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EXCLUSIVE
INTERVIEW WITH
MICHAEL WHERMANN



Exclusive
TUTORIALS

DETAILED AND
VERY EASY TO
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by Torta od Snova



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PAOLO ZOLLA
DIRECTOR

**“There is something new today in
the sun, or rather, ancient:
I live elsewhere, and I sense
that the violets have blossomed
all around”.**

This beautiful verse, by the Italian poet Giovanni Pascoli, came to mind this morning when, after a cold and rainy winter, I breathed in the first breath of spring.

The scent of the earth, of the grass, of the first berries and the leaves beginning to peek out, is a strong stimulus for our senses and pushes us towards great creativity and dynamism. Let's take advantage of it to tackle those recipes and creations that seemed difficult to us last year but now, charged with new energies, seem within our reach.

I am fortunate to live in the countryside, at the foot of the hills of Lessinia, a beautiful natural area known for its fossils, for its splendid walks, for its panoramas, and, not least, for the vineyards of white and red grapes from which some famous wines such as Soave, Amarone, and Recioto are obtained. The latter is an amber and sweet wine that lends itself to excellent pairing with desserts, cakes, and biscuits.

It will be a great pleasure to taste it, paired with the delicious sweets that will be presented during the upcoming events in 2024.

We look forward to welcoming you at our event stands for a toast.

Paolo Zolla



by Horváthné Vanatka Jennifer
using Saracino Pasta Model

by Tutti Patootie cakes Studio using Saracino Pasta Model, Pasta
Sculptura and Saracino Flower Paste by Arati Mirji



by Taty Zeiko using Saracino Pasta
Sculptura, Modelling Chocolate, Pasta Model,
Pasta Top, Wafer Paper and Royal Icing



by Jana S. Dolejšová
using Saracino Modelling
Chocolate



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SYLWIA ANNA PRICE
EDITOR

*S*h

ello and welcome to the March issue of Saracino's 'We Love Pastry'.

I am extremely excited about this month as we share news about new products.

The new 'Cake Paper' product is already receiving amazing feedback. We originally introduced this new product for edible printing only. Imagine our happy surprise when we have seen what has been done with it by various artists, including cake covering, making flowers, and even making cake lace. Make sure you read 'Sweet Pastry Chat' by Carol Smith to read more about this fabulous versatile product.

The other news I have for you are the new colours of Modelling Chocolate. We have introduced red, green, yellow, blue and black to our original white and brown. We also decided to produce them in smaller packs of 250g that will be perfect for your smaller projects.

OUR AMAZING CONTRIBUTORS

Benny's Cakes, Torta od Snova, Academia de Arta Dulce, Torty Zeiko, Novel't Cakes, ZL Cake Boutique, Cakes by Carina, Sweet Mi- by Milene Habib, Zoe Fancy Cakes, Cake by Carol, Cake is Love by Jenny



by Koy Dolphin
using Saracino Pasta Model

by #mellifluous_cake
using Saracino Pasta Model



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by Cake is Love by Jenny
using Saracino NEW Cake Paper

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POPPY PERFECT

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.



[BENNY'S CAKES](#)



[@albena.bojdarova](#)



What you need:

INGREDIENTS

- Saracino Pasta Bouquet
- Saracino white Pasta Top
- Gel colours – yellow, green and black
- Dust colours: dark green, leaf green, brown and yellow
- Edible glue
- Saracino Liquid Shiny
- Edible moss

EQUIPMENT

- Rolling mat
- Pad with groove
- Soft pad for thinning
- Rolling pin
- Modelling tools
- Tweezers
- Florist's tape - green
- Yellow stamens or solid black thread
- Florist wire numbers – 18, 30



STEP 1 Roll a small cone of green Pasta Bouquet flower paste. At the tip of the size 18 wire, bend a small hook. Put some edible glue on the hook and attach the cone to the wire.

STEP 2 Using tweezers, make 6 veins on the center.

STEP 3 Take thin yellow stamens and use scissors to cut each bunch in half.



STEP 4 Attach the stamens to the wire and centre using green floral tape.



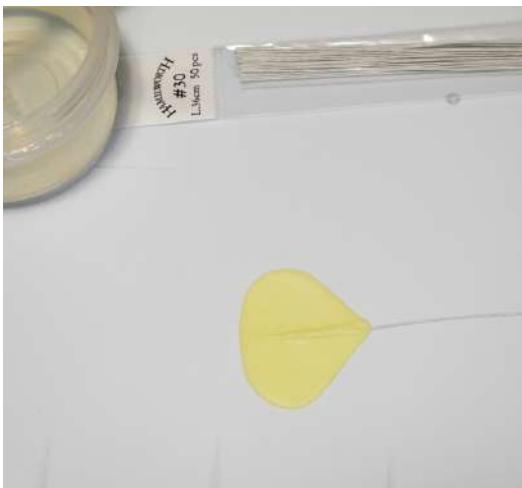
STEP 5 Spread the stamens evenly around the center.



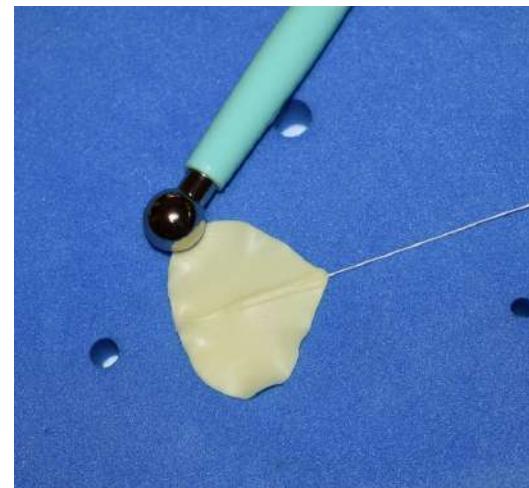
STEP 6 Colour Pasta Bouquet flower paste with just a little bit of yellow gel colour.



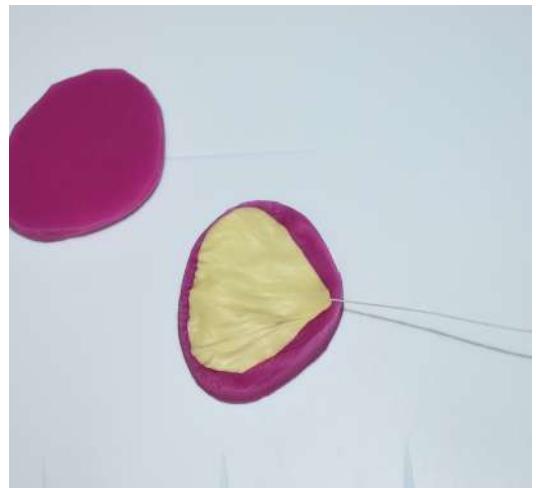
STEP 7 Roll the yellow flower paste thinly onto a grooved board and cut out a petal as shown.



STEP 8 Insert a gauge 30 wire into the ridge on the petal using a little edible glue.



STEP 9 Soften the edges with the ball tool on a foam mat.



STEP 10 Put the petal on the veiner. Add the top and press.



STEP 11 Give the petal a realistic shape and let it dry for 2-3 hours on a spoon to give it the curved shape we need.



STEP 12 Mix white, green and yellow powder colours to get a very light green colour and use a soft brush to dust each petal.



STEP 13 Dust the center of the poppy with the same colour.



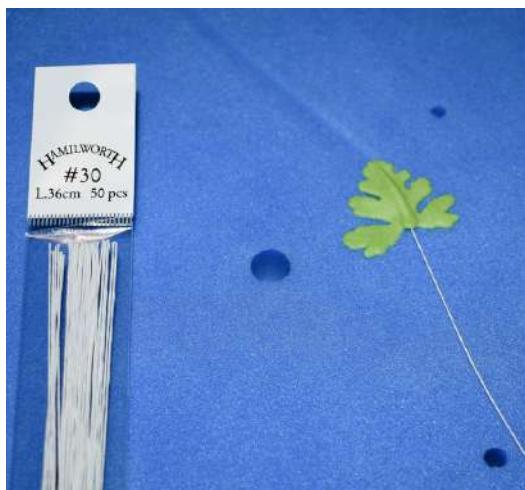
STEP 14 Using green floral tape, attach the petals to the center. Add three first then another three behind.



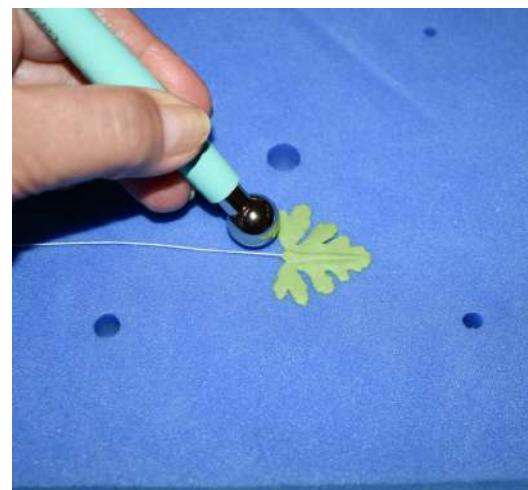
STEP 15 Wrap the stem with floral tape a few times until it is smooth and beautiful.



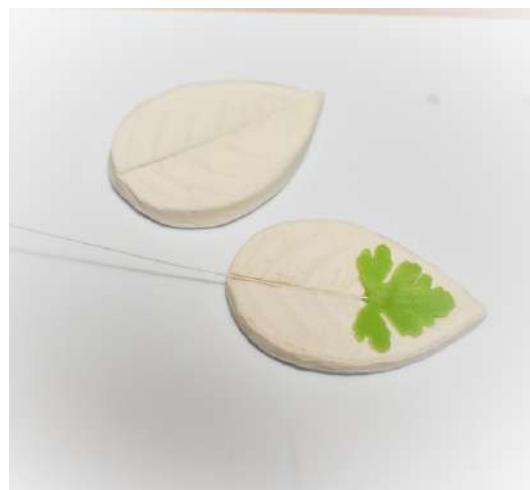
STEP 16 Roll green Pasta Bouquet flower paste thinly onto a grooved board and cut out a leaf as shown.



STEP 17 Insert a gauge 30 wire into the ridge on the leaf using a little edible glue.



STEP 18 Soften the edges with the ball tool.



STEP 19 Put the leaf on the veiner. Add the top and press.



STEP 20 Colour Pasta Top with black gel colour and knead so it is coloured unevenly for the marble effect. Roll out the paste and cover the cake that you previously carved and layered to look like a rock.



STEP 21 Shape the curves and cut off the excess paste. Add as much detail as you want to make it look like a rock.



STEP 22 Dissolve green powder colour with clear alcohol and use a brush to paint the cracks. Dissolve white powder with clear alcohol and use a sponge to add white highlights for more realism.



STEP 23 Make some green edible moss (green sponge cake) and use Cake Gel to stick it into the cracks.



STEP 24 Mix white and a little yellow powder colours with a little clear alcohol and using a thin brush paint the ridges of the center.



STEP 25 Wrap the top 2-3cm of the leaf wire with some light green floral tape.



STEP 26 Dust the leaves using leaf green powder colour.



STEP 27 Arrange the leaves together using green floral tape.



STEP 28 Dust the stem of the leaves with brown powder colour.



STEP 29 Dust the stem of the poppy with brown powder colour.



STEP 30 Gloss the leaves and stem using Saracino Liquid Shiny glaze. Arrange the flowers in the center of the cake.



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FAIRYTALE COTTAGE

CREATED BY TORTA OD SNOVA





MARICA MILTENOVIC
LAZAREVIC

We are all unique and have our own set of talents, interests, and aspirations. I am no exception. It was the simple fact that I am a mom that brought me to the world of cake decorating. It all started by chance. It was my son's seventh birthday, and ordering cake was not an option that year. I had no idea where to begin, but luckily I had my "LePetitPies"—a group of working super moms and beautiful human beings that helped me and have been my biggest and loudest supporters throughout this whole journey, and whom I have the privilege of calling my friends today.

After that, I never stopped. Twelve years later, I still dare to dream and believe in magic, just as Walt Disney did when he said, "If you can dream it, you can do it."

Being able to bring joy to life's most precious moments is a privilege. I am eternally grateful for every creative moment and this entire experience. This journey has been one of growth, exploration, and the pursuit of what truly matters to me, both in terms of creativity and beyond.

Nothing beats the feeling of being fulfilled by your craft. It's at those times when you take a deep breath and think to yourself, "This is what makes me happy."



[TORTA OD SNOVA](#)



@tortaodsnova

What you need:

INGREDIENTS

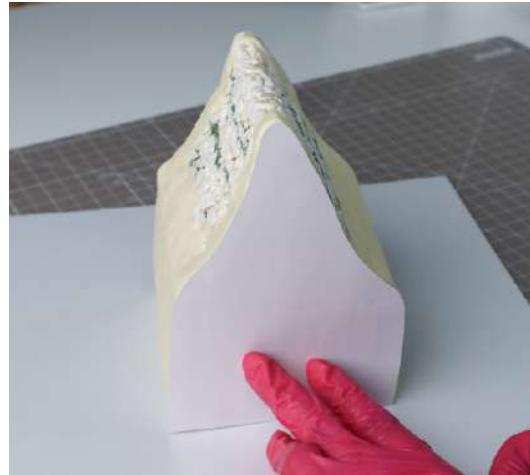
- White Pasta Model
- White modelling chocolate
- Wafer paper 0.3mm
- Powder colours: grass green, orange, pink, blue, black, white and brown
- Gel colours: green, yellow, brown and blue
- Rice Krispie Treat (RKT). Puffed rice mixed with melted marshmallow
- Edible glue
- Clear alcohol

EQUIPMENT

- Petal cutters: 5cm and 6.5cm width
- Circle cutters: 2cm and 3cm diameter
- Flower shape punch cutter
- Modelling tools
- Scalpel
- Floral wire (20 and 30 gauge)
- Aluminium foil
- Brushes
- Wire cutters
- Round styrofoam base (30cm)

We will be using a combination of modelling chocolate and Pasta Model in a 7:3 ratio to create the structural elements of our fairy house. This mixture will provide both stability and flexibility, making it ideal for intricate designs. Modelling chocolate will be used for the landscape.





STEP 1 To start, create a solid base measuring 9cm x 11cm by carving the shape of your fairy house from stacked sheets of RKT. The roof peak of the house (from the base to the top of the roof) should stand 15cm tall.



STEP 2 Roll the modelling paste mix with a rolling pin to a uniform thickness. Cover each side and blend the corners.



STEP 3 Carefully cover the four outer walls of the RKT structure, smoothing it to ensure a clean, even surface. Don't cover the roof yet.



STEP 4 Cut two sheets of RKT into 13cm x 14cm rectangular shapes. Secure the sheets on top of the house, forming a pitched roof. Ensure the left side extends slightly longer than the right for an asymmetrical, whimsical look. Trim and shape any excess along the top seam where the two sheets meet, creating a neat ridge.



STEP 5 As with the house base, use a blend of modelling chocolate and Pasta Model paste and apply it over the roof structure. Smooth it to ensure a clean, even surface.



STEP 6 We will be using various shades of brown paste, ranging from light beige for the stone walls to a darker brown for the wooden frames. For the construction of the door and window frames, we will use a blue modelling paste mix. This will provide a distinct, visually appealing contrast.



STEP 7 To create the basic shapes for the house door and windows, use petal cutters measuring 5cm and 6.5cm width, as well as a 3cm circle cutter. These shapes will form the foundation for the door and windows.



STEP 8 Cut out a door measuring 4cm x 5.5cm with a rounded top. Create vertical lines to mimic wooden planks.



STEP 9 Carve out a small rectangle section for a window in the door.



STEP 10 Cut out a circular window using circle cutters measuring 2cm and 3cm diameter.



STEP 11 Cut a strip from the blue paste blend to make the attic window. This additional element contributes to the complexity of the overall design.



STEP 12 Attach the blue frames firmly to the base shapes.



