

We Love pastry

FREE

Cake Decorating
Magazine

OCTOBER 2026

THE OFFICIAL INTERNATIONAL
MAGAZINE OF

SARACINO®
We love pastry

BREAK THE RULES

11

Inspiring
Tutorials
to Master

From industry-leading artists

EXCLUSIVE, EXCITING INTERVIEWS
with Veronica Barbu & Molly Coppini

MALLOWUP
an exciting new addition to the Saracino range!

MAKE IT TAKE IT - SARACINO CI STAND
FREE hands on workshops - Come along and create
something amazing with the help of our experts

CAKE INTERNATIONAL
discover what's happening at this year's show!



COVER STAR:
CARINAJAYNECAKEARTISTRY



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MALLOWUP

ONE MIX. SO MANY POSSIBILITIES!

Soft, light and wonderfully versatile.

Create marshmallows, fluffy cream, frosting,
fillings, cereal treats and more.



**DISCOVER WHAT
MALLOWUP CAN DO!**

Welcome

to 'We Love Pastry' magazine



CREATED BY TUTTI PATOOTIECAKES
USING SARACINO PASTA MODEL



Hello, cake lovers!

Welcome to the October issue of We Love Pastry!

This issue is all about breaking the rules and seeing what happens when we give ourselves room to experiment. Our artists have turned familiar materials into something unexpected: cakes that seem to defy gravity, wafer paper that floats, and edible lace that moves like fabric. I hope their tutorials encourage you to try a technique you might usually leave for "one day".

You'll also meet the artists behind the work and hear how their ideas take shape. Thank you to every contributor for sharing not just a finished creation, but the decisions, experiments and patience that went into it.



CREATED BY
KOCZOROWSKAKATARZYNA
USING SARACINO PASTA BOUQUET

And if you're coming to Cake International in Birmingham this November, please visit us at stand F40. We'll have live demonstrations and free hands-on sessions, with plenty of opportunities to make something, ask questions and meet the Saracino team. I would love to see you there.

Enjoy the issue, and have fun making something your own.

Sylvia xx



CREATED BY SUGARANDSTORIESLDN
USING SARACINO PASTA COVER &
WAFFER PAPER 0.30

Our Amazing Contributors

thank you

CAPRI CAKES. ANNA ARMSTRONG CAKES, PODIVJANI MUFFIN, HOLLY DOLLY CAKES, BAKE A SERIES, PING'S CAKE DESIGN, ANESHA'S ART OF CAKES, SUGAR CAKE, CAKES BY CARINA, L PARADIS | SCULPTURAL CAKE ARTIST, VERONICA BARBU, MOLLY COPPINI, CAKE INTERNATIONAL, PROP OPTIONS, DOREEN ZILSKE

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Get in touch

SARACINO ITALY
info@saracinogelati.com

SARACINO UK
info@saracinodolci.co.uk

SARACINO USA
info@saracinousa.com

SARACINO SPAIN
espana@saracinogelati.com

SARACINO FRANCE
france@saracinogelati.com

SARACINO GERMANY
info@saracinodolci.de

SARACINO POLAND
poland@saracinogelati.com

SARACINO GREECE
gtrevisan@tebegreece.com

SARACINO HONG KONG
Alicia Zheng
azheng@faithfulfamily.cn

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.



The exciting tutorials in this issue

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Spooky Cuteness Overload



CLAUDIA KAPERS

ABOUT
me

hey

My name is Claudia Kapers, and I work under the name Capri Cakes, based in Zelhem, the Netherlands.

My passion for designing and creating cakes and edible sculptures began in 2013. From 2019 to 2023, I proudly served as the official Saracino Ambassador for the Netherlands. Since 2024, I have taken on the role of brand partner.

I regularly give product and technique demonstrations at national and international exhibitions and contribute tutorials to several international cake magazines. In 2024, I completed my training to become an officially recognised Cake International Judge.

I also serve as a judge for various (online) cake competitions, including those in Sri Lanka, India, Germany, Italy, Bulgaria, and the Netherlands. Additionally, I am a jury member for Tortenkünstler Deutschland (TKD).

Currently, I remain active as a tutorial creator for international publications, a cake design competition judge across several countries, and a demonstrator at international events.

Over the years, I've been honoured with several awards at both national and international levels.



Capri Cakes
CLAUDIA KAPERS CAKEDSIGN



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



FACEBOOK
[@claudiakapers](https://www.facebook.com/claudiakapers)

Spooky Cuteness Overload – about the project

Get inspired by this Spooky Cuteness Overload cake: a perfect combination of cute and spooky. With soft purple hues, cheerful pumpkins, sweet little ghosts, and elegant Chantelice rosettes, you can easily create a real Halloween showstopper. The cake is finished with refined details of Chantelice cream and subtle glitter. With the leftover Chantelice cream, you can also make matching mini cakes for a complete Halloween sweet table.

In this tutorial, I will show you how easy it is to make this fun Halloween cake.

The Chantelice cream is perfectly suited for this type of piped cake. You can use Chantelice cream for both frosting and piping. Flavour the basic prepared Chantelice cream with one of the fantastic Saracino food flavours and fill your cake with delicious cream as well!

The possibilities are endless with Saracino Chantelice cream. Let me take you into this world in the tutorial below.

What You NEED

INGREDIENTS

- Saracino Chantelice powder mix 500g bag
- Ingredients for preparing chantelice: milk and cold water
- Saracino gel colour: orange, purple and light green.
- Saracino pump powder silver glitter
- Black cocoa

EQUIPMENT

- Dummy or cake dia 15cm and 20cm high
- Cake board dia 20cm
- Mixer or hand mixer
- Piping bags
- Piping tips: no. 3, 46, 67, 199, M1, 10
- Spatulas

Saracino CHANTÉLICE is an innovative powdered cream mix that transforms into a light, smooth and stable whipped cream in just minutes.

Perfect for filling, frosting and piping, it delivers a beautifully white finish, a delicate vanilla flavour and excellent stability, even in warmer conditions.

Simply add water and/or milk, whip, and enjoy a professional-quality cream that's easy to customise with colours and flavours.

Gluten-free and free from hydrogenated fats, it's the perfect choice for decorators who want reliable results every time.



Claudia's Previous

TUTORIAL



DOWNLOAD



STEP 1 Prepare 250g of Chantelice mix as described on the packaging.



STEP 2 Stir the prepared Chantelice in the bowl with a spatula for 1 minute to remove large air bubbles.



STEP 3 Divide the Chantelice cream into the following quantities: 200g light purple, 150g medium purple, 75g dark purple, 150g orange, 75g green.



STEP 4 Put the light purple and medium purple Chantelice cream into a piping bag and pipe a layer of cream all around your cake. Do this in a 1:2 ratio: 1/3 medium purple and 2/3 light purple on top.



STEP 5 Neatly finish the cream all around with a scraper. Note: Chantelice cream has a wonderfully soft texture, so do not press too hard on the cake with your scraper while spreading it.



STEP 6 Prepare the following piping nozzles. Some of these nozzles are used for multiple colours.

TIP: Put the coloured chantelice cream in a piping bag without a nozzle. You can then easily switch this bag to another nozzle. Put these nozzles into an empty bag and place the filled bag with cream inside.



STEP 7 Take the orange chantelice cream and nozzle No. 10. Pipe pumpkins onto the top part of the cake. Pipe them randomly, but not too close together.



STEP 8 You get the pumpkin look by piping two strands of chantelice cream in an arc towards each other (1). Then pipe two or three extra strands on top (2). Attach your nozzle at the bottom and gently squeeze the cream out slightly so that it sticks to the starting point. Pull it up slightly so that the strand widens in the middle and pull it away again at the end (3). You can practice this on a cake board and reuse the cream afterwards (make sure to work hygienically when reusing the cream).



STEP 9 Take nozzle M1 and pipe rosettes with the dark purple chantelice cream in random places between the pumpkins.



STEP 10 Take nozzle 10 again and pipe nice white chantelice cream dots between the rosettes and pumpkins. Vary the size of the dots.



STEP 11 Take nozzle 67 and the green chantelice cream. Make leaves on top of the pumpkins



STEP 12 For the playful roots of the pumpkins, take nozzle 3 again and the green chantelice cream. Make playful strands. Start on top of the leaves and work downwards. Because the chantelice is very strong, you can let strands hang in the air.



STEP 13 Take nozzle 3 again and make small white dots randomly along the bottom edge of your piping.



STEP 14 Finally, take nozzle 199 and pipe medium purple Chantelice cream stars onto the remaining empty spaces.



STEP 15 For the swirls on the top of the cake, take nozzle M1 and white Chantelice cream. Pipe swirls evenly distributed along the entire edge of the cake.



STEP 16 Switch the nozzle from the white Chantelice to nozzle 10. Now pipe the ghost-like dots on top of the swirls.



STEP 17 Pipe a row of white dots along the bottom edge of your cake as well. Then take the orange Chantelice cream and nozzle 46 and finish the edge.



STEP 18 To give your ghosts a nice sparkling effect, you can spray glitter onto them using Saracino's Pump Powder Silver. Finally, take a leftover bit of white Chantelice cream and mix it with a teaspoon of black cocoa. Take nozzle 3 and make eyes and mouths on the ghosts.
TIP: Use the leftover Chantelice cream to make cute mini cakes with the same look!

CREATE dreams

layer by layer by Claudia Kapers

Swan Grace



Floral Elegance



Why you will love
Chantelice Cream

- Perfect Stability
- Delicious and creamy
- Easy to whip
- Ideal for any climate
- Professional result
- No melting drama

Romantic Ruffles







STEP 1 Prepare 250g of Chantelice mix as described on the packaging. Stir the prepared Chantelice in the bowl with a spatula for 1 minute to remove large air bubbles.



STEP 2 Divide the prepared Chantelice cream into the following quantities: 325g white, 150g light pink, 100g light purple, 75g light green. Prepare the bags with the cream and piping tips. Piping tip nr M1 for light pink, piping tip nr 199 for light purple and piping tip nr 67 for light green.

TIP: Put the coloured chantelice creams in piping bags without a nozzle. You can then easily switch this bag to another bag with a nozzle.



STEP 3 Cover your cake with 325g of white Chantelice cream. Neatly finish the cream all around with a scraper. Note: Chantelice cream has a wonderfully soft texture, so do not press too hard on the cake with your scraper while spreading it. Use only what you need to cover. The amount depends on the size of your cake.



STEP 4 Take nozzle M1 and pipe rosettes with the light pink chantelice cream. Pipe the rosettes in random places.



STEP 5 Take the batch of light purple Chantelice cream and nozzle 199. Pipe nice stars between the rosettes. Vary the size of the stars.



STEP 6 Take nozzle 10 and the light purple chantelice cream. Make dots of different sizes.



STEP 7 Take nozzle 3 and make small light purple dots of chantelice cream randomly along the bottom edge of your piping.



STEP 8 For the leaves take nozzle 67 and the light green chantelice cream. Pipe random leaves around the rosettes.



STEP 9 And done!

TIP: To give your cake a nice sparkling effect, you can put glitter on it using Saracino's Pump Powder Silver, or make a nice swan from Saracino Pasta Model and put it on top of your cake! You can also make a traditional Lambeth cake! The possibilities are endless

Autumn in Bloom



ANNA ARMSTRONG

ABOUT
me

hey

I'm Anna from Anna Armstrong Cakes, based in Marlow, Buckinghamshire. I've been creating bespoke wedding and celebration cakes for over ten years, but my passion

for sugar flowers began the moment I made my very first petal. Before discovering cake artistry, I explored many different crafts, searching for a creative outlet that truly inspired me. Sugar flowers proved to be the perfect fit, combining artistry, precision and the opportunity to create something deeply personal for every client.

In recent years, I've had the pleasure of sharing that passion by teaching sugar flower masterclasses, helping cake decorators of all abilities build their skills and confidence. I love encouraging others to discover just how rewarding this craft can be, and I'm delighted to share some of my favourite techniques with you in this tutorial.



BASED IN
United Kingdom



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



FACEBOOK
[Anna Armstrong Cakes](https://www.facebook.com/AnnaArmstrongCakes)



Anna Armstrong
CAKES

Autumn in Bloom – about the project

In this tutorial, I'll show you how to create an autumn-inspired cake with sugar flowers and seasonal foliage. The peonies are loosely inspired by the beautiful Buckeye peony and are made using a simple rose petal cutter - making them an ideal project if you're beginning your sugar flower journey and want to get the most from the equipment you already own.

To give the cake a contemporary feel, I used Saracino Cake Paper to create a beautifully textured finish. Much of my inspiration comes from ceramics - particularly the wonderful collections at London's V&A Museum and I wanted to recreate the soft, organic surfaces often found in handcrafted pottery. By painting onto the textured side of the cake paper, the colour gently bleeds through to the smooth surface, creating a delicate watercolour effect that adds depth and interest.

I hope this project inspires you to experiment with colour, texture and mixed media, creating a design that feels contemporary, organic and full of seasonal character.

What You NEED

INGREDIENTS

- Saracino Pasta Cover
- Saracino Flower Paste by Arati Mirji
- Saracino Cake Paper - 2 sheets
- Saracino Pasta Model
- Petal dusts – green, orange, ochre, aubergine, burgundy, brown
- Gel colour – olive, caramel, brown, yellow, burgundy, orange
- Edible glue - Cake gel
- Dipping solution or clear alcohol
- Cornflour

EQUIPMENT

- Cake dummies 4" x 5", 5" x 6", 6" x 1 1/2 "
- Cake smoother
- Rolling pin
- Rose petal cutters e.g. Suzanne Esper - inside petals 40mm, Outside petals 50mm
- Petal Veiner: Peony veiner or Flower Pro Ultimate Petal Mould
- Rose leaf cutters
- Leaf veiner e.g. Flower Pro Multi Leaf Veiner
- Stamens – long head stamens for sugar flowers
- Green and white wire 22g, 24g and 26g
- Floral tape: Green and white
- Leaf mould e.g. Flower Necessities by Angela Morrison
- Apple tray
- Wire cutters / pliers
- Scissors
- Ball tools





STEP 1 Cover the top 4" dummy with Pasta Cover coloured with a little yellow and caramel gel colour.



STEP 2 Colour some Pasta Cover with olive gel colour and cover the 6" dummy. Use a leaf mould and edible glue to applique details around the tier in the same olive-green colour, mixed into a little Pasta Model. Dust with dark brown petal dust to create contrast and shadow.



STEP 3 Fill any empty spaces with small pieces of fondant to look like leaf stalks.



STEP 4 Take a sheet of Saracino Cake Paper rough side up (this will be the back). Mix some brown gel colour dipping solution and splodge randomly across the sheet with a paint brush creating dots and wiggly lines.



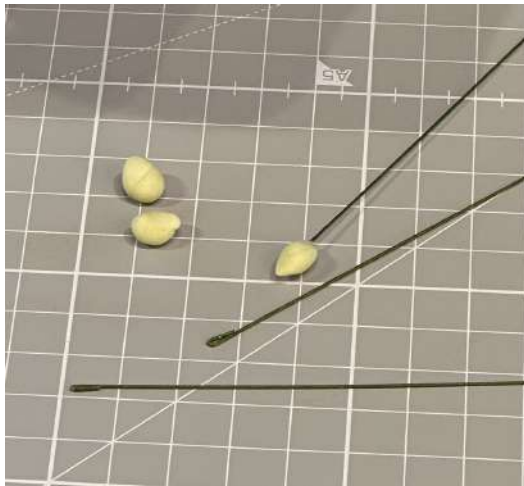
STEP 5 Flick olive green gel colour mixed with dipping solution gently over the sheet using a brush.



STEP 6 Turn your sheet over onto the shiny side. Your paint marks will have bled through to this side. Mix caramel gel with plenty of dipping solution - it needs to be very watery - and use a large brush to cover the sheet.



STEP 7 Don't be accurate – brush marks should be seen! Leave to dry.



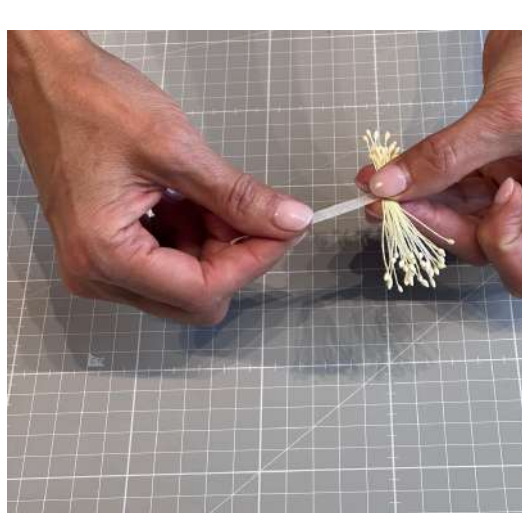
STEP 8 For the PEONIES, make three pea size balls of pale green flower paste, then shape each into a cone shape. Cut a 26g wire into three equal parts and make a small hook at one end.



STEP 9 Dip the hook into edible glue and attach the flower paste.



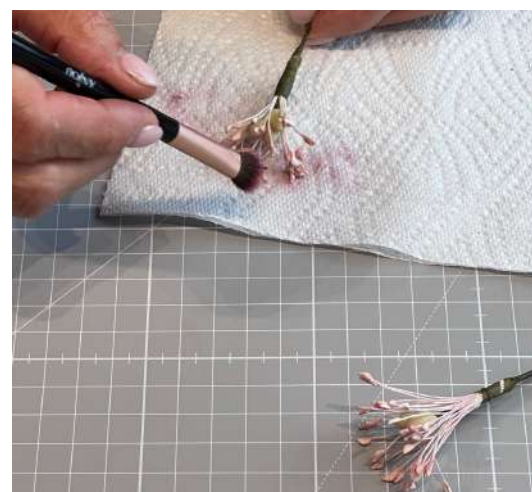
STEP 10 Leave to dry a little before securing the wires together with flower tape. Leave to dry, overnight if possible.



STEP 11 Take 25-30 double headed stamens, gather in a bunch and secure with white floral tape near the bottom.



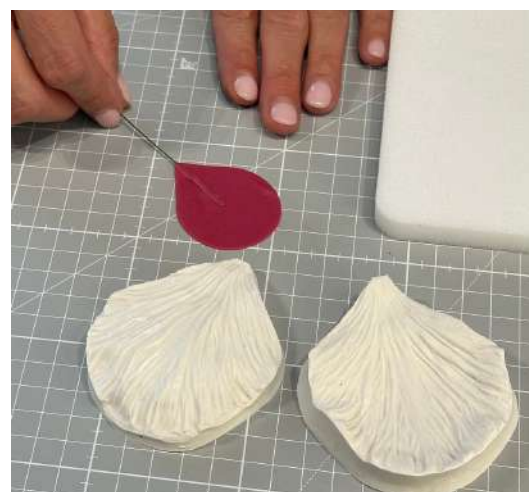
STEP 12 Snip the bottom heads off the end of stamens. Feed the wires with the pistils through the bunch of stamens so they surround the pistil and are at least 2cm above.



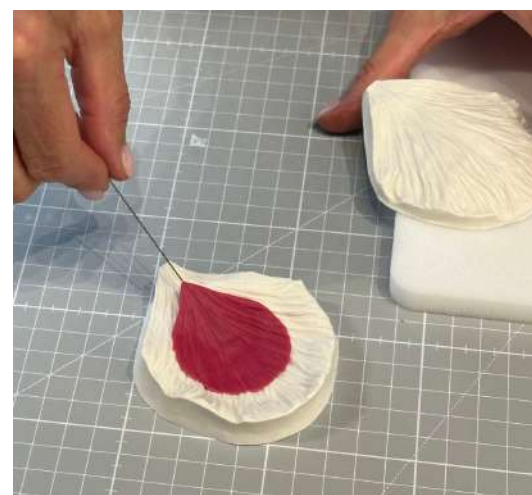
STEP 13 Brush dusty pink powder on the tips of the pistils. Dab dark burgundy powder onto the tip and the stalks of the stamens. You don't need to cover them you are looking for a patchy effect.



STEP 14 Take your petal paste, coloured with burgundy, and your rose petal cutters. You'll need to cut 6 small petals (around 40mm diameter) and 9 large petals (around 50mm diameter).



STEP 15 Add a little paste onto your wire – make a twiddle around 1.5cm long.



STEP 16 Place your wire on the back of your petal and vein (give your veiner a good press down to make sure your wire is well fixed).



STEP 17 Use your ball tool to thin the edges of each petal.



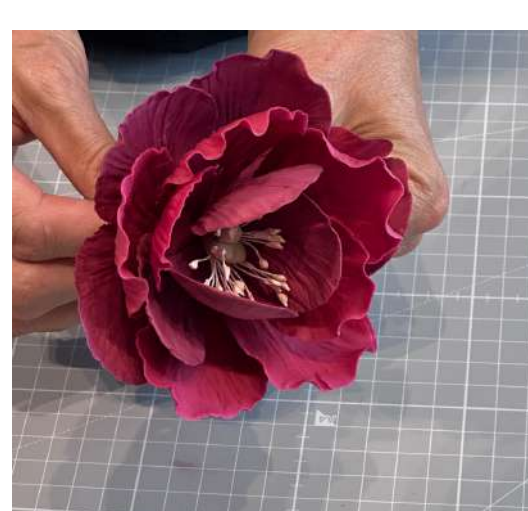
STEP 18 Leave to dry for at least an hour – or even overnight – in an apple tray. Tip: Use your fingers to help press shape to your petal, especially where the wire is to make sure it doesn't pop through the petal.



STEP 19 Dust the petals with burgundy petal dust on the front of each petal starting at the base and brushing upwards towards the top.



STEP 20 Take dark green half width floral tape and attach the small petals around the stamens. The base of the petal should be around 1cm below the bottom of the pistil.



STEP 21 Attach the larger petals in the same way and at the same height.



STEP 22 Finally, when everything is taped re-arrange the petals so that the inner petals are cupping the stamens and you create lots of volume with the outer ones.



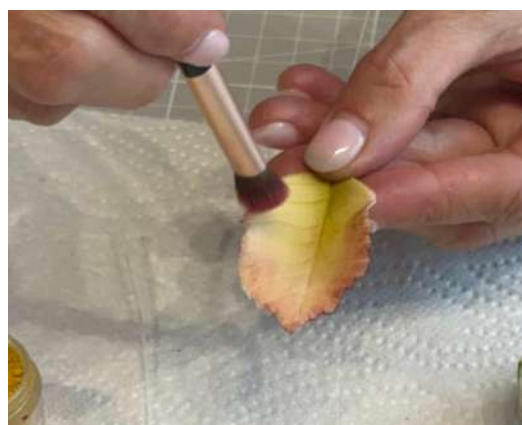
STEP 23 For the AUTUMN LEAVES, colour your flower paste with a little caramel or rose beige gel. Roll your paste thinly but not paper thin ... you don't want your dried leaves to snap. Use a white 26g wire cut into thirds and attach to your leaves. I like to use the twiddle method - which I learned from Suzanne Esper - to attach the wire to the leaf.



STEP 24 Put both into your veiner and push down to affix the wire use a medium ball tool around the edges to thin and create movement.



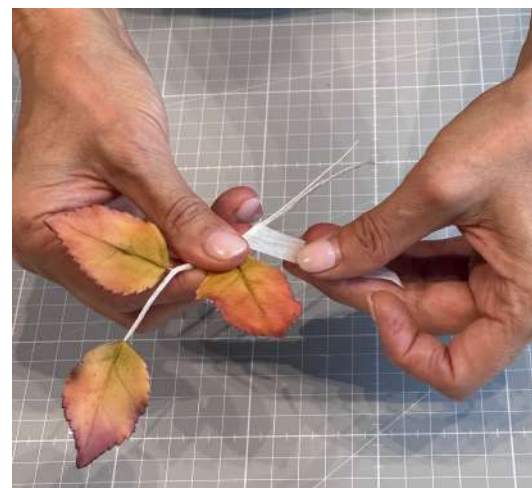
STEP 25 Leave to dry on some dimple foam so your leaves have a natural shape.



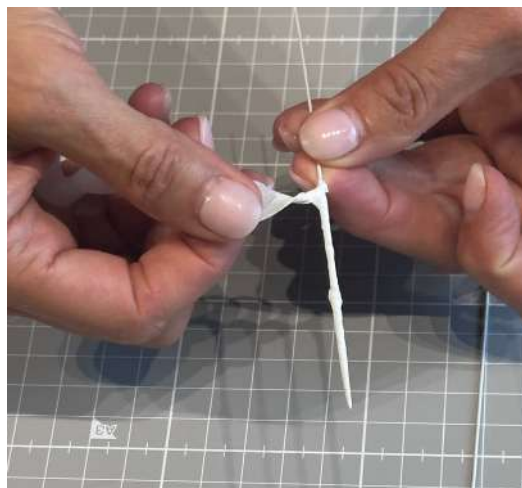
STEP 26 Apply your petal dusts using a soft bristled brush. Bring your purple and brown dust colours down from the top and your green and yellow colours up from the bottom. Make sure it is well blended for a natural look.



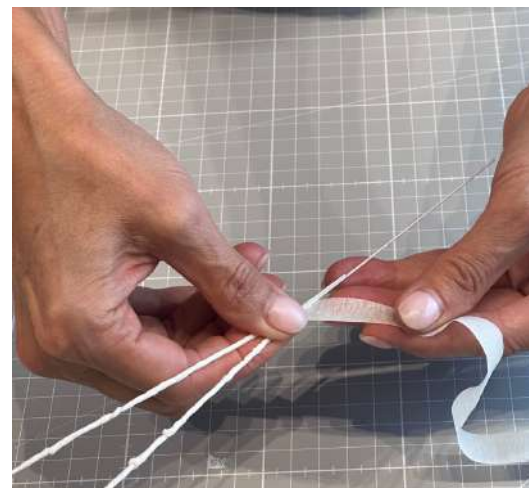
STEP 27 Use your fingers to rub some brown petal dust along the stem to remove the bright white of the floral tape.



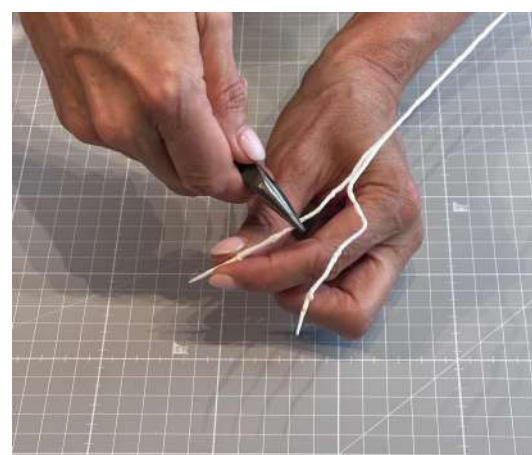
STEP 28 Arrange the leaves into bunches and secure with floral tape so that the leaves are at different levels.



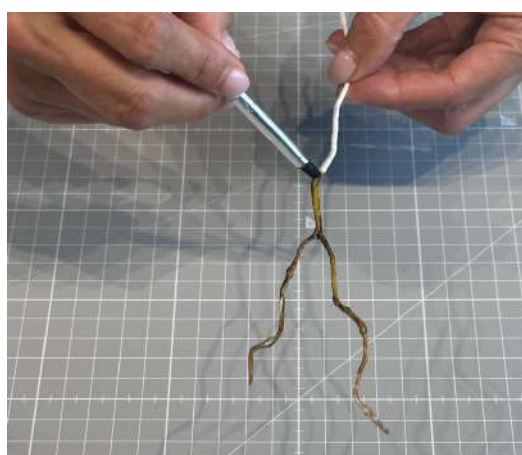
STEP 29 For the TWIGS, take a 22g white wire and cut into 2 pieces 1/3 and 2/3. Wrap with white floral tape twisting and wrapping the tape to create bumpy bits at random intervals along the twig.



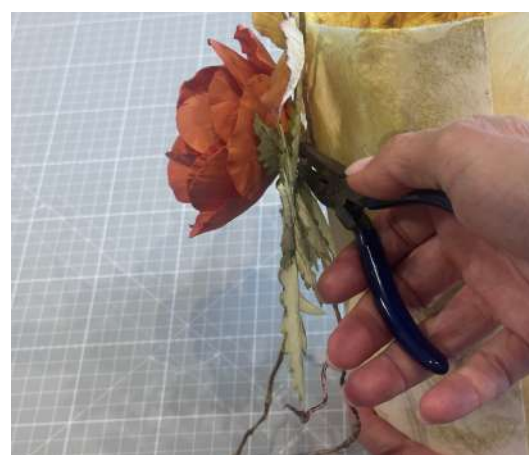
STEP 30 Join both pieces together with florist tape.



STEP 31 Gently bend the wires along the length at random angles to give them a "twiggy" look.



STEP 32 Finally, use dark brown gel colour diluted with a little dipping solution or alcohol to paint your twigs. **TIP:** You can use brown floral tape although I prefer white because I find it stickier and easier to wrap – plus painting them brown makes them look more realistic.



STEP 33 ARRANGE YOUR FLOWERS, leaves and twigs into a loose, organic style at the top of the middle dummy. Use small pliers to push the wires into your dummy. N.B. If you're using real cake, you will need to use dowels or straws as wire is not food safe and cannot come into direct contact with the cake.



STEP 34 Place the burgundy peony into the top dummy.



STEP 35 Put everything together. I did not trim the cake paper as I wanted the full height for my middle tier, and I like the way the top tier sits inside it. I also added some ferns at the last minute as I really liked the olive tones. These are made in the same way as the autumn leaves, using a fern cutter, green gel colour and dusted with a little brown on the edges.



STEP 36 Your cake is finished!

Made *with* Saracino

Celebrating the creativity, skill and imagination of our wonderful community.



🇳🇴 Norway

@OSLOCUSTOMCAKES

Saracino product used: Pasta Cover sugarpaste & Pasta Model modelling paste



🇵🇱 Poland

@MINISIA_PIECZE

Saracino product used: Pasta Top sugarpaste & Pasta Model modelling paste



🇬🇧 United Kingdom

@SUGAREDBYSHAHANA

Saracino product used: Pasta Cover sugarpaste



🇵🇱 Poland

@VIKUSIN TORT

Saracino product used: Wafer Paper 0.30



🇬🇧 United Kingdom

@THECHERISHEDCAKE

Saracino product used: Pasta Cover sugarpaste

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TELL US WHICH
SARACINO PRODUCTS
YOU USED IN YOUR
CAPTION!**



Ellie Made

Congratulations to our
latest winner!



Would you like to
be the next
WINNER of our
Surprise Box
worth

€ 100?


SARACINO
We love pastry.

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

LUCKY WINNER will be introduced in our January issue.

