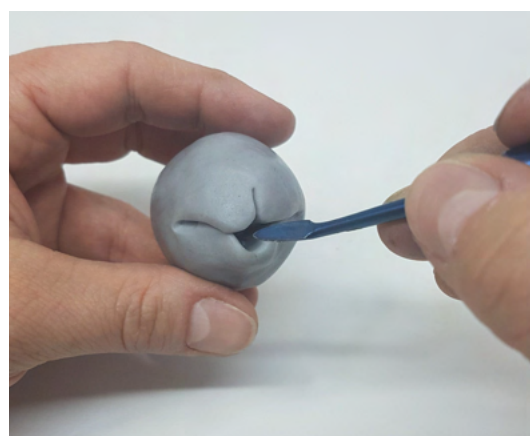
STEP 19 Using 5g of black Pasta Model roll into a 5mm thick string. Cut 4 pieces with a weight of 0.5g and roll to a ball shape for the eyes. Allow them to harden.



STEP 20 For the head use 40g of grey modelling chocolate and roll to a teardrop shape. Do not hold the modelling chocolate in your hands for too long as it may become too warm and it will be less easy to work with.



STEP 21 Make a horizontal cut on the thin end of the teardrop. This will be the mouse's mouth. Make a 0.5cm vertical cut above this for the nose area.



STEP 22 Model the mouth with the Dresden tool. Press the chocolate down in the middle and press out to the sides. Press the bottom of the mouth in a little bit. Shape the front of the muzzle.



STEP 23 Shape the nose with the narrow end of the Dresden tool. Insert the tool either side of the vertical cut and gently pull up slightly. This gives volume to the nose.



STEP 24 Form a socket of 5mm diameter for the eyes on either side of the head with the ball tool.



STEP 25 Use a little cake gel to fix the eyes into each socket.



STEP 26 Roll a thin strip with pointed ends out of grey modelling chocolate. Cut a length of 1cm from each end for the eyelids.



STEP 27 Make sure that both ends are pointed. Fix the eyelids below and above each eye.



STEP 28 Using your Dresden tool blend and shape the face and eyelids.



STEP 29 Add the fur texture to the head. Make sure to work back from the front of the muzzle. Again, do not hold for too long otherwise it may become too warm and deform. If it is too soft to work with place aside to allow to cool.



STEP 30 For the teeth cut a 3 x 3mm square of white Pasta Model. Cut off the corners and press a line in the middle with your knife. Fix the teeth using a little cake gel.



STEP 31 Attach the head to the body looking down. To fix you can use cake gel with a cocktail stick.



STEP 32 For the feet take 4g of grey modelling chocolate and divide into 4 equal pieces. Roll one piece into a ball and press flat with your finger. Cut 4 notches on the front of the flat circle with a sharp knife. Shape the toes. Press two horizontal lines into the toes with the back of your knife. This allows you to shape them more naturally. Repeat these steps until you have four feet.



STEP 33 Fix a foot to the body either side of the head. Blend to the body with a modelling tool. For the left back leg use 2.5g of grey modelling chocolate and roll to a long oval shape. Fix to the left back of the body. Fix the paw to the leg and add fur texture. Make sure that the leg is well blended into the body and foot. Repeat for the right back leg.



STEP 34 For the ears use 3g of grey modelling chocolate. Divide into two equal pieces and flatten with your finger into a circle with a diameter of 2cm. The circles should be a little thicker in the centre and thin around the outside.



STEP 35 Using your Dresden tool make a small hole in the head of the mouse.



STEP 36 Fix the ear into the hole. Press with the Dresden tool to blend the ear to the head.



STEP 37 Fix the other ear. Your first mouse is now ready.



STEP 38 For the second mouse, repeat step 20 and place the body upright on the drum. Add a cocktail stick for fixing the head.

TIP: If you want the models to be fully edible you can use uncooked spaghetti or no skewer at all.



STEP 39 Make a head following the steps from the first mouse. Attach the head looking upwards. You can add a little modelling chocolate to the neck for extra reinforcement and blend. Add the fur texture.



STEP 40 Add ears as we did for the first mouse.



STEP 41 For a front leg use 1.75g of grey modelling chocolate. Roll to a 2cm long sausage shape. Make a foot as we did for mouse 1. Add fur texture.



STEP 42 Fix the foot to the leg. Fix the paw to the flower pot and fix the arm to the body of the mouse. Use a small amount of cake gel to fix. Repeat for the second front leg.



STEP 43 For the back legs use 2.5g of grey modelling chocolate and shape to a long oval shape. Fix to the side of the body and fix a foot. Add fur texture and blend all joints. Repeat for the other back leg.



STEP 44 For the tail roll 2g of grey modelling chocolate thinly to a length of 10cm. Give the tail an "S" shape and set aside to harden. Fix to the mouse.

TIP: You can also put the tail up in the air. As modelling chocolate is hard when cold, you can model the tail upright. Let your own creativity run free.



STEP 45 Mix a small amount of black powder colour with clear alcohol to create a weak watered paint. Use a brush to paint the mouse fur. We want the paint to run into the grooves of the fur as this creates nice colour and shades.



STEP 46 Using a soft brush and pink powder colour dust the toes, tail, ears and cheeks.

TIP: Cover the area around the part to be dusted with a tissue. This way you prevent other parts of your model being coloured incorrectly.



STEP 47 For the eyes roll a small ball of white Pasta Model and press flat on your fingertip. Cut into four. Roll small balls and fix to the eyes.



STEP 48 Paint the eyes with Liquid Shiny.
TIP: Clean the brush with clear alcohol.



STEP 49 Take one sheet of 0.60mm wafer paper (or two sheets of 0.27mm) and tear into small pieces. Place the pieces in a food processor or blender. Blend until it is in very small pieces.



STEP 50 Add Pump Powder silver glitter to give a sparkling effect.



STEP 51 Add a thin layer of cake gel to the top of the flower pot, the top of the rim and the cake drum.



