

We Love Pastry

10

CAKE & COFFEE

RALITSA KAMBUROVA AND
HER AMAZING TECHNIQUES

PASTA MODEL

PASTE THAT WILL
MAKE YOUR WORK
EASIER

FEATURES

TRULY BEAUTIFUL
COLLABORATIONS TO
SHARE AND BE
INSPIRED BY

HOW HAS IT BEEN DONE?

WOW CAKE - YOU
WON'T BELIEVE IT IS
ALL EDIBLE

EXCLUSIVE TUTORIALS

DETAILED AND
EASY TO FOLLOW



WIN

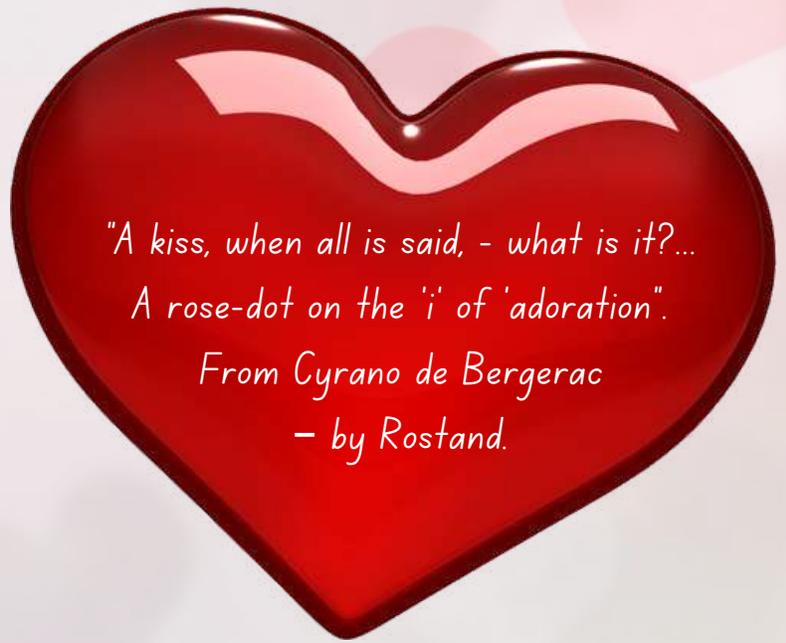
YOU CAN WIN
PRODUCTS
WORTH £50





PAOLO ZOLLA
DIRECTOR

welcome



*"A kiss, when all is said, - what is it?...
A rose-dot on the 'i' of 'adoration".
From Cyrano de Bergerac
- by Rostand.*

Saint Valentine's Day, lovers' day, is almost universally celebrated on February 14th. The religious figure of Saint Valentine is usually related to the message of love he used to spread; however, the idea of romance, love and lovers' celebrations didn't develop until much later.

It is believed that the oldest known love letter was written by Carlo D'Orleans in 1415. Carlo writes to his wife using these words: "Je suis desja d'amour tanné, ma tres douce Valentinée". This translates to "I'm sick with love, my sweet Valentine".

Ophelia, the main character of Shakespeare's famous play Hamlet, sings: "Tomorrow is Saint Valentine's Day, / All in the morning bedtime, / And I a maid at your window, / To be your Valentine".

Exchanging love letters printed on romantic – heart-shaped letters is the most striking feature of this day. Hearts, cupids, doves are usually symbols borrowed from classical art.

During the 1930s, Perugina, one of the most famous Italian pastry brands, created a special chocolate candy called "Bacio" (kiss) that became very famous in Italy due to the little love messages written inside its packaging.

"A kiss, when all is said, - what is it?... A rose-dot on the 'i' of 'adoration". From Cyrano de Bergerac – by Rostand.

Love letters have been replaced throughout the years by little gifts and sweets or cakes decorated with romantic symbols.

In recent years, cake and pastry amateurs and professionals could choose from an increasing range of products related to romance to create the most sweet and loving decorations to celebrate Love Day.

Of course, Saracino is no exception and offers its own romantic products range. We are incredibly glad you can create your very own personal, handmade romantic presents for your loved ones using our products!



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SYLWIA PRICE
EDITOR

Happy 1st Birthday to 'We Love Pastry' magazine! I just cannot believe it's been a year already since our first issue came out.

I must say, looking back over the year we had 12 beautiful issues full of amazing cakes, desserts, discussions, interviews, collaborations and so much more that we hope keeps the magazine fresh and interesting for you all.

I worked hard with many amazing artists from around the world, and I would personally like to thank all of them for their hard work contributing to the magazine. All their tutorials are interesting and easy to follow, and it makes me even happier seeing pictures you have sent us where you have actually used the tutorials. We like to think this shows the magazine is helping you learn new skills and techniques.

As we are now into our second year, we have decided to introduce two new feature columns. The first is called 'Check it out' and I will be focusing on featuring an interesting cake and finding out how it was done. I must say, some of your work is mind-blowing and I am curious to find out WHY, WHEN and HOW??



by Donna Nelson

The second new feature column will see Carol aka 'Cake by Carol' test products (along with other things) and provide advice on how to work with them, what can be achieved, how to handle problems and more. Each month she will give you as much information as she can possibly give so make sure you don't miss it.

Along with other features, the February issue is dedicated to love and romance. We have also included a tutorial how to make delicious, sweet buns and a stunning peony flower. As always, the amazing and very talented contributor's spoil you with interesting and beautiful tutorials that you must give a go.

To finish off with even more good news, we are pleased to announce that Saracino has moved to a brand new purpose built facility! We have gone bigger and better to make sure we can speed up production of your favourite products. Stay tuned as we will be sharing some pictures in an upcoming issue.

Hope you will enjoy this issue. Happy Valentines everyone.

Sylwia x



by Sarah Bray

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CONTENTS

TUTORIALS

- 06** Love Me Too by Magdalena Koszyk
- 18** Love Birds Cake by Bintcy Davis
- 30** Valentine's Gift by Magdalena Zimmerman
- 36** I Give You My Heart Modelling Tutorial by Valentina Leo



- 46** Say 'I Love You' With Chocolates by Paulina Lipowska
- 58** Cupid Cake Topper by Radoslava Kirilova
- 66** Perfect Peony Flower Tutorial By Barbara Burzynska
- 76** Romance & Elegance Wedding Cake Tutorial by Carol Smith
- 94** Butterfly Dreams Cake Tutorial by Beata Siedlecka
- 104** Mini Unicorn Tutorial by Jennifer Golton





66



30



104



76

NEWS

28 Meet January's winner and WIN Saracino products worth £50

42 Read With Cake - Meet Iveta Kosikova

54 WOW Cake by Jenni Eynon Hull - Check Out How It's Been Done

64 Sweet Pastry Chat Carol Smith - Pasta Model



42



54



72



64

72 Cake & Coffee With Ralitsa Kamburova

90 You made these - and we love them - inspirations that cannot be missed

102 Meet Our Monthly Winner - Michael Wehrmann

109 CANOVA l'eterna bellezza - International Cake Collaboration by Catia Guida

115 Melanite Collaboration by Aaisha Sumbul

117 Where to buy Saracino - check out where to find Saracino in your country

Love Me Too





CAKE DESIGNER

Magdalena Koszyk

I am trained and qualified as an Architect by profession.

After leaving architecture I focused on my creative skills, working with advertising agencies, illustrating books, folders and advertising campaigns. At this time I baked occasionally and only for the home.

My adventure with cakes began 8 years ago when I started looking for my own wedding cake.

This is what led to our family run Blue Almonds confectionery factory being founded in 2017. I am the main designer and decorator. Our efforts were recognized in 2019, when we received first prize in the "Eagles of Confectionery" competition.

For 5 years I have been preparing confectionery decorations. I also teach modelling figurines and decoration of cakes. I have to say sharing my knowledge and skills gives me great pleasure. I particularly enjoy modelling decorations for children's cakes.



What you need:

INGREDIENTS

- Pasta Model: white, red, brown, light skin tone
- White Pasta Top
- Pasta Scultura
- Powder colours: light skin tone, white, pink, brown, black
- Gel colour - light skin tone
- Cake gel
- CMC
- Cocoa butter
- Optional thin edible marker

EQUIPMENT

- Polystyrene balls: 4 x 4cm diameter, 1 x 2cm diameter
- Dummy cake or cake
- Dresden tool
- Ball tool
- Rolling pin
- Decorating brushes
- Paintbrush
- Fondant smoother
- Cake drum
- Ruler
- Knife
- Toothpicks
- Bowl of hot water
- Painting palette
- Cream coloured tape for finishing the edge of the base
- Flower wire



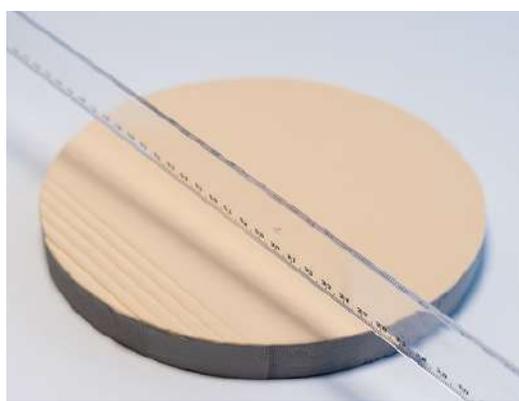
"Pasta Model is my favorite material for modelling. It makes the work pleasant, the figures hold the shape perfectly. Regardless of whether you prefer to use the manufacturer's ready-made colours or you prefer to colour it yourself, it perfectly adopts the colour while maintaining its properties."

Magdalena Koszyk





STEP 1 Using the light skin tone gel, colour a small amount of white Pasta Top. Roll and slightly moisten the side that will be in contact with the drum. Smooth with a cake smoother and cut off the excess with a knife.



STEP 2 Using a long ruler gently press against the icing surface, mark out regular stripes with spacing of 8mm.



STEP 3 Repeat until the whole base is covered with equal stripes.



STEP 4 Cover your cake or dummy with white Pasta Top. Smooth and cut off the excess paste and transfer it to the covered drum. I achieved the height by using two dummies with a diameter of 15cm and a height of 8cm each. To stop them moving I connect them together using toothpicks.



STEP 5 Using an edible marker plan the picture. Draw the rectangular windows and a railing. This approximate layout will help you paint. If you feel confident enough, you can skip this step and paint directly.



STEP 6 For painting, we will use powder colours dissolved in cocoa butter. Put the cocoa butter on a painting palette and place over a bowl filled with boiling water. The heat will dissolve the butter. After it is completely melted add the powder colour. Colours prepared in this way will behave a little like oil paints and you will get a completely different effect than dissolving colours in clear alcohol.



STEP 7 For the background I used the light skin tone colour with a bit of white, the windows are a mixture of brown and light skin tone colour.



STEP 8 Use a fine brush to paint the window frames in a different shade.



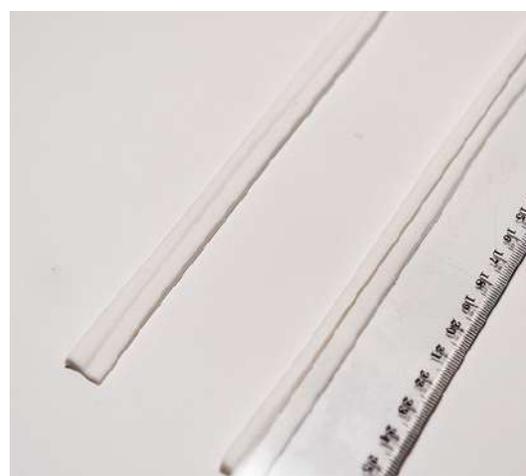
STEP 9 Paint the details above the windows and add the cills. Add shadow under the window cills and behind the mullions in the windows. Do not try to paint it too precisely as we want a distressed / rustic look. Allow to dry.



STEP 10 Carefully paint the railing using black powder colour mixed with the cocoa butter.



STEP 11 For the frame around the window picture add CMC to white Pasta Top and roll out to a long strip. Flatten using the rolling pin.



STEP 12 Using a ruler, flatten half of the strip.



STEP 13 Cut the strips to the correct length for the top, bottom and one side. Note that in the upper corner I cut at 45 degree angle and at the bottom at 90 degree.



STEP 14 For the curtain roll light skin tone Pasta Model very thinly to achieve a rectangle shape.



STEP 15 Gently create folds and pinch using your fingers at third point. Use the same paste to cut out a curtain tie back. Using brown Pasta Model roll a thin curtain rail and two small balls.



STEP 16 Turn the curtain over. Carefully fold the top part over the curtain rail.



STEP 17 Fix the curtain and rail to the cake using a little cake gel. Add the curtain tie back at the pinched point.



STEP 18 Using the paste with the CMC roll a thin strip and fix around the base of the cake for the skirting board.



STEP 19 Mix light skin tone Pasta Model with Pasta Scultura in a 4:1 ratio. Add a little light skin tone gel colour. Remember to add a little at a time until you achieve the colour you want. For the head roll an elongated oval shape.



STEP 20 Using the back of a Dresden tool, mark an indentation approximately in the centre. Gently mark the nose by carefully pinching it with your fingers.



STEP 21 Mark the eye sockets carefully, trying to maintain symmetry as much as possible. Mark the mouth.



STEP 22 Model the shape of the mouth using a silicone modelling tool. Remember to form the cupid's bow. Add a bottom lip and carefully blend the joints. Mark the nostrils.



STEP 23 Spend a little time refining the details of the mouth and nose.



STEP 24 Add two small balls where the eyes will be.



STEP 25 Carefully smooth their edges for a natural blended shape.



STEP 26 Hollow out the eye sockets pressing the eye lids.



STEP 27 Prepare two balls of white Pasta Model and place them in the eye sockets



STEP 28 Smooth and blend the white to fill the eye sockets.



STEP 29 For the legs roll two sausage shapes from the light skin tone Pasta Model.



STEP 30 Using your finger roll gently to form the back of the knee, ankle and foot. Repeat for the other leg.



STEP 31 Gently bend them at the knees.



STEP 32 Remember to prepare them in a mirror image.



STEP 33 Using the same paste as the legs prepare a triangular, slightly rounded shape for the bottom area.



STEP 34 Connect the legs to the triangular piece and cross them. Blend the joints using a modelling tool.



STEP 35 Add toes to each foot. Add a squashed ball shape for the tummy area.



STEP 36 To form the shorts use a Dresden tool to blend and add the creases of the material. Mark the line of the shorts above the knee. We will paint the shorts later.



STEP 37 Using the red Pasta Model roll a strip for the hem of the sweatshirt. Add lines to give it a ribbed material effect. Fix around the tummy area.



STEP 38 For the body roll an oval shape of the red Pasta Model and make a recess at one end using your finger.



STEP 39 Fix the body above the hem. Model the bust shape and add folds and creases to give a fabric look.



STEP 40 Cut out the shape of the pocket.



STEP 41 Fix the pocket on the lower front of the sweatshirt.



STEP 42 For the neck roll a small piece of light skin tone Pasta Model. Add to the neck area and insert a cocktail stick into the body ready to support the head.



STEP 43 Prepare a hood for the sweatshirt.



STEP 44 Fix the hood around the neck as shown.



STEP 45 For the arms roll two sausage shapes from the red Pasta Model. Narrow at one end. Bend at the elbow and roll thinner at the wrist.



STEP 46 Fix the head at the required angle. Add creases to the arms and fix in place using a toothpick. Add a ribbed effect around the wrist cuffs.

STEP 47 Repeat for the other arm. Add the laces to the hood.

STEP 48 For the hair roll cone shapes of brown Pasta Model. Flatten the shapes and add texture using a Dresden tool.



STEP 49 Fix the hair to the style you want. Gently curl the ends in your fingers.

STEP 50 Using the light skin tone Pasta Model roll a hand shape.

STEP 51 Using a knife cut away a triangle to form the thumb.



STEP 52 Model the thumb and press the palm.

STEP 53 Use a knife to cut the paste to form a separate index and little finger leaving the middle two fingers connected.

STEP 54 Gently bend the fingers.



STEP 55 Shape the fingers carefully.



STEP 56 Your hand should be as shown.



STEP 57 Trim off any excess forearm and fix the hand to the arm.



STEP 58 Repeat for the other hand.



STEP 59 Using a very thin brush use coloured cocoa butter to paint the eyebrows, iris and lips. To apply blush on the cheeks dust using a soft, dry brush and pink powder colour. Remember, never apply dusts straight from the container, always brush off any excess on a paper towel.



STEP 60 Add eyelashes and pupils using black coloured cocoa butter. Add a white twinkle in the eyes.



STEP 61 Add white highlights to the sweatshirt and the lips. Use black to paint the shorts. Add some highlights to the hair.



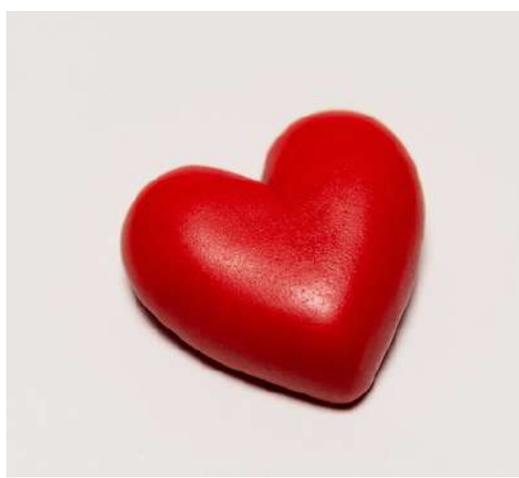
STEP 62 For the hearts roll a teardrop shape.



STEP 63 Gently flatten.



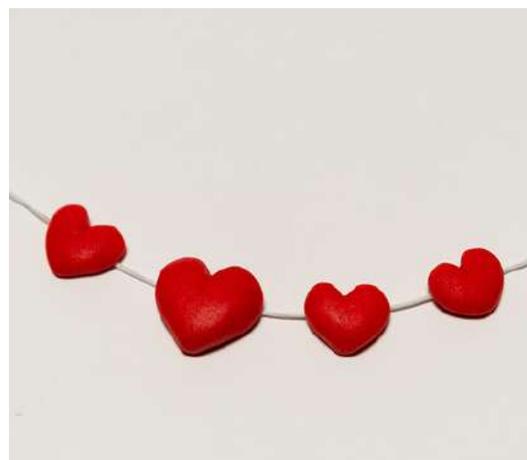
STEP 64 Use the Dresden tool to form the top groove.



STEP 65 Using this simple method you can prepare hearts by hand, without the use of moulds or cutters.



STEP 66 Make hearts of different sizes. Carefully glue four of the hearts to a length of the flower wire.



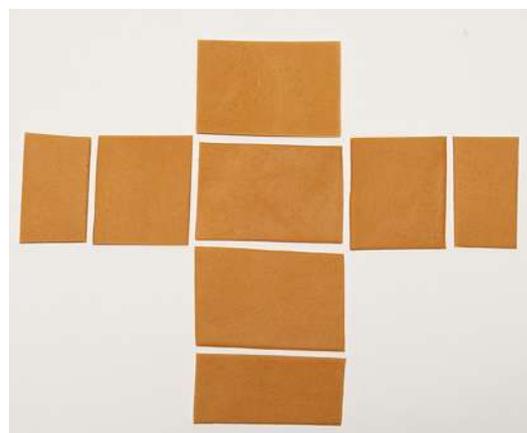
STEP 67 Gently bend the wire. Depending on the size of your model you can add more or less hearts. Allow to dry.



