

Let's show
YOUR TALENT

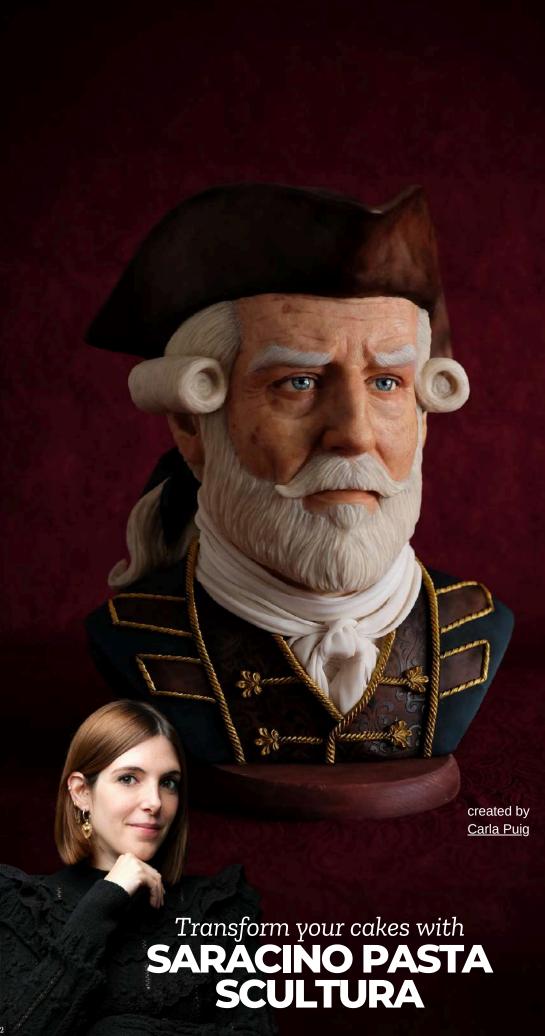
The tool I cannot LIVE WITHOUT

Meet the artists
UP CLOSE

From idea to iPad **DIGITAL SKETCHING** 













# O COME Love Pastry' magazine



As we step into 2026, this edition of We Love Pastry is a celebration of creativity, technique, and the extraordinary community that continues to inspire everything we do.

Unlike themed issues of the past, this magazine places the spotlight firmly on skills, materials, and artistic growth. Each tutorial, interview, and feature has been carefully curated to help you refine your techniques, explore new ideas, and push the boundaries of what is possible in cake design.

From innovative uses of wafer paper and edible prints to sculptural masterpieces and elegant wedding creations, this issue reflects the diversity and evolution of modern sugar art.

We are incredibly proud to showcase the work of artists honoured at the Cake International Awards Night 2025, whose passion and dedication raise the standard of our industry year after year. Their stories remind us that excellence is built on perseverance, curiosity, and a genuine love for the craft. Alongside these inspiring features, you'll find exclusive interviews, practical advice, trend insights for 2026, and step-by-step tutorials designed to support both seasoned professionals and passionate learners.

At its heart, We Love Pastry is created by cake makers, for cake makers. It is a collaborative space where knowledge is shared, achievements are celebrated, and creativity is encouraged. We are continually inspired by the incredible work you share with us, and we invite you to keep tagging us on social media and mentioning the Saracino products you use, so we can proudly showcase your creations

with our global community.

Thank you for being part of this journey with us. We hope this issue inspires you to experiment, create, and most importantly, enjoy every moment of your sugarcraft adventure.

Zylwia xx



CREATED BY  $\underline{\text{ERIKA URBANIKOVA}}$  USING SARACINO PASTA MODEL



CREATED BY <u>ARTCAKERY</u>
USING SARACINO PASTA COVER SUGARPASTE & PASTA MODEL

CREATED BY <u>ALBENA.BOJIDAROVA</u>
USING SARACINO PASTA BOUQUET

# Contents

13	Introducing artists honoured at the Cake International Awards Night 2025
34	Meet the winner & Win a Saracino surprise box worth €100!
36	An exclusive interview with Luisa Guzmán
46	Pasta Cover- cover your cake with perfection
47	2026 SHOW CALENDAR - see where you can meet us
55	CLOUD DANCER - The delightful new shade taking 2026 by storm
62	Chantelice - Whip up perfection with Saracino's new product
64	Supreme Food Flavourings - add authentic flavours to your recipes
68	Sachiko - an interview with the founder of Mimicafe Union
71	Crazy Cake Event - We will be there, check out what is happening
86	The Ultimate Guide to Edible Papers - Saracino Wafer Paper vs Saracino Cake Paper vs Icing Sheets
89	The tool I cannot live without - check out what Ekat like's the best
90	From Idea to iPad - How digital sketching transformed my cake designs
114	Pastry Trends to Watch in 2026 - Powered by Saracino
122	Saracino Shines at Cake International 2025 - a little flashback from the show
127	Cake & Bake - joining Germany's largest trade fair for cake design & baking
132	Dutch Table - beautiful collaboration at Cake International
135	You made it and we proudly share your creations!
141	Granny's Xmas - International Sugar Art Collaboration
146	Where to buy Saracino products in your country

## Get in touch

#### **SARACINO ITALY**

info@saracinogelati.com

#### SARACINO UK

info@saracinodolci.co.uk

#### SARACINO USA

Saracino.usa@gmail.com

#### SARACINO SPAIN

espana@saracinogelati.com

#### **SARACINO FRANCE**

france@saracinogelati.com

#### SARACINO GERMANY

info@saracinodolci.de

#### SARACINO POLAND

poland@saracinogelati.com

#### SARACINO GREECE

gtrevisan@tebegreece.com

#### SARACINO HONG KONG

Alicia Zheng <u>azheng@faithfulfamily.cn</u>

Please bear in mind that we cannot be held responsible for the accuracy of the results of the tutorials provided. While we strive to share helpful and reliable content, the outcome may vary depending on individual techniques, ingredients, and equipment used.



Our Amazing Contributors

NATASCHA ROSLAN, JAVIER AZOCAR, SILVIA MANCINI, MARCUS HÖJER, CARLA PUIG, AIMEE FORD, ADEDOYIN ULE, BINTCY DAVIS, ANGELINA ADAMENKO, LUISA GUZMÁN, EKAT, SACHIKO, SAVANNA TIMOFEI,

# The exciting tutorials in this issue





















## Join our Email List

Want lots of free goodies? Subscribe and get news and something fresh every month!



#### NATASCHA ROSLAN

I'm Natascha Roslan, a cake artist from Verl, Germany.

My journey began around seven years ago with playful and simple themed cakes. About one to two years ago, I fully immersed myself in the world of sugar art.

Since then, as a self-taught artist, I have been exploring a wide range of techniques, experimenting with different materials, and continuously learning new skills. I am still searching for my own specific artistic focus – and that is exactly what makes my creative journey so exciting.

My work is detailed, imaginative, and often inspired by childlike magic. Colorful, vibrant designs and whimsical worlds are just as much a part of me as classic elegance and modern, clean structures.

I love bringing extraordinary ideas to life, pushing boundaries, and giving every cake its own unique story.

In 2025, I took part in my first competition at Cake & Bake and won gold right away. Another major milestone was being selected to exhibit a special showpiece at the International Biennale of Sugar Art in Italy. Everything still feels new, exciting, and full of possibilities.

One thing is certain: it will never be boring with me. Every new cake is an adventure – and I'm excited for everything that lies ahead.







### Lady in pastel – Watercolour Cake

With this tutorial, I want to show you how to create a striking and unique cake design using simple techniques.

This cake demonstrates that beauty often lies in simplicity. Structures are created through soft colour transitions rather than precise brushstrokes, and through intuitive movements rather than perfect shapes. Trust the process, let the overall impression guide you, and discover the small details that reveal themselves only upon a second glance.

Once you master the basics, you can apply them in countless ways to create new designs again and again. We will be working with Pasta Cover, powder colours, royal icing, and wafer paper.

The delicate pastel tones of this cake reflect a soft, feminine elegance: the gentle light blue and tender rosé highlight an elegant, almost poetic note reminiscent of wintry grace and a subtle feminine softness.

In this way, the cake becomes not only a seasonal beauty, but also a celebration of quiet, feminine elegance.

# What You

#### **INGREDIENTS**

- Pasta Cover: white
- Wafer Paper 0.30
- Powder colours: rose, brown, and blue
- Royal Icing Mix
- Cakes or dummies
- Clear alcohol / vodka

#### **EQUIPMENT**

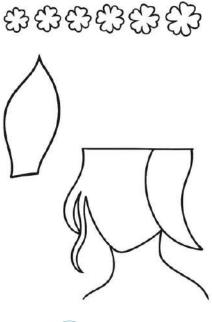
- · Fondant smoother
- Scissors
- Soft sponges
- Brushes
- Spatula and scraper



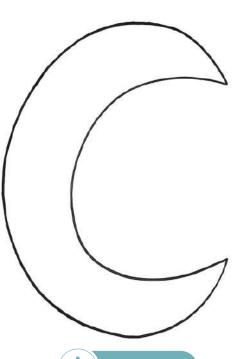
















STEP 1 Cover a large cake (20cm diameter x 20cm height) and a smaller cake (15cm diameter x 15cm height) with white Pasta Cover. Alternatively, you can work with Styrofoam dummies.



STEP 2 You will need approx. 400g of Pasta Cover for the small cake and around 550g for the large one. Smooth both cakes thoroughly using a fondant smoother. Then place the small cake on top of the large one and secure it with an internal support.



STEP 3 Create templates for the flowers and the woman's silhouette - or use the provided templates.



STEP 4 Fix the templates onto the cake using a soft sponge that is very lightly moistened. Be careful not to use too much water, as the paper may wrinkle or tear.



STEP 5 Mix three shades of blue with 3 tablespoons of water each:

• light: 1 knife tip

medium: 2 knife tips

· deep: 3 knife tips



sponge, gently dab from the outside towards the inside without applying pressure.



STEP 7 Continue with the medium blue, dabbing from the inside outward. Finally, use the deep blue to add shadows around the silhouette. If the mixture becomes too thick or starts drying, simply add a little water. No additional powder colour is needed.



STEP 8 Now mix three shades of brown:

• light: 1 knife tip

medium: 2 knife tips

· deep: 3 knife tips



STEP 9 Dab the brown tones from outside to inside and add soft accents. Around the silhouette, the colour may be slightly more intense.



STEP 10 Carefully cut along the neckline and remove the template.



STEP 11 Use the brown-coloured sponge to soften the shadows and blend the transitions. If the sponge becomes too dry or the colour too strong, moisten it very lightly with water.



STEP 12 Remove the remaining templates and clean any small imperfections using a slightly moistened, clean sponge.



STEP 13 Mix a soft pink and dab it lightly over the silhouette to create smooth, feminine transitions.



STEP 14 Prepare about 100g of Royal Icing according to the package instructions.



STEP 15 Place a stencil of your choice onto the cake and spread a thin layer of Royal Icing over it. Carefully scrape off the excess.



STEP 16 Repeat this step on the top tier. Allow it to dry briefly.



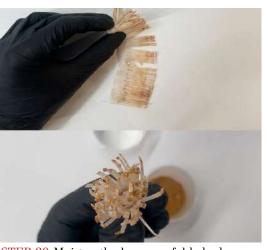
STEP 17 Cut a strip of wafer paper measuring 4 × 20cm. Moisten the edge very lightly (about 5mm) with vodka. Fold the strip lengthwise by about 2–3mm, moisten again, and fold once more. Let it dry.



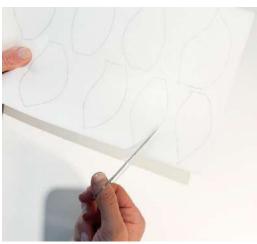
STEP 18 Cut fine, even fringes into the overhanging edge.



STEP 19 Dust the strip lightly with brown powder colour to achieve a natural look.



STEP 20 Moisten the lower, unfolded edge with a little vodka and roll the strip tightly. Press the end firmly. This creates the flower's centre.



STEP 21 Draw various flower petal shapes in different sizes or use the template and trace them onto wafer paper. Cut out 4 small, 6 medium and 10 large petals.



STEP 22 Shade the base of the petals with a little brown powder colour fading as you move away from the base.



STEP 23 Very lightly moisten the petals with vodka using a brush. Shape them gently over a thin brush handle or with your fingertips. Let them dry briefly. Set aside 4 petals for the hat.



STEP 24 Take the smallest flower layer and place the flower centre from Step 20 in the middle. Fix it with a small amount of vodka. Add the next petal layer slightly offset underneath the first. Make sure the petals are staggered to create volume. Fix the centre again lightly.



STEP 25 Continue layering from small to medium to large. Each layer should be slightly offset and gently opened.



STEP 26 Add soft pink shading to the inner petals to create depth and a smooth colour gradient.



STEP 27 Create a template for the hat brim – freehand or using the provided outline. Transfer the shape to wafer paper and cut it out cleanly.



STEP 28 Position the hat brim above the silhouette where the hat should begin. Fix the wafer paper using small dots of Royal Icing placed at the edges. The natural curve of the cake will help the wafer paper settle smoothly.



STEP 29 Repeat the process with a second hat brim placed slightly offset. For this layer, you may also use a little water or vodka instead of Royal Icing.



STEP 30 Attach the finished wafer paper flower. Place a small drop of Royal Icing where the centre of the flower should sit, position the flower and hold it briefly until secure.



STEP 31 Take the remaining four petals and place them to the left and right beneath the flower to create a seamless transition from the hat to the flower. Fix them with a touch of water, vodka, or – if needed – a tiny dot of Royal Icing.



STEP 32 Your beautiful lady is ready!

# PASTA COVER now available in 7 NEW colours















We are incredibly proud to celebrate the remarkable artists featured in this issue – talented creators whose passion, dedication and artistry continue to elevate the world of cake design. Honoured during the Cake International Awards Night 2025, each of these artists uses Saracino products in their work, and seeing what they achieve with our ingredients fills us with joy and inspiration. Their awards are not only a reflection of their skill, but also of the love and commitment they bring to the craft every day. Nothing makes us happier than being even a small part of their journey, and it is our honour to share their successes with the We Love Pastry community.



JAVIER AZOCAR
Social Media Creator of the year



PAOLO ZOLLA
Lifetime Achievement
Award



ADELINA BAICU

Best Artist of the year



MARCUS HÖJER
Rising Star Award



**CARLA PUIG**Sculptor of the year



**SILVIA MANCINI**Modeller of the year



AIMEE FORD

Wedding Cake artist
of the year

# LIFE ACHIEVEMENT AWARD

The founder of Saracino received the prestigious Lifetime Achievement Award - a well-deserved recognition of his passion, innovation, and remarkable contribution to the world of cake art over so many years.

His dedication has not only shaped the industry, but has also inspired countless artists around the world.



# PAOLO ZOLLA

Paolo Zolla (born on January 9, 1948) graduated in Accounting and later earned a degree in Political Science. His career began in the banking sector at Credito Italiano, where he held several managerial positions.

He then embraced a new professional challenge as Commercial Director in Italian companies across different industries. With Ivalda, a company specializing in disposable products (syringes, toothpicks, and items for large-scale retail), he successfully developed the American market, securing major supply contracts with leading U.S. chains.

In the 1990s he became Commercial Director for Asia at Arneg, a global leader in supermarket refrigeration and shelving systems. In this role, he opened numerous strategic markets and signed key partnership agreements, including the collaboration with Samsung to support the rollout of the Carrefour chain in South Korea.

During this journey, he met Michelin-starred chef Emanuele Saracino. In 2005, together they founded Saracino srl. The company initially operated as a trading business, outsourcing production. In 2010, with the opening of its first facility, Saracino established its own laboratory.

Paolo Zolla dedicated himself tirelessly to building the commercial network, even during the financial challenges of 2009–2010. Thanks to his vision and perseverance, Saracino progressively expanded into international markets. Between 2010 and 2015, he successfully opened the Spanish, French, German, English, and Polish markets, consolidating the company's global presence.

In 2017, Saracino received international recognition in Birmingham, winning the Product of the Year Award with Pasta Model, its renowned sugar modeling paste. In the following years, the company continued to grow, opening a second laboratory and, in 2021, moving into its current facility equipped with automated production lines and expanded office and warehouse spaces.

Today, thanks to the dedication and leadership of Paolo Zolla, Saracino is present in more than 30 countries worldwide, with a continuously expanding product range and a strong reputation for excellence in the pastry and cake decorating industry

# BEST ARTIST OF THE YEAR

Adelina is an extraordinary artist with a true passion for sculpting, beautifully bringing her visions to life with Pasta Scultura and other Saracino products. Her creativity, precision, and artistic flair never fail to inspire, and each piece she creates reflects her remarkable dedication to the craft.



# ADELINA BAICU





Your sculptures are incredibly expressive. How do you translate emotion and character into sugar art?

Whenever I start envisioning a new project, I find that emotion becomes the central focus, often more important than the character itself. My goal is to give each character a distinct personality and a storytelling ability that doesn't rely on movement or sound. This challenge excites me the most, as it pushes me to find new ways to convey emotion visually.

Sometimes I succeed, and sometimes I don't, but every attempt teaches me valuable lessons. Alongside this, countless hours spent studying anatomy play a crucial role in capturing the expressivity that truly makes a character stand out. It's this blend of emotional depth and technical skill that drives my creative process.

What role does Pasta Scultura play in bringing your visions to life?

Pasta Scultura is an incredibly versatile material for sculpting, allowing you to achieve extreme definition and a highly realistic look. Not only it is incredibly pliable, blending seamlessly when adding different parts, but it also gives you the ability to add or remove volumes even days later without leaving any trace.

This feature is especially valuable in portrait sculptures, where constant adjustments and fine-tuning are often necessary. Its clay-like texture makes it easy to work with, and since it sets quickly and hardens, it's perfect for adding verticality and structural detail to sculpted cakes.

You're known for your precision and creativity, what's your creative process like from idea to finished piece?

Oh, the precision, my frenemy  $\circ$ .

Perfectionism can be such a double-edged sword. It's tricked me so many times into redoing parts of my piece that were actually fine, or adding so much detail that it became too noticeable and ended up needing a redo. I could go on about that, but fortunately, lately I've found more effective ways to balance it all.

To answer your question, I think the creative phase is when I let my mind run wild, designing intricate and challenging concepts, that's really the fun part.

Once I start sculpting, my control freak side kicks in. That's when I get into measuring, calculating, comparing, looking from different angles, taking progress photos, or even removing the eyes if they don't look quite right. These two phases are very different but deeply interconnected, and both are essential to my process.

What advice would you offer to artists striving to reach your level of mastery?

That's a tough question... I believe we're all different and have our own artistic perspectives, so there's no single correct path to follow.

Personally, I've been fortunate to have a natural creative mind and good visual abilities, which have helped me tremendously. But even with that, my best results have come from in-depth study and hands-on experience, these are two vital factors.

The one piece of advice I can give is: don't cut corners. If you notice something isn't quite right, spend that extra time and energy to fix it. Ignoring it will only come back to bite you later, and at that point, it might be too late to make any meaningful corrections. That decision to address the issue early on will save you more time and effort in the long run than if you let it slide.









# MODELLER OF THE YEAR

Silvia Mancini was awarded Modeller of the Year! Silvia has been partnering with Saracino for many years, creating stunning figures with our Pasta Model and continually inspiring artists all around the world. Her exceptional talent, attention to detail, and unmistakable style have made her a true reference point in the modelling community, and we're incredibly proud to celebrate this well-deserved achievement with her.



# SILVIA MANCINI







You've inspired so many artists with your unique style, what do you think makes a figure truly come to life?

Behind every piece I create, there's first a mental process: I need to step into that new project, understand it deeply, and put myself in its shoes. Then the magic happens.

If it's a singer, I listen to their songs; if it's an actor, I watch their movies; if it's an ordinary person, I try to get to know them as much as possible, I ask them to tell me everything about themselves, and I imagine their life and personality.

Maybe that's what makes, as people often say, my creations feel so real.

You've worked with Saracino for many years; what is it about Pasta Model that helps you achieve such incredible detail?

Well yes, I've been working with Saracino's Pasta Model for many years now. It never disappoints me — I can work with it in all kinds of situations. It keeps the shape I give it, and it even allows me to continue working on a piece after some time has passed. By now, it's an absolute certainty for me!

What advice would you give to modellers who are just starting and looking to develop their own artistic voice?

I'd say: work a lot, and always do it with passion. Try to build your own identity — it's fine to be inspired by others, but never copy. And above all, respect your colleagues and competitors... especially them.

Of all the characters you've created, which one holds the most meaning for you, and why?

That's actually an easy one — it's the last piece I created for the Zolla family.

And not because it was particularly challenging; on the contrary, it came to life very naturally. But while I was creating it, I poured into it all the memories tied to this beautiful journey — one that has truly changed my life.









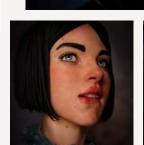
# SCULPTOR OF THE YEAR

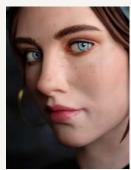
We couldn't be more thrilled or more proud. Carla has been an important part of our Saracino family for many years, inspiring artists around the world with her extraordinary talent. She even played a key role in helping us develop Pasta Scultura, the very product that countless sculptors now rely on to bring their most imaginative creations to life.



# CARLA PUIG







You played an important role in developing Pasta Scultura, how did that collaboration come about?

My involvement with Pasta Scultura grew very naturally out of my long-standing collaboration with Saracino. I became a Saracino ambassador around ten years ago, and in the beginning I mainly worked with their modelling chocolate. But as I refined my technique and my sculptures became more detailed, I realized I needed a medium that behaved even more like clay, remaining workable for long periods and allowing for continuous adjustment, something specifically tailored to the way I sculpt.

That's when the conversation began in 2018.

Saracino was incredibly open and supportive from the very start, and together we explored the idea of creating a new paste that would meet those artistic needs. From that collaboration, Pasta Scultura was born.

Since then, I've travelled to Italy several times to work directly on the formula, adjusting and testing until we achieved the perfect consistency. It has been a very rewarding process and a collaboration guided by shared passion and mutual trust.