STEP 52 For the snow effect sprinkle the chopped wafer paper over the parts that are covered with cake gel.



STEP 53 To highlight the hole mix brown powder colour with a small amount of clear alcohol. Make sure your brush semi dry and paint the shadow and shading.
TIP: Are the dust highlights too harsh or too clear? Gently wipe with a damp tissue over the part that you want to blend.



STEP 54 Finally, finish your drum with a ribbon of your choice.



Angelika Chwyc - Multi Awarded Cake Artist

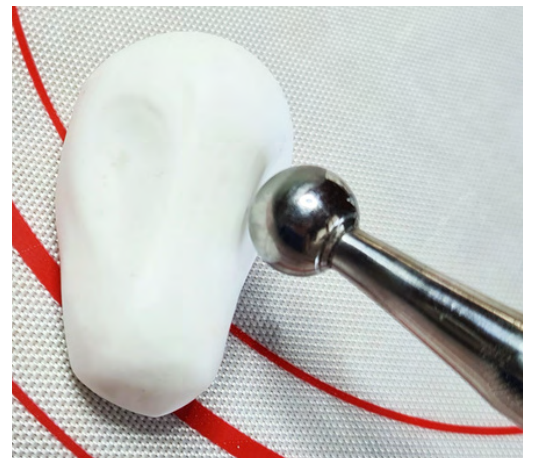
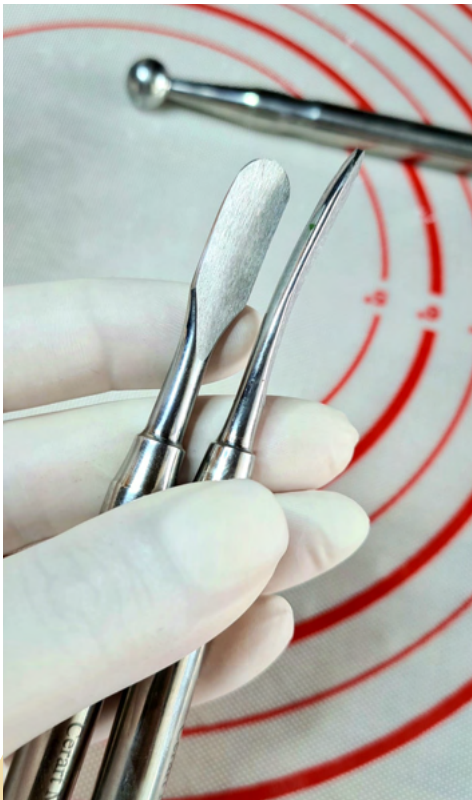


Angelika Chwyc - Sugarart -
Artystyczne dekoracje cukiernicze

STEEL MODELLING TOOLS FOR USE WITH PASTA SCULTURA AND MODELLING CHOCOLATE

Steel modelling tools for chocolate are essential items in my permanent modelling kit. My favourite tool brand is Cerart. The tools are extremely useful when modelling decorations made of chocolate and modelling chocolate, which I use most often.

This is particularly helpful when making small confectionery decorations. Small elements quickly absorb heat, and modelling with a cool steel tool can help the given shape to quickly set.



Chocolate requires special treatment, it can overheat very quickly, so steel tools are a fantastic way to help keep the surface temperature low.

A steel modelling tool will primarily help to protect the top layer against overheating, which can destroy the structure of the chocolate. Overheated chocolate darkens and forms a dry, cracked surface, to which it is very difficult to add elements without visible joints. Modelling with steel tools helps to maintain the correct elasticity of the chocolate so that it does not lose its sculptural properties.



Cerart produce a wide range of modelling tools, including those dedicated to use with chocolate. Various shapes of tips give unlimited possibilities. I most often use the rounded tools. They are used in different sizes to shape the whole mouth area on my models. Tools for modelling chocolate sculptures and scraping off excess are also a great solution when creating various structures and shapes.

Using steel tools helps to achieve a perfectly smooth surface, and the modelling chocolate itself does not stick to the tools. Thanks to this, you no longer need to smooth the surface with your fingers.

On warmer days of the year, they will be helpful in working with any paste products not just chocolate. They are a fantastic solution when creating miniature decorations as well as large chocolate sculptures.

As always, I encourage you to experiment! What is certain is that once you have tried the steel modelling tools for confectionery decorations, they will become part of your essential basic sculptural set.



One of the greatest advantages of such tools is that they are an extremely durable product, easy to clean and once bought, they will last a lifetime.

CUTE BEE

*Cake
Topper*





CAKE DESIGNER

Angelika Chwyc

She has been modelling and decorating for over 20 years. She specializes in creating sugar and chocolate figurines made, amongst other methods, using photographs. She is characteristic for using symmetrical patterns inspired by kaleidoscope and mandala.

The artistic passion for the design of clothing and jewelry is transferred to edible decoration. Improving her techniques over many years she has developed and is happy to share them with lovers of modelling and confectionery art.

Selected achievements: Awarded industry personality of 2018 – the title won together with Renata Martyna and Ewa Drzewicka. Gold medal at the Culinary World Cup Luxembourg 2018. Since 2018 she has been a member of the Polish National Team. Gold, Silver and Distinction along with 3rd place in her Category at Cake International Birmingham. Bronze medals at the Polish Championship in Cake Decoration 2017 and 2019.



Angelika Chwyc - Sugarart -
Artystyczne dekoracje cukiernicze

You will need

INGREDIENTS:

- Saracino Pasta Model: white, black, yellow, light green
- Saracino white modelling chocolate
- Saracino powder colours: light skin tone, light gold and red
- Saracino white gel colour
- Isomlat

EQUIPMENT:

- Craft knife or scalpel
- Rolling pin
- Large brush
- Small brush
- Cocktail sticks and wooden skewer
- Florist wire
- Tool with a sharp point



TIP:

If you prefer to model using Saracino pasta model only use ready mixed colours. If you want to mix your own coloured pastes (Pasta model and Chocolate) use Saracino colours – I present this in the tutorial.