STEP 13 Add the wooden frames as shown. Add as much detail as you like.



STEP 14 Fix the door and windows to the house as shown. Use a piece of light brown paste beneath each for a traditional stone door step and window cills.



STEP 15 Roll a long sausage of light brown paste and cut it into various-sized pieces.



STEP 16 Each piece should be shaped individually to make them unique and to add to the realistic visual texture of the stonework.



STEP 17 Begin building a stone frame around the door with the shaped pieces, fitting the stones together while allowing for slight inconsistencies as would occur in genuine stone masonry.



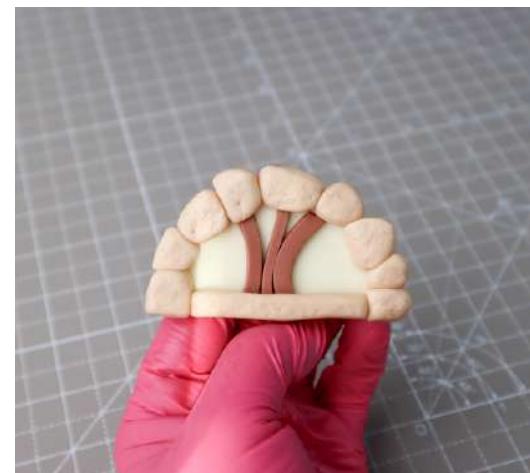
STEP 18 To create a realistic stone texture, crumple a piece of aluminium foil and press it against each "stone" piece. This will add texture to the stone surfaces.



STEP 19 Once finished, your door's stone frame should have a cohesive, rugged appearance that resembles authentic stonework.



STEP 20 Add a stone window sill and part of the wooden structure to the side window, as shown. The upper frame will consist of a stone arch.



STEP 21 Apply the same texturing technique used on the door stone frame to finish crafting the window frame.



STEP 22 Fix the window to the left side of the house as shown.



STEP 23 Let's focus on the house's exterior walls. This step involves placing individually shaped pieces directly onto the surface, mimicking the randomness and complexity of stone construction.



STEP 24 Vary the shapes and sizes for a more natural appearance. Use the same texturing technique for consistency, and avoid uniform patterns.



STEP 25 After placing the textured 'stones', it's time to construct the roof of the fairy house.



STEP 26 Roll enough paste to cover one side of the roof. Add the paste and gently press it onto the surface to ensure it adheres smoothly.



STEP 27 Use edible glue as necessary.



STEP 28 Add random lines for texture to the roof. Repeat on both sides.



STEP 29 Also add lines to the front edge of the roof.



STEP 30 Create a small roof for the attic front window using a trapezoidal shape measuring 2cm x 6cm, using the same paste as the main roof.



STEP 31 Apply edible glue to the top edge of the window frame. Attach the small roof to create an overhang. This adds depth to the facade and contributes to a realistic, whimsical visual appeal.



STEP 32 We will now add a charming dormer window to the side. Cut a base shape from RKT and position it on the roof.



STEP 33 Cover it with the paste mix, ensuring you fill in any natural gaps.



STEP 34 For the dormer roof cut out a shape as shown. Add texture using the same technique you used on the roof and attach it over the dormer window so that it overhangs by about 1cm, adding visual interest.



STEP 35 To enrich the design further, secure a piece of 20 gauge wire between the roof and wall at both ends of the left side.



STEP 36 Cut two sausage-shaped pieces of brown paste. place them over the wire, and add a wood texture.



STEP 37 At this point, it is time to turn our attention to the exterior walls, bringing them to life with the rugged charm of stone. Cover all areas with stone as we did for the front.



STEP 38 To dust use shades of powder colour ranging from black to light brown. Use dark to emphasize the grooves and light on the raised surfaces, mimicking natural light and shadow.



STEP 39 To create a more three-dimensional effect, strategically use highlights and shadows.



STEP 40 Look at your fairy house from various angles, ensuring the stone effect looks consistent and realistic.



STEP 41 You might find that some areas require more shading or perhaps a "mossy" effect achieved by lightly dusting green powder colour in crevices or at the base of the walls.



STEP 42 Deepening the recesses or shadowed areas under the stones with a dark grey or black enhances the depth of the grooves and provides a more pronounced stone effect.



STEP 43 Use a lighter shade of grey or even a touch of white to gently brush over the "stones" edges, highlighting texture and shape. By meticulously crafting the stone walls, you infuse your fairy house with a sense of age, magic, and realism, transforming a simple structure into something from a storybook.



STEP 44 Now that the roof paste has set it is time to emphasize the texture. For this, you'll need a sharp tool. Use it to accentuate certain areas of the roof, creating deeper grooves or 'imperfections' that mimic natural roofing materials.



STEP 45 For a natural, weathered look, paint the entire roof with a mix of brown and yellow gel colours diluted with clear alcohol. Use a flat brush and horizontal brush strokes to add depth, allowing the paint to settle in the grooves and highlight the texture you've created.



STEP 46 Highlight the edges of the windows with lighter shades for a worn, weathered look, and deepen the recesses on the door with darker tones to create shadow and depth, making each piece appear more distinct.



STEP 47 Position your fairy house on a 4cm thick RKT sheet in the back half of a 30cm diameter styrofoam board. This elevated spot should be the highest point, gradually sloping down toward the edges with more RKT to create a natural hill-like structure.



STEP 48 Add more RKT to cover the whole board.



STEP 49 Use modelling chocolate, coloured green and two shades of brown to cover and create the landscape. For the green mix green, yellow, and a bit of brown gel colour. Modelling chocolate is ideal for cake decorating, as it remains soft enough to cut through once set.



STEP 50 With a palette knife and the darker brown chocolate, create a path starting from the house's door. This adds a realistic touch and guides the eye through the scene.



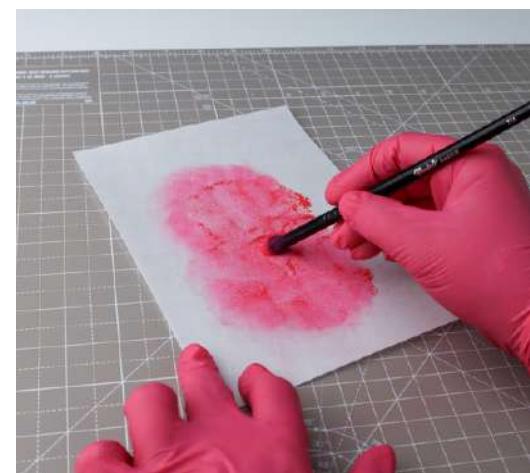
STEP 51 On both sides of the path, apply green modelling chocolate to simulate grassy areas, enhancing the natural feel of the setting.



STEP 52 Use a needle texture tool to go over the green chocolate, creating a grass-like texture. You can also achieve this by using a plastic bristle brush. Add the chocolate and texture in sections before it sets for a more manageable work process.



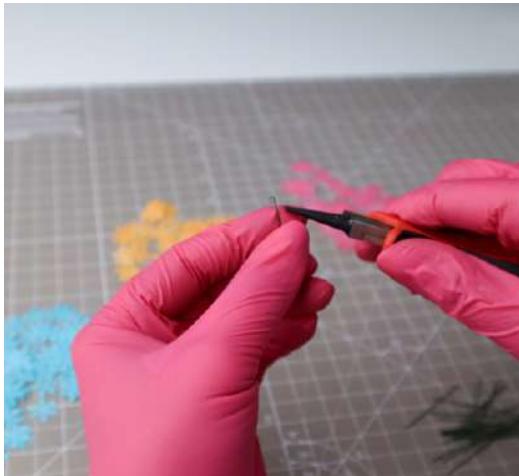
STEP 53 To create a more dynamic terrain, use varying shades of green by adding more yellow to some of the green modelling chocolate, making certain areas appear lighter and sun-kissed.



STEP 54 Prepare to add vibrant colours to your landscape with flowers. Colour half of a wafer paper sheet in pink, orange, and blue using powder colours on both sides.



STEP 55 Using a flower shape punch cutter, cut out the flowers from the coloured wafer paper.



STEP 56 Take a 3-4cm length of wire and fold the top to create a hook. This will serve as a stem of your flowers.



STEP 57 Slide three cut flowers onto each prepared wire stem, creating a full, blooming appearance.



STEP 58 Your assembled flowers should look vibrant and lively, ready to add a pop of colour to your landscape.



STEP 59 For a natural, delicate curvature on the petals, lightly mist the flowers with clear alcohol. This step ensures the wafer paper bends slightly, resembling real flower petals.



STEP 60 As the hooks on the flowers are visible. Soak wafer paper in water and mix until it reaches a paste consistency. Add colour to match the flowers and add a small amount of the mixture to each flower to cover the wire.



STEP 61 Sprinkle shredded wafer paper on the flower stamen to achieve a lush appearance.



STEP 62 To create realistic foliage, start by colouring a sheet of wafer paper with a mixture of green and yellow gel colour diluted with clear alcohol. Paint both sides of the wafer paper and allow to dry completely.



STEP 63 Once the wafer paper is dry, use a food blender to shred it to the consistency shown. Spread the pieces out on a paper towel.



STEP 64 Prepare a batch of green-coloured edible glue by mixing green gel colour, wafer paper and water. Take a length of 30 gauge floral wire and dip it into the edible glue, until it's fully coated.



STEP 65 Roll the sticky wire in shredded wafer paper to cover it completely.



STEP 66 Once you have completed your wires, set them aside to dry. This technique will help you achieve a realistic and convincing leafy appearance.



STEP 67 While we wait for our greenery to dry, we will work on the stone path leading to the fairy house entrance. This path is integral to our landscape, guiding the eye and adding a sense of realism.



STEP 68 For crafting the stone pieces, use a lighter shade of brown modelling chocolate. Shape each piece by hand, ensuring they are irregular and varied in size to mimic real stones. These details will give your path character and an authentic feel.



STEP 69 Introduce a larger piece at the very entrance.



STEP 70 To create a natural texture, gently press crumpled aluminum foil against the stone.



STEP 71 Continue laying stones to complete the path, using smaller pieces as you move away from the door. The path should guide the viewer's eye towards the fairy house.



STEP 72 To add visual interest, create a short staircase leading up to the side window. This will add an architectural feature to your landscape and break up the monotony of the lawn.



STEP 73 Use the same techniques applied to the house stone wall to paint the path stones. Use darker shades to emphasize the crevices and highlight the individuality of each stone, enhancing the path's overall realism.



STEP 74 Your paths should now be vibrant and textured, each stone individually coloured to stand out. The varied hues and textures create a realistic and visually appealing experience.



STEP 75 Apply final colour touches, deepen shadows, brighten highlights, and accentuate any areas needing additional emphasis.



STEP 76 Once dry, you can bend and twist your wafer paper covered wires into various shapes, mimicking the natural growth of vines and bushes. This is your chance to get creative - form small bushes or intertwining vines that will climb the structure of your fairy house.



STEP 77 For a touch of whimsical detail, combine three or more wires to create lush vines.



STEP 78 Arrange these from the base of your fairy house, winding upwards towards the doorway and the window, much like ivy growing on a real building.



STEP 79 To further enrich the fairy house's enchanting appearance, add smaller vines beside the dormer window. These vines will make the house look as though nature has intertwined with the structure over time.



STEP 80 Apply a gentle touch of edible glue around the window and the vines. Then sprinkle some of the blended wafer paper using a brush. This will create a lush, green frame around the window, which will help blend the house into its surroundings. Brush away any excess wafer paper to ensure a neat finish.



STEP 81 With all your plants positioned, it's time to add flowers for a pop of colour.



STEP 82 Dip the base of each flower into your edible glue, then into the shredded wafer to create a cohesive look with the rest of your greenery. Attach flowers where desired, adding glue at the base for stability.



STEP 83 The greenery should now look full, lively, and inviting. With the lush greenery in place, the scene exudes a magical ambience.



STEP 84 For a more natural appearance, scatter some crumbles of the modelling chocolate you used for the stone along the path and random spots within the grass. Remember, nature is not perfect, so don't aim for perfection.



STEP 85 You can sprinkle wafer paper foliage wherever the grass transitions to other elements, at the base of bushes, and in sunlit areas to achieve a more realistic look.



STEP 86 Cover the rest of the styrofoam base with the darker brown modelling chocolate you used for the path.



STEP 87 TA DA! Your enchanting fairy house is now complete! Take a step back and admire the stunning scenery that has come together in perfect harmony. Every element has been meticulously crafted to create an immersive and captivating scene. Take pride in your accomplishment - you've brought magic to life!



ANNOUNCING OUR MONTHLY COMPETITION



CONGRATULATIONS!

Jo Dear aka Just Cakes





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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 April issue.

The competition ends at midnight on the 20th of March 2024 and it's open worldwide!

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SCULPTING
SPRING
FLOWERS
COTTAGE
TREE
MODELLING
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OWL
CAKEPAPER
FAIRY
SNAIL
CHOCOLATE
MUSHROOM
DECORATING

CURIOS MUSHROOMS

CREATED BY ACADEMIA DE ARTA DULCE





RODICA BUNEA

Rodica Bunea lives in Romania where she runs a small but well-known Cake Design School - Academia de Artă Dulce.

Since 2012, Rodica has been teaching many types of courses specially designed to both people who already work in this domain and to ones that want to change their way of life, as she did.

Besides the sugar paste and modelling chocolate (which is her expertise), Rodica teaches the art of decorated cookies, events/wedding cakes decor, isomalt, chocolate bonbons & chocolate decorations.



@Academia de Arta Dulce



@academiacadadulce

What you need:

INGREDIENTS

- Saracino gel colours: Light green, orange, white, brown
- Saracino Isomalt, tempered and coloured white, light green and orange
- Saracino gold powder colour
- Liquid Shiny glaze

EQUIPMENT

- Wooden base 12cm dia.
- Half sphere mould for eyes
- Pre-cut eye transfer sheets for isomalt
- Scissors
- Silicone bowls for microwave
- Microwave
- Small heat torch for isomalt
- Metal modelling tools (needle and small ball)
- Gloves for isomalt modeling
- Silicone mat for cooling the isomalt
- Cocktail sticks



STEP 1 Prepare the ingredients and equipment. Prepare and colour isomalt in white, green and orange. Leave a small amount of transparent isomalt aside.



STEP 2 Use the microwave to melt the isomalt. Carefully pour a small amount of transparent isomalt into three different sizes of the half-sphere eye mould (fill to approx. 1/3). Immediately place the pre-cut eye transfer sheets over the hot isomalt. Let the isomalt cool.



THIS PIECE IS MADE OUT OF ISOMALT AND IT WAS DONE WITHOUT A HEAT LAMP, JUST USING THE MICROWAVE AND THE HEAT TORCH FOR MELTING AND HEATING/WARMING THE ISOMALT, WHEN NEEDED.



STEP 3 Once cooled, peel off the transfer sheet and fill the half sphere with white isomalt. Let it cool and then remove the eyes from the mould.



STEP 4 Cut three different size pieces of the white isomalt. If the isomalt hardens too quickly, you can use the torch to warm it up. Place the isomalt in your hands and start modelling it into a ball. Make three balls of different diameters.



STEP 5 Place the isomalt balls on the mat and roll them into small carrot shapes (long teardrop shapes).



STEP 6 For the funnel-shaped neck of the mushroom, cut small pieces of isomalt and shape them into a sausage shape. Flatten and shape by hand.



STEP 7 Heat the carrot shape somewhere on the upper-thinner part with the torch. Do the same with one longer side of the flattened shape. Join the heated flat shape to the heated neck of the stem and model it as an upside down funnel.



STEP 8 Using a metal tool, start pressing on the upside-down funnel to create vertical lines.



STEP 9 Place a small amount of white isomalt in your hands and roll it first into a ball shape then into a rugby ball shape. With your thumb, press the ball in the middle to obtain a small cavity on one side and a convex shape on the other.



STEP 10 Heat the cavity with the torch and a small area on the outside of the eyeball. Place the eyeball into the cavity and let it cool. Repeat this step with the other two eyes.