LIKE છ

#### Your sculptures are known for their realism and emotion. Where do you draw inspiration for vour creations?

I'm deeply inspired by the idea of capturing a fleeting moment, almost like preserving a photograph in three-dimensional form. I love creating sculptures that feel alive, as if you could imagine what the person is thinking or experiencing in that exact instant. For me, it's a way of collecting moments and telling silent stories through expression.

Of course, I can't always explore this fully, because many of my sculptures are created for teaching purposes, and I need to design pieces that I can reproduce within the limited time of a class. But when I work for myself, purely for the joy of creating, that is what I strive for.

I'm constantly working to refine my technique to achieve those subtle expressions and that sense of life in every piece.

#### What are some key techniques or tools you believe every sugar sculptor should master?

For me, one of the most important foundations is understanding volumes and facial anatomy. Knowing how forms interact, the planes of the face, the subtle transitions, how light defines the structures, is essential for later translating all of that into three-dimensional form that makes the sculpture feel alive and believable. Mastering volumes before details is what truly gives a piece presence.

Another equally important aspect is learning to work efficiently with tools. Since chocolate softens and melts with the warmth of your hands, it's essential to rely on a good set of sculpting tools that allow you to shape, refine, and add detail without compromising the material. Knowing which tool to use, and when, makes your work cleaner and more precise.

And finally: patience. Sugar and chocolate sculpture reward those who take their time. Developing the discipline to slow down, observe, and refine your work is what truly elevates a sculptor's skill over time.

#### How do you see sugar art evolving in the next few years, and what role do you think Saracino products will play in that journey?

I think sugar art is evolving at an incredible pace. Every year we see the standards rising, cakes and edible sculptures that are more artistic, more refined, and technically more creative and impressive than ever before. The overall quality keeps improving, and part of that progress comes from the evolution of the materials we use, products that are now more stable, more reliable, and capable of supporting even the most ambitious

In this evolution, Saracino plays an essential role. Their products consistently offer the quality, stability and performance that allow cake artists to create breathtaking pieces that are more elaborate than ever before. For me, Saracino has always been the brand I trust. Their pastes open the door to a world without limits, giving artists the freedom to shape what once existed only in imagination and turn it into edible art.

I'm excited to see how sugar art will continue to grow, and I'm sure Saracino will remain at the forefront of that journey.

# SOCIAL MEDIA CREATOR OF THE YEAR

Javier was recognised as Social Media Creator of the Year! He has been working with Saracino products for many years, teaching around the world and helping artists master their craft using our full range of products. His passion for sharing knowledge, combined with his creative expertise, has made him a highly respected figure in the community and an inspiration to many.







Saracino has been one of my favourite brands since the very beginning. I've grown with them, and I'm proud of the close relationship we've built over the years.

Their quality allows me to create without limits. Their products respond exactly the way I need them to especially the Saracino Pasta Model, which is essential for my paintings and many of my artistic pieces.

When the product supports your creativity rather than complicates it, you can focus on teaching clearly and bringing ideas to life in a beautiful, precise way. Saracino doesn't just help me create; it helps me inspire.

What advice would you give to cake artists who want to grow their social media presence authentically?

The same things that have worked for me: consistency, authenticity, and hard work.

Don't try to be someone else. Listen to your own voice and stay true to your style, even when it's different from what everyone else is doing. And above all, don't let other people's opinions distract you from your purpose - focus that energy on creating and evolving.

Authenticity is the key. When your work comes from a genuine place, people always feel it.

# JAVIER AZOCAR









What's one of your favourite moments or collaborations from your teaching journey so

I've been blessed with many special moments, but one I carry in my heart is my collaboration with Thalía, an international icon I admired since childhood. Working with her was an incredible honour and marked a very meaningful moment in both my personal life and my career.

I also cherish every opportunity to work with my family. Creating together, sharing dreams and processes, is priceless — it reminds me why I started this journey in the first place.

You've built a global following by sharing your knowledge online - what's your secret to connecting so well with your audience?

There's no magic secret - just consistency, authenticity, and real work.

For more than eight years, I've created a cakeart piece almost every Sunday, without fail. That level of commitment has shaped me as an artist

and built a strong connection with my audience.

I also reply to absolutely every message: comments, DMs, the positive ones, the negative ones... I believe real connection happens when you listen, not only when you speak. People feel when you're truly present.

And above all, I've shown myself exactly as I am. I've stood for my rights, my values, my family, my art - even when it meant swimming against the current. Authenticity is everything. Truth always connects.

# RISING STAR AWARD

Marcus proudly uses a wide range of Saracino products, including Pasta Model and Pasta Cover, to bring his stunning designs to life. His exceptional talent, creativity, and meticulous attention to detail shine through in every piece he creates. Whether he's sculpting intricate figures or crafting flawlessly covered cakes, Marcus demonstrates not only technical skill but also a true artistic vision that sets his work apart.



# MARCUS HÖJER









Your work shows such precision and creativity, what inspires your designs?

Thank you so much!!

I start with thinking about the design. For days. Thinking about ways I can make the cake one with the wedding, the couple or the style of the event. After that I have a few elements that I know I want to incorporate. Sometimes one, sometimes more, but I know I need to use them. From there I either make a sketch or go with the flow, adding things that go well with my "main elements", especially on cakes with a lot of details.

I prefer having some sort of sketch, just to make the decorating part more relaxed and avoid thinking "what to add next". But I still let myself do things outside the sketch, so I don't keep my creative side locked in.

You often use Pasta Model and Pasta Cover; what do you enjoy most about working with these products?

Pasta Cover - I love how easy it is to work with. I've never had a problem with it. It's stretchy, but not in a way where it stretches out when you don't want it to. And when it does stretch, it maintains its smooth surface.

I love working with Pasta Cover together with wafer paper as it creates a beautiful surface on the cake.

What I appreciate about Pasta Model is how it doesn't get sticky or too soft. You can work with it for a long time without any powdered sugar and without it going soft. It holds its shape and is pretty lightweight, which is a big bonus when making toppers. It also hardens quite fast once you're done modelling. No need for CMC/tylose powder.

As a rising star, what has been the most valuable lesson you've learned so far in your cake journey?

Don't be scared to take risks. At the end of the day, it is "just cake".

I don't mean you should put out half-done work - the final product should still be 100%. But if you hit a few bumps or lose some sleep, you'll grow with every cake. I often set the bar higher than I'm comfortable with to make each cake a learning moment, and I give myself more time because of that.

If every cake helps you learn a new technique or teaches you something, it's a win. And remember you don't know everything. Be humble. It's something I've carried from my career as a chef.

The day you think you know it all is the day you stop adding skills. Being a little uncomfortable isn't a bad thing.

I also want to stress the importance of lifting each other up instead of seeing only competition. Celebrate others' wins and techniques you admire. There's room for all of us, and the love you give usually comes back. I get excited seeing my cake friends create beautiful work.

Not many understand how much we put into our art, so it's important we value each other. There is room for everyone.

What goals or projects are you most excited to pursue next?

The past weeks since Cake International I've been trying to wrap my head around it all and get back up again after the best weekend of my life haha. Safe to say it was pretty tough coming home to reality!

I'm really excited about winter weddings around the corner, and January/February has so many fun things coming. I'm planning a winter workshop for wedding photographers where I'll create a gorgeous wedding cake (possibly standing on a frozen lake!) and teach a bit about photographing the cake on the wedding day.

In February I'm making a fantasy + winter + forest wedding cake in Norway on Valentine's Day, incorporating lots of Saracino products. Think Lord of the Rings meets Game of Thrones! I can't wait! And let's not forget two amazing tutorials for magazines that I'm really proud of!

That's just a handful of what's coming, and I can't wait to get out there again on the biggest day of people's lives after a few weeks of rest — doing what I know I'm meant to do. And on top of that, working on designs and cakes for myself. It's a sweet mix of everything, and I'm beyond excited for what's ahead.

# WEDDING CAKE ARTISTS OF THE YEAR

Known for her bold modern style and meticulous eye for detail, Aimée Ford is reshaping the look of contemporary wedding cakes. Her designs balance timeless elegance with sculptural, artistic flair, brought to life with the help of Saracino products. In this exclusive interview, she shares how she blends tradition with innovation, what inspires her, and the moments that define her craft.



AIMÉE FORD







for more

Your wedding cakes are breathtaking, how do you balance tradition and innovation in your

Tradition gives a wedding cake its elegance, and innovation gives it it's spark. I love the romance of a classic silhouette — it's iconic for a reason - but I'm all about bringing it into the present with clean lines, modern textures and sculptural detail. I keep the timeless structure, leave the outdated in the past, and elevate it with contemporary artistry that feels fresh, refined and personal to each couple. It's tradition... but with a glow-up.

You use a wide range of Saracino products, from Pasta Cover to gels and powders; which do you find most essential in your creative process?

Honestly? Pasta Cover might as well have it's own drawer labelled "Aimee's Sanity." It's the backbone of most of my designs because it lets me create those super-sharp, ultra-modern finishes I'm known for. And then the dusts and gels - well, they're basically my makeup bag for cakes. A tiny bit of colour or sheen can completely transform a design. Saracino products give me consistency, flexibility, and zero tantrums... which is more than I can say for my hair on a humid day.



What current trends in wedding cakes excite you the most, and how do you make them your

I'm absolutely loving the move towards modern minimalism, sculptural structure, and bold textured surfaces — finally, cakes that look like they belong in an art gallery instead of a Victorian parlour. I make trends my own by dialling up the precision and the detail: perfectly crisp edges, architectural shapes, and hand-finished textures that feel refined rather than chaotic. I also like adding little personal touches for couples, whether that's colour matching their flowers or sneaking in a tiny detail only they will notice. It keeps the modern aesthetic personal rather than clinical.





What's your proudest wedding cake moment the one that truly defines your artistic style?

There's one wedding where the bride said she wanted "something clean, modern, and timeless... but also nothing she'd ever seen before." No pressure at all. The cake ended up being a tall, sculptural beauty with layered textures and wafer-paper detailing, and when it was delivered the team gasped - the good kind of gasp, not the "what have you done?" kind. That moment summed up my style perfectly: refined, contemporary, detailed, and very much me. And let's be honest, any day that a cake makes someone gasp in admiration is a very good day.

My current projects are working on class cakes for Crazy Cake Event in the Netherlands and Cake and Bake Dortmund. At both of these shows I will be offering classes using the new coloured Pasta Cover plus a variety of textures, painting and wafer paper techniques. These will be short classes so easy to book a class and see the show all in the same day! (These are sponsored by Saracino classes with all products provided by Saracino). The images for these classes are being completed now, hopefully in the next few days!



# Follow Us

#### ON INSTAGRAM

Discover the world of Saracino Dolci on Instagram — your go-to place for all things cake decorating and sugarcraft!

# CLICK HERE Im

- **Thousands of Mini Tutorials quick tips & tricks to inspire your creations**
- Latest News & Updates be the first to hear what's new at Saracino
- **Showcasing Your Amazing Work** we love sharing your fabulous creations
- **Endless Inspiration** ideas, techniques, and behind-the-scenes content

Thank You
106K
Followers









# Polka Yet

In association with

PROP OPTIONS



### ADEDOYIN ULE

ABOUT

hey

My name is Doyin. I own Dee-vine Cakes and Pastries, a home-based business in Milton Keynes, UK.

I have been baking professionally for 11 years. I started out as a self-taught baker, and I've grown my cake business over the years through determination, passion, and the support of my family.

In 2022, I won a prestigious award through former Dragons' Den business tycoon Theo Paphitis's programme, Small Business Sunday. Winning this award gave me the moral boost I needed to upscale my business.

In late 2022, I launched my own brand of stencils and cake transportation cooler boxes under the name Be-Love as a partnership. In 2024, it was relaunched under a new name, LUM!, with full ownership and an expanded range of products.

In addition to this. I am also a cake business mentor and tutor.

I champion black bakers' inclusivity in cake business matters and creative projects. I use my social platforms, as well as my Cake Artists Unite group (which I created in 2020), to encourage engagement, motivation, and community among black cake artists.

In 2024, I received an Influential Role Model & Mentor Award from Fate Academy UK, which I was incredibly grateful for.

I love life, family, and cake.





### Polka-Dot Elegance: A Fashion-Inspired Cake Design

This cake project was inspired by my love for fashion and art. I came across a high-profile celebrity wearing a beautiful polka-dot patterned fabric for her pre-wedding photoshoot, and I instantly fell in love with it – not only the pattern itself, but also the way it was styled.

I knew I had to translate it into a cake design, and I'm delighted that it turned out just as beautifully as I had imagined.

The design is beginner-friendly, and polka dots are timeless — always stylish, always on trend. It's a wonderful project for anyone looking to create something elegant, playful, and fashion-inspired.

# What You MIEE

#### **INGREDIENTS**

- Saracino Pasta Cover: white & black
- Saracino flower paste by Arati Mirji
- Saracino powder colour: black, light green, green
- Edible glue cake gel
- Cornflour and icing sugar (for dusting)
- Dipping solution or clear alcohol
- Ground coffee powder
- Edible black glitter flakes



- Cake dummies: 6", 8" round & 10" square (8" height)
- 4" Styrofoam spacer (2" height)
- 14" square cake board
- 12" round black stiletto stand
- Prop Options Cake compass
- Turntable
- · Cake smoothers
- Rolling pin or pasta sheeter
- 4 & 10mm ball modelling tool
- PME mini circle cutter set
- 24-gauge white florist wire
- Green florist tape
- Longiflorum lily petal cutters
- Longiflorum lily petal veiner mould
- Wire cutters / pliers
- Used supermarket apple core pads
- Soft, loose-bristle paintbrushes
- Small bowl or kitchen towel
- Hollow lollipop sticks or skewers











Previous

TUTORIAL











STEP 4 Use a metal ruler and pizza wheel cutter to trim the sugarpaste sheet.



STEP 2 I am using cake dummies for this tutorial, if using real cakes, crumb coat the cakes ready for fondant application. Cake dummy sizes are; (bottom up) 10" square, 8", 4" (spacer) and 6" round. Heights are 8" on all the round except the 4" which is 2" height. Bottom square is 4" height.



STEP 5 Hold the ruler a little firmly on the sugarpaste to cut.



STEP 3 Roll black Pasta Top paste to about 2-3mm thickness. Make sure the work surface is well dusted with icing sugar to avoid the paste sticking to the work surface.



STEP 6 Keep in mind the size of the cake which is 10". Add extra inches to the size before trimming.



STEP 7 Transfer the paste to cover the top of the square. Use a new, sharp blade. Slice off the excess paste cleanly and smoothly.

Tip: Allow the sugarpaste to firm up a little bit before slicing so that the paste doesn't drag. This also helps to achieve a clean cut.



STEP 8 Measure the length and height of the cake. Roll 4 black Pasta Top panels to cover the cake sides. Allow the paste panels to firm up a bit before applying them to the cake. Make sure to add extra inches when measuring out the sugarpaste panels.



STEP 9 Brush one side of the dummy with cooled boiled water. Avoid over saturating with water as this may cause air bubbles. Alternatively, use a cake steamer to gently dampen.



STEP 10 Using a clean blade as before, slice off the excess paste overlapping on each side. Starting a few centimeter below the top edge, slice downward first.



STEP 11 Slice in an upward motion to finish cutting. Always clean the blade before proceeding.



STEP 12 Again, starting from about a centimeter off the edges, slice the top excess paste. Use two cake smoothers to seal the seam. Repeat the same process with the other sides until fully covered.



STEP 13 Next, cover the 6" and 8" round dummies using white Pasta Cover. Using the panelling method, cover the top first. Remember to dampen the top first with water.



STEP 14 Smooth the paste with a smoother. Note: I used the Prop Options cake compass to secure my cake dummy.



STEP 15 Using a clean sharp blade as before, slice off the excess sugarpaste.



STEP 16 Measure the cake, roll out extralength white paste (add extra 2-3 inches to the measurements), wrap it loosely around a rolling pin, moisten the cake side, attach the sheet, roll it around to meet the other end, and let it overlap slightly.



STEP 17 Use a metal ruler to slice off the excess sugarpaste and open the overlapping side to remove the sugarpaste underneath.



STEP 18 Use a smoother to smooth the joint and whole side.



STEP 19 Slice off excess sugarpaste from the top, again with a clean sharp blade.



STEP 20 Smooth the edges to seal the top seam; tip: apply edible glue to the edges of the top sugarpaste cover before adding the side panel to seal the seam better and achieve a flawless finish.



STEP 21 The cake should look neat and smooth with sharp edges; do this for both round cakes, 8" and 6". Cover the side of the 4" by 2" spacer in black sugarpaste. The top does not need to be covered.



STEP 22 Cover the side with edible glue, applying it lightly and evenly; pour edible glitter flakes onto the side or pour the flakes onto a flat surface and roll the spacer over them.



STEP 23 Use a dry brush to apply the glitter flakes to all areas of the side until fully covered.



STEP 24 Roll the spacer between two palms to stick the flakes further. Dust off any excess and pat the flakes on again to avoid excess dropping on the cake.



STEP 25 The spacer is now ready to use as part of the cake decor.



STEP 26 Making the white polka dots: thinly roll white Pasta Top, use a 10mm circle cutter, place it on the sugarpaste and wiggle slightly to catch and lift the sugarpaste for a clean cut.



STEP 27 Press the plunger to eject the paste circle and repeat to make over 200 dots; tip: let the sugarpaste firm up on the work surface for cleaner cuts, dust the surface well with icing sugar to prevent sticking.



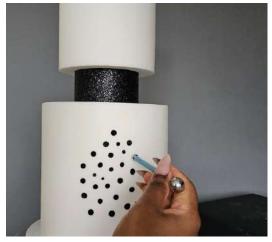
STEP 28 Take the black powder colour. Use a ceramic bowl (to avoid stains) and a dipping solution or rejuvenator spirit or clear alcohol like vodka. Alcohol free alternative is lemon extract.



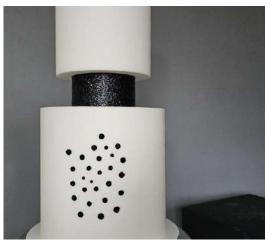
STEP 29 Mix the black powder with the dipping solution, test the consistency, dilute gradually if too thick, aim for a paint-like texture, make small batches as the alcohol evaporates quickly, refresh by adding more alcohol, and add more powder if the colour becomes lighter.



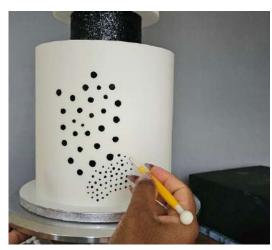
STEP 30 Use a 10mm ball modelling tool, preferably stainless, dip the end into the paint solution.



STEP 31 Apply it to the white sugarpaste cake to make medium-sized polka dots, continuing over a selected area; the dots don't need to be uniform as it's freehand painting, but keep it neat.



STEP 32 The dots can look something similar to this or be creative with it as desired.



STEP 33 To create the smaller polka dots, use a 4mm ball modelling tool, dip it into the black paint solution, and apply it to the cake; the sizes can vary but follow the pattern.



STEP 34 This is free-hand painting however stick to the flow of the design intended.



STEP 35 Continue with the flow of the design with the second tier unit fully covered.



STEP 36 The design should blend with the second tier. It's not compulsory but enhances the artistry.



STEP 37 Use a ruler and a pointed tool to mark where each dot will be placed; start at 0.5", then 1.5", leaving a 1" gap between each mark.



STEP 38 Apply edible glue to the areas marked and apply the pre-made sugarpaste dots; I used a total of 200 to cover the four sides of the square cake, which is 50 on each side.



STEP 39 Start placing each dot on the marked point and space them equally.



STEP 40 After the top row is completed, move to the next row; no need to measure, just place each dot between the dots above, leaving a 0.6" gap between rows, or alternatively measure the cake height and divide accordingly.



STEP 41 Proceed accordingly until completed.



STEP 42 Cover the remaining sides in the same manner.



STEP 43 The work on the cakes is complete. All that's needed is to attach the lily flowers.



STEP 44 To make the longiflorum lily flowers, prepare the products and accessories; here are lily cutters, a lily petal veiner mould, Flower Paste by Arati Miriji, size 24 florist wire, green florist tape, cutting plier, edible glue, cutting mat, supermarket apple or pear core pads for drying the flowers, and lolly sticks.



STEP 45 Knead the flower paste until soft.



STEP 46 Roll the paste out thinly and dust lightly with icing sugar to avoid sticking.



STEP 47 Use the cutters to cut out the petals; cut three petals of each cutter—six petals are needed for one flower stem.



STEP 48 Use the plier to cut six wires.



STEP 49 Dip each wire into edible glue, and insert into each petal.



STEP 50 Ensure the wires are secure inside the petals and not poking out.



STEP 51 Dust the two-part veiner mould lightly with icing sugar, place the petal on one part of the mould, place the other part on top, and press firmly.



STEP 52 Remove one part of the mould to release the petal, place the petal face-forward in the drying pad, and flip the tip backward to mimic how the flower opens naturally.



STEP 53 Repeat for the remaining five petals; tip: use a picture of the longiflorum lily as inspiration to understand how the flower looks and opens in nature.



STEP 54 To make the stamens, dip a wire into edible glue and insert it into a tiny ball of flower paste.



STEP 55 Use a tweezer to make three V shapes on the stamen.



STEP 56 The stamen should look similar to this; just one is needed for each flower like this.



STEP 57 In a similar method as above, make six other stamens in a tiny oblong shape.



STEP 58 A total of 7 stamens is required for one flower.



STEP 59 To make the stamen texture similar to the natural flower, use coarse ground coffee or another suitable medium.



STEP 60 Dip the oblong-shaped stamen into edible glue, remove any excess, dip it into the ground coffee, and repeat the same for the remaining five stamens.



STEP 61 Use light green powder to dust the petals and one stamen.



STEP 62 Dab the brush on the powder and brush it off on a tissue, then dust the centre vein of each petal lightly with the green powder.



