

We Love Pastry



Exclusive TUTORIALS

DETAILED AND
VERY EASY TO
FOLLOW

Modelling CHOCOLATE

INTRODUCTION TO
NEW COLOURS BY
CAKES BY CAROL

Meet The ARTIST

EXCLUSIVE
INTERVIEW WITH
MAKBULE YASSIKAYA

Meet the WINNER

BEST IN SHOW WINNER AT
SWEET ART MASTER SUGAR
SHOW IN NEW YORK



by Cake is Love by Jenny



www.saracинодолци.de



www.saracинодолци.co.uk



www.saracинодолци.com



PAOLO ZOLLA
DIRECTOR

"Rose is a rose is a rose is a rose".

This famous line from the poem "Sacred Emily" by G. Stein draws attention to the fact that a thing is what it is and cannot be altered in its intrinsic nature in any way.

But we work in the realm of gastronomy, the epitome of ephemeral art, and we are able to create all kinds of flowers, linking them to different materials and creating true works of art.

Here are flowers in wafer paper, marrying the lightness of the paper with the delicate pastel hues, allowing for unimaginable artistic variations.

Other flowers made with Pasta Bouquet or Flower Paste challenge the daring creations of natural flowers, easily mistaken for them.



by Gâteaux N' Caux , Goderville
using Saracino Pasta Bouquet



By Inga Zvikeviciute
using Saracino Pasta Model & Wafer Paper 0.30



by sugaredbyshahana
using Saracino NEW Cake Paper

"Beautiful and flavourful flowers in Modelling Chocolate preserve the pleasant aroma of cocoa and blend perfectly with the Easter creations we will make in a few days. This product is now offered in seven colours: white - blue - yellow - brown - black - red - green.

But, returning to our roses, it is with this flower, mostly made in Pasta Model paste, that we decorate the magnificent celebration cakes requested by our newlyweds. The wide range of colours offered by Saracino allows for spectacular compositions and incredible chromatic effects. Have fun!!!

We could say: A rose is not just a rose, but it is a rose.

Paolo Zolla



by sweetnes_tortendesign
using Saracino NEW Cake Paper



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ONLINE**
www.saracinodolci.co.uk



SYLWIA ANNA PRICE
EDITOR

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pring is well and truly with us, lambs are in the fields, birds are singing, and colour is appearing everywhere. So, we have dedicated this issue of 'We Love Pastry' to all things flowery.

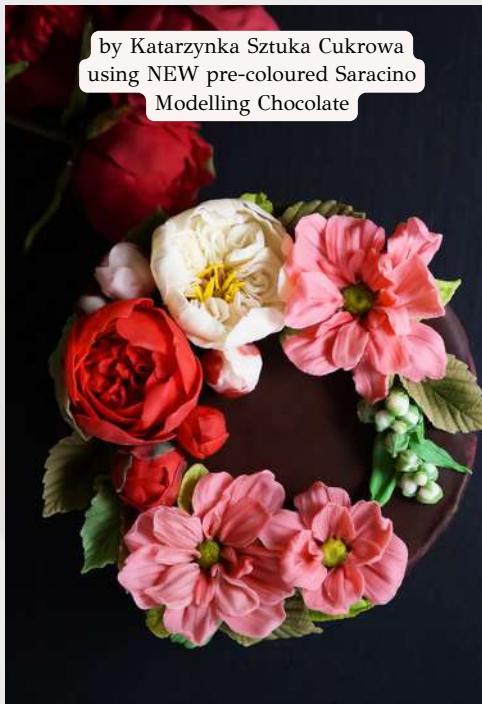
I must admit I am a greenery addict and love flowers and plants. To me each flower has a different meaning, they can represent purity, love, grace, desire and so much more. I always love to be surrounded with them as they make me feel good and they are proven to give health benefits both physically and mentally.

Flowers and greenery do not have to be limited to our gardens and houses though. They are perfect as a feature on cakes and desserts to make them look so pretty, natural, and real. I don't know about you but when I see some flowers online, I often wonder if the flowers are real or not!

Thinking about flowers and using them to decorate cakes and desserts the first product that springs to mind is flower paste.

OUR AMAZING CONTRIBUTORS

Cakes by Mischell, De Un Bocado, Cake is Love by Jenny, Sugar flowers creations - Nicky Lamprinou, Katarzynka Sztuka Cukrowa, Benny's Cakes, Irina Neshova, Arati Mirji Sugar Florist, Cakes by Carina, Cakes by Carol



by Katarzynka Sztuka Cukrowa
using NEW pre-coloured Saracino
Modelling Chocolate



by Cakes by Mischell using Saracino Wafer Paper,
Pasta Top, Pasta Model, Powder Colours.

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FUNKY FLOWERS

CREATED BY CAKES BY MISCELL





MICHAELA RENCES

I am originally from Slovakia and now living in Austria.

I baked my first cake for my goddaughter about 9 years ago. Baking has become my great hobby and my preferred way to relax.

I have always loved the arts and my cake-making is totally self-taught. I love to be creative and am very happy to spend time painting my cakes. Creating pieces using sugar paste fills me with joy. It is beautiful to create something special that fills people with joy and happiness.

I have won first place in many competitions on the Slovakian web page tortyodmamy.sme.sk. My Christmas gingerbreads and my cakes have been Editor's choice on cakesdecor.com. I have also been featured several times in magazines and have provided tutorials to Slovakian magazines - Torty od Mamy and Cake Masters.



[CAKES BY MISCHELL](#)



@CAKES_BY_MISCHELL

What you need:

INGREDIENTS

- Cake diameter 20cm and 16cm covered with white Pasta Top
- Saracino Pasta Top: white
- Saracino Pasta Model: white
- Saracino wafer paper 0.3mm
- Saracino powder colour: rose, purple, blue, white, black, gold
- Clear alcohol
- Water
- Saracino Liquid Shiny confectioners glaze

EQUIPMENT

- Paint brushes
- Florist wires
- Florist tape
- Cookie cutter: ornament shape
- Modelling tools
- Cake drum





STEP 1 Cut out hearts of different sizes from wafer paper.



STEP 2 Colour the hearts by mixing pink and white powder colour, and dust individual flower petals. Place a florist's wire on the flower petal and use water to stick two flower petals together.



STEP 3 Using black powder colour mixed with clear alcohol, add black dots on some of the flower petals. Add a black outline.



STEP 4 Shade each flower petal with powder pink colour.



STEP 5 Bend the 24mm florist wire into a circle at the end. Make a ball from the yellow Pasta Model.



STEP 6 Insert the bent wire into the yellow ball for the flower centre. Using a sharp tool, make dots in the centre of the flower.



STEP 8 Start tying individual flower petals to the centre of the flower with florist tape.

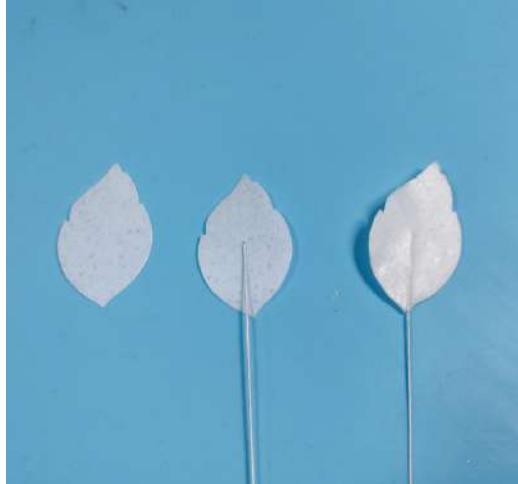


STEP 9 First tie the smaller inner petals to the centre of the flower.

STEP 7 Paint the center of the flower with gold powder colour mixed with Liquid Shiny glaze.



STEP 10 Then add the larger outer petals of the flower.



STEP 11 In the same way as we made the flowers, also make some leaves. Cut leaves of different sizes from wafer paper. Place florist wire on each leaf, coat it with a little water and glue the second leaf over the wire.



STEP 12 Paint each leaf with gold powder colour mixed with Liquid Shiny glaze.



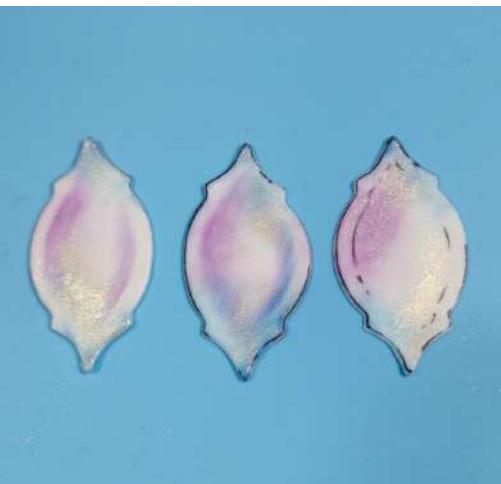
STEP 13 Tie a bouquet from individual flowers and leaves.



STEP 14 Cut out decorative shapes from the white Pasta Model. Apply purple and blue powder colours.



STEP 15 Add the colours to the ornaments gradually and in different parts of the ornament.



STEP 16 With the black powder colour mixed with alcohol, add the outline of the ornament and paint the lines in the ornament. Dust with gold powder.



STEP 17 Fix the ornaments on both tiers of the cake. Use a pattern of your choice.



STEP 18 Decorate the cake with previously made flowers. Use a flower pick if using real cake. Your beautiful cake is ready!

FLORAL ARCH

CREATED BY DE UN BOCADO



De *Un* Bocado





My name is Carmen Montero and I am the owner of De un Bocado. I was born 36 years ago in Badajoz (Spain).

I am an Agricultural Engineer specializing in food industries, and five years ago I changed the course of my life to devote my passion to a love I had been discovering slowly: the sugar craft world. It is then I decided to open my own cake making and sugar craft business.



[DE UN BOCADO](#)



@DEUNBOCADO

CARMEN
MONTERO

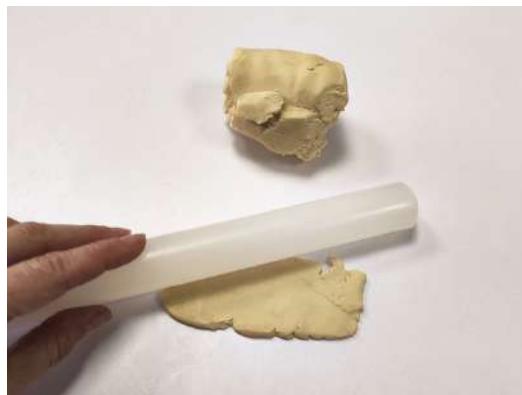
What you need:

INGREDIENTS

- Saracino Pasta Scultura
- Grated coconut
- Saracino Pasta Top
- Saracino powder colours: pink, brown, green, black, white and gold
- Saracino Wafer Paper 0.30
- Cornflour

EQUIPMENT

- Pliers
- Green washi tape
- Ruler
- Scraper
- Leaf silicone mould
- Rolling pin
- Brushes
- Knife tool
- Ball tool
- 20cm dummy
- 30cm cake drum
- 20 and 28 gauge floral wire
- Toothpicks



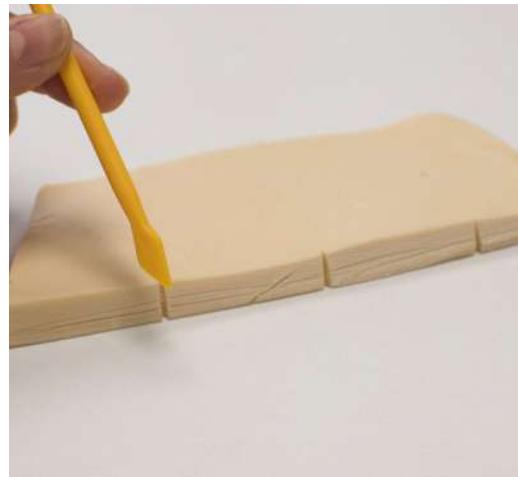
STEP 1 Start by kneading the Pasta Scultura to make it manageable for moulding.

STEP 2 Roll it out gently with a rolling pin. It may stick slightly, so you can apply a little cornflour to avoid this. If it sticks to the table, run a scraper underneath to separate it.

STEP 3 Roll the Pasta Top and cover the dummy and the drum. The dummy is round so cut the front where the steps will be placed. Cut away the excess paste.



STEP 4 Place the piece of Paste Scultura to the front for the first step. Cut the ends at an angle away from the cake.



STEP 5 Mark some horizontal lines on the front of the step using a fondant knife. Also mark some vertical lines that will be the separation of the steps.



STEP 6 Make the tiles that will be placed on top of the step. Roll the Pasta Scultura again to a thickness of about 2mm and, instead of cutting it with a cutter, we cut it by hand to make it more rustic.



STEP 7 The tiles should stick to the lower step. If the pieces are not "sticky" use a little water. Lay the tiles on the first step. As shown they do not need to be pushed all the way back to the cake.



STEP 8 Roll again to create the second step.



STEP 9 Repeat the above steps to create four rows of steps.



STEP 10 To achieve a stone/marble effect, paint the steps and then shade them. Make paint with white powder colour and a pinch of brown colour and add clear alcohol.



STEP 11 Paint the entire staircase and let it dry before dusting. With a small soft brush or paintbrush add shades of colour, with brown, grey, and black powder colour. This will achieve a nice visual effect.



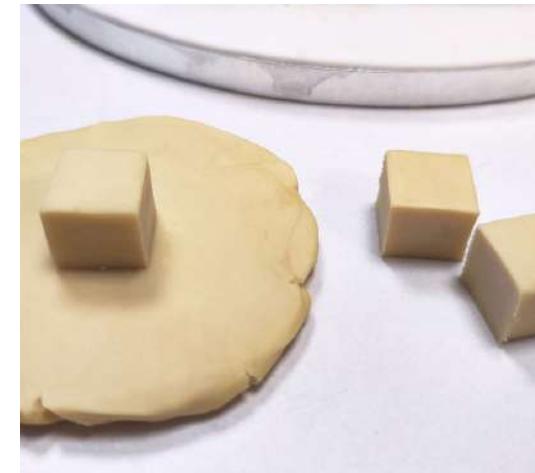
STEP 12 Pay attention to the cracks and apply dark colours in these areas for a deep effect. Don't worry if the base is stained, it will be covered in green afterwards.



STEP 13 Use Powder Pearl colour to create luminous areas, applying it mainly in the centre of the staircase.



STEP 14 Take Pasta Scultura and roll to a thickness of at least 2cm. From there we will cut the 6 columns needed for our piece. As the paste will be soft after kneading, it is advisable to let it cool before cutting so that it deforms as little as possible.



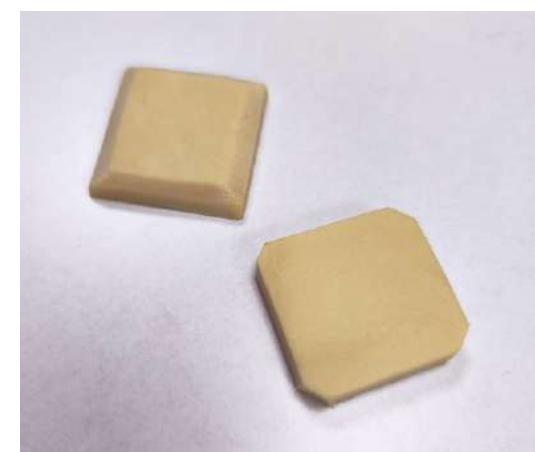
STEP 15 To make the base of the column, cut 2cm cubes. Then roll the Pasta Scultura again and place a cube on it as a guide.



STEP 16 Cut squares about 3cm on each side and 0.5cm thick. We will need two for each column base.



