



## WELCOME

"Trick or treat, smell my feet, give me something good to eat"

Halloween originates from the Scottish sentence 'All Hallows' Eve' and it is usually associated with the Celtic holiday called "Samhain" meaning the end of summer.

Over time, different types of products and foods, such as pumpkins, have become connected to Halloween and its symbolism is usually related to gloomy themes such as death, evil and occultism.

Dark colours such as black, purple, violet and orange are traditionally related to this festivity and carving pumpkins into gothic and scary creations is one of the most famous activity that almost all families like to engage with. This last leisure derives from the older tradition of carving turnips to create lanterns showing the way to heaven to those souls stuck in purgatory.

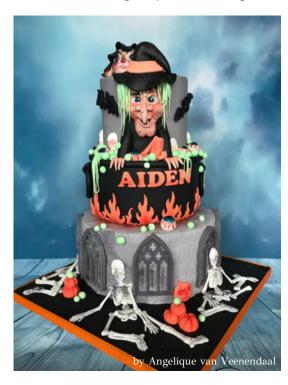
Halloween has gradually become a worldwide holiday that the majority of people cherish and enjoy.

Children in particular are very attracted to this holiday and its scary decorations including witches, monsters, ghosts and skeletons that are the main theme for every party, costumes or cake during this season.

Throughout the years, we at Saracino have received thousands of photos of scary but sweet creations during Halloween and personally, I have always thought they all were very creative and beautiful in their bizarre way. There was one in particular that I still remember vividly due to its peculiar and very realistic appeal: this one cake was shaped as a human intestine and there were some insects crawling over it. It might not sound too attractive, but it was extremely well done!



Traditions need to be respected, so in this October edition of "We Love Pastry", we will give you plenty of tips on how to use Saracino products to make the most scary, yet yummy sweets to surprise every single child trick-or-treating on your door step!





SYLWIA PRICE EDITOR

Hello again and welcome to our fresh new October issue. I really hope you are enjoying our free monthly magazines and we help to bring knowledge and joy to your work.

This month we have dared to be a little spooky and focused on Halloween. As well as Halloween there is much more for you to see, including features on Saracino wafer paper which we hope will spark your interest in this fantastic, versatile medium.

We have included amazing modelling tutorials by Valentina Terzieva, Milene Habib, Jennifer Golton and Hristina Dandarova. Anna Astashkina created the beautiful cake on this month's cover. Katarzyna Rarok, Claudia Kapers and Enrique Rojas will show you various ways of using Wafer Paper from beautiful flowers to romantic ruffles.

Paulina Lipowska and Marta Kizinska-Brzoza share their knowledge how to make beautiful cakes, and Zaneta Kowalska sweetens our day with delicious pralines. All of this in one magazine. As well as the amazing tutorials, this month Milene Habib shares her story with us, and Jennifer Rainford answers some questions in our 'Piece of cake' column. You will also meet the winner of our monthly competition.

This month's issue is bursting with beautiful Collaborations. Check them all out. All pieces featured are made using Saracino products which makes us so proud.

Thank you for your continued support and keep showing us your beautiful creations and don't forget to visit us at Saracino stand at Cake International Birmingham 5-7 November 2021.

#### **CONTRIBUTORS**

Katarzyna Rarok, Anna Astashkina, Żaneta Kowalska, Marianna Tafuni, Enrique Rojas, Valentina Terzieva, Milene Habib, Claudia Kapers, Paulina Lipowska, Jennifer Golton, Marta Kizinska-Brzoza, Hristina Dandarova.

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WE LOVE PASTRY

OCTOBER ISSUE

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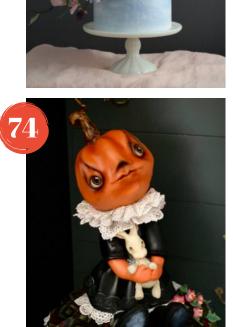
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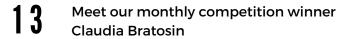
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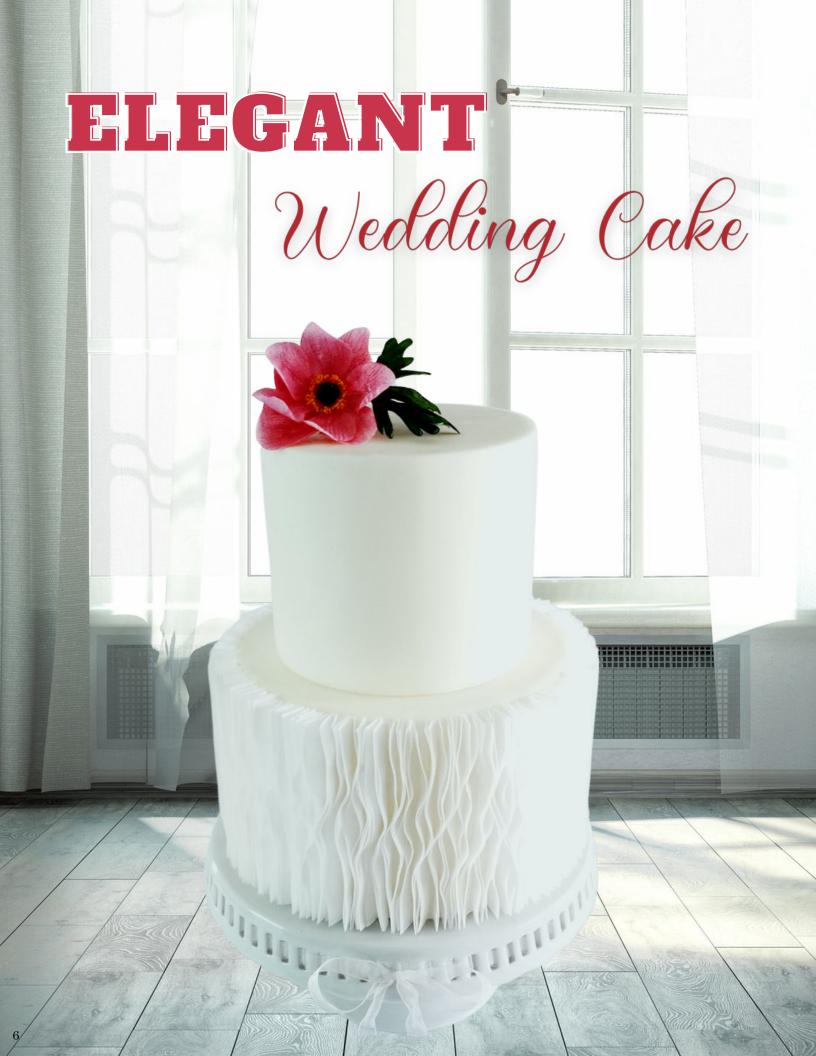
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CAKE DESIGNER Katanzyna Ranok

Originally from Poland but have been based in the UK for a few years, discovered cake decorating in 2011 and what started as a hobby turned into a living.

In 2017 I decided to enter the Cake International Show and from there winning multiple awards in various shows: 2 Silvers and Bronze in 2017 at Cake International, 2 Gold awards in 2018 at Cake International, Bronze at Cake & Bake 2018 Germany, 2 Gold awards at Cake International 2019 and Gold and 1st place at Cake & Bake Germany 2019.

Always learning and working hard to improve my skills.

Kasia's favourite medium to work with is wafer paper, but she has also discovered a love for macarons, not only baking but also decorating them.



#### KATES SWEET WORLD

### You will need

#### **INGREDIENTS:**

- Saracino wafer paper 0.27
- Saracino cake gel
- Cake covered in Saracino white Pasta Top
- Saracino gel colour pink, yellow and green
- Saracino dust colour pink and green
- Clear alcohol
- Gelatin

#### **EQUIPMENT:**

- · Dresden tool
- Small brushes
- Soft flat large brush
- Scissors
- Ruler
- Flower wire gauge 32 and 22
- Wire cutters
- Floral tape
- Posy pick (large)
- Petal veiners/ cutters
- Small ball tool
- Small clear containers/ plastic shot glasses
- Mini stamens













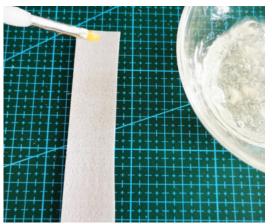




STEP 1 Measure the height of the bottom tier of your cake with a ruler or measuring tape.



STEP 2 Mark your measurement on a sheet of wafer paper, mine was 13cm high and I have set 3cm width for the strips – you can go wider if you want to.



STEP 3 Use your first piece as a guide to cut out several strips of the wafer paper. Using a small brush apply glue to half of the rough side of the wafer paper. We will need to bend it in half lengthways with the glue side facing out.



STEP 4 Your first strip should look like this with the glue side ready to fix to the cake.



STEP 5 Fix the first strip vertically to the side of the cake.



STEP 6 Repeat to make another bent strip. Add a little glue and fix above the first strip so we now have two ruffles facing outwards.



STEP 7 Continue the process trying to keep the gap between strips equal.



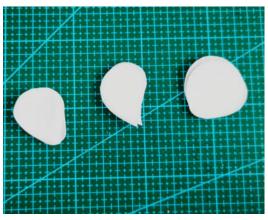
STEP 8 Continue all the way around the cake. The last pieces will need to be narrower to close the final gap.



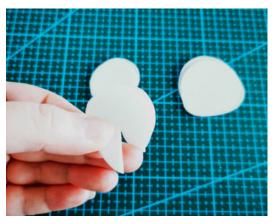
STEP 9 For the petal template draw around your flower veiner or cutters with a dark pencil as it will be easier to see the outline under the wafer paper.



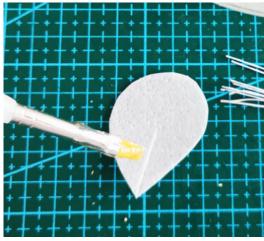
STEP 10 Place a piece of wafer paper on top of your template and using the small ball tool or back of a brush draw around it applying light pressure, it will give you a slight indentation but wont rip your wafer paper and you will be able to use your template multiple times. Trace the outline of 3 – 5 big petals, 3 medium and 3 small depending on how full you want your anemone flower to be.



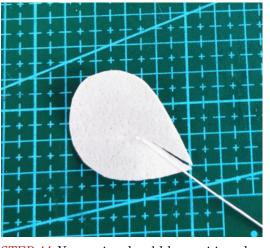
STEP 11 Cut out all the petals with scissors – you can double or triple layer your wafer paper sheets to cut out a few at a time. Do not go any more in layers as your petals will have rough edges and we don't want that.



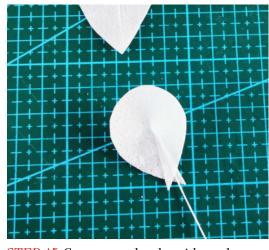
STEP 12 Cut all the petals from the bottom narrow end to about half the length. Cut your 32 gauge wires into three pieces equal in length.



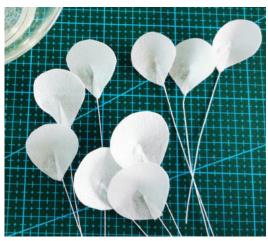
STEP 13 Apply a little bit of glue – be gentle with the amount - on one side of the cut and place the wire on the glue. We need to leave the other side of the cut dry with no glue as we will lap it over the wire in the following steps.



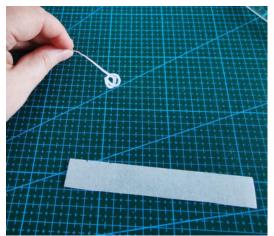
STEP 14 Your wire should be positioned as shown.



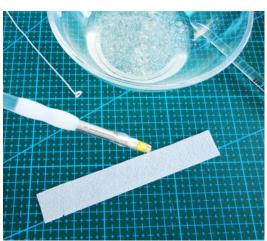
STEP 15 Cross over the dry side and press over the wire to fix as shown.



STEP 16 Cut off the two small triangle shapes. Put the petals aside allowing them a few minutes to dry completely.



STEP 17 For the centre of the flower cut your 22 gauge wire in half. Roll the end to a small spiral shape as this will help to shape the centre. Cut a strip of wafer paper to about 10cm by 1.5cm.



STEP 18 Apply glue to the strip on both sides.



STEP 19 Put your wire with the spiral end STEP 20 Shape with your fingers to give on to the strip and start rolling the wafer paper around the wire until you have wrapped the whole strip and formed a rough ball shape.



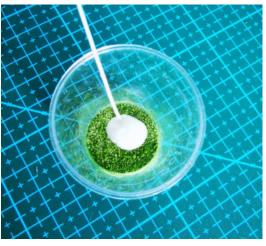
the centre of your anemone flower.



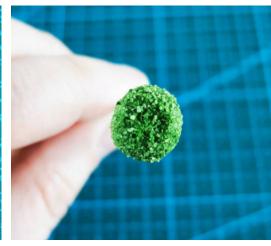
STEP 21 Prepare gelatine, green Saracino powder colour and a small container.



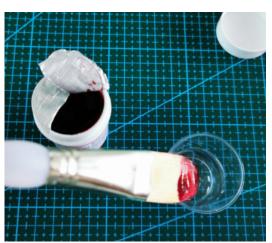
STEP 22 Add some gelatine and green Saracino powder colour into the container and mix well to create the pollen look.



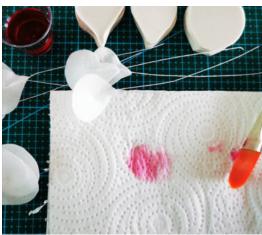
STEP 23 Apply a little glue to the ball center we created earlier and dip into the pollen.



STEP 24 Make sure that the whole ball is covered and set aside to dry.



STEP 25 When the petals are dry it is time to paint them. Mix a little pink Saracino gel colour with clear alcohol.



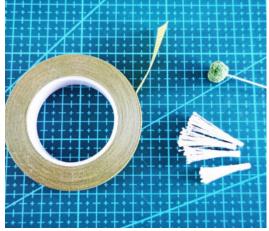
STEP 26 Dip the brush into the colour mix and dry the end on a paper towel to remove most of the paint. Brush the petals on both sides. Do not over wet the petals you just want them damp and catching the colour.



STEP 27 After painting place in the petal veiner and press firmly to make sure the veins are going to be visible.



STEP 28 Remove from the veiner and curl the edges of some petals slightly using the back of your brush to add a little bit of movement to the finished flower. Set aside to dry.



STEP 29 Prepare your mini stamens (cut them in half), the florist tape and the centre that should be completely dry.



STEP 30 Arrange the stamens around the centre. We want plenty to give a dense look. Tape the stamens to the wire.



STEP 31 Mix yellow (or black if you prefer) Saracino gel colour with a little clear alcohol.



STEP 32 Paint the tips of your stamens to create yellow or black. Leave to dry.



STEP 33 When the petals are dry we can dust them using pink powder colour to bring out the veins.



STEP 34 Dust both sides of the petals from the bottom to the top. Leave a lighter colour on the edge to give your petals a more natural look.