STEP 63 Repeat the same to the back of the petals and brush the bottom part of each petal lightly.



STEP 64 Use the same brush to lightly brush the wedged stamen, including the wire.



STEP 65 Gather all the stamens and tape them together using green florist tape; pull the tape gently to activate the adhesive. Separate the stamens to open it up.



STEP 66 Gather the three larger petals and space them equally.



STEP 67 Tape them on the stamen centre using the florist tape.



STEP 68 The first set should look similar to the picture.



STEP 69 Attach the 3 remaining petals between the gaps of the first set.



STEP 70 Make four to five of the lilies.



STEP 71 To make the stem, use hollow lolly sticks, straws or skewers.



STEP 72 Insert the flower wires into the lolly stick.



STEP 73 Tape them together with green florist tape.



STEP 74 The flowers are ready to be attached to the cake.



STEP 75 Determine where to attach the flowers and your preferred flower arrangements.



STEP 76 Attach the first flower and hold it in place with two bent wires.



STEP 77 Attach the next flower into the cake. Use flowers picks if using real cake.



STEP 78 Attach two more flower stems to the side of the cake, securing them with wires.



STEP 79 To attach the bow, cut out a small piece of ribbon and attach it to the stems, tucking the ends behind the stems to secure.



STEP 80 Attach the bow to the ribbon using hot glue. This finishes the flower bouquet beautifully.



STEP 81 The cake is all done and placed on a 14" square cake board; it is displayed on a Prop Options 12" round black stiletto cake stand. Happy caking!



# Win a Saracino Surprise Box Worth €100!

To be in with a chance of winning a Saracino surprise box worth €100.00 all you need to do is find the one word from the list that is missing from the word search and email it to info@saracinodolci.co.uk including your full name and the country you are from.

LUCKY WINNER will be introduced in our April issue.

The competition ends on midnight the 10th of March 2026 and it's open worldwide!

#### SARACINO

We love pastry

R	N	M	T	Ε	0	G	L	0	٧	Ε	S	D	Ε
С	Н	0	С	0	L	Α	T	Ε	٧	Υ	N	S	В
N	C	Ε	F	R	Α	C	S	Ε	С	P	Ε	W	C
S	T	Α	R	Ε	T	N	I	W	N	Ι	M	0	0
I	Ι	Ε	K	Α	L	F	W	0	N	S	U	R	L
Ε	С	В	0	0	T	S	L	T	Ε	N	U	Ε	D
Υ	L	P	J	Α	N	U	A	R	Y	C	D	Α	F
Α	N	K	T	T	F	0	Ε	0	P	S	K	0	K
0	S	P	R	U	Α	0	N	Α	P	S	N	Ι	С
0	L	Α	N	Α	P	Ι	S	T	Α	C	Н	Ι	0
D	Ε	R	S	R	P	T	D	T	P	N	Н	R	W
S	D	T	0	Ι	S	S	S	U	P	R	Ε	M	E
T	G	Y	Ε	A	L	N	0	M	Ε	L	N	Α	R
0	Ε	0	L	S	С	0	N	I	С	Α	R	Α	S



**JANUARY** FUN **BOOTS GLOVES PARTY** SARACINO **SCARF SNOWFLAKE** COLD **PISTACHIO SLEDGE SPARKLE ICE STAR LEMON MIRACLE** WINTER **SUPREME CHOCOLATE** 

# Lisa Guman



Inspired by childhood memories of watching her mother bake in the Dominican Republic, Luisa Guzmán found an unexpected calling in the art of sugar flowers. What began as a quiet fascination became a life-changing passion when a set of pastry encyclopaedias sparked her curiosity and led her to begin experimenting, learning, and creating with sugar. Today, as the founder of Garden Sugar Flowers and now based in Lancaster, Pennsylvania, she transforms nature-inspired ideas into elegant floral compositions, blending artistry, patience and technique in every petal she creates. In this interview, Luisa reflects on discovering sugar flowers, the beginnings of her business, and the creative process that guides her work

#### When did you first discover sugar flower design, and what drew you specifically to working with sugar flowers?

I first discovered sugar flowers in my childhood. I used to watch my mother working in her small baking business and even though I wasn't involved, those moments stayed with me. At 18, in 1998, I began studying Law an and struggling to cover my expenses, two book vendors came to my home. They had a set of pastry and sugar flower encyclopedias, and something inside me told me to buy them. I didn't know it then, but those books would change everything. I began practicing with them and with some cutters my mother had kept. I spent hours creating and learning, and that feeling of peace and passion made me realize that this was my path.

## How did Garden Sugar Flowers get started? Was there a defining moment or project that made you think "this is what I want to do"?

Garden Sugar Flowers was born the moment I felt that deep connection and joy while working with sugar flowers. My family saw the enthusiasm I had and supported me immediately. What started as a personal discovery soon became a family project and eventually grew into the business I run today.

### What is your creative process like from idea or sketch to the final piece?

My creative process always starts in nature. I frequently visit gardens and for the past eight years Longwood Gardens has been my favourite place. It's where I observe shapes, colours and textures. Later, usually when I'm relaxed and resting, those impressions begin to connect in my mind. That's when ideas form the combinations of flowers, colours and textures. Then I bring those ideas to life, always trying to keep the natural essence that inspired me.



## What are some of the technical challenges you face when making sugar flowers, and how do you solve them?

One of the biggest challenges is humidity. It can completely affect the texture and drying of the paste, so I have to work in a controlled and dry environment. Over time, through trial and error, I've learned the ideal conditions for each flower.

Another challenge comes when teaching workshops. Some students have very warm or sweaty hands and the paste melts quickly. In those cases, wearing gloves makes a huge difference. It keeps the paste stable and allows them to shape the petals properly.

#### Is there a particular flower you especially enjoy creating, and why?

I enjoy creating all sugar flowers because each one gives me the chance to experiment with new ideas. I don't like following rigid patterns. But if I had to choose, I would say peonies. All their variations have a unique elegance that inspires me every time.

## How do you keep improving or evolving your style? Do you study nature, photos, trends, or experiment?

I evolve by observing nature, studying photos, following my curiosity and constantly experimenting. I don't like sticking to strict formulas. I prefer to let inspiration guide me and see where it takes me.

## How important are social media and client feedback in shaping your designs and your growth?

Social media has been essential for my growth. It allows me to share my work organically and teach simple sugar flower techniques to people all around the world. The feedback I receive motivates me and helps me see what inspires the community. It guides me and helps me understand how my work can grow.



#### Can you share a meaningful or challenging project you've done so far?

One of my most challenging projects was a large cake surrounded by a garden of sugar flowers with moving butterflies. Bringing that idea to life was not easy but the result was incredibly rewarding. Every project has its own challenge and that's what I love, watching how an idea transforms into something unique.

### What common mistakes do beginners make and what advice would you give them?

A common mistake is using too much liquid colouring to create dark tones. It softens the paste and makes it very hard to handle. My advice is to always use gel or powder food colouring because they don't change the texture. And it's very important to let the coloured paste rest at least 24 hours. The texture becomes so much better and easier to work with.



How do you balance creativity with the business side such as deadlines, materials and costs?

It's not easy but I've developed systems that help. When I was in the Dominican Republic I organized a team to work efficiently without losing the artistic detail. We prepared paste and colors for the whole week, had two people cutting petals for hours, then others shaping, veining, wiring and letting them dry. After that we assembled and packaged everything carefully. That structure helped me keep the quality while also meeting deadlines and managing costs.



## Thinking ahead, do you have plans for new techniques, workshops, or collaborations for Garden Sugar Flowers?

Yes, I do. One of my biggest dreams is to offer nonprofit workshops for single mothers or women who need to work from home. I raised my three children thanks to this craft and I want to give that opportunity to others. It would mean a lot to me to help women develop their creativity and generate income from their homes.

## Which Saracino products do you most enjoy working with and why? In what techniques do they make a difference compared to other brands?

Saracino products have expanded my creativity. The Saracino sugar paste by Arati Mirji has impressed me with its flexibility and strength. It lets me work petals much longer and perfect details without breaking. The realistic finish I can achieve is incredible.

Working with Saracino wafer paper has also opened new possibilities for shapes and textures. These products truly elevate my work and allow me to create designs I couldn't achieve before with other brands. I'm very grateful for tools that help me grow and also help me guide others as they discover the beauty of this art.







# What You MEED

#### **INGREDIENTS**

- Saracino Cake Paper (1 sheet)
- Saracino Wafer Paper 0.30
- Red, black and ivory powder or gel colour
- Almond extract
- Saracino Pasta Cover: black
- 1 cake or dummy, 7" x 6" tall, covered with black paste
- 1 cake or dummy, 4" x 7" tall
- Black-tinted sugar
- Piping gel
- Edible glue

#### **EQUIPMENT**

- Fondant rolling pin
- Fondant smoother
- Scissors
- Hot air dryer
- Tweezers
- Small and medium paintbrushes
- Double-headed gold flower stamen
- #24 floral wire
- #18 floral wire
- Floral tape







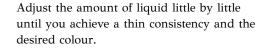
STEP 1 Prepare the base. You can use a real cake or a 7-inch wide and 6-inch high dummy. Cover it with black Pasta Cover.



STEP 2 In a small bowl, mix: Almond extract (this helps improve the aroma) or water with red powder or gel colour.



STEP 3 Use a paintbrush to thoroughly mix the colour and ensure there are no lumps.





STEP 4 Use eight sheets of Saracino wafer paper. Place them on a mat and proceed to paint using a paintbrush and the colour mixture. Paint all the sheets on one side only.



STEP 5 Dry the wafer paper using a heat gun. Do not apply too much heat. Dry from a distance with constant movements. Dry until the paint no longer sticks to your fingers.



STEP 6 Paint the other side of the wafer paper. Dry with a heat gun.



STEP 7 Cut the wafer paper in half with scissors.



STEP 8 Cut into strips. Note: The cuts don't have to be perfectly even. Aim for 8 strips per sheet of wafer paper.



STEP 9 In a little bowl mix 8 drops of almond extract and 3 drops of black gel colour.



STEP 10 Using a paintbrush, paint the edges of each paper strip (one side).



STEP 11 Arrange all the wafer paper strips. Ready to attach to the cake or dummy.



STEP 12 Use a spray bottle with water and lightly spray the cake.



STEP 13 Place the paper strips with the black-painted edges facing outward.



STEP 14 For the top tier use a real cake or dummy 4" wide and 7" high. Cover with Pasta Cover coloured in ivory using ivory gel colour.



STEP 15 Use Saracino cake paper. Paint the Cake Paper with black colour mixture.



STEP 16 Dry with a heat gun. Cut into thin strips with scissors (the size of the strips can vary as desired).



STEP 17 Use edible glue to adhere the strips.



STEP 18 Using a brush, apply edible glue, leaving a 1/2-inch space between the cake paper strips. Add the strips and trim off any excess. Do not use too much piping gel.



STEP 19 Tint the sugar with black gel colour and add to the top of the cake.



STEP 20 Spread evenly over the top.



STEP 21 Paint three Saracino wafer paper sheets with red powder or gel colour and almond extract. Dry it and paint the other side of the wafer paper. Dry it again.



STEP 22 Cut the wafer paper in half. Cut the wafer paper in half (4 petals total).



STEP 23 Cut the ends from the outside in, into a heart shape.



STEP 24 Paint the edges with black colour mix using a brush.



STEP 25 Apply edible glue to the bottom of the petals with a brush



STEP 26 Place 12 petals around the cake. Arrange the petals in an alternating pattern to form a flower.



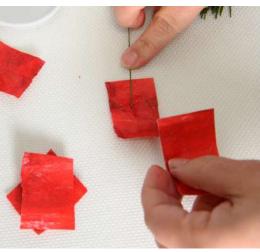
STEP 27 For the flowers, cut 1" x 2" wafer paper pieces that have been pre-painted red.



STEP 28 We will use 48 pieces.



STEP 29 Use edible glue and moisten one side of the wafer paper with a brush.



STEP 30 Place a 4-inch length of #24 wire over the damp area.



STEP 31 Place another piece of wafer paper over the wire and press for 15 seconds, or until dry.



STEP 32 For one flower, you will need 6 pieces with the wire.



STEP 33 Shape the petals with scissors. You can shape the petals however you like.



STEP 34 We will use gold coloured stamens.



STEP 35 Place the pistils in a U-shape, joining the ends. Insert a #24 wire.



STEP 36 Anchor the wire and secure it with pliers, creating a twist.



STEP 37 Use floral tape to wrap the pistil with the wire. Wrap the entire joint between the pistil and wire.



STEP 38 Paint the edges of the petals with black liquid dye using a brush.



STEP 39 Begin assembling the flower with the pistil in the center.



STEP 40 Fine-cut each petal and wrap it with floral tape to form the flower.



STEP 41 We will use 3 flowers for the bouquet.



STEP 42 Use 12-inch #18 wire to assemble the bouquet. Add each flower, working downwards.



STEP 43 Give the bouquet movement. The advantage of wafer paper is that you can manipulate the petals without them breaking.



STEP 44 Using tweezers, insert the flower into the dummy cake. Use a posy pick if into real cake.



STEP 45 With a slight movement to one side, we'll give it a more artistic and less conventional touch.

## PASTA COVER

#### **Sugar Paste for Perfect Cake Coverings**

Discover the new PASTA COVER, the ideal solution for covering and decorating your cakes with ease, professionalism, and an incredible taste and fragrance. PASTA COVER is designed to deliver excellent performance and impeccable results.

#### Perfect Consistency at Any Temperature:

Thanks to the use of hydrogenated palm kernel oil, PASTA COVER maintains the same consistency from 18°C to 38°C. You won't have to worry about temperature fluctuations; your sugar paste will always be ready to use.

#### Ease of Use:

PASTA COVER does not require long manipulation. It is immediately soft and flexible, perfect for rolling out and shaping effortlessly. It doesn't dry out quickly, avoiding the elephant skin effect on your cake. It will always remain soft and perfect when cutting the cake.

### Pure White Colour and Vanilla Fragrance:

Our PASTA COVER stands out for its pure white colour and delicate vanilla aroma, ideal for creating elegant and refined-looking cakes.

#### Stability and Strength:

It maintains its shape and does not tear during application, ensuring a smooth and even cover. It is flexible to perfectly adapt to your cakes and does not suffer from thermal variations.

#### Economical and Convenient:

With the rising costs of cocoa butter, PASTA COVER represents an economical alternative without compromising on quality. It offers excellent value for money, making it the perfect choice for both professional and amateur pastry chefs.

#### Tropical Climate Resistance:

PASTA COVER performs exceptionally well in high humidity and temperature conditions, maintaining its integrity without ingredient leakage issues. Ideal for hot and humid environments, it guarantees perfect results anywhere.







#### 2026 SHOW CALENDAR

In 2026 Saracino will be present at major pastry, baking and cake design events across Europe. Throughout the year, our team will showcase new products, host live demonstrations and collaborate with internationally renowned cake artists. These shows are an exciting opportunity to discover the latest creative trends, explore innovative techniques and connect directly with our ambassadors. We look forward to meeting retailers, pastry chefs, chocolatiers and passionate makers at each stop on the calendar.

#### JANUARY

#### **SIGEP RIMINI**

16–20 JANUARY 2026 RIMINI, ITALY

#### **FEBRUARY**

#### **CRAZY CAKE**

21–22 FEBRUARY 2026 GORINCHEM, NETHERLANDS

#### **EXPOSWEET**

22–25 FEBRUARY 2026 WARSAW, POLAND

#### MARCH

#### CAKE & BAKE

28–29 MARCH 2026 DORTMUND, GERMANY

#### SEPTEMBER

#### **KUCHENMESSE WELS**

18-20 SEPTEMBER 2026 WELS, AUSTRIA

#### OCTOBER

#### **PUGLIA CAKE FESTIVAL**

3 - 4 OCTOBER 2026 TRANI, ITALY

#### PATISS'ART DEAUVILLE

24-26 OCTOBER 2026 DEAUVILLE, FRANCE

#### NOVEMBER

#### **CAKE INTERNATIONAL**

6-8 NOVEMBER 2026 BIRMINGHAM, UK











#### ANGELINA ADAMENKO

ABOUT

hey)

I'm Angelina Adamenko. My journey into art was an unusual one: by education, I'm an environmentalist, but fate led me into the world of beauty and creativity.

Since childhood, I've loved modelling with clay and drawing; later, I became fascinated by make-up artistry and even taught it to students.

Everything changed eight years ago when I baked my first two-tier cake for my daughter's birthday. That was the moment I realised: this is it – the craft that brings me joy and inspiration. Since then, I've devoted myself entirely to the art of confectionery.

Over the years, I've created thousands of exclusive decorations that have become the centrepieces of weddings, birthdays, and other special occasions. My work has been recognised at competitions, but my greatest reward is seeing people's emotions when they first behold my creations.

Each project for me is an opportunity to express inspiration, to pour a piece of my soul into every detail, and to bring celebration into people's lives. I believe that a sweet decoration should be not only beautiful but also meaningful — filled with warmth and heart.







#### About the project

Bring an enchanting under-the-sea scene to life with this step-by-step modelling tutorial. You'll learn how to sculpt a playful dolphin, a whimsical seahorse, and a sweet baby seal using Saracino modelling products, while developing confidence in structure, proportions, shaping, and expressive detailing.

You'll start with a complete list of tools and ingredients to prepare your workspace, then follow clear, photo-guided instructions to model each character from base form through to finishing touches. Once your figures are ready, you'll cover and decorate the dummy base with shells, coral and starfish to build a beautifully cohesive ocean setting.

A perfect project for celebration cakes, showcase pieces, or for expanding and refining your sugar modelling skills.

# What You III

#### **INGREDIENTS**

- Saracino Pasta Cover
- Saracino Modelling Chocolate (white)
- Saracino Pasta Scultura
- Saracino Pasta Model white, pink, turquoise, black
- Powder colour blue
- Edible black pen
- Gel colour blue, grey, pink

• Edible glue



- Fondant smoother
- Rolling pin
- 15x15 cake dummy
- Modelling tools with silicone tips
- Brushes
- Scalpel























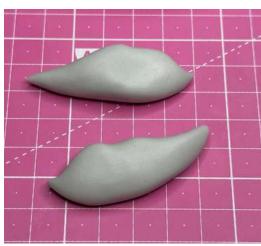




STEP 1 To sculpt a dolphin. Take Pasta Scultura modelling paste and colour in grey using gel colour and knead it well until soft. Shape an oval – this will be the base of the body. From one end of the oval, extend the tail.



STEP 2 From the opposite end, form the head by gently extending the dolphin's characteristic "beak" at the front. Smooth out the transitions to create a cohesive and aesthetically pleasing figure.



STEP 3 Form the fins. Break off a small piece of the Pasta Scultura and shape it into a teardrop shape. Flatten it slightly by stretching the pointed end. Make two identical side fins and one top fin.



STEP 4 For the tail. Using a modelling tool, divide the piece of paste into two parts.



STEP 5 Carefully give them a slight bend to make the tail look natural.



STEP 6 Using a brush with water or edible glue, carefully attach the tail to the dolphin's body. Smooth the joint using a Dresden tool.



STEP 7 Roll white Pasta Model thinly and attach to create the underside of the dolphin. Attach the upper and lower fins to the dolphin's body and smooth the joints with a modelling tool.



STEP 8 Using the craft knife create a cut in the muzzle to make the mouth. For the eyes. Using the modeling tool, create indentations for the eye sockets. Insert small white beads made using Pasta Model.



STEP 9 Paint the eyes blue with powder colour and add black beads. You can simplify this by gluing black circles cut from paste. Add white highlights from small pieces of white Pasta Model. If desired, create a subtle smile with a thin line on the muzzle.



STEP 10 To make a seahorse. For the base of the body form a ball of pink Pasta Model, then shape it into a teardrop shape.



STEP 11 Pull out the longer part of the teardrop, rounding it down and curling the tip into a spiral for the tail.



STEP 12 Let's sculpt the belly. Form a teardrop shape from white paste and glue it to the body, creating grooves with the tool.



STEP 13 Using pink Pasta Model create a little rock shape stand. Using a ball tool make small dents for texture.



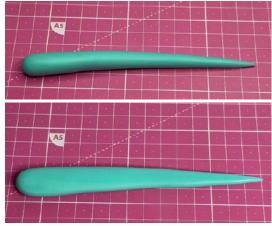
STEP 14 Lightly outline the neck. If desired, insert a skewer to help the figurine stay on the cake.



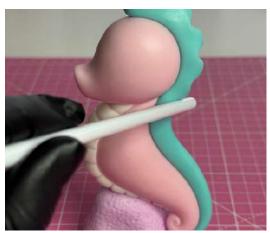
STEP 15 For the head. Roll a ball and shape a small nose at the front—the characteristic snout of a seahorse.



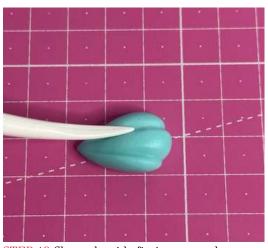
STEP 16 Apply edible glue or water to the top of the neck and place the seahorse head on the body.



STEP 17 Fins and comb. Roll a piece of the paste into a long teardrop shape – this will be the comb. Flatten it slightly along its entire length.



STEP 18 Attach the comb to the body using edible glue or water. Use the tool to shape it into waves.



STEP 19 Shape the side fin into a teardrop and give it a scalloped appearance. The fin is complete – glue it to the side of the seahorse.



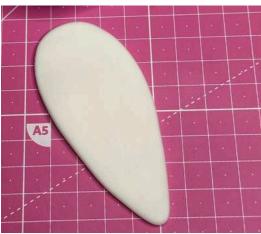
STEP 20 Using a brush and black colouring, paint the eye. Draw a smooth line and add eyelashes this complete the eye. Attach the fin to the side of the seahorse. Take some Pasta Model and form small pink balls. Stick them onto the seahorse's head these will look like little droplets.



STEP 21 Make the baby seal. For the body, take some white modelling chocolate and tint it light blue using gel colour.



STEP 22 Shape the body. Pull out the narrow end for the tail. Cut it in half with a knife and gently shape it into two small teardrops.