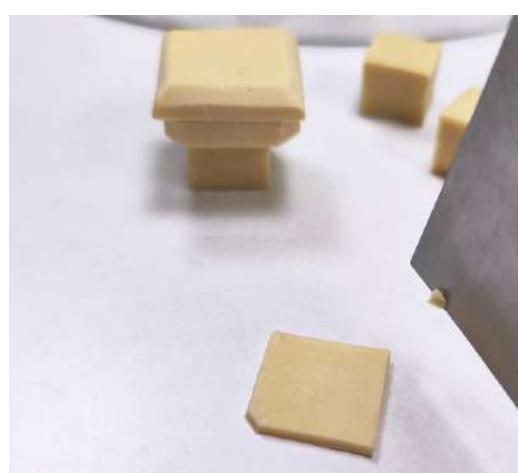
STEP 17 Carve one of the squares, tilting the scraper and cutting a chamfer around the top of the square.



STEP 18 As can be seen, the upper side of the square is smaller than the lower side. Cut the corners of the other square as shown.



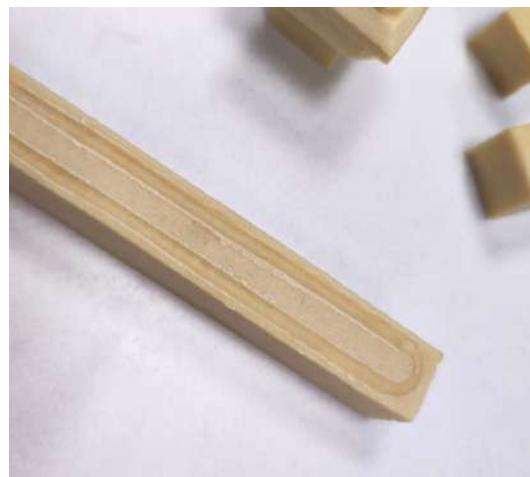
STEP 19 Start assembling the base of the column, placing first the cube, then the square with the cut corners and then the square with the chamfered top edge. The pieces are glued together with heat, if they are not sticky enough use a hot air gun or a little water.



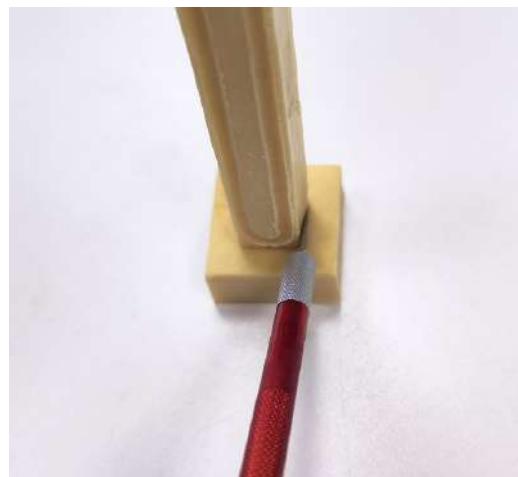
STEP 20 Cut a square a little smaller and thinner than the squares we have placed on the base cube and cut off the corners.



STEP 21 With a ball tool, mark the column by creating an indentation on the front edge as shown.



STEP 22 It should look as shown, straight at the top and with a curve at the bottom.



STEP 23 Make the head of the column. Cut a square of 4cm on each side and approximately 2cm thick and place it in the centre of the column. Mark the position of the column with a cutter.



STEP 24 It should look as shown.



STEP 25 Using a fine scraper or large blade, cut at an angle, starting from the line marking the location of the column to the bottom corner.



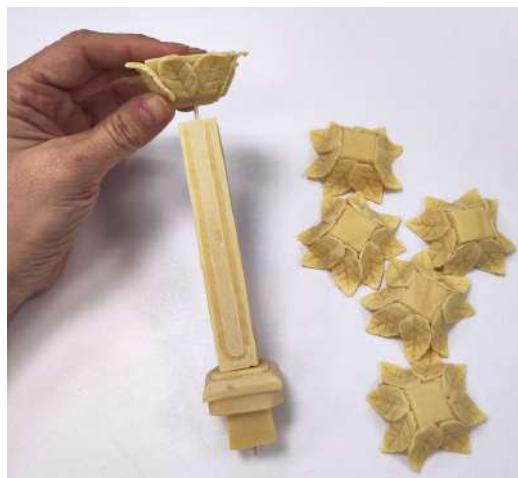
STEP 26 Cut the four parts of the square, as shown. Remember it is recommended to let the pieces cool before cutting them so that they do not lose their shape.



STEP 27 Make decorative leaves with a silicone mould and Pasta Scultura and glue them around the head.



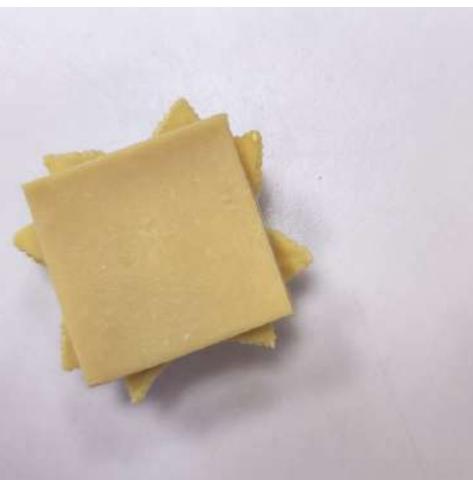
STEP 28 Repeat the process six times, one for each column.



STEP 29 Assemble the column. Secure the pieces using toothpicks or floral wire.



STEP 30 Cut thin squares to cover the top of the head but do not reach the end of the leaves.



STEP 31 Place on the head and check that it is the correct size.

STEP 32 Cut a chamfer around the edge.

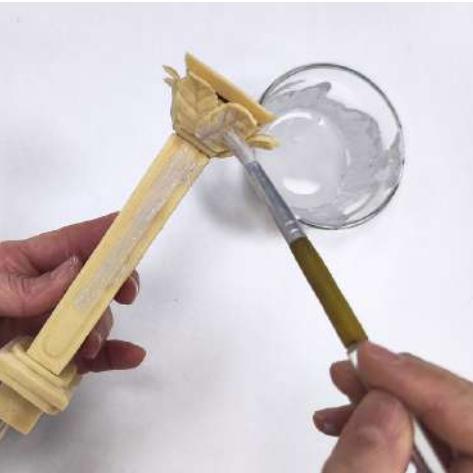
STEP 33 Place a small ball of paste in the centre and glue it well.



STEP 34 Glue the square we have just cut out on top, turned upside down. Repeat on all six columns.

STEP 35 Mark the drum where the columns will be placed on the base.

STEP 36 The position of the columns should be as shown, so that a curved floral wire can go from one column to the opposite one.



STEP 37 Just as we painted the stairs, now paint the columns. They don't need to be perfectly painted, remember that we want to achieve an old, worn effect.

STEP 38 For decorating the arch: Take a small bowl of clear alcohol and add pink powder colour. Be careful, don't mix it, let it settle to the bottom. Although the liquid will be dyed pink, there will be some undissolved colour at the bottom, which we will use to add detail to petals later.

STEP 39 Rip small pieces of wafer paper irregularly with your hands.



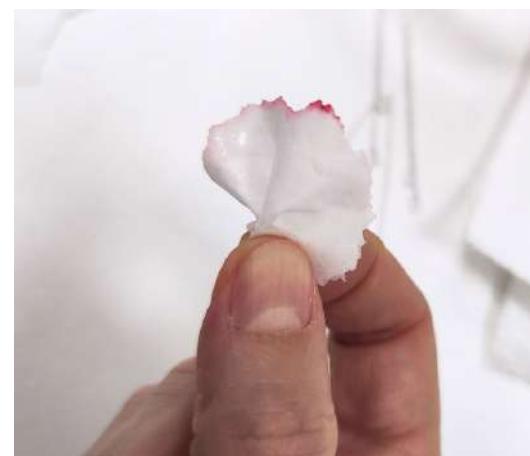
STEP 40 Quickly dip a piece of wafer paper into the pink mix: this should be done quickly so as not to over-wet the piece, as this could cause it to fall apart.



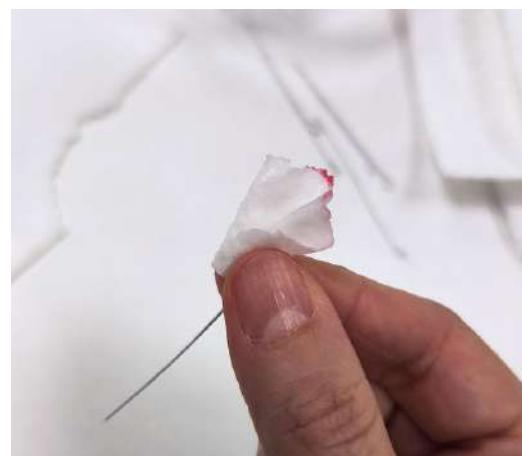
STEP 41 Drain off any excess liquid from the piece, pressing gently on a paper napkin. As you can see, there is concentrated colouring at the top, giving a nice shade of colour.



STEP 42 Fold the petal so that the lower end stays together.



STEP 43 The wafer paper becomes very sticky when moistened, so handle it with care. The petal will look as shown.



STEP 44 Glue the petal onto 28 gauge floral wire, taking advantage of the moisture it has from soaking it in the pink liquid.



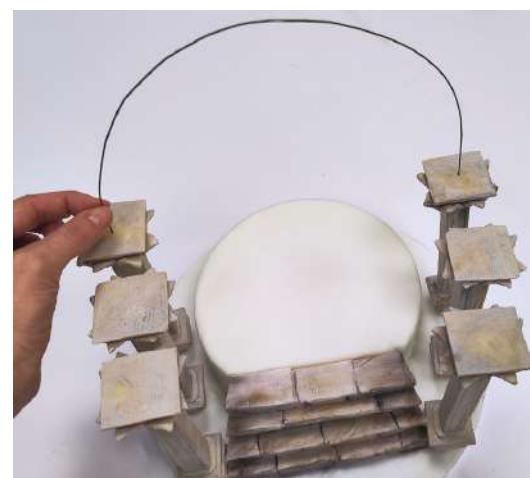
STEP 45 Continue making petals and gluing them around. 3 or 4 petals per flower is enough, but it depends on the size of the flower you want to make. We don't need big flowers so that's enough.



STEP 46 We will need to make a number of flowers, so stick them into a dummy and leave them to dry.



STEP 47 The columns will already be dry, so dust them with gold as we did for the steps.



STEP 48 Take 18 or 20 gauge wire and place it next to the columns to see what bend it should have.



STEP 49 Place the three wires between columns with the same curvature.



STEP 50 Make green paint the same way you made the rose, in this case using green powder and wet small pieces of wafer paper for the leaves of our decoration.



STEP 51 Glue the leaves you have created onto a floral wire. Let them dry before placing them in place.



STEP 52 Wrap the flower and leaf wire around the curved wire that runs from column to column.



STEP 53 Place the flowers close together so that the curved support wire is not visible.



STEP 54 Line the edge of the cake drum with green tape, leaving it protruding a few millimeters over the top. This will help us to ensure that the decoration that we are going to place later does not come off.



STEP 55 Knead paste and place them between the columns.



STEP 56 Paint the entire surface of the cake drum and the paste we placed between the columns green.



STEP 57 Paint the dummy.



STEP 58 Put grated coconut in a bag and add green powder colour.



STEP 59 Shake the bag so that all of the coconut is dyed green. No need to add liquid!



STEP 60 Take advantage while the green paint is still wet and sprinkle the green coconut so that it sticks. The tape that we left sticking up a little on top will help to prevent the coconut from coming off the base.



STEP 61 With a dry brush, clean away the grated coconut that is left on the steps.



STEP 62 The final decoration is a small fountain. Knead a ball of Pasta Scultura. Make a smooth ball and flatten it slightly. Make paste leaves again using a silicone mould.



STEP 63 Place the first leaf so that the tip is curved and resting on the surface.



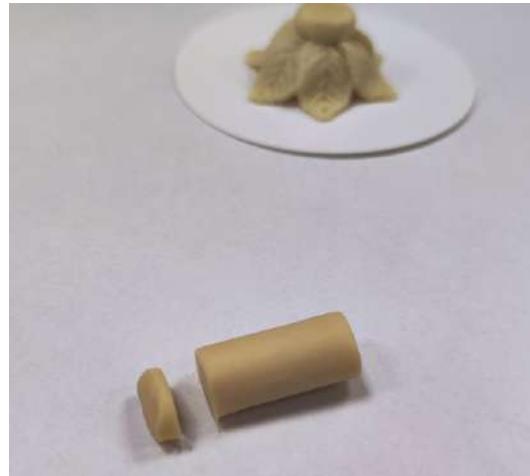
STEP 64 Place the rest of the leaves in the same way, around the ball.



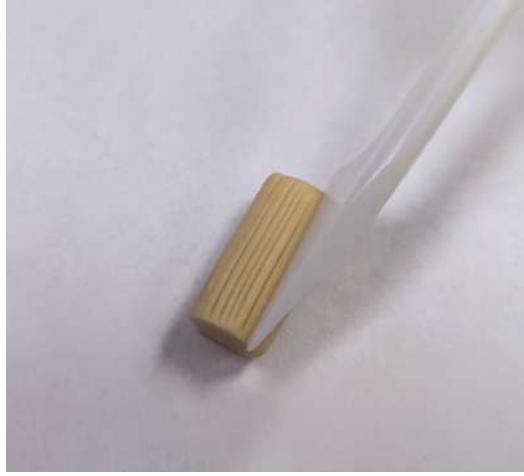
STEP 65 Make another small ball and flatten it on both sides.



STEP 66 Glue this ball in the center of the leaves.



STEP 67 Roll a cylinder and cut the ends.



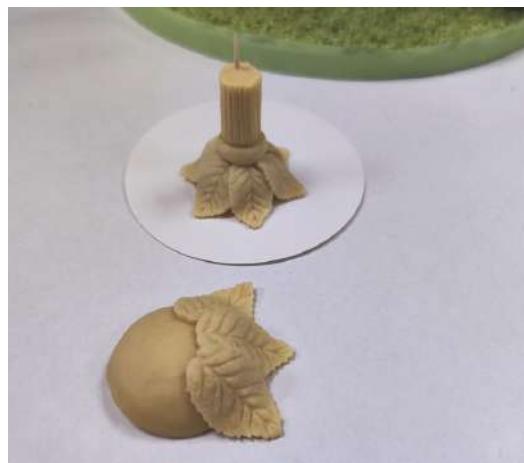
STEP 68 With a knife tool we mark vertical lines around the entire cylinder.



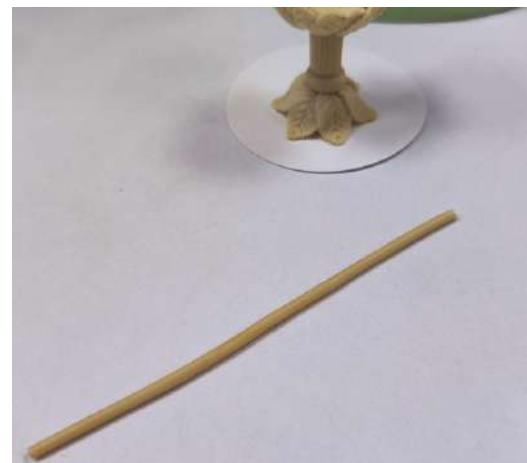
STEP 69 Place a toothpick in the leaf decoration and insert the cylinder in the centre.



STEP 70 Roll a ball again, larger than the one at the base of the fountain, and flatten it slightly. Again make decorative leaves, larger this time.



STEP 71 Glue them around as we did before.



STEP 72 Roll paste to a thin sausage shape.



STEP 73 Place the thin piece around the fountain and add a centre piece made from small leaves. Paint the fountain as we did with the steps and columns.