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

**BIG
WIN**

R	C	L	E	A	V	E	S	A	S	R	R	A	C
F	F	R	G	Y	D	N	I	W	Y	H	A	R	G
A	F	S	M	C	H	A	L	L	O	W	E	E	N
L	O	A	C	I	R	H	I	A	S	E	L	H	R
L	G	E	H	E	E	A	S	C	A	R	F	R	E
N	G	L	Y	O	E	R	C	S	C	A	R	Y	B
Y	Y	P	Z	A	E	V	N	K	C	A	Y	L	O
E	S	A	O	A	L	E	R	G	L	R	C	E	T
G	A	M	C	D	H	S	I	A	O	I	E	N	C
T	T	R	F	L	E	T	I	O	I	S	N	C	O
A	S	O	T	D	Y	R	D	R	O	N	C	G	N
C	C	D	H	H	G	O	L	D	E	N	Y	C	E
E	N	Y	Y	H	Y	C	R	U	N	C	H	Y	I
D	A	T	L	H	C	H	O	C	O	L	A	T	E

SCARY
MAPLE
CRACKLING
CHOCOLATE
FALL
RAINY
HALLOWEEN
RED
COZY
WINDY
GOLDEN
LEAVES
OCTOBER
SCARF
POWDER
FOGGY
HARVEST
CRUNCHY

SARACINO CREATIVE ARTISTS 2026

Introducing Our Winners!



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Katarzyna
Kopinowska

- How do Saracino products help you achieve the level of detail in your work?

KATARZYNA: I most often work with a combination of Saracino Pasta Model and Pasta Bouquet. The mixture is flexible, easy to shape and can be beautifully smoothed with a little water, making the joins between separate elements almost invisible. I also enjoy using Saracino Pasta Scultura for more realistic pieces, as it is very pleasant to sculpt with and allows me to refine shapes and details with great precision.

- If you could recommend one Saracino product to every cake decorator, which would it be and why?

KATARZYNA: I would love to recommend all three – Pasta Model, Pasta Scultura and Pasta Bouquet! 😊 But if I had to choose just one, it would be Saracino Pasta Model. It is versatile, reliable and easy to work with, making it a wonderful choice for creating both simple and detailed figurines.

- What does winning the Saracino Creative Artists competition mean to you?

KATARZYNA: Winning the Saracino Creative Artists competition means a great deal to me. It is a wonderful recognition of my work and gives me confidence that I am moving in the right direction as an artist. It also motivates me to continue developing my own style, improving my skills and creating pieces filled with character and emotion.

- What is the most challenging project you've ever created?

KATARZYNA: The most challenging project I have ever created was a nearly naked man sitting on a sphere. 😊 It was a real challenge because I had to focus much more on anatomy, body proportions and the natural position of the figure. There were no clothes to hide or simplify anything, so every shape had to work. It pushed me outside my comfort zone, but it was also one of the projects that taught me the most.

- If you could create any dream cake without limits, what would it be?

KATARZYNA: Although I don't create cakes, only cake toppers, my dream cake would tell a story. I would create characters that express real emotions through their facial expressions, posture and gestures. I want every figure to have a soul and a presence, making people stop and feel something—whether it's joy, wonder, curiosity or even a slight sense of unease. For me, the greatest achievement is when a figure creates an emotional connection with the person looking at it.



- What makes Saracino products stand out from others you've used?

DAIVA: For me, it's the combination of flexibility, strength, consistency and reliability. Saracino Modelling Paste - Pasta Model is easy to work with and allows me to create very fine details, while still being strong once the finished piece has dried.

That reliability is especially important when I'm creating toppers that need to be carefully packaged and sent through the post. I can spend hours working on tiny details, so I need confidence that the finished piece will remain strong during transportation. Saracino gives me that confidence.

- Which Saracino product do you reach for most often, and what makes it your favourite?

DAIVA: Without a doubt, Saracino Modelling Paste. It's the product I reach for most often because it gives me the control and precision I need when creating detailed cake toppers. I love how flexible it is to work with while still holding its shape, and it doesn't break easily.

This is particularly important for me because I often send my cake toppers by post, so they need to be strong enough to withstand handling and transportation. Knowing that my toppers are less likely to crack or break during delivery gives both me and my customers peace of mind.

- When and how did your cake decorating journey begin?

DAIVA: My cake decorating journey started with making cakes for my little ones, friends and family. I quickly realised that the part I enjoyed most was the decorating - especially creating all the little details and bringing ideas to life. Over time, that passion naturally led me towards specialising in cake toppers.

Making cake toppers is almost like meditation for me. I can completely switch off, focus on the tiny details and get lost in the creative process. I feel incredibly lucky that something I find so relaxing and enjoyable has also become my work. Being able to turn something I genuinely love into my business is something I'm very grateful for.

- What has been your proudest achievement as a cake artist so far?

DAIVA: One of the things I'm most proud of is simply how far my skills have developed. I'm completely self-taught, so when I look back at where I started and compare it with what I can create today, it makes me incredibly proud. Every topper brings a new challenge and another opportunity to improve, and I still love that moment when an idea in my head becomes a finished creation.

Becoming one of the winners of the Saracino Creative Artists 2026 competition was also an incredibly special achievement for me. Saracino is a brand I genuinely use and trust in my work, so being recognised by them made the experience even more meaningful. It felt like a wonderful milestone in my creative journey.

Thank you again for this wonderful opportunity and for recognising my work. I'm really looking forward to seeing the feature in Saracino Magazine and being part of the Saracino Creative Artists 2026 journey.



Daiva Vaskeliene



Natalia Gordeeva

- What do you enjoy most about working with Saracino products?

NATALIA: What I appreciate most is the comfort and reliability they provide. The texture is consistent and easy to manipulate. Moreover, Saracino modelling paste - Pasta Model truly saved me during the recent extreme heatwave when no other pastes could cope with the weather conditions—thanks to it, I managed to complete all my orders successfully!

- What inspired you to create these designs?

NATALIA: My primary source of inspiration is nature. I love capturing the intricate details, textures, and organic forms found in the natural world and translating them into my sugar art.

- What advice would you give to aspiring sugar artists?

NATALIA: My main advice is to always use the correct product for each specific purpose. Do not try to use one product for everything. For instance, if you are sculpting figurines, use Saracino Model Paste. If you are covering a cake, use Saracino Pasta Cover. Using the right material for the task is the key to achieving professional results and saving time.

- How would you describe your artistic style in three words?

NATALIA: Expressive, versatile, and detailed.





URSKA PAHOR

ABOUT
me

hey

My name is Ursa, and I come from Slovenia. Creativity has always been a natural part of my life.

From an early age, I was drawn to colours, art, and design, while baking became my favourite creative escape thanks to my mother, an exceptional cook and baker. Although I pursued a career in graphic design, my passion for baking and sugar art continued to grow.

My journey into cake decorating began in 2011, when I first discovered sugar paste on television. What started as curiosity soon became a passion. About 8 years ago, I decided to focus entirely on modelling sugar paste figurines, which eventually led to the creation of my brand, Podivjani Muffin.

I enjoy creating everything from adorable animals to imaginative characters, combining my graphic design background with the endless possibilities of sugar art. Every figurine has its own personality and story, and I love experimenting with new ideas, textures, and techniques to make each project unique.

Although I have attended a few courses over the years, I am mostly self-taught and always eager to keep learning and improving. Sharing that passion with others has become an important part of my journey. Through my YouTube channel, I share tutorials, techniques, and creative inspiration, while my in-person classes give me the opportunity to teach, encourage, and help others discover the joy of sugar art.



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



FACEBOOK
[@podivjanimuffin](https://www.facebook.com/podivjanimuffin)



Which rule should we break? The one that tells us we have to be perfect.

The theme of this issue, Break the Rules, inspired me to slow down and reflect on how quickly childhood passes.

This cake tells the story of choosing memories over perfection, where tiny fingerprints, little footprints, and scattered leaves are not imperfections, but moments of joy. Sometimes we need to break our own expectations and the rules we create for ourselves, allowing children to simply be children.

Because one day the fingerprints will disappear, but the memories will last forever.

What You NEED

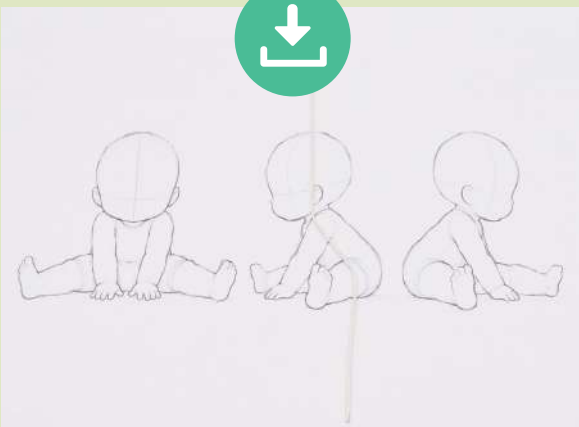


INGREDIENTS

- Saracino Pasta Cover: light baby blue (600g), white (200g)
- Saracino Pasta Model: white (40g), black (1g), rose beige (150g), light blue (50g), yellow (20g), orange, (20g), brown (20g)
- Gel colours: ivory, violet, white
- Powder colours: blue, brown, orange, yellow
- Cake (or cake dummy) 20 cm diameter
- Liquid Shiny confectioners glaze
- Clear alcohol
- Cornflour
- Edible glue / cake gel

EQUIPMENT

- 20 cm diameter cake dummy (if there is no real cake)
- Cake drum
- Small cake dummies for making the decorations
- Cutting board
- Rolling pin
- Texture rolling pin or mat
- Sharp knife or scalpel
- Brushes
- Silicon brushes
- Leaf cutters and/or leaf silicon molds
- Ball tools
- Foam pad
- Toothpick
- Wire for sugar flowers (gauge 20)
- Pliers
- Zip lock bags
- Reference sketch



For this tutorial we'll need some original paste colours and some custom shades:

- dusty blue colour - made with a base of light blue paste and a really small touch of ivory and violet gel colour. We'll need two shades of this colour, a lighter shade and a small amount of slightly stronger shade.

- light ivory - made with a white base and a small amount of ivory gel colour.

This tutorial includes using wires therefore remember to isolate the wire from edible cake and remove the non-edible support before serving



STEP 1 Start by making the legs. Prepare 40g of rose beige Pasta Model modelling paste and divide it into two equal pieces. Roll each piece into a ball, then shape it into a smooth teardrop using the palms of your hands.



STEP 2 Trim the pointed end of each teardrop with a diagonal cut.



STEP 3 Gently pinch the upper edge of the diagonal cut between your fingers to make it slightly narrower. This will form the heel, while the wider side will become the toes.



STEP 4 Gently press and roll your index finger just behind the heel to create a subtle indentation.



STEP 5 Using your little finger or a small rounded modelling tool, gently make a shallow indentation in the centre of the foot, between the heel and the area where the toes will be formed later. This creates a more natural foot shape.



STEP 6 Using a silicone shaper, gently make a horizontal line to mark the toe line. Then divide this section into three equal parts. One of these sections will form the big toe. There is no need to cut into the paste with a blade. Simply make soft indentations to define the shape of the toes. **TIP:** A baby's or a young child's foot looks more natural when it is short, rounded, and slightly chunky. These proportions help create a cute, childlike appearance.



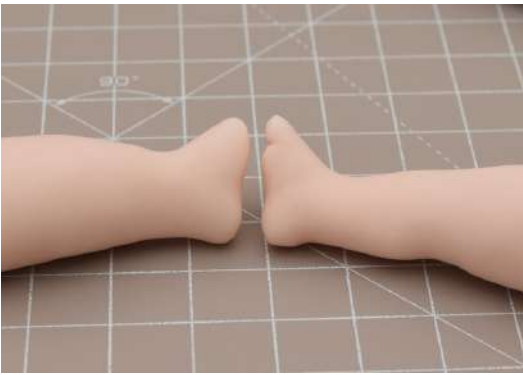
STEP 7 Leave one section to form the big toe. Then divide the remaining two sections in half to create the other four toes.



STEP 8 Using a flat modelling tool, gently push the paste inwards just behind the toes, creating a subtle transition between the toes and the foot.



STEP 9 Turn the foot over and use a fine silicone shaper to gently define the separation between the toes.

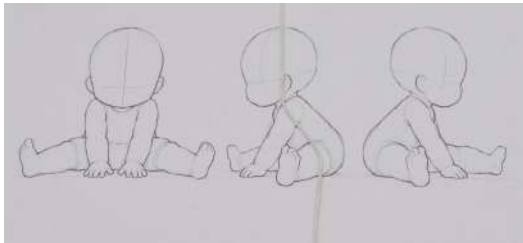


STEP 10 Repeat the previous steps to make the other leg, making sure to mirror the foot so you end up with a left and right foot of the same size.

TIP: While shaping the second leg, place it next to the first one from time to time to compare the size, length and overall shape. This will help you achieve a matching pair.



STEP 11 Make two more pairs of legs. These will be used at the end of the tutorial, but it is best to make them now so they have plenty of time to dry and become very firm. Focus only on shaping the feet. The details above the feet are not important for these extra pairs. Simply leave enough paste above each foot so you can hold the legs comfortably while working with them later.



STEP 12 Creating a simple body reference sketch can be a very useful tool when designing and modelling a figurine. With the help of artificial intelligence or other reference tools of your choice, you can create a front and side view of the desired pose to better understand the proportions and body structure. For this tutorial, I created my own reference sketches to make the modelling process easier and to show an original way of preparing and planning the figurine before starting the construction. Using the reference sketches as a guide, bend a piece of wire to match the shape and posture of the body. This wire will create the internal support of the figure and will later be inserted into the cake.



STEP 13 Take 35g of rose beige Pasta Model and shape it into an elongated form. Insert the wire through the center of the paste and gently narrow the upper part.



STEP 14 Using your fingers, gently narrow the paste around the wire to form the neck while shaping the shoulders at the same time. Repeat both actions several times until you are happy with the overall shape.



STEP 15 If necessary, use a sharp blade to trim away any excess paste from the bottom of the torso. While shaping, the paste may become compressed and build up where it is not needed. Once trimmed, gently smooth and round the edges.



STEP 16 It is now time to attach the legs to the body. Hold the prepared legs against the torso to determine the correct length. Trim away any excess paste, following the shape of the lower torso as closely as possible so the legs fit neatly against the body.

TIP: Cut the legs to the required length just before attaching them to the body. A freshly cut surface will stick much better than one that has already dried.



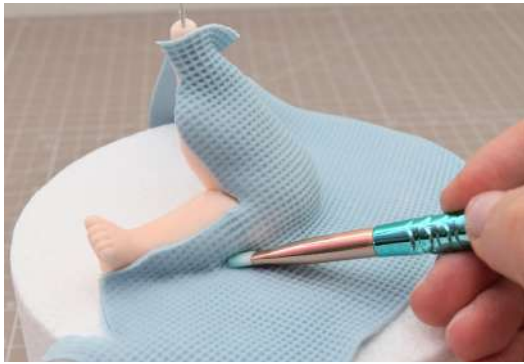
STEP 17 For extra support, insert two short pieces of wire into the lower part of the body. Push the legs onto the wires, making sure each wire goes into both the body and the leg. This will help keep the legs in place while lifting and handling the figure during the next steps.



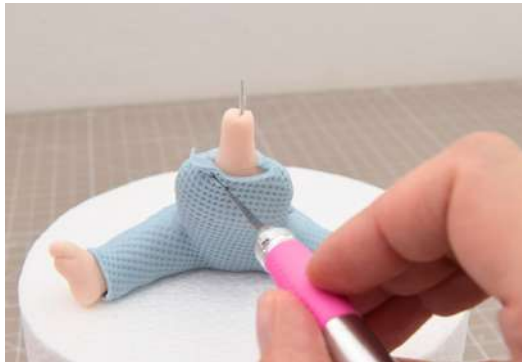
STEP 18 Once the legs are attached to the body, use a soft silicone brush to gently blend the edges where the legs meet the body.



STEP 19 Prepare some light blue Pasta Model. For this project, we will mix a custom shade of blue, which we will call “dusty blue” throughout the tutorial. To create this colour, see above. If the colour is too strong, you can make it more pastel by mixing it with white modelling paste. Roll out a portion of the dusty blue paste into a thin sheet and add your favourite texture. I used a textured rolling pin for this project, but any texture will work just as well. You can also leave the paste smooth if you prefer.



STEP 20 Apply a thin layer of edible glue to the back of the body and the back of the legs. Place the thin sheet of textured modelling paste over the back of the figure, making sure it covers the entire back and the back of the legs. Trim away the excess paste along the sides of the body and the length of the legs. Using a small soft brush, gently press the paste into the curves and narrower areas.



STEP 21 Brush a thin layer of edible glue over the front of the body and both legs. Place the textured piece of paste on the front and gently press it against the body (using a soft brush), making sure it sticks well in all areas. Using a sharp knife, carefully trim away the excess by following the edges of the back piece. Also trim neatly around the ankles and the neck.



STEP 22 Using a narrow modelling tool, press a few gentle lines into the paste to create soft folds. Add only a few wrinkles in selected areas to give the clothing a more natural fabric look.



STEP 23 Roll a thin strip from the same textured paste and attach it around each ankle to create the finished edge of the trouser legs.



STEP 24 Roll another thin strip from smooth paste without any texture. Attach it to the center front of the body, starting at the neck and ending around the middle of the tummy. Using a very small ball tool, gently press three small holes into the strip to create the button details.



STEP 25 Take 20g of rose beige Pasta Model and roll it into a thin rope. Cut it diagonally across the middle to create two equal pieces for the arms. Gently flatten each diagonal cut and make a small V shape cut to form the thumb. Make sure to cut the thumb on opposite sides to form one right and one left arm. Smooth and round all cut edges to create a natural hand shape. Using a modelling tool, make a horizontal line where the fingers begin. Keep the mark light and subtle, without cutting too deeply into the paste.



STEP 26 Cut the finger area three times to create four fingers. An easy way is to make the first cut in the center, then divide each half once more. Gently round each finger with your fingertips.

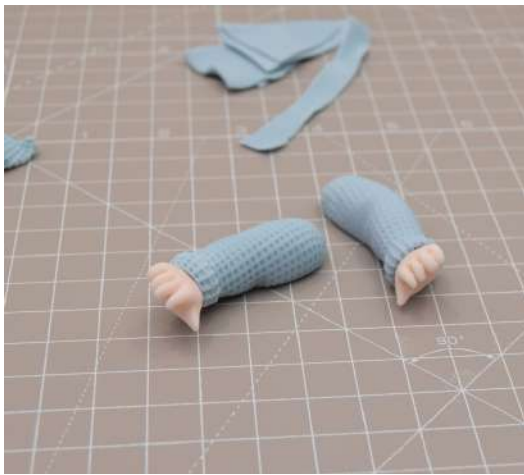
TIP: Keep the fingers short and slightly chunky for a more baby like appearance.



STEP 27 At this stage, shape the hands to match the reference sketch. Bend the palms slightly upwards and curl the fingers inwards to create relaxed little fists. This position will allow the hands to rest naturally in front of the body.



STEP 28 Using a finger, gently roll over the arm a few times to create a soft indentation for the inside of the elbow.



STEP 29 Cover both arms with the textured modelling paste using the same method as for the body. Finish each sleeve with a thin textured strip, just as you did for the trouser cuffs.



STEP 30 Attach the arms to the shoulders with edible glue. Position them so the hands rest forward between the legs. If the texture becomes distorted while shaping or attaching the arms, gently press the texture tool back into those areas to restore the original pattern.



STEP 31 To create a small and easy hood, take a small ball of dusty blue modelling paste and shape it into a flat teardrop. Using a large rounded tool, press a shallow indentation into the paste to create the folded edge of the hood. I used the rounded edge of my rolling pin for this, but you can achieve the same result with your finger or a large ball tool.



STEP 32 Add the fabric texture, then trim the flat teardrop into a rounded shape, leaving two small tabs at the bottom. These tabs will wrap around the neck of the figurine.



STEP 33 Attach the hood to the body with edible glue. Trim the tabs as needed so they meet neatly at the center of the collar, where the front strip with the button details was attached.



STEP 34 Next, we will make the head. For this step, take 40g of rose beige modelling paste and roll it into a smooth ball. Using your finger, press a gentle indentation horizontally in the center of the face from left to right.



STEP 35 Using a narrow silicone shaper or a dresden tool, make two diagonal indentations starting from the center and moving diagonally down and outwards. These will define the face, with the nose positioned between them and the chin below. To shape the nose, gently lift a small amount of paste using a modelling tool, then refine it with your fingertips to create a small triangular nose. Using a toothpick or another very fine tool, make two small nostrils.



STEP 36 Create the mouth. Using a small ball tool, make two tiny indentations to mark the corners of the mouth. Carefully connect them with a shallow curved cut using a sharp knife to create a gentle smile.



STEP 37 Gently soften the cut edge of the upper lip with your fingertip. To define the lower lip, also soften the cut edge and press lightly into the paste just beneath it to create a small, soft indentation.



STEP 38 Using a small ball tool, make the eye sockets. A useful tip is to always start with a smaller tool, as it is easy to make the sockets larger later if needed. The eye sockets can be perfectly round, or you can shape them with slightly sharper corners or flatter edges. The most important thing is that both eyes have the same shape and size.



STEP 39 Fill each eye socket with a small ball of white modelling paste. Allow the white paste to dry for a while before continuing with the eye details.



STEP 40 Roll two small flat circles from black modelling paste and attach them to the eyes. You can choose the position of the pupils, but make sure they are placed evenly on both eyes. For this figurine, I positioned them so they touch the upper eyelid, creating the impression that the character is looking slightly upwards.



STEP 41 Using brown powder colour and a very small brush, gently dust or dab the lower half of each black circle.



STEP 42 Using pink powder colour and a soft, wider brush, lightly colour the cheeks and the nose. Use it also on the lips. Mix a small amount of brown powder with a drop of alcohol to create a liquid paint. With a very fine brush, paint thin eyebrows and add a few freckles across the cheeks and nose. Finish the eyes by adding a few small dots and thin lines of white edible gel colour to create light reflections.



STEP 43 Prepare to attach the head to the body. First, trim the neck to the desired height. Remember the earlier tip that fresh paste sticks much better to fresh paste than to dried paste. That's why we didn't trim the neck before. Trim the exposed wire so that, once the head is attached, it does not come out at the top of the head. Apply a small amount of edible glue to the neck, then carefully slide the head into place, taking care not to smudge the facial details.



STEP 44 To make the ears, roll two very small balls of rose beige modelling paste and shape each one into a small rounded teardrop. Attach one ear to each side of the head at eye level. Using a small ball tool, gently press a shallow indentation into the center of each ear.



STEP 45 Prepare the hair using light ivory modelling paste. Take a small ball of paste, flatten it, and attach it to the back of the head. Using a silicone shaper, smooth the paste around the back of the head until it reaches the desired hairline.



STEP 46 Using a modelling tool, make a few straight indentations across the back of the hair to create texture. At the top of the head, mark a small point where all of the hair strands will begin.



STEP 47 Create several individual hair strands in different sizes and shapes. Make some longer, some shorter, some wider, and some narrower to achieve a more natural look.



STEP 48 Attach the hair strands to the front of the head, making sure they all start from the guide point marked at the top of the head.



STEP 49 Gently curl the ends of some strands in different directions to create a slightly messy hairstyle with a playful look.



STEP 50 Using a slightly darker dusty blue modelling paste, make three tiny buttons and two thin hood strings. Attach them with edible glue.



STEP 51 Make the autumn leaves. You can use any leaf mould you like. I used two different silicone moulds with different leaf shapes. For the modelling paste, I chose shades of yellow, orange, and brown, then added a few leaves in both dusty blue colours to make the arrangement more interesting.

TIP: You can also make the leaves from wafer paper using a leaf shaped paper punch. Before punching the leaves, paint the wafer paper with autumn colours using either petal dust or highly diluted gel colours. Once dry, punch out the leaf shapes.



STEP 52 To add extra depth, dust the edges of the leaves with powder colour. I used a blend of yellow, orange, and brown.



STEP 53 The blue leaves were shaded with blue powder.



STEP 54 Place each leaf onto a soft foam pad and, using a narrow modelling tool, gently press along the center vein. This will give the leaf a slight curve and create a more realistic shape with extra dimension.

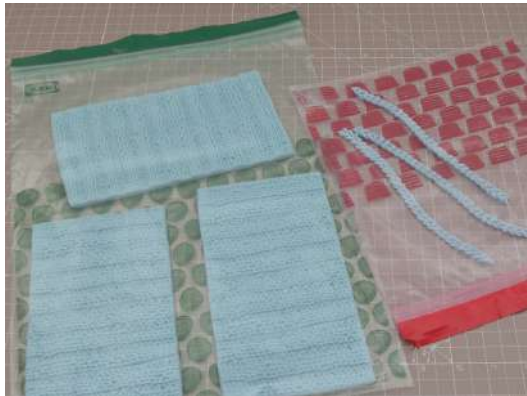


STEP 55 Using blue powder colour, add subtle shading to the pyjamas as well. With a soft brush, lightly emphasise selected edges, folds, and other details to create more depth.

TIP: Whenever possible, I like to dust several elements at the same time. Unless the assembly order requires otherwise, this saves time when preparing the powder colour and helps keep the work area cleaner with less mess.



STEP 56 The final detail on the figurine is a coat of Liquid Shiny glaze on the eyes and the buttons. This small touch adds realism and gives the figurine a more lifelike finish.



STEP 57 Now we can prepare the cake border. Using dusty blue Pasta Cover, create several strips with a knitted texture using silicone knitting texture moulds. Trim each piece for the cake height. As you make each piece, store the finished strips in a zip lock bag to prevent them from drying out. Along with the main textured panels, prepare a few narrower knitted strips that will be used as the borders around the cake.



STEP 58 Cover the top of the cake with light ivory Pasta Cover. Cover the sides with the knitted textured panels prepared earlier. My cake is round and measures 20 cm in diameter. Attach the narrow knitted strips around the bottom edge of the cake, where it meets the cake board. Arrange all of the autumn leaves around the top edge of the cake. Do not glue every leaf in place. Leave approximately one third of them unattached, as they will be moved later.



STEP 59 Now comes the fun part. Place the figurine on top of the cake so it sits just beside the ring of leaves. Using a small ball tool, with a ball approximately the same width as the figurine's fingers, gently press the paste covering beneath each finger. This creates the impression that the figurine is grabbing and squeezing the sugar paste. Make eight to ten indentations, one for each finger. The thumb marks can be omitted if preferred. Take the remaining loose leaves and arrange them around the cake. Create a small pile of leaves on one side, then attach a few leaves to the side of the cake and near the base, as if they had fallen while the little figurine was playing on top of the cake.



STEP 60 Use the extra pair of feet that we made at the beginning. Before using them, make sure to dust them well with cornflour so they do not stick to the soft cake covering. Press them into the still soft paste to create tiny footprints leading from the edge of the cake to the place where the figurine is now sitting.



STEP 61 Using a small modelling tool, make a few shallow indentations on the side of the cake where there are no leaves. This creates the impression that the figurine climbed up the side of the cake before reaching the top.



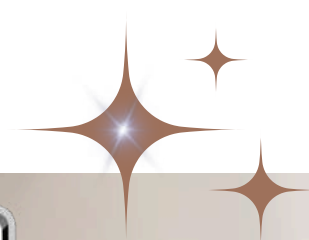
STEP 62 Along the top edge, add two sets of tiny handprints by pressing five small finger marks for each hand.



STEP 63 For the final finishing touch, gently lift and open a small section of the knitted border around the bottom edge of the cake, making it look slightly torn. This tiny detail helps tell the story that the little adventurer has been having fun exploring every part of the cake.



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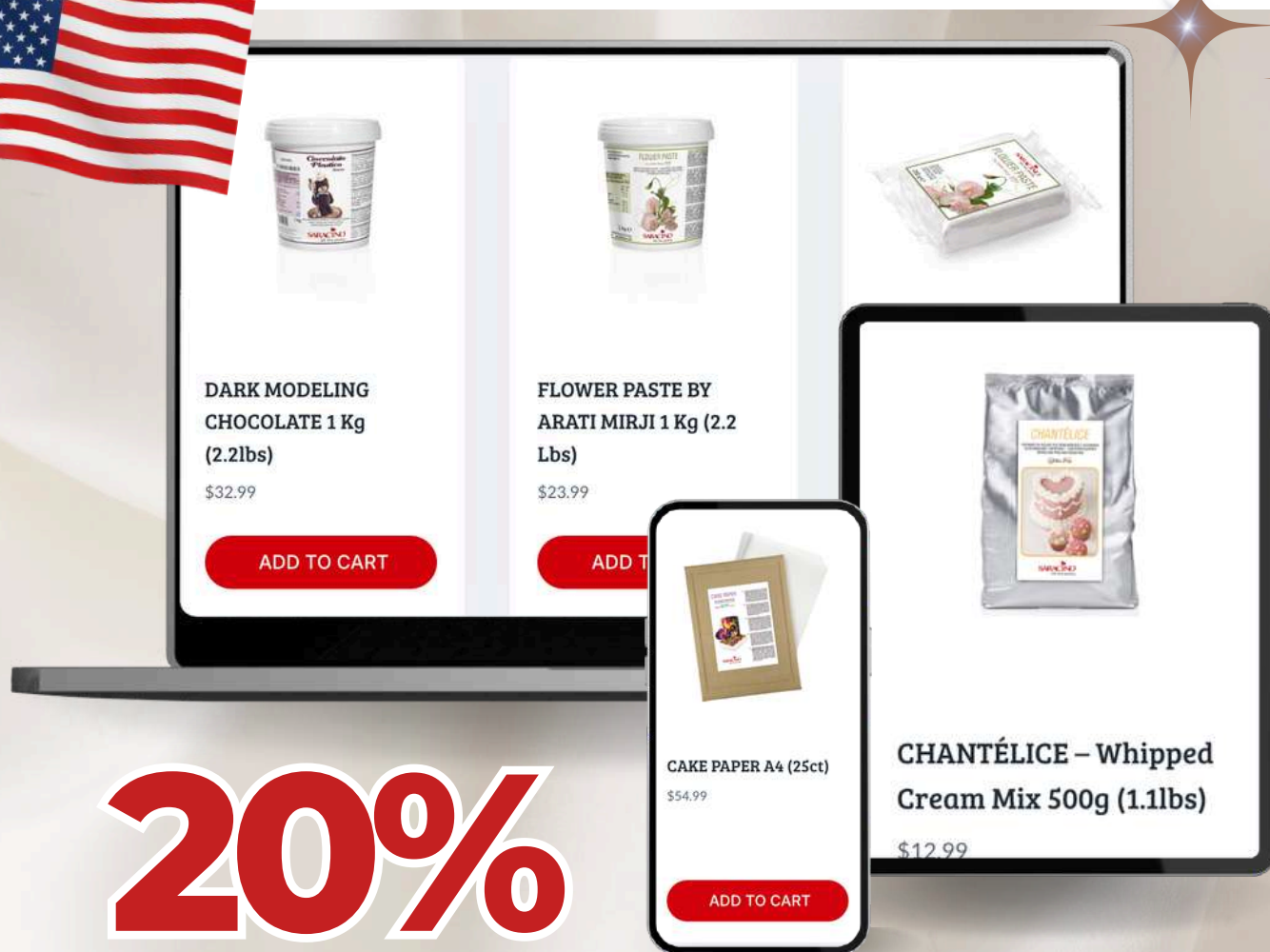
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Scarlet Romance



HOLLY BORDON

ABOUT
me

hey

I'm Holly from Holly Dolly Cakes. I began my culinary career as a pastry chef in London before discovering my love of sugarcraft and choosing to specialise in cake decorating.