STEP 23 Roll white Pasta Model to a teardrop shape.



STEP 24 Fix the white paste onto the seal's body to form the belly. Secure the body on a skewer. Use a modelling tool to draw lines and add texture.



STEP 25 Roll a small ball for the head, flatten it slightly, and place it onto the body. Mark the spots for the eyes using a modelling tool. Insert small white balls of paste to form the eyes.



STEP 26 Using a brush and turquoise gel colour, paint the eyes.



STEP 27 Cut out small circles from black Pasta Model and stick them onto the eyes. Allow the eyes to dry a little and the head to firm up slightly. Meanwhile, prepare the next parts.



STEP 28 Using white Pasta Model shape the front part of the face into a cloud-like form. Stretch it slightly downward to create a subtle heart shape.



STEP 29 Pinch off a small piece of modelling chocolate and roll it into a teardrop shape. Flatten it slightly, extending the pointed end. Make two identical side fins.



STEP 30 Moisten the muzzle with a little water and attach it to the lower part of the head. Fix the fins on either side of the body as well.



STEP 31 Take a piece of white Pasta Model and tint it light blue using gel colour, and roll it into tiny balls for the droplets. Carefully stick them onto the head and back of the seal, pressing gently so they stay in place. Paint the eyebrows with a brush.



STEP 32 Use a modelling tool to mark a smile and paint it with blue colouring. Roll a tiny blue ball for the nose and attach it above the mouth. To make the eyes more expressive, roll tiny white balls from paste and stick them on as highlights. Dust the cheeks with a soft pink powder colour. Your little seal is now ready!



Moisten the dummy and roll out the paste.



STEP 34 Drape the dummy with the paste. Smooth the surface gently with a fondant smoother to achieve perfectly straight sides and a flawless texture.



STEP 35 Using silicone moulds, create a starfish, shells, and corals from Pasta Model.



STEP 36 Place them on the cake. Your underwater scene is ready!

## **CLOUD DANCER:**

The Delightful New Shade Taking 2026 by Storm



Move over pastels, 2026 is welcoming a fresh, airy tone that promises to transform both the fashion runway and the bakery display case. Pantone's new star colour, Cloud Dancer, is a dreamy soft white with a whisper of warmth, inspired by billowing skies and gentle movement. It's pure, but not stark; clean, yet full of personality. And we in the pastry world are utterly captivated.

Nowhere is its arrival more magical than in the world of wedding cakes.

#### **A Colour Made for Romance**

For years, bridal trends have bounced between bold maximalism and rustic minimalism. Cloud Dancer slips perfectly into the space between timeless yet fresh, luxurious yet understated. It carries a subtle creaminess that brings comforting softness to a traditionally bright white palette.

#### A shade as light as love itself.

This gentle neutral works effortlessly with bridal aesthetics: candlelit golds, rose-petal pinks, wild green botanicals, even statement black accents. It's the type of tone that flatters every detail without ever stealing the spotlight.

#### **Where Pastry Meets Pantone**

Cloud Dancer is already inspiring pâtissiers to turn texture into art:

- Silk-smooth fondant reminiscent of couture wedding gowns
- Marshmallow meringue peaks like drifting clouds across dessert trays
- White chocolate glazes that catch light like morning skies
- Royal icing lace echoing handmade veilwork
- Sugar flowers in tonal whites for sculpted elegance

Its warmth keeps creations from looking clinical, instead, they appear inviting, indulgent, and deliciously bridal.



## **Dream Wedding Cake Styles We Adore**

Designers across Europe are showcasing Cloud Dancer at the heart of their 2026 collections. Leading looks include:

#### **Minimal Luxe**

Flawless tiers with one bold focal detail — a gilded bow, a cluster of sugar orchids, or a romantic monogram.

#### **Botanical Serenity**

Pressed edible flowers, fine greenery, and naturesoft textures that feel organic and ethereal.

#### **Pearlcore Romance**

Sugar pearls cascading like jewellery — timeless glamour, gentle sparkle.

#### **Feather-Light Folds**

Fondant shaped to flutter like fabric in a breeze, capturing movement in edible form.

Each design shows that simplicity can be deeply romantic and detail can be deliciously subtle.

## **Sweet Flavours to Match the Mood**

A colour that evokes whipped cream almost demands luscious flavour pairings. Our favourite combinations this year include:

- Vanilla bean sponge with white chocolate and passionfruit cream
- Almond layers with pistachio silk buttercream
- Elderflower and lemon fresh, fragrant, and of-the-garden
- White velvet sponge with champagne-kissed strawberry compote

Cloud Dancer isn't just part of the look, it becomes part of the experience.

#### **Styling That Makes Cakes Float**

Because this shade interacts beautifully with light, photographers adore it. Under candles it glows like moonlit fabric; in natural daylight it looks as fresh as clouds after rain.

To make the most of its airy personality, pair with:

- Soft neutral tablescapes linen, oat, pearl
- Frosted glass and mother-of-pearl décor
- Acrylic plinths to give the illusion of lift
- Whispy drapes that move as guests arrive

The result? Cakes that seem to hover gently at the heart of the celebration.

#### A Canvas But a Delicious One

Cloud Dancer proves that beauty doesn't have to shout. It can whisper, float and dance, especially when made of sugar and dreams. As 2026 unfolds, expect to see this colour gliding into patisseries, wedding venues, dessert menus and photo spreads everywhere.

So raise a whisk to the colour of the year - a shade designed for weddings, for pastries, and for joy itself.



## Chartélice Vintage



#### BINTCY DAVIS

ABOUT

hey

I'm Bintcy Davis, from Chikz Patisserie. I'm a Solicitor by profession and a cake artist by passion.

I've always had a flare for art and design which does not come as a surprise as my dad was quite the artist in his prime.

My first creation was a Karate belts cake that I made on the occasion of my daughter's black belt ceremony. In 2018, I took a career break following the birth of my son and I decided to embrace my passion and took it to the next level by qualifying as a Pâtissier.

I have won numerous awards including one in the Cake Masters worldwide competition and also represented UK in one of the international cake competitions and was placed first.

My work has been featured in a number of cake magazines.

I am also the Brand Ambassador for The Cake Decorating Company (UK), NYCake (USA), and a number of other cake retailers.





#### Chantélice Vintage

Create this delightful heart-shaped cake filled with silky custard and finished with beautifully piped Chantélice cream. In this tutorial, you'll learn how to prepare a smooth custard filling and whip Chantélice cream to the perfect texture, before assembling and shaping your cake into a heart.

You'll start with a full list of ingredients and equipment, then follow clear, step-by-step instructions to make the custard, whip the Chantélice, layer and carve the cake, and cover it in cream. Finally, you'll learn how to pipe decorative borders and floral details using multiple gel-coloured creams to create a charming vintage-style finish.

A perfect project for celebrations, gifting, or developing your piping and finishing skills.

# What You

#### **INGREDIENTS**

- Saracino Chantelice
- Saracino Creamix
- Saracino gel colour pink, green, yellow, violet
- Sprinkles
- Milk
- Water
- Round cake of your choice

#### **EQUIPMENT**

- Piping nozzles star, round and leaf
- Blender
- Piping bag
- Stand mixer
- Wire whisk
- Knife







STEP 1 Let's make the creamiest custard ever. Simply mix 100g of Saracino Creamix with 330ml of warm milk to achieve a perfect custard cream.



STEP 2 Whisk the mixture to hydrate the powders.



STEP 3 Then continue mixing with a stand mixer or immersion blender for 10 minutes until you achieve a smooth and creamy consistency.



STEP 4 Pour 200g of Chantelice into a bowl.



STEP 5 Add 200g of fridge cold water and 200g of fridge cold milk.



STEP 6 Whisk by hand to hydrate the powder.



STEP 7 Use an electric mixer on high speed for 2–3 minutes until you get a soft, well-whipped cream.



STEP 8 Take a slice of the cake and spread Chantelice cream on top and then add the custard filling.



STEP 9 Sandwich with another cake layer.



STEP 10 Continue the process until you finish all of them.



STEP 11 To get the heart shape, cut off two slices by marking it with a knife as shown in the pic.



STEP 12 Then add those two cut pieces on the other side and crumb coat them altogether and cut the center part for more definition.



STEP 13 Cover the cake in Chantelice cream. Put some in a piping bag with a medium star nozzle.



STEP 14 Pipe the pattern as shown. You can practice around the edge of your bowl to give you confidence to pipe directly on the cake.



STEP 15 Make four different colours of Chantelice cream by mixing with gel colour.



STEP 16 Use a small star nozzle to pipe the inner purple pattern and small pink roses.



STEP 17 Use a leaf tip nozzle to pipe the green leaves.



STEP 18 Use a round fine hole piping nozzle to pipe the yellow pattern. Your yummy cake is ready. You will not believe the taste of the Chantelice and Creamix together - treat yourself luxury.

## CHANTÉLICE

#### \* WHIP UP PERFECTION WITH CHANTÉLICE \*

CHANTÉLICE is a refined powdered mix inspired by cream, perfect for making a light, velvety whipped cream that's also stable. Its airy texture and delicate flavour make it ideal for fine, precise decorations, fillings, and frostings, suitable for all climates, even the warmest.

The product is **extremely versatile.** It's usually made with water and milk to create a cream with a balanced texture that's easy to work with. It's also compatible with fruit juices and other edible beverages like plant-based drinks, infusions, or coffee. CHANTÉLICE pairs perfectly with flavour pastes, extracts, and food colourings, offering endless customisation possibilities.



### Watch Chantelice in action

You Tube



IN 500g BAGS

**AVAILABLE** 

#### Light, smooth and stable texture:

Soft yet firm, perfect for fillings, smooth coatings, and precise decorations.

#### **Bright colour:**

With a pure white colour, it's ideal for elegant finishes and easy to customise with Saracino colourings.

#### Quick and easy to prepare:

Ready in minutes; just add water or milk and whip.

#### **Neutral and delicate taste:**

A subtle vanilla note that pairs well with any Saracino flavour or flavour paste.

#### **Guaranteed stability:**

Keeps its texture even at 30°C, can be frozen, and used in all kinds of desserts.

- Gluten Free
- Free from Hydrogenated Fats

SARACINO

#### **HOW TO PREPARE**

Pour 200/250 g of CHANTÉLICE into a bowl with 200 g of fridge cold water and 200 g of cold milk.

Whisk by hand to hydrate the powder, then whip with an electric mixer on high speed for 2–3 minutes until you get a soft, well-whipped cream. Add flavours and colourings as you like.

You can also use only milk for a creamier texture, or water for a lighter version.

One 150g dose of the mix is enough to fill and frost a Ø 25cm cake or to decorate about 24-30 cupcakes





#### 1. What is CHANTÉLICE?

CHANTÉLICE is an innovative powdered mix that lets you create a whipped cream-style base that's super versatile, perfect for frosting, filling, and piping decorations in pastry and cake making.

How to prepare: pour 200/250g of CHANTÉLICE into a bowl with 200g of cold water and 200g of cold milk. Whisk by hand to hydrate the powder, then whip with an electric mixer on high speed for 2–3 minutes until soft, fluffy peaks form. You can add flavourings and colourings as you like.

For a richer result, use only milk; for a lighter version, use water.



It's incredibly versatile, great for decorating cakes, tarts, pastries, gelato, fresh fruit, drinks, and any dessert that needs a soft but stable finish.

Plus, it can make gelato creamier and fluffier when added to a neutral base, and it works as a stabiliser when mixed with fresh cream.

#### 2. Does the taste change if I make the cream with water instead of milk?

Yes, using milk gives a richer, more traditional flavour but a shorter shelf life. Water gives you a lighter, more neutral taste and slightly longer storage.

#### 3. Can the cream stay at room temperature after it's prepared?

Yes, if made with water, CHANTÉLICE can stay at room temperature for several hours without spoiling. In very warm environments, we recommend refrigerating it to keep it stable. If prepared with milk, follow the guidelines for fresh dairy products.

#### 4. What kind of food colouring is best?

Since it's a low-fat product, gel or water-soluble powder colourings work best to achieve strong, even colours.

#### 5. Can I use the cream as a filling?

Definitely! CHANTÉLICE is ideal as a filling for cakes, rolls, and desserts. You can easily flavour it with SUPREME (Saracino's concentrated flavour pastes), and combine it with Creamix or Saracino Meringa Mix for even more creative results.

#### 6. Is CHANTÉLICE suitable for frosting a cake?

Yes! Thanks to its stable composition, CHANTÉLICE keeps the perfect texture for frosting, even tall or wide cakes, providing a smooth, even surface.

#### 7. How long does it last in the fridge after preparation?

It depends on the liquid you use: around 4–5 days if prepared with water, and 2–3 days if made with milk. We recommend giving it a good stir before using it again.

#### 8. Can I freeze the cream?

Yes, you can freeze it. Once it's back to room temperature, just stir it well to restore its original texture.

#### 9. Does the product contain allergens?

Yes, it contains MILK proteins. It may also contain traces of nuts, peanuts, eggs, and soy.

#### 10. Is CHANTÉLICE gluten-free?

Yes, it's gluten-free.

#### 11. Can I use CHANTÉLICE with a piping bag?

Absolutely! Its firm and stable texture makes it perfect for piping, even for more detailed decorations.

#### 12. Does the cream hold its shape at high temperatures?

Yes, CHANTÉLICE holds its structure even up to 30 °C (86 °F), making it ideal for warm environments and events.

#### 13. Is CHANTÉLICE plant-based and vegan?

It's made with plant-based ingredients, but since it contains MILK proteins, it's not suitable for vegans. It's okay for vegetarians, depending on individual dietary choices.

#### 14. How long does the powdered mix last once opened?

If stored properly, it keeps until the best-before date on the label. After opening, we suggest sealing the package in an airtight bag and storing it away from direct light and heat.

## Supreme Food Flavourings

Hello Foodies, Bakers, and Creators!







At Saracino, we believe that every dish should tell a story. Whether it's the rich, velvety taste of vanilla in a birthday cake or a zing of lemon in a refreshing tart, flavours have the power to transform ordinary cake into extraordinary experiences. That's why we're so excited to introduce you to our Supreme range of food flavourings!

What makes Supreme so special? Let us take you on a little journey to discover why these flavourings will soon become your go-to secret ingredient for everything you bake (and cook!).

## Saracino Supreme

Simply put, Supreme is a premium range of highly concentrated food flavourings designed to bring intense, authentic flavours to your recipes. Whether you're baking a cake, making a buttercream, whipping up a batch of cookies, or even making ice cream, these flavourings add that perfect touch of taste that will leave everyone asking for seconds.

Our flavourings are made with care, capturing the natural essence of the ingredients so that every drop delivers maximum flavour. Imagine tasting the freshness of sunripened lemons or the comforting richness of bourbon vanilla in every bite – that's what Supreme is all about!











## > Why you will Love < Supreme

## **BIG FLAVOUR IN A**

Just a few spoons of Supreme goes a long way!

These flavourings are super concentrated, so you don't need much to get that delicious, bold taste. Perfect for when you want to make an impact with minimal effort.

We advise using 10 % of Supremes per litre or kg of mixture.

#### REAL. AUTHENTIC

We know you want flavours that taste natural, not artificial. That's why we focus on using the best ingredients to create flavours that are true to life.

Whether you're adding vanilla to a cake or hazelnut to a macaron, you'll taste the difference.

#### **HEAT-RESISTANT**



Ever baked something only to find that the flavour has faded in the oven?

Not with Supreme!

Our flavourings hold up beautifully under heat, ensuring that your baked goodies taste as good as they smell.

## **ENDLESS**

Baking? Cooking? Frozen desserts? Supreme does it all.

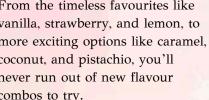
Our flavourings are great for cakes, ganache, milk, biscuits, buttercream, fresh cream, ice cream, and even sauces and marinades. You can get as creative as you like!

#### SO MANY FLAVOURS

We've got something for every taste bud.

From the timeless favourites like vanilla, strawberry, and lemon, to more exciting options like caramel, coconut, and pistachio, you'll never run out of new flavour combos to try.











## Supreme Flavourings:

It couldn't be easier! Since Supreme is super concentrated, just a little bit will do the trick. Here are a few ideas on how to get the most out of your jar:

## FOR

Add a few spoons directly into your cake batter, cookie dough, or even meringues. Start with just a little - you can always add more if you like rich taste!

We advise using 10 % of Supremes per litre or kg of mixture.

#### **BUTTERCREAM &**



These flavourings work like magic in buttercream or fresh cream, giving your decorations as much flavour as they have flair.

#### **FROZEN**



Create gourmet ice creams, sorbets, or even frozen yoghurts at home. Just a few drops of your favourite flavour and you'll be amazed at the results!

#### SAVOURY



Feeling adventurous? Our lemon, coconut, or hazelnut flavours can add a fun twist to savoury sauces, dressings, and marinades.

Think outside the box!

## Some of Our & Must-Try Flavours:



Our top seller! Rich vanilla is perfect for adding warmth and depth to cakes, custards, and more.



Bright and zesty, our lemon flavour is a must for lemon drizzle cakes. tarts, and even salad dressings.



Perfect for pistachio macarons or gelato - it's a taste of Italy in a jar!



Rich and nutty, this flavour is perfect in coffeeflavoured desserts or for giving your bakes that irresistible nutty note.





## Fips for Using & Supreme Like a Pro:

SMALL

Remember, a little goes a long way. It's always better to add a little and taste, then add more if needed. You'll be surprised at how intense the flavours are!

## MIX &

Don't be afraid to get creative and mix flavours! Vanilla and coconut, hazelnut and chocolate – the possibilities are endless.

STORE WITH



To keep your flavourings fresh and potent, store them in a cool, dry place with the lids tightly sealed. They do not need to be kept in the refrigerator.

#### Bring Your Creations to Life with Saracino Supreme!

At Saracino, we believe that every baker and chef deserves the best ingredients to create their masterpieces, and Supreme flavourings are our way of helping you bring your ideas to life. Whether you're baking for family, friends, or customers, our flavourings will add that special touch that sets your creations apart.

So, are you ready to take your bakes and dishes to the next level? Try Saracino Supreme flavourings today and

experience the magic of real, authentic flavour. We can't wait to see what you create!





Share your favourite Supreme creations with us on your socials!

#### HAVE YOU TRIED THESE YET?







# FOUNDER OF MIMICAFE UNION

Originally from Japan, Sachiko discovered sugar art while studying in New York and went on to establish Mimicafe Union — a playful, story-driven approach to fondant figure modelling. Today she lives in Santa Monica, teaches internationally, works as a professional cake decorator, and continues to champion creativity, connection and joy through sugar art.

Can you share your journey from Japan to Santa Monica and how Mimicafe Union was born?

After graduating from college, I started working in the restaurant industry. I don't remember exactly how long, but I spent more than 15 years in the service side of food and hospitality. I wasn't a chef or a pastry chef, but I always dreamed of having my own café someday. However, the timing never seemed right, and at one point I felt kind of empty inside. That's when I wanted to find something new.

In 2008, I found a health-conscious cooking school in New York City and decided to take the leap. I could barely speak English at the time, so it was really challenging, but then I discovered a custom cake shop that completely sparked my excitement. I did a short internship there, and I was convinced that this was a new door opening in my life. So I decided to follow that dream and take a step forward.

That was the first time I learned about sugar paste/fondant. I had no experience with clay or sculpting, but since I'd always loved drawing, creating shapes felt very natural and enjoyable to me. I learned the custom cake business by observing and practicing, just like an apprentice.

Later, the shop unfortunately closed, and around that turning point, I got married. That made me decide to start my own business—not a café, but a place where people could gather, create, and share joyful moments. That's how mimicafe Union was born. I added "Union" to represent the idea of connection and togetherness.

At first, I sold handmade cupcake stands and toppers, and later I began teaching fondant workshops. Sharing the joy of creating and completing something beautiful with my students became my passion. I was grateful to receive invitations to teach classes abroad, which gave me wonderful experiences.

Currently, I live in Santa Monica, near Los Angeles. The pandemic brought some changes, but thanks to a friend's offer, I now work as a cake decorator at a bakery. I'm in charge of figure modeling and other artistic decorations, but I'm also learning more about the full process of making wedding cakes. The work can be intense and nerve-wracking at times, but I'm learning so much and truly growing as a professional decorator.



## What first drew you to fondant figure modeling, and what keeps you passionate about it today?

I still don't really know why I'm so fascinated by it, but I guess it's simply because I love creating things. I also have this desire to make original pieces of my own — something that, when people see it, they can instantly say, "Oh, that must be Sachiko's work." That's my goal.

I'm not sure if this is the secret to keeping my passion alive, but every time I finish a piece, I'm never completely satisfied. I always feel like the quality isn't quite there yet, and I keep thinking, "Next time, I'll make something even better." It's an endless cycle — but maybe that's what keeps me going.

#### When I make something for someone else, I put my whole heart into it.

## How did early influences such as animation, manga, and storybooks shape your unique artistic style?

Since I was little, I've always loved watching manga and anime. I think I was around eleven when I started submitting my illustrations to magazines. I was so happy when one of my drawings got published! That's when I started dreaming of becoming a manga artist or an animator. (But since I tend to lose interest quickly, that dream didn't last long!)

Because I used to draw so often, it's easy for me to visualize things in 3D, so creating figures feels quite natural.

## What's your creative process like when starting a new figure, from sketch to finished topper?

Actually, I don't make sketches because when an idea pops into my head, I just jump right into creating it. Maybe it's a bit like being a gambler — it's all or nothing! Once I start, I can't stop — that's just how I am.

## Which part of your work do you find most rewarding the design, the sculpting, or seeing people's reactions?

I feel truly grateful that people get to see my work. When I create just for myself, it can feel satisfying, but also like something is missing. When I make something for someone else, or for a special occasion, I put my whole heart into it — it feels different.

I never know if people will like what I make, so there's always a lot of nervousness. But if my work can make someone feel something, even a little, that makes me genuinely happy. And that feeling becomes the motivation for my next creation.





