

# We Love Pastry

**FREE**

Cake Decorating  
Magazine

JULY 2026

THE OFFICIAL INTERNATIONAL  
MAGAZINE OF   
**SARACINO**<sup>®</sup>  
*We love pastry*

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**SUMMER  
ISSUE**

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**10** Inspiring  
Tutorials  
to Master

*From industry-leading artists*

**EXCLUSIVE, EXCITING INTERVIEW**  
with Marcus Höjer aka M\_H\_Cakes

**SARACINO CREATIVE ARTISTS 2026**  
Introducing our first winners

**THE WEDDING EDIT BY PROP OPTIONS**  
Where vision meets expertise

**THE ART OF FLORAL FLOW**  
Discover how sugar flowers create movement,  
balance and impact



COVER STAR:  
CAKESFORALL



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*Design. Sculpt. Bloom. Inspire*

*Transform your cakes with*

# SARACINO FLOWER PASTE - PASTA BOUQUET!

with Steph aka  
Cherry Blossom Cake  
Design

“  
The freedom  
to create  
breathtaking  
beauty - one  
petal at a  
time”



*Sculpt Stunning*  
**FLOWERS THAT WOW**



*Realistic*  
**DETAILS**



**Create.  
Wow.  
Repeat.**



**INCREDIBLE  
REALISM**



**PREMIUM  
RESULTS**

# Welcome

to 'We Love Pastry' magazine

EDITOR'S LETTER



Hello, cake lovers!

Welcome to our Summer Celebration Issue, a vibrant edition filled with colour, creativity and inspiration from some of the world's most talented cake artists.

Summer is the perfect season to experiment with bold designs, striking florals and eye-catching techniques, and this issue is packed with projects that will encourage you to do exactly that. From breathtaking tutorials and exclusive artist interviews to exciting collaborations and industry insights, every page celebrates the passion and innovation that make our cake community so special.

I'm especially proud to introduce the first Saracino Creative Artists 2026, share an inspiring conversation with our cover star CakesForAll, and bring you even more ideas to help develop your skills and confidence, whether you're creating for clients or simply for the love of decorating.

Thank you for continuing to support We Love Pastry. Your creativity, enthusiasm and willingness to keep learning inspire us with every issue we create.

I hope you enjoy every page, discover something new, and feel inspired to create your own edible masterpieces this summer.

Happy caking!

*Sylvia xx*



CREATED BY  
THE CAKE LAB ESSEX  
USING SARACINO WAFER  
PAPER 0.30



CREATED BY  
ABONNIEWEECAKE  
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## Our Amazing Contributors

thank you

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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.

*"Every cake begins with a simple idea, but it's your passion, patience and creativity that transform it into something unforgettable."*

# The exciting tutorials in this issue

6



'White Rabbit' by Le Dolci  
Magie Di Taty

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Carol

# White Rabbit



# TETYANA YEFREMOVA

ABOUT  
me

hey

As a cake designer with years of experience, I've dedicated my career to blending the worlds of art and confectionery. With a foundation in art education from my youth and formal training as a pastry chef.

I bring both artistic vision and technical skill to every piece I create. My passion lies in crafting exquisite designs with wafer paper—a medium that has become my hallmark. Nearly all my decorations are made with wafer paper, allowing me to achieve delicate, intricate forms that add a unique dimension to my cakes.

In 2024, my wafer paper flower composition won absolute gold at the Incredible India Competition, a recognition I am deeply honored by. Through my online school, I've shared my signature techniques with thousands of students worldwide, empowering others to create edible art with confidence and creativity.

Each cake I design is a fusion of art and dessert, and I'm thrilled to continue pushing the boundaries of what's possible with wafer paper in the world of cake artistry.



Click to follow:



## *White Rabbit – About the project*

Please pay close attention to how we colour each area, as we use two different colouring techniques, and they create different effects.

When using clear alcohol such as vodka for colouring, make sure to let the surface dry completely before continuing with dry or wet colouring. Do not apply colour onto a wet surface.

When cutting the “fur” for the textured design, be sure to roll the Pasta Cover sugar paste/ fondant between your fingers, thinning the end of each piece.

We fix the clock in the following way: first, attach a small piece of pasta cover and moisten it with water, then place the clock on it and press gently so it sticks.

You can place the mushrooms as you prefer. This cake can also be made as a single tier, with the mushrooms arranged on the cake board.

We prepare the wafer paper glue using small pieces of wafer paper and hot water. Make sure all pieces dissolve completely. The mixture can be reheated several times while continuously stirring.

# What You NEED

## INGREDIENTS

- Saracino Pasta Cover
- Powder colour: black, green, yellow, pink, brown, blue, light blue, pearl, white, red
- Clear alcohol
- Wafer paper 0.30 and 0.60

## EQUIPMENT

- Cakes or dummy cakes
- Bottom tier:
  - Height: 6 cm
  - Diameter: 35 cm
- Top tier:
  - Height: 25 cm
  - Diameter: 20 cm
- Ball tool
- Dresden tool
- Plastic knife
- Scissors with fine tips
- Flat brushes: sizes 3, 6, 20
- Round brushes: sizes 1, 3, 5, 15
- Half-sphere chocolate mold (5 cm cavities)
- Polystyrene ball 5 cm

NEW  
PACKAGING



Previous

# TUTORIAL





**STEP 1** Secure the sketch on the top tier so that the ears extend beyond the top surface of the cake (we will make them three-dimensional).



**STEP 2** Cut out the missing ear parts from paper.



**STEP 3** Roll the Pasta Cover to a thickness of 2cm. Cut out the missing parts of the ears using the paper templates.



**STEP 4** Create indentations inside the ears.



**STEP 5** Using fine-tip scissors, cut fringe to imitate fur.



**STEP 6** Make the cuts evenly, but you can vary the length of the "fur." If one cut is longer and another shorter, it will look even more natural.



**STEP 7** Moisten the parts that will touch the cake with water and attach the ears to the cake.



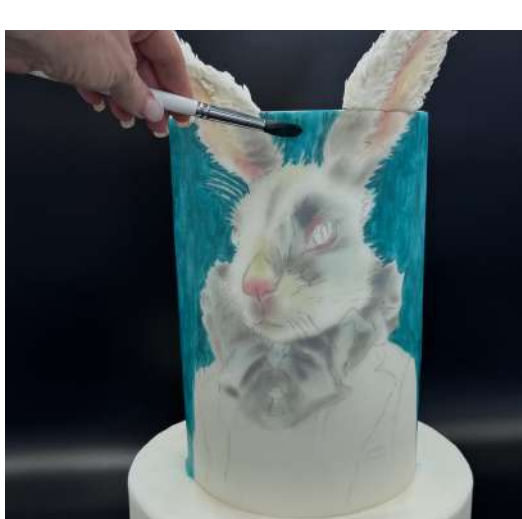
**STEP 8** Using a flat brush, apply grey colour with rubbing motions. The brush and colour must be dry. To obtain the grey colour, mix black powder with corn flour.



**STEP 9** Mix yellow with brown and add corn flour to achieve a lighter shade. Apply with rubbing motions to the nose, cheeks, and ears.



**STEP 10** Take a round, soft dry brush and use circular motions to colour the nose and the inner part of the ears.



**STEP 11** Mix blue and green powder colours and dilute with vodka. Using a large round brush, paint the background behind the rabbit and let it dry completely.



**STEP 12** Once fully dry, use a soft round brush to apply green, brown, and blue powder colours in different areas to create a mottled background. Also, using black colour and a flat brush, lightly shade the collar area to make the rabbit stand out against the dark background.



**STEP 13** Dilute blue colour with vodka and paint the jacket using a large round brush.



**STEP 14** Using a soft round brush, apply orange colour dry onto the shirt. On the jacket collar, paint random spots—these will become roses.



**STEP 15** Use green colour in circular motions to define where the leaves will be.



**STEP 16** Using blue powder colour, shade the collar background between the roses.



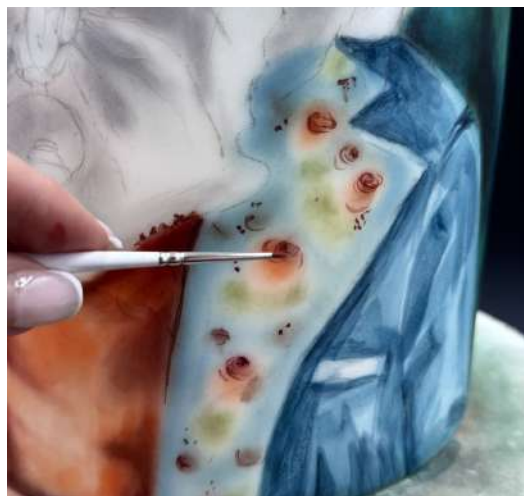
**STEP 17** Mix red with brown and paint the darker shadows on the shirt.



**STEP 18** Dilute blue with vodka and paint darker shadows on the jacket using a round brush.



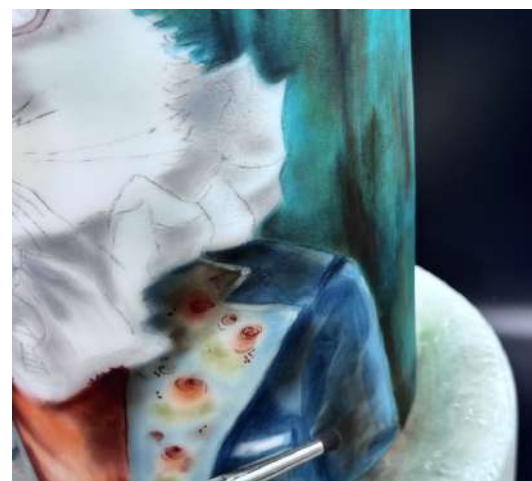
**STEP 19** With green colour diluted in vodka and a fine brush, deepen the tones on the leaves.



**STEP 20** Dilute red mixed with brown and use thin lines to define rose petals and add small dots in places.



**STEP 21** Using brown colour and a soft brush, apply dry shading on the collar near the neck to create depth.



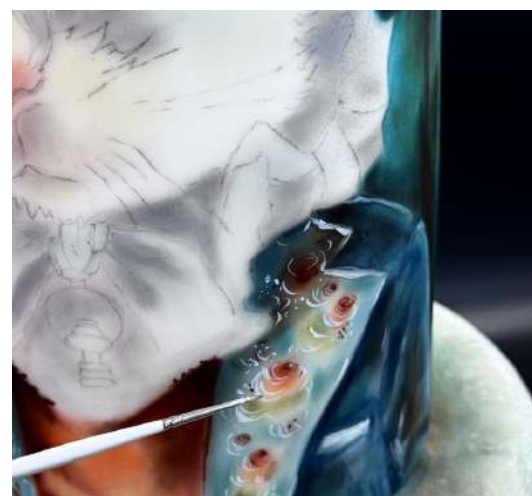
**STEP 22** Add shading in the indicated areas (as shown).



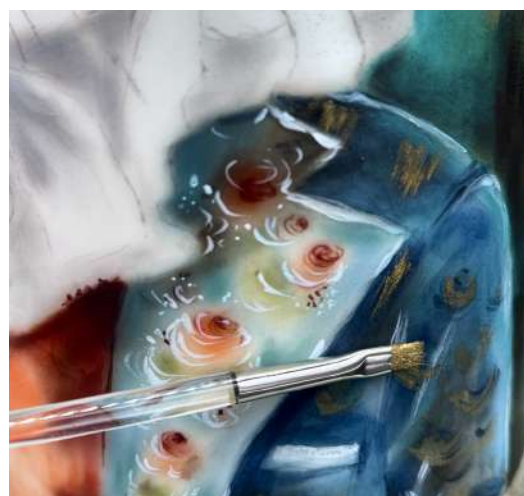
**STEP 23** Repeat shading on the opposite sleeve.



**STEP 24** Also shade the collar.



**STEP 25** Dilute white colour with vodka and paint lines on the flowers, adding small dots in some areas.



**STEP 26** Dilute gold colour with vodka and apply it to the jacket using a flat brush.



**STEP 27** Also apply gold accents in some areas of the background near the rabbit.



**STEP 28** Dilute grey colour with vodka and paint darker shadows on the bow.



**STEP 29** Deepen the shadows on the collar in the same way.



**STEP 30** Using a fine brush, paint small dots along the edge of the bow—this will imitate lace.



**STEP 31** Use white colour to highlight the lace where it should appear lighter.



**STEP 32** Mix green with yellow and, using circular motions, dry-shade the bottom tier.



**STEP 33** Mix green with blue and apply dry shading over the previously coloured areas.



**STEP 34** Dilute black colour with vodka and add dark shadows.



**STEP 35** Add shadows under the watch ring.



**STEP 36** Dilute yellow with vodka and paint the eye.



**STEP 37** Paint the pupils with black, keeping them not too dark.



**STEP 38** Outline the iris with brown colour.



**STEP 39** Use brown to define the fine lines of the eyes.



**STEP 40** Repeat the same on the opposite side, even if the full eye is not visible.



**STEP 41** Use pink colour to paint the eyelid.



**STEP 42** Dilute brown heavily with vodka to create a transparent tone and use a fine brush to paint the fur.



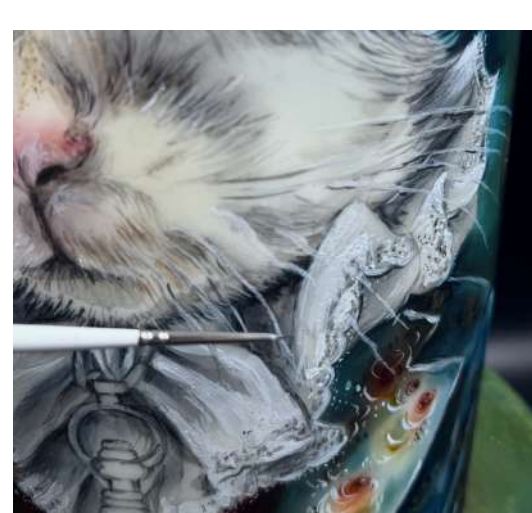
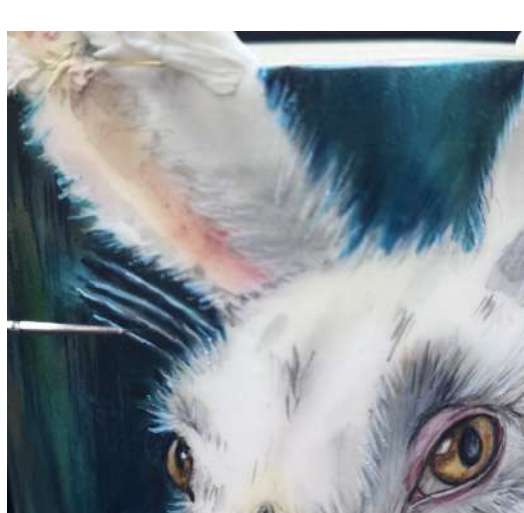
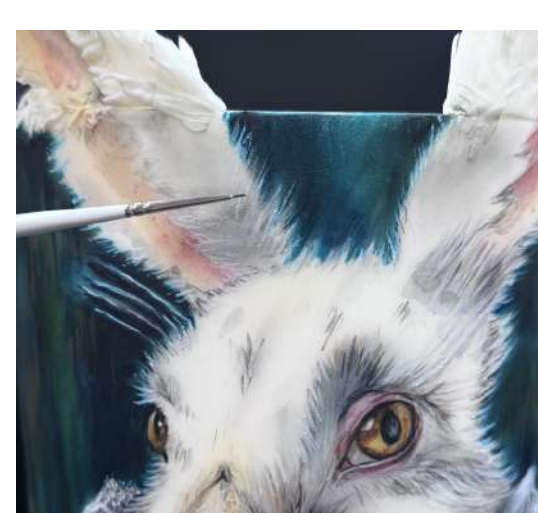
**STEP 43** Use white to highlight the lower part of the nose.



**STEP 44** Use grey to draw fine hairs on the face and define the oval of the muzzle.



**STEP 45** Dilute grey heavily with vodka to create a transparent shade and add shadows on the ears and under the eyes as shown.



**STEP 46** Dilute white to a thicker consistency and use a fine brush to paint fur on the face and ears.

**STEP 47** Use thin white lines to draw the whiskers.

**STEP 48** Add definition to the white whiskers by outlining them in places with thin black lines next to the white ones.



**STEP 49** Repeat the same on the opposite side.

**STEP 50** Be sure to outline the white whiskers with thin black lines; otherwise, they will not be visible.

**STEP 51** Using thin black lines, shade the fur on the ears and across the entire face.



**STEP 52** Also use thin black lines to define the eyes, especially emphasizing the pupils.

**STEP 53** With grey and white colours, further detail the lower part of the eyes—this creates a shadow under the eye. Even though the rabbit is white, these shadows add volume, which is very important for realism.

**STEP 54** Dilute the red colour heavily with vodka and apply it transparently to the upper and lower eyelids, and slightly on the nose.



**STEP 55** Carefully outline all eye details with grey colour.



**STEP 56** Roll out Pasta Cover to a thickness of 1cm and cut thin strips approximately 0.2mm wide using scissors.



**STEP 57** Moisten the parts of the ear where the volumetric fur will be attached.



**STEP 58** Attach several fur pieces and press them firmly to the cake base using a Dresden tool.



**STEP 59** Continue attaching the fur, moving lower and lower.



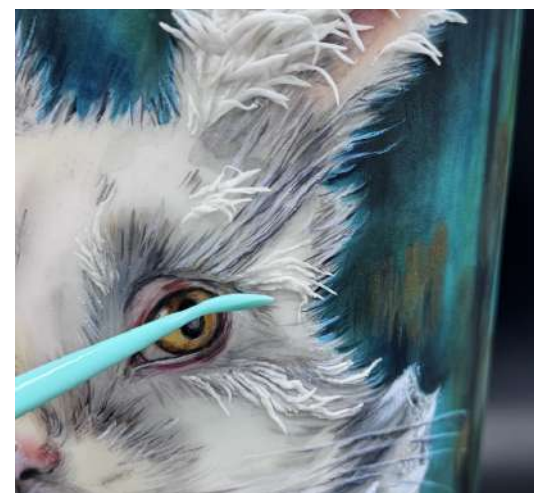
**STEP 60** Also cover the areas where seams are visible on the ears when adding missing parts.



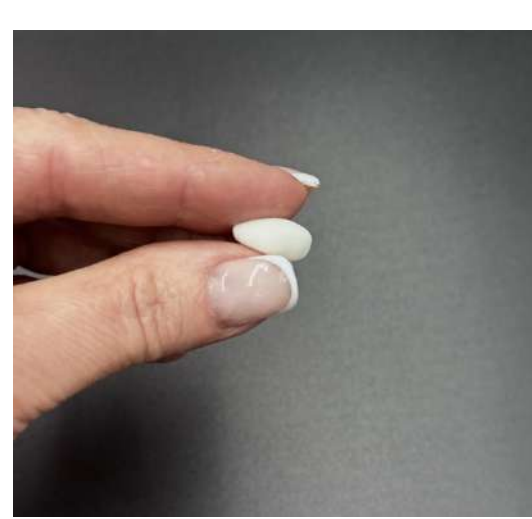
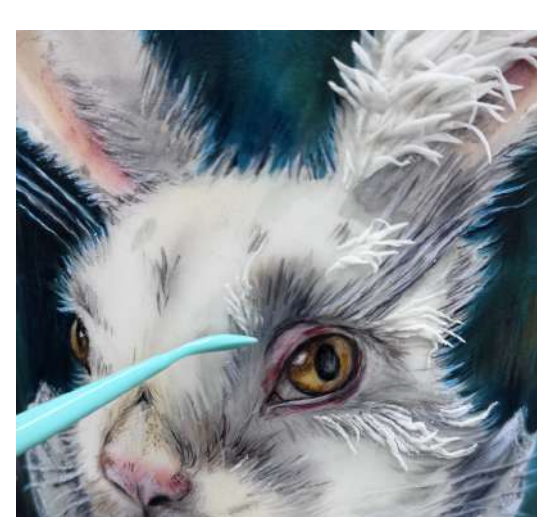
**STEP 61** Attach each strand one by one, pressing firmly at the base so it does not detach when dry.



**STEP 62** Use similarly thin strips to create whiskers—just a few, to enhance the overall look.



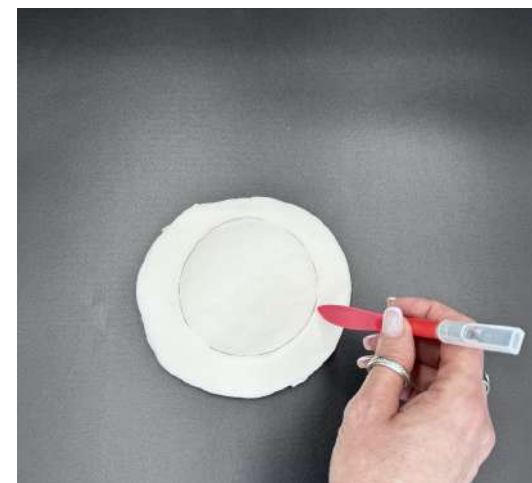
**STEP 63** Add eyelashes in two places above the eye.



**STEP 64** Be sure to add white fur strands on the bridge of the nose.

**STEP 65** Repeat the same process for the other ear.

**STEP 66** Take a small piece of Pasta Cover, roll it into a ball, then slightly flatten it.



**STEP 67** Moisten with water and attach it to the design—this will be the raised part of the watch.

**STEP 68** Paint the watch details in gold, first outlining everything well in black.

**STEP 69** Roll Pasta Cover to a thickness of 2cm and cut a circle matching the watch size. Smooth the edges well—this will form the watch. Let the piece dry slightly beforehand.



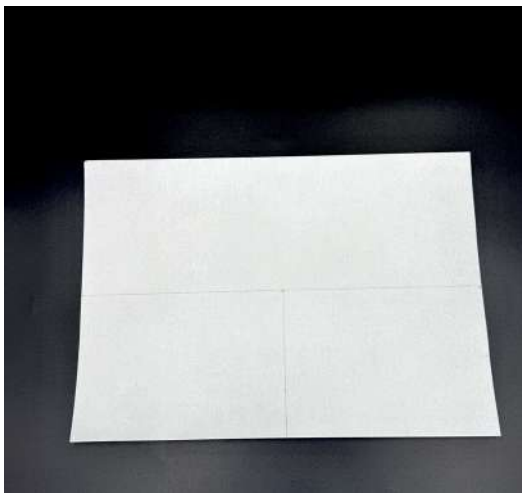
**STEP 70** Transfer the watch face design.

**STEP 71** Dilute black colour with vodka and paint the numbers and hands.

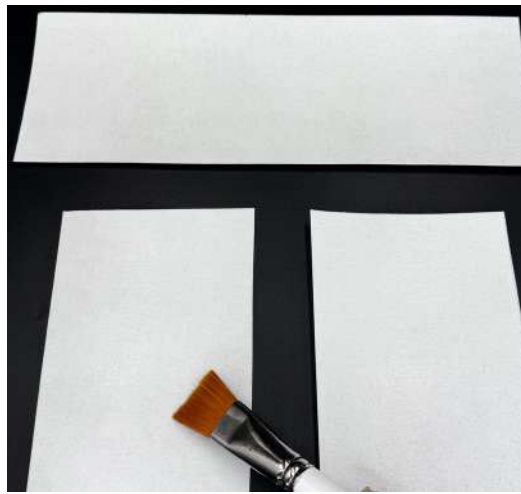
**STEP 72** Attach a thin border made of Pasta Cover onto the watch face using water.



**STEP 73** Paint the watch with gold.



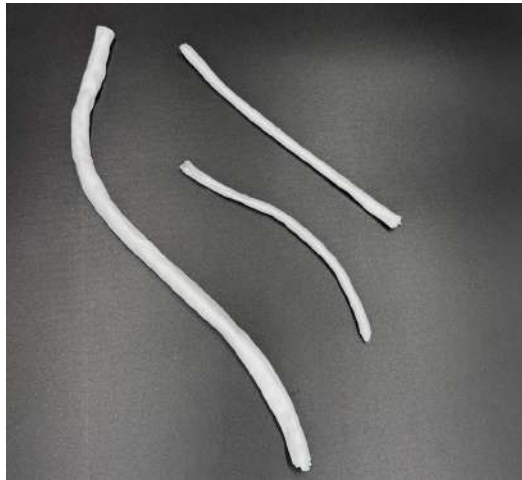
**STEP 74** Take a full sheet of wafer paper (0.60 thickness), divide it lengthwise in half, then divide one half into two parts (as shown).



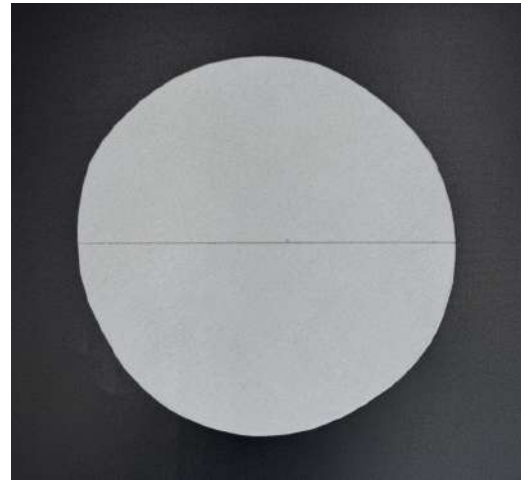
**STEP 75** Moisten with water and wait 1 minute for the wafer paper to soften.



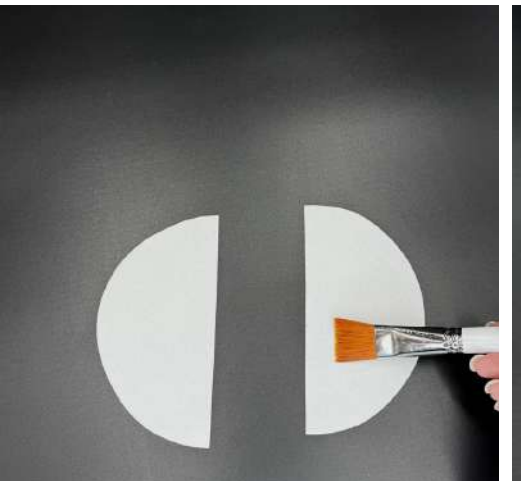
**STEP 76** Roll each piece into a tube.



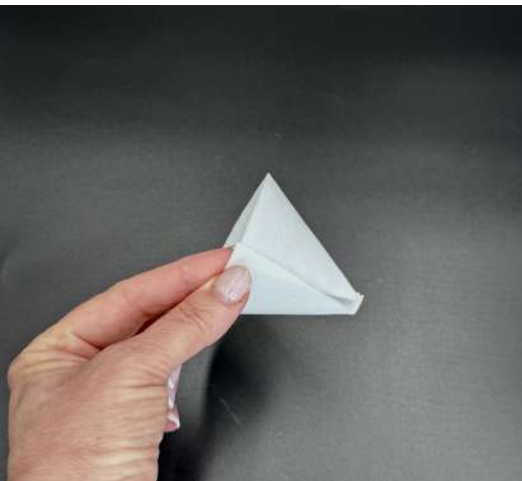
**STEP 77** This will create 3 mushroom stems—two shorter and one longer. They can be left straight or slightly bent so they dry in shape.



**STEP 78** From wafer paper (0.60 thickness), cut a 15 cm circle and divide it in half—these will be caps for two mushrooms.



**STEP 79** Moisten with water and wait about a minute until soft.



**STEP 80** Fold the piece and bring the ends of the semicircle together to form a cone (as shown).



**STEP 81** Gently press and smooth the top to shape the mushroom cap.



**STEP 82** Slightly crumple the edges—perfectly straight edges will look unnatural.

**STEP 83** Use a ball tool to shape the cap.

**STEP 84** Leave to dry to maintain the shape.



**STEP 85** Cut two circles (7 cm) from wafer paper (0.60 thickness), moisten them and glue together.

**STEP 86** Place the wet circles into 5 cm chocolate half-sphere molds.

**STEP 87** Take a 5 cm polystyrene ball and press the wafer paper into the molds with rotating movements. Remove the ball and let dry.



**STEP 88** Once fully dry, it will separate easily from the mold—remove it.

**STEP 89** Take a small piece of wafer paper (0.30 thickness, 2×2 cm) and moisten it.

**STEP 90** Fold it into four and attach it inside the mushroom cap.



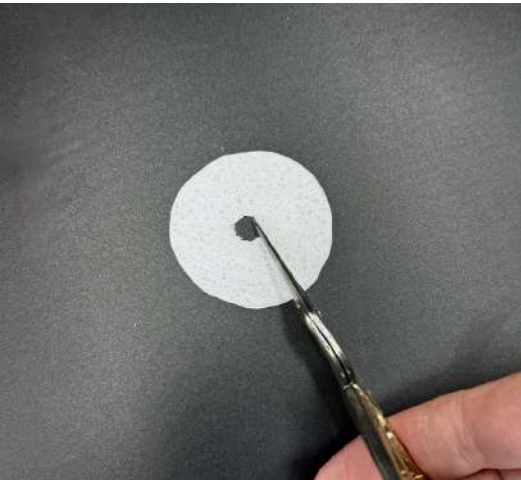
**STEP 91** Attach the dry stem to the cap. If water is not enough, use homemade glue made from wafer paper scraps and water.



**STEP 92** A well-attached cap should hold firmly on the stem.



**STEP 93** Cut a circle (3–4 cm) from wafer paper (0.30 thickness) and cut it halfway.



**STEP 94** Cut a small hole in the center—approximately the width of the stem.



**STEP 95** Moisten with water.



**STEP 96** Place it onto the mushroom stem—higher or lower as you prefer.



**STEP 97** Gather it slightly around the stem to create small folds.



**STEP 98** Press firmly at the base and leave to dry.



**STEP 99** Some stems can be thickened at the base—moisten a piece of wafer paper (0.30 thickness).



**STEP 100** Wrap it around the base of the stem and let dry.

**STEP 101** Apply glue to the mushroom cap.

**STEP 102** Sprinkle with semolina and finely chopped wafer paper.



**STEP 103** You can also add texture to the frill on the stem.

**STEP 104** Roll out a small piece of Pasta Cover and place several mushrooms inside. Wrap it around the stems.

**STEP 105** Create a stable base so the mushrooms hold well on the cake. You can also make a base for a single mushroom.



**STEP 106** Arrange mushroom compositions around the cake.

**STEP 107** Add a touch of green colour to the bottom of the stems.

**STEP 108** The mushrooms placed on the cake can remain white. Your cake is ready!

MADE WITH  
*Premium*  
INGREDIENTS

# SUPREME

## Your Cake

Indulge in Irresistible Flavours and  
Unforgettable Moments



### Strawberry Dessert

Delicious and moist cheese  
cake topped up with strawberry  
mousse and crispy base



*Rich &  
Indulgent*

### Tiramisu Cake

Soft tiramisu cake topped with vanilla  
frosting and melted chocolate cream.



*Classic &  
Aromatic*

### Vanilla Cake

Vanilla cake topped with  
vanilla frosting and cherry.



*Tropical &  
Delicious*

### Coconut Cake

Premium coconut cake with  
belgian white chocolate.



PREMIUM QUALITY



MADE WITH FINE INGREDIENTS

# Vintage Floral Tapestry



## LUBICA KYBUSKO

ABOUT  
—me

hey

My name is Lubica, and designing and decorating cakes is my passion. I love creating unique designs by combining various techniques.

I am fascinated by the interesting textures and structures of materials found in nature or anywhere around me, especially those created by erosion and aging. I admire the colour palettes that adorn the old, weathered stones, sculptures, moss or rust... I'm inspired by ceramics, jewellery, glass, and fashion—especially “Haute Couture.”

On the other hand, I also love minimalism - I consider this style modern and very elegant, and I enjoy incorporating it into my wedding cake designs.

I present my work under the brand "kybusko," which is my childhood nickname.

I enjoy participating in international cake art competitions and collaborations. These are always new challenges that keep pushing me forward.



Click to follow: [f](#) [i](#)

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## *Vintage Floral Tapestry – About the project*

I admire the textures, structures, and colours that emerge as materials age - concrete, rust, weathered stone, moss, lichen, the faded hues of old fabrics, or the mood of old paintings. This floral pattern was inspired by the vintage tapestries, their muted colours, imperfections, where the main role is played by a simple pink clematis flower.

The chosen colour palette works with the contrast of saffron/turmeric yellow, gold, dark bronze, and various shades of pink - from pale to hot pink. The crackling technique creates surface imperfections, interesting textures and adds a vintage character.

The cascades of simple clematis flowers provide movement and dynamism to the design.

VINTAGE FLORAL TAPESTRY CAKE has an elegant design with a touch of old times and luxury.

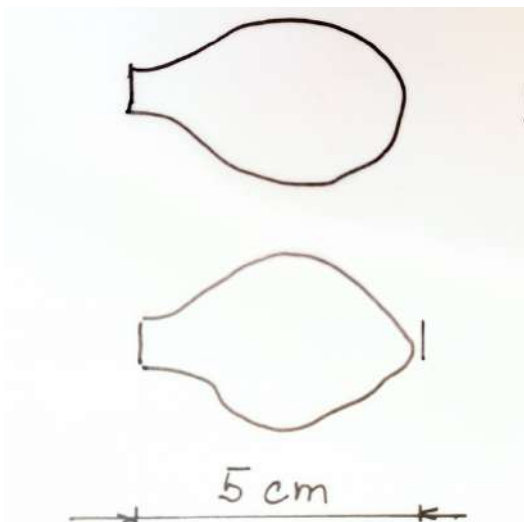
# What You NEED

## INGREDIENTS

- Pasta Cover: white
- Wafer Paper 0.30
- Powder colours: rose, green, violet, blue, grey, gold, bronze, brown
- Clear alcohol / vodka

## EQUIPMENT

- Cakes or dummy – 30 cm high/diameter 15 cm
- Precise scissors
- Flat brushes
- Round brush Nr.01/02/8
- Wires 22 gauge
- Dresden tool
- Stainless cooking pins
- Ball tools
- White florist tape
- Fondant smoother
- Rolling pin



## Colour Palette

This is the basic colour palette. I always work with several shades of each colour.



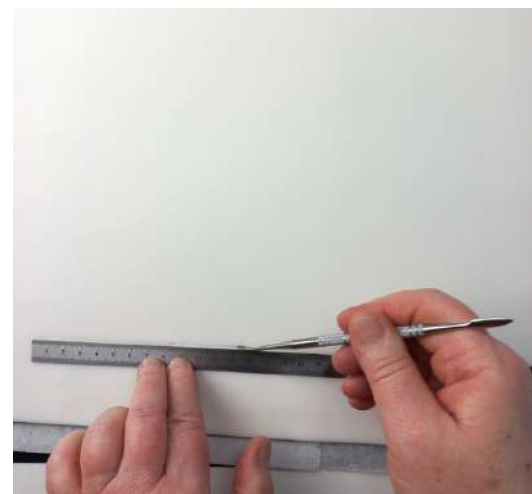
**STEP 1** The image of clematis flowers in various angles will serve as a basis for creating painting templates. Download [HERE](#)



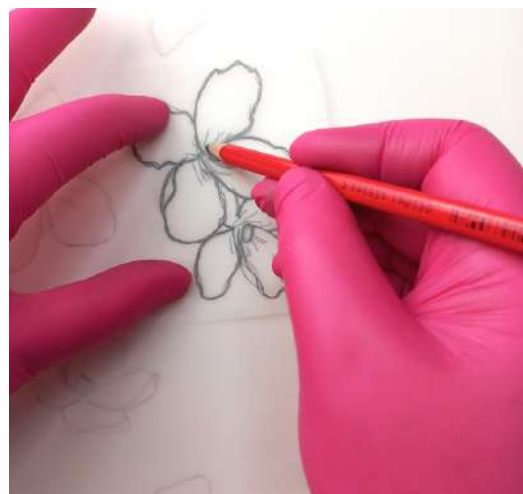
**STEP 2** Use tracing paper and cut out pieces of the desired size to create templates for individual flowers or clusters of flowers.