STEP 68 When the model hands and the heart garland is dry bend the wire over the hands threaded through the thumb area.



STEP 69 Place the character on the board near the window.



STEP 70 For the box mix brown and white Pasta Model. We want to achieve a cardboard shade of brown. I have added a little CMC. Roll out thinly and use a knife to cut out the bottom rectangle. Cut 4 side walls and 3 lid pieces. Leave them to harden.



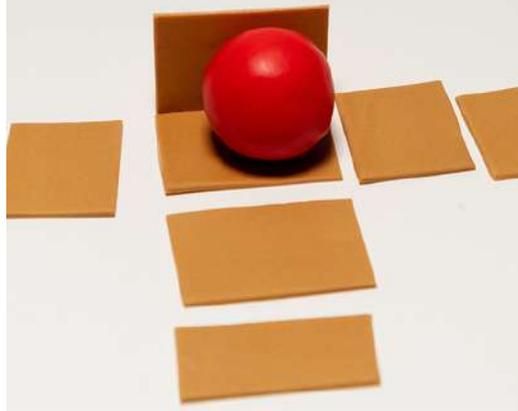
STEP 71 Roll red Pasta Model and slightly moisten its top surface. Put a polystyrene ball on it.



STEP 72 Turn the paste and ball over. Press the paste gently to the ball.



STEP 73 Roll in your hands to form the nice ball shape. Cut off any excess paste and smooth / blend any joints. Cover all the balls.



STEP 74 To make building the box easier I make sure the box width is the same as the ball so the sides are supported by the ball in the box.



STEP 75 As the ball touches three walls the box is stable. Fix the 4th wall. To help fix the three lid pieces prepare small triangle shapes and fix to the top edge of the box sides.



STEP 76 Place the box on the opposite side of the window from the girl. Attach the remaining balls to the cake using cocktail sticks.



STEP 77 Add the balls and hearts to the cake randomly to achieve the pattern you want.



STEP 78 Use a soft brush and brown powder colour to add shade to the legs and hands of the character, to the box and to the floor. Leave a bright rectangle in front of the window where light shines through. Add shade using light skin tone powder colour to the girl and the curtain. Using a thin brush and powder colour add the shadow from the balustrade. Ready!



Missed previous tutorial by Magdalena?

DOWNLOAD ISSUE
JULY 2021



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



Love Birds





CAKE DESIGNER

Bintcy Davis

I'm Bintcy Davis, from Chikz Patisserie.

I am a multi-award winning cake artist from London.

I am a Solicitor by profession and a cake artist by passion. I've always had a flare for art and design which does not come as a surprise as my dad was quite an artist in his prime.

My first creation was a Karate belt cake made on the occasion of my daughter Siana's black belt ceremony.

In 2018, I decided to embrace my passion and took it to the next level by qualifying as a Pâtissier. In my first professional cake competition, I won gold and a 3rd prize at the Cake International 2019 show and a silver in the colourful wedding cake category.

I have also won second prize in the Cake Masters competition in the rainbow category. This year I represented UK in one of the international cake competitions and was placed first.

My work has been featured in a number of cake magazines and I also do content work for a number of cake retailers.



What you need:

INGREDIENTS

- Saracino Supreme food flavourings: Pistachio, Vanilla and Raspberry
- Saracino Almond flour
- Saracino sarmousse
- Saracino white chocolate drops
- Saracino white chocolate mirror glaze
- Saracino white modelling chocolate
- Saracino cocoa butter
- Saracino powdered colours: pink, brown, blue, white
- Saracino push pump glitter dust: Silver
- Plain flour
- Icing and caster sugar
- Egg whites
- Double cream and milk
- Eggs
- Gelatine
- Raspberries
- Rice Krispies

EQUIPMENT

- Bowls
- Spoons
- Teaspoons
- Silicone moulds
- Paint brushes
- Rolling pin
- Wire whisk
- Mixer
- Parchment paper
- Pencil
- 6" circle for template
- Sieve
- Piping bag

Prepare raspberry compote, pistachio chocolate disc and pistachio dacquoise a day before you make the mousse.

Pistachio Dacquoise

- 2 tbsp Saracino Supreme pistachio food flavouring
- 120g Saracino almond flour
- 40g plain flour
- 100g icing sugar
- 40g caster sugar
- 150g egg whites

Pistachio Mousse

- 25g Sarmousse
- 2 tbsp Saracino Supreme pistachio food flavouring
- 1tbsp Saracino Supreme vanilla flavouring
- 140g egg yolk
- 120g sugar
- 240ml milk
- 250ml double cream

Raspberry cream

- 25g Saracino Sarmousse
- 1 tbsp Saracino Supreme raspberry food flavouring
- 250ml double cream

Raspberry compote

- 150g frozen/fresh raspberries
- 50g sugar
- 3g gelatine
- 12g water

Pistachio chocolate base

- 100g Saracino white chocolate drops
- 1 tbsp Saracino Supreme pistachio food flavouring
- 50g Rice Krispies



STEP 1 Prepare ingredients for raspberry compote.



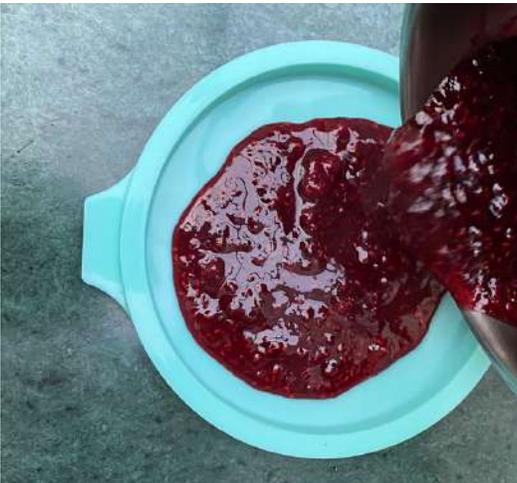
STEP 2 Add gelatine to cold water. Allow to soak.



STEP 3 Cook raspberries together with sugar until you have a puree.



STEP 4 Add melted gelatine to the puree.



STEP 5 Pour it into the mould.



STEP 6 Freeze it overnight.



STEP 7 Prepare ingredients for pistachio chocolate disk.



STEP 8 Melt the chocolate chips and mix the rest of the ingredients.



STEP 9 Pour it into the mould and keep it in the freezer for 4 hours or overnight.



STEP 10 Prepare the ingredients for pistachio dacquoise.



STEP 11 Sift all the dry ingredients and set aside.



STEP 12 Whip egg whites with sugar in a mixer.



STEP 13 Mix until you reach a medium peak consistency.



STEP 14 Add 2 tbsp Supreme pistachio food flavouring.



STEP 15 Mix gently to combine.



STEP 16 Fold the dry ingredients into the egg white mixture.



STEP 17 Be gentle and do not fold too much or it will deflate.



STEP 18 Pour the mixture into a piping bag.



STEP 19 Use a 6" diameter ring to draw on the parchment paper.



STEP 20 Turn the paper over and use it as a template to pipe a disk. Bake it for 15 minutes at 180 degrees C.



STEP 21 If it is not round in shape, use the ring to cut it.



STEP 22 Prepare the ingredients for the pistachio mousse.



STEP 23 Lightly whisk egg yolks and half the sugar and set aside.



STEP 24 Combine milk with the rest of the sugar and Saracino Supreme vanilla flavouring. Bring to the boil.



STEP 25 Add 1/3 of the boiled milk mixture to the egg mix.



STEP 26 Whisk and pour back into the saucepan.



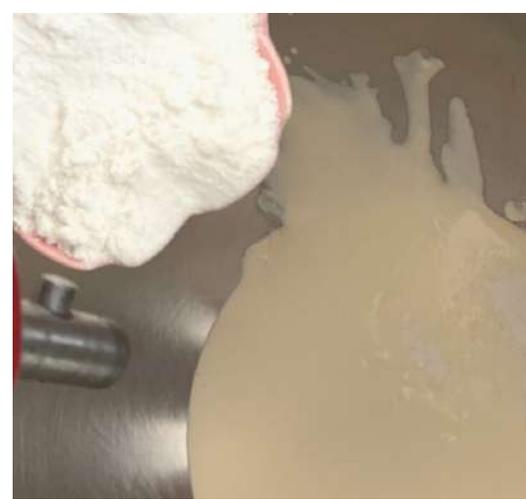
STEP 27 Cook until the mixture reaches 80-85 degrees C.



STEP 28 Add the Saracino Supreme pistachio food flavouring.



STEP 29 Mix well and set aside.



STEP 30 Meanwhile add Sarmousse into the cream.



STEP 31 Whip until it reaches firm consistency, split it into equal halves (half for the raspberry cream).



STEP 32 Fold gently into the pistachio mixture.



STEP 33 Add Saracino Supreme raspberry food flavouring to the remaining half of the cream and mix well.



STEP 34 Assembling: Add the pistachio mousse first (you can also use a piping bag).



STEP 35 Spread it to the sides with a palette knife.



STEP 36 Add the pistachio dacquoise on top of it.



STEP 37 Add the raspberry compote.



STEP 38 Add the Raspberry mousse.



STEP 39 Finally place the pistachio chocolate disk on top to finish. Freeze overnight.



STEP 40 Heat the Saracino white chocolate glaze in the microwave to 35-40 degrees C and add blue powder colour. Mix well. Alternatively you can use gel colour.



STEP 41 Remove the mousse from the freezer and from the mould so it is ready to glaze.



STEP 42 Pour the glaze over the frozen mousse immediately.



STEP 43 Place the mousse in the refrigerator for a couple of hours before you paint on it.



STEP 44 Prepare the ingredients for painting.



STEP 45 Melt the cocoa butter and keep the melted cocoa butter in a bowl of hot water throughout the process. Add the required colours (you need to mix to an oil paint consistency).



STEP 46 Mix white and pink to achieve a lighter colour.



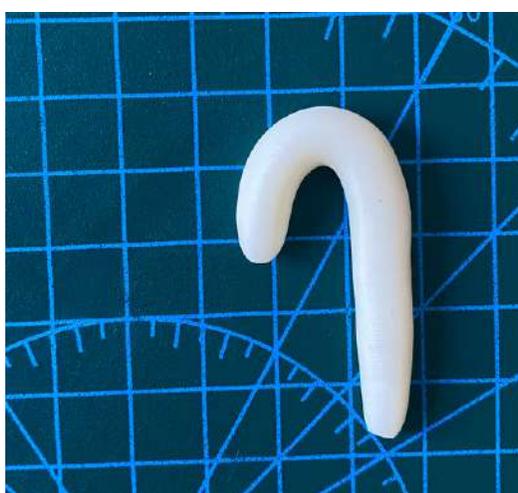
STEP 47 Start painting dots with a fine paintbrush. Dark pink first, then light and finish with white dots.



STEP 48 Paint small branches using a lighter colour.



STEP 49 Roll the white modelling chocolate into a small sausage shape.



STEP 50 Bend the top for the swans neck.



STEP 51 Curve the other end a little to a 'question mark' shape.



STEP 52 Slightly pinch to form the beak.



STEP 53 Use a sharp knife to give a ruffled feather texture on the neck.



STEP 54 Make a thick leaf shape from the white modelling chocolate.



STEP 55 Position the body with the neck.



STEP 56 To make the feathers, roll the chocolate modelling paste as thin as possible and cut heart shapes with a cutter. Use a Dresden tool to give it character, add random lines. It's ok if it tears a little bit on the edges.



STEP 57 Stick the first feather on the tail end.



STEP 58 Add feathers one by one until you reach the mid-section.



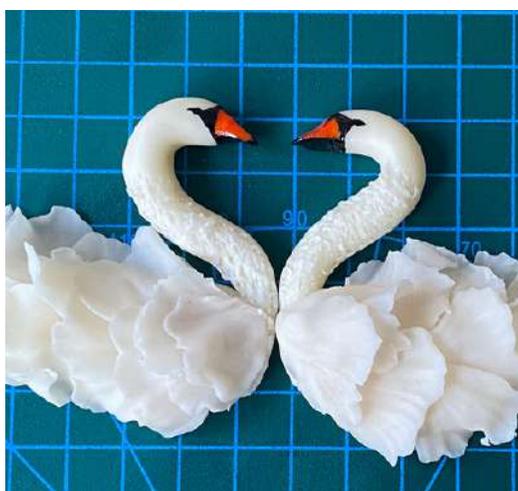
STEP 59 Decrease the numbers as you move towards the neck.



STEP 60 Paint orange on the top of the beak. Paint a triangle on top of the beak using black colour and finish with an eye as shown.



STEP 61 Finally add a little bling with Saracino push pump glitter dust silver.



STEP 62 Make the other Swan the same way. Leave them a couple of hours to harden a little bit and then place on the cake. Use small strokes of white and blue coloured cocoa butter for water effect.



STEP 63 Your cake is ready. Dig in. Enjoy!



SARMOUSSE (MOUSSE STABILIZER)

I'm so glad that I decided to give Saracino's Sarmousse a go because it has actually supercharged the taste of my mousses from yummy to heavenly.

I've always used gelatine for my mousse recipes which always seems to leave an after-taste on your palate, but Sarmousse leaves a nice creamy taste instead.

I don't think I'll ever use gelatine in my mousse recipes again after finding this revolutionary product in the pastry world.

I highly recommend Saracino Sarmousse. Those who have not yet used it, take my word for it, you will never look back.'

Bintey Davis



SARMOUSSE is a powder thickening agent that helps fresh cream to stay firm on your cake.

For 1kg fresh cream you need 70/100g Sarmousse (add the chosen powder in the quantity indicated in the label).

Add Sarmousse and fresh cream in the mixer, mix slowly for 1 minute and whip until it becomes soft and creamy.

At the end add the cream or the fruit paste.

ANNOUNCING OUR MONTHLY COMPETITION



CONGRATULATIONS!
Monika Huczek





Would you like to win a Saracino Surprise Box Worth

£50?

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

LUCKY WINNER will be introduced in our MARCH issue.

Competition ends on midnight the 20th February 2022 and it's open worldwide!

F	E	P	B	M	V	E	R	O	M	A	N	C	E
U	L	R	S	B	O	I	L	P	E	O	N	I	E
I	N	A	A	E	U	C	R	O	C	L	O	V	E
H	C	O	V	O	D	T	I	L	I	M	T	F	L
U	S	H	O	O	A	C	T	T	C	V	N	M	H
N	E	H	O	L	U	O	C	E	N	L	C	E	E
I	N	A	I	C	L	R	R	U	R	A	N	E	A
C	I	O	T	T	O	A	I	T	P	F	M	A	R
O	T	A	P	S	N	L	B	N	C	I	L	O	T
R	N	R	A	L	R	C	A	R	G	A	D	Y	R
N	E	M	E	R	P	U	S	T	I	S	K	E	O
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M	A	Y	R	R	E	B	P	S	A	R	E	L	A
U	V	D	I	V	A	N	I	L	L	A	A	B	O

- CUPID
- CHOCOLATE
- RASPBERRY
- BUTTERFLY
- CAKE
- HEART
- SUPREME
- VANILLA
- ROMANCE
- FLAVOURINGS
- ROMANTIC
- WELOVEPASTRY
- UNICORN
- BALLOON
- VALENTINES
- BIRDS
- LOVE

Valentine's Gift





CAKE DESIGNER

Magdalena Zimmerman

I began my journey with cake making 5 years ago.

I am self-taught, including learning new techniques and the art of modelling and sculpting. Each order I receive allows me to learn something new and this helps me to continuously grow and improve.

I put my whole heart into every order and these are individualised to contain my great attention to detail.

Cake making brings a lot of happiness into my life and with every order I cannot wait to see the final effect. By doing what I love to do I am able to put a smile on my Customers' faces and this gives me great satisfaction.



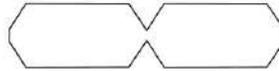
What you need:

INGREDIENTS

- Saracino white Pasta Top
- Saracino red Pasta Model
- Saracino Pasta Bouquet
- Saracino white pearl Sweet Lace paste
- Saracino gel colours: black and red
- Black ball sprinkles

EQUIPMENT

- 8 inch heart cake dummy (5 inch high)
- 8 inch heart cake dummy (1 inch high)
- Styrofoam ball (10cm)
- Rolling pin
- Sharp knife
- Wooden toothpick
- 3 wooden cake dowels
- Medium paint brush
- Cake lace mould
- Cake lace mat
- Mini bows silicone mould
- Edible glue
- Cake Board
- Black tape or ribbon



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From artists around the globe



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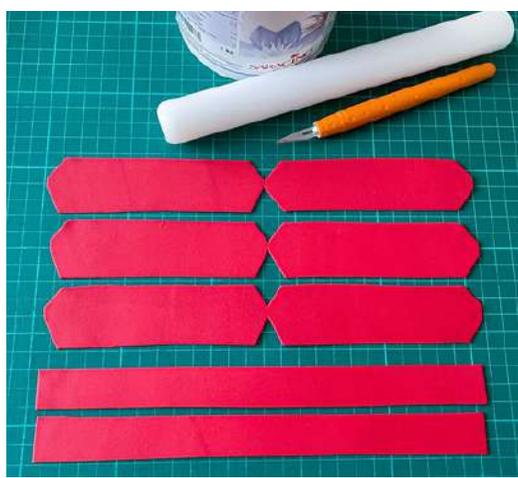
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STEP 1 Using black Pasta Top cover the lid dummy. Set aside to dry.



STEP 2 Using gel colour, colour Saracino Pasta Bouquet red and then cut it into two long strips and six shapes (3 when joined together) using a bow template.



STEP 3 Using the two long strips, make a cross shape in the top left corner of the lid dummy.



STEP 4 Fold four of the six shapes in half (where they join together) and cross them over each other before gluing them together. Put some tissue paper under them to create a fixed shape.



STEP 5 Fix the remaining two shapes on top and once again, place some tissue paper under them. Leave this to dry overnight.



STEP 6 Using black Saracino Pasta Top cover the heart shaped cake. Make sure the cake and lid are the same size.



STEP 7 Roll some black (coloured) Pasta Bouquet and cut 3 strips (these do not have to be even).



STEP 8 Fold them into ruffles, then place these on the outside of the dummy.



STEP 9 Using some dark sprinkles add a necklace on the side of your cake using a brush and glue. Remove the tissue paper from the bow. Add the lid over the ruffles.



STEP 10 For shaping the bra cut a 10cm styrofoam ball in half (you can also buy two halves).



STEP 11 Cut the ends off these balls (roughly 2cm).



STEP 12 Join them together by sticking a toothpick into the one of the sides. Place a thin layer of Trea over these to stop the paste sticking.



STEP 13 Roll red (coloured) Pasta Bouquet and evenly cover the balls. Make a bra shape over the balls. Allow to dry for around 36 hours.



STEP 14 Using Saracino Sweet Lace white pearl mixed with red colouring prepare a few lace sheets (3 laces using cake lace mat and 3 laces using lace mould).



STEP 15 For the bra use 1 lace from the mat and 3 laces from the mould.