STEP 74 Let it dry and dust as we did previously. Highlight with gold. Place it in the centre of the dummy fixing it with a toothpick.



STEP 75 Your floral arch is ready!

ANNOUNCING OUR MONTHLY COMPETITION



CONGRATULATIONS!

Adele Lanchin





Would you like to win a Saracino Surprise Box Worth

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

LUCKY WINNER will be introduced in our May issue.

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

£50?

M	S	C	C	A	K	E	P	A	P	E	R	R	O
G	B	O	U	Q	U	E	T	B	A	N	E	E	S
U	E	A	O	I	E	L	S	E	L	F	F	U	R
M	K	W	A	F	E	R	P	A	P	E	R	P	U
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N	A	T	A	O	L	B	U	E	P	I	E	T	S
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FLOWERS
PEONIES
RUFFLES
GARDEN
IRIS
SPRAY
WAFERPAPER
ROSE
SPRING
CHOCOLATE
CAKEPAPER
HOLLYHOCKS
BOUQUET
BLOOMS
GUMPASTE
TULIP

CAKE PAPER IRIS

CREATED BY CAKE IS LOVE BY JENNY





JENNY
BACCHUS

A cake artist living in Cornwall, who is passionate about all things cake decorating, especially wafer paper and its versatile qualities. Cake is Love was inspired by her two children and their love for all things cake and celebration.

Saracino products have made her a much more confident and creative cake designer.



[CAKE IS LOVE BY JENNY](#)



@CAKEISLOVEBVJENNY



CAKE IS LOVE BY JENNY

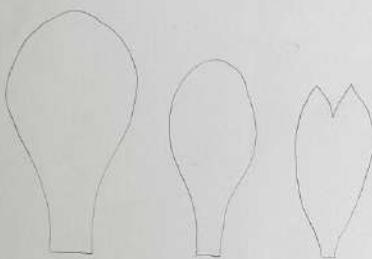
What you need:

INGREDIENTS

- Saracino Cake Paper: 3 sheets
- Saracino purple and yellow powder colours
- Edible Ink Printer (I use a system from Watson & Webb)
- Lilac edible marker
- CMC glue (tutorial on Instagram)
- 8 inch diameter cake, coated with ganache or buttercream

[DOWNLOAD](#)

IRIS PETAL TEMPLATE



EQUIPMENT

- Wire cutters
- Cutting mat
- Scissors
- Paint brushes
- Cake drum 8-inch circle, covered with Navy Pasta Top and ribboned
- Steamer or small pot of water
- Wide paintbrush
- Iris template
- A4 sized image for printing. Credit to Freepik for image
- Toothpick
- 22 gauge green wire x5 lengths
- Green flower tape

[click here for tutorial
FOR THE GLUE](#)



Cake Paper is an A4 sheet that can be used on both sides, knowing that one side is smooth and the other is slightly rough/textured, to achieve different results.

- Perfect for food printers and colouring with gel and powder colours
- It is made of vegetable fibres so it's vegan-friendly
- Very thin and flexible
- Pure white in colour and not transparent
- Does not require plastic separator sheets (so environmentally friendly)
- Non-stick and remains flexible
- Has a lovely coconut smell
- Radiant colours guaranteed

**WATCH
DEMONSTRATION
ABOUT CAKE PAPER**



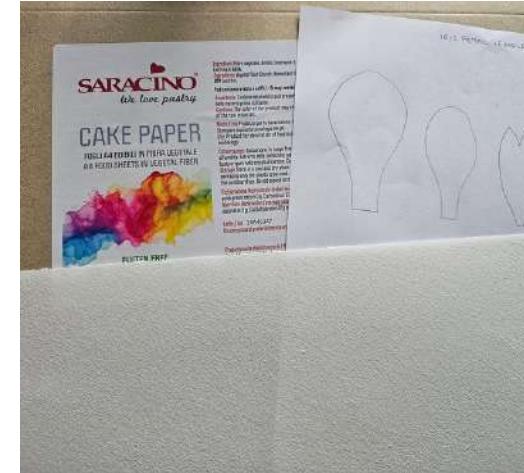
[WATCH NOW](#)



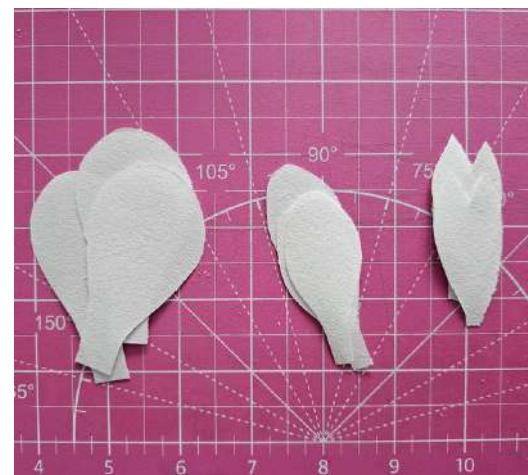
STEP 1 Print 3 x A4 of your chosen image on individual sheets of Cake Paper for an 8" cake.



STEP 2 Trim your images to fit around your cake barrel. I liked the unfinished edge of the paper for the top edge of the cake. I did not trim the top.



STEP 3 Lightly steam your cake surface to adhere the Cake Paper (you can also use a small amount of water on a wide paintbrush to brush the surface of the cake). Prepare the iris petal templates and a sheet of Cake Paper.



STEP 4 Using the template cut 3 of each iris petal from the Cake Paper.



STEP 5 Using 22 gauge wire and CMC glue attach a half length to each petal, the shiny side of the Cake Paper. Allow to dry before handling.



STEP 6 Prepare your powder palette using purple and yellow colours, add a small amount of cornflour to your palette.



STEP 7 Largest petals: Using your brush and purple powder only, give a dark outline to your petal. Start with the textured side of the petal.



STEP 8 Gently brush the inner line of purple into the body of the petal, keeping the outline heavy on the edges.



STEP 9 Add a small amount of cornflour to a small amount of purple, you will use this to blend to the middle of the petal creating an ombre effect. Leave a white space down the centre of the petal, as shown in Step 10.



STEP 10 Using a different brush and the yellow powder, colour the centre line of your petal.



STEP 11 This will be your result for the rough side of the petal.



STEP 12 Colour the back of the petal with purple powder, leaving a darker edge. You will need to colour all 3 of the larger petals this way.



STEP 13 Pointy petal: Using purple, mixed with a touch of cornflour, dust the textured side of the petal.



STEP 14 And dust the back.



STEP 15 The middle sized petal: Dust the edge of the petal front with purple.



STEP 16 Using cornflour, blend to the centre of the petal.



STEP 17 Brush the back of the petal with purple.



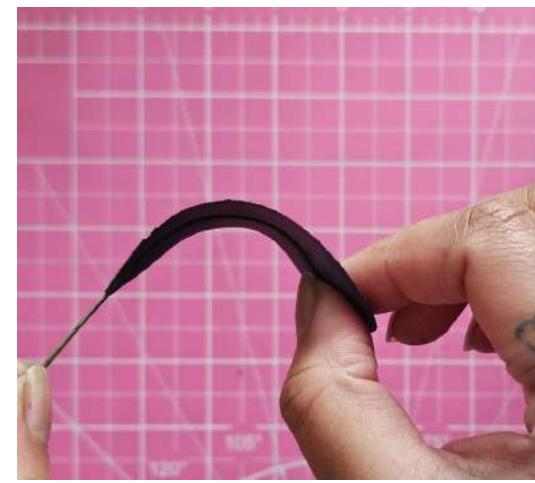
STEP 18 Using the lilac marker, vein the larger 3 petals.



STEP 19 The three petals should look as shown.



STEP 20 With sharp scissors, trim each of the 9 petal bases to a point.



STEP 21 Shape the larger petals as shown.



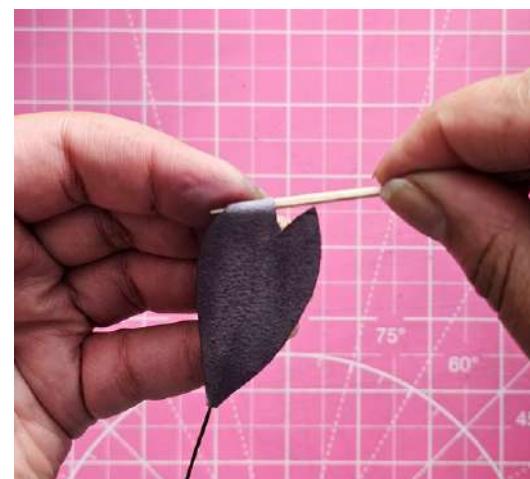
STEP 22 Use your toothpick to curl the edges of the medium petal, the edges should curl to the underside of the petal.



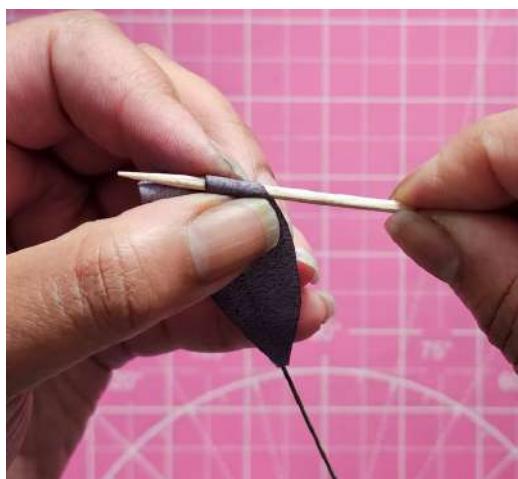
STEP 23 Curl the top sides of the petal under as well.



STEP 24 Your curved petal will look like this.



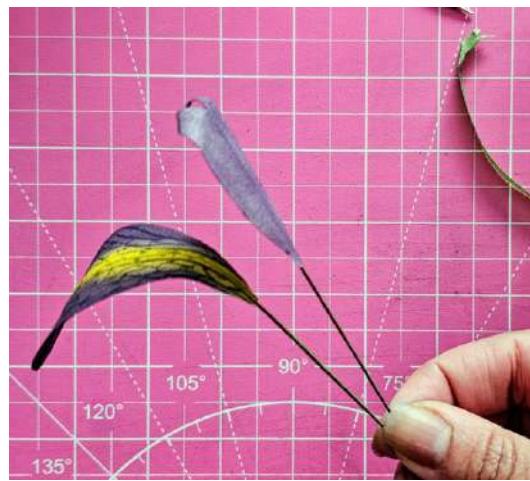
STEP 25 Use your toothpick to curl one of the points on the pointy petal. The point will curl to the underside of the petal.



STEP 26 Curl the other point separately.



STEP 27 Your petal will look like this.



STEP 28 Attaching the petals: start by taking the larger of the petals and the pointed petal.



STEP 29 Use floral tape to bind them together as shown.



STEP 30 Manipulate the petals gently to add the curves.



STEP 31 Your petals should look as shown.



STEP 32 Complete with the remaining 2 sets of petals.



STEP 33 Use floral tape to bind in this formation, but only at the very top of the stems.



STEP 34 Place each of the third petals. They sit between the existing petals but wire will be facing inwards. Wrap the flower tape to the end of the stems.



STEP 35 Gently shape the inner standing petal to curve gently outwards and back.



STEP 36 Use purple powder to add a line to the centre of your standing petals. Make as many flowers as you need and add to your cake.

ROSE AND MAGNOLIA

CREATED BY SUGAR FLOWERS CREATIONS - NICKY LAMPRINOU





Nicky Lamprinou is a professional sugar artist and cake designer based in Athens, Greece.

She has been involved with sugar art since 2002. It all started as a hobby but it gradually became a profession.

In 2007 she created the blog <https://www.sugarflowerscreations.com> which soon became popular for her fresh design ideas and her unique recipes. From 2011 until 2014 she co-operated with a popular monthly Greek pastry magazine where she presented several decorating themes with step by step instructions.



[SUGAR FLOWERS CREATIONS - NICKY LAMPRINOU](https://www.facebook.com/SugarFlowersCreationsNickyLamprinou)



@SUGAR FLOWERS CREATIONS NICKY LAMPRINOU

What you need:

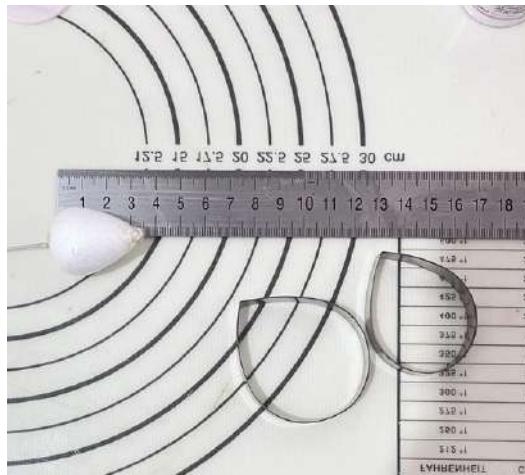
INGREDIENTS

- Saracino Pasta Bouquet: coloured as required
- Saracino Liquid Shiny glaze
- Gel colour: green, purple brown, pink
- Powder colour: yellow, pink, violet, white, burgundy, green, dark green, brown
- Edible glue - Cake Gel
- Cornflour for dusting

EQUIPMENT

- Florist wires: white 20, 26, 28 gauge
- Florist tape: green
- Styrofoam cone: 3.5cm long (x4)
- Modelling tools
- Non-stick rolling pin
- Groove board
- Foam pad
- Petal cutter and veiner
- Rose leaf cutter and veiner
- Magnolia cutter
- Leaf veiner
- Calyx cutter
- Paint brushes
- Wire cutter
- Scissors
- Drying shapers or sponge





STEP 1 For the roses use Pasta Bouquet and make two shades of pink using pink gel colour.

STEP 2 Use a 3.5cm long styrofoam cone for the flower centre.

STEP 3 Insert a 20 gauge wire into the styrofoam cone. We need four of these for the four roses.



STEP 4 Make a hook at the top and pull it into the cone. Fix the wire at the top and bottom.

STEP 5 For the centre use the brighter pink paste. Roll the flower paste very thinly and using a cutter cut the petals.

STEP 6 Make 3 small petals and 3 large petals and move them onto a foam pad and thin the edges with a ball tool. Gently roll the ball tool over the edge of the petal (half on the foam mat half on the petal) and thin the edges.



STEP 7 Using the three large petals press the veiner firmly to form a veining pattern. Roll the edges of the petals back and forth with a toothpick and leave them in spoons for 10-15 minutes to take shape.

STEP 8 Add some glue to the cone and wrap a petal around the cone. Close the petal.

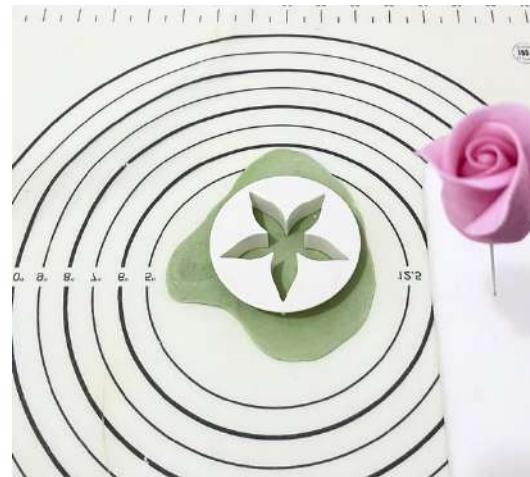
STEP 9 Now wrap 2 more petals by putting one inside the other and close them around the centre.



STEP 10 Now wrap one large petal.



STEP 11 Wrap the remaining petals and close them.