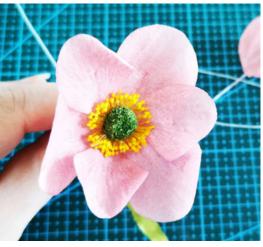
STEP 35 To assemble our Anemone flower start by cutting the tape in half if you are using a full width tape as it will look neater. Wrap the tape around the centre from the base of the ball.



STEP 36 Starting with 3 of the small petals, bend the wire at the base of the petal to enable easier assembly and taping.



STEP 37 Attach the small petals to the centre spacing them out evenly.



STEP 38 Repeat the process with the medium petals, making sure they are positioned in the gaps created by the small petals.



STEP 39 Repeat the process with outer large petals. I used only 3 as I wanted it to be more delicate but 5 petals will give you a fuller looking anemone flower. If you want to create the leaf follow the petal steps for cutting out, wiring, painting and dusting. Place the flower into a posy pick and fix into the cake.





My name is Claudia Bratosin and I am a Cake Designer living in Prague, Czech Republic. I knew for a long time that I had a passion for cake decoration, but my studies were my priority.

For me everything started in 2013. I started to bake for my friends and applied my imagination on every cake made. In the beginning I was self-taught, then I started to attend different workshops in different countries (Slovakia, Poland, Germany, Portugal) and I participated in competitions in Poland and Czech Republic.

My passion started to grow, and the orders started to increase off many loyal customers. I worked for an IT multinational company for 6 years and made my cakes at the same time.

At the end of 2018 I decided that was time to move to Prague to start and follow my dream. I make cakes for all occasions. People appreciate the detail of my work, the delicious tastes and my limitless imagination. They don't want just a cake but a story that will be understood by all their guests.

I truly believe that behind each cake there is a story, and my goal is to create the cake and share that unique story with everyone.

I have always believed that life is too short not to enjoy the things that please us and make us happy.

Now, living during this difficult period of time that affects everyone, I am happy to see that my customers totally agree with me when I say that "Life is too short to say NO to cakes."

# CONGRATS!

We recently held a fun competition on our Saracino Community Group and Claudia is the first person who answered correctly. Well done Claudia! As a result of this we promised to publish her story and share some of her beautiful creations for you all to see.



Join our community and share your creations with us now so we never miss seeing your beautiful cakes!





















#### CAKE DESIGNER Anna Astashkina

Anna Astashkina is an award-winning Cake Artist and Instructor, based in Chicago, Illinois. She is known for her elegant, modern wedding cakes featuring nature-inspired floral arrangements created in edible wafer paper.

Anna Astashkina is an experienced tutor and demonstrator and her cakes have been featured in magazines, TV commercials, and online publications worldwide.

She was born and raised in Russia and worked as a Mechanical Engineer, but shortly after moving to the United States, she discovered the art of cake decorating and developed her baking hobby into a successful business.

Today, Anna dedicates most of her time teaching wafer paper classes and group workshops and sharing her passion for this delicate craft.

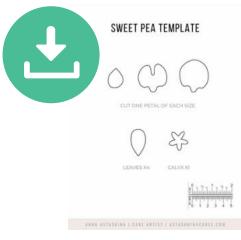


#### ANNA ASTASHKINA -CAKE ARTIST

## You will need

#### **INGREDIENTS:**

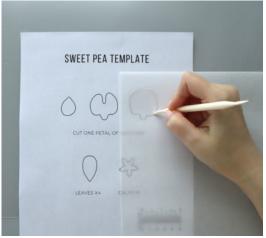
- Saracino Wafer Paper (0.27mm)
- Powder colour: moss green, dusty pink
- Airbrush colour / gel colour (soft pink, juniper green)
- Food grade glycerin
- Corn flour



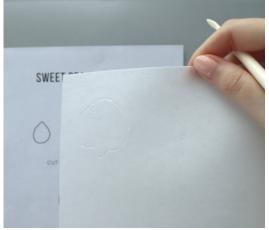
#### **EQUIPMENT:**

- Sharp scissors
- Dresden tool
- Variety of brushes
- Fluffy makeup brush
- Floral modelling foam pad
- Petal formers or spoons
- Peony petal veiner (sugarartstudio.com)
- Small mixing bowls/palette
- Floral wire: 22 gauge to make the stem and 28 gauge to make leaves
- Floral tape: light green and white





STEP 1 Place one sheet of wafer paper on top of your template. Use the dull end of the Drezden tool and transfer the impression of the shape onto the wafer paper.



STEP 2 Alternatively, you can use a pencil or light-coloured edible marker to transfer the petal outline onto the wafer paper.



STEP 3 Using sharp scissors, cut out your petals. To save time, you can cut up to 3 sheets of wafer paper at the same time.



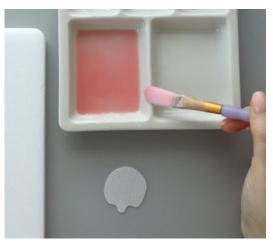
STEP 4 Prepare three petals and one calyx.



STEP 5 To make AC Tonic<sup>TM</sup> wafer paper conditioner, mix  $\frac{1}{2}$  tsp food-grade glycerin and 2 tbsp water (preferably distilled).



STEP 6 Add soft pink gel colour to your mixture. Add more conditioner or gel colour to get your preferred shade of pink.



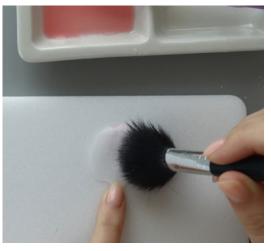
STEP 7 To condition wafer paper, gently press your brush on the side of the palette to remove excess moisture.



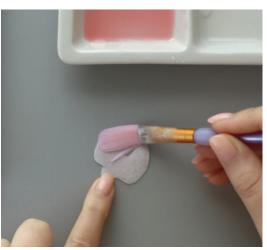
STEP 8 Apply AC Tonic $^{\text{TM}}$  conditioner on the smooth side of your petal first.



STEP 9 Gently press the conditioner into the wafer paper to get a soft and flexible petal.



STEP 10 If your wafer paper is melting or gets sticky, use a fluffy brush and apply a small amount of cornstarch.



STEP 11 Apply the same treatment to the other (rough) side of the petal.



STEP 12 Place your conditioned petal in the silicone veiner with the rough side up. Keep your veiner on the table and firmly press, hold for 5-10 seconds.



STEP 13 You should get a soft textured wafer paper petal.



STEP 14 Place your petal on a petal former or a spoon. Set aside to dry completely.



STEP 15 Repeat the previous steps to condition the medium size petals.



STEP 16 Press the petals in the veiner with the rough side up.



STEP 17 Place a medium-side petal into a former to create a cupped shape. Set aside to dry.



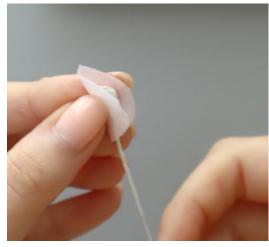
STEP 18 Cut 22 gauge white wire in half. Using needle-nose pliers, create a large closed hook.



stretch and start shaping a bud. Add 10-15 layers of floral tape to make the base for the sweet pea flower.



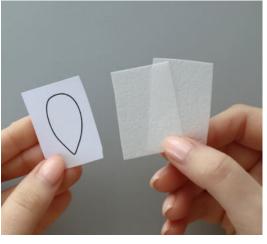
STEP 19 Take half-width white floral tape, STEP 20 Take a small petal with the rough side up. Apply the conditioning mixture to get a saturated, even coverage.



STEP 21 Place your sweet pea bud inside a small petal.



STEP 22 Pinch both sides of the small petal to create the center. Set aside to dry.



STEP 23 For leaves, cut two pieces of wafer paper, roughly the size of your template.



STEP 24 Mix AC Tonic<sup>™</sup> with the green gel colour of your choice. Apply a thin layer of conditioning mixture to one piece of wafer paper.

TIP: Use a scrap piece of wafer paper to check the colour and saturation of your mixture.



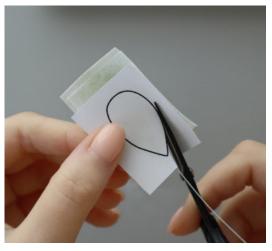
STEP 25 Take a piece of 28 gauge white wire and press in the middle of the wafer paper. Sandwich with another piece of wafer paper.



STEP 26 Using the same conditioning mixture, colour the wafer paper.



STEP 27 To prevent wafer paper from sticking, apply a small amount of corn flour with a large fluffy brush.



STEP 28 Place your leaf template on top of the coloured wafer paper. Narrow end pointing the wire. Using sharp scissors, cut out the wafer paper leaf.



STEP 29 Gently peel off the paper template. You should have a teardrop-shaped leaf with the wire in the middle.



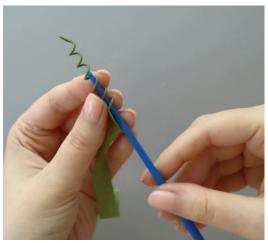
STEP 30 Place your wafer paper leaf on a floral foam pad and press with the dull end of the Dresden tool.



STEP 31 You can curl and shape your leaf to give it some movement. Set aside to dry.



STEP 32 To make tendrils take a piece of light green floral tape and stretch to activate the glue. Start twisting the tape to create the base for the tendrils.



STEP 33 Using a thin paintbrush, shape your floral tape onto the handle to make the spiral tendril. Gently twisting the brush, remove the tendril from the handle.



STEP 34 For the calyx condition the rough side of the wafer paper with the green AC Tonic<sup>TM</sup> mixture.



STEP 35 Place your conditioned calyx on the floral foam pad with the smooth side up. Use a ball tool to add shape to the calyx.



STEP 36 Place it in a petal former and leave it to dry completely before assembling.



STEP 37 Dusting petals – Make sure that all your petals are dry before dusting the flower.



STEP 38 Apply a generous amount of dusty pink powder colour to the outside part of the sweet pea center.



STEP 39 Add moss green powder colour at the inner base of the center.



STEP 40 Apply dusty pink powder colour STEP 41 Add moss green powder colour to the outer edge of the medium petal.



at the base.



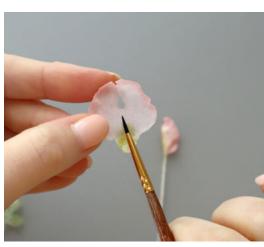
STEP 42 Dust your large petal using the same colours and patterns.



STEP 43 Using moss green powder colour, STEP 44 Prepare all the dusted petals dust your leaves. To make it more dimensional, add a touch of dusty pink. The petal on the left is before dusting and on the right dusted with moss green and dusty pink.



and calyx before starting assembly.



STEP 45 Using a small brush, apply water in the middle of medium size petal to make it sticky.



STEP 46 Attach your sweet pea center to the medium size petal and hold for a few seconds.



STEP 47 Repeat with the large petal applying a little water in the centre.



STEP 48 Attach to the sweet pea flower. Hold for a few seconds.



STEP 49 Add the calyx to the flower. Apply a small amount of water as glue.



STEP 50 Gently press the calyx onto the sweet pea flower.



STEP 51 You can reshape and form the flower while it is still soft.



STEP 52 Use a half-width light green floral tape to cover the stem.



STEP 53 To make sweet pea buds, use small and medium size petals. Shape the petals to a more closed look.



STEP 54 Make sweet pea flowers at different stages of bloom, leaves and tendrils to create a full branch.



STEP 55 Start by grouping and taping flowers together.



STEP 56 Tape a few tendrils and flowers to another piece of 22 gauge wire. Add flowers every 3-4cm. At the base of the flower, add two leaves on the opposite sides of the stem. Use light green floral tape to assemble the sweet pea.



STEP 57 Add more flowers, leaves and tendrils to achieve the desired look.

TIP: Use posy picks to insert your flowers into an edible cake. Floral wires should never be exposed inside the cake.

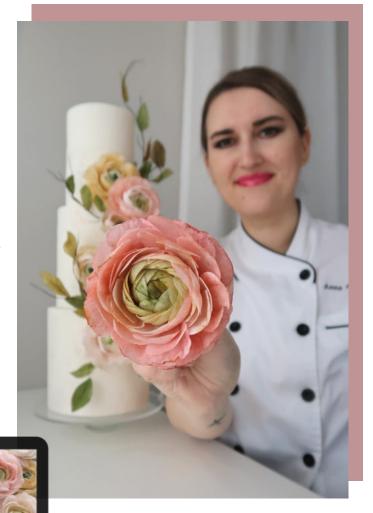
## Water Paper ACADEMY

WAFER FLOWERS FOR MODERN CAKES WITH ANNA ASTASHKINA

Learn how to create lifelike Wafer Paper Flowers, so you can design bespoke Wedding Cakes high-end couples want to book.

Wafer Paper Academy is for you if you want to learn how to:

- Create Instagram-worthy wafer paper flowers for wedding cakes
- Feel confident in your ability to create modern flowers and charge premium prices for your cake designs
- Practice time-efficient techniques, so you can save time making these flowers
- Amaze your customers with trendy flowers all year round!



Anna Astashkina is an award-winning Cake Artist and Wafer Paper Instructor. She is known for her modern wedding cakes and lifelike flowers featuring edible wafer paper (also known as rice paper).

Anna is an experienced tutor and demonstrator, and her cakes have been featured in magazines, TV commercials, and online publications worldwide.

## Wafer Paper Academy

BY ANNA ASTASHKINA



Learn modern wafer paper flowers so you can book more clients, charge premium rates for your cake designs, and streamline your cake decorating processes so you're earning more and working less.

WaferPaperAcademy.com

## 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









## PASTA MODEL

#### Introducing New Packaging for Saracino Pasta Model 250g































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

Have a piece of cake

## JENNIFER RAINFORD

INTERVIEW BY SARACINO

#### WHEN DID YOU START YOUR CAKE JOURNEY?

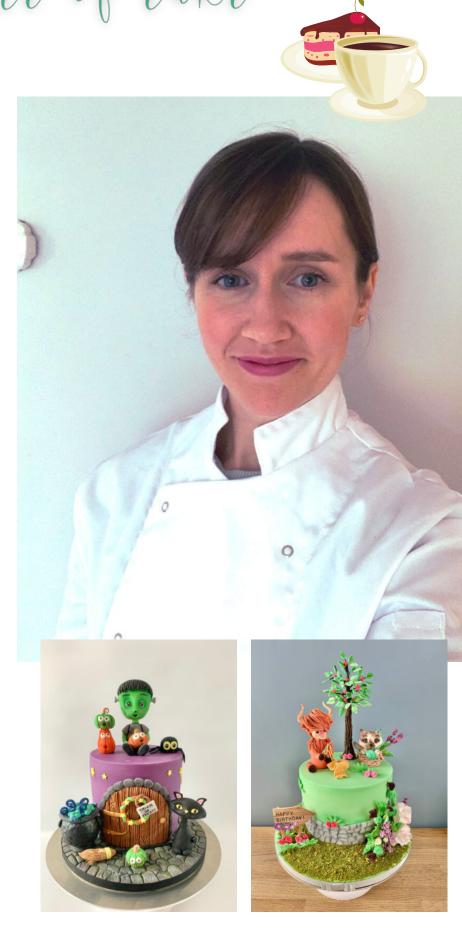
I started making cakes around 4-5 years ago when my eldest son was younger and he needed a birthday cake! It went quite well and I realised then that I really enjoyed making and decorating cakes. I slowly started experimenting with lots of different techniques, tools and styles over the years. After making a few cakes here and there for close friends and family I soon started receiving enquiries from paying customers and it has just snowballed from there. I really enjoy teaching sugar craft so have been doing more of this over the last 12 months.

