









PAOLO ZOLLA DIRECTOR

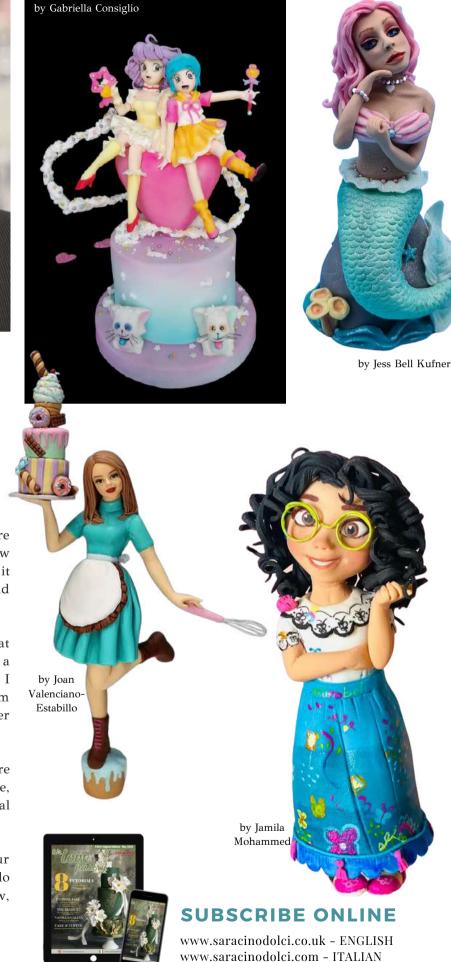
'Somewhere over the rainbow, Bluebird's fly, And the dreams that you dream of, Dreams really do come true'

Some time ago, I was strolling on the seashore with my nephew at sunset when we saw how the sun's rays break onto the sea, colouring it with yellow, red, gold, green and a thousand different shades.

My 3-year-old nephew asked me how was that possible and my first reaction was to give him a structured and scientific answer but then I refrained, and I thought I could talk to him about rainbows! Suddenly, my complex answer became much easier and digestible for a kid!

Dreams are just like this: sometimes they are prophetic, some others they are introspective, an extension of our desires but often their real meaning is simpler than we thought.

What is most important is to believe our dreams and try to realize them. How to do that? That's simple, just flying over a rainbow, just like the beautiful song above suggests!





SYLWIA PRICE EDITOR

Welcome to our September issue! Hope you all had lots of fun during this summer and are now ready to send your children back to school, put your feet up, grab a coffee and relax reading the next free issue of 'We Love Pastry'.

As always, we have prepared a very nice selection of beautiful and easy to follow tutorials created by very talented artists from around the globe.

We think you see some great techniques to follow so don't be afraid to experiment. After all that is how we all learn. Make sure you always share your work with us on the Saracino Community Group. We love seeing all the creations made using Saracino products and you may even get published in the next issue.



I believe that some of you are starting to get ready for Cake International in Birmingham. I just cannot wait until I see all these amazing creations. If you use our products for your piece, please remember to send us pictures (with no logo) to info@saracinodolci.co.uk with your full name, business name (if you have one) and which products were used. We will proudly share all of your entries in an upcoming issue of the magazine. You can also attach an image of yourself if you wish.

Check out earlier issues of the magazine as you may find great techniques and tips that can be used while creating your piece for the show.

Hope you enjoy flicking through and find something you'd like to give a go. Happy reading! 3μ



by Barbara Braszak

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WE LOVE PASTRY

SEPTEMBER 2022 ISSUE

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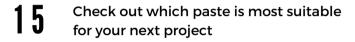
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SUSHI CAKE





CAKE DESIGNER Othonas Chatzidakis

Hello, my name is Othonas Chatzidakis and I'm from Athens, Greece. As long as I remember myself, I always loved arts and crafting. I took cooking lessons, but soon I was won over by the art of pastry.

I was working in a large confectionary chain, when I had my first contact with sugar paste. I attended two seminars to learn the basics and then I continued as a self-taught in this magical journey. In the first year I won a great prize in a competition at the Artoza Exhibition and since then I haven't stopped evolving.

I like to create all kinds of cakes for all occasions. I am truly passionate about modelling and sculpting. Doing this as a job allows me to discover new techniques through creativity every day!!!



OTHONAS CHATZIDAKIS



@othonaschatzidakis_cakeartist

What you need:

INGREDIENTS

- Saracino Pasta Top: White, black
- Saracino Pasta Model: White, black, brown, red, green, light green, rose beige, pink
- Saracino gel colour: Orange, brown, green
- Saracino powder colour: Pink, white, rose beige, green
- Saracino Liquid Shiny glaze
- Saracino CMC
- Saracino cake gel
- · Edible glue
- Red small pearls
- Clear alcohol
- Burgundy, caramel and coral gel colour

EOUIPMENT

- Round cake 18cm x 12cm high
- Round cake board 30cm
- Rolling pin
- Smoother
- Paint and dusting brushes
- Dresden tool
- Small and large ball tool
- Silicone moulds
- Silicone brush
- Exacto knife
- Grater
- Leaf cutter
- Leaf silicone veiner mold
- Medium flower shaping bowl
- Pattern





















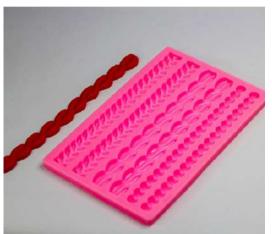
STEP 1 Cover the cake board with black Pasta Top and glue a black ribbon around it.



STEP 2 Cover your cake with Pasta Top coloured with a small amount of caramel gel colour and smooth it with a smoother tool.



STEP 3 Place your cake on the cake board. Not in the middle but slightly further back.



STEP 4 Mould three lengths with red Pasta Model for the edging.



STEP 5 Glue them around the cake using edible glue. The cake should be as shown in the picture.



STEP 6 Roll 150g brown Pasta Model to a diameter of about 20 cm and then press it on a wood silicone mould with a rolling pin.



STEP 7 Use an exacto knife to cut the edges and shape the sushi plate. Allow to harden.



STEP 8 Then place it on your cake with edible glue and see if you have to cut more of the edges.



STEP 9 Grate 60g white Pasta Model and let the crumbs dry.



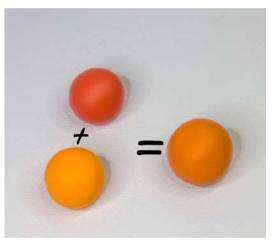
STEP 10 To make the carrot sticks, colour 15-20g orange Pasta Model and mix with a small amount of red Pasta Model. Then roll 2mm thick and cut a 1cm wide strip. Finally cut with exacto knife into small sticks.



STEP 11 For the avacado pieces roll a small amount of light green modelling paste 3mm thick and cut into small triangles.



STEP 12 Brush one side of each triangle with green powder colour and our avocado piece are ready.



STEP 13 Mix 4g orange with 4g coral Pasta Model to make the salmon pieces.



STEP 14 Add 1g white Pasta Model and without mixing it completely for a marbled effect roll it thin and cut into small pieces.



STEP 15 Roll white Pasta Model 1cm thick and cut 4 circles with a cutter 3.5cm diameter.



STEP 16 Roll black Pasta Model 2mm thick and cut 5 strips 12cm long x 3cm wide.



STEP 17 Put some edible glue around the four white circles with a brush. Then place white Pasta Model. Press in the middle of the four black strips around the perimeter of the circles to create four pots.



STEP 18 Fill each pot with the crumbs of each pot with a ball tool to create space for the remaining sushi filling.



STEP 19 Fill this space with carrot sticks, avocado and salmon pieces. Add small red pearls to look like fish eggs.



STEP 20 The four sushi rolls are ready.



STEP 21 Put some edible glue on the 5th black strip. Press together some of the crumbs.



STEP 22 Glue the crumbs on the black strip as shown.



STEP 23 Gently wrap the sushi in reverse, so that there is a gap in the middle. Then fill this gap and any other gap created at the time of wrapping with the white crumbs.



STEP 24 Fill with carrot sticks, avocado and salmon pieces and the fish eggs (pearls).



STEP 25 Using black Pasta Model roll small black seeds.



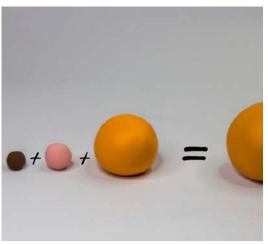
STEP 26 Fix the black seeds to the side of the roll.



STEP 27 Take 120g white Pasta Model and divide into four pieces of 30g. Then using your hands give each one a long shape of 7cm.



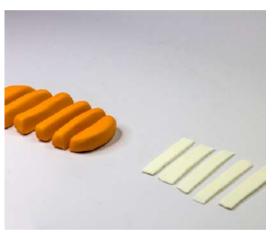
STEP 28 Using a brush put some edible glue on all four long pieces. Fix the dry white crumbs all over (except the bottom).



STEP 29 Mix 70g orange with 15g pink and 5g brown Pasta Model to make the shrimp.



STEP 30 Roll to a thickness of 1.5cm. Also roll white Pasta Model 2mm thick.



STEP 31 Cut the orange pasta with a knife into parallel lines of 1cm. Do the same for the white paste to a width of 1.5cm.



STEP 32 Place the white pieces between the orange and use a little water to glue them together.



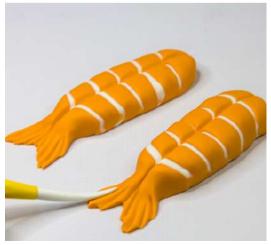
STEP 33 Press lightly with a rolling pin until all the pieces come together. Trim the rough edges away with a knife.



STEP 34 Cut in half lengthwise to make two shrimps. Shape with your hands as shown.



STEP 35 Pinch with your fingers to narrow the point before the tail. Then press the two ends with a rolling pin to create the flat tails. Cut a triangle in the middle of the tail.



STEP 36 Press with the Dresden tool along the centre to the middle of the tail. Add some lines with the Dresden tool to shape the tail.



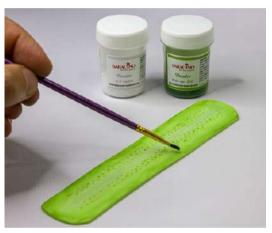
STEP 37 Fix the shrimps on the two rice balls with edible glue.



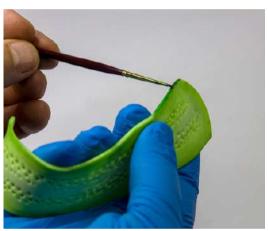
STEP 38 For the cucumber mix 20g light green with 10g white Pasta Model. Roll a thin strip 18cm long x 4cm wide with curves at the top and bottom, as shown in the picture.



STEP 39 Add the cucumber seeds with the smallest ball tool.



STEP 40 Brush with green powder colour at the edges and with white powder colour mixed with clear alcohol paint with a in the middle to seem more realistic.



STEP 41 With some green gel colour small brush around the cucumber peel.



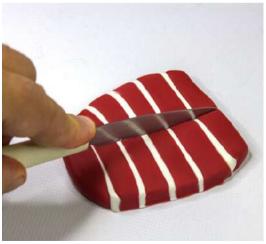
STEP 42 Cut the cucumber slice in half. Roll it and glue it on the shrimp as shown. Do the same for the other half cucumber slice.



STEP 43 For the tuna fish mix 80g red Pasta Model with some burgundy gel colour. Roll to 1.5cm thick. Also roll white Pasta Model to 3mm thick. Cut the red paste into parallel lines of 1cm. Do the same for white paste to 1.5cm wide.



STEP 44 Place the white pieces between the red and glue them with water. Press lightly with a rolling pin until all the pieces come together.



STEP 45 Trim the rough edges with a knife. Cut in half lengthwise to make two pieces of tuna.



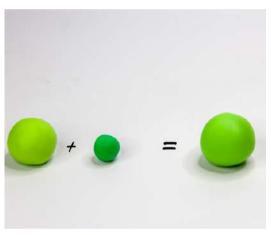
STEP 46 Create the shape with your hands as shown. Fix the tuna pieces on the other two rice balls with edible glue.



STEP 47 For the bowls roll brown Pasta Model 1cm thick and cut two 7cm diameter circles with a cutter.



STEP 48 Place the circles in a medium flower shaping bowl. Press with your fingers lightly in the center to form the bowl shape and let them dry.



STEP 49 For the wasabi mix 15g light green with 5g green Pasta Model.



STEP 50 On your silicone surface mix the paste with a small amount of CMC and some water, using a spatula, until you have the desired wasabi paste look.



STEP 51 Then place it in one of the brown bowls.



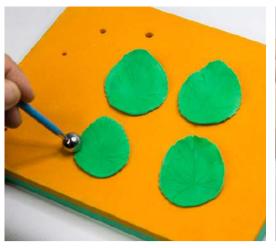
STEP 52 For the soy sauce, mix one tablespoon of piping gel with a small amount of brown gel colour and place it in the other brown bowl.



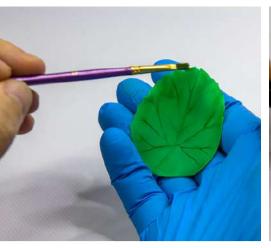
STEP 53 For the leaves roll green Pasta Model thinly and cut four leaves with a leaf cutter 5-6cm. The four leaves will be placed under the sushi rolls.



STEP 54 Press the leaves into the silicone veiner to make them look more realistic.



STEP 55 With a large ball tool thin the edges of the leaf and give a curved shape by pressing once in the centre.



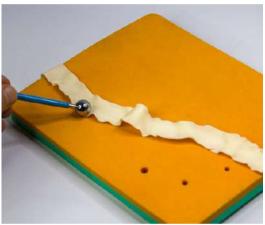
STEP 56 Brush the leaves with green powder colour.



STEP 57 For the logo roll black Pasta Model 3mm thick. Place the pattern on top and cut using an exacto knife. Smooth the edges with a silicone brush tool.



STEP 58 For the ginger roll three strips of rose beige modelling paste.



STEP 59 Using a ball tool thin the strips and make them look curly.



STEP 60 Brush with pink, rose beige and white powder colours.



STEP 61 Bunch up randomly for the pickled ginger.



STEP 62 Finally use edible glue to fix the logo, leaves, sushi rolls, bowls of wasabi and soy sauce and the pickled ginger as shown. Brush the pickled ginger, shrimps, cucumber, carrot sticks, avocado, salmon, fish eggs, black around the sushi rolls and wasabi with Liquid Shiny glaze.



STEP 63 Our Sushi Cake is ready and good enough to eat!

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









SIZET HEDGEHOGS





CAKE DESIGNER Tanya Shengarova

My name is Tanya Shengarova, and I am from Bulgaria. I create my work and live in Sofia.

I graduated from college as an artist. Nine years ago, I discovered the art of sugar and for a year now I have been developing my style and authorship in cakes and the art of chocolate and fondant.







What you need:

INGREDIENTS

- Saracino Pasta Top: White
- Saracino Modelling Chocolate: White
- Saracino gel colour: Black, brown, orange, yellow
- Saracino powder colour: White, black, brown, red
- Clear alcohol

EQUIPMENT

- Modelling tools
- Rolling pin
- Paint brushes
- Airbrush
- Cake dummy
- Cake drum

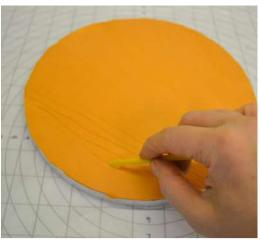




STEP 1 I have used a dummy cake but you can use real if you wish.



STEP 2 Colour the Pasta Top to the desired colours. I used a mixture of yellow and green for the jar and a mixture of brown and orange for the base. We will also need white.



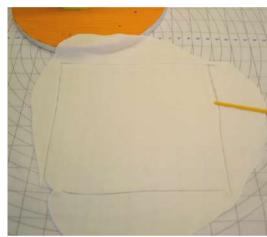
STEP 3 Cover the cake drum and use a sharp tool to add lines to give a wood effect.



STEP 4 Cover the dummy (or cake) with the green.



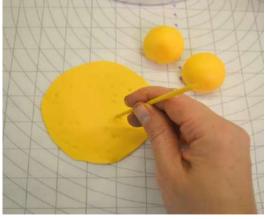
STEP 5 Add to the board and add lines for texture to the jar.



STEP 6 Roll the white paste thinly and cut a square, twice the length of the diameter of the cake. Press the edges lightly with a tool to thin.



STEP 7 Add to the top of the jar and shape the folds to make them more realistic.