STEP 1 Mix white modelling paste with modelling chocolate. Mix in a ratio of 1:1 and divide into three (the colour will be slightly beige). Then colour each piece/ Two of the balls with skin colour, one ball with yellow and a small green ball.



STEP 2 Form an oval shape and with your finger form a dent across the centre



STEP 3 Attach the head to the wooden stick. Using a small amount of paste, fix a piece of paste around the top of the stick to stop the head sliding down (this is not a neck and will be removed later) To create a chin, find the centre of the bottom of the face. Press gently on both sides and try to raise the cheeks a bit. The bottom of the face should be nicely rounded.



STEP 4 Form the eye sockets with the ball tool.



STEP 5 Then gently mark the sides of the nose.



STEP 6 Form the end of the nose.



STEP 7 Add two lines on the cheeks that make up the smile line.



STEP 8 With a slightly rounded tool, start forming lips. Then use cocktail sticks to make holes in the mouth corners. Form holes in the nose and shape the outer edges of the nose.



STEP 9 Stick pieces of white pasta model (almond shaped) to the eye sockets and then gently push them in to form and shape them.



STEP 10 Add green round balls to the eyes as shown. This will give our Bee Girl the look of glancing sideways. Make eyelids from the skin color.



STEP 11 Make a light skin-coloured line for the bottom eye lid. Using the black Pasta Model, add pupils and a thin line on the green part of both eyes.



STEP 12 Use black paste and make thin lines around the eyes. The top line should be longer to form the last eyelash.



STEP 13 Repeat on the other eye. Add a few eyelashes on each eyelid and form the eyebrows with a small line of black paste. Use a small amount of white paste to add white dots.



STEP 14 Dust using skin powder dust to give definition and highlighting to the face.



STEP 15 Add a bit of red powder colour to contour the cheeks. Mix red powder and white gel and paint the lips using your small brush.



STEP 16 Remove the head from the stick and put it aside in a safe place ready for later use.



STEP 17 Now we will make the stand for our Bee. Cut two shapes out of black paste – the smaller is to be a circle shape and the larger cut using a flower cutter to an overall height of 5mm each.



STEP 18 Fix the smaller circle to the larger flower and stick with a small amount of water. Now form the big yellow oval shoes.



STEP 19 Model two legs, narrowing downwards. Roll the leg at the knee to make even narrower.



STEP 20 Gently insert a wooden stick through one leg.



STEP 21 Insert the leg with the stick into one shoe. Fix the other leg to the shoe bend at the knee.



STEP 22 Now make several 'petals' of different sizes with black paste. Roll out thinly. Use the ball tool to give form and shape to the edges. You can do this on a flower modelling mat.



STEP 23 Attach the petals randomly to form the skirt.



STEP 24 Keep a wavy edge to the hem of the skirt.



STEP 25 Form the body so narrower at the waste and wider at the shoulders.



STEP 26 Roll out the black paste and cut out thin strips for the black stripes.



STEP 27 Fix the horizontal lines onto your body. Make bows and fix onto the skirt and shoes. We now need to add a neck. Insert a wooden stick a few centimetres into the body and form the neck around the stick.



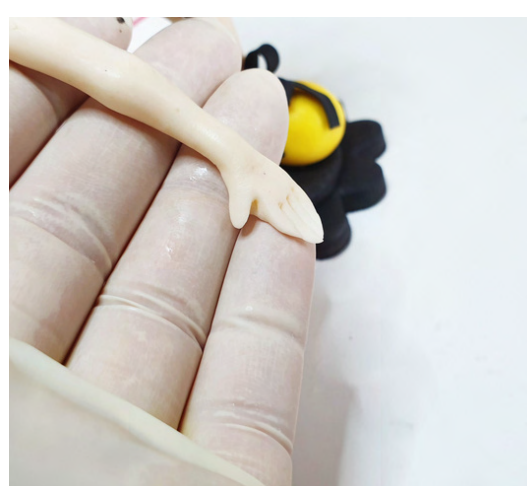
STEP 28 Fix the head onto the stick.



STEP 29 To make the arms roll skin colour so that it narrows slightly at the wrist. Then narrow further at the elbow and the wrist.



STEP 30 Form the thumb on the hands.



STEP 31 Then mark all fingers on the hand without cutting them.



STEP 32 Stick them on torso with your hands resting on the skirt.



STEP 33 Now for the hair. Make strands of different sizes from the beige paste (a combination of modelling paste and chocolate). Give form and texture using a wooden stick.



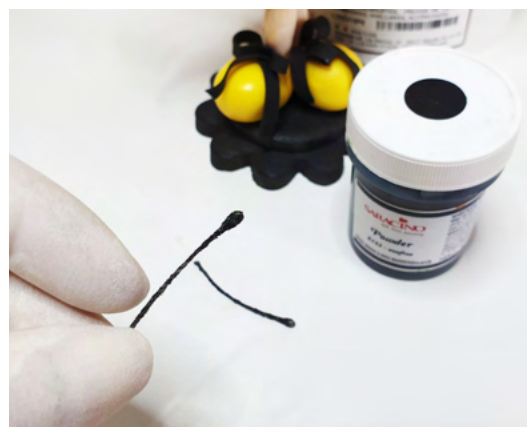
STEP 34 Apply light gold powder and cut the edges so that the ends are sharp



STEP 35 Next apply strands of hair starting from the back of the head up. Remember to glue each element with water.



STEP 36 To finish your hairstyle, add a larger element to the front and then add a few smaller ones.



STEP 37 Use florists wire to make bee antenna. Colour them black and fix them into the head.



STEP 38 Make your isomalt in accordance with the instructions on the packet. Pour out small circular shapes from the isomalt and then rub one edge with a wooden stick. The shape of the wings should be uneven.



STEP 39 Colour the tips of the wings using dust colours and fix them to the back using a mix of paste with water.