#### WHAT IS YOUR FAVOURITE THING TO DO WHEN YOU ARE NOT MAKING CAKES?

My favourite thing to do is spending time with my family. I have two sons, who are 7 and 4 so they keep me very busy! I love planning day trips with them or just spending time outdoors and in the garden. I'm also into health and fitness and really enjoy cycling and cooking when I'm not baking.

#### WHO INSPIRES YOU?

My number one sugarcraft idol has to be Carlos Lischetti. I remember when I first came across his books after getting into sugar modelling and I was in complete awe with every turn of the page. The way he brings his characters to life is absolutely fascinating. I have learnt so much from his books, classes and videos. I am also a massive fan of Karen Portaleo, the detail she puts into her creations is incredible, they are so lifelike I could look at them for hours.



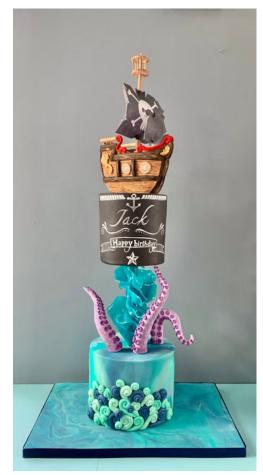
#### - PIECE OF CAKE -

#### WHAT IS YOUR FAVOURITE SARACINO PRODUCT?

I use a lot of Saracino products but my favourite has to be the Pasta Model modelling paste. I love the fact it has a slow drying time meaning I can make adjustments as I go along. This really suits the way I work. I also like the fact it doesn't get very sticky when working with it which is great if your hands are warm.

#### WHAT IS YOUR BEST ADVICE FOR OTHER CAKE MAKERS?

I don't be afraid to fail. There have been so many times I have had to start again on things because they weren't quite right or I knew I could do better. I used to get frustrated when this happened but now I realise it is actually part of the learning process and sometimes I have to go through that to get to the end point I desire. It is probably a bit of a cliché but you just have to have the patience to push through and try new things if something isn't working.













https://www.facebook.com/jenniferrainfordcakes/



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SARACINO SURPRISE BOXES GO TO...







The Paradise Cake Company

Pearl Moos

Fustyna Borowska

## CONGRATULATIONS!



MONTHLY COMPETITION WINNERS



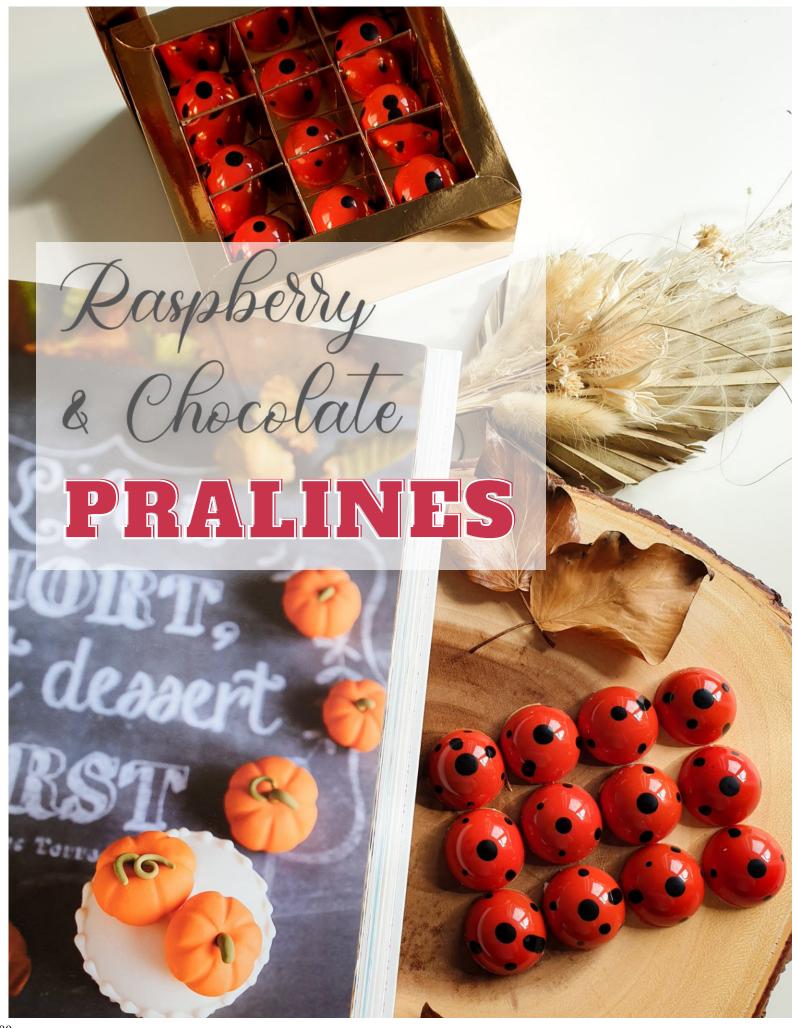
To be in with a chance of winning a Saracino surprise box worth £25.00 all you need to do is find the one word from the list that is missing from the word search and email it to info@saracinodolci.co.uk including your full name and country you are from.

3 WINNERS will be introduced in our NOVEMBER issue.

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

R	С	L	E	Α	٧	Ε	S	Α	S	R	R	Α	С
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**SCARY MAPLE CRACKLING CHOCOLATE** FALL RAINY **HALLOWEEN RED** COZY **EARTHY WINDY GOLDEN LEAVES OCTOBER SCARF POWDER FOGGY HARVEST CRUNCHY** 





#### CAKE DESIGNER Zaneta Wasilewska

I was born and raised in Poland. 13 years ago I made a decision to relocate to the UK and settled here. I recently moved to Rushden (Northamptonshire) where I live with my husband and our two boys who are 10 and 5 years old.

I enjoy creating simple, plain designs and like to think that my cakes are "modest" in style. My particular favourite are Wedding cakes. I like to create elegant, classy and glamorous pieces with hopefully an added WOW factor!

In March 2017 I took part in the World famous "Cake International" competition in Birmingham. I won a Silver Award in the "Celebration Cake" category. In 2018 I entered my favourite category "Wedding cakes" and received a Bronze Medal. In 2019 I entered the Wedding cake category again and this time I received a Silver Medal.



<u>CAKES BY JEANETTE - ZANETA</u> WASILEWSKA CAKE DESIGNER

### You will need

#### **INGREDIENTS:**

- 65g double cream
- 150g Saracino white chocolate drops
- 60g Saracino Le Supreme raspberry flavour paste
- 18g of white rum (optional)
- Saracino cocoa butter
- Saracino colour powder (red, yellow, black)

#### **EQUIPMENT:**

- Silicone spatula
- Baking paper
- Food thermometer
- Airbrush with 0.8 nozzle
- Piping bags
- Polycarbonate mould
- Microwave
- Scraper
- Glass or plastic bowl
- Small pot
- Blender
- Metal ball tools

















STEP 1 Pour the cream into a saucepan and heat it to about 40-50 ° C. Remove from the heat.



STEP 2 For the ganache put your white chocolate drops into a bowl. This amount will made approximately 24 pralines.



STEP 3 Pour warm cream onto the chocolate and combine until a smooth consistency is achieved.



STEP 4 Add your Saracino raspberry flavour paste to the chocolate mix.
TIP: If you want the flavour to be stronger use more food flavouring.



STEP 5 Mix until smooth



STEP 6 Optional to add white rum at this stage and mix to combine



STEP 7 Melt Saracino cocoa butter in a microwave and mix with powder colours. The orange colour can be obtained by mixing the red and yellow powders.



STEP 8 Prepare a polycarbonate mould (make sure that it does not contain any traces of fat), metal ball tool and readymade cocoa butter mixed with black powder



STEP 9 Temper the coloured cocoa butter (around 27-28°C)



STEP 10 Dip the metal ball into the black cocoa butter and gently press it into the mould.



STEP 11 We repeat this activity many times and use different sizes of balls to get different sized dots.



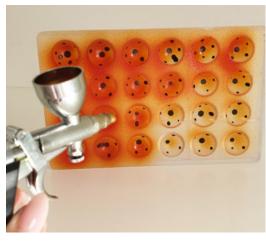
STEP 12 Place aside to allow to set.



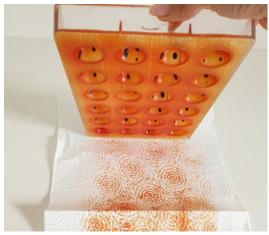
STEP 13 Prepare an airbrush and pour in tempered orange-coloured cocoa butter.



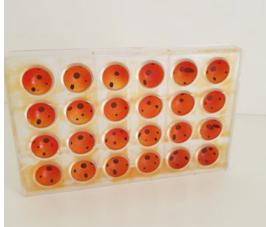
STEP 14 Spray the mould.



STEP 15 Spray over again to achieve darker colour



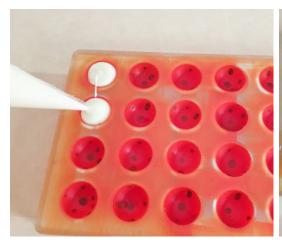
STEP 16 Turn the mould over and tap over a paper towel to remove the excess colour.



STEP 17 Wipe the mould clean and put aside until the butter sets.



STEP 18 Meanwhile, melt approximately 250-300g of white chocolate drops in a microwave to temper it. You will need a temperature of 27-28°C



STEP 19 Pour the ready chocolate into the STEP 20 Gently tap the mould against the piping bag and fill the mould.



table to get rid of air bubbles



STEP 21 Place your sheet of baking paper on the table and turn the mould upside down over it to remove the excess chocolate. Gently tap the mould. Don't throw the remaining chocolate away as we will be reusing it.



STEP 22 Use a scraper to remove the excess



STEP 23 Fill each with the raspberry ganache we prepared earlier. Do not fill to the top as you will need to leave room to add chocolate over.



STEP 24 Once all are filled put the mould into the fridge for 10-15 minutes.



STEP 25 Meanwhile, remove the remaining STEP 26 Temper the chocolate and pour chocolate from the paper and put it into a bowl.



into a piping bag. TIP: I place my piping bag in a glass to

hold it open.



STEP 27 Remove your pralines from the fridge and pipe chocolate on the top. When it's all pipped tap the mould over the table to remove any air bubbles.



STEP 28 Use your scraper to remove the excess.



STEP 29 When ready, place your mould into the fridge for 15-20 minutes.



STEP 30 Turn the mould upside down and tap over the table to realise the pralines from the mould.

## SARACINO CHOCOLATE RANGE

#### 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.







#### CHOCOLATE DROPS

Made from the World's best chocolate varieties. Available in 3 flavours: dark chocolate 60/40, milk chocolate 38/20 and white chocolate.

The drops melt easily so you can make delicious moulds or use them to make chocolate ganache and pralines.

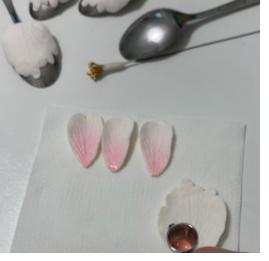














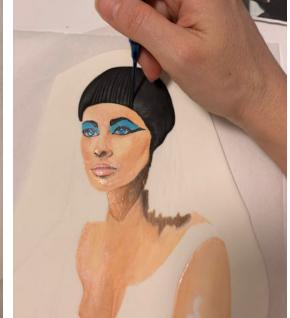




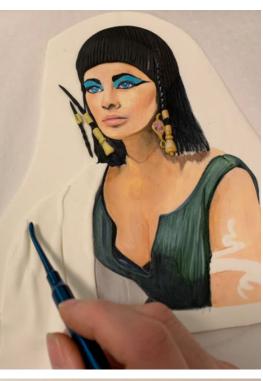


















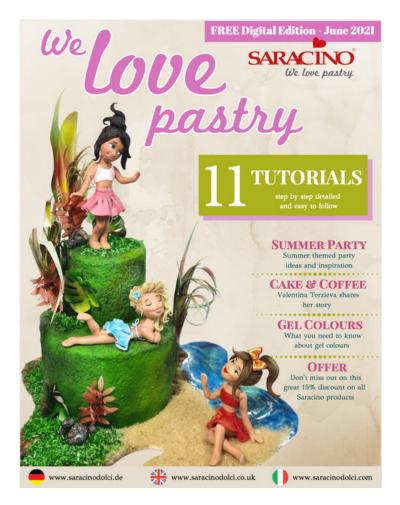




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#### CAKE DESIGNER Enhique Rojas

'HAVE+SOME+CAKE by Enrique' was founded in Birmingham, United Kingdom approximately 6 years ago.

My specialty is modern, eclectic, bespoke wedding, and celebration cakes.

I am trained as an Architect and have always been connected to the world of cakes, baking, sugar craft and chocolate through relatives.

My work is bursting with colour and packed with new ideas. I use materials in innovative ways to mix textures and add new dimensions to designs. I like to think that the most remarkable thing is despite no two cakes looking the same, my individual style still shines through in each one.

Winner of Cake Masters 'Wedding Cake Awards' 2018, awarded TOP 10 UK Cake Artist in 2018, TWIA West Midlands Regional Winner 2019, Silver Medal at Cake International 2017, Wedding Cake Judge at The Cake Professionals 2019-2020, Winner of the Cake Off at Cake International 2019, Judge since 2020 for The Wedding Industry Awards, Speaker at Trends for Events in Italy 2019, and International Tutor in Spain, UK, UAE, Bahrain, Chile, Colombia, Morocco, Lebanon, Nigeria and many more!





#### HAVE SOME CAKE

This Tutorial is all about creating volume and depth using a variety of edible material like Wafer Paper, Sugarpaste and Rice Paper with romantic draping, sails and structured cones for dramatic effects that play with shadows and light making a very intriguing proposal.

#### You will need

#### **INGREDIENTS:**

- Saracino Pasta Top White
- Fabriliquid
- Water
- CMC Powder
- Saracino Pasta Top Brown
- Rose Gold Dust [can be decorative dust]
- Saracino A4 White Wafer Paper Sheets – 0.27
- Rice Paper
- Cake gel
- Clear alcohol or Dipping Solution

#### **EQUIPMENT:**

- A Cake [Dummy ] as shown:
   6"x8" Deep Round Tier/
   5"x1.5" deep Separator/ 6"x7"
   Deep Round Top Tier.
- Rolling Pins
- Pliers
- Scissors
- Silicon Mat
- Floral Wires Gauge 24
- · Small Brush for applying water
- Flat Brush for painting





STEP 1 Using your white Pasta Top cover your cake as shown but do not build and fix into place yet as you will need the tiers separated when working on them.