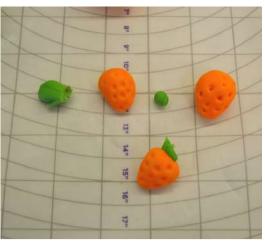
STEP 8 For the pancakes colour Pasta Top with a little yellow and orange. Divide into three balls and roll each one thinly. Lightly press in places with the round end of a tool to give texture.



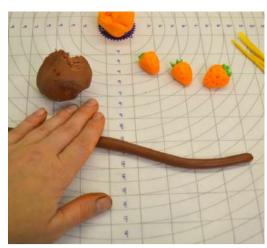
STEP 9 Place the pancakes on top.



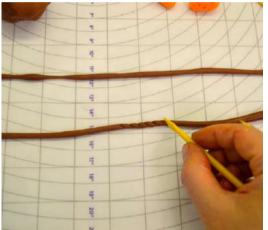
STEP 10 We now start working with the modelling chocolate. I have coloured it green, brown and red.



STEP 12 Roll three strawberry shapes. We start with a ball and press at the top. Add texture with a ball tool. Add small green leaves to the top.



STEP 13 Use the brown paste to roll a long thin rope to go around the base of the jar.



STEP 14 With the sharp tool press at angles to give the appearance of a rope.



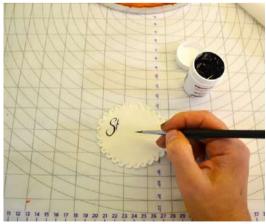
STEP 15 Shape a bow.



STEP 16 Use an airbrush to add brown shading to the board and pancakes.



STEP 17 Dust the strawberries with red powder colour. Dilute black powder colour with a little clear alcohol and use a thin brush to add a dot in each dent.



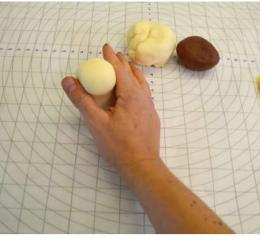
STEP 18 For the jar label cut a circle and add a pattern around the outside. Use a thin brush and black gel colour to write your message.



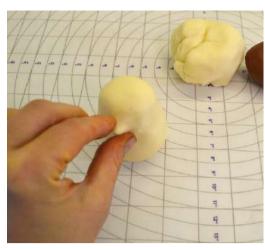
STEP 19 Add the strawberries and fix the label. Dust the edges of the cloth. We now need to make the hedgehogs.



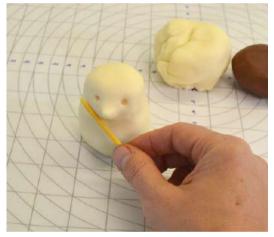
STEP 20 The hedgehogs are made using modelling chocolate. We will need natural colour and some coloured brown.



STEP 21 Roll a ball of modelling chocolate and extend it at one end to form the body shape.



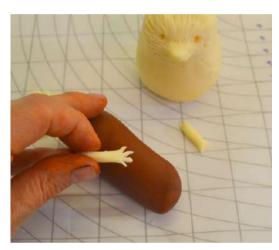
STEP 22 Shape a small snout.



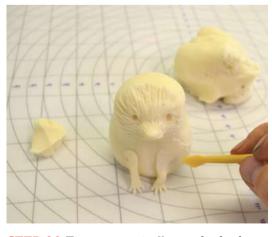
STEP 23 Emphasize the snout from below. Add eye sockets. In the direction from the nose backwards add fur texture with a sharp tool.



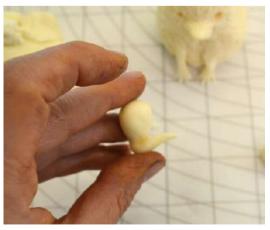
STEP 24 For the arms roll a thin sausage shape. Cut two equal lengths and press them flat at one end. Use a sharp tool to cut the fingers.



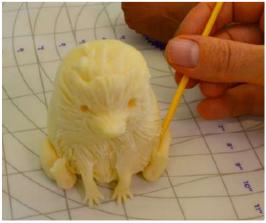
STEP 25 Divide them and pinch each one at the end to sharpen slightly.



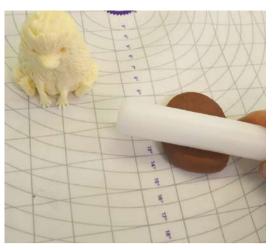
STEP 26 Fix symmetrically on the body and blend the end smooth. Add fur texture to the whole body and tops of arms.



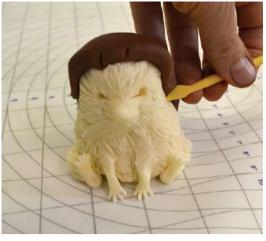
STEP 27 Roll a teardrop shape and bend to make a back leg.



STEP 28 Add toes to the rear legs. Fix the legs on both sides of the body and blend the joints.



STEP 29 Roll a brown ball with one end thicker for the head area.



STEP 30 Place it on the body folding the edges. Press with the sharp tool on all sides to create the needles of the hedgehog.



STEP 31 Add needle texture to the whole brown part.



STEP 31 From above you can see how the texture should look.



STEP 32 Roll two small balls and press flat. Add for the ears.



STEP 33 Shape the snout again.



STEP 34 Roll two small balls for eyes and one bigger one for nose. Place and shape.



STEP 35 Make another hedgehog with a little more volume to the body. Hide its back legs.



STEP 36 Use brown powder colour to dust starting from the snout.



STEP 37 Add colour around the eyes and ears.



STEP 38 Add colour to the paws and add volume by dusting around the bottom.



STEP 39 Add black dusting to the needles.



STEP 40 Dilute black powder colour with clear alcohol and using a thin brush paint the eyes and nose.



STEP 41 Add highlights on the snout, ears and paws.



STEP 42 Dilute white powder colour with clear alcohol and add dots in the eyes, on the noses and the needles. Also add a little to the cheeks, forehead and paws.



STEP 43 Dust the strawberries with red powder colour. Add the hedgehogs to the cake and board.



STEP 44 With a thin brush paint a pattern on the cloth.



STEP 45 Your sweet hedgehogs are ready!



ANNOUNCING OUR MONTHLY COMPETITION



CONGRATULATIONS!

Louise Embling















Would you like to win a Saracino Surprise Box Worth

To be in with a chance of winning a Saracino surprise box worth \pounds 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 October issue.

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





GREEN CHOCOLATE SUSHI ADVENTURE FOOD BANANA AUTUMN ISOMALT MODEL COLOUR BEAR SARACINO BARK FOREST RAIN FLOWERS





CAKE DESIGNER Barbara Luraschi

Barbara Luraschi, AKA Sweet Janis was born and lives in Como, Italy.

She discovered her passion for cake decorating in 2011. Her cakes distinctively tend to use pastel colours with modelling being a passion.

Her work has been featured in many international magazines. One of her pieces was featured in a Maya the Bee children's book. She travels the world to teach modelling classes and she is an online guest tutor for Pretty Witty Cakes. She was also a Saracino brand Ambassador.

Awarded Gold at the London Cake International Show in March 2015 and at the Birmingham Cake International Show in November 2015. Nominated finalist in the 'Modelling Excellence' Category at the Cake Masters Awards in November 2015.

Has taken part in many collaborations. One contribution being a life-sized parrot for 'Bakers Unite to Fight – Endangered Animals' which was awarded 'Best Collaboration' in 2016.

She has taught in many shows around the world, including Cake International in Birmingham and London, American Cake Fair in Orlando, Soflo in Miami, Queensland Cake Expo in Brisbane, Australia, Cake Expo ICES, Nevada, USA and Cake expo ICES, Texas, USA.



SWEET JANIS BY BARBARA LURASCHI

SPACE CONTROL OF THE PROPERTY OF THE PROPERTY



What you need:

INGREDIENTS

SARACINO PASTA TOP:

- White 1kg
- Light brown 500g (brown mixed with white)
- Light green 250g

SARACINO PASTA MODEL:

- White 100g
- Light brown 200g
- Orange 180g
- Light green 150g
- Yellow 90g
- Black 10g
- Brown 40g

SARACINO POWDER COLOURS:

Yellow, orange, brown, white

- Cake 15cm round x 13cm tall
- Cake 10cm round
- SARACINO Cake gel
- SARACINO Sweet Lace Pearl

EQUIPMENT

- Decorative mats: Wood effect, fabric effect
- Dresden tool, ball tool, mini ball tool
- Decorative rolling pin with dot effect
- · Lace mould
- Daisy cutter
- Rolling pin
- Fine paintbrush
- Paintbrushes for dusting
- Bow mould, button mould
- Foam mat
- Exacto knife, spatula
- · Silicone brushes, hard pointed tool
- Scissors
- Circle cutters different sizes
- Fondant smoother
- Toothpicks, skewers
- Cake board 30cm round with orange ribbon around























STEP 1 Cover the board using light brown sugar paste. Using a Dresden tool add the wood effect marking lines randomly. Use a wood decorative mat to add more effect.



STEP 2 Dust with Saracino brown powder STEP 3 Cover the larger cake using white colour to enhance the lines.



Pasta Top.



STEP 4 Roll 20g orange Pasta Model and add the dot effect using a decorative rolling pin.



STEP 5 Cut a rectangle 7.5cm x 5cm. Make another rectangle exactly the same. You will need 10 rectangles to cover the entire cake. Each design will be repeated twice so you will need to make two of each.



STEP 6 Position the rectangle on the cake, fixing in place at the bottom using Saracino cake gel.



STEP 7 Prepare the sugar lace: pour Saracino Sweet Lace onto the mould and spread it thoroughly with a palette knife. Air-dry the product for 6-8 hours or dry in the oven at 80°C for about 10-12 minutes.



STEP 8 To easily remove the product from the mould turn it upside down and pull a corner of the lace with a palette knife.



STEP 9 Cut a light green rectangle of Pasta Model and cut the lace to the same size as the rectangle.



STEP 10 Use a thin layer of cake gel to fix the lace onto the rectangle and fix it next to the orange one.



STEP 11 Prepare the sunflowers: Using a daisy cutter cut two daisies using yellow Pasta Model. Overlap them and put them on a foam mat. Thin the petals using a Dresden tool. Push the ball tool into the centre to make them open.



STEP 12 Cut a white rectangle of Pasta Model and fix it to the right side of the orange one. Start fixing the sunflowers on it and add the centre using a small disk of brown Pasta Model. Add the texture using a pointed tool.



STEP 13 Continue adding sunflowers until the entire rectangle is covered.



STEP 14 Roll 20g white Pasta Model and add the texture using a decorative mat as shown.



STEP 15 Enhance the design by dusting using orange powder colour.



STEP 16 Fix the rectangle to the right side of the sunflowers.



STEP 17 Roll 20g light brown Pasta Model STEP 18 Roll light green Pasta Model and and add the wood effect using a decorative cut a strip about 50cm long x 1.5cm wide. mat. Cut a rectangle and fix it to the left side of the one with the lace. Repeat the series of rectangles alternating them in the same way until you cover the entire cake.





STEP 19 Fix the strip in place at the top of the rectangles with the joint to the rear.



STEP 20 Add some lace details to the orange rectangle.



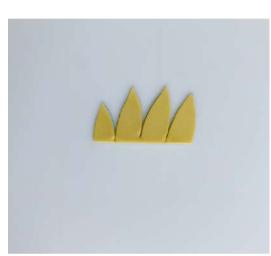
STEP 21 Using a mould prepare three different coloured Pasta Model buttons.



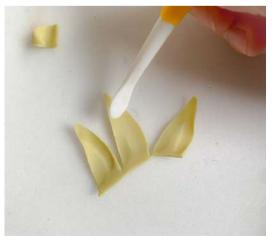
STEP 22 Fix them on the light green strip above the sunflowers.



STEP 23 Prepare the 2D decorations: roll orange Pasta Model and cut a pumpkin shape, add the marks using a Dresden tool. Model a small stem using light green paste.



STEP 24 Prepare some leaves: mix some light green and light brown Pasta Model. Roll and cut some leaf shapes the size you like.



STEP 25 Place the leaves on a foam mat and thin the edges using a Dresden tool.



STEP 26 Dust them using some yellow and orange powder colours and leave them dry for a few hours.



STEP 27 Fix the pumpkin on the centre of the cake above the orange rectangle. Add leaves and the stem.



STEP 28 Roll 250g light green Pasta Top. Add the dot effect using the decorative rolling pin.



STEP 29 Cover the smaller cake.



STEP 30 Add an orange strip around the middle.



STEP 31 Add the cakes to the cake drum.



STEP 32 Make the bear: roll a teardrop shape using about 40g light brown Pasta Model.



STEP 33 For the legs roll a sausage of light brown Pasta Model and cut in half using the exacto knife.



STEP 34 Model the paws and the feet.



STEP 35 Add three cuts on each foot for the toes and fix the legs on the side of the body as shown.



STEP 36 Make the arms in the same way and fix as shown. Insert a skewer through the centre.



STEP 37 Roll a 25g ball of light brown Pasta Model. Flatten it a bit and mark the eye sockets using a ball tool. Add a muzzle using lighter brown Pasta Model.



STEP 38 Add two black eyes and a brown nose.



STEP 39 Roll two balls of light brown Pasta Model and insert lighter brown in the centre. Flatten the ball and cut the bottom. Make another the same size.



STEP 40 Fix the ears in place and add two small circles of white paste to the eyes. Dust the cheeks using pink powder.



STEP 41 Make a pumpkin rolling a small ball of orange paste. Add lines using a Dresden tool as shown. Make another one smaller.



STEP 42 Using white paste roll two stems thicker at the bottom than the top. This will be the mushroom stalk. Add texture using the Dresden tool.



STEP 43 Roll a ball of light brown paste and flatten it. Flip it to the flat side and score the bottom with an exacto knife to give the mushroom texture.



STEP 44 Press the cap onto the stem and set aside to dry. Dust the mushrooms with brown colours. Position them on the cake using toothpicks as support. Add a yellow bow on the teddy bear and paw pads to the feet. Add the pumpkins near to the bear.



STEP 45 Add a small sunflower on the head of the bear. Paint dots with white gel colour and dust the edge of the green cake. Your bear cake is ready!

NEW PRODUCT NOW AVAILABLE IN UK

SARACINO GEL COLOURS IN 20G TUBES





Read With Cake



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



Tenny Chambers

INTERVIEW BY SARACINO

TELL US A BIT MORE ABOUT YOURSELF AND YOUR CAKE JOURNEY

started my cake journey in the same way a lot of professional cake makers do, by making cakes for family and friends, firstly as a hobby and then deciding to take the step to start a home business. I started in 2017 under the name of 'JennyliciousCakes', and then changed to SQUAREHEN about a year ago.

I have qualifications in Art & Design (I used to be a Textile Designer) I converted my surface design training into cake making. I live in the lovely village of Winterslow near Salisbury in the UK with my husband who is the local Rector and our two children.

HOW WOULD YOU DESCRIBE YOUR CAKE STYLE IN 5 WORDS?

Artistic, Dramatic, Quirky, Bespoke, Realistic

TELL US ABOUT YOUR CAKES AND DESIGN INSPIRATIONS

Well, I would say that most of my cakes lean towards semi-realism, I enjoy sculpted cakes using real life images as reference. I make probably more animal cakes than anything else. I find that client's love 'pet cakes' particularly dogs. I enjoy making portrait bust cakes again modelled on real people. I occasionally make cute cartoon style cakes, but I wouldn't say that this is my strength.

With regards to inspiration, that can come from anything! Textures in nature, interesting fabric or surfaces. Patterns, colours seen outside at various times of year. Something my children show me. Or possibly a cool image I may see on Pinterest

WHAT IS YOUR MOST RECOGNIZED CAKE AND WHY?

Probably my 'Marie Antoinette' Cake. I created her for Cake International 2021, she drew a lot of attention which was lovely to see, she was a carved bust cake with dramatic blue hair. It was a real thrill to see people taking selfies with her, and receive such amazing comments on the day and online for months afterwards, I still get messages today about her



HAVE YOU HAD ANY BIG DISASTERS?

Haven't we all! I once had two buttercream wedding cakes to deliver, approximately one hour drive away on the hottest day of the year! While delivering the first cake I left the second in the car but unfortunately parked in a sunny spot... when I got back to the car the second cake was looking very sad and unstable. I had to do a major repair and tidy at the next venue! Thank goodness for spare flowers!







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

'Pasta Scultura'. I love how it blends and smooths, it's very versatile.