Over more than ten years in the industry, I have gained experience across luxury wedding and high-end celebration cakes, training and working alongside some of the industry's leading names, including Chef Cherish Finden, Zoe Clark and Mich Turner.

In 2020, I founded Holly Dolly Cakes, where I developed my own distinctive style and brought together the skills and experience I had gained throughout my career.

Having recently stepped away from taking cake orders, I am now focusing on creating my own designs and sharing my knowledge and techniques through tutorials.



BASED IN
United Kingdom



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



FACEBOOK
[Holly Dolly Cakes](https://www.facebook.com/HollyDollyCakes)

Scarlet Romance – about the project

This elegant three-tier wedding cake pairs a striking yet soft colour palette with a statement sugar bow and a delicate floral lace effect. The combination of blush pink, deeper red tones and crisp white detailing creates a romantic design with a modern edge.

The design uses simple, achievable techniques to create a finish that feels both classic and contemporary, showing how traditional wedding cake elements can be brought together in a fresh and modern way. Delicate sugar flowers are combined with fine piped leaves, blossoms and lace-inspired details, creating an intricate pattern that flows naturally across the tiers and cake board.

The oversized sugar bow provides a beautiful focal point, adding height, movement and drama while contrasting with the smaller, more delicate floral details.

With simple piped elements and approachable sugarcraft techniques, this project is ideal for decorators with basic piping skills who want to develop their confidence and create an intricate-looking design without the need for advanced techniques. The tutorial will show how carefully placed details, contrasting textures and a limited colour palette can transform relatively simple techniques into an impressive and elegant wedding cake.

What You NEED



- Saracino Pasta Cover: white, dark brown, black and burgundy
- Saracino Pasta Bouquet flower paste
- Saracino Royal Icing
- Edible glue (3tbs hot water, ¼ tsp Tylo)
- Cornflour
- 3 cakes or dummies iced in pale dusky pink Pasta Cover: 4 x 5

EQUIPMENT

- 1/2 inch, 6 x 8 inch, 8 x 5 inch
- Dusky pink ribbon
- Small rolling pin
- Sharp knife
- Dresden tool
- Small brush
- Small piping bag
- 1.5 piping nozzle
- Flower cutters in assorted sizes and shapes
- Small blossom plunger cutters
- Dimple foam pad
- Small flower formers in various sizes
- Ball tool
- Airbrush
- Airbrush colour in burgundy (or red and black)

Delicate Details Made Easy

Create beautifully smooth, precise decorations with Saracino Royal Icing. Designed for professional results with reliable consistency, it is ideal for piping, fine lacework, delicate flowers, borders, lettering and intricate decorative details.

Simply prepare the amount you need, adjust the consistency to suit your technique and start creating. Its smooth texture makes it easy to control, helping you achieve clean lines and beautifully defined details.

Whether you are adding a few elegant finishing touches or creating an intricate piped design, Saracino Royal Icing makes precision that little bit easier.

Pipe it. Detail it. Make it beautiful.





STEP 1 Airbrush the outer 2 inches of the iced cake board with burgundy, gradually building up the colour until you achieve the darkest shade you'd like for the design.



STEP 2 Cover all the dummies using Saracino Pasta Cover paste. Starting at the base, airbrush the largest tier with burgundy. Aim to match the darkest shade on the cake board, gradually fading the colour as you work upwards.



STEP 3 Continue building up the colour around the lower part of the tier, creating a smooth gradient that becomes lighter towards the top. Lightly airbrush the top of the cake to finish.



STEP 4 Repeat the same technique on the middle tier, concentrating the colour around the base and gradually fading it out completely before reaching the top.



STEP 5 Prepare the flower paste and a selection of small blossom cutters in different sizes, along with a ball tool and non stick board. I have used a few 5 petal cutters ranging from 15mm to 30mm and two small plunger blossom cutters. Different shaped flowers offer some variety to the overall look.



STEP 6 Prepare a selection of flower formers in different sizes for shaping and drying the flowers. I have used a dimpled foam pad, paint palette and two half sphere formers.



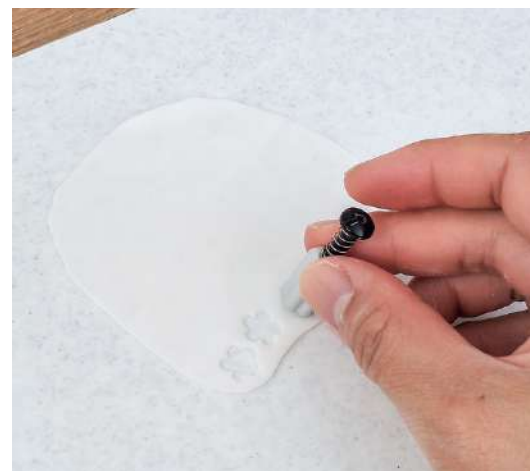
STEP 7 Roll some white flower paste thinly and evenly to no more than 1mm (thinner if possible). Use cornflour to roll out the paste if necessary.



STEP 8 Cut out a selection of five-petal flowers in different sizes. For reference, I made 10 large, 40 medium and 25 small flowers.



STEP 9 Place the flowers into suitably sized flower formers to dry. The small flowers should dry in smaller formers and larger flowers in larger formers. They don't need to be very cupped.



STEP 10 If you are using plunger blossom cutters like mine, roll out some more flower paste to slightly thinner than before and cut blossoms out with the larger plunger cutter.



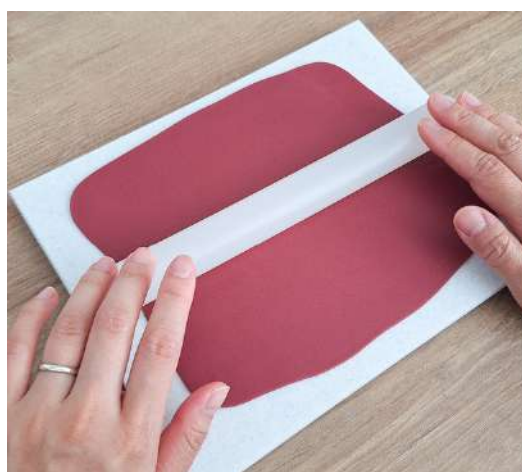
STEP 11 Place them into a dimpled foam pad and use a ball tool to gently cup them.



STEP 12 For the smaller blossoms, each time you cut out the flower, eject the flowers straight on to the foam pad, pushing the plunger centre gently into the centre of the flower to cup them. Leave all the flowers to dry completely. Depending on the environment, this can take anywhere between 2 hours to overnight.



STEP 13 Colour flower paste burgundy, using a combination of burgundy, dark brown and liquorice paste colours. If the paste is very soft after colouring, you can allow it to rest before using.



STEP 14 To make the bow loops, roll the burgundy flower paste into a 20cm square approximately 1.5mm thick.



STEP 15 Cut the flower paste into two equal rectangles roughly 18cm x 8cm each, trimming the edges neatly with a sharp craft knife. Taper the ends slightly by gently curving the longer sides.



STEP 16 Take one rectangle and fold each end in a concertina style. Pinch the gathered folds firmly together, compressing the paste so it sticks together and nip off any excess with your fingers to create a neater end.



STEP 17 Form the loop by joining the ends together, pinching the paste to stick them together. Gently shape the folds with your fingers, keeping the centre pinched together. You can dust some cornflour inside the loop if it is sticky.



STEP 18 Support each bow loop with rolled kitchen paper so it holds its shape while drying.



STEP 19 Create the other loop with the remaining rectangle of paste. Leave both halves of the bow aside, supported with kitchen paper until it is half dry.



STEP 20 Make the edible glue if you haven't already.



STEP 21 Stack the cake as required. Add ribbon around the base of the bottom two tiers.



STEP 22 Roll out a 5cm strip of burgundy flower paste as thin as possible and long enough to wrap around the base of the top tier.



STEP 23 Fold the ribbon lengthways to create soft, overlapping pleats, keeping the folds fairly even along its length, if possible. Pinch the paste together at one end, nipping off any excess.



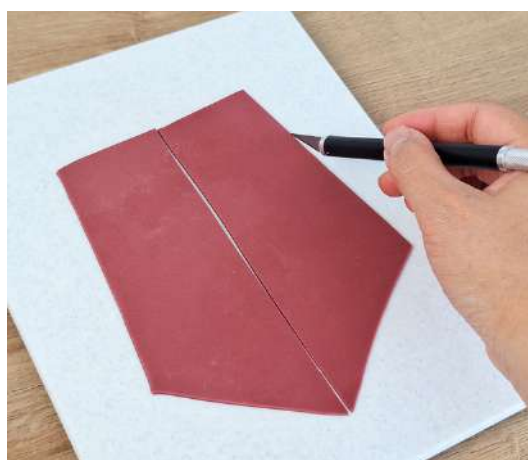
STEP 24 Brush a small amount of edible glue around the base of the top tier where the ribbon will sit.



STEP 25 Decide where the knot of your finished bow will eventually go and attach one end of your folded ribbon. Wrap the pleated ribbon around the base of the top tier, keeping it level and gently pressing it into place.



STEP 26 Carefully trim off the excess and pinch together the end of the ribbon, to match the other end. There should be a gap between the two ends, to allow room for the knot.



STEP 27 For the bow tails, roll out burgundy flower paste and cut two rectangles approximately 17cm x 8cm. I like to taper my tails by cutting a point into the ends and making the top ends slightly narrower.



STEP 28 Fold each ribbon tail lengthways to create a soft pleat, pinching the narrow ends together. Leave them to firm up for 5-10 minutes so they hold their shape.



STEP 29 Using edible glue, attach the first tail to the cake. Create movement by curving it slightly and not gluing flat against the cake. Make sure the tops of the tail will be concealed by the loops.



STEP 30 Attach the second bow tail with glue, making sure there is enough room between them to allow for the bow knot and loops. You can use the loops to help estimate the correct spacing. I like to make one tail slightly shorter than the other.



STEP 31 The bow loops should be firm enough to hold their shape but still flexible underneath to be able to mould slightly to the cake. Attach the first loop with glue so that the pinched end sits in the gap. Ensure it is sitting on the ledge, pushed up against the top tier. Use your fingers to ensure the back of the loop is stuck to the cake.



STEP 32 Attach the second bow loop on the opposite side, bringing the pinched centres together and adjusting both loops until you are happy with their position.



STEP 33 For the centre of the bow, cut a small rectangle of the burgundy paste, roughly 5cm x 3cm.



STEP 34 Fold each end using the same method as for the bow loops



STEP 35 Trim the ends off with a knife so that they are flat.



STEP 36 Use edible glue to attach the folded piece over the gap, creating a bow knot.



STEP 37 Use a Dresden tool to tuck the ends under, to conceal them.



STEP 38 Use the tool to lightly mark the edges of where the lace effect will be. I like mine to start under the bow tails and sweep down towards the back in a natural curve. Make sure to mark both sides.



STEP 39 Prepare Saracino Royal Icing following the instructions on the packaging. Fill a piping bag fitted with a 1.5 nozzle with royal icing.



STEP 40 Layer some of the dried flowers to create some variation. Use royal icing to stick them together. Set aside.



STEP 41 To create the border of the lace, start by piping a small scallop pattern along the lines you marked on to the cake.



STEP 42 Add some small dots on the outside of the scallops.



STEP 43 Add a small pattern on the inside of the scallop. I've done a set of three teardrops but you can opt for a single dot if it's easier.



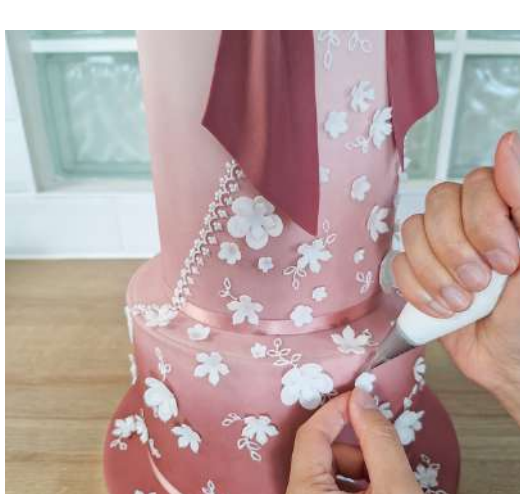
STEP 44 Begin attaching the largest flowers to the cake with royal icing. Space them irregularly across the tiers and cake board, but inside the boundary of your lace edges.



STEP 45 Add the medium flowers trying not to space them too evenly.



STEP 46 Pipe delicate stems and leaves around some of the flowers. Keep the lines fine and use simple pointed shapes for the leaves.



STEP 47 Add the small blossoms to fill larger gaps.



STEP 48 As an optional extra, hand pipe some 5 petal flowers using the royal icing bag, to further fill in space. You could even use small sugar pearls to add some extra interest.



STEP 49 Now go back and pipe all the flower centres. For the larger flowers I pipe several dots.



STEP 50 Finish the smaller flowers with a single piped dot in the centre.



STEP 51 To finish the cake, attach matching pink ribbon around the edge of the cake board, with a glue stick.



STEP 52 Detailed flowers.



STEP 53 Beautiful bow.



STEP 54 And your cake is in full bloom

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Q&A

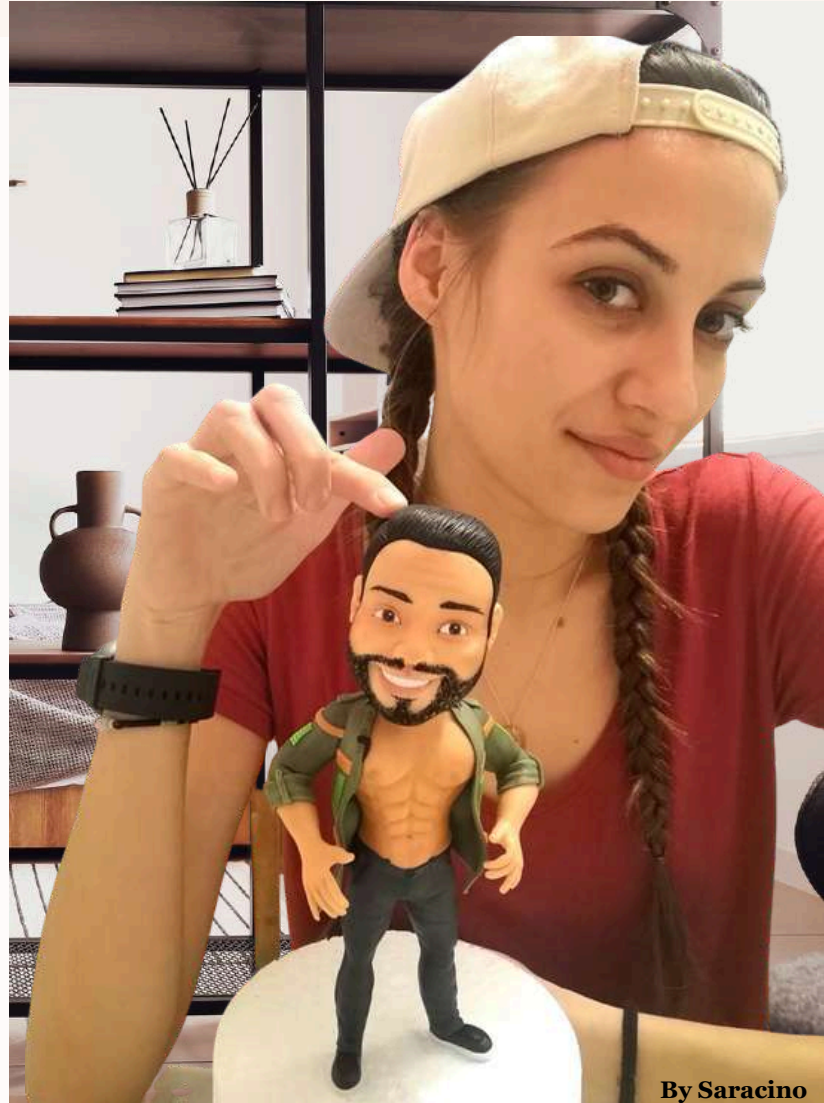
with

Veronica Barbu

Artist > Storyteller > Sugar Art Lover

At Saracino, we love discovering the stories behind the artists and their creations. In this interview, we meet Veronica Barbu of Addicted2Handmade, who shares how an unexpected introduction to sugar art became a passion, a career and a creative journey spanning more than 12 years.

*Creativity
lives in the details.*



By Saracino

Q Tell us a little about yourself. Who is the person behind Addicted2Handmade, and how did your creative journey begin?

I'm Veronica Barbu, the artist behind Addicted2handmade. I was born in the small city of Reșița, the journey took me to Cluj-Napoca to study journalism, and eventually brought me to Bucharest to work as a journalist. Today, I combine my love for storytelling with my passion for figurine modelling. When I'm not creating, you can find me lost in a book, hiking up a mountain, or exploring country roads on my scooter, always looking for my next spark of inspiration.

My journey into sugar art began completely by accident 12 years ago, during the third year of my journalism studies in ClujNapoca. I loved writing and fully intended to become a journalist. One day, I stumbled upon an online job advertisement stating that a local laboratory was searching for someone to decorate cakes with sugar paste. Interestingly, the ad was posted at the University of Arts, it didn't target journalism students at all, but that didn't stop me from calling to find out more.

To give you an idea of my skill level at the time, I had never touched sugar paste in my life. However, I had always been an inherently creative person. As a child, I didn't have toys, so I had to improvise. I remember making my own modeling clay out of mud, sculpting tiny human figures, and leaving them in the sun to dry.

When I applied for the cake designer post, they called me in for an interview and a practical test. They threw me straight into the deep end by asking me to sculpt a little blonde girl in a pink dress. Looking back, the sugar paste they gave me was terrible, it was far too soft and wouldn't hold its shape.

Somehow, I managed to finish the figurine. To this day, I have no idea how I pulled it off, but I got the job. Even though I didn't stay with that first bakery for very long, my heart had discovered a world that would be impossible to forget.

Shortly after discovering my love for sugar art, I had to move from Cluj-Napoca to the capital city, Bucharest, to complete an internship in television. I had spent five years studying media; three for my bachelor's degree and two for my master's degree. So leaving the cake designer job felt like the logical step for my career. For a long time after the move, my life became a constant, intense tug-of-war between two fields: journalism and cake design. It was the classic internal conflict between passion and profession.

Q *Do you remember the very first cake or sugar project that made you think, "This is what I want to do"?*

I clearly remember my first few months after moving to Bucharest, my heart was completely set on becoming a cake designer, even though I was working in television at the time. I was determined to join a specific cake laboratory and sent them an email, even though they had no open positions. I waited several months before they hired me. Here I truly realised the thrill of tackling grandiose projects and the deep satisfaction that follows their completion.

To answer your question directly: yes, I had a definitive breakthrough moment when I realised just how happy this work made me. It happened during my second week there, when we had to create a complex monastery cake featuring numerous detailed towers. The energy and atmosphere during that process were absolutely amazing. I remember arriving at work on Friday morning and working straight through the day, all through Friday night, and all day Saturday until midnight. I finally got back home in the early hours of Sunday morning.

What shocked me wasn't the fact that I had survived so long without sleep. It was the overwhelming sense of contentment I felt, despite being utterly exhausted. That experience made me realise that no matter how much time and energy I pour into this craft, it always rewards me with a deep feeling of fulfilment. And that was only the beginning. Since then, I have poured countless days and nights into this passion, so many that I have lost track of them all.

"Sometimes the most unexpected opportunities lead to the most beautiful journeys."



Q *Your work has a very distinctive style. How would you describe it, and where do you find inspiration for your designs?*

If I had to describe my own style, it is defined by a sense of organic and meticulous freedom; whenever possible, I prefer to sculpt without using a rigid metallic internal skeleton. Visually, I adore creating chubby characters with full, rosy cheeks, but I also love to explore the other side of the spectrum by modelling darker, more dramatic characters. I draw inspiration from absolutely everywhere; anything around me can spark a new idea.

However, my greatest concepts always come from books. When you read, there are no visual boundaries, no repetitions, and no pre-made templates to follow. Your own imagination is the only limit, and translating those boundless literary worlds into edible art is where my truest creativity comes to life.



Q *What's your creative process like? Do you sketch your ideas first, or do they evolve while you're working?*

Most of the time, I don't sketch anything at all. My process is very intuitive; I usually start with a small piece of sugar or a single element, and I let it naturally evolve into something much larger. Everything is already perfectly organised inside my head, so I rarely feel the need to put pencil to paper for myself.

However, there are times when a sketch becomes necessary, particularly when collaborating with clients. In those cases, sketching is a vital tool to help them visualise the concept I have envisioned for their party theme. It bridges the gap between what is in my mind and what they can expect, ensuring we are completely aligned before I start working.

Q *Every artist has a favourite creation. Which of your projects means the most to you, and why?*

Speaking of books, one of my absolute favorite pieces of sugar art was deeply inspired by the book "Wuthering Heights".

I have always adored that impossible love story and the dark, tragic atmosphere that envelops the entire book. I chose to recreate the emotional cemetery scene. I focused heavily on sculpting intricate, small details onto the ancient tombstones. For the characters, I depicted Catherine as a ghost, seemingly weightless and floating over the funeral stones in a white, vaporous dress. Below her, Heathcliff is on the ground, completely devastated, with red eyes filled with tears.

Capturing that raw, heartbreaking contrast in an edible medium meant the world to me, and it remains a project that is very close to my heart. It ultimately earned a Gold Award at Cake International London.



Q *Which Saracino products are always on your workbench, and what makes them your favourites?*

Without a doubt, my answer is one hundred percent Saracino Pasta Model. It is an absolute staple in my workspace; it is something I am never without. Over my 12 years in this industry, I have tried almost every single brand on the market in search of the perfect medium for my style.

I finally discovered Saracino during a masterclass, and it completely changed my workflow. It is incredibly easy to work with and holds its shape perfectly, which is essential for me since I prefer to sculpt without a rigid internal skeleton.

It gives my figures such a flawless, clean finish that people often mistake them for manufactured toys rather than handmade, edible products. Additionally, Saracino's gel colours and powder colours are permanent fixtures on my workbench for every single project. I cannot imagine finishing a figurine without painting its face using these powders. That final touch of shading and colour is exactly how I breathe soul into my characters and truly bring them to life.

*Passion shapes the
sweetest stories*

Q *Cake decorating is constantly evolving. What techniques or trends are you currently enjoying the most?*

To be completely honest, I don't feel that overall cake decorating trends heavily influence the way I work. My focus is strictly on sculpting figurines, and my ultimate goal is simply to make each character as beautiful and expressive as possible, regardless of what is currently popular online.

However, as someone who works closely alongside cake designers, I do find it fascinating to watch how the industry evolves. Personally, the style I enjoy collaborating on the most right now is the clean look of tall, minimalist cakes.

When a cake has very simple, understated additional decor, it acts as a pristine canvas. This allows the main sculpted character to truly take centre stage and become the undeniable highlight of the entire design.

That being said, if I had to name one trend I have genuinely embraced lately, it is integrating wafer paper into my work. I love using it for specific accents because it brings a beautifully clean, delicate, and elegant texture to the overall composition.

Q

Is there a particular project that challenged you the most? What did it teach you as an artist?

I have faced several projects throughout my career that challenged me in different ways, but one particular piece immediately comes to mind: a massive, 1.55-metre-tall dummy cake that I sculpted two years ago. It was an intense, gravity-defying creation featuring a half-metre-tall figurine of a girl who appeared to be balancing the entire top tier of the cake on her head. I knew I had the skills to build it, but I also knew it required a lot of time.

That is where the real crisis hit. I knew the event was that week, but I mistakenly thought the deadline was for the weekend, not the beginning of the week.

On Monday evening, the client suddenly messaged me to say they would be arriving the very next afternoon to pick it up. I can't even begin to describe the wave of panic I felt at that moment. I instantly rushed and started working on the structure.

I worked entirely non-stop through the night and all through the next morning. Against all odds, I managed to finish it right on time, and the final result was absolutely spectacular. In hindsight, the project itself was technically demanding, but I made it psychologically harder on myself because of the time crunch. It actually made me realise that I thrive under pressure and sometimes perform even better when the stakes are incredibly high.

That chaotic night taught me two invaluable lessons as an artist. First, flawless communication and writing down every single detail are the absolute keys to organised work.

Second, you must always keep an emergency surplus of supplies on hand. I didn't even have enough materials to finish the cake that night and had to call in favours from friends! Fortunately, it had a beautiful ending, and everything turned out perfectly.

Quick Fire Round

- Favourite colour to work with?
White :)) because I don't have to add any colour.

- One word that describes your creative style?

Meticulous/ Perfectionist

- Dream place to teach a class?

By the seaside

- Early bird or night owl?

Night owl

- Flowers or figurines?

Figures 100%

- Coffee or tea?

Coffee

Finish this sentence: "Creating cakes...
it makes me very happy."



Q

What advice would you give to someone who has just discovered cake decorating and dreams of creating beautiful sugar art one day?

Simply discovering the world of cake decorating is already a massive win. Personally, I discovered this craft completely by mistake, without even knowing that working with sugar paste could be a real career path. Once you find that spark, my biggest advice is to practise relentlessly. You do not need to invest a fortune right at the beginning. All you truly need to start is a high-quality sugar paste, which will save you from a lot of unnecessary frustration and nerves, and a few basic modelling tools.

Attending a professional sugarcraft class will absolutely jumpstart your skills if you can afford it. However, if that is not an option for you right now, do not worry; there are countless incredible tutorials available online for free. The ultimate secret to mastering this art is simply to exercise your skills as much as possible. Practise every single day, embrace the process, and let your imagination grow with every figure you sculpt.

Q *Social media has become an important part of every artist's journey. What has sharing your work online taught you?*

When I started posting regularly on social media just at the beginning of this year, I truly couldn't believe the massive impact it would have.

Up until that point, I honestly believed my posts were only meant for my close friends and family. In fact, when I first uploaded a video, I thought to myself that I was just doing it so my parents could better understand my day-to-day work and stay in touch with my latest creations.

But after just a few weeks, everything changed. A video of one tiny, sculpted sugar bear went completely viral, reaching an incredible 6.5 million people! That was the exact moment I realised the true power of social networks and the vital importance of consistently sharing high-quality content.

Interacting with a global community from all over the world has been absolutely fascinating. Receiving supportive messages from completely different continents has dramatically boosted my confidence in my skills. It gives me an overwhelming sense of validation, confirming that I have absolutely chosen the right path in life.

Q *What are your dreams and goals for the future? Is there anything exciting your followers should look forward to?*

I am incredibly happy with where I am right now, but contentment doesn't mean I will ever stop evolving. Looking ahead, my biggest dream is to dedicate more time to creating online tutorials. Engaging with my online community brings me an immense amount of joy and keeps me deeply connected to my audience. I genuinely love sharing the tips, tricks, and techniques that I have discovered through 12 years of gruelling, day-and-night dedication.

My ultimate goal is to pass on this hard-earned knowledge so that I can pave a smoother, easier path for the next generation of aspiring cake designers. My followers can definitely look forward to a lot more educational content, step-by-step guidance, and creative inspiration coming to their screens very soon.



Q *If you could collaborate with any artist in the cake world, who would it be and why?*

If I could collaborate with any artist in the sugar art world, it would without a doubt be Dionis Iarovoi. His signature style is so unique and striking that I could pick it out from thousands of other artists instantly.

I have actually had the privilege of meeting him in person, and what blew me away, beyond his extraordinary talent, is just how genuinely kind and humble he is as a person.

Additionally, an important practical factor is that we share the same native language. In any artistic partnership, clear communication is everything, so speaking the same language would be a massive asset.



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Forest Spirit



PORNPRAPA SAENGLERT

ABOUT
me

hey

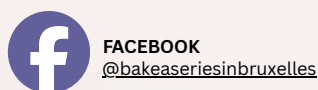
I'm a Thai cake artist and sugar sculptor based in Belgium, with 12 years of experience in cake design, and the artist behind Bake a Series.

I create custom-made bespoke cakes in all styles, from celebration cakes to sculpted and character-based pieces, with a particular love for fantasy and anime-inspired designs.

I enjoy working with different materials and combining sculpting, painting and cake decorating to turn an idea into a finished piece. I'm especially interested in character design and the small details that give each piece its own personality.

After 12 years of working with cakes, I'm still experimenting with new techniques and looking for ways to make my work a little different from the usual.

Through Bake a Series, I create edible artwork while continuing to explore, develop and share the techniques behind my work.



Forest Spirit – about the project

For the “Break the Rules” theme, I wanted to step away from traditional character modelling and create something a little unexpected – a cute, anime-inspired Deer Girl that combines fantasy, nature and a playful sense of character. I brought together two very different forms: a stylised deer body and a feminine human character. Rather than treating them as separate elements, I wanted the transition between the two to feel natural and believable. Her forest-inspired outfit helps connect the design, with a deep green skirt, delicate floral details, soft ruffles, a corset-style bodice and small pink accents. The antlers, flowers and pointed ears continue the woodland theme while giving her plenty of personality.

The entire piece was created as an edible sculpture, bringing together modelling, hand painting and cake decorating techniques. I particularly enjoyed working on the smaller details, from her expressive anime-style face and individually created strands of hair to the tiny flowers, painted skirt decoration and markings on the deer body.

For me, “breaking the rules” was about not worrying whether the character should be human, animal, fantasy or cake decoration. I simply combined the elements I loved and allowed the character to develop along the way. The result is something sweet, whimsical and slightly unusual, with lots of little details to discover from every angle.