#### Do you have a favourite project that still stands out as especially meaningful or transformative for you?

A few years ago, I appeared on a show on the Food Network in the U.S., and it was my very first TV competition — and I actually won! It was a three-person team challenge, and the nerves were indescribable, but thanks to everyone on the team, it turned out to be an incredible experience.

#### Teaching is a big part of what you do. What do you enjoy most about leading workshops and working with students?

When I hold workshops, of course my main goal is to teach my own techniques and make my students happy. But ever since I was young, I've always wanted to connect people and share the importance of communication.

The world has changed so much — nowadays, you can get almost anything without moving a finger. Everything feels so "automatic," and I feel that the "manual," hands-on side of life is slowly fading away. That's why I believe real human connection is more important than ever.

By holding classes, I hope to create spaces where communication between people can flow naturally and positively. That's also why I prefer in-person, hands-on classes rather than online ones.



## What are the biggest technical challenges in modeling fondant figures, and how do you overcome them?

Patience and imagination are really important. If your motivation isn't high, the work won't turn out joyful or full of emotion. I also want to create figures that feel alive — as if they have a soul inside. That's my ongoing challenge.

#### How does teaching influence your own style and techniques?

The main material I use is sugar, and I think the process of creating by hand is extremely important — the warmth of our hands is a key factor. (Controlling the room temperature is also essential.)

When I teach classes, I notice that each student's hand temperature is different. Some have warm hands and sweat easily, others have cold hands but still sweat — delicate work is difficult to do with rubber gloves. You always have to keep your hands clean and use techniques like cornstarch to control moisture.

I find that Saracino Modeling Paste makes these challenges much easier to manage. My hands tend to be on the drier side, and while indoor humidity can sometimes make the paste too soft, its dry time is perfect. It's also very easy to color. I truly think it's a fantastic product.



If you were recommending one Saracino product to beginners, which would it be and why?

This is exactly what Saracino Modeling Paste is all about. The first day I used it, I strongly felt that with this, anyone could easily create figures.

Which Saracino products do you enjoy using most, and why? How do they help with details like facial features, clothing folds, or delicate structures?

The white Saracino Modeling Paste is my favorite. It's easy to stretch and shape, and although it dries slowly, it firms up nicely once set. Plus, you can make adjustments even the next day. It's truly an amazing paste.



Are there specific techniques or effects where Saracino really makes a difference for you compared to other brands?

My favorite modeling paste suits my modeling style perfectly. example, with modeling chocolate, you usually attach a nose piece to the face and blend it in, then add more pieces to build up the cheeks and blend again. In my case, I prefer to pinch and shape directly from a round ball — raising the nose, shaping the cheeks, and forming features that way. Saracino Modeling Paste makes this method much easier. Plus, its slow drying time allows me to work at just the right pace, making it very comfortable to

How do Saracino products perform in different conditions such as heat, humidity, or when transporting finished pieces?

Right now, it's both hot and humid. During the creation process, humidity can make the paste a little sticky, but once it dries, it's resistant to both heat and moisture. (In humid conditions, it doesn't collapse, though it may become slightly softer.)

Shipping the finished pieces is usually fine, but it really depends on the delivery service handling them.



What's next for Mimicafe Union, any new projects, collaborations, or directions you're excited to explore?

There are many things I want to challenge myself with, but first, I want to go back to basics and reflect on my own methods. Also, since I'm working at a bakery, it's been difficult to hold travel workshops, but for the time being, I'd like to run weekend workshops within the U.S. I also want to create online tutorials for those who can't attend classes in person. (But first, I really need to do something about my computer, which doesn't have enough capacity...)

In any case, I want to keep creating fun and exciting works, so I'd really appreciate your support!









Come visit our booth and discover the latest innovations and trusted products from Saracino Dolci!

We proudly present our new sugarpaste "Pasta COVER," ideal for covering cakes and a wide range of Pasta Models in various colours .

We also offer a range of Wafer Paper, Cake Paper, the new Chantelice cream and other bestsellers that will take your cake design to the next level.

#### **What can you expect?**

- Continuous product demonstrations at the stand: See how our products are used in real time.
- Personal advice: Stop by for more information about the right products for your projects.
- Podium demonstrations during the show.

Don't miss this opportunity to discover the best materials for your cakes and pastries. We look forward to seeing you at our booth!

#### **Podium Presentations -**

#### **Saturday 21st February:**



12.15 – 13.00 Claudia Kapers – Perfect covering with Pasta COVER and Cake Paper decorations (NED)

16.15 – 17.00 Aimee Ford – Textures with sugarpaste and dust finish (ENG)



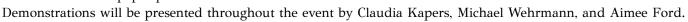




14.15-15.00 Claudia Kapers – Cupcakes with the new Chantelice Cream and Pasta Model decoration. (NED)

15.15 – 16.00 Aimee Ford – Wafer Paper flower (ENG)

- Continuous product demonstrations at the stand:
   Pasta Cover
- Pasta Model
- Chantelice Cream
- Bestseller Supremes
- Wafer and cake paper products





## CAKE

#### **WORKSHOP WITH AIMEE FORD**



## **Azure Blossom**

### Saturday, February 21 | 10:00 AM - 2:00 PM

Create a modern two-tier design featuring a perfectly covered square tier, beautifully textured with embossed mats and enhanced with painted details.

You'll learn how to hand-paint abstract flowers, sculpt light and playful wafer-paper blooms, and bring the entire design to life with elegant painted embossed accents.





#### Sunday, February 22 | 10:00 AM - 2:00 PM

Learn how to create a romantic, contemporary floral design using essential modern techniques. You'll discover how to cover a round tier, add delicate texture with embossed mats, incorporate cake paper for striking visual details, and craft a soft, playful wafer-paper peony to complete the look.











### **WORKSHOP WITH ARIANNA SPERANDIO**







### Saturday, February 21 | 2:00 PM - 5:00 PM Sunday, February 22 | 2:00 PM - 5:00 PM

In this creative workshop, you'll create this adorable mermaid using sugarpaste. Learn to create the scales and details of the hair, and tie a cute bow. Learn sculpting techniques and how to work with sugarpaste.







### Saturday, February 21 | 10:00 AM - 1:00 PM

In this creative workshop, you'll model an adorable girl using sugarpaste, dressing her in a cute outfit complete with a bow in her hair. Learn key sculpting techniques and discover how to work confidently with sugarpaste to bring your character to life.







### Sunday, February 22 | 10:00 AM - 1:00 PM

In this creative workshop, you'll model a cheerful girl using sugarpaste, dressing her in colourful clothes with a bright yellow bow in her hair. Learn essential sculpting techniques and discover how to work confidently with sugarpaste to bring your character to life.







### **WORKSHOP WITH MICHAEL WEHRMANN**

# **Chocolate Modelling: Semi-Realistic Otter**

### Sunday, February 22 | 10:00 AM - 3:00 PM

A unique opportunity to attend a workshop with Michael Wehrmann.

In 2025, Michael became a finalist in several international cake awards, including events held in India, the United States, and England, and was nominated for Cake Artist of the Year, Sculptor of the Year, and Modeller of the Year.

During this exclusive Crazy Cake Workshop, you'll learn step by step how to bring this adorable otter to life using modelling chocolate.

#### What you'll learn:

- Sculpting the otter's bust and head in modelling chocolate
- Realistic colouring with dusts for a vibrant finish
- Adding depth and subtle nuances using an airbrush
- Creating a shimmering water surface
- Adding lilies and playful finishing touches

A fantastic opportunity to refine your sculpting skills and gain techniques you can apply to many other creative projects.

### **WORKSHOP WITH ANTONIO SANTANGELO**

# Mickey Mouse Steamboat

### Sunday, February 22 | 10:00 AM - 2:00 PM

Unique workshop by Antonio Santangelo. Create an internal structure, learn to sculpt Mickey Mouse and the rudder, recognize proportions, and add details. All materials and tools are provided during this workshop. With years of experience, irresistible creations, and international recognition, Antonio is a true master of his craft.



**BOOK NOW** 

**BOOK NOW** 













### **WORKSHOP WITH NICOLE VELOSO**

# Full Wafer Paper Rose

### Saturday, February 21 | 12:00 PM - 5:00 PM

Nicole Veloso will come to the Netherlands especially for you to show you how to work with Saracino wafer paper and demonstrate the various steps of its creation and assembly.

During this workshop, you will learn:

- How to work with wafer paper using precise and gentle techniques.
- How to create realistic and harmonious petals.
- How to create a rose that looks as if it were freshly picked from the garden.
- Discover tips and techniques for recreating other flowers with equal elegance.





# Full Wafer Paper Tulip

Sunday, February 22 | 2:00 PM - 5:00 PM

During this workshop, you will learn:

- To handle wafer paper with precision and care
- To shape petals with natural and balanced shapes
- To create a stunningly realistic tulip
- To discover tips and techniques for creating other flowers with the same level of refinement







### SWETA DALMIA

ABOUT

hey

My name is Sweta Dalmia and I am an internationally acclaimed sugar flower artist based in Kolkata, India.

I discovered my passion for sugar floristry in 2020 during the COVID lockdowns and have since dedicated myself to mastering this beautiful craft. I am known for creating lifelike sugar flowers that blend delicate detail, refined elegance, and artistic precision.

In just a few years, my work has earned global recognition, with my sugar flower bouquets winning top awards and being featured across international platforms. I have also had the privilege of serving as a judge at several prestigious cake competitions, bringing my expertise and eye for excellence to the global cake community.

My notable achievements include:

- 1st Place Gold Cake International Birmingham, 2023
- Sugar Flower Artist Award Indian Cake Awards (ICA), 2023
- Best in Show India IICM Awards, 2024
- 4-time Finalist D'licious Magazine Awards, 2024 (Kent, UK)
- Sugar Floral Artist 2025 IICM Awards, Delhi
- 3rd Place Silver Cake International 2025

I continue to inspire artists around the world through my creations, workshops, and commitment to elevating the art of sugar flowers.







### Night Jasmine

This multi-tiered design showcases a sophisticated interplay of texture, structure, and botanical artistry. I have used the colour slate grey to bring out the beauty of the Gelsomino di notte/ night jasmine flowers.

Soft grey tiers, embossed with refined floral motifs, provide an elegant backdrop for the meticulously crafted sugar jasmine branches that wrap gracefully around the form.

I have used Pasta Cover, Flower Paste by Arati Mirji and powder colours in this design.

The clear spacer by Prop Options introduces a contemporary architectural element, lending height and visual lightness to the composition.

# What You

### **INGREDIENTS**

- 1kg white Pasta Cover
- 100g Flower Paste by Arati Mirji
- Cake gel
- Powder colour: black, yellow, green, brown
- Isomalt
- Dried fondant bits (white, black, grey)
- Saracino Liquid Shiny

### **EQUIPMENT**

- Cake (or dummy): dia 8"x 6" high
- Cake (or dummy) dia 6"x 6" high
- Cake (or dummy) 5"x 4" high
- Sharp edge smoother
- Large rolling pin
- Sharp knife
- Ruler
- Scissors
- Texture mat by Aimee Ford
- Flat dusting brushes
- Small round brush
- 32, 30, 28, 26g white wires
- White florist tape
- · Kitchen towel
- Cutting mat
- Gelsomino Di Notte cutter and veiners
- Jasmine leaf cutters and veiners
- Non stick groove board PME
- · Non stick thin rolling pin
- Shortening
- Cornflour dusting pouch
- Separator by Prop Options
- Acrylic cake stand by Prop Options

















### **Liquid Shiny**



by Saracino



Specialised edible glaze used in cake decorating. It provides a glossy, highshine finish on sugar paste, fondant, chocolate, marzipan, gum paste, or modelling paste.

Commonly used by professional cake decorators and hobbyists, it helps to enhance the appearance of details on cakes, figurines, or decorations by giving them a wet or polished look.

It's especially popular for creating realistic effects, such as making fruits, leaves, or other decorative elements appear naturally shiny.

- Edible: Safe for food applications.
- Versatile: Works well on a variety of mediums like fondant, chocolate, and sugar flowers.
- Easy to Use: Typically applied with a brush or an airbrush.
- Dries Quickly: Once applied, it sets into a durable glossy finish.



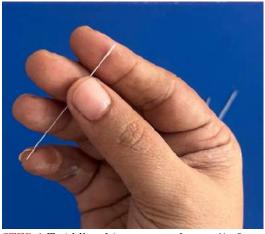
STEP 1 To make the anther, colour Flower Paste by Arati Mirji with yellow powder colour.



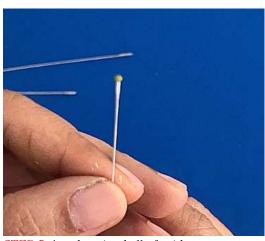
STEP 2 Mix together green and yellow powder colours with flower paste to get a mid green colour.



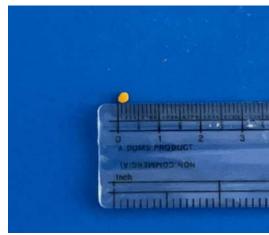
STEP 3 Cut 32g wire into 4.



STEP 4 Twiddle white paste to the top  $\frac{1}{2}$  of the wire thinly.



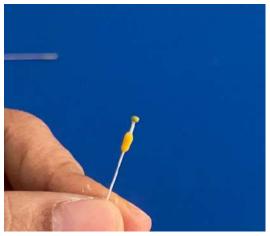
STEP 5 Attach a tiny ball of mid green paste to the tip. Use a little edible glue to stick it.



STEP 6 Make a ball with 3mm of yellow flower paste.



STEP 7 Insert the paste from the bottom of the coated wire (the Stamen)



STEP 8 Make a tubular structure with the yellow paste just where the white paste ends. Again you can use a little bit of edible glue to stick it.



STEP 9 Using angled tweezers, 'pinch' a little paste to form a ridge. Make 2 more such ridges around the yellow paste. The stamen is ready. Let dry.



STEP 10 To make the flower, roll a small amount of white flower paste on the non stick rolling mat. Keep the center thicker than the sides.



STEP 11 Apply a bit of shortening to the underside of the cutter to get a clean cut.



STEP 12 The flower when cut.



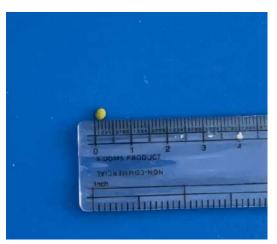
STEP 13 Use the veiners of the Gelsomino di Notte.



STEP 14 The flower after being veined.



STEP 15 While the paste is still fresh, insert the stamen wire into the centre of the flower. Apply a little edible glue at the base of the yellow anther if required, and attach the flower. Give a little movement with your fingers so that they don't look flat. Let dry.



STEP 16 To make the calyx for the flower, take mid green paste and roll a ball as shown.



STEP 17 Insert the ball of green paste on the flower wire.



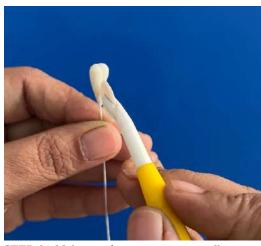
STEP 18 Apply edible glue to the back of the flower from where the wire protrudes. Attach the green paste there and bring down the excess paste on the wire to form the branch. Let dry.



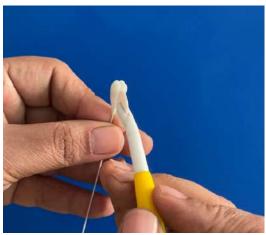
STEP 19 To make the buds, use white paste. You can use varying size balls of white paste to make varying size buds.



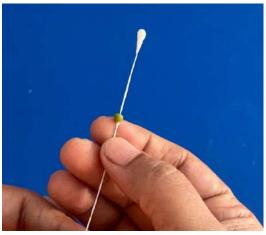
STEP 20 Attach the paste as an inverted teardrop on top of the pre cut 32g wire.



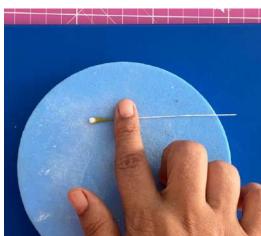
STEP 21 Make a ridge using a mini roller cutter in the center of the bud.



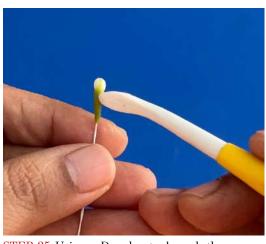
STEP 22 Make another impression across. So now the bud has 4 clear divisions. Let dry



STEP 23 Insert a small mid green gumpaste ball onto the dried bud's wire to make the calyx.



STEP 24 Similar to the flower, make the calyx of the bud. To smoothen out the excess paste on the wire, use a to and fro rolling motion on a foam pad.



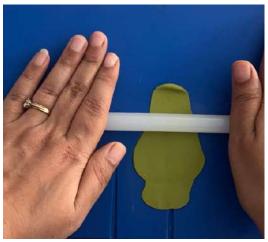
STEP 25 Using a Dresden tool, push the green paste a little way up on the bud to give the look of a bud freshly 'budding'. Let dry.



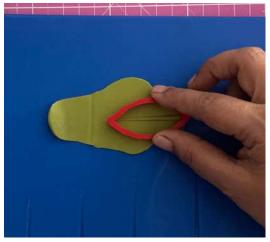
STEP 26 Depending on the size of your leaf, you will need different gauge wires. 30g wire for the smallest leaf, 28g wire for the medium leaf, 26g wire for the largest leaf.



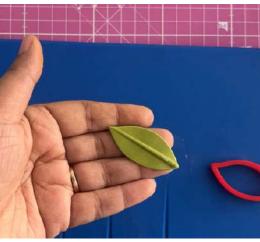
STEP 27 Use mid green paste on a groove board.



STEP 28 Using a rolling pin, roll out the paste on a groove.



STEP 29 Remove from the board and flip the paste. You now have a central groove for the leaf. Place the cutter such that the groove lies on the centre of the leaf.



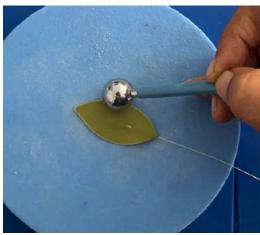
STEP 30 This how a leaf with the centre groove will look like.



STEP 31 Holding the central groove lightly between thumb and forefinger, insert the wire to 2/3 the length. Pinch the end to secure.



STEP 32 Place on a foam pad and dust with cornflour.



STEP 33 Soften the sides using a ball tool.



STEP 34 Place the leaf in a jasmine leaf veiner and vein the leaf.



STEP 35 This is how it will look after veining.



STEP 36 Gently pinch the top of the leaf into a point and let dry completely on a bumpy foam.



STEP 37 Dust the leaves with a mixture of yellow and green powder colour.



STEP 38 Overdust with only green powder colour to highlight the veins.



STEP 39 Dust the back of the leaf with the mixture of yellow and green.



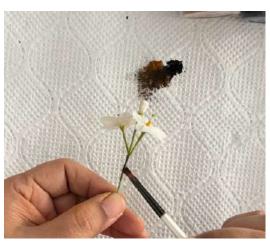
STEP 40 Dust the calyx and stem of the bud and flower with the same mixture.



STEP 41 Spray the leaves with edible glaze or use Saracino Liquid Shiny.



STEP 42 Using a tape shredder, cut white florist tape into 4. Tape a few buds together to form a bunch. Then tape a few flowers together to form a bunch.



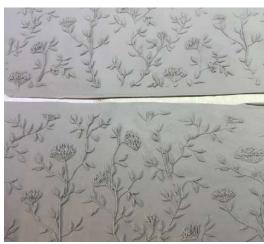
STEP 43 Mix together black and brown powder colour to dust the white taped branches. Combine the bundles with leaves to form a complete branch of Gelsomino Di Notte.



STEP 44 Take 3 dummies 8x6, 6x6, 4x5. Mix white Pasta Cover with black powder colour, to make a grey shade.



STEP 45 First cover the tops of dummies 8x6 and 4x5 with the grey Pasta Cover.



STEP 46 I have used Aimee Ford's texture mat to create this texture pattern for the dummies.



STEP 47 Cover the dummies 8x6 and 4x5 using the panelling method.



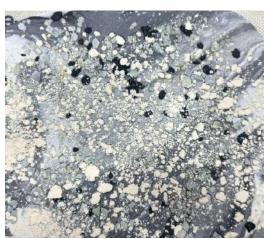
STEP 48 For the center dummy, we will create a stone texture. We need a few shades of grey, black and white Pasta Cover. Some dried bits of white, black and grey paste and some isomalt.



STEP 49 Twist and roll out the fondant thickly.



STEP 50 Spread the dried bits of fondant and the isomalt and roll out again.



STEP 51 Put the rolled paste in the oven at 80 degrees for 15 mins. Once you take out, roll out with a smaller rolling pin to get the cracked effect.



STEP 52 Cover the top and side of the dummy with the stone texture using the panelling method.

TIP - Apply shortening to the edges of the cutter to get a clean cut.



STEP 53 Stack the dummies on top of each other using the Prop Options acrylic spacers in between.



STEP 54 Attach the branches of the Gelsomino Di Notte to complete the cake. Your cake is ready!



By Arati Mirji

Now in India Available only at







- **©**
- +91 9820486706 / +91 9820271518
- f
  - www.facebook.com/omkraft
- 0

https://www.instagram.com/omkraft\_cakedecor

# The Ultimate Guide to Edible Papers

Saracino Wafer Paper vs Saracino Cake Paper vs Icing Sheets

"Paper isn't just for printers - in the cake world, it's an art medium.

- Saracino Team

Edible papers have become essential tools in modern cake artistry, allowing decorators to add printed graphics, flawless patterns and even sculpted designs to their creations. But not all edible sheets are created equal. Saracino offers two professional-grade options - Wafer Paper and Cake Paper, each designed to perform beautifully in different situations. And how do they compare with traditional Icing Sheets?