CORNELAKE

The Carnation





CAKE DESIGNER

Mary Presicci

The art of pastry is probably in my blood, I come from a family of pastry chefs, but my very first experience with sugar paste dates back to June 2009.

Since then, I have not stopped developing my passion. I spend hours and hours glued to the computer, devouring videos and tips and making amazing cakes for friends and friends of friends. I like to think that each cake is more beautiful than the last. Aroused by curiosity I attended courses with two pioneers of sugar art in Italy, from which I received numerous compliments.

In February 2014 a gold medal at the Italian Cake Design Championship and in November 2015 Gold Medal at Cake International, Birmingham. In October 2016 recognition at the Cake Festival in Milan "Awards 2016 best teacher of the sector". Cake International 2016 Birmingham I received "2nd Place International Class Gold Medal" award. Gold Medal at Cake International Show 2017 in Birmingham.



MARY PRESICCI SUGAR ART

You will need

INGREDIENTS:

- Pasta Model – light green, black and white
- Colour powder – pink & green
- Corn flakes
- Royal Icing
- Modelling tools
- Circular cookie cutter

EQUIPMENT:

- Modelling tools
- Circular cookie cutter



STEP 1 Apply royal icing to the 'hair' area. Start adding cornflakes over the royal icing whilst wet. I have shown this made on a covered cake board but it can also be applied directly to the top of a cake.



STEP 2 Completely cover the royal icing with cornflakes to finish the 'hair'.



STEP 3 Using green Pasta Model roll a ball and flatten slightly as shown. Place on a worktop or board and cover with cling film.



STEP 4 Using the circular cookie cutter press over the green to form a dome shape. The cling film will help with this.



STEP 5 Use a sharp knife to cut out three wedges from the top of the circle. Thin the ends of the remaining triangles with your fingers.



STEP 6 Fix the green paste in position on the board or cake. The thinned triangles should be placed over the cornflake 'hair'. Use a small ball tool to add eye sockets. Roll two small balls of white Pasta Model. Place into the eye sockets.



STEP 7 Thinly roll a small piece of black and white Pasta Model. Use the end of two piping nozzles to cut out small circles.



STEP 8 Add the black and white small circles to the eyes. Use a pointed tool to form two dots where the edges of the mouth are.



STEP 9 Use a Dresden tool to mark the smiling mouth.



STEP 10 Using a silicone modelling tool form the bottom lip.



STEP 11 Get your green and pink powder dusts ready along with a soft brush.



STEP 12 Add shade and definition to the character as shown.

The BIGGEST cake competition in the world!



£2500

Best in Show
cash prize!

Enter the renowned
Cake International
competition and
wow the world with
your creativity!

NEC Birmingham
November 2021

Cake
INTERNATIONAL

Sponsored by



cakeinternational.co.uk

PIECE OF CAKE WITH

Svetla Ivanova



Have a piece of cake and a cuppa. Sit down and relax while reading our little chat with Svetla.

FACEBOOK: <https://www.facebook.com/cakedesignsisiivanova>

INSTAGRAM: : https://www.instagram.com/cakedesign_sisi_ivanova/

Saracino: When did you start your cake journey?

Svetla: My own cake decorating journey began about 7 years ago. I love 2D modelling and carved cakes, 3D human busts are my favourites. It was 3 years ago when I made my first modelling chocolate bust. I enjoy doing all the details of my pieces, but making realistic human faces excites me.

Saracino: Who inspires you-who is your favourite cake/sugarcraft artist?

Svetla: My main inspiration is not a particular artist or person. It is nature, realism and everything that surrounds us every day. I have many favourite artists and I will not be able to mention them all as the list will be too long for this article. Although I would have to mention Marta Hidalgo, Catalina Anghel, Lulu Lucero, and Raquel Garcia

Saracino: What is your favourite Saracino product to work with and why?

Svetla: My favourite Saracino product is Pasta Scultura. Using it, I can achieve realistic faces. Human skin is very delicate and no other material can give me this result. I also love the Pasta Model to make detailed figures, working with it is very pleasant. I have found that all Saracino products are of high quality, and when I use any new one for the first time, I cannot substitute them with other brands. Oh, and I cannot forget to mention the Le Supreme food flavouring pastes, they give an irresistible flavour to cakes.



Saracino: What is your best advice for all other cake makers?

Svetla: My advice to my colleagues and all future pastry chefs and cake makers is never leave what you love. Fight to achieve your dreams even though the road can be long and not as easy as it seems. With hard work and dedication, you will achieve it. Oh, and using the incredible Saracino products will always help!





Pirates **GOLD**





CAKE DESIGNER

Silvia Mancini

Silvia's creations are born out of her two great passions: baking and modelling. The realization that the two could be combined to produce delicious and visually stunning cakes and desserts was, for Silvia, a eureka moment and she hasn't looked back since.

Initially self-taught, Silvia has since attended many specialized training courses to enhance her knowledge. This has given her the skills she needs to make her beautiful creations, always personalized in the unique style for which she has become world renowned. "Her cakes and characters tell stories in a truly original way".

"The first period it has not been so easy because my cakes were not so common. I loved to tell well-know story in a different way.

"Winner of the Cake Masters Awards 2015 for Modeling Excellence, Silvia organizes individual and group training courses all over the world, participates in cake design events throughout Italy, and collaborates with ice-cream salons and patisseries as a consultant or lead designer in the decorative phase of production.

"I developed my own technique to showcase the face of the figures and give them truly individual expressions. The technique is unique to Silvia Mancini Cake Art and easy enough for all to try. Everyone with a little practice can reproduce a face with a variety of expressions at home."

In 2017, Silvia has designed and patented the first modeling tool of her line, Silvia Mancini Cake Art & Accessories: EASY EYES by SM. This unique range of modeling tools can be used to create in a quick and easy way different kind of eyes on sugar crafted figurines, nevertheless with modelling chocolate, cold porcelain, clay, marzipan and fimo.