What You NEED

INGREDIENTS

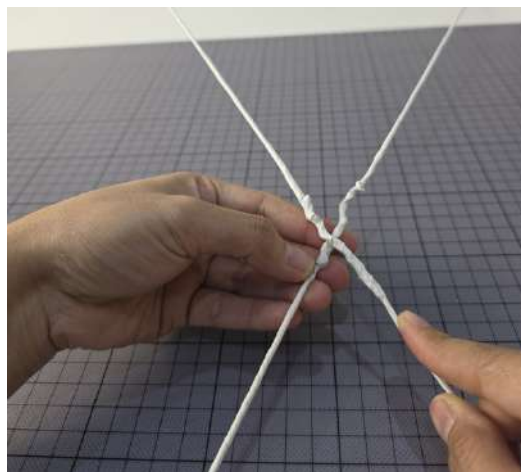
- Pasta Cover baby pink
- Edible glue
- Saracino Pasta Model: white, rose beige, brown and green
- Saracino Pasta Bouquet: white
- Saracino gel colour : blue, brown and black
- Saracino powder colour: pink, red, green, white, brown
- Dust airbrush colour : Ivory, yellow, brown
- Saracino cacao butter

EQUIPMENT

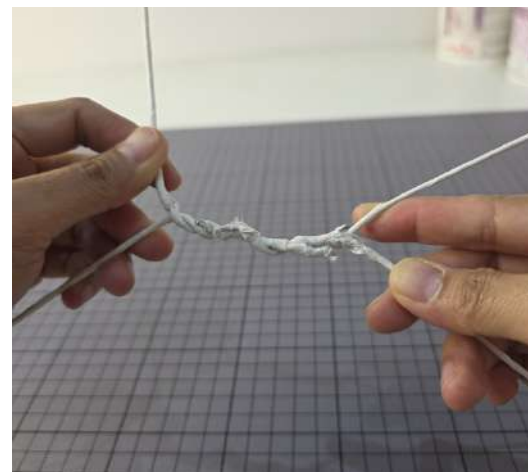
- Wire gauge no.14, 22, 26
- Florist tape
- Aluminium foil
- Celsticks
- Modelling tools
- Cutting knife
- Dresden tool
- Toothpick
- Ball tools
- Foam Pad
- Plastic knife
- Brush
- Texture roller
- Wax seal melting pot
- Dummy cake 17.5 cm × 10 cm
- Cake board 25 cm
- Cling film



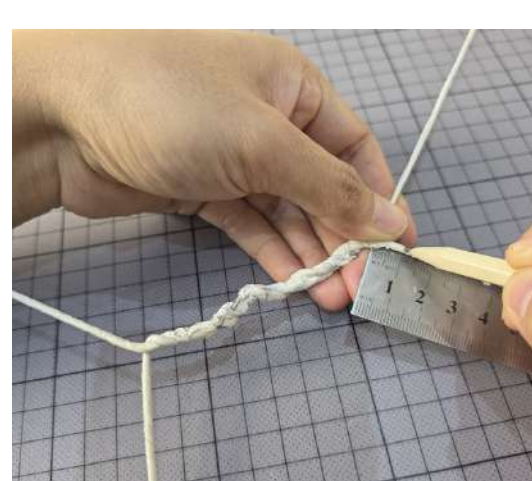
STEP 1 Cover a 17.5 cm × 10 cm dummy cake with Saracino Pasta Cover paste in baby pink.



STEP 2 Place 2 no. 14 wires together in an X shape, as shown.



STEP 3 Twist the wires together to form the body frame, approximately 8 cm long. Secure tightly with floral tape.



STEP 4 Measure 1 cm on each side for the four hip sections, then another 5 cm for the upper legs. From the knees, measure 4 cm for the lower legs and 1 cm for the hooves. For the hind legs only, divide the upper section into 3 cm and 2 cm to create the joints.



STEP 5 Bend the wires to form the deer's body structure, using natural deer anatomy as a reference. Remember to keep the non-edible wire and foil separate from any cake intended to be eaten.



STEP 6 Wrap another No. 14 wire around the body section ready for the female model.



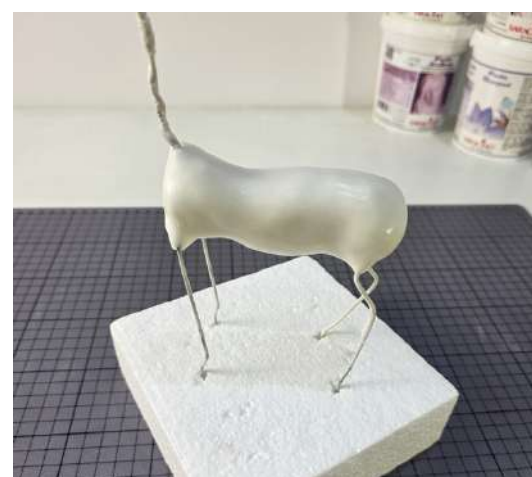
STEP 7 Build up the body with aluminium foil.



STEP 8 Apply edible glue over the body and rump.



STEP 9 Knead 130 g of white Pasta Model until smooth, then cover the entire deer body.



STEP 10 Use a small rolling pin to shape and refine the curves of the deer's body.



STEP 11 Knead another 18 g of white Pasta Model. Shape it into a teardrop and flatten the top, to form the legs and hips. Cut down the centre with a knife.



STEP 12 Apply edible glue to the area where it will be attached, then place the cut piece over the wire.



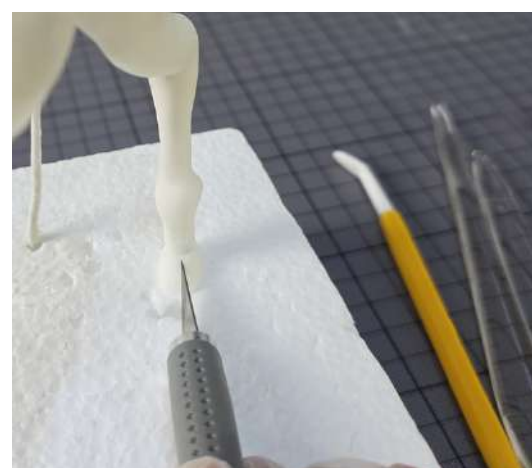
STEP 13 Use modelling tools to refine the curves and blend the joints smoothly.



STEP 14 Trim the bottom of the hoof at an angle with a knife.



STEP 15 Use a modelling tool to shape the hoof.



STEP 16 Cut the hoof down the centre with a knife.



STEP 17 The leg and hoof should look like this. Repeat the same steps for the remaining three legs. Remember the front legs are almost straight.



STEP 18 Knead 5 g of Pasta Model into a teardrop shape and use it to build up the deer's chest.



STEP 19 Use clear alcohol to blend and smooth the joints.



STEP 20 Knead 45 g of rose beige Pasta Model for the human torso. Use a modelling tool to mark out the sections as shown.



STEP 21 Use both thumbs to shape and define the waist.



STEP 22 Gently pinch the upper section with your index fingers and thumbs to form the shoulders.



STEP 23 Use a Dresden tool to define the chest.



STEP 24 Refine the chest area with a scribe tool as needed.



STEP 25 The human torso should look like this.



STEP 26 Using a sharp craft knife, cut the torso at an angle. Remove the neck section first to make attaching it to the wire easier.



STEP 27 Add white Pasta Model to the deer's upper chest area where the female torso will be attached.



STEP 28 Cut halfway down the back of the human torso and apply edible glue.



STEP 29 Place the torso over the prepared wire frame.



STEP 30 Refine the torso with a Dresden tool, including the collarbones.



STEP 31 Use both index fingers to define the V-line. The human torso should now look like this.



STEP 32 Add white Pasta Model to the join between the human torso and the deer body.



STEP 33 Blend the joint with clear alcohol and a Dresden tool.



STEP 34 Refine the human torso with modelling tools until satisfied. Set aside.



STEP 35 Knead 18 g of rose beige Pasta Model until smooth. Roll it into an egg shape for the head.



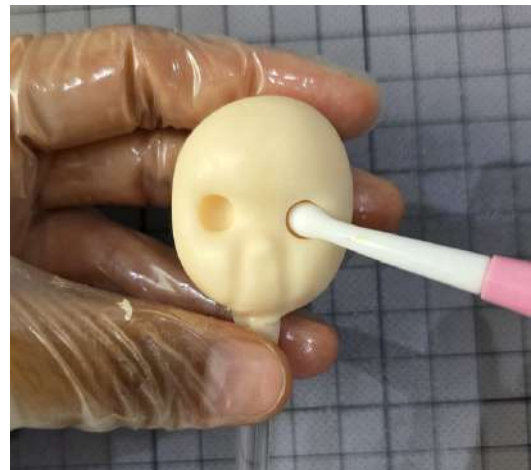
STEP 36 Mark the centre line with a modelling tool.



STEP 37 Shape the basic face.



STEP 38 Mark the areas for the nose, mouth and cheeks with a modelling tool.



STEP 39 Use a ball tool to press in the eye sockets.



STEP 40 Use a Dresden tool to gently push out the mouth and nose. Define the upper and lower lips with a knife.



STEP 41 Use a toothpick to make the nostrils.



STEP 42 Refine the chin and facial features with modelling tools.



STEP 43 Roll white Pasta Model into small balls and place them in the eye sockets.



STEP 44 Use pink and red powder colours to add colour to the face.



STEP 45 Roll light blue Pasta Model into circles and place them over the whites of the eyes. Mix blue gel colour with clear alcohol and paint the eyes, gradually building up the colour.



STEP 46 Using brown gel colour, paint the eyelashes, eyebrows and lip line.



STEP 47 Use black gel colour to define the blue iris and add the eyebrow lines for a more cartoon-like look.



STEP 48 Roll black Pasta Model into thin strands for the eyeliner. Attach the strands above the eyes.



STEP 49 Apply pink powder to the cheeks, nose and chin.



STEP 50 Mix white powder colour with clear alcohol and add highlights to the eyes.



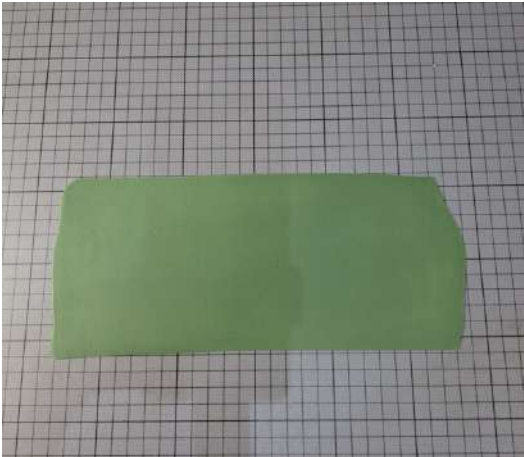
STEP 51 Attach the head to the prepared wire. Add rose beige Pasta Model to form the neck, then blend the joint smoothly.



STEP 52 Airbrush the deer's body with a yellow-brown colour, leaving the underside and lower legs uncoloured. Allow to dry completely.



STEP 53 Move the whole piece onto the prepared dummy cake. Mix brown powder colour with cocoa butter and paint the hooves.



STEP 54 Roll green Pasta Model mixed with brown into a long, thin sheet to make the skirt.



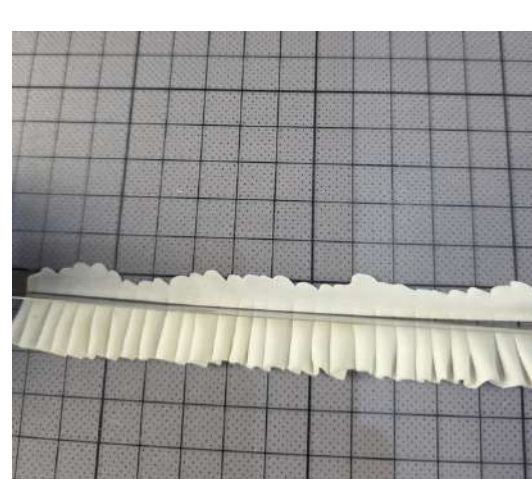
STEP 55 Roll white Pasta Bouquet flower paste very thin for the skirt ruffle. Cut into strips approximately 1.5 cm wide.



STEP 56 Use a metal ball tool to thin and ruffle one edge of each strip.



STEP 57 Use both thumbs and index fingers to pinch the ruffle into pleats.



STEP 58 Once the full strip is pleated, flatten the top edge to set the folds. Trim the edge neatly.



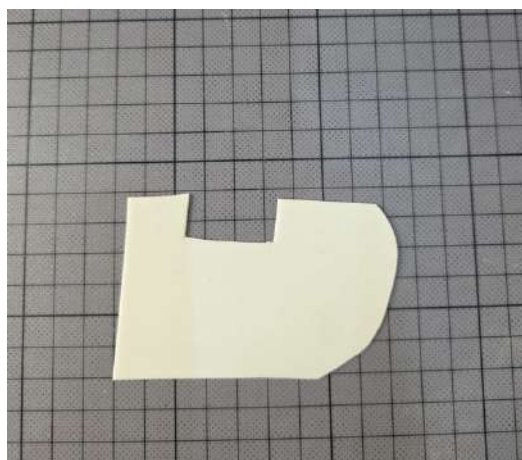
STEP 59 Attach the ruffle to the bottom edge of the prepared skirt.



STEP 60 Turn the skirt over and create the ruffles to form the skirt folds.



STEP 61 Apply edible glue around the waist, then attach the prepared skirt. Use a modelling tool to press it gently into place. Trim the excess around the skirt edge. Use a Dresden tool to add folds along the edge.



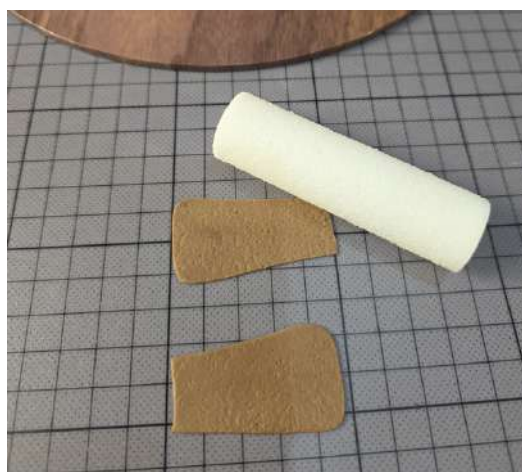
STEP 62 Mix Pasta Model and Pasta Bouquet flower paste 50:50 and roll out thinly for the top. Cut the neckline into a rectangle, as shown.



STEP 63 Attach the top and trim the joints with a knife.



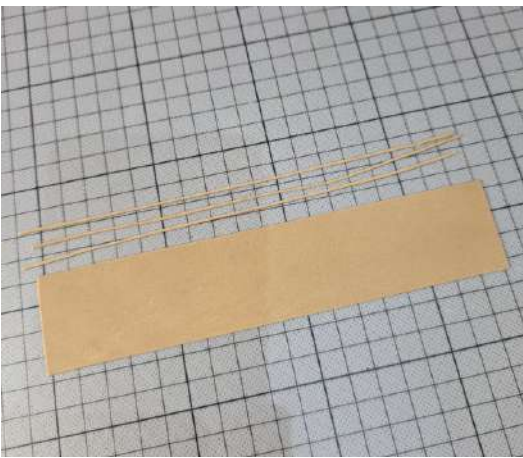
STEP 64 Use a Dresden tool to add folds and detail to the top.



STEP 65 Roll brown Pasta Model thinly and cut it into the shape shown for the corset. Use a texture roller to create a leather texture.



STEP 66 Attach it around the waist.



STEP 67 Roll brown Pasta Model into thin strips and cut small strips to decorate the outfit and make the corset lacing.



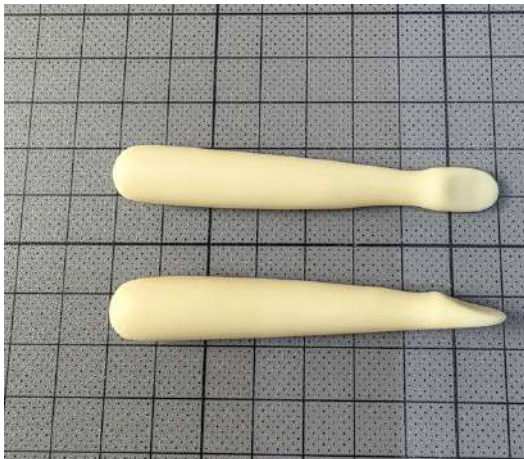
STEP 68 Attach the details to the top trim, belt and on the skirt.



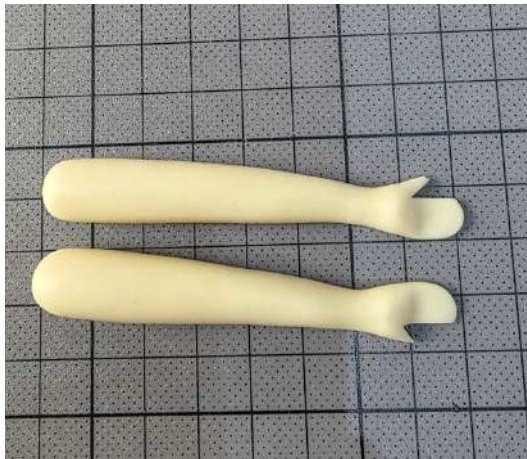
STEP 69 Use the remaining top mixture to cut thin strips for the collar. Attach the collar around the neck and add the prepared brown strips as decoration.



STEP 70 Mix pink, red, white and green powder colours with cocoa butter to paint simple roses and leaves.



STEP 71 Knead 7 g of rose beige Pasta Model into a long teardrop shape for the arm. Flatten the hand area.



STEP 72 Mark the centre of the palm and cut out the thumb.



STEP 73 Cut and shape the remaining fingers. Measure approximately 2.3 cm up from the wrist and trim to create the elbow.



STEP 74 For the sleeve, shape 4 g of white Pasta Model into a teardrop. Use a modelling tool to create the opening.



STEP 75 Apply edible glue to a No. 26 wire and insert it through the torso shoulders. Bend it down as shown.



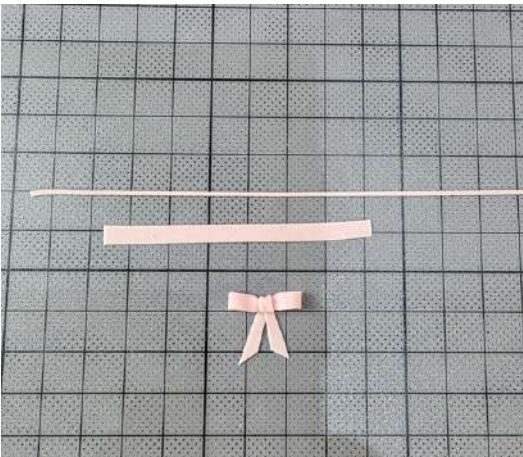
STEP 76 Apply edible glue to the wire and shoulder. Insert the prepared sleeve and use a Dresden tool to add folds.



STEP 77 Attach the lower arm and hand. Adjust the shape and trim away the excess wire.



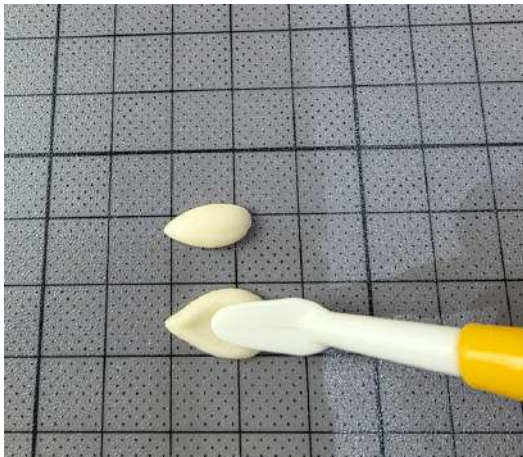
STEP 78 Roll white Pasta Model into a thin strip for the sleeve trim.



STEP 79 Roll light pink Pasta Model into thin strips to make two small bows and additional strips for the collar decoration.



STEP 80 Apply edible glue and attach the details.



STEP 81 Shape rose beige Pasta Model into a teardrop and use a Dresden tool to create the elf ears.



STEP 82 Attach the ear and use a modelling tool to create the angled ear opening.



STEP 83 Roll brown Pasta Model into the shape shown and flatten one side to create the hair volume.



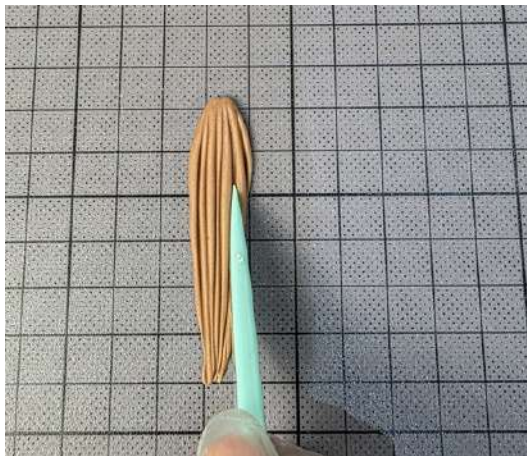
STEP 84 Attach it to the head and use a modelling tool to secure it in place.



STEP 85 For the deer antlers, use No. 22 wire covered with brown Pasta Model and add shape.



STEP 86 Insert the prepared antlers into the top of the head.



STEP 87 Roll brown Pasta Model into a long teardrop shape and flatten one side. Use a modelling knife to create the hair texture. Repeat to make several pieces.



STEP 88 Attach the pieces to the back of the head and below the antlers.



STEP 89 Roll brown Pasta Model to approximately 2–3 mm thick and cut into thin triangular strips. Attach the prepared strips as hair to add movement to the hairstyle.



STEP 90 Make the fringe using the same method, shaping the pieces. Attach the fringe and add the prepared hair strands until satisfied.



STEP 91 Roll white Pasta Model thinly and cut circles in different sizes to create the spots on the deer's body.



STEP 92 Roll out light pink Pasta Model and cut several small circles for the flower petals. Use a Dresden tool to flatten one end of each circle into a teardrop shape. Apply edible glue and layer the petals together. Add a small yellow centre. Roll out green Pasta Model and press it into a small leaf mould.



STEP 93 Attach the flowers and leaves to the antlers. Use pink and brown powder colours to add colour to the folds and creases, clothing, hair and other details to give the piece more depth. Our Forest Spirit is complete.

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Love at First Slice



PINGPING LI FLEMING

ABOUT
me

key

My name is Pingping Li Fleming. I am from Chengdu, Sichuan, China and the founder of Ping's Cake Design, based in Pennsylvania, USA.

I am self-taught in baking. My first exposure to baking was when I was studying English by myself in China and accidentally watched a Western baking show.

It suddenly made me realize that baking can be so beautiful.

With 15 years of self-taught experience, I specialize in fondant sculpting, hyper-realistic cake creation, and innovative designs that skillfully blend storytelling with exquisite craftsmanship.

In 2023, I won Gold for fondant figures and Silver for wedding cakes at Cake Champions. In 2024, I secured First Place in my category at the Sweet Art Masters competition and earned multiple honors at the White Rose Sugar Art Show, including Best in Division, Decorator's Choice, and Best in Show.

I also took First Place at the 2026 FIPGC USA regional qualifiers and continue to explore new ways to infuse creativity and personality into edible art.



 Ping's Cake Design



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Love at First Slice— about the project

I really loved this theme because it gave me creative freedom, leading to a bold idea: a pizza wedding cake. The two-tiered structure, covered in black fondant, is wrapped in a dynamic design featuring a whole pizza, heart-shaped slices, melting cheese, and gravity-defying movement.

Since it was a wedding cake, we needed to incorporate elegant elements, so I used wafer paper to create lace detailing (imagine a couple who loves pizza and sushi—and is particularly fond of nori—so the black lace actually represents seaweed).

The pepperoni slices stretching out at the top, creating a "cheese-pull" effect, really add a sense of dynamic energy to the entire piece.

What You NEED

INGREDIENTS

- Saracino Pasta Model: white
- Saracino Pasta Top: white, black
- Saracino Flower Paste by Arati Mirji
- Saracino Wafer Paper
- Gel colours: red, yellow, brown, black and green
- Powder colours: orange, dark red, yellow and brown
- Piping Gel

EQUIPMENT

- Two extra tall dummy cakes - 6" and 4"
- Rolling pin
- Fondant smoother
- Wire cutter
- Sculpting tools
- Craft knife
- Paint brushes
- Food glue
- Circle cookie cutter
- Pliers
- Florist wire 20g
- Scissors
- Spray bottle
- Food processor
- Stainless-steel threaded rod
- Hex nuts and flat washers
- Wooden cake board
- Wooden base board
- Non-stick pan
- Blow torch
- Cheese grater





STEP 1 Drill a hole central to the wooden base, install a stainless-steel threaded rod. At a height of 4 inch, mount a wooden cake board; drill a hole in the side of the board and fix with washers and nuts, ensuring there are washers and nuts on both the top and bottom sides of the board.



STEP 2 Cover two extra-tall dummy cakes with black Pasta Top; I used 6-inch and 4-inch sizes. Secure the 6-inch cake to the cake board using a hot glue gun (if using real cake, apply a layer of chocolate to the board instead), then place the covered 4-inch cake on top. Use edible glue to bond the two cakes together; if using real cakes, internal structural support will be required.



STEP 3 Take a large piece of white Pasta Model, add a tiny amount of yellow, brown and black colouring, knead well and roll it out; then use a fondant smoother to press out the pizza crust.



STEP 4 After applying edible glue to the bottom of the pizza, place it against the side of the 6-inch cake and shape it.



STEP 5 Once slightly dry, use a blow torch to slowly char the edges, creating an effect similar to the crust of a baked pizza. Since the sugar paste is rich in sugar, the charred areas give off an aroma reminiscent of caramel.



STEP 6 Take another portion of the sugar paste, mix in a generous amount of water, and heat it in the microwave on high for several 30-second intervals until melted and smooth; then, add yellow and red colouring to create the tomato sauce.



STEP 7 Use any brush to spread the sauce evenly over the surface of the pizza; since the pizza is positioned vertically, avoid applying the sauce too thickly.



STEP 8 Take a piece of flower paste, colour it with red and yellow, and roll it out thinly. Then, using a coarse-bristled brush with a rounded tip, dab on irregular spots of yellow, orange, brown, and dark red to create an effect resembling pepperoni.



STEP 9 Use a round cookie cutter to cut out individual circles.



STEP 10 Then, using a round shaping tool and a pressing-and-swirling motion, shape the cut-out circles to resemble baked pepperoni slices, complete with slightly curled edges.



STEP 11 Next, take a small piece of black Pasta Top sugar paste and roll it out to a thickness of 1/4 inch; then, using large and small round cutters, cut out the olive shapes.



STEP 12 Take the same paste used for the pizza base and gradually knead in a small amount of water until it becomes soft and pliable—with a texture resembling melted cheese—then divide it into small pieces and arrange them casually over the pizza.



STEP 13 Place the sliced olives and shaped pepperoni onto the pizza, pressing them into the 'cheese'.



STEP 14 Roll the softened paste into several long strips and attach them to the threaded rod and the overhanging edges of the pizza to create the effect of melting cheese dripping downwards.



STEP 15 Make some teardrop-shaped pieces out of the soft paste and attach them to the edge of the pizza to create a dripping cheese effect.



STEP 16 First, lightly mist the surface with water, then use a torch gun to the lowest flame to slowly melt the cheese dough; this prevents it from burning completely while effectively helping the sugar paste melt.



STEP 17 Use a brush to apply red sauce to the edge of the pizza. Prepare another pizza in the same way and attach it to the other side of the lower 6-inch cake.



STEP 18 Now, let's make some basil leaves. Take a piece of flower paste by Arati Mirji and mix in yellow and green colouring to achieve a highly saturated hue; roll it out into a thin sheet, then use a leaf cutter to cut out the leaves.



STEP 19 Stick a few pieces over the cheese.



STEP 20 Grate Pasta Model into shavings using a cheese grater.



STEP 21 Press the shredded cheese onto the pizza and lightly mist it with water. Using a kitchen torch set to the lowest flame, slowly melt the cheese while simultaneously lightly charring the pepperoni and basil leaves.



STEP 22 Use a brush to apply brown and red paint to the pepperoni. Lower the saturation to make it look more like roasted pepperoni.



STEP 23 Using a larger brush, coat the entire pizza topping with piping gel to create the glossy look of a freshly baked pizza with perfectly melted cheese.



STEP 24 Using the same method, prepare another oval-shaped pizza base and place it over one of the existing pizza bases; shape it as needed, using kitchen paper to help hold it in place.



STEP 25 Use a kitchen torch to char the pizza crust, spread on the red sauce, and randomly place dollops of softened 'cheese' paste; then, mist with water and use shaping tools to mold the cheese.



STEP 26 Don't worry if the pizza crust cracks; it actually makes it look more like a pizza. Then, take some softened 'cheese' paste mixed with a little red sauce paint, roll it into teardrop shapes, and stick it to the pizza crust to create a cheese dripping effect.



STEP 27 Use Pasta Model to create a pizza slice; since it symbolizes love, shape it like a heart. Once it has dried slightly, use a kitchen torch to char the bottom—scorching the paste hardens it, making it easier to shape. Note: Place the pizza base on a non-flammable surface before using the torch.



STEP 28 Using a pointed tool, make 4–6 holes at the desired locations; this facilitates securing the piece to the cake using wire.



STEP 29 Insert clean toothpicks into the holes you just made. Then, following the same steps, use a kitchen torch to char the pizza crust, apply the sauce, add the cheese, and melt it.



STEP 30 Prepare another, slightly smaller heart-shaped pizza base in the same way, trimming the bottom edge flat so it is easier to secure to the top of the cake.



STEP 31 Then follow the same steps: torch it, brush on the sauce, and add the cheese.



STEP 32 Arrange pepperoni slices over the large heart-shaped pizza, then brush on brown and red colour. Bend a piece of wire into a U-shape and set it aside for later use.



STEP 33 Apply a thin layer of edible glue to the side of the 4-inch cake, then press the large pizza slice onto the surface at an angle.



STEP 34 Subsequently, slowly insert a U-shaped metal wire into the previously made holes and secure it in place.



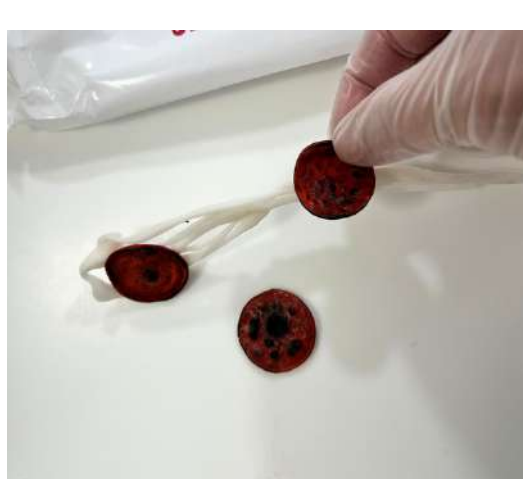
STEP 35 Once secured, roll the soft 'cheese' paste into teardrop shapes and attach them to the bottom edge and pointed tip of the pizza slice to create a melting, dripping effect.