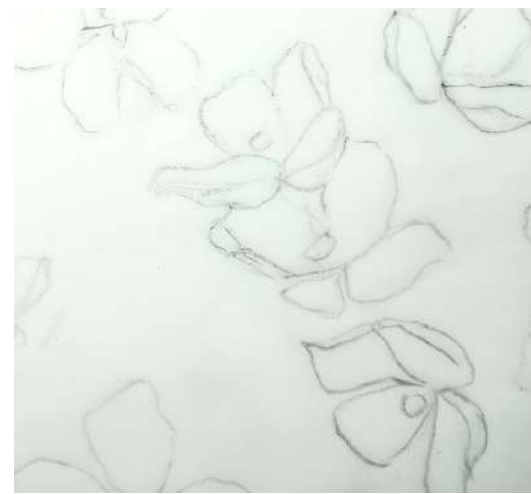
**STEP 3** For best results, it is helpful to use a soft pencil.



**STEP 4** We will cover the cake with Pasta Cover using the panelling method. For a cake that is 35 cm tall and 15 cm in diameter, I used about 1.3 kg of sugar paste. Roll the paste to the desired size. Use a Dresden tool to trace a line for the "hem" / border. Place it about 6 cm from the bottom edge of piece of the paste.



**STEP 5** Place the drawn side of the template facing to the fondant, trace the flower outlines with a pencil, and transfer the image on the paste.



**STEP 6** Use different templates, rotate them, create mirror images and create a floral pattern across the entire surface of the paste.



**STEP 7** Leave the marked section of the border free.



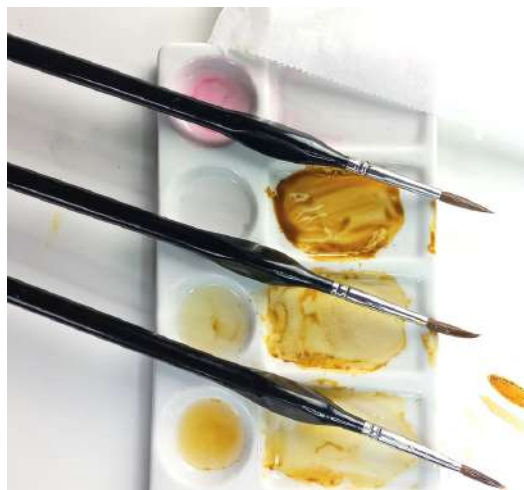
**STEP 8** We will paint the floral pattern in several layers. I use powder colours, which I dilute with vodka.



**STEP 9** The base layer is very pale.



**STEP 10** In this step, we paint all the clematis flowers. I used a round brush, Nr. 12.



**STEP 11** The basic background colour is turmeric/saffron colour. By diluting the paint, you can create subtle shades; alternatively, add a very small amount of brown or bronze powder dust to create slightly different shade. These various shades will add depth to the painting.



**STEP 12** Our goal is to create an interesting background full of movement and texture. We will use a fine brush, Nr. 1–2. Outline the petals of the clematis flowers with a saffron colour.



**STEP 13** Connect the individual petals with the surrounding petals with lines. This will create a sort of painted grid.



**STEP 14** Fill in the grid with delicate, thin lines.



**STEP 15** The lines can follow the shape of the petals; they can be straight, wavy, or perpendicular to each other. Be creative and create an interesting and dynamic pattern.



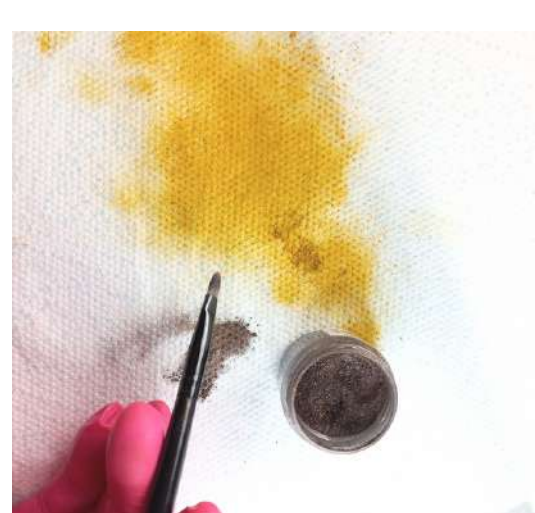
**STEP 16** Use the image of the real clematis flowers as a guide when painting the next layers.



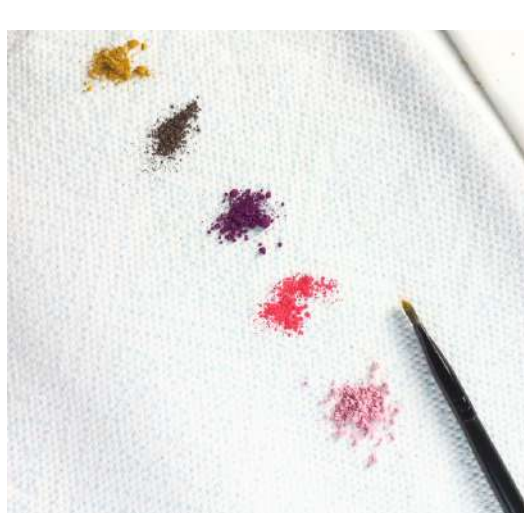
**STEP 17** Mix some richer shades of pink or lavender and begin to paint the flower petals.



**STEP 18** Let the painting dry thoroughly.



**STEP 19** Shading with powder colours adds the depth to the painting and makes it look more cohesive. I used the following groups of powder shades: Background: Curcuma, autumn gold, golden coffee, and bronze.



**STEP 20** Clematis Flowers: Pink, hot pink, viola, and sangria. For some flowers, I chose purple as the dominant colour.



**STEP 21** Flower centers dark green, green apple, dark khaki.



**STEP 22** We achieve this look by shading.



**STEP 23** Mix a rich cyclamen colour. The base colour is hot pink, with a small amount of purple and blue. Add just a small amount of vodka; the paint must be thick.



**STEP 24** Use the same colour and brush to paint the stems. I chose a horizontal orientation for the stems throughout the design.



**STEP 25** Use the same colour and brush to paint the stems. I chose a horizontal orientation for the stems throughout the design.



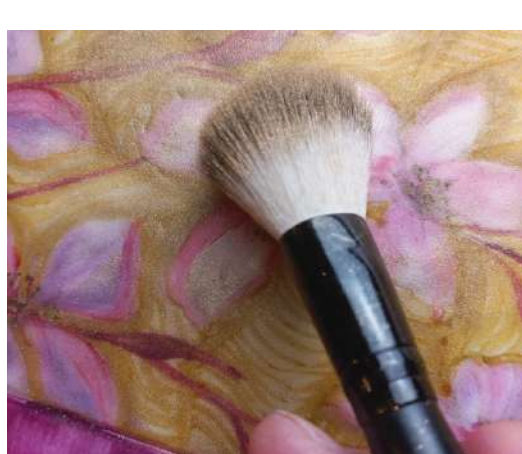
**STEP 26** Use a round brush No. 5 for the leaves.



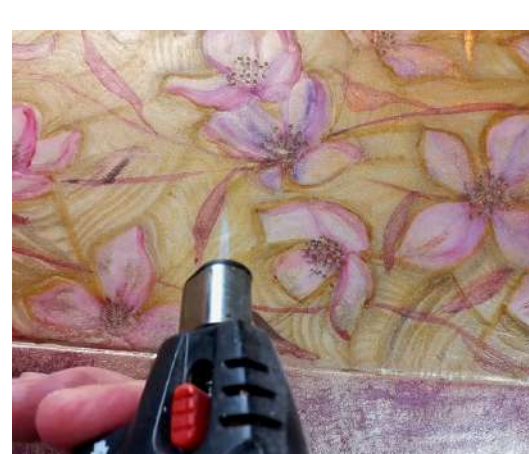
**STEP 27** To paint the border, you'll need to mix a larger amount of cyclamen paint. I used a flat 4 cm wide brush.



**STEP 28** Paintbrush strokes are intentionally visible and bold, creating an interesting graphic effect.



**STEP 29** I wanted to achieve the look of an old tapestry or a vintage mural, I had to add a bit of patina to the design. Use various shades of gold in combination with bronze, dark grey, or brown colour. Apply the powder with a wide cosmetic brush and dust the surface irregularly in very thin layers, blending in different directions to create colour imperfections and a vintage look. Apply a patina to the border as well.



**STEP 30** To enhance the vintage character of the design, we'll use the blowtorch technique to create a crackled effect. Use a crème brûlée torch to heat the surface of the sugar paste. This process creates a thin, delicate layer of the caramel. Avoid overheating so you don't burn the surface. Let it cool.



**STEP 31** Then, using a rolling pin, gently roll it out thinner to create cracks.



**STEP 32** I wanted the cracks to be oriented in roughly the same direction as the painted flower stems, so I rolled out the sugar paste only vertically. This process created horizontal crackles.



**STEP 33** Use the crackle technique on the border as well.



**STEP 34** The result the of the crackle technique



**STEP 35** Our piece of sugar paste is decorated and ready for further use. Adjust its dimensions if necessary. Use the panelling method to cover the cake.



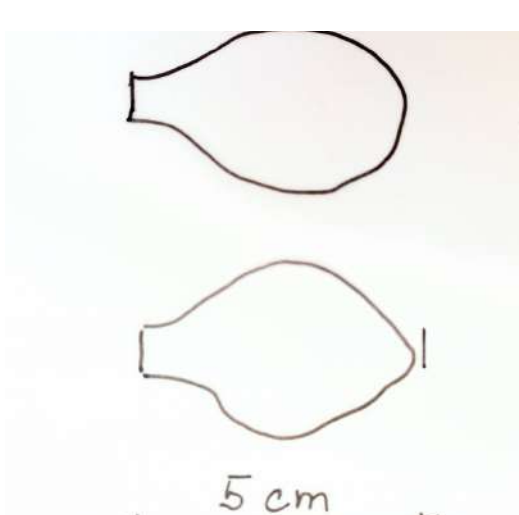
**STEP 36** There are many recipes for moisturizing solutions for working with wafer paper. This is one of my favourites. This solution is used both for painting wafer paper and for making it flexible. Store it in a sealed container and always stir it before use.  
Recipe -  
15 ml vodka  
2 ml corn flour  
5 ml food grade glycerine



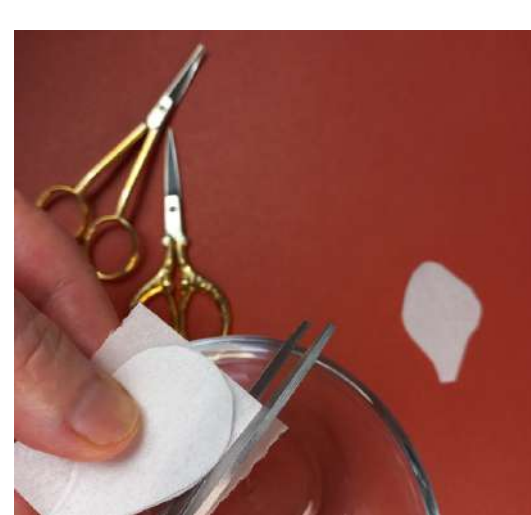
**STEP 37** Cut out rectangles of wafer paper to make the stems and petals of the flower.

For ONE clematis flower made from wafer paper, you will need:

- STAMEN - 1 rectangular piece measuring 2.5 x 10 cm
  - PETALS - 4 rectangular pieces measuring 4.5 x 5 cm
- 30 flowers were used for this cake design.



**STEP 29** Download the template [HERE](#)



**STEP 30** Use the template and trace the petal onto wafer paper. Cut out petals.



**STEP 31** Mix the powder colour with the moistening solution to create a pale yellow-green colour. Paint both sides of the strip of wafer paper. Be careful not to over-moisten the wafer paper. Let it dry.



**STEP 32** Once dry, outline the edge with the dark brown paint. Use a flat brush. The paint mixture should be thick.



**STEP 33** Paint the petals using soft pastel colours that match the colour palette of our design: pink, purple, beige, turmeric, and olive green. Since we are creating fantasy flowers, we don't need to worry about colour combinations. The result will be great.



**STEP 34** We will again use powders and a moistening solution. Use a flat brush No. 12; if you want to highlight the veins of the petals, use a liner brush No.00 or 01.



**STEP 35** To make the center of the flowers – stamens, we will use a prepared painted wafer paper strip with a contrasting highlighted edge. Using the precision scissors, cut fine, even fringes, the finer the better.



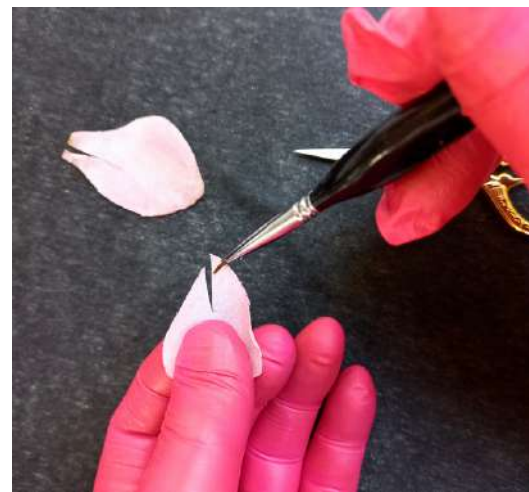
**STEP 36** Roll the strip tightly. Gently moisten the lower part with water and press it firmly.



**STEP 37** The center of the flower must be firmly fixed. Let it dry.



**STEP 38** Cut the painted petals at the bottom to about 1/3 of their length.



**STEP 39** Fold the ends over each other. Gently moisten them with water, press and glue them together. This creates a small cup-like shape.



**STEP 40** Shape the wafer paper using a ball tool.



**STEP 41** Shaping with the toothpick gives the petal a natural shape and movement.



**STEP 42** If the wafer paper is too dry, you can lightly spray it with water. Wait a moment, and the wafer paper will absorb the moisture and become pliable again.



**STEP 43** Attach the painted and shaped petals to the center of the flower.



**STEP 44** Use plain water for gluing. Using a fine brush, apply water to the stamen part and to the bottom of the petal. Glue pairs of petals facing each other.



**STEP 45** Gently press the bottom parts of the petals toward the center of the flower and let them dry. I usually dry them hanging upside down.



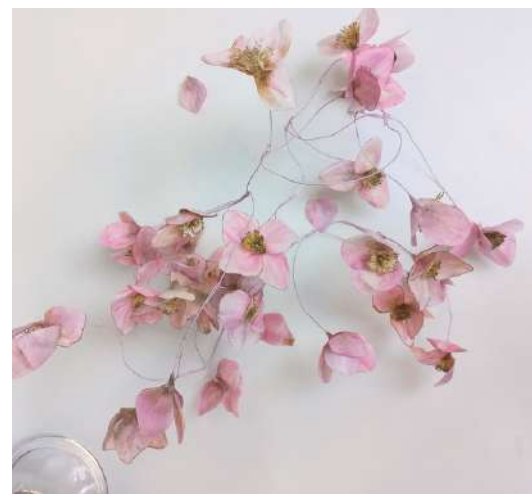
**STEP 46** For this project, I decided to create most of the clematis flowers on both sides of the floral wire. Prepare wires (No. 22) of various lengths; bend a little hook at each end, make a clematis flower following the procedure described above. Bend all the wires with clematis at both ends into a U-shape.



**STEP 47** Use narrow white florist's tape to gradually secure the shaped wires in place.



**STEP 48** Flower centers with dark green, green apple, dark khaki.



**STEP 49** First, I made two smaller cascades with about 15 flowers each. Then I tied them together to create the final floral arrangement.



**STEP 50** Attach the flower cascades to the cake (I use stainless steel cooking pins for this purpose). Shape the floral arrangement to fill the space, creating movement, drama dynamics.



**STEP 51** Your cake is ready!



**Saracino Edible Wafer Paper** has become extremely important in the modern cake decorating industry due to its versatility, lightweight texture, and elegant appearance. Cake decorators now use it to create realistic flowers, butterflies, sails, and personalised printed designs that add a professional and artistic touch to cakes. Its popularity has grown rapidly through social media trends, where visually striking cakes are in high demand.

One product that stands out is Saracino Wafer Paper, which is known for its flexibility, strength, and smooth finish compared to many standard wafer papers.

It is easier to shape, curl, and colour without cracking, making it especially popular for detailed edible flowers and modern artistic cake designs. Its high quality and reliability have made it a preferred choice for many professional cake decorators worldwide.

# HELEN'S CAKERY

Congratulations to  
the winner!



*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](mailto:info@saracinodolci.co.uk) including your full name and the country you are from.

LUCKY WINNER will be introduced in our October issue.

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



R	O	C	H	O	C	O	L	A	T	E	U	I	S
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- ISOMALT
- LESUPREME
- SCULTURA
- ROYALICING
- GLAZE
- PASTATOP
- MODELLING
- TIRAMISU
- CAKEGEL
- FLOWERPASTE
- COPPER
- SARACINO
- LACE
- CHOCOLATE
- FONDANT

For this project I used  
Pasta Cover sugarpaste  
by @saracino

# Saracino Creative Artists 2026

For this project I used  
Chantelice Cream by  
@saracino

CELEBRATING CREATIVITY IN CAKE  
AND SWEET ARTISTRY



## It Can Be YOU!

Use it. Tag it. Get Featured.

For this project I used  
Powder Colours and Gel  
Colours by @saracino

For this project I used  
Supreme Strawberry  
Food Flavour paste by  
@saracino

[www.saracinodolci.co.uk](http://www.saracinodolci.co.uk)



Every month we celebrate the creativity of cake artists around the world who use Saracino products in their everyday work.

You don't need to create anything special, simply share your daily cake orders, client projects or personal creations made using the featured Saracino product of the month.

## How to Participate

**FOLLOW US** and use the **product of the month** in any project you make

Post your work on Instagram

Tag @saracino

Use the correct caption for the month, based on the Saracino product you used in your project.

## Monthly Recognition

Each month we will select **3 artists** whose work will be celebrated by Saracino.

Selected artists will receive:

- ✦ A feature in the next issue of the Saracino Magazine
- ✦ A short artist interview
- ✦ An official Saracino WINNER badge
- ✦ A Saracino Mystery box 📦 filled with surprise products



During the month we will also share some of our favourite creations in Saracino Instagram stories.

### June Pasta Model - winner will be announced in July!

- For this project I used Pasta Model modelling paste by @saracinodolci

### July

#### Food Flavours or Mirror Glazes

- For this project I used Supreme food flavour (provide flavour name) by @saracinodolci OR
- For this project I used Mirror Glaze (provide flavour) by @saracinodolci

### August

#### Chantelice, Creamix or Isomalt

- For this project I used Chantelice Cream Mix by @saracinodolci OR
- For this project I used Creamimx Custard Mix by @saracinodolci OR
- For this project I used Isomalt by @saracinodolci

### September

#### Cake Paper or Wafer Paper

- For this project I used Cake Paper by @saracinodolci OR
- For this project I used Wafer Paper by @saracinodolci

### October

#### Powder & Gel Colours, Royal Icing

- For this project I used powder or gel colours by @saracinodolci OR
- For this project I used Royal Icing by @saracinodolci

### November

#### Pasta Scultura or Modelling Chocolate

- For this project I used Pasta Scultura - sculpting paste by @saracinodolci OR
- For this project I used Modelling Chocolate by @saracinodolci

### December

#### ANY PRODUCT!

You're welcome to add a few words about your experience working with the product as we love hearing your feedback!

# SARACINO CREATIVE ARTISTS 2026



Introducing Our April & May Winners!



*Follow:*

[@sweetbyceli](https://www.instagram.com/sweetbyceli)



[@annaarmstrongcakes](https://www.instagram.com/annaarmstrongcakes)



[@alena\\_ujshag](https://www.instagram.com/alena_ujshag)



*Follow:*

[@tiraccontoundolce.it](https://www.instagram.com/tiraccontoundolce.it)



[@elifs\\_patisserie](https://www.instagram.com/elifs_patisserie)



[@trudyscrumptiouscakesandbake](https://www.instagram.com/trudyscrumptiouscakesandbake)

Thank You for Being Part  
of Our Community!



Celi Hermans

- **What do you love most about being part of the cake decorating community?**

**CELI:** As a cake designer, we often create sugar artwork for every gathering. The passion for sugar is the core of the cake decorating community. Sharing ideas, switching techniques, seeking innovation. That is what it is all about, I think.

- **What has been one of your proudest moments as an artist so far?**

**CELI:** I feel proud every time I see a smile when someone looks at one of my projects!

A special occasion?

- The trip to Korea for further training at the KDCAA (Korea Design Cake Art Association). I am a member, and I felt proud to be appreciated there as well. I now have permission to teach cream flower courses on behalf of the Korean Association.

- Being part of Master Alan Dunn's regular study group. It is an honor for me when he reposts my work in his profile.

- That I am one of the Saracino winners!

- **What features of the product make it your preferred choice for sugar flowers?**

**CELI:** Saracino Flower Paste is malleable, flexible, and pleasant to work with. It makes it easy to create movement in the flowers. It also does not dry out quickly, which gives me time to refine the small details. It does not break as easily as gumpaste. Finally, because it is so smooth and almost transparent to work with, the use of wire is limited so that it does not come out very distractingly in a cake.

- **Which type of creations do you enjoy making the most and why?**

**CELI:** My specialty is edible flowers. Cream flowers and sugar flowers. For me personally, the flowers create a blend of nature and art in every piece of sugar work.



Anna Armstrong

- **When did you first discover your passion for sugar flowers and cake artistry?**

**ANNA:** Over 10 years ago! Before discovering sugar flowers, I tried so many different arts and crafts, but the moment I made my first sugar flower, I was completely hooked. I fell in love with the endless creativity and the beauty of creating something so unique and personal for each customer. There's something incredibly special about making edible art that brings so much joy — and of course, you also get to eat the cake!

- **What would you say to artists who are thinking about trying this product for the first time?**

**ANNA:** Give it a go! It's a really forgiving paste and allows you to be confident and creative with your work. You can roll it thin, ball tool it, vein it, and really push the details without feeling fragile. It's such a lovely medium to work with, whether you're just starting out or creating more advanced sugar flowers.

- **What motivates you to continue creating and experimenting with new designs?**

**ANNA:** I love that I'm constantly learning and that no two days in my cake studio are ever the same. I'm endlessly inspired by flowers I see in real life and enjoy challenging myself to recreate them in sugar. I also love experimenting with colour, texture, and unexpected colour combinations to create designs that feel fresh, elegant, and personal.

- **What techniques or flower details were easier to achieve using Saracino Pasta Bouquet?**

**ANNA:** I love that I can roll it paper-thin, which is perfect for creating delicate, lifelike petals and flowers. It also has a great amount of working time, so it doesn't dry out too quickly while I'm shaping and detailing. Another huge advantage for me is how beautifully it takes colour, which is so important when creating realistic flowers and custom palettes for my designs.





Ujság Ilona

• How would you describe your personal artistic style?

**ILONA:** My favorite aspect of sugar artistry is creating realistic flowers from flower paste, paying close attention to even the smallest details. At the same time, I also enjoy working with wafer paper. It allows me to step away from absolute realism and explore the lightness, delicacy, and elegance that wafer paper petals can bring to a design.

• What did you enjoy most about working with Saracino Pasta Bouquet ?

**ILONA:** I have only recently started working with Saracino Flower Paste by Arati, but it has already become an essential part of my creative process. I particularly appreciate how easy and versatile it is to work with. During my workshops, students find it comfortable and user-friendly as well. It performs beautifully in a wide range of climates, something that has been consistently confirmed by my students who use it around the world.

• Which effects or details were you able to achieve using the product?

**ILONA:** Pasta Bouquet Flower Paste is perfect for creating the finest details. It allows for smooth, natural transitions when joining petals and leaves. The paste remains flexible for a long time, giving me greater creative freedom and helping me achieve realistic flowers with soft, natural curves and elegant petal movement.



• What inspires your creativity the most when designing your cakes or sugar flowers?

**ILONA:** My greatest source of inspiration is, without a doubt, nature. However, inspiration comes from many places. Beautiful destinations I visit, elegant objects, the people around me, music, and art all leave their mark and find their way into my creations.



Elif Mihrikani

• Tell us a little about yourself and your cake decorating journey. What inspired you to start?

**ELIF:** My journey into cake design began in 2018, combining a lifelong love of creativity with a passion for creating memorable experiences. What started as a small business has grown into Elif's Patisserie, a luxury wedding cake studio specialising in contemporary, design-led cakes for modern celebrations.

• What do you enjoy most about working with Saracino Pasta Cover or Pasta Top?

**ELIF:** What I love most about working with Saracino Pasta Cover is its reliability and versatility. It provides an exceptionally smooth finish while remaining strong enough to handle the intricate techniques I frequently use, including draping, sharp edges and structural details.

The consistency of the product gives me confidence when creating both client commissions and editorial pieces, allowing me to focus on the creative process. I particularly appreciate how beautifully it performs when creating the contemporary, fashion-inspired designs that have become synonymous with my work.

• How would you describe your cake decorating style in three words?

**ELIF:** I am inspired by art, fashion, architecture and interior design, often drawing on textures, draping, sculptural forms and fine details to create cakes that feel like an extension of the overall wedding aesthetic. I particularly enjoy pushing creative boundaries and finding new ways to transform cake into an edible centrepiece.

Today, I work with couples across East Anglia and beyond, creating bespoke wedding cakes that are both visually striking and delicious, while continually refining my skills through workshops, collaborations and creative projects.

My cake decorating style in three words would be:

Editorial. Sculptural. Refined.





Ramona Giovinazzo

• **Where do you find inspiration for your cake designs?**

**RAMONA:** Inspiration can come from many different sources. Sometimes it starts with an illustration; other times, it is the recipient of the cake who inspires me through their passions and achievements. In other cases, inspiration arrives unexpectedly, perhaps right in the middle of the creative process or when I'm not thinking about work at all.

• **What is your favourite part of the creative process when working on a cake?**

**RAMONA:** I love every stage of the creative process and enjoy watching my ideas take shape step by step. If I had to choose just one, however, it would undoubtedly be the finishing touches. It's the part of the process that I find the most relaxing and rewarding.

• **What features of Saracino Pasta Cover or Pasta Top make them stand out for you?**

**RAMONA:** I have been using Saracino sugar pastes for many years, and I can confidently say that their quality is truly outstanding. The qualities I appreciate most are their ease of rolling out and their elasticity, which allow me to achieve smooth and even surfaces. For a cake designer, this is a fundamental aspect, as an impeccable finish plays a crucial role in the success of the final result.



Trudy Griffiths

• **What motivates you to keep learning and developing your skills?**

**TRUDY:** I really enjoy learning new skills, following some amazing cake artist on socials makes me strive to improve my skills everyday. Seeing what is possible really makes me want to try new things and ideas.

• **What is your favourite part of working on a cake?**

**TRUDY:** I love making the cake come to life and when you see the final results, it makes you proud that you've made it!

• **What was your experience using Saracino Pasta Cover on your projects?**

**TRUDY:** My experience with using Saracino Pasta Cover for making Sponge Bob, was that I was so pleased with it.

It is so easy to use and felt it was super stretchy, no tears and was super easy to apply.

It was the perfect choice! I was so happy with it.



# Regency Elegance in Yellow



## SONIA RICCA

ABOUT  
me

*hey* My name is Sonia, and my passion for sweets began with the cakes I used to make for my children.

I started making them because every time I ordered a cake from a bakery, I was never given what I had asked for: it was always unattractive, too sweet, and above all different from what I had ordered.

The first cake I made for my daughter's 1st birthday was not perfect, but it was exactly how I wanted it: not too sweet, with a simple design. From there, step by step, I taught myself how to improve and pay attention to every detail.

Over time, that passion became my job, and I opened my workshop, Sogni Squisiti.

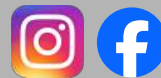
I chose this name because "Dreams" represents the idea of giving shape to people's wishes, turning their ideas into real and personalised cakes. "Delicious" because, to me, desserts should not only look beautiful, but also taste amazing, be carefully made, and irresistible—the kind you cannot stop eating: one bite and you immediately want another.

Today I create unique and personalised cakes for every event, all handmade, with sugar paste decorations and made exclusively with edible materials.

For me, every cake is more than a dessert: it is a special memory, a small masterpiece that accompanies important moments in people's lives.



Click to follow:



## *Regency Elegance in Yellow: a wedding cake inspired by Penelope Featherington*

A refined wedding cake inspired by the romantic world of Bridgerton and the luminous style of Penelope Featherington. Soft yellow tones, elegant drapes, ruffles, bows, and delicate flowers reinterpret Regency fashion in a modern and feminine design.

Each tier is handcrafted in sugar paste with careful attention to detail, creating movement, texture, and harmony throughout the structure. Matching decorated biscuits and cake pops complete the sweet table, echoing the cake's colours and motifs.

All decorations are fully edible and handmade, combining beauty, craftsmanship, and food safety. The final result is an elegant centrepiece that transforms inspiration into edible art.

# What You NEED

## INGREDIENTS

- Saracino Pasta Cover
- Saracino Pasta Model :  
White and yellow
- Saracino Cake Paper sheets

## EQUIPMENT

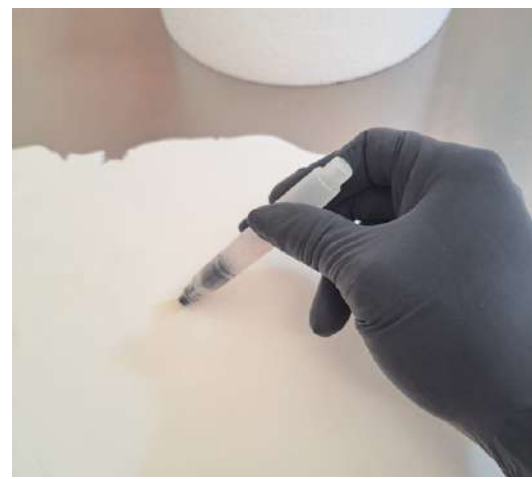
- 1st tier diameter 25 cm, height 10 cm
- 2nd tier diameter 15 cm, height 5 cm
- 3rd tier diameter 20 cm, height 10 cm
- 4th tier diameter 15 cm, height 7.5 cm
- 5th tier diameter 10 cm, height 10 cm
- Set square
- 8x8 square cutter
- Silicone mould with borders
- Food brush for powders
- Rolling pin for sugar paste
- Silicone daisy mould
- Precision scalpel
- Modelling tool
- Water brush with reservoir
- Knife
- Flower mat



## Cake Paper

Saracino Cake Paper has become increasingly popular among cake decorators because it offers a fast and creative way to achieve elegant edible designs with a smooth, fabric-like finish. It is flexible, durable, and easy to shape, making it ideal for creating ruffles, sails, flowers, and modern textured effects on cakes.

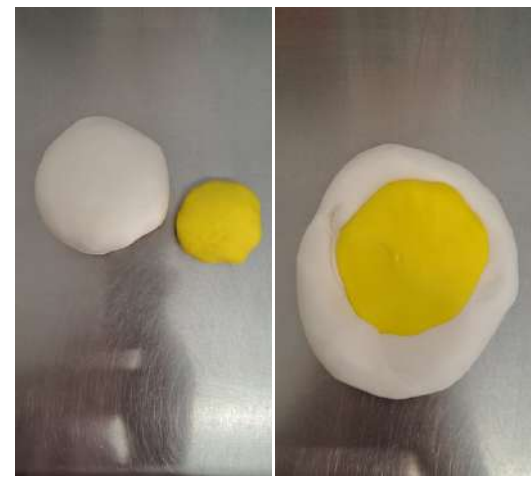
One of its most exciting features is the ability to print full cake wraps and personalised edible designs, opening almost endless creative possibilities for decorators. From luxury patterns and photographic prints to branded cakes and custom artwork, Saracino Cake Paper allows decorators to transform cakes into unique centrepieces with vibrant, professional-quality finishes. Its smooth texture, excellent print quality, and ease of use have made it a favourite choice for modern cake artists and celebration cake designers worldwide.



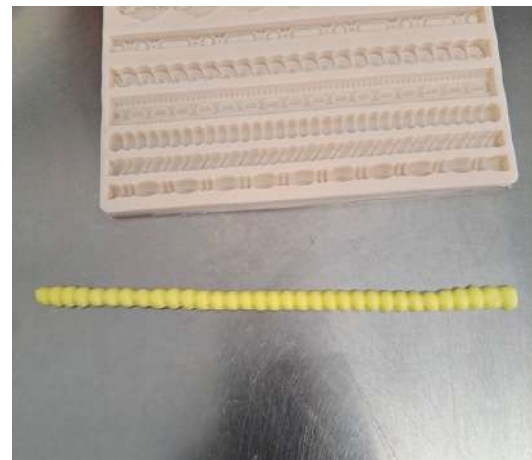
**STEP 1** Roll out the white Pasta Cover. Moisten the paste with the water brush.



**STEP 2** Cover the 25 cm diameter base.



**STEP 3** Take a little white paste and a little yellow paste. Mix the two colours together to obtain a pastel yellow.



**STEP 4** Using mould, make a small rope. Push the sugar paste into the border mould. Remove the paste carefully.



**STEP 5** Attach the border around the bottom of the cake.



**STEP 6** Roll out a strip of white Pasta Model. Thin the edges on a flower mat using a modelling tool.



**STEP 7** Create ruffles using the modelling tool. Make 4 ruffles.



**STEP 8** Flatten the top part with the rolling pin.



**STEP 9** Trim the top part with a knife.



**STEP 10** Moisten the back of the ruffle. Attach the ruffle to the cake to form a curve.



**STEP 11** Lift the ruffles with the modelling tool.



**STEP 12** Join the ruffles together.



**STEP 13** Make a small rope border for each ruffle and attach it as a finishing detail.



**STEP 14** Take the daisy mould and the light yellow Pasta Model. Place a small ball of paste in the centre of the flower mould.



**STEP 15** Now add the white Pasta Model to form the daisy. Remove the flowers carefully from the mould.



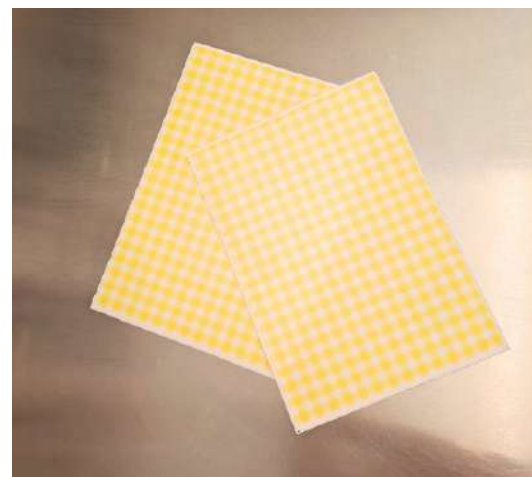
**STEP 16** Moisten the back of the flower. Attach the flower to the point where the border joins the ruffles.