You will need

INGREDIENTS:

- Saracino gel colours : red, yellow, black, brown, light blue, white
- Powder colours: gold, pink
- Cake Gel
- Pasta Top : baby blue and white (for the board colour it with brown and yellow gel colour and a little black)
- Pasta Model : white, orange, brown, tiffany, red, black, yellow
- Royal icing
- Rice paper sheets
- Cakes : 15cm x 19cm high and 10cm x 10cm high
- Clear alcohol
- Edible jewels

EQUIPMENT:

- Easy Eyes green pack
- Dresden tool
- Ball tools (small and 10mm size)
- Scalpel
- Pointed hard brush
- Sharp pointed tool
- Small scissors
- Straw
- Piping tube nr 5
- Knife
- Cocktail stick and toothpicks
- Big brush
- Fine paint brushes
- Cake board 25cm diam
- Rolling pin

Download
Templates



**SILVIA MANCINI CAKE ART
& CO**



STEP 1 Print off and cut out all the templates.



STEP 2 Roll out different colours of Pasta Model and cut out each part of the boat using the templates. Fix them together using a little edible glue, one on top of the other starting from the largest (shape 1). Use a scalpel to add the wood effect.



STEP 3 Using red gel colour and gold powder colour (thinned with clear alcohol) paint the details.



STEP 4 Using a soft brush and brown powder colour dust the wood sections.



STEP 5 Wrap a cocktail stick with a thin piece of brown paste and attach the flag to the top.



STEP 6 Create the treasure chest in the same way you created the boat. Paint the treasure with the gold powder paint made earlier, cut the edible jewels into small pieces and attach them to the treasure chest using a little water.



STEP 7 We want it to look like this.



STEP 8 Using the template make the palm tree using the same techniques.



STEP 9 Using the gold paint we made previously paint stripes on the tree and to the edges of the leaves. Dust the leaves using green powder colour.



STEP 10 For the Octopus take 15g of pink Pasta Model and roll into a teardrop shape. Use a ball tool to press an eye socket.



STEP 11 Using white paste roll a small ball for the eye. Add the eye details. Use black Pasta Model to make a small eye patch for the other eye. Fix to the Octopus head.



STEP 12 Cut a cross shape on the bottom side using a pair of small sharp scissors.



STEP 13 Stretch and roll out each of the 4 parts to create the tentacles. Add more tentacles to give 8 in total.



STEP 14 For the mermaids tail use 30g of pre-coloured tiffany Pasta Model (as an alternative mix 2/3 light blue + 1/3 green) and roll a long tear drop shape. Use your finger to push the paste to create the back side of the tail .



STEP 15 Use a ball tool to form a dent on the top of the wider end.



STEP 16 Use a scalpel to remove a small piece of paste on the front side. This will help when we bend.



STEP 17 Bend the tail as shown.



STEP 18 Secure the tail to a dummy using a cocktail stick. Use a Dresden tool to create two folds. Mark the scales using a straw which has been cut in half lengthways.



STEP 19 For the body use 15g of light skin tone Pasta Model and roll to a shape with one end a little bit smaller than the other.



STEP 20 Use your finger to press down across the wider shoulder area.



STEP 21 Use your fingers to shape the neck area.



STEP 22 Again use your fingers to press in and create the waist, tummy and breast.



STEP 23 Bend the back.



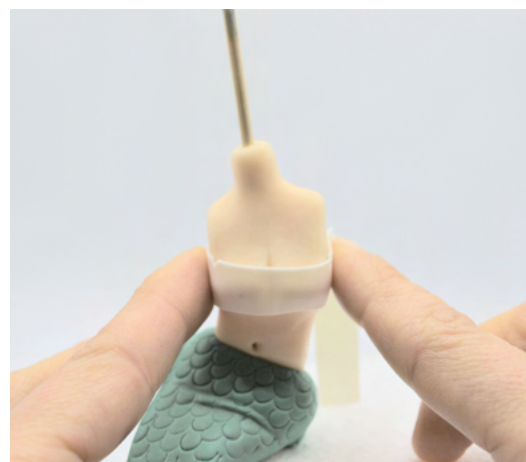
STEP 24 Fix the torso to the tail.



STEP 25 Insert a cocktail stick or wooden skewer through the body and the tail into the dummy. This will be used to secure the mermaid to the cake. Leave enough at the neck to secure the head. Create the navel with a pointed tool.



STEP 26 Use a scalpel to mark the cleavage.



STEP 27 Cut out a small strip of white Pasta Model and wrap around the chest.



STEP 28 Twist at the back and fix.



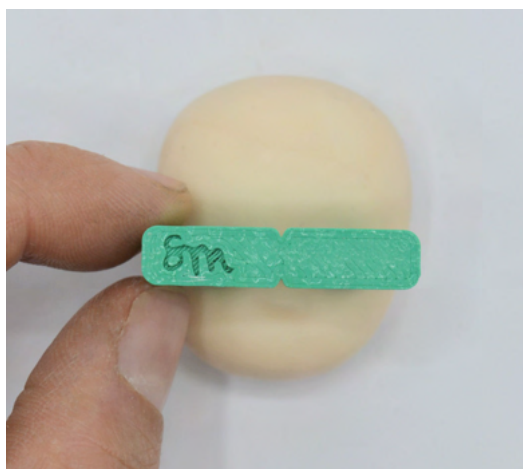
STEP 29 Create some random cuts.



STEP 30 For the head use 20g of light skin tone Pasta Model. Roll to a teardrop shape then flatten with the palm of your hand. Create the eye area by pressing gently with fingers.



STEP 31 Shape the nose using the Dresden tool.



STEP 32 Place the Easy Eyes tool (small size of the green pack) centrally above the nose and push gently.



STEP 33 Use the Dresden tool to press the eye sockets in away from the edge.



STEP 34 Use a sharp pointed tool to define the outline of the eyes.



STEP 35 Use a Dresden tool to shape the eyebrows (for added expression make one of them higher than the other).



STEP 36 Use a scalpel to cut a smile and carefully remove the paste from inside the mouth.