STEP 16 Cover the bra in your lace, saving half and gluing it to the bottom of the bra and add shoulder straps (also made out of lace). Add two straps under the bra cups. You can place a small bow in the middle.



STEP 17 Add as much lace pattern as you like. Let it dry over night.



STEP 18 Roll red Saracino Pasta Model and print a pants template. Now, you will be using one lace sheet you made earlier.



STEP 19 Cut the template in half, and cut the bottom half out of the Saracino Pasta Model. Then, make a long rectangle shape out of your lace for the upper section.



STEP 20 Cover the paste in lace and fold your rectangle in half, placing two dowel rods under each side to keep shape. Cut out 3 thin strips using red Pasta Bouquet.



STEP 21 Fix together to a pants shape using glue. Add a bow if you like to match the bra.



STEP 22 Allow to dry for few hours.



STEP 23 Place all the elements in their right places on a covered board as shown. Add a personalised logo if you like. Your flirty and edible underwear cake is ready!

PASTA MORLETTO can be used in moulds to create sweet lace sheets. It can also be spread thinly on a baking-mat to create gold and silver leaf sheets. By adding gel colours to the silver different shades can be achieved. To obtain darker colours (like blue, black, red and brown) gel and powder colours can be used. In this way you will get a slighter stiffer texture but it will still be extremely flexible.

Mix well before using. Pour the product into the mould and let it penetrate deeply with the help of a palette knife. Air-dry the product (6/8h) or dry in the oven (80°C for about 10/12 minutes). To obtain the best result, add a thin layer of the product in the mould after the first 10 minutes in the oven. To pull the product easily off the mould, turn it upside down and, with the help of a palette knife, pull a corner of the veil and remove it.



Pasta Merletto

READY TO USE
LACE PASTE



AVAILABLE IN PEARL
WHITE, GOLD AND
SILVER



I give you my heart...



CAKE DESIGNER

Valentina Leo

My name is Valentina Leo and I am from Francavilla Fontana, Italy.

My journey in the cake world began in 2014 when I created my first sugar paste cake. I will be honest: it was a complete disaster! I did not let this stop me. On the contrary, it pushed me to learn, study and improve myself.

Creating with sugar fills me with joy and emotion, it is beautiful to create something special, full of colour, that fills people's eyes and hearts with happiness and amazement!

I have participated in many Italian cake events and contests, often receiving prizes and awards, but above all I had great personal and emotional satisfaction.



What you need:

INGREDIENTS

- Saracino Pasta Model: Brown, rose beige (light skin), white and black
- Saracino powder colour: Pink and black
- Clear alcohol
- Cake Gel

EQUIPMENT

- Mini and micro ball tools
- Texture tool or toothpick
- Micro eye brush
- Soft brush for dusting
- Silicone modelling tool



Cake Gel is used as a glue but not only. It's also perfect for sealing and coating the cake prior to decorations.



STEP 1 Prepare the light skin tone coloured paste, brown, red, black and white for the eyes.



STEP 2 Using the light skin tone Pasta Model form a wide cone and extend the sides to form the feet.



STEP 3 Bend the feet forward and attach small arms using two long thin teardrop shapes.



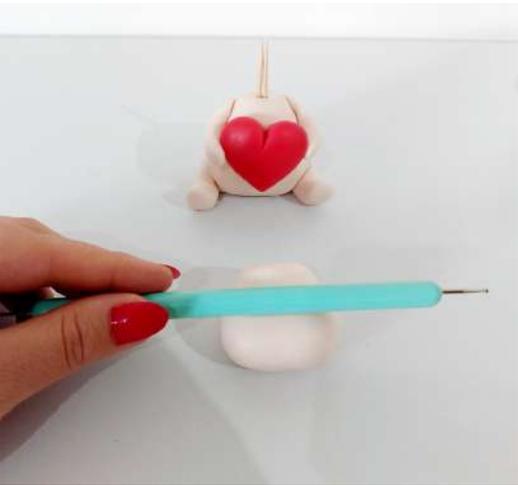
STEP 4 Using the red Pasta Model roll a sausage shape and press it in the center.



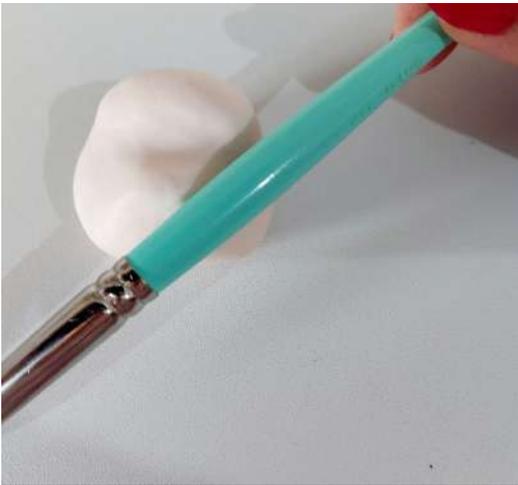
STEP 5 Join the two ends and shape the tip of the heart.



STEP 6 Fix it to the tummy and bend the arms to look like they are holding it.



STEP 7 Create the head with a flattened teardrop shape. Use the smooth handle of a tool to create the hollow across the eyes.



STEP 8 Press at the sides to form a cheek.



STEP 9 Repeat for the other side.



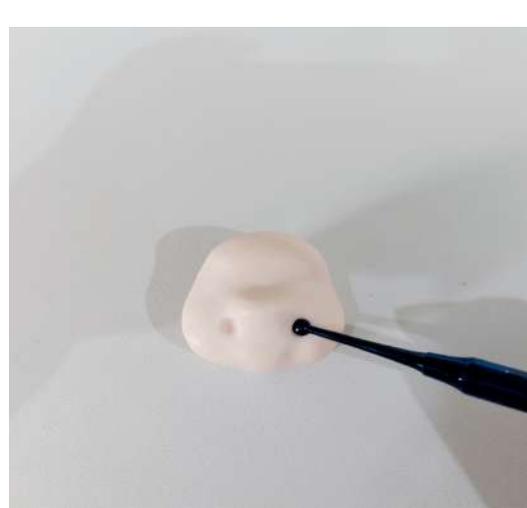
STEP 10 Pinch with your fingers to form the shape of the nose.



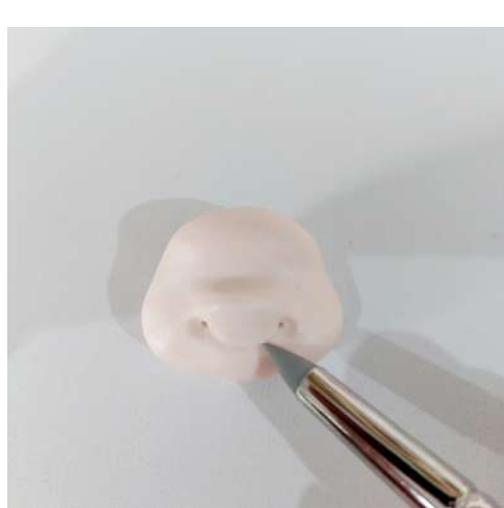
STEP 11 Push the nose upwards with the smooth handle of a tool.



STEP 12 Create the rounded shape for the head. Press with the handle (or fingertip) to shape the chin.



STEP 13 With a small ball tool, create the dimples either side of the mouth.



STEP 14 Use a silicone tip tool to mark the curve of the mouth.



STEP 15 With the small ball tool create the eye sockets.



STEP 16 Insert a small ball of white Pasta Model into each socket. Add the eyelashes using a thin roll of black Pasta Model.



STEP 17 Colour the pupil with black powder colour diluted with clear alcohol.



STEP 18 Create the nose by mixing two parts brown Pasta Model and one part black. Roll a ball and fix.



STEP 19 With a micro ball tool create the nostrils.



STEP 20 Use small rolls of the paste to create the eyebrows.



STEP 21 Roll a strip of brown Pasta Model and scrape it on one side with the texture tool or a toothpick.



STEP 22 Turn over and do the same on the other side.



STEP 23 Press the center with a modelling tool handle.



STEP 24 Fold the strip over itself.



STEP 25 Fix to frame the face. Attach the head to the torso using a cocktail stick. Create the ears by rolling two disks. Pinch together at one end.



STEP 26 Cover the back and sides of the hedgehog with the textured brown Pasta Model.



STEP 27 Fix the ears and some tufts on the forehead.



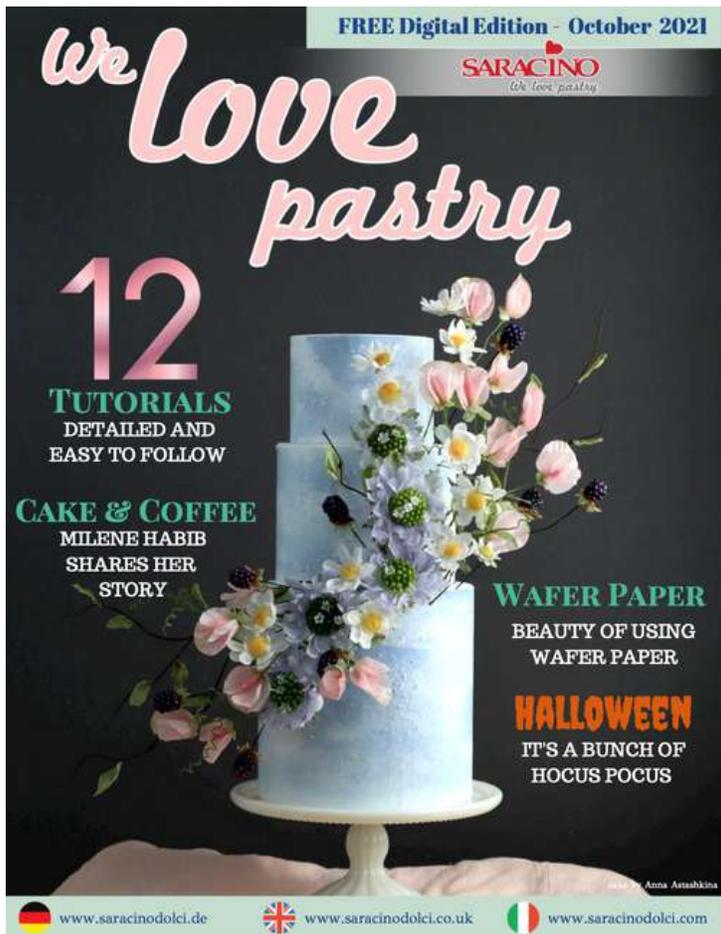
STEP 28 Add a highlight to the heart using a small piece of white paste.



STEP 29 Attach two small balls of white paste to the eyes.



STEP 30 Add the final touch of sweetness by dusting the cheeks, ears, feet and hands with a soft brush and a little pink powder colour.



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Read With Cake



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

IVETA KOŠÍKOVÁ

INTERVIEW BY SARACINO

WHEN DID YOU START YOUR CAKE JOURNEY?

I am a creative artist and an interior designer, I paint on textiles, and cake decorating has been my hobby for about 7 years.

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

I really like to read books, cook for the family and paint pictures.

WHO INSPIRES YOU?

I have a lot of favourite artists. I love the work by Cuppela Mws, Carla Puig, Elza Baldzhiyska, Margherita Ferrara, Tatyana Nazarova, Maria Magrat, Filomena Tavano, Lham Baraty and many other amazing artists.

WHAT IS YOUR FAVOURITE SARACINO PRODUCT TO WORK WITH AND WHY?

All Saracino products are great, but my favourite Saracino products are Pasta Model and Pasta Scultura. I often model and paint on cakes by hand, and these products suit me with their properties.

WHAT IS YOUR BEST ADVICE FOR ALL OTHER CAKE MAKERS?

I think the most important thing is working with love and joy, constantly trying new techniques and materials, not to copy and always be original. Each of us is unique and exceptional ♥♥♥ And of course ... use Saracino ♥♥♥



@tortyezeiko



Cake & Dress: Iveta Košíková
Model: Ema Košíková
Photo: Lenka Kleinová

DO YOU BELIEVE YOUR TWO SKILLS HELP EACH OTHER? IF SO, HOW?

Hand-painting clothes and paintings also helps me make cakes. I'm trying to create interesting compositions and I'm looking for new techniques for decorating cakes. It is important for me to create an original product.

DID YOU START WITH CLOTHES OR CAKE? HOW DID YOU LINK THE TWO?

I started by hand painting on clothes, which I have been doing for more than 30 years. I connected it with decorating cakes about 7 years ago, when I first created a birthday cake and T-shirt for my son.

HOW DO YOU GET INSPIRATION FOR YOUR AMAZING DESIGNS?

My inspiration is nature and art, I love colours, flowers, animals, books, paintings ...

ARE YOU SELF-TAUGHT OR DID YOU ATTEND ART COLLEGE?

I studied at art school, my profession is design. I design interiors, paint paintings and dresses. Cakes are my hobby, I love preparing tutorials for magazines and I love international "sweet" collaborations. I have also participated in several art exhibitions with my work.

DO YOU COME FROM AN ARTISTIC BACKGROUND?

I don't come from an artistic background, but my father was musically gifted and manually skilled, and my mom makes beautiful, knitted clothes.

AT SARACINO WE LIKE TO SUPPORT CHILDREN'S CHARITIES. TELL US MORE ABOUT YOUR CHARITY WORK.

I recently illustrated 2 books by Zuzana Almäši Koreňová for the first time. Zuzana also handmade beautiful puppets, according to which I painted a series of paintings that were used as illustrations. The original paintings became part of 4 charity events for sick children. I prepared a cake, painted clothes and shoes for each event. I have made many great friends and I am happy to be able to contribute my work to those who need it



Model: Kristína Szegényová
Photo: Práňišek, Michálek

Bride of the Year competition, Iveta's above project (dress, shoes and cake) won 1st place. Iveta won this competition three times in a row!



Iveta Košíková

Iveta Košíková
Zuzana Almäši Koreňová



Cake & Dress: Iveta Košíková

Model: Ema Košíková

Photo: Lenka Kleinová

Say 'I love you'
with chocolates





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.

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. Lipowska" 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.



What you need:

INGREDIENTS

- Saracino chocolate drops: Dark, milk and white
- Saracino cocoa butter
- Saracino powder colour: Red
- Saracino Supreme food flavouring of your choice (I used coffee and lemon)
- Full fat cream
- Saracino gold dust, glitter or pump glitter

EQUIPMENT

- Airbrush
- Polycarbonate chocolate mould in your choice of shape
- Metal scraper
- Plastic and glass bowls
- Silicone spatulas
- Piping bags
- Thermometer
- Cling film and parchment paper
- Kitchen scale
- Chocolate box to serve (if required)
- Cotton pads to clean the mould



TIP: Before I start any work with chocolate I like to cover my worktop with cling film. It's much easier to clean afterwards.



STEP 1 We begin at a very important step which is to clean your mould. This is very important as even a tiny amount of grease or dirt can ruin your chocolate. Take a cotton pad (you can also use a drop of clear alcohol) and wipe every single mould well.



STEP 2 Prepare colour and temper the cocoa butter. Take a plastic bowl and add cocoa butter. You can add a little bit more than you need as it can be used again.



STEP 3 Put your bowl in a microwave and heat for 30 seconds on full power. You will need a couple of blasts. We need to get to 50°C.



STEP 4 Once you reach the temperature add your powder colour. You don't need to add a lot, but enough to get a nice coverage. Max amount per 1kg is 0.5g. Mix until blended and smooth. If you find it hard to combine you can use a hand mixer. It is important that we don't have any granules of powder left. When mixed we need to cool it down to 31-32°C.



STEP 5 Add the coloured cocoa butter to the airbrush. Test on a paper towel to be sure there's no water inside the brush gun.



STEP 6 Spray your mould from one angle. Colour all cavities and change your angle. Repeat this step until completely covered.



STEP 7 Wipe the mould on a clean kitchen towel to remove the excess colour. I covered my mould in three layers in total.



STEP 8 We want the top surface of the mould as clean as possible. Put into fridge to set.



STEP 9 While your mould is setting in the fridge the cocoa butter can loose it's temperature and stop spraying. To gently heat it, use a hair dryer, but be careful not to over heat.



STEP 10 Place parchment paper on your worktop. Temper the chocolate. There are a few ways to temper and some of you will have your own way. I will show how I find it easiest. For one mould I use 350g chocolate drops. It is a lot and you will have leftovers but I find it easier if you have a little too much rather than not enough.

STEP 11 Add 350g chocolate to a plastic bowl. Microwave on full power in blasts of 30 seconds. Stir thoroughly between blasts. It is important not to heat it too much. You need to reach a temperature of 32°C.

STEP 12 Before you pour the chocolate into the mould test to see if it is tempered. Take a metal spatula and put a thin layer of chocolate on it.



STEP 13 If it is tempered properly it will lose its shine in a very short time. Mine started to lose shine in less than 2 minutes.

STEP 14 When it is ready pour it into the mould to cover it well.

STEP 15 Tap your mould a few times to release any air bubbles. Use a metal scraper to tap the mould from the sides.



STEP 16 Tip the mould upside down and tap to remove excess chocolate. Use the scraper to remove chocolate from the top of the mould.

STEP 17 It is important to do it now when the chocolate is still liquid. Tap with the scraper.

STEP 18 Remove all the chocolate from the top of the mould so it is as clean as possible.



STEP 19 When clean, put your mould upside down on clean parchment paper for a couple of minutes.



STEP 20 Spread the rest of the chocolate with a spatula so it will set faster and you will be able to use it again.



STEP 21 The chocolate will need a few hours to set before you fill with ganache. You can reduce this time in the fridge but it cannot be too cold. The ideal temperature is 16°C.



STEP 22 Prepare the ganache filling. I have used white chocolate and two different flavourings. Options are endless as you can use all kinds of chocolate and different flavours. The rule is simple: the more flavouring you add, the more chocolate you need to use.



STEP 23 If you add too much flavouring, your ganache will be too liquid and won't set. For my filling I used 100g of white chocolate drops, 50g of heavy cream and 2tsp of flavouring paste.



STEP 24 Divide the mixture into two. I added lemon to one half and coffee to the other.



STEP 25 When ganache has cooled and ready to use transfer it into piping bags.



STEP 26 Add the ganache to the chocolate shells. Be careful not to spill the ganache on the sides of the shell as it is hard to close them with chocolate.



STEP 27 Do not fill to the top of the shell to leave room for the closing chocolate. Put back in the fridge to set the ganache. If the ganache is too runny the chocolate could sink into it. The ganache needs to be firm.



STEP 28 When the ganache is set it is time to close our chocolates. Temper more chocolate (we don't need as much as at the beginning). Take your mould and pour the chocolate on top.



STEP 29 Spread it gently with spatula.



STEP 30 Hold your scraper at an angle and with the one move remove excess chocolate.



STEP 31 Put the mould back in the fridge or leave it on the counter top for a couple of hours. The chocolate must crystallize.



STEP 32 When set, hold the mould with both hands and gently bend it in different directions. This will help release the chocolates from the mould.