**STEP 17** Roll out a strip of white Pasta Cover to cover the polystyrene tier, diameter 15 cm, height 5 cm. Cover the side of the polystyrene tier.



**STEP 18** Trim off the excess paste.



**STEP 19** Print Cake Paper sheets with a yellow gingham check pattern.



**STEP 20** Trim the edges of the printed sheet.



**STEP 21** Make two strips 5 cm wide and score them with a knife using a set square as a guide.



**STEP 22** Fold the scored part.



**STEP 23** Separate the strips. Moisten the edge of the 15 cm base. Attach the edible printed strips to the tier.



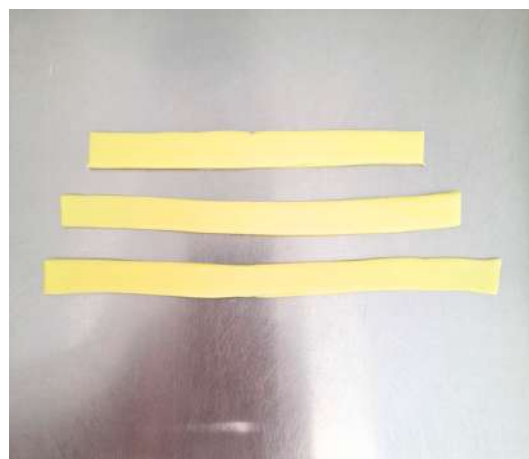
**STEP 24** Moisten the top of the 1st base. Attach the newly covered 15 cm x 5 cm tier.



**STEP 25** Cover the 20 cm x 10 cm polystyrene tier with white Pasta Cover and place it on top of the 15 cm x 5 cm tier. Repeat the same method to cover the tier with the printed sheet, but cut the strips 7.5 cm wide.



**STEP 26** From the centre of the daisy attached on top of the ruffles, mark 6 cm to the right and 6 cm to the left. Score the marks with a wooden skewer.



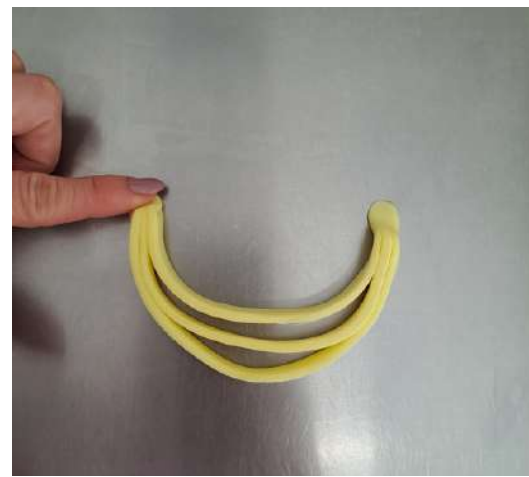
**STEP 27** Using pastel yellow paste, make 3 strips each 2 cm wide and the following lengths:  
1st: 14 cm  
2nd: 16 cm  
3rd: 18 cm  
We need four of each for four drapes.



**STEP 28** Moisten the ends of the 16 cm and 18 cm strips. Attach the 3 ends on top of each other.



**STEP 29** Attach the other ends as well. Create a drape.



**STEP 30** Flatten the ends.



**STEP 31** Attach where you made the skewer marks. The drape should be 12 cm wide in total. Repeat to attach the other 3 drapes.



**STEP 32** Make 8 strips of pastel yellow paste, 2 cm wide and 20 cm long. Cut the ends with a square cutter.



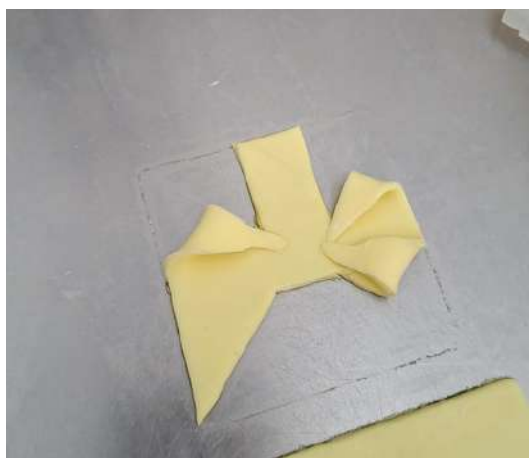
**STEP 33** Attach the strips in a wave motion like ribbons.



**STEP 34** Roll out the pastel yellow paste and cut out a square with a cutter. Make 4 squares.



**STEP 35** Score the square with this design.



**STEP 36** Moisten the centre. Fold the points inward to create a bow. Fold the long strip to close the bow.



**STEP 37** Attach the bow above the “ribbons”. Continue with the remaining bows.



**STEP 38** Finish the edge of the checked tier (15 cm diameter x 7.5 cm height) with a yellow paste border.



**STEP 39** Make more daisies and attach them along the upper border of the 15 cm x 7.5 cm tier.



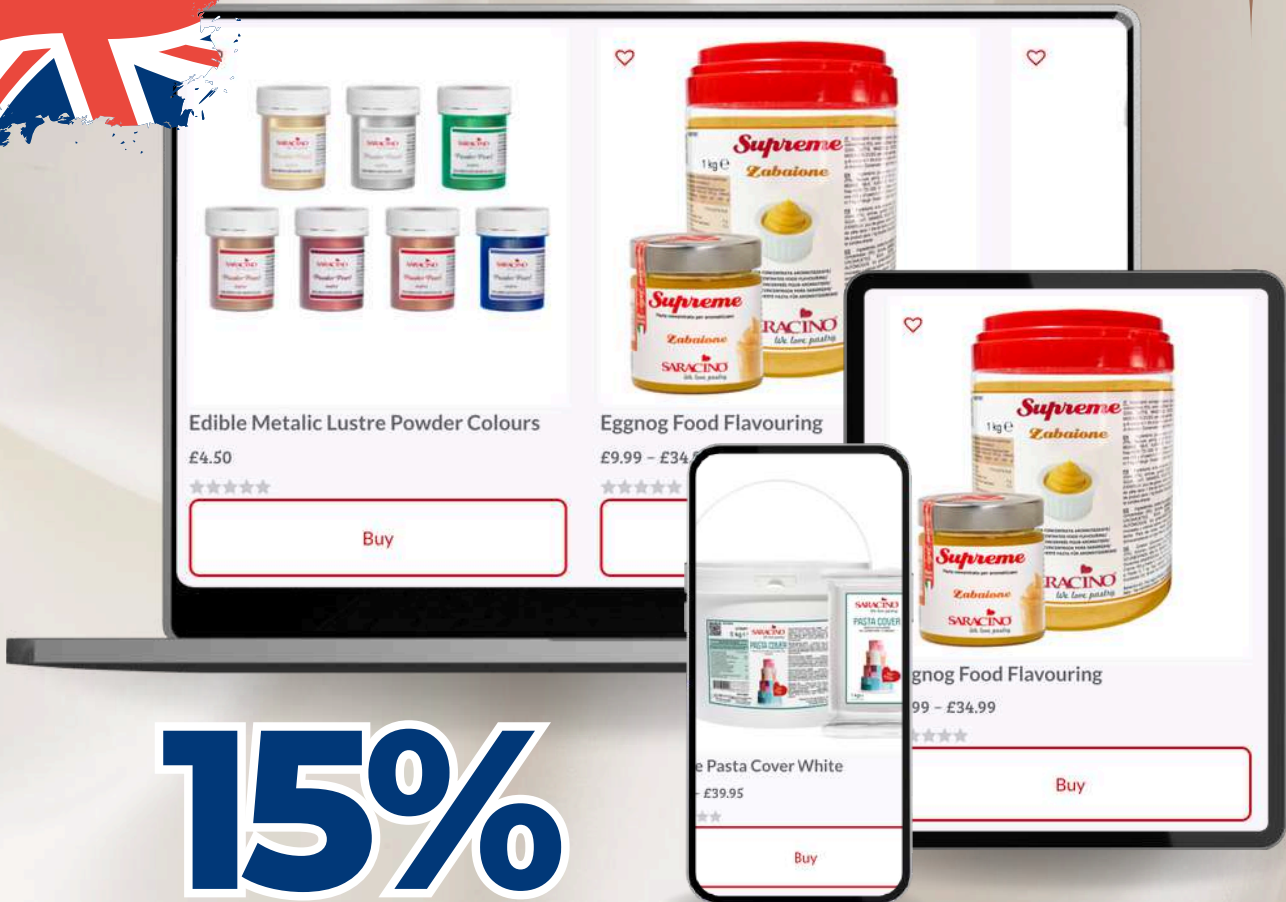
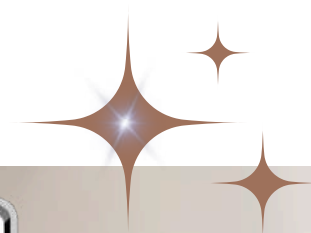
**STEP 40** Cover the 10 cm x 10 cm tier in yellow and repeat the same process (steps 6 to 13), then finish the edge with daisies.



**STEP 41** Dear Readers, your beautiful cake is ready!



# OUR ONLINE STORE FOR **UK** BASED CUSTOMERS IS NOW OPEN



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**CHANTÉLICE - Whipped Cream Mix 500g (1.1lbs)**  
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**CAKE PAPER A4 (25ct)**  
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# Piña Colada Cake



# HENDERSON GONZÁLEZ

ABOUT  
me

*hey* Master Baker is my signature brand as a chef and artist, built around my passion for transforming pastry into sculptural art.

With a background in architecture, I approach every creation with a unique perspective - blending precision, structure, and design with creativity, realism, and technical mastery to produce cakes that challenge expectations.

My work has gained international recognition through television appearances and industry events. I am proud to be the winner of Season 3 of "Is It Cake?" on Netflix, and to have participated in other major TV productions, where I've had the opportunity to showcase my craft to a global audience.

Through Master Baker, I continue to push the boundaries of cake design, constantly exploring new techniques and artistic possibilities. Under my slogan, "If you can dream it, you can bake it," I inspire my growing social media community to think beyond tradition, embrace creativity, and reimagine what cake can truly become.



Click to follow:



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## *Piña Colada Cake – About the project*

Summer is here! And with it comes a hyper-realistic piña colada cake, where every element, from the textured pineapple exterior to the glossy cocktail glass and the iconic miniature umbrella, is carefully crafted entirely in sugar.

Refreshing, vibrant, and rich in detail, this cake is designed to capture the essence of the tropics in a fully edible masterpiece. Throughout this tutorial, you'll learn how to recreate lifelike textures, achieve convincing transparency effects, and build a visually striking composition that feels both playful and sophisticated.

From sculpting the pineapple's intricate surface to balancing colour, shine, and proportion, each step focuses on turning simple cake and sugar into an immersive visual illusion. Whether you're looking to refine your realism skills or push your creativity further, this project invites you to explore how far cake design can go, transforming a classic summer drink into a show stopping centrepiece.

# What You NEED

## INGREDIENTS

- Round cake (5-inch diameter x 6-inch tall)
- Chocolate ganache (3:1 ratio)
- Saracino Pasta Model white
- Saracino gel colour: pink, gold yellow, green, orange
- Piping gel / Cake Gel
- Saracino Wafer Paper 0.30
- Cornflour
- Vodka (for colouring)
- Jam
- CMC

## EQUIPMENT

- Shell modelling tool
- Dresden tool
- Scissors
- Soft brushes
- Spatula
- Round cookie cutters
- Rolling pin
- Cocktail umbrella
- Sharp knife
- Flexible smoother or acetate piece
- Non-stick mat
- Cake drum



# Q&A

WITH HENDERSON GONZALES

If you missed our Q&A with Henderson Gonzales, don't worry as you can read the full interview in the April issue of *We Love Pastry*. Discover his insights on colour, creativity, cake decorating, and working with Saracino products to create stunning edible art.

[▶ READ MORE](#)



**STEP 1** Level and divide the cake into layers, then fill with your preferred filling.

**STEP 2** Using a round cookie cutter, cut out the center of the top layer to create the desired depth.

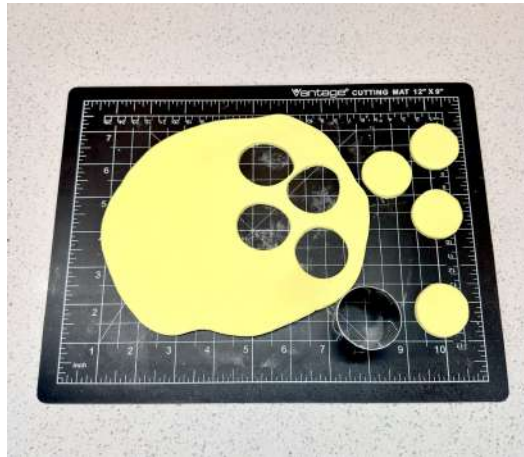
**STEP 3** Once filled and stacked, trim the lower edges of the cake to mimic the natural curved shape of a pineapple.



**STEP 4** Apply a layer of ganache using a spatula, including inside the cavity. This will seal the cake and create a firm base for covering.

**STEP 5** Use a flexible smoother or a small piece of acetate to refine the curved edges.

**STEP 6** Prepare pastel yellow Pasta Model, roll it out, and cover the top and inner cavity of the pineapple.



**STEP 7** Use a modelling tool to create the pineapple pulp texture along the edges.

**STEP 8** Using a circle cutter, cut small circles to build the outer skin of the pineapple.

**STEP 9** Apply a thin layer of piping gel to attach the circles to the exterior.



**STEP 10** Use scissors to make small cuts that mimic the pineapple's spiky texture.



**STEP 11** Use a shell tool to add texture around each circle.



**STEP 12** Continue attaching the circles side by side in a honeycomb pattern. Use the Dresden tool to define the lines between them.



**STEP 13** Dilute gold-yellow gel colour with vodka and apply it as a base wash to create a watercolour effect.



**STEP 14** Add touches of orange to the top of each hexagon shape.



**STEP 15** Apply green tones to the lower part of the shapes.



**STEP 16** Fill the cavity with your favorite jam—of course, pineapple is recommended!



**STEP 17** For the umbrella, use a real one as a template.



**STEP 18** Cut a piece of wafer paper.



**STEP 19** Mix gel colour with vodka and apply a light wash over the wafer paper.



**STEP 20** Carefully place the wafer paper over the real umbrella.



**STEP 21** With a soft brush, trace the umbrella lines onto the wafer paper. Let dry overnight.



**STEP 22** Mix a small amount of CMC into light brown paste, shape a stick, and let it dry overnight.



**STEP 23** Once the umbrella is dry, use edible markers to replicate the original design.



**STEP 24** Gently close the real umbrella to release the wafer paper version.



**STEP 25** Trim any excess wafer paper carefully with scissors.



**STEP 26** Insert the dried paste stick into the cake.



**STEP 27** Place the edible umbrella on top and secure it with a small ball of white paste. Your super cool cake is ready!

---

# Q&A

## WITH MARCUS HÖJER

At Saracino, we are proud to celebrate artists who bring creativity, passion, and innovation to every project. In this interview, we meet Marcus Höjer, a cake designer known for his elegant architectural style, thoughtful storytelling, and striking contemporary creations.

Marcus shares his journey into cake artistry, the inspirations behind his work, and the experiences that have shaped his unique approach to design. Join us as we take a closer look at the creative mind behind some truly unforgettable cakes.



By Saracino

Q

***Every artist has a beginning . Can you share how your journey into cake design first started?***

From the beginning I hated baking. As a chef where you add ingredients by feeling - sticking to exact measurements was not my vibe. I had been making cakes at work for colleagues which had given me some joy to it.

And when my grandmother passed away there was this strong feeling in me where I felt that I needed to make the cake for her funeral. It was so strange and I didn't know why. I just knew I had to.

***So I asked my mom if it was okay and I spent the entire night making her cake.***

That cake was the first time making SMBC and I even made my own fondant to make a pretty ugly draping. But it lit something in me. I saw the beauty in cakes. What it gives people and the feeling of creating something beautiful and sweet with your hands. From that night I was hooked.

And I think that's why I don't see any other option than this is what I am suppose to do. Because my journey began with giving my grandmother her cake.

**Q** *Was there a defining moment when you realised cake artistry would become your passion and profession?*

One month in business there was a venue that called me and wanted to work together.

I (who had never made a wedding cake or even a cake bigger than two tiers before) said yes. And two months later I attended my first wedding show as a vendor.

I made two cakes – each had four tiers even though I'd never done more than two before. And one of them even had a side bar.

Assembling these cakes, taking a step back. I felt feelings I'd never felt before.

It all ended with me bursting in to tears on the way home. Because I felt proud for the first time in a very long time.

That day I knew that this is what I am suppose to do.

**Q** *Your work is instantly recognisable for its detail and sophistication. How would you describe your signature style?*

Thank you so much!!

Working with locally sourced and ecological ingredients I want that to mirror in the cake.

I'm drawn to clean architectural forms, using texture, delicate and organic elements with a bit of playfulness.

For me it's about creating a balance between structure and movement, where each piece tells their own story.

I've just recently moved more towards fondant after months of debating if I should or not. And my biggest fear was that I would move to far away from my style. But I feel like I kept it and found ways to evolve it. Which was the reason I wanted to start working with fondant more in the first place.

## A choice I wish

*I'd taken sooner.*



**Q** *Inspiration can come from many places. Where do you most often look when developing new concepts?*

It depends if it's for a wedding or a collaboration with other vendors or brands.

For a wedding I get to know the couple, working with details from their wedding such as the dress, the table setting, the venue and the wedding as a whole. Even things as if the cake is going to be displayed outside during daytime or inside later in the evening has an impact on the final design.

Usually the wedding couple gives me some elements they like from previous cakes and I work with that within the designs.

If it's for a collaboration where I have all the free rain you can imagine I usually think about the design for many many weeks. And then a couple of days before the shoot I just go with the flow. Creating what I feel is right in the moment. Which is so much fun and most of the times, it turns out better than I could imagine.

No box to stick to and only create what feels right in that moment.

**Q** *When beginning a bespoke cake, what is your creative process from first sketch to final masterpiece?*

After the first consulting with the couple I give them a sketch that's not very detailed. So they can have a look on the sketch and see if it's something they like.

When we are getting closer to the wedding (around mars/april) I have the final consulting with them and then we talk a bit more about in depth details associated with the wedding and their story. Where I give examples of how and what we can do with the cake to add these elements.

Later on when creating the cake I go by the sketch. But if I feel like adding anything or changing anything to make it better I do so.



**Q** *Your creations balance technical skill with emotion and beauty. How important is storytelling within your designs?*

Super important.

The cake isn't just a cake. It's an investment by the couple and a piece of their love story. And for me it's important that it feels like that when you look at it on their wedding day.

Every detail should have some sort of meaning and intention behind why they are placed on the cake.

**Q** *Which project has challenged you the most creatively or technically, and what did it teach you?*

The wedding cake I made for a Halloween shoot last year.

It challenged me when it came to believing in my self. I had this idea that I knew would be incredible. And I worked on the cake for about a week straight. But so many of these hours was me debating with my self, looking at the unfinished cake and telling my friend to cancel the shoot.

The night before the set date I had to go with my main plan because I was running out of time. And it turned out even better than I first thought.

For me – this is an important cake. Since it showed me that I can trust in my self and what I create.



**Q** *Is there one creation that holds a special place in your heart or represents you as an artist best?*

When I think about the cake where I felt “this is me” for the first time – It is my first collaboration with Prop options.

I made a cake with side bars, working with texture and movement. And the way I felt when I took a step back and looked at it...I felt like home. Like that cake was a part of me.

And while that cake is a huge milestone for me, it opened up the door for me to opportunities that I only could dream of at that time.

**Q** *Excellence comes through evolution. What skills or techniques have you dedicated the most time to mastering?*

I would say all of them. I feel like there is always something to refine no matter the technique. You can always make it cleaner and sharper, better structure and better looking.

**Q** *Social media has opened the world to modern cake artistry. How has Instagram shaped your brand and journey?*

From the very start Instagram has helped me with inspiration when it's coming to designs. Seeing all these talented artists and what's possible to create is incredibly motivating.

I remember in the very beginning how cool I thought everyone was (You still are!!) and that I wished so bad that I would be as creative one day.

Instagram has also connected me with likeminded people which I am forever grateful for. And it gave me a platform to showcase my work to a broader audience internationally and the opportunity to work with brands and the people behind the incredible products - such as Saracino.

**Q** *What trends or movements in cake design are inspiring you most at the moment?*

I'm really inspired by sculptural cakes where it feels like more than just a cake. The cakes where you want to take a step closer to be sure you've seen it all.

Soft textures where sugar feels like fabric and nature. As well as the details that continues the story when you take a closer look.

**Q** *As an artist working with Saracino products, what qualities do you value most when creating high-end pieces?*

I'd say quality and reliability first. If I trust how a product behaves, it gives me the freedom to be more creative. And since my style balances both sharp forms and softer details the versatility is something I put a lot of value in as well.

**Q** *Do you have a favourite Saracino product that has become indispensable in your studio? What makes it your go-to choice?*

I have about 40kg of pasta cover ready to use at the moment.. I let that speak for it self haha! It's absolutely fantastic to work and taste delicious. The number one product I can't risk to be out of stock with.



**Q** *Looking ahead, what ambitions, collaborations, or dream projects would you love to bring to life next?*

My next project which is a secret as I write this. Is that I will be delivering cakes for a workshop at the most incredible venue in may. Where wedding photographers from all over the north will attend.

**It's truly a pinch me booking and I am beyond excited.**

One of the cakes I'll be making is something I have been thinking about for a while. So I am really excited to give life to my ideas!

Shortly after that there is an absolutely incredible wedding season ahead where almost all of my focus are at the moment.

It's been quiet a hectic winter so it's going to be nice to have that wedding season structure again where every day is planned by the minute.

After the summer there is nothing planned except Cake international - Which feels more than fine since this winter was filled with projects and collaborations.

And I think we all know that when we say that we have a couple of weeks with calm – there will always be something fun coming our way!

If I would run into the genie in the bottle. I would wish for my own studio separated from my home space since it's difficult to switch of work mode any waken minute.

I'd also wish for a wedding cake collaborating with any of my big inspirations and definitely a huge wedding with maybe 4-500 guests.

One of them is hopefully happening in the closest years. And I cant wait!

With all of that said - I am truly excited and grateful for everything that's coming. Even if it's including a couple of weeks with calm after the summer.



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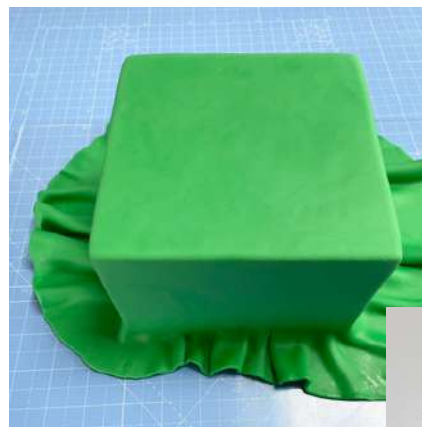


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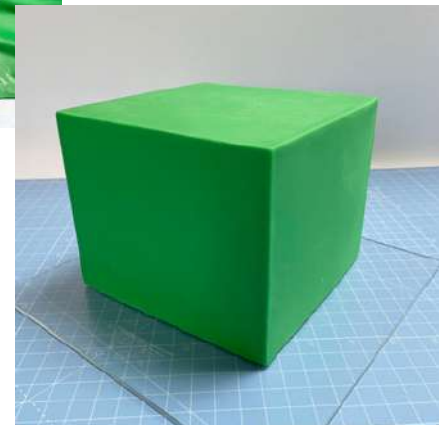
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# Dandelion Elegance



## SEMRA KOCYIGIT

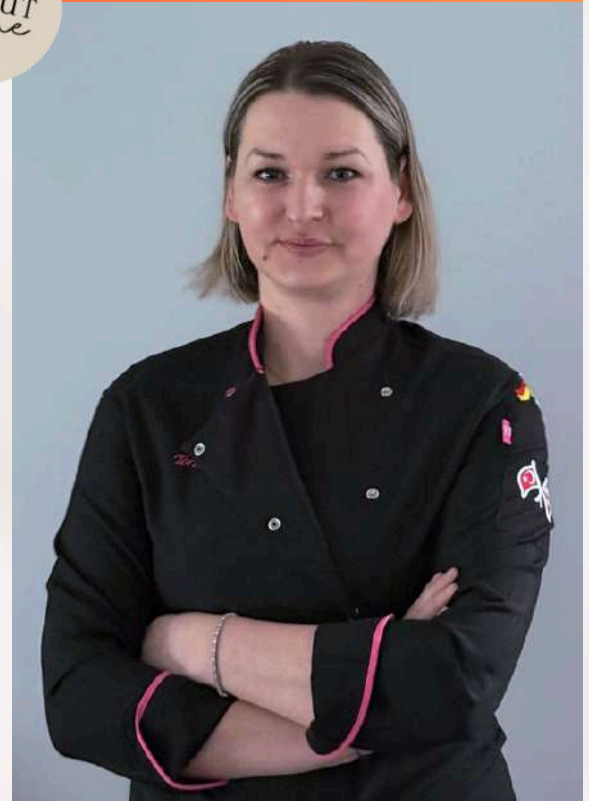
ABOUT  
me

*hey* I am Semra Kocyigit, a dedicated sugar artist based in Germany. My journey into the world of cake artistry began in 2015,

inspired by the very first cake I created for my daughter's first birthday. What started as a mother's gift quickly transformed into a passion for cake decorations.

Born and raised in Bulgaria, I focus on clean lines, meticulous attention to detail, and a modern aesthetic. To me, every cake is a canvas where love and art intersect.

I challenge myself through the craft of sugar figure modeling, participating in international competitions, and joining prestigious cake collaborations alongside talented artists from around the world. These experiences fuel my creativity and keep me at the forefront of modern sugarcraft techniques.



Click to follow:



## *Dandelion Elegance – About the project*

This three-tier design project marries bold, modern aesthetics with the delicate poetry of nature.

This design is a tribute to the gentle forces of life. Like a fleeting breeze, the delicate wafer paper drapes around the minimalist tiers, bringing motion into the silence. To me, the dandelion symbolizes the perfect transformation: letting go of the old to make room for beautiful new paths. In the meeting of deep black and pure white, an elegance arises that doesn't need to shout to be heard, but instead touches the soul – modern, meaningful, and full of heart.

By using a striking monochromatic palette, we create a sophisticated foundation for this "Dandelion Vibe." In this tutorial, you will learn how to combine precise structure with artistic movement, using wafer paper to transform a structured canvas into an airy, light-filled story in sugar.

# What You NEED

## INGREDIENTS

- Saracino Pasta Cover - White
- Saracino Cake Paper
- Saracino Wafer Paper 0.30
- Saracino Pasta Bouquet
- Saracino Cake Gel
- Saracino CMC
- Saracino Powder Colour - Black
- Edible Food Pens - Black
- Water

## EQUIPMENT

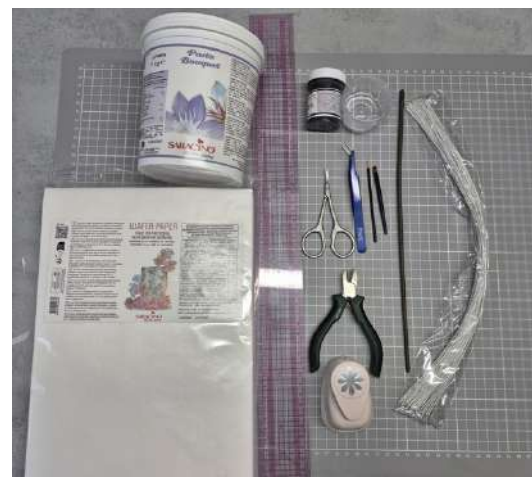
- Cutting mat
- Fondant smoother
- Rolling pin for fondant
- Ruler
- Craft knife
- Wire cutters
- Florist wire 30 gauge - white
- Florist wire for orchid
- Brush for glue
- Brush for cake gel
- Brush for powder colour
- Tweezers
- Replacement blade
- Small scissors
- Flower craft punch
- Steam engine
- Food printer

## CAKE SIZES (REFERENCE)

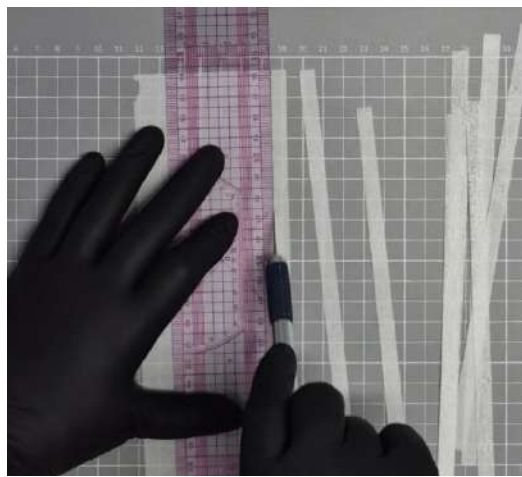
- Cake or Dummy
- 8 inch diameter 4 inch high
- 6 inch diameter 8 inch high
- 4 inch diameter 6 inch high



From Sketch  
to cake



**STEP 1** Start by creating the delicate dandelion flowers. In the picture, you can see all the materials and tools needed for creating the dandelion flowers.



**STEP 2** Cut strips from wafer paper, 0.30 mm thick, approximately 7 cm wide. They do not need to be perfectly even; I cut mine freehand to create a more natural look.



**STEP 3** Colour approximately 200g of Pasta Cover with a mix of yellow and brown gel to make a mustard/deep honey colour for a good base colour to make gold.



**STEP 4** Cut the finely fringed strips into small sections, approximately 1–1.5 cm wide.



**STEP 5** Using wire cutters, cut white 30-gauge floral wire.



**STEP 6** The wire pieces should be approximately 2 cm long.  
Tip: You can cut two wires at the same time to work more efficiently.



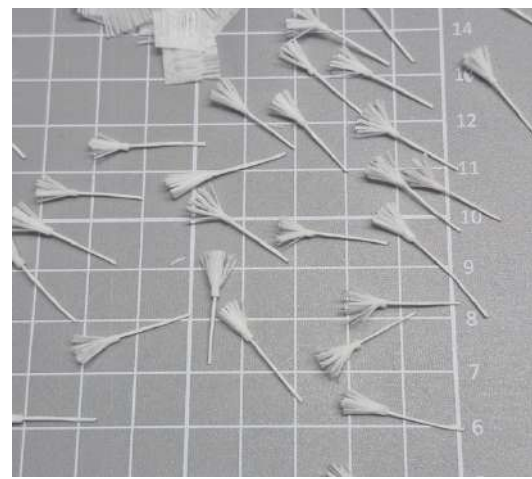
**STEP 7** Using a fine brush, apply a small amount of edible glue to the wafer paper. Note: The recipe for edible glue made with Saracino CMC and water can be found in several previous tutorials.



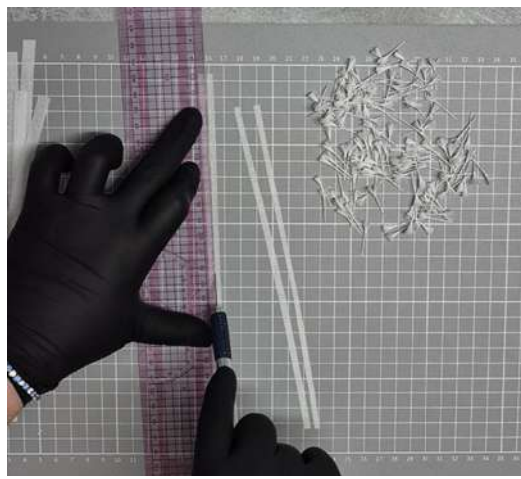
**STEP 8** Take one of the cut wire pieces and place it on one side of the wafer paper section, on the area where you previously applied the edible glue. Then carefully wrap the wafer paper around the wire.



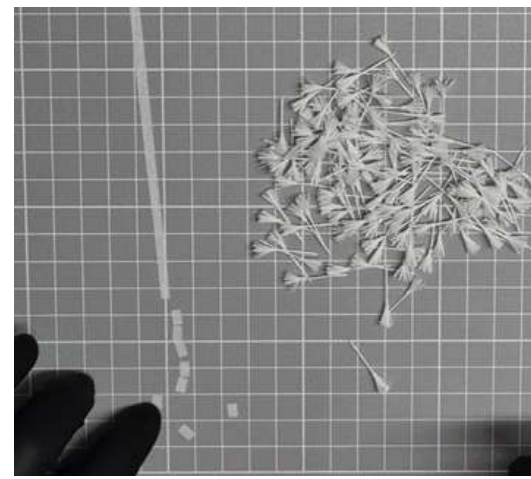
**STEP 9** This is how the wrapped wire piece should look at this stage.



**STEP 10** Repeat this process and make many of them.



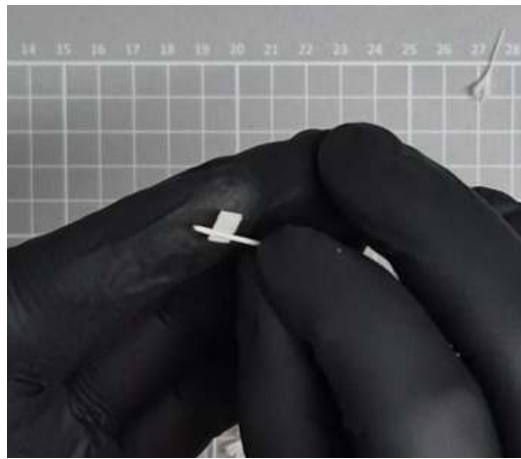
**STEP 11** Take a few of the strips that were cut to 7 cm wide at the beginning and cut them lengthwise down the middle.



**STEP 12** Cut them into small pieces, approximately 5–6 mm wide.



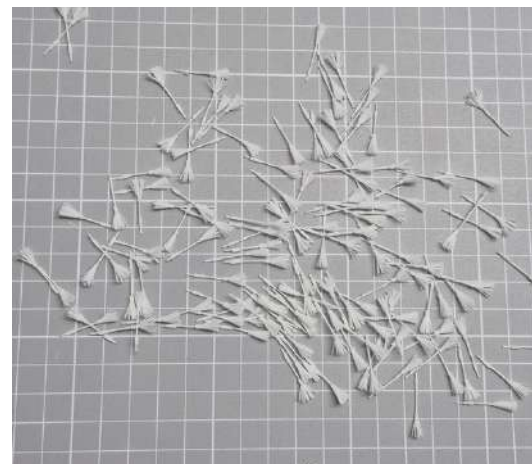
**STEP 13** Using a fine brush, apply a small amount of edible glue.



**STEP 14** Take the piece where wafer paper has already been wrapped around one side of the wire. Now wrap the small wafer paper piece around the other side, leaving approximately 2 mm of wire visible at the end.



**STEP 15** This is how the finished piece should look.



**STEP 16** Repeat this process and finish all the pieces.



**STEP 17** Cut the orchid wire in half using wire cutters.



**STEP 18** Apply a small amount of edible glue to the cut end of the wire. Then use Saracino Pasta Bouquet to shape the centre of the dandelion.