STEP 37 Flatten the surface using a very small ball tool. Replace with a piece of white Pasta Model.



STEP 38 Use the Dresden tool to add lines and character to the smile.



STEP 39 Using a small brush paint the eyes with white gel colour.



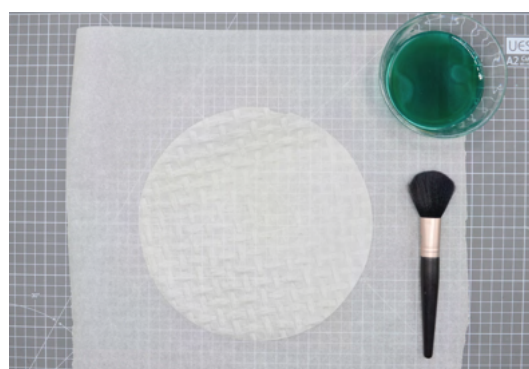
STEP 40 Using a fine brush paint the eyebrows. Roll out the light blue paste very thin and cut out two circles using a straw or small circle cutter.



STEP 41 Fix the blue circles to the eyes as shown. Press two holes for the pupils and paint them with the black gel colour.



STEP 42 Blend the iris with a dark blue gel colour. Paint the eyes contour, the eyelashes and the outline of the smile using the black gel colour. Dust the cheeks with a bit of light pink powder colour. Add the light point to the eyes with white undiluted gel colour.



STEP 43 Cover the cake using baby blue Pasta Top. For the sea I found that the rice paper sheets were very versatile and easy to use with a very nice result. Dilute some powder colours in water. Remember that the tone of the colour you see in the bowl is different to when applied so you may want to practice on another piece of paper before you start.



STEP 44 Paint the sheet with the colour using a large brush.

TIP: Pay attention not to soak the paper too much.



STEP 45 Wait about 5 minutes (touch the paper to check if it is ready or not) then shape the ruffles with the fingers.



STEP 46 Place it on a dummy (preferably of the same size of the cake) and continue to make another. Don't let them dry completely so after making three or four pieces start attaching them to the cake using a little water.



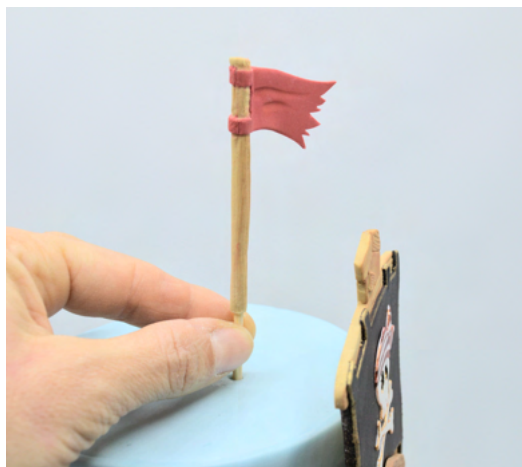
STEP 47 Overlap each paper but avoid to overlap them too much. The sheets will now be flexible and stretchy so it is not difficult to place and shape them to the right position.



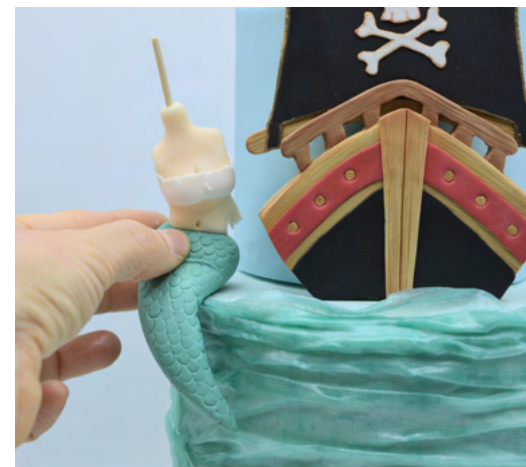
STEP 48 Cover the board with a sand coloured paste and add all the grooves using a large ball tool.



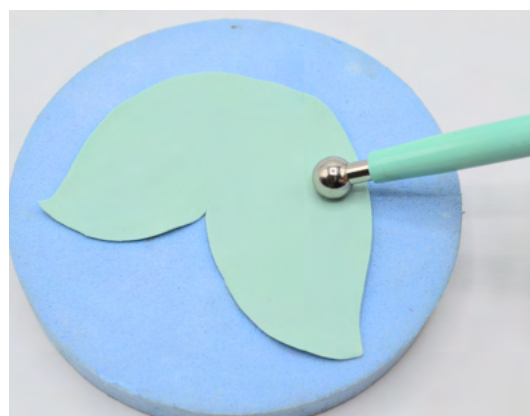
STEP 49 Transfer the lower tier cake to the prepared board. Add the smaller top tier. Use dowels to support if required. Use a little edible glue to fix the boat to the top tier.



STEP 50 Insert the flag so that it is visible from the front. If the cake is edible you may want to use a posy pick.



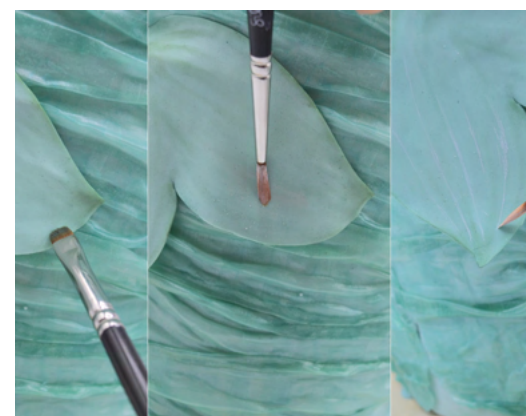
STEP 51 Attach the Octopus on the right hand side and the mermaid's body on the left.



STEP 52 Add a little white paste to the paste you used for the tail and roll it out very thin. Cut out a large tail fin and place on a foam pad. Add texture with a ball tool.



STEP 53 Fix to the end of the tail using a little water.