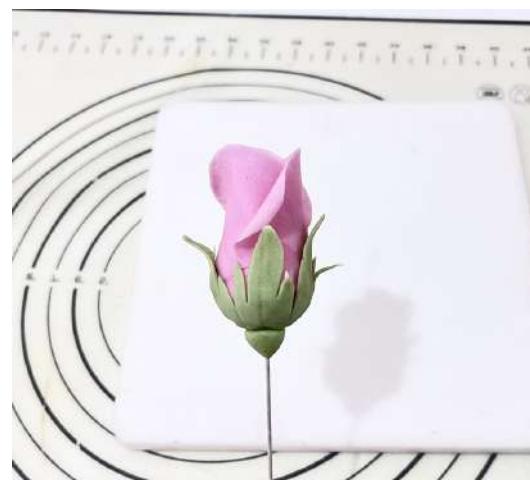
STEP 12 Roll green paste and cut with a calyx cutter.



STEP 13 Shape and press gently in the center with a Dresden tool.



STEP 14 Place at the base of the rose by inserting it through the wire and make a few cuts with the scissors.



STEP 15 Add a small cone to the base. Allow the flower to dry overnight.



STEP 16 Mix pink and purple powder colour to dust the rosebud. Use a soft, wide brush to start dusting shades.



STEP 17 For the calyx. Use green powder colour to make shades.



STEP 18 For the light pink rose roll light pink paste very thin and cut out 6 small and 3 large petals.



STEP 19 Move the petals onto a foam pad and thin the edges with the ball tool as we did previously.



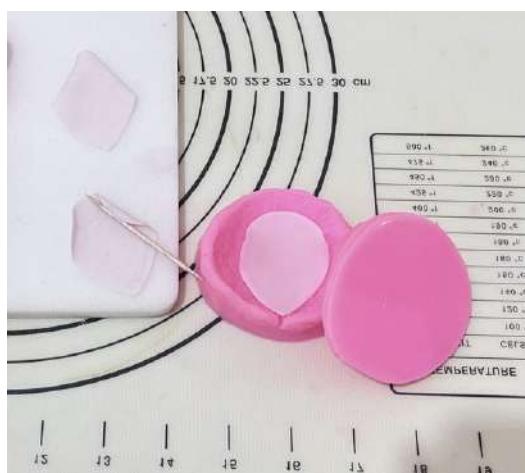
STEP 20 Add some glue to the cone and wrap the first petal as shown.



STEP 21 Glue another petal over the cone at the same height. Leave the right side open. Insert the 2nd petal into the previous one. Tilt the petals and glue.



STEP 22 Add another 3 petals in the same way. Close the petals and turn the edges slightly outwards.



STEP 23 Take the 3 big petals. Press the veiner firmly to form a veining pattern. With a toothpick turn the edges backwards.



STEP 24 Place the petals into spoons to let them dry and form for 10-15 minutes.



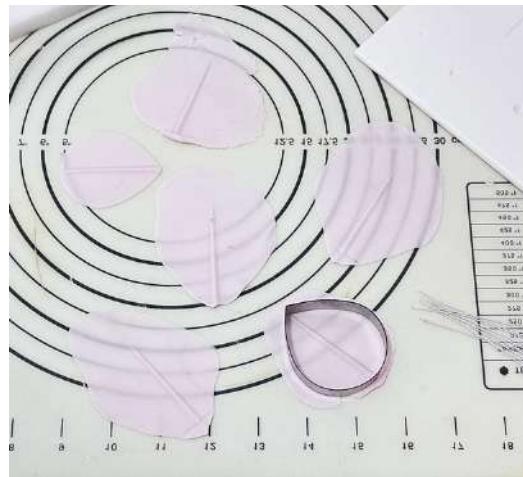
STEP 25 Add them in the same way.



STEP 26 Roll a piece of light pink paste with a small rolling pin on the groove board.



STEP 27 Roll the paste very thinly.



STEP 28 Cut out with the large petal cutter. Make sure that the ridge is in the centre of the petal. We need 6 large petals.



STEP 29 Add some glue at the end of a 26 gauge wire and insert it into the ridge of the petal. Insert the wire halfway into the petal. A slow twisting motion helps to insert the wire. Pinch the end of the petal gently to secure it to the wire.



STEP 30 Move the petals onto a foam pad and thin the edges with the ball tool. Gently roll the ball tool over the edge of the petal.



STEP 31 Vein the petals using the rose veiner. Press the veiner firmly to form a veining pattern.



STEP 32 With a toothpick turn the edges of the petal backwards. Place the petals in spoons and let them dry and form overnight. Repeat the steps to make another rose using the darker colour.



STEP 33 To dust the flower use pink powder colour. Dust the bud and the edges of the large petals using a soft brush.



STEP 34 For the bright pink rose use a more intense shade for the bud.



STEP 35 Create shadows on the large petals.



STEP 36 Assemble the flowers - Tie the three larger petals around the centre with green tape.



STEP 37 Add a 2nd row of larger petals.



STEP 38 Complete the binding by tying all six petals.



STEP 39 Repeat for the light pink rose.



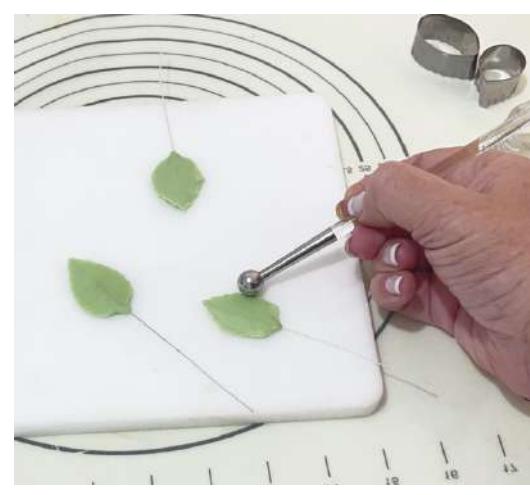
STEP 40 Rose leaves: Use green and brown gel colour to make a pale green paste. We need three leaf sizes.



STEP 41 Roll green flower paste with a small rolling pin on the groove board. With a leaf cutter, cut out leaves in two different sizes.



STEP 42 Insert 26 gauge wire. Pinch the end of the leaf gently to secure it to the wire.



STEP 43 Move the leaves onto a foam pad and thin the edges with the ball tool. Gently roll the ball tool over the edge of the leaves.



STEP 44 Press into a veiner. Place on a foam mat to shape and allow to dry overnight.



STEP 45 To paint use green, yellow and brown powder colour and create shades. Make them darker in the centre.



STEP 46 Paint using Liquid Shiny and let it dry. Wrap the wire of the leaves with green florist tape.



STEP 47 Assemble the leaves into a small branch using green tape and a 20 gauge florist wire.



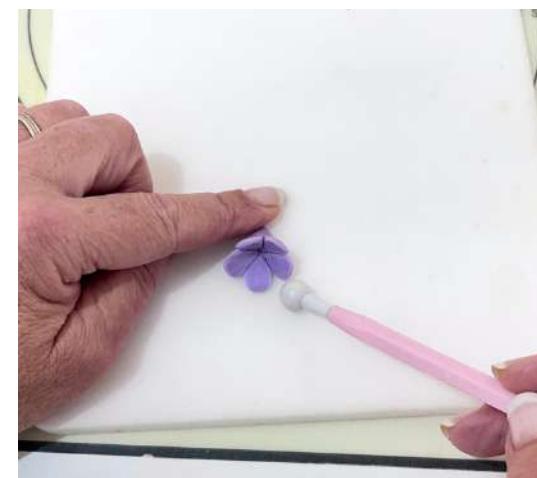
STEP 48 Purple and white blossoms: Roll a teardrop shape with paste coloured using purple gel colour.



STEP 49 Press a star tool into the wider end to divide it into five parts.



STEP 50 Cut and divide the five parts with the scissors.



STEP 51 Thin and shape each petal with a ball tool.



STEP 52 Insert a 26 gauge wire with a small hook.



STEP 53 Pull the hook down into the centre of the flower.



STEP 54 Create small green leaves and glue to the base.



STEP 55 Dust with powder when they are dry.



STEP 56 Tape one by one. Add a yellow ball in the centre.



STEP 57 Follow the same process to create white flowers. Tie the flowers into stems.



STEP 58 Magnolia: You need two sizes of magnolia cutters, four small petals and six large petals for each flower. Follow the same procedure as the rose to create the petals.



STEP 59 Shape the edges with the ball tool.



STEP 60 Press a soft line in the centre with the Dresden tool.



STEP 61 Leave on spoons to dry overnight.



STEP 62 Dust each petal, working from the edges towards the base of the petal with a mix of pink and violet powder colours. Use a bright pink powder colour with a little purple to give shading and intensity to the colour.



STEP 63 For the magnolia centre roll a cone of green paste.



STEP 64 With small scissors snip into the paste to form spikes all the way down. Insert a wire with a hook through the centre and press the paste at the base to secure. Allow to dry overnight.



STEP 65 Tape the four small petals around the centre.



STEP 66 Tie the larger petals one by one, securing them tightly with the tape. For our arrangement, you need one more magnolia in pale pink.



STEP 67 For foliage: Using green and brown gel colour create a light green paste. Take a small amount of paste and roll long rice grain shapes.



STEP 68 Insert 28 gauge wire. With the ball and the Dresden tools shape and thin the leaves. Make a groove in the centre and leave to dry overnight on a sponge. For two branches you will need 14 leaves.



STEP 69 Using red, brown, and yellow powder colour dust the leaves.



STEP 70 Tie each branch as shown.



STEP 71 For the dark leaves you need two sizes of petal cutters and 26g wire. This time place the cutter upside down so that the wide part is the base.



STEP 72 Follow the same procedure as for the petals. Shape with the ball tool and emboss with the veiner. Allow to dry.



STEP 73 To colour the leaves dust with green and dark red in the centre.



STEP 74 Tape all the leaves: Using a 20 gauge wire tie the leaves starting from the smallest ones creating a branch. Apply Liquid Shiny glaze for a natural effect.



STEP 75 To compose make two bouquets. First, create small bouquets of flowers and leaves. Attach a few leaf branches and blossoms together. Using a 20 gauge wire and green florist tape start arranging the branch.



STEP 76 For the first bouquet, take a 20 gauge wire and tie the dark leaves at the back. Then the small white flowers. Continue adding flowers and leaves along the branch.



STEP 77 Continue with the pink magnolia, with small flowers and leaves and finally the rose.



STEP 78 Make a second bouquet by combining leaves and flowers



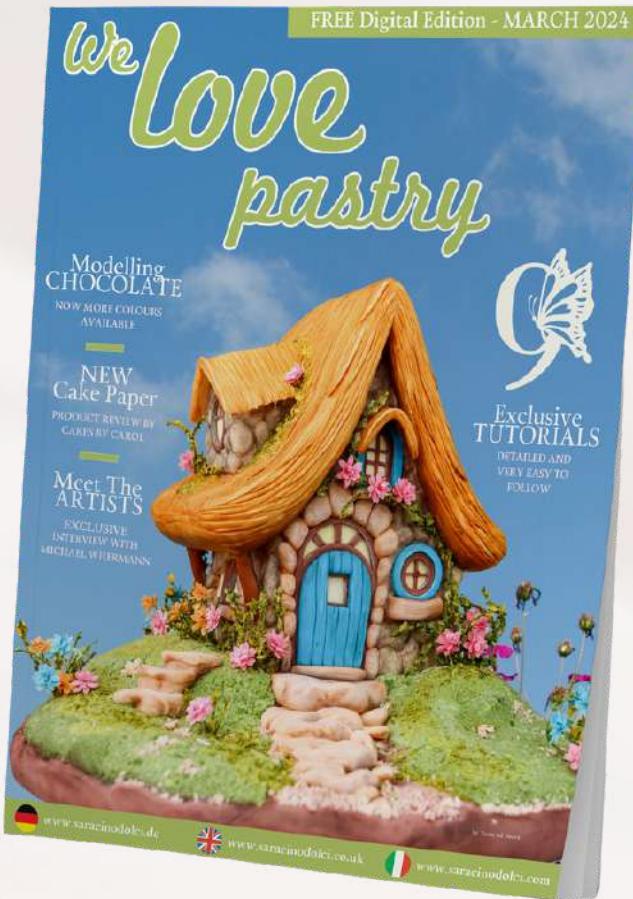
STEP 79 The two bouquets should be in the shape shown so that when placed together, they can be joined together. For display, I used a bundle of wooden sticks tied with wire in the centre.



STEP 80 Place the first bouquet by resting it on the wire.



STEP 81 Place the bouquets so that they are joined together. Your beautiful floral bouquet is ready to display.



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PRETTY BLOOMS

CREATED BY KATARZYNKA SZTUKA CUKROWA





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](#)



[@KOCZOROWSKAKATARZYNA](#)

What you need:

INGREDIENTS

- Saracino Pasta Bouquet
- Saracino Pasta Top: Baby pink
- Powder colours: Yellow, rose pink, green, viola
- Gel colours: Light green, light pink



EQUIPMENT

- English rose petal veiner
- Rose leaf veiner
- Small flower plunger cutter 1cm
- Petal cutter 3cm - 4cm
- Flower stamens
- Flower wires gauge 20, 26, 28
- Floral tape
- Rolling board
- Modelling sponge pad
- Modelling tools
- Rolling pin



You can follow
Kasia's tutorials
for other flowers
on our website.



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Hydrangea Flower](#)



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Dahlia Flower](#)



STEP 1 Make the gypsophila flowers on 30 gauge wires. Form a small hook at the top of the wire. Twist light green Pasta Bouquet onto the top of the wires.

STEP 2 Use a small flower cutter [1cm] to cut out flowers from thinly rolled white Pasta Bouquet.

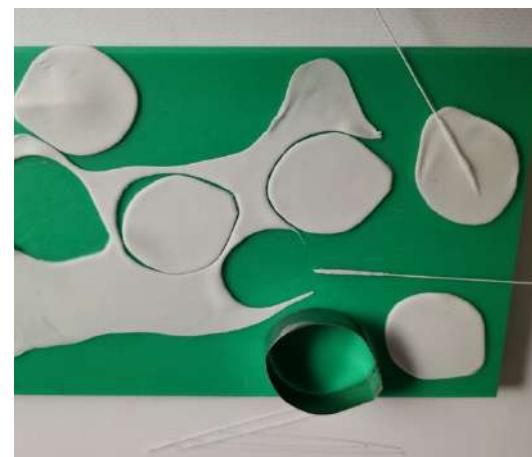
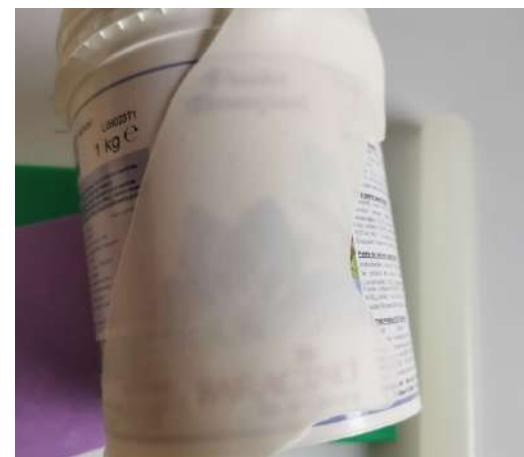
STEP 3 Using a modelling sponge pad, shape each petal with a small ball tool.



STEP 4 Press the first flower on the tip of the wire and add the next petal.

STEP 5 The green paste on the wire makes it easier to assemble the flowers.

STEP 6 Use floral tape to connect the flowers into small bunches.