**STEP 19** The small piece at the bottom of each dandelion seed is called an achene. Using tweezers, dip it lightly into edible glue, and insert it into the centre of the dandelion.



**STEP 20** Insert the achenes in a circular shape, as shown.



**STEP 21** Carefully dust only the wafer paper side that has been inserted into the center with black powder colour.



**STEP 22** Continue working in this way until a spherical shape is formed.



**STEP 23** Use a flower punch cutter to create a few small flowers.



**STEP 24** Dust the flowers with black powder colour to give them more depth and a natural shaded effect.



**STEP 25** Cut the flowers in half and apply a small amount of edible glue.



**STEP 26** Carefully fold the half flower together.



**STEP 27** Using tweezers, attach the folded flower to the bottom of the stem.



**STEP 28** This is how the dandelion should look.



**STEP 29** Carefully steam the finished dandelions, but do not hold them too close to the hot steam. The hot steam opens the paper, making the dandelion look even more realistic.



**STEP 30** The dandelions are now finished. Set them aside and do not place them directly on the table, as they may lose their shape. It is best to place them upright in a cup or a similar container.



**STEP 31** Let's start covering the dummies.



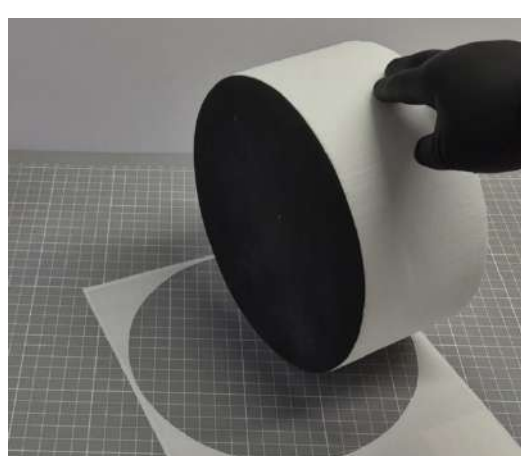
**STEP 32** Print the images onto Saracino Cake Paper using an edible printer. Note: The Cake Paper has two sides. I used the rougher side. The paper also has a lovely scent.



**STEP 33** Place the printed Cake Paper face down on the cutting mat. Apply Cake Gel to the top of the cake dummy, then place the dummy onto the Cake Paper.



**STEP 34** Gently press the cake dummy down with your hand so that the Cake Paper adheres well. Then carefully trim away the excess using a blade.



**STEP 35** This is how the top should look, clean and even.



**STEP 36** Cut the side prints to size using a craft knife. Apply Cake Gel to the side of the cake dummy and carefully attach the prints to it.



**STEP 37** Colour the white edges of the printed paper with a black edible pen.  
 Note: Do this with other dark prints as well, using the matching colour. This will make the printed images look cleaner and more finished. White edges on dark prints can otherwise be quite distracting.



**STEP 38** Cover both cake dummies with white Pasta Cover: D 6" x H 8" and D 4" x H 6".



**STEP 39** Knead the paste well, then roll out using a rolling pin. Apply Cake Gel to the top of the cake dummy.



**STEP 40** Place the side of the cake dummy where you applied the Cake Gel onto the rolled-out paste.



**STEP 41** Gently press the dummy down with your hand so that the paste adheres well.



**STEP 42** Carefully trim the excess fondant around the edge using a new blade.



**STEP 43** Remove the excess fondant, then turn the cake dummy over.



**STEP 44** If necessary, smooth the fondant from the centre outwards using a fondant smoother.  
 Note: It is better if the fondant edge extends slightly outwards. This helps the side fondant adhere better later, and you will not need to smooth the joints as much at the end.



**STEP 45** Repeat the same process with the small cake dummy as well.



**STEP 46** Roll out a large piece of paste approximately 3–4 mm thick. To be sure, measure the height and the full circumference of your cake dummy beforehand. Then apply Cake Gel to the side of the cake dummy and attach the rolled-out fondant to the side of the cake using a fondant rolling pin.



**STEP 47** Let the ends of the fondant overlap slightly. Using a blade or a sharp knife, cut straight down through the overlap from top to bottom. Carefully open the cut edge, remove the excess fondant, and then close the seam again. Smooth the joint with a fondant smoother.



**STEP 48** Carefully trim away the excess fondant. Note: When cutting, press the knife or blade only forwards and inwards.



**STEP 49** For the second tier, I cut out suitable stamps. I used a mat with dandelion motifs and cut it to size for this project.



**STEP 50** Hold the cake dummy from the top with a fondant smoother and carefully press the stamps into the fondant with your other hand.



**STEP 51** Now cover the sides of the small cake dummy with fondant as well.



**STEP 52** Cut crescent shapes in different sizes from 0.30 mm Saracino wafer paper. Do not throw away the wafer paper leftovers. Store them in a resealable bag or in a container. You can use the leftovers for future projects, as there are many creative ways to work with wafer paper scraps.



**STEP 53** Start at the bottom of the cake and attach the crescent shapes upwards. Use edible glue for this step, but do not apply too much.



**STEP 54** Stack the third tier on top of the second tier. Attach the dandelions to the side of the cake using a thicker wire. Then continue adding the wafer paper crescent shapes until the third tier is fully decorated. This is how beautiful and elegant our finished wedding cake looks.

# SARACINO®

*We love pastry*

## PASTA COVER SUGARPASTE

cake by Cherry Blossom Cake  
Design

cake by  
MH CAKES

### PROFESSIONAL WHITE FONDANT ICING

Trusted by professional cake decorators across the UK and Europe for its exceptional elasticity, smooth finish and reliability in all temperatures

GLUTEN  
FREE

VEGAN  
FRIENDLY

HALAL  
CERTIFIED

KOSHER  
CERTIFIED



#### PROFESSIONAL SUGARPASTE FOR CAKE COVERING

Formulated specifically for covering cakes, this fondant rolls thin and adopts smoothly to cake surfaces without cracking or tearing.



#### IDEAL FOR SHARP EDGE CAKES

Its strength and elasticity make it perfect for creating modern sharp edge cakes, tall tiers and smooth professional finishes.



#### STABLE IN WARM TEMPERATURES

Saracino Pasta Cover maintains a consistent texture between 18C and 38C, making it suitable for all the kitchens and warmer climates.



#### SOFT, FLEXIBLE AND EASY TO WORK WITH

The paste requires minimal kneading and remains workable for longer, giving decorators time to perfect their finish.



#### BRIGHT WHITE COLOUR WITH VANILLA FLAVOUR

Its clean white finish provides the perfect base for contemporary cake designs, while the subtle vanilla aroma enhances the taste of the cake.

AVAILABLE SIZES



### WHY IT STANDS OUT

If you are searching for professional sugarpaste that combines flexibility, temperature resistance and value for money, Saracino Pasta Cover offers consistent results at an affordable price.

Whether you call it sugarpaste or fondant icing, this product delivers smooth coverage and dependable performance.

*Professional Results. Beautiful Cakes. Every Time*

TRUSTED BY CAKE ARTISTS LOVED BY PROFESSIONALS CHOSEN BY CREATIVES



Smooth Finish.  
Sharp Edges.  
Every time.

# Beyond the Stone



## HOLLY BRACKSTONE

ABOUT  
me

*Key* Hi! I'm Holly, the artist behind Boujee Cakes in Las Vegas, Nevada, where I create luxury cakes and hyper-realistic buttercream florals that blur the line between food and fine art.

What started as an obsession with movement, texture, colour, and realism in floral cupcakes has evolved into sculptural cakes, editorial showpieces, sugar flowers, textured finishes, and immersive artistic designs — though hyper-realistic florals will always remain at the heart of my work.

I love pushing creative boundaries through techniques like aged stone textures, gravity-defying sugar elements, sculpted faces, romantic lace details, and cinematic cake artistry created alongside my husband, whose filmmaking and storytelling help bring my work to life in an emotional, dreamlike way.

My work has been featured in luxury wedding editorials, artistic collaborations, magazines, and international cake publications, where I also share tutorials and creative techniques with decorators around the world. Beyond cake artistry, I'm passionate about health, fitness, and recipe creation, which inspired the beginnings of Boujee Cakes & Bakes, a project focused on intentional, elevated desserts and modern baking.

As a wife and mom of two energetic boys, family is at the center of everything I do, and I love building a life where creativity, motherhood, artistry, and entrepreneurship can all thrive together. I also love teaching through The Boujee Cake Society and helping other artists grow in confidence and creativity while sharing the “why” behind my process.



Click to follow:



## *Beyond the Stone – About the project*

This piece became far more than a cake to me. It became a reflection of what it feels like to slowly break out of the version of yourself you thought you had to stay trapped in. The aged stone textures, fractured surfaces, and overgrown florals symbolize growth pushing through rigidity, softness emerging from structure, and creativity refusing to stay still.

As someone who constantly has flowers on the brain and finds beauty in creating lifelike movement through sugar and buttercream, I wanted the sculpture to feel as though she was awakening from the stone rather than remaining frozen within it. Every cracked texture, climbing vine, and delicate bloom was intentionally placed to represent transformation, artistic freedom, and the reminder that we are never meant to remain statues of who we once were.

# What You NEED

## INGREDIENTS

- Saracino Pasta Top
- Saracino Pasta Scultura
- Saracino Flower Paste by Arati Mirji
- Saracino Cake Paper
- Gel Colours: black, peach, sage
- Piping Gel - Cake Gel
- Petal Dusts: black, gunmetal, white, ivory, cinnamon, rose leaf, pink Paradise, tree peony
- Royal Icing for attaching the moulded face

## EQUIPMENT

- Cake Structure
- Cake dummies (I chose sizes: 6", 8", & 10")
- Central rod/dowels for securing the cake whether using real or dummy tiers
- Fondant & Sculpting Tools
- Fondant rolling pin
- 1-inch thick wooden dowels for rolling
- Fondant rolling cutter
- X-Acto knife
- Greek goddess face mould
- Sculpting tools for adding detail to the face
- Toothpicks
- Ball tool for thinning out petals
- Anemone flower veining mold
- Flat paint brushes
- Pointed round/detail brushes
- Floral Supplies
- Green floral tape
- 18-gauge green floral wire
- 22-gauge floral wire
- White sewing thread
- Thin white stamens
- Edible glue
- Flower Drying & Shaping
- Spoons
- Flower drying trays





**STEP 1** Choose cake tier sizes and set aside. I used square dummies all 5 inches high in sizes 6", 8" & 10"



**STEP 2** Colour small amounts of Pasta Top in soft stone-inspired shades using black, sage, and peach gel colours. Roll out each colour. The thickness here is not all that important as you will be tearing them apart to make the small stone pieces. Leave to dry slightly for about 3-5 hours.



**STEP 3** Tear/break it into irregular organic pieces. Allow the pieces to dry overnight until firm and rough in texture.



**STEP 4** Once all pieces are dried (consistency will be still slightly soft on inside harder on outside) place all pieces in zip lock bag for storage and easier application.



**STEP 5** Cover the cake by making fondant panels. Measure the sides of your cake to determine how big your fondant base panels need to be.



**STEP 6** Colour and roll out a fresh sheet of Pasta Top in dark grey for the first cake panel about 1/2 inch thick. Roll out the fondant many times once broken stone pieces are applied, so the thicker fondant helps with the proper texture. Be sure to lightly dust your work area with cornflour to prevent the fondant from sticking.



**STEP 7** Measure the rolled fondant to be the same size as the area you will be applying it to. I chose to do the bottom tier in a larger panel cover roughly three of the sides. And chose to do the back side of the bottom tier and all top tiers in individual panels. Doing so allows the cake to look less structured and more like organic broken and aged stone.



**STEP 8** Verify the fondant is the correct size you desire (if doing panels or fully wrapping the sides). Trim excess. Also lightly dust surface again with cornflour to ensure the panel does not stick to your work area,



**STEP 9** Apply a thin coat of piping gel or lightly mist with water to help dried fondant pieces adhere to the fondant below.



**STEP 10** Scatter the dried fondant pieces organically over the surface to create a type of scattered mosaic pattern



**STEP 11** Apply thin layers of piping gel where needed to help the pieces adhere better.



**STEP 12** Press down fondant pieces lightly with finger tips to further help them attach before rolling them with fondant roller. Allow to dry slightly and become less tacky before rolling.



**STEP 13** Using large metal fondant roller, roll over top of fondant and adhered fondant pieces. Press down while rolling slowly. Some of the pieces may attach to the roller, This is ok, just be sure to roll slowly and keep an eye out for this and detach them from roller and reposition them, press them down with finger and continue.



**STEP 14** Allow the panel to dry slightly, then repeat the process by adding more broken pieces for added depth and dimension. Using a 1-inch thick wooden dowel to gently roll and press the fondant pieces also helps with proper adhesion.



**STEP 15** Use a culinary torch lightly in random areas to create subtle cracking and distressed texture. Repeat the rolling process with the wooden dowel. Allowing to dry slight in-between rolling sessions. Dusting underneath fondant surface as needed to ensure it is not sticking to table.



**STEP 16** Adding smaller pebble-like pieces of dried fondant in the crevices adds to the depth and dimension. To add even more texture, use a long culinary zester to scrape dried fondant pieces to get micro-sized “pebbles” and scatter those organically throughout the cake. Add piping gel as needed.



**STEP 17** Using edible colour solution, mix desired colours with the solution to make paint.



**STEP 18** I used earth colours but started with an overall colour wash in an ivory colour and built it from there.



**STEP 19** I layered on different earthy tones such as a mossy green (I used a mix of rose leaf and cinnamon to get a mossy colour) into the crevices. I focused on adding darker colours into the crevices to make it look like dirt settled there.



**STEP 20** I then layered on light browns, whites and a light sage green color to blend it all together. A dabbing motion with the colour helps to make it look more aged. You can rotate between using the wet paint and the dry petal dust to also give it more colour variation and organic texture.



**STEP 21** Blend all the colours to desired look using dabbing motion and adding more colour and adjusting. Can also use small bursts of the culinary blow torch to add extra cracking.



**STEP 22** Let the fondant panel dry for 5-10 minutes. And lift up with long bench scraper to ensure it is not stuck to table.

Tip: During the process of layering the fondant pieces and rolling them out, it helps to lightly push the fondant back into the original shape and size you measured in the beginning. This motion also helps create natural cracking and organic "aged movement" in the fondant pieces.



**STEP 23** Lightly roll over the surface once more to blend everything naturally together and ensure the majority of pieces are properly attached (if some fall off you can re-attach them once the fondant panel is on the cake).

\*Rather than sculpting every crack intentionally, I allowed the texture to form organically through layering, pressure, fragmentation, and distressing techniques. By embedding broken dried fondant pieces back into freshly rolled fondant, repeatedly compressing the surface, torching select areas, and aging it with layered color washes, the texture naturally began mimicking the way weathered stone and cracked granite form in nature over time. The result feels imperfect, aged, and authentic rather than overly controlled.\*



**STEP 24** Measure and cut fondant panels for each cake dummy/tier individually and set aside.



**STEP 25** Cover the surface you will be applying the panels too with piping gel or edible glue. Gently lift fondant panel and apply to cake tier. Repeat this process for all cake tiers and panels.



**STEP 26** Blend seams carefully using your fingers or fondant tools while still allowing some natural imperfections to remain. I used pallet knives to trim down any excess fondant after applying the panels but did not cut in straight perfect ways. The goal is to make it look broken and aged. I trimmed the excess base grey fondant to be closer to the "stones" to make it look as though it had been roughed and aged over time.



**STEP 27** Continue building texture and aging directly onto the panels using petal dusts and diluted colour washes. Continue adding darker colours into the cracks and washing it back in a dabbing motion with lighter colours. I created multiple different colours with the colours listed in the tools list. Having a plastic painting easel makes this process much easier. Allow the tiers to dry fully before stacking.



**STEP 28** Secure all tiers using a central rod/dowel system whether using real or dummy tiers. Use your preferred method. Align the top and middle tier flush to create the “shelf” effect for the sculpture placement. Allow the bottom tier to extend outward slightly for a more architectural composition. Set aside and gather all tools for creating the goddess face.



**STEP 29** Break apart Pasta Scultura to begin molding the face. Warm slightly if needed (it may be hard or crumbly). Use gloves.

\* if any of the fondant pieces fall off, reapply with edible glue or piping gel and gently press back into space it had fallen from.



**STEP 30** Knead until very pliable.



**STEP 31** Firmly push the Pasta Scultura into the mold until all crevices are filled.



**STEP 32** You do not want the back to be completely flat. We want it to be slightly mounded so that when we apply it to the cake, there will be a small amount of room to apply flower stems behind the head once it is completely dry. Break apart additional Scultura as needed to achieve this effect.



**STEP 33** Carefully remove from the mold.



**STEP 34** Add additional sculptural details using sculpting tools while the medium is still pliable. Add small organic cracks near head line and collar bone. Add small organic indentions throughout avoiding perfect lines or shapes. The edible paint will settle into these cracks and indentations so we want to use similar aging techniques here.



**STEP 35** Paint the sculpture using layered washes of black, ivory, white, sage, and gunmetal tones. Similar colours to what you used for the stones minus the heavy brown shading. Build dimension slowly using thin layers rather than one heavy application. I started with a light application of the gun metal colour mixed with a small amount of white.



**STEP 36** Continue to paint entire face in a wash of the gun metal and white.



**STEP 37** Add darker edible paint into crevices, cracks & indentations to mimic the same techniques we did with the stone. Press texture lightly into areas of the sculpture to create aged stone imperfections. Spray with cocoa butter/velvet spray for a stone-like finish. Distress further using petal dusts in the crevices and around raised areas. Add additional ageing and depth until the sculpture feels naturally weathered.



**STEP 38** We will be using 3 large tooth picks inserted into the top ledge of the dummy cake to attach the face.



**STEP 39** Determine proper positioning for the toothpicks used to secure the sculpture on the ledge.



**STEP 40** Push in heavy-duty toothpicks in the proper position (about halfway down).



**STEP 41** Apply a thin layer of royal icing to the back of the sculpture and attach it to the cake by pushing it straight down onto the toothpicks. Be mindful of royal icing getting onto the back of the cake. You can clean it up by gently wiping it back with a palette knife or blend it into the aged stone texture.



**STEP 42** Continue aging the sculpture with the same techniques. Let it dry on the cake overnight.



**STEP 43** Roll out a small ball of black sugar paste about  $\frac{1}{2}$  -  $\frac{3}{4}$  inch round for the center of the stamen.



**STEP 44** Trim an 18-gauge floral wire to the desired length and make a small hook.



**STEP 45** Dip the end of the wire into edible glue and stick it directly in the center of the black ball halfway in. Use various desired molds to create realistic texture. Let it dry completely overnight.



**STEP 46** Wrap white sewing thread around two fingers approximately 25 times. Tie the thread into a loop. Repeat this process 4 times.



**STEP 47** Attach the loops together onto a 22-gauge floral wire.



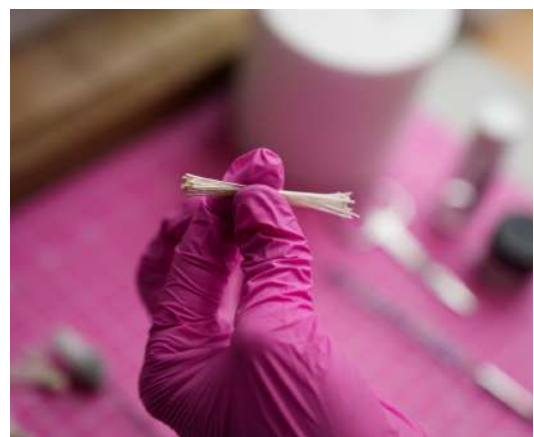
**STEP 48** Cut the loops open and fan the thread outward to create natural movement.



**STEP 49** Apply edible glue to the dried paste ball. Arrange and attach the thread stamens around the central ball one section at a time until full.



**STEP 50** Let dry for 2-3 hours.



**STEP 51** To create the second layer of stamens, use very thin white stamens. Gather 10-15 in your fingers and fold in half.



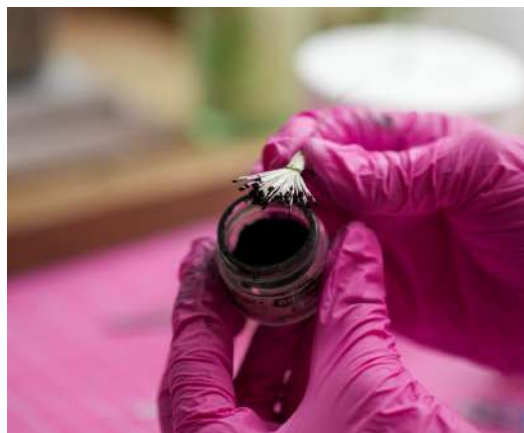
**STEP 52** Tightly wrap a 22-gauge floral wire around the lower half of the folded-over stamens 2-3 times.



**STEP 53** Pull tightly and pinch with pliers.



**STEP 54** Fan out and mold into a half circle to prepare them to be wrapped around the central ball of the stamen. Make 4 of these bunches.



**STEP 55** Colour the tips with black petal dust by lightly coating ends with edible glue then dipping in black petal dust and tapping off extra.



**STEP 56** Trim the excess thread from the drying stamens and colour the tips black as well.



**STEP 57** Wrap all 4 bunches around the central stamens. Arrange them and fan them out to get the desired look. Secure with floral tape.



**STEP 58** Roll flower paste by Arati Mirji very thin (almost translucent) over a veining board.



**STEP 59** Using an anemone flower cutter, cut out various petal shapes and sizes. Depending on if you want a more open anemone or closed, the petal amount will vary. I did 5 in each size.



**STEP 60** To get small central petals, you can free-hand cut those by tracing and cutting with a fondant roller over the veining board.



**STEP 61** Dip the end of a trimmed 22-gauge floral wire into a very small amount of edible glue. Insert the wire about  $\frac{1}{4}$  of the way into the petal vein.



**STEP 62** Repeat this process for all petals. Keep ones not in use flat in a ziplock bag to prevent drying out.

Tip: put petals not in use flat and not overlapping in large zip lock bag.

Tip: If the petal is too thick near the bottom (part where you inserted the wire), trim slightly using fondant cutting tool to allow an easier process while assembling petals against the stamen.



**STEP 63** Thin out tips and sides of petals using a ball tool on foam pad. I only took out 5 at a time to ensure they did not dry out. Will be repeating this process for every petal.



**STEP 64** Use an anemone petal mold to create realistic texture. Place the petal in the mold and bend the wire up slightly where the mold closes to ensure no breakage.



**STEP 65** Press down firmly. Carefully remove from the petal mold.



**STEP 66** Inspect petal to ensure satisfaction with desired thinness.



**STEP 67** Dry petals on spoons and drying trays to create organic shaping.



**STEP 68** Manipulate petals for organic movement around drying trays and spoons before allowing to dry over night or for 24 hours.



**STEP 69** Use petal dust to lightly dust the anemone petals the desired colour, focusing on tips and natural colour variation.



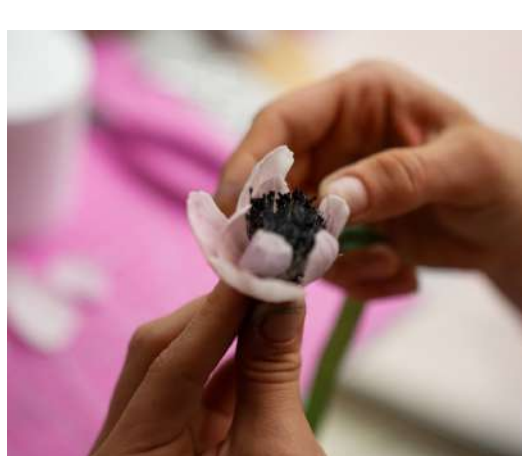
**STEP 70** Repeat this process for all petals.



**STEP 71** Before assembling, carefully bend back the petals so they will fit around the center and not break. Can adjust them as you start to build the flower to allow for natural petal movement.



**STEP 72** Attach petals around the stamen center gradually, working from smaller inner petals first. After each row of petals wrap tightly with floral tape.



**STEP 73** Repeat with all rows of petals gradually working outward in size and shape.



**STEP 74** Gradually build the flower wrapping tightly with floral tape after each row.



**STEP 75** Adjust petals as needed carefully.



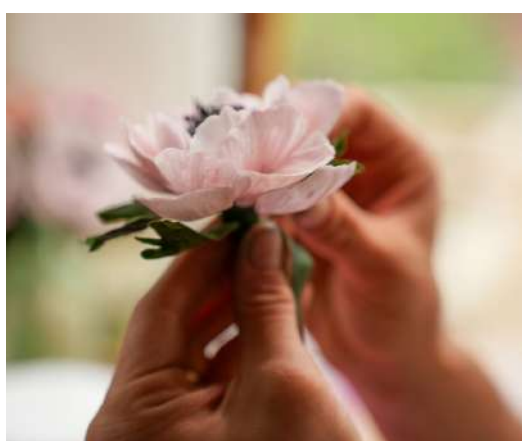
**STEP 76** After the final petals are arranged, trim any excess wires and wrap the stem fully in floral tape starting on the base of the flower and working your way down.



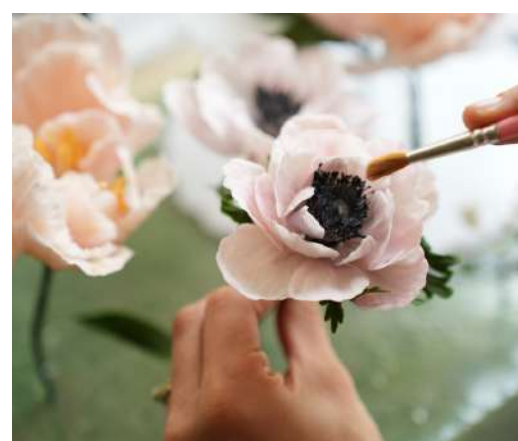
**STEP 77** Flower is complete



**STEP 78** Using the same method as petals, use anemone leaf cutter with green sugar paste.



**STEP 79** Once leaves are dry, attach using same method.



**STEP 80** Add any additional colour needed.



**STEP 81** For this cake I chose to use open peonies, anemones, roses, climbing spray roses, blue forget me knots, and various green filler foliage and small climbing vines. Begin with the largest statement flowers first to establish movement and composition.



**STEP 82** Add secondary flowers and anemones throughout the design.



**STEP 83** Incorporate vines and foliage to create an overgrown garden effect.



**STEP 84** To prevent larger heavy flowers from moving, secure with a hooked floral wire inserted into the cake. If using a real cake, cover in plastic wrap before inserting or food safe floral hooks.



**STEP 85** Fill smaller gaps with spray roses, forget-me-nots, and delicate filler flowers. Arrange flowers on front and then work your way around the cake.



**STEP 86** Continue to arrange flowers.



**STEP 87** Dust cracks, crevices, edges, and textured areas using petal dusts in black, ivory, cinnamon, gunmetal, and mossy tones. Add aging to the cake board by using same technique with edible paint.



**STEP 88** Add additional aging around the sculpture, vines, and floral placement points. Continue layering colour until the overall design feels weathered, overgrown, and naturally aged. Finish by softening harsh areas with lighter colours and ensuring all elements feel cohesive and integrated together.

# WHAT ARE THE DIFFERENCES?

What are the differences between the two Saracino sugar pastes - NEW Pasta Cover and Pasta Top ?

## PASTA COVER



- Gluten FREE
- 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.
- 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.
- White colour and delicate vanilla aroma
- 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.
- 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.
- PASTA COVER performs exceptionally well in high humidity and temperature conditions, maintaining its integrity without ingredient leakage issues. Ideal for hot environments.

## PASTA TOP

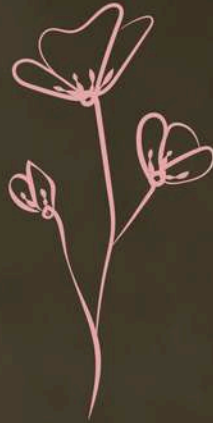


- Gluten FREE
- PASTA TOP is rigid at temperatures below 20 °C and contains natural shea oil and sunflower oil. Perfect for use between 25 °C and 35 °C.
- PASTA TOP requires slightly longer manipulation due to the hardness of the paste. It is perfect for rolling out and shaping effortlessly. It doesn't dry out quickly, avoiding the elephant skin effect on your cake.
- PASTA TOP stays firmly on tall cakes without falling and hardens in the fridge to help preserve the cake better.
- White colour and delicate vanilla aroma
- 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.
- PASTA TOP is available in 19 colours in 5kg, 1kg and 250g.

created by Katarzynka Sztuka  
Cukrowa



# Real or sugar?



The cake design that looks like flowers — then becomes them.

## A NEW FRONTIER IN CAKE DESIGN.

While cake artists have been pushing the boundaries of what's possible on the outside of a wedding cake, one business has been quietly reinventing what's underneath.

Eco-led design brand Made With Flower has created the Flowering Cake Tier — **a cake tier that grows into wildflowers.** Their first product, the BLOOMbase™ is a compostable alternative to faux tiers often hidden in stacked cakes. The tier is designed to be iced as normal but then soaked and planted after the event, where it transforms into bee-friendly blooms.





Founded by Zoe Bayliss Wong, a former finance professional turned accidental inventor, Made With Flower was born from a simple frustration with unnecessary waste, and a belief that celebrations should leave something beautiful behind.

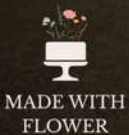
**“Saracino redefines what’s possible on top of a cake. The BLOOMbase™ redefines what’s underneath.”**

ZOE BAYLISS WONG, FOUNDER OF MADE WITH FLOWER



## SAME PROCESS. EXTRAORDINARY STORY

-  Compatible with all icing types, including fondant, buttercream and ganache icing
-  Lightweight & strong with minimal priming required.
-  Designed to perform on the big day — then flourish long after
-  No compromise on creativity, just a better outcome.



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# Your Design. Our Next Feature Story.

**MADE WITH FLOWER AND SARACINO ARE INVITING CAKE ARTISTS TO EXPLORE WHAT'S POSSIBLE WHEN WORLD-CLASS DESIGN MEETS EXTRAORDINARY STORYTELLING.**

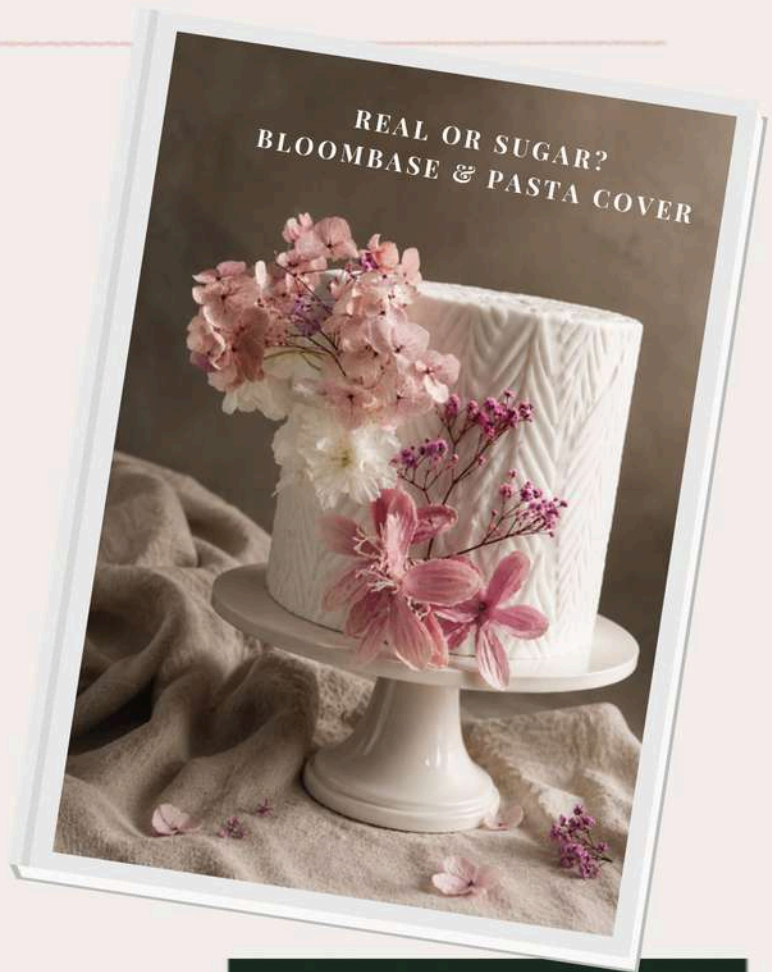
The most exciting ideas in cake design have always come from artists willing to try something new.

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Throughout the year, we'll be celebrating and sharing standout creations across our social channels, showcasing the incredible ways cake artists are bringing this new innovation to life.

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# Parrot Peppa



# NATASCHA ROSLAN

ABOUT  
me

*hey* I'm Natascha Roslan, a cake artist from Verl, Germany. I started my journey as a hobby baker a few years ago and have been deeply immersed in the world of cake and sugar art for the past two years.

I love exploring new ideas and don't like to limit myself to just one area. Whether it's modelling, wafer paper, floral work or wedding cakes, I enjoy combining different techniques and materials in my work.

Creative freedom is very important to me. I work intuitively, experiment a lot and enjoy following new ideas rather than repeating the same style. Colour plays a key role in my designs. I love creating pieces that are vibrant and expressive.

Over the past years, I have been awarded multiple gold medals in international competitions, most recently winning both Best of Category and the People's Choice Award at Cake & Bake Dortmund. I especially love being part of the competition scene, as it offers both creative challenges and a strong sense of community where artists inspire and learn from each other.

What excites me most is variety – new projects, new products and new possibilities. That's what I truly love about cake and sugar art.



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## *Parrot Peppa – About the project*

For this project, I deliberately chose a colourful and vibrant design. The aim was to create a piece that conveys lightness and immediately catches the eye through clear, fresh colours.

In addition to the visual impact, it was important to me to develop a project that is accessible. Modelling work often seems more complicated than it actually is.

For this reason, the focus is on using simple techniques and minimal equipment, without relying on elaborate silicone moulds or complex molds.

Instead, I work freely with hand-modelled elements and methods that are easy to follow and recreate.