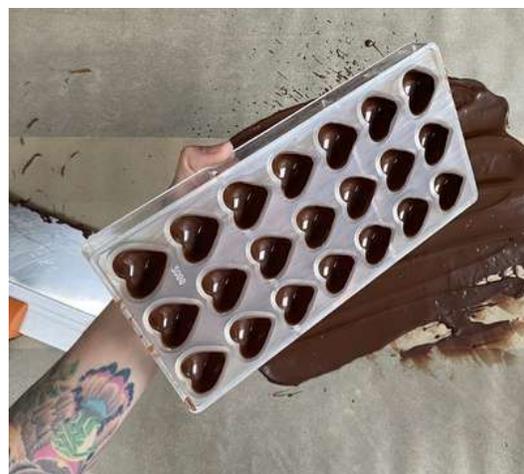
STEP 33 Now with one move, tap the mould upside down. They all should come out easily. If some of them don't, try to bend the mould a little more. If that does not work put the mould in the fridge for a while and try again.



STEP 34 For my box of chocolate bonbons I made two kinds of chocolate hearts. One with milk chocolate painted with red cocoa butter.



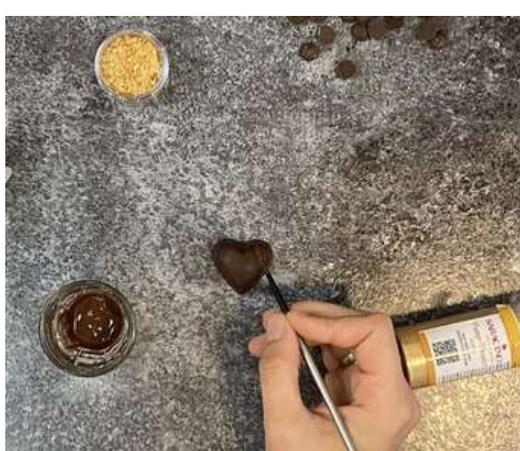
STEP 35 The other I made with dark chocolate.



STEP 36 The second one is made exactly the same way with tempering and filling with ganache.



STEP 37 Dark chocolate bon bons.



STEP 38 Decorate the dark chocolate with gold colouring.



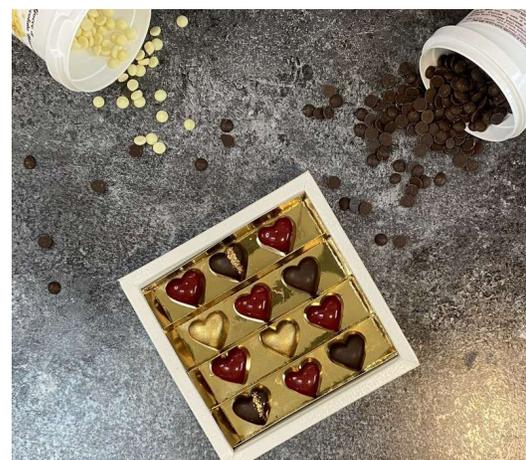
STEP 39 Spray some of the chocolates with gold pump powder. Put one chocolate on a paper towel and spray all around. This will give you an amazing sparkly gold heart.



STEP 40 I have decorated other chocolates with gold glitter. I melted a little chocolate and used a thin brush to paint a thin line on a heart. Then with a clean brush I added glitter. Clean the edges and done.



STEP 41 Use your imagination to create decorations.



STEP 42 Now put your sweets in a box and there you have it! A beautiful and elegant Valentine's day gift for someone special!



Supreme - your best choice

I love Supreme Concentrated Flavourings for how easy they are to use, how many different uses they have, and how many flavours are available.

I think I've tried most of them and I have a few favourites. The nut pastes only contain nuts with no other unnecessary ingredients.

They are suitable for use in cream desserts, ice creams, fillings for chocolates, even for making flavoured children's milk based desserts.

Paulina Lipowska



WOW!

Check Out This Cake



by Jenni Eynon Hill



THIS NINJA HEDGEHOG CAKE GAINED OUR ATTENTION THEREFORE WE HAVE DECIDED TO SEE WHAT WAS HAPPENING BEHIND THE SCENE



Interview with Jenni Eynon Hull

Tell us a little bit about your background.

Hello, I'm Jenni I was a CGI artist and supervisor for 13 years. I worked on movies such as James Bond, Iron Man, Interstellar, Les Miserables . . . but two years ago I decided I wanted to be a full time Mum so I could spend more time with my two young children (my best creations!) before they started school. I had made cakes every year for the kids while I was working, but I really went to town last year and did a sculpted, standing Ewok. I loved it and spent months itching to do another, so for the last six months I've been doing practice cakes for my friends.

What was the reason and story behind this fabulous cake?

For my son's Birthday this year he wanted a hedgehog . . . to be honest I thought it was a bit boring, so I asked him why? He told me that he liked the way they defend themselves. He loves ninjas and martial arts, so it was then that I realised I could give this hedgehog some attitude!

Did you know straight away how you wanted the cake to look?

Not quite, at first I wanted the hedgehog to be in a really dynamic fighting pose, so I did a bit of research online to find some reference. I looked at Kung-fu Panda, martial artists and I found some great memes of "fighting" cats that I used to try and work out the pose. But when I looked at a hedgehog, there just wasn't any way to make him as athletic looking as I would have liked, hedgehogs are so round and cuddly!

Was the 3D design an idea provided by your son or your own?

The only idea I was given was that he wanted a hedgehog, and he wanted it to look "real, not a cartoon", it was about then the cold sweats kicked in! 😊

How much time did you spend making all the hedgehog needles?

Ooooh that's a question! 😊 I spent 7 hours over 4 evenings doing them, which got me about halfway. And then . . . I have a confession . . . the grandparents arrived for Birthday celebrations . . . so I trained up two sets of grandparents and got them rolling spines! I guess in total it took around 19 hours to make and attach the spines (including training, there were also quite a few "rejects" that got eaten along the way).

Have you counted them by any chance?

Haha, I haven't! But if I had to guess, I reckon maybe around the 800 mark?





Which Saracino products did you use to create the cake and why?

I used Saracino modelling chocolate over the entire surface of the cake, except for the tips of the spines which were Saracino Pasta Scultura. I used Saracino Pasta Model for the swords and headband.

There were three reasons I chose Saracino. Firstly, it has a great consistency compared to others I've tested, it's slightly firmer but still soft enough to sculpt and rework if needed. Secondly, I used the Pasta Scultura for the white tips of the spines partly because of the colour but mainly because the Pasta Scultura is firmer than the modelling chocolate and I wanted the spines to be as sturdy as possible in case of knocks. And thirdly the taste, I did a blind taste test on my family, Saracino was the hands down winner!

Would you make a cake like this again?

Yees? Maybe? 😊 I think towards the end I found a way of making the spines go further when I was attaching them, so I think I could do it a bit quicker if I did it again.

Did you enjoy making it?

Yes. I loved seeing it all come together, when you've just got the supports wrapped in foil, and a million little rolled bits of chocolate it can be hard to know if it's really going to work, but once you get the cake on and start adding the details it's really rewarding. The spines were a challenge, but I loved finding the solution and was super lucky that I had some awesome grandparent power and company to help! The best part for me though is seeing the reaction from the kids.

What was the reaction when your son saw the cake?

He was speechless, but his face said it all! And he really enjoyed chopping it up and eating the eyes - such a boy!

Do you have any exciting plans for 2022?

I do! I've had so many requests for cakes over the last few months and now that our youngest has started nursery, I've just this week registered as a cake business! I'm super excited to start creating edible sculptures for customers! I've also had quite a few requests for tutorials so I might start recording the process to share.

What tips can you give to other artists when they are making cakes?

I'm a full time Mum, so I have to fit all my caking in 'after hours', so for me - Plan in advance.

For a cake like this I make a plan a few weeks earlier, so I know what I need to do and when to get it all done in time. Baking, making ganache, buttercream, finding reference, making supports, edible eyes . . . I list everything and get it in the calendar. Do as much as you can ahead of time. I only get the cake ready the day before to keep it fresh, so I try to make anything that will keep like spines, the face, supports, feet, swords, before then so I don't have to stay up all night decorating! Use reference. Find images of what you want to achieve, have it next to you while you work and keep looking at it. And of course . . . use Saracino products!



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.



Cupid Topper





CAKE DESIGNER

Radoslava Kirilova

Hello! My name is Radoslava Kirilova and I'm the face behind Radiki's Cakes.

I was born in Bulgaria, but I moved with my family to the United Kingdom five years ago, where my cake decorating career began. I've been a hobby baker since 2011 and it is my passion from then on. At the beginning I baked mainly for my family and friends, but with the years passing by, I took the decision to make it a career. I am really in love with what I do and for me it is not only a job, but a way to see the happiness in the eyes of my customers, when they receive their orders.

In October of 2020 I've organised my first collaboration – British Fantasy Collaboration, which was featured in some of the biggest Cake decorating magazines and on the Saracino Dolci website.



Radiki's Cakes
by Radoslava Kirilova

What you need:

INGREDIENTS

- Saracino Pasta Model: Light skin tone, yellow, red, white, brown and black
- Saracino powder colour: Pink
- Saracino Wafer Paper 0.60

EQUIPMENT

- Scalpel
- Dresden tool
- Small scalpel
- Small scissors
- Water brush
- Brush 10/0
- Soft brush
- Skewer
- Pencil



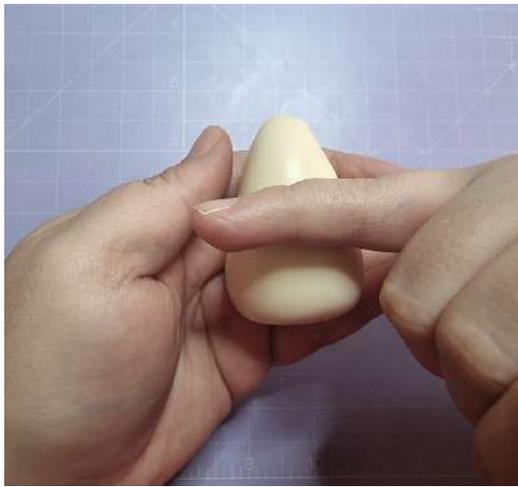
STEP 1 For the legs roll a long sausage shape with the light skin colour Pasta Model and cut it in half.

STEP 2 Model both legs with feet, ankles and thighs.

STEP 3 Model the knee using your fingers pinching both sides where you want to form it.



STEP 4 Form the toes using a small scalpel. Remember we need a right and left leg.



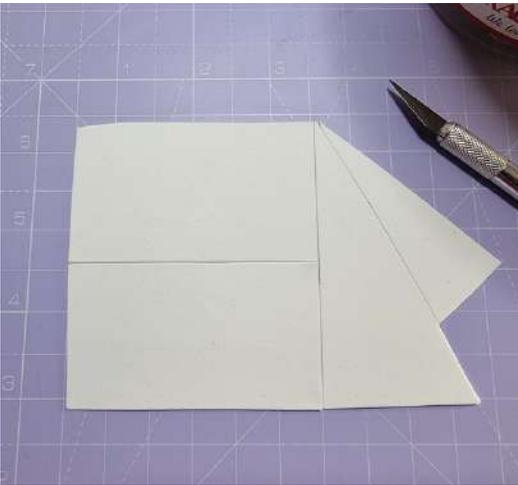
STEP 5 For the body roll a teardrop shape and using your finger push in the centre to form the tummy.



STEP 6 Shape the neck and shoulders and chest shape using your fingers.



STEP 7 With a scalpel cut the top part of the legs diagonally where they connect to the body. Insert a skewer through the body into a dummy and attach the legs.



STEP 8 Roll white Pasta Model thinly for the clothes. With a scalpel cut the pieces to the shapes as shown.



STEP 9 Fold the separate pieces to form the creased material look.



STEP 10 Fix the separate clothing parts as shown to create the toga look.



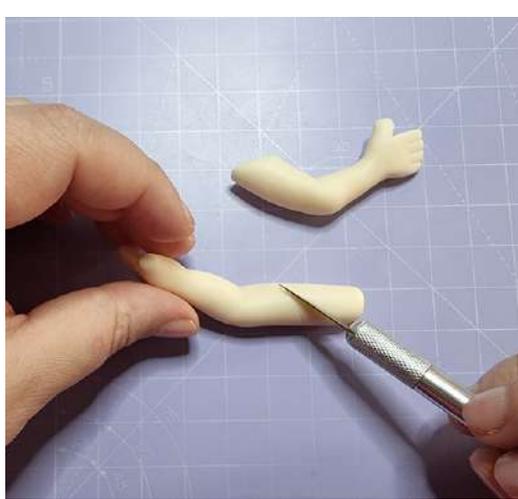
STEP 11 Using the light skin tone Pasta Model roll a long sausage shape. It needs to be smaller than the legs. Cut in half.



STEP 12 Shape both hands. With a scalpel cut a small triangle to form the thumb.



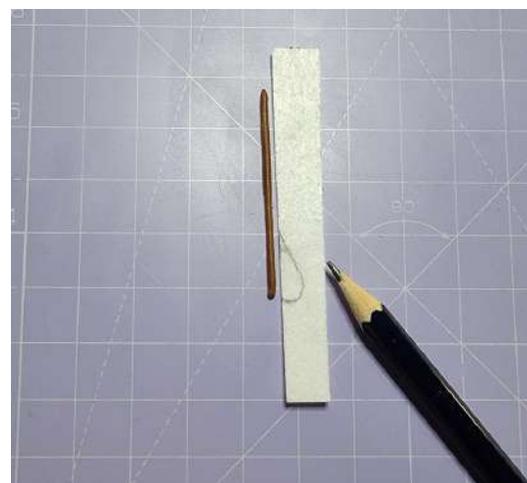
STEP 13 Model the fingers using a small scalpel.



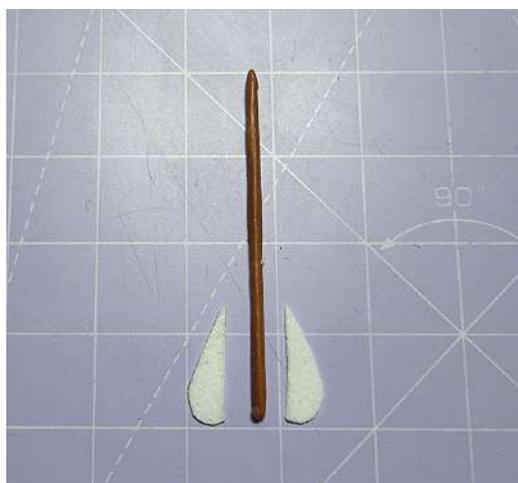
STEP 14 With a scalpel cut the top part of the arms diagonally where they connect to the body. Bend at the elbow.



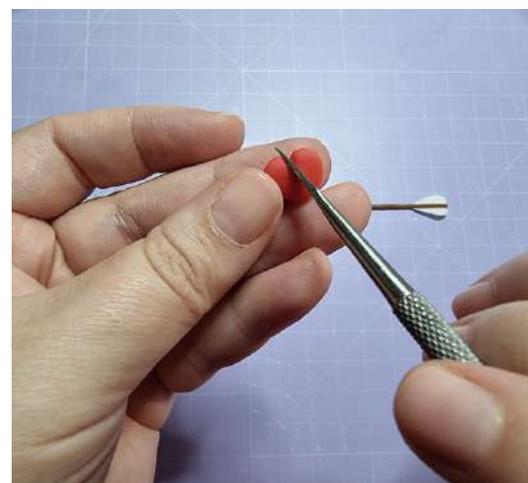
STEP 15 Attach them to the body.



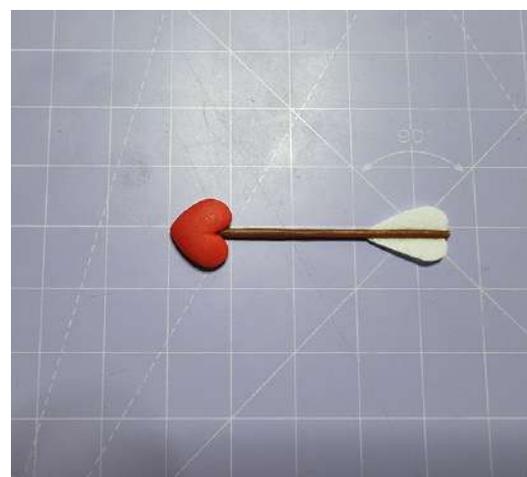
STEP 16 For the arrow roll a thin piece of brown Pasta Model and allow it to harden.



STEP 17 Cut two pieces of wafer paper to make the arrow "feathers". Fix three or four to the end of the arrow.



STEP 18 Using red Pasta Model shape a small heart.



STEP 19 Add the heart to the end of the arrow.



STEP 20 Using brown Pasta Model roll a long thin strand. Curl at the ends and form the curve of the bow. Roll a thin string using light skin tone Pasta Model.



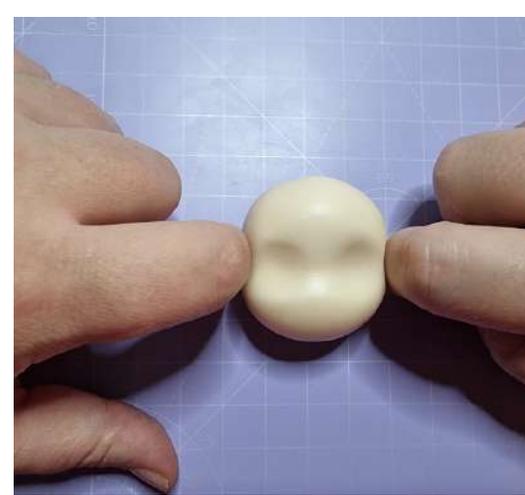
STEP 21 Attach the bow and string together and with the back of the scalpel, form the middle of the bow.



STEP 22 For the head roll a ball of light skin tone Pasta Model. Use your finger to press a dent across where the eyes will be and slightly flatten the top of the head.



STEP 23 Pushing slightly with your fingers form the eye sockets.



STEP 24 With the back of your fingers press the side of the head to form the cheekbone structure.



STEP 25 Using the sharp end of the Dresden tool mark holes for the eyes.



STEP 26 Roll a small ball for the nose and fix to the face. Add small holes for the nostrils. Using a small scalpel or sharp modelling tool form the mouth.



STEP 27 Roll two small balls of black Pasta Model for the eyes. Add them into the holes you made. With the scalpel mark the eyebrows.



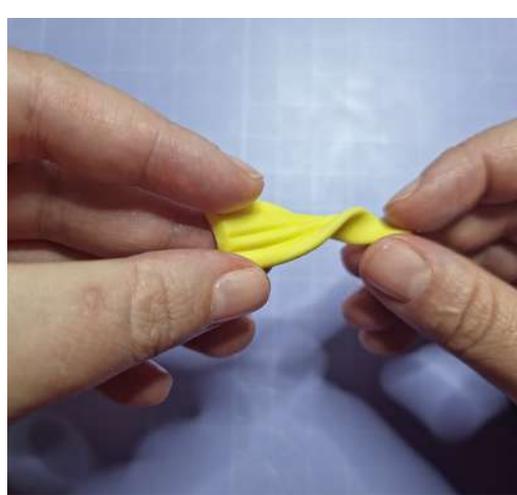
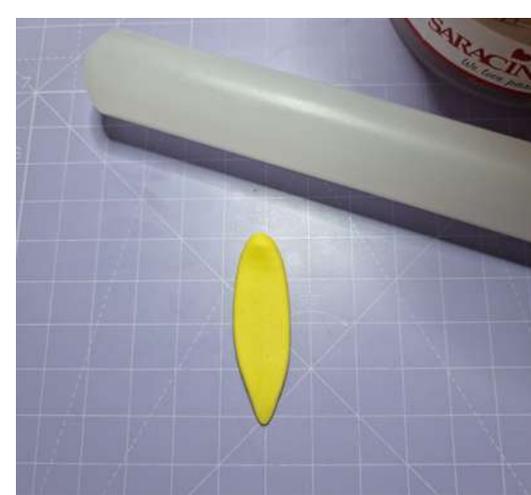
STEP 28 Attach the head to the body on the skewer.