STEP 36 Insert two wires into the base of the small heart-shaped pizza, apply edible glue, and insert them into the top of the 4-inch dummy to secure it.



STEP 37 Mix Pasta Model with flower paste; this creates a paste with greater flexibility and superior structural integrity for sculpting "cheese pull" effects.



STEP 38 Take a thin piece of wire and wrap it with the blended paste to form the main pulled strands; then, casually roll out a few thin strands to attach to the body, add a few slices of pepperoni, and let it dry.



STEP 39 After it dries slightly, find a good angle to insert the pulled 'cheese' into the heart-shaped pizza and then into the 4-inch cake. Use some softer 'cheese' paste (which also acts as an adhesive) to help secure the wire to the pizza.



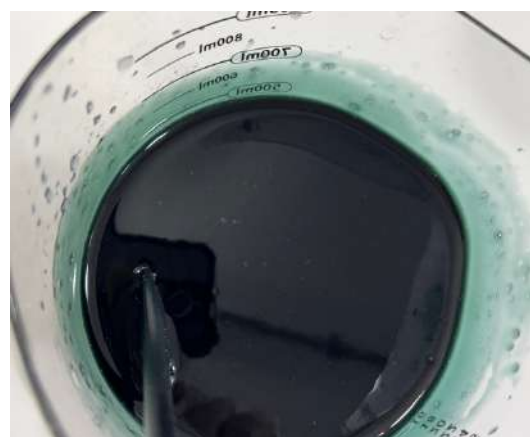
STEP 40 Then, add more 'cheese' paste where needed and roll out additional thin, elongated strips to create a more dramatic cheese-pull effect.



STEP 41 Tear the wafer paper into small pieces and place them into a food processor.



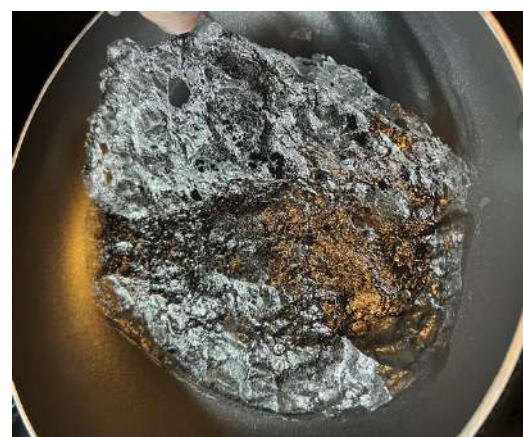
STEP 42 Add hot water and mix, stirring until the mixture forms a thick liquid free of large lumps; break up any remaining clumps if necessary.



STEP 43 Mix in green and black gel colour to mimic the colour of seaweed.



STEP 44 Heat a non-stick pan, reduce the heat to medium, and pour in a small amount of the prepared dark green liquid. Swirl the pan to spread the liquid evenly across the bottom.



STEP 45 Once the liquid dries and the edges begin to curl up, it is ready to be removed.



STEP 46 This is the result; edible lace is made the same way.



STEP 47 If you need to secure a large piece of lace, you can use U-shaped wires.



STEP 48 Since sugar paste and wafer paper sometimes do not adhere easily, you can tear the lace into pieces and attach them where needed; if you prefer not to use wire, you can use a little edible glue or melted chocolate to secure them.



STEP 49 Keep adding the lace until you are satisfied with the look and the gaps are filled. And enjoy your pizza, or is it cake?



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 performs exceptionally well in temperature changes.
- PASTA TOP doesn't dry out and is extremely elastic.
- PASTA TOP is available in 19 colours in 5kg, 1kg and 250g.



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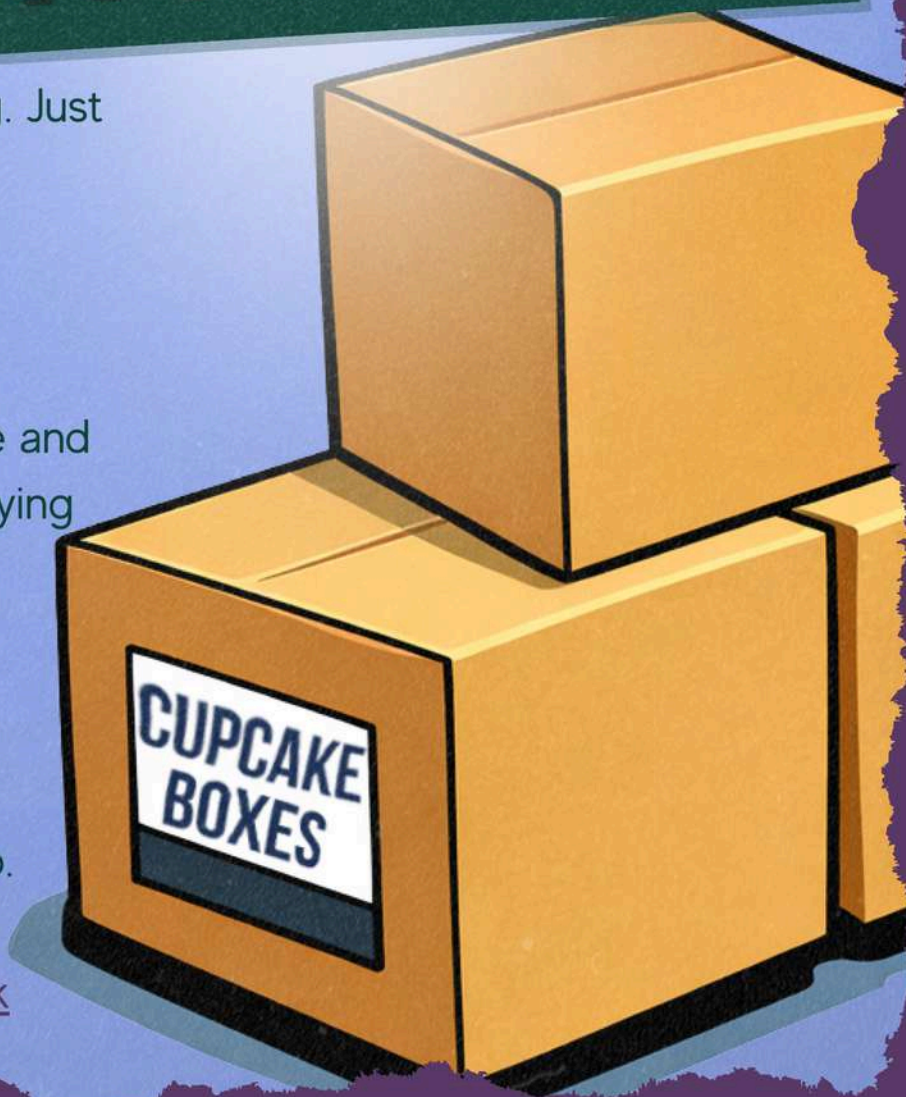
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Anthesis Veil

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ANESHA BAXTER

ABOUT
me

hey

I'm Anesha Baxter, founder and cake artist behind Anesha's Art of Cakes, a 13 year old luxury cake studio based in Worksop, Nottinghamshire.

I specialise in couture sugar-paste artistry, handcrafted sugar flowers, intricate textures and story-led design. Influenced by my Caribbean-Indian heritage and my love of art, fashion and architecture, I'm fascinated by the possibilities that emerge when traditional sugarcraft techniques meet contemporary ideas.

My work combines meticulous craftsmanship with creative experimentation, often challenging familiar forms while preserving the detail and artistry at the heart of traditional sugarcraft.

For me, sugarcraft is a medium for storytelling and self-expression, and an opportunity to create edible art that makes you stop, look twice and question what a cake can be.



INSTAGRAM
[@aneshasartofcakes](#)



FACEBOOK
[@Anesha's art of cake](#)



ANESHA'S ART OF CAKES

Anthesis Veil – about the project

Anthesis Veil is a sculptural cake-art installation that challenges one of the most familiar conventions of cake design: that cake must simply sit on a board.

Designed by Anesha Baxter and brought to life using the PropUtility Cake Structure System by Prop Options, the piece reimagines the romantic silhouette of a vintage parasol, transforming structural engineering into a visible part of the artwork. Rather than concealing the support system, the gold shaft, curved handle and ribs become defining features of the design, elevating the cake into an unexpected sculptural form.

The cake itself forms the parasol canopy, with softly coloured textured panels, intricate moulded details and delicate broderie anglaise lace celebrating the decorative beauty of traditional sugarcraft.

Beneath it, handcrafted wafer paper flowers, leaves and tendrils cascade freely to create the veil. Wafer paper was chosen intentionally for its remarkable lightness, allowing an abundance of botanicals to hang beneath the cake without visually or physically weighing down the structure. Its delicate quality also introduces subtle movement, giving the floral veil a sense of life and fluidity.

Created for Saracino's "Break the Rules" theme, Anthesis Veil asks a simple question: why must cake always sit on a board? Here, the familiar relationship between cake and structure is turned on its head. The cake is elevated, its underside becomes part of the composition, structure is celebrated rather than hidden, and gravity itself becomes part of the creative challenge. The result is a playful meeting of traditional cake artistry and unconventional construction, transforming the familiar form of a vintage parasol into an unexpected piece of edible art.

What You NEED

INGREDIENTS

- 9" round cake, filled and ganached, or 9" half-hemisphere dummy
- 1kg Saracino Pasta Cover
- 1kg Saracino Pasta Model
- Saracino Gel Colours: Yellow, Rose Beige, Ivory, Light Blue, Light Pink, Violet, Green and Brown
- Saracino 0.3mm Wafer Paper
- Saracino Cake Gel
- Saracino Gold Lustre Dust
- Dipping solution
- White chocolate
- Food-grade cooling spray
- Claire Bowman White Cake Lace Mix
- Lavender petal dust
- Pale green petal dust
- Cornflour

EQUIPMENT

- PropUtility Cake Structure System: 10" Base Board, 12" Stainless Steel Rod, 3 × 1/2" Hex Nuts, 35mm × 1.5mm Stainless Steel Washer, M10 Flanged Nut, Spanner Set and 9" M10 Cake Board
- Prop Options Cake Compass Set
- Assorted floral and decorative moulds
- Border lace mat of your choice
- Texture mat of your choice
- Craft knife
- Rolling pin and non-stick workboard
- Flexible measuring tape
- Craft heat gun
- Silpat mat
- Flower foam pad and small ball tool
- Angled tweezers
- Petal and leaf paper punches
- Flat paintbrush
- Parchment paper
- Corrugated cardboard
- Cling film
- Clean dark ribbon
- Food-safe floral tape
- Zip-lock bags



WAFFER PAPER PREPARATIONS:

Wafer paper conditioner: 80g cooled boiled water, 10g food-grade glycerine and a few drops of Saracino Green Gel Colour

Wafer paper glue: scraps of wafer paper dissolved in cooled boiled water and warmed in short bursts in the microwave until clear and smooth





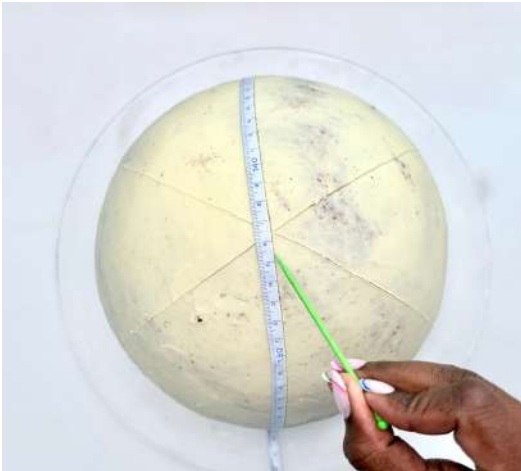
STEP 1 Cut a 9" half-hemisphere template from corrugated cardboard and cover with cling film to make it food-safe.



STEP 2 Torte, fill and chill the 9" round cake until firm. Using a cake compass and your template as a guide, carve into a half hemisphere with a sharp serrated knife.



STEP 3 Ganache the cake, while using the same template to maintain the shape.



STEP 4 Using a flexible measuring tape, divide the cake into six equal wedges and lightly score the lines with a needle tool.



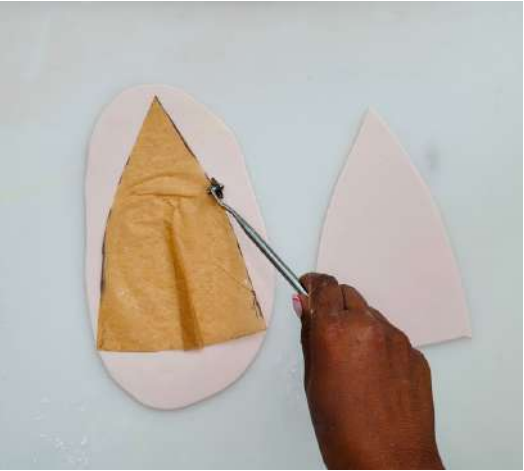
STEP 5 Using clean dark ribbon and cake gel, outline one wedge.



STEP 6 Cover the wedge with parchment paper, ensuring the ribbon remains visible beneath. Trace around the ribbon with an edible marker, then cut out the shape to create your wedge template.



STEP 7 Knead together 500g Pasta Cover and 500g Pasta Model. Divide into three equal portions and colour pastel green using Light Blue and Yellow, sand using Beige and Ivory, and pink using Light Pink and Ivory Saracino gel colours.



STEP 8 Roll the pink paste to 3mm thick and cut two wedges using your template and a cutting wheel.



STEP 9 Texture each wedge. I used the concrete texture mat made by 'The Old Piping Bag'.



STEP 10 Attach the wedges to the half hemisphere with cake gel, as shown.



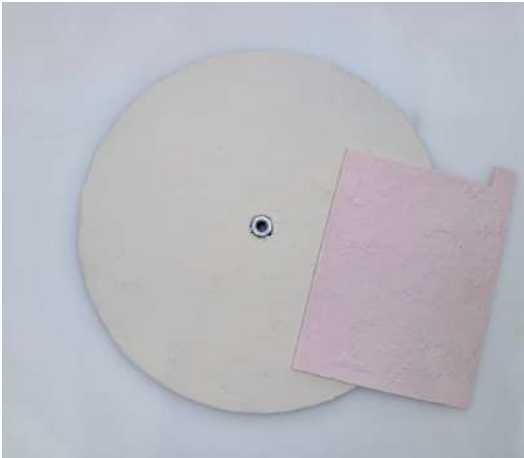
STEP 11 Repeat with the pastel green and sand coloured paste until the entire hemisphere is covered.



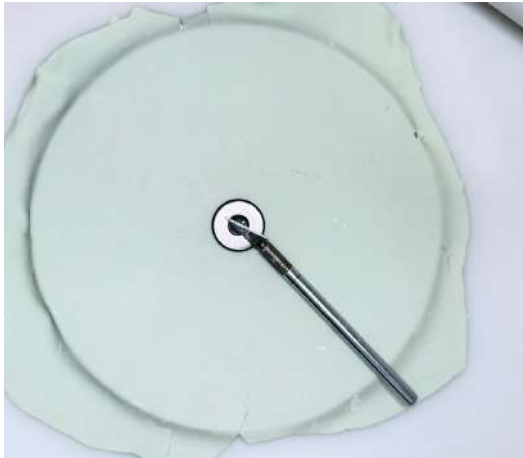
STEP 12 Using the vine cavity from the Angela Morrison Wedding Essentials Mould, create several vines in the colours sand, pastel pink and pastel green. Arrange on the cake as shown.



STEP 13 Fill the centre of the Karen Davies Single Rose Cupcake Top Mould with pastel pink paste and the leaves with pastel green. Make six and attach to the cake.



STEP 14 Using cake Gel as glue cover the Prop Utility base board with sand coloured paste, texture and cut away the paste from the central hole. Leave to dry overnight.



STEP 15 Using cake gel as glue cover the 9" M10 cake board with pastel green paste. Trim the central hole, position the stainless-steel washer over it and cut around the washer. Remove the excess paste, replace the washer in the recess, texture and leave overnight to dry.



STEP 16 Make two marks on the stainless-steel rod: one 1cm from the bottom and another 12cm from the top.



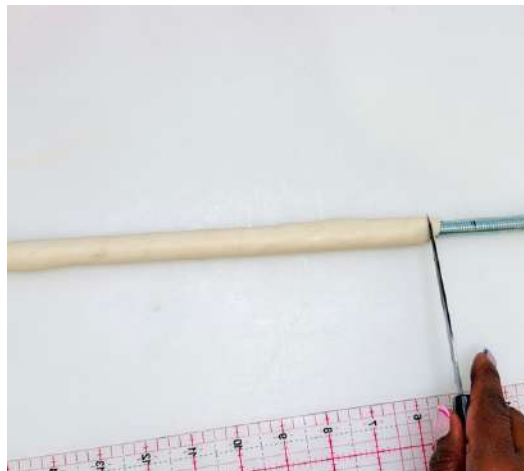
STEP 17 Roll a 4mm thick strip of sand paste and cut it to fit between the two marks.



STEP 18 Roll the paste around the rod, then pinch the seam closed using your fingers and a little cake gel.



STEP 19 Gently roll the covered rod to smooth and secure the paste.



STEP 20 Trim the paste to the correct length, leave to dry overnight. This forms the parasol shaft.



STEP 21 Assemble the Prop Utility structure:

- Insert a ½" hex nut into the cavity underneath the base board.
- Thread a second ½" hex nut approximately 2cm onto the shaft.
- Insert and thread the rod into the top of the base board and through the bottom nut until flush with the underside.
- Tighten the second nut against the board using the spanner tool.
- Thread a flanged M10 nut onto the shaft 5" from the top.
- Add the 9" board, with the washer and iced side facing down.
- Add a ½" hex nut and tighten securely with spanners.
- Double-wrap the exposed shaft above the 9" board with food-safe floral tape.



STEP 22 Roll a sausage shape of sand coloured paste approximately the same width as the covered central rod. Attach with cake gel and shape as shown.



STEP 23 Use the Karen Davies Triple Rose Cupcake Top Mould to create roses and leaves, then arrange them to conceal the seam



STEP 24 Make strips of broderie anglaise lace and trim them in half lengthways.



STEP 25 Secure the decorated cake to the 9" board with melted white chocolate. Add a double layer of broderie anglaise lace around the lower edge of the hemisphere, as shown.



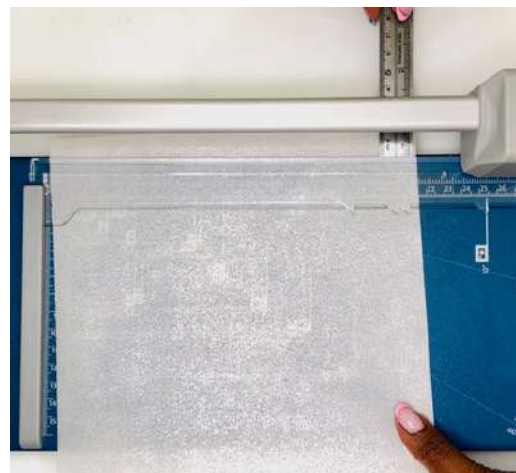
STEP 26 Trim more length of broderie anglaise lace.



STEP 27 Attach this lace around the edge of the base board using cake gel



STEP 28 Using the Katy Sue Rose Swag Mould, make sand coloured, pastel green and pastel pink swags. Using cake gel, layer these over the lace to create a decorative, multi-layered fringe reminiscent of a vintage parasol. Allow to dry.



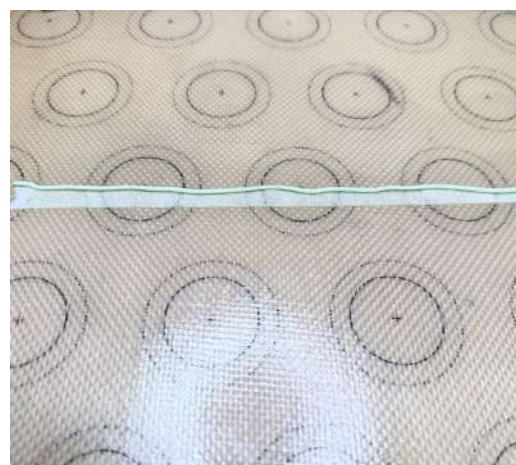
STEP 29 Using a guillotine, cut several 2cm and 1cm-wide strips from 0.3mm wafer paper.



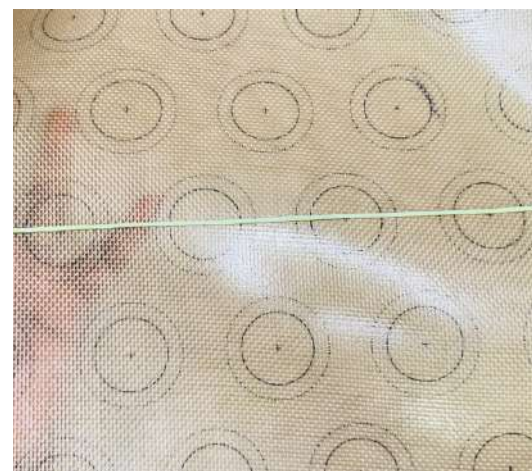
STEP 30 Place a 2cm strip onto a Silpat mat. Lightly dip a flat brush into green-coloured wafer paper conditioner and remove the excess. Brush one side of the wafer paper until evenly moistened, flip and repeat. Dab gently with a beauty blender to absorb excess conditioner.



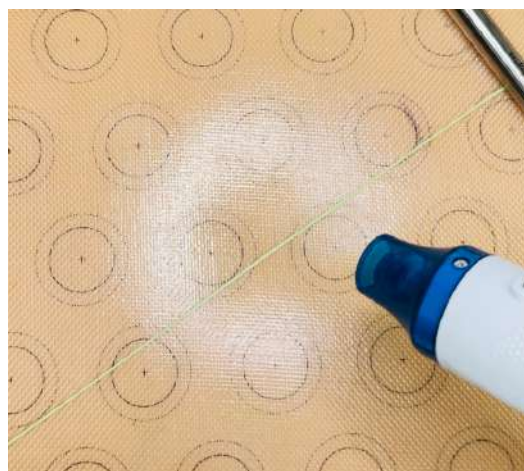
STEP 31 Wait until the wafer paper becomes evenly translucent (about 5 seconds). Using the edge of tweezers, flick up one corner. It should be soft enough to begin rolling onto itself.



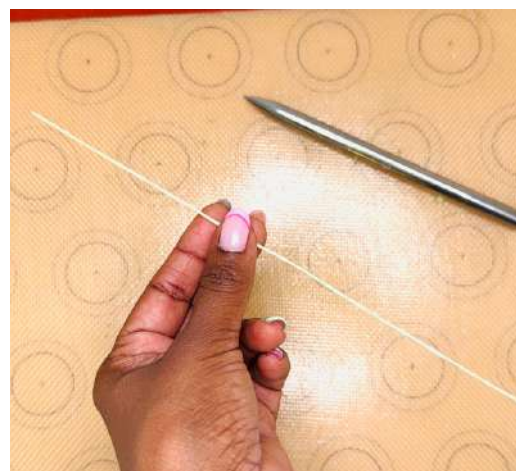
STEP 32 Using the flat of your finger, continue flicking and rolling the edge until a small twist begins to form.



STEP 33 Gently continue rolling the twist along the full length of the strip to create a smooth wafer paper cord.



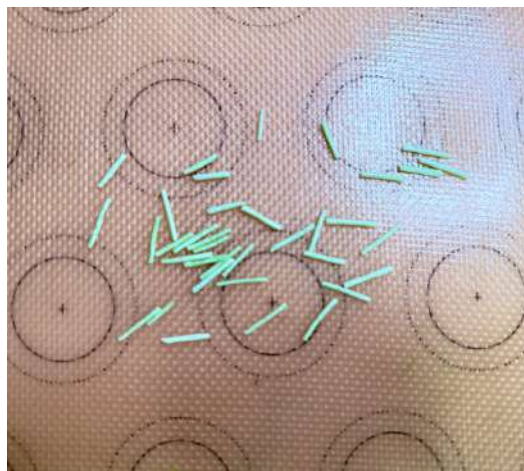
STEP 34 Turn on your craft heat gun. Weigh down one end of the cord with a small sugarcraft tool and gently stretch from the opposite end.



STEP 35 Apply even heat from approximately 10cm away until the cord holds its shape and is no longer springy or curling.



STEP 36 Repeat Steps 30–35 with the 1cm strips. Create tendrils by wrapping some cords around a needle and setting them with the heat gun.



STEP 37 Cut 1cm sections from some of the narrow cords to create stems.



STEP 38 Punch petals from one or two sheets of 0.3mm wafer paper. Repeat for the leaves.



STEP 39 Place the petals into a zip-lock bag with lavender petal dust. Seal and shake gently to tint them evenly. Repeat with the leaves using a pale green petal dust of your choice. Select the petals in the sizes and quantities shown to create each simple blossom.



STEP 40 Using a tiny dab of wafer paper glue, layer the petals from largest to smallest.



STEP 41 Place each blossom onto a flower foam pad and press the centre gently with a small ball tool.



STEP 42 Turn the flower over. Add a tiny dab of wafer paper glue to the centre and position a wafer paper stem with tweezers. Hold briefly until secure while drying gently with the craft heat gun.



STEP 43 Gather the leaves, flowers, stems and tendrils required for your first trailing vine.



STEP 44 Using a tiny dab of wafer paper glue, attach leaves towards the upper end of the stem so the finished vine appears to trail naturally downwards.



STEP 45 Using tweezers, attach the blossoms from largest to smallest, adding tendrils for a natural trailing effect. Make as many vines as required, plus a few spares in case of breakage. Leave to air-dry completely.



STEP 46 Colour 100g white Pasta Model brown using gel colour. Roll approximately 4mm thick canes to create the parasol ribs and attach as shown. Add varying-sized balls to the top of the parasol and the ends of each rib.



STEP 47 Mix Saracino Gold Lustre Dust with dipping solution and carefully paint the details created in Step 46 as well as the central shaft and handle. Leave to dry.



STEP 48 Secure each wafer paper vine to the underside of the cake with melted white chocolate, using cooling spray for quick adhesion.

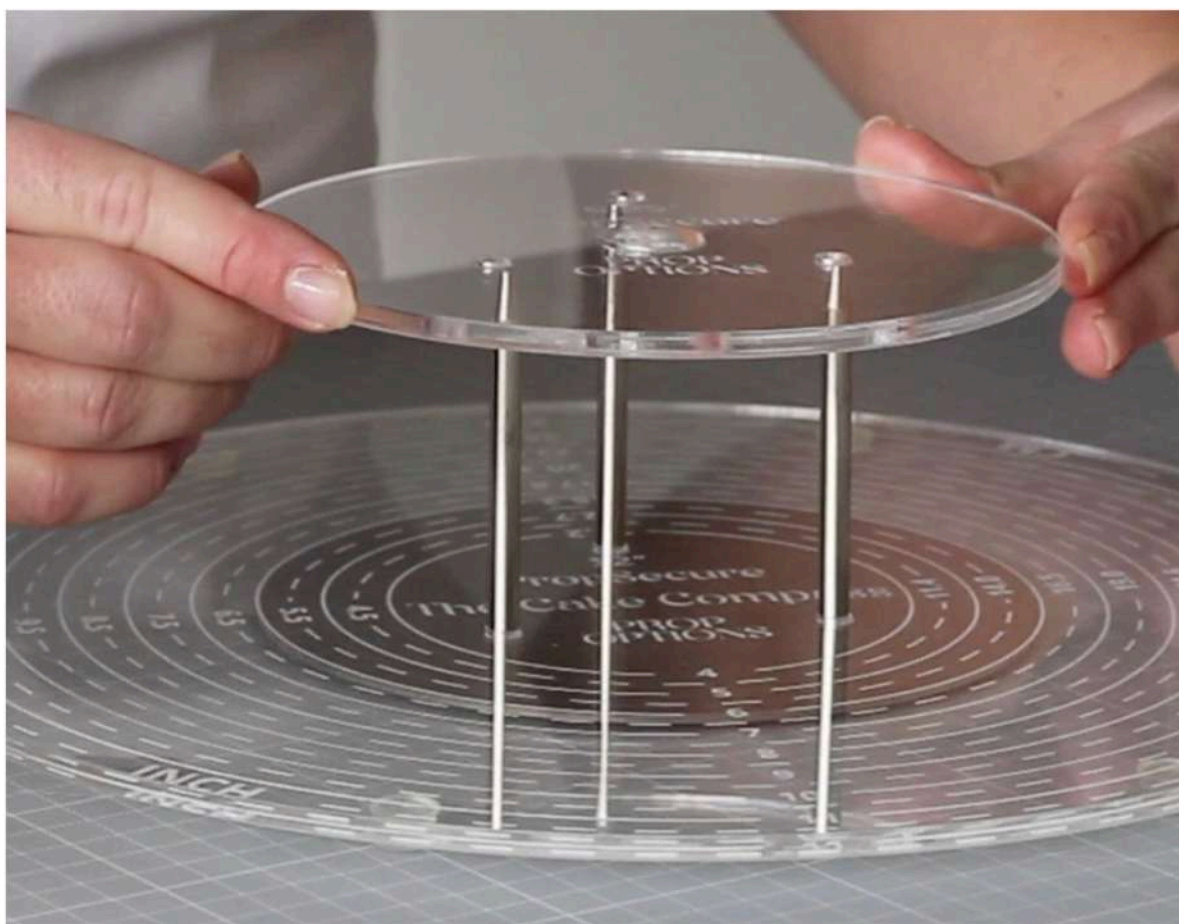


STEP 49 Your pretty vintage parasol is complete.



PROP OPTIONS

Precision Cake Decorating Kit



THE CAKE COMPASS

Steering your cake decorating in the right direction.

The Cake Compass Starter Bundle is the ideal way to begin your collection. Your cake or dummy is held securely on food-grade stainless steel PropSecure spikes, so you can decorate with accuracy without touching your finished cake again. The 5mm acrylic dimension disc has engraved CM and inch guides, and extra plates let you work on several cakes at once. Includes the 12" disc, PropSecure system with plate, and 4.25", 6.25" and 8.25" plates, all for £60. Designed and made exclusively by Prop Options, buy once and use forever.