This project combines a range of fundamental yet effective techniques:

- Freehand modelling of figures and decorative elements
- Painting and shading to enhance details and create depth
- Working with wafer paper, including cutting and shaping
- Building structures and textures
- Combining different materials to achieve lightness and movement

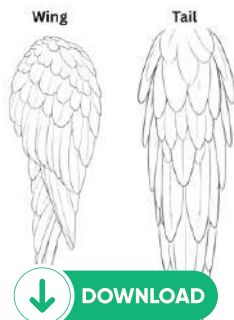
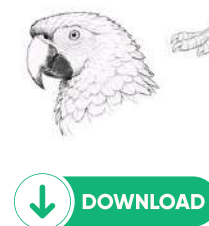
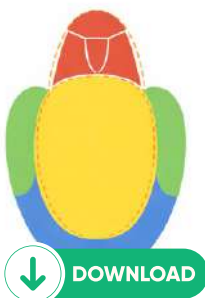
# What You NEED

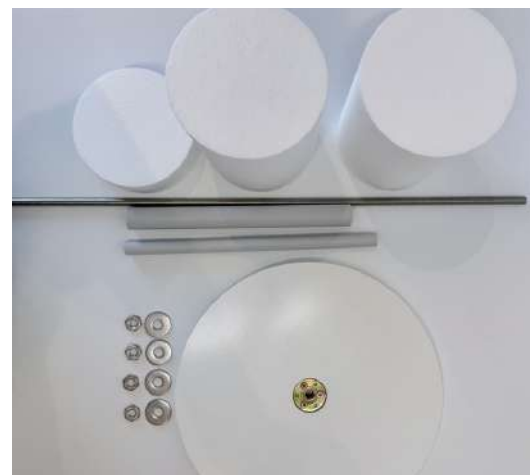
## INGREDIENTS

- Saracino Pasta Cover: white
- Saracino Pasta Model: white
- Saracino Wafer paper 0.30
- White chocolate melts
- CMC
- Vodka
- Powder colour: yellow, orange, red, light blue, blue, brown
- Edible glue
- Vegetable oil

## EQUIPMENT

- 2 x cake dummy Ø 12 cm x h 20 cm
- 1 x cake dummy Ø 12 cm x h 5 cm
- Cake spacer board with centre hole (M10)
- Plastic tube Ø 1,5 cm x 28 cm
- Plastic tube Ø 3 cm x 25 cm
- Cake Board Ø 30 x h 2 cm
- Plastic feet x4
- Threaded rod (M10) 60 cm
- 4 x metal washers
- 4 x metal nuts M10
- Soldering iron
- Hot glue
- Craft knife
- Brush
- Rolling Pin
- Ruler
- Pliers
- Masking tape
- Modelling tools





**STEP 1** Materials required; round cake board Ø 30 x h 2 cm, 2 x cake dummy Ø 12 cm x h 20 cm, cake dummy Ø 12 cm x h 5 cm, cake spacer board with center hole (M10), plastic tube Ø 1,5 cm x 28 cm, plastic tube Ø 3 cm x 25 cm, threaded rod (M10) 60 cm, metal washers 4x, metal nuts M10 4x, plastic feet 4x.



**STEP 2** Prepare the cake board by attaching four plastic feet to the underside using hot glue. This will create a stable and slightly elevated base.



**STEP 3** Insert the threaded metal rod through the cake board. From underneath, place a washer onto the rod and secure it firmly with a nut. This will stabilise the rod and distribute the pressure evenly across the board.



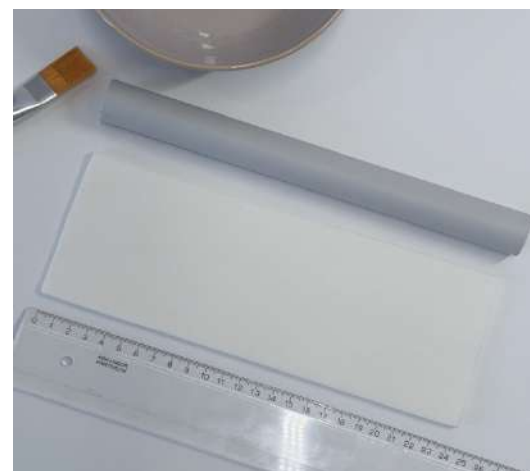
**STEP 4** On top of the cake board, add another nut and tighten it to lock the rod securely in place. Make sure everything is straight and firmly fixed before proceeding.



**STEP 5** Prepare the styrofoam dummies. Using a heated tool, carefully create centered holes in each dummy, matching the diameter of the rod. On one side of the smaller dummy, gently carve out a central recess with a craft knife so that the nut and washer can sit flush inside the dummy.



**STEP 6** Cover the tube. For this, you will need Pasta Cover, a small amount of vodka, a brush, and the thick tube (3 cm in diameter x 25 cm in length).



**STEP 7** Roll out the paste to a thickness of approximately 1 mm. Lightly brush the edges with a small amount of vodka, place the tube at the top edge, and carefully roll the paste around it to cover the tube evenly.



**STEP 8** Using Pasta Cover, neatly cover the underside of the small dummy (Ø 12 cm x 5 cm high).



**STEP 9** Cut a centered hole into the dummy so that the covered thick tube fits neatly inside.



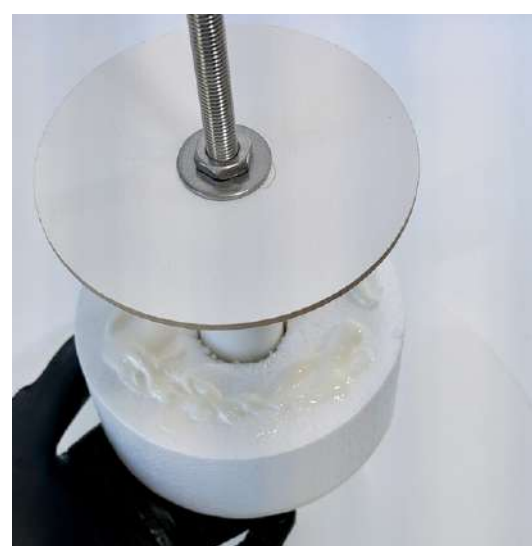
**STEP 10** Secure a nut onto the threaded rod at the height of the tube.



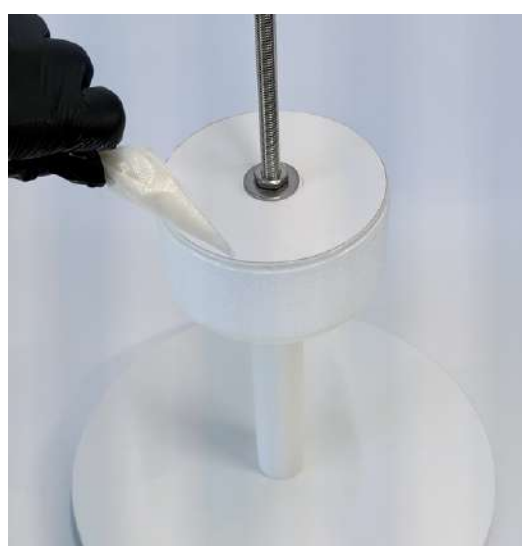
**STEP 11** Slide both the tube and the dummy onto the metal rod. Position the dummy with the covered side facing downwards, then finally place the washer on top.



**STEP 12** Place the cake spacer board onto the structure and secure it with a washer and a nut.



**STEP 13** Apply melted chocolate to the styrofoam dummy and attach it to the underside of the cake board.



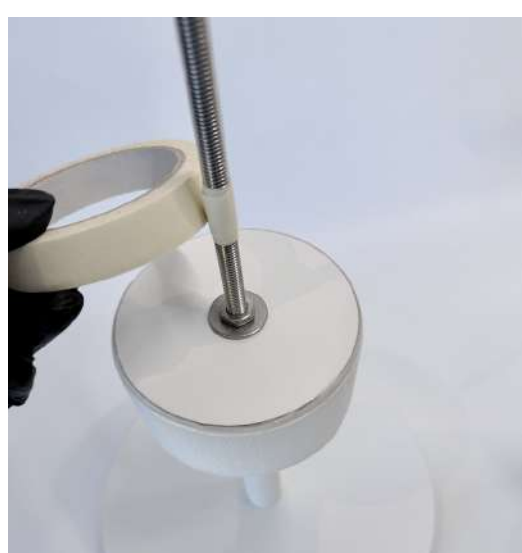
**STEP 14** To prevent the dark edge from showing through later, lightly coat it with a small amount of melted chocolate.



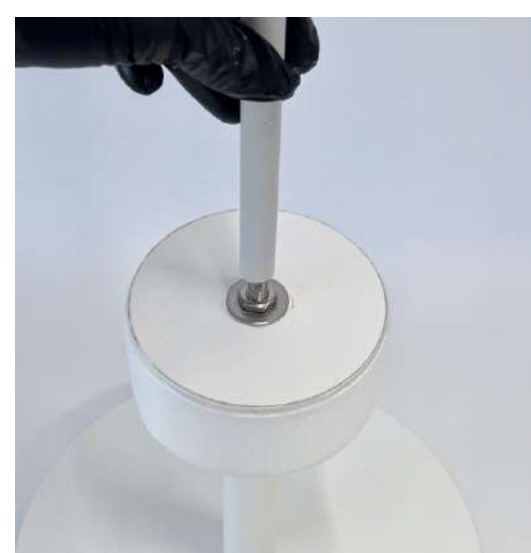
**STEP 15** With this, the internal structure for the cake is complete.



**STEP 16** Check whether the thin tube (Ø 1.5 cm and 28 cm in length) can be inserted into the cake structure.



**STEP 17** Secure the rod with a small amount of masking tape at two points — above and below — to prevent the tube from sliding or shifting.



**STEP 18** Slide the tube over the metal rod into position.



**STEP 19** Place both dummies (Ø 12 cm and 20 cm in height each) onto the metal rod or prepared stand. Secure the two dummies together using a small amount of melted chocolate.



**STEP 20** Measure the diameter and the overall height of the assembled dummies.



**STEP 21** Begin covering the dummies. For this, you will need Pasta Cover, the two stacked dummies (Ø 12 cm, total height 40 cm), and an additional support dummy (Ø 12 cm )



**STEP 22** Lightly brush the dummy with a small amount of vodka.



**STEP 23** Begin with the top surface of the dummy. Roll out a piece of Pasta Cover to Ø 13 cm and 1 mm in thickness. Place it on top of the dummy and carefully trim any excess using a craft knife.



**STEP 24** Roll out the Pasta Cover according to your measurements, approximately 40 cm in width and 46 cm in length, ensuring it is long enough to cover the full height of the dummies. It is fine if it is slightly longer.



**STEP 25** Carefully remove the third support dummy.



**STEP 26** Slide the covered dummies over the metal rod and position them neatly over the fixed dummy.



**STEP 27** At this stage, the cake is fully covered. If the lower edge extends beyond the dummy, trim it neatly using a craft knife to adjust the length. Alternatively, you may leave it as is, as it will not be visible on the underside.



**STEP 28** To create the floral dress, you will need wafer paper, vegetable oil, and yellow powder colour.



**STEP 29** Mix the powder colour with the vegetable oil. Using a sponge, apply the mixture to the wafer paper, creating variations in intensity. Some areas lighter, others more vibrant — to achieve a natural, organic look.



**STEP 30** Using a flower punch of your choice, punch out a large number of flowers from the Wafer Paper. Set aside the leftover pieces and mix them with a small amount of water. Allow the mixture to sit for a short time to create a simple wafer paper glue.



**STEP 31** Prepare your workspace by marking out a section of one eighth of a circle with masking tape. The outer curved edge should measure around 60 cm.



**STEP 32** Using a small amount of wafer paper glue, attach the flowers along the marked lines, following the shape of the section.



**STEP 33** Create a veil using the flowers. One line should follow the full 60 cm curve. For a more natural look, vary the length slightly to create an irregular, organic shape.



**STEP 34** Create a second veil, keeping it lighter and less dense than the first. Follow the marked lines and place the flowers loosely along these lines, allowing for small gaps to create a more open, airy effect.



**STEP 35** To secure the veil later, insert a wooden skewer into the top of the cake.



**STEP 36** Take the first veil and gently place it onto the cake.



**STEP 37** Secure it using a small amount of wafer paper glue along the top edge of the cake and around the wooden skewer.



**STEP 38** Take the second veil and attach it on the opposite side of the cake.



**STEP 39** Fill any remaining open areas with delicate floral strands.



**STEP 40** Refine the design by adding individual flowers where needed to secure loose elements and enhance the overall finish.



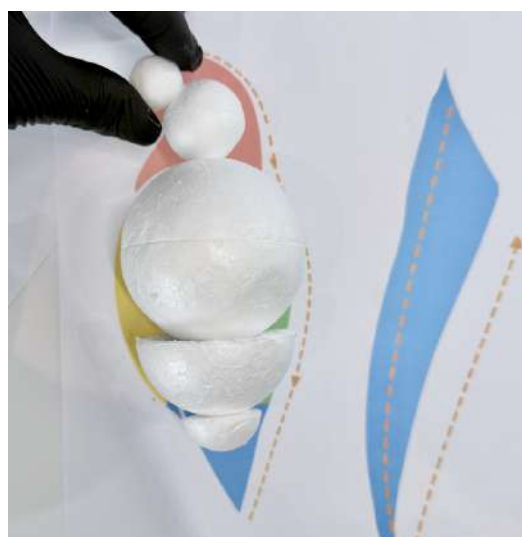
**STEP 41** At this stage, the cake is fully covered with the floral dress. Ensure that the top is shaped into a slight point, creating a natural focal area where the parrot can later hold the veil.



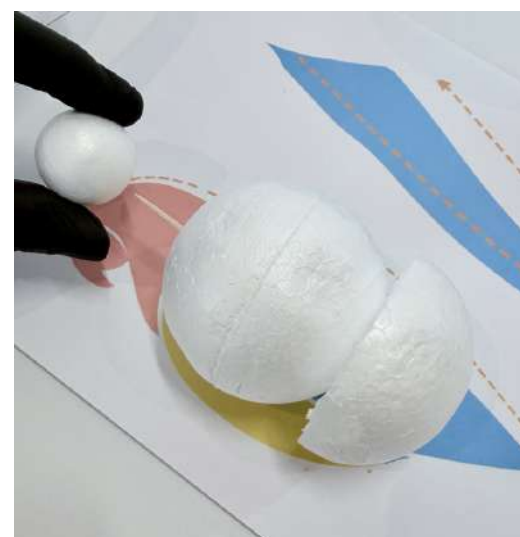
**STEP 42** To create the parrot, you will need Pasta Model, powder colours in yellow, orange, red, blue, light blue and brown, along with CMC and edible glue.



**STEP 43** You will also need five styrofoam balls in the following sizes: 6 cm, 5 cm, two at 3 cm, and one at 2 cm in diameter. If you would like to work with a template, print out the A4 template provided.



**STEP 44** Referring to the template, cut the 5 cm ball and one of the 3 cm balls in half.



**STEP 45** Use toothpicks to secure the styrofoam balls, referring to the template for positioning.



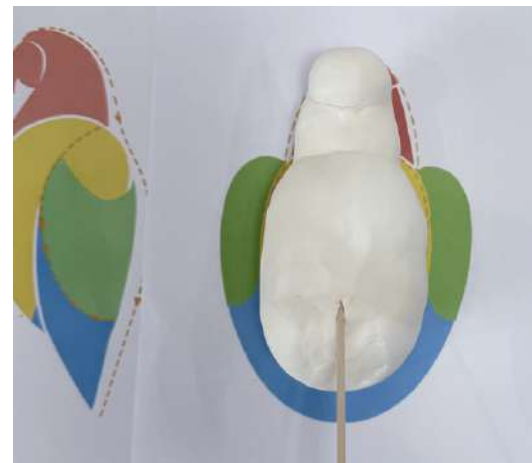
**STEP 46** The wooden skewer will be used to secure the structure in the styrofoam and later in the cake.



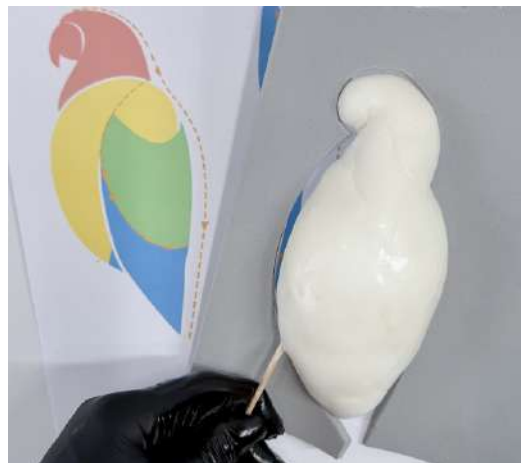
**STEP 47** Mix a small amount of Pasta Model with CMC and use it to bind the styrofoam balls together, forming a smooth, rounded body shape.



**STEP 48** Add a small amount of Pasta Model to the head, shaping it into a smooth, rounded form following the template.



**STEP 49** Check the proportions from the front view to ensure the shape is balanced and matches the template.



**STEP 50** Alternatively, create a stencil from the template and use it to check and adjust the proportions.



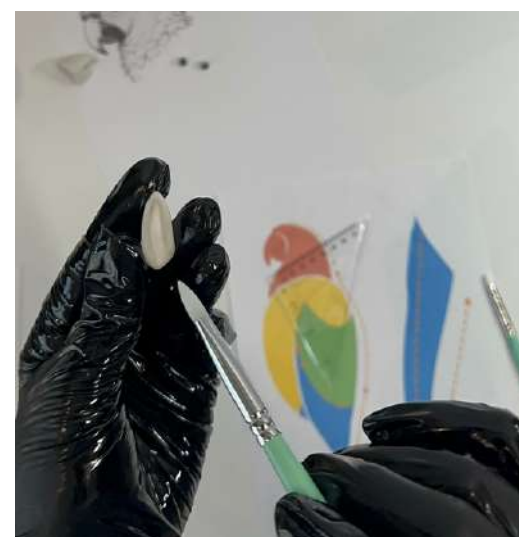
**STEP 51** Secure the parrot onto the dummy using the wooden stick to hold it firmly in place.



**STEP 52** To create the beak, shape a small ball, approximately 1 cm in diameter.



**STEP 53** Lightly flatten the ball, then trim the sides to create a more defined shape.



**STEP 54** Use a modelling tool to press a defined line into the center, shaping the typical beak form.



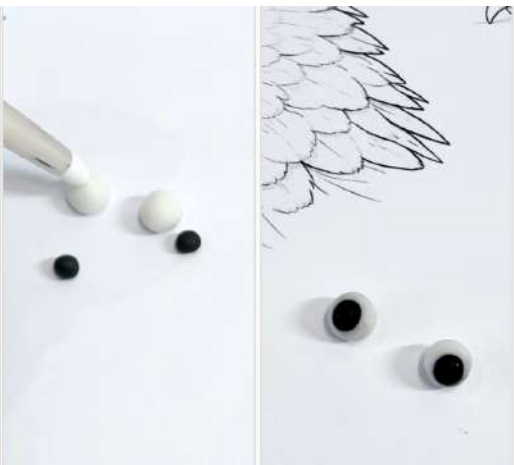
**STEP 55** Use the template as a guide to refine the curvature of the beak.



**STEP 56** Secure the beak to the body with a small amount of edible glue.



**STEP 57** Next, shape the eyes by rolling two white balls (approx. 0.5 cm) and two smaller black balls (approx. 0.2 cm).



**STEP 58** Use a modelling tool to press a small indentation into the white balls, then place the black balls inside to complete the eyes.



**STEP 59** Take a small amount of Pasta Model and place it over the eye area. Then use a modelling tool to create a socket for the eye.



**STEP 60** Refine the eye area using a modelling tool, adding gentle indentations and a soft, wavy texture.



**STEP 61** Next, start covering the body with red Pasta Model. Colour white Pasta Model with red powder; the shade does not need to be fully intense, as the parrot will be painted in the final step.



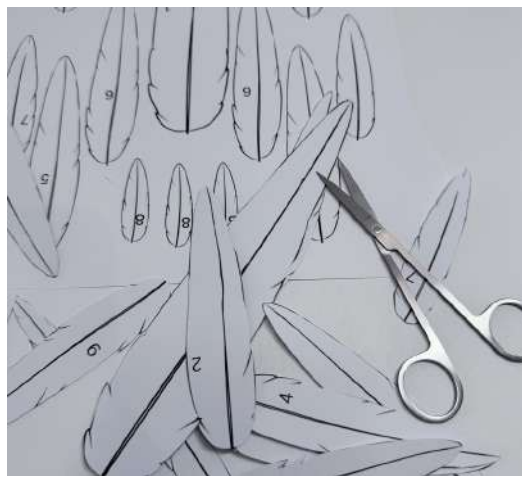
**STEP 62** Roll out the Pasta Model to approximately 1 mm thickness. Lightly brush the body with vodka or water, then cover the parrot, starting from the lower section. Use a modelling tool to secure the paste as you work your way up, while defining the feather texture.



**STEP 63** Next, pull the red Pasta Model over the head, leaving the eye areas exposed. Secure the paste in place using a modelling tool.



**STEP 64** Use a modelling tool to refine the feather texture, adding soft, wavy shapes for a natural look.



**STEP 65** For the tail, you can cut out the feather shapes from the template and use them as stencils if desired.



**STEP 66** These templates serve as a guide for shaping and arranging the tail feathers.



**STEP 67** For each feather, mix the chosen colour with a small amount of white Pasta Model and CMC.



**STEP 68** Roll out the Pasta Model thinly and cut out the first feather shapes.



**STEP 69** Use a mould to press the feather texture into the paste.



**STEP 70** Use a modelling tool to gently thin and soften the edges of the feathers for a more natural finish.



**STEP 71** Repeat this process for the remaining feathers in the different colours.



**STEP 72** Refer to the template throughout to guide the colour transitions.



**STEP 73** For the upper segment in the orange and red colour combination, blend yellow, orange, and red to create smooth colour transitions. Apply the same process as with the other feathers.



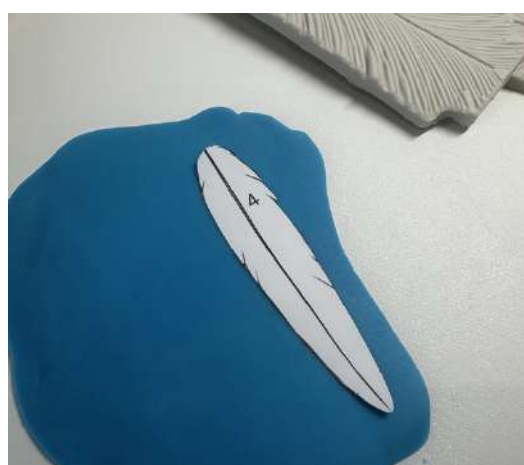
**STEP 74** Finish the design by adding green feathers.



**STEP 75** Secure the full tail to the body using edible glue, pressing it into place and shaping the individual sections to achieve a natural, flowing appearance.



**STEP 76** Create the wings following the same process, using the template to guide you.



**STEP 77** Take a small amount of Pasta Model, roll it out thinly, and cut out the feather shapes using a craft knife. Use a mould to imprint the feather texture into the paste.



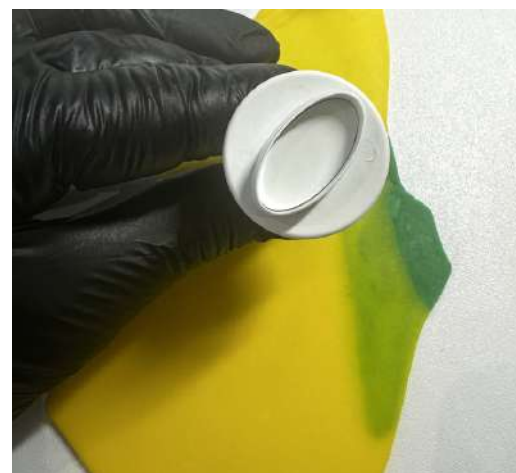
**STEP 78** For the lowest dark blue feathers, halve each feather and position them according to the template.



**STEP 79** Continue modelling and layering the remaining feathers step by step, gradually transitioning from blue to green tones, and attach them together with a small amount of edible glue.



**STEP 80** Once you reach the green feathers, secure the wing to the body using a small amount of edible glue. Continue by applying the remaining feathers directly onto the parrot.



**STEP 81** From this point on, begin blending the colours to achieve smoother transitions. Start with yellow and green. Use a smaller cutter to create finer feathers, and continue to use a mould to imprint the feather texture.



**STEP 82** Repeat the same process, creating colour transitions from yellow and orange into red. Continue using the small cutter for finer feathers and a mould to imprint the feather texture.



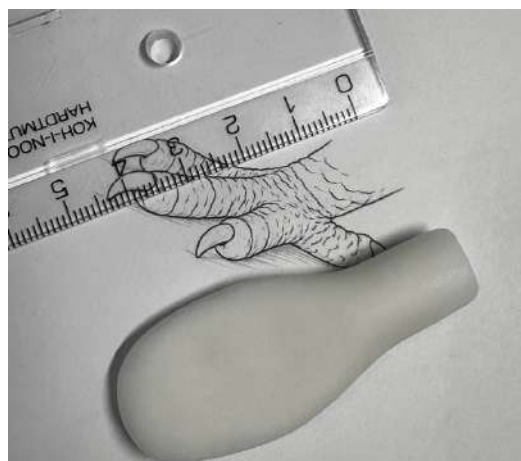
**STEP 83** Finish with the red feathers. Use an even smaller cutter to create finer feathers, allowing for a softer transition into the body.



**STEP 84** If you feel the wings need more volume, add additional feathers as desired.



**STEP 85** Repeat the same process on the opposite side.



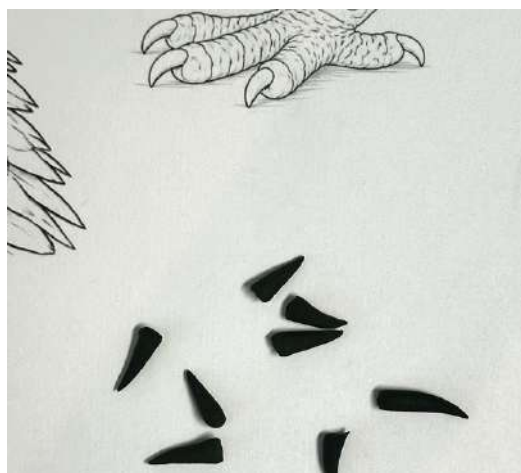
**STEP 86** Finally, we will model the claws. For this, roll a piece of Pasta Model into a 4-5 cm long cylinder.



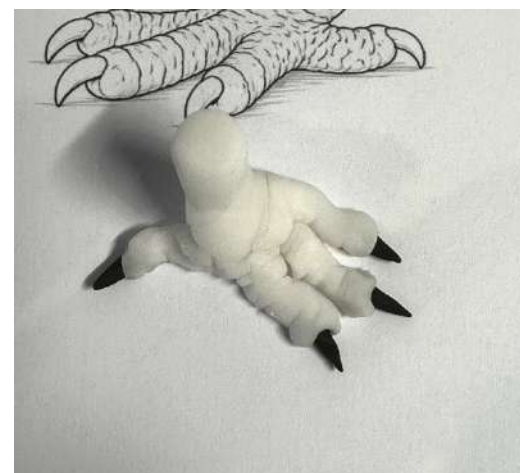
**STEP 87** Use a modelling tool to define edges and create texture along the shape.



**STEP 88** Using a craft knife, divide the shape into four toes and refine them individually. Add a small indentation at the tip of each toe for the claws.



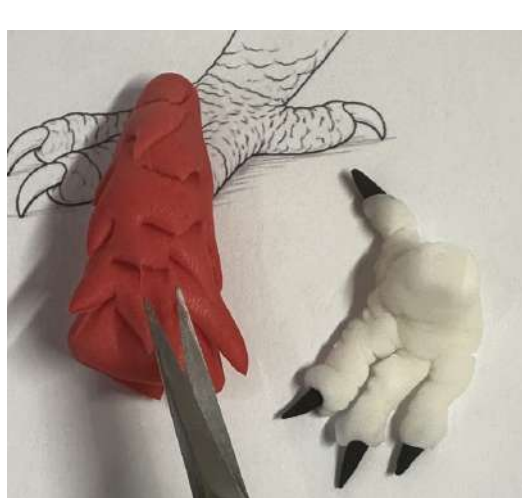
**STEP 89** Shape the individual claws, refining them into slightly curved, pointed forms.



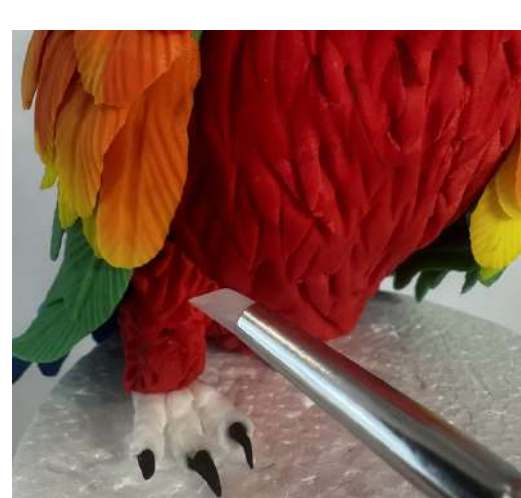
**STEP 90** Insert the pointed claw tips into the front of each toe and fix them in place.



**STEP 91** Roll a piece of Pasta Model into a short cylinder to form the leg.



**STEP 92** Use scissors to snip fine, feather-like details into the surface of the leg.



**STEP 93** Attach the leg to the body using a small amount of edible glue and gently blend the connection if needed.



**STEP 94** The parrot is now ready for painting.



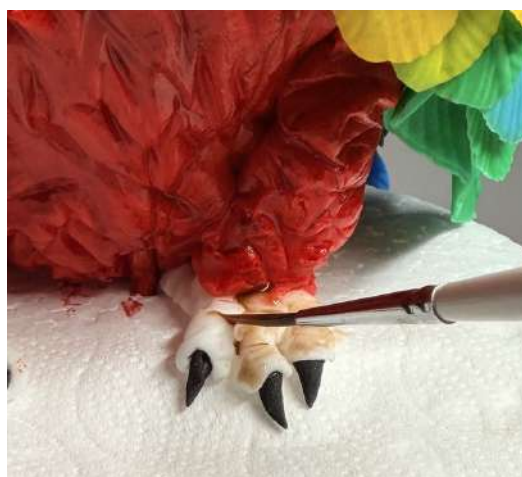
**STEP 95** Mix three shades of brown, from very light and diluted to slightly more intense. Start with a delicate wash and lightly but evenly paint the areas around the eye and the beak.



**STEP 96** Next, use the medium brown shade more precisely, following the edges and contours to enhance the definition.



**STEP 97** With the darkest brown, focus on the edges and corners, shading the deepest areas to add contrast and depth. At the same time, paint around the black pupil with brown, slightly enlarging it to enhance its definition.



**STEP 98** Repeat the same process on the claws, starting with the lighter brown and adding depth with the darker shade.



**STEP 99** Paint the parrot using the corresponding colours. Apply red to the red areas, orange to the orange, yellow to the yellow, green to the green, and blue to the blue.



**STEP 100** This creates a porcelain-like effect, where the recesses naturally collect more pigment, adding depth and intensity.



**STEP 101** Use the medium brown to add subtle shading by gently brushing underneath the feathers, enhancing depth and dimension.



**STEP 102** Let the parrot dry slightly before continuing.



**STEP 103** Insert the skewer into the cake to position the parrot. Ensure the beak sits at the height of the floral veil, then fix the veil in place within the beak.



**STEP 104** Our finished cake.

**From Sketch**  
*to cake*

# PROP OPTIONS

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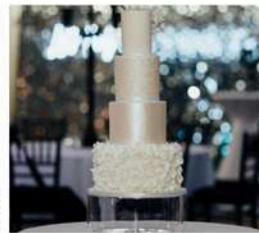
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CREATIVITY INSPIRED BY INNOVATION

# Tropical Radiance

In association with

PROP  
OPTIONS



## MERCY OLAIGBE

ABOUT  
me

*hey* My name is Mercy. I am a UK-based luxury cake artist and international educator, and the creative force behind CakesForAll.

With six years of cake decorating experience, I have built a globally recognised brand known for signature wedding cakes, flawless ganache finishes, and a distinctive sculptural design style.

My work is characterised by bold yet refined colour palettes and architectural silhouettes enhanced with cake spacers. With a strong focus on precision, proportion, and emotional storytelling through design, I am known for creating statement cakes that elevate modern weddings and luxury celebrations. Alongside my bespoke cakes, I teach cake artists around the world through workshops, demonstrations, and digital learning platforms.

Through CakesForAll, my ethos is centred on transforming cakes into edible works of art, combining technical mastery with creative vision to deliver designs that feel intentional, expressive, and elegantly memorable.



Click to follow:



## *Tropical Radiance – About the project*

Inspired by the warmth and beauty of a tropical sunset, Tropical Radiance is a contemporary cake design that combines vibrant colour, texture and structure to create a striking centrepiece.

In this tutorial, you will learn how to cover dummy tiers with sugar paste, create embossed textures, apply Saracino edible Cake Paper seamlessly, and assemble a modern stacked design using spacers. The project explores the harmony between bold tropical hues, architectural elements and elegant floral arrangements, resulting in a cake that feels both luxurious and contemporary.

Designed for cake artists looking to elevate their skills, this tutorial focuses on achieving clean finishes, precise construction and professional presentation techniques. From preparing the tiers to the final floral placement, every step has been carefully crafted to help you create a visually impactful design with confidence.

Whether you are creating a display piece, wedding cake or celebration cake, Tropical Radiance demonstrates how edible print, texture and modern cake structures can be combined to produce a stunning tropical-inspired masterpiece.

# What You NEED

## INGREDIENTS

- Saracino Pasta Cover
- Saracino Cake Paper
- Royal Icing
- Vegetable shortening (Trex)
- Cornflour

## EQUIPMENT

- Cake dummies 10,8,6,4
- Cake board
- Prop Options Cake Compass
- Prop Options acrylic clear spacer
- Angela Morrison - Fleurs de Lis Textured Rolling Pin 9"
- Fondant smoother
- Sharp craft knife/scalpel
- Metal ruler
- Pin or scriber tool (for releasing air bubbles)
- Measuring tape or ruler





**STEP 1** Begin by kneading the sugar paste until it is smooth, flexible and evenly textured. Proper preparation is essential as it improves workability, prevents cracking and ensures a flawless finish in the final design. Fold, stretch and knead the paste until it feels soft and pliable. Once the paste is fully conditioned, we can begin rolling.



**STEP 2** To prevent the dummy from moving while you work, secure it onto the Prop Options Cake Compass. This provides stability, keeps the dummy elevated, and allows you to rotate it easily while decorating.



**STEP 3** Apply a thin, even layer of vegetable shortening to the entire dummy. This helps the paste adhere securely to the surface while giving you enough flexibility to position and smooth it without sticking.



**STEP 4** Roll out the paste and cut a circle slightly larger than the top of your cake. Place it centrally on top and use a smoother to gently press from the centre outwards, removing any air pockets and securing it in place.



**STEP 5** Once the sugar paste is positioned, use a sharp craft knife to carefully trim away the excess. Work in small sections and keep the blade close to the edge for a clean, precise cut.



**STEP 6** Dust your worktable and rolling pin with cornflour. Roll the paste into a rectangle, ensuring it is long enough to wrap comfortably around the side of the dummy. Roll to an even thickness throughout. If you notice any air bubbles while rolling, use a pin to gently prick the surface and smooth the area with your smoother. This will release the trapped air and leave you with a perfectly smooth sheet of paste ready for covering.



**STEP 7** Once the sugar paste has been rolled to the correct thickness, use your embossing rolling pin to imprint the pattern. Apply even pressure as you roll across the surface to achieve a consistent texture throughout the entire piece.



**STEP 8** Carefully lift the textured sugar paste and wrap it around the side of the dummy. Align the top edge with the top of the dummy and gently smooth the paste into place, ensuring the pattern remains undisturbed and the surface stays even.



**STEP 9** Using a ruler as a guide, carefully trim away the excess paste with a sharp craft knife. This will give you a clean, straight edge and ensure the side panel fits perfectly around the dummy.



**STEP 10** Bring both ends of the sugar paste together and gently blend the seam using your fingers. Take your time to ensure the join is neat and seamless, creating the appearance of one continuous piece of sugar paste around the dummy.



**STEP 11** Using a sharp craft knife, carefully trim away the excess sugar paste around the top edge of the dummy. Work slowly and keep the blade close to the edge to achieve a clean, crisp finish and a perfectly defined top rim.