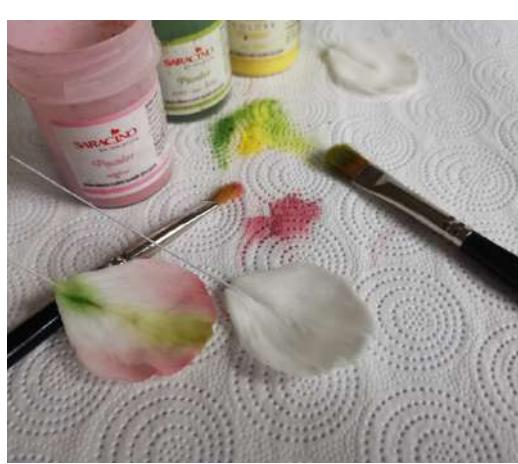
STEP 7 Use the floral tape cut half width to make the connection to the stem more delicate.

STEP 8 Roll the Pasta Bouquet very thinly.

STEP 9 Cut 5 petals for the hellebore flower. Wrap the top of a gauge 26 wire with paste and connect it to the petal.



STEP 10 Press the petals into an English rose veiner and place them on a spoon to dry.



STEP 11 Dust the petals with pink powder on the edges, green near the wire, and a little yellow in the middle.



STEP 12 Make the centre of the hellebores by adding green paste to a 24 gauge wire with a bend on the end. Use scissors to cut the tip into three parts.



STEP 13 Add stamens and connect them with floral tape.



STEP 14 Roll small balls of green paste. Hollow the end with a pointed tool to form a trumpet shape and glue around the stamens.



STEP 15 Connect the centre and the five petals with floral tape.



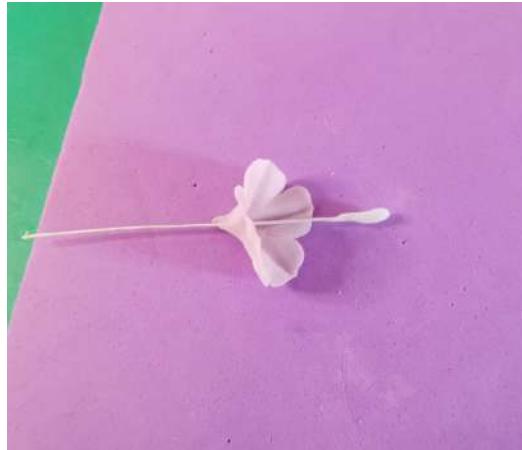
STEP 16 Carefully wrap the stem with floral tape twice. I made four of these for my cake.



STEP 17 Add white paste to the top of a bent wire as we did previously. Prepare pink Pasta Bouquet.



STEP 18 Roll a cone from the ball of paste and cut it into 5 pieces with scissors.



STEP 19 Lightly thin the edges of each petal.

STEP 20 Mark the centre of each petal.

STEP 21 Insert the wire through the flower centre.



STEP 22 The top of the flower is ready.

STEP 23 Finish the flowers with green paste and use tongs to form leaves. Make as many of these as you want.

STEP 24 Make small leaves on gauge 30 wires. I add green paste on the wire and stamp it in a rose veiner. Make stems of flowers and leaves by taping together. Make different height stems for interest.



STEP 25 To attach the flowers to a dummy cake, I make hooks from size 20 wires. Wrap the wires with floral tape twice and then bend. You will need a posy pick if the cake is real.

STEP 26 Attach flowers to the cake.

STEP 27 Your pretty bloom cake is ready.

“

Pasta Bouquet is
my way to go.

Love the fact that
it gives my
flowers a
perfectly natural
look.

You can roll it
thinner than
paper, you will
see through it and
you can still work
with it.

It's a completely
different product
to those I worked
with before and I
highly
recommend!

”

Katarzyna

Koczrowaska



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by Katarzynka Sztuka Cukrowa using Saracino Pasta Bouquet



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HOLLYHOCKS

CREATED BY BENNY'S CAKES





ALBENA BOZHIDAROVA

Albena Bozhidarova from Benny's Cakes was born and lives in Gabrovo, Bulgaria. She started making sugar decorations for fun in 2011 to please her family and friends. Soon the hobby became a passion. The love for nature and especially for flowers makes her try to recreate their beauty from sugar.

Currently, Albena has awards in international competitions, participated in exhibitions, published in specialized publications, and runs courses for creating sugar flowers.



[Bennys Cakes](#)



@ALBENA.BOJIDAROVA

What you need:

INGREDIENTS

- Saracino Pasta Bouquet
- Saracino Pasta Top: brown
- Gel colour: yellow, green and pink
- Powder colours: dark green, leaf green, brown, yellow, pink
- Edible glue
- Saracino Liquid Shiny glaze
- Saracino CMC

EQUIPMENT

- Rolling mat
- Pad with grooves
- Soft pad for thinning
- Rolling pin
- Modelling tools
- Tweezers
- Florist's tape - green
- Florist wire gauge 18, 24, 26, 30
- Teardrop shape petal cutter and veiner
- Large and small leaf cutters and veiner
- Calyx cutter
- Wood grain texture mat



**NEW
SMALLER
PACKS**

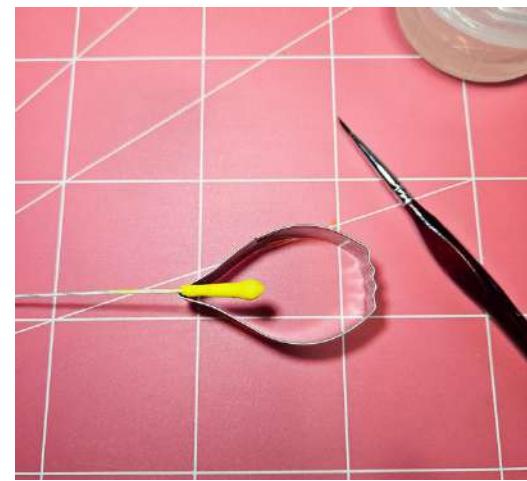




STEP 1 Colour Pasta Bouquet with yellow gel colour.



STEP 2 Make a small hook at the tip of a 24 gauge wire, put a little edible glue on it.



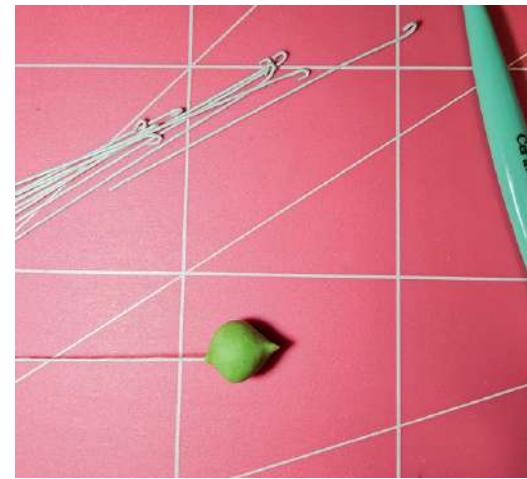
STEP 3 Add yellow paste to the wire end and shape the centre of the flower to about 1/3 the height of the petal cutter.



STEP 4 Coat the centre with edible glue and dip in a mixture of cornmeal and a little yellow powder colour.



STEP 5 Colour Pasta Bouquet with green gel colour.



STEP 6 At the tip of a gauge 24 wire, bend a small hook. Add some edible glue and form buds of different sizes.



STEP 7 Buds should be slightly pointed at the tip.



STEP 8 Using tweezers, form five ridges on each bud.



STEP 9 The ridges are symmetrical around the centre.



STEP 10 Roll green Pasta Bouquet on a grooved mat. Cut a green leaf being careful not to damage the ridge.



STEP 11 For the large leaves, use gauge 26 floral wire. Add a little glue to the end and carefully insert it into the ridge.



STEP 12 Using the ball tool, thin the outer edge on a foam mat.



STEP 13 Using a veiner, press a pattern on the leaf and place it to dry in any natural shape.



STEP 14 Again, roll green flower paste on a grooved board and cut out a small green petal.



STEP 15 For the small leaves, use gauge 30 wire with a little edible glue.



STEP 16 The outer edge is thinned with a ball tool.



STEP 17 Using a leaf veiner, press a pattern on the leaf and allow to dry in any shape.



STEP 18 Colour Pasta Bouquet with pink gel colour.



STEP 19 Roll some of the pink paste on a grooved mat and using a cutter, cut out a petal being careful not to damage the ridge.



STEP 20 Carefully insert a gauge 30 wire into the ridge with a little edible glue.



STEP 21 Use the ball tool to thin the outer edge.



STEP 22 Press carefully into the veiner.



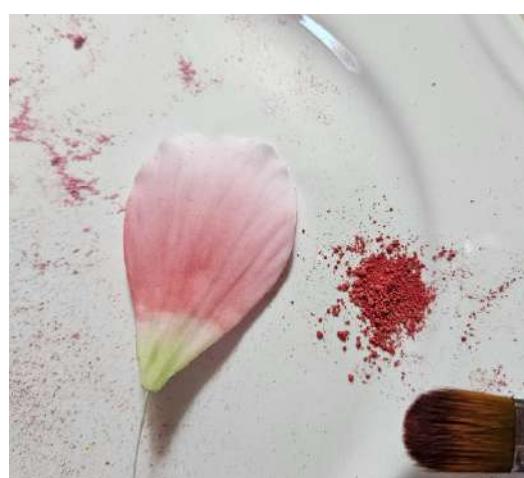
STEP 23 Again, with the ball tool, press over the outer edge so that it curls slightly.



STEP 24 Let the petals dry on shaped aluminium foil, giving it the desired shape.



STEP 25 With light green powder colour, dust the base of the petal.



STEP 26 With pink powder colour, dust the petal. The colour should be darker at the base and quite pale towards the top.



STEP 27 Assemble each flower using floral tape, arranging 6 petals around the centre.



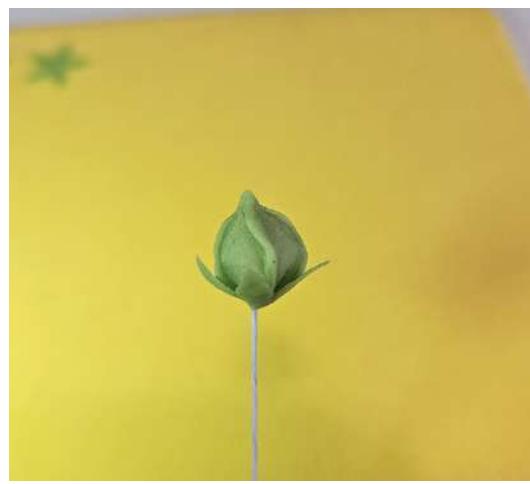
STEP 28 With green powder colour, dust the leaves to give them a realistic look. Then glaze the leaves with Liquid Shiny and let them dry.



STEP 29 Roll green flower paste very thinly and with a rose calyx cutter make calyxes for the buds.



STEP 30 Thin the outer edges of the calyx.



STEP 31 Using a little edible glue, stick a calyx behind each bud.



STEP 32 Wrap the wire of each bud with green floral tape.



STEP 33 With green powder colour, dust the buds and their stems. Then glaze the buds with Liquid Shiny and let them dry.



STEP 34 On a gauge 18 wire, start assembling the arrangement. At the top start with the smallest buds.



STEP 35 Randomly space the remaining buds and small leaves working down the stem.



STEP 36 After fixing the buds, carefully fix all the flowers using floral tape. In order for the branch to have a realistic appearance, it is good to have at least 5 or 6 flowers, and the top ones may not be fully open.



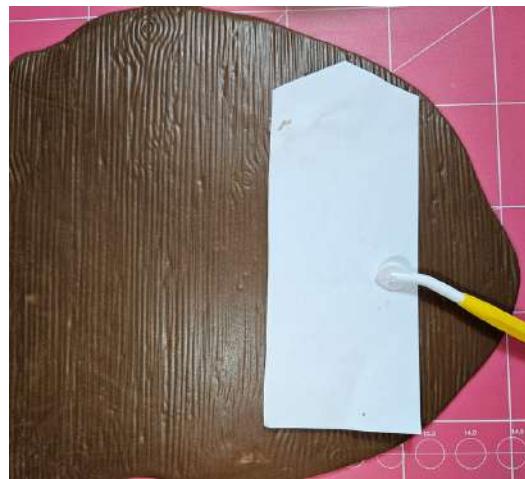
STEP 37 Fix bunches of three of the larger leaves together. Add to the flowers.



STEP 38 Finally, don't forget to dust the resulting taped stem to give it a realistic look. Be very careful not to get green colour on the flowers.



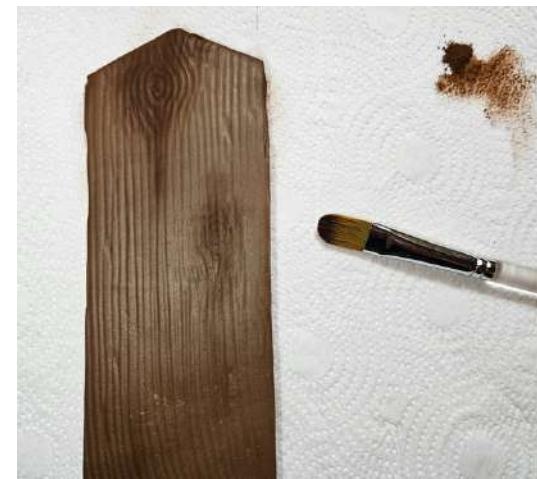
STEP 39 Cover the cake with brown Pasta Top. For the side decoration, roll brown Pasta Top mixed with CMC. With a wood grain texture mat press into the brown paste.



STEP 40 Make a cardboard template for the boards that we will arrange around the cake. The template should suit the height of your cake. Cut out panels.



STEP 41 Let the panels dry for a while so that they can stand upright.



STEP 42 After they dry, dust the panels with brown powder colour to give a realistic wooden look. When they are ready, fix them around the cake using edible glue.



STEP 43 Cover the drum with white Pasta Model and give a brick pattern. Add the panelled cake. Place the flower bouquet to the front of the cake. Insert the stem into the base drum so that it stands stable.



STEP 44 The flowers should be offset to one side for effect.



STEP 45 Your floral cake is ready.

Sweet Pastry Chat



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

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

**FOLLOW
CAROL**



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

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

H

Hello everyone and welcome to this month's Sweet Pastry Chat, where I am talking about Saracino Modelling Chocolate.

Now, if you are one of those cake makers that hasn't tried Saracino modelling chocolate or maybe you think it is the same as the Pasta Model, I can tell you that speaking from my own experience they are two very different products.

The modelling chocolate has a higher percentage of cocoa butter, making it perfect for any chocolate models, sculpting and flowers.

Most people would have seen that it is used with sculpting work, especially figures and faces because the paste will easily smooth and blend when adding pieces, making it much easier to achieve the look they are after. We also know that it is much better for sculpting as fondant doesn't blend as easily and you will often see the join.

I am the first to admit that I am rubbish at sculpting, so I thought I'd have a play and see what I could do with it.

Upon opening the packet, the first thing you'll notice is that it is different from Pasta Top sugarpaste or Pasta Model modelling paste. It breaks quite easily and once warmed up in your hands it becomes nice and soft and really smooth.



The first thing I wanted to try it out with was using it with moulds. I know that some people aren't keen on using sugarpaste for detail, especially when it comes to buttercream or ganache cakes.



I think the advantage of using modelling chocolate is that any detail will get eaten instead of being removed and possibly thrown away with it being too sweet.

Another thing I was keen to try was using it with an extruder gun, thinking of a design I had in mind, as we all know that rolling out paste can get a bit sticky and might not look even, so for me trying it with the gun was definitely a must. I did try rolling it out with my hands but found it got a bit sticky so would advise wearing plastic gloves!



Not only does this smell nice, but it also tastes delicious too (especially the white!).

TIP - if you find the chocolate gets stuck in the mould, try dusting it with a little cornflour and remember to tap the excess away.