STEP 2 Mix some Brown paste with the White Pasta Top to obtain an earthy brown (the colour on this picture may be different to what you see on the next image, it's due to the light). Add a teaspoon of Tylo/CMC and roll the paste very thin. You will need the Tylo to strengthen the paste when handling it. Once rolled, tear it apart in smaller pieces to do the draping.

TIP: To create this shade, you might need to add a pinch of red and black powder colour until your shade is achieved.



STEP 5 You can build more drapes on top of each other to create more depth and volume.



STEP 3 Place your top tier onto a turntable with something to raise it up. I have used a smaller cake tine. Steam the top tier to moisten and then place the teared paste pieces and start wrapping, remember to fold the ragged edges inside and create undulations as you apply them onto the tier. Remember this look is random and you can create the appearance you wish.



STEP 6 To make the Wafer Paper cones, cut irregular triangles out of A4 wafer paper sheets as shown.



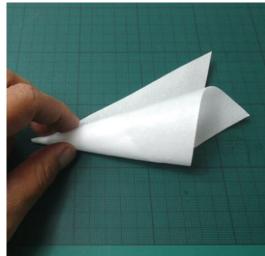
STEP 4 Add more drapes



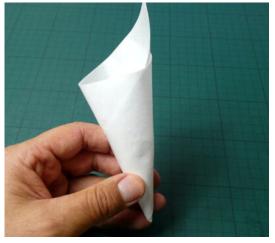
STEP 7 For this part we will use fabriliquid to soften the paper. If you use water be careful not to use too much as it will disolve the paper.



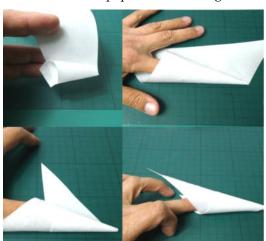
STEP 8 Starting with a large corner roll and keep rolling it to create a cone as shown. You do not need edible glue or water if you use fabriliquid. Remember to work fast as the paper will stick together.



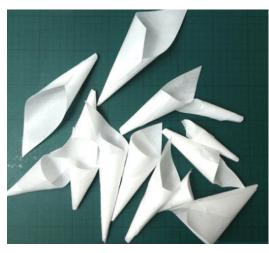
STEP 9 Keep rolling until your cone is shaped as shown.



STEP 10 This is how we want our cones to look.



STEP 11 An alternative way to roll them is STEP 12 You will need to make several of to hold them in place with your fingers inside the cone so they all stick together tightly.



these to cover the whole tier. Don't worry if they all look slightly different as that is what we are trying to achieve.



STEP 13 For the next step you need to over steam your bottom tier to make the fondant very sticky. Using one of the previously made cones cut it with scissors as shown.



STEP 14 Make the cut at different lengths. Working from the top down attach the smaller end of the cone to the tier, just press it into the previously steamed fondant. Now insert the pointy cut part of the cone inside the fixed part with the pointed end facing outwards to create a flower effect. The higher cones are projecting further and they are decreasing in size as we move down the tier.

TIP: Do not use water to glue the cones, the stickiness of the fondant should be enough to hold them in place. It is better to work on this while fondant has not fully dried.



STEP 15 For the lower part of the bottom tier, stick the cones parallel to the Tier as shown and fill in the gaps with shorter cones to create an effect as if the cones are slowly deploying from vertical to a horizontal position (think of feathers ruffling).



STEP 16 Continue adding your cones to cover the whole of the tier.



STEP 17 Using smaller cones fill in any gaps you may have.



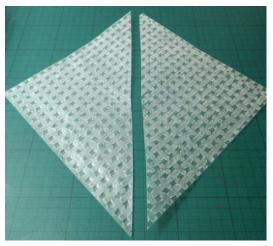
STEP 18 Your bottom tier should look like this



STEP 19 For the spacer mix Rose Gold powder with clear alcohol or dipping solution to create a paste and with a flat brush paint as shown.



STEP 20 Get a Silicone Mat and tie one side with an elastic band creating some waves as shown.

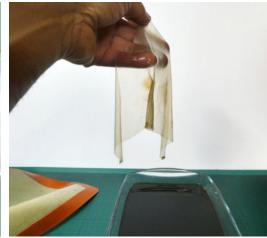


STEP 21 Cut the rice paper into 2 triangles as shown.

TIP: Most readily available rice paper comes round shaped. If you get one of the round shaped ones, just cut the round in half.



STEP 22 Preheat the oven to 70-100 degrees. Mix brown gel colour with water in a tray (deep enough to submerge the rice paper)



STEP 23 Submerge the rice paper until it becomes really soft as shown, lift it carefully



STEP 24 Drape it onto the pre arranged silicon mat as shown.

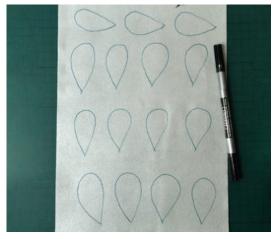


STEP 25 Place the mat inside the preheated oven for 15-20 minutes.

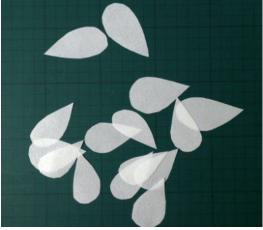


STEP 26 The Rice Paper will dry and come off off the silicon mat easily [if it doesn't you need to put it back in the oven to dry it more]

TIP: You can dry the rice paper at room temperature but this will take a good 24hrs for it to properly dry.

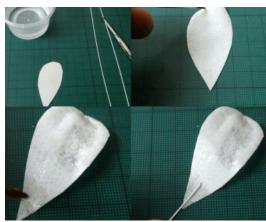


STEP 27 On a piece of wafer paper and using the edible pen, draw random petals. TIP: You can use a cutter as a template if you prefer.



STEP 28 Cut out each petal so you have a STEP 29 For the small wafer paper flower, selection as shown.

first wet the edges of the petals. Then wet



STEP 29 For the small wafer paper flower, first wet the edges of the petals. Then wet the point, place a 24 gauge flower wire as shown.



STEP 30 Wrap the petal around it and place it in the oven for 5 minutes (they dry very fast).



STEP 31 To attach more petals to the single petal, just wet the pointed end of the petal and glue it around the wire petal. Place it back in the oven for 5 minutes so they dry.

TIP: Once you attach the amount of petals you want, with the wet brush, apply water on the petals randomly so when they dry you get different petal shapes



STEP 32 Repeat for as many petals you would like on your flower [you do not need to wire every petal]



STEP 33 Shape them with your fingers to achieve this type of look.



STEP 34 Repeat to make as many flowers as you would like.



STEP 34 To apply the rice paper sails, use some edible glue and a dash of Royal Icing. If the fondant is soft, you may be able to press it in.



STEP 35 Attach the wafer paper flowers as shown. If you are inserting the wire into an edible cake you will need to use a suitable flower pick.



STEP 36 Add flowers to the tier to achieve the random look.



STEP 37 Let your imagination go wild



STEP 38 Stack your tiers and the cake is ready!







In this class Enrique will show you how to create this beautifully elegant wedding cake, with techniques that are a perfect addition to your portfolio for 2022. Incorporating texture, royal icing and floral work, this class is definitely great value as Enrique guides you through with many additional skills learnt along the way.

**BOOK NOW** 

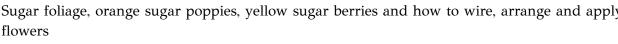
#### In this workshop you will learn –

How to panel a Tall Deep Tier

How to create Texture and Volume with Fondant Layers and stencils

How to create Royal Icing Texture strips

Sugar foliage, orange sugar poppies, yellow sugar berries and how to wire, arrange and apply





# PUMPKIN





#### CAKE DESIGNER Valentina Térzieva

As a teacher I love to watch my students learning during the courses and improving later. My specialist subject is modelling human figurines with realistic faces.

I have been awarded many prizes and medals – won six gold medals and was twice awarded "Best of Class" at Cake International in Birmingham, UK, also winning three silver and three bronze medals. I am also a member of the German team judging competitions in Germany, Austria and Switzerland.

I like to share my knowledge by writing tutorials for magazines in Germany, UK, Spain and France. I make video tutorials for the Paul Bradford Sugarcraft School online academy.

My first book about cake design and modelling with sugar paste "Valentina's Sugarland" was published in Germany in May 2017. In July 2018 the book was also published in English.



#### VALENTINA'S SUGARLAND



STEP 1 Cover the cake board with light green Pasta Top. Roll out the paste to a reasonable thickness.

## You will need

#### **INGREDIENTS:**

- 200g orange Pasta Model
- 60g brown, Pasta Model
- 40g light skin Pasta Model
- 10g light green Pasta Model
- 150g green Pasta Top
- Saracino dust colours pink, skin, yellow, red, brown, green, black and white
- Saracino Cake Gel

#### **EQUIPMENT:**

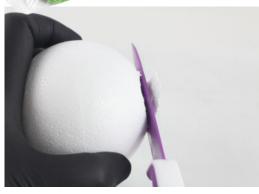
- Cake Board 12cmx12cm
- Styrofoam Ball 8cm
- Modelling Tools and brushes
- Knife
- Scissors
- Lemon extract/alcohol
- Stiff bristled brush





STEP 2 Use a stiff-bristled brush to make texture on the fondant. Trim the excess.





STEP 3 You can use a 8cm stryrofoam ball to form the inside of the pumpkin or alternatively use a ball of rice krispie treat. Cut the top off two opposite sides of the ball with a sharp kitchen knife.

TIP: I will always use a styrofoam shape for inside support when I make a cake topper that is going to be kept as decoration for a long time. I use rice krispie treat only on cake decoration that is going to be eaten fast, so there will be no chance to deteriorate.





STEP 4 Knead 200g orange Saracino Pasta Model until soft and pliable and roll out to approximately 5mm thick. Apply cake gel to the styrofoam ball and cover it with the modelling paste.



STEP 5 Use your fingers to sharpen the upper edge.

TIP: I often use gloves when working on

larger pieces, to be more hygienic. It also

helps you when you have a hot hands and the paste may stick to them. When working on small faces or detail I prefer working without gloves to have more control and better feeling of my fingers.



STEP 6 Use a modelling tool such as a CelPin to make the pumpkin's grooves. Smooth them by running your fingers over them.



STEP 7 For the pumpkin lid take 20g of orange Saracino Pasta Model and shape it to a disk as big as the pumpkin top.



STEP 8 Place the lid on the top of the pumpkin and mark where the grooves should be to match the main pumpkin. Remove the lid and form the dents as described in Step 6.



STEP 9 Mix green and brown Pasta Model and shape 3g of it to a twisted stem. Use a modelling tool and draw a line along the stem and place it in the middle of the lid. Fix using edible glue.



STEP 10 Mix Saracino dust colours with lemon extract or vodka and paint the pumpkin. Start with yellow and using a wide brush paint in strokes from the upper edge to the bottom. Mix some red to the yellow dust to achieve a different shade of orange. Apply with a smaller brush. Paint the red and brown mixture to the dents. Use brown and green to paint the stem.



STEP 11 Place the pumpkin and the lid in the middle of the cake board. Use brown, green and yellow dust colours mixed with lemon extract to paint the grass.



STEP 12 Knead 50g off the Saracino Pasta Model and place about 30g of it on the top of the pumpkin. Shape it to look like a fur blanket. Use small pointed scissors to add texture to the blanket.



STEP 13 Knead 15g of the light skin coloured Saracino Pasta Model and roll to a sausage shape. Pull centrally on the upper side to form a small neck. Mark the arm pit on the left side.



STEP 14 Pull and shape the right side to form a long thin sausage for the right arm. Mark in the middle for the elbow and bend it towards the direction of the body.



STEP 15 Place the body into the pumpkin and arrange the fur strands in a way that they cover the joint between the body and the blanket and to look like the baby boy is inside the pumpkin. If needed use more brown paste to add blanket behind the body and shape it like fur as described in Step 12.



STEP 16 Use 1.5 g of the skin coloured Saracino Pasta Model to make the hand. Shape it like a teardrop, flatten the thicker side with your finger and place on the modelling board.



STEP 17 Using a knife cut out a small triangle to separate the thumb from the fingers and then make three cuts to form four fingers.



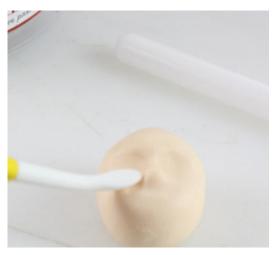
STEP 18 Roll each finger gently between your finger and thumb to shape them and cut to the required length.



STEP 19 Place the hand near the body in the pumpkin and arrange the fur around to look natural.



STEP 20 For the head knead 20g of Saracino light skin coloured Pasta Model and roll it to a smooth egg shape. Use the round side of the CelPin and form two dents for the eye area in the middle of the head. Leave a gap of 2mm between the dents for the bridge of the nose.



STEP 21 Using a modelling tool shape the bridge of the nose, with the lower end wider than the upper.



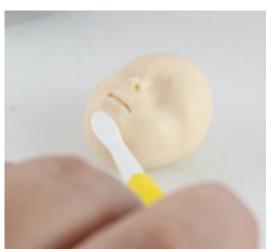
STEP 22 Make the holes for the nostrils using a pointed modelling tool or tooth pick. Shape the nostrils.



STEP 23 Draw a line for the mouth approximately 4mm below the nose.



STEP 24 Using a knife cut the line deeper and then lift the upper lip from the inside.



STEP 25 Shape the upper and lower lip using a Dresden tool or silicon brush.



STEP 26 With a small ball tool indent the line between the nose and the mouth.



STEP 27 Shape the chin and the face using a CelPin and your fingers.



STEP 28 Add two small flat teardrops into the eye sockets. Apply water on the edges and using a modelling tool smooth over to join them with the face.



STEP 29 Add two larger flat teardrops for ears on both sides of the head.



using a small amount of water and the same technique as above join the two pieces together and blend the joint.

TIP: I only use water to join and smooth two pieces of Saracino modelling paste together. You generally don't need sugar glue or piping gel for that. Apply the small amount of water and smooth the joint with your tool.



STEP 31 Use a modelling tool to shape the direction of the eyebrows so it looks like the baby is sleeping peacefully.



STEP 32 Shape a hat from 3g browngreen paste and fix it on the head. Use dust colors to brush and give more depth and realistic look. For this project I used Saracino pink, brown, skin and green dusts.



STEP 33 Use a small brush to apply brown dust on the eyelashes and eyebrows. With a wider brush apply brown dust to the hair and pink for the cheeks. You can add skin and pink color on the body. Dust the hat with green and brown. Dust the fur with brown dust color and go over it with an almost dry brush dipped in the mixture of white dust and lemon extract / vodka.



'Pasta Model is perfect to make cake characters. It is smooth and pliable and allows you to have time to make many details.

You dont have to rush in fear of elephant skin, just take your time and make the best figures you can.

I use it in my classes too and my students love to work with Pasta Model as much as I.'