**STEP 12** Using two smotherers, gently work around the top edge of the dummy to sharpen and refine the finish. This will help create a clean, crisp edge while ensuring the paste is securely adhered to the surface.



**STEP 13** Repeat the same process for all remaining tiers. For textured tiers, emboss the sugar paste before covering. For smooth tiers, simply cover and refine the surface without adding texture. Take your time with each tier to ensure clean joins, sharp edges and a consistent professional finish throughout the entire design.



**STEP 14** Measure the height of your cake and compare it with the height of the Saracino Cake Paper. This ensures you have an accurate measurement and allows you to trim the cake paper precisely for a perfect fit.



**STEP 15** Using the measurement taken from the cake, carefully trim the Cake Paper to the correct height. Use a ruler as a guide and a sharp craft knife to achieve a clean, straight edge for a precise and professional finish.



**STEP 16** Apply a thin, even layer of vegetable shortening to the Cake Paper.



**STEP 17** Carefully position the Cake Paper onto the surface and gently smooth it into place, working from the centre outwards to remove any trapped air and ensure full contact with the paste.



**STEP 18** Carefully align the edges of the Cake Paper and bring them together to create a neat joint. Gently smooth the seam with your fingertips, ensuring the pattern flows seamlessly and the joint is as discreet as possible.



**STEP 19** The result is a flawless, seamless finish with a vibrant, high-impact design ready for the next stage of decoration.



**STEP 20** Apply royal icing to the centre of the covered cake board. This will act as a strong adhesive, securing the tier firmly in place and preventing any movement during stacking and decoration.



**STEP 21** Carefully place the bottom tier onto the royal icing and gently press down to secure it in position. Check that the tier is centred on the cake board before allowing the royal icing to set, creating a stable foundation for the rest of the design.



**STEP 22** Apply a small amount of royal icing to the centre of the tier. This will act as an adhesive, securing the next tier or spacer in place and providing additional stability to the final structure.



**STEP 23** Carefully place the spacer onto the royal icing, ensuring it is centred and level. Gently press down to secure it in place and check the alignment from all angles before continuing with the stacking process.



**STEP 24** Apply a small amount of royal icing to the centre of the spacer, then carefully place the next tier into position. Check that it is centred and level before gently pressing down to secure it in place.



**STEP 25** Continue stacking the remaining tiers and spacers, ensuring each tier is securely attached with royal icing and properly centred before adding the next. Once assembled, check the design from all angles to ensure perfect alignment, balance and symmetry.



**STEP 26** To complete the design, carefully position your focal flower. Use the flowers to soften the structure, add movement and draw the eye through the design. Adjust the placement until you achieve a balanced composition that complements the colours and proportions of the cake.

# Using Sugary Flowers to Guide the Eye

## HOW STRATEGIC PLACEMENT CREATES BALANCE, MOVEMENT AND IMPACT

Sugar flowers are more than beautiful decorations - they are powerful design tools. When placed with intention, they lead the viewer's eye, create harmony, and turn a cake into a story.



### 1. Start with a Focal Point

The deep pink rose at the top creates an immediate focal point, capturing attention and setting the tone for the entire design.



### 2. Create Movement Through Direction

The flowers spiral gracefully from the top, down the side, and around the base, forming a natural pathway for the eye to follow.



### 3. Use Colour to Lead the Viewer

A soft pastel palette transitions beautifully from warm peach and gold tones to cool lilac and blue, keeping the eye moving around the cake.



### 4. Balance Large and Small Elements

Large statement roses are balanced with clusters of smaller blossoms and delicate foliage, creating depth and texture.



### 5. Consider Negative Space

Areas of smooth green fondant allow the flowers to breathe, highlighting their beauty and preventing visual clutter.



### 6. Tell a Story

The cascading arrangement feels romantic and organic, like a garden in full bloom - turning the cake into more than dessert, but a moment in time.



featuring  
[@PETITEPIVOINE CAKES](#)

“Great design doesn't happen by chance. It's guided with purpose.”

# How Strategic Placement Creates Balance, Movement and Impact

A beautiful sugar flower is impressive. A beautifully designed arrangement of sugar flowers is unforgettable.

When we look at a cake, our eyes naturally travel across the design. We are drawn to colour, movement, contrast and focal points. Understanding how to guide the viewer's eye allows decorators to transform a collection of flowers into a cohesive artistic composition.

The most successful cake artists do not simply add flowers wherever there is empty space. Instead, they use sugar flowers as visual pathways, leading the viewer through the design and creating a sense of harmony and movement.

## Start with a Focal Point

Every great cake design needs a focal point. This is the area that immediately captures attention and tells the story of the piece.

A large statement bloom, such as a peony, rose or hibiscus, often becomes the visual anchor. Once the focal flower has been established, smaller flowers, buds and foliage can be arranged to support and enhance it.

Rather than competing for attention, each additional element should help direct the eye back towards the focal point.

## Create Movement Through Direction

One of the most effective ways to guide the eye is through directional placement.

Flowers arranged in a flowing cascade naturally encourage the viewer to follow the line of movement. Curved arrangements are particularly effective because they create elegance and rhythm. Think of your flowers as a visual journey. The viewer's eye should travel from one bloom to the next without interruption.

A common mistake is placing flowers in separate clusters with no connection between them. This can make the design feel fragmented. Instead, use smaller blossoms, buds or foliage to create visual bridges between larger elements.

## Use Colour to Lead the Viewer

Colour is one of the strongest tools in cake design.

Bright, bold flowers instantly attract attention, while softer tones create areas of rest. By repeating colours throughout an arrangement, decorators can encourage the eye to move naturally around the cake.

For example, a vibrant fuchsia flower placed at the base can be echoed with smaller fuchsia blossoms higher up the design. This repetition creates continuity and visual balance.

On tropical cakes, where bright colours are celebrated, strategic colour placement prevents the design from becoming overwhelming while maintaining energy and excitement.

# Balance Large and Small Elements

Nature rarely places flowers in identical groups, and cake design should follow the same principle.

Large blooms provide impact, while smaller flowers add detail and texture. Combining different sizes creates depth and encourages exploration.

A useful guideline is to work with varying scales. One dominant flower supported by medium and smaller blooms often creates a more dynamic arrangement than several flowers of equal size.

The variation in scale helps establish hierarchy and gives the eye clear points of focus.

## Consider Negative Space

Knowing where not to place flowers is just as important as knowing where to place them.

Negative space allows the eye to rest and helps highlight decorative details on the cake itself. Covering every surface with flowers can diminish their impact and create visual clutter.

Allowing areas of clean fondant, texture or painting to remain visible creates contrast and gives the arrangement room to breathe.

Sometimes a single flower placed with intention can be more powerful than an entire bouquet.

## Tell a Story

The most memorable flower arrangements feel natural because they tell a story.

A tropical cascade might suggest movement in a warm ocean breeze. A delicate spring arrangement may evoke the feeling of a garden in bloom. A dramatic floral installation can create the atmosphere of a luxury celebration.

Before placing the first flower, consider the mood you want the cake to communicate. Every bloom, leaf and bud should contribute to that vision.

## Final Thoughts

Sugar flowers are far more than decorative accessories. They are design tools that can create movement, balance and emotion.

By carefully considering focal points, direction, colour, scale and negative space, decorators can guide the viewer's eye through the entire cake, transforming a beautiful creation into a truly captivating work of edible art.

The next time you create a floral arrangement, step back and ask yourself one simple question:

Where do I want the viewer to look first?

The answer will shape every flower that follows.



### 1. Start with a Focal Point

The dramatic white sugar flowers at the top create an immediate focal point, capturing attention and setting the tone for the entire design. Their placement establishes where the viewer's journey begins and provides a clear visual anchor for the composition.



### 2. Create Movement Through Direction

The flowers create a visual pathway from the dramatic arrangement at the top to the colourful cluster spanning the centre of the cake. The eye naturally travels between these focal areas before settling on the delicate details near the base.



### 3. Use Colour to Lead the Viewer

Warm coral, peach and burgundy tones are repeated throughout the arrangement, creating visual connections between the floral clusters. These colour echoes help guide the eye smoothly from one area of the cake to the next.



### 4. Balance Large and Small Elements

Large statement flowers are balanced with smaller blossoms, delicate filler flowers and foliage. This variation in scale creates depth, texture and visual interest while maintaining a natural, garden-inspired appearance.



### 5. Consider Negative Space

Areas of yellow fondant allow the floral arrangements to breathe and prevent the design from feeling overcrowded. The negative space highlights the beauty of each flower and enhances the overall elegance of the cake.



### 6. Tell a Story

This cake captures the feeling of a joyful summer garden in full bloom. The cheerful colour palette, delicate flowers and touches of gold work together to create a story of warmth, beauty and celebration, transforming the cake into a piece of edible art.



featuring  
[@PETITEPIVOINE CAKES](#)



### 1. Start with a Focal Point

The large blush peony positioned near the top of the cake immediately captures attention. Supported by surrounding blooms in complementary tones, it creates a strong focal area that establishes where the viewer's visual journey begins. The eye is naturally drawn to this statement flower before exploring the rest of the design.



### 2. Create Movement Through Direction

The flowers are arranged in a gentle flowing cascade that travels down the cake. Rather than forming isolated clusters, the blossoms are connected through smaller flowers, petals and delicate hydrangea sprays. This creates a continuous pathway that encourages the eye to move from the top arrangement through the centre and towards the base.



### 3. Use Colour to Lead the Viewer

Soft blush pink, ivory and pale lavender tones are repeated throughout the design. This repetition creates visual continuity and allows the eye to travel effortlessly between floral groupings. The limited palette keeps the arrangement cohesive while highlighting the delicate beauty of each bloom.



### 4. Balance Large and Small Elements

Large statement flowers provide impact and structure, while clusters of smaller blossoms, petals and hydrangea flowers add texture and detail. This variation in scale creates depth and visual interest without overwhelming the design. Each flower has a purpose and contributes to the overall composition.



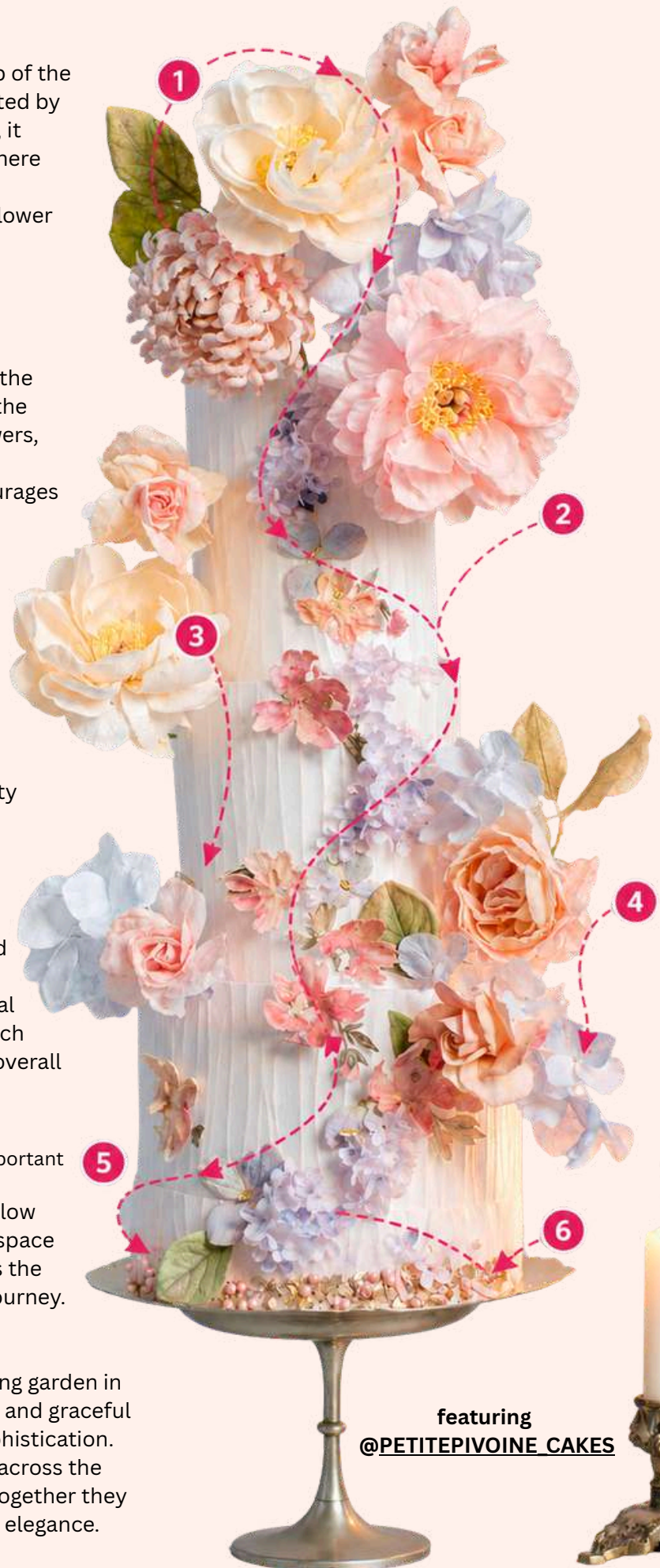
### 5. Consider Negative Space

The textured white surface of the cake provides important breathing room between floral groupings. These open areas prevent visual clutter and allow the flowers to remain the focus. The negative space enhances the elegance of the design and gives the eye moments to pause before continuing its journey.



### 6. Tell a Story

This cake evokes the feeling of a romantic spring garden in bloom. The soft pastel palette, delicate florals and graceful movement create a sense of lightness and sophistication. Every flower appears to have grown naturally across the cake rather than being simply attached to it. Together they tell a story of beauty, refinement and timeless elegance.



featuring  
[@PETITEPIVOINE CAKES](https://www.instagram.com/petitepivoinecakes)

# Boho Bloom



## MIRANDA VERNON

ABOUT  
me

hey

I'm Miranda Vernon, owner of Pretty Petal Cake Co, based in Margate, where I design and create elegant wedding cakes specialising in sugarpaste and handcrafted sugar flowers.

My journey into cakes began after a traumatic start to motherhood, followed by making birthday cakes for my children, which quickly grew into a creative outlet and ultimately a full-time career.

I built my business alongside a corporate role before stepping away in 2025 to focus on cakes full-time. My first wedding cake was featured on Channel 4's 'The Wedding Fixers', and I've since gone on to create bespoke wedding cakes for hundreds of couples in Kent.

My style is defined by timeless elegance, clean modern structure and intricate sugar artistry. I specialise in handcrafted sugar flowers and refined sugarpaste finishes, blending soft romantic detailing with modern design. Every cake is created with intention, focusing on balance, texture and considered detail to reflect the key elements of a wedding and delivering a flawless, timeless finish.

## Recent recognition:

- Winner, Wedding Cake Designer of the Year 2026 – Kent Wedding Awards
- Winner, Luxury Bespoke Wedding Cake Designer of the Year, UK 2026 – Global Wedding Awards
- Highly Commended Wedding Cake Designer of the Year 2026 (South East) – The Wedding Industry Awards (TWIA)
- Finalist, Master Cake Artist of the Year 2026 – World Cake Artistry Awards



Click to follow:



PRETTY PETAL  
Cake Co

## Boho Bloom – About the project

In this tutorial, I'm sharing a soft and romantic boho-inspired design that brings together delicate floral movement and beautiful textured detail. The design features a handcrafted 3D petal-effect bottom tier, paired with blush florals and flowing wafer-paper petals that move naturally across the cake, creating a light, airy feel full of softness and elegance.

I wanted this cake to feel modern yet organic, with clean tiers that allow the floral details and textured elements to really shine. The combination of floating petals, subtle movement and layered textures adds depth and dimension while keeping the overall look refined and effortless. This tutorial is perfect for anyone who loves contemporary wedding cakes with a romantic floral touch and wants to explore how texture, composition and delicate detailing can transform a simple design into a striking centrepiece.

# What You NEED

## INGREDIENTS

- Saracino Pasta Cover: white
- Pasta Bouquet
- Saracino Powder Pearl: gold
- Cake Gel
- Clear alcohol / rejuvenator fluid
- 1 tsp semolina
- Powder colour: pink, yellow

## EQUIPMENT

- Cakes or dummies: 4" 6" 8" (6" tall)
- 12" cake drum (iced with ribbon edge) or board of your choice
- 4" clear tier (Prop Options)
- Stamens
- 26 gauge wire
- White half width florist tape
- Rolling pin
- Brushes
- Smoothers
- Kitchen roll
- Paint palette
- Rose petal cutters (6cm x 3cm & 3cm x 2.5cm)
- Peony petal cutters and veiner
- Ruscus leaf cutter 5cm long
- Ruler
- Foam former
- Small rose silicone mould
- Non-stick mat to work on
- Foam pad
- Ball pin
- Extruder



**Saracino Powder  
Colours - available  
in 14 shades**





**STEP 1** Cover your cakes (real or dummy) with Saracino Pasta Cover. The cakes used in this design are 4", 6", and 8" tiers, each measuring 6" high. Take your time to achieve a smooth finish with sharp top edges. If using real cakes, insert dowels before moving on to the next step. This design also features a 4" clear tier.



**STEP 2** Use either an iced 12" cake drum with a ribbon edge or a white Masonite board. Spread a little royal icing in the centre of the board and secure the 8" tier on top. Add the 4" clear tier, followed by the 6" cake, and finish with the 4" top tier.



**STEP 3** Roll out Pasta Cover to approximately 3–4mm thick and cut out 75 petals using your chosen cutter. Using a ruler, gently create a soft fold through the centre of each petal, then place onto a former to firm slightly before attaching.



**STEP 4** Apply a thin line of cake gel along the fold on the reverse of a petal and attach it to the bottom tier. Arrange the petals in a zig-zag pattern as shown, continuing all the way around the tier.

Tip: Apply gentle pressure to the centre of each petal until secure. Avoid pressing too firmly, as this may distort the shape.



**STEP 5** Continue attaching petals until the entire bottom tier is covered.



**STEP 6** Roll out Saracino Pasta Bouquet flower paste to approximately 1–2mm thick and cut 22 petals to surround the middle tier. Use a ball tool to thin the pointed end of each petal before placing it into the veiner. Once veined, shape the petals by moving the ball tool from the edge of the rounded end towards the center to create a soft curve. Leave to firm slightly before use.



**STEP 7** Apply cake gel to the back of the rounded section of each petal and attach around 1cm above the base of the tier. Start at the back of the cake and work clockwise, slightly overlapping each petal as you continue around the tier.

Tip: The final petal should tuck slightly beneath the first. If the first petal has already set firmly, don't worry as the join will remain hidden at the back of the cake.



**STEP 8** Using an extruder, create 2mm strands of paste. Cut them into equal lengths, then gently twist two strands together at a time. Apply cake gel and attach them to the cake in looping shapes, ensuring each new loop begins in the centre of the previous one. Continue around the tier.



**STEP 9** Cut smaller petals and attach them along the top where each loop meets.



**STEP 10** Use a rose mould to create small sugarpaste roses. Dust the mould lightly with cornflour, then press a small amount of sugarpaste firmly into the mould. Smooth the back and trim away any excess if needed. Turn the mould upside down and carefully release the rose.



**STEP 11** Apply a small amount of cake gel to the back of each rose and secure them on top of the petals.



**STEP 12** For the smaller flowers, use two medium peony petal cutters with slight variations in shape. Each small flower requires six petals — three of each design. For the larger flower, use six different-sized cutters, with three petals per size. Roll out Pasta Bouquet paste using a petal rolling pin so the vein runs through the length of the paste.



**STEP 13** Cut out all required petals. Take a short piece of 26-gauge white wire, apply a tiny amount of cake gel to the end, and carefully insert it into the vein of each petal.



**STEP 14** Place each petal into a peony veiner and press firmly to imprint the detail. Transfer to a petal pad and use a ball tool to thin and soften the edges, creating natural movement. Leave the petals to dry on a foam pad.



**STEP 15** Place a small amount of pink dust onto kitchen paper and brush the colour onto each petal, working upwards from the base. Add a touch of dust to the petal edges and blend inwards for a soft finish.



**STEP 16** To make the flower centres, bend and twist a 26-gauge wire around the middle of 10 double-ended stamens. Twist tightly to secure. Repeat to create four centres in total.



**STEP 17** Mix 1 teaspoon of semolina with yellow edible dust in a small bowl. Brush cake gel onto the stamens, then dip them into the semolina mixture to create a realistic pollen effect. Strengthen each centre using thin white florist tape and a length of 20-gauge wire.



**STEP 18** Secure three inner petals around the flower centre using thin white florist tape. Space them evenly and gently shape them by hand as needed.



**STEP 19** Attach the outer petals so they sit neatly between the gaps created by the inner petals.



**STEP 20** For the larger flower, begin with the three smallest petals and continue adding petals in increasing size order. Leave space between each layer to create a soft, airy appearance. Insert the finished flower onto the top left-hand side of the bottom tier.



**STEP 21** Roll out Pasta Bouquet flower paste using the petal rolling pin and cut seven ruscus leaves. Attach 26-gauge wire to each leaf and thin the edges using a ball tool.



**STEP 22** Mix gold pearl powder with rejuvenator spirit or clear alcohol to create edible gold paint. Using a flat brush, apply the paint to the leaves, roses, and the edges of the petals on the bottom tier.



**STEP 23** Insert the smaller flowers in a cascading arrangement on the top tier, then add the leaves to complete the design.



**STEP 24** Use the extruder to create thicker fondant strands for edging around the base of the top tier and the bottom of the clear tier.



**STEP 25** Your cake is ready!



**MIRANDA'S  
PREVIOUS TUTORIAL**





***Beneath sparkling chandeliers and surrounded by romance, this magnificent cake stole the spotlight as the ultimate symbol of luxury and love.***

- created by [@ledolcimagieditaty](#) using Saracino Pasta Cover, Wafer Paper 0.30 and Powder Colours



created by @ledolcimagieditaty



## ADELINA BAICU

ABOUT  
me

hey

I was born and raised in Romania, and I have been drawn to the arts since early childhood, particularly drawing and painting. However, I did not follow an artistic education and instead went on to earn a degree in Economics.

Later, I decided to travel the world in search of new opportunities, which allowed me to learn different languages and enrich my cultural heritage. Eventually, I settled in Italy, where I rediscovered my passion for art.

After the birth of my son, I started making cakes for him, which proved to be a huge revelation and marked the beginning of my new passion. I began studying cake design in depth, teaching myself through books, online tutorials, and courses such as “The Wilton Method of Cake Decorating – The Complete Course”.

I gained my first cake decorating experience in 2015 by collaborating as a freelance cake decorator with various bakeries, making a good impression and beginning to build a name for myself within the online cake community.

I developed a strong interest in sculpting and modelling, and in 2019 I reached the finals of the “Modelling Excellence” Award organised by Cake Masters Magazine, achieving the highest recognition in the cake sector.

In 2020, I proudly became a Cake International Romania Official Representative and have continuously worked to involve more Romanian artists in the competition.

After the COVID restrictions, I won the “Modelling Excellence” Award in 2022, which represented an important breakthrough in my career.

Today, I run my own sculpting and modelling classes and serve as a judge at various in-person and online competitions, helping students develop their skills and encouraging them to showcase their talent through competition.



Click to follow:



## *Sculpting an Expressive Face with Saracino Pasta Scultura*

Creating realistic facial sculptures requires a modelling/sculpting paste that combines strength, flexibility, and exceptional workability. Saracino Pasta Scultura has been specifically developed for sculpting figures, cake toppers, and decorative elements, offering artists complete control over shaping and detailing.

Its unique formulation, enriched with chocolate surrogate, provides an exceptionally smooth, clay-like texture that can be manipulated with ease. The paste allows additional pieces to be blended seamlessly into the sculpture, eliminating visible joins and making it possible to achieve highly realistic results with remarkable precision.

In this tutorial, I will demonstrate how easily Pasta Scultura can be used to create and modify facial expressions. One of its greatest strengths is its reworkability: features can be reshaped, adjusted, and refined repeatedly, allowing the character's expression to evolve throughout the sculpting process without compromising the quality of the surface.



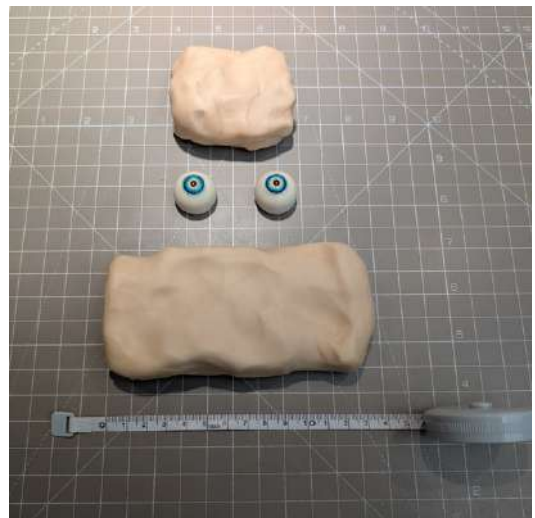
**STEP 1** Prepare the eyes in advance and coat them with Saracino Liquid Shiny glaze. For this demonstration, I used Pasta Scultura coloured with Rose Beige.



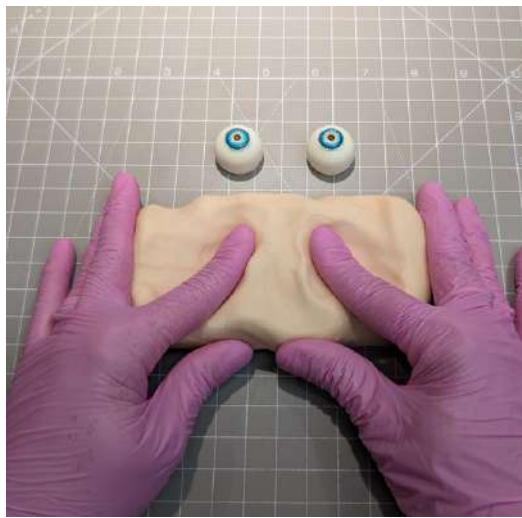
**STEP 2** For this demonstration, I used approximately 300g of Pasta Scultura.



**STEP 3** Divide the paste into two portions: 200g and 100g.



**STEP 4** Roll the larger portion into a slab approximately 14 cm long.



**STEP 5** Begin marking the position of the eye sockets.



**STEP 6** Press gently with your fingertips to establish the orbital area.



**STEP 7** Refine the position of the sockets.



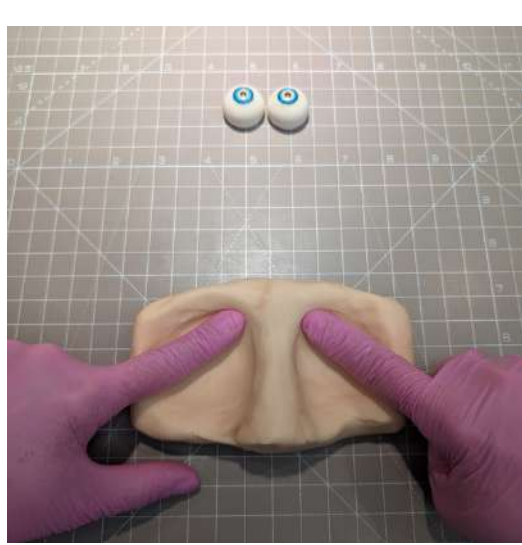
**STEP 8** Press the paste to the center to form the nose area.



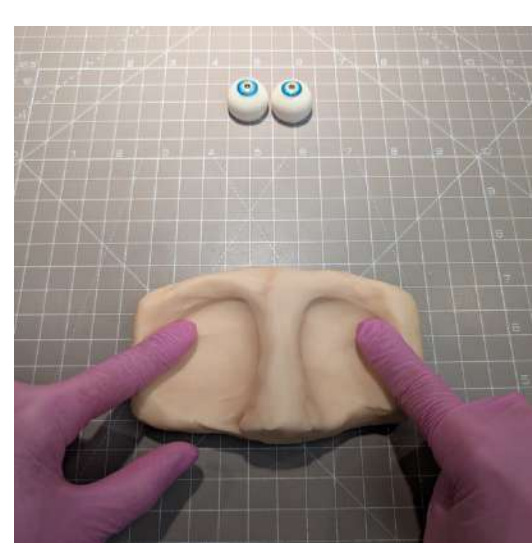
**STEP 9** Deepen the eye sockets using small circular movements.



**STEP 10** Continue refining the orbital structure.



**STEP 11** Build symmetry between both sides of the face.



**STEP 12** The brow ridge and nose bridge begin to emerge naturally.



**STEP 13** Refine the eye sockets before inserting the eyes.



**STEP 14** Create sockets for the eyeballs using a ball tool.



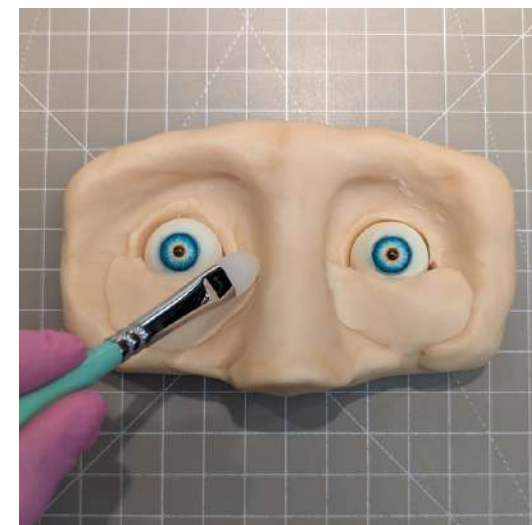
**STEP 15** Position the eyes and check their alignment.



**STEP 16** Add the lower eyelids.



**STEP 17** Blend the lower eyelids into the face.



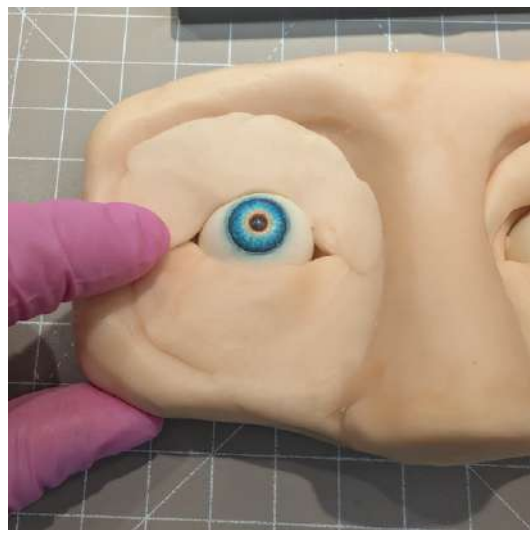
**STEP 18** Refine the shape around the eyeballs.



**STEP 19** Add paste to form the upper eyelids.



**STEP 20** Blend and refine the eyelids.



**STEP 21** Continue shaping the upper eyelids.



**STEP 22** Refine the contours around the eyes.



**STEP 23** Check symmetry and proportions. Complete the eyelid structure.



**STEP 24** Prepare two equal portions for the eyebrows.



**STEP 25** Position the eyebrows above the eyes.



**STEP 26** Blend the eyebrows into the forehead.



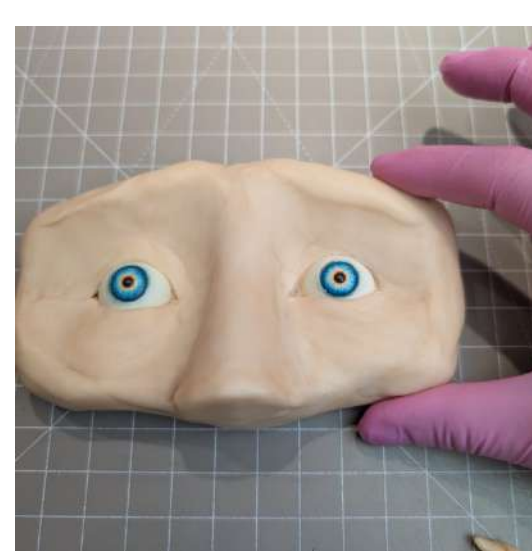
**STEP 27** Blend into the bridge of the nose.



**STEP 28** The completed neutral expression.



**STEP 29** Starting from the neutral expression.



**STEP 30** Create tension in the centre of the forehead.



**STEP 31** Add volume to the upper eyelids by placing a small string of material above each eye.



**STEP 32** Using a sculpting tool, cut back the contour of the temple area. Removing a small amount of material here makes the zygomatic region appear more prominent and helps give the face a more realistic look.



**STEP 33** Lift the inner ends of the eyebrows to create a sad or worried expression.



**STEP 34** Begin the transition towards anger. If necessary, gently soften the surface with a hair dryer on low heat and airflow.



**STEP 35** Lower the inner portion of the brows.



**STEP 36** Reinforce the brow ridge.



**STEP 37** Blend and refine the brow area.



**STEP 38** Carve a vertical furrow between the brows.



**STEP 39** Deepen and refine the furrow.



**STEP 40** Add compression and tension above the eyes.



**STEP 41** Using the small silicone spatula, add short strokes along the eyebrows to create the impression of individual hairs and a more realistic texture.



**STEP 42** Add subtle wrinkles and skin folds.



**STEP 43** Evaluate the symmetry and refine the expression.



**STEP 44** Smooth transitions and sharpen key features.



**STEP 45** The nose was slightly off-centre. Simply push the material into the correct position and refine the alignment.



**STEP 46** Make any final corrections and refinements using the smoother tool.



**STEP 47** The finished sculpture.

## Conclusion

One of the greatest advantages of Pasta Scultura is the freedom it gives the artist throughout the sculpting process. Creating realistic faces can be challenging, and it is often difficult to achieve the desired expression on the first attempt. As demonstrated in this tutorial, features can be reshaped, refined and even completely transformed long after the initial sculpting stage, allowing you to develop and refine the character until it truly reflects the expression you had in mind.



*Adelina Batey*  
CAKE ARTIST



# SHAPE EMOTION. SCULPT REALITY.

PROFESSIONAL WHITE CHOCOLATE AND SUGAR-BASED SCULPTING PASTE DESIGNED SPECIFICALLY FOR CAKE DESIGNERS AND SUGAR ARTISTS.

## Pasta Scultura

THE ARTIST'S CHOICE FOR  
FIGURES, FACES & FINE DETAIL



### Clay-like Handling

The paste is incredibly soft and malleable. As you knead and warm it, it becomes very pliable.

### Seamless Blending

Layers can be added or removed effortlessly. When adding new pieces, the joints merge smoothly without leaving traces or visible seams.

### Reworkable & Firm Setting

It dries firm to provide excellent structural support, but it can be gently reheated in your hands or briefly in the microwave to make alterations or correct mistakes.

### Beautiful Appearance

It has a natural ivory-white color and features a pleasant chocolate flavor.

“Sculpt with confidence  
Refine with freedom”



# THE WEDDING EDIT

BROUGHT TO YOU BY

PROP  
OPTIONS



SUMMER 2026

THE HEAT & THE HEIGHT:  
ENGINEERING LUXURY FOR THE SUMMER SEASON

## A NOTE FROM PROP OPTIONS:

Welcome back to The Wedding Edit.

As the days lengthen and the wedding calendar tips into the season's most ambitious celebrations, we turn our attention to the two forces that define a summer cake more than any other: the heat, and the height. Marquees become greenhouses. Sunlight pours through ballroom windows. Couples, meanwhile, are reaching for taller, more sculptural, more architectural designs than ever before. The brief for the modern wedding cake artist has rarely been more demanding, or more exciting; this is the conversation we wanted to bring to our second edition.