WHAT IS YOUR BEST ADVICE FOR ALL **OTHER CAKE MAKERS?**

Start your day with a coffee/tea, a note pad and a plan. Sit calmly before starting any cake, sketch out your idea and plan how you are going to achieve it, get out the cake tins and your ruler @. Also work in a clear and clean space, put away anything you are not currently using (tools etc), clear away between each stage, wipe away the dust/crumbs and sugarpaste scraps before starting the next bit, you cannot do your best work in a mess!









SQUAREHEN











CAKE DESIGNER Annie Cults

Annie Cutts is a professional cake designer and tutor based in Beverley, East Yorkshire.

Annie is renowned for her expertise in delicate handmade sugar flower spectacles and has won awards for her wedding cake designs and exquisite attention to detail.

Her signature style incorporates elegant, contemporary designs with show stopping sugar floral sprays and a sophisticated, stylish use of colour.

Aside from her love for wedding cakes, Annie has also launched her cake academy offering online classes, sugar flower tutorials and support to budding cake makers helping them to reach their full potential on their own creative journeys.



ANNIE ELIZABETH CAKE DESIGN



You will need:

INGREDIENTS

- 4" diameter x 6" tall ganached cake, 5" diameter x 2" tall (dummy) cake, 6" diameter x 6" tall ganached cake, 8" diameter x 6" tall ganached cake
- Saracino Pasta Top: white
- Saracino Pasta Bouquet: white
- Saracino Liquid Shiny glaze
- Saracino powder dusts: brown, red and green
- Saracino gel colours: pink, orange,red, brown and green
- Saracino wafer paper 0.30mm
- Cake gel or edible glue
- Saracino Royal Icing

EQUIPMENT

- Glue gun
- 4.5cm polystyrene ball (Cut in half)
- 2 x 20mm Celbud
- 18, 26 and 28 gauge white wire
- 4.5cm circle cutter
- FMM Rose petal cutter set (5)
- Rose petal veiner
- FMM five petal rose cutter 50mm
- Assorted leaf cutter set
- Blossom Sugar Art Petunia Cutter and Mould Set
- Petal protector wallet
- Foam pad
- Ball tool
- Foam flower drying pad
- Various sized paint brushes
- Cardboard apple tray
- Wire cutters
- Half width brown floral tape
- Half width green floral tape
- Posy picks





















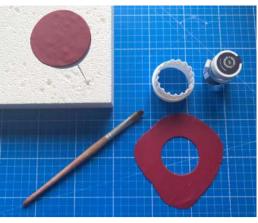




STEP 1 Cover each cake tier and the base board with cappuccino coloured Pasta Top sugarpaste.



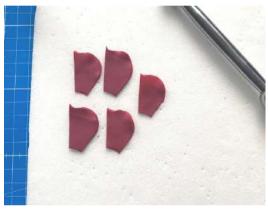
STEP 2 David Austin Rose -Use a hot glue gun to secure a quarter length piece of 18-gauge wire into your halved polystyrene ball. This will become the centre bud (be careful when using the glue gun as it gets very hot!)



STEP 3 Roll out a small amount of coloured Pasta Bouquet flower paste and cut out a circle the same size as the diameter of your polystyrene ball. Use glue to attach this onto the polystyrene centre.



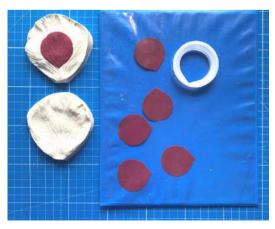
STEP 4 Roll a larger piece of Pasta Bouquet and use the multi petal cutter to cut out 7 full rounds. Use a small circle cutter to cut the centre away from the large rounds to leave 5 individual petals. Once you have cut all of the petals – Store them in a plastic wallet until you're ready to use them to stop them drying out.



STEP 5 Take 5 petals out of your wallet at a time. Use a ball tool on a foam pad to thin the edges of each petal and then fold each petal in half (use glue to stick them down if needed).



STEP 6 Stack and glue 5 folded petals on top of one another placing each one a fraction lower each time. Repeat for all 7 sets of 5 petals to create 7 sets of stacked petals. Apply glue all over the flower paste on top of the polystyrene centre bud. Turn the petal stacks on the side so the folded edge is face down and one at a time, position them onto your glued centre bud in a star formation. If needed, use the end of a paintbrush to adjust the petals so you cannot see the base of the polystyrene bud through the petals. See Step 9 for the look we want to achieve.



STEP 7 Roll the Pasta Bouquet to around 1/2mm thick. Use the 1.5mm cutter from the FMM Rose Petal Cutter set to cut out 6 petals. Thin the edges with a ball tool and press them into a veiner.



STEP 8 Once veined, lay them on or into the cavities of an apple tray. This will allow them to dry with a slight curve. Allow the petals to dry for around 10 minutes.



STEP 9 One at a time, take each petal from the apple tray and apply a small amount of sugar glue onto the bottom half. Carefully position and stick the petals around the edge of the polysyrene bud that you have made. The outside petals should curve just above the top edge of the ruffled centre. Evenly space all 6 petals around the bud.



STEP 10 Repeat steps 6-9 again with a further 30 petals, positioning each layer in the gaps of the previous layer. As you build up the layers, start to open up the layers a bit more. The petals closest to the centre bud should be the tightest with the outer layer being fairly loose as if they were starting fall off.



STEP 11 Classic roses -Use a glue gun to attach a quarter length of 18 gauge wire into a 20mm Celbud.



STEP 12 Roll pale pink Pasta Bouquet to around 1/2mm thick. Use the 1.25" FMM Rose petal cutter to cut out 5 petals.



STEP 13 Thin the edges of each petal using STEP 14 Apply glue all over one side of a ball tool on a foam pad. Once thinned, place each petal into a veiner and press firmly down.



one petal. Lay the wired polystyrene bud halfway down the middle of the petal. Use your fingers to pull each side of the petal around until it is fully adhered to the bud and create a cone shape on top of the bud.



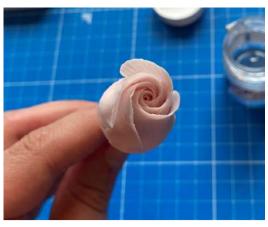
STEP 15 Apply glue to the bottom right diagonal of the four remaining petals. Attach one a time around the centre cone to create a 'propeller' shape. Once made insert the end of the wire into a polystyrene dummy and move onto the next step.



STEP 16 Repeat steps 12 & 13 but only cutting out 4 petals this time.



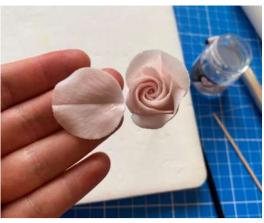
STEP 17 Apply glue to the bottom right diagonal of each of the four petals. Bring back your rose bud and one at a time, attach each petal to the outside of the existing petals of the layer before. To create an even bigger propeller shape.



STEP 18 Use your fingers to gently pull each petal round to tighten up the centre spiral.



STEP 19 Roll more pale pink Pasta Bouquet to around 1/2mm thick. Use the next cutter size up (1.5") and cut out 3 petals. Repeat step 13. This time, after you have veined each petal, gently fold them in half to create a centre spine on the petals. Unfold them and flip them over face down onto a foam pad. Use a cocktail stick to roll back the top right and left corner of each petal.



STEP 20 Apply glue to the bottom half of each petal and gently stick them on, spacing them evenly around the rose.



STEP 21 Repeat step 19 but this time, cut out 4 petals (not 3).



STEP 22 Apply glue to the bottom half of each petal and stick them onto the centre bud, try to fill in the gaps of the previous layer.



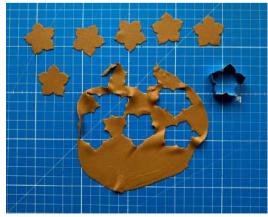
STEP 23 Repeat step 19 again with seven petals this time using the largest petal cutter in the set (2").



STEP 24 Apply glue to the bottom half of all seven petals. Space the first three petals evenly around the rose. Once you have added the first 3, apply the final layer of 4 petals in any gaps that you can see.



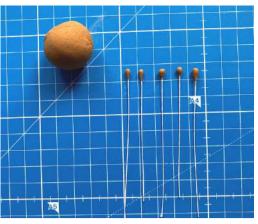
STEP 25 You will need to make two roses for this cake.



STEP 26 Petunias -Roll caramel brown coloured Pasta Bouquet to around 1/2mm thick. Use the Blossom Sugar Art Petunia cutter to cut out 4-6 flowers.



STEP 27 One at a time place each cut flower into the matching Petunia veiner and press down. Place the veined flower into a paint palette to dry (Allow to dry for 3-4 hours).



STEP 28 Cut a 28g white wire into quarters. Take a small ball of the left-over caramel flower paste and glue it to the very end of each wire to create 4 wired buds (Allow to dry for 1-2 hours).



STEP 29 Once the flowers and buds have fully dried, apply a small amount of glue to the centre of the flowers and thread the wired bud through the centre until the bud is flush with the centre of the flower. Once done, hang each wired flower upside down to dry overnight.



STEP 30 Leaves -Colour three balls of Pasta Bouquet with different autumnal colours.



STEP 31 Roll out each coloured paste to around 1/2 mm thick. Use leaf cutters to cut out a variety of different sized leaves in each colour. Once cut, place the leaves in a plastic wallet to stop them from drying out. You will need around 15-20 various sized leaves in total.



STEP 32 Count how many leaves you have cut. Cut the same number of quarter length 28g white wires. Take a tiny ball of the matching flower paste and use your fingers to twiddle it onto the end of one of the wire quarters. Place the wire and a matching-coloured leaf into a leaf veiner. Press down firmly to attach the wire onto your leaf. Repeat this process for every leaf.



STEP 33 Once veined, place each leaf onto a flower drying pad to dry. Get creative with the shape of your leaves – use a cocktail stick to curl the edges or tear away parts of the leaf with a knife (remember, this is an autumn themed cake, so you want your leaves to look rough and imperfect). Allow the leaves 3-4 hours to dry fully.



STEP 34 Use a clean paintbrush to apply coloured dust onto the leaves. Empty a small amount of each powder colour onto a piece of kitchen towel and use it like a paint pallet. Start to blend the colours together to create new autumnal shades. Gently brush the colours onto the leaves to add depth, texture and shadows. Be as creative as you like with this.



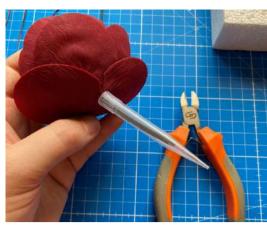
STEP 35 Once dusted, use a clean paintbrush to apply Liquid Shiny glaze to your leaves. This will make them shiny and look wet.



STEP 36 Cover two different length pieces of 26g wire with half width brown floral tape. These will become twigs for your cake.



STEP 37 Repeat the same process as step 36 but this time, start to add leaves and Petunia flowers onto the wire stem as you wrap the tape on. Space the leaves however you like, leaving at least 5cm of taped wire free at the bottom of your wire for applying onto the cake.



STEP 38 Bring back all three of your fully made roses and apply green floral tape down the stems to fully cover the wires. Cut the wires down using wire cutters so they each slot tightly into a posy pick. These are now ready to be attached to the cake.



STEP 39 To make the bark - Knead 400g of white paste until soft and pliable. Add brown gel colour and knead it into the paste until fully mixed.



STEP 40 Tear off a smaller ball of sugarpaste and roll it onto a non-stick mat. Try and roll the paste into a rectangle.



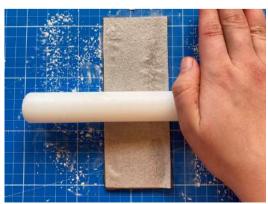
STEP 41 Take a sheet of wafer paper and cut it up into smaller lengths (roughly the same size as your sugarpaste strip). The height of the strips can vary but try to keep the width the same. Around 5cm is a good width. Use the edge of a cake scraper (or something with a straight edge) and a knife to cut the wafer paper into strips.



STEP 42 Place the wafer paper strip on top of your rolled out paste and gently press it down so it adheres to the paste. Use a knife to trim off the excess edges.



STEP 43 Use a paintbrush to apply a small amount of water all over the top of the wafer paper. You don't want to saturate the wafer paper otherwise it will tear. Just enough water so the paper sticks to the paste but does not become sticky to touch.



STEP 44 Use a rolling pin to firmly roll over the top of the wafer paper until it begins to crack and tear. Roll as much or as little as you like to create more or less texture.



STEP 45 Once rolled, use a knife to trim off any excess around the edges. Use your knife to make cuts along the top to give the effect that the bark is starting to crack and splinter.



STEP 46 Repeat steps 40-45 to make around 12 strips of bark in varying lengths. Place the strips onto the back of a foam petal drying pad for around 10 minutes to firm up.



STEP 47 To apply the bark onto the cake brush a small amount of water onto the back of the bark until it becomes tacky and press it onto the lower tier.



STEP 48 Repeat using all the bark around the cake. Use different lengths of bark around the cake until you are happy with the look and positioning.



STEP 49 Stack the cake. Use royal icing between each tier as glue. Once fully stacked, use a cake steamer to remove any cornflour marks from the sugarpaste.



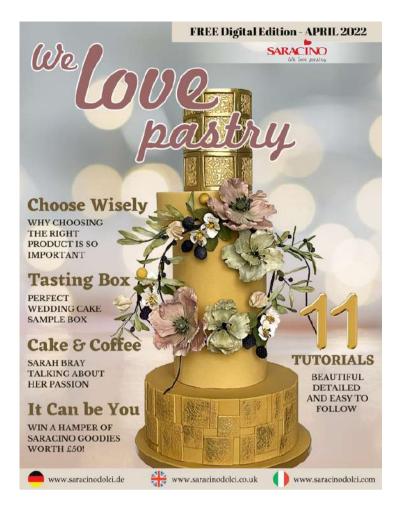
STEP 50 Once dry, you can now begin to attach the flowers onto the cake. Once you have decided on the positioning, push the posy picked flowers fully into the cake so the base of the flower sits flush onto the edge of the cake. Take your stems of wired leaves/twigs and carefully slot them into the gaps in the posy picks of the main flowers. Use your hands to re-position and adjust the placement of the leaves, wires, twigs and flowers until you are happy with the look.



Chnie Elizabeth CAKE DESIGN

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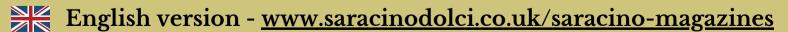
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CUPCAKE



CAKE DESIGNER Sarah Bray

I have enjoyed cake decorating for a number of years and have been running Daisy Cakes since 2012 making novelty cakes and cupcakes.

In 2014 I entered my first cupcake competition and that was probably when my love of cupcakes, and in particular miniatures, began.

I now have a slight obsession with making all things tiny in particular miniatures of full sized cakes and wedding cakes. I also really enjoy making little food to fit on toppers for miniature cupcakes. This love of miniatures combined with a background as a primary school teacher led me to begin teaching cupcake classes in 2016. Since then I have also written tutorials for blogs and Cake Masters magazine.

Since 2014 I have entered many competitions in the cupcake and miniature wedding cake category winning a number of golds, silvers and being placed several times. I was also a finalist in the 2018 Cake Master Awards in the cupcake category.



DAISY CAKES BY SARAH

What you need:

INGREDIENTS

 Saracino Pasta Top: 80g white pretreated with CMC and coloured green using Saracino green gel colour and a spot of Saracino brown gel colour

Saracino Pasta Model:

- 50g orange
- 20g cream (white mixed with tiny piece of yellow, orange and an even smaller piece of brown)
- 20g white
- black (small piece)
- 25g brown
- 40g reddish brown (half red/half brown)
- 10g chestnut (orange with a small piece brown)
- 25g red
- 20g light green (half yellow/half light green and tiny bit of brown)
- 30g pale cream (cream made earlier with added white)
- Edible black pen with thin tip
- Saracino powder colour: White
- Saracino cocoa butter

EQUIPMENT

- Rolling pin
- 58mm circle cutter
- Sharp knife
- Paintbrush
- Ball tool
- Dresden tool
- Blade tool
- Sponge mat
- Smoother
- Craft knife
- Fine paintbrush
- Plate















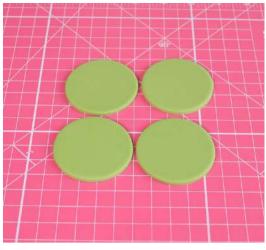




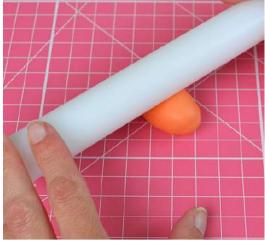




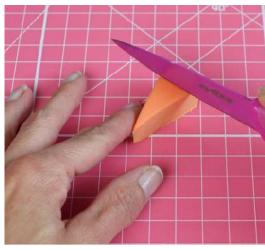




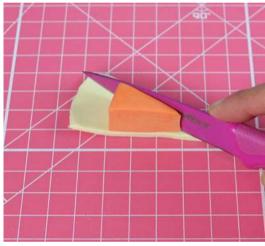
STEP 1 For the topper bases roll the pretreated Pasta Top to approx. 3mm thickness and cut out 4 x 58mm circles. Set aside to dry on sponge mat (ideally overnight).