Now, if you aren't very confident with piping delicate details, using the extruder gun can transform your cakes. I tried the white and black modelling chocolate so that you can see how easy it was to create a simple design. You'll even spot a musical treble clef I made!

Because the chocolate doesn't set or dry out quickly, it gives you time to shape which is perfect for swirls and musical notes.

You can even mix the colours up to create other shades (which is good to know and saving you some pennies).



One of the things I noticed was that the brown and black colours were a little harder than the other ones, however I have often found that this is the case when it comes to coloured modelling chocolate. You just need to work it a little bit more.

I really wanted to see how it worked when making bits and bobs on a cake, like we would with either sugarpaste or modelling paste and I found that this modelling chocolate is great to work with, it holds its shape whether you are making sugar flowers, dainty flowers, characters or even using it in moulds.

Yes, it can get sticky so would advise working when it's cooler or place in the fridge intermittently whilst modelling to keep its shape.

It can be coloured, airbrushed, painted on with cocoa butter, gel pastes and powders.

It does need to be handled with more care, as variations in temperature can affect the way the modelling paste works, too hot and it becomes soft and difficult to work with.



It also needs to be stored in a cool dry place away from direct light.

It is now available in 7 colours and comes in 250g and 1kg sizes. Five of these colours are new products to the Saracino range and are pre-coloured to make your life even easier.



Honestly, if this is something you have been thinking of trying, I would highly recommend trying modelling chocolate. You won't be disappointed.

That's it for this month.

Carol x

AFTERNOON TEA

CREATED BY IRINA NESHובה





IRINA NESHובה

My name is Irina Neshova. I was born in Sofia, Bulgaria and live in UK. I am a member of Cake Artist World.

I have always loved art and in my childhood my dream was to be a fashion designer. I attended a specialist college for textiles and later sugar art became my hobby.

In 2013 I started making sugar art and this is my passion. I love art and I truly enjoy creating flowers and models out of modelling paste.

My achievements so far are Silver award from 'London on Tour' 2019, Gold award from 'Cake Art' Bulgaria 2021, Gold Award from 'Cake Art' Bulgaria 2022, Silver award from Cake International Birmingham 2022, Silver Award from Cake International 2023, and 3rd place from Cake and Bake Show London 2023



[IRINA NESHובה](#)

What you need:

INGREDIENTS

- Saracino Pasta Model
- Saracino Cocoa Butter
- Saracino Pasta Bouquet flower paste
- Saracino CMC
- Saracino Royal Icing
- Gel Colour: Pink and green
- Powder Colour: White, pink, purple, gold pearl
- Clear alcohol
- Edible glue

EQUIPMENT

- Rolling pin
- Royal icing stencil
- 12 inch drum
- 5 inch wide x 6 inch high cake
- Styrofoam ball 100mm diameter
- Flower wires 26 and 22 gauge
- Tea saucer
- Styrofoam tea cup
- Cocktail stick





STEP 1 To make the tea saucer mix Pasta Model with a little CMC to help dry it faster.



STEP 2 Roll the Pasta Model to a thickness of 2-3mm and the diameter slightly bigger than the tea saucer.



STEP 3 Cut the paste in the shape of the tea saucer. Dust it with little bit of cornflower, so it doesn't stick to the saucer.



STEP 4 Leave the paste to dry on the saucer for at least 36 hours.



STEP 5 Using the same paste roll enough to form the cup. The paste should be 2-3mm thickness.



STEP 6 Carefully cover the cup dummy and cut off excess with a blade.



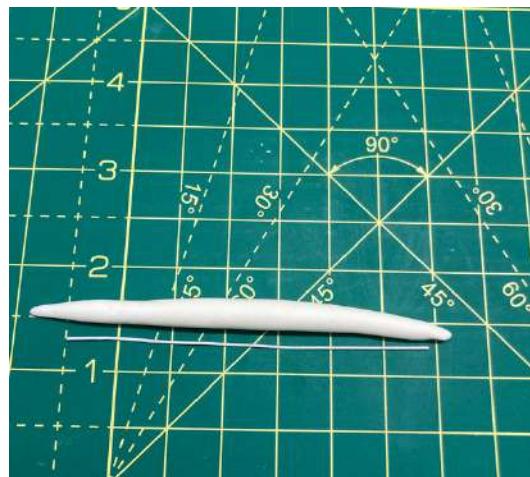
STEP 7 After covering the cup, make a vertical slit and take off the remaining paste. Apply a small amount of edible glue to both sides to stick the halves.



STEP 8 Cut a small circle of paste and glue it for the base of the cup. Leave it to dry for at least 24 hours.



STEP 9 Cut another small circle of paste and glue it to the inner base of the cup to serve as a bottom.



STEP 10 You will need 3g of Pasta Model for the cup handle. Roll the paste like a rope with a length of 7cm.



STEP 11 Insert a 6cm long 26 gauge florist wire into the rope. Curve it in the form of a hook as shown.



STEP 12 Apply a small amount of glue and stick the handle to the cup. Put the handle to cover the vertical joint. Leave to dry for at least one day over the cup dummy.



STEP 13 Turn the cup over and take the styrofoam form from the cup.



STEP 14 For the tea-pot cover the 100mm styrofoam ball with Pasta Model.



STEP 15 Roll paste to 5-6mm thickness with a 48mm diameter.



STEP 16 With a little bit of edible glue, stick the circle underneath the ball for the base.



STEP 17 Cut a 58mm diameter circle of paste and glue it to the top of the ball for a lid.



STEP 18 Roll a thin long stripe from the modelling paste to approximately 48mm long and 6mm wide. Put the ribbon onto a flower foam pad and press it with a ball tool to make it a wavy line.



STEP 19 Glue the wavy line around the lid of the tea-pot. Roll a small teardrop shape of paste and glue it to the circle to serve as a handle of the lid.



STEP 20 Leave to dry.



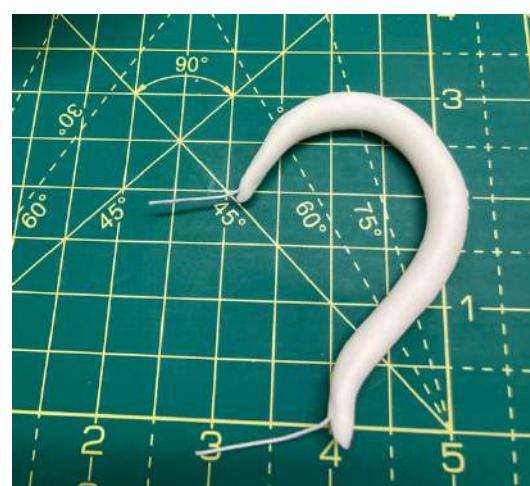
STEP 21 With 30g modelling paste make a teapot spout shape. Curve it as shown.



STEP 22 Insert a cocktail stick on the side of the teapot pointing upwards on an angle. Cut off the wide side of the spout.



STEP 23 Insert the spout onto the cocktail stick and glue. Hollow out the top of the spout with a modelling tool.



STEP 24 To make the handle of the tea-pot you need 8g modelling paste. Roll the paste to a rope about 10cm long and insert a 22 gauge wire in the middle. Curve it as shown. Make the ends thinner and leave the wire to protrude on both ends.



STEP 25 Consider the place of the handle on the tea-pot and insert the wire into it and fix with a little glue. Let it dry.



STEP 26 Use cocoa butter melted with powder colours to paint the flowers on the tea-pot, tea saucer and the tea cup. Mix the gold powder with rejuvenator spirit or clear alcohol and paint the edges of the decoration and the lid handle.



STEP 27 Cover the drum and cake with Pasta Top. Use royal icing and a stencil to create a design on the cake. Assemble the cake and decoration on the cake board and fix them with a royal icing.



Read With Cake



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



*Makbule
Yassikaya*

INTERVIEW BY SARACINO

TELL US SOMETHING ABOUT YOURSELF

I am happily married and have 3 daughters. I was born and raised in Turkey. I have been living in London for 2.5 years. I have been making figures for 6 years. I started making figures with polymer clay. I have been making figures and cakes with sugar paste for 2 years and I love my job very much.



PLEASE TELL US HOW DID YOU START CREATING CAKES?

Two and a half years ago we moved to London from Turkey and one month later, my youngest daughter had her birthday. As I was new to London, I didn't know any cake shops so I decided to make my daughter's cake myself. I made it after watching videos on YouTube and I enjoyed it very much. Afterwards, I joined some online training because I wanted to progress in pastry. I tested the recipes from the training courses I took with my family and friends and created my favourite flavours. I have been making cakes for about 2 years by combining my figure making skills and the pleasure I get from making cakes.



WHAT HAS BEEN YOUR MOST DIFFICULT CREATION TO DATE?

Since my pastry and cake journey is new, I have not had any difficulties in making a piece. Not counting the struggle to make a sharp edge. The most difficult thing in my figure works is modelling the human body in anatomical detail. In order to achieve this, I can say that I have studied and tried to understand almost all anatomy. After understanding the anatomy, it was really difficult for me to apply it on the sculpture.



AFTER GETTING INSPIRED, HOW DO YOU PROCEED?

This is the most thrilling aspect of the piece. My curiosity in the outcome excites me to want to act right away as I consider how to bring an idea, project, or dream that inspires me to life, make plans for it, and work towards the outcome step by step. I'm not good at putting things off. When I feel inspired, I act on it right away to prevent feeling bad about it. This, in my opinion, is the main reason I adore this work. You start from scratch, creating a work of art, and anxiously await the unveiling of the finished pastry project. Everything will have been worthwhile if you are happy with the outcome.





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

I love everything I create. I thoroughly enjoy and am quite excited to make them all. However, my objective has been to create human forms with intricate anatomic realism ever since I began creating figures. I think my favourite pieces are the ballerina sculptures I created for this project.

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

When I decorate, I focus on the little things and making sure everything looks neat and tidy. I prefer simple decorations that show how much effort I put into them. It's all about those finishing touches and tiny details that really make a decoration stand out. Sometimes, the smallest details are what make the biggest impact. I get inspired by other artists, but it's important to make my own unique style. Planning is important when decorating, but sometimes the best ideas come to me in the moment. It's okay to try new things and make mistakes along the way.

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

I like to look for oil and watercolour paintings, as well as illustration drawings. I like to work more on children's cakes. And of course, the biggest source of inspiration in this regard is animated films or cartoons. Sometimes, when I am asked to make a cake about an animated character that I don't know at all, I first find and look up that character, watch the movies. And I try to transfer it to the cake in the most accurate way. I have many favourite artists; it is not possible to count them one by one. From the most important to the smallest, I am keen on all cake artists who paint meticulously and cleanly, who love their paintings.

WHAT SARACINO PRODUCTS DO YOU USUALLY USE AND WHY?

I continually use Saracino Pasta Model. I have also used Pasta Scultura and fell in love with it. I am certain it'll be the product I will use most once I lean more towards human modelling in the future. Pasta Model is my favourite, I make all my sculptures with it, it takes shape very easily. Since it does not dry immediately, it offers me time I need to make changes. I have used Saracino wafer paper and isomalt and was provided with the overall performance I desired from all of them.



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

I like spending time with my family. My husband and I take lengthy walks. As we're new in this country, we attempt to find new locations a lot. I like taking photographs. Even on everyday walks, I often take pictures of identical locations and spot various things every time. Water colour painting is an old interest of mine.

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

One of my daughters is a huge Little Mix fan, even after they broke up, and she has always wanted me to make a cake, or a figure relating to Little Mix. As a person I don't have celebrities that I am a huge fan of, so making a cake for one of Little Mix would be a huge honour and would make my daughter very happy. Apart from that, each person, mainly each child, whose cake I make is VIP for me.



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

 @mellifluous_cake

WHAT IS PASTA MODEL ?



READY-TO-USE SUGAR PASTE DESIGNED FOR MODELLING WITHOUT THE NEED FOR THE ADDITION OF CMC, PERFECT FOR SMALL AND MEDIUM-SIZED PROJECTS. AVAILABLE IN 19 BEAUTIFUL COLOURS.

It is firm and solid at first (especially during cold months). Simply cut a piece and knead it or microwave it at 800w for 3 seconds. If it becomes too soft, let it rest at room temperature, and it will regain its previous consistency. It guarantees perfect results in any climate and gives a luminous effect to every creation.

Very flexible and elastic. Thanks to the presence of cocoa butter, it allows you to join and smooth joints until they disappear completely. It dries quickly, without cracking, and maintains its shape perfectly. It can be worked on multiple times without issues.

Voted as the 'Best Product' in the market in 2017 at the Birmingham Cake Masters Awards.

Thanks to its vanilla and caramel flavour, it is perfect on any cake and delicious to eat. It does not contain hydrogenated fats and is free from palm oil. It is also gluten-free.

WHY SHOULD I CHOOSE TO WORK WITH PASTA MODEL



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

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



Blends at joints perfectly



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



Easy to colour using gels or powders. It is also easy to dust.



Perfect for modelling very small elements, detailed pieces and for moulds.

TULIP DRAPES

CREATED BY ARATI MIRJI SUGAR FLORIST





ARATI MIRJI

Hi, I'm Arati Mirji, a World acclaimed sugar florist and tutor; winner of Cake Masters Magazine Sugar Flowers award 2018, India's Top Ten Cake Artist 2017 & 2018 and 1st place GOLD winner at CI, 2018.

My work has also been featured in various National and International Magazines. Incredible India magazine April 2022 edition carried my work on its cover page. You can find my various masterclasses, work and other information on my website - www.aratimirji.com

My goal is to make flowers that seem to be in bloom and the bees and the butterflies choose them instead of the garden!



[ARATI MIRJI SUGAR FLORIST](#)



[@ARATI.MIRJI](#)

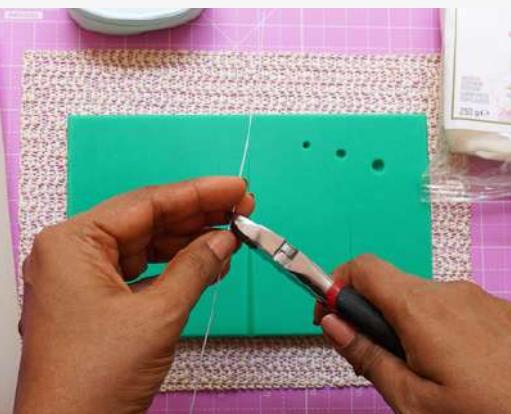
What you need:

INGREDIENTS

- Saracino Flower paste by Arati Mirji – White (some coloured with pale green and brown)
- Powder colours: Lemon yellow, white, kiwi, fuchsia, dark peony, violet, aubergine, emerald gold
- Gel Colours: Spruce green, eucalyptus
- Clear alcohol
- Liquid Shiny glaze
- Edible glue
- Cornflour dust pouch
- Dry semolina

EQUIPMENT

- Floral wires: White - 26, 35, 18 gauge
- Floral tape: White, pale green
- Tulip petal cutters and veiner
- Egg former mould
- Cutting mat
- Soft foam
- Petal protector
- Arati's Quick Twiddle tool
- Flat synthetic brushes of various sizes
- Grooved board
- Rolling pin
- Hockey stick tool
- Cutting wheel tool
- Bent tweezers
- Cutting pliers



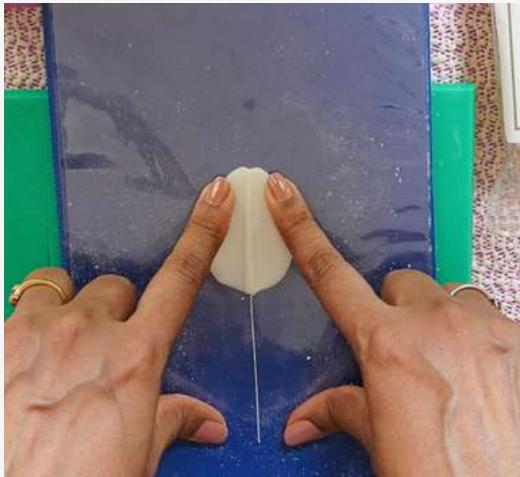
STEP 1 The Tulip flower has 6 petals, 3 smaller and 3 big petals, hence cut six pieces of wire from two 26 gauge full length wires.