~Valentina Terzieva



# 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 LISA DAVIDGE
using Saracino Modelling
Chocolate



BY ANGELIQUE VAN VEENENDAAL
using Pasta Model, PastaTop, G and
Powder Colours



BY RALUCA TIRCOMNICU using Pasta Model



BY SHORT & SWEET using Pasta Bouquet & Pasta Model



BY ZUZANA VANCOVA using Saracino Pasta Model



BY AMY-LOUISE HIRST using Pasta Model and Powder Dusts



BY KAREN MATTSON
using Pasta Scultura &
Pasta Model



BY AUREL KOÇA using Pasta Top & Pasta Model



BY TANJA CAMPEN-HOWARTH using Pasta Model



BY LUCIE CHARVÁTOVÁ using Modelling Chocolate & Pasta Model



BY DOMI CAKES ART using Saracino Pasta Model



**BY KÁČA BRANDOVÁ** using Pasta Model



BY NAZNIN'S CULINARY STUDIO using Wafer Paper 0.27 & Pasta Model



BY ĎURČEKOVA MARTINA using Pasta Model



BY NINA BUCKLEY using Pasta Bouquet



BY BEATA SIEDLECKA using Pasta Top & Pasta Model



BY MICHAEL WEHRMANN using Pasta Model



BY RACHEL SVEINSSON using Pasta Model

# Milene Habib



I am a certified teacher and cake designer. I love fantasy and am truly passionate about modelling, sculpting and painting. In cake design, I found the opposite. In this area it's all reasons for celebration. From birthdays, weddings, to baptisms. All good reasons for celebrating life. Let's also celebrate the turns and twists that life throws







Hi, I'm Milene Habib (you can call me Mi) and I am the face behind 'Sweet Mi'. I am from the beautiful country of Portugal.

I am a certified teacher and cake designer. I love fantasy and am truly passionate about modelling, sculpting and painting. With cake design I do a little bit of everything - from a regular cake with a customised cute topper, to a sculpted cake that defies gravity, or even an elegant wedding cake with handcrafted floral arrangements.

Did I always know what I wanted?
No, not at all! For a long time, when I was younger I was thinking of becoming a biologist. I consider myself an extremely curious person, and I love to know how everything around me works. The human body, animals and plants fascinate me. Biology, chemistry and arts were my favourite classes. I loved to draw, make my own clothes, and other crafts.

But instead of biology I found Chinese Traditional Medicine (TCM). Loved the concept, the study of the human body, the science of the diseases and how to treat or relieve pain with my hands or plants.





I was finishing the 5th year of the TCM degree. But sometimes things don't end up exactly how we plan. With the arrival of my oldest daughter, and everything that came with it – a high risk pregnancy with a very complicated postpartum, I ended up putting everything on standby. Little did I know that such a sweet world awaited me.

At that time, I had many TCM patients with very complicated problems, and even some with terminal illness that consulted me for their pain relief, some cases were so difficult to imagine and that disturbed me very much. Although the idea of healing and helping someone is very gratifying, the truth is that there is also a huge burden that this entails.

In cake design, I found the opposite. In this area it's all reasons for celebration. From birthdays, weddings, to baptisms. All good reasons for celebrating life. Let's also celebrate the turns and twists that life throws at us! When my eldest turned 1 year old, I wanted to make her cake myself. I remember when I was younger, my mom making our cakes, and helping her decorate with sprinkles and M&M's.

The curiosity and interest in arts and crafts quickly went from being something that was pretty to watch to something much more serious. And quickly, from playing around for friends and family I started to have my own clients and opened my own business.

The desire to innovate and experiment went further, and I developed my own techniques that I now love to teach. Two years ago, I stopped accepting any cake orders to dedicate myself truly to training. Today I can't imagine doing anything else!

I'm always studying, learning, trying to improve my skills and go further. Dedicating myself to developing new techniques and creating new classes for my students. During this time I won a few awards, some golds, silvers and bronze medals in well-known national and international cake events. I was also invited to Judge at a Brazilian cake contest.

I hold classes in my own studio, and other places in Portugal and in other countries. I have been to France, South Africa and Brazil more than once. I had more places scheduled but unfortunately with Covid everything changed. The plans are on standby for better times.

I regularly host online demonstrations and classes. I also have my own online school platform with many tutorials in Portuguese.



















#### • WHAT'S YOUR BEST ADVICE IN 5 WORDS OR LESS?

Defy yourself to go further

#### • FONDANT CAKES OR PASTRIES ON YOUR BIRTHDAY:

Since it is my birthday, can i have both? It's an impossible question to answer!

#### • ONLINE OR IN PERSON TUTORIALS:

Both! Can't decide!

#### • CAKE DELIVERY?

Depending on the size and design... I normally assemble in my studio and deliver it ready for display.

#### • WHO IS YOUR INSPIRATION?

Everything and everyone

I consider myself a very positive person and can see beauty in almost everything that surrounds me. And I have a major problem... I see cakes (possibilities) everywhere.





Cake design by MILENE HABIB



by Milene Habib



Learn how make this super cute monster

Watch the detailed video by Milene Habib

# SARACINO E We love pastry

# DEMONSTRATION SCHEDULE AT CAKE INTERNATIONAL BIRMINGHAM 5-7 NOVEMBER 2021

FRIDAY 09:30-12:00	SATURDAY 09:30-12:00	SUNDAY 09:30-11:30
<b>D</b> JENNIFER GOLTON	SHEREEN VAN BALLEGOOYEN	SHEREEN VAN BALLEGOOYEN
SARAH BRAY	距 RADOSLAVA KIRILOVA	DOANE CHOPARD
ANNA TAYLOR DILLON	SARAH BRAY	DE ZOE FANCY CAKES
FRIDAY 12:00-14:30	SATURDAY 12:00-14:30	SUNDAY 11:30-14:00
GODA LAIVYTE	DIONIS IAROVOI	RADOSLAVA KIRILOVA
🍗 KATARZYNA RAROK	b ANNA TAYLOR DILLON	b SARAH BRAY
TANYA ROSS	KATARZYNA RAROK	DEBBIE LOCK
FRIDAY 14:30-17:00	SATURDAY 14:30-17:00	SUNDAY 14:00-16:00
GODA LAIVYTE	DIONIS IAROVOI	<b>b</b> BARBARA BURZYNSKA
kelly jane	b LISA COURTNEY- RIGBY	<b>b</b> ENRIQUE ROJAS
CATIA GUIDA	CHIKZ PATISSERIE	CATIA GUIDA

# COME ALONG AND ENJOY FREE DEMONSTRATIONS

We can't wait to see you there

# AUTURN

Garden





#### CAKE DESIGNER Claudia Kapers

Hi, my name is Claudia, and I am an Artist known as 'Capri Cakes'. I live with my partner and 2 children in Zelhem, Netherlands.

My passion for the design and making of cakes and sculptures started in 2013. With a background in the field of interior design and window dressing I have always been creative.

Over time I have developed independently in the sugar world and gained lots of experience and knowledge.

This has resulted in winning various awards both nationally and internationally.

These awards include a Gold, 1st and BEST IN SHOW at "Cake & Bake" Essen 2018, Gold and 2nd at "Taart & Trends" Utrecht 2018, Gold and 1st at "Cake & Bake Experience" Rijswijk 2019, Silver at "Cake & Bake" Essen 2019 and Silver at "Cake International" Birmingham 2019.

In addition, I have participated in a number of great national and international collaborations.



#### CAPRICAKES.CLAUDIAKAPERS



### You will need

#### **INGREDIENTS:**

- Airbrush colour yellow
- Corn flour
- Distilled water
- Gel colour orange, yellow
- Glycerin
- Pasta Model brown
- Wafer paper 0.27mm
- Pasta Top white, yellow
- Gold glitter
- Gold Powder Pump spray
- Ground coffee beans
- Boiled water
- Powder colour yellow, orange, brown
- Cake gel









#### **EQUIPMENT:**

- Ribbon
- Acrylic disk 26cm diameter
- Aluminium foil
- Ball tools
- Brown flower tape
- Dresden tool
- Dummy 15 x 12.5cm
- Dummy 20 x 15cm
- Dummy disc 2 x 10cm
- Fine sandpaper
- Flower picks small (x2)
- Flower wire 20 and 28 gauge
- · Foam flower pad
- Food steamer
- Glass bowl 12cm diameter (x2)
- Half sphere on wire from Styropor Products
- Brushes
- Leaf veiner large
- Leaf veiner medium
- Tweezers
- Rolling pin
- Scissors
- Sharp knife
- Sharp edge smoother
- Template sheet















STEP 1 Prepare your dummies and products.



STEP 2 Prepare 600g white Pasta Top and 100g yellow Pasta Top (knead each until soft). I used pre-coloured yellow paste but you can also colour white Pasta Top with yellow gel colour. We want to achieve a marbled effect so roll the Pasta Top and place them against each other as shown.



STEP 3 Twist the white and yellow paste together as shown in the photo. Limit the number of twists so that the paste does not mix too much. Add a little orange gel colour to a few places.



STEP 4 Now pull and twist the paste 3 to 5 times. Not too often otherwise the colours will mix too much.



STEP 5 Brush your dummy with cake gel or boiled water. Roll out the marbled Pasta Top to 2 to 3mm thick and a diameter of approximately 50cm.



STEP 6 Place the Pasta Top on the dummy and smooth out to the bottom. This doesn't have to be perfect but there should be no air bubbles between the Pasta Top and the dummy. Trim off any excess paste with a sharp knife and store in an airtight plastic bag.



STEP 7 To achieve nice sharp edges take an acrylic disk with a diameter of at least 26 cm and cover with cornflour. Turn your dummy (or cake) upside down on the acrylic disk as shown. Take the Sharp Edge Smoother and work around the dummy until you get a nice smooth result. It is important that you put extra pressure where the cake touches the acrylic disk. This is where the magical sharp edge appears.

TIP: On the Instagram site: "Sharp Edge Smoother" you can find various instructional videos about using the Sharp Edge Smoother made by Carol Smith.



STEP 8 When you have finished smoothing, turn the whole thing over again. Carefully remove the acrylic disk. If necessary, you can smooth out small irregularities. You should have sharp edges.



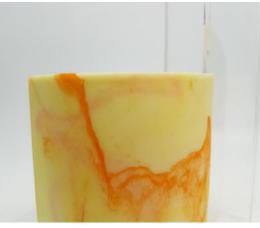
STEP 9 Knead the remaining Pasta Top until it becomes a solid colour and cover the 25cm diameter cake drum. Trim excess paste with a sharp knife.



STEP 10 Using the cake gel and solid yellow colour cover a dummy disk of 2cm high and 10cm diameter.



STEP 11 Using 450g white and 50g yellow Pasta Top repeat the marbling effect. Roll to a diameter of approximately 40cm. Cover the dummy then repeat previous steps to achieve the sharp edges.



STEP 12 Then turn the cake over. Carefully remove the acrylic sheet. If necessary, you can smooth out small irregularities.

TIP: The more often you use the smoother, the faster and easier you can create the Sharp Edge effect. So you can practice the technique well on dummies.



STEP 13 Take 2 sheets of Saracino 0.27 wafer paper. Colour the wafer paper yellow on both sides with the airbrush colour and airbrush. Work in several thin layers. Allow the airbrush colour to dry thoroughly before applying the next coat. The number of layers added determines the brightness of the colour. If you do not have an airbrush, you can also colour Saracino wafer paper with an alcohol-free conditioner coloured with yellow powder or gel colour.



STEP 14 Prepare a mould to dry the sunflower later. Take a piece of aluminum foil and fold it to a 12 x 12cm square. Now press the piece of folded aluminum foil into a glass bowl with a 12cm diameter. The size and curvature of the aluminium mould can be adjusted to the size of the flower.

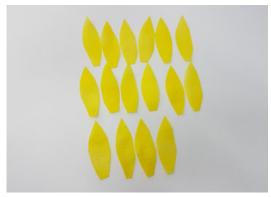


STEP 15 Pierce a hole in the center of the aluminium mould. Set aside until needed.

#### RECIPE alcohol-free conditioner:

- \*½ tsp food grade glycerin
- \* 2tbsp water (distilled preferably)

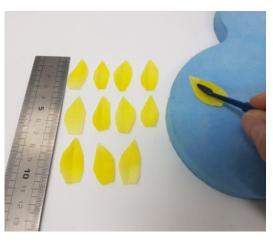
Mix the two ingredients in a bowl and it is ready to use. You can colour it with Saracino dust or gel colors. You can also use the mix in the airbrush. Mix made with distilled water can be stored for a month in a dark place. It can be stored for layers of wafer paper at the same time. 1 day with tap water.



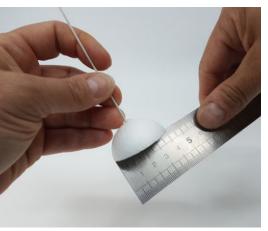
STEP 16 Cut 16 small strips of the coloured wafer paper with a width of 1.5cm and length of 6cm. You can cut 3 Lay the 16 petals on your worksheet.



STEP 17 Take a foam flower pad and a Dresden tool. Place a petal on the pad and run your Dresden tool from top to bottom in a smooth motion. Apply light pressure so that the leaf gets a nice upright shape. Tip: Wafer paper has a smooth side and a textured side. Use the textured side as the top of your leaf. This gives your leaf a more natural look.



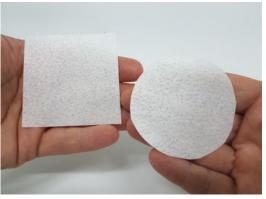
STEP 18 Cut a 6cm long strip in half into 2 equal 3cm lengths. Then cut strips of 1.5cm wide. Cut out 12 small petals. No petal is the same so we dont need a template. Work the petals as previously described. Set your petals aside for later use.



STEP 19 Take a 4cm diameter styrofoam hemisphere on wire (from Stryropor Products).



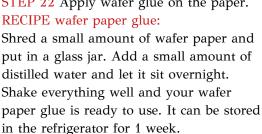
STEP 20 Take 8g of brown Pasta Model and knead gently. Shape the paste into a flat circle with a diameter of 5.5 cm. Place the brown Pasta Model circle on the hemisphere and fix using a small amount of cake gel. Make sure that an equal amount protrudes around the edge. Leave a bulge in the edge.



STEP 21 Prepare a 5cm diameter circle of 0.27 wafer paper.



STEP 22 Apply wafer glue on the paper. RECIPE wafer paper glue:





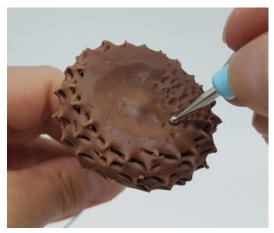
STEP 23 Put the flower wire through the center of the wafer paper circle and fix it to the bottom of the hemisphere. Allow to dry well.



STEP 24 Using tweezers, pinch small points around the outer edge. Make the points random all around the outside edge.



STEP 25 Using a ball tool gently press in the center of the brown Pasta Model. Make a circular motion and leave the paste slightly higher in the centre.



STEP 26 Use a small ball tool to add texture to the centre.

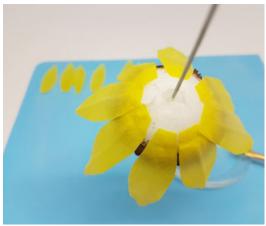




STEP 27 Apply cake gel over the textured brown paste.