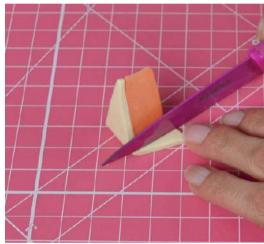
STEP 2 To make the pumpkin pie roll a piece of orange Pasta Model to approximately 2cm thick.



STEP 3 Use a sharp knife to cut a triangle into the shape of a piece of cake making sure it fits onto the topper base.



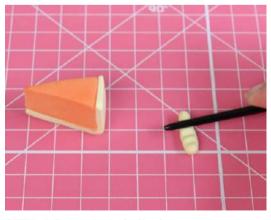
STEP 4 Roll cream paste to approx. 2mm thick. Place the orange pie on top and use a sharp knife to cut the paste along the two long sides (do not remove the excess on the short end).



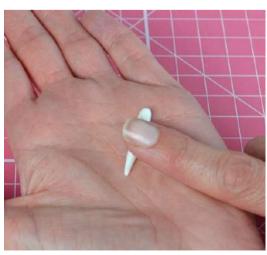
STEP 5 Tip the pie backwards so it is now sitting on the short side and cut along each of the sides with a knife. The pie now has a base layer and the 'pastry' continues up the side.



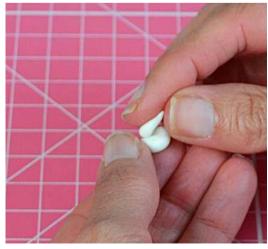
STEP 6 Remove the excess from the top (where the crust will go).



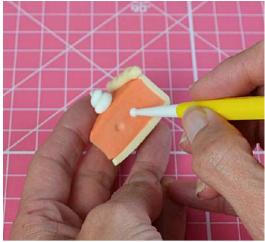
STEP 7 Roll a little ball of cream paste into a small sausage using your finger so it is the same length as the top of the pie. Using the end of a paintbrush, mark several dents in the piece and attach it to the top of the pie for a crust.



STEP 8 To make the cream swirl roll a small ball of white paste into a long teardrop shape.



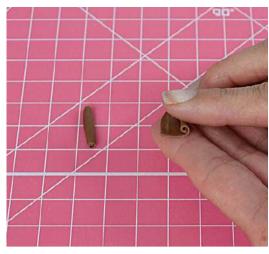
STEP 9 Starting with the thickest end first, wind the paste round to make a little swirl of cream.



STEP 10 Fix the little swirl to the top of the pumpkin pie using sugar glue or water if necessary. Use the small end of the ball tool to make two indents for eyes.



STEP 11 Roll two little balls of black paste and push into the dents with a little glue or water if needed.



STEP 12 For the cinnamon sticks roll two very thin little pieces of brown paste and roll up lengthways.



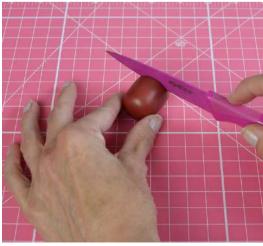
STEP 13 Use the end of a paintbrush to mark a few dents to the side of the face. Attach the pumpkin pie and cinnamon sticks to the topper base securing with sugar glue.



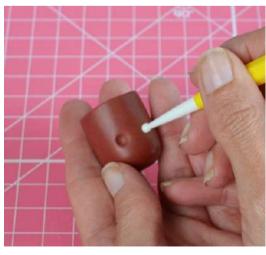
STEP 14 For the hot chocolate mug roll a piece of reddish brown paste into a ball as shown.



STEP 15 Place the ball on a board and use your hands to rotate flattening the base and lengthening at the same time.



STEP 16 Use a sharp knife to cut off the flat end to make the cup approx. 2.5cm in length.



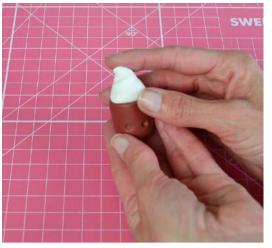
STEP 17 Use the small end of the ball tool to mark indents for eyes about halfway down the cup.



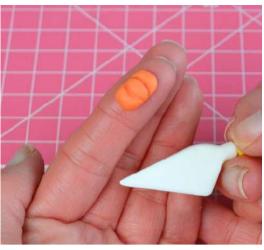
STEP 18 For the froth on the top of the cup roll a large marble sized piece of white paste into a ball and place on the board. Use your fingers to shape into a cone. Check to see the cone is the same size as the top of the cup adjusting if necessary.



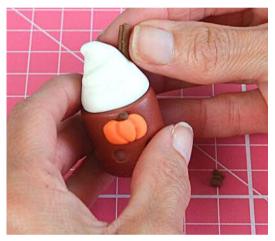
STEP 19 Use a Dresden tool to create upward diagonal lines on the froth.



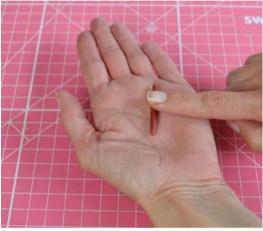
STEP 20 Fix the froth to the top of the cup using sugar glue if needed bending the top over slightly



STEP 21 To make the little pumpkin on the front of the cup roll a small piece of orange paste into an oval and flatten slightly. Use a blade tool to mark on a couple of curved lines.



STEP 22 Attach this to the cup just above the indents for eyes adding a tiny piece of brown paste for a stalk. Roll a thin piece of brown paste as before to make a little cinnamon stick and attach this to the side of the froth on the top of the cup.



STEP 23 To make the handle roll a small ball of reddish brown paste into a thin sausage.

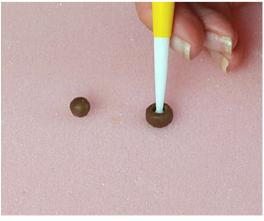
Tip: If you set this piece aside for a couple of minutes it makes it easier to attach to the mug.



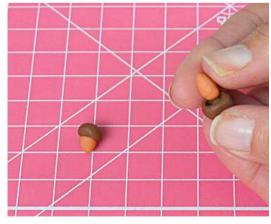
STEP 24 Add a small spot of sugar glue to the top of the side of the cup and attach one end of the handle. Curve the handle round and press the bottom end of the handle to the cup pressing on with the handle of the paintbrush.



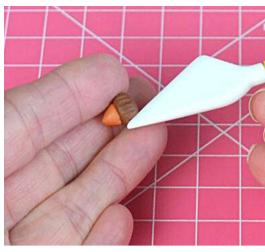
STEP 25 Add two little balls of black paste for eyes as previously.



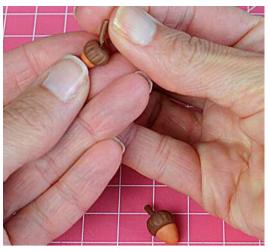
STEP 26 To make the acorns roll two small pieces of brown paste into balls. Use the small end of the ball tool to press into the ball on a sponge mat. Rotate round to widen the space a bit.



STEP 27 Roll two little cones of chestnut coloured paste and push the rounded end into the acorn shell.



STEP 28 Use a blade tool to mark little lines on the shell of the acorn.



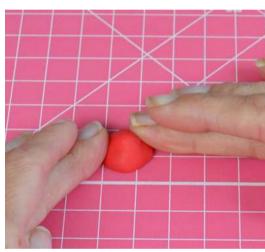
STEP 29 Use the end of the paintbrush to make a slight indent in the bottom of the acorn shell. Roll a thin sausage of brown paste for the stalk and insert into the hole.



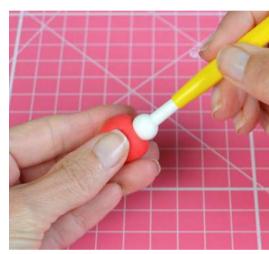
STEP 30 Attach the mug and acorns to the topper base using sugar glue.



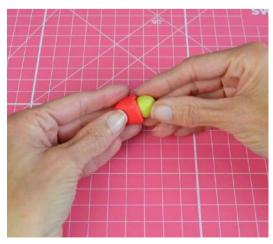
STEP 31 For the toffee apples roll three thin sticks of brown Pasta Model using a smoother and leave to dry slightly (I made a spare one in case one broke when using them).



STEP 32 Take a small ball of red paste and place on the board. Use your fingers to press the paste down into the board to create a slight dome shape.



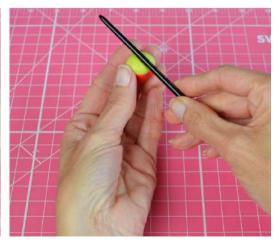
STEP 33 Take a small marble sized piece of red paste and roll into a ball. Use the large end of the ball tool to make a dent in the top.



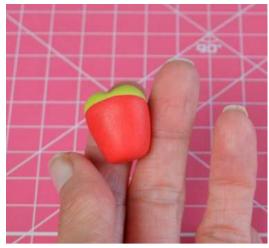
STEP 34 Roll a small ball of light green paste and press into the dent of the red ball.



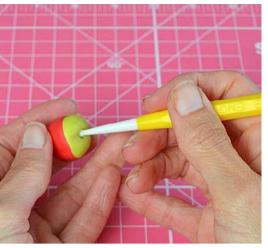
STEP 35 Roll in the palm of your hands to join both pieces together.



STEP 36 Use a paintbrush handle to make a dent across the top of the green part of the apple.



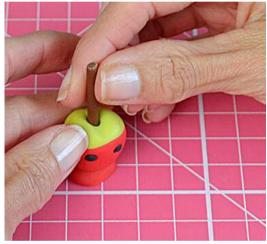
STEP 37 Pinch the bottom red part of the apple with your fingers to shape like the base of an apple.



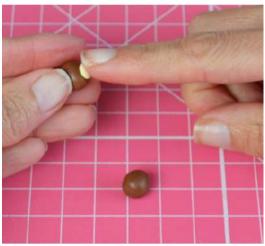
STEP 38 Use the small end of the ball tool to press a dent into the top (green section) of the apple.



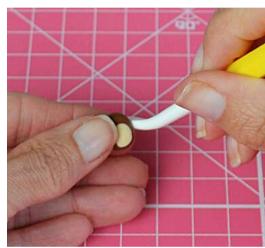
STEP 39 Place the apple onto the little dome made earlier attaching with sugar glue if necessary. Add two little indents for eyes using the small end of the ball tool. Add two little black balls of paste for eyes.



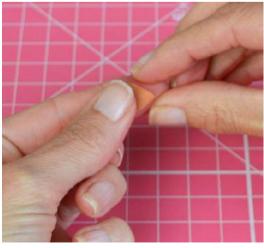
STEP 40 Add a little brown stick made earlier securing with sugar glue. Repeat to make a second toffee apple.



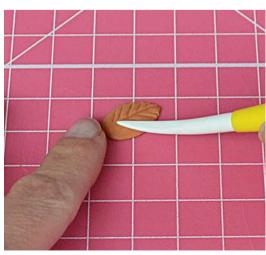
STEP 41 To make the conkers roll two little balls of brown paste. Top each with an even smaller ball of cream paste and roll in your hands to blend the two together.



STEP 42 Use the Dresden tool to push a little dent into one side of each conker.



STEP 43 For a leaf roll a little teardrop shape of chestnut coloured paste and flatten between your thumb and fingers.



STEP 44 Use the thin end of the Dresden tool to add veins as on a leaf. Pinch the end to sharpen to a point. Make another leaf in the same way using light green paste.



STEP 45 Attach both toffee apples, conkers and leaves to the topper base using sugar glue.



STEP 46 For the first pumpkin roll a small cherry tomato sized piece of light cream paste into an oval shape. Use the blade tool to mark on vertical lines as on a squash or pumpkin.



STEP 47 For the second pumpkin roll a ball of orange paste to make a more rounded smaller pumpkin. Use the blade tool again to mark on indents as with the previous pumpkin.



STEP 48 Use the small end of the ball tool to mark a dent in the top of each pumpkin.



STEP 49 Roll two little teardrop shapes of brown paste. Trim the top off each with a craft knife and push into each of the pumpkins.



STEP 50 Use the small end of a ball tool to make two indents on each for eyes and fill each with a little ball of black paste.



STEP 51 Make two more little conkers and two leaves as before and attach with the pumpkins to the topper base.



STEP 52 Using the thin end of an edible black pen draw a little smile on each of the little characters (pumpkin pie, toffee apples, hot chocolate cup and pumpkins)



STEP 53 Melt a small amount of cocoa butter on a plate (either over a cup of boiling water or a burner) and add white powder colour. Mix to a paint and using a very fine brush paint two little dots on each eye as shown.



STEP 54 Ta Da! Add your toppers to cupcakes of your choice and your Autumn cupcakes are ready to serve!

HOT AIR BALLOON ADVENTURE





CAKE DESIGNER Luly Xiomata

My name is Zuly Xiomara. I was born in Colombia, but I have lived in Mantova, Italy since 2008.

I studied Fashion Design in Colombia and worked in the design department in children's clothing factories where I designed the collections and graphics. I chose this career as from a very young age I was passionate about art, drawing and painting.

I love everything that has colour, texture and shape and this career allowed me to learn different techniques and form my own style that I now apply to sugar paste using brushes and food colours.

My cake journey started in spring 2016. I attended basic courses in Milan, and these gave me the opportunity to learn the essential tools and techniques needed. I created an exhibition cake for an event held in October 2016 and applied techniques such as painting, creating figures and modelling. I achieved first place in my category.

I have not studied pastry professionally. I simply practice, research, study, document and put this knowledge to use both in the kitchen and in my workplace.



SWEET ART PAINTING

You will need:

INGREDIENTS

- Pasta Model: Rose beige, white, yellow, fuchsia, black, red, orange, light blue, violet, pink, brown
- Powder colours: Brown, yellow, white, rose beige, pink, blue, green
- Gel colour: Brown
- Saracino Liquid Shiny glaze
- Clear alcohol
- Cornflour

EQUIPMENT . Curred form

- Curved former mould (for the head)
- Digital measuring scale
- Ball tools
- Modelling tools
- Circle cutters
- Mixing palette
- Paint brushes
- Kitchen paper
- Water brush
- Scalpel
- · Piping nozzles
- Cocktail sticks
- Wooden skewers
- Wood panel silicone mould
- Polystyrene dummy 10cm dia. x 10cm high
- Knitting texture mould
- Bow mould
- Rope mould
- Polystyrene half sphere 10cm dia.
- Cloud shaped cutter
- 22 gauge white flower wire













































STEP 1 For the head, mix a little pink and white Pasta Model, add a dot of brown gel colour and form a 40g ball. With a ball tool add eye sockets and nose position.



STEP 2 Fill the eye sockets with white Pasta Model and mark the circles in the eyes with the end of a nozzle as shown. Add a small ball for the nose. Mark the mouth with a curved modelling tool.



STEP 3 Paint the eyes with a fine tip brush using light blue, green and white powder colour diluted with clear alcohol.



STEP 4 Thinly roll a little black paste. Cut out two small circles and fix to the inside of the eyes.



STEP 5 Paint the eyelashes with brown powder colour diluted with clear alcohol. Add a white dot to each eye.



STEP 6 Mix a little red and orange Pasta Model. Shape the front of the hair and cut it out with the scalpel. Add two small eyebrows.



STEP 7 For the ears roll two small balls and fix them either side of the head. Press in the centre with a small ball tool.



STEP 8 For the badger's head, take 35g white Pasta Model and roll to a teardrop shape. Roll black paste thinly and cut out the black stripes and fix. Add eye sockets with a small ball tool. Add small balls of white paste. Cut two small black circles and fix to each eye. Add a white dot to each. Add a small black ball for the nose.



STEP 9 Add eyebrows over each eye. Make the ears by cutting out two small circles of black Pasta Model, cut off one end, insert a short piece of cocktail stick and glue to the head.



STEP 10 With the Dresden tool mark the fur effect on the head.



STEP 11 For the furry white part of the ears add a small strip of white paste to each ear and add effect with a texturising tool.