Let's break down the key differences so you can choose the perfect product for your next masterpiece.



by Cake Harmony

by Capri Cakes

Feature	WAFER PAPER	CAKE PAPER	ICING SHEETS
Main material	Potato starch- based edible paper	Vegetable-fibre edible paper	Sugar/icing layer on backing sheet
Thickness / Feel	Very thin, lightweight	Thin but more durable than wafer paper	Thicker, smooth, slightly flexible
Print quality	Light / muted colours	Opaque surface gives cleaner prints	Best for vivid, sharp, photo-quality prints
Appearance	Slightly translucent	White and opaque	Solid, icing-like finish
Strength	Delicate / can curl with moisture	More robust and easier to handle. No plastic to peel away	Very stable once peeled and applied but damages easily when plastic is peeled away
Best uses	Flowers, petals, leaves, 3D decorations	Cake wraps, toppers, printed designs, painted details, lace mix, logos, photo cakes, bold graphics	Logos, photo cakes, bold graphics
Taste	Very neutral, barely noticeable	Mild	Sweet, paper-like
Price	Usually cheapest	Mid-range	Usually most expensive



# WAFER PAPER vs CAKE PAPER



Saracino Wafer Paper:

A very thin, edible sheet made primarily from potato starch, water, and vegetable oil. Available in 0.30 & 0.60.



Saracino Cake Paper:

A vegetable-fibre based edible sheet (not the "thin starch" wafer sheet) described as a flexible, durable edible "paper" intended for printing and various of decoration.

### **Key Differences: Composition, Texture & Structure**

	inposition, rokture at		
Feature	WAFER PAPER	CAKE PAPER	
Materials	Potato starch + water + vegetable oil	Vegetal fiber (45%), starch, humectant: glycerol E422; thickener: acetylated distarch adipate E1422; flavourings, emulsifier: SOY lecithin.	
Thickness / Flexibility / Durability	Very thin ( $\approx 0.27$ –0.30 mm). Light, delicate but flexible; good for bending/shaping.	Thin and flexible too but more robust, with one smooth side and a textured side for creative finishes.	See All 1
Surface appearance	Almost translucent or semitransparent, slightly "paper-like". Colours printed tend to be less saturated / slightly faded compared to icing-type papers.	Opaque, ultra-white surface. Provides a cleaner, brighter background for printed designs or painting.	by Saracino - bottom tier - Wafer Paper, two top tiers covered with Cake Paper
		hy Pet	□ itenivoine Cakes using Saracino Wafer Pan

by Petitepivoine Cakes using Saracino Wafer Paper



# Use & Performance Differences

### Best for 3-D decorations, flowers, leaves, shaped elements- Wafer Paper

- Because it's thin and flexible, wafer paper is excellent when you want to fold, curl, or mould decorations (e.g. petals, butterflies, leaves).
- It's a favourite for light, delicate decorations where thickness/weight must be minimal.
- Also ideal for printing

### Best for high-quality prints, images, food-safe drawings, or painted decorations - Cake Paper

- Cake paper is described as ideal for printing with food printers, painting with edible pens / gel colours, or applying lustre dust all producing crisp, clean results.
- Its smooth/opaque surface makes printed designs stand out more strongly than on wafer paper.
- Also durable and easy to stick onto cakes (using cake gel etc.), making it suitable for cake wraps or larger decorative elements.

Taste / Mouthfeel - Wafer paper tends to have very little taste (almost neutral), which some decorators prefer so the paper doesn't interfere with the cake flavour.

• Cake paper might have slightly different mouthfeel because of its fibre-based composition but that depends a bit on application and how much you leave on the cake. Vegan.



# Summary: When to Use Which



Use Wafer Paper if you're making delicate or 3D shapes, flowers, petals, cut-outs, decorations that need flexibility and shaping.

Use Cake Paper when you need clean, crisp prints or painted designs, good adhesion on cakes, or want a bold, opaque background for edible images or painted details.

by Cakes by Carol using Cake Paper









THE TOOL

I cannot live without

MoleekS x Ekats Silicone Mould

**ORDER NOW** 

Moulds have been my go-to tool because they allow me to create beautiful textures very quickly and instantly elevate the look of my cakes.

Through my collaboration with MoleekS, I was able to create my own two designs, which I personally designed and selected.

They are incredibly versatile and work for any occasion, from weddings to birthday cakes. They help me save so much time while still achieving an elegant, detailed finish.





Founder, Ekat's Academy | Designer of Couture Cakes | Where art meets sugar



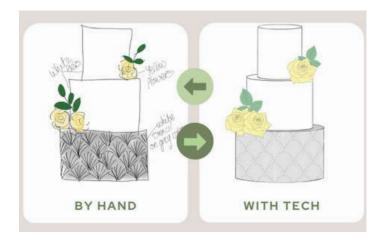
# From Idea to iPad: How Digital Sketching Transformed My Cake Designs

WHY I SWAPPED PENCIL AND PAPER FOR PROCREATE, AND HOW DIGITAL SKETCHING IS HELPING CAKE ARTISTS DESIGN FASTER, SMARTER, AND MORE CONFIDENTLY.

Like many cake makers, I used to dread sketching. I loved the baking, the decorating, the creativity, but whenever a client asked for a sketch, I'd freeze. My ideas were clear in my head, but the moment I picked up a pencil, they never looked how I imagined. The lines were messy, the proportions were wrong, and the final cake always turned out better than the drawing ever suggested.

For years, I told myself I'm just not artistic enough.

Then one day, I decided to stop fighting it and look for a better way. That search led me to my iPad, a little app called Procreate, and what would eventually become Digital Cake Design, my method for designing cakes digitally, even if you "can't draw."





## WHEN CREATIVITY MEETS TECHNOLOGY

At first, I thought digital sketching would be complicated or "too techy." I couldn't have been more wrong. Within an afternoon, I'd created a digital version of one of my wedding cakes, sketching each tier, adding colours, and even layering on sugar flowers.

That moment was a lightbulb.

I realised digital sketching wasn't just about making prettier drawings, it was a completely new way to think about design. Suddenly I could:

- Try out new ideas instantly, without wasting time or paper.
- Duplicate tiers, resize elements, and recolour designs in seconds.
- Show clients exactly what their cake would look like before I'd baked a thing.

"I DISCOVERED THAT SKETCHING ISN'T ABOUT BEING AN ARTIST, IT'S ABOUT COMMUNICATING YOUR VISION CLEARLY AND CONFIDENTLY."

No more worrying if they'd "get it." No more backand-forth emails about colour shades or flower placement. The sketch said it all.

The first time I showed a client a digital design, her reaction said everything.

"Wow, it looks exactly like the real cake will!"

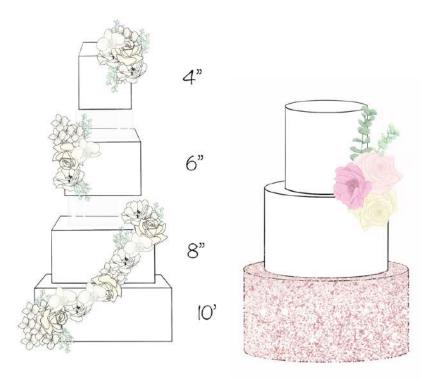
That single moment changed my whole approach to running my business.

### HOW DIGITAL SKETCHING TRANSFORMED MY WORK

When I began teaching digital sketching through Digital Cake Design inside The Cake Business Academy, I started seeing the same transformation in others. Cake artists who once avoided sketches now send polished, professional designs to clients and confidently charge for the creative work behind them.

# Here's what digital sketching has given both me and my students







#### 1. Clarity and professionalism

A clear sketch helps clients see your vision before you start baking. It builds trust and removes confusion, especially for bespoke designs.

#### 2. Creative freedom

You can test endless variations without erasing or redrawing. Want to see how the same design looks in gold instead of silver? Tap, recolour, done

### 3. Confidence in pricing

When your designs look professional, it's easier to justify your prices. You're not just selling a cake, you're selling a design experience.

"Sketching isn't about being an artist," I often remind students.

"It's about communicating your ideas with confidence."

And that's what every client wants: confidence in you and your vision.

### SKETCHING BEFORE YOU BAKE



If you've ever been nervous about showing clients your ideas, digital sketching might be the missing piece. It doesn't replace your creativity, it enhances it.

#### Imagine this:

You're discussing a wedding cake over email, describing tiers, textures, and flowers. Instead of trying to explain it, you send a quick sketch showing the exact layout and colour palette. The client falls in love with it instantly, approves the quote, and you move forward with clarity on both sides.

That's the magic of sketching before you bake.

### **HOW TO GET STARTED**

You don't need fancy equipment or design skills, just curiosity and a willingness to try.

Here's how to take your first steps into digital cake sketching:

### 1. Grab your iPad and download Procreate

The app is intuitive and beginner-friendly. Start with simple shapes: rectangles for tiers, ovals for flowers, lines for ribbons.

### 2. Work in layers

Each tier or decoration should have its own layer so you can easily move or resize elements later.

### 3. Experiment with brushes & stamps

Use brushes and stamps to visualise tiers, cake stands, or flower arrangements.

### 4. Save your sketches

Export them as PDFs or JPEGs for clients. You can even create branded templates for your proposals.

### BEHIND EVERY CONFIDENT CAKE MAKER IS A CONFIDENT DESIGNER

When I think back to those early days, hunched over paper and frustrated at my scribbles, I wish I'd known what I know now: that confidence doesn't come from being perfect at drawing, it comes from trusting your process.

Digital sketching gave me that trust. It helped me reconnect with creativity, fall in love with the design stage again, and build a business that feels more professional and less pressured.

Whether you're creating wedding cakes, sculpted cakes, or celebration designs, digital sketching is one of the most powerful tools you can add to your creative toolkit.

"The moment I saw my first digital design come to life as a real cake, I knew this was the future of cake artistry."



# Ready to explore your own designs?

I believe every cake maker deserves to feel confident in their creativity, from the first sketch to the final slice.

If you'd like to learn how to bring your ideas to life digitally, you can find me at The Cake Business Academy or inside my signature course, Digital Cake Design, where I teach the exact method I use to sketch, refine, and present designs that clients fall in love with.

Digital tools might sound technical, but when used with creativity and heart, they're simply another way to express what you already do best: create beautiful, unforgettable cakes.

#### LEARN DIGITAL CAKE SKETCHING



### ABOUT THE AUTHOR

Savanna Timofei is the founder of The Cake Business Academy and creator of Digital Cake Design. She helps cake makers around the world turn their creativity into confidence through mindset, business, and digital design. Connect with her on Instagram at @thecakebusinessacademy.

"THE MOMENT I SAW MY FIRST DIGITAL DESIGN COME TO LIFE AS A REAL CAKE, I KNEW THIS WAS THE FUTURE OF CAKE ARTISTRY"



Learn the Techniques

Master the Process

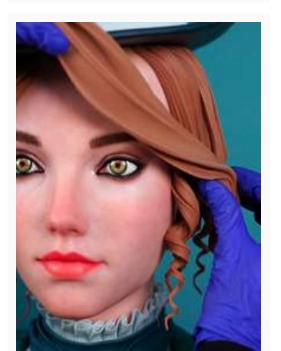
Create Impact

# Officant OF FIGURATIVE SCULPTURE

IN MODELING CHOCOLATE & CAKE







Learn how to create professional figurative sculptures in modelling chocolate and cake through a complete pre-recorded course you can follow at your own pace.

Across more than 9 hours of detailed lessons, you'll master facial anatomy, internal foodsafe structures, sculpting techniques, realistic finishing, colouring and decoration.

Perfect for cake artists looking to elevate their creative skills with professional, step-by-step guidance.

### DISCOVER THE FULL COURSE

SCAN THE QR OR VISIT: carlapuigsugaratelier.com



Experience the magic of sculpting with modelling chocolate and transform the way you create!

Get 10% off the full online masterclass when enrolling with the code SARACINO10

Exclusive for students: enjoy **15% off** Saracino products to bring your creations to life.



\*Valid for Saracino UK and USA online stores

# Snowdrop Girl



### RITA OARGA

My name is Rita Oarga, I live in Romania, and I am a cookie artist and teacher.

I originally studied physics and computer science, following a path that seemed logical and secure. But the moment I discovered decorated cookies, something clicked. I fell in love at first sight, and that unexpected spark led me to completely change my career.

Cookie decorating has become my way of expressing creativity—an opportunity to transform simple ingredients into tiny works of art. Through each design, I try to bring a little beauty, joy, and sweetness into the world, one cookie at a time.

I'm deeply honoured to have received an award at Cake International. That experience not only validated my decision to pursue this craft, but also inspired me to keep exploring, learning, and pushing the artistic boundaries of cookie decoration







### Snowdrop Girl

My newest piece, "New Beginnings," features a young girl surrounded by delicate snowdrops and soft foliage – symbols of purity, resilience, hope and gentle renewal. Each element was chosen with intention: the snowdrops to represent emerging strength after winter, and the leaves to symbolise growth taking shape quietly and naturally.

The subtle greens and warm yellow accents echo the feeling of early spring – light returning, ideas forming, and creativity beginning to bloom. I wanted the palette to feel uplifting and comforting at the same time, like that moment when the world starts waking up again.

Through this piece, my aim was to capture the tender optimism that comes with turning a page in life – the courage to begin, and the excitement of discovering who you can become. I hope she reminds you that every season brings fresh possibilities, and that your own creative path deserves to be explored with confidence, curiosity, and joy.

Happy decorating, and may your new beginnings be beautiful. 💛 🛠



# What You MEED

### **INGREDIENTS**

- Rectangular cookie approx.
   12cm long
- Saracino Royal Icing Mix
- Water
- Gel colours: white, ivory, pink or brown and red
- Powder colours: white, yellow, blue, brown, pink and black
- Clear alcohol (vodka or gin)

### **EQUIPMENT**

- Template or draw your own creation
- Parchment paper and pencil for transferring the drawing on the cookie
- Tipless piping bags
- Disposable icing bag with tip no. 1.5 for the face and tip no. 31 for the hanging hair strands
- Disposable icing bag with tip no. 57 and 61 for the snowdrops and tip no. 65 for the leaves
- Scriber tool
- Brushes (round no 0, 1 and 10/0, small flat, small cat tongue)
- Paint palette
- Dehydrator (optional)





















STEP 1 You'll need a cookie flooded with white royal icing, approximately 12cm long and large enough to fit the full design. Begin by transferring the image onto the dried cookie using parchment paper or a micro projector.



STEP 2 For building the little girl's face, use rose beige coloured royal icing. Choose a medium-stiff consistency for creating volume (cheeks, chin, nose, forehead) and a soft consistency for covering the shapes. You can achieve the skin tone colour by mixing pink gel color with a touch of ivory or brown and white.



STEP 3 For the eyes and dress, use medium-consistency white royal icing. It is essential to add white gel colour to the icing so that it can be painted later.



STEP 4 Start by shaping the face. Using white royal icing in a piping bag fitted with a 1.5 tip, pipe the eyes slightly larger than in the drawing, as part of them will be covered once we build the face. With medium-stiff rose beige icing and a 1.5 tip, add small volumes for the forehead, cheeks, and chin. Build the nose using overlapping lines, taking care not to make it too wide. While this dries, continue working on the chest and dress.



STEP 5 Flood the neck and chest area with soft rose beige royal icing in a tipless bag, ensuring the neck does not become too tall. Continue with the dress using soft white icing in a tipless bag. Flood it flat, without adding height.



STEP 6 Move on to the sleeves. Make sure to bring the icing down to the cookie's edge so the base layer is completely covered.



STEP 7 The sleeves should stand slightly higher than the rest of the dress. Dry the cookie in the dehydrator for 10 minutes.



STEP 8 Pipe the eyelids with soft rose beige icing to create a very thin layer.



STEP 9 Begin building the face from the chin upward, using soft rose beige icing in a bag fitted with a 1.5 tip. Work with circular motions, quickly, so the icing doesn't crust before you finish the entire area.



STEP 10 After finishing one side of the face, return to the starting point and complete the other side, aiming for symmetry between both sides of the face and even eye framing. When piping the forehead, avoid fully covering the eyelids. After about a minute, shape the nostrils by inserting a slightly damp round brush under the nose and moving it gently outward. The icing should shift slightly to leave a small opening for each nostril. Dry the cookie in the dehydrator for 15 minutes.



STEP 11 Start working on the hair. Pipe spaced-out strands beginning from the top of the head and the lower sections, using medium-consistency white icing in a tipless bag.



STEP 12 Continue adding strands one at a time, making sure not to place two fresh strands directly beside each other, which would flatten the volume. The strands on the top of the head should be lower than those on the forehead—this will make space for the many layers we'll add later.



STEP 13 Pipe the two large side layers. Drag a damp brush through the icing to create veins and give the layers a natural, wavy look.



STEP 14 Once the face is fully dry, form the lips. Pipe two small dots of medium-stiff rose beige icing a bit above the halfway point between chin and nose.



STEP 15 Using a scribe tool, drag the dots downward at a 45-degree angle, then join them at the bottom center. This forms the upper lip. Avoid touching the outer sides of the dots. Let this dry for 2–3 minutes.



STEP 16 For the lower lip, pipe two smaller dots of icing just below the upper lip.



STEP 17 Pull the edges of the dots upward toward the corners of the upper lip, but keeping this lip slightly narrower. If needed, use a slightly damp round brush no. 0 to separate and refine the lips.



STEP 18 Pipe a thick border along the top of the dress using a tipless bag. At this point, we're done working with royal icing for now.



STEP 19 The icing must be completely dry before painting. Start with the face. Mix pink powder with a little yellow to obtain a soft peach shade for the cheeks. Blend the colours on a paper towel and apply with a cat-tongue brush. Lightly touch the nose, forehead, chin and neck with the remaining colour to unify the tone.



STEP 20 Add shadows to the face and chest with brown powder. Shade the sides of the face, top of the forehead, eyebrows, eyelids, under the chin, and between the chest and dress—using a light hand.

Mix blue and white powders with vodka and use a size 0 brush to paint a very light blue iris.



STEP 21 Always keep the brush almost dry when painting on royal icing. Dab it on paper towel to remove moisture.

Paint the upper halves of the irises in a slightly darker blue.

Deepen the shadows and paint the nostrils using brown and white powder, mixed with vodka.

Tint the lips with pink powder and vodka.



STEP 22 Paint the eyelids using brown powder mixed with vodka.

With black powder and vodka, paint the pupils, iris outlines, and the eye contours.



STEP 23 Using a 10/0 brush and black colour, paint the eyelashes; use brown for the eyebrows.

With a size 0 brush and white powder diluted in vodka, paint the eye highlights—the shape of the Greek omega  $(\Omega)$ . This will make the eyes appear bright and lively.



STEP 24 Create a light yellow by mixing yellow powder with white and vodka. With a small flat brush, tint all the hair strands, leaves, and dress.

Add light shading to the top of the cookie, where the brightest area will be.



STEP 25 Prepare stiff white royal icing. When lifting the spatula, the peak should remain standing. The icing in the bowl should also hold its peak. Fill a piping bag fitted with a no. 31 tip.



STEP 26 Add additional hair strands—some following the curve of existing ones, others hanging like ribbons.

Hold the tip perpendicular to the cookie so the piped strands stand upright like little ribbons.



STEP 27 Prepare your painting palette with white, brown, blue, and yellow powders. Mix each of them with white powder and vodka to create multiple shades, from light to dark.

For green, blend blue and yellow in different ratios—more yellow for bright greens, more blue for deep greens. For the darkest shades, mute the green by adding a small amount of brown.



STEP 28 Paint the background by alternating light and dark areas, using blues, greens, and yellows.

The upper part should be the brightest with mostly yellows and very light tones. The darkest areas will be at the bottom and beneath the snowdrops on her head—use deep blue and dark green.



STEP 29 Paint the dress simply, using the same colours as the background so it doesn't distract from the girl's head.

Paint the two large leaves beside the girl with bright yellows and greens. Shade the hair with brown, and tint the hanging strands with green—like small vines. Do all this before adding the snowdrops and crown leaves, as they make painting harder afterward.



STEP 30 Using very stiff white royal icing and a no. 61 tip, pipe the two large snowdrops. Touch the cookie surface and pull the tip with the curved part inward, until you're happy with the length. The tip width determines the petal width.

Adjust the petals with a slightly damp no. 1 brush. These snowdrops should appear open, with some petals curling outward to reveal the inner part of the flower.

Switch to a no. 65 leaf tip and pipe a crown of leaves between the snowdrops and one hair strand across the forehead.



STEP 31 Using a tipless bag with stiff green icing, pipe the stamens of the large snowdrops and a few stems.

Switch the stiff white icing to a no. 57 tip and pipe a few smaller snowdrops and scattered petals. Add the crown snowdrops only after the leaves are painted.



STEP 32 Paint the crown leaves, then gently shade the snowdrops.

Because white reflects its surroundings, add touches of blue to some areas, and green or light yellow to others.

Paint the hair strand across the forehead starting with brown and finishing with green.

With stiff ochre icing (made by mixing ivory and yellow), add tiny dots at the ends of the stamens.



STEP 33 Shade the stamens with bright yellow powder, then add light accents with white powder diluted in vodka. Lightly touch the tip of the nose, the upper cheeks, add a few highlights to the hair strands, the edges of some leaves in the crown, and small touches on the stamens.

Your little snowdrop girl is complete.

Tropical Majesty

In association with

PROP OPTIONS



### ANESHA BAXTER

hey)

My passion for edible artistry began in 2013, shaped by my Trinidadian-Indian heritage and a lifelong fascination with cultural storytelling through food, colour, and design.

Before entering the cake world, I worked as an optician and later became a mum to two neurodivergent children — experiences that deeply influence my philosophy today. They gave me a strong foundation in precision, empathy, and calm problem-solving, qualities that now define my teaching, designing, and approach to complex sugar work, which centres on celebrating heritage, blending traditional and modern techniques, and creating edible art that reflects identity, culture, and personal narrative.

I specialise in luxury wedding cakes rooted in Caribbean and British influences, using handcrafted sugar florals, architectural detailing, and modern couture finishes to create meaningful, culturally expressive designs. My work has been featured in County Wedding Magazine, Life Magazine, and D'licious Magazine, and I am honoured to have received several industry recognitions, including North Notts Women in Business Foodie Award Finalist 2025, TWIA Wedding Cake Maker Finalist 2025, Prestige Award Cake Maker of the Year 2025, and Prop Options PROPSTAR – April 2025. Alongside designing bespoke wedding cakes, I am actively involved in the cake-art community and enjoy teaching and volunteering at Cake International.