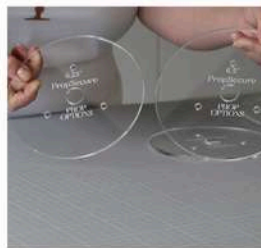
INSIDE THE STARTER BUNDLE



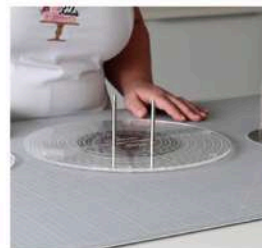
12" Dimension Disc



PropSecure System



Acrylic Cake Plates



Hands-Free Use

[For more information or to purchase yours now, visit propoptions.co.uk!](http://propoptions.co.uk!)

CREATIVITY INSPIRED BY INNOVATION

Molly Coppini

A WORLD OF
EMOTION IN SUGAR

*"I always start
from an emotion..."*

Molly ♡



*Turning
emotions
into edible
art. ♡*



From graphic design to sugar artistry, Molly Coppini has built a creative world that is unmistakably her own. Her beautifully expressive figures, extraordinary attention to detail and ability to transform emotions into edible art have made her work instantly recognisable.

But behind every sculpture is an idea, a feeling and a story waiting to take shape. In this interview, Molly takes us inside her creative world – sharing how cake design became her calling, where she finds inspiration, why developing your own artistic identity matters, and what continues to drive her to experiment, innovate and push the boundaries of sugar art.

For Molly, creativity begins with one simple thing: **emotion.**

01 Many artists experience a defining moment that changes everything. Can you tell us when you realised that cake design was no longer just a hobby, but your true calling?

Cake design grew in my hands like whipped cream; it rose so much that it quickly filled every available space, and that's when I realised I could no longer contain it.

At the time, I was very young and working in publishing. I had started my career as a graphic designer and eventually became Art Director for AUT magazine. I deeply loved that job and it gave me enormous satisfaction. Yet, at a certain point, those "sweet thoughts" began knocking so loudly that they managed to distract me from everything else.

Cake design arrived with overwhelming force, turning my plans upside down and transforming what had once been a playground into my true, inevitable calling.

During that transition, discovering Saracino's quality and philosophy was the perfect track to give stability and professionalism to my new path.

02 Before becoming a cake artist, you worked as a graphic designer. How has this creative background influenced the way you design and create cakes today?

Editorial design and cake design share the same roots. Both began as all-encompassing callings, capable of completely embracing and captivating me.

Creativity was already inside me, but in graphic design it remained two-dimensional; something was missing: the manual, tactile side. Discovering that I could express myself through modelling completed me, giving physical form to my thoughts.

Today, my creative journey is nourished by this dual nature. My greatest satisfaction comes from constantly researching, experimenting and innovating. Yet one thing continues to guide every single step, yesterday as much as today: the absolute power of ideas.

03 Your figures are instantly recognisable and always convey powerful emotions. When you begin a new project, do you start with a story, a character, or simply an image in your mind?

I don't start from a story or a drawing; I always start from an emotion. My figures reflect me completely because, in the end, they are me. They are born from thoughts that touch me deeply, and that is precisely why they convey emotion.

When the right idea arrives, my whole body comes alive. I feel an unexpected shiver, and that's when the process begins, from my mind to my hands.

To turn that shiver into reality, I know I can blindly rely on Saracino's materials, which respond to and follow every movement I make. Sometimes I ask myself how it happens, but it does, because my eyes have already seen the finished work within me. And as I model it and watch it come to life, that creation completely nourishes and fulfils my soul.



*Ideas have
always been my
driving force. ♥*

04

Your work often has a magical, almost fairytale-like atmosphere. Where do you find inspiration when creating a completely new project?

For me, inspiration comes from everything around me and from the events I experience day after day. Life itself is a continuous, inexhaustible source of inspiration.

That magical, fairytale-like atmosphere found in my work is simply the way I look at reality. I capture a detail, a moment or a memory and transform it through imagination.

All it takes is a meeting, an everyday emotion or a small fragment of life to ignite the spark and set an entirely new project in motion.

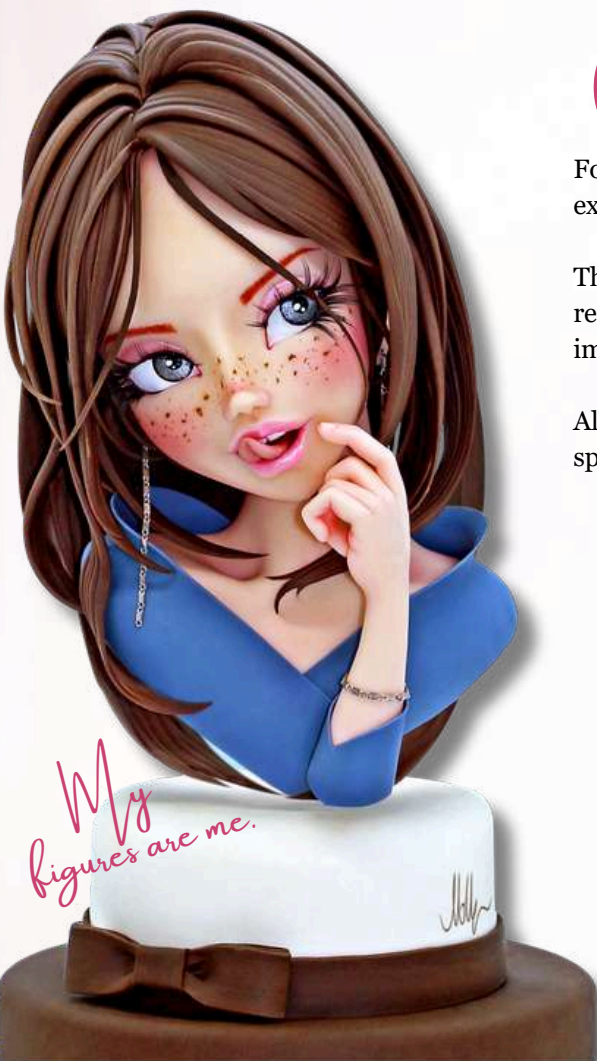
05

You have often spoken about the importance of developing a personal style. What advice would you give to artists who admire other people's work but are still searching for their own creative identity?

Your personal style is not something you need to look for outside yourself. It is something you already possess. You simply need to learn how to recognise it and discover the extraordinary power of your own ideas.

In my latest journey, MollyAcademyStyle, I guide students through precisely this process. I teach them to visualise their work before it even takes shape, transforming every idea into a conscious, intentional project.

Only by effectively expressing your artistic identity can you make your voice heard, fully recognise your potential and connect with your audience in the best possible way.



06

Many people only see the finished masterpiece, not the hours of work behind it. What is the biggest challenge you face when creating sculptures so rich in detail?

The greatest challenge is making a work appear light and floating when, in reality, it has to contend with the force of gravity.

To give harmony and movement to a sculpture requires continuous study of proportions, internal balance and structure. Every tiny detail demands precision and infinite patience.

I become so absorbed in my work that, in the end, the real challenge is having to stop and disconnect my mind before the piece is completely finished.

07

The pursuit of perfection can sometimes hold creativity back. How do you know when a piece is truly finished?

I don't agree. For me, the pursuit of perfection can only fuel creativity; it can never hold it back.

It is the driving force that pushes me to always give my best and overcome my limits.

I know a piece is truly finished when I look at the completed sculpture and see that it perfectly reflects the thought and emotion from which it was born.

At that precise moment, when the original idea and the material merge perfectly, I know there is nothing left to add.

Life is my endless source of inspiration.



08 Today, you teach thousands of students through Molly Academy. What is the most rewarding part of watching your students grow as artists?

What amazes me most, even more than seeing one of my own sculptures come to life, is the natural way in which I am able to give myself completely in the classroom.

I teach my students to trust their instincts. You don't need rigid techniques or formulas, but a clear goal to visualise and pursue while following your own path.

I share every single secret of my work without reservation. The greatest reward? Realising that, through their spontaneous gestures and approaches, my own students are actually teaching me so much.

09 If you could go back and give one piece of advice to the young Molly who was just beginning her journey in cake design, what would it be?

As I read this question, I smile with pride, because the truth is that I have no advice for that young girl who simply followed her instinct, doing everything necessary to make herself happy.

I have travelled all over the world teaching my art, discovering cultures, breathing in new scents and wearing the colours of distant countries.

Throughout this incredible international journey, Saracino has been an extraordinary partner, a piece of home that has accompanied me to every class and every stage around the world.

The most beautiful thing is that I never gave anything up, and none of this ever limited me. I never had to choose between my profession and my family, and my four children are proof of that: they have always travelled alongside me.

Looking back, I can only be proud of how determined I was to fulfil every dream and instinct I had, both as an artist and as a mother.



10 Cake design continues to evolve every year. Which trends excite you the most, and what do you hope will never disappear from our industry?

Evolution is not something I observe from the outside; evolution is us.

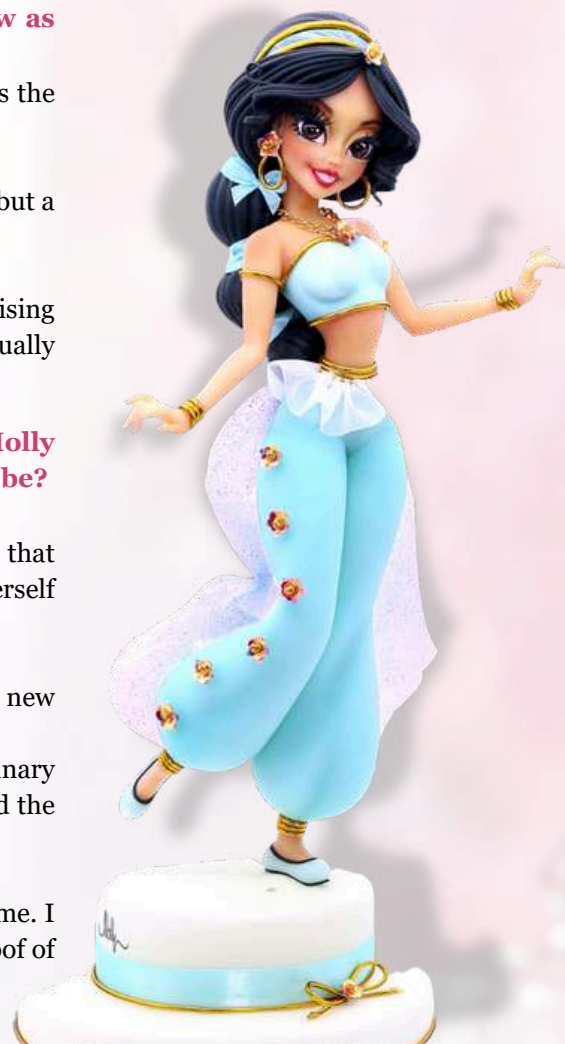
What excites me is anticipating and shaping trends, studying, exploring and looking ahead by following ideas.

The web has given me names that have become international and synonymous with originality, such as IsoMolly, MollyLike, MollyAcademy and my famous MollyCake recipe, known all over the world.

I often find myself starting new trends, and my collaboration with Saracino is fundamental to this because it continuously provides me with inspiration through extraordinary materials — from wafer paper and isomalt to colours and sugar pastes. By demanding the very best from these products, I am launching some incredible projects right now.

Alongside the ZoeMolly Cake method, I have just created MollyMotion Cakes: cakes that move mechanically through handcrafted mechanisms, where simply pulling a thread allows me to make a 100% edible dragon float in the air.

What do I hope will never disappear? The desire to be amazed and the courage to dare, because the future is already here.



11

Creativity can be demanding. What do you do when you feel creatively stuck or need new inspiration?

The truth is, it has never happened to me.

Creativity, for me, is not a switch that turns on and off, but a continuous flow.

Since I find inspiration in everything around me — from everyday events to the scents and colours of the world — my mind is constantly moving.

I don't know the feeling of an artist's block because I always have a new idea pushing to take shape in my hands. Life is simply too rich with inspiration to ever come to a standstill.

12

You have built not only wonderful cakes, but also a strong artistic brand. What, in your opinion, is the secret to standing out in such a talented and competitive industry?

The secret to standing out is to never try to imitate others, but to focus entirely on your own authenticity. A strong brand is born when you offer something unique that did not exist before — exactly as happened with my Molly Cake and my educational programmes.

But originality alone is not enough: you also need total quality, and this is where my partnership with Saracino becomes crucial.

Working with a company that supports innovation and provides materials of the highest quality allows me to continually raise the bar. In today's competitive market, those who succeed are the ones who never compromise on quality and have the courage to be recognisable, turning their signature into a guarantee of excellence.

13

Saracino products are used by cake artists all over the world. Which Saracino product do you use most often, and what makes it indispensable in your work?

From Pasta Model to Pasta Cover pastes, and from Pasta Bouquet flower paste to Pasta Scultura sculpture paste, Saracino products are undoubtedly my greatest everyday allies — simply irreplaceable tools for anyone who uses sculpture as their artistic language.

Their elasticity and their ability to hold their shape without drying too quickly allow me to work on the millimetre-level details of faces and expressions, where every nuance matters.

Alongside modelling paste, I find isomalt incredibly versatile. It has become something of a signature for me through the IsoMolly project, while wafer paper gives me an extraordinary lightness.

These materials are not simply ingredients; they are true extensions of my creativity. They allow me to challenge gravity and give shape to everything I imagine.

14

Is there a dream project or collaboration that you have not yet realised but would love to see come to life one day?

I have been fortunate enough to fulfil so many dreams and to teach my art all over the world.

I have appeared on television, with dedicated segments and features on historic programmes such as *La Prova del Cuoco*, published four successful books and released DVD collections.

I have explored and planted so many seeds over the years, yet I still feel that the journey is far from over.

I don't have one specific project in mind; I prefer to let myself be surprised.

Who knows what else this wonderful creative adventure might bring me? As long as I have ideas to transform into material and emotions to embrace, the most beautiful dream will always be the next one.



15

To conclude, what message would you like to leave with all the cake artists who read We Love Pastry and dream of turning their passion into a profession?

My message is: don't be afraid, and believe wholeheartedly in the extraordinary power of your own ideas.

If a young girl who started out in editorial design managed to travel the world with four children in tow, it means that there are no real limits other than those we impose upon ourselves.

Don't let rigid rules or competition intimidate you. Don't be afraid that you might not make it. Trust who you are and what makes you unique. Follow your instinct. Have the determination to nourish your soul, and never compromise on the quality of your dreams.

And, as I always say: *Little by little, with love, your path will open up on its own and become a masterpiece.*



Vanilla or Chocolate?



Vanilla

Matt or glossy finish?



Matt

Realistic or fantasy?



Fantasy

Painting or sculpture?



Sculpture

Music or podcasts while you work?



Music

Buttercream or sugar paste?



Sugar Paste



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@mollycoppini

Follow, Like and Be Inspired!

Sea Nostalgia



TANYA SHENGAROVA

ABOUT
me

hey

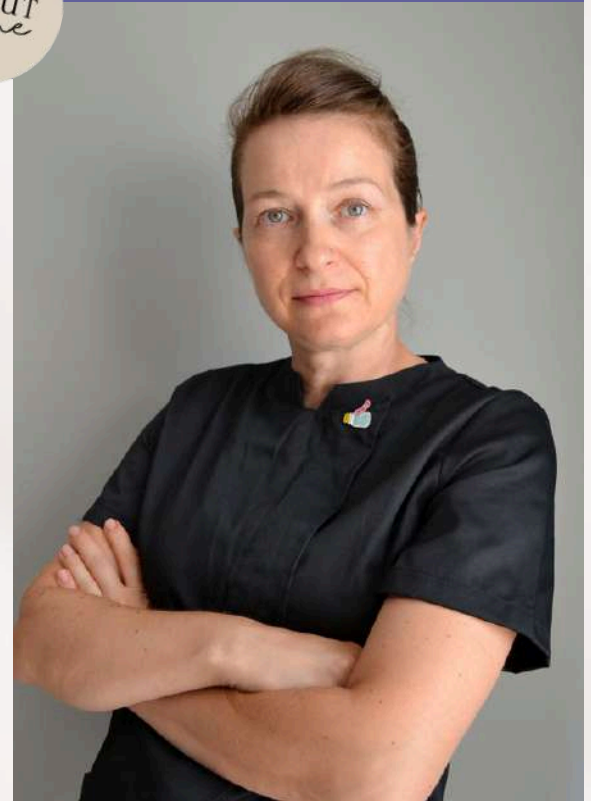
My name is Tanya Shengarova, and I live and work in Bulgaria. My journey into the world of cake decorating began completely by chance,

following a job interview that introduced me to an industry I had never considered before. I started with no previous experience, but very quickly discovered a passion for creating with sugar. What began unexpectedly has now grown into a career spanning fifteen years.

Today, I specialise primarily in children's cakes, where I love bringing colourful characters, playful ideas and little stories to life. Creating cakes for children gives me endless opportunities to use my imagination and develop my own style.

Alongside my everyday work, I enjoy stepping outside my comfort zone and challenging myself through cake decorating competitions. Taking part in competitions allows me to experiment with new techniques, develop my skills and create pieces that are very different from my usual work. I am proud to have received awards for my creations, which has encouraged me to continue learning and pushing myself creatively.

After fifteen years, cake decorating continues to inspire me. I still enjoy discovering new techniques, taking on new challenges and seeing where the next creative idea will lead me.



BASED IN
Bulgaria



INSTAGRAM
@shengarovatania



FACEBOOK
@SugarCake

Sea Nostalgia – about the project

As autumn settles in and summer begins to feel a little further away, Sea Nostalgia is my way of holding on to those memories of warm days by the water.

I wanted to create a piece that felt like nautical jewellery, clean and elegant in form, but filled with intricate details reminiscent of treasures collected along the shore.

Shells, starfish, coral and delicate organic shapes intertwine like precious keepsakes, while the mysterious spiral of the large sea snail shell creates a striking focal point. The soft ivory and blush palette keeps the design refined and allows the textures and sculptural details to take centre stage.

Sea Nostalgia is a little piece of summer preserved in sugar – a reminder of the sea as we step into a new season.

What You NEED

INGREDIENTS

- Pasta Scultura
- Pasta Model white
- Pasta Cover white
- Wafer Paper 0,30
- Liquid Shiny glaze
- Edible glue - Cake gel
- Powder colours: white
- Gel colour: rose beige
- Saracino Cocoa Butter
- Saracino Royal Icing

EQUIPMENT

- Cake dummies
- Silicone mat
- Ball tipped tool
- Dresden tool
- Knife tool
- Utility knife
- Brush for paint/glue/glaze
- Large and small rolling pin
- Seashell shaped molud
- Toothpicks,
- Blender
- Non-stick pan

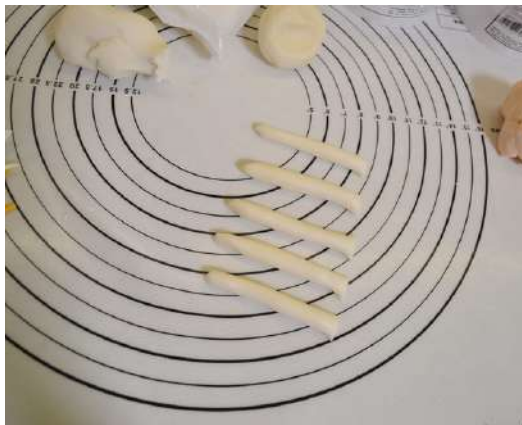




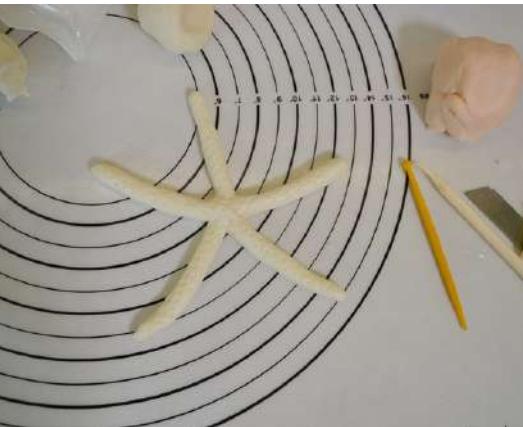
STEP 1 Prepare cake dummies with a height of 20 cm and diameters of 10, 15, and 20 cm. We cover them using the side-covering method, and for the three of them, the amount of Pasta Cover used is 1.3kg.



STEP 2 Starting work on the third tier decoration. I am using Pasta Scultura with a little white Pasta Model added.



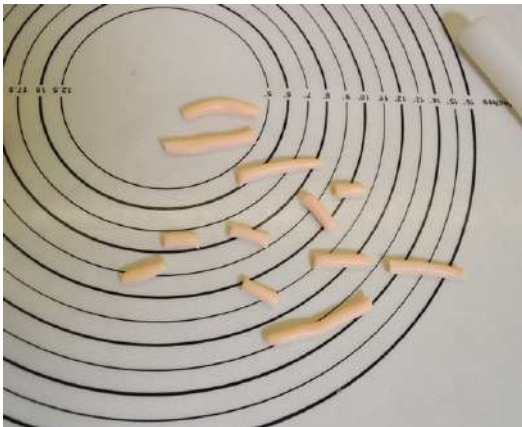
STEP 3 First, I make the starfish. Roll the paste into a log and prepare five identical pieces.



STEP 4 Join them, smooth them out, and apply a little texture with light pressure.



STEP 5 Place the starfish on the third tier, it will serve as the focal point of the composition and begin adding more nautical elements. I will craft everything by hand, except for the seashells, which I create using a mould.



STEP 6 Add rose beige gel to some Pasta Scultura to create corals, they will serve as the colourful focal point.



STEP 7 Craft the corals, constantly fitting them into the composition. Roll the material out thinly and add elements to build up each coral.



STEP 8 Preparing extra seashells from the mold—you can use them in all sorts of shapes. I use them to fill in all the remaining spaces and finish off with pearls.



STEP 9 As I fill in the composition, I add various textures to the individual elements using my tools, as the materials allow this process to continue over an extended period.



STEP 10 Decorate the first tier. Lightly mark where to place the strips for the structure of the spiral frame. Cover the middle tier and set aside.



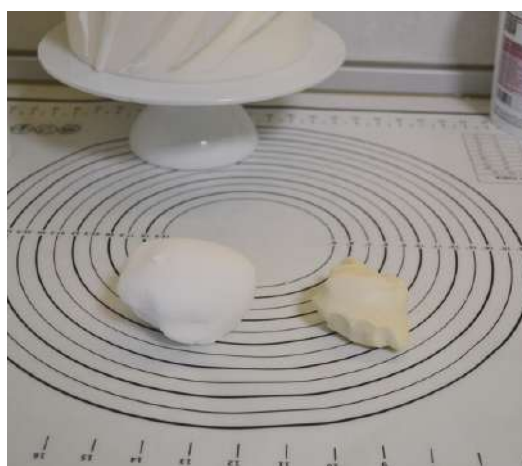
STEP 11 First, coil the small spiral at the top using strips of Pasta Model paste rolled out to a thicker consistency. Carefully attach them with edible glue. Cut out strips for the main body of the seashell.



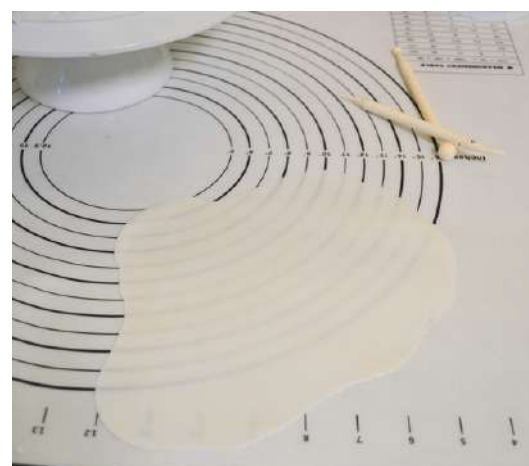
STEP 12 Glue them onto the base as shown. Use toothpicks to secure and build up the structure of the snail shell.



STEP 13 Attach side strips to the small spiral. Place beads on each stick. Lightly coat the entire structure with edible glue.



STEP 14 Mix Pasta Model and Pasta Scultura in a 3-to-1 ratio.



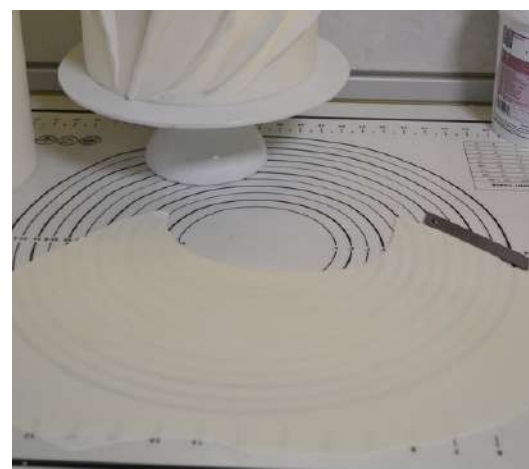
STEP 15 Roll it out very thinly for the small spiral—you can see how transparent it is.



STEP 16 Place over the spiral section. Lightly smooth and shape it so it takes on the form from underneath.



STEP 17 Use a Dresden tool to draw horizontal lines to accentuate the spiral.



STEP 18 Roll out a larger piece to cover the main body of the sea snail shell. Again, very thinly.



STEP 19 Gently cover the structure and with smooth movements, shape to form the frame underneath.



STEP 20 Draw horizontal lines using a Dresden tool.



STEP 21 With gentle pressure, refine the shape even further.



STEP 22 Add a few handmade pearls. The sea snail shell is ready.



STEP 23 Put two sheets of wafer paper and 30ml of water into the blender.



STEP 24 Cook in a non-stick pan. This amount is enough for three medium-sized lace-like pancakes.



STEP 25 Arrange the cooled lace pieces on the left side, behind the snail shell, and secure them with royal icing.



STEP 26 You can add more lace—it's entirely up to you. The third tier at the top can also be embellished with it.



STEP 27 Paint some of the top elements white. I also added a bit of detail work. Finally, coat the starfish, the seashells, and the pearls with Liquid Shiny glaze. We're all done!

Stone & Bloom



CARINA LOADER

ABOUT
me

hey

I'm Carina — an award-winning wedding cake designer based in Kent, UK, and am the face behind Cakes by Carina.

I'm completely self-taught, with a background in sewing and crafting, and I've always been drawn to texture, detail and design. I'm best known for my texture heavy wedding cakes and contemporary sugar flower work — I love creating pieces that feel artistic, refined and thoughtfully designed. I draw inspiration from architecture and natural materials, pairing them with beautiful florals.

Since I started my business in 2015, my work has been recognised at Cake International and The Cake Professionals Awards, Cake Masters and am proud to be an affiliated partner for Saracino. I've been honoured to also be a finalist in both the Baking Industry Awards and the UK Wedding Awards.

Alongside designing my client wedding cakes, I'm passionate about sharing what I've learned over the years for cake makers and through my cake school, I teach techniques and design principles that help cake makers build confidence, refine their style and elevate their work into weddings.

I really believe there's always more to learn in this industry — and I love being part of a creative community that continues to grow and inspire.

CAKES BY CARINA
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Stone and Bloom – about the project

In this tutorial, I'll show you how to create a striking boho-inspired cake designed to resemble an aged Italian stone plinth. Combining sculptural shapes, organic textures and soft, earthy tones, the design has a beautifully weathered appearance while remaining elegant and contemporary.

You'll learn how to create realistic stone and ribbed textures using Saracino Pasta Cover, form the lightweight domed structure with Saracino MallowUp, and add depth with delicate shading. The cake is finished with handcrafted clematis flowers, blossom sprigs, fillers and foliage made from Saracino Pasta Bouquet.

The contrast between the strong architectural structure and the delicate sugar flowers gives the design its distinctive character, perfect for anyone wishing to explore texture, movement and modern floral composition.

What You NEED

INGREDIENTS

- Saracino Pasta Cover: white
- Saracino Gel Colour: rose beige
- Saracino Powder Colour: brown and green
- Saracino Pasta Bouquet
- Caster or granulated sugar
- 250g Saracino MallowUp
- 75g white chocolate
- 150g Rice Krispies
- 70g water

EQUIPMENT

- 6" x 6" round cake dummy or real cake
- 8" x 4" square cake dummy or real cake
- 8" domed cake tin
- 12" cake drum
- Craft knife
- Rolling pin
- Cake smoother
- Tin foil
- BBQ skewers
- 5mm wooden dowel rod
- Saracino Italian Heritage rolling pin Design No. 3 (Fiorito) from Prop Options
- Acetate smoother
- Large brush
- Small paint brushes
- Small 8 petal flower plunger cutter
- Ball tool
- Fine tip embroidery scissors
- Wire cutter
- 3.5cm rose petal cutter
- Rose leaf veiner
- Lily leaf veiner
- Dahlia petal cutter

MUST HAVE

NEW





STEP 1 Start with a 6" x 6" tall round and 8" square cake dummies or fully crumb coated and ganached prepped cakes if using real cake.



STEP 2 With Saracino rose beige gel and some brown powder. Dot some colour into some Pasta Cover paste.



STEP 3 Scrunch this up and twist the paste to make a marbled effect.



STEP 4 Roll out the paste to about 0.5cm thickness and use a 6" cake drum or ganache plate as a template to cut out a circle.



STEP 5 You should have a disk as shown.



STEP 6 Apply the circle of paste onto the top of your 6" cake and smooth with a cake smoother.



STEP 7 Repeat the marbling process with some more Pasta Cover paste and roll out to at least 6" in height and long enough to apply around the sides (the panelling method).



STEP 8 In a small shallow bowl, combine some sugar granules with a small pinch of brown powder.



STEP 9 This will create a sandy colour.



STEP 10 Sprinkle over your rolled out, marbled paste.



STEP 11 Press the sugar granules into the paste with your rolling pin to add a grainy texture.



STEP 12 Next apply more texture to create a stone like effect with some scrunched up foil.



STEP 13 Cut a straight line across the bottom of the paste.



STEP 14 To create the ribbed effect. Use a wooden dowel rod to make indentations all along the strip of your paste. Make sure the rod is as long or longer than the height of your 6" cake.



STEP 15 To apply the paste to the cake cut the length into manageable strips that are easy to lift and handle so that you don't spoil the texture or ribbed effect.



STEP 16 Gently press the pieces to the sides to apply to your cake using some water.



STEP 17 Use a knife to neaten any edges at the bottom.



STEP 18 Use your dowel rod to define the ribbed pattern if you need to. Moving the paste can make the lines uneven.



STEP 19 Cut away the excess paste at the top of your cake with a sharp knife for a clean straight top edge.