STEP 11 Repeat step 10 but use a bigger piece of white isomalt. Stick the eye to the bigger isomalt eyelid. To join them, heat the parts you want to join. Using a metal tool press the bigger eyelid to obtain vertical lines, as shown.



STEP 12 Repeat step 11 but use a larger piece of orange isomalt than the one used in the previous step. Stick the eye to the orange shape. Pinch a little bit at the ends to create a longer eyelid.



STEP 13 Heat the lower eyelid with the gun.



STEP 14 Heat the upper part of the mushroom stem and attach it to the eye.



STEP 15 Pull green isomalt into long strings, flatten them and using scissors, cut them to obtain long grass leaves.



STEP 16 Melt the green isomalt in the microwave. I coloured my light wooden base by painting with a darker brown gel colour.



STEP 17 Use 20g of the green isomalt to make a thin round flattened shape and place it on the wooden base. Make a small dent in the middle with your thumb. Let it cool down completely.



STEP 18 Bring all the pieces together and prepare them for assembly. Heat the isomalt base in the centre and the base of the tallest mushroom stem. Stick them together and let them cool completely before adding the next.



STEP 19 Repeat with the rest of the pieces. Keep in mind that each time you need to join two parts, you need to heat the spots you need to join.



STEP 20 With a metal ball tool add small white dots on the top orange parts of the mushrooms. Wait until they dry completely.



STEP 21 Finish the mushrooms by dusting gold powder colour on the wooden base and heating the eyes to make them clear. Brush the whole piece with Liquid Shiny glaze in order to give a shine and to prevent the isomalt from matting.

LITTLE OWL

CREATED BY TORTY ZEIKO





IVETA KOSIKOVA

I'm from Slovakia. I have a great husband, two children, two cats and aquarium with fish. I am a creative artist and an interior designer,

I paint on textiles, and cake decorating has been my hobby for about 7 years. I won a gold medal and GRAND PRIX 2020 at the international competition in Poland, and 1st place in the Cake International Virtual Edition 2020. I love colours.



[Torty Zeiko](#)



[@tortyzeiko](#)

What you need:

INGREDIENTS

- Saracino white and dark chocolate drops (for ganache)
- Saracino modelling chocolate
- Pasta Model: white, yellow, black, fuchsia, orange
- Wafer paper
- Clear alcohol
- Gel colour: pink, turquoise, orange, green, white
- Powder colour: pink, orange, white, black, fuchsia, turquoise
- Edible pen (purple)
- Cornflour
- Cake of your choice

EQUIPMENT

- Sharp knife
- Spatulas
- Brushes
- Flexible plastic smoother
- Water sprayer
- Modelling tools
- Silicone roller
- Silicone mat
- Circle cutters
- 24 gauge flower wires
- Edible glue
- Pliers
- Non-stick pan





STEP 1 Carve the filled and cooled cake into a pear shape with a sharp knife. Keep the off cuts.



STEP 2 Make a dark chocolate ganache and add some to the cake off cuts.



STEP 3 Mix thoroughly to obtain a thick dough.



STEP 4 Cover the cake with the chocolate dough, shape the belly and eye socket areas.



STEP 5 Cover the cake with the rest of the dark ganache using a spatula.



STEP 6 Smooth the cake with a plastic smoother.



STEP 7 Prepare the white chocolate ganache and gradually mix the pink gel colour on the mat to create more shades of pink.



STEP 8 Use a spatula to apply the pink coloured ganache to the head and belly. Apply light pink on the upper part of the head and belly, gradually applying a deeper shade downwards. Do not smooth the strokes, use a spatula to create a rough "feather" effect.



STEP 9 Add turquoise gel colour to the white ganache and apply it to the head and back of the owl in the same way.



STEP 10 Use a spatula to create colour transitions.



STEP 11 On both sides of the belly stick semi-circle pieces of modelling chocolate for the base of the wings.



STEP 12 Use the turquoise-white ganache to make long feathers on both wings with a large spatula.



STEP 13 Use a smaller spatula to add smaller feathers to the wings.



STEP 14 Mix the orange gel colour with clear alcohol and gently paint some of the pink parts of the owl with a brush.



STEP 15 Mix green gel colour with clear alcohol and gently paint some of the turquoise parts of the owl with a brush.



STEP 16 Mix the white gel with clear alcohol and gently paint "shine" on the head and upper part of the belly with a brush.



STEP 17 Make a "lace" from cornflour: Dissolve 1 teaspoon of cornflour in 1 cup of cold water.



STEP 18 Heat a pan with a non-stick surface. Pour the mixture into the pan with a soup spoon (for a pan with a diameter of 24cm, you need about 3 tablespoons of the mixture). Heat the mixture until completely dry.



STEP 19 Take the dry lace out of the pan and let it cool.



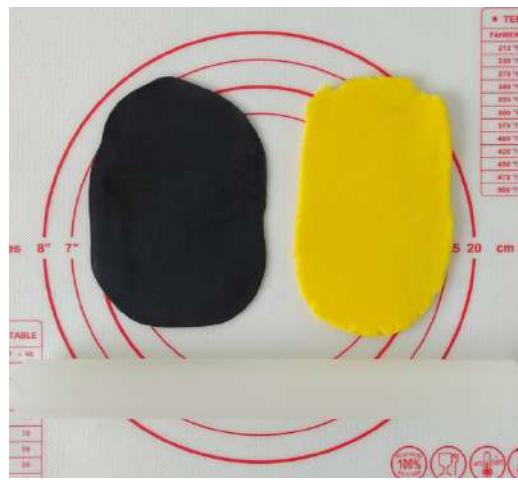
STEP 20 Tear the lace into smaller pieces with dry hands and moisten very gently with water using a sprayer.



STEP 21 Shape the moistened lace with your fingers and stick it around the eyes with edible glue.



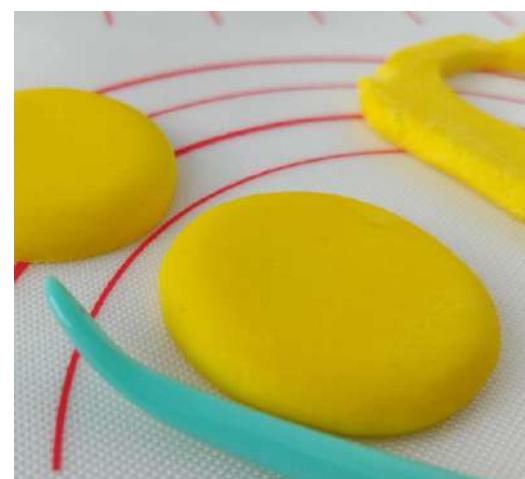
STEP 22 Repeat the procedure for the other eye. Glue a few pieces of turquoise lace between the eyes (you can make coloured lace by adding gel colour to the cornflour mix).



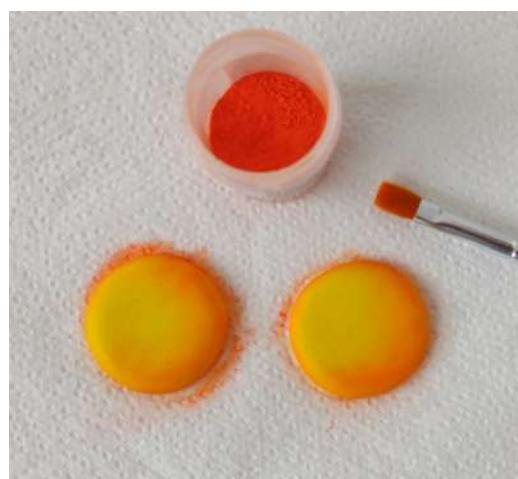
STEP 23 On the silicone mat, roll out the black Pasta Model with a silicone roller to a thickness of about 3mm and the yellow paste to a thickness of about 6mm.



STEP 24 With a cookie cutter, cut out the eyes from the yellow paste, cut out 2 large yellow circles, 2 large black for the outline and 2 small black circles for the pupils.



STEP 25 Make a round edge on the yellow eyes.



STEP 26 Shade the edges of the eyes with orange powder colour.



STEP 27 Attach the black pupils and paint the highlights with white powder mixed with alcohol.



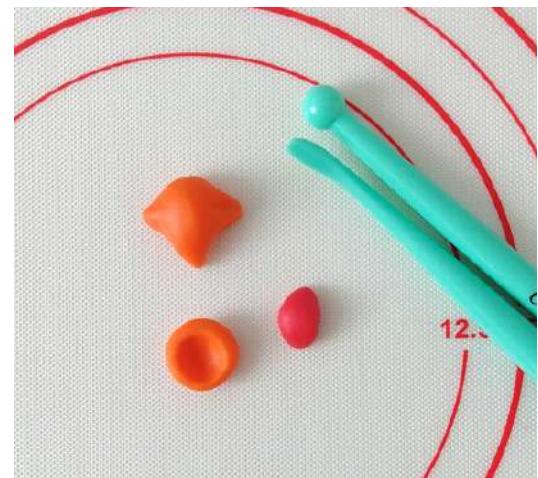
STEP 28 Fix the large black circles in the eye sockets with edible glue.



STEP 29 Add the eyes on the black circles.



STEP 30 Stick smaller dots of white paste for reflection on the eyes.



STEP 31 Shape the upper and lower part of a beak from the orange Pasta Model. Form a tiny tongue in the shape of a teardrop from the fuchsia Pasta Model.



STEP 32 Glue the lower part of the owl's beak in the shape of a bowl.



STEP 33 Paint the inside with black.



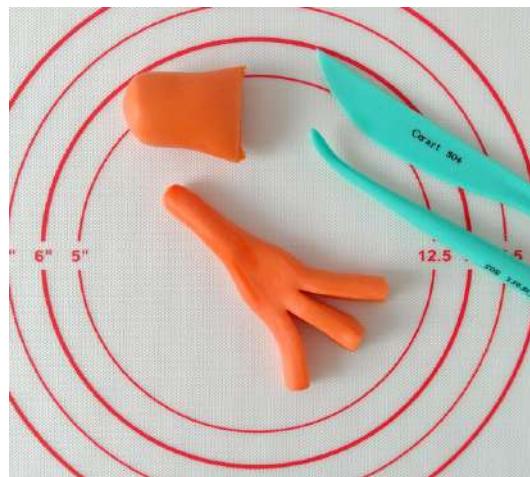
STEP 34 Stick the tongue into the bottom beak, mark a middle groove on the tongue with a tool and paint the gloss with white paint.



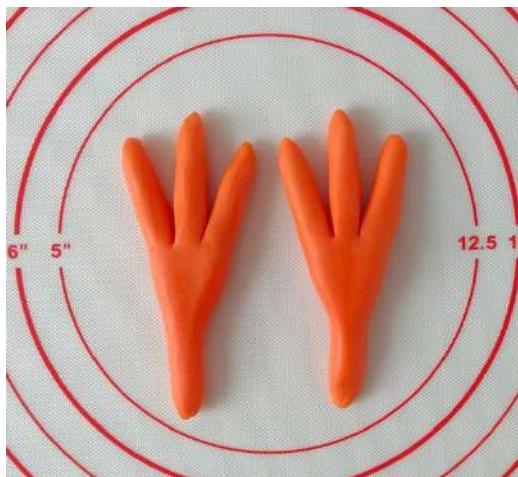
STEP 35 Glue the upper part of the beak and make nostrils with a sharp tool.



STEP 36 Paint the nostrils with black paint and paint the beak with white paint.



STEP 37 Roll a small sausage shape from the orange Pasta Model and cut it in half. Roll a leg at one end, press the rest of the paste flat and cut out 3 toes.



STEP 38 Repeat to make two feet. Smooth and add shape to the toes.



STEP 39 Press a shallow palm-like dent in each foot with a ball tool.



STEP 40 Add the foot texture and lines with a modelling tool.



STEP 41 Shade both feet with powder colours. Use orange and fuchsia.



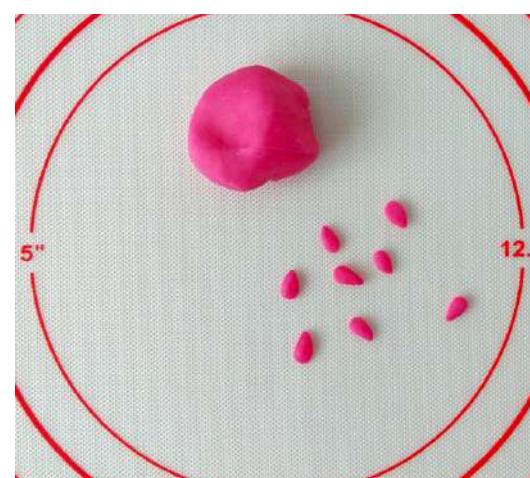
STEP 42 Add the shadows with black powder. Mix white powder with alcohol and paint the highlights.



STEP 43 Mark nails on all toes with a modelling tool.



STEP 44 Glue the legs to the owl.



STEP 45 Model tiny talons in the shape of a teardrop from the fuchsia paste.



STEP 46 Fix the nails on the toes and finish the highlights with white paint.



STEP 47 Use a sharp knife to cut out 3 pairs of feathers of different sizes from wafer paper.



STEP 48 Glue a wire to each feather with edible glue and add a strip of wafer paper covering each wire. Allow to dry.



STEP 49 Shade the feathers with powder colours. Use pink, fuchsia and turquoise.



STEP 50 Paint the details on the feathers with an edible marker and white paint.



STEP 51 Insert the feathers above the eye. Use a posy pick or edible straw into the cake.



STEP 52 Model 2 small bows from fuchsia Pasta Model. Press the paste flat with your fingers and press from three sides with a modelling tool to create the shape of connected hearts. Make grooves in the centre of the hearts with a sharp tool. Glue a small piece of paste to the centre of the bow and press a groove with a tool.



STEP 53 Paint the finished bows with black and white colour.



STEP 54 Glue the bows on the owl's head at the base of the feathers.
Twit Twooo your owl is ready!

ROGER THE RACCOON

CREATED BY NOVEL'T CAKES



Tanya Ross is a multi award winning cake artist and qualified Sugarcraft Teacher.



TANYA ROSS

As well as making custom cakes to order, she also runs Novel-T School of Cakes where she teaches and hosts guest teachers too.

She has won the Best in Show Award and numerous gold medals in both Ireland and in international competitions as well as winning the Live Global Challenge in America for Ireland and was selected as top 10 artists in Ireland and the UK 2020.



NOVEL'T CAKES



@NOVEL.T

What you need:

INGREDIENTS

- 6 and 7 inch cake (two layers each)
- Ganache
- Pasta Top: white, red and black
- Buttercream
- Tylo / CMC powder
- Saracino Liquid Shiny glaze

EQUIPMENT

- Sharp knife
- Smoother
- Rolling pin
- Ball tool
- Veiner / shaper tool
- Black edible marker
- 2 dowels
- 2 toothpicks
- Cake drum
- Cake board



NEW
PACKAGING





STEP 1 Level one half of each 6 inch cake, leaving the top domed for extra height. Buttercream the layers and you're ready to start carving.



STEP 2 Carve off the top edge all the way around to form a bell shape. Keep as much height in the centre as possible.



STEP 3 Carve a tummy shape from the front. The picture is a side view.



STEP 4 Carve a slope on the back to shape the back and butt area.



STEP 5 Turn the tummy towards you and carve each side to finish shaping the torso.



STEP 6 Check all around to be sure you have a smooth shape and look at it from all sides to be sure you have it symmetrical.



STEP 7 Once you are happy with the shape, ganache the body using a fairly generous layer to give added support.



STEP 8 Insert two dowels. Measure to the top of the ganache before cutting your dowels. Insert them and put a little ganache over the holes to keep your cake fresh. Put the body to one side to set.



STEP 9 Now get the 7 inch cake to shape the head and layer with buttercream. Cut a slope on one side to shape the face front profile. Narrower at the top and curving back in a bit at the base.



STEP 10 Carve a curve on the opposite side to shape the back of the head.