STEP 2 Roll flowerpaste on a grooved board and cut the petal using the cutter. Don't roll the paste too thin.



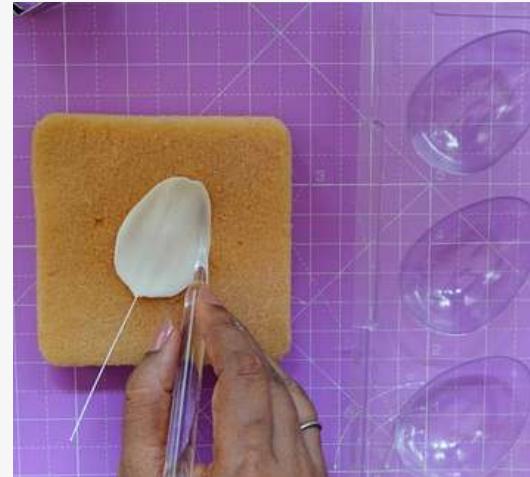
STEP 3 Insert the wire through the central ridge to about halfway, and secure the petal onto the wire by pressing it firmly with your fingers and pinching the base of the petal on the wire.



STEP 4 Place the petal in the petal protector and press the edges to thin it out.



STEP 5 Vein the petal using the Tulip petal veiner.



STEP 6 Give movement to the edges of the petal using the hockey stick tool and soft foam. Dry the petal in the egg former. Make 3 small and 3 big petals in similar fashion.



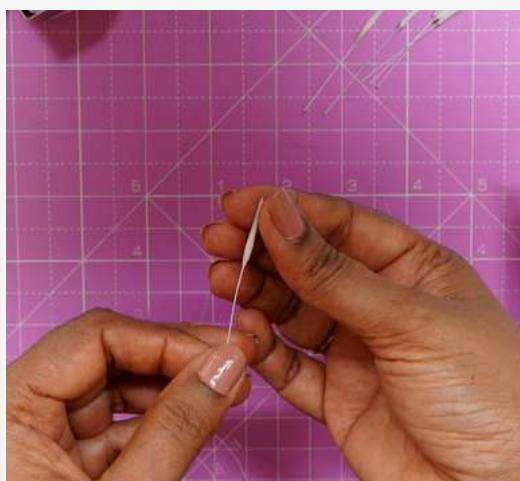
STEP 7 Take a pea size flowerpaste ball to make the pistil.



STEP 8 Using the bent tweezers, make three ridges on top and indents on the side of the pistil.



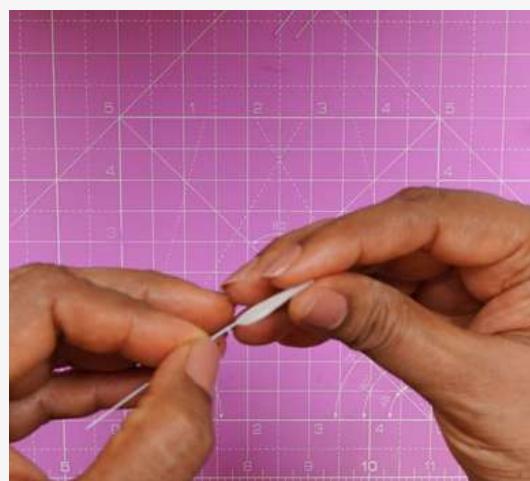
STEP 9 Dip an 18 gauge wire in edible glue and insert it into the pistil and pinch at the base to secure it to the wire.



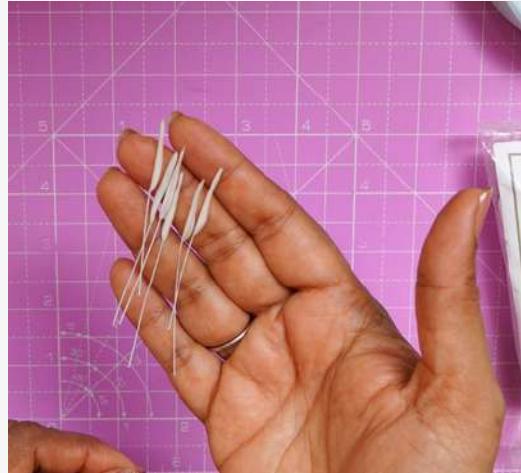
STEP 10 Make 6 filaments for the stamens using flowerpaste and twisting it onto 35 gauge wire in a tapering fashion.



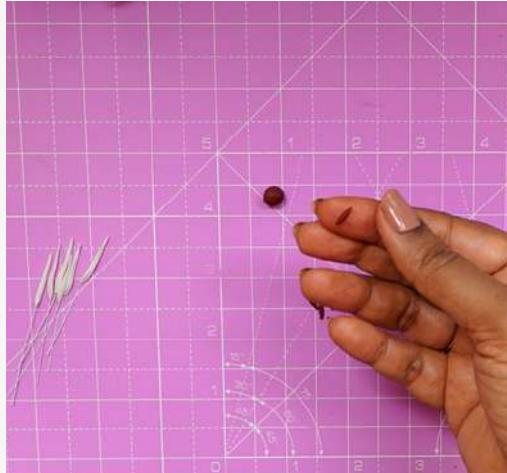
STEP 11 Flatten it with a rolling pin.



STEP 12 Pinch the edges to get an indent in the centre of the filament.



STEP 13 Make six of these.



STEP 14 To make the anther, take some brown flowerpaste and roll to the shape of a rice grain.



STEP 15 Make an indent in the centre of the anther.



STEP 16 Apply some edible glue on the anther and dip it into aubergine coloured semolina.



STEP 17 Colour the filaments with a mix of lemon yellow and white, and highlight with kiwi dust colours.



STEP 18 Using half-width white tape, tape the stamens to the pistil.



STEP 19 Colour the petals once they are dry, in layers, using a mix of fuchsia and dark peony and highlight with violet dust colour.



STEP 20 Glaze the petals and let them dry.



STEP 21 Tape the three smaller petals in the first layer and the three bigger petals in the second layer using half-width pale green floral tape around the centre.



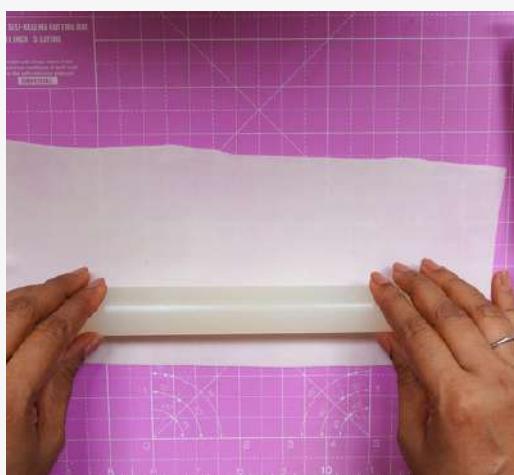
STEP 22 Cover the central wire with pale green flowerpaste. Using the Quick Twiddle Tool, extrude the paste using disc 9; place it next to the central wire of the flower, and with a swift movement, push with the base of your palm such that the paste adheres itself to the wire.



STEP 23 Once the paste has covered the wire, let it dry, and then give it some movement to make it look natural.



STEP 24 To make the scarf drape, roll flowerpaste, use the cutting wheel to cut it into a rectangular shape. It doesn't have to be exact as we are going to scrunch it up and assemble it on the cake.



STEP 25 Roll it very thin so that you can see the impressions on the mat.



STEP 26 Using spruce green gel colour and eucalyptus gel colour, mix in a generous amount of clear alcohol and apply with a brush on the flowerpaste sheet.



STEP 27 Using a dropper, drop a few drops of the clear alcohol on the coloured sheet so that blotches are formed. Let it dry for about 10 minutes.



STEP 28 Once it is a bit dry, dry dust some emerald gold lustre dust sparingly on the surface of the sheet. Don't apply too much. The colour will settle on the edges of the blotches and give a silky look to the entire sheet of flowerpaste.



STEP 29 You can see how beautiful and silky it looks! The paste will also remain flexible.



STEP 30 Add the tulips and scarf drape to your cake. How elegant does it look?



DRIES FAST: At a temperature of 20-30 °C and with a humidity of 40-70%, petals and leaves dry in less than three hours! During this time, you can finish creating and modifying your work avoiding problems such as breaking or being too soft or fragile

REMAINS FLEXIBLE: Even after many days. Your petals will always remain resistant and flexible, they will not break easily, and you can travel safely with your decorated cakes.

YOU CAN ROLL IT THINLY: You will immediately notice how little effort and pressure you will need to roll it very thin using a rolling pin. The paste won't break or stick to your equipment.

LOVES VEINING and TEXTURE: Use any veiners or flower moulds to imprint the paste and you will be mesmerized by the result. Veins and different textures will be perfectly pressed, and the paste has an incredibly realistic translucent effect, making your flowers more realistic.

EASY TO COLOUR: Do not be afraid to use powder or gel colours to colour it, the paste will perfectly respond to your colour needs without spoiling.



After a lot of thought, time and effort we have come up with this gorgeous flower paste which we believe enhances the experience of flower making, making it more enjoyable and rewarding.

A flower paste that listens to you, works with you, rewards you and then gives you a sense of accomplishment with the beautiful creations you are able to make with it.

This paste has a beautiful soft feel to it and at the same time is strong, ensuring that your petals do not break easily, rolls super thin, remains flexible for a long time, stands up well to humid conditions, takes colours beautifully, and above all has a unique translucent quality that makes it possible to create life like flowers and foliage.

To sum it up - it is a joy to work with if there ever was one!

Arati



RUFFLES & SPRAY

CREATED BY CAKES BY CARINA



CAKES BY CARINA
BESPOKE CAKE DESIGN



CARINA STORKEY

[f CAKES BY CARINA](#)
[@CAKES_BY_CARINA](#)

Hi I'm Carina! I live in Kent with my Fiancé and 3 children. I'm a self-taught baker and wedding cake designer. I started Cakes by Carina back in October of 2015. After having made my first decorated cake for my two daughters' joint birthday party, with the help of a family aunt, a hobby baker who showed me how to ice a cake with fondant and I haven't looked back! It was since then, I fell in love with cake decorating. I have a background in sewing and arts and crafts, and I've always been creative.

I now mainly specialise in wedding cakes and love incorporating textures and sugar flowers into my designs.

I've been lucky enough to win awards in several competitions such as Cake International, The Cake Professionals Awards, and have qualified as a finalist in both the Baking Industry Awards in 2020 and the UK Wedding Awards also in 2020.

My goal is to share the knowledge I've learnt over the years with others as a tutor and hope to have my own cake school one day helping others to achieve what I have through providing more tutorials and teaching cake classes.

What you need:

INGREDIENTS

- Pasta Top: White
- Pasta Model: Rose beige
- Pasta Bouquet flower paste
- Saracino Wafer Paper
- Saracino Cake Gel
- Saracino Gel colours: Light green, yellow, rose beige, dark green, red, purple
- Saracino Powder colours: Brown, emerald green, grass green, pearl gold
- Glycerine
- Clear alcohol



EQUIPMENT

- Rolling pin
- Knife
- 6" & 8" round dummy cakes or round cakes
- Cake drum (covered)
- Paintbrushes
- Flower foam pad
- 22 & 28 gauge wire
- 4cm diameter polyball
- 3.5cm and 4.5cm rose petal cutters
- Calyx cutter
- 8 petal flower plunger cutter
- 3cm Dahlia petal cutter
- Ball tool
- Pliers
- 4cm, 5cm and 7cm size peony cutters (measured from bottom point to tip)
- Peony veiner
- Egg box
- Small sponge
- Cupcake topper foam domes
- Florist tape





STEP 1 To create the marbled paste for the 8" bottom tier, sprinkle and rub grass green powder colour to white Pasta Top with a knife.



STEP 2 Twist the paste and slightly knead, but not too much so that the colour does not incorporate fully.



STEP 3 Roll the paste. The colour will stretch whilst rolling to create a marble effect.



STEP 4 Cover the 8" base tier with the marbled paste. Cover your 6" top tier with white Pasta Top.



STEP 5 Add 1tsp of Glycerine to 2tbs of water in a pot to make a conditioner for your wafer paper.



STEP 6 Add 1 drop of light green gel colour to the conditioner solution.



STEP 7 Next tear about 4-5 sheets of wafer paper into strips.



STEP 8 Paint a thin layer of the green conditioner solution onto the wafer paper. Leave to dry for about 10 minutes before lifting.



STEP 9 Place on a sponge pad to help the drying process. If you are in a rush, you can use a hair dryer to help dry.



STEP 10 Once dry you should be able to scrunch the paper without it cracking, the conditioner keeps the paper malleable enough to work with whilst working on the cake.



STEP 11 Dust the bottom part of the strips along the long edge with a dry brush and some emerald green powder colour to add another layer of depth. Do this on about a third of your strips.



STEP 12 Make a paint with some powder pearl light gold and clear alcohol (or rejuvenator). Paint the top edge of the torn strips along the length.



STEP 13 Paint some Cake Gel to the left side of your marble tier and attach your wafer paper ruffles starting at the top.



STEP 14 Working your way down the cake. Use the undusted strips first and build up the layers with the darker strips at the bottom to create an ombre effect. Shape the strips so that they are in an arch shape as shown.



STEP 15 Cut away any excess at the bottom as close to the cake as possible to keep a neat line around the bottom of your cake. Set aside to dry.



STEP 16 For the peony, start with an 18g wire and the polyball and thread the wire through the ball so that the ball sits halfway along the wire. Take it out and bend the wire in half.



STEP 17 Insert the two ends of the wire through the ball and pull the bent end down into the ball. Twist the wire together to secure. Carve out a section at the top of the ball for the inner petals to sit.



STEP 18 Roll Pasta Bouquet to approx 1-2mm thickness. Use a 3.5cm rose petal cutter and cut out some petals. The amount will depend on the size of the cavity in the top of the ball.



STEP 19 Thin the edges on a foam pad with a ball tool.



STEP 20 Ruffle the petals and arrange them inside the cavity of the ball. They can be slightly higher than the top of the polyball.



STEP 21 For the peony petals you'll need peony cutters in 3 sizes (4cm small, 5cm medium and 7cm large).



STEP 22 For the first layer use the small cutter and cut 5 petals, thin the edges with a ball tool.



STEP 23 Attach with some water or edible glue to the outside of the polyball, ensure the base of the petal aligns to the wire and overlap the right side of each petal as you work your way around.



STEP 24 Your ball should now be covered.



STEP 25 Next using the medium cutter, cut 10 petals. Thin the edges and this time press into the peony veiner.



STEP 26 Use a dome-shaped egg box to place the petals in to dry so that they keep a domed shape.



STEP 27 Using the large peony cutter, cut 5 petals. Thin the edge and vein as in the previous steps.



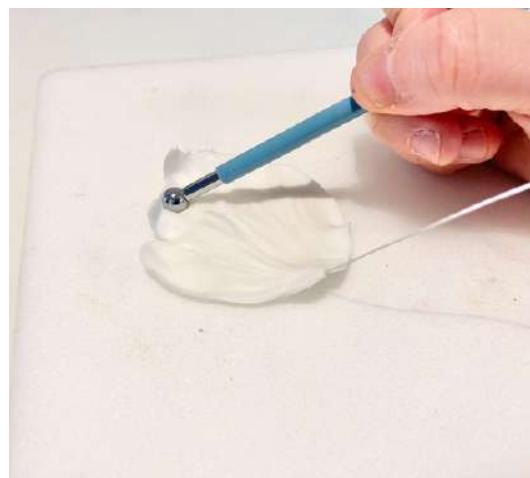
STEP 28 Place the petals over foam domes (used for cupcake toppers) to curve. Leave to dry.