STEP 12 For the basket, use yellow Pasta Model mixed with white and a touch of brown gel. Roll the paste and mark the wood texture with the texture mat. Cut out two circles the same diameter as the dummy and fix top and bottom.



STEP 13 For the sides of the basket, roll the paste and mark with the texture mat. Cut to the correct width and fix to the dummy with water.



STEP 14 For the upper rim of the basket add a rope using the rope mould and rolled out yellow paste.



STEP 15 Fix the rope with a little water.



STEP 16 To colour the cheeks, mix a little rose beige and pink powder and use a soft brush to dust lightly.



STEP 17 Form the upper part of each body using black for the badger and fuchsia for the girl. Fix to the top of the dummy and insert a cocktail stick through each to support the heads.



STEP 18 Fix the heads into position using a little water. Add a small pink circle to the badgers cheeks and black eyebrows.



STEP 19 Make a purple bow in the bow mould and fix in place. Add a small curl of hair to the top of the badgers head.



STEP 20 For the badger's hands, roll two balls of black paste and mark the fingers with a sharp tool.



STEP 21 For the girl's hands use the same colour paste we used for the head. Shape and mark the fingers with a sharp tool.



STEP 22 For the arms, roll fuchsia paste into sausage shapes. Add a dent at the wrist. Add creases and fix to the shoulders.



STEP 23 Fix the hands to each arm and to the basket. If you find your girl's head is too low you can add a small disk of paste for a neck.



STEP 24 For the hair at the back, thinly roll orange paste, cut out several pieces in an elongated triangular shape and fix to the back of the head.



STEP 25 For the beret, use your fingers to model the shape using violet Pasta Model.



STEP 26 Fix the beret and mark the texture pattern with a curved tool.



STEP 27 Make small dots with a ball tool to give texture. Add a small piece of yellow.



STEP 28 For the windows cut out two smaller circles of the yellow paste and use a larger circle for the door.



STEP 29 Add a little white paste to the violet paste to create a lilac colour. Roll thickly and add the wood texture. Cut the same size circle and add into the door circle. Add a line down the centre.



STEP 30 For the windows, take a small amount of light blue paste and mix with white. Roll and cut the two circles. Add lines with a knife. Add into the window circles.



STEP 31 For the mushroom roofs to the windows and the door, roll orange and white paste separately. Add the orange over the white and roll gently to join together into a circle shape.



STEP 32 Turn over and mark the mushroom texture with a sharp tool. Cut off a section from the rear to fit against the door. Insert the mushroom roofs using a cake. We will need one large and two smaller mushroom roofs.



STEP 33 Insert small pieces of cocktail sticks into the cake above the windows and little water to fix. Add white dots to the mushrooms.



STEP 34 Use your imaginations to create various types of small mushrooms and fix them to each side of the door.



STEP 35 For the upper part of the mushroom-shaped hot air balloon, use a half sphere dummy. Prepare the coral colour paste by mixing fuchsia, orange and white. Add a brown handle to the door.



STEP 36 To give the dummy a mushroom shape use white Pasta Model and add around the base of the circle as shown.



STEP 37 Cover the top of the dome with the coral colour paste and the underside with white paste.



STEP 38 Add texture to the lower white paste with a sharp tool.



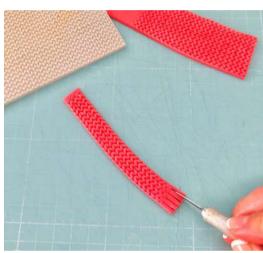
STEP 39 Use a sharp tool to add incisions around the mushroom.



STEP 40 Insert two wooden skewers into the top of the basket.



STEP 41 Position the mushroom on the bamboo sticks and add white dots of paste. Add circles and dots for texture.



STEP 42 To make the badger's scarf, roll a little coral coloured paste and mark the texture with the knitting texture mat. Cut a long rectangle and add tassles to the ends. Fix around the badger's neck.



STEP 43 For the clouds, mix light blue paste with white paste. Roll the paste and cut the shapes using the cloud cutter. Insert wooden skewers.



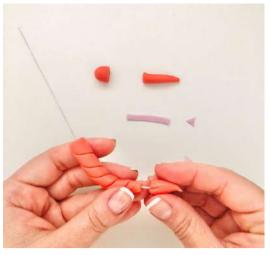
STEP 44 Use powder colours mixed with cornflour to dust areas to give volume and shade.



STEP 45 Add Liquid Shiny to the windows for a glass effect.



STEP 46 For the girl's braid roll a long strand. Cut the ends and mark diagonal lines with a sharp tool.



STEP 47 Insert a moistened flower wire leaving one end long enough to fix into the head. Add a pointed end.



STEP 48 Insert into the base of the head.



STEP 49 To give a little shadow to the basket dust with a combination of yellow, white and brown powder colours. Add a bow to the girl's braid.



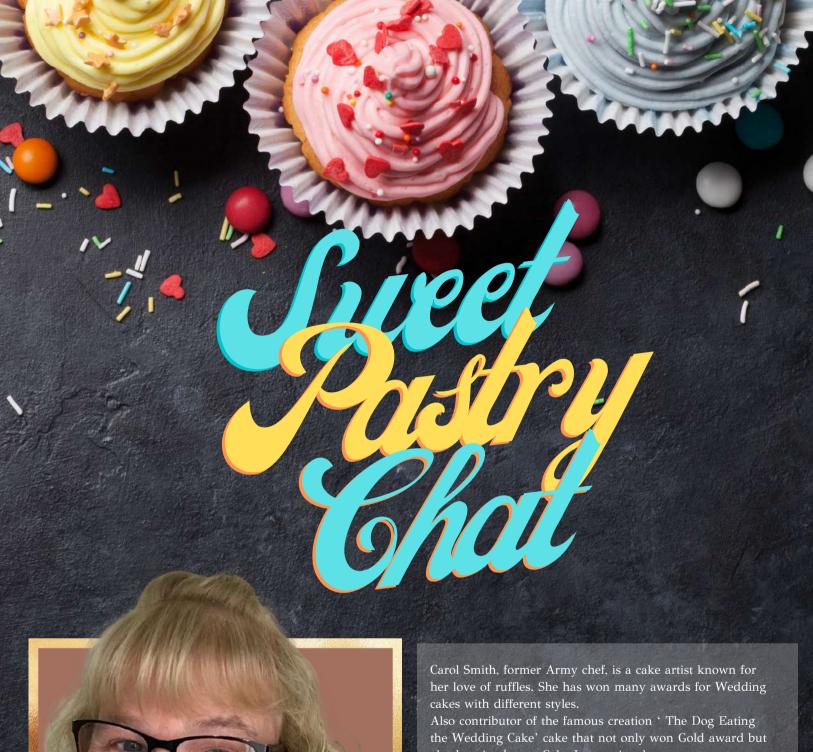
STEP 50 Finally, we only have to position STEP 51 Your cake is ready! our topper inspired by the colours of autumn onto a cake of your choice and design.





The base cake I used is a vanilla and chocolate cake with frosting and covering of swiss meringue buttercream which has been flavoured with raspberry. I used Vanilla and Raspberry Supreme flavourings.





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ello there and welcome to this month's 'Sweet Pastry Chat'.

I have already mentioned quite a few of Saracino's popular 'Supreme' food flavours and you are probably thinking 'what they've got more??' Yep that's correct, so in this month's issue I chat about Coconut and Zabaione (Eggnog)

First let me tell you about the Coconut flavour, as soon as you open that jar you get a strong waft of coconut, it's kind of like a thick paste and a lovely creamy look, with lots of shredded / desiccated coconut.

We mainly use coconut in our sponges for Wedding cakes and using the paste means that we don't have to use so much because it is highly concentrated. The paste doesn't make the sponge dry either unlike using just desiccated coconut as this can dry the sponge a little (just my opinion).

You know sometimes you feel like having something yummy or have a flash back to something that you used to eat when you were a child (I get these way to often). One of my 'school dinner' memories is a Coconut and Jam pudding with runny custard, it was so yummy and I'm sure if you had school dinners you most probably had this too.

So, I decided to make some cupcakes, super easy to make. Once I creamed the butter and sugar, I added some coconut paste into this and mixed in before adding the eggs and flour and baked as per usual. Once they have cooled down, warm up some jam and brush over the cupcakes and sprinkle some desiccated coconut on top. They didn't last very long in this house as they were so delicious















Another super easy recipe is what we know here in the UK as the 'refrigerator biscuit'

When I was stationed in Germany with the forces, I was a school cook for a few years and these biscuits were very popular with the children. They are a little bit chewy and taste amazing (once you have one you will want more as they are very moreish!).

Recipe - makes 30 biscuits

- 225g/8ox plain flour (a little more for dusting)
- 1 tsp baking powder
- 113g/4oz butter (cut into cubes plus a little for greasing)
- 175g/6oz castor sugar
- 1 large egg, lightly beaten
- 1 tsp vanilla extract
- 1 dessert spoon Saracino Supreme flavouring
- 1. Place the flour, baking powder and butter into a bowl and using your fingers rub in until it looks like breadcrumbs
- 2. Add the sugar to the mix and stir in
- 3. Add the coconut paste and vanilla essence to the lightly beaten eggs and pour into the mixture and mix together until it forms a dough.
- 4. Lightly dust your work surface and place the dough onto it, cut in half. Shape each piece into a long thick sausage. Wrap in clingfilm and place onto a tray and chill in the fridge for at least 3 hours.
- 5. Preheat your oven to 190°C / 375°F or Gas mark 5
- 6. Lightly grease your baking trays
- 7. Using a knife slice up the dough around 8-10mm and place on the trays spaced well apart as they will spread
- 8. Bake in the preheated oven for 10-14 minutes or until light golden brown. Leave on the tray for a couple minutes, then transfer to a cooling rack.

Why not try other Supreme flavours for example lemon, almond or even some white or chocolate biscuits?

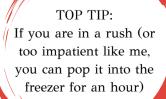










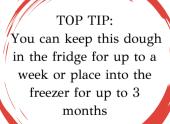














So, the other flavour Zabaione (Eggnog)

Like the well-known saying 'A dog is not just for Christmas', the same goes for Eggnog! In some countries, eggnog is traditionally consumed over the Christmas season, from late October until the New year. Why wait till Christmas?

The paste has a lovely caramel colour, velvety smooth texture, super rich in flavour and it smells divine. I know that some people love the flavour so much that they eat it straight from the jar and I can see why.

We made up a batch of cupcakes, added the eggnog to the cake mix, mixed it all in well and baked as per usual. Topped them off with a light eggnog flavoured buttercream and dusting of cocoa powder and crushed crunchie bar.



Another way of adding eggnog to your goodies, and these are a massive hit with my father-in-law, is truffles. Again, these are super easy to make.

Add the flavour into the cream before you heat it up, then pour onto the chocolate and stir. Once it has cooled down, cover and place into the fridge to set. Once it has set using a melon ball scoop, scoop it out and shape with your hands.

Place onto a piece of greaseproof paper and pop into the fridge for at least an hour so that they are nice and firm.

Using a blender to blend the chocolate pieces and the same with a Crunchie bar. Drop the ball into the chocolate, making sure you cover it completely. Once you have covered them all, place them into the fridge until you are ready to eat them, which will probably be quite soon!

If the ganache is too rich for you, why not make some cake pops, using leftover cake scraps mixed with the flavoured ganache, dip them in chocolate and leave to set.

Like with all Saracino Supreme flavourings, stir the contents before you use. They are perfect for using in your cake goodies, trifles, fudge, ice-cream, cookies, cheesecakes, yoghurts, pancakes or even brownies.

The flavourings are available in 250g jars and 1kg tubs and most cake decorating suppliers have these in stock.

I hope you do get a chance to try out these Supreme flavours and I'm sure you will be amazed at how delicious they are.

Till next time























CAKE DESIGNER Tennifer Rainford

Jennifer started making cakes several years ago when her son needed a birthday cake. Gradually she began making cakes for friends and family and found that she really enjoyed the decorating process.

Customers soon started requesting cakes and soon after this prompted her to found Jennifer Rainford Cakes.

Jennifer has experimented with a number of styles and techniques, with sugar modelling becoming a real passion for her – you'll often find a variety of sugar characters topping her cakes.

More recently, Jennifer has enjoyed teaching sugar craft and this is something she is looking to expand on in 2022.



RENNIFER RAINFORD CAKES

What you need:

INGREDIENTS

- Pasta Model White and black
- Pasta Bouquet White
- Pasta Top Blue (approx. 1.5kg)
- Tall 6" cake (I used an 8" tall cake but feel free to use something smaller)
- Lemon extract
- Gel colours: Brown, yellow, orange, purple, black
- Powder colours: Pink, yellow, orange, brown, green and gold
- Black edible food pen



- Dresden tool
- Small and medium ball tools
- Paintbrushes in various sizes
- Water or edible glue
- · Craft knife
- Rolling pin
- Heart cutter approx. 4cm width
- 4cm and 7cm circle cutters
- Wire cutters
- 18, 20 and 22 gauge wires
- Pliers
- · Corrugated foam
- Veining board
- · Foam pad
- Small palette or plate for mixing gold paint
- 10" cake drum
- Dusky pink ribbon (for trimming the board)
- Food safe cake pin
- Cocktail stick

SARACINO

PASTA MODEL



























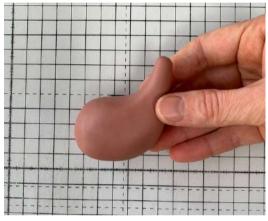
STEP 1 Mix the blue Pasta Top with a little purple and black gel colour to make a darker midnight blue. Cover your 6" cake.



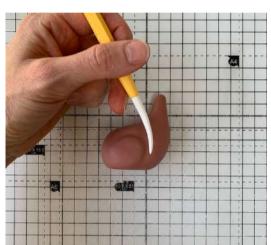
STEP 2 Mix some gold dust colour with some lemon extract to make a gold paint. Paint raindrops all around the cake as shown.



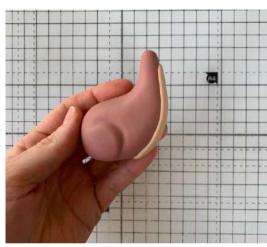
STEP 3 Add your cake to a 10" cake drum and cover the base with the same darker blue Pasta Top (or cover the base first). Trim your cake drum with the dusky pink ribbon.



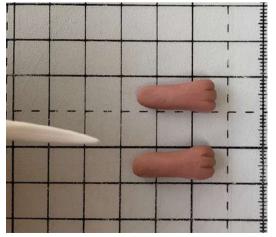
STEP 4 Colour approx. 150g of Pasta Model to a medium brown shade using brown gel colour. Take another 20g of white and colour with brown and a touch of yellow to create a lighter honey shade. Use 55g of the brown for the squirrel's body and roll into a teardrop shape, curve this slightly to make the neck.



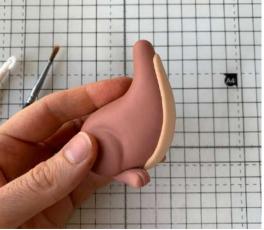
STEP 5 Create and indent each side to represent the legs using your finger and a Dresden tool.



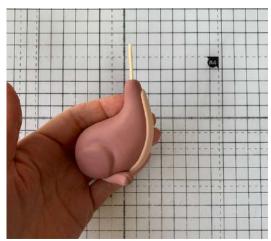
STEP 6 Roll the honey coloured paste and cut a teardrop shape approx. 6cm long and 2cm wide at bottom. Attach this to the front of the squirrel's body.



STEP 7 Roll two small pieces of the brown paste into teardrop shapes for the rear legs, use a Dresden to mark some toes as shown.



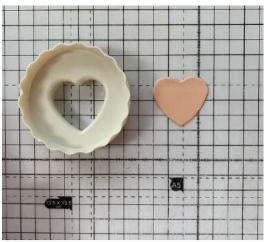
STEP 8 Attach to the underside of the body at the front.



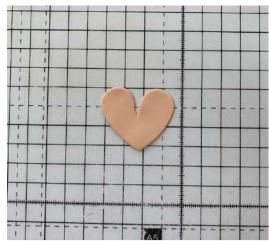
STEP 9 Insert a cocktail stick into the neck to support the head.



STEP 10 For the head, take 40g of brown and roll into a ball. Taper at one end slightly to create a slight teardrop shape. Use your fingers to pinch and widen the sides slightly for the cheeks.



STEP 11 For the face roll and cut a heart shape from the honey coloured paste. My cutter is approx. 3cm tall to the centre point and 4cm wide. You could also cut this by hand.