STEP 11 Turn the cake so the front is facing you, then carve each side to shape the cheeks. (sort of triangular, with the point at the top).



STEP 12 Now carve the sharp edges off to round it and refine the shape. Keep in mind the size of the top of the body. Carve the base of the head inwards to help it fit. Some overlap is good, as long as the flat part at the bottom of the head is stable.



STEP 13 Place the head on a cake board and draw around the base so you can cut out the correct shape board to support the head.



STEP 14 Put ganache onto the cut cake board and position the head onto it.



STEP 15 Ganache the head, I like to use a cake drum under the head and board so that it is easier to turn the cake while ganaching.



STEP 16 Now put some ganache on the top of the body and put the head in place. For extra stability, ganache the joint. Once your ganache has set you are ready to start covering. Start with the base, using a darker colour than the head will be. Roll out a rectangle of paste and wrap it around the body, keeping the joint at the back so that you can cover it if you are unable to smooth the joint completely.



STEP 17 Use the lighter colour to cover the head, you can either wrap it around or cover over the top, whichever works best for you. Do not be too heavy-handed so as not to damage the head or the joint.



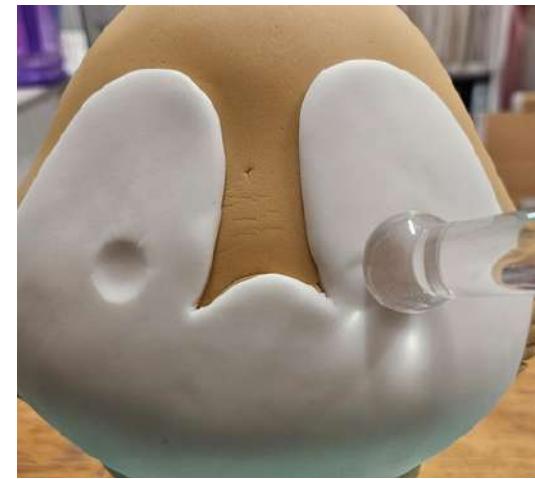
STEP 18 Pinch a little extra paste onto the side of each cheek blending the joint, cut into it with scissors and separate them to make little furry points.



STEP 19 Mark out the facial features either directly onto the face or draw it on parchment paper so that you can cut it out and use it as a template.



STEP 20 Roll white Pasta Top, cut out the face shape and stick it on.



STEP 21 With a ball tool, make indentations for the eyes as a guide.



STEP 22 Using the template that you made, cut out the black eye surrounds.



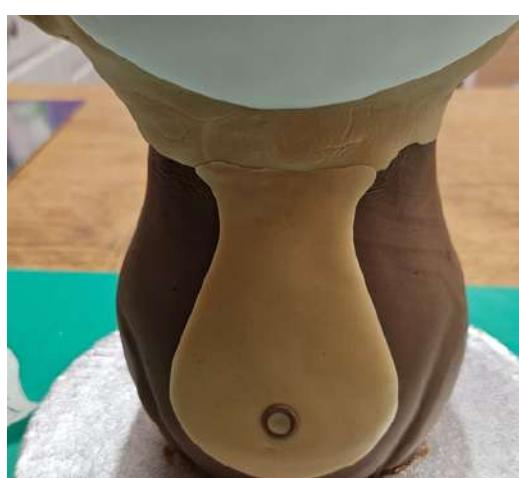
STEP 23 Stick them over the eye sockets, and using the back of the veining tool, make drag marks out towards the cheeks on both the black and the white.



STEP 24 Cut two white circles and put them over the eye sockets with a bit of an overlap.



STEP 25 Now the body: using the back of the spoon end of the veining tool, mark the haunches of the legs, making an indentation with the back of the tool gives a nice rounded indentation rather than a sharp line.



STEP 26 Using the lighter colour paste, cut a teardrop shape to make the chest and belly and stick it onto the body. If you want to you can give him a little belly button. I used a dark circle with a smaller light circle on top and pushed them in slightly with a ball tool.



STEP 27 For the eyes, roll two balls of dark paste, smaller than the socket, then slightly flatten around the edges (don't flatten the center). Stick them into the sockets, make sure to measure them for fit before you stick them properly.



STEP 28 We will move on to the ears to give the eyes a chance to firm up before detailing them. Add some Tylo/CMC to some of your light colour for the ears to help them stand up, and knead well. Roll out your paste fairly thick, and cut two triangles for the ears.



STEP 29 Cut two smaller black triangles and two smaller pink triangles and stick them onto the light-coloured ones.



STEP 30 Cup the ears in your hand to shape them and then attach them to either side of the head towards the top. If needed, hold them in place with toothpicks until they are set.



STEP 31 Mark the nose placement with the ball tool and then, lightly mark the mouth. When you are happy with the mouth shape, use the back of the veiner tool to make it deeper, moving the paste to make it a bit more 3D.



STEP 32 Take a small ball of black paste and place it into the indentation you made for the nose. Using the back of the spoon end on your veiner, press it into either side of the nose to make nostrils.



STEP 33 In a colour of your choice for the jacket, roll out a rectangle, wide enough to go around the back and just past each side of the body. You can round off the bottom corners and then stick it on as shown.



STEP 34 In the same colour, roll two sausages for the sleeves, use the cone tool at the end of the sausage for inserting the hands, and cut the top end at an angle. Bend the sleeve to shape the elbow and use the veining tool to make creases on the inside of the elbow.



STEP 35 Stick the arms on, keeping the angled end at shoulder height. Blend the top of the arm to the jacket.



STEP 36 For the hands, roll two balls in the lighter colour, then roll the top ends to a taper to make a teardrop shape. Flatten the rounded end and cut four fingers. Round off the hard edges to shape the fingers.



STEP 37 Put the wrist end into the sleeves and stick in place.



STEP 38 For the scarf, roll a long piece of any colour, cut it to the width that you want and wrap it around the neck and secure it. You can add additional creases and details with your veining tool.



STEP 39 Back to the eyes, cut two black circles for the pupils and stick them onto the eyeballs.



STEP 40 Use an edible marker or fine paintbrush to detail the eyes. Add two little white dots to each eye too.



STEP 41 Roll a colour of your choice to cover the board. If you roll it out in a strip, you can guide it around the base of your cake to get a nice, neat finish with the blended joint at the back.



STEP 42 Using the dark colour, roll two balls and taper the end into a teardrop shape and gently flatten. Cut four toes in the wider end and shape the toes. At the narrow ends, cut a slant on each foot on opposite sides so you can fit them to the body at the base.



STEP 43 Fix the feet in line with the haunch line you made earlier.



STEP 44 If you like, you can add some pale pink dust on the mouth and cheeks, and any other details you wish to make it your own. Add Liquid Shiny glaze to the eyes and nose to give a glossy shine.



STEP 45 Now sit back, admire your creation and enjoy showing it off. I hope you had fun and would love to see your versions of the raccoon cake so please send some pics!

MODELLING Chocolate

NOW AVAILABLE IN NEW COLOURS



- beautiful rich colours
- new 250g packaging perfect for smaller projects



THE GREEN MAN

CREATED BY ZL CAKE BOUTIQUE



Skill level: All levels

You can make the Green Man as a decorative feature, or you can transfer it and decorate a cake with it. It is easier working on a flat cake board and after drying to transfer the whole feature and glue it to the cake. Whichever way you prefer; the method of working is the same.



ZLATINA LEWIS

Cake decorating started as a hobby for Zlatina back in 2010 but had been the love of her life since childhood when she baked her first cake at the age of 7. Her career as a cake decorator began in 2013 when she founded her own company "ZL Cake Boutique".

She is a multi award winning artist having won gold medals at Cake International in Birmingham for four consecutive year's 2015–2018, as well as a number of other medals for the BSG and in other cake & bake competitions. Since 2013 Zlatina has been organising and teaching classes and demonstrations in Bulgaria and the UK. She has also published tutorials and contributed towards articles for the British Sugarcraft Guild and writes recipes for online magazines.

Exploring every discipline of the sugarcraft art, Zlatina loves creating exquisite sugar flowers and has a penchant for woodland theme creatures and figurines. She has been a member of the Welsh Cake and Sugarcraft judging team since 2017 and is now one of the founding members of the 2019 Welsh National Cake and Sugarcraft show.



ZL CAKE BOUTIQUE



@zl_cake_boutique

What you need:

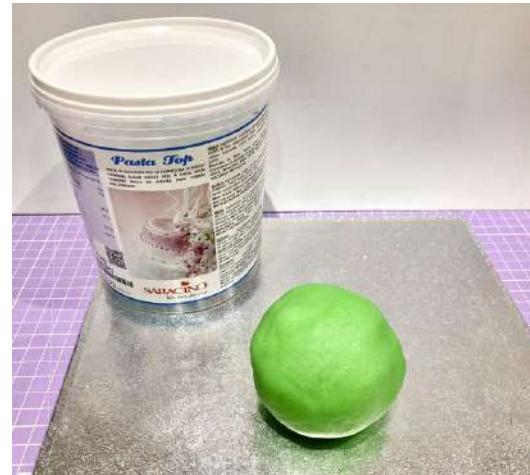
INGREDIENTS

- Pasta Top: white
- Pasta model: white and rose beige
- Modelling chocolate - brown
- Pasta Bouquet
- Saracino powder colours: yellow, green, orange, violet, brown, white
- Saracino gel colours: green, white, black
- Airbrush colour: green, brown
- Saracino Liquid Shiny glaze
- Clear alcohol
- 40g Rice Krispies (for RKT)
- 50g marshmallow
- 10g butter
- Shredded Wheat cereal
- Cake – oval - 23cm diameter
- Cake - rectangular – 20cm x 15cm
- Trex vegetable fat

EQUIPMENT

- Rolling board
- Foam sponge
- Various leaf cutters
- Leaf veiners
- Nuts & berries silicone mould
- Eye silicone mould
- 1cm circle cutter
- Craft knife
- Ball tool
- Modelling tools
- Brushes – thin and flat
- Tree bark effect silicone mould
- Aluminium foil
- Cotton buds





STEP 1 Colour white Pasta Top with green gel colour. Mix well. Or use pre-coloured green paste.



STEP 2 Paint some Trex on the cake board. Cover the cake board thickly with the green Pasta Top. Texturize the surface with scrunched aluminium foil. Mix yellow and green powder colour and brush the surface of the paste with a large flat brush.



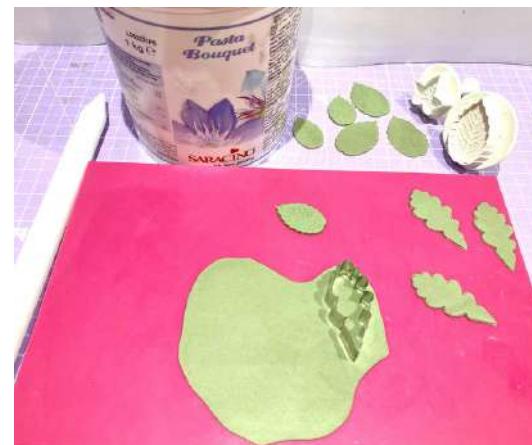
STEP 3 Continue brushing with the powder to cover the whole board in differing shades.



STEP 4 Your finished board is to look something like as shown.



STEP 5 Prepare RKT by melting butter with the marshmallow in a microwave. Mix in the Krispies and when warm knead well with greased hands. Form an oval shape with an approximate size 15cm x 10cm and set aside.



STEP 6 Making leaves and berries: Mix green gel colour with a small amount of Pasta Bouquet and roll thinly over a rolling board.



STEP 7 Using various leaf cutters cut leaves in different shapes and sizes. Texturize them with various leaf veiners.



STEP 8 Thin the leaves using a metal ball tool, give them movement and set them aside to dry on a sponge.



STEP 9 Using different powder colours dust the leaves in different shades of green, yellow and red.



STEP 10 Make different nuts and berries using a nut and berry mould.



STEP 11 Colour the nuts and berries in different shades using brown, green, rose beige and violet colours.



STEP 12 Paint leaves and berries with Liquid Shiny glaze using a cotton bud. This will make them shiny and appear more natural.



STEP 13 Making eyes: Use Pasta Bouquet and a silicone eye mould (2cm diameter) or you can simply make two half balls the same size. Mark the iris in the middle of each one with a 1cm circle cutter as shown.



STEP 14 To colour the eyes, use thin brushes № 00 & 000; green, brown, black and white powder colours and clear alcohol.



STEP 15 Mark the iris circle with black powder or gel colour diluted with alcohol. Paint the middle of the iris with autumn brown/green. Leave to dry and then paint the rest of the pupil with green. After it dries, paint very thin lines with darker green colour. Leave to dry completely and paint the pupil with black gel colour. With white gel colour paint the white light spots.



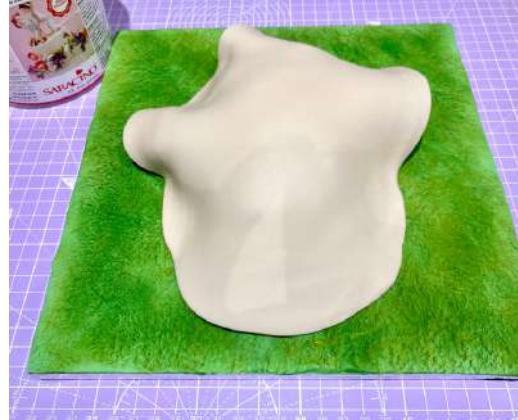
STEP 16 Glaze the eyes with a cotton bud and Liquid Shiny glaze. Leave to dry completely and set aside.



STEP 17 Making accessories: To make grass, split a Shredded Wheat biscuit in half and colour with airbrush green colour.



STEP 18 The wood branches resembling horns are made out of modelling chocolate. Roll a long stick out of modelling chocolate and with a craft knife cut out little branches and add the wood marks along the stick. Dust with different shades of brown powder colour and set aside till needed.



STEP 19 Making the face: Position the RKT oval shape in the middle of the board and fix using glue made out of green paste mixed with a little bit of water into a thick paste.

STEP 20 Mix together equal parts of white Pasta Top and rose beige Pasta model. Roll thinly and cover the RKT oval shape.

STEP 21 Mix rose beige Pasta Model with brown modelling chocolate to achieve a darker colour. Roll a large teardrop shape to resemble the nose and position it in the middle of the face.



STEP 22 Make nostrils out of two teardrop shapes of Pasta Model and split the top of the nose shape in half.

STEP 23 Bend the eyebrows over to each side. Position the eyes and fix them with edible glue.

STEP 24 Mark the nose with a Dresden tool to resemble wood bark. The nose should look like a tree trunk. Under the eyes position long shapes of Pasta Model for the bottom eyelids and bags.



STEP 25 Mark the under eye bags with a Dresden tool.

STEP 26 Add more paste in light brown colour for the cheeks.

STEP 27 Add a long piece of paste under the nose, to make the top lip. Roll white Pasta Model thinly and cut out a crescent shape for the teeth.



STEP 28 Position the crescent shape white paste and mark the teeth. Shape the top lip in the form of a moustache.

STEP 29 Texturize the moustache with a Dresden tool and add the bottom lip.

STEP 30 Mark the lip with a craft knife to give it a more natural appearance. Add paste on both sides of the nose to look like tree roots. Mark the roots with a Dresden tool.



STEP 31 With edible glue, fix a beard made out of crunched Shredded Wheat biscuit.

STEP 32 Form the beard and add some Shredded Wheat to the top of the head for more texture.

STEP 33 Start adding the leaves and fix them with the paste glue we made earlier. At first position the bigger leaves, spread them like a crown and try using different shapes and colours. Add some of the longer branches.



STEP 34 Continue positioning the leaves in layers working around the face. Use different shape and colour leaves and put some Shredded Wheat grass in between to fill the gaps and appear like moss.

STEP 35 Continue working till you fill the whole board with the leaves pointing outwards.