STEP 29 For the hair roll a piece of yellow Pasta Model.



STEP 30 Fix it to the back of the head and fold it on both sides to the forehead as shown.



STEP 31 Roll 4 teardrop shapes and roll them. Add hair texture with the Dresden tool.

STEP 32 To form the curls twist the piece. Attach them to the sides of the main piece of hair.

STEP 33 With the sharp end of the Dresden tool press down for the centre hair parting and add texture to the hair.



STEP 34 Roll a small strand of hair and attach it to the front.

STEP 35 On a piece of parchment paper draw a pair of large and small angel wings. You can trace them from a picture if you like.

STEP 36 Transfer the picture onto the wafer paper and cut them out with a scalpel. Glue the smaller wing to the large wing with a little water.



STEP 37 Make two small incisions on the back and fix the wings with a little water.

STEP 38 Place the arrow in the right hand and the bow in the left hand.

STEP 39 Using a soft brush and pink powder colour lightly dust the cheeks. Your cute Cupid is ready to shoot his arrow!



Sweet Pastry Chat



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

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

Many folks only use certain products for one thing. In this article I’ll be talking about some of the different ways you can use Saracino’s award winning Pasta Model and why I love it so much.

It’s a fantastic medium to use for making cake models and toppers. However, using this paste to make ruffles is a game changer.

I love to create different styles of ruffles and since discovering Saracino Pasta Model I’ve been able to create the most beautiful and delicate ruffles. Ruffles can transform the way a cake looks, and I don’t use any other modelling paste now.

What makes this modelling paste better than the rest?

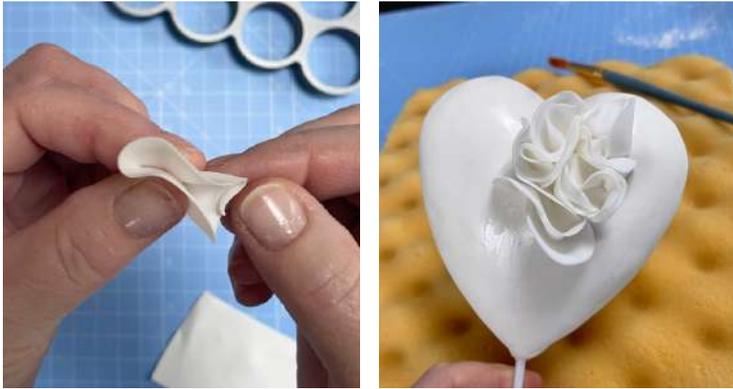
You can roll it thin, really thin. I mean so thin that you can see through it. This means you can create the most beautifully delicate ruffles in a way you can’t get with other pastes.



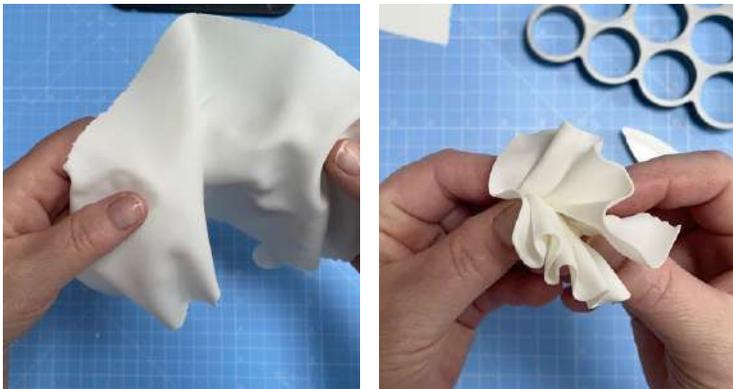
It doesn’t dry out quickly. With other modelling pastes once exposed to air they can dry quite quickly, even when covered. Yet with Saracino’s Pasta Model I can have many sheets rolled out without needing to worry about them drying up and cracking. Much better than rolling out small sheets one by one.



It's so workable and easy to shape and mould. When making delicate ruffles you need a paste that can be easily shaped and doesn't crack when you're shaping the ruffle. Pasta Model gives you plenty of time before setting (making ruffles is very time consuming). It's very flexible, soft, and easy to use and also smells delicious.



Even after an hour uncovered the paste is still usable. I have even left spare modelling paste uncovered until the next day and have been able to use it for ruffling. I've found that the longer you leave the paste once rolled out the better it is, especially with the larger style ruffles.



Here are a few examples of ruffles that I've made using Pasta Model. Pasta Model also comes in lots of colours allowing you to get very creative with your ruffle styles. The white paste is also easy to colour yourself using gels or powders. It is also easy to dust.



So, to summarise, Saracino's Pasta Model is a fantastic modelling paste which looks gorgeous, can be rolled super thin, won't dry up and crack on you, and is a pleasure to use (not just for toppers!). This is why I love it and won't use anything else.

I hope you have a lot of fun experimenting with Pasta Model. Good luck and enjoy!

Carol xx

Cakes by Carol
AWARD WINNING CAKE DESIGNER

Perfect Peony





CAKE DESIGNER

Barbara Burzynska

I am Barbara Burzynska - I'm a self taught cake artist from Poland now living in England.

I am a mum of two gorgeous children. I've been making cakes for over 3 years.

After only 3 months of baking I took part in Cake International show and won silver medal and 2nd place in beginner category.

From day one I fell in love with sugar flowers.

I just knew it was going to be my 3rd baby.



What you need:

INGREDIENTS

- Saracino Pasta Bouquet flower paste
- Red and green gel colour

EQUIPMENT

- 3cm polystyrene ball
- Scalpel
- Rolling pin
- Peony petal cutters (small, medium and large)
- Ball tool
- Brush
- Water
- Peony veiner
- Peony calyx
- Flower wire and green florist tape
- Silicone moulds for petal forming



STEP 1 Wrap flower wires with green florist tape. Insert into the polystyrene ball.



STEP 2 Cut out a dent in the top.



STEP 3 Colour the Pasta Bouquet. Roll the paste thinly.



STEP 4 Cut out approximately 20 small petals.



STEP 5 Place the petals in the veiner.



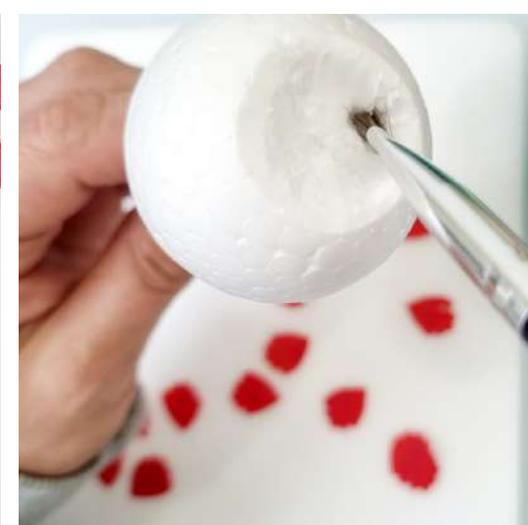
STEP 6 Press and smooth the petal edges with a ball tool.



STEP 7 Using a moist brush dampen the centre of the petals.



STEP 8 Fold the petals in half.



STEP 9 Dampen the dent area of the polystyrene ball.



STEP 10 Fill the dent area with folded petals.



STEP 11 Use a Dresden tool to help position each petal.



STEP 12 Cut 10 petals using the smallest size cutter.



STEP 13 Place petals in veiner one by one and press to add texture.



STEP 14 Dry the petals in a curved mould for about 10 minutes.



STEP 15 Gently dampen the petals with water.



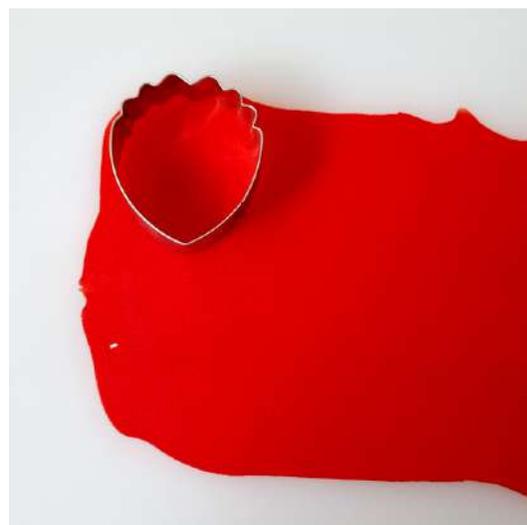
STEP 16 Add petals to the ball.



STEP 17 Place 5 petals in the 1st row overlapping each as you fix around the ball.



STEP 18 Repeat with the second row.



STEP 19 Cut out 5 petals using the medium cutter.



STEP 20 Place in the veiner and compress.



STEP 21 Fix using a little water.



STEP 22 Allow to dry upside down



STEP 23 Cut out 7 large petals.



STEP 24 Place in veiner and press one by one.



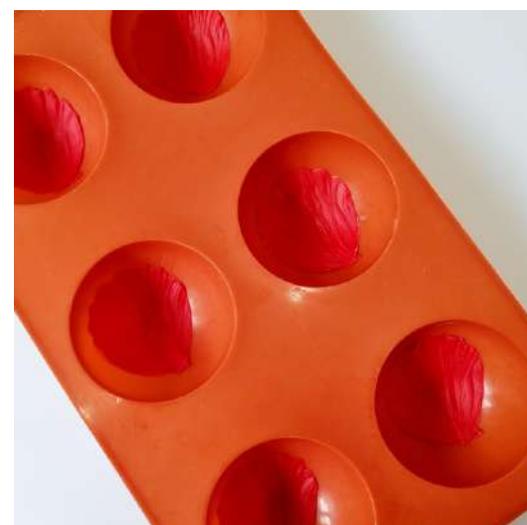
STEP 25 Cut each petal 1/3 through the middle.



STEP 26 Dampen on one side.



STEP 27 Press the cut sides together



STEP 28 Dry in the curved mould for approximately 10 minutes.



STEP 29 Fix the petals and dry upside down.



STEP 30 Repeat steps 23-29 and dry upside down.



STEP 31 Now we need the peony calyx, Pasta Bouquet (coloured green) and rolling pin.



STEP 32 Roll the paste and cut the calyx.



STEP 33 Use a modelling tool to smooth the edges.



STEP 34 Use a ball tool to add shape.



STEP 35 Allow to dry for a few minutes.



STEP 36 Fix to the bottom of the flower.



STEP 37 Allow to dry upside down overnight.



STEP 38 Create foliage and add to your cake.



Ralitsa Kamburova



I love textures and textured cakes are my passion.

TALKING TO RALITSA KAMBUROVA, QUEEN OF AMAZING
TECHNIQUES



Interview by Saracino

How did your cake journey start?

I started cake decorating six years ago. I have no artistic background. It all began with decorated cookies for my daughter's birthday. Then I attended a beginner's course for cake decoration. I was told that it seemed I had been decorating for years! Then I attended a couple of courses for sugar flowers.

Where do you find your design inspiration for your beautiful work

I love textures and textured cakes are my passion. I found inspiration for my designs in fashion, pottery, nature, architecture. I find you can find inspiration in almost everything.



Do you have a favourite creation you have made to date? Can you tell us more about it?

Yes, I have. It is my winning entry for Cake International on-screen, Wedding cake category. I love everything on this cake. Usually, there is always something that I could have done better, or I could change. This cake is exactly how I wanted it to be. I wanted that fluffy cloud of wafer paper on a stand. The bottom tier took forever! I like how the different shapes and textures of the tiers suggest feeling sensations such as softness, roughness, hardness.

Once you have chosen your inspiration, what is the most creative process for you?

I want my designs to be “outside the box”. What shapes, lines, structures do I need to use these textures? It is important to get close, to look at the detail, and to search for their shape and texture. Forget the colour and try to see all this black and white. Also, artificial textures, created by man are interesting surfaces like bricks, silk, velvet, porcelain.

What tips can you give to other artists when they are making cakes?

My advice for every cake artist is not to just copy-paste. Yes, we know the client is always right but do the cake your way. Push yourself to think in new ways. Don't let the fear of failing keep you from trying something new. Try to give your best in every single project.

What Saracino paste do you use and why?

I love Saracino products! I use only Saracino Pasta Bouquet flower paste for my sugar flowers because it dries fast, and it can be rolled paper-thin. For the covering of my cakes, I use Pasta Top. Pasta Top is extremely elastic, and it can be rolled so thin which is important for the sharp edges we all love. Just perfect. I also use Saracino edible gold dust. It is not easy to find good edible gold dust but this one is exactly what I need.



What are the tools you cannot do without when creating your models?

My favourite tools are the Dresden tool and the Ball tool. In my designs, I use a lot of tools that are not exactly cake related. For example, toothbrushes, straws, tin foil, skewers etc.

What do you do in your spare time? How do you relax?

I have been an Aerobic and Kangoo Jumps instructor for more than 8 years, so I do sport in my spare time. There is no better way to have fun. You should come away from the session feeling like you worked hard, but that you also enjoyed doing so. Training teaches you to deal with adversity. You should never give up.

If you had a chance to sit down and have a cake and coffee with someone famous, who would it be and why?

It would be Steve Jobs. He was the most inspiring and inspired person. His name is still synonymous with visionary, genius, innovator, and icon. He didn't care about market forces or the market share of competitors. He cared about what he could get accomplished.

Do you have any exciting plans for 2022?

I have some exciting projects for 2022 but step by step. We are living in strange times and we're all adjusting our life to the new reality.



PASTA TOP

your new favourite Saracino product

Rolls thinner
than your
average sugar
paste!



VERY costs effective
- I can now buy more
food flavourings.



WOW!

Romance & Elegance





CAKE DESIGNER

Carol Smith

Carol is an International Award Winning Cake Designer creating bespoke/stylish/luxury wedding and celebration cakes. Carol is the founder and owner of Cakes By Carol which has won numerous business awards and was also shortlisted in the Cake Masters Magazine 'Best Product Award' for a cake tool she developed which now sells worldwide.

Carol's cakes have been featured on International news channels and have been published in several cake magazines including the Cake Masters magazine, Wedding Cakes magazine and the American Cake Decorating Magazine. With years of experience and knowledge Carol now teaches online as well as at her cake studio and is a guest tutor at various cake schools.

Carol lives in the small village of Stilton in Cambridgeshire with her husband Shane and their dog Bailey.



What you need:

INGREDIENTS

- 700g white Pasta Model
- 1kg tiffany Pasta Top
- 1.2 - 1.4kg white Pasta Top
- Cake gel
- Edible glue
- 20-30g Pasta Bouquet flower paste
- Silver pump powder
- Silver glitter flakes
- Cornflour
- Icing sugar
- Trex
- Royal Icing - roughly a dessert spoon amount

EQUIPMENT

- 12" dia. white covered cake drum
- 5" dia. x 5" deep tiffany covered cake dummy
- 7" dia. x 2" deep white covered cake dummy
- 6" dia. x 5" deep cake dummy
- 9" dia. x 4" deep cake dummy
- Small knife
- Large knife or pizza cutter
- Small palette knife
- Small, medium and large brush
- Small and large rolling pin
- Acupuncture needle
- Sharp edge smoother
- 2 x 16" dia. acrylic plates
- 8-9" dia. acrylic plate
- Shell modelling tool
- Turntable
- Foam pad
- Smallest David Austin rose petal cutter or similar
- Small stamens
- Small scissors
- White florist tape
- Leaf veining board
- 30 gauge florist wire x 14
- 18 gauge wire x 1
- Rose petal veiner
- Modelling tools
- Foam former mat
- Pasta machine
- Ruler
- Large stitching wheel
- Small piece of foam
- Clingfilm
- Tiny flower picks
- Pliers





STEP 1 Mix approx 100g tiffany and 200g white Pasta Top together so you make the light tiffany colour (so you have 3 colours). Cut the white into 4 pieces then cut one of the pieces in half. Cut the tiffany and lighter tiffany into 2 pieces as well. Roll out two pieces of white, tiffany and lighter tiffany to approx. 6" x 3" rectangle.

STEP 2 Place the light tiffany on top of the white then the tiffany colour on top.

STEP 3 Press so they stick together.



STEP 4 Roll up the paste

STEP 5 Press to flatten it as shown.

STEP 6 Repeat with the 3 remaining pieces but this time placing the darker tiffany on top of the white.



STEP 7 Cut in pieces.

STEP 8 Using the remaining white Pasta Top, place some of the mixed colour pieces onto the white. These don't have to be perfect and you can be as random as you want as this will create a lovely marble effect.

STEP 9 Squeeze together.



STEP 10 Twist to achieve a marble effect.



STEP 11 Press all four pieces together, squeeze it into a sausage shape, twist the paste then push it together making sure you press any of the creases together. It's now ready to use.



STEP 12 Lightly cover the 9" dummy cake with Trex. Start rolling out the paste, making sure you keep turning the paste round so it doesn't stick to your worktop. Turn the paste over as the pattern is always better on the bottom.



STEP 13 Place the paste over the dummy and use your hands to smooth the paste, making sure there are no air bubbles. Trim the excess paste to around 10mm.



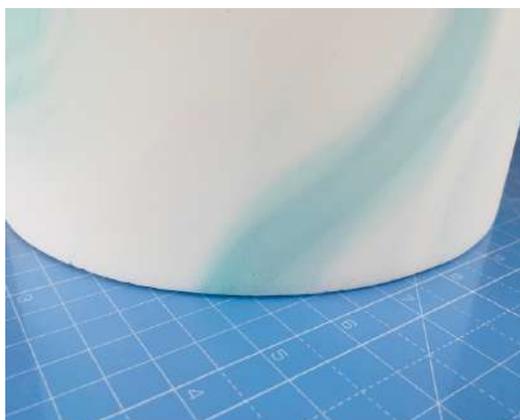
STEP 14 Lightly dust the top of the cake with icing sugar (this will prevent the cake sticking to the plate) Place the acrylic plate on top and flip the cake over (it's not as scary as it looks).



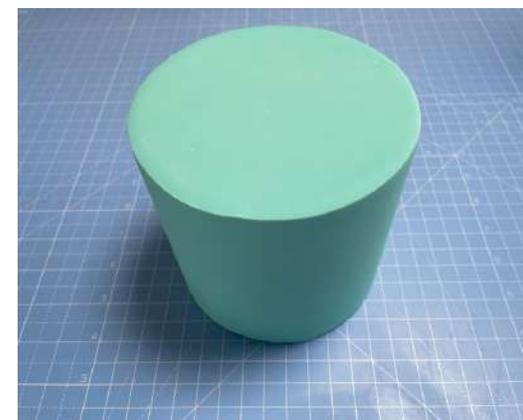
STEP 15 Where the cake is sat on the plate upside down you will see a gap.