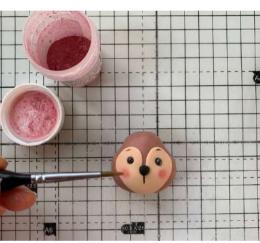
STEP 12 Use a cutting tool to widen the 'v' part of the heart shape slightly



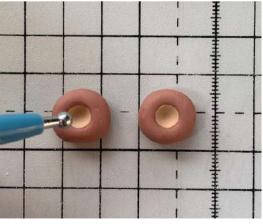
STEP 13 Stick this to the front of the head. Take a small ball of black for the nose and attach to the face as shown.



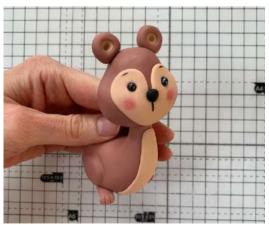
STEP 14 Use some small black dragees or balls of black modelling paste for the eyes. Push these into the face as shown. If using paste, you may want to create eye sockets for them to sit in first with a small ball tool.



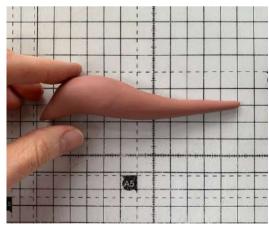
STEP 15 Use some pink powder colour to dust the cheeks. Use a black edible pen for the eyebrows and the line of the mouth just under the nose.



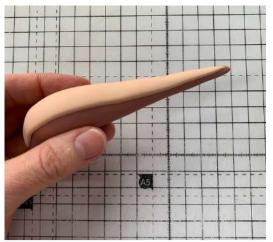
STEP 16 For the ears, roll two small brown STEP 17 Attach the ears to the head balls and two smaller balls from the honey coloured paste. Place the honey coloured paste on top of the brown and use a small ball tool to push them together making an indent at the same time.



using a little water. Next, attach the head to the neck over the cocktail stick.



STEP 18 For the tail, take 30g of the brown paste. Roll into a tapered sausage shape approx. 12cm long flattening at the wider end.



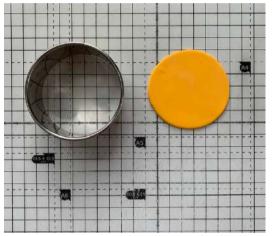
STEP 19 Roll a thin strip of the honey coloured paste roughly the same length and width as the tail and attach as shown.



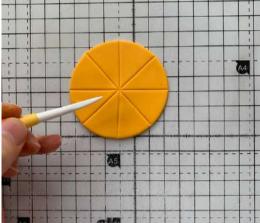
STEP 20 Roll the tail into a scroll shape.



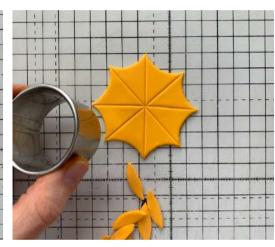
STEP 21 Attach the tail to the back of the body using water or glue.



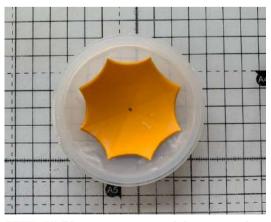
STEP 22 For the umbrella colour a small amount of white Pasta Model with yellow gel colour and a tiny amount of orange. Roll this quite thinly and use a 7cm round cutter to cut a circle.



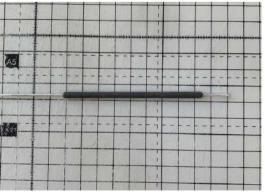
STEP 23 Use a ruler and a Dresden tool to mark the circle into 8 pieces. Don't cut all the way through, just make an indent.



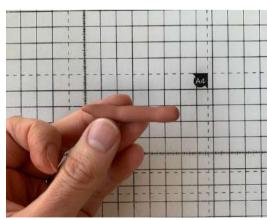
STEP 24 Use a 4cm circle cutter to scallop the edges.



STEP 25 Place into a curved former with the indented sides facing down. Make a hole in the centre. Leave to dry overnight.



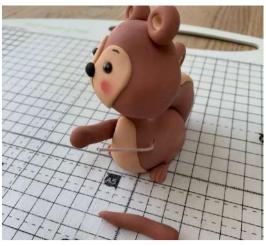
STEP 26 Mix a small amount of grey Pasta Model by adding a little black to the white. Take an 18 gauge wire and roll some of the grey paste onto it until the diameter is less than 0.5cm. Trim so that the paste is approx. 9cm long leaving approx. 2cm of wire sticking out at each end.



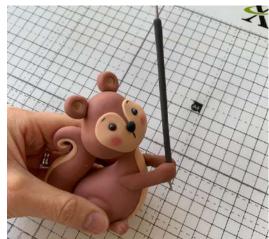
STEP 27 For the arms, take some of the brown paste and roll a thin sausage to approx. 5cm long. Create a slight indent for the wrist and elbow. Trim to an angle at the top where it will attach to the body. Repeat for the other arm.



STEP 28 Insert an 18 gauge wire all the way through the body and bend enough of the wire to attach the arm to. Push the arm gently onto the wire as shown securing with water. You don't want the wire to come all the way through the arm.



STEP 29 Bend the wire at the other side of the body to hold the other arm – trim to the same length and push to make it closer to the first arm. Attach the second arm in the same way.



STEP 30 Take the umbrella handle and attach in between the hands securing with water. Leave this to dry overnight.



STEP 31 Roll another small piece of grey paste and shape into a slight curve for the umbrella handle. Attach this to the end of the wire underneath the hands.



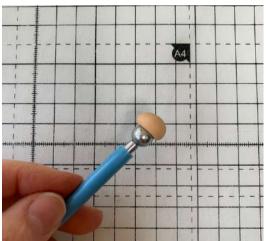
STEP 32 Add a little paste to the top of the wire with a bit of water, we will stick our umbrella top to this.



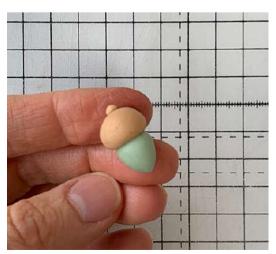
STEP 33 Add the umbrella top, securing with a little water.



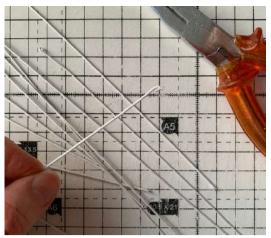
STEP 34 Trim the wire at the top (if you need to – sometimes with all the movement the paste moves and you end up with more wire sticking out like I have) and add a point of grey paste.



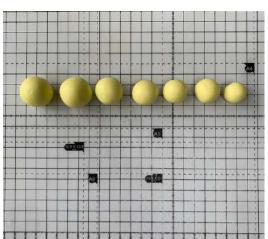
STEP 35 For the acorn shell mix some Pasta Bouquet with some brown and yellow gel colour to make a tan colour. Roll into a small ball and create an indent with a medium sized ball tool.



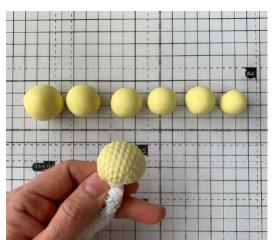
STEP 36 Colour some paste in light green and roll into a tapered ball – attach to the brown piece with water. Add a small ball to the bottom of the brown part and use a Dresden tool to add texture. Repeat to make approx. eight acorns.



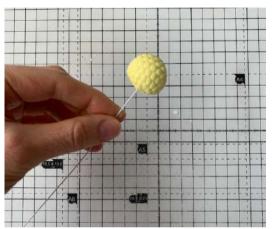
STEP 37 For the craspedia flowers take 7 lengths of 20 gauge wire, ranging in size from approx. 18cm to 10cm. Using pliers bend one end of each wire into a little hook.



STEP 38 For the craspedia heads colour some Pasta Bouquet to a light yellow colour. I also added a very small amount of purple gel to tone down the saturation a little. Roll 7 balls of various sizes.



STEP 39 Add some texture to each ball using either an impression mat or some netting material (or similar) twist the net with the ball of paste in it until it creates an impression. You may want to add some cornflour to stop sticking.



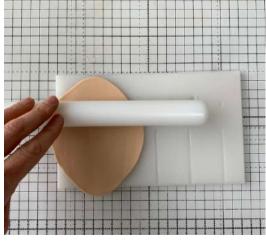
STEP 40 Next add a little water to the hooked end of each wire and insert into the balls. Pinch the underside of the ball where it meets the wire to secure. Leave these to dry.



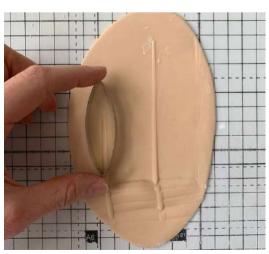
STEP 41 Take some yellow, orange and brown powder and mix together to create a golden yellow. Dust each of the balls gently with a soft brush.



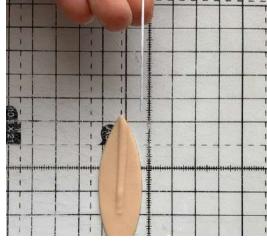
STEP 42 Finally, dust all of the stems with some green and brown powder colour.



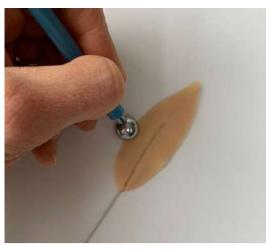
STEP 43 Cut 3 lengths of 22 gauge wire into quarters. Colour Pasta Bouquet to a very light brown colour. Take a piece of the brown and roll onto a veining board as thin as you can.



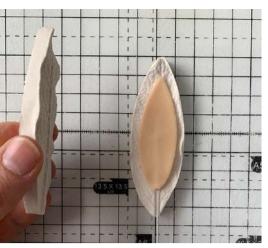
STEP 44 Turn the paste over and using a leaf cutter of your choice (I used a lily leaf cutter) cut the paste so that the ridge is in the middle.



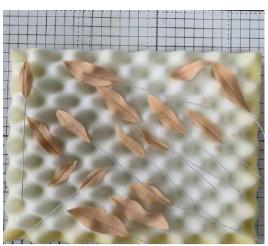
STEP 45 Dip one of the wires in water and insert into the ridge.



STEP 46 Use a ball tool on a foam pad to thin the edges.



STEP 47 Place the leaf onto a leaf mould to get the vein impression. This is a sage leaf mould.



STEP 48 Repeat for the other leaves until you have used all the wires and dry on some corrugated foam. Make a few other leaves without wires in the same way which we will place on the cake drum (I made four loose leaves). Place on the foam to dry with the others.



STEP 49 When dry, dust with a mixture of, green, yellow, orange and brown powder colour.

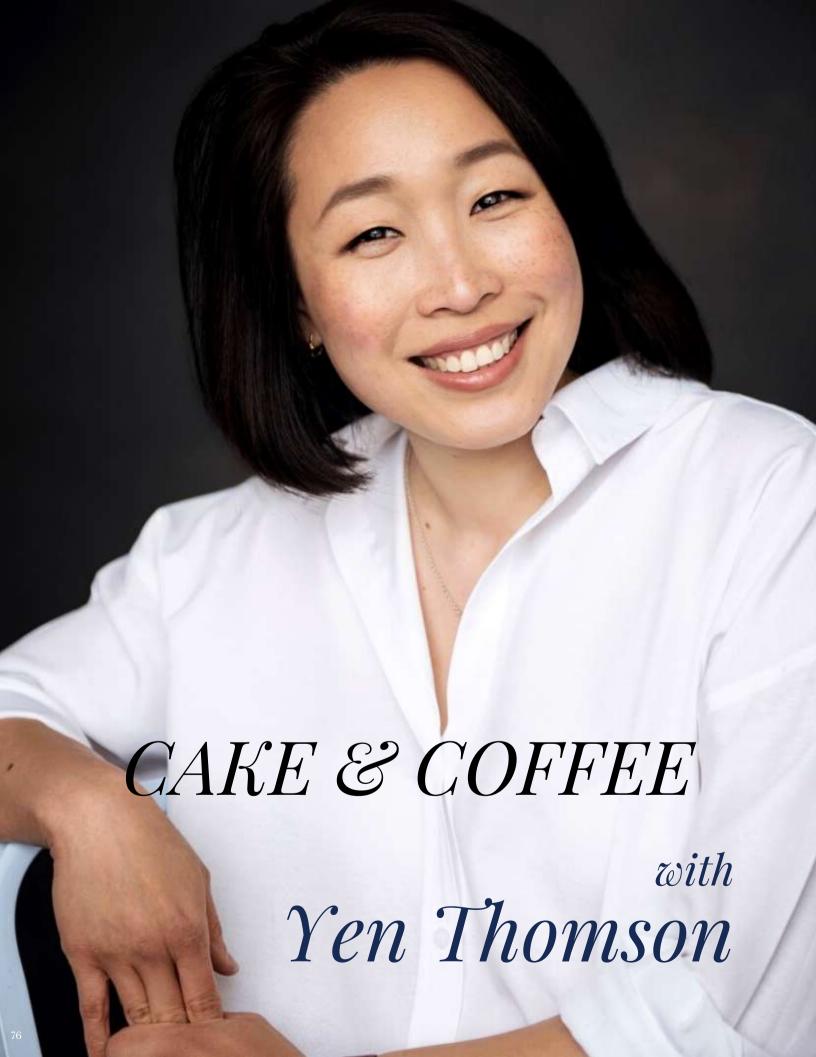


STEP 50 Take your craspedias and leaves and fix together using white floral tape into an arrangement like shown. Insert the arrangement into a food safe cake pin.



STEP 51 Insert the cake pin to the left hand side of the cake. Attach the squirrel and acorns using some melted chocolate. Add the loose leaves and acorns on the board as desired





TELL US SOMETHING ABOUT YOURSELF

During the day I'm the mother of two young children, a wife and a chauffeur, by night I make my cakes!

Born in Malaysia, I've lived in Aberdeen for the last 12 years. Prior to getting married and moving to Scotland, I'd travelled the world during my 13 year career as a flight attendant. I loved the job, meeting people and exploring different countries and learning their cultures. Always good adventures to be had.

HOW DID YOU START YOUR CAKE JOURNEY?

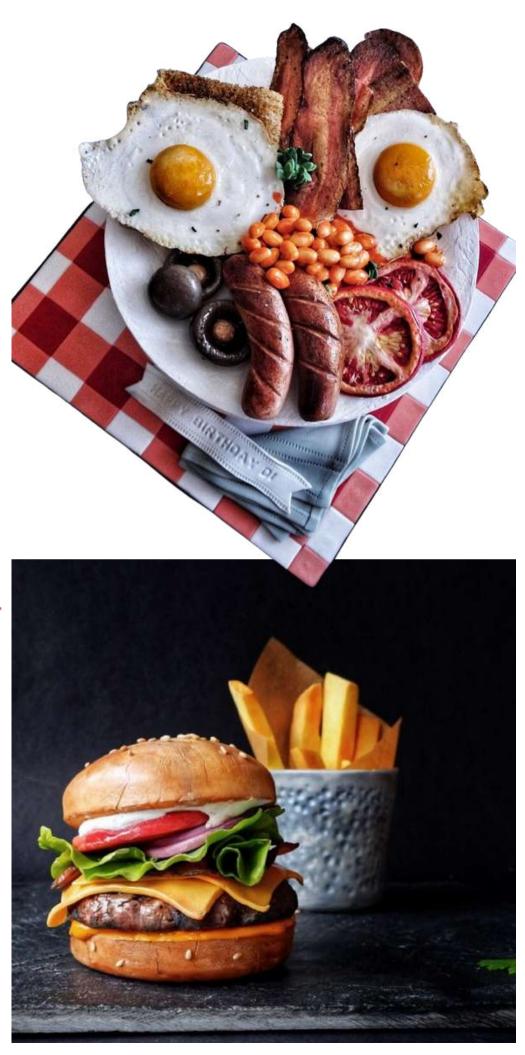
When my kids were little, we were invited to a few birthday parties, and I was often impressed by the beautiful cakes. On my daughter's 4th birthday, I decided to have a go myself. Little did I know that I was about to discover my passion for cake design. Family birthdays became a great time for me to sharpen my skills. As the kids got older and headed off to school, it gave me the time to hone my craft.

WHAT HAS BEEN YOUR MOST DIFFICULT CREATION TO DATE?

There are times when structural or mechanical designs can be challenging. Machined symmetrical surfaces like cars, can be time consuming. Natural designs such as animals, flowers and figurines, whilst often demanding great detail, don't require the same level of symmetry.