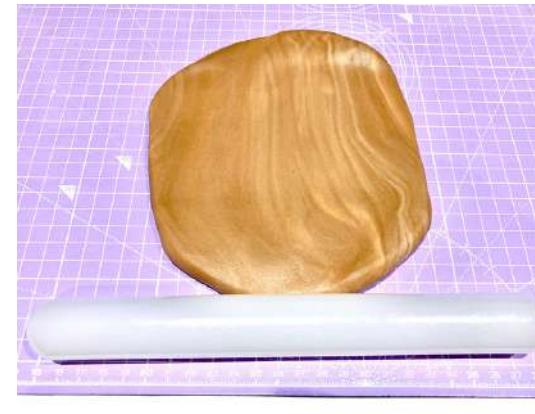
STEP 36 Add the berries and nuts to accomplish the effect and achieve a colourful edible picture of the Green Man.



STEP 37 Dust the face to emphasise features and to make them stand out. Leave all to dry well for a few days. If you would like to decorate a cake with it, gently run around a thin artist spatula between the cake board and the lair of fondant which covers the board. The whole feature is going to come off the board and you can stick it to the cake.



STEP 38 Mix together some brown and cream Pasta Top to achieve a woodgrain effect.



STEP 39 Roll out in the direction of the grains, aiming to achieve a circular effect.



STEP 40 Cover the top of a ganached cake. With a Dresden tool make grooves of a tree trunk as shown.



STEP 41 Dust the top of the trunk using flat brushes and different shades of brown powder colours.



STEP 42 Using modelling chocolate and a tree bark silicone mould, roll well-kneaded chocolate over the top of the mould to make a tree bark effect. Cover the sides of the cake (as shown). The bottom tier of your cake will resemble a tree trunk.



STEP 43 Carefully position the second tier of your cake, which has been previously ganached, covered with moss green coloured Pasta Top and textured using scrunched foil.



STEP 44 You can carefully take the dried Green Man feature from the cake board and fix it to the cake with the paste glue made earlier, or simply with melted chocolate or royal icing. Alternatively add the whole decorated board to the front of the cake.



STEP 45 Decorate the rest of the cake with some extra forest branches, leaves and berries. Your Green Man cake is ready

THE BEST IS YET TO COME

Join our community

SARACINO COMMUNITY
- share & inspire



by Cr -AnneC, Cake Design
using Saracino Pasta Model



by Iveta Burenkovait - Sedbarien 
Pasta Model - modelling paste and Pasta Top - sugar paste

Communication



Communicate with artists who use Saracino products to find out more.

Be Inspired



Be inspired by a group of over 30 thousand members.

Share your creations



Used Saracino? Share your creations with us so we can see and admire them.

JOIN



Join Us!

WE CAN'T WAIT TO SEE YOUR CREATIONS

FAIRY GARDEN

CREATED BY CAKES BY CARINA



CAKES BY CARINA
BESPOKE CAKE DESIGN



CARINA STORKEY

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.



[CAKES BY CARINA](#)



[@CAKESBYCARINACAKESCHOOL](#)

What you need:

INGREDIENTS

- Pasta Top: green, rose beige
- Saracino gel colours: rose beige, green, black
- Saracino powder colours: brown, red, light green, dark green, sky blue, orange and white
- Pearl Gold powder colour
- Pasta Model: white, rose beige, black
- Brown modelling chocolate
- Saracino wafer paper
- 6" top tier, 8" bottom tier (cakes or dummies)
- Clear alcohol
- Cornflour
- Green coloured cupcake/sponge

EQUIPMENT

- Cake smoothers
- Cocktail sticks and masking tape
- Dresden tool
- Rolling pin
- Paintbrushes
- Ball tool
- Star tip piping nozzle
- 2.5cm rose petal cutter
- Rose leaf veiner
- Foam mat
- 26 & 20 gauge wire: white or green
- Wire cutters
- 8 petal plunger cutter
- Small flower plunger cutter
- Butterfly cutters and veiner
- 3.5cm, 5cm & 10.5cm circle cutters
- Brown florist tape
- Small leaf plunger cutter
- Cake drum
- Flower stamens





STEP 1 Cover your 6" top tier with rose beige Pasta Top (see picture). Roll more paste and cut a disc to the same size as your 8" bottom tier. Attach the disc to the top of the bottom tier. Tip: you can freeze the disc for a few minutes so that it keeps its shape making it easier to apply.



STEP 2 To create the log texture, make a scoring tool by taping some cocktail sticks together with masking tape. Score some lines around the edge of the top of your cake working in towards the middle.



STEP 3 Fold the cocktail sticks in towards each other and press gently to create some small dotted indentations around the edge.



STEP 4 Roll and shape more paste into a rectangle and make some brown paint by adding clear alcohol to brown powder colour. Dot some brown paint on the paste and spread across the paste to create a grain.



STEP 5 Roll thinner and cut to the height of your 8" cake and panel the sides. Let the end of the paste wrap over the starting point and tear away at the edges for a more realistic bark effect.



STEP 6 Pull away at the top edge of the paste to give a rough edge.



STEP 7 Score some lines in the top edge and slightly down the side to create cracks in the bark.



STEP 8 Score some more lines in the sides of the cake for texture.



STEP 9 Using the brown paint into the join if the bark and some small lines in a horizontal direction sparingly around the cake.



STEP 10 At the top of the cake, paint around the edge and into the cracks with brown paint. Using a larger paintbrush and water paint the whole of the top of the cake to blend the colour around.



STEP 11 Your bottom tier texture is complete.



STEP 12 For the mushrooms: Colour white Pasta Model with a small amount of brown powder colour to make a pale brown/beige.



STEP 13 Roll a piece of paste into a teardrop shape. Flatten the top and bottom of the teardrop to create the mushroom stem.



STEP 14 With a piping nozzle cut a small circle of the beige and roll a small ball of red paste.



STEP 15 Place the beige disc on top of the ball of red paste and use a ball tool to press a dent. Score some lines with a knife all around the edge.



STEP 16 Turn upside down and place on top of your stem. Pinch the edges of the mushroom top and bend to shape.



STEP 17 Leaves: Colour Pasta Model with a mix of green and brown to make a deep leaf green. I used green gel and some brown powder to tone the brightness down. Also, colour some paste brown.



STEP 18 Cut some leaves with your rose petal cutter in both colours.



STEP 19 Press into a leaf veiner to create texture. Pinch the tip and bottom of the leaves together which give the leaves some shape.



STEP 20 Leave to dry on a foam pad.



STEP 21 Create some smaller leaves by rolling some paste (about a pea-sized amount) into a teardrop shape and flattening with your fingertip. You want them quite thick (about 3-5mm thick as these will be wired in a later step).



STEP 22 Using a knife score a line down the centre of the leaf then from the centre line score out to the edges. Pinch the tip and bottom of the leaves.



STEP 23 Turn the leaf over so that the back is facing you and insert a 26 gauge hooked wire. Secure by pinching the bottom to the wire. Leave to dry.



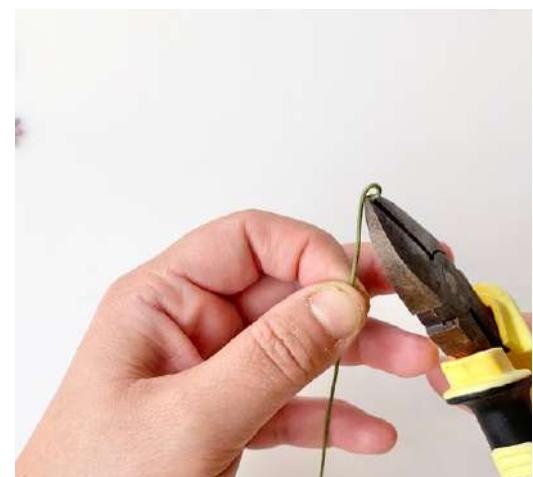
STEP 24 Once your leaves are dry you can dust them to add depth. I used a mix of brown and green powder colour.



STEP 25 Lavender and flowers: Create a few shades of purple and pink colours by mixing the purple and pink colour gels.



STEP 26 For the lavender, cut out some flowers with an 8 petalled flower plunger cutter.



STEP 27 Loop a 20 gauge wire at the top.



STEP 28 Thread the centre of the flower through the wire and pinch around the loop at the top to completely hide the wire loop.



STEP 29 Keep adding the petals.



STEP 30 Your lavender piece is complete. Make another two of these.



STEP 31 Cut some small pink flowers with a small flower plunger cutter in a mix of colour you made in step 25.



STEP 32 Butterflies: Roll black Pasta Model into an elongated teardrop shape and attach a small ball for the head. Cut a stamen in half then insert the two halves of the stamen into the head for the butterflies antennae.



STEP 33 Paint the antennae with black gel and leave to dry.



STEP 34 Use a butterfly cutter and veiner set to cut two sizes of butterflies. Then carefully cut away the body centres so that you have two separate wings for each butterfly.



STEP 35 Dust the veiner with some cornflour and press the wings into the veiner to create detailed lines. Leave all four wings to completely dry.



STEP 36 Dust the wings with powder colours. I used sky-blue and made some pink with red and white mixed together. Then finish with some gold pearl dust on the top and bottom corners.



STEP 37 Next, with a fine paintbrush and some black gel carefully paint the lines that you created with the veiner.



STEP 38 Make a couple of slits in the back of the butterfly and attach the wings with some edible glue or water.



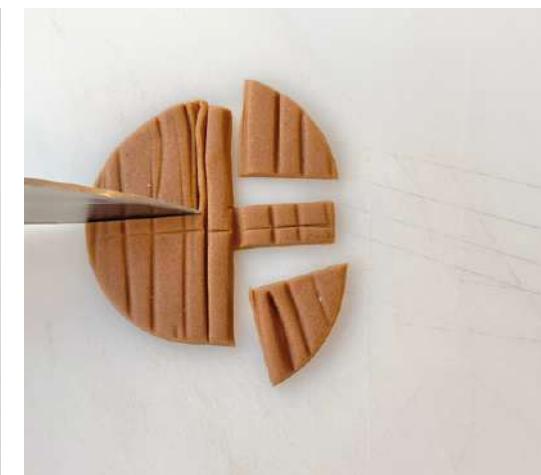
STEP 39 Your butterflies are complete. Leave to dry.



STEP 40 Fairy door and window: Roll brown Pasta Model and score with a Dresden tool to create a wood grain effect. Then cut out a rectangle shape. Using a circle cutter, cut the top to shape the top of the door. With your fingertip, smooth any sharp corners to round them off.



STEP 41 Cut out a circle from the door to make a window. Keep this circle piece for later as we will use this to make the window frame. Place over some yellow paste and cut around the door to the same size.



STEP 42 Using the circle we cut out from the door mark the centre lines from top to bottom and left to right. Cut four segments to make the window frame.



STEP 43 Pinch the frame to make them look like wooden sticks.



STEP 44 Roll a thin piece of green paste using a smoother and add it to the door as vines.



STEP 45 Make some little leaves for the vines by rolling tiny balls of paste and flattening them. Secure by pressing with a Dresden tool which will also give it a centre line.



STEP 46 Attach the little pink flowers to the vines. Complete the look by dusting with some orange powder at the bottom of the window to create the effect of light coming through.



STEP 47 Make a window by cutting another circle of brown paste and then a smaller circle inside of that. Create the panes for the window and dust at the bottom with orange.



STEP 48 Painting the forest: On your top tier dust the bottom part of the side with some sky-blue powder colour.



STEP 49 Choose a section of the cake you are going to work on for the main painting. Start at the bottom of that section and using a dry brush dust some dark green powder and then work up to a lighter green, then up to a blue for the top of the cake as shown.



STEP 50 Make paint again with some brown powder colour and clear alcohol. Paint tree trunks.



STEP 51 Paint some triangle shapes at the base then brush the paintbrush up into some thinner trunks. Then to make the next trees work inside of the outer tree trunks and make them smaller and not as tall as the first. This makes the 3D forest illusion.



STEP 52 With a finer paintbrush add branches. Paint strokes in an upwards-over motion working from left to right on the left side and right to left on the right side.



STEP 53 Add leaves by dabbing and dotting a small amount of green colour paint with a paintbrush all along the branches. It should now start to look like a forest scene.



STEP 54 Add some fine lines of dark green from the bottom to create a grass effect.



STEP 55 Model a 3D tree trunk by rolling brown modelling chocolate into an elongated sausage shape and make one end wider than the other. Cut away at the edges to make branches. Make two of these. Score lines with a Dresden tool to create a bark texture.

STEP 56 Attach the 3D trees to the edges of your painted forest with some edible glue or water.

STEP 57 Wire the leaves together with brown florist tape. Put together two or three leaves at a time and wrap the tape around the wires to bind. Add more leaves by placing them underneath as you go until you have a branch. Make two of these.



STEP 58 Tape the lavender to the leaf branches.

STEP 59 Making the fairy: Roll a large ball of beige paste into a cylinder shape. Score some lines and dab some brown colour paint around to make a mini log for the fairy to sit on.

STEP 60 Add some bulges to the log by adding small pieces of paste and then pressing these in and scoring them with your Dresden tool.



STEP 61 To make the arms and legs: Roll thin sausages of beige Pasta Model then roll halfway along to create the knee. Roll one end thinner to create the calf leaving a small piece of paste at the end for the foot. Use your fingers to pinch a heel at the back of the foot and push the toes to a point. Do the same to create the arms except for the small part at the end push down to flatten and cut a triangle piece out of the hand to create a thumb.

STEP 62 Bend the legs at the knee and place them onto the log. Push a cocktail stick into the log between the legs.

STEP 63 Roll a small ball for the lower body and push onto the cocktail stick. Cut some coloured leaves with a leaf cutter and add them over the ball of paste for the skirt.



STEP 64 For the torso, roll a piece of beige Pasta Model into a ball and elongate. Then push in the middle to make a peanut shape.



STEP 65 Pinch the top up to create a neck and shoulders.



STEP 66 Cut away the lower end to flatten. Take the cocktail stick from the log and push it through the torso to come through the top of the neck and the bottom.



STEP 67 Roll pink Pasta Model and cut a rectangle. Using the tip of a rose petal cutter cut away a V shape from the centre at the top. Add some edible glue or water to attach and lay this over the torso.



STEP 68 Wrap around the torso and cut away at the back.



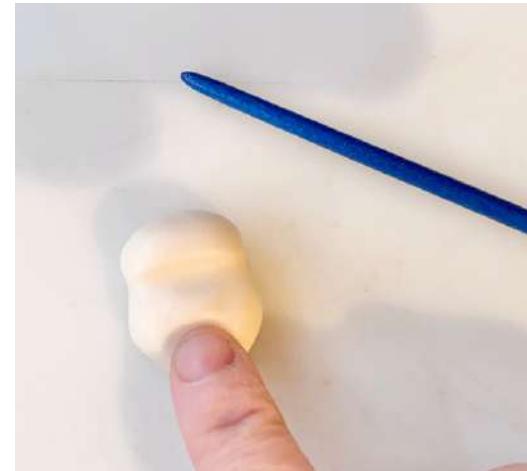
STEP 69 Push the body back onto the lower body. Attach the arms at the shoulder.



STEP 70 For the head, roll a ball of paste and use the bottom end of a paintbrush to dent across the area for the eyes.



STEP 71 Shape the head with your fingertips by pushing the sides in gently and the chin into a point.



STEP 72 Shape the lower face by pressing gently on the mouth area which will give space for the lips.



STEP 73 Add a small ball for the nose (tip: generally, the smaller the nose the cuter the face). Add eye sockets with a small ball tool. Dust the cheeks lightly with pink or beige powder. To add the mouth roll another small ball of paste and with the Dresden tool press a line in the centre of the ball to create a mouth.



STEP 74 Paint on eyebrows with a fine paintbrush.