### Tropical Majesty

Tropical Majesty is a cultural sugar-art design inspired by the Magnificent Seven mansions of Trinidad's Queen's Park Savannah. The marbled tiers echo the stone façades of Stollmeyer's Castle, while the lace-style edging and column work draw from the fretwork and ornamental details of Mille Fleurs and Ambard's House. Their dramatic silhouettes, eclectic colonial influences, and blend of Indian, French Colonial, and German Renaissance architecture have long fascinated me and form the structural framework for this piece.

The tropical botanicals – Poodle hibiscus, anthuriums, Chaconia, monstera, and palm foliage – reflect the flora of my childhood garden and introduce vibrant contrast against the cool architectural palette. Each bloom is handcrafted in sugar and dusted to capture the movement and intensity of Caribbean plant life.

A personal touch is the sugar hummingbird, inspired by the hatchling I watched emerge on a coconut palm outside my bedroom window. It also ties into my signature flavour of coconut, passionfruit, and mango, connecting memory, flavour, and design.

Blending architecture, flora, and wildlife, Tropical Majesty becomes a celebration of heritage and identity — a fusion of cultural influence and technical sugar artistry.

### **INGREDIENTS** What You • Saracino Flower Paste by Arati Mirji Saracino Cake Paper Saracino Pasta Cover (white) Saracino white Pasta Model Saracino Royal Icing Powder colour: black, white, brown, dark red, magenta, yellow, green, herb green Gel colour: pine green, light green, black, red, coral red, brown, white Saracino Cake Gel SARACINO SARACINO PASTA COVER PASTA MODEL FLOWER PASTE 5 kg & SARACINO 1 kg e

### **EQUIPMENT**

- Two 8"x3" Square Dummy Cakes
- Two 7"x 2" Round Dummy
- Two 6"x4" Round Dummy Cakes
- Prop Option Carousel Column Spacers
- Prop Option Petal Rolling Pin
- Prop Option Square Stiletto Stand in mat white
- Floral Wires 18, 20, 22, 24, 26, 30
- Floral Tape white and Nile green
- Wire cutters, ruler
- Ball Tool (Certart)
- Fine Scissors
- Firm Foam Pad
- Bumpy Foam
- Petal Protector
- Dummy Foam
- Foil
- Corn Flour dust pouch
- King Pin rolling pin
- Non-stick rolling board/ selfhealing cutting mat
- Rose leaf cutter (Suzanne Esper)
- Rose Leaf Veiner (Christina Wallis)
- Heart Shaped Cookie Cutter
- Anthurium Spathe Veiner (Christina Wallis)
- Anthurium Spadix Mould
- Mistletoe Cutter (Robert Haynes)
- Hibiscus Cutter and Veiner (Simply Nature)
- Peony Cutter (Gio Sugar Art Studio)

Stack and glue each tier using Saracino Royal Icing in this order:

8" square

7" spacer

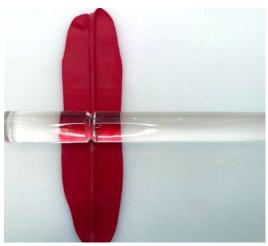
6" round

Carousel column spacer by Prop Options

6" round

7" spacer

8" square



STEP 1 Double Chaconia flowers - make 60g deep-red Flower Paste by Arati Mirji using red gel colour and dark red powder. Roll the paste very thinly using the Prop Options flower-veining pin.



STEP 2 Cut, wire, and vein 54 small bracts using a 3.5cm mistletoe leaf cutter and 26-gauge wire cut into ½ lengths. Do the same for 48 large bracts using a 4.5cm mistletoe leaf cutter.



STEP 3 Dust the bases with dark red powder and leave to dry overnight on bumpy foam.



STEP 4 To make the flowers use stamen clusters using 5–7 light-green commercial seedhead stamens each. Fold the first stamen cluster in half and tape to an 18-gauge wire with three small bracts around it.



STEP 5 Repeat steps with three large bracts.



STEP 6 Tape on three clusters of 1 small + 1 large bract. Tape on three clusters of 2 small + 1 large bract. Tape on three clusters of 1 small + 2 large bracts. Tape on three clusters of 3 large bracts. Tape on three clusters of 3 small bracts.



STEP 7 You now have one finished double Chaconia flower.



STEP 8 Swiss cheese leaves - Make 60g deep-green paste using Flower Paste by Arati Mirji, pine green, brown, and black gel colours; let rest overnight. Roll out with the Prop Options veining pin (these leaves can stay a little thicker).



STEP 9 Cut 6 small leaves using 24-gauge wire and a 6.5cm non-serrated side of a rose leaf cutter and 3 large leaves using a 7.5cm cutter.



STEP 10 Vein each leaf with a sunflower veiner and gently frill the edges using a ball tool.



STEP 11 Cut random oval holes in each leaf, avoiding the center wire and edges to maintain strength.



STEP 12 Dust the top sides with herb-green dust and dry overnight on bumpy foam.



STEP 13 Tape one large leaf with two small leaves to create three branches.



STEP 14 Finish each branch with pine green and brown powder colours and several light layers of edible glaze.



STEP 15 Anthuriums - Make 50g fresh-green flower paste using light-green gel colour. Roll out slightly thick to keep the natural "fleshy" look.



STEP 16 Cut, wire, and vein 3 spathes using 24-gauge wire, a 6.5cm heart cutter and an Anthurium veiner. Place each spathe on a foil former for 48 hours. Shape the foil after bending the wire to 90°, giving the spathe natural movement.



STEP 17 Dust the pointed end with yellow using a fluffy brush and highlight the veins with light green using a flat brush.



STEP 18 Make the spadix using a mould and 24-gauge wire. Dust magenta at the top and red at the base, blending the colours in the middle. Dry 48 hours.



STEP 19 Tape the spadix to the spathe with full-width floral tape, adding a touch of red dust at the join for depth.



STEP 20 Glaze lightly in several thin coats, drying each one fully.



STEP 21 Palm Fronds - Make 70g mid-green paste using pine green and light green gel colours. Cut 26-gauge wires into ¼ lengths.



STEP 22 Attach a pea-sized ball of paste to create 4cm noodles, 4mm wide at the center and tapered at the ends. Make 12.



STEP 23 Vein using a corn-husk veiner. Repeat steps to make:

- 18 noodles at 5cm
- 18 noodles at 6.5cm
- 30 noodles at 8cm



STEP 24 Dust all fronds with green powder to add shading and highlight the veins. Dry overnight on smooth foam.



STEP 25 To assemble each palm leaf, use a full-length 18-gauge wire, ¼-width Nile-green tape, and:

- four 4cm fronds
- six 5cm fronds
- six 6.5cm fronds
- ten 8cm fronds



STEP 26 Starting at the top, tape the 4cm fronds in pairs with 1cm gaps. Continue adding the remaining sizes in ascending order. Spray lightly with edible glaze to finish. You now have 3 palm leaves!



STEP 27 Poodle Hibiscus - Make 70g pale-coral flower paste using coral-red gel colour. Roll thinly and cut 10–12 small peony petals.



STEP 28 Wire and vein each petal with a peony veiner.



STEP 29 Frill and crumple each petal heavily toward the centre to form the distinctive pendant shape.



STEP 30 Dust the petals from the base upward with red to create a soft faded effect. Dry upside down on a rack.



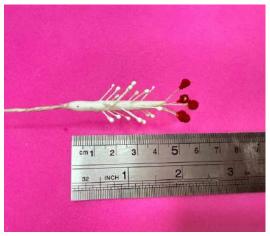
STEP 31 Make five stigmas by attaching 1–2mm balls of white paste to 30-gauge wires. Dry overnight, then dip into red pollen (fine semolina + red powder).



STEP 32 Cut 10–15 seedhead stamens into 1cm lengths.



STEP 33 Tape the five stigmas to a half-length 20-gauge wire. Twiddle a 4mm noodle of paste around the wire and insert the anthers while the paste is fresh.



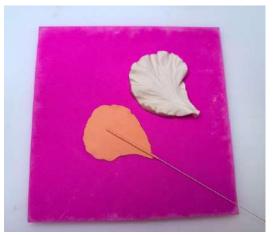
STEP 34 Trim the filament to about 6cm.



STEP 35 Paint the anthers yellow and the filament with a 50/50 blend of red and yellow powder.



STEP 36 Using coral paste, cut 5 hibiscus petals with a left-curving teardrop shape.



STEP 37 Add a 24-gauge wire and place halfway up the center of each petal, flip, and vein using a hibiscus veiner.



STEP 38 Dust the petals from the base upward with red and dry on bumpy foam.



STEP 39 Assemble the pendant by taping the crumpled peony-style petals around the staminal column, leaving the stigmas visible.



STEP 40 Add another 4mm twiddle below the pendant ensuring its about the same length at the base petals. Dust this section in the same colours as the filament.



STEP 41 Attach the bottom hibiscus petals in the arrangement shown.



STEP 42 Your poodle hibiscus is complete.



STEP 43 Filigree Trim - Punch strips of trim from Cake Paper using a new craft-edge border punch kept only for sugar craft.



STEP 44 Cut enough strips to cover the border of your selected tier.



STEP 45 Hummingbird - Press white Pasta Model into a hummingbird mould, chill 10 minutes, then release and dry fully.



STEP 46 Dust with bright colours — green, blue, magenta, brown and yellow — start with the lightest colour building the layers up to the most intense shades so the bird pops against the florals.



STEP 47 Lightly glaze to seal the colours you now have a beautiful bas relief hummingbird.



STEP 48 Aged Marbled Effect - Take 1.5-2kg white Pasta Cover and colour small batches in shades of grey, black, and a little white. Twist and knead the colours randomly until you achieve an aged-marble pattern. Cut the marbled paste into random pieces and leave overnight to dry out a little.



STEP 49 Next day, press pieces together and roll to 3–4mm thickness.



STEP 50 Brush the tiers with cake gel.



STEP 51 Cover and smooth each tier with a smoother.



STEP 52 Stack and glue each tier using Saracino royal icing in this order:

• 8" square - 7" spacer - 6" round - carousel column spacer - 6" round - 7" spacer - 8" square

Secure each tier with royal icing. Adhere the filigree trim with cake gel.



STEP 53 Arrange all florals in a gentle curve through and around the carousel spacer. Attach the hummingbird with Saracino royal icing (use a pin to support while drying then remove).



STEP 54 Your completed design is ready for presentation or display.



Become a Zoe's Happy cakers member to get; monthly cake decorating tutorials, behind the scenes videos, lives, Q&As, exclusive discounts, and competitions.

Great for cake decorators and hobbyists of all levels.

Join at happycakers.co.uk

GET 25% OFF OUR PREMIUM

ONLINE TUTORAILS AS A SUBSCRIPTION MEMBER

# PASTRY TRENDS TO WATCH IN 2026: POWERED BY SARACINO

As we welcome 2026, pastry artists around the world are elevating their craft with cleaner flavours, refined textures, and modern design techniques. This year, innovation meets practicality and Saracino products continue to play a key role in helping professionals achieve reliable results with beautiful finishes.

Here are the pastry trends set to shape 2026, and how Saracino can support each one.

#### Flavour-Forward Pastry Using Concentrated Pastes

Bold but balanced flavour is at the centre of 2026's pastry movement, and Saracino's Flavour Pastes make this possible with exceptional intensity and purity.

Expect to see chefs leaning into:

- pistachio, hazelnut and gianduia pastes for clean, rich flavour
- bright citrus, tropical fruits and berries for refreshing January profiles
- layered desserts where each component has a distinct, well-defined taste

Saracino : A small quantity of flavour paste can transform Chantelice, ganache, sponge, buttercream mousseline or mousse into an elevated, signature filling.





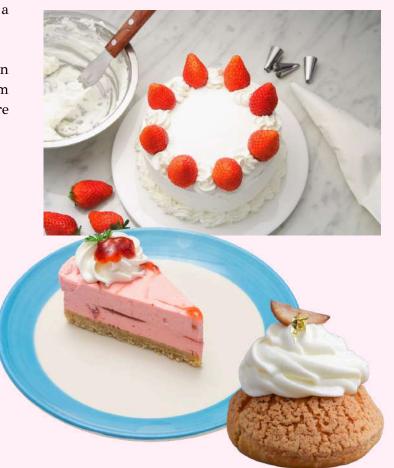


## Whipped Textures & Light Creams

Light, airy textures are becoming a staple in modern pastry. Saracino Chantelice cream makes it easy to create:

- stable whipped creams
- smooth, pipeable fillings
- mousse-style toppings
- elegant, modern "cloud" finishes

Its stability and volume make it ideal for the minimalist, airy aesthetic trending this year.



## Perfect Meringues & Modern Pavlova Work

Crisp shells, glossy textures and reliable stability are essential, which is why many artists are turning to Saracino Meringue Mix.

This trend includes:

- hybrid pavlovas filled with Chantelice and fruit curds
- decorative meringue elements for entremets
- torched effects and modern swirls
- light, crisp garnishes for plated desserts

2026 is the year where meringue becomes both decoration and flavour.



#### Hybrid Textures in a Single Bite

Modern pastry is all about layers: crunchy, creamy, crisp and airy. Saracino's versatile range makes this easier:

- Creamix for stable creams and fillings
- Flavour pastes for layered taste
- · Meringue Mix for crispness
- Chantelice for lightness

This year, expect more entremets and pastries that showcase contrast but with clean, elegant presentation.

## Colour & Design with Edible Creativity

2026 design trends include soft blues, warm browns, and botanical greens. Using Saracino's colour gels, dusts and chocolate enables artists to create:

- · soft airbrush-style gradients
- velvety textures and delicate tones
- modern monochromatic palettes

Combined with wafer paper and chocolate decor, the look is refined and artistic.

## Modern Croissant & Viennoiserie Fillings

Croissants, brioche and laminated pastries continue to evolve with creative, globally inspired fillings. Saracino products allow for:

- · Chantelice-based mousselines
- · fruit or nut flavour creams using flavour pastes
- piped fillings that stay stable and smooth

Perfect for bakeries creating bold "weekend special" pastries.









From bold flavours to refined textures and artistic design, 2026 promises a year where pastry becomes even more expressive and professional.

With Saracino's wide range from flavour pastes and Chantelice to Meringue Mix and modelling pastes, pastry artists have everything they need to innovate confidently.

We Love Pastry is excited to spotlight these trends and continue celebrating the ever-evolving craft of modern pastry.



### MEGHA KWATRA MADAN

ABOUT

hey)

I am Megha Kwatra Madan, a globally acclaimed Indian cake artist known for telling stories through cakes with a modern aesthetic and intricate sugar-flower artistry.

A former dentist turned cake designer, I have grown to become one of India's most recognised names in contemporary cake artistry.

I am honoured to have received multiple prestigious awards, including Cake Designer of the Year (DMA 2025), Best Wedding Cake Artist in India (IICMA 2025), Next Global Star from India (IICMA 2025), Best Wedding Cake Artist (ICA 2024), and Master Cake Artist of Asia (Slicca 2024). My work has been featured in leading national and international magazines and publications, and I have had the privilege of serving as a judge at various competitions across the globe.

As an educator, I have taught thousands of students worldwide, inspiring the next generation of cake artists with my innovative style and dedication to modern edible art.





#### Azure Breeze

Azure Breeze is a modern and elegant creation inspired by soft skies and gentle movement. The smooth blue—white airbrushed gradient gives the cake a calm, cloud-like appearance, creating a dreamy and refined atmosphere.

A sculpted wafer-paper mesh adds height and a contemporary touch, introducing texture without overpowering the design. Delicate handmade wafer-paper hydrangeas bring a sense of softness and natural beauty, their light, airy look complementing the serene colour palette.

Blending structure with lightness, Azure Breeze is a visually striking yet gentle centrepiece, perfect for showcasing modern artistry with a romantic feel.

Azure Breeze is a modern and elegant creation inspired by the tranquillity of open skies and the soft, fluid movement of drifting clouds. The design centres on a beautifully blended airbrushed gradient in shades of blue and white, creating a serene, ethereal atmosphere that feels both dreamy and refined.

# What You

#### **INGREDIENTS**

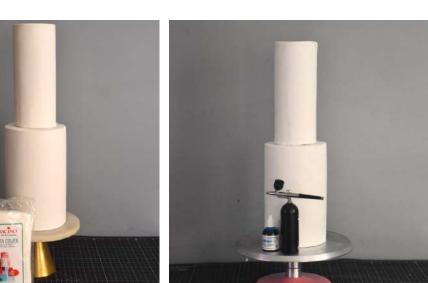
- 4 × 8 inch cake
- $6 \times 8$  inch cake
- Saracino Pasta Cover (White)
- Saracino Wafer Paper 0.30
- Light blue airbrush colour
- Light blue gel colour
- Vodka or Isopropyl Alcohol (for wafer-paper colouring)
- Cornflour (for dusting petals)

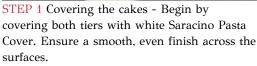
#### **EQUIPMENT**

- Rolling pin (large)
- Fondant smoother
- 26 gauge floral wire
- Ruler / scale
- X-Acto knife
- Scissors
- Non-cutting mat / Selfhealing cutting mat
- Airbrush
- Hydrangea veiners
- Green floral tape
- Small flat brush
- Colour palette
- Small mixing tray







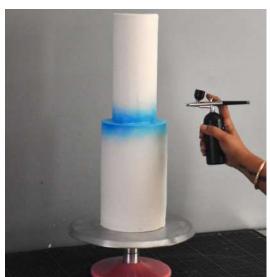


·Top Tier: 4 x 8 inches ·Bottom Tier: 6 x 8 inches

Work carefully to achieve clean edges and a flawless base, as this will set the foundation for the rest of the decoration.



STEP 2 Prepare for airbrushing - Set up your airbrush machine and fill it with blue airbrush colour. Before you start, ensure the fondant-covered surface is completely dry. A dry surface allows the colour to settle smoothly and prevents blotching or patchiness during airbrushing.



STEP 3 Airbrushing the gradient - Begin airbrushing the cake by holding the airbrush gun at a moderate distance, not too close to avoid blotches, and not too far to prevent overspray. Place the cake on a turntable to make rotation easy, helping you airbrush the entire surface evenly in one continuous flow.



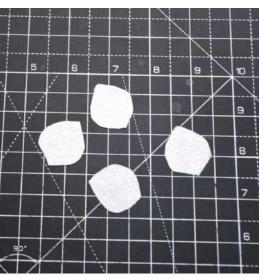
STEP 4 Your focus should be on creating a smooth gradient.

- ·Concentrate the darker blue along the top edges and bottom edges of both tiers.
- ·Allow the colour to soften gradually as you move inward.
- ·Keep the center area lighter, allowing some of the original white to remain visible.

This technique creates a beautiful depth effect, transitioning from deep blue on the edges to soft, lighter blue toward the middle.



STEP 5 Creating Wafer Paper hydrangea petals - Take Saracino wafer paper and begin by drawing the hydrangea petals directly onto the sheet using a pencil. You can draw the petals freehand, as I did, or use a hydrangea cutter as a guide—simply place the cutter on the wafer paper and trace around it to create a clean, consistent template.



STEP 6 Carefully cut out all the traced hydrangea petals using a sharp pair of scissors. Work slowly to maintain clean, smooth edges. For this design, you will need a large quantity of petals, aim to prepare at least 200 petals to ensure you have enough for full, voluminous hydrangea clusters.



STEP 7 Colouring the petals - Prepare a light wash for tinting the petals by mixing a few drops of alcohol (vodka or isopropyl alcohol) with a tiny hint of light blue gel colour. The mixture should be very diluted to achieve a soft, translucent shade. Using a flat brush, lightly paint this tinted alcohol on both sides of each wafer-paper petal. Apply the colour gently so the wafer paper does not warp or become overly saturated.



STEP 8 Once the petals are lightly colored and dry, immediately dust a small amount of cornflour on both sides of each petal. This prevents sticking and helps achieve a clean impression. Immediately place the petal between the hydrangea veiner and press gently. This will imprint beautiful, delicate veins onto the wafer paper.



STEP 9 Attaching the petals to wires - Prepare wafer-paper glue by mixing small pieces of wafer paper with hot water until it forms a sticky, glue-like consistency (this is your homemade wafer-paper glue). Using this glue, lightly coat a 26-gauge floral wire along the top portion. Immediately press the wired section onto the back of the petal. The wafer-paper glue helps the paper coating on the floral wire bond seamlessly with the wafer paper, creating a clean and secure attachment. Allow the wired petals to dry before moving to the next step.

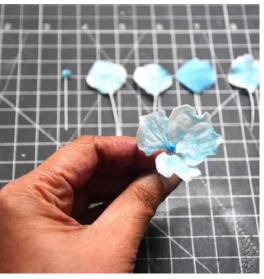


STEP 10 Prepare all your petals following the same process of wiring and drying. Next, create the small center for each hydrangea:

·Make a tiny hook at one end of the floral wire.

·Take a small piece of wafer paper and, with slightly damp hands, wrap it around the hooked end. Gently roll and shape it into a peppercorn-sized ball.

This small wafer-paper ball forms the center of each hydrangea flower. Remember, each hydrangea consists of four petals plus one center.



STEP 11 Take the prepared center and begin attaching four wired petals around it. Arrange the petals alternatively and evenly around the tiny wafer-paper ball to create a natural hydrangea shape. Once positioned correctly, secure all four petals firmly using green floral tape, wrapping tightly so the flower holds its structure.



STEP 12 Each hydrangea floret is made up of four wired petals and one center. Begin by preparing multiple individual florets using the method described earlier. Once you have enough florets ready, start grouping them into mini clusters. Combine 3–4 florets together and secure them with floral tape to form a small, natural-looking cluster.