STEP 28 Take a small bowl of ground coffee. Dip the flower centre until it is completely covered with ground coffee. Let it dry for a few hours.



STEP 29 Using your 16 large yellow petals add wafer paper glue to 1cm at the base. Do not use too much glue as this will melt the wafer paper. Fix four petals at equal centres to the bottom of the flower base. Add another four petals equally.



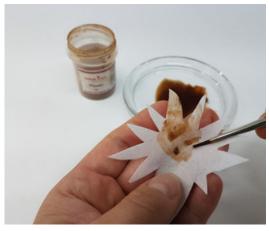
STEP 30 Add all the large petals. Make sure that they are nicely arranged around the flower centre. Insert the flower wire through the aluminium mould and allow to dry for a few hours. Drying time will depend on humidity.



STEP 31 Dust the smaller petals using orange powder colour. It should be darker at the wider end.



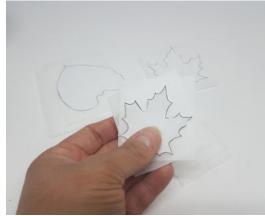
STEP 32 Brush the lower edge of the small petals with wafer paper glue and attach between the large petals and the centre. Arrange the petals nicely around the centre.



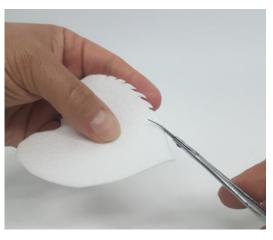
STEP 33 Cut out a star shape with long points from the wafer paper. Paint with the alcohol-free conditioner that has been coloured with brown powder colour.



STEP 34 Fix to the bottom of the flower. Allow to dry.



STEP 35 For the leaves we need two different sizes. Print the template at the end of this tutorial or choose your own leaf shape and size. Cut out a template for the leaves from a sheet of paper. Place the template on three layers of 0.27mm wafer paper. Cut out 3 leaves at a time. We need 10 large and 10 small leaves. Cut some extra leaves as spare.



STEP 36 For the sunflower leaf cut serrations with small scissors. This can be random. Point the serrations slightly toward the pointed end for a more natural look. Make 3 leaves.



STEP 37 Lay out your leaves by variety with the smooth side up. Cut 23 10cm lengths of 28 gauge flower wire. Take a small amount of wafer paper glue.



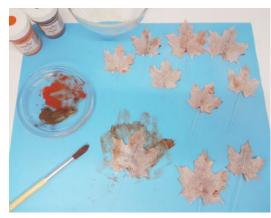
STEP 38 Add wafer paper glue to the end of the wire.



STEP 39 Press the flower wire to the centre of the leaf. Press firmly for a few seconds to achieve a good bond.



STEP 40 Repeat to add a wire to all of the leaves. Allow to dry for 10 minutes.



STEP 41 Mix orange and brown powder colour with clear alcohol to a thin paint. Paint the smooth side of the paper and place the leaf upside down on your work surface. It is best to use a silicone mat so that the leaves do not stick to the surface. Repeat for all leaves. Allow them all to dry until they no longer stick to your fingers. Depending on the humidity this will take between 10 and 30 minutes. Be careful as damp leaves are very fragile.



STEP 42 When the leaves no longer stick you can turn them over. Paint the rough side of the leaf with the brown alcohol-free conditioner and dab the leaf with a small amount of cornflower. Press the leaf in a leaf mould for 5 seconds. Open the mould and carefully remove the leaf. Make sure you do not add too much conditioner as it could stick. You should now have a grain in the leaf. Allow to dry well.



STEP 43 When the leaves are fully dried brush the edges with a little cake gel. Do not add too much gel or the wafer paper will melt. Dip the edges in the Saracino gold glitter flakes and allow to dry.



STEP 44 Add flower tape to all of the leaves.



STEP 45 For the sunflower leaf repeat the previous steps but use a larger veiner.



STEP 46 When the leaf is completely dry, apply a sparkling effect to the leaf using Saracino pump powder gold glitter.



STEP 47 Tape using the brown flower tape.



STEP 48 Tape the sunflower stem using the brown flower tape.



STEP 49 The wire should be fully taped up to the base of the flower.



STEP 50 Add the first leaf to the flower stem.



STEP 51 Attach the other two leaves to the flower stem and arrange them. With the other sunflower only the flower stem needs to be taped as it has no leaves.



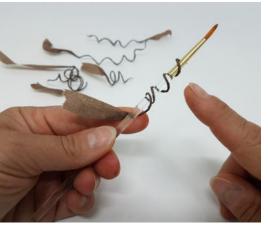
STEP 52 Stack your cake or dummies. Use dowels if you are using real cake. Insert two flower picks into the front of the cake for the sunflowers.



STEP 53 Insert the sunflower with leaves into the front flower pick. Cut the base wire to the desired length. If the hole in the flower pick is too big, you can first fill it with a small amount of white Pasta Model. Insert the flower into the flower pick. Cut the second sunflower stem to the desired length and insert into the back flower pick. Make sure that the flowers are facing forward.



STEP 54 For the vines take a piece of brown flower tape and twist the tip between thumb and forefinger to a point. Continue twisting to a length of 10cm.



STEP 55 Wrap the tape around the handle of a paint brush.



STEP 56 Carefully slide of the brush and set aside. Make approximately 9 vines.



STEP 57 Using brown flower tape, tape the first autumn leaf to the end of a 20 gauge flower wire.



STEP 58 Arrange and attach the leaves to the base wire. Alternate large and small leaves and play with the distance between the leaves. This gives a natural look to your leaf vine. Tape the decorative vines between the leaves randomly.



STEP 59 Attach 2 lengths of 20 gauge flower wire together with brown flower tape to achieve the required length for the leaf branch.



STEP 60 Twist the leaf branch around your cake and attach it. The leaf branch should start on the base board and finish on the top of the cake.



STEP 61 Using 200g of brown Pasta Model. Do not knead before use. Roll the un-kneaded Pasta Model with a rolling pin. Roll to about 3mm thick. We want a rough textured edge to the paste. By rolling the Pasta Model without kneading you get a rough texture at the edge.



STEP 62 Sprinkle gold glitter flakes along the edge of the Pasta Model and press gently with your finger.



STEP 63 Cut a straight edge. Choose a piece that is visually the most attractive with the most feature and texture.



STEP 64 Use a little cake gel to attach to the bottom tier with the straight edge on the board.



STEP 65 Take 2 sheets of 0.27mm wafer paper and cut diagonally in half. Add yellow and orange powder colour to clear alcohol to make a thick paint. Paint the wafer paper. Try to provide a nice colour gradient from yellow to orange. Allow to dry for 10 minutes.



STEP 66 Gently steam the wafer paper so that it becomes limp and flexible.



STEP 67 Use your fingers to give the desired shape on a silicone mat. You need to work quickly at this step. Make sure not to press the limp wafer paper too much as you cannot separate wafer paper when it has stuck together. Create multiple shapes. You should have a minimum 4 pieces but more is always possible. Experiment to get a look you want!



STEP 68 Use a little cake gel to attach the wafer paper to the brown part of the bottom layer. Finish the cake drum with a ribbon of your choice.

#### **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

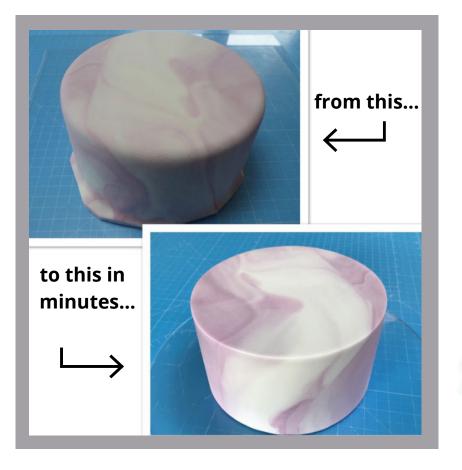
# Sharp Edge Smoother

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

vertical sides on your cakes



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





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



### MODELLING GHOGOLATE

Saracino white and dark Modelling Chocolate has been developed with the help of well-known confectioners and cake designers, meaning you can make flowers, ribbons and bows with a delicious chocolate flavour.







#### CAKE DESIGNER Paulina Lipowska

My journey with cake decorating starts with my daughter's first birthday. I watched a tutorial on YouTube how to make a pink monster cake and I remember myself thinking - "It doesn't look so hard". So I prepared all the stuff I needed and gave it a go. And it was a success! And straight after that one I started planning what I can do next. This was 6 years ago and a lot has changed since then.

We moved to England from Poland. Our family grew as we have 2 children now, but my passion for cake decorating stays strong.

After months of training in my kitchen with the free tutorials on YouTube I've decided to register my business. That's how "Bake It Mrs. Lipovska" was born. Since then I've designed and made lots of cakes and have gained many, regular customers. They come to me with many different ideas on how their cakes should look like. But, what I love most, in many cases I am given plenty of rope and can go free with my own designs and ideas.



#### BAKE IT MRS.LIPOVSKA















STEP 1 For the base cushion add marshmallow and the butter to a heatproof bowl and melt in a microwave or over a bain marie. Once melted combine with the rice. I try to use a spatula as long as I can. This mixture is extremely sticky so once you put your hand in there is no going back!

TIP: When you put your hand in it, put some vegetable oil on your hand first, it will help against stickiness.

# Vou will need

#### **INGREDIENTS:**

- Saracino black and orange Pasta Top
- Saracino white modelling chocolate
- Saracino pearl ready to use lace paste
- Saracino powder colours: black, orange, brown, yellow, pink, white
- Saracino cocoa butter
- Saracino Liquid Shiny confectioners glaze
- Saracino cake gel
- Saracino Pasta Bouquet
- Printed wafer paper sheets with chosen design
- Glycerine
- Corn flour
- · Gelatine sheets
- Dark chocolate ganache
- Rice Krispies
- Marshmallows

Cioccolato

• Oil



- Non stick cutting board
- Rolling pins
- Paint brushes
- Silicone brushes
- Knife
- Plastic cake dowel
- Airbrush
- Bowls
- Large cake drum
- Lace mat
- Cup with hot water and small















STEP 2 Place your rice krispie mixture on the cake board and spread all over. Try to flatten and smooth. The rice on the board should be thick enough to look like a cushion. Make a chocolate ganashe and smooth the surface of the cushion. I used a dark chocolate with a ratio of 2:1 chocolate to cream. Simply chop the chocolate, heat the cream and pour over the chocolate. Wait a minute or two and stir well.



STEP 3 Smooth using a spatula or anything similar you like to work with.



STEP 6 Once dried it will be a little sticky so I use a big brush and cornflour to dust the paper. You can trim it to your size as it is ready to use. Don't worry to fold it as it will not break. You can stretch it like real fabric.



STEP 8 Prepare some more Rice Krispie mix just like before.



STEP 4 Now to cover the ganache. Prepare everything you will need as because when your mixture of glycerine and gelatine is ready you will have to work fast.



STEP 7 Add some cake gel to the ganached cushion. Starting on the side, stick the fabric to the ganache folding it into the center of the board. Use scissors if you have to cut any excess. Remember, we want a fabric look so it does not have to be perfect and equal on every side.



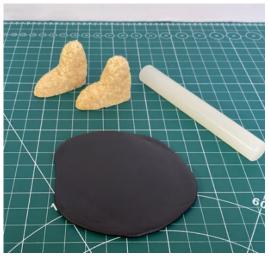
STEP 9 Insert the cake dowel where you want the dolls bottom to be. Oil your hands and press the rice mix around the dowel. Form it to a cone shape and try to squeeze it hard to make it more stable.



STEP 5 Cut the gelatine sheets into small pieces and add to a heatproof bowl. Cover with water. Leave to soak for 5 minutes then turn the leaves over and soak for a further 5 minutes. Make sure all the pieces are soft, otherwise soak for a few more minutes. Microwave in 10 or 15 second bursts stirring after each time until completely dissolved. Repeat 2 – 4 times depending on the power of your microwave. Do not let it boil. Stir in the glycerine and mix well. Microwave again for 10 – 15 seconds. It should be liquid and hot.It is now ready to use but will start to turn to jelly as it cools. If that happens you can microwave it again in 10 or 15 second bursts to keep it fluid. When your mixture is ready it's time to put this on your paper. Put your paper on the working mat, take a wide brush and add your gelatine mixture all over trying to make light and smooth strokes. Immediately and carefully flip over your paper and repeat covering with the gelatine mixture. Leave to dry at least 20-30 minutes.



STEP 10 Cover the Krispie mix with ganache.



STEP 11 Use the Krispie mix to model two boots. Roll black Pasta Top thick. We do not want it too thin.



STEP 12 Cut out the sole shape. Fix it to the boot with cake gel if you need. Repeat this with the second boot.



STEP 13 Roll more black Pasta Top. I use a quite thick layer as I don't want to see the structure of the rice through. Smooth it using your hand.



STEP 14 Cut out a flat piece of black Pasta STEP 15 Use a stitching tool to add a Top and fix it for the heel.



pattern around the boots.



STEP 16 Using a cake lace mat pattern of your choice and the pearl ready made lace mix make the edible lace. Mix well and spread the mixture onto the mat. Bake it according to the instructions on the packaging.



STEP 17 Fix the boots on the board. You can stick them using a little ganache. Dust the soles of the boots with white powder to give a worn look.



STEP 18 For the frill to the underskirt make some cuts in the lace. This will help to fix it around the base of the ganached skirt.



STEP 19 Fix with cake gel overlapping the cuts.



STEP 20 For the skirt roll a long piece of black Pasta Top. Cut the shape of the skirt and fix lace around the base.



STEP 21 Dust the lace with black powder.



STEP 22 Fix the skirt to the ganache using cake gel. When fixing try to make 'waves' just like a fabric would appear.



STEP 23 Using black Pasta Top cover the top of the dolls body. Fix another piece of lace to cover the joint.



STEP 24 For the head make more Krispie riced mix and shape this into a ball. Use a pencil to roughly draw the position of the nose, eyes and mouth.



STEP 25 Cut out the eye sockets.



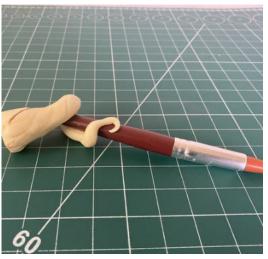
STEP 26 Cover the head with ganache. Using a silicone shaping brush and white modelling chocolate add the shape of the face. First knead and roll a small sauasage shape and put it in the middle of the forehead.



STEP 27 Using the silicone brush smooth the edges and shape a nose.



STEP 28 Repeat this step for the eyes, mouth and cheeks. Use a small amount of modelling chocolate and smooth it with the silicone brush. You will see where you need to add more to achieve the shape. Allow to harden.



STEP 29 Using the modelling chocolate shape it to a pumpkin stem. I used my brush handle to hold the shape. Leave it to harden.



STEP 30 Prepare everything you need to cover the head.



STEP 31 Roll orange Pasta Top. Use a small ball of the paste to carefully push it into all the curves.