STEP 20 Make sure to keep the ribbed details as straight as possible - use a ruler to straighten any last imperfections.



STEP 21 Your bottom tier is now complete.



STEP 22 Next, take your square cake and sculpt. Cut the corners so they have jagged edges with a bread knife which will give the impression of a broken rock.



STEP 23 Optional- Make little cut outs and indents in the sides for added dimension and realism (if using real cake, apply ganache or buttercream again to these cut off sections once you're happy with the look.



STEP 24 Next roll out some textured paste, include the sugar granules for texture. This time we are going to add some Italian heritage patterned detail using the Saracino Rolling Fiorito design rolling pin adding it to the stone effect.



STEP 25 Cover the cake in an all in one method, ensure the edges are tucked in at the bottom. If you are using real cake you will need to put the cake on a board that is slightly smaller than the cake at the edges so that it doesn't show the edges of the cake board.



STEP 26 Cut around the edges at the bottom.



STEP 27 Tuck into shape and pinch around the edges to create your realistic stone cake.



STEP 28 Make a tool to create some detailed texture from a few BBQ skewers cut to length and taped together.



STEP 29 Create indents in the corners and creases to add realistic texture and define the cracked edges.



STEP 30 Stack your cake on top of the 6" bottom tier (use dowels if using real cake).



STEP 31 Prepare MallowUp - mix 250g of MALLOWUP with 70g of water at room temperature to combine both.



STEP 32 Leave aside for 15 minutes.



STEP 33 Pour it into a mixer and mix on medium speed for 60-90 seconds. Increase the speed to maximum and mix for another 5-6 minutes.



STEP 34 Your marshmallow mix is ready for the next step.



STEP 35 Melt 75g of white chocolate.



STEP 36 Add 75g of lukewarm melted chocolate to your ready marshmallow mix.



STEP 37 Mix with a spatula.



STEP 38 Add 150g of Rice Krispies.



STEP 39 Combine well.



STEP 40 Your Rice Krispies are ready to be formed.



STEP 41 Scan the code to watch a video how to use MallowUp.



STEP 42 Grease an 8" round domed cake tin as a mould for our top basin.



STEP 43 Place the Rice Krispie Treat mix (RKT) into your dome and press down to shape.



STEP 44 Press down until it's flat all over on top and looks as shown.



STEP 45 Once it's cooled completely, turn it out of the tin and you have a solid dome shape.



STEP 46 Cover your dome in ganache or buttercream on a 12" cake drum.



STEP 47 Use an acetate smoother to get a smooth finish all over and pop it in the fridge to harden.



STEP 48 Roll out some Saracino Pasta Cover paste and apply the marbling colour and texture as previous. Press the Italian print with the roller to emboss the design and cover your dome and board with the paste.



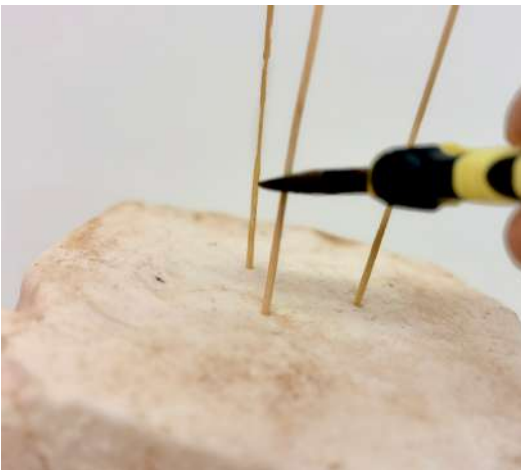
STEP 49 Neaten the edges and cut the paste around the board making sure to cover all exposed sides.



STEP 50 Add more texture to the board's edges for a stone effect.



STEP 51 Insert BBQ skewers into the square stone cake for the dome to attach to. As we've made it from RKT it is lightweight and does not need any structural support other than to keep the dome in place. I used 3 BBQ skewers.



STEP 52 Cut the skewers down to about 2-3" in length that is exposed from the top of the cake with some wire cutters.



STEP 53 Then place the whole domed top upside down in place pushing the skewers through the RKT (cake board upside down).



STEP 54 Colour and texture more Pasta Cover and place onto the upper face of the upturned drum. Cut around the edge to neaten and remove the excess paste.



STEP 55 Your pillar structure is now complete.



STEP 56 Add some depth and shading with some brown powder and a dry powder brush.



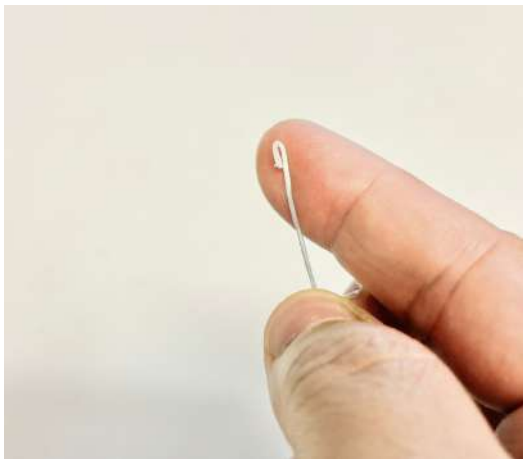
STEP 57 To make the blossom sprig flowers, colour some Pasta Bouquet with a dusting of brown powder colour to make a subtle ivory colour.



STEP 58 Roll your paste to around 1-2mm in thickness and with a small flower plunger cutter cut out 6 flowers.



STEP 59 With a ball tool, thin out the paste and flute the petals.



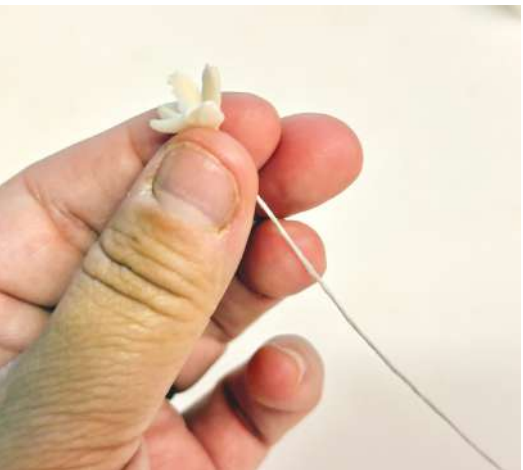
STEP 60 Take a white 28g wire and bend the top end to make a hook.



STEP 61 Apply a damp brush at the centre to make the paste tacky.



STEP 62 Thread the centre of the flower up to the hook.



STEP 63 Pinch the base of the flower to adhere to the wire and push the petals in closer together.



STEP 64 Add a second petal at the base of the first one to double up the layers and make the first sprig fuller pinching at the base to secure.



STEP 65 Repeat this for a second sprig further down the wire and then finally a third sprig underneath that. Leave about 1cm between the sprigs.



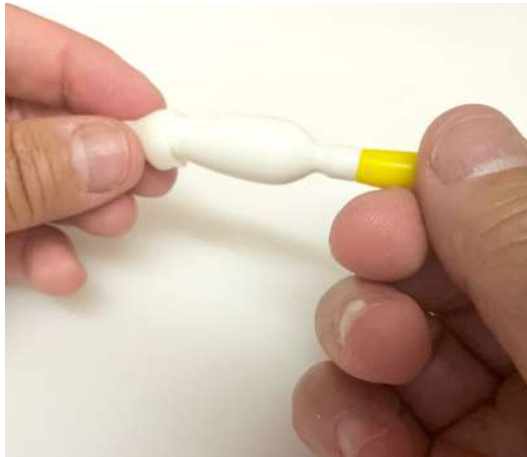
STEP 66 Make around 12 of these in total.



STEP 67 To make the white forget-me-not fillers, take a piece of white paste roughly the size of a chickpea or a small marble.



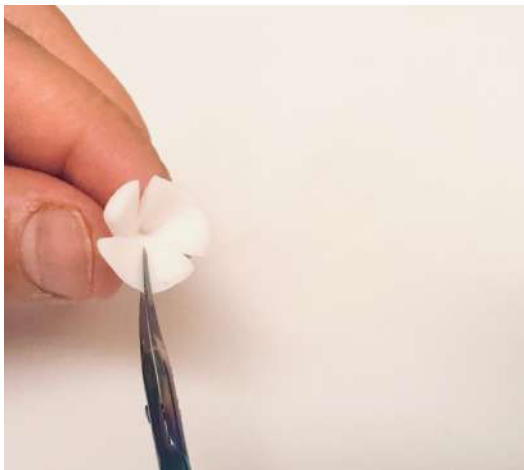
STEP 68 Roll into a teardrop shape.



STEP 69 Use a cone tool to make a well at the top of the roundest part of the teardrop shape.



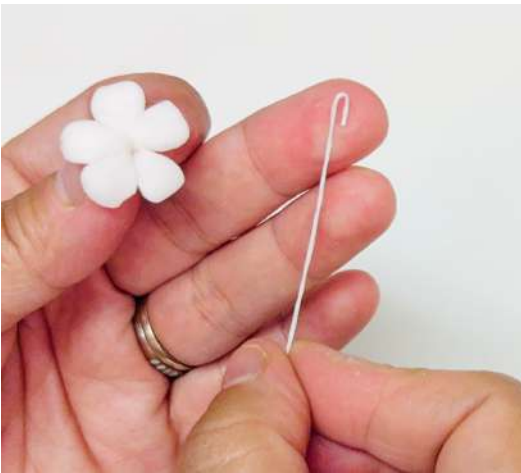
STEP 70 Until you have a shape as shown.



STEP 71 Use fine tip scissors to make five snips around the edges.



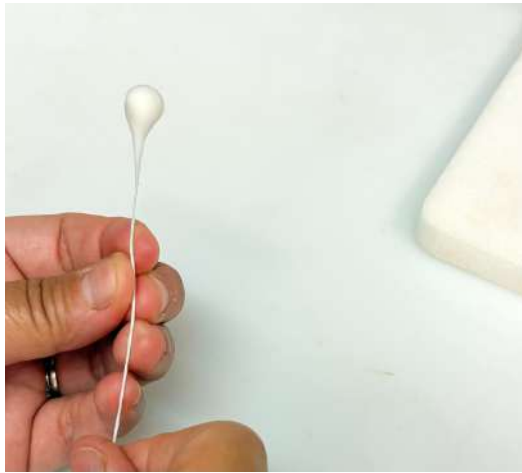
STEP 72 Pinch and flatten each section shaping them into petals.



STEP 73 Make a hook at the tip of a 28g white wire.



STEP 74 Thread the end of the wire through the centre until you can just see the tip of the hook. Pinch the base to secure the hook in place.



STEP 75 To make the clematis flowers, start with the centres. Thread some paste into a teardrop shape onto a hooked wire.



STEP 76 Use your fine point scissors to make tiny snips all around the ball of paste to create stamen.



STEP 77 Dust with a mix of brown and green powder colours. Tip - use kitchen roll to blot the dusts first so the colour isn't too concentrated then you can control the amount of colour that goes on.



STEP 78 For the clematis petals, roll some white paste to about 1-2mm in thickness and cut out 8 petals using a 3.5cm width rose petal cutter.



STEP 79 Place a 28g white wire in between two petals, adhere with some water and press together to secure to make 4 petals.



STEP 80 On a foam pad, use a ball tool to thin out the edge of the petal for a more realistic look.



STEP 81 Elongate the petal gently by pulling at edges with your fingers.



STEP 82 Place inside a lily leaf veiner to add texture.



STEP 83 Pinch the bottom of the petal to the wire to create shape and leave on a sponge foam to dry.



STEP 84 With a dry brush, mix green and brown powder colour together to mute the tone and apply gentle brush strokes to the bottom of the petal to add delicate colouration to the centre of the flower.



STEP 85 Use some brown florist tape to tape your petals around the centre stamen one at a time, spacing them out evenly and completing the flower. Make 5-6 clematis flowers.



STEP 86 You can overlap the petals to add some movement in the positioning.



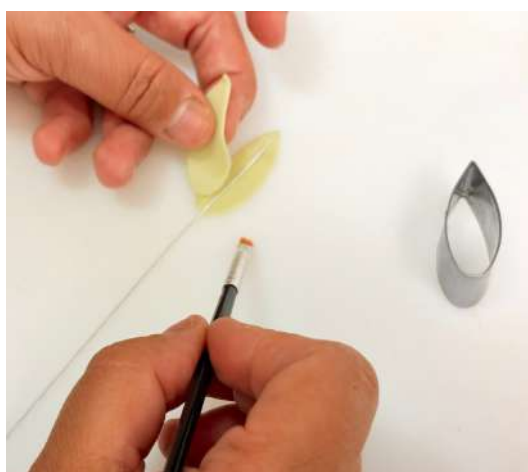
STEP 87 Your clematis flower is complete.



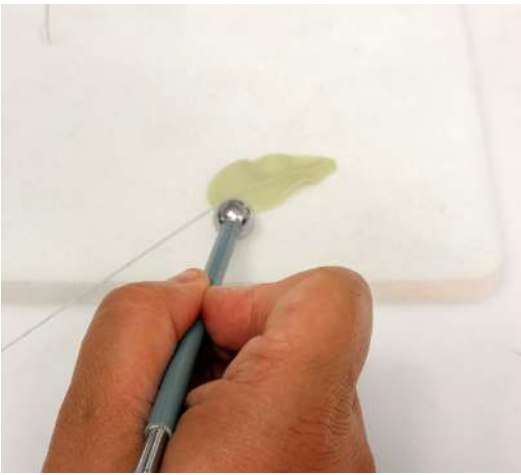
STEP 88 To create the olive green foliage leaves, colour some paste to a pale green colour with a mix of green and brown powder.



STEP 89 For each leaf, cut two petals out with a dahlia shaped petal cutter.



STEP 90 Place a 28g white wire in between and secure with a dab of water.



STEP 91 Flute the edges to thin the paste with a ball tool on a foam pad.



STEP 92 Add texture with the lily leaf veiner.



STEP 93 Pinch the leaf at the bottom to create shape.



STEP 94 Place on a foam sponge to dry. Make as many of these olive green leaves as you like.



STEP 95 Dust with powder to add depth and shading.



STEP 96 Use some rose beige gel colour to create a few variations in shades.



STEP 97 Roll out the paste to about 1mm in thickness and cut out several leaves with the rose petal cutter.



STEP 98 Sandwich a white 28g wire between two petals with the point facing upwards.



STEP 99 Place inside a rose leaf veiner to add texture and a variation in leaf style. Leave on a foam sponge to dry.



STEP 100 Continue to make as many leaves as you wish with the variations in colours.



STEP 101 Tape together your clematis, fillers and foliage to create little arrangements in small clusters.



STEP 102 Insert your stems into the square rock slab cake on the right corner (if using real cake, make sure to keep this food safe with straws or dowels or flower picks).



STEP 103 Play around with the arrangement and continue to add more stems and flowers shaping around the cake.



STEP 104 To add flowers to the top of the board cut the stems short with wire cutters. Attach some paste to the board as a base for the stem to be inserted into.



STEP 105 Apply with some water or edible glue or you could use royal icing to glue the flowers in place.



STEP 106 To make some of the foliage and fillers stand taller attach the stems to bbq skewers which can be inserted into the cake.



STEP 107 Play around with the arrangement until you're happy with the look.



STEP 108 Your Italian heritage stone plinth cake is complete!



MALLOWUP

POWDER MIX FOR
MARSHMALLOWS AND
COLD-PREPARED MARSHMALLOW CREAM



GLUTEN
FREE



FREE FROM ANIMAL
GELATINE



MALLOWUP is the innovative powder mix by Saracino for creating, in just a few minutes, a whipped marshmallow with an irresistible flavour and a soft, glossy and indulgent texture.

Versatile and creative, it is perfect for making homemade marshmallows, piped decorations, frosting, creams, fillings and cereal treats. Ideal for pastry chefs, cake designers and enthusiasts who want to give free rein to their creativity.

WATCH HOW IT WORKS

SCAN HERE



COMPLETELY COLD
PREPARATION



3 Ways to Use

1 MALLOWUP CREAM

Stable and stretchy whipped cream, with a marshmallow flavour, perfect for:

- ✓ Toppings and decorations (Italian meringue style)
- ✓ Frosting and cake fillings
- ✓ Spreadable cream (toast, crêpes, crackers..)
- ✓ Spoon desserts



2 MARSHMALLOW

YOU CAN'T STOP AT JUST ONE! Soft, creamy, with an irresistible flavour!



Stabilise and dry in 15-24 hours
in a cool, dry place



Can be stored for up to 2-3 weeks in
an airtight container



3 CEREAL TREATS BASE

A lightweight structure made with cereal and MALLOWUP for creating bases, 3D shapes and supports to cover, perfect for cake design creations!



Other
sweet
uses



S'MORES



COOKIE
FROSTING



INDULGENT
DESSERTS



ROCKY ROAD



FLAMBÉ



HOT
CHOCOLATE

...and
many
more!

WHY CHOOSE SARACINO MALLOWUP?

- **One mix, endless possibilities:** with just one mix you can create soft marshmallows, an indulgent cream, cereal treats and much more.
- **Complete customisation:** flavour and colour the marshmallows however you like, and develop original recipes for every occasion.
- **Freedom of shape:** give your marshmallows any shape you desire: classic, geometric, curled or completely customised.
- **More time to work with cereal treats:** unlike the traditional method, our mix offers a longer working window: you have all the time you need to shape and finish cereal treats without having to deal with the marshmallow setting quickly.

1 BASIC RECIPE MARSHMALLOW CREAM

500 g
MALLOWUP

+

270 g
water

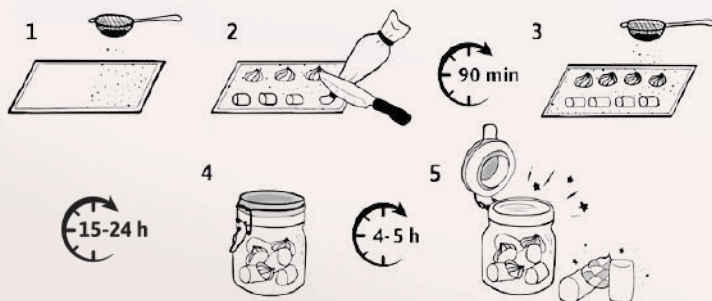
Pour the MALLOWUP powder and water into a bowl and mix until smooth and free from lumps. Leave to rest for 15 minutes.

Using a stand mixer, whip at medium speed for 60–90 seconds, then increase the speed and whip for 5–6 minutes.

Once you have a stable, well-whipped mixture, use it as a cream or frosting.



2 MARSHMALLOW



1. Dust a mat with icing sugar and starch.
2. Pipe the marshmallows using a piping bag with MallowUp cream, taking care to make a clean cut as they come out of the nozzle.
3. Leave to set for approximately 90 minutes, then dust again with icing sugar and starch.
4. Leave to dry for 15–24 hours, then store the marshmallows in an airtight container for approximately 4–5 hours.
5. After that they will be ready and perfect to enjoy!

WITH ONE 500g-PACK
YOU CAN MAKE APPROXIMATELY
170 MARSHMALLOWS
CYLINDRICAL IN SHAPE
MEASURING 2.5 x 2.5 cm



3 RICE KRISPIES TREATS

Using a stand mixer, mix

- 195g of MALLOWUP with
- 55g of water at room temperature.

Leave to rest for 15 minutes, then whip using the whisk attachment.

Add 60g of lukewarm melted chocolate, followed by 120g of puffed cereal.

Shape as desired and leave to rest until completely dry.



FAQ

MALLOWUP

POWDER MIX FOR MARSHMALLOWS AND
COLD-PREPARED MARSHMALLOW CREAM



Q WHAT IS MALLOWUP?

MallowUp is a Saracino powder mix for making marshmallows, marshmallow cream, frosting, fillings and cereal treats, using a completely cold preparation process.

Q DOES MALLOWUP CONTAIN ANIMAL GELATINE?

No. MallowUp is gelatine-free.

Q DOES MALLOWUP CONTAIN GLUTEN?

No. MallowUp is gluten-free.

Q CAN I COLOUR MALLOWUP?

Yes. For an even colour, we recommend using water-soluble powder colours, dispersing them first in the water required by the recipe before adding MallowUp. Alternatively, for lighter shades, you can add a few drops of gel colour, taking care not to use too much so as not to affect the structure or drying time.

Q CAN I FLAVOUR MALLOWUP?

It is not necessary. MallowUp already contains a flavour specifically selected to provide the characteristic taste of marshmallow.

Q CAN MALLOWUP BE USED FOR THE ZEFIR TECHNIQUE?

No. MallowUp is not suitable for the Zefir technique.

Q HOW LONG DOES MALLOWUP CREAM LAST ONCE PREPARED?

MallowUp cream can be stored for one day in the refrigerator.

We recommend keeping it in an airtight container and/or covering the surface directly with cling film, in order to limit exposure to air and prevent the surface from drying out.

Q HOW LONG DOES MALLOWUP REMAIN STABLE WHEN USED AS FROSTING?

MallowUp cream maintains its structure for one day at room temperature, provided it is not directly exposed to air. For longer storage, we recommend keeping the cake in the refrigerator at 4–6°C. Under these conditions, the frosting can be stored for approximately 3–4 days.

Q CAN MALLOWUP BE FLAMBÉED?

Yes. The surface can be flambéed, creating a light caramelisation that gives the product a pleasant, sweet caramel flavour.

Q HOW LONG DO MARSHMALLOWS NEED TO DRY?

After shaping, the marshmallows should be left to dry in a cool, dry place.

The approximate drying time is 15–24 hours, depending on the size of the marshmallows, the temperature and the humidity of the environment.

As a reference, marshmallows measuring approximately 2 cm high and 2 cm in diameter, kept at 25°C with a relative humidity of 50–60%, will require approximately 15 hours to dry properly.

Q HOW CAN I TELL WHEN THE MARSHMALLOWS ARE READY?

The marshmallows are ready when:

- they come away easily from the mat or baking paper;
- the surface is dry and free from cracks;
- when gently pressed, they return to their original shape.

Q HOW LONG DO PREPARED MARSHMALLOWS KEEP?

When stored correctly in an airtight container, they can be kept for approximately 2–3 weeks.

Q CAN I USE MALLOWUP TO MAKE CEREAL TREATS?

Yes. MallowUp can be used to create cereal treats and cake design structures.

One of its advantages compared with traditional marshmallow is the longer working time, which gives you more time to shape and refine the structure.

Q CAN I CHANGE THE AMOUNT OF WATER TO ADJUST THE CONSISTENCY?

Yes. The amount of water can be adjusted slightly depending on the desired result.

For example, increasing the amount of water can produce a softer, less dense cream.

For marshmallow preparation, however, we recommend following the specified recipe.

Q CAN I FREEZE MALLOWUP CREAM?

We do not recommend freezing MallowUp cream and then defrosting it for later use as a cream.

However, cakes or decorations already made with MallowUp can be frozen. After defrosting, the product should be kept refrigerated before consumption.

MAKE IT

TAKE IT

**STAND
F40**

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We love pastry

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Free hands-on cake decorating, flowers and pastry activities.

6TH - 8TH NOVEMBER 2026
at Cake International Birmingham

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FREE

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Think you can beat your favourite cake artist? Or are you brave enough to take on a Saracino team member?

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EXCLUSIVE HANDS-ON EXPERIENCE

Learn directly from internationally recognised cake artists. Cover a cake dummy with Pasta Cover and take it home. Featuring Prop Options rolling pins by Saracino, powders, printed and embossed Cake Paper, and simple decorations.

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FRIDAY: 12:00–14:30
SATURDAY: 12:00–14:30
SUNDAY: 12:00–14:00



MIRANDA
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SATURDAY: 12:00–14:30
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ELIF
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RICARDA
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CLAUDIA
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HANNA
[@pani_hania](https://www.instagram.com/pani_hania)

SATURDAY: 14:30–17:00
SUNDAY: 14:00–16:30



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

SATURDAY: 14:30–17:00



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SATURDAY: 09:30–12:00



ADELINA
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STAND
F40





EXCLUSIVE HANDS-ON EXPERIENCE **Flowers**

Learn directly from internationally recognised sugar flower artists. Create your own beautiful sugar flower and take it home. Discover Pasta Bouquet and Saracino Flower Paste by Arati Mirji, together with Saracino powders, wafer paper and Shiny Liquid.



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SATURDAY: 09:30–12:00



CARINA

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SUNDAY: 09:30–12:00



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TANYA

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JEN

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SUNDAY: 09:30–14:00



ANGELIKA

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MARIE

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SUNDAY: 09:30–12:00



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FRIDAY: 09:30–12:00



FREE HANDS-ON SESSIONS

Meet our pastry chefs, have a go at piping and discover what you can create with Chantélice. Be among the first to try our NEW Buttercream Mix, and see why everyone is talking about Mallow Up!

Places are subject to availability.

**STAND
F40**



DIONIS *live*

DiCake Studio

Meet Dionis at the Saracino stand for a weekend of live demonstrations and hands-on creativity.

Watch him bring extraordinary characters to life and then have a go **yourself and learn directly from him!**

6-8 NOVEMBER 2026

CAKE INTERNATIONAL

LIVE THROUGHOUT THE WEEKEND

DISCOVER HIS MAGIC WORKING WITH:

- PASTA MODEL
- FLOWER PASTE BY ARATI MIRJI
- MALLOWUP

**COME AND CREATE
WITH DIONIS!**

Watch • Learn • Try it yourself



thevanillavalley.co.uk



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At

Cake Est. 1994
INTERNATIONAL



#baking is my
superpower





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Cake & Bake
International
...

★ ★ ★

**THE WORLD'S BIGGEST
CAKE DECORATING
AND BAKING SHOW**

- Competition entries from around the world
- Global cake artists & baking stars
- Unrivalled cake decorating & baking shopping
- Hands on workshops & live stage demos
- Unbelievable life size feature displays

.....

6 – 8 November 2026
NEC BIRMINGHAM



Early bird tickets & competition entries:
cakeinternational.co.uk

ESSENTIAL INFO...



SHOW DATES

6 – 8 November 2026

.....



SHOW LOCATION

Halls 9 and 10
NEC Birmingham

.....

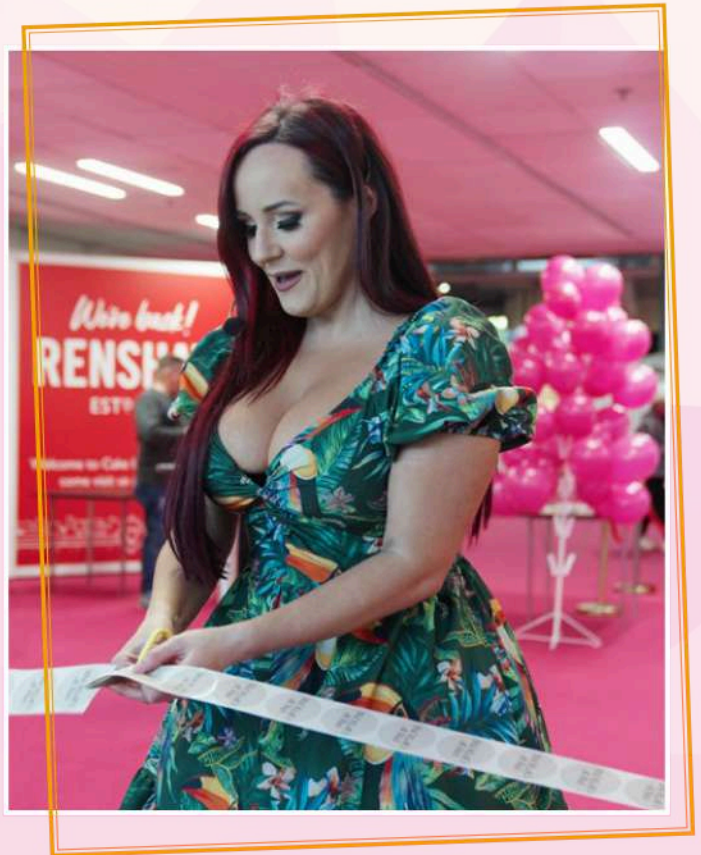


SHOW OPENING TIMES

Friday 09.30 – 17.00

Saturday 09.30 – 17.00

Sunday 09.30 – 16.30



This year's event promises to bring together talented cake artists, professional bakers, exhibitors, brands, and passionate baking enthusiasts from across the world. From beautifully decorated competition cakes and show-stopping lifesize creations to innovative techniques, inspiring demonstrations, and the latest products and trends, there is something to delight every sugarcraft fan.

Whether you are an experienced professional, a home baker, a budding cake decorator, or simply someone who loves delicious creations, **Cake & Bake International 2026** is the perfect place to discover, learn, share and be inspired.

In this special preview, we take a closer look at what awaits you at this year's event, highlighting the incredible talent, exciting features, creative ideas, and unforgettable moments that make Cake & Bake International such a special occasion.

cakeinternational.co.uk

BOOK SHOW TICKETS



6 – 8 November 2026
NEC BIRMINGHAM



The Frosted Forest by Immaculate Confections

This year, the team will transport you off to a magical land of sweet festive florals, where every leaf and petal will have been lovingly made by hand, by Natalie, Gina, and over one hundred of her wonderful students.

From lush red poinsettias, to twinkling peonies, and of course, a couple of topiary reindeer, we're sure this year's feature will be just as stunning as the last...



Curse of the Pirate Queen by Sugar Screams

They say she wanted to outlive the waves themselves... and the Blackwater Heart granted her wish...

The Pirate Queen's ship now rests in forgotten quiet.

Her crew caught between life and death – their souls frozen in time, as their bodies wither away.

Come explore 'The Curse of the Pirate Queen' and see this haunting maritime legend brought to life through intricate edible sculpture and storytelling.

But beware... like the ocean, the curse always claims what is owed.



The Prince and Princess of Wales by Emma Jayne

We are delighted to announce that Emma Jayne Cake Design will be creating a spectacular life-size feature of The Prince and Princess of Wales, William and Kate for this year's Cake & Bake International.

Renowned for pushing the boundaries of sugar artistry, our resident artist Emma Jayne will be bringing the royal couple to life in cake form, showcasing incredible craftsmanship, intricate detailing, and world-class cake design techniques.

The extraordinary centrepiece promises to be one of the highlights of the event, celebrating British royalty and offering visitors a unique opportunity to once again witness the creativity and skill that have made Emma Jayne internationally recognised.



**INCREDIBLE
SUGAR ART.
UNFORGETTABLE
STORIES.**

cakeinternational.co.uk



THE CAKE CATWALK

The Cake Catwalk returns taking place on Friday 6th and Saturday 7th November.