AFTER GETTING INSPIRED, HOW DO YOU PROCEED?

I dislike the uncertainty of how long I need to complete a project. One of my first steps in the process, is a thorough planning phase. Good preparation and the use of the right material and tools, makes the actual creative part of the job more enjoyable.

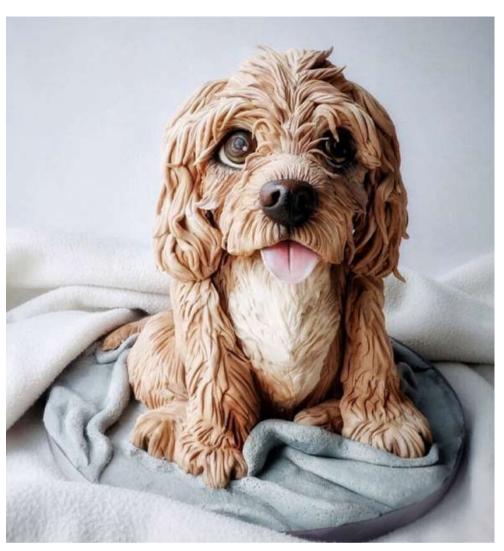


DO YOU HAVE A FAVOURITE CREATION? IF SO, COULD YOU DESCRIBE IT FOR US?

I love the excitement of realistic creations. Imagining my customer's reaction being "no one will eat this cake". Up to this point in my career, I especially love making life form cakes, particularly animals of any theme. My favourite to date would be my 3D Cockapoo dog cake, that I completed during the second lockdown. I'd not made one before and was excited by the challenge, even before I'd started the work. Initially it felt a little like the plan wasn't coming together, each time my husband passed and raised an eyebrow, neither of us were sure we were heading exactly in the right direction.

However, with the skills I've developed and the correct tools and materials, we were soon on track. Once the eyes were created and set alongside the other facial features, it soon began to look how I'd imagined. Painting and dusting brings a cake to life and from there I knew every bit of me was in the creation.





WHAT WOULD YOU SUGGEST TO OTHER ARTISTS WHEN THEY PREPARE THEIR DECORATION?

For me, the two most critical parts of the process are vision and planning. Seeing the end goal and then mapping out the steps to get there, are both very important in delivering what you want to achieve. I often create mood boards for my orders, this allows me to make adjustments, whilst keeping within the design theme.



WHAT SARACINO PRODUCTS DO YOU USUALLY USE AND WHY?

I can't say enough about how much I owe to Saracino, for me, the Rolls Royce of sugar craft. Through the years, I've experimented with and utilised numerous Saracino products. My favourites are Pasta Model, white modelling chocolate, isomalt and cocoa butter. My list could go on and on depending on the project and there is no doubt that when I get to the material selection of a design, my first port of call would be to Saracino products.

WHERE DO YOU GET YOUR INSPIRATION FROM IN THE CAKE DESIGN FIELD? DO YOU HAVE A FAVOURITE ARTIST? IF SO CAN YOU NAME THEM?

I think we'd all agree the internet when used properly is a great resource. It is however possible to be swamped by too many suggestions, managing how I utilise websites like Pinterest is an important part of my process. I'm very much into creating new designs for my cakes. I wouldn't say I have one particular favourite artist, I often find my inspirations from children's books, fashion magazines and even walks out in the hills with my family.



FOLLOW



Yen Thomson Cakes





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

As I get older (and hopefully wiser) my every birthday wish is to stay healthy and find balance in work, family and health. I've completed 2 marathons and several 10K races over the past 5 years. The most memorable being running up Glencoe and over the mountains with my friends. Indeed at 28 miles, this one was actually an Ultra, rather than a normal marathon. This was my first long race and proved that no matter how big the challenge, if you focus and work hard, great things can be achieved. This year, when I'm not working, I've become an avid participant in Pilates at my local gym.



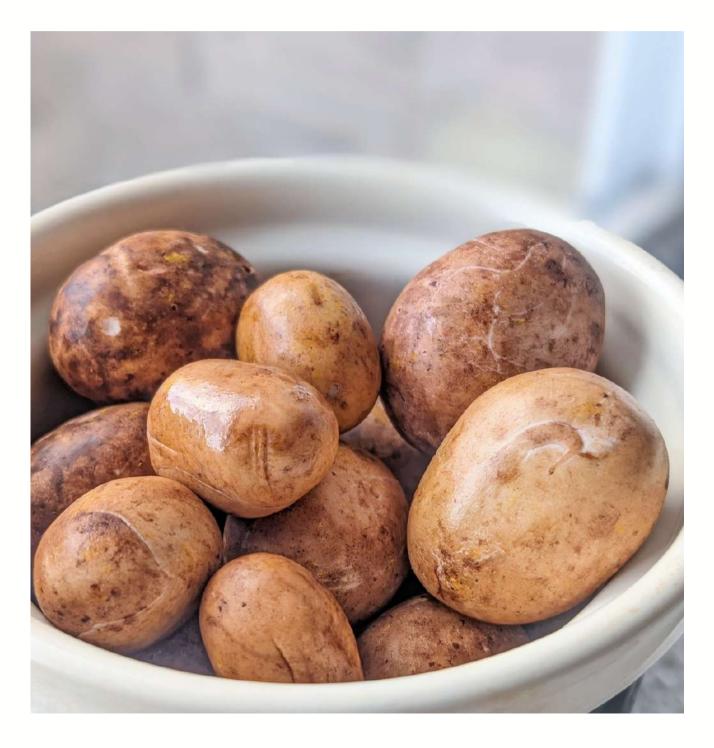
IF YOU HAD THE CHANCE TO BAKE A CAKE FOR A VIP, WHO WOULD THIS PERSON BE AND HOW WOULD YOU DECORATE THEIR CAKE?

I'm a big fan of Dame Judi Dench. I love her style and acting persona. I think I would complete a James Bond themed design for her.





POTATOES OR CAKE?





CAKE DESIGNER Priyanka DCosta

A mum of two, I started off my career in graphic design working as an Art Director at a multi-national advertising agency.

Once my babies were here, I decided that that was not the lifestyle for me. I've always loved creating things by hand and the idea of painting and sculpting cakes captivated me.

Sugar Temple Cake was born in Mumbai, India in 2012. I'm completely self-taught and always refer to myself as a cake decorator and not a baker. Cakes are my canvas of choice.

Sugar Temple Cake has evolved from a small business catering to family and friends in India to a full-fledged cake specialty studio in Melbourne, Australia. I still have a long way to go and so much to learn. So many fails and triumphs ahead and I look forward to them.

After all, I believe the journey is more important than the destination. And I'm the luckiest girl to have such a fabulous family with me on my way.



SUGARTEMPLE CAKE

Sugartemple

What you need:

INGREDIENTS

- Cake / cake offcuts
- Butterceam
- Saracino Pasta Model
- Powder colours : Brown & Yellow
- Kitchen oil spray (optional)

EOUIPMENT

- Brush sculpting tool
- Dresden tool
- Sugar Shaper
- · Mixing bowls









STEP 1 To make cake pop mixture, place cake offcuts with some buttercream in a bowl.



STEP 2 Combine until mixed well.



STEP 3 Make small cake pop balls. These do not need to be perfectly round. Size variation is good too.



STEP 4 Soften your Pasta Model.



STEP 5 Take a small ball of the modelling paste and roll a smooth ball.



STEP 6 Flatten the paste between your fingers and place a cake pop ball in the middle.



STEP 7 Start enclosing the paste around the cake pop mixture.



STEP 8 Make sure the cake pop mixture is completely covered.



STEP 9 Roll and smoothen this ball between the palms of your hands.



STEP 10 Try not to get it perfectly round. All the imperfections will add to the authenticity of the final product. After all no potato is exactly the same!



STEP 11 Using the brush sculpting tool, roughly indent your ball.



STEP 12 Use your Dresden tool and sugar shaper to add more details and texture.



STEP 13 After you have covered all the cake pop balls with the modelling paste place them in a deep mixing bowl.



STEP 14 Add a little brown powder colour STEP 15 Don't worry if it looks uneven to the bowl. At this time, depending on the and splodgy. It's all part of the final look. colour you would like your potatoes to be, you can also add a tiny bit of yellow powder colour.





STEP 16 Now toss and roll your little cake pop balls really well in your bowl. Be as vigorous as you like! A deep bowl works very well for this step.



STEP 17 And there you have it. Baby potatoes in a flash. Much quicker than growing them. Right?



STEP 18 Depending on whether you want the washed or unwashed potato look, you can vary the intensity of your powder colours. A light spray of cooking oil works wonders for the 'cooked potato' look.









TELL US A LITTLE BIT ABOUT YOUR BACKGROUND.

My name is Milene Habib, I am from Amora in Portugal.

I discovered this sweet world in 2010 when making a cake for my daughters first birthday. I am self-taught and have always loved arts and crafting. As I am really curious about everything and love to create my own things, I started making cakes initially for my family and friends.

From then onwards I fell in love with creating and became completely addicted! Eventually a few years ago I opened my own business. I am also an instructor and at this moment I am dedicating myself to developing new skills to create new projects for modelling and cake classes.

WHAT WAS THE REASON AND STORY BEHIND THIS FABULOUS CAKE?

This project was created for a private class. The student asked me for a class where she would learn how to create a customized design for a tiered cake including ganaching, sharp edges, painting and isomalt.

DID YOU KNOW STRAIGHT AWAY HOW YOU WANTED THE CAKE TO LOOK?

Not really, I was divided between two different themes, and it was during the class that we decided where to go, and quickly I made a sketch of what it could become.

WHERE HAVE YOU FOUND YOUR INSPIRATION?

The painting was based on an illustration I found on Pinterest.

HOW MUCH TIME DID YOU SPEND MAKING ALL THE DECORATIONS?

The class took around 10 hours. This included layering the cake, ganaching, covering with sugar paste, painting, working with isomalt and assembling everything when we were ready.



DID YOU STRUGGLE WITH ANY PART OF THE CAKE?

It was a very pleasant day with everything going according to my plans. And the student loved the result.

WHICH SARACINO PRODUCTS DID YOU USE TO CREATE THE CAKE?

We used Pasta Model modelling paste as a base for the painting and for the magical lamp, powder colours in different shades, isomalt and Liquid Shiny confectionary glaze.



IF YOU HAVE A CHANCE TO MAKE THIS CAKE AGAIN, WOULD YOU CHANGE ANYTHING?

I love the cake, and how it turned out. But I probably would change something by adding more details. For example, I would put some flowers in her hair, and maybe do something different for the bottom tier.

MOST IMPORTANT, DID YOU ENJOY MAKING IT?

I loved it.

HOW WOULD YOU DESCRIBE YOUR CAKE STYLE?

It's difficult to stick to a style when you do so much different stuff. I do all kinds of cakes and decorated sweets. Although I can say what I love the most - I'm truly passionate about modelling, sculpting, and painting. And I love fantasy and cartoons... So, every time I have a chance, I create something related to it including my favourite techniques.

DO YOU HAVE ANY EXCITING PLANS FOR 2022?

Yes! Very soon I will have my own online platform with cake design tutorials being released every single week. I'm so excited and looking forward to it.

FOLLOW



Sweet Mi - by Milene Habib



@milenehabib

WHAT TIPS CAN YOU GIVE TO OTHER ARTISTS WHEN THEY ARE MAKING CAKES FOR COMPETITION?

Make sure you block several days to dedicate yourself to it.



First of all, decide what you want to make, the size, the techniques to use... make a sketch. If possible, print inspirational and reference photos from different angles. And calmly work on it every time you are available, making sure you have spare time for any inconvenience that may occur.







DON'T MISS ANY ISSUES OF SARACINO FREE MAGAZINE WE LOVE PASTRY

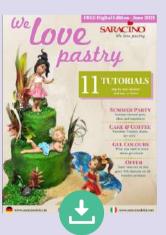
























SARACINO CHOCOLATE RANGE

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.











CHARLES M. SCHULZ



Angelika Chwyc - Multi Awarded Cake Artist based in Poland



<u>Angelika Chwyć - Sugarart -</u> Artystyczne dekaracje cukiernicze

WHAT SHOULD I CHOOSE?

Wondering what product will be more suitable for you?

Pasta Model or Modelling Chocolate?

Or maybe both? Find out what you should know and see how

Angelika can help you to solve the dilemma!

I love to experiment when I work, so when I started working with Saracino, I also tested the products by combining the ready-made Modelling Chocolate and the Pasta Model paste. The recipes for both products were developed to model figurines and create 3D elements without any additions such as CMC or Gum Tragacanth.

Depending on the specific needs I would use them separately or mixed together in different proportions. So why am I mixing them? First of all, because the variety of consistency allows you to create decorations with completely different structures, density and flexibility.

For small decorations, I choose to use more of the Pasta Model as it will hold shape faster and does not melt with hot temperature.

Simple oval shapes are easier to model using the Pasta Model, however when modelling specific facial features, I like to add Modelling Chocolate, usually in a 1:1 mix, this ensures that the mass does not dry out too quickly and will give me the opportunity to model a face based on a photo. For large figures and 3D pieces, I would always mix in more of the Modelling Chocolate.

Saracino Pasta Model



The Modelling Chocolate with which I work is a fantastic solution for anyone who wants to achieve invisible joints and blending. Due to the presence of cocoa butter the Modelling Chocolates are quite soft so you can easily cover large surfaces. The consistency differs to Pasta Model as it does not dry too quickly which allows for very precise blending without any visible joints.

However, you have to be careful, because you can quickly overheat it with warm hands and high ambient temperatures. Chocolates are also oily due to the cocoa butter which means that delicate colouring and shading, especially with powdery dyes, becomes problematic as the piece needs time to dry. This is where Pasta Model paste comes to the rescue, as unlike Modelling Chocolate it is not oily and extremely elastic.

Saracino Modelling Chocolate



For larger projects, using proportions of 300g of Modelling Chocolate and 100g of Pasta Model, we will not lose the taste of chocolate and its plasticity and we will gain a slightly more elastic and faster-drying mass. Thanks to this, we can start shading / painting our work in a short time after modelling. As we all have different working conditions and climates, I know from experience that finding the right product and adjusting the consistency to your needs assists greatly.

I always say that there is no bad mix of paste or chocolate, you can get the best properties from each. That is why experimenting and time to practice are so important. It is certain that there is no one mix ratio that would do everything, but small changes in proportions will allow us to use it more widely and find the best one for ourselves.

Saracino White Modelling Chocolate

- Larger elements such as figurines and 3D cakes are easily covered
- Perfectly smooth surfaces without visible joints
- Coloured very easily
- Holds form and shape
- The colour and taste is typical of white chocolate

When working with Modelling Chocolate remember to:

- Use gloves so that the paste does not absorb the moisture and warmth of our hands
- If the paste becomes too warm (due to our hands or high ambient temperature) put in the refrigerator for several minutes
- If the opposite occurs (cold hands and low ambient temperature) you can warm up in a microwave oven (by careful as it will only need a few seconds)
- Modelling Chocolate should be stored in a cool and dry place
- · Best to colour using colour gel



Saracino Pasta Model

- Very elastic
- Dries faster than modelling chocolate
- Holds its shape during modelling but also allows for correction and reshaping
- Due to its density, modelled elements can be given a perfectly smooth finish
- Allows for shading and painting with almost any colourants
- Due to its strength it allows for very thin rolling for elements such as clothes
- Perfect for modelling very small elements and detailed pieces

When working with Pasta Model remember that:

- It dries to keep shape fairly quickly so small and thin elements should be attached to your model immediately
- Use only as much paste as you need for each element. Keep the rest in a sealed bag for future use
- The paste comes very hard. This is totally normal. Kneading small pieces with hands will make it workable. If necessary it can be placed in the microwave for a few seconds



BAS RELIEF CHOCOLATE TULIPS





CAKE DESIGNER Katarzyna Koczorowska

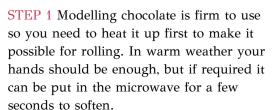
For many years I have been baking cake, I like it a lot, but I've never dreampt of being a confectioner, rather my love for floristry. That's why four years ago I discovered sugar flowers, it became my great passion. I am a gardener by profession and I love flowers in every form.

My greatest advantage is creativity. I'm willing to share my ideas and tips in tutorials on my Katarzynka Sztuka Cukrowa website. I have contributed tutorials to Cake Masters Magazine. In my actions I always have support from my Husband and Son.