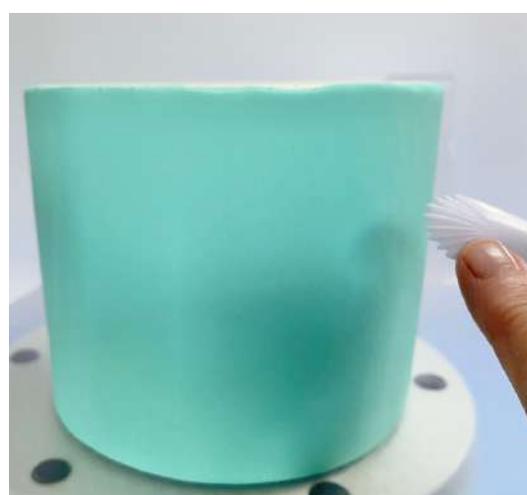
STEP 16 Place your spare hand on the cake, don't press down just hold the cake. With your other hand hold the smoother at the bottom and push into the cake. Moving the smoother forward and then back like a rocking motion pushing the paste which will fill the gap, creating the sharp edge.



STEP 17 You can now see that the gap is no longer there and that the paste is in contact with the plate, so a lovely sharp edge has been created.



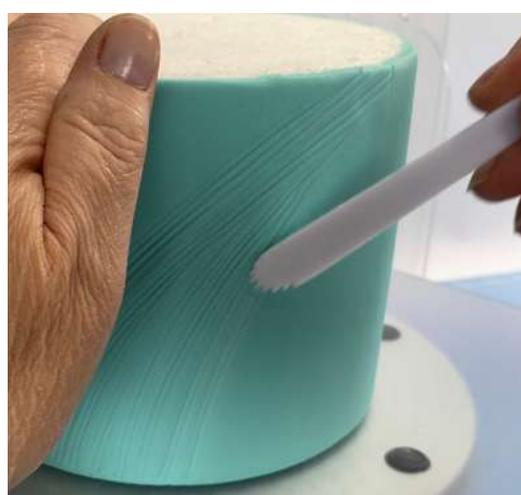
STEP 18 Cover the 6" dummy using approx. 600g of tiffany. We need this thicker because of the texture we will be making.



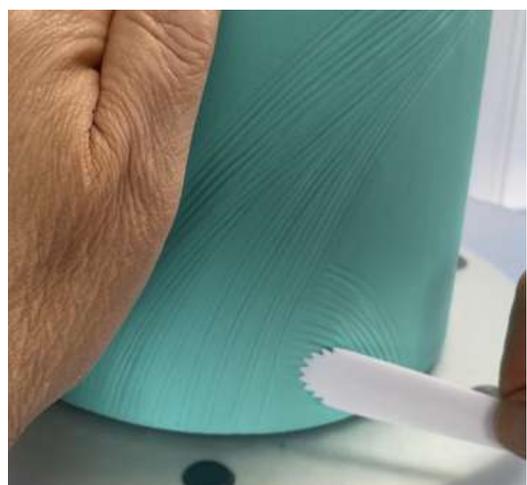
STEP 19 You need to add the texture as soon as the cake has been smoothed with sharp edges. Working on the cake whilst it is upside down (this helps to keep the sharp edges) use the shell modelling tool with the rounded side facing the cake.



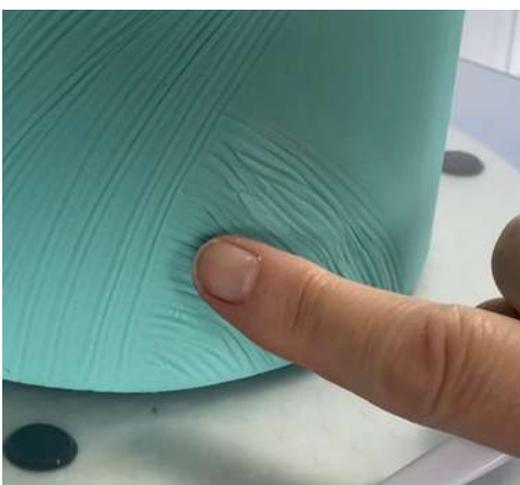
STEP 20 Have a practice on a piece of rolled paste first if you do not feel confident, try to move the tool in one movement so you get a nice clean line. If you stop halfway you will get a dent.



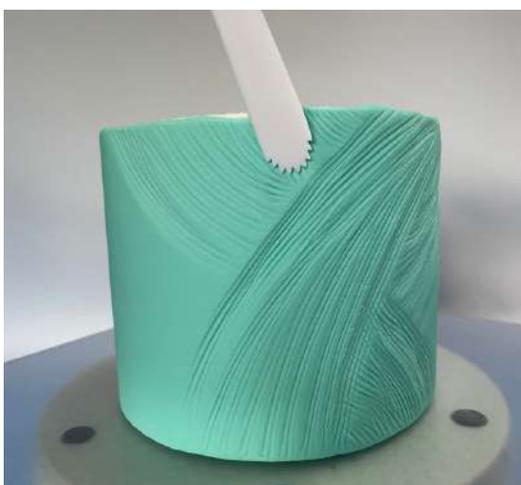
STEP 21 Starting at the bottom create the pattern, don't worry if it does not look the same as mine. You may have to hold the cake if a dummy has been used. Don't worry if the bottom isn't perfect as the ruffles will hide this.



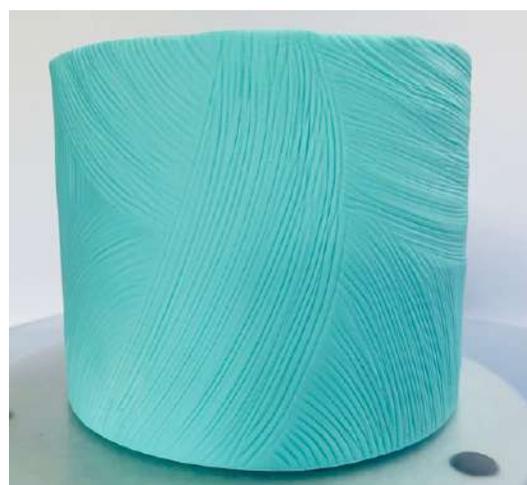
STEP 22 Now try another angle to create a pattern.



STEP 23 I am pointing to lines you can go over to cover any mistakes.



STEP 24 Work your way around the cake to create the texture.



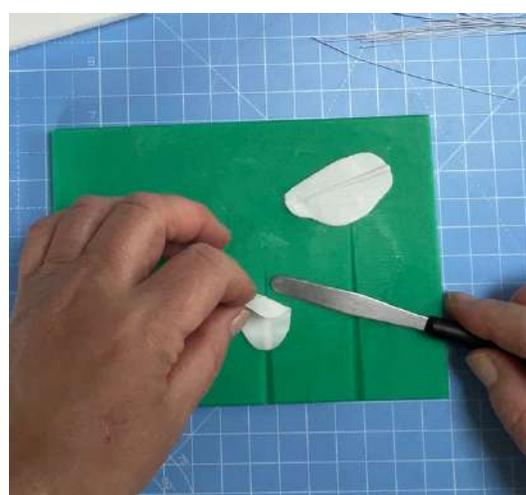
STEP 25 Flip the cake back over and leave to one side.



STEP 26 For the flowers use small stamens to make the centres. Take 3 and cut in half then tape together using white florist tape.



STEP 27 Add a little Trex into the grooves of the flower board. Cut the Pasta Bouquet flower paste into small pieces (these are smaller than my little finger nail) and place them over the grooves so that you can gently roll out.



STEP 28 When rolled, gently lift them up using a small palette knife and place the cutter at the base of the groove (this is where you will insert the wire) cut out a petal and place onto a foam pad.



STEP 29 I used the smallest cutter from a set of David Austin rose cutter set but anything of a similar size and shape will be fine. You can cut out a few at a time as the flower paste does not dry too quickly and you will need approx. 42 petals.



STEP 30 Dip the end of the flower wire into some glue (be careful not to have too much on) and with one hand hold the petal and the other hand gently push the wire into the groove twisting the wire as you insert it.



STEP 31 Place the petal into the rose petal veiner with the groove facing down.



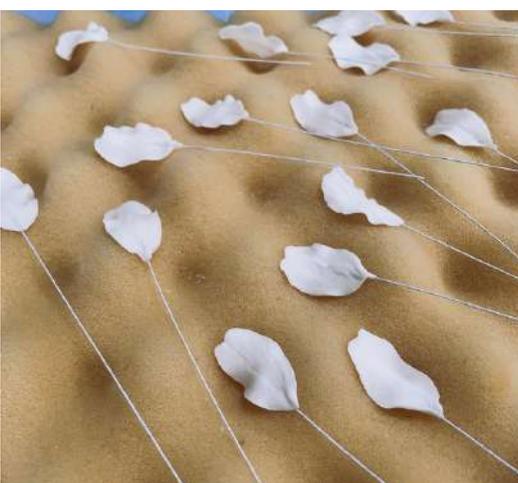
STEP 32 Press down on the veiners to achieve a veined texture.



STEP 33 Place the petal onto the foam pad, using a small ball tool soften the edges.



STEP 34 Pinch the bottom of the petal then place into the foam former mat.



STEP 35 Place them into different positions so that they don't all look the same.



STEP 36 Once they are dry use the powder pump spray to give them a lovely shimmer look.



STEP 37 Before you tape 3 of the petals together, bend them slightly.



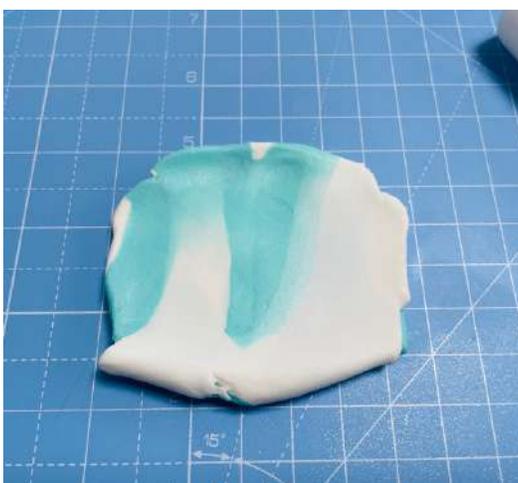
STEP 38 Place the stamens in the centre and attach 3 petals using florist tape. Repeat to make as many flowers as you need.



STEP 39 Use royal icing to assemble the cakes. I like to put a pin into the side of the cake board so I know which is the front of the cake.



STEP 40 For the ruffled layer effect we use white Pasta Model with the left over tiffany Pasta Top, cutting into pieces just like we did for the marble effect and then layer as shown.



STEP 41 Roll out.



STEP 42 Twist the paste a few times, roll it out and roll again into a sausage.



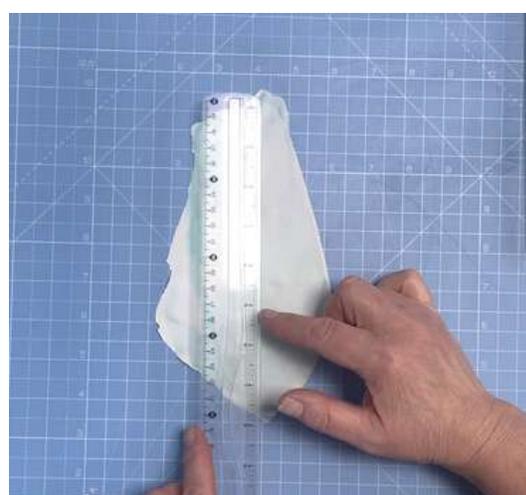
STEP 43 Roll the paste to around 4-5mm tick ready to go through the pasta machine.



STEP 44 Starting off on setting no. 1, feed the paste through the machine. You may need some cornflour as it might get sticky.



STEP 45 Work your way up to number 5 on the pasta machine and you will see that the paste is thin ready for the ruffles. Place these onto a foam pad whilst you make the other sheets.



STEP 46 The top tier is 5" deep so you want to have a couple pieces a bit taller than the cake. Trim the bottom so its nice and straight.



STEP 47 Using the stitching wheel, flat to the paste gently pull the edge so it gives a 'torn' look. Go all the way round apart from the bottom straight edge.



STEP 48 Using a small rolling pin, gently roll at the very edge and then place onto the foam pad.



STEP 49 While I am working on one piece I have the other pieces on the pad covered with clingfilm, this prevents the paste from drying out. We need approx. 7 different size / shape pieces.



STEP 50 Prepare your cake gel.



STEP 51 Apply cake gel to the very edge of the piece of paste, being very careful not to apply too much.



STEP 52 Using the silver glitter and a small palette knife add a small amount of glitter onto the cake gel around the edge.



STEP 53 Gently tap the palette knife so that a tiny amount of the glitter goes onto the gel.



STEP 54 Brush the cake with some cake gel and place the first ruffle piece, gently pressing it to the cake. Apply more glue if needed.



STEP 55 At the front allow it to curl over a little. If you have any air bubbles use an acupuncture needle to pop them.



STEP 56 Before you stick the next sheet, position it on the cake so you are happy where it will go.



STEP 57 Apply some glue to the area. You may need a piece of foam sponge for support which will prevent the paste from flopping over at the top.



STEP 58 Attach the other pieces remembering to curl some of the top edges for a natural look.



STEP 59 We want it to look similar to as shown.



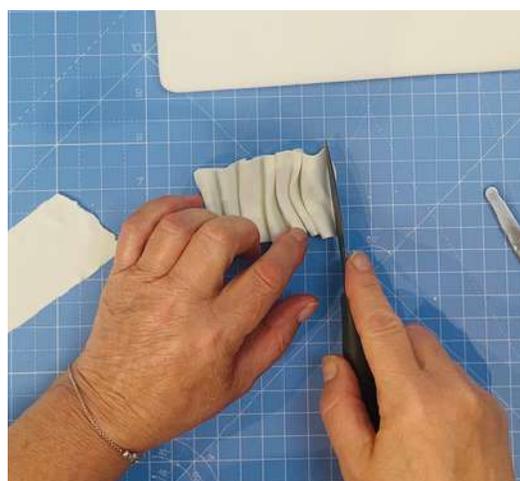
STEP 60 For the ruffles on the shallow tier brush some glue onto just the side of the white tier - making sure you don't put too much glue as the ruffles will slide off.



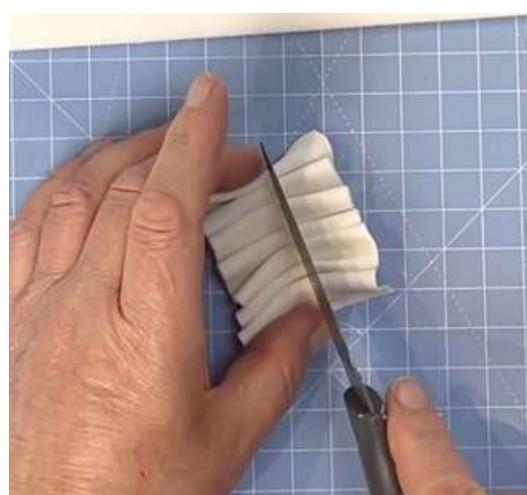
STEP 61 Use some white Pasta Model for the ruffles and put the paste through the pasta machine so that it is thin. You can prepare the ruffle strips a few hours before you come to use them. I prefer to do this as it gives a chance for the paste to settle and not be too floppy with it being thin. Cover each layer with cling film to prevent them from drying out.



STEP 62 Holding the strip of paste, with your fingers start folding the paste, these don't have to be perfect.



STEP 63 Once you have made the folds, place onto the mat and trim the end if needed.



STEP 64 Turn the knife upside down and gently push the back edge of the blade into the folds in the middle.



STEP 65 Lift the ruffle piece up and gently twist and then place onto the foam pad whilst you make more.



STEP 66 You can rest some on the mat and some leaning onto the pad to give differing shapes. Also make some shorter ones to fill in any gaps.



STEP 67 Attach the ruffle to the cake using the Dresden tool. Gently press so that the ruffle is secure.



STEP 68 Push some of the folds towards the cake tier below.



STEP 69 Add more ruffles making sure that you press them firmly or they will just fall off.



STEP 70 To get some movement on the longer pieces you can place a small bit of paste underneath as shown in next step.



STEP 71 Like this.



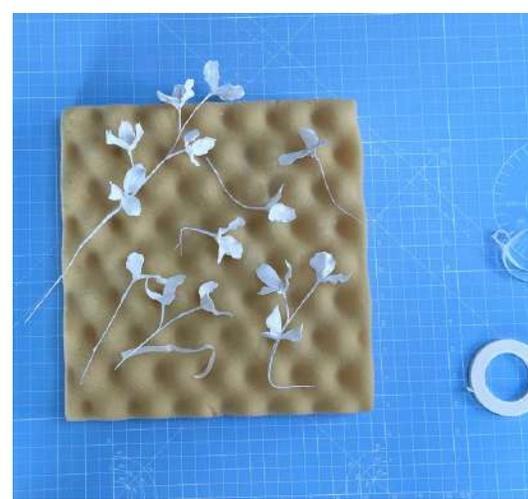
STEP 72 Make sure that you gently attach some of the folds to the cake.



STEP 73 Keep working all the way around attaching the ruffles in different positions to give a natural random fluffy look.



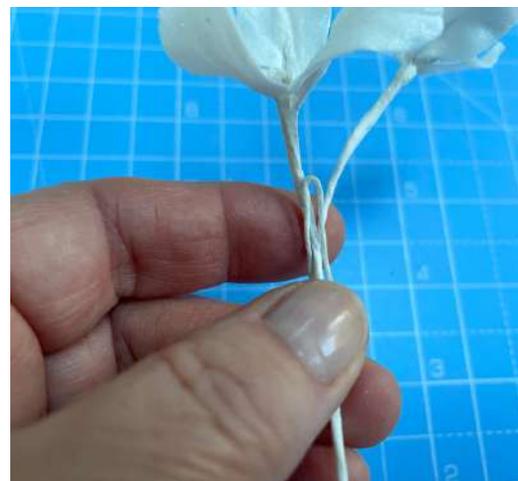
STEP 74 Final result should look something like this.



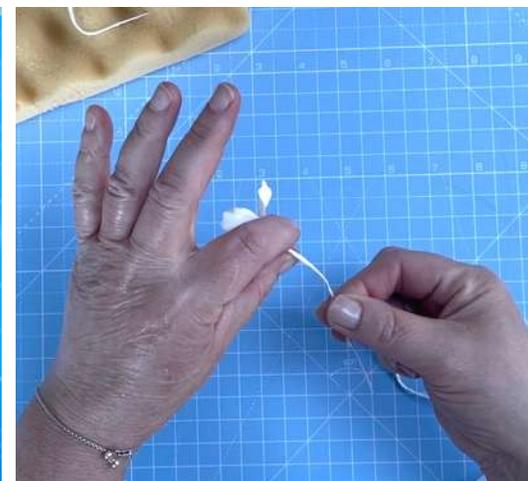
STEP 75 With the flowers we will need two garlands. One for the top which is a smaller tier and a longer one for the bottom tier.