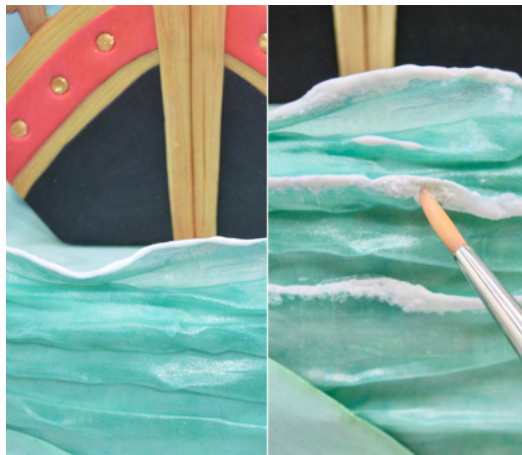


STEP 54 Dust the edges using green powder colour and the grooves with a white powder colour. Finish the tail by painting white lines.



STEP 55 For the waves mix the royal icing as per the instructions on the packet (just add water). We need a medium consistency so be careful not to add too much water.

TIP: You can prepare the whole packet of royal icing if you will soon need it for other decorations. The mixed result is likely to be better.



STEP 56 Pipe the royal icing along the edges of the waves and use a wet brush to blend and create the crests.



STEP 57 Fix the palm tree and the treasure chest on the board to the sides of the cake.



STEP 58 For a sand effect crumble some biscuits and spread around the cake.



STEP 59 Using 5 – 6g of light skin tone Pasta Model roll a sausage shape with each end narrower. Cut it in half and flatten the hand ends to create the palms. Roll to thin the wrist and the elbow area.



STEP 60 Cut out the thumb making a V shaped cut with the scalpel. Push the thumb forward and smooth the edges. Bend the right arm.



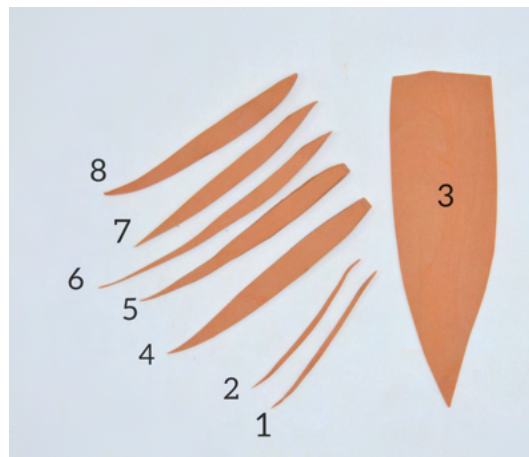
STEP 61 Fix the arms to the torso using a toothpick and a little water.



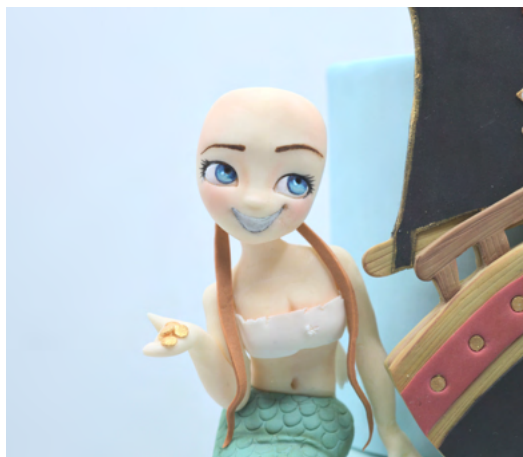
STEP 62 Use the end of the piping nozzle to cut out some small circles for the coins. Paint with the gold paint we made previously (if it has dried add more clear alcohol).



STEP 63 Fix the coins on the hand of the mermaid. Make another arm and attach to the body.



STEP 64 Using about 50g of orange Pasta Model cut out strands of hair as shown.



STEP 65 Start by attaching the smaller strands (1 and 2) to the back of the head.



STEP 66 Fix the the largest piece (3) to the back and pinch the excess together on the top of the head. Cut away the excess paste.



STEP 67 Add random marks using the scalpel to add character. Add some very small strands between the larger ones.



STEP 68 Continue attaching all the other strands until the last one is fixed at the back of the head.



STEP 67 Make additional lines using your knife.

Online Class

**VIEW
ALL**



Silvia Mancini®

cake art & accessories

Silvia Mancini®

cake art & accessories



ONLINE CLASSES

FULL DETAILED STEP-BY-STEP
UNLIMITED ACCESS
PRICES STARTING FROM 20,90€



TO FIND OUT MORE VISIT

WWW.SILVIAMANCINICAKEART.IT/EN/SHOP





Katarzyna Koczorowska

Magnificent Bangladesh

AN INTERNATIONAL CAKE ART
COLLABORATION

Magnificent Bangladesh - An International Cake Art Collaboration organized for the second time. This collaboration is hosted by Tasnuta Alam, she is the Official representative for Bangladesh at Cake International.

Bangladesh is a small island in the heart of Asia. Through this collaboration, the heritage, art, culture, history, architecture, and nature of Bangladesh have been showcased.

This year, 105 renowned cake artists from 32 countries participated. On the occasion of the 50th year of independence for Bangladesh, all these cake artists presented Bangladesh to the world through their cake art.