STEP 29 To make the outer wired petals cut 14 petals using the large peony cutter, thin the edges and vein. Brush with a damp paintbrush. Place a 28 gauge wire in the centre of the petal.



STEP 30 Place a second petal over the top of the first to enclose the wire then press the veiner to secure. This will make you 7 wired petals in total.



STEP 31 Use a ball tool to curl the tops of the petal inward adding shape and a more ruffled tip.



STEP 32 Once your petals are dry enough to hold their shape, apply a second layer of 5 petals to the peony centre using the medium sized petals with some edible glue or water. Work around the bud whilst slightly overlapping them at the right side. Repeat for the remaining 5 medium petals.



STEP 33 If necessary, work with the flower face down to make it easier to arrange the 5 large petals. Work in the same way. Due to their size, you may need to turn the petals slightly in a 10 o'clock direction when attaching.



STEP 34 All the inner petals are now complete.



STEP 35 For the wired petals, keeping the flower upside down, wrap some florist tape around the stem and insert the petals one at a time wrapping the florist tape around the wires as you work.



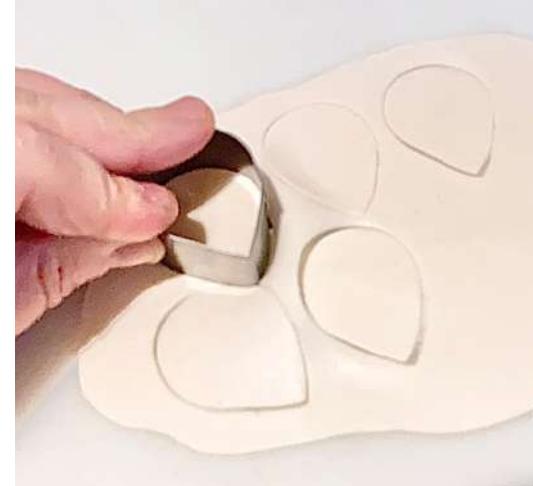
STEP 36 Your peony is complete.



STEP 37 To make the roses, use rose beige Pasta Model and roll a small piece into a teardrop shape. Loop the end of a 22-gauge wire.



STEP 38 Insert the looped end into the bottom of the teardrop to make a bud. Pinch to the wire to secure.



STEP 39 Roll the paste to approx. 1-2mm thickness and cut 4 petals with the 3.5cm rose petal cutter.



STEP 40 Place the bud inside the first petal so that the tip is below the top of the petal. Then wrap around the bud enclosing the bud completely.



STEP 41 With the next 3 petals first apply a damp brush to the left side of each petal leaving the right side dry and attach to the inner bud working from left to right. Attach the first petal leaving the right side of the petal open then slot the second petal into the first, third into the second.



STEP 42 Fold back the top of the petals to create a more realistic shape.



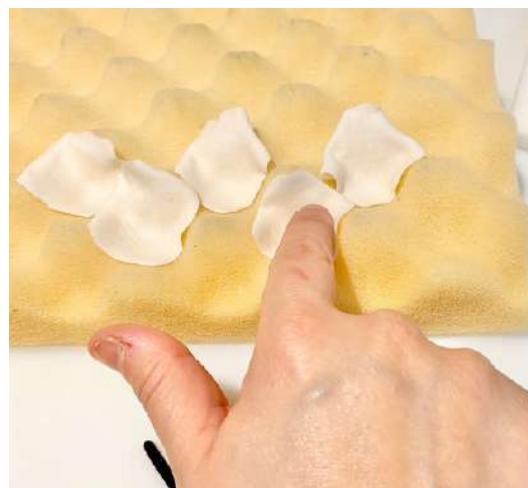
STEP 43 Pinch the petals at the bottom to the wire to secure and pull away any excess paste.



STEP 44 For the next layer, mix a 50/50 ratio of rose beige Pasta Model with white Pasta Bouquet. Using a 4.5cm rose petal cutter cut another 3 petals. Stretch the petals at the sides to shape them wider and press into the rose petal veiner.



STEP 45 Shape the petals by rolling the tops down either side with a cell pin or the end of a small paintbrush.



STEP 46 Turn the petals over and cup them into a foam drying pad.



STEP 47 Arrange the outer petals and pinch the tops at the centre to create a realistic shape. Note: they do not all need to be the same. Petals naturally differ in shape from each other. Try to create interest by rolling the tops back of some petals more than others.



STEP 48 Next make a green Pasta Bouquet using a mix of dark green gel colour and rose beige to tone down the brightness of the green. Cut out some calyx with a calyx cutter.



STEP 49 Dab some water into the centre of the calyx. Thread down the wire of your rose and attach at the base.



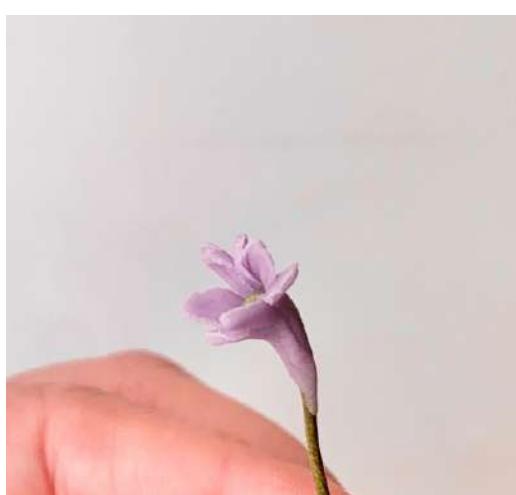
STEP 50 For the lavender, cut out some flowers with an 8 petalled flower plunger cutter.



STEP 51 Loop a 20-gauge wire at the top.



STEP 52 Thread the wire through the centre of the flower and pinch around the loop at the top to completely hide the wire loop.



STEP 53 Shape the petals outwards.



STEP 54 Continue adding more flowers behind the first and pinching into place with each one as you go.



STEP 55 For the mushroom, colour some Pasta Model paste with a small amount of brown powder colour to make a pale brown/beige.



STEP 56 Roll a piece of the paste into a teardrop shape. Flatten the top and bottom of the teardrop to create the mushroom stem.



STEP 57 With a piping nozzle cut a small circle of the beige and roll a small ball of red paste.



STEP 58 Place on top of the ball of red paste and use a ball tool to press a dent.



STEP 59 Roll white Pasta Model into small balls and add dots.



STEP 60 Turn upside down and place on top of your stem. Pinch the edges of the mushroom top and bend to shape.



STEP 61 For berries, roll small balls of Pasta Bouquet until smooth. Dip the end of a 30g wire into edible glue. Insert the wire through the paste until you feel the end poking out on the other side of the berry. Allow to dry by inserting the wire into a dummy. Repeat until you have all your berries made.



STEP 62 Create some small leaves by rolling green Pasta Bouquet (about a pea-sized amount) into a teardrop shape and flattening with your fingertip. You want them quite thick (about 3-5mm) as these will be wired later. Score some lines down the centre of the leaf then from the centre line score out to the edges.



STEP 63 Pinch the tip and bottom of the leaves. Turn the leaf over so that the back is facing you, insert a 28 gauge hooked wire and secure by pinching the bottom to the wire. Leave to dry.



STEP 64 Once the leaves are dry you can add powder colour to add depth. I used a mix of brown and green powder.



STEP 65 For the foliage, use a 3cm dahlia petal cutter. Cut out as many as you like. Note that you will need to cut double the amount of leaves you want to make as these are going to be wired. Press two petals together with a 28 gauge wire in between.



STEP 66 Dust the edges to create extra depth in colour. Wrap 3 leaves together with some florist tape. Continue with another 4 leaves wrapping either side of the wire.



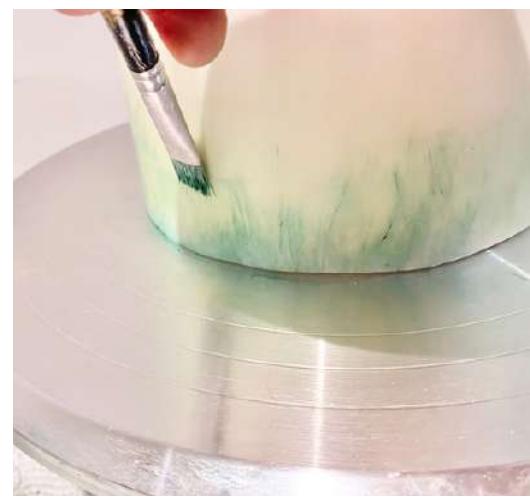
STEP 67 Assemble a spray of florals, berries and foliage together taping them together as you go to create a small spray. Make two of these.



STEP 68 Bend the wires of one spray back on itself so that when inserted into the cake it can cascade down the side of the cake. If using real cake use a posy pick.



STEP 69 For the top tier dust some light green powder colour around the bottom of the cake blending with a sponge.



STEP 70 Next paint some brushstrokes of dark green powder colour mixed with clear alcohol over the top in an upwards motion.



STEP 71 To make some moss bake some cupcakes with some green food colouring to make a green sponge. Break up the sponge to create a moss. Place around the bottom of the cake tiers sparingly.



STEP 72 Arrange your floral sprays as desired into the top of the cake. Complete the cake with a few toadstools placed within the moss. Finished!



The Magic World of Absurdism

art tribute to
MICHAEL CHEVAL

an international sugar art collaboration
hosted by Catia Guida

"The magic world of Absurdism – Art tribute to Michael Cheval"

an international sugar art collaboration.

Hosted by Catia Guida

The collaboration is dedicated to the famous absurdist painter Michael Cheval who enthusiastically agreed to pay homage to his wonderfull works. Each artist was inspired by a work of the painter, creating real works of art in sugar using sugar art techniques: sculpture, modeling and painting. The collaboration was attended by international professional artists in the sector who accepted my invitation to participate with great enthusiasm in this unreal and magical world of the absurdism. The aim of the collaboration was to bring the painter's works to life and I am enthusiastic and proud of the work and commitment that each of them dedicated to this beautiful collaboration. See all [HERE](#)



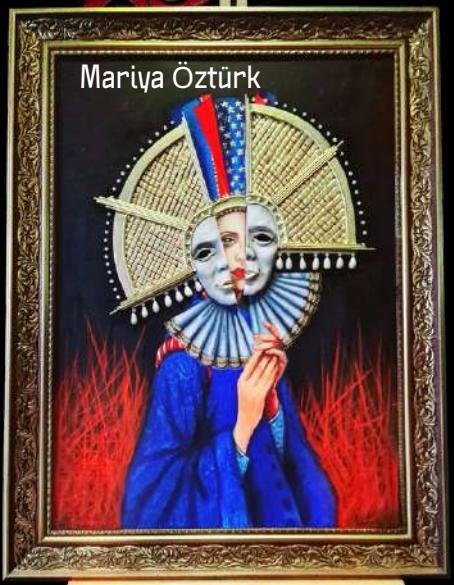
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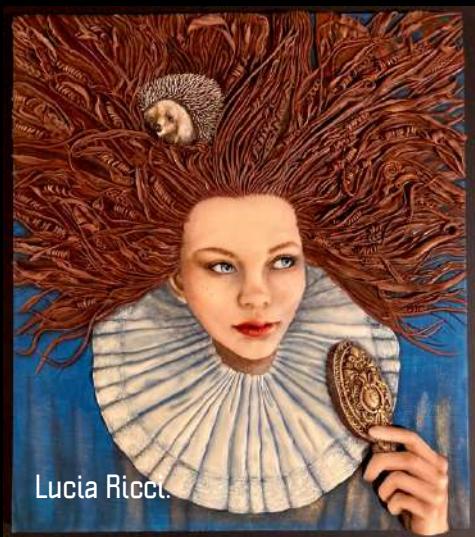
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Annarita Zambelli









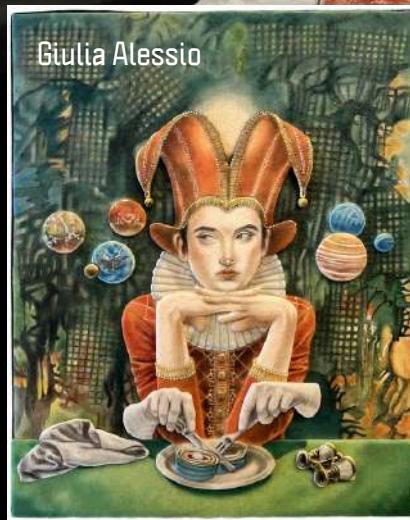
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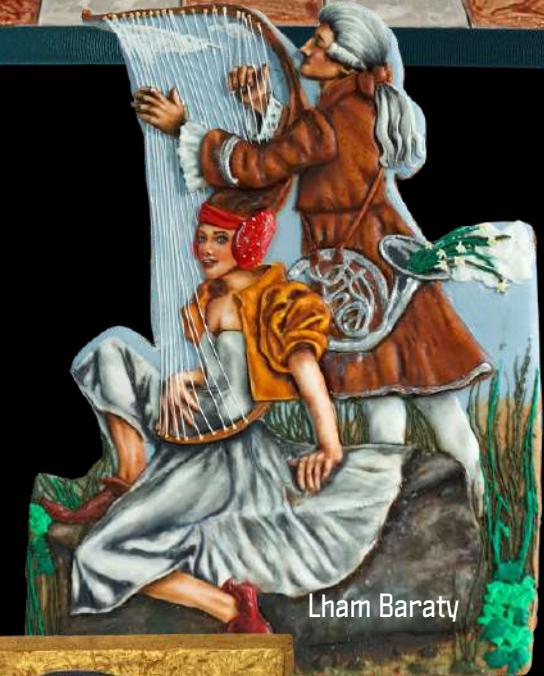
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Rodica Bunea



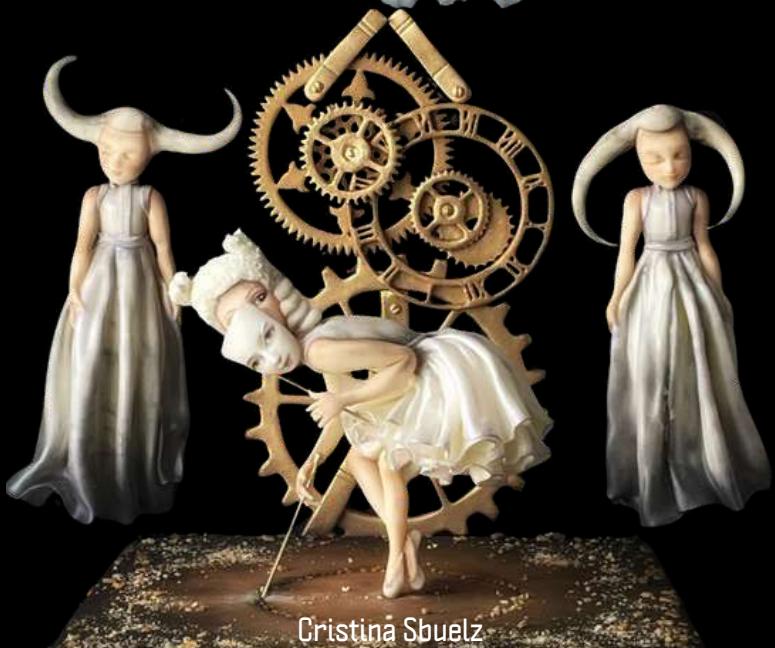
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