STEP 32 Form the eye sockets.



STEP 33 Using the silicone brush shape the lips and cheeks.



STEP 34 Knead white modelling chocolate and roll into two small balls. Add them to the eye sockets.



STEP 35 For painting the eyes, boil water and pour it into a small cup, put a plate over it and place a small amount of cocoa butter and allow to melt. Prepare your dust colours.



STEP 36 Knead orange Pasta Top well and shape it to add eye lids. Use your finger to smooth it out. Mix brown powder with the cocoa butter and paint the iris. Let it dry



STEP 37 Mix black powder colour with cocoa butter and paint the pupil and let it dry for a second. With the brown and yellow colours paint the remainder of the iris. Use a little white paint to add reflection.



STEP 38 Your eyes should look like this.



STEP 39 Prepare dust colours for shading the face. Use your imagination and add colours where you feel they should be. I used orange colour in all the creases and added darker shades.



STEP 40 We want to achieve a shaded look as shown.



STEP 41 Dust the pumpkin stem. When the face is ready, fix the stem to the top of the head with a small piece of well kneaded white modelling chocolate.



STEP 42 Use a silicone brush to smooth it out and blend to the head.



STEP 43 For the arms make more Krispie rice mix and shape them as shown. Fix them with chocolate ganache.



STEP 44 Roll black Pasta Top and cut a rectangle shape. Cover the arms. Roll the edge up to form an egde to the sleeve.



STEP 45 I made a rabbit toy for my pumpkin doll. I fixed the head with chocolate ganache. I then modelled a bigger piece of the chocolate into a teardrop shape and fixed it under the head.



STEP 46 Using a sharp ended tool add a fur texture.



STEP 47 Repeat the process for the two rabbit legs.



STEP 48 For the pumpkin dolls glove roll orange Pasta Top into two sausage shapes. Model two ends to make it look like hands. Cut out a small triangle to form a thumb. Mark the fingers.



STEP 49 Fix the gloved hand in position so it looks like she is holding the rabbit.



STEP 50 Repeat for the other hand. Now make and fix the hands of the rabbit.



STEP 51 If you find any imperfections in your pillow these can always be disguised by adding flowers or foliage.



STEP 52 The head should be dry enough so when you push it onto the dowel it will not break. First step is to position where you want the head. I then made a small hole with a knife. Place over the dowel and gently push the head down until it meets the body.



STEP 53 For the collar make some white pearl lace. Fold it over in half and shape to a fan.



STEP 54 Add a little cake gel between the body and the head and fix the first layer of lace. I made two layers to give it a fuller look.



STEP 55 And for my final step I used an airbrush to apply a layer of Liquid Shiny glaze to the whole piece. This is not essential but gives a lovely finished look.





#### CAKE DESIGNER Jennifer Gollon

Hello, I'm Jenny and I am 'Sweet Sugar Makes'. I have been teaching sugarcraft professionally for fifteen years. Teaching is my full-time occupation. I travel regularly across the Yorkshire area, mainly teaching local community classes, but I also offer private classes from home.

I named my business 'Sweet Sugar Makes' after my love for all things sweet, cute and colourful. I have loved my craft for over 30 years and my ongoing desire to achieve at the highest level has helped lead to winning many gold awards at the Cake International Show.

I love to focus on clean shape and adore making models with big heads and eyes and small bodies. I always have beginners in mind with my work, so I try to simplify and break down shapes step by step and use many of my own techniques and materials to help ease the process of learning.

Alongside my passion for the craft, I really do love teaching. I have had the privilege of seeing two of my students awarded 'City and Guilds' Medals for Excellence for their Level 2 qualifications for Certificates in Sugarpaste and Royal Icing.



#### SWEET SUGAR MAKES



STEP 1 Take a 4cm polystyrene ball, make a central hole with a scriber. Insert a full-length wooden skewer, point first.



STEP 2 Remove the skewer from the ball.

# You will need

#### **INGREDIENTS:**

#### Pasta Model:

- 6g (3g x 2) fuchsia for the legs
- 4g (2g x 2) dark green for the shoes
- 15g light green for base of dress
- 65g light green for the dress
- 4g (2g x 2) light green for the sleeves
- 70g light skin tone for the head and hands
- 100g yellow for the hair
- 25g black for the hat
- 10g tiffany for the hat stripes
- 4g white for the skull, plus tiny pea sizes for the eyeballs
- Blue for the iris (optional)
- Blue and black airbrush colour
- Black, red and pink powder colour
- Metallic bronze edible paint

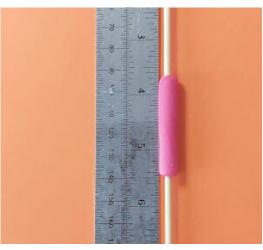
#### **EQUIPMENT:**

- Scriber
- 1 x 4cm polystyrene ball
- 1 x 6cm polystyrene ball
- Cocktail sticks & wooden skewers
- A ruler
- Kitchen scale
- Cake smoother
- A 6-inch cake dummy (approximately 5 inches deep)
- A lid from a 1kg Saracino tub or a 4.5 inch circle cutter
- Circle cutters 1.5 inch, 4 inch and 3.5 inch
- Scissors
- · Non slip matting
- 1 x 22 gauge white flower wire
- Wire cutters & pliers
- Dusting and zero brushes
- Modelling tools
- Nail art dotting tool
- 5mm round cutter
- Craft knife
- Cornflour in a dusting pouch
- Edible glue
- Trex or solid white vegetable fat



STEP 3 For legs roll a 3g piece of fuchsia paste to approximately 1.5 inches long, thread the piece onto a cocktail stick dusted with cornflour and shape and smooth the piece to approximately 1.5 inches in length x 5mm wide.

TIP: – By using a cocktail stick first you are keeping the central hole narrow and this will help stop air pockets forming when you rethread it back onto the skewer in step 5. Don't forget to dust the cocktail stick as the piece may get stuck on the stick!



STEP 4 Re thread the shaped leg section back onto the full-length skewer using a twisting action to stop the central hole becoming too big. Position the leg shape centrally on the skewer making sure that there is 3.5 inches of exposed skewer above the leg and 3.5 inches (or more) below. Use a cake smoother to extend the leg length to 2 inches. If the leg seems loose, apply a little edible glue.



STEP 5 Thread the 4cm poly ball down the skewer to meet the leg section (you may need to use glue to stick the two together). Photo shows that the head section will be supported by the excess skewer at the top of the body section.



STEP 6 Insert a cocktail stick into the ball to the side of the right leg, decide upon an angle for the left leg. Mine was angled at approx. 45 degrees.



STEP 7 Using the same threading technique as in step 4 mould a left leg using 3g paste. Fix the leg to the body section with glue. Make sure at least 1cm of cocktail stick is exposed at the base of the leg so you can attach the shoe later.



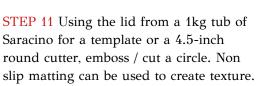
STEP 8 Using 2g x 2 pieces of green paste mould two tapered shoe shapes to approx. 1.5 inches long. Curl the tips of the shoe.



STEP 9 Use a cocktail stick to make holes in the top of each shoe. Thread the shoes up to meet the leg base (Use a little glue to attach).



STEP 10 Roll 15g of light green paste to approx. 5.5 inches long. Apply a little glue to the base of the body and fix the rope of green around the base.







STEP 12 If using the lid as a template, cut STEP 13 Apply a little Trex to the poly out the circle with a craft knife.



ball body and paste rope. Fix the circle of



STEP 14 Pleat the paste at the back of the body and use scissors to snip away the excess paste. Using your fingertips bring up a little collar on the dress.



STEP 15 Take half a 22g florist wire and thread this through the paste at the point where the sleeves will be. This wire will support the sleeves and also be used as a hook for the skull.



STEP 16 Mould two x 2g pieces of green paste for the sleeves. Apply a little glue to the top of the wire and gently press the sleeves on top of the wire. Make sure the right sleeve has at least 1 inch of wire exposed to create a hook for the skull later.



STEP 17 The head – Take a 6cm polystyrene ball, insert a sharp tool or skewer into the ball approx. 2.5cm.



STEP 18 Using Trex lightly grease half the 6cm ball. For the face roll 70g light skin tone paste to approx. 7mm thick and cut out a circle using a 4-inch circle cutter. Fix the circle to the top of the poly ball, using gentle pressure so you do not mark the surface of the face.



STEP 19 Photo shows back view – be careful not to cover the hole that you created earlier with the paste as you will need it exposed so you can attach the head later.



STEP 20 Begin to create the features of the face. Use a spare skewer as a visual guide to centre the marks you will create. Position the head in a cornflour former to keep it level while you work on the features. Use the small side of a ball tool to mark the nose indent first, then the big side of the ball tool to make sockets for the eyes.

TIP – Use the ball tool to measure even depth for the eye sockets. Try to be as accurate as possible, checking carefully that they are both the same depth.



STEP 21 Use two tiny pieces of white paste to make the eyeballs. Test the size in the socket and then remove. Add a mouth.



STEP 22 Using black powder colour, dust the eye sockets with a soft brush.



STEP 23 Re position the eye balls in the sockets, pressing them down gently. Add a small ball for the nose.

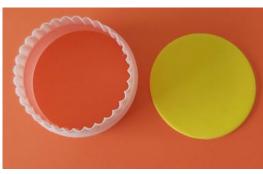
TIP – Avoid using glue. We should remould pieces to make them tacky or use Trex to fix the features, if you use Trex you will easily be able to re-position or remake the eyes, if you use glue they are stuck and will be hard to take out. I used a 5mm round cutter to emboss the outline of the iris and then painted it with blue airbrush colour. Blue paste could be used instead.



STEP 24 Paint or use black paste to add pupils.



STEP 25 Paint on two fine eyelashes using a zero paintbrush or use an edible black pen. Roll two tiny black eyebrows and apply using Trex or the warmth of your fingertips and pressure. Fix on two tiny white highlights to the eyes.



STEP 26 For the hair - Roll 50g yellow paste to 4mm thick, cut out a circle using a 3.5-inch cutter.



STEP 27 Position the head on the body, using the exposed hole from earlier on. If it is slightly wobbly try not to worry as the hair is now going to secure the head.



STEP 28 Use Trex on the back of the head STEP 29 Use a soft brush and powder as glue and gently stretch and secure the hair section to the body. Use glue to fix the bottom of the hair to the back of the dress, press gently to secure the head fully.



colour to apply a little blush to the cheeks and a little pink/ red to the centre of the mouth.



STEP 30 Using a nail art dotting tool, apply tiny freckles using a liquid metallic edible paint.



STEP 31 Skull- Cut a 22g wire to approx. 3.5 inches in length. Mould a 4g piece of white paste into a skull shape.



STEP 32 Thread the wire through the top of the skull and twist. Knot the wire to secure. Leave the skull to dry a little.



STEP 33 Finish the hair - Use approx. 20g yellow paste, taper into a long cone shape to the length that you would like it to be down the side of the face. Using a cake smoother and firm pressure flatten the whole piece.



STEP 34 Using a Dresden tool, create hair texture.



STEP 35 Apply Trex to the side of the head and fix the hair section.



STEP 36 Front view. Create a small left hand at this point and fix to the end of the for the other side of the head. left sleeve.



STEP 37 Repeat the hair section process



STEP 38 Dust the skull and exposed wire using black dust.



STEP 39 Hook the skull onto the upturned wire, trim just enough wire to make sure a little hand will just fit over it.



STEP 40 Mould a tiny right hand and press this onto the wire.



STEP 41 The skull can be supported by a cornflour former.

TIP: Apply a tiny ball of paste at the back of the hand to create a better angle.



STEP 42 Hat – Roll 10g black paste for the top of the hat and taper to a fine point. Using a 1.5 inch cutter and 15g black paste roll out to 3mm depth and cut out a circle.



STEP 43 Roll tiffany paste to approx. 2mm thick x 2 inches long. Cut into 5mm wide strips.



STEP 44 Fix the strips around the hat using Trex and a fine brush.



STEP 45 Insert approx. 3cm length of a cocktail stick into the top of the head.



STEP 46 Make a hole in the base of the hat and the top of the hat with a wooden skewer.



STEP 47 Fix the hat to the top of the head using glue.

supreme Your Cake



#### **Strawberry Cake**

Delicious and moist cheese cake topped up with chocolate dust and crispy base





Tiramisu Cake

Soft tiramisu cake topped with vanilla frosting and melted chocolate cream.





#### Vanilla Cupcake

Vanilla cake topped with vanilla frosting and cherry





#### **Coconut Cake**

Premium coconut cake with belgian white chocolate





#### CAKE DESIGNER Manta Kizinska-Bnzoza

I am a married mother of two children and have been living in Switzerland for four years.

I am a cosmetologist by education. I started making cakes 8 years ago when I gave birth to my daughter.

I am self-taught. I've always liked art, but it wasn't until I started making cakes that my passion deepened. My aim is to continue to develop my skills and encourage my passion.

#### CAKE FACTORY BY MARTA





STEP 1 Combine equalamounts of the white, tiffany and blue Pasta Top and mix. Dont worry about mixing too well as we want a marble effect.

# You will need

#### **INGREDIENTS:**

- Cake or a dummy
- Saracino Pasta Top (blue, tiffany, white) to cover dummy / cake and cake drum
- Saracino Pasta Model: brown, orange, blue, green, light green
- Airbrush colours: brown,
- Saracino Wafer Paper 0.27

PASTA MODEL



- Cake drum
- Airbrush
- Rolling pin
- · Modelling tools
- Smoother
- Silicone mould shells
- Scalpel
- Long and short toothpicks

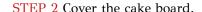




PASTA MODEL









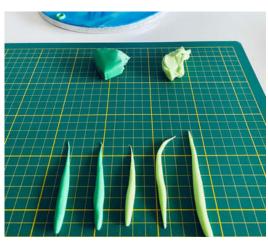
STEP 3 To cover the dummy / cake use the coloured Pasta Top. If you need to dust the work surface with cornflour before rolling the fondant to prevent it sticking. Lightly moisten the dummy or cake using water or cake gel so that the fondant sticks.



STEP 4 For the shells to the side of the cake roll small balls using three different colours. Use your ball tool to create an indent and hollow out to form the curved shape.



STEP 5 Attach them randomly to the cake and board.



STEP 6 For the seaweed roll long sausage shapes from two shades of green Pasta Model. Use your fingers to flatten.



STEP 7 Twist them into a seaweed shape. Fix them to the cake as you wish.



STEP 8 For the waves use the remaining coloured Pasta Top. Weigh out pieces of 18-30g and roll each of them to a long teardrop shape. Again this does not have to be perfect as we want to achieve a random sea look.



STEP 9 From the narrow end roll into a snail shell shape.



STEP 10 Bend and shape the waves randomly to give a flowing sea feel. Fix to the top and sides of the cake using a little water or edible glue.



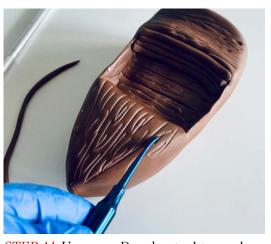
STEP 11 Using 500g brown Pasta Model model the shape of the boat.