Diana Aluas



Filomena Tavano



Claire Ds



Rafaela Carrasco Hurtado



Elisabete Caseiro



Angela Penta



Tasnuta Alam



HendTaha



Shashi Fonseka



Tanya Shengarova



Eric Zea O'Phelan Suarez



Raicu Madalina



Veronica Seta



Patricia El Murr Baakliny



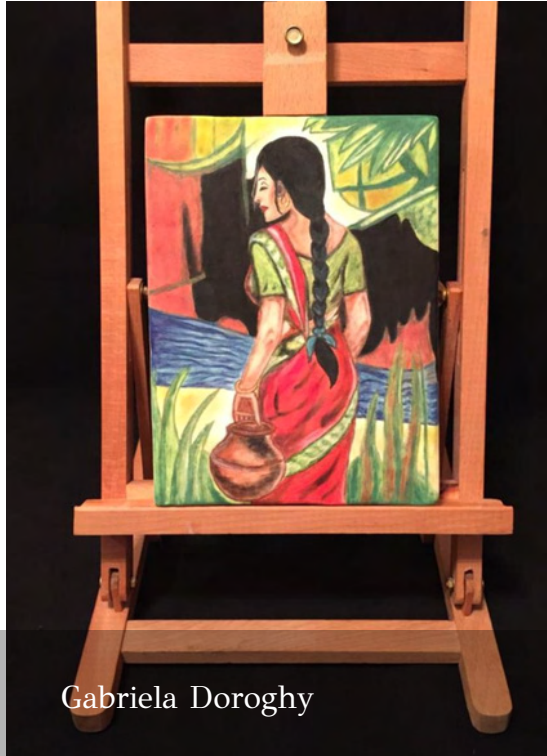
Sofia Silva



Liva Rahman



Galina Garova-Mihailova



Gabriela Doroghy



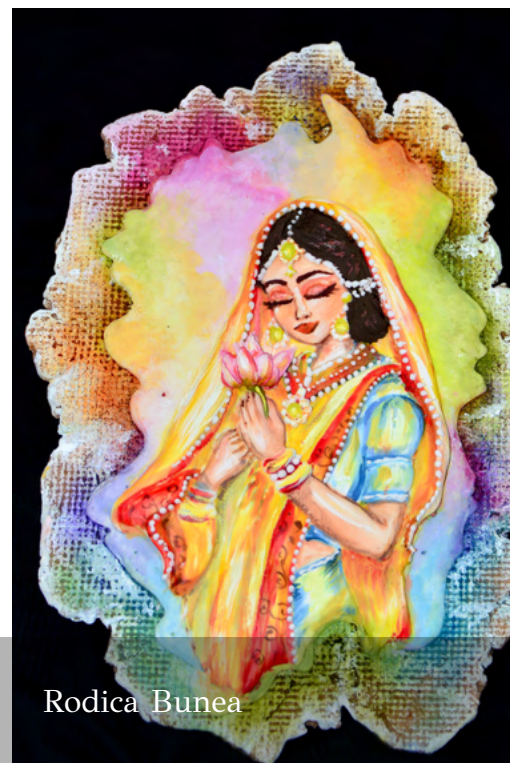
Carla Rodingo



Anna Taylor Dillon



Carmen Soriano



Rodica Bunea



Dr. RB Sudha



Silvia De Diego



Tanya Ross



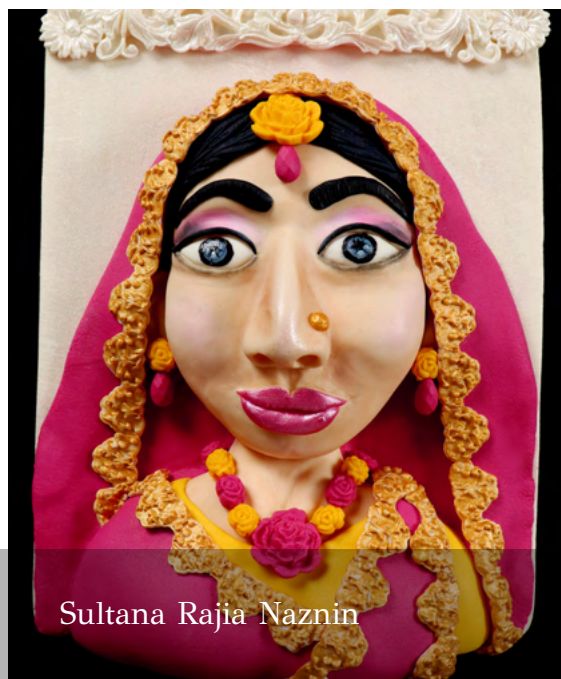
Vicky Chang



Mercedes Guillen Requena



Linda Hackett



Sultana Rajia Naznin



Ximena Aguirre



Claudia Oliveira



‘Black Lives Matter – A Collaboration’ is an international cake collaboration hosted by UK based Kelly Fincham of D’licious Cakes in association with The Cake Collective. The collaboration is a celebration of black icons and black culture. Initially formed after George Floyd’s death, the collaboration looks at Floyd and the BLM campaign, but also looks at equality and inclusion and celebrates influential and iconic black people who have made a difference to the world and those who should be recognised.

What inspired me to focus on this theme:

George Floyd’s death in 2020 sparked international protests and unleashed a wave of anger at the racial injustice felt by many across the world. People everywhere came together as they never had before and paid tribute to Floyd. His death, although tragic and completely unnecessary has had a ripple effect across the globe and change really seems to be happening now. It makes me so sad that in this day and age there are still such prejudices and inequalities. We are all the same. And no one should be made to feel lesser than anyone else. Black Lives Matter. All Lives Matter. This collaboration is a celebration of some of those lives. My wish is that this collaboration will help continue to spread the message of justice, equality, love and hope but also change.

About the Cake Collective:

The Cake Collective is an inclusive group where cake, cookie, and sugar artists from all over the world and of all skill levels come together to create collaborative works of edible art. Our aim is to make collaborations accessible to absolutely everyone, no matter your skill level, or where in the world you are. We want to make collaborations fun and a way to connect with our fellow artists, as well as a way to push ourselves to practice and improve our skills.

If you are a cake decorator, or sugar artist, we encourage you all to come and join us to explore what you can do with your skills and challenge yourself to learn more.

Facebook:

@BLMCollaboration

@dliciouskf

@cakecollectivenews

Instagram:

@BLMCollaboration

@dlicious_official

@the_cake_collective



Netta Eliel



Deborah's Cakes and Sugarcraft



Cakes by Cassandra



Linda Patel



D'licious Cakes



Cakes by Cassandra



CreaTions aNd evenTs

Find out where you can purchase Saracino products



CLICK HERE



Become a Reseller

CLICK HERE



ebay