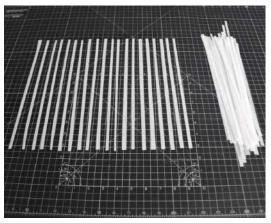
STEP 13 Once your mini clusters (each made of 3–4 florets) are ready, begin assembling them into a large hydrangea head. Attach the clusters together using floral tape, ensuring they sit close and naturally against one another. As you build the bunch, maintain a gentle dome shape—this is the characteristic form of a real hydrangea bloom.



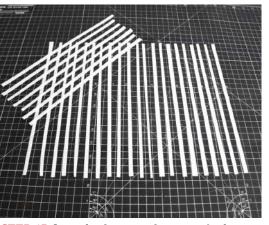
STEP 14 Continue adding clusters until you achieve a full, rounded hydrangea head suitable for placing on the cake. You can make it as big or as small as per your requirement.



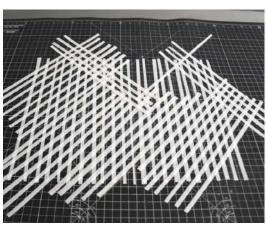
STEP 15 Preparing wafer paper mesh strips - To create the wafer-paper mesh structure, begin by cutting thin strips of wafer paper. Place a scale (ruler) on top of the wafer paper and, using an X-Acto knife, cut straight lines over a cutting mat. Cut the strips very finely—about 2–3mm in width.



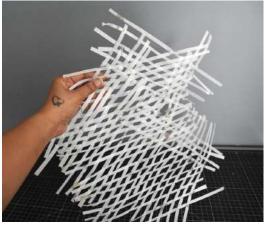
STEP 16 Arrange the thin wafer paper strips evenly on the surface, placing them next to each other with equal or very minimal spacing between each strip. Keep the alignment straight and consistent, as this will form the base of your mesh pattern.



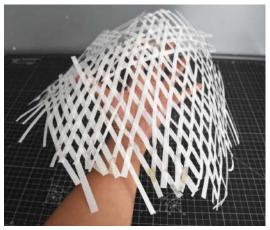
STEP 17 Once the first set of strips is laid horizontally, begin placing another set of thin wafer-paper strips diagonally across them to form a mesh-like pattern. Start from one corner and lay each diagonal strip neatly over the base layer. Wherever two strips intersect or touch, apply just a tiny hint of water using a brush. This small amount of moisture will help the wafer-paper strips bond together securely.



STEP 18 Continue building the mesh by placing wafer-paper strips horizontally and diagonally, layering them over one another to form a complete grid. Use the same technique of applying a tiny hint of water only at the intersection points to secure the strips together. Remember, avoid using excess water, as too much moisture will make the wafer paper soggy and fragile. Work neatly and patiently to create a clean, well-structured mesh that holds its shape.



STEP 19 Checking the mesh structure - Once the tiny dabs of water between the wafer-paper strips have dried and set, gently lift the mesh from one corner. You will notice that the entire structure holds together beautifully — this is the magic of wafer paper, which bonds easily and dries quickly. At this stage, your wafer-paper mesh grid is ready.



STEP 20 Shaping the mesh - The finished mesh can be shaped in any form you desire. If you find the wafer paper becoming stiff, simply hold it briefly in front of a steamer. A light touch of steam will soften the wafer paper, making it flexible again. Once softened, you can mold and curve the mesh into any shape or flow you want for your design.



STEP 21 Shaping and attaching the wafer paper mesh to the cake - Shape the wafer paper mesh into any form you desire—a curve, wave, fold, or structured panel. Once you're happy with the shape, position it on the fondant covered cake. Use a small amount of wafer paper glue to secure the mesh to the cake surface. To hold the structure in place while it dries, gently insert a few toothpicks where needed for temporary support. Once the mesh is fully dry and firmly attached, carefully remove the toothpicks.



STEP 22 For this cake, the wafer paper mesh is placed behind the top tier, rising upward in a gentle, sculpted form. Its open lattice adds height, dimension, and a modern artistic element to the overall design. Secure the mesh using a touch of wafer-paper glue, and support it temporarily with toothpicks until fully dry and stable. Next, arrange the hydrangea bunches on the opposite side, positioned beautifully between the two tiers. Three hydrangea heads are clustered together, creating a soft, voluminous floral accent that balances the structured mesh on the other side.











# Saracino Shines at Cake International 2025: A 20th Birthday Celebration to Remember



## Cake International 2025 in Birmingham

was an unforgettable event, and the Saracino stand proved to be one of the biggest highlights of the entire show. This year marked Saracino's 20th birthday, and the celebrations were bigger, brighter, and more creative than ever before. From hands-on workshops to jaw-dropping demonstrations, visitors were treated to a weekend full of inspiration, learning, and sugar artistry at its finest.

If you're searching for the best experiences from Cake International, or looking to relive the magic from the Saracino stand, here's everything that made this anniversary celebration truly spectacular.

#### A Party Atmosphere at the Saracino Stand

With Saracino celebrating two decades in the sugarcraft world, the stand was transformed into a vibrant birthday party hub. Guests enjoyed:

- · Birthday hats and fun surprises
- · Competitions and giveaways
- · A giant selfie feature created just for the 20th anniversary
- Non-stop demonstrations
- A buzzing, creative atmosphere from start to finish

The new Saracino selfie station quickly became one of the most popular photo spots at Cake International 2025, with visitors capturing the moment and sharing their images across social media. It would not have been such a standout feature without the help of the Vanilla Valley team, who kindly built the trolley for the cake and provided the fabulous Vespa bike that completed the display beautifully. Adding to the impact were the amazing models creations, stunning sugar flowers and techniques on display, which could be admired throughout the installation and were created by a group of fabulous artists who came together to make this collaboration truly special.









## HANDS-ON 'MAKE IT TAKE IT' WORKSHOPS

One of the most popular elements of the Saracino stand has always been the 'Make It Take It' sessions – and this year they were better than ever.







Cover Your Dummy Cake -

Thanks to <u>Vanilla Valley</u>, every participant received their own dummy cake to cover using Saracino Pasta Cover. Paired with the exceptional Sharp Edge Smoother by Cakes by Carol, visitors were amazed by how effortlessly they could achieve crisp, professional-level sharp edges. For many, this was the first time they felt truly confident in their cake-covering abilities.



After covering the cake, guests could decorate it with a small model. The design changed daily, encouraging visitors to come back more than once.









Make a Flower with Top Artists -

Participants then had the chance to craft a beautiful flower using one of the following:

- Pasta Bouquet
- Saracino Flower Paste by Arati Mirji
- Wafer Paper & Cake Paper

These sessions offered a unique opportunity to learn directly from expert artists, gaining valuable insight, tips, and techniques to continue using at home.

Visitors were equally captivated by our Cake Paper demonstrations, discovering how this innovative material can be used to create breathtaking textures, shapes, and decorative elements. Many left inspired to experiment further with Cake Paper in their own designs.

And for those eager to stock up, <u>Vanilla Valley</u>, located directly opposite the stand, ensured everyone could purchase their favourite Saracino products with ease.

#### 41 ARTISTS UNITE FOR SARACINO'S 20TH ANNIVERSARY DISPLAY

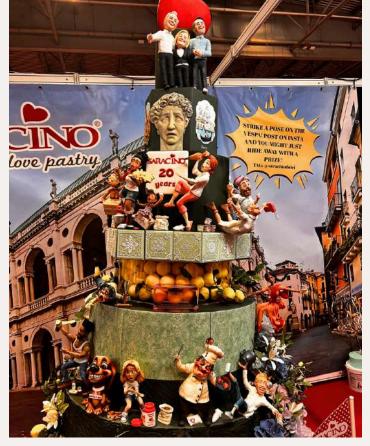
One of the most memorable parts of the weekend was the extraordinary collaborative showcase created by 41 sugar artists from around the world. Each artist brought their own style, ideas, and cultural influences, but what made the display truly special was the teamwork and unity behind it.

This collaboration perfectly reflected what Saracino stands for:

- Creativity
- Quality
- Community
- Passion for sugarcraft

The display captured the hearts of visitors and became a powerful reminder of what can be achieved when artists come together with a shared purpose.

To all 41 artists who contributed, thank you. Your talent and dedication made Saracino's 20th birthday celebration unforgettable.



## A Heartfelt Thank You to Our Sponsors

This landmark anniversary project would not have been possible without the support of our valued partners:

- <u>Cake International</u> for hosting the perfect stage for creativity and celebration.
- <u>Vanilla Valley</u> long-time supporters of the cake decorating community.
- <u>Prop Options</u> whose high-quality platforms and stands elevated the display beautifully.
- <u>Cakes by Carol</u> for bringing skill, passion, and expertise to the heart of our workshops.

Your support helped transform this vision into a reality.

## Thank You for Celebrating With Us

To everyone who visited the Saracino stand at Cake International 2025 – whether you took part in a workshop, snapped a selfie, watched a demonstration, or simply stopped by to say hello – thank you. Your energy, enthusiasm, and creativity made this anniversary year truly special.

As we celebrate 20 years of Saracino, we look forward to continuing to inspire, support, and create magic together with the sugarcraft community.

Here's to the next 20 years of sweet creativity!







# TEAM EFFORT













































































## GERMANY'S LARGEST TRADE FAIR FOR CAKE DESIGN & BAKING

### 28. – MARCH 29, 2026 DORTMUND TRADE FAIR

Discover inspiring skills with top international artists from elegant sugar flowers and vintage piping to sculpted characters and whimsical celebration designs.

**SECURE TICKETS NOW** 

Many highlights at CAKE & BAKE 2026

At CAKE & BAKE (March 28 & 29, 2026) you can expect exciting new products, a broad mix of exhibitors and a new area dedicated to BREAD & HEARTY at Messe Dortmund. There will also be Germany's biggest cake competition, a live competition and an exhibition of sugar art from Italy.

Meet national and international stars of the scene, take part in the Cake Academy by Saracino workshops or other workshops.

Look forward to 2 days full of inspiration, indulgence and variety – at CAKE & BAKE 2026 in Dortmund.





## Saturday · 28 March 2026 morning workshops



09:30-12:30 - with Aimee Ford Blue & Gold Couture Cake Create a luxurious, fashioninspired cake with striking metallic detailing and refined finishes.





**BOOK NOW** 



Model an adorable fondant character full of charm and personality.

09:45–12:45 – with Michael Wehrman The Little Moon Bear





**BOOK NOW** 



10:00-13:00 - with Marieke Kuiper-Zwik Parrot Tulip in Flower Paste Craft a stunning, ruffled tulip using advanced sugar-flower techniques.





**BOOK NOW** 



Sculpt a magical creature using modelling chocolate and expressive textures.

10:15-13:15 - with Marianne Daubner Fantasy Dragon







# Saturday · 28 March 2026 - afternoon workshops



13:30-16:30 - with Nisa Aydin Bunny Friends Cookies Learn sweet cookie art with royal icing and playful Easter-themed characters.





**BOOK NOW** 



Bring a stylish fondant figure to life with personality and perfect proportions.

13:45–16:45 – with Arianna Sperandio "KATHY" – Character Modelling





**BOOK NOW** 



14:00-17:00 - with Manuela Taddeo Vintage Cake - Two-Tone Piping

Explore the latest trend: elegant piped details in contrasting colours.







An ideal beginner's workshop for sculpted celebration cakes with fun storytelling. 14:15-17:15 - with Sonja Ullmann The Bookworm







# Sunday · 29 March 2026 - morning workshops



09:15-12:15 - with Petya Shmarova PlicaBlooms™ - Modern Wafer-Paper Art Discover Petya's signature technique for creating breathtaking wafer-paper flowers with sculptural detail and airy elegance





BOOK NOW



A modern twist on a classic sophisticated styling with rich textures and finishes.

09:30-12:30 - with Aimee Ford Black Forest Elegance





BOOK NOW



09:45-12:45 - with Silviya Jankowski Easter Fun on Three Wheels

Decorate delightful royal-icing cookies featuring a cheerful Easter character.





**BOOK NOW** 



Create depth and realism in fondant through layering and sculpting techniques.

10:00–13:00 – with Michael Wehrmann Cheeky Squirrel – 3D Relief







# Sunday · 29 March 2026 - afternoon workshops



13:15–16:15 – with Marieke Kuiper-Zwik David Austin Rose

Master the beloved English rose in delicate flower paste.





Charming cookie designs with fine icing details and soft spring colours.

13:30-16:30 - with Nisa Aydin Sweet Birdie Cookies

BOOK NOW





**BOOK NOW** 



13:45-15:45 - with Manuela Taddeo Vintage Spring Cake

Classic one-colour piping for timeless elegance.





BOOK NOW



An ideal beginner's workshop for sculpted celebration cakes with fun storytelling. 14:00-16:00 - with Sonja Ullmann Easter Cupcakes









We visited the location as a collective of Dutch artists, each working at a different level of skill, yet united by a single theme: Dutch Table. Every artist created a unique piece inspired by this concept, resulting in a rich and varied exhibition of craftsmanship and creativity.

While I cannot speak in detail about everyone's work, I can share the story behind my own creation - a cake that truly stole everyone's heart •

My name is Ani Delissen, and I am the founder of Deliscu Patisserie De Luxe, based in the Netherlands.

My Dutch-inspired cake was an intensive labour of love. The painting alone took more than 80 hours, with every detail applied by hand. I worked with Saracino Pasta Cover fondant.

Each tier of the cake tells a story, offering a visual journey through Dutch history. My main inspiration came from the iconic Delft ceramics, for which the city of Delft is world-famous - particularly its distinctive blue designs.

The base tier represents the hand-painted ceramic tiles used by the wealthy classes in the 1600s and 1700s to decorate castle kitchens. This tier features six different designs, all meticulously hand-painted.

Above it, the second tier, a small hexagon, showcases simple ornamental motifs dating back to the 1600s.

The third tier is inspired by Kinderdijk, a UNESCO World Heritage site and an absolute must-see, fam

ous for its historic windmills and timeless Dutch landscape. The fourth tier draws inspiration from an oil painting from the early 1900s, reflecting a later artistic period in Dutch history. Finally, the top tier, the smallest of them all, represents the old centre of Amsterdam, featuring the city's oldest surviving house, dating back to 1627.

Together, the layers form not just a cake, but a hand-painted tribute to Dutch heritage, craftsmanship, and storytelling through edible art.

















## New year, NEW LOOK

Saracino Pasta Cover is stepping into the year with refreshed packaging, giving the range a cleaner, more contemporary feel.

You may still spot both the old and new designs on retailers' shelves for a little while as existing stock works its way through. Inside, nothing has changed - the same trusted Pasta Cover, loved for its smooth finish, easy handling and reliable results in cake studios around the world.



















Want to be featured in the magazine?

Make sure to tag @Saracinodolci on social media and remember to mention which Saracino product you used in your post, so we can include the details when showcasing your creation in the magazine.





by <u>rei.tamagawa</u> using Saracino Pasta Cover, Pasta Top, Pasta Model & Flower Paste by Arati Mirji



by <u>claudia vilaca cakedesigner</u> using Saracino Pasta Model - modelling fondant



by <u>peanutsfans lucy</u> using Saracino Pasta Model





by <u>gina.raicu</u> using Saracino Pasta Model



by  $\underline{\text{koczorowskakatarzyna}}$  using Saracino Pasta Bouquet - flower paste



by <u>claudianastase83</u> using Saracino Pasta Cover sugarpaste & Pasta Bouquet



by <u>Jsprinklesandbuttercreams</u> using Saracino Pasta Model



by <u>mlbespokecakes</u> using Saracino Pasta Cover



by <u>Ana Platon</u> using Saracino Pasta Model & Pasta Scultura



by allicakelady using Saracino Pasta Model & Wafer Paper



by <u>fanettecuisine</u> using Saracino Pasta Model - modelling fondant & Pasta Cover



by Shelley Nichols using Saracino Pasta Model



by <u>tortyzeiko</u> using Saracino Pasta Scultura & Pasta Model



by <u>Sweets and Art by Svetlana Vekova</u> using Saracino Pasta Bouquet - flower paste



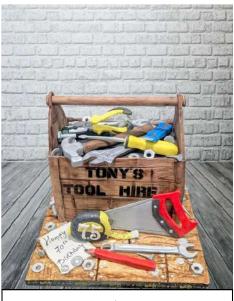
by <u>little amore sugararts</u> using Saracino Pasta Model



by <u>ciacho na maksa</u> using Saracino Pasta Scultura



by <u>lesgateauxdecelia</u> using Saracino Pasta Model & Wafer Paper



by A<u>dele's Bakery</u> using Saracino Pasta Model



by <u>Ďurčekova Martina</u> using Saracino Pasta Model & Pasta Bouquet



by <u>locahermana</u> using Saracino Pasta Model - modelling fondant and colours



by <u>sweet bites umina</u> using Saracino Cake Paper



by <u>cakes by mischell</u> using Saracino Wafer Paper & Pasta Model



by <u>anjagebhardt68</u> using Saracino Pasta Model, Modelling Chocolate, Flower Paste by Arati Mirji, Cake Gel and Saracino colours



by <u>sweet\_sugarmakes</u> using Saracino Pasta Model, Royal Icing & Edible Powder Colours



by <u>burbuqe\_zhupani</u> using Saracino Flower Paste by Arati Mirji



by <u>suzanamaslac</u> using Saracino Flower Paste by Arati Mirji



by <u>Jessbell's Backzauber individuelle</u>
<u>Tortendekorationen mit Herz</u>
using Saracino Pasta Model, Liquid Shiny &
Cake Gel



by <u>giginica.sugar.art</u> using Saracino Pasta Model



by <u>Sofia Frantzeskaki</u> using Saracino Pasta Model & Pasta Cover sugarpaste



by <u>Nicky Harrison</u> using Saracino Pasta Model, Pasta Scultura & Cocoa Butter



by <u>emmamatthews2002</u> using Saracino Pasta Model



by <u>emmamatthews2002</u> using Saracino Pasta Model



by <u>Maud Philip</u> using Saracino Pasta Model



by <u>joannaevanscakedesign</u> using Saracino Pasta Top - sugarpaste



by <u>Tsanko Yurukov</u> using Saracino Pasta Model & Pasta Bouquet



by <u>Julie's Cake Company</u> using Saracino Pasta Model,, Pasta Cover & Wafer Paper



by <u>Simona Profire</u> using Saracino Pasta Model, Wafer Paper & Colour Powders



by <u>nataliaparaskaki</u> using Saracino Pasta Model



by <u>barbarabraszak</u> using Saracino Flower Paste by Arati Mirji



by <u>a botragyi</u> using Saracino Flower Paste by Arati Mirji



by <u>M & N Stories.</u> using Saracino Pasta Model



by <u>Chia Cakes USA</u> using Saracino Pasta Model



by <u>Francesca Barbieri</u> using Saracino Pasta Cover & Pasta Model



by <u>Erika Urbaníková</u> using Saracino Pasta Model



by Judith Emmelkamp using Saracino Pasta Cover & Wafer Paper



by <u>Lynnie Vanillie Cakes</u> using Saracino Pasta Model & Wafer Paper



by <u>Gianna Gram</u> using Saracino Pasta Model & Pasta Top



by <u>Eden Creations</u> using Saracino Pasta Model



The resounding success of "Granny's Xmas" quickly demonstrated that this touching journey into the world of sugar art had to continue. Numerous participating artists expressed a desire for a sequel – a wish I was delighted to grant.

For many of us, Christmas is much more than just a celebration: it's a feeling. It evokes memories of childhood, warm light, the aroma of baked goods, as well as love, security, and the special magic of this time of year. This collaboration captures precisely these emotions and transforms them into artistic, edible creations.

In this second edition, 29 talented sugar artists from 22 countries unleashed their imaginations and created wonderful works of art – each one a delight for the senses.

A highlight is Carla Rodrigues: her interpretation of Santa's beloved wife is simply enchanting. With her cheerful demeanor, lovingly crafted details, and expressive appearance, she breathes life into the character. You simply have to fall in love with them.

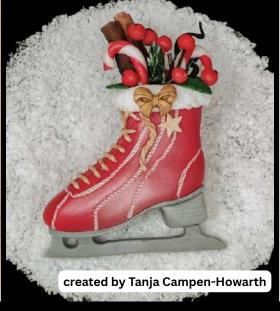
Michael Wehrmann's impressive painting "Rudolph the Red-Nosed Reindeer" deserves special mention. The perfect modeling, the harmonious interplay of colors, the balanced proportions, and the touching expression make it unmistakably clear: a true master of his craft has worked here.

Semra Kocyigit's 2D work provides an appealing contrast. At first glance, it appears simple—but it is precisely this simplicity that gives it its charm. The clear design language, the finely tuned colors, and the precise 2D effects clearly demonstrate that this artist has mastered her craft and cultivates a meticulous attention to detail.

In closing, I would like to thank all the artists for their participation in the second edition of Granny's Xmas—for their time, their passion, and the successful execution of their works. An international collaboration like this is only possible through their dedication. They are the ones who bring our ideas to life and inspire our audience.















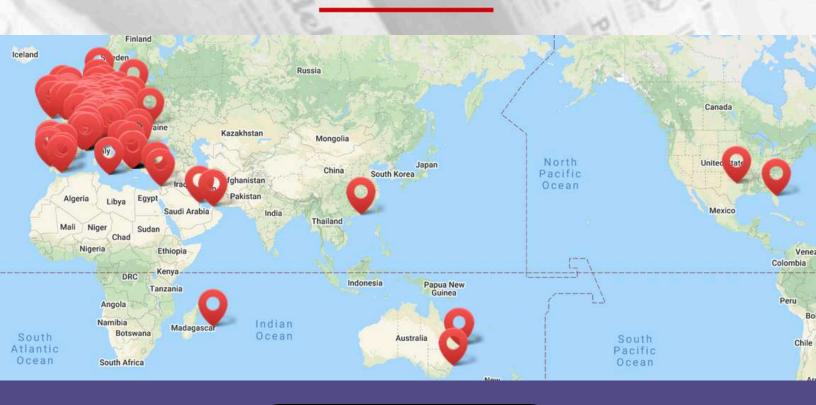




created by Rita Noè



#### Find out where you can purchase Saracino products





#### Become a Reseller



**UK online shop** 



U.S. online shop