STEP 12 Use your scalpel to cut out a rectangle shape for the hollowed out deck area.



STEP 13 Roll thin strands of brown paste. Flatten gently and cut into strips to attach to the back of the deck area. We want to achieve a wooden plank effect.



STEP 14 Use your Dresden tool to apply a wood look texture to the ship.



STEP 15 Roll out a 3cm wide strip of brown Pasta Model. Use a sharp knife to form a turret shape across the top.



STEP 16 Using a little water fix to the bow and stern of the ship cutting the piece to the length you need. Using a ball tool make indentations in the front for the port holes.



STEP 17 For the cannon shutters shape 8 small squares and fix them to the sides of the ship pressing with point shapers.



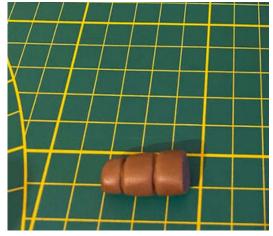
STEP 18 Roll a 3cm long sausage shape and cut into two. Fix vertically on the back end of the ship. Roll a thinner sausage shape and fix over the two vertical pieces.



STEP 19 For the mast pads roll 1.5cm long sausage shape and divide into three equal parts. Roll a thin strip and fix around the top of each mast base. Fix the mast bases to the front, middle and back as shown.



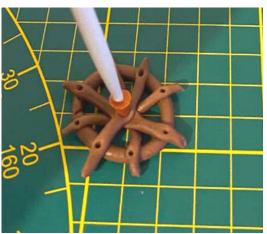
STEP 20 For the two front handrails roll a 1cm diameter sausage shape 3cm long and cut in half fix to the deck as shown. Roll a thinner piece and divide into two and stick to the top of each post to form the handrail.



STEP 21 For the steering wheel support roll a 3cm long sausage shape slightly narrower at the top end. Mark 3 grooves around it. Fix between the handrails.



STEP 22 Using a thin line of rolled paste form a round steering wheel.



STEP 23 Add 8 small lengths of thin brown paste to the wheel meeting in the centre. Use a sharp modelling tool to mark small holes at the joining points.



STEP 24 Attach the wheel to the upright column.



STEP 25 Work your brown paste until it is soft. Cover three wooden skewers with the paste.



STEP 26 Insert each mast into the three bases we fixed earlier.



STEP 27 Now prepare the horizontal mast pieces. Cover lengths of wooden skewer and toothpick with the soft brown paste. For this ship I have used 7 mast pieces.



STEP 28 Using a little water or edible glue fix each horizontal member to the vertical mast. Roll or extrude a thin line of brown paste. Twist around to give the rope look.



STEP 29 Using an airbrush spray with a dark brown. We want to achieve a shipwrecked derelict look.



STEP 30 For the sails we need to rip pieces of 0.27 wafer paper to give a torn rough look. Use your airbrush to spray both sides black.



STEP 31 Using a little water or edible gluse fix the sails to the masts randomly. We want to achieve a ripped, ghostly, random look.



STEP 32 Place the ship on the cake so that it sits against the waves. If the ship is not sitting well use a little spare paste underneath were it is not seen.



STEP 33 To give added dimension and character to the cake add shells. Mix orange and brown pasta model to give a marble effect.



STEP 34 Use a shell mould to make as many pieces as you want for the look of your cake.



STEP 35 Add to the look by fixing a few random white 'bubbles'.



AHOY!! We are ready to set sail.

# MISSED ANY OF OUR PREVIOUS ISSUES?

#### Don't worry!

You can download them at any time.









#### CAKE DESIGNER Hristina Dandahova

My name is Hristina (Ina) Dandarova. I have a daughter and I live in Sofia, Bulgaria.

I work as a Graphic Designer which I think helps with cake design. About 2 years ago I attended a cake sculpting course led by the incredible Elza Baldzhyshka where I was introduced to the magical world of working with chocolate.

Ever since then it has been my passion and I am always trying to challenge and improve my skills. All of my family is in love with wildlife and I think that is why I particularly love making animals.



#### INA DANDAROVA

# You will need

#### **INGREDIENTS:**

#### Vanilla Cake

- 8 eggs
- 1 ½ cups caster sugar
- 1 cup flour
- 1 cup Saracino almond flour
- 2 tsp baking powder
- 1 tsp Vanilla Le Supreme food flavouring

#### Mascarpone cream

- 500 gr mascarpone cheese
- 400ml cream
- 1 cup caster sugar
- 4 tsp Hazelnut Le Supreme food flavouring

#### Chocolate Ganage

- 250gr dark chocolate drops
- 150ml cream
- Biscuit crumbs

#### Other

- Saracino Pasta Scultura
- Saracino Pasta Top: brown and white
- Saracino Wafer Paper 0.60mm
- Saracino powder colour: orange, white, yellow, light skin tone, green, pink, red, brown and black





STEP 1 Prepare your ingredients.



STEP 2 Whisk the eggs until fluffy then add the sugar and vanilla food flavouring. Mix the dry ingredients seperately. Add them to the wet ingredients and mix briefly. Spread the mixture in a flat baking tray lined with baking paper (my tray is 43cm x 35cm). Place in an oven preheated to 180°C. Bake for 15-17 minutes.



STEP 3 Whisk the mascarpone cream, the cream and the sugar together then add the hazelnut food flavouring.



STEP 4 For the ganache add the chocolate STEP 5 Cut four 16cm diameter circles drops to hot cream and mix well.



from the cake when cooled.



STEP 6 Stack the cake layered with the mascarpone cream. From the left over sponge you can add roots on one side and cut a few pieces to add on top of the cake to form a hole. Coat the outside with the ganache (it does not need to be perfect as it will look more natural if it is not).



STEP 7 Roll enough Saracino brown Pasta Top to cover the cake. Add some more paste randomly to a few places and use your modelling tool to add texture so it looks like bark. Cover the cake.



STEP 8 For the bark of the log, tear wafer paper into thin long strips. Mix brown powder colour with clear alcohol and paint the strips brown.



STEP 9 Use the same process to add black to the bark to give a two tone effect. This stage can be messy so you can use gloves.



cake when they are still wet as they will easily stick.



STEP 10 Add the wafer paper strips to the STEP 11 Use a soft large brush and geeen powder colour to add moss shades.



STEP 12 The final result of the bark texture should look as shown.



wafer paper.



STEP 13 Draw a few free hand leaves onto STEP 14 Cut out the leaves. Mix orange, yellow, red and brown powder colour with clear alcohol and paint the leaves starting with the lighter colours.



STEP 15 Use your Dresden tool to add lines to the leaves.



STEP 16 Use your ball tool to curve the leaves on a foam mat.



STEP 17 Mix together equal parts of Pasta Scultura and white Pasta Top for the mushrooms and squirrel modelling. Mixing both products helps keep the shape and extend working time.



STEP 18 Model mushroom stems and caps and use a new clean rough dishwashing sponge to add texture.



STEP 19 Insert a toothpick in one of the mushrooms so we can fix it in front of the squirrel.



STEP 20 Use a soft brush and light skin tone, orange and brown powder colours to dust the mushrooms.



STEP 21 Using the paste mixture model the shape of the squirrel with your hands. The squirrel needs to be to the right proportions to the hole in the top of our cake.





STEP 22 Use your Dresden tool to mark the nose and the mouth.



STEP 23 Use the Dresden tool to form eye sockets. Push up to form the eye brow area.



STEP 24 Make sure the eyesockets are at the same position on both sides of the head.



STEP 25 Roll two equal size balls for the eyes and fix them in the sockets. Define the line over the eyes with your Dresden tool.



STEP 26 Use the sharp end of the Dresden tool to add a fur texture.



STEP 27 Make two triangles for the ears and blend them to the head with your Dresden tool.



STEP 28 Use scissors and Dresden tool to cut and add the fur texture to the ears.



STEP 29 For the arms roll a sausage shape and cut it in half.



STEP 30 Fix the arms to the body and use scissors to cut the fingers.





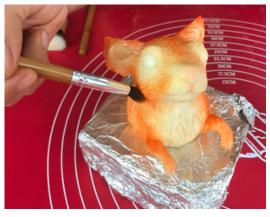
STEP 31 Add the squirrel to the cake to check it is the correct size and use tweezers to shape the fingers.



STEP 32 Your squirrel should look like this.



STEP 33 Remove the squirrel and place on a work board. Dust the squirrel with light skin tone powder colour (always start with the lighter colours and add little by little).



STEP 34 Dust the squirrel with orange powder colour.



STEP 35 Dust with brown powder colour.



STEP 36 Dust with red powder colour and use pink for the nose.



STEP 37 Dust the bottom of the body, the ends of the paws and the tips of the ears with the black powder colour.



STEP 38 Mix black powder colour with clear alcohol and paint the eyes using a fine brush.



STEP 39 Add all the elements to the cake – put the biscuits crumbs on the base around the log, fix the squirrel in the hole on the log, fix two mushrooms on the base and the one with the toothpick in front of the squirrel and leaves on the base.

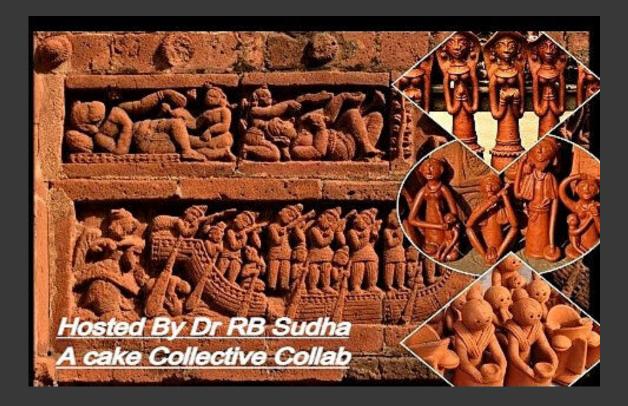


# International Collaborations



We proudly share Collaborations from around the world. All these magnificent creations you will see have been made using a variety of Saracino products.

THANK YOU for choosing our product.



Terracotta Art Collaboration in sugar:

On July 11th our collaboration was revealed to celebrate the art of terracotta. Terracotta is an ancient art and replicates all elements of air, water, earth and fire.

Artists from all over the world were involved with a total of 59 artists participating, each of them displaying their own artistic interpretation of a wide variety of terracotta in sugar.

The artists took inspiration from traditional and modern art, and terracotta jewellery which is famous for its design and bold colours.

The collaboration was organised by Dr R.B. Sudha from Hyderabad who is an Astrologer, Teacher and Cake Artist. She says: My heartfelt thanks to all who participated and submitted their fantastic artwork, even in these tough times, bringing joy and happiness in colour.







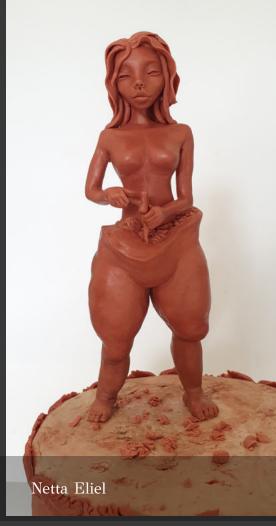




















Clarinda Mansfield

Cholys Guillen Requena



I have always had deep respect for tribal people, we have so much to learn from them. Their symbiotic relationship with nature is inspiring and humbling. They are hidden in the deepest, darkest corners of the Earth – or on the vast, remote plains of Africa. Everything from their ornaments to their pottery is a marvel to behold. Tribal societies put the community before the individual, sharing and exchanging possessions rather than amassing personal wealth and possess an unparalleled understanding of some of the world's most unique animals and ecosystems.

However, they are often neglected and marginalised by many of the world's governments. They are shunned and outcast just because their ways are different and often better. This theme was a way to pay my respects and sensitise the world of their culture in the best way I know how – through cake!

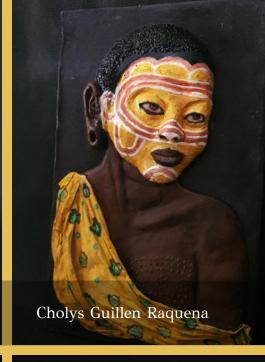
August 9th is observed as the international day of the world indigenous people every year. Around 95 sugar artists from across the world paid homage to tribal culture with their sugary delights. The collaboration was hosted by Aaisha Sumbul and in association with the cake collective, the collaboration featured all sorts of techniques ranging from sculpted wonders, painted tributes to scrumptious cookies and edible flower formations.

They took inspiration from different tribes that include the Chichmecas, Apache, Maasai, Shuar, Kayapo, Musri, Nukak maku, Surma Suri, Huli, Esquimal, Native American, Khasi, Broka tribes and many others.

I'm truly grateful to be able to say that so many wonderful and talented artists trusted and supported me on this venture. The pieces in the collaboration were impressive and diverse- almost as diverse as the tribal communities themselves!





































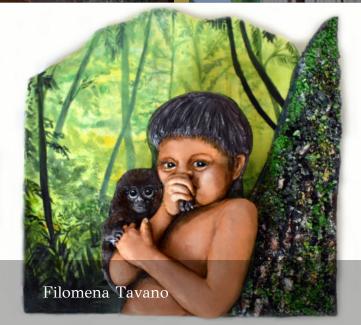












VIEW ALL



My name is Sharon Siriwardena from 'Sharon's Creative Explosion Cakes'. I am one of the Administrators in the Cake Collective Collaboration group and I am also the Regional Ambassador for the Collective in the USA.

I have been running my collaborations through the Collective for the past couple of years. This is the 3rd time I have organised this collaboration which pays tribute to celebrities and stars we have sadly lost due to mental health, accidents and natural causes.

I was originally inspired to run this collaboration after the deaths of Robin Williams, Chef Anthony Bourdain and Kate Spade. With time I expanded the theme that initially focused on mental health issues to include tragic accidents and natural causes, so sugar artists had the opportunity to pay tribute to stars we lost in these areas too. The response was mind blowing.

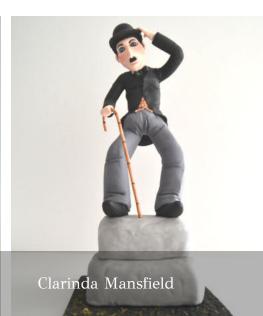
As a Cake Collective Administrator, I always love to bring in new talent into collaborations. This year I saw sugar artists creating breath taking paintings on cakes as well as mind blowing masterpieces using cookies and royal icing.

Some of the pieces that struck me the most in this collaboration were Netta Eliel's 'Salvador Dali' bust which has so much character and expression. Ionela Velniceriu's 'Kurt Corbain' encompassed with intricate details and movement, along with a striking facial expression. Clarinda Mansfield's 'Charlie Chaplin' in a recognisable pose for us to identify him instantly. Eve Eggers 'Freddie Mercury' piece has breath-taking painted detail and symbols that represent the star. Deborah Edwards has beautifully captured 'Freddie Mercury's stance and attire as the audience used to see him perform on stage.

I am so pleased with how all the sugar artists conveyed this theme to the world.







# GONE NOT FORGOTTEN STARS





















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