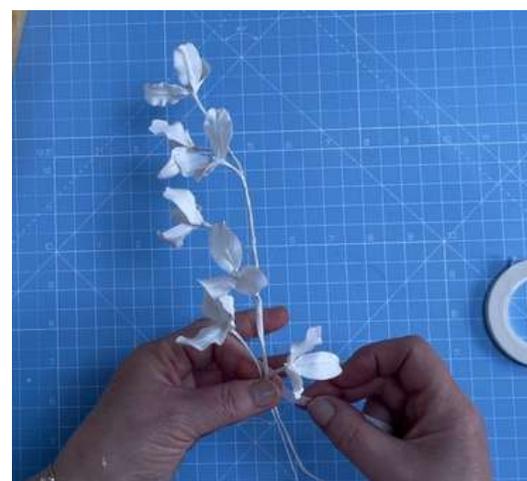
STEP 76 You will also need 4 small flower picks.



STEP 77 With the 18 gauge wire, cut 4 pieces to roughly 1.5" in length and bend them around the flower stem. You will use these to attach the flowers to the cake



STEP 78 Slightly bend the wire on each flower before attaching another flower with the florist tape. Keep attaching more flowers.



STEP 79 The top garland has 5 flowers, I attached the last one after I knew the position for it. The bottom garland had 7 flowers to begin with. You can add more if needed.



STEP 80 Have a practice with positioning the top garland so that you are happy with where it will go, then mark the top where the first flower pick needs to be inserted.



STEP 81 Push the pick into the cake and put a small piece of tiffany paste into the pick, this will help keep the wire in place.



STEP 82 Position the flowers again so that you can mark where the rear pick will go, again put some paste into it.



STEP 83 Put the hook around the stem and gently push it into the pick. Do the same with the rear one and you may need some pliers to gently bend the end of the stem so that it curls down the back of the cake.



STEP 84 The flowers should now be stood as shown.



STEP 85 Top tier finished look.



STEP 86 Position where you want to have the flowers on the bottom tier then mark where the flower picks will go. It's at this stage where you will think of adding more flowers if needed.



STEP 87 Push the picks into place and add paste like you did with the top tier.



STEP 88 Using the pliers squeeze the wire together so you can place them into the flower picks.



STEP 89 Use the pliers to move and bend the flowers to give a bit more movement.



STEP 90 Final effect on the bottom tier. Your cake is now finished!



***HAPPY
VALENTINE'S DAY
FROM SARACINO***



JOIN LIVE DEMONSTRATION WITH DIONIS IAROVoi



SaracinoUK

MONDAY
7th February 2022
at 7pm



Love Me Too in Pink



Cake by Sweet Mi- by Milene Habib

Sweet table created by Fête à Porter - Festas de Charme



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 SARAH CULVERHOUSE
using Pasta Model



BY CAKE HARMONY
using Pasta Model



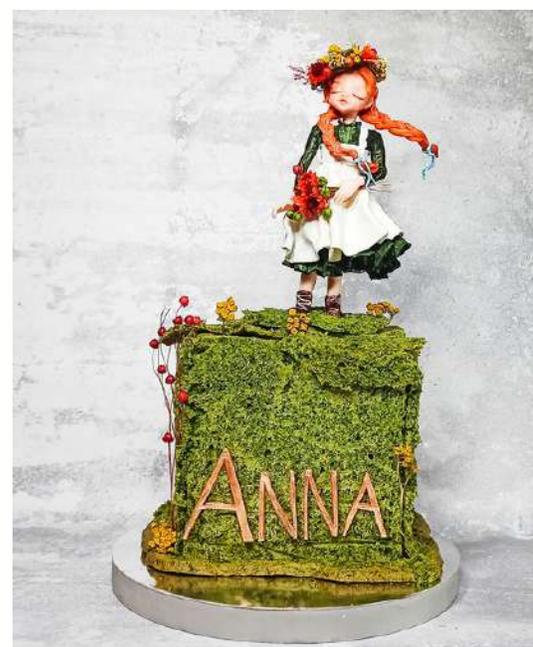
BY ERIVICA CAKES
using Pasta Top & Pasta Model



BY NAZNIN'S CULINARY STUDIO/
using Pasta Model



BY JUST SO SWEET
using Saracino Pasta Model



BY BOGUSŁAWA BRONKOWSKA HOBBY CAKE
using Pasta Model



BY CAKES BY MISCHELL
using Pasta Scultura, Pasta Model and Powder Colours

BY LISIE WYPIEKI RZESZÓW
using Saracino Pasta Model

BY JAROSLAVA KUBASOVA
using Pasta Model

BY BEATA SIEDLECKA
using Pasta Model



BY CAKES BY CAROL
using Saracino Pasta Model

BY TAW'LICIOUS CAKES
using Pasta Model

BY LORRAINE CORSO
using Pasta Top & Pasta Model

BY ANNA FREUDENTHAL
using Pasta Scultura



BY ARTELID LIDIA MICHALCZYK
using Pasta Top

BY MARTHA'S FANCY KAKER
using Saracino Wafer paper, Pasta Model and Powder Colours

BY THE DOTTI CAKE COMPANY
using Pasta Model

BY CHERRY ON TOP CAKES
using Pasta Scultura and Saracino Modelling Chocolate



BY RUMIANA LAZAROVA
using Pasta Model

BY RUMIANA LAZAROVA
using Saracino Pasta Model

BY NATALYA GANIEVA
using Pasta Model

BY JOANE CHOPARD
using Pasta Scultura, Pasta
Top & Pasta Model



BY GENA ALEKSANDROVA
using Saracino Pasta Model

BY THE CAKE SCULPTRESS
using Pasta Top & Pasta Model

BY JULIE BATHURST
using Pasta Top

BY CREME DE LA CAKES
using Pasta Model



BY RADO SLAVA KIRILOVA
using Pasta
Model, Saracino Powder
Colours, Pump Powder

BY ANGIE DAYTON
using Pasta Model

BY NATHALIE SERSIRON
using Pasta Model

BY MANDY HOWELLS
using Pasta Model

Butterfly Dreams





CAKE DESIGNER

Beata Siedlecka

My name is Beata Siedlecka and I work in artistic confectionery.

I inherited my love and talent for baking from my grandmother. During my childhood, I devoted every free moment to baking. I made my first cake at the age of 11.

I am currently working in a theatre, and I returned to confectionery at the age of 33. I acquire knowledge and inspiration on the Internet. I develop and improve by learning mainly from my own mistakes. I now like to invent my own techniques and create recipes myself. Not a day goes by that I don't think about a new, surprising project.

Over the years, my hobby has turned into a passion that drives me to life.



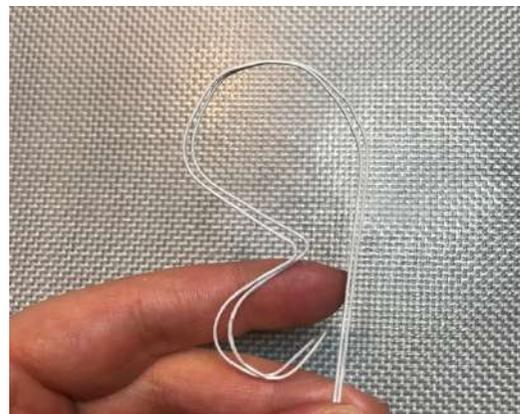
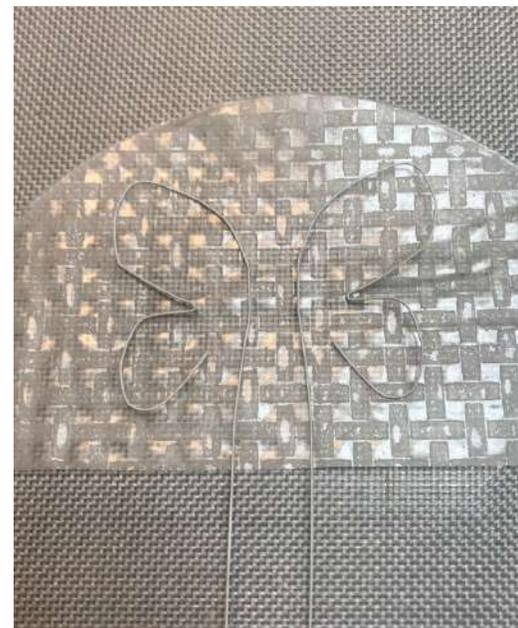
What you need:

INGREDIENTS:

- Saracino Pasta Top: Black and white
- Gel colours: Black, white and burgundy
- Rice paper
- Saracino wafer paper 0.27
- Water

EQUIPMENT:

- Polystyrene dummy. Height to suit your chosen picture
- Smoothers
- Gauge 24 florist wires
- White florist tape
- Different sized brushes
- Modelling tools
- Plates
- Gloves
- Scissors
- Tongs
- Wire cutting tools
- Octagonal dummy and square cake drum



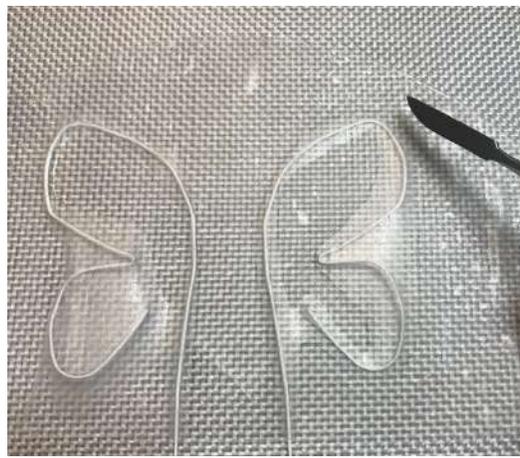
STEP 1 Using the flower wires form the butterfly wings bending two wires at the same time.

STEP 2 We need two symmetrical wings.

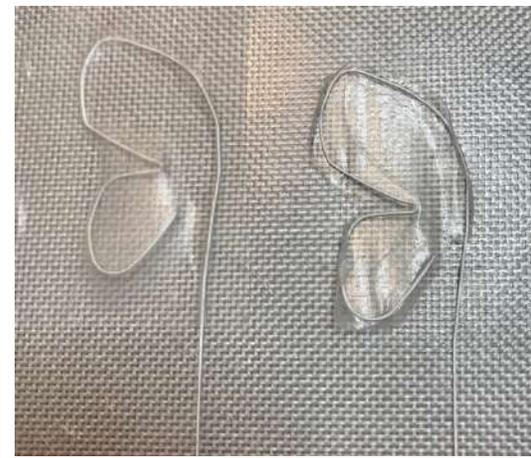
STEP 3 Place the wings mirrored on a silicone mat with a short distance between each one. Cut a piece of rice paper so that it covers the wings with a large margin.



STEP 4 Dip the paper in warm water on a plate to soften it.



STEP 5 Place the damp paper over the wings and trim leaving a 2-3mm margin around the wire frame.



STEP 6 Gently turn them over.



STEP 7 Using a tool fold the edges over the wire.



STEP 8 Repeat for both wings.



STEP 9 Allow to dry fully. When both wings are ready we can start painting.



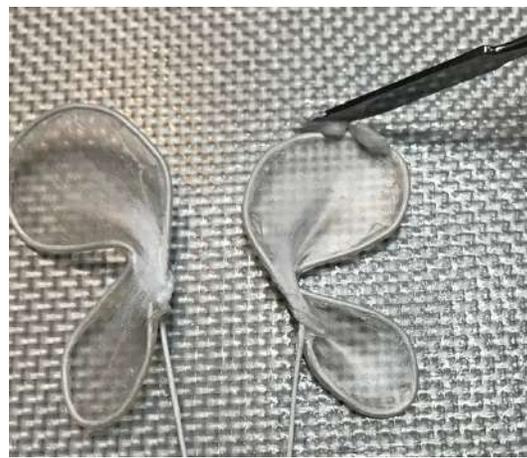
STEP 10 Place white Saracino gel colour on a plate and mix it with a little water.



STEP 11 Paint the pattern on the wings with the slightly watered down paint.



STEP 12 When painted I decorate the edges of the wings with small pieces of soaked rice paper.



STEP 13 Place small pieces around the edges of the wing.



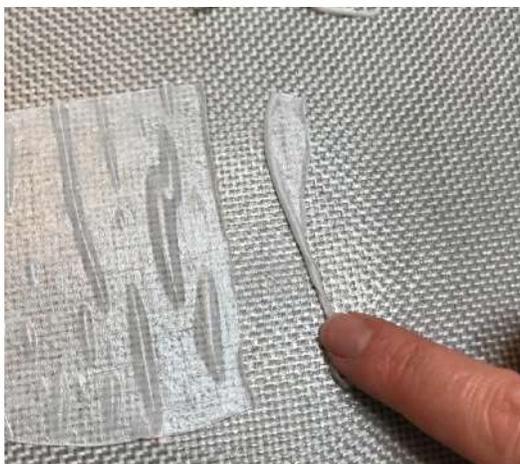
STEP 14 Emphasize the pattern by painting it with a the white diluted gel colour.



STEP 15 This is what the painted wing looks like. Paint the other wing maintaining the symmetry.



STEP 16 For the body of the butterfly soak a piece of rice paper and cut a pointed triangle.



STEP 17 Gently roll the triangle with your finger.



STEP 18 Gently bend its thicker part to form the head.



STEP 19 Connect both wings with the flower tape.



STEP 20 This makes the wings more stable.



STEP 21 Fix the body in the middle and the butterfly is ready. I put it on a polystyrene base and allow to dry for about 2-3 hours. Make as many different sized butterflies that you want on your cake.



STEP 22 Add dark red gel colour to a plate.



STEP 23 Cut approx 6-10 8cm squares of wafer paper. Using a brush, apply the undiluted gel colour.



STEP 24 The gel paint will not wet the paper excessively and will give it an intense colour. The paper will remain flexible.



STEP 25 When all are painted allow to dry for about 2 hours.



STEP 26 Paint all the sheets on the other side with slightly diluted gel colour.



STEP 27 Do not get the paper too wet.



STEP 28 Turn the sheet over and paint the edges with a slightly watered mixture of maroon and black colours.



STEP 29 This type of look is created.



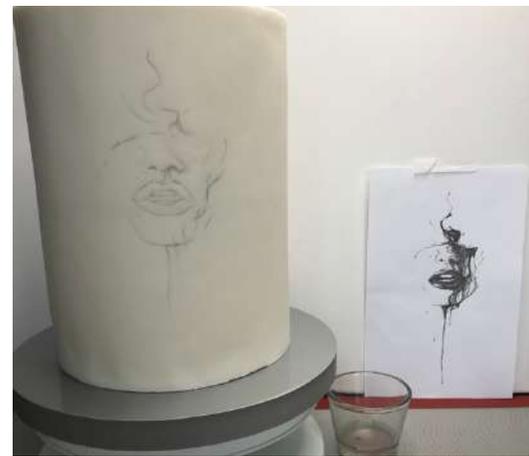
STEP 30 Scrunch up to form an irregular flower-like shape. I used about 10 of these items.



STEP 31 Cover your cake / dummy using white Saracino Pasta Top. Prepare black and white gel colours on a plate. We will dilute the gel with water.



STEP 32 Apply a picture / pattern on the cake. I put my template over the cake and press with a small ball tool to mark onto the paste covering.



STEP 33 Using a thin brush, I mark the contours with a heavily watered-down paint.



STEP 34 Then begin to deepen the colour.



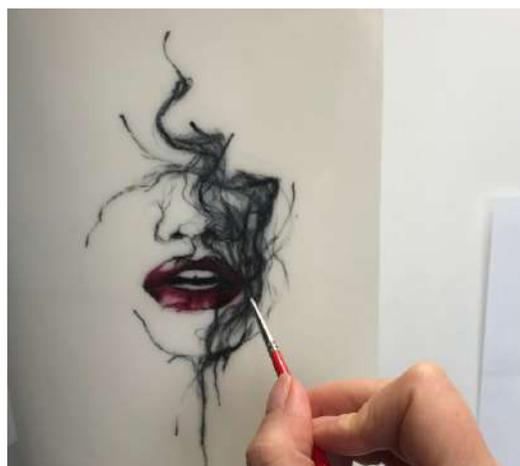
STEP 35 With a damp wider soft brush blur the lines.



STEP 36 Paint the lips with burgundy and black gel colours.
TIP: Experiment with the colour intensity. Add more water for lighter shades.



STEP 37 Once again, I deepen the colour intensity using a thin brush.



STEP 38 Paint the most intense points of the graphic.



STEP 39 With a slightly wider, moistened brush remove excess paint if necessary.



STEP 40 Paint the details with a thin brush.



STEP 41 For the base I used an octagonal cake dummy on a square cake drum. Covered using black Saracino Pasta Top. Everything is now ready for decoration.



STEP 42 Place the wafer paper decorations on the base.



STEP 43 Moisten the paste so that the decorations stick easily.



STEP 44 Use tweezers to add the butterflies into the cake. Protect the wire with a drinking straw or posy pick.



STEP 45 Continue decorating until you are happy with the finished look.

MISSED ANY OF OUR PREVIOUS ISSUES?

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POWDER COLOUR INSPIRATION





CONGRATS!

Michael



We recently held a fun competition on our Saracino Community Group and Michael is our lucky winner . Well done Michael!

As a result of this we promised to publish his story and share some of his beautiful creations for you all to see.

Join our community and share your creations, made using Saracino products, with us now so we never miss seeing your beautiful cakes!

JOIN



My name is Michael Wehrmann. I am 33 years old, and I am the face behind 'Mi'Cakery Atelier et Cake Design'.

I am Dutch but live in France. I was raised by a single working mum so myself and my sisters had to be pretty independent from an early age.

It all started with cooking, not even baking. I loved to experiment with different ingredients, try new recipes and cook for family and friends. I did well at school and at the age of 15 I started to study cooking, baking, serving and the hotel business. From the beginning of the study my interest went to baking and the pastries. I graduated a few years later.

After a summer break I should have started with a hotel and catering school. However for a summer job I started to work at a fast-food restaurant and was promoted quite fast which made me stay as I was getting used to money! I worked there for over 5 years and lost the interest in baking/cooking completely.

In the meantime, I had an expensive hobby/sport which took all of my spare time. It even brought me 20 trophies and I became Dutch racing champion in 2008.

In 2009 my life changed drastically. I met the love of my life during the holidays and in May 2010 I moved to France.

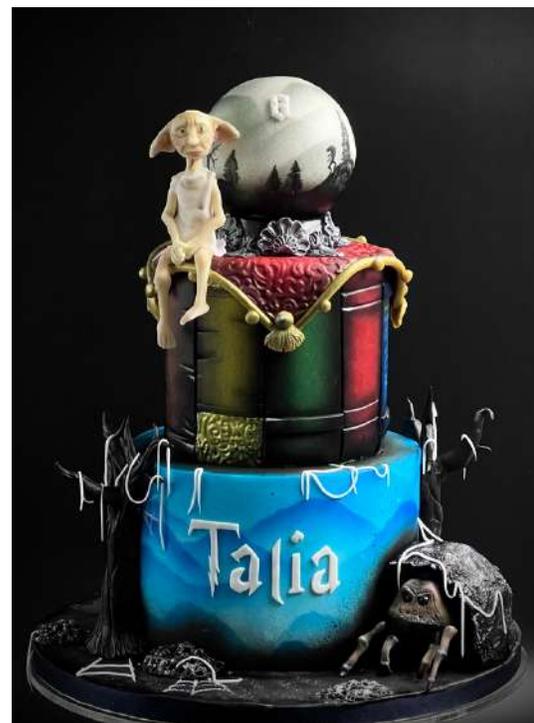
Being in a country where you haven't been before, without any friends, any family, can't even talk the language wasn't that easy in the beginning. Fortunately, I've always been independent and motivated, I managed to learn French in less than a year and started to use my study skills in France.