KATARZYNKA SZTUKA CUKROWA

Optional Control of the Control of t



You will need:

INGREDIENTS

- Saracino dark Modelling Chocolate
- Saracino Light gold pearl powder
- CMC
- Clear alcohol
- Water





- Non stick mat
- Rolling Pin large and small
- Knife
- Craft knife
- Smoother
- Brush
- Tulip petal cutter
- Veiner





Why not trying to make the same cake using WHITE Modelling Chocolate?



STEP 2 Roll the chocolate to about 2mm thickness and cut out two sizes of petals.



STEP 3 Squeeze the petal into the mould. Pattern well with the veiner section of the mould.



STEP 4 Make two sizes of petals for variety. Make as many as you want for your cake.



STEP 5 Roll an egg shape for the center of the tulips.



STEP 6 Match the petals you have made with the centre oval shape.



STEP 7 Use two sizes of petals for variety around your tulip.



STEP 8 To fix your petals you can use a little watered down Saracino CMC.



STEP 9 Glue the flowers on at different heights.



STEP 10 Roll the stalks using a side smoother on your non stick mat.



STEP 11 Glue stalks to the sides of the cake below each flower and cut off the excess chocolate.



STEP 12 Roll more of your chocolate and cut out leaves of different sizes.



STEP 13 Apply the watered down CMC glue. Stick one or two leaves to each stalk. Bend the leaves to achieve more natural look.



STEP 14 Tulips glued on at different heights to achieve the look you would like.



STEP 15 Finally, mix Powder Pearl Light Gold with the clear alcohol. Now paint the edges of the leaves and petals as required.

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AUTUMN COCKE



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

STEP 1 Dust your cookie with autumn coloured powder colours using a soft brush.

What you need:

INGREDIENTS

- Cookie
- Saracino Royal Icing
- Gel colours: black and brown
- Powder colours: rose beige, orange, yellow, red, pink, green, violet, white and black



EQUIPMENT

- Parchment paper
- Pencil
- **Bowls**
- **Teaspoons**
- Water
- Piping bags
- Elastic bands
- Piping bag adapters
- Nozzles (1, 1.5, 2, 2.5)
- Large and small dusting brushes















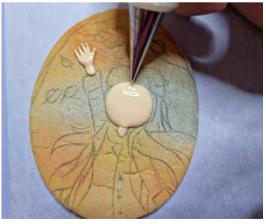




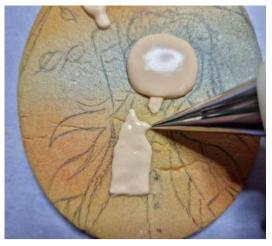




STEP 2 Transfer the template from the parchment paper to the cookie.



STEP 3 Colour Saracino royal icing with rose beige powder colour. You want the icing to be pressure piping consistency (not too runny). Pressure pipe the face, the hand and the neck with no. 2 nozzle. Use nozzle number 1.5 for the fingers.



STEP 4 Using the same colour royal icing and nozzle no. 2 pipe a thin layer for the girl's sweater.



STEP 5 Using nozzle 1.5 with black royal icing pipe the inner stripes of the skirt. Allow to dry.



STEP 6 Use nozzle no. 2.5 to pipe the pleats.



STEP 7 Using nozzle no. 1.5 pipe the sweater knit in a zig zag pattern from top to bottom.



STEP 8 Using nozzle no. 2 and red / ginger coloured royal icing pipe the different sections of the hair and texture them with brush 5/0 when they are still wet.



STEP 9 Using green royal icing and nozzle no. 2 pipe the sleeves.



STEP 10 Using violet royal icing and nozzle no. 1.5 pipe the cuff of the sleeves and the coat lining.



STEP 11 Using green royal icing and nozzle no. 2 pipe the coat.



STEP 12 Pipe the collar of the coat.



STEP 13 Change to nozzle no. 1 and pipe the edges of the coat and the buttons on the sleeve cuffs.



STEP 14 With violet royal icing and nozzle no. 2 pipe the buttons of the coat.



STEP 15 With the same colour pipe the back part of the scarf and around the neck.



STEP 16 Swap to nozzle no. 1 and pipe the knit texture using a zig zag pattern with lines over.



STEP 17 Using nozzle no. 2 pipe the front part of the scarf.



STEP 18 With nozzle no. 1 pipe the same knit pattern.



STEP 19 With nozzle no. 1 and black royal icing pipe the branches of the trees.



STEP 20 With the red / ginger royal icing and nozzle no. 1.5 pipe the first part of the leaves.



STEP 21 Then go back to the first leaf you started with and pipe the second part.



STEP 22 Using the same colour and nozzle no. 1 pipe the last strands of hair



STEP 23 With nozzle no. 2 and green royal icing pipe the hat.



STEP 24 With nozzle no. 1 pipe the edging of the hat.



STEP 25 With nozzle no. 2 and violet royal icing pipe the button on the hat.



STEP 26 Using nozzle no. 2 and green royal icing pipe the hat peak.



STEP 27 With a soft brush and pink powder, dust the cheeks. And with the same brush and rose beige, dust the forehead and the hand.



STEP 28 Using green powder and small soft brush, dust the coat and the hat.



STEP 29 With the same brush and orange, yellow and red powder, dust the leaves.



STEP 30 With the same brush, orange and brown powders, dust the hair. And use the brown for the sweater.



STEP 31 Using purple powder, dust the scarf, the inner part of the coat, the cuffs of the sleeves and the hat button.



STEP 32 With brush 5/0 and black gel colour, paint the eyes, the mouth and all the outlines of the cookie.

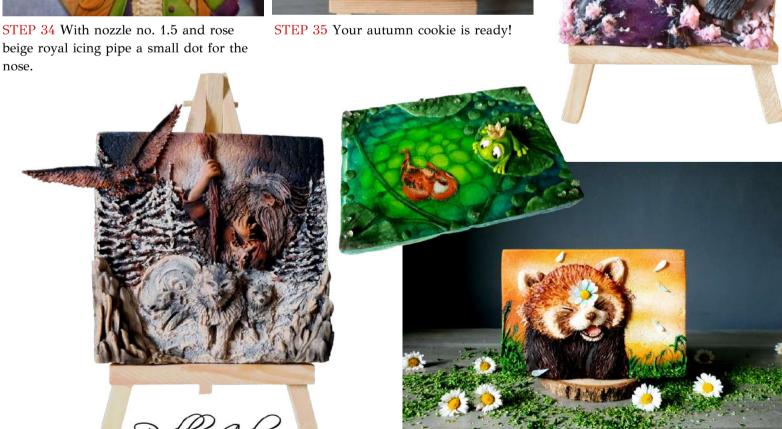


STEP 33 Using the same brush and brown gel colour paint the eyebrows.



beige royal icing pipe a small dot for the





BECONE A PRO

with Chikz Patisserie

CHOCOLATE-COCONUT DELIGHT WITH AN ORANGE TWIST





CAKE DESIGNER Bintay Davis I'm Bintay 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.

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.

What you need:

INGREDIENTS

- Saracino Supreme flavouring: Coconut
- Saracino chocolate drops: Milk and white
- Saracino almond flour
- Saracino sarmousee
- Saracino gel colour: Red
- Saracino silver glitter flakes
- Plain flour
- Cocoa powder
- Butter
- Caster sugar
- Fresh cream
- Egg
- Milk
- Orange
- · Micro greens for dressing

EOUIPMENT

- Stand mixer
- Microwave
- Small pan
- Silpat
- Silicone swirl disc mould
- Silicone log mould
- Silicone semi-sphere mould
- Piping bag
- Palette knife
- Cling film
- Spoon
- Spatula
- Wire whisk
- Pastry brush
- Paint brush















ORANGE CURD

- 1 medium egg yolk
- 40g caster sugar
- 30ml orange juice
- 1 tsp orange zest
- 60g soft butter



STEP 1 Prepare the ingredients for the orange curd.



STEP 2 Mix together egg, sugar, orange juice and orange zest and cook until the mixture is shiny and thick as mayonnaise.



STEP 3 Remove from the heat, add the butter and mix well.



STEP 4 Place cling film over the surface of the mixture and keep it in the fridge until needed.

MERINGUE MUSHROOMS

- 30g egg white
- 200g caster sugar



STEP 5 Prepare the ingredients for the meringue.



STEP 6 Whisk the egg whites and sugar together.



STEP 7 Whisk until it becomes thick and glossy and should hold up in stiff peaks on the beaters when it is ready.



STEP 8 Put the meringue into a piping bag.



STEP 9 Line a tray with silpat and pipe the meringue into small cones. Bake at 110C for 1.5 hours.



STEP 10 For the mushroon heads melt and temper white chocolate drops and add red gel colour and pour into a silicone semi-sphere mould. Leave to set.

COCONUT-CHOCOLATE GANACHE

- 100g milk chocolate drops
- 50g cream
- 1 tsp Supreme coconut flavouring



STEP 11 Prepare the ingredients for the coconut-chocolate ganache.



STEP 12 Microwave the milk chocolate drops with the cream and mix.



STEP 13 Add the coconut concentrated food flavouring.



STEP 14 Pour into the silicone spiral mould and freeze.

CHOCOLATE ALMOND SOIL

- 20g sugar
- 20g almond flour
- 10g cocoa powder
- 10g flour
- 15g melted butter (cooled)



STEP 15 Prepare the ingredients for the chocolate almond soil.



STEP 16 Melt the butter and cool it completely. Add the sugar, almond flour, cocoa powder, flour to the butter and combine until you get a soil consistency.



STEP 17 Spread it on the silpat and bake for 20 minutes at 150 C.

CHOCOLATE-COCONUT DACQUOISE

- Almond flour 160g
- Supreme coconut flavouring - 1 tbsp
- Cocoa powder 10g
- Cornflour 25g
- Caster sugar 70g
- Egg white 210g



STEP 18 Prepare the ingredients for the Chocolate-Coconut Dacquoise.



STEP 19 Whip egg whites with sugar to medium peak consistency.



STEP 20 Sift all the dry ingredients and fold it into the egg white mixture along with Supreme coconut flavouring.



STEP 21 Pour the mixture onto a silpat and spread it using a palette knife. Bake for 15 minutes at 180 C.

MILK CHOCOLATE MOUSSE

- Milk chocolate drops 125g
- Sarmousse 25g
- Egg yolk 50g
- Sugar 20g
- Milk 115ml
- Cream 250ml



STEP 22 Prepare the ingredients for the milk chocolate mousse.



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



STEP 24 Combine milk with the rest of the sugar and bring to a boil.



STEP 25 Temper the egg yolks with 1/3 of the boiled milk mixture.



STEP 26 Whisk it and pour this back into the saucepan and cook for a couple of minutes then add the milk chocolate drops.

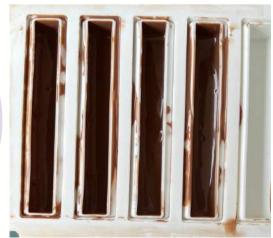


STEP 27 Start whisking the cream and add Sarmousse then whisk until it reaches a firm consistency.



STEP 28 Fold it gently into the milk chocolate mixture.





STEP 29 Pour tempered milk chocolate into the silicone log mould. Tip out the excess so the mould is lined and let it set.



STEP 30 Put the milk chocolate mousse into a piping bag and pipe it into the mould.



STEP 31 Put the orange curd in a piping bag and pipe over the mouse.



STEP 32 Add the chocolate almond soil on top of it.



STEP 33 Finally add a strip of chocolate-coconut dacquoise and freeze it overnight.



STEP 34 Unmould the chocolate orange pastry from the log mould and place it on the plate. Brush some melted chocolate on top of it to give it a tree effect.



STEP 35 Carefully place the chocolate-coconut ganache using a palette knife.



STEP 36 Place the chocolate almond soil around the spiral.



STEP 37 Add a few pieces of chocolate-coconut dacquoise on top of it.



STEP 38 Pipe the orange curd as shown.



STEP 39 Place one of the mushrooms on top of the log and the other one next to it



STEP 40 Add silver glitter flakes to the tops of the mushrooms with a brush.



STEP 41 Finally, add a few micro greens for some freshness. Your delicious dessert is ready to enjoy.











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the new podcast for cake artists

By Cristina Arévalo



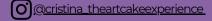
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BY EMILY ELIZABETH ROSE FERDINANDO using Pasta Model



BY ASHINI WIJAYANETHTHI
using Pasta Scultura and Modelling
Chocolate



BY BUZOGÁNY LÁSZLÓ RÉKA using Pasta Model and Pasta Bouquet



BY MAUD PHILIP using Saracino Pasta Model



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BY BARBARA THIRKELL using Pasta Model and Pasta Top



BY LORENA USECHE using Pasta Model



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BY CÉLIA PIPERAUD using Pasta Model



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BY JOAN VALENCIANO-ESTABILLO using Pasta Model



BY GABRIELLA CONSIGLIO using Pasta Model, Pasta Top and Isomalt



BY MARIAMA KINTEH- FERNANDEZ using Saracino Pasta Model



BY TAMMY MARIE AKERS using Pasta Model



BY SUE POWER using Pasta Model



BY ELENI SIOCHOU using Pasta Model



BY Цветанка Александрова using Pasta Model and Wafer Paper



BY ANNACHIARA SIGNORI using Pasta Model



BY TSANKO YURUKOV using Pasta Model



BY LORRAINE DOLAN using Pasta Model



BY ANNA BALAJOVÁ using Pasta Model, Pasta Scultura & Wafer Paper



BYJENNIFER GOLTON
using Saracino Royal Icing
and Pasta Bouquet



BY IVA ROHÁČOVÁ using Pasta Model and Modelling Chocolate



BY GIANNA GRAM using Pasta Model, Isomalt and Pasta Top



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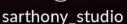
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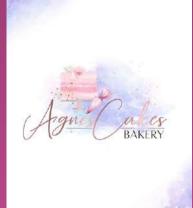
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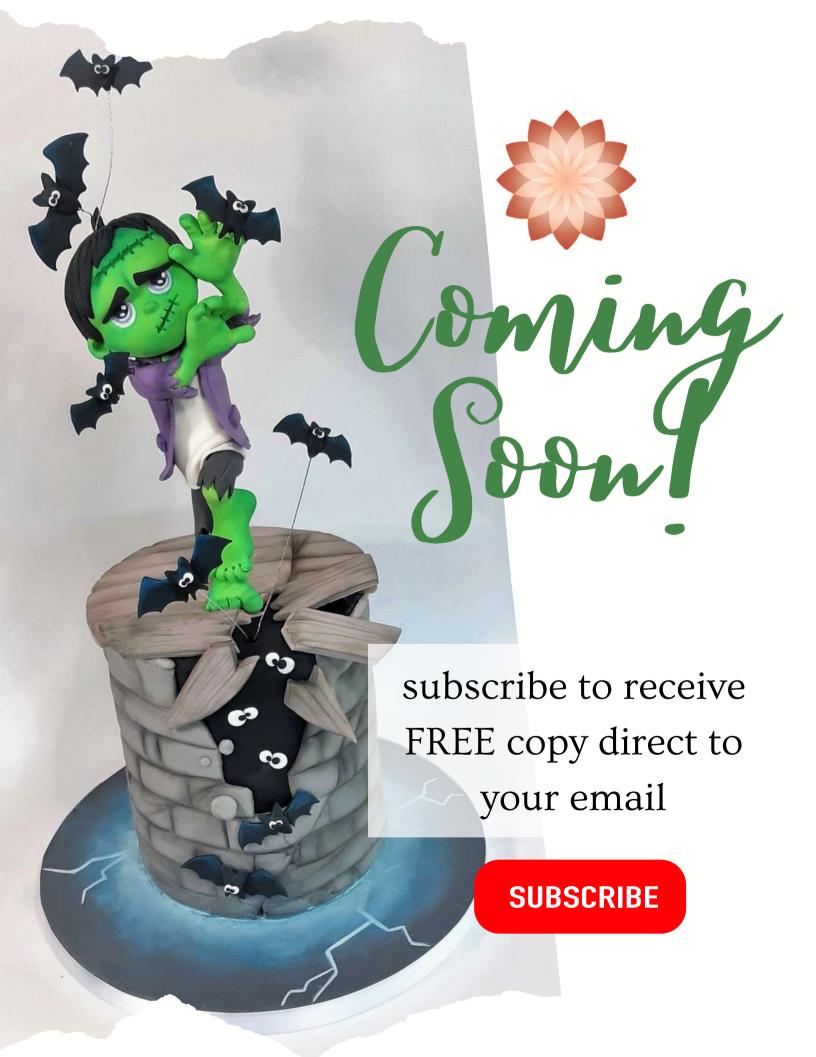












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