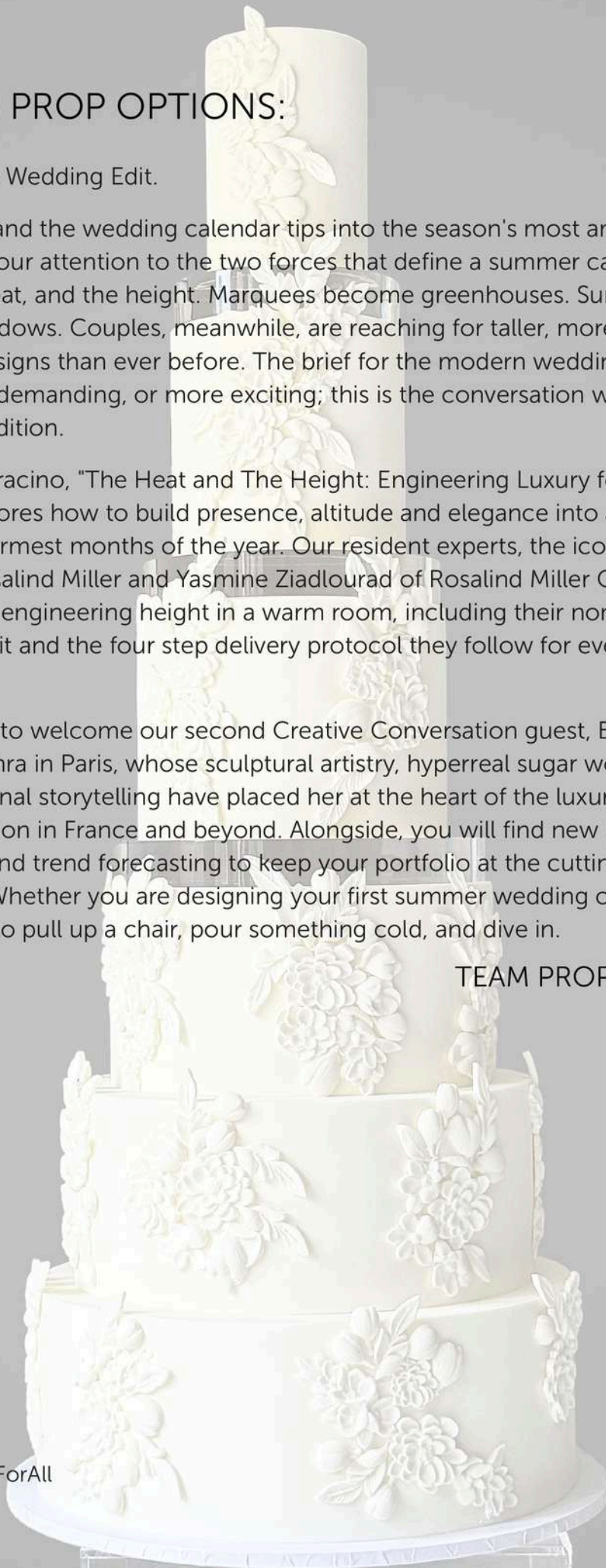
In partnership with Saracino, "The Heat and The Height: Engineering Luxury for the Summer Season" explores how to build presence, altitude and elegance into a cake that has to thrive in the warmest months of the year. Our resident experts, the iconic mother and daughter duo Rosalind Miller and Yasmine Ziadlourad of Rosalind Miller Cakes, return with a masterclass on engineering height in a warm room, including their non negotiable summer survival toolkit and the four step delivery protocol they follow for every summer build.

We are also delighted to welcome our second Creative Conversation guest, Bouchra Marir of Maison Bouchra in Paris, whose sculptural artistry, hyperreal sugar work and philosophy of intentional storytelling have placed her at the heart of the luxury celebration conversation in France and beyond. Alongside, you will find new product showcases, tutorials and trend forecasting to keep your portfolio at the cutting edge of the summer season. Whether you are designing your first summer wedding cake or your fiftieth, we invite you to pull up a chair, pour something cold, and dive in.

TEAM PROP OPTIONS

COVER PAGES

Mercy Olaigbe of CakesForAll



## THE MASTERCLASS PERSPECTIVE.

# THE ART OF ALTITUDE: ENGINEERING HEIGHT IN A WARM SEASON

As the spring blossom gives way to the long, golden days of summer, the wedding cake conversation begins to shift. The romance of a tall, statuesque centrepiece remains, but the season around it changes everything. Marquees become greenhouses. Sunlight pours through ballroom windows. A buttercream that behaved beautifully in March will behave very differently in July. For the designer, the design brief has not changed. The engineering brief absolutely has.

### The Summer Brief: The Conversation That Has to Happen First

When a couple books a July or August wedding, the very first conversation in our studio is no longer about decoration, it is about the venue. We need to know where the cake will be placed. Will it sit in direct sunlight, outside, in a conservatory, in a glass walled atrium? The answer reshapes everything that follows.

If the placement is risky and the design is ambitious, we guide the conversation gently. A large tiered buttercream cake will not fare well on display for any meaningful length of time in those conditions. In those cases we steer towards a fondant covered cake, finished over a sturdy chocolate ganache undercoat, which is far more stable in the heat and well suited to the kind of grand designs the season tends to invite. If a couple has their heart set on buttercream, we set the expectation early that the cake should stay refrigerated until one to two hours before it is served or displayed.

The venue conversation has become a permanent fixture in our intake. Marquees will be hot and humid through the warmest months, and windows amplify the heat, particularly when the sun is moving through them. We cannot always know the exact spot the cake will sit weeks in advance, but we can almost always discuss it with the venue when we arrange delivery, and we can correct a genuinely risky placement when we arrive on the day. Venues are typically very happy to defer to our expertise. The last thing any planner wants is a cake melting or dropping in the middle of the reception.



### Building Height Without Weight

This issue is themed “The Heat and The Height,” and the conversation we love most as designers is how to give a summer cake real presence in a room without compounding the weight problem that the season already creates for the lower tiers.

### The Expert’s Toolkit - The Summer Survival Essentials

“In summer the design brief does not change, but the engineering brief absolutely does. These are the three rules we will not break for a tall cake in a warm room.”

- **The Cake.** For any tall design that needs to be on display for a meaningful stretch of time in the warmer months, we guide our couples towards a fondant covering over a sturdy chocolate ganache undercoat. It is far more stable in the heat than buttercream, and it gives us the structural confidence to build upwards. If a client is set on buttercream, the cake stays in the fridge until one to two hours before serving, with no exceptions.
- **The Structure.** Our doweling rule is fixed: four dowels in every tier except the top, and a central dowel for any cake of four tiers or more. The weather does not change the spine of a cake. This rule is the same in February as it is in August.
- **The Climate.** A well air conditioned car or van is non negotiable for delivery, and on the hottest days we pack ice packs around the box for the journey. Storage at the venue has to be a cool, dry room or, if nothing suitable exists, the fridge. Once on display, no cake is ever left in direct sunlight for an extended stretch. With a buttercream finish in genuine heat, no direct sunlight at all.

## The Delivery Protocol

"A tall summer cake is engineered as much in the van and at the venue as it is in the studio. This is the four step protocol we follow for every summer delivery."

1. The Pre Delivery Check. The day before, we check the journey itself for any obvious delays that would leave the cake sitting in a hot car. We check venue access and we confirm there is somewhere safe and cool to store the cake on arrival, and we ask how long it will be on display so we can flag any sunlight or temperature risks to the venue team in advance.
2. The Cold Chain. If a cake has been in the studio fridge, we bring it out into a cool room before delivery. A sudden shift from cold to warm causes the cake to sweat, and the resulting condensation can lift colours and damage delicate decorations. A little condensation is not the end of the world; it will dry off, and a paper towel used very lightly can help. But if the design has colours that might run, we let the cake come back to room temperature an hour or so before it travels, and we keep an eye on it the whole way.
3. The On Site Build. The top tiers of any taller cake are stacked at the venue, never in the van. Heavy bouquets and any oversized floral work are also added on site. Our travel kit always includes spare buttercream for touch ups, royal icing for any fondant tiers that need restacking, spare flowers and sugar flowers, plus palette knives, scissors and pliers. Build the final piece in the room it is going to live in.

The first move is almost always to add height without adding cake. Dummy tiers and separators are invaluable here. The clear perspex and gold separators from Prop Options, the Acrylic Clear Tiers, the Side Bar, and architectural pieces such as the Reeded Tier, the Ayo Tier and the Column Separators all give a designer the ability to lift a silhouette without piling more weight onto the base. Fresh flowers can be added to a top tier or to a dummy base tier for grandeur. A sugar flower bouquet can be built oversized to add extravagance and altitude in a single gesture. The right pedestal stand, the Prop Options Stiletto Stand among our favourites, can lift the entire piece into another register of presence before the design has even begun.

The acrylic separators do something else important in a hot venue. They create extra stability, and they are particularly beautiful when the perspex section is filled with flowers, giving the cake a floating, almost ethereal quality that suits the summer mood perfectly.



## The Expert's Toolkit: Stability and Sketching

For the central engineering, our doweling plan is simple and unbreakable. Four dowels in every tier except the top tier, non negotiable. For any cake of four tiers or more, we add a central dowel. That rule does not change because the weather changes. It is the spine of every tall design we produce

There is a craft dimension to working with acrylics in summer too. Humidity is unforgiving, and fingerprints show. Where we can, we pre attach acrylic elements to the cake at the studio so there is less handling on site. On the day, we wear gloves, and we never travel without a microfibre cloth and a clean kitchen towel within arm's reach.

## Materials, Schedule, and the Final Flourish

There are two Saracino products in particular that earn a permanent place in our summer line up. The natural candidates from the brand's range are Pasta Cover for the stability and elasticity of a fondant finish over chocolate ganache, and Pasta Model for sugar flower work that needs to set firm and hold its shape in warmer conditions. Pasta Cover gives us the clean, professional canvas to build a tall design with real confidence, knowing the finish will hold under the weight of decoration and the pressure of the heat. Pasta Model gives us a sugar flower that will travel, sit on display through a long summer reception, and still look the way it did when it left the studio. Between them, they take a meaningful amount of risk out of a summer build before it has even started.

Our prep schedule shifts noticeably in July and August. For larger tiered cakes we will often finish them on site, because delivery in the heat can be risky if the cake is fully stacked. If we are working with buttercream and sugar flowers, we attach the flowers on site to minimise the chance of damage to the buttercream in transit, and the top bouquet is almost always saved for the venue rather than the studio. When the temperature climbs, we use the fridge generously through the build, keeping the cake cool right up until the moment it is ready to leave us.

The final flourish, in our view, is what signals a considered summer cake rather than a winter cake in a warm room. The translucency of a flower filled perspex separator. The lift of a metallic pedestal. The oversized sugar bouquet that catches the light. These are details that belong to summer specifically, and they tell the room that the design was made for the season, not despite it.

When the materials, the structure and the planning all align, height stops being a risk and becomes the point of the design. The cake is no longer something to be protected from the heat; it becomes a centrepiece engineered to thrive in it.

### ABOUT THE EXPERT: ROSALIND MILLER CAKES

ROSALIND MILLER, FOUNDER, & YASMINE ZIADLOURAD, CREATIVE DIRECTOR

Rosalind Miller is a pioneer of the edible art movement, having transitioned from a career as a Design Lecturer at the prestigious Central Saint Martins to founding her world-renowned London studio. Now led by the mother-daughter duo of Rosalind and Yasmine, the brand has become a global destination for sophisticated, high-fashion wedding cakes. Their work is characterised by an ethereal quality, masterful proportions, and intricate botanical sugar work that has seen their creations grace the windows of Harrods and the pages of Vogue and Brides.

As three-time winners of the 'National Wedding Cake Designer of the Year,' Rosalind and Yasmine combine academic artistic rigour with expert technical engineering. From their London base, they continue to innovate the industry through their award-winning bespoke commissions and educational masterclasses.

Web: [rosalindmillercakes.com](http://rosalindmillercakes.com)  
Insta: [@rosalindmillercakes](https://www.instagram.com/rosalindmillercakes)  
London, UK



# ON TREND

NEW!

The Italian Heritage Collection, brought to you in collaboration with Saracino.

Three stunning rolling pin textures inspired by Saracino's rich heritage.

COMING SOON - STAY TUNED!



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**SARACINO**  
*We love pastry.*

Carol Smith - Cakes by Carol  
Featuring Acrylic Clear Tiers,  
Pasta Cover, and the NEW  
Italian Heritage Rolling Pins

# Italian Romance

● In association with

PROP  
OPTIONS



## CAROL SMITH

ABOUT  
me

*hey* I am an award-winning cake designer with a passion for creating breathtaking wedding and celebration cakes.

As the founder and partner of Cakes By Carol, I have transformed my love of sugar artistry into a thriving business, earning multiple industry awards along the way. One of my proudest achievements was receiving Cake Masters Magazine's prestigious Best Product Award for the Sharp Edge Smoother, a tool I designed and now sell to cake artists around the world.

My cake designs have been featured on international news platforms and published in leading industry magazines, including Saracino Online Magazine, Cake Masters Magazine, Wedding Cakes Magazine and American Cake Decorating Magazine. I am also a familiar face within the cake community and have had the privilege of demonstrating for Cake International, Saracino, The British Sugarcraft Guild and Pretty Witty.

Sharing my knowledge and experience with others is something I am deeply passionate about. I mentor and teach cake makers through my online memberships, tutorials and classes, as well as from my home studio in Cambridgeshire. I am regularly invited to teach as a guest tutor at cake schools across the UK, helping bakers of all abilities build confidence and develop their skills.

With over 19 years of experience in the industry, I am known not only for my elegant and stylish cake designs but also for my warm and encouraging approach to teaching. Whether I am creating bespoke wedding cakes for couples or inspiring fellow cake artists, I am dedicated to helping others turn their cake dreams into reality.

When I'm not designing cakes or teaching, I enjoy life in the charming village of Stilton, Cambridgeshire, with my husband, Shane, who keeps me sane, and our much-loved dog, Bailey.



Click to follow:



Cakes by Carol  
AWARD WINNING CAKE DESIGNER

## *Italian Romance- About the project*

Inspired by timeless romance and the beauty of simplicity, I wanted this design to feel elegant yet effortlessly stunning. Delicately textured tiers paired with soft pink roses create a romantic touch, while the floating acrylic tiers add a modern, airy feel.

Sometimes less really is more, and this cake proves that you don't need bold colours or intricate details to make a statement. Soft, graceful and beautifully understated, it's a design created for couples who love classic elegance with a contemporary twist.

# What You NEED

## INGREDIENTS

- Pasta Cover white
- Trex
- 6 Wired sugar flowers with long stems

## EQUIPMENT

- Saracino Italian Heritage texture rolling pin
- ErgoPin
- Measuring tape
- Ruler
- Knife
- Scalpel
- 5, 7 & 9" Dummy cakes all the same depth
- 6 & 8" round - Prop Options Acrylic Fillable Clear Tiers



**COMING  
SOON**

## Saracino Rolling Pins by Prop Options



**STEP 1** Cover all the dummy cakes with some Trex (cool boiled water or Cake Gel will also be ok)



**STEP 2** You will be covering the middle tier cake first and will need to roll out the fondant Pasta Cover to around 4–5mm. Then place this onto the top of the cake.



**STEP 3** Using the smoother, smooth it out and remove any air bubbles.



**STEP 4** Use the scalpel knife to cut the excess paste away, being careful not to cut into the cake. Remember to trim the paste using the scalpel knife to get a neat cut, holding the paste as you go around (to prevent it from overstretching).



**STEP 5** Then use the smoother to round the edge so it is perfectly round. Repeat Steps 2–5 for the top and bottom tiers.



**STEP 6** Measure the depth and width around the top tier, adding about 10mm for an overlap.

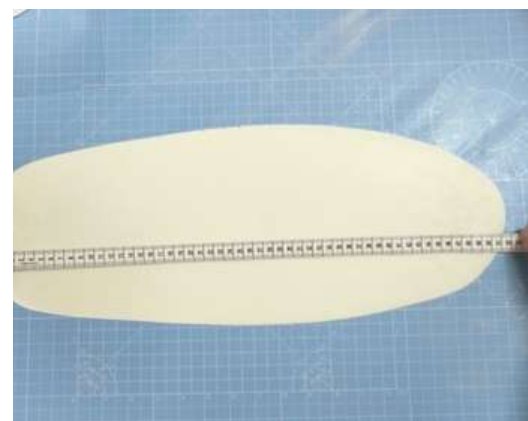


**STEP 7** Roll the paste into a long strip approximately 6–7mm thick (it will be thinner once you have used the embossed rolling pin).

**TIP:** Lightly dust underneath the fondant, as it may stick to the table when you use the embossing pin.



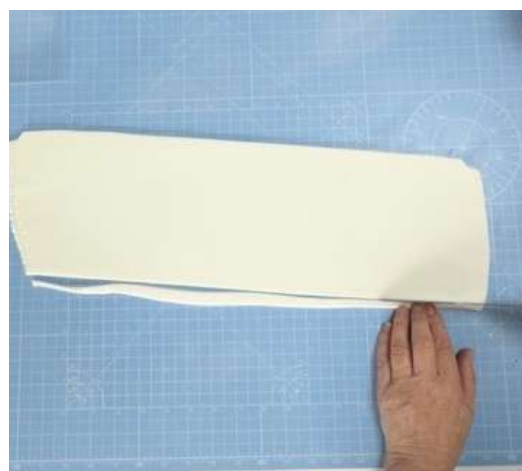
**STEP 8** To make sure you have enough paste, measure the width.



**STEP 9** Then measure the length of the paste.



**STEP 10** Place the ErgoPin through the middle of the embossed pin, making sure it is screwed in tightly.



**STEP 11** Trim the ends and cut along the bottom to make a straight line. (This needs to be straight as it will sit on the bottom of the cake.)



**STEP 12** Roll the textured rolling pin over the paste. Try to keep the rolling pin straight and apply a little pressure so that all the detail transfers onto the paste.



**STEP 13** You may need to trim along the bottom again.



**STEP 14** At the top edge, pick up the paste with one hand and use the other to pinch and tear the edge so that it looks rough. Be careful not to pull it whilst pinching and tearing, as this will stretch the detail.



**STEP 15** Trim the paste to the length required to fit around the cake.



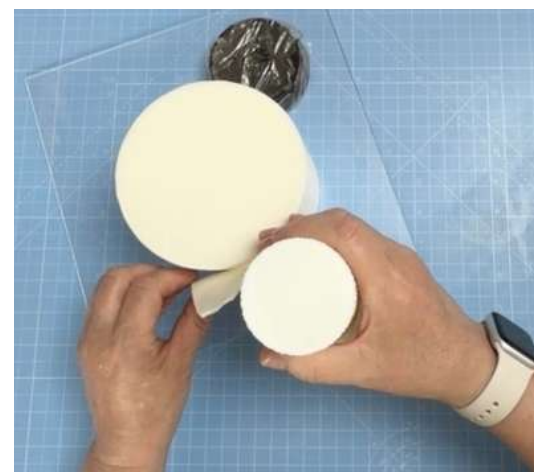
**STEP 16** Using a flat-based rolling pin (it is much easier to use one of these so that the pin rolls around the cake easily).



**STEP 17** Start at the right-hand end and gently wrap the paste around the rolling pin, keeping the bottom of the paste aligned with the end of the rolling pin.



**STEP 18** Once you have done this, stand the pin upright on the table. (Doing this will prevent the texture from getting squashed or misshapen.)



**STEP 19** Place the end of the paste against the cake, making sure that the bottom of the paste is aligned with the bottom of the cake.



**STEP 20** You can now roll it around the cake, attaching the paste to the cake.



**STEP 21** Use the smoother to gently tuck it into place.



**STEP 22** Continue rolling it around the cake, being careful not to push or pull it, as this will stretch the design. Keep going around until you come back to the beginning.



**STEP 23** Using your fingers, place the paste over the other end.



**STEP 24** Using the scalpel knife, cut down carefully. Be careful not to rush or stretch the paste. Remove the excess paste and carefully push the sides together. (This will be the back of the cake.)



**STEP 25** The cake should now look like this. Put it to one side.



**STEP 26** Repeat the process in steps 6–24 (remember that the Pasta Cover fondant will need to be longer) for bottom and middle tiers. Make sure it is the same thickness and the correct length required to go around the cake.



**STEP 27** Place the bottom cake onto the cake stand. You will notice that I have not used a cake board, so it is sitting directly on the cake stand.



**STEP 28** Carefully place the largest acrylic fillable tier on top. (You may wish to wear gloves so that your fingers do not leave marks on it.) Make sure it is centred. (If your cake is real, remember to place the dowels into the cake before positioning the acrylic tier.)



**STEP 29** Place the top tier on, positioning the flowers on the right-hand side. (I would advise adding the flowers to the cake before stacking it.)



**STEP 30** Your cake is ready!

## CREATIVE CONVERSATIONS.

# BEHIND THE ARTIST: MAISON BOUCHRA

**BOUCHRA**  
SUGAR DESIGNER

For our second Creative Conversation, we travel to Paris to meet Bouchra Marir, the founder and creative director of Maison Bouchra. Originally recognised internationally for her hyperreal sugar artistry, Bouchra has evolved her practice far beyond cake design into a multidisciplinary creative studio that transforms emotion and storytelling into sculptural works of art. Her work has been commissioned by royal families, luxury brands and prestigious private clients across Europe and the Middle East.

### The Origin Story

*You began as a sugar designer and have grown into something much broader. When did you realise that Maison Bouchra was no longer just a cake company, and what was the moment that crystallised the shift into sculptural artistry and celebration design?*

The evolution happened gradually, but there was a moment when I realised that clients were not coming to me simply for a cake. They were coming because they wanted to feel understood.

Again and again, I found myself translating emotions, memories, family histories and personal stories into sculptural pieces. The cake became a medium rather than the destination.

Over time, I understood that what I truly create is not cake design but emotional storytelling through art. That realisation opened the door to installations, experiences and celebration concepts that extend far beyond the traditional boundaries of cake design

*How would you describe Maison Bouchra today, to a reader meeting the brand for the first time?*

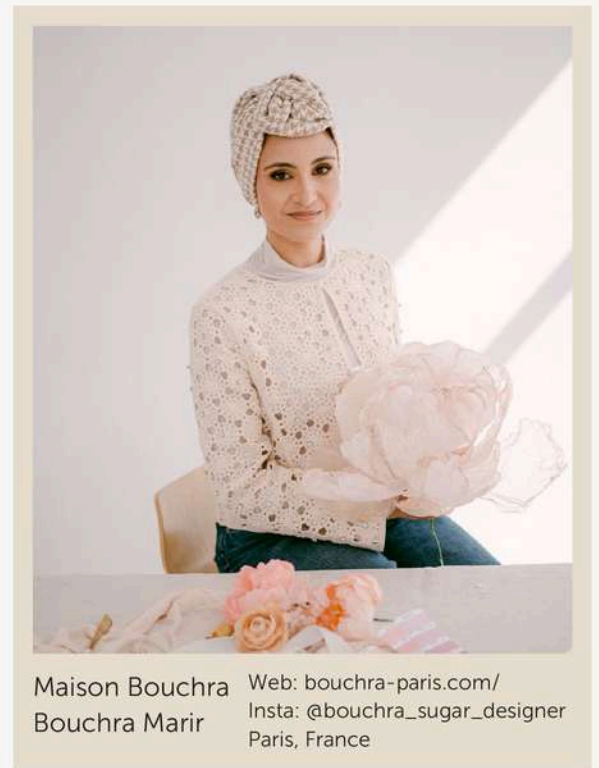
Maison Bouchra is a creative studio dedicated to transforming invisible stories into tangible experiences. Whether through sugar, flowers, sculpture or immersive celebration design, every creation begins with the same question: "What should this moment feel like?"

My work exists at the intersection of art, emotion and memory. I create pieces that invite people to pause, feel and remember.

*Your work has been chosen by royal families and the most prestigious houses in France. What is it about your aesthetic, your craft or your philosophy that draws that calibre of client to your studio?*

I believe luxury clients are searching for authenticity more than ever. Technical excellence is expected. Beauty is expected. What resonates is the ability to create something that feels deeply personal and impossible to replicate.

My approach is highly intuitive and deeply collaborative. I listen carefully to what is said, but also to what remains unspoken. Often, the most meaningful details live there. The result is a piece that feels uniquely theirs rather than simply beautiful.



Maison Bouchra Web: [bouchra-paris.com/](http://bouchra-paris.com/)  
Bouchra Marir Insta: [@bouchra\\_sugar\\_designer](https://www.instagram.com/bouchra_sugar_designer)  
Paris, France

## The Creative Process

*When a client comes to you for a summer wedding, what does the first conversation look like?*

The first conversation is rarely about cake. It is about atmosphere.

I want to understand how they want their guests to feel when they arrive, what memories they hope to create and what emotions they want to leave behind. Summer celebrations often invite a greater sense of lightness, movement and connection to nature. I encourage clients to think beyond aesthetics and imagine the emotional journey of the day.

*Your work is about storytelling. Could you walk us through how you translate a couple's story into a sculptural piece?*

The story always comes first. Before sketching, I spend time understanding who they are, where they come from and what makes their relationship unique. Sometimes inspiration comes from a place, a family heritage, a shared passion or even a simple sentence spoken during our conversation.

Only once I understand the emotional narrative do I begin translating it into shape, movement, texture and composition. The sculpture becomes a visual language through which their story can be experienced rather than simply told.



*How does the setting shape the scale, silhouette and presence of a Maison Bouchra piece?*

The venue is an essential part of the story. A château, a private residence or a grand Parisian ballroom each create a different dialogue with the piece. I am always looking for harmony between architecture and sculpture. Sometimes a space calls for dramatic height and movement. Sometimes it requires restraint and intimacy. The goal is never to dominate the setting but to create a conversation with it.

### Technical Mastery & the art of Observation

*Your sugar flowers are often described as indistinguishable from real blooms. What lies behind that realism?*

The realism in my flowers comes first from observation rather than from a particular product. I spend a great deal of time

studying nature: how petals fold, how light passes through them, how imperfections create beauty. That observation is what guides my work.

Over the years, I have developed my own preferred materials and techniques, but I believe realism is less about the product itself and more about the artist's ability to truly see what is in front of them. For me, the material is a tool. The poetry comes from the observation.

*Summer brings heat and humidity. What does that change about how you build, transport and finish a piece?*

Summer changes everything. Every decision becomes a conversation with temperature, humidity and transportation conditions. Structural engineering becomes even more important. Internal supports, material choices and assembly methods are carefully adapted to each environment



The goal is not simply to survive the conditions, but to preserve elegance and refinement despite them. Luxury should always appear effortless, even when considerable preparation exists behind the scenes.

*What is the one piece of technical advice you would offer?*

Learn to observe nature. Tools and materials matter, but realism begins with observation. Study how a flower grows, how petals fold, how light passes through them, and how imperfections create beauty. Technique becomes far more powerful when it is guided by observation.

## Elevating with Props

*When do stands and pedestals enter your thinking?*

Very early. For me, a pedestal is never simply a support. It is part of the narrative.

Just as a sculpture in a gallery is influenced by the way it is displayed, a celebration piece is transformed by its staging. The pedestal, stand or separator becomes part of the visual storytelling.

*How do you use bespoke props to ensure presence in large spaces?*

I have been fortunate to collaborate with Prop Options on several bespoke projects over the years, and those collaborations taught me that presence is not simply about height. It is about proportion, rhythm and visual balance.



In grand venues, the right stand creates breathing space around the piece. It allows the design to command attention without feeling heavy or overwhelming. The most successful structures almost disappear. They allow the artwork to float, breathe and connect naturally with the space around it.

*Is there a particular staging choice that has become a signature?*

One recurring theme throughout my work is the illusion of levitation. I have always been fascinated by the tension between strength and lightness. Many of my designs explore movement, suspension and negative space, and carefully designed stands play an essential role in creating that effect. Some of my favourite projects would simply not have been possible without bespoke structures designed specifically to support the artistic vision while remaining visually discreet.



## The "Deep Dive"

*What does Maison Bouchra look like today, and where is the brand heading next?*

Today, Maison Bouchra is evolving into a multidisciplinary creative studio. While sculptural cakes remain part of the journey, I am increasingly exploring artistic installations, immersive experiences and celebration concepts that engage all the senses. The future lies in creating meaningful experiences where art, storytelling and human connection come together.



*What was the hardest technical skill you had to master to move from making cakes as a hobby to making cakes for luxury venues?*

One of the most meaningful moments in my career happened when a client told me:

“You created exactly what I was feeling, even though I never knew how to express it.”

That sentence perfectly captures my purpose. My work is not simply about creating beautiful objects. It is about giving form to emotions that often exist beyond words.

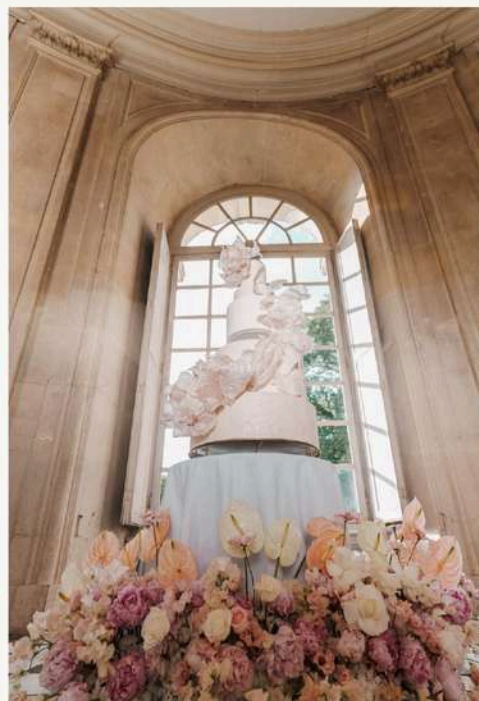
*What creative direction should our readers explore for Summer 2026?*

The most memorable celebrations will be those where every detail contributes to a coherent emotional narrative. Guests may forget individual design elements, but they never forget how a celebration made them feel.

#### About the Artist: Bouchra Marir of Maison Bouchra

Bouchra Marir is the founder and creative director of Maison Bouchra, a French creative studio known for transforming emotion and storytelling into sculptural works of art. Originally recognised internationally for her extraordinary sugar artistry and hyperreal flowers, Bouchra has evolved her practice beyond cake design into a broader exploration of meaningful celebration design, immersive experiences and artistic installations.

Her work has been commissioned by royal families, luxury brands and prestigious private clients across Europe and the Middle East. Guided by the belief that beauty can create lasting emotional memories, she approaches every project as an opportunity to translate the invisible into something tangible, poetic and unforgettable. Today, Maison Bouchra creates bespoke artistic experiences where craftsmanship, emotion and storytelling meet.



# SARACINO ACADEMY AT CAKE & BAKE DORTMUND: WHERE CREATIVITY, EDUCATION AND PASSION MEET



Every year, the world of cake decorating continues to evolve, bringing new techniques, innovative products and exciting artistic trends to professionals and enthusiasts alike. At the heart of this creative movement is the Saracino Academy at Cake & Bake Dortmund, a destination that has become one of the most anticipated educational experiences at one of Europe's most celebrated cake and pastry events.

What began as an opportunity to share knowledge and inspire decorators has grown into a thriving educational platform that attracts students from across Europe. Today, the academy stands as a vibrant hub where creativity flourishes, skills are developed and lasting connections are formed within the international cake decorating community.

## A GROWING TRADITION OF EXCELLENCE

For several years, Saracino has proudly organised the academy programme at Cake & Bake Dortmund, and with each edition the enthusiasm surrounding the classes continues to grow. What is particularly rewarding is witnessing the increasing number of students who return year after year, eager to expand their skills and discover the latest innovations in sugarcraft and pastry decoration.

The academy has become far more than a series of demonstrations or workshops. It is a place where decorators of all levels, from passionate hobbyists to established professionals, can immerse themselves in hands-on learning while being inspired by some of the industry's most talented artists.

The positive feedback received after every event confirms that there is a genuine desire within the cake decorating community for high-quality education delivered by experienced professionals who are passionate about sharing their expertise.



# CONSTANT EVOLUTION AND INNOVATION

One of the key reasons for the academy's success is its commitment to evolution. The world of cake decorating never stands still, and neither does Saracino.

Each year, the educational programme is carefully developed to reflect emerging trends, innovative materials and modern decorative techniques. The goal is not simply to teach established methods but to showcase the endless creative possibilities available within contemporary cake artistry.

Students attending the academy are exposed to a wide variety of techniques, ranging from classic decorative skills to cutting-edge artistic approaches. Every class is designed to inspire creativity while providing practical knowledge that can be immediately applied in both professional and personal projects.

This continuous commitment to innovation ensures that every edition of the academy offers something fresh, exciting and relevant.

# BRINGING TOGETHER INTERNATIONAL TALENT

A defining feature of the Saracino Academy is its carefully selected team of instructors.

The academy proudly supports talented artists from Germany, Austria and the Netherlands, providing a platform for exceptional regional talent while simultaneously bringing an international perspective through renowned instructors from Italy, England and other European countries.

This blend of cultures, artistic backgrounds and technical specialisations creates a truly unique learning environment. Students gain exposure to a diverse range of creative philosophies and techniques, discovering how different artists approach design, structure, colour, texture and decoration.

The result is an educational experience that extends beyond technical instruction. It becomes an opportunity to understand the global language of cake artistry and appreciate the many ways creativity can be expressed through sugar and pastry.

# AN INCREDIBLE WEEKEND OF LEARNING

This year's academy welcomed an impressive 175 students across the weekend, with nearly every class reaching full capacity.

The atmosphere throughout the event was electric. Classrooms were filled with energy, curiosity and excitement as students immersed themselves in practical learning experiences. From beginners discovering new skills to experienced decorators refining advanced techniques, every session reflected the passion that drives the cake decorating community.

The strong attendance and enthusiastic participation demonstrated the growing importance of specialised education within the industry. More importantly, it highlighted the desire among decorators to continue learning, developing and pushing creative boundaries.



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## THE TECHNIQUES CAPTURING ATTENTION

Every year brings new trends, and this year's most sought-after classes reflected the changing interests of modern cake artists.

Among the standout subjects were wafer paper techniques, which continue to gain popularity due to their versatility and ability to create stunning contemporary designs. Students were eager to explore innovative ways of incorporating wafer paper into floral work, decorative elements and artistic cake structures.

Equally popular were classes focused on achieving flawless sugar paste finishes, a skill that remains essential for professional decorators seeking perfection in their work.

Another major attraction was piping with Chantelice, Saracino's whipped cream mix, alongside traditional royal icing techniques. The growing interest in these methods reflects a wider trend towards elegant decorative finishes that combine visual impact with practical application in professional cake production.

These classes demonstrated that today's decorators are looking for techniques that are both artistically impressive and commercially valuable.



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## WHY EDUCATION MATTERS

At Saracino, education has always been at the core of everything we do.

Workshops and academy classes provide much more than technical instruction. They create opportunities for decorators to experiment with new products, discover innovative solutions and learn directly from accomplished artists who have mastered their craft.

Watching an expert demonstrate a technique, explain their creative process and share their professional experience offers a level of learning that simply cannot be replicated through online tutorials alone.