It all started just with some friends, some simple fondant cakes, nothing very spectacular. But I was determined and started to be very interested in sugar art.

In 2017 I decided to open my own cake business as things were getting pretty wild with a large amount of orders. I was lucky enough to be able to transform a part of our house into a professional kitchen/workspace. I am happy to say that Mi'cakery is now a very successful enterprise.

I'm often fully booked 3 months in advance although I accept orders for between 10 and 15 cakes a week.

Cake design isn't something I learnt in school as I was taught about traditional desserts and pastry. I never followed any workshops either as I've always been determined to learn everything by myself. With some motivation we can get pretty far.



As I have regular Clients who keep me busy I always stayed in the background and didn't share much online as I didn't want the constant attention.

In March 2019 I visited my first cake/bake fair, Mjam taart in the Netherlands. That was an eye opener! Working on your own and running a business is cool, but meeting other cake artists/bakers who share your passion and connecting with them is even more fun!

I started getting more active on social media and made a few cake friends.

I remember the day like it was yesterday that Angelique van Veenendaal (one of Saracino's Dutch Ambassadors) invited me to join a collaboration called 'The crazy shoe Collab'. I was kind of flabbergasted, why me, the little home baker. I didn't know what to expect, what to do, I hadn't even heard about a collaboration before.

But I accepted the invitation, and my shoe, and a few other shoes, even made it to the Cake Master's magazine.

At that moment I also got to know the Saracino products, and I simply love Pasta Model.

Modelling became a real passion. Even though I'm just a 'beginner', several of my cakes travelled around the world. I received messages in 7 different languages for my Cinderella cake.

The highlight of my cake journey so far must be 'Bleu', my dinosaur which won gold and 2nd place in the category at Cake International 2021.

In 2022 Mi'cakery will get some adjustments, I will bake less, and focus more on modelling, competitions, collaborations, giving workshops, visit cake fairs around Europe and making friends. With the purpose to live my life by doing what I really love.

And of course, trying to get as good as my idols like Jowita Woszczyńska and Denis Zuev.



 www.facebook.com/micakery57

 @micakery57





Mini Tutorial

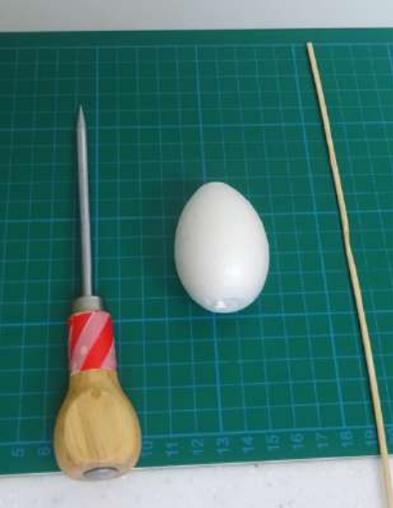
by Sweet Sugar Makes

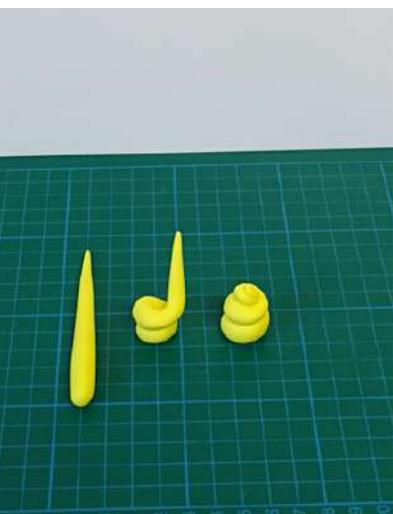
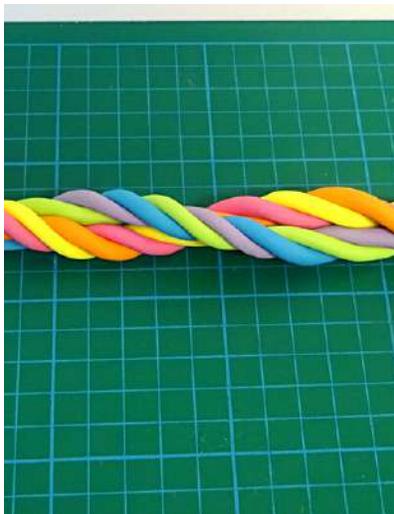
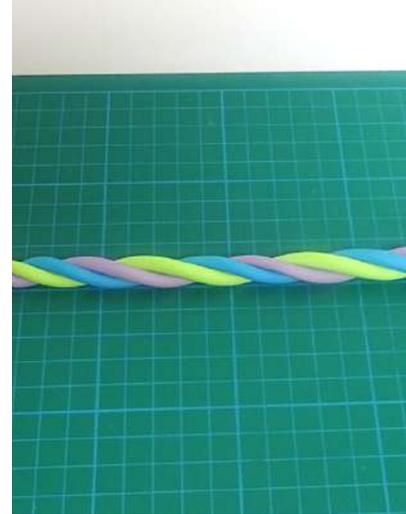
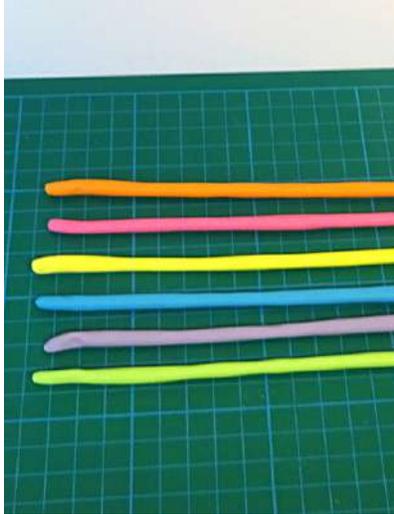
Hello, I'm Jenny and I am 'Sweet Sugar Makes'. I have been teaching sugarcraft professionally for fifteen years. Teaching is my full-time occupation. I travel regularly across the Yorkshire area, mainly teaching local community classes, but I also offer private classes from home.

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.

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.







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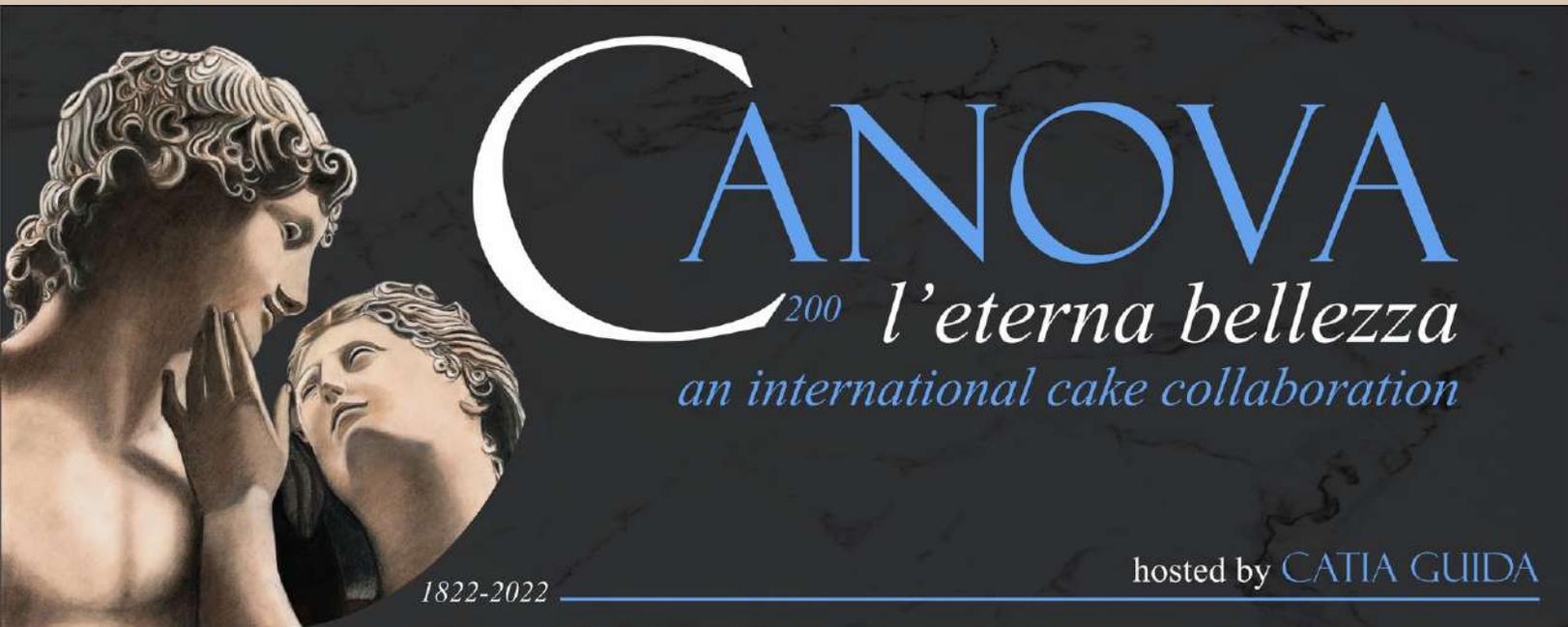
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CANOVA l'eterna bellezza
an international cake collaboration.
"Homage to the 200th anniversary of
Antonio Canova (1822-2022)".

The collaboration is dedicated to the 200th anniversary of the death of Antonio Canova, an Italian sculptor and neoclassicism painter.

The collaboration is by international artists who accepted my invitation to participate. Each of them with huge enthusiasm and passion for the world of sugar.

Each artist was inspired by a piece of Canova's work and they produced their piece using his favourite techniques, whilst adding their own artistic interpretation.

The purpose of the collaboration was to celebrate and make known the works of the great painter / sculptor through the creations of the sugar artists.

I was thrilled with the presented work and I am proud of the effort and commitment that each artist has dedicated to this wonderful collaboration.



[VIEW ALL](#)



TANIA SHENGAROVA

SONIA DE ANGELIS



ANGELA NATALE

ANGELA PENTA



BARBARA BORGHI



ELISAVETA NIKOVA



NINFA TRIPUDIO



RODICA BUNEA



CRISTINA SBUELZ



CATIA GUIDA



ARIANNA SPERANDIO



FILOMENA TAVANO



DEBORA UGOLINI

MANUELA TADDEO



MARIANNA TAFUNI



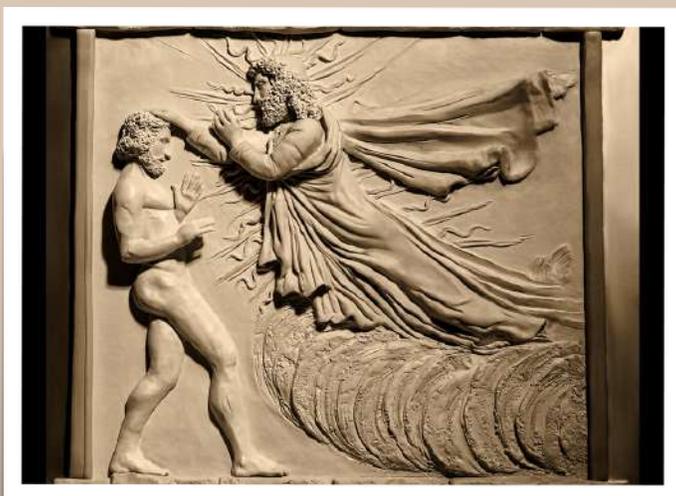
MARCO CUCCURULLO



IVETA KOSIKOVA



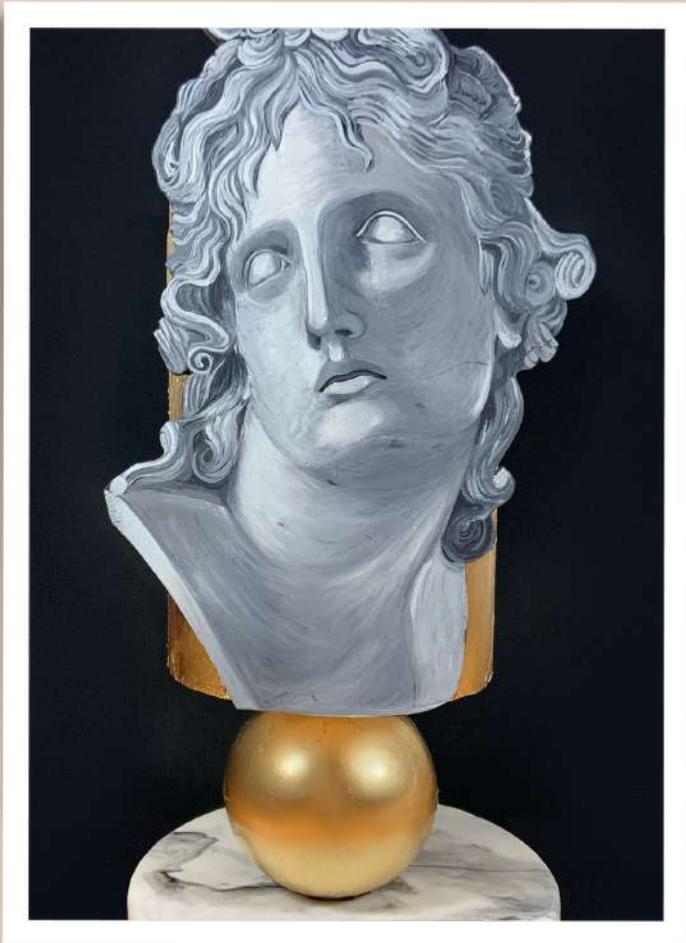
OTHONAS CHATZIDAKIS



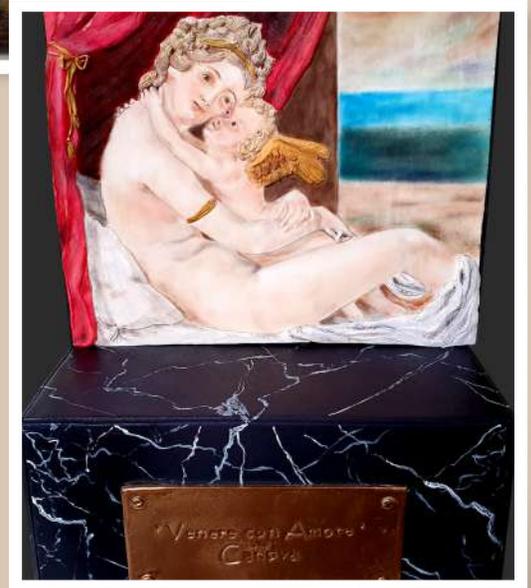
CLAUDIA DE LORENZI



LINDA BIANCARDI

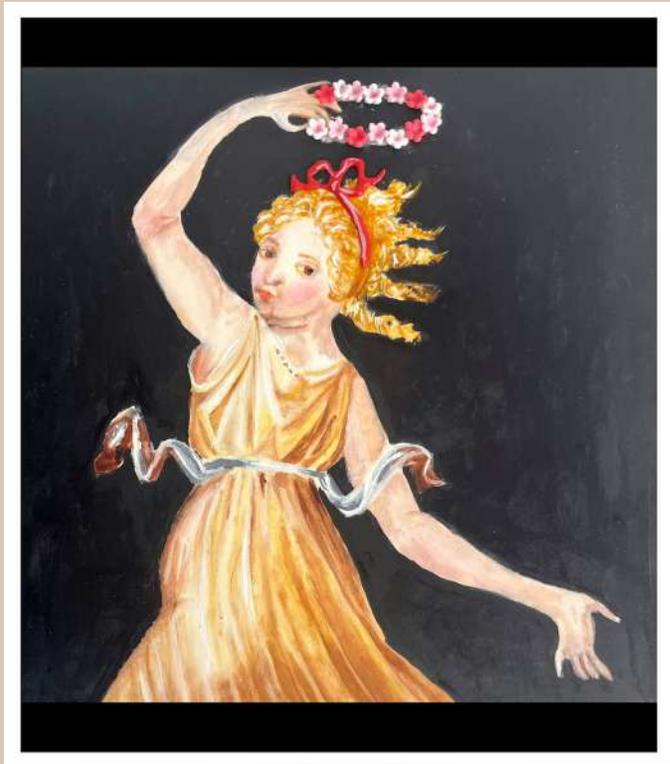


LUNA TESTA



ROSANNA GIGLIOTTI

MICHELA LINGIARDI



MARY OLANA



SOPHIA FOX



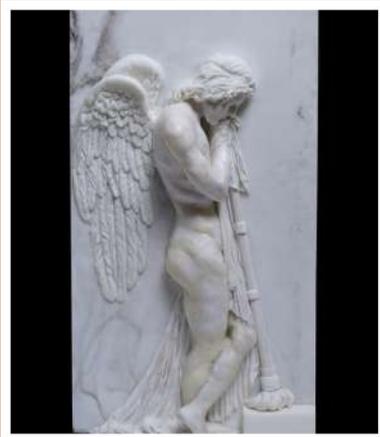
SILVIA DE DIEGO



SILVIA KOLEV



OLINA WOLFS



SIMONETTA CARTA

SHASHI FONSEKA



GABRIELL CONSIGLIO

All the colors in the world
are beautiful



ANNA KOWALIK



DOREEN ZILSKE



ASHITA JOHN

Hosted by Aaisha Sumbul

MELANITE COLLABORATION

'Melanite - a fight against colourism' is a cake collaboration hosted by Aaisha Sumbul and co-hosted by Kainaat Arif, Team leader of youth Power Team (Student of High school).

"Colourism is the daughter of racism in a world that rewards lighter skin over dark skin" - Lupita Nyong'o.

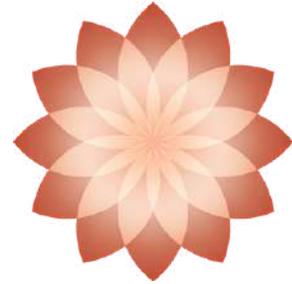
Our skin colour is something not for us to tolerate or stop thinking about, our skin is something to celebrate, to embrace, to be proud of, and that is what team melanite is trying to convey.

Fighting against this social discrimination is the need of the hour, in the 21st century we cannot and will not tolerate shaming of one's identity and body. Just as the 14th - 17th century was known as the Renaissance let this century be known for acceptance and celebration of our beautiful diversity.

Sugar has been an important supporting player in the history of humans from the sugar act of 1764 to Marie Antoinette quote, "Let them eat cake," at the start of the French revolution. And now we have the chance to harness our sweet tooth and love for art to convey a powerful message, a message calling for the end of this social plague we now know as colourism.

Our collaboration has about 20 artists participating from all over the globe each conveying their experience of colourism through their edible masterpieces. And it marks perhaps what is the first time, cake artists have come together to support a school's campaign.

<https://www.facebook.com/melanitecakecollaboration>



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