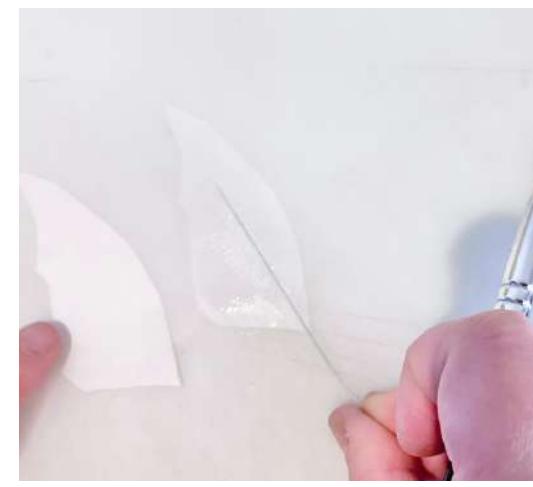
STEP 75 Add hair using two pieces of brown modelling chocolate. Roll into a teardrop shape and flatten, then score with a Dresden tool to add the hair lines for detail.



STEP 76 Attach the wider ends at the top of the head to create a parting and flick out the bottom of the hair by bending it upwards. Add individual strands for the fringe.



STEP 77 To make the wings draw your desired shape onto some wafer paper and use this as a template to cut out three more.



STEP 78 Glue wire onto one side of the wing with a little water leaving some length exposed and place a second wing on top to secure the wire in place. Let dry.



STEP 79 Dust your wings with your desired colours. I used sky blue and made some pink by mixing red and white powder colours. I then added some gold pearl powder.



STEP 80 Insert the wires into the back of the fairy.



STEP 81 Grass/edible moss: Roll green Pasta Top mixed with brown powder to tone down the brightness. Cover your cake board and add texture with a star tip piping nozzle.



STEP 82 Add your cakes to the board. Add the fairy door, windows and fairy into place. Bake some cupcakes coloured with green food gel. Break this up into pieces for moss. Glue to the cakes using some cake gel.



STEP 83 Attach some moss to the side of the cake for added effect.



STEP 84 Attach your wired leaves by wrapping some modelling chocolate around the exposed wires at the bottom and press this into the tree trunks. Secure with your Dresden tool and add more woodgrain texture to blend with the tree trunk.



STEP 85 Add the rest of the decorations where you want them to be; the mushrooms, leaves and butterflies. Your enchanted fairy garden cake is complete.



TA DA

Your 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/>

St

Hello lovely people and welcome to this month's 'Sweet Pastry Chat'.

I'm thrilled to dive into something truly exciting: the launch of a brand new product from Saracino. If you're anything like me, trying a new product that exceeds expectations is an exhilarating experience and you can't help but share the news with everyone you know. This is me right now, so let's get straight into it!

If you are just starting out on your cake journey or a more experienced cake maker like myself, you'll inevitably encounter a magical product that adds a whole new dimension to your creations: icing sheets, also known as wafer paper, for printing edible images.

If you haven't been keeping up with the latest buzz on social media, let me fill you in on the hottest topic in the baking world: Saracino's brand new product, Cake Paper. Launched just recently, this innovative addition to Saracino's lineup has been causing quite a stir, and for all the right reasons.



So let me explain why it's different to other products and brands.....

It is a white A4 sheet and the first thing you will notice is, that unlike other brands of icing sheets, it has 2 sides, one side shiny and smooth, and the other side has a slightly rough texture, which will achieve different results.

You will also notice that it doesn't have a plastic sheet like others, where you have to remove this sheet before you apply it to your cake/decorations. Saracino has removed the plastic separator sheets, so it is environmentally friendly.

You will also notice that it has a lovely coconut aroma to it.

After seeing some of the results on social media I was keen to try it out for myself. To start with I wanted to see how it would work with edible images. Now, I'll let you in on a little secret, I don't actually own an edible printer. But you know what they say – it's not what you know, it's who you know. And luckily for me, I happen to know someone who does, and they were more than happy to lend a helping hand in my moment of need.

We dived straight into creating some toppers, armed with Saracino's Cake Paper and a palette of vibrant colours and patterns. With eager anticipation, we loaded the Cake Paper into the printer and watched as the magic unfolded before our eyes, hoping that the colours would pop and the patterns would come to life as vividly on the Cake Paper as they did on screen.



You can imagine my excitement as we watched the designs materialize on the cake paper, each one a perfect replica of the images on the screen, it was like magic!

As you can see in the images, the colours were perfect. We didn't quite get the length of the sheet for the cake wrap right, but it gives you one idea of what you can use the printed Cake Paper for.

I used a little cake gel to stick the paper to the cake toppers as well as the wrap for the cake.



A big thank you to Lisa of [All About The Cakes](#) for helping me out and letting me use her printer!

So, my next thing to try was if I could make some cake lace. I had seen it on a post in the Saracino Community group and wanted to see if I too could make it. Now I know what you're thinking..... How can Cake Paper be turned into cake lace??? Honestly, this is a game changer!

This is exactly what I did to make the Cake Paper lace....

Fold the Cake Paper in half, then fold it in half again. Dip the whole bit into cool boiled water, squeeze the water out and place into the blender. I added about 2.5ml of cake gel (piping gel) to the paper then gave it a quick wizz.

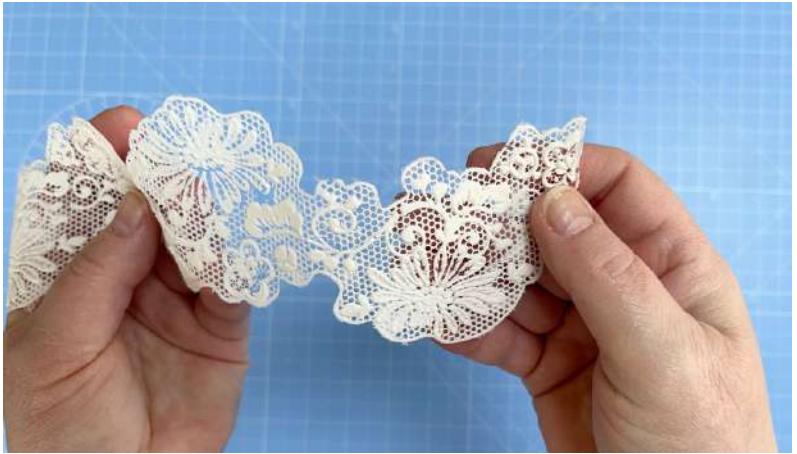
Tip - when I first tried it out, it was too dry, so I added more gel so that it would spread easily onto the lace mat.

Using a palette knife I spread the mixture onto the lace mat making sure it was evenly spread (please note that this mixture is not as thin as the actual cake lace) making sure that you leave the mat clean, so you don't get any scrappy bits.

The mat was placed onto a large baking tray and into the oven (temp gas mark 2/150 degrees) for around 5-7 mins. Once you take it out of the oven, leave it to cool down completely.

To add some colour, I added a tiny bit more of the cake gel along with some Saracino black gel colour and zipped it again in the blender. As you can see it came out lovely!

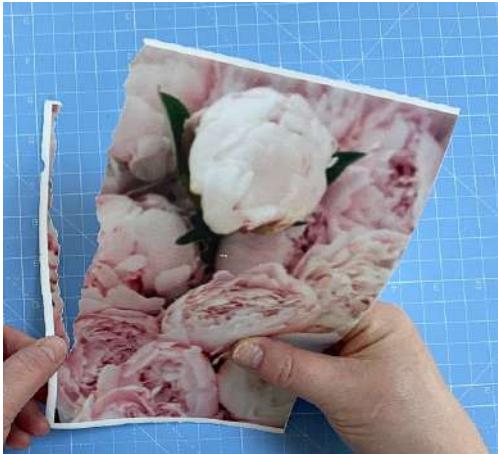




You will be able to peel the mat from the lace exactly as you would as if you had used a cake lace mixture. Be careful not to rush this or you will tear the lace. The lace will feel a little stiff at first but once it has been at room temperature for around half hour, it will become nice and soft and flexible making it easier to handle.

I brushed some cool boiled water to the cake to apply the lace (or you could lightly steam the cake) and I am sure that you will agree with me at how gorgeous the lace looks and you would never know it was made using Saracino's Cake Paper!

So how flexible is the cake paper? One of the things that I noticed was that I was able to tear/rip the paper quite easily. Now I don't mean by accident, I mean that I wanted it to have the rough edges for the cake wrap. Because the paper is soft compared to some other brands, I was able to create a tear the effect the way I wanted it to and not the paper going off in another direction (if you get what I mean). Therefore, no waste!



For my last experiment, I decided to push the boundaries of creativity by incorporating lustre colours into the mix. I was curious to see how these shimmering colours would interact with Saracino's Cake Paper and what kind of mesmerizing effects they could produce.



To start, opting to first dust the paper with the colours. I discovered that by using only a small amount of lustre colour and delicately blending it onto the surface of the Cake Paper, I could create a subtle yet striking mottled effect. The key is to start with a light hand and gradually build up the intensity until you achieve the desired look.

I then painted the paper with the lustre colours using rejuvenator spirit, applying them to the surface of the Cake Paper and I was surprised by just how stunning and shiny they looked! Normally, I would have to buff the lustre on sugarpaste to get that gorgeous shiny look.

Edible pens proved to be yet another delightful surprise when paired with Saracino's Cake Paper. Now, I'll admit, my artistic skills may leave something to be desired, but that didn't dampen my enthusiasm one bit.



As you can see the colours truly did come out lovely and vibrant on the Cake Paper.

So, if you struggle drawing onto sugarpaste, using the cake paper is a great alternative with the ease and accessibility of edible pens, there's no limit to what you can achieve. Whether it's a whimsical doodle, a heartfelt message, or a meticulously drawn masterpiece, let your creativity soar on Saracino's Cake Paper.

Lastly, take a look at this rose, made by Slodkie Chwile - Petitepivoine Cakes.

Slodkie used the cake paper to create this stunning rose, isn't it simply beautiful!

So, all in all, Saracino Cake Paper is not only designed for printing edible pictures, it is so versatile and I for one cannot wait to try it out on other projects!

It's perfect for printing, making flowers and cake decorations.



- **It is Gluten and Vegan friendly.**

- **Available in packs of 25 sheets.**

- **It is non-stick and remains flexible.**

I'm genuinely thrilled about Saracino's latest product, and I'm confident that we'll soon witness an abundance of creative decoration ideas emerge across social media platforms.

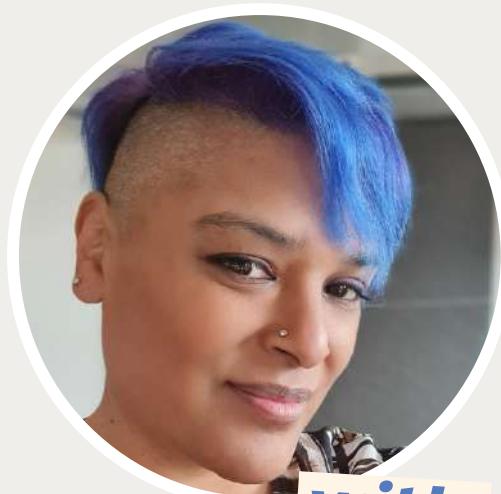
Well, that's it for this month. I do hope you get a chance to try out this new product yourself and we would love to see your pictures of your creations in the Saracino community group, or tag Saracino on social media.

Carol xx

**NEW
PRODUCT**

CAKE PAPER

LIVE DEMONSTRATION



Caker's Love
by Jenny

**with
Jenny Bacchus**



What is Cake Paper?

- How is it different from wafer paper?
- How is it different from the usual icing sheets?
- What can Cake Paper be used for?
- And much more!



MARCH 18 AT 7 P.M. (UK TIME)



[Saracino \(United Kingdom - UK\)](#)

LIGHT-UP SNAIL

CREATED BY SWEET MI - BY MILENE HABIB





MILENE HABIB

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

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

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



[SWEET MI - BY MILENE HABIB](#)



@MILENE_HABIB

What you need:

INGREDIENTS

- Pasta Model: White
- Powder colours
- Clear alcohol
- Liquid Shiny confectioner glaze
- 2 x vanilla sponge cakes - 12cm diameter x 8cm high + 14cm diameter x 8cm high
- Pistachio ganache for filling (recipe: 200g Saracino white chocolate drops + 100g cream + 1tbs Saracino Supreme: pistachio)
- Ganache for covering (recipe: 300g Saracino dark chocolate drops + 100g cream)

EQUIPMENT

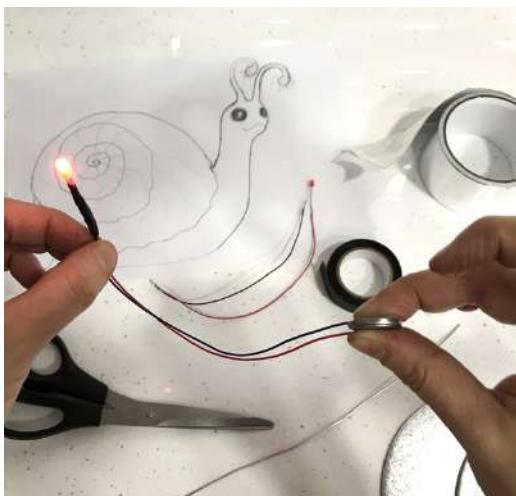
- Spatula
- Flexible smoother
- Serrated knife
- Rolling pin
- Modelling tools
- Craft knife
- Aluminium foil
- 2 x cake boards 15cm diameter
- Aluminium foil tape
- 2 wires (you can use 18 gauge floral wire)
- Pliers
- Scissors
- Thin electric cable (I prefer to use in 2 different colours to help identify the negative and positive)
- Battery operated switch
- 2 red LED lights
- Insulation tape
- Hot glue
- Brushes
- Cerart orange hard tipped tool – K2220

Printed image of the illustration, placed inside an A4 plastic wallet. The illustration I worked to was 9 x 4.5 inches at the widest points.





STEP 1 Start by creating a sketch of the snail, or search for online inspiration and print. Gather all the material for the structure.



STEP 2 Using the electric cables and the insulation tape create an electric circuit for each LED and make sure they are well connected before adding them in the structure. If you are not confident with this you can omit the lights.



STEP 3 For the base, using scissors cut a leaf shape in both the cake boards (make sure they are similar shape).



STEP 4 Attach the LED's to the flower wires, gluing and securing everything with the insulation tape and insert the wires between both the cake drums.



STEP 5 Glue everything together using a hot gun glue and make sure to leave the switch facing out one side of the base to make the turning on and off of the light possible.



STEP 6 Prepare the ganache ahead of time to allow it to set slightly. Level the cakes.



STEP 7 After filling the cake, using a serrated knife cut small portions to give it a more round shape. Use the sketch / template as a guide.



STEP 8 Using the offcuts and crumbs and a little bit of the pistachio ganache mix a dough that you can apply to the cake to give more volume where needed. Create the neck / body of the snail.



STEP 9 Prepare the ganache for covering, let it set for a few minutes to achieve a spreadable consistency.



STEP 10 To apply you can use a spatula. Apply the ganache in all areas including the neck.



STEP 11 Before the ganache sets hard use a piece of acetate or flexible smoother to round all the surface smooth it out.



STEP 12 Prepare the Pasta Model and tools for covering.



STEP 13 Cover everything with the white Pasta Model using a rolling pin to roll the paste to about 3 - 4mm thickness. Cover the LED's and wire with a thin layer of the paste.



STEP 14 Add paste to create the head and smooth all the junctions with the modelling tools.



STEP 15 Using a Dresden tool create an indentation for the mouth.



STEP 16 Using a ball tool make a cavity for the eyes, and add a small ball of Pasta Model into each.



STEP 17 Using the Dresden tool create the spiral on the shell. When happy with the pattern develop the spiral groove deeper.



STEP 18 Using a little bit of crumpled up aluminum foil add texture to the neck, body and head.



STEP 19 Using the point end of the Dresden tool create textures on the shell.



STEP 20 For the painting select a few of your favourite colours. You can use your imagination here! For the extra shine use Liquid Shiny confectioner glaze.



STEP 21 You can dissolve the powder colours directly in the glaze or use clear alcohol. Apply the darkest colour in all the depressions.