More importantly, these educational experiences inspire confidence. They encourage students to explore new ideas, challenge themselves creatively and continue developing their own artistic identity.

In an industry driven by creativity, education is one of the most powerful tools for growth.

## CHOOSING THE RIGHT ARTISTS

Selecting academy instructors is a process that reflects Saracino's values and philosophy.

Technical excellence is important, but it is only one part of the equation. The artists chosen each year must also possess a distinctive creative identity, a genuine passion for their craft and, most importantly, a desire to share their knowledge with others.

The best teachers are those who inspire as much as they educate. They are individuals who understand that their role extends beyond demonstrating techniques; they are helping to nurture the next generation of decorators and artists.

This approach perfectly embodies the Saracino philosophy:

# We Love Pastry.

It is a belief that passion should be shared, creativity should be encouraged and learning should always be celebrated.

---

## MORE THAN AN ACADEMY

While the academy is a major attraction, it forms part of something even bigger.

Cake & Bake Dortmund has established itself as one of Europe's most exciting events for cake and pastry enthusiasts. It is a place where artists, manufacturers, educators, professionals and hobbyists come together to celebrate their shared passion.

Visitors have the opportunity to discover new products, explore emerging trends, exchange ideas and connect with like-minded people from across the industry.

The event creates a unique environment where education, innovation and community come together under one roof. For anyone passionate about cake decorating and pastry arts, it is an experience not to be missed.

## LOOKING AHEAD TO THE NEXT SHOW

The success of this year's academy has already sparked excitement for what lies ahead.

Plans are already underway for the next edition of the Saracino Academy at Cake & Bake Dortmund, and visitors can expect an even richer programme filled with fresh ideas, innovative techniques and exciting surprises.

Student feedback plays a crucial role in shaping the future of the academy. Every suggestion and recommendation helps guide the development of new classes and educational experiences, ensuring that the programme continues to evolve alongside the needs of the cake decorating community.

As new trends emerge and artistic possibilities expand, Saracino remains committed to creating inspiring learning opportunities that celebrate creativity, craftsmanship and passion.

The future is bright, and we cannot wait to welcome students back for another unforgettable weekend of learning, discovery and artistic inspiration.

Because at Saracino, pastry is more than a profession—it is a passion that brings people together.

---

## A SPECIAL THANK YOU

Finally, we would like to extend a heartfelt thank you to all the incredible artists and instructors who helped bring the Saracino Academy to life this year. Your talent, passion, dedication and willingness to share your knowledge are what make this experience so special.

You inspire our students, strengthen our community and help us continue to grow year after year. Thank you for being such an important part of the Saracino Academy and for helping make Cake & Bake Dortmund 2025 an unforgettable success. We look forward to creating even more sweet memories together next year.



# CREATING QUEEN MÁXIMA: MICHAEL WEHRMANN'S LIFE-SIZE ROYAL MASTERPIECE



Creating a life-size sculpture is a challenge that tests every aspect of an artist's skill, from structural engineering and anatomical accuracy to patience and creativity. For German pastry artist Michael Wehrmann of Mi'Cakery Atelier & Cake Design, that challenge took the form of an extraordinary tribute to Queen Máxima of the Netherlands: a stunning 1.78-metre-tall sugar sculpture that captivated visitors at Cake & Bake Dortmund.

Combining artistic vision with technical expertise, Michael used Saracino Pasta Scultura, Pasta Model, and Pasta Cover to bring this remarkable royal figure to life. The project pushed him far beyond his comfort zone, becoming his first life-size sculpture and only his second realistic portrait. The result was an elegant and highly realistic creation that demonstrated the versatility, strength, and sculpting capabilities of Saracino products.

In this interview, Michael shares the inspiration behind the project, the challenges of creating a life-size figure, the techniques he used to achieve realism, and how Saracino products helped transform an ambitious idea into an award-worthy masterpiece.

**"Don't wait until you feel ready.  
Large projects are intimidating, but  
they teach you so much."**

— Michael Wehrmann

## ***Project Facts Box***

Artist: Michael Wehrmann

Studio: Mi'Cakery Atelier & Cake Design

Height: 1.78 m

Creation Time: 4 weeks

Event: Cake & Bake Dortmund

Materials: Saracino Pasta Scultura, Pasta Model, Pasta Cover, Modelling Chocolate, Isomalt

Q

## ***Can you introduce yourself and tell us about Mi'Cakery Atelier & Cake Design?***

My name is Michael Wehrmann, I'm 37 years old and a graduated pastry chef from Germany. I'm the owner of Mi'Cakery Atelier & Cake Design, where I specialise in artistic cake design, sculpting, and modelling chocolate creations.

During the COVID period, I discovered the world of sugar art and completely fell in love with sculpting and realistic modelling. Since then, I've participated in several international competitions and have been fortunate to win multiple gold medals and awards around the world.

Q

## ***What inspired you to create a sculpture of Queen Máxima?***

The project started as part of the Royal Tea Time collaboration organised by Doreen Zilske for Cake & Bake Dortmund. Later, Thomas from Cake & Bake suggested creating a life-size royal figure connected to the theme. The idea immediately felt exciting but also terrifying because it was something completely outside my comfort zone.

Q

## ***Why did you choose Queen Máxima as the subject for this project?***

I had the choice between Queen Máxima and Sissi, but I instantly chose Máxima. She has such a warm and charismatic personality, and she is loved by many people in the Netherlands and beyond. I also felt her expressive face and elegant appearance would make an interesting sculpting challenge.

Q

## ***The sculpture stands 1.78 metres tall. What was the biggest challenge in working at this scale?***

The biggest challenge was definitely proportions and structure. Creating a life-size piece is completely different from a normal cake sculpture. Because she was wearing a large dress, I wasn't sculpting an actual body shape, but mostly the illusion of one. I only had limited reference measurements, so I had to estimate many proportions myself while keeping everything realistic and balanced.

Q

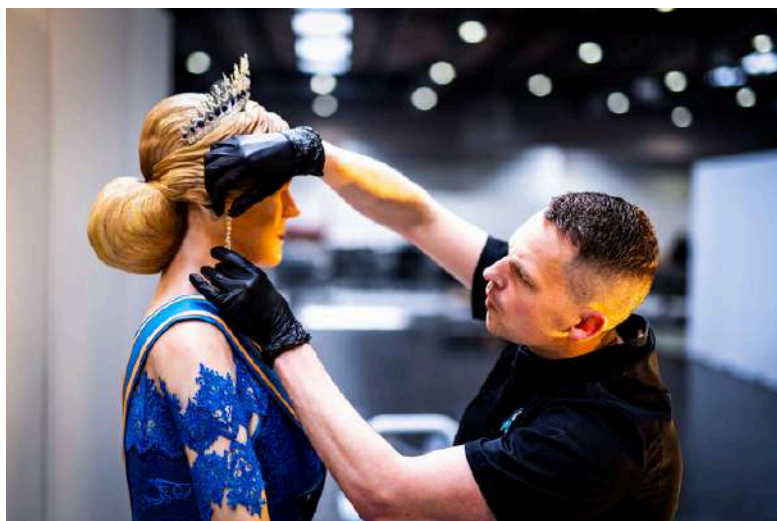
## ***How long did the entire project take from concept to completion?***

The entire project took around four weeks of intensive work. Some days were spent sculpting for many hours, especially when working on the face and details.

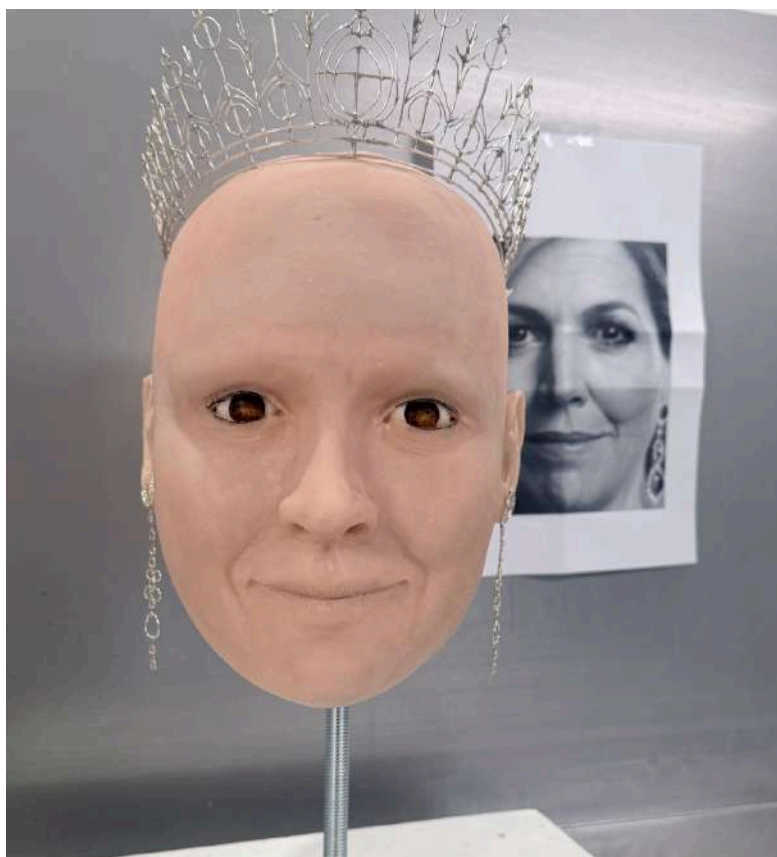
Q

## ***Which part of the sculpture required the most precision and attention to detail?***

Without a doubt, the face required the most precision. People instantly recognise when something feels "off" in a portrait sculpture. The smallest details around the eyes, mouth, and facial contours completely change the expression and likeness.



By Saracino





**Q** *The earrings and crown featured isomalt diamond how did you create those elements?*

The jewellery was created using handmade isomalt diamonds. I used homemade silicone moulds for the gemstones and carefully assembled more than 150 individual pieces into the crown and earrings. Lighting was very important because the transparency and reflections really helped bring the royal look to life.

**Q** *What techniques did you use to achieve such realistic facial features and textures?*

I studied many close-up reference photos of Queen Máxima to understand her unique facial structure and expressions. I mainly worked with modelling chocolate and Saracino Pasta Scultura because they allow smooth blending and fine sculpting. After sculpting, I added subtle colouring, contouring, and texture work to give the skin more realism and life.

**Q** *How did visitors react when they saw the sculpture at Cake & Bake Dortmund?*

The reactions were incredibly positive and honestly very emotional for me because I was extremely nervous before the show. Many visitors stopped to take photos, and some people didn't even realise at first that the piece was made from sugar. Since life-size sculptures are still quite unusual at the show, it attracted a lot of curiosity and attention.

**Q** *What emotions or message did you want the final piece to communicate?*

I wanted the sculpture to feel elegant, warm, and alive just like Queen Máxima herself. I didn't want it to feel stiff or overly perfect. Small imperfections and natural expressions are what make a sculpture feel human and emotional.

**Q** *Did this project push your creative or technical boundaries in any way?*

Absolutely. This project pushed me further than anything I had done before. It was only my second realistic face and my first life-size sculpture, so I constantly doubted myself during the process. But challenges like this are the best way to improve and grow as an artist.

**Q** *What advice would you give to cake artists who want to create large-scale sculptures?*

Don't wait until you feel "ready." Large projects are intimidating, but they teach you so much. Planning and structure are extremely important, but patience is even more important. Also, study anatomy and references carefully because realism comes from observing very small details.

**Q** *How important was structural stability when designing and transporting the piece?*

Structural stability was one of the most important aspects of the entire project. The sculpture had to survive more than four hours of transport standing upright in a van. Inside the piece, there was a central support rod running from the base to the head, as well as additional metal support elements to distribute the weight evenly and keep everything stable.

**Q** *Why did you choose Saracino Pasta Scultura, Pasta Model, and Pasta Cover for this project?*

Each product had a very specific purpose. Pasta Scultura was perfect for the head, hands, and arms because it stays stable while still allowing detailed sculpting. Pasta Cover worked beautifully for the dress because it gives a smooth and elegant finish. Pasta Model was ideal for decorative details and smaller elements because of its flexibility and clean finish.

**Q** *Which Saracino product performed best for the fine details and realism of the sculpture?*

For me, Saracino Pasta Scultura performed best for realism and detailed sculpting. It allowed me to create fine facial details, textures, and smooth transitions while remaining stable enough for a life-size structure. That balance between firmness and workability was extremely important for this project.



# Royal Tea Time –

An International Sugar Art Collaboration

LIVE AT CAKE & BAKE DORTMUND | 28-29 MARCH 2026

HOSTED BY DOREEN ZILSKE AND ANJA GEBHARDT



The idea for this extraordinary collaboration was inspired by my long-standing passion for visiting castles. During a car journey, I suddenly envisioned recreating an elegant castle room—a refined tea salon—partly from sugar and built on a life-size scale. The combination of artistic craftsmanship, historical elegance and fairytale charm became the foundation of this ambitious project. Having organised several online and live collaborations in the past, creating a new and especially immersive concept felt like the natural next step.

I was responsible for the creative direction and overall organisation, guiding the project from the initial idea through to its final realisation. This included concept development, detailed planning and the coordination of all participants and processes. Anja Gebhardt provided invaluable creative and organisational support throughout the project and contributed with great dedication at every stage.

Planning a collaboration of this scale takes many months and involves far more than artistic design alone. Alongside the creative concept, extensive preparations were required for transportation, decoration, visual presentation and countless logistical details. Every aspect was carefully planned in advance, enabling participating artists to select and create pieces that would fit seamlessly into the overall design.

The chosen theme created a unique and almost magical atmosphere. Castles symbolise elegance, history and fascination, while also evoking childhood dreams and memories. At the same time, the concept offered endless creative possibilities, ranging from sculpture and painting to floral art, tableware and elaborate cakes. Each artist was able to showcase their individual strengths while contributing to a spectacular collective masterpiece.

A total of 45 international sugar artists from 15 countries participated in the collaboration, including Germany, Italy, France, the United Kingdom, Spain, Portugal, Ireland, Switzerland, Austria, Belgium, the Czech Republic, the Netherlands, Hungary, Ukraine and Romania.

It was particularly important to involve artists of all experience levels, as the exchange between newcomers and established professionals encourages inspiration, learning and personal growth.

As not all artists were able to attend the event in person, some pieces were carefully shipped to the venue. Thanks to thorough preparation, including spare elements and contingency planning, every contribution was successfully displayed and presented at its very best.

The quality of the work on display was exceptional, demonstrating remarkable creativity, technical skill and attention to detail. Among the many highlights were:



- **Arianna Sperandio's** vase, which amazed visitors with its realistic porcelain appearance, delicate modelling, harmonious colours and flawless glossy finish.
- **Silvija Jankowski's** clock, a true centrepiece of the tea salon, featuring beautifully painted romantic scenes, exquisite detailing and perfectly balanced colours.
- **Kamilla Adamaschek's** painting, admired for its understated elegance and extraordinary realism. Many visitors were convinced it was a genuine traditional artwork.
- **Pina Di Pascale's** cakes, which captured a sense of playful sophistication through their refined colour palette and unmistakable Bridgerton-inspired charm.
- **Muna Mubarak's** rose bouquet, breathtaking in both scale and delicacy. Many guests were astonished to discover the flowers were entirely made of sugar.
- **Nathasja Flapper's** bust, which impressed viewers with its realistic stone effect and classical sculptural appearance.
- **Cindy Sauvage's** tableware set, a remarkable combination of painting and modelling that showcased exceptional precision, artistry and creativity.

Together, these individual creations formed a harmonious and immersive environment that transformed the tea salon into a true work of art.

The moment everything was finally assembled was overwhelming. An idea that had existed only in my imagination had become reality. The finished room looked so authentic that the line between art and reality seemed to disappear. It was an unforgettable moment for everyone involved.

The response from visitors was equally moving. Guests were fascinated by the level of craftsmanship, creativity and attention to detail. Throughout the exhibition, comments such as "This is real art" could be heard repeatedly. Seeing the enthusiasm and wonder in visitors' eyes made all the hard work worthwhile.

Perhaps Anja Gebhardt summed up the experience best:

*"So many kind people, joy, art and talent in one place - it was one of the most beautiful experiences of my life."*

I couldn't agree more. Royal Tea Time was far more than a collaboration—it was a celebration of creativity, friendship and the extraordinary possibilities of sugar art.



SILVIYA JANKOWSKI



SEMRA KOCYIGIT



OLGA WOLF



RINI MONTANUS



NINA STEIN



NATALIA PAUL-MAYER



NATALIE FRIESEN



MARIANNE DAUBNER



JOYCE WEHRMANN



JASMIN HUBERTMANN



INGRID SEKLJIC



JANE FEHLAU



GALINA BALKE



ELENA WEISS



AIMÉE FORD



CLAUDIA KAPERS



MANUELA TADDEO



HANNAH KHARKOVETS



JOANE CHOPARD



DITA DORTOVA



ELKE KOCH-ULRICH



LILIA WEZEL



NATALIA MIKLER



LUDMILLA KELLER



CLAUDIA NASTASE



ARIANNA SPERANDIO



MUNA MUBARAK



PINA DI PASCALE



DIANA + MILENA ADLER



ANNE LOUISE SIDOROV



DOREEN ZILSKE



GIUSEPPE & MICHELLE MOLLO

# 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 captions**, so we can include the details when showcasing your creation in the magazine.



by Rita Oarga using Saracino Royal Icing



by [kokorobakes](#) using Saracino Pasta Model - modelling fondant



by [fondantlab](#) using Saracino Pasta Model



created by [topclasscakes](#) using Saracino Pasta Model



by [ems\\_cake\\_escape](#) using Saracino Pasta Cover & Pasta Model



by [confetti.and.cake](#) using Saracino Pasta Cover & Pasta Model



by [centrestagecakes](#) using Saracino Pasta Cover - fondant



by [cakesbyjazlins](#) using Saracino Flower Paste by Arati Mirji



by [zoesfancycakes](#) using Saracino Pasta Model



by [cake\\_alla](#) using Saracino Wafer Paper 0.30



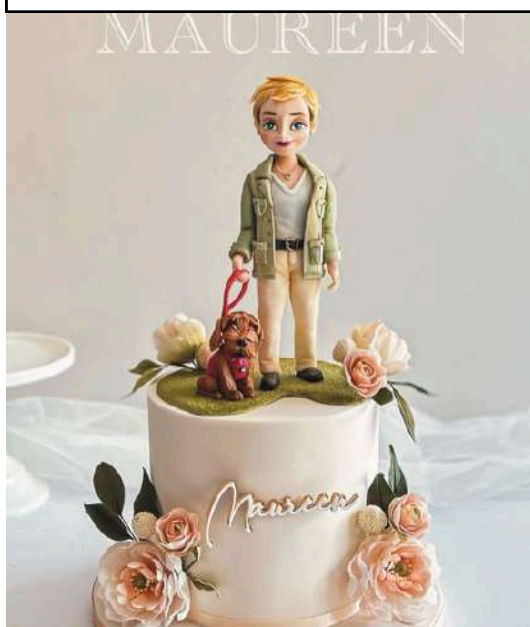
by [cakewizard1](#) using Saracino Pasta Model



by [ninaskecabin](#) using Saracino Pasta Cover sugarpaste



created by [geris\\_bakery](#) using Saracino Pasta Model



by [yenthomsoncakes](#) using Pasta Model



by [danila.moretti.cake.artist](#) using Pasta Cover - sugar paste and Sarcino Cake Paper and Pasta Model

# About the collaboration by Deborah Edwards

The collaboration is about Dinosaurs, of which there were once countless.

Dinosaurs are a very important part of the history of our planet, they lived on Earth for about 245 million years!



## Info about a few of the pieces:

- Brittany Walker created a beautiful carved Triceratops, which looks just like a cuddly toy.
- Greetje Ottens paid tribute to the king of the dinosaurs, creating a T-Rex head sculpted from Rice Krispies.
- Hanna Kharkovets created an amazing Allosaurus sugar figurine, representing strength and freedom.
- Marinda Joynt created a stunning Tyrannosaurus Rex on a small cookie.
- My own piece is a cocoa butter hand painted Stegosaurus.

## How a few of the pieces were made:

- Anna Lightfoot made a Achelousaurus using Saracino pasta model, creating texture using foil and a Dresden tool. Tiny amounts of modelling paste were rolled to make the added texture on the back. Colours were created using an airbrush to add depth and shading.
- My own piece was cocoa butter painted, with colour dusts, using a method similar to watercolour painting, on a dried sugarpaste base.
- Rae-Dare Smith made a cookie and then decorated it with rice crispy treats to build up the body before sculpting with Royal Buttercream and finishing with Saracino pasta model elements and coloured with lustre dust before airbrushing.
- Ana Guadalupe Hernández created an impressive Carnotaurus cookie decorated with butter royal icing.
- People can get involved in future collaborations by checking The Cake Collective page for upcoming collaborations [HERE](#)
- Link to the collaboration [HERE](#)





XIMENA AGUIRRE  
MOSQUERA



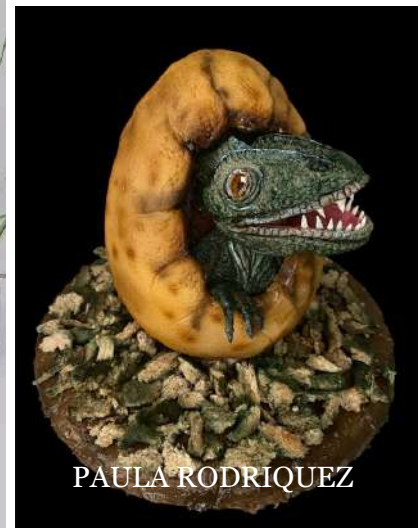
HANNA KHARTOVETS



GREETJE OTTENS



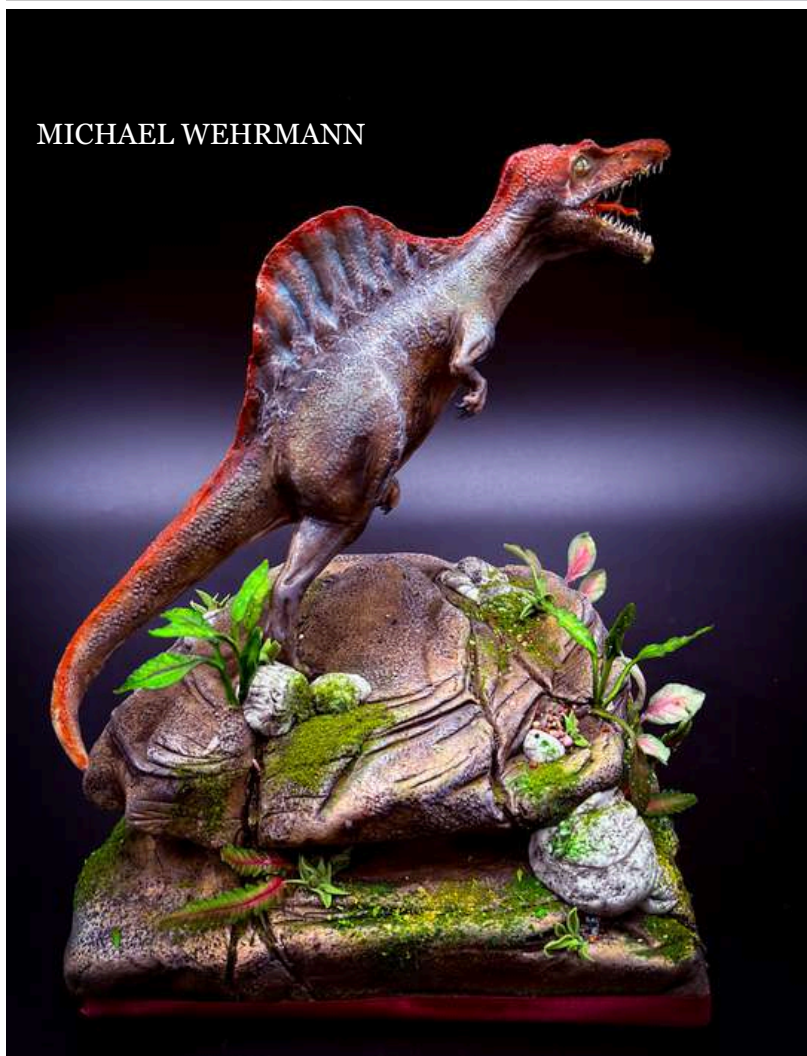
SEMRA KOCYIGIT



PAULA RODRIQUEZ



ELENI DAHAN



MICHAEL WEHRMANN



RAE DARE-SMITH



MICHAELA RENCES



ANNA LIGHTFOOT



ISA VERÓNICA  
VILLALOBOS

# REVEAL:

**FLORALS  
& FAIRIES:**  
Global Sugar  
Art Collaboration



ANGELINA ADAMENKO  
OFFICIAL  
ICSA  
2026  
ACADA

GLOBAL ARTISTS | BOTANICAL & MYSTICAL

Florals & Fairies (Botanical & Mystical) - hosted by International Cake Show Australia & Australian Cake Artists & Decorators Association Inc. (ACADA)

Florals & Fairies (Botanical & Mystical) invited artists to explore the delicate interplay between nature's floral beauty and the whimsical allure of fairy-tale worlds. It became a celebration of craftsmanship, bringing together sugar artists from across the globe to merge botanical elegance with the enchanting spirit of fairies. The result was an extraordinary collection of cakes, cookies, figurines, and floral creations, crafted using a diverse range of mediums. Throughout the showcase, intricate petals, graceful leaves, and ethereal wings emerged as recurring motifs, capturing both the fragility of nature and the magic of imagination.

The collaboration was brought together by volunteers on behalf of ACADA and the International Cake Show Australia. It will also be presented as a live installation at the International Cake Show Australia, taking place in Brisbane from 31 July to 2 August 2026. ACADA and the International Cake Show Australia operate as not-for-profits, united by a shared mission: to champion sugar art as a legitimate and respected art form, and to celebrate the remarkable talent of artists worldwide. It is promising to be a big show with ACADA celebrating 10 years of creativity, community, and cake and cookie artistry.



Collaboration Reveal Facebook page [www.facebook.com/FloralsandFairies](http://www.facebook.com/FloralsandFairies)

International Cake Show Australia & ACADA Website: [www.acada.com.au](http://www.acada.com.au)

Facebook: [www.facebook.com/acada.com.au](http://www.facebook.com/acada.com.au)

Instagram: [www.instagram.com/internationalcakeshowaustralia](http://www.instagram.com/internationalcakeshowaustralia)



SUSIE  
ENGLAND



WALAA  
ELSAADANY



VICKY CHANG



SABINE  
ZIEBEGK



SEEMA  
ANAND



GREETJE  
OTTENS



ISA VERÓNICA  
VILLALOBOS



ANGELINA ADAMENKO



BARBARA MAZZOTTA



RITA NOÉ



RAICU MADALINA



MARIA CARLYN S. AGUILAR



NICOLE RUBIN



NATASCHA ROSLAN



PURA MACALINAO



RITA OARGA



HANNA KHARKOVETS



RAE DARE-SMITH.



SEMRA KOCYIGIT



URSULA CALLEJA



SVETLANA VEKOVA



XIMENA AGUIRRE MOSQUERA



ELENI KANIAS



Antonella Martini

Andrea Zahoránné Somogyi

Organizers: Anastasia Osipova – @anastasija\_cakes Valentin Maevsky – @mv\_cake

Creative community: @AVE\_confectioner (Facebook and Instagram)

Among the many outstanding works, we would like to highlight the extraordinary creativity of several participants.

Great Gatsby's mansion was created from cookies gingerbread dough, icing, and isomalt!

Evelyn, the Queen of the Jazz Age, embodies the vibrant style of the 1920s.

Indeed, every piece created by our participants is very dear to us.

Artists explored costume design, wigs, makeup, and character stylization, creating complete visual interpretations of their ideas. Some even took sewing classes to create their own costumes from scratch, transforming themselves into the characters that inspired their edible works of art.

Many artists had participated in previous projects, while others joined after learning about the project through social media or personal invitations.



Cornelia Blanuta



Sylvia Szajter-Ziótek



Lenuta Negoita



Sara Ficarra

Michaela Rences



The project featured 85 pastry chefs from 28 countries, each bringing their own unique perspective to the Gatsby era. Only highly skilled artists were selected for the project—masters capable of creating complex sculptural works, including: 3D cake sculptures gingerbread figures

royal icing decorations detailed figurine models, sugar flowers, fondant, and sugar paste gingerbread figures and royal icing chocolate and isomalt wafer paper and edible paper sweet lace and airbrushing

Some creations include anti-gravity structures, moving elements, and lighting effects, adding even more theatricality to the artworks.

Each project required weeks of planning, design, and craftsmanship.

*An incredibly vibrant and beautiful international collaboration in confectionery art*

*"Gatsby – Roaring 1920s"*

This "Gatsby"-themed collaboration is a tribute to the glamour, elegance, and artistic spirit of the legendary decade.

Inspired by the aesthetics of the 1920s—Art Deco design, jazz culture, luxurious fashion, and the unforgettable world of Gatsby—the artists created edible works of art that capture the atmosphere of this iconic era.

Using cake sculptures, gingerbread, and intricate sugar creations, participants explored the visual language of the 1920s: shimmering pearls, elegant silhouettes, golden geometric patterns, and the dramatic sophistication of Art Deco.

This collaboration is not only about confectionery but also about storytelling, character creation, and transformation.

Many participants were photographed in costume, recreating the spirit of the era and establishing a connection between artist and work of art.



Ana Platon



Alina Minciu



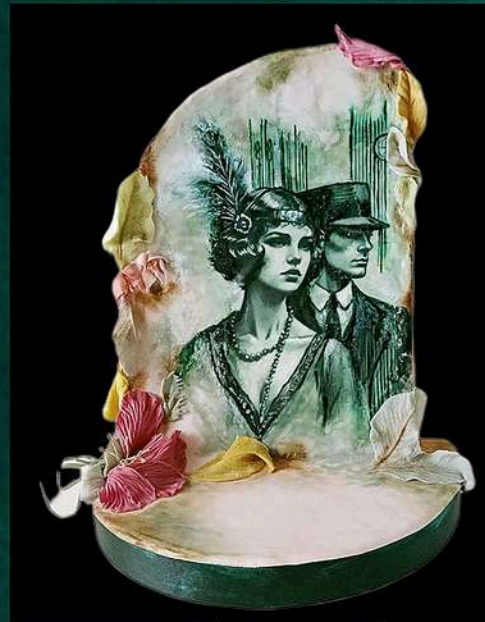
Małgorzata Osada



Rita Oarga



Danuta Kepniak



Maria Rita Marrocco



Emilia Lorek



Elena Garifulina – van de Luijngaarden



Ľubica Kočalková



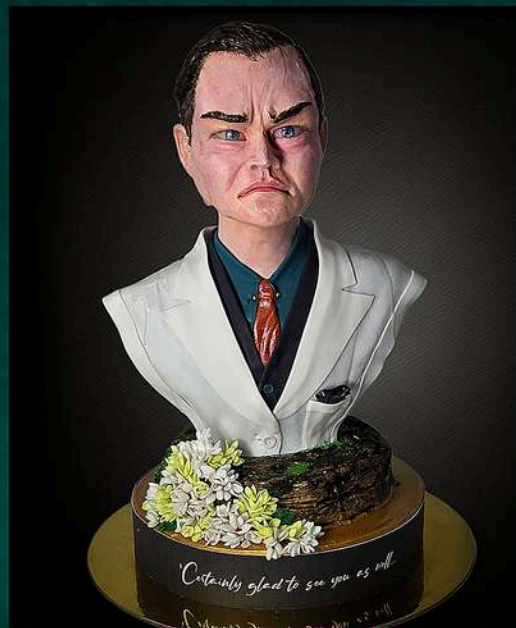
Claudia Nastase



Francesca Ansioso



Hermana Loca



Karine Turgeon



Anastasia Osipova



Cholys Guillen Requena



Edyta Drella



Ljiljana Bakula



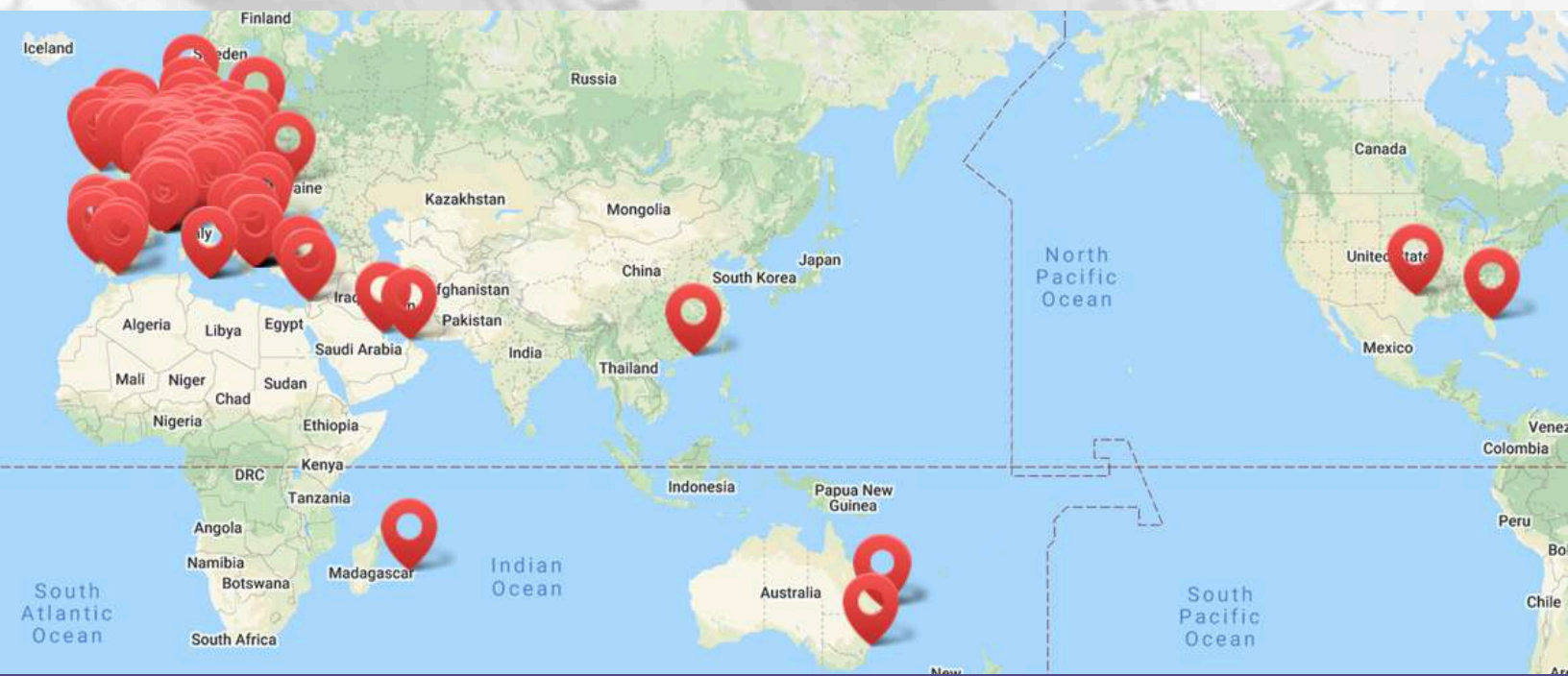
Valentin Maevskiy



Valentina Chercheja

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