STEP 22 Add different colours to different parts of shell. Build up the colours to give the look you want.



STEP 23 To give more shade and highlight, add lighter tones such as yellow and even white.



STEP 24 Using different colours start painting the neck, body and head.



STEP 25 If needed add more colour after the previous layers are dry to build up the effect.



STEP 26 Using a damp cloth you can remove some colour and blend. This way you will achieve a more detailed and interesting appearance.



STEP 27 Don't forget to paint the two tentacles (use a lighter colour so you can easily see the LED's when switched on).



STEP 28 And paint the main eyes black.



STEP 29 When the painting is done let it dry completely.



STEP 30 For extra shine use the glaze. Apply a thin layer using a large brush. Turn on the LED's and your happy snail is ready!



Milene Habib says

'PASTA MODEL IS MY BEST FRIEND'

WHY HAVE I CHOSEN TO DECORATE MY CAKES WITH PASTA MODEL?

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





Read With Cake



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



Michael Wehrmann

INTERVIEW BY SARACINO

TELL US SOMETHING ABOUT YOURSELF

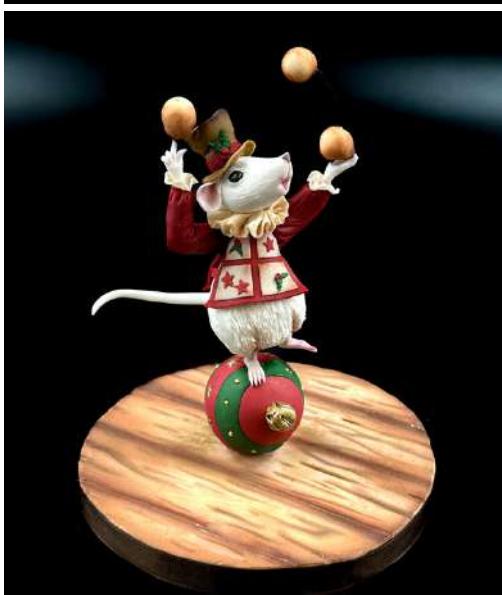
I'm Michael Wehrmann, 35 years old and owner of Mi'Cakery Atelier & Cakedesign. Born and raised in Amersfoort, Netherlands but living in France for almost 14 years now.

I graduated as a Pastry chef at a young age and by that time I wasn't sure what I wanted to do. I ended up having several jobs from fast food to the banking world.



HOW DID YOU START YOUR CAKE JOURNEY?

When I arrived in France, I became jobless, I didn't speak a word of French, so I was pretty much depending on my friends. At that time, I started to bake some regular cakes for friends and their family. In the meantime, I became very interested in the more artistic side of cake making. So, the cakes for friends became and more creative and complex. In 2015 and 2016 the amount of cake orders was countless, and I wasn't able to accept them all and definitely not able to make them all in our regular kitchen. In 2016 I started to transform a part of our basement to make cakes and in May 2017 Mi'Cakery was born.



WHAT HAS BEEN YOUR MOST DIFFICULT CREATION TO DATE?

This must be my swamp cabin which I made for Cake International 2023 small exhibit category. When I work on a competition cake, I always do it to improve my own skills, discover new things and try to find my limits.

The cabin was detailed inside and outside, I probably spent more time decorating the inside but unfortunately it was hard to notice once the house got all the walls and the roof on it. The details were very tiny, plates, paintings, little painted curtains etc. I learnt a lot making this piece.

Unfortunately for me the travel by plane was a disaster. My piece got stuck at border control in one of their scanners, ended up in pieces in someone else's stuff. I managed to repair it and make it presentable.





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

I always start with a sketch. Write all the ideas down and give it a place on your sketch. I try to use several techniques and textures to make the design interesting to look at. Small details often are a game changer.

WHAT IS YOUR BEST ADVICE FOR ALL OTHER ARTISTS?

If you have the time, be creative, be you. Never compare yourself to other cake artists. We all have our own style and our own way to see things.

Don't copy modelled work but work from images. Definitely if you are working on known characters. Since the one who made it gave it their own twist it will be less and less look alike.

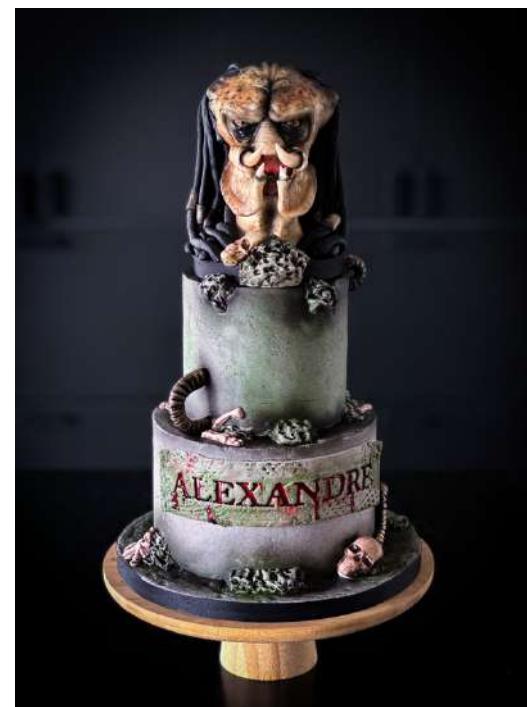
AFTER GETTING INSPIRED, HOW DO YOU PROCEED?

Most of the time I'm searching for images, these are often nature pictures. For example, for my best in Category 'Rat Rider' piece which I made for Cake International 2022. I just wanted to make a running rat in his natural habitat, mosses, water, rocks etc. that was the base but once working on it I try to give it a story, why is he running, for what etc. just asking myself several questions. That way I end up with a lot of detailed ideas. He ended up with a dwarf on his back who had lost his hat.



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

Hard to choose. Most of the cakes I make are requested by my clients and since I do accept a lot of cake orders I am unable to create new cakes all the time. But when I get a request for a Harry Potter cake or some other darker/mysterious open world theme I go mad! So, I am quite proud about my last Harry Potter cake which was a very detailed cake and 100% my own idea. The lower tier I got inspired by the interior of Hogwarts. Painted and airbrushed stones and gothic archers with books flying around and floating candles. On the top tier I airbrushed a patronus surrounded by dark trees and a Mandrake screaming plant in an old, oxidated copper plant pot as topper.





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?

I would love to make a cake for Dutch royalty. Feel the pressure to make a cake which will be seen by millions of people. Although I don't think they will give me freehand, and they just want something that fits their image I would love to make something completely different. Artistic, colourful something completely over the top haha. Anything for the buzz right?

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

Relax? What's that? I'm a very active and impatient person. Never have or take the time to sit down. Always moving, cleaning, working on new projects or taking care of my 2 dogs. But in my rare spare time I try to take the road to the Netherlands, they are far away but my family is very important for me. Besides that, I love the Dutch and their big festivals.



WHAT SARACINO PRODUCTS DO YOU USUALLY USE AND WHY?

YES! Pasta Model and the modelling chocolate are awesome. Depends on what I'm working on but I often used them mixed together. Definitely for humans or on frame modelling projects.

WHO MAKES YOUR BIRTHDAY CAKE?

The shoemaker's son always goes barefoot, don't they. Well, that's a fact in my case. But I'm easy going and not needy so I'm happy with anything.

But I don't make my own cakes that for sure!



TO SEE MORE OF MICHAEL'S WORK VISIT HIS SOCIAL MEDIA HERE:



[Mi'Cakery Atelier & Cake Design](#)



[@micakery57](#)



[@micakery57](#)



TOADSTOOL & FRIENDS

CREATED BY ZOE'S FANCY CAKES





ZOE HOPKINSON

Zoe has had a love for all things creative since a young age. In 2014, she took the plunge to pursue her cake design journey full-time, and once her creations were posted online the requests started to flood in for tutorials and guidance.

Now, with over 325k followers on Instagram, 1.1m followers on Facebook and 530k subscribers on her YouTube channel (all @zoefancycakes), Zoe teaches her talents both in-person and online around the world, as well as selling her own range of cake decorating moulds from her online store.

Zoe loves helping people to discover their creativity, offering guidance and support to produce stunning decorations and adorable figurines, which coincidentally is what her first book is all about too :)



[ZOE'S FANCY CAKES](#)



@zoefancycakes

What you need:

INGREDIENTS

Saracino Pasta Model:

- 250g White,
- 100g red,
- 150g light green,
- 55g mustard colour (mix brown and yellow for this),
- 75g brown,
- 5g black
- Edible glue or water for sticking pieces together

EQUIPMENT

- Polystyrene ball (alternatively you could use a ball of Rice Krispie Treats - RKT)
- Wooden skewer (at least 8 inch in length)
- Knife
- 6 inch dummy (1 inch deep), or alternatively add it on top of a cake
- Brush (to use for gluing parts together)
- Small rolling pin
- Kemper tool (for texture)
- Cocktail stick
- Ball tool
- Dresden tool

DID YOU KNOW?

The book 'Zoe's Fancy Cakes: Figure Making' is due to be released very shortly and features a dozen different figure-making projects plus many more adaptations and accessories, starting with the basics and working upwards in terms of difficulty.

The book sees individual elements broken down into 'building blocks' that total beginners can follow with ease, developing skills as they work through the book.

It also includes Zoe's handy hints and tips throughout the chapters, along with a list of supplies and brands, to make sure readers are fully kitted out for their new favourite hobby.

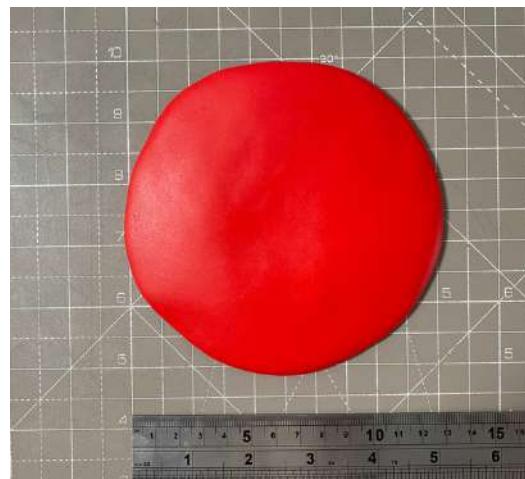




STEP 1 Roll 70g of white Pasta Model into a teardrop and press the pointed end flat. It should be around 10cm in length (unless you prefer to make a shorter toadstool).



STEP 2 Soften 55g of white paste and press around a 5cm polystyrene ball (or RKT). Ensure it is stuck tight with water or edible glue.



STEP 3 Take 100g of red paste and press it flat with your hands, to create a rough circle shape approx. 13cm diameter (if you use a rolling pin it may become too thin).



STEP 4 Gently place the red paste over the ball you created, bending it over slightly. Attach with water or edible glue.



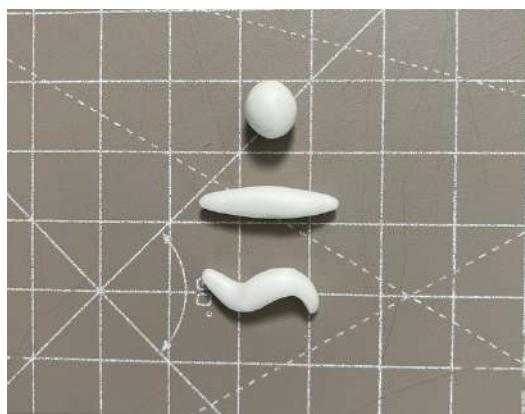
STEP 5 Take 150g of green paste (or colour your own), add small lumps to the top of the polystyrene, anywhere you want a bump to be. Roll the remaining green paste thinly and large enough to cover the dummy. Stick with water or edible glue and trim off any excess from the edges.



STEP 6 Texture the paste while it is still soft with a kemper tool (you can use other things such as a new nail brush to create a similar texture).



STEP 7 Push the teardrop shaped body you made earlier into the green base and stick with water or edible glue. Ensure it is upright and push the wooden skewer down through the body and polystyrene base.



STEP 8 For each arm take 0.5g of white paste and roll into a small sausage shape. Bend each arm to resemble a bit of an S shape.



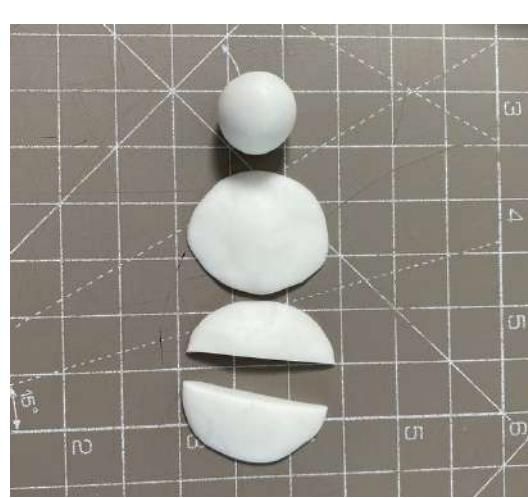
STEP 9 Stick the arms onto the body, about half way up, with the hand end of each one pointing downwards.



STEP 10 Using approx. 10g of white paste, roll out a strip as thin as you can and roll a cocktail stick along the edge of it to create a bit of a ruffle. It doesn't have to be a neat ruffle for this.



STEP 11 Stick the ruffles around the top edge of the body and try to flick the ruffle outwards a little bit. You can layer these up as much as you like.



STEP 12 To create the underneath of the mushroom cap, roll lots of balls (approx. 5g each) and flatten with your finger. Then cut each one in half. I made just a few at a time, rather than prepping them all in advance of me sticking them on.



STEP 13 Stick the straight cut edge of each one to the underside of the red cap. If they do not want to stay stuck on, you may want to use cake gel to fix. Keep doing this until you have gone all the way around.



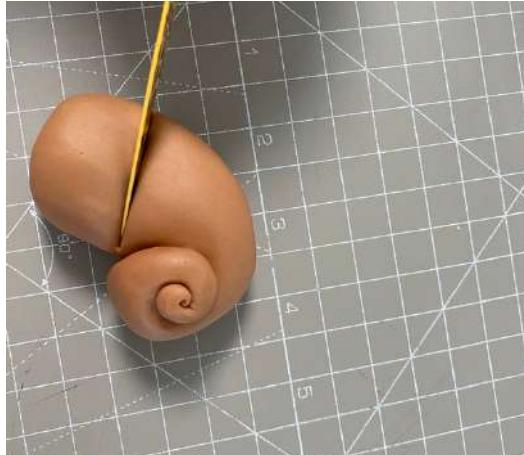
STEP 14 Push the head of the toadstool onto the skewer that's sticking out of the body, pressing down until it's attached to the body. The head is very heavy so try to attach it so it is central and not too tilted.



STEP 15 Roll a range of small balls in white and press them onto the top of the toadstool cap. If the head does not feel sturdy, then wait until it has set before adding these. When pressing them on, try to push them so that they are not perfect circles.



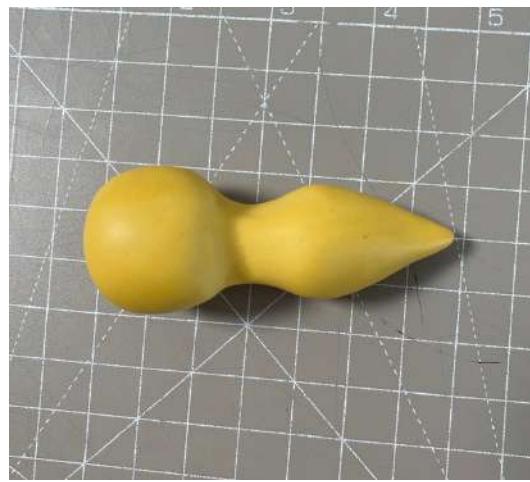
STEP 16 For the snail, roll 75g of brown paste into a long teardrop shape (I lightened the brown with a bit of white).



STEP 17 Roll into a spiral and cut off the large bulky end.



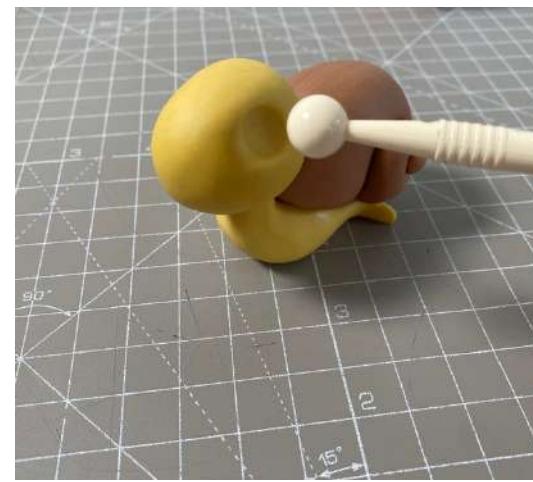
STEP 18 Take 40g of the mustard paste and roll into a short teardrop shape. To make the mustard colour I mixed brown and yellow paste.



STEP 19 Press about half way down the teardrop and roll between your fingers to create a neck for the snail's body.



STEP 20 Stick the snail shell onto the body and pull its tail around slightly to one side. Push the head upwards against the front of the shell. Ensure it is stuck with water or edible glue.



STEP 21 Press an eye socket into each side of the head, using a ball tool.



STEP 22 Roll a small ball of white paste into a teardrop shape and press into each eye socket. I have not given a weight for each eye as the size of the eye ball will depend on the size of the eye socket you have created.



STEP 23 Press on tiny balls of brown paste for detailing on the body and face.



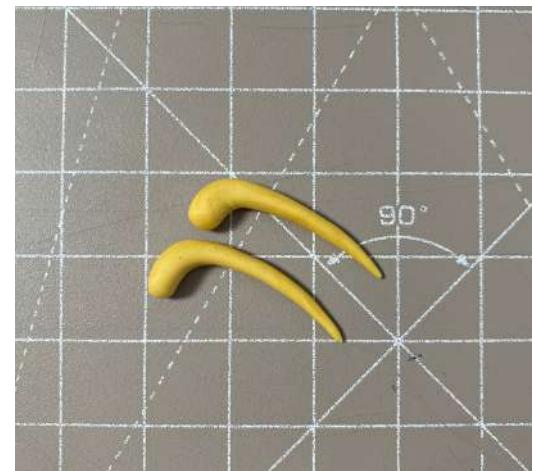
STEP 24 Add a small semi circle of brown to the top of each eye if you would like your snail to have eye lids. Roll a tiny ball of black and squash flat, add onto the white of each eye.



STEP 25 Finish off the eyes with a thinly rolled piece of black for the eye lashes and a couple of tiny balls of white paste for highlights in the pupil.



STEP 26 Push 2 holes into the top of the head for the tentacles.



STEP 27 Roll 2 small and thin carrot shapes, bending the wide end over slightly and ensuring the end comes to a point that's thin enough to put into the holes you just made.



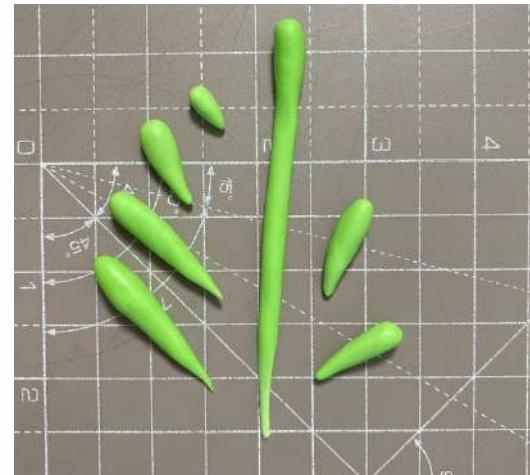
STEP 28 Once they have firmed up, you can insert them into the holes and attach with a small amount of water.



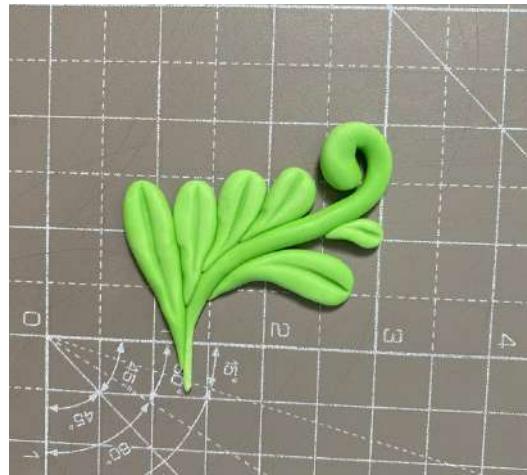
STEP 29 Roll a pea sized ball of black and roll till it has a point on each end. Cut diagonally in half.



STEP 30 Stick these on to the face, arching them so they look like closed eyes and flicking the outer part of each eye lash upwards.



STEP 31 Make some greenery, ferns, leaves or grass using any left over bits of green paste you have. Make small swirls and teardrop shapes for leaves.



STEP 32 Stick the pieces together and put lines down the centres of each leaf. Play around with creating different sized and shaped leaves.



STEP 33 Press onto the base. For larger ones they may need to be pressed and glued against the toadstool to help support them.



STEP 34 Create a second smaller snail in the same way as the first one. I have chosen to add my smaller one to the top of the toadstool for a cute finish.



STEP 35 Position and stick your larger snail onto the green base.



STEP 36 Your beautiful topper is ready to be added onto your cake.

MAKING CAKE TOPPERS EASY

FACE MOULDS, HAIR
MOULDS, BODY MOULDS



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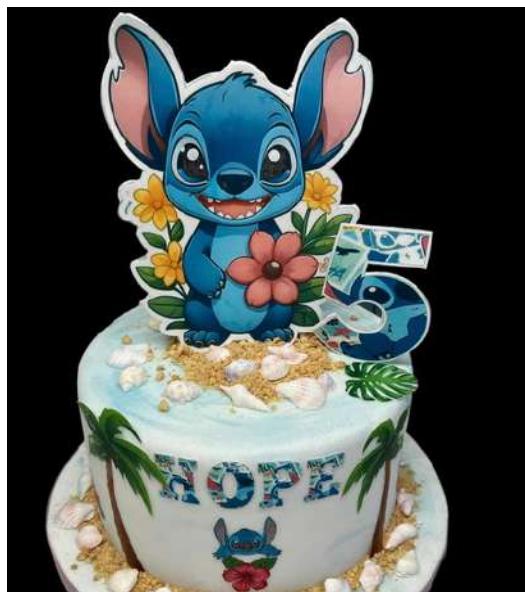
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BY DOLLY'S CUSTOM CAKES
using Saracino Pasta Model -
modelling paste



BY LYNNETTE RUSSELL
First time using Saracino Cake Paper. Love it prints beautifully on both sides, colours are so vibrant.



BY DEBORAH SUDAN
using Saracino Pasta Model



BY ERIKA URBANÍKOVÁ
using Saracino Pasta Model - modelling
paste



BY #LOULOU_SUGAR
using Saracino Pasta Model - modelling
paste



BY JESSBELL'S BACKZÄUBER INDIVIDUELLE
TORTENDEKORATIONEN MIT HERZ
using Saracino Pasta Model



BY VERA MUSTEATA
using Saracino Pasta Model



BY VALIA GEORGANTZAKOU
using Saracino Pasta Model



BY MARIJELA SPAĆ
using Saracino Pasta Model



BY ZUZANA BEZAKOVA
using Saracino Wafer Paper



BY ĎURČEKOVA MARTINA
using Saracino Pasta Model



BY SANDRA DILLON
using Saracino Pasta Bouquet



BY MARCELA PAPSONOVÁ KVITOVÁ
using Saracino Pasta Model
and Wafer Paper



BY ANKA LUKACOVICOVÁ
using Saracino Flower
Paste by Arati Mirji



BY ALLI MOFFAT
using Saracino Pasta Model



BY RACHEL POODLE
using Saracino Pasta Model



BY FOTINI KRISTANA
using Saracino Pasta Model



BY ICA PIRVULESCU
using Saracino Pasta Model



Created by Słodkie
Chwile -
Petitepivoine Cakes

- Cake fully covered with Cake Paper dusted with powder colours
- Flowers created using Cake Paper

The Lord of the Rings Collaboration

“One ring to rule them all, one ring to find them, one ring to bring them all and in the darkness bind them.”

— Gandalf, The Fellowship of the Ring

Proudly sharing absolutely amazing and breathtaking creations using Saracino products.

Anastasiia Osipova





Catia Guida



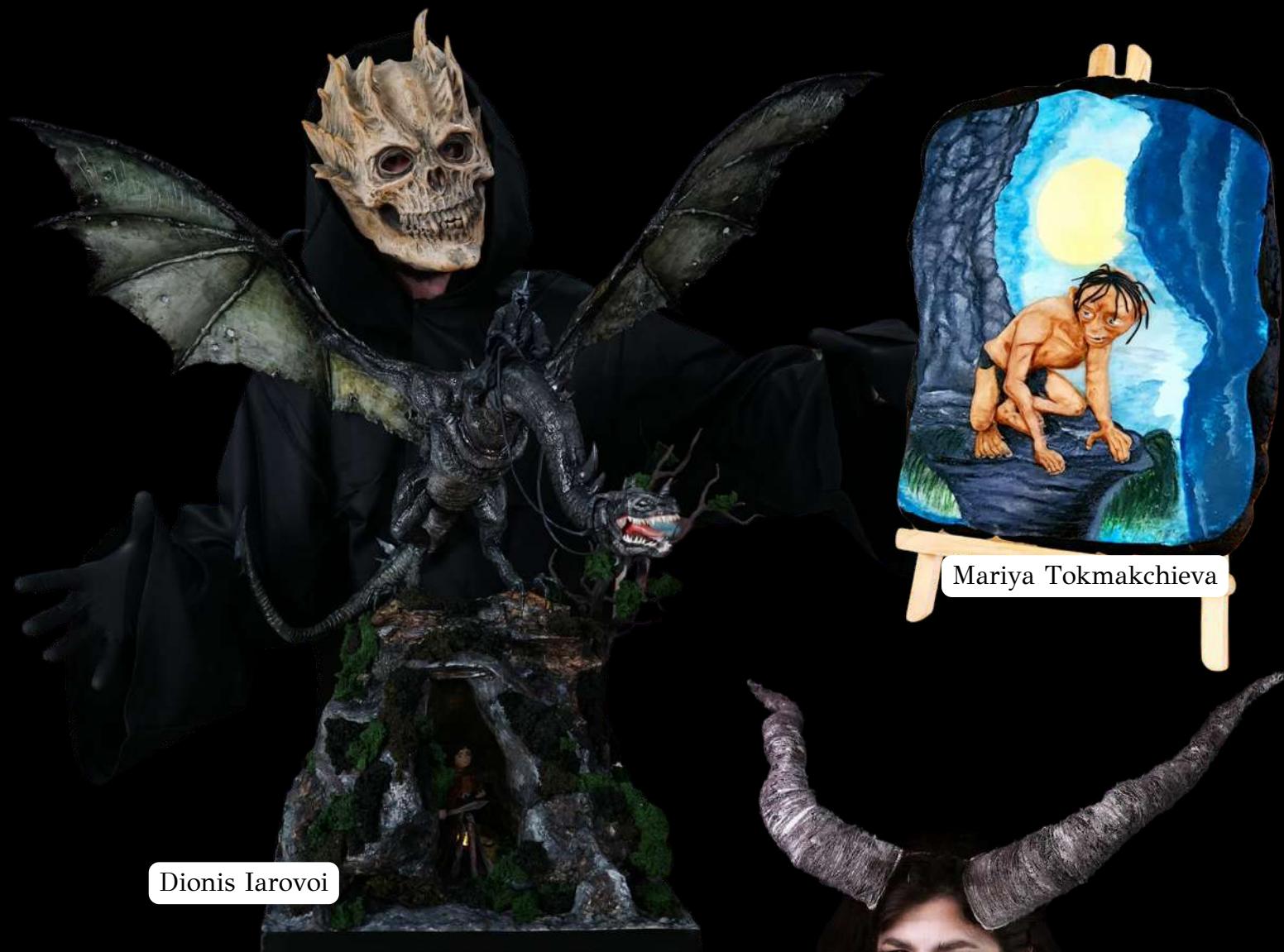
Arianna Sperandio



Karine C. Turgeon



Natalia Oparina



Ashita John Pawar



Petra Florean



Valentin Maevskiy





Anindita Deb



Hermana Loca



Susanne Reese



Deepali Jangde

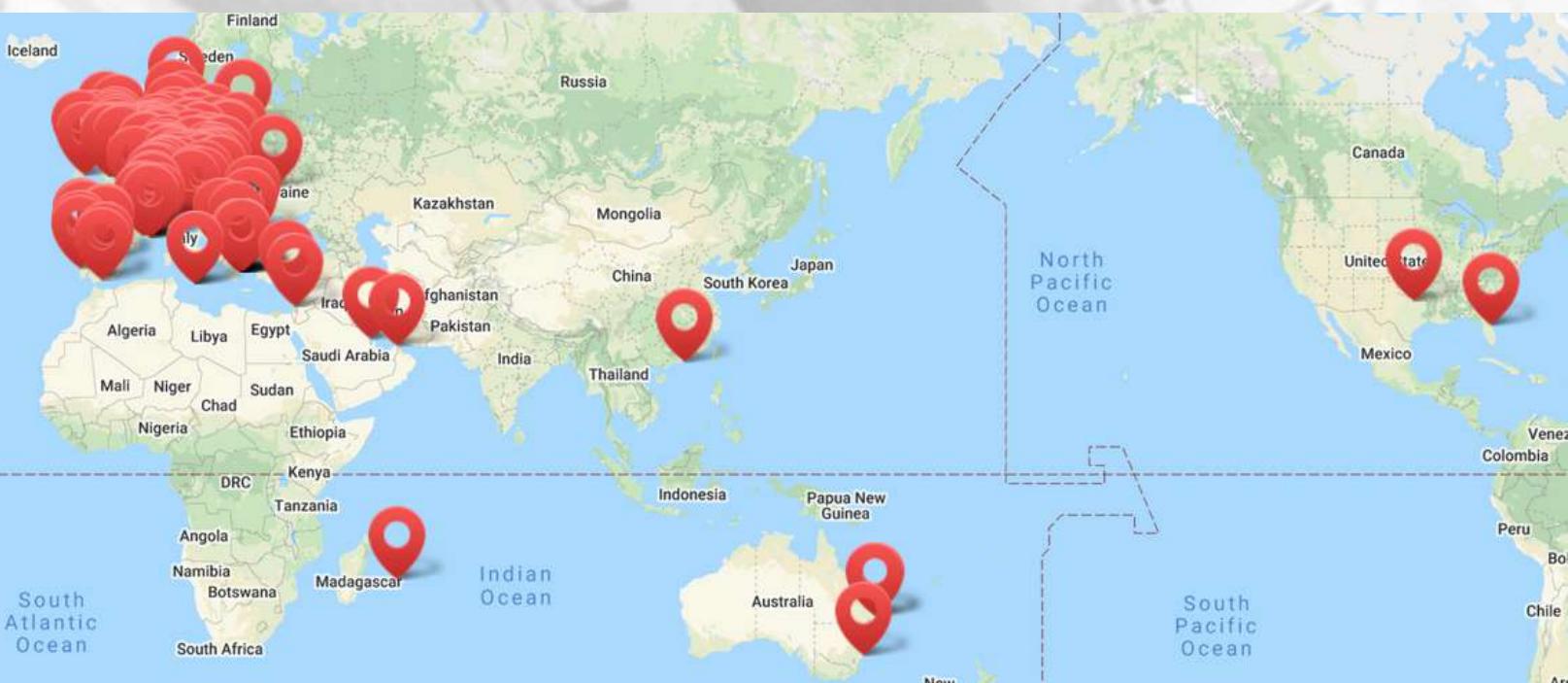


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