The Cake Catwalk will once again be a spectacular showcase of creativity,

craftsmanship, and edible artistry. Featuring breathtaking cake design and accompanying outfits, the catwalk transforms sugar and fondant into stunning

fashion pieces that blur the lines between baking and haute couture. Each piece demonstrates the incredible talent and imagination of cake artists from around the world.

THE CAKE ARTISTS

Molly Robbins



Buddhi Senarathna



Tracey Mann



Barbara Regini



Natalie Porter



Yuko McCloud



Sophia Fox



Emily Hankins



Chloe Cheshire



Tatyana Yfremova



Corinna Maguire



Andy Ortega



Ellis The Caking Girl



Sumera



Andrew Fuller



Rob Baker-Gall



Victoria White



Debby Donolley



THE CAKE OFF

Friday 6 November at 11am

YOUR HOST...
OLI THE CHOC



THE 3 CAKEATERS



Gavin Puttick



Steph Parker



Sarah Carr

Vs

CAKED CRUSADERS



Rebecca Graham



Jo Bromfield



Lou Finn

The Cake Off

The Cake Off returns!
With daily heats before a
fantastic, frenetic final on
Sunday in the Cake Pro
Theatre!

The Battles

Teams of three will have
just 45 minutes to decorate
a two-tiered cake (8 and 6
inch round) to a specified
theme!

The Prize

This year's winning
team take home a
hamper of goodies.

Join us at The Cake Pro Theatre for the **ultimate battle!**

THE CAKE OFF

Saturday 7 November at 11am

**YOUR HOST...
OLI THE CHOC**



SIREN SISTERS



Kerry Hemms



Dusica Roberts



Verity Malinowska

Vs

VICTORIOUS SPONGES



Emma Stewart



Vicky Teather



Jo Upton

The Cake Off

The Cake Off returns! With daily heats before a fantastic, frenetic final on Sunday in the Cake Pro Theatre!

The Battles

Teams of three will have just 45 minutes to decorate a two-tiered cake (8 and 6 inch round) to a specified theme!

The Prize

This year's winning team take home a hamper of goodies.

Join us at The Cake Pro Theatre for the ultimate battle!

WORKSHOPS

The Cake International Academy Workshops provide you with an opportunity to learn from some of the most talented artists in the cake industry. In small classroom settings, you receive a hands on learning experience, get exclusive access to techniques, tips and tricks from your tutor of choice.

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We love pastry

Queen of Hearts by Carla Puig



Friday 6 Nov (09.00 – 17.30)
AND Sat 7 November
(09.00 – 13.00)

£430 Your workshop tickets gives you access to the show on both days.

This intensive one-and-a-half-day class focuses on sculpting a realistic adult female face working with modelling chocolate. Students will create a 25 cm tall piece built on a dummy structure, combining technical precision with artistic sensitivity.



Minnie Mouse with Javier Azocar Luma's Cake



Saturday 7 Nov (09.00 – 17.30)
£290

Back by popular demand Javier Azocar of Luma's Cake is teaching this stunning full day workshop. The finished cake from this class will be 60cm tall.



Peony Garden with Beata Tomasiewicz



Friday 6 Nov (09.00 – 17.30)
£290

In this full day class you will learn many techniques, including the new method for wafer paper modelling DRY BLOSSOMS method.



Full day workshops include lunch and refreshments. All equipment is provided (to be returned at the end of your session). Workshop tickets give you entry to the main show.

BOOK WORKSHOP TICKETS

WORKSHOPS

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Lambeth Style Buttercream Cake with Manuela Taddeo



Sunday 8 Nov (09.30 – 15.30)
£210

In this workshop students will learn how to prepare buttercream, how to coat a dummy cake of 2 tiers correctly with buttercream, how to design and pipe a Lambeth style cake.

Modern Bride with Sona of LiMa Cakes



Saturday 7 Nov (09.30 – 17.30)
£290

This class is all about mastering of variety of textures with different edible mediums, giving you the tools to turn simple cakes into extraordinary, show-stopping creations.

Burger Cake with Diya Pal of Diyacakesit



Friday 6 Nov (09.00 – 17.30)
£290

This full-day course focuses on creating a hyper-realistic smash cheeseburger cake using real cake (or a dummy if preferred).

Percy the Clown with Adelina Baicu



Saturday 7 Nov (14.00 – 17.30)
and Sunday 8 Nov (10.00 – 15.00)

8 hours 30 minutes workshop spread over two days, allowing you time to visit the show. Your workshop tickets gives you access to the show on both days.
£290



In this class, you'll learn how to build and sculpt a human head in modelling chocolate, creating a distinctive clown character through structure, anatomy, texture and colour.



BOOK WORKSHOP TICKETS

WORKSHOPS

Piped Buttercream Floral Cake Design with Neetha Syam, Buttercream Petals



Saturday 7 Nov (09.00 – 17.30)
£290

In this full day class you will learn to make our Signature Buttercream recipe that is delicious, not overly sweet, stable, and glossy for flower piping.



Eucharis Lily and African Hyaline Gladioli with Alan Dunn



Sunday 8 Nov (09.00 – 15.00)
£228

In this workshop with floral master Alan, students will tips and tricks from Alan including creating realistic sugar flowers, painting with edible dusts and analysis of how to achieve realistic leaves and foliage.

Ganache Glamour: The CakesForAll Signature Finish with Mercy Olaigbe



Friday 6 Nov (09.00 – 13.00)
£290

You'll learn how to expertly combine floral colours, shades and tones to elevate your cake design, create Mercy's signature tall and beautifully proportioned cake structure, and prepare the perfect white chocolate ganache. Achieve the ideal consistency, create bold, vibrant and glossy colours, and achieve razor-sharp edges with a perfectly flat top. You'll also learn elegant gold stencilling techniques, along with precise floral placement, movement and composition to create a balanced, luxurious finish.



Ouch I'm Stuck with Marta Torres



Saturday 7 Nov
(09.00 – 17.30)

£290

During this full day workshop with cookie expert Marta, students will create this festive and fun design with many transferable skills taught.



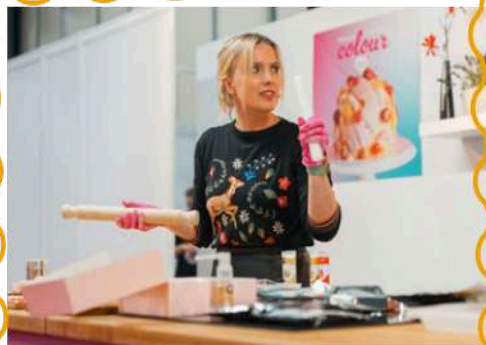
[BOOK WORKSHOP TICKETS](#)

THEATRES AND STAGE DEMOS

The stage demos are always hugely popular at the show, whether you want to learn new cake decorating techniques, watch star bakers in action or take a seat and enjoy the Cake Catwalk or the Cake Off!

This year the Cake International Theatre will be hosted by **Chris Baber**. As a talented chef, food presenter and cookbook author Chris is known for his passion for simple, delicious and accessible cooking.

The Cake Pro Theatre will be hosted by **Oli the Choc**, a talented chocolatier known for his creative approach to working with chocolate. Combining craftsmanship, imagination and a passion for flavour, Oli showcases the artistry and versatility of this much-loved ingredient.



BOOK SHOW TICKETS

SHOPPING

Discover a fantastic line-up of leading cake decorating, sugarart and baking brands, all under one roof. From cake decorating tools and equipment to edible decorations, moulds, colours, cutters, modelling materials, packaging and plenty of baking essentials, you'll find inspiration around every corner.

Whether you're looking for that must-have new product, stocking up on your favourites or discovering something completely new, there's plenty to browse and buy.

- Shop the latest products
- Discover new brands
- Find exclusive show offers
- Pick up tips, ideas and inspiration

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COMPETITION



It is undoubtedly the biggest cake decorating and baking competition in the world and its back in just a few weeks!

With an incredible 46 categories to choose from, there is more opportunity than ever to showcase your talent, creativity and passion for sugarcraft and baking.

Whether you're a seasoned competitor looking to take home a coveted award or entering a competition for the very first time, Cake & Bake International 2026 is your chance to put your skills to the test and let your imagination take centre stage.

Who knows — this could be the year you become a Cake & Bake International Best in Show winner!

THE CAKE INTERNATIONAL COMPETITION

BEST IN SHOW PRIZE £2500

WITH CASH PRIZES FOR 1ST, 2ND AND 3RD IN EACH CATEGORY

Wedding Cake International Design Challenge **NEW**

Wedding Cake of 3 or more Tiers

Buttercream Wedding Cake (Buttercream Flowers) **NEW**

Head Judges Wild Card Fantasy Theme



Head Judges Wild Card Winter Wonderland Scene Decorative Exhibit

Sculpted/Carved Cake Wildlife Theme

Display of Cupcakes

Royal Iced Celebration Cake up to 3 tiers Lambeth Style **NEW**

Decorative Plaque

Is it Cake Hyper Realistic Challenge **NEW**

Tiered Celebration Cake Glastonbury Theme

Chocolate Showpiece **NEW**

Beginners/Novice Anything Goes. 1 or more Tiers for a special occasion

Beginners/Novice Floral Display

Floral Display

Wafer Paper Flowers

Floral collaboration showpiece

Miniature Decorative Exhibit Christmas Theme Display **NEW**

Small Decorative Exhibit

Miniature Wedding Cake

(is it cake) Handbag

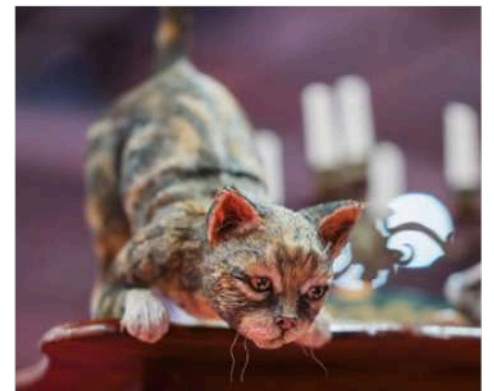
Decorative Exhibit

Round Hand Painted Cake

Decorated Cookies

Collaboration Life Size

Short Notice Commercial Cake Challenge **NEW**



ENTER THE COMPETITION



THE BAKE INTERNATIONAL COMPETITION

BEST IN SHOW PRIZE £1000

WITH CASH PRIZES FOR 1ST, 2ND AND 3RD IN EACH CATEGORY

Christmas Swiss Roll **NEW**

White and Brown Bread Products

A Naked Rich Round Fruit Cake

A Carrot Cake **NEW**

Afternoon Tea Pastries

Round Vegan Lemon Drizzle Cake

Cookies

Classic Victoria Sandwich

Gluten Free Chocolate Cake

Tray Bake

Battenberg Technical Challenge **NEW**



THE CAKE INTERNATIONAL JUNIOR COMPETITION

BEST IN SHOW PRIZE £350

WITH CASH PRIZES FOR 1ST, 2ND AND 3RD IN EACH CATEGORY

Modelling Single Model Free Style (9 years or younger)

Junior Cake Challenge (Under 18)

Teen Wedding Cake Challenge (13–17 years)

Junior Plaque Challenge (9–17)

Teen Floral Challenge (13–17 years)



THE BAKE INTERNATIONAL JUNIOR COMPETITION

BEST IN SHOW PRIZE £350

WITH CASH PRIZES FOR 1ST, 2ND AND 3RD IN EACH CATEGORY

NEW for 2026 — Bake Junior!

We're excited to introduce a brand-new competition dedicated to our young bakers. Designed to encourage creativity, confidence and a love of baking from an early age, Bake Junior gives the next generation of cake and bake stars the chance to get involved, have fun and show us what they can create.

Junior Bake Savoury scones 9 – 12 years

Buttercream Gateaux 9 – 12 years

Buttercream Gateaux 13 – 17 years

Sandwiched Viennese Biscuits 13 – 17 years

CHOOSE YOUR CATEGORY.

ENTER THE COMPETITION.

CREATE SOMETHING AMAZING.

ENTER THE COMPETITION

Est. 1994
Cake & Bake
International
Awards

Save the Date

This year's awards will take place on
Saturday 7th November 2026, at Hilton NEC

*Celebrating the very best in talent,
performance, product and retail*

Welcome drinks - 3 course meal
Hosted by Oli the Choc
After party music by Six Machine

Book tickets at cakeinternationalco.uk

BOOK AWARDS TICKETS

THE WEDDING EDIT

BROUGHT TO YOU BY

PROP
OPTIONS



AUTUMN 2026

THE ART OF TEXTURE, TONES
& MIXED MEDIA

A NOTE FROM PROP OPTIONS:

Welcome back to The Wedding Edit.

As the season turns and the light softens, the brief changes with it. Autumn couples arrive with their palette already decided, and it is rarely a bright one. Muted, burnished, earthy, with the colour scheme settled long before anyone mentions cake. What they are really asking for is depth. This is the season where a cake stops being smooth. Surfaces are sculpted, draped, piped and painted, metallics catch the light as you move around the table, and the line between the edible artwork and the structural pieces holding it up quietly disappears. Texture is the word every couple reaches for, and it means something different every time it is said.

In partnership with Saracino, "The Art of Texture, Tones and Mixed Media" looks at how that depth is actually built. We are also delighted to introduce our new resident expert, Krissy Quinton of Primrose Cakes in Ipswich, who opens the edition with a masterclass on reading an autumn brief, building texture that survives the drive to the venue, and holding a palette together without letting it turn muddy. Her Expert's Toolkit and her four step metallic finish protocol are worth the page on their own.

For our third Creative Conversation, we sit down with Krishma Maya Mandalia of Maya Dahlia Cakes, whose sculptural silhouettes, layered tonal palettes and appetite for trying anything once have carried her work from west London onto television and well beyond. Alongside, you will find new product showcases, tutorials and the trend forecasting to take your portfolio into 2027. Whether you are designing your first autumn wedding cake or your fiftieth, we invite you to pull up a chair, pour something warm, and dive in.

TEAM PROP OPTIONS

COVER PAGES

Linda Paradis of Birch & Berry Cake Studio

THE MASTERCLASS PERSPECTIVE.

THE ART OF TEXTURE: COLOUR, DEPTH AND MIXED MEDIA

As the long days of summer fade into the soft, low light of autumn, the wedding cake conversation turns inward. Bright colour gives way to browns, bronzes and burnished golds. Couples arrive with their palettes chosen and their styling planned, and the word on everyone's lips is texture. Drapes, relief, painted surfaces, metallics that catch the light. For the designer, the temptation is to use all of it. The real skill is knowing what to leave out.

Reading the Brief: What a Couple Means by Texture

Autumn couples tend to arrive prepared. They come to the consultation with their colour scheme already decided and their styling inspiration saved. There are no bright colours, and usually not as much focus on florals as there would be in the summer months.

My job then is to find out as much about their wedding vision as I can, so that I can see where the texture is already planned. Texture is such a broad term. Once I have an idea of their vision, I can start to think of it in cake form. What features the cake will have, and what materials I am going to use to replicate or blend into the theme.

Less is more. It is all about taking the features of their wedding and working out how we apply them to the cake, breaking it down into colours, textures, flowers and shapes, then showing them which would work best. I am the cake expert after all, and couples will trust that opinion. I show them examples, even if it is an existing cake or a quick sketch. It helps them see that they can have one or two main features, rather than all of the ideas they originally came with.

Most cake colours come from the couple's overall wedding scheme. If they describe the look as moody, that has usually been translated elsewhere in the wedding already. Moody could mean dark or muted tones, or dark accents. Creating a mood board for the cake design shows that vocabulary back to them and makes sure it is the right direction.

Stands and separators are in my mind as soon as I know what their wedding style is. Even if the cake design is not yet finalised, I will show them the accessories they could use and what would complement it. I like to get the idea of the cake presentation into their minds as early as possible. It also avoids them using the standard venue cake stands, and helps them see the value in the presentation.



The Expert's Toolkit

The Palette.

I mostly use gel colours to colour my own sugarpaste, which gives me full control over the palette. For autumn I tend to reach for browns, oranges, yellows and reds. Metallics work really well with autumn colours too, especially copper, bronze and deep or antique gold.

The Surface.

I mostly work with sugarpaste and use moulds or stencils to add different textures. Metallic finishes work particularly well over textured areas because they catch the light and really show off the detail. I also use brushes and sponges with edible paints, which can create lovely texture and a finish that feels softer and less uniform.

The Fusion.

The main thing I rely on is making sure the accessory blends well with the rest of the cake design. I use decorations or sugarpaste details to carry the design across the different elements and disguise any obvious joins. Choosing the right sized separator is also important, not only for the overall balance of the cake, but because there will be fewer awkward joins to disguise.

The Metallic Finish Protocol

1. Choose the base colour.

Cover the cake in sugarpaste coloured to complement the metallic finish. I use dark brown beneath bronze, yellow or orange beneath gold, and orange or light brown beneath copper. Black sugarpaste also works well.

2. Prepare the surface.

The sugarpaste needs to be really smooth, because metallic paint will highlight any imperfections. Alternatively, deliberately add more texture. The metallic will bring it out even more where the light catches it.

3. Apply the metallic.

Mix your chosen edible metallic dust with rejuvenator spirit or alcohol such as vodka. Apply it with a paintbrush, using a wider brush for larger areas, or use a sponge to create more texture.

4. Build the finish.

Apply more than one coat to deepen the colour, allowing each coat to dry first. Once the final coat is dry, use a clean dry brush and a little more dust to buff the surface and finish it.

Building It: Drapes, Flowers and the Weight of a Detail

Texture is something that can be experimented with. It does not need to be neat or perfect. You can use a specific mould, or free hand everything. The most common mistake is not thinking about how that texture will be applied to the cake, and how you need to transport it later on. Some features run over two or more tiers, so think about how you are going to structure the cake to make it practical.

For my sugarpaste drapes, the first thing is to get the tier covered and let it firm up. Then I roll out the sugarpaste for the drapes and fit it to the tiers as I go along. If I have a set way in which I want it to look, I can guarantee it will not do what I need it to. With some textures you have to go with the flow and put trust in yourself that it will look okay.

Flower types tend to be seasonal, especially when you are making sugar flowers to match a bouquet. My sugar flowers are stylised, which means I can create any flower type but in an autumnal colour scheme, colour matched from a fabric or card swatch. Sometimes the colour is more important than the flower type.



Generally I will use a standard sugarpaste such as Pasta Cover, with CMC tylo powder added to increase the stability and firm it up. Pasta Model is a great alternative, but working this way means the paste I have colour matched for the cake is the same paste I use for the textured details, with no need to match it all over again.

I will always find ways to keep decorations as light as possible, and I think carefully about where the weight will be distributed. Most doweling will hold tiers perfectly well, even with heavier features. If I ever worry that a side drape might put too much weight on one side, I may consider a dummy tier instead. The same goes for posy picks. I never want to compromise the tier by inserting too many, so I plan minimal picks or adapt the design.

Metallics need to be featured elsewhere in the wedding styling or they can look out of place, whether that is a subtle shimmer or a full metal cake separator. Some props are easier to adapt than others. An acrylic tier is so versatile. I can add stencilled features, put flowers inside, add sugarpaste drapes, and the cake design still comes first. Other props have their own colour, metallics especially, and there the cake design works around the prop. Getting a good match between a metal prop and a metallic feature on the cake can be really tricky, so I always test my dusts and paints against the prop itself. Without experimenting, you cannot know what will work best.

Colour, Time and the Finished Table

I believe in working with one main base colour. I might choose a brown gel colour and use it to create a variety of tones, then add small amounts of yellow or orange to create more depth without moving too far away from the original shade. It means all the colours still work together.

I love experimenting with colour, but also with technique. I use a range of gels, pastes and dusts to create paints, and they all give a different effect depending on what I am trying to achieve. Some are better for a watercolour effect. Some are wonderful added to royal icing for a three dimensional texture.

Painted features take time, whether that is a metallic covering or a painted image. The sugarpaste or buttercream needs to have firmed up and set properly before you start working on it, which might mean getting the tiers covered a day earlier. My workflow changes with every order I do.

Even though I use air conditioning more in the summer months, it is still useful in autumn. It helps to remove excess moisture from the air and keeps the car temperature regulated. I deliver most of my cakes in separate tiers and stack at the venue, depending on the size. As long as there are no major temperature changes between home, car and venue, everything is fine.

Put two autumn cakes side by side and the tell is the flow of the design. The florals have space around them, the colours all work together, and every feature feels as though it belongs on the cake. A well thought out design does not need to include every autumnal element at once. I also look at how the cake fits with its surroundings and how it has been styled in the room. You can tell when thought has gone into the whole display, rather than simply getting a cake onto a table.

ABOUT THE EXPERT: PRIMROSE CAKES

KRISSY QUINTON

Krissy Quinton is a wedding cake designer and the founder of Primrose Cakes, based in Ipswich, Suffolk, creating cakes for weddings across East Anglia. She started the business in 2016, making celebration cakes alongside her career as a secondary school teacher and life as a new mum.

In 2020 she chose to specialise solely in wedding cakes, before becoming fully self employed in 2024. Krissy is known for her modern, elegant, less is more designs, thoughtful colour matching, floral arrangements and relaxed, collaborative design process. A fresh flower on cakes specialist, she also teaches other cake makers about safe application. She was an East of England finalist in The Wedding Industry Awards 2025 and is a recommended supplier at six Suffolk wedding venues.

Web: www.primrosecakes.co.uk
Insta: @primrosecakesipswich
Suffolk, UK



ON TREND

SOFT LIGHTING, GLIMMERING METALLICS
AND EXQUISITE SUGAR FLORALS

By Louise Hayes Cake Design

Recreate the Look:
Saracino Pasta Cover, Flower Paste
Prop Options Metallic Gold Hoop Tier
and Gemometric Cake Stand.



CREATIVE CONVERSATIONS.

BEHIND THE ARTIST: MAYA DAHLIA CAKES

For our third Creative Conversation, we travel to west London to meet Krishma Maya Mandalia of Maya Dahlia Cakes. Krishma left a senior corporate role at 28 to make cakes full time, and has spent the years since building a wedding cake studio known for sculptural silhouettes, layered tonal palettes and an appetite for trying anything once. Her work has taken her onto television, out to weddings well beyond London, and, on one memorable occasion, into sculpting a life sized head of a radio presenter. We asked her about texture, tone and the art of knowing when to stop.

The Origin Story

You built Maya Dahlia while working in corporate life. What was the moment you knew the cakes were no longer a sideline?

It sounds a little boring, but I had the plan for Maya Dahlia Cakes from a pretty young age, before marriage and kids. I always knew that I wanted to work for myself, and if I was ever blessed enough to start a family, I knew I wanted to be home and available for them. I am from a pretty big family myself and I guess the idea of being right at the centre of family life has always appealed to me.

The plan was always to build the business to a point where my earnings surpassed what I earned from my corporate role, and then to leave. That actually took some time, because I had a pretty decent career with a fairly senior role for a 27 year old. I always suffered hugely with imposter syndrome in the corporate sector though, so I knew I did not want to do it forever. When I hit 28 I decided to take the plunge, after discussing it in detail with my hubby on holiday while bopping around the swimming pool. That always seems to be the place we do our best thinking. I came home, handed in my notice and made Maya Dahlia Cakes my full time career.

Your philosophy is that creativity is innate, passion is acquired and reliability is learned. Which took longest to build?

The creativity was always there. As the saying goes, I really did feel that it was innate. It was the passion that grew the more I baked and learned. But it was the reliability that took the most time to understand and really respect.

Sometimes I think it sounds a little silly, because ultimately I am just baking cakes. But the importance of the product and the delivery day to the individual booking you, whether that is a birthday, a wedding or a christening, is something I always remind myself of. This is usually a huge day for the client, and they have put so much time, effort and money into making it happen. The cake might also be the thing they are most excited about, or the item that brings the day together, so you have to treat every order with the respect it deserves. Being reliable is at the very centre of that. Not only taking the order seriously, but the delivery, the timing, the handover, basically the whole process.



Maya Dahlia Cakes
Krishma Maya
Web: mayadahliacakes.co.uk
Insta: @Maya_Dahlia_Cakes
London, UK

Fast Five:

Smooth or textured?

Textured. Always more interesting.

That responsibility teaches you very quickly. Over time I have learned that being a professional creative is as much about preparation, systems and problem solving as it is about having ideas. Creativity might attract someone to your work, but reliability is what builds trust.

Maya Dahlia works almost exclusively in wedding cakes. Was that deliberate?

In the early stages of my business it happened quite naturally. I love the scale and storytelling possibilities of weddings. You are not designing an isolated cake, you are responding to a whole environment: the venue, flowers, fashion, stationery, architecture, colours and, most importantly, the couple themselves.

In recent years though I have found a love for smaller cakes again. It is a totally different type of creativity. It is exciting, challenging, and feels more like a short term project. As I have become more confident in my skills, I enjoy these more and more.



The Creative Process

Take us from enquiry to sketch. What is the first thing you look for, and the first thing you draw?

The first thing I look for is not necessarily the cake inspiration. I am actually looking for the theme that runs through everything they have sent me.

It might be an architectural detail, a fabric, a flower, the shape of a dress. I am essentially looking for repetition. Colours, forms, textures or lines that tell me what they are naturally drawn towards.

Then I think about silhouette. Before worrying about intricate decorative details, I want to understand the overall shape and proportions of the cake and how it will sit within the room. Once that feels right, the surface detail can develop around it. So the first sketch is usually a very rough outline with measurements, so that I can see how the cake will fit within the space.

You have talked about designs with real movement. How do you build movement into something that has to stand perfectly still for twelve hours?

Movement for me is about making the eye travel. A cake is obviously static, but it does not have to feel static. That can come from asymmetry, different tier heights, flowing textures, sweeping florals, or elements that move beyond the traditional boundaries of the cake. Even the way a spacer interrupts the silhouette can completely change the sense of movement.

The challenge is balancing that visual freedom with engineering. Everything still needs to be structurally sound. I actually enjoy that bit the most, because the structure creates boundaries, and then the creative challenge is finding out how to make the finished piece feel effortless despite all the work underneath it.

I always say this job is actually a combination of banking, physics, maths and engineering.

Fast Five:

Piped or painted?

Painted. I love a paintbrush.



Autumn brings a very particular request: muted, earthy, burnished, organic. How do you keep that palette rich rather than flat?

For me, the key is layering tones and textures rather than relying on one obvious autumn colour. I love quite earthy, muted and natural palettes, but muted does not have to mean boring.

You can have several variations of brown, stone, taupe, olive, rust or burgundy within one design, and then introduce depth through texture. Metallic details can also be beautiful when they are used sparingly, almost like jewellery rather than decoration.

Where autumn palettes go wrong is when everything becomes too literal. Autumn does not have to mean orange leaves and pumpkins. I would rather take the feeling of the season, the warmth, depth and earthiness, and translate that into the design.

Where does the texture decision get made?

Usually the design arrives at it, but I have to admit that I love texture. I will usually find a way to bring some in. I love sculpted and bas relief details, as you can probably see from my work, but sometimes I need to rein myself in if the design calls for a more contemporary and sleek finish.

**Fast Five:
Metallic or matte?**

Matte. It always wins in my house and studio.

Technical Mastery & Saracino

Talk us through the technique you are proudest of, and how you built the skill for it.

I think I am proudest of being able to combine techniques, and to use a range of different techniques for different cakes, rather than relying on one signature finish. I love learning new techniques and I feel that being able to give anything a try is a skill in itself. There are still some mediums I would love to work with and explore more, like rice paper, wafer paper, buttercream florals. I could go on and on.

That willingness to experiment has probably taught me more than trying to perfect one single technique.

Which pastes, colours and mediums do you reach for when a surface has to hold shape or hold colour?

If something needs to hold its shape but still needs a good amount of manipulation and sculpting, I would definitely reach for the Saracino Pasta Model modelling paste. I love this product. The cocoa butter stops it from completely drying out, which is great when it is part of a cake that will actually be sliced into or even eaten. I once created an entire head in the shape of Roman Kemp for his leaving party at Capital FM, and I used Pasta Model to sculpt the entire face and hair. It was so easy to work with and to colour afterwards.

When I am colouring smaller cakes, I love to use powder colours. I am not the biggest fan of liquid colours, as I like to work with a brush and blend the powders to create depth and mood.

**Fast Five:
Sketch first or story first?**

Story first. The sketch is meaningless without the story.

What is the technical mistake you see most often in textured or hand painted work?

Trying to do too much.

With texture especially, there is a temptation to cover every available surface. But texture needs somewhere quiet around it in order to have impact. Not every space needs to

be fussy and messy. The same is true of painting. Knowing when to stop is almost as important as knowing how to start.

I would also say practise away from the final cake, and when you do get to the cake, always start on the back.



Autumn conditions are their own challenge. What do they do to a painted or textured finish?

Humidity and temperature can completely change how materials behave, so you have to design with the environment in mind rather than assuming the cake will behave exactly as it did in the studio.

Condensation is particularly difficult with painted or metallic finishes, because moisture can change the surface very quickly. Textured elements also need enough time to properly set before transport.

For me, preparation is the biggest protection. Knowing the venue conditions where possible, allowing enough drying and setting time, packing appropriately and having a plan for set up. I would much rather build extra time into the process than rely on fixing something at the venue. I always try to give my cakes a day in between finishing and delivery, just for them to sit and set, and to see if anything strange happens in that time. Sometimes cakes just misbehave with no obvious explanation.

Elevating with Props

How do spacers and separators change what you can design?

Spacers completely change the architecture of a cake. They allow you to introduce negative space, height and unexpected proportions without simply adding another cake tier.

At the very beginning I did use spacers as a way to increase presence without adding too much real cake, and therefore cost, but they have now become one of my favourite props to almost design a cake around. A spacer can be almost invisible, or it can deliberately become one of the strongest elements of the design.

I particularly love what they do to silhouette. Suddenly a wedding cake does not have to read as a stack of progressively smaller tiers. You can interrupt that rhythm and create something much more sculptural and exciting. Something that makes your guests walk in and say wow.



Metallic or matte, and how do you get a prop finish to agree with the metal on the cake?

I probably lean towards matte surfaces with carefully considered metallic details.

Metallic works best for me when it has a purpose. I like it as an accent, something that catches the light as you move around the cake, rather than having every element shouting at the same volume.

If there is metal in the stand or separators, I want it to feel connected to the cake. That does not necessarily mean matching everything perfectly, but the tones need to speak to each other. Sometimes a slightly aged or burnished finish actually works better than a very bright metallic, because it feels integrated rather than added afterwards. I love anything that feels a little aged or vintage.

How do you make a visible non edible element read as part of the artwork?

I include it in the design from the beginning, or even design the cake around it if it is something I have wanted to use for a while. If you design the cake first and then ask what it should sit on, the stand will often look like an afterthought. I would rather consider the entire thing as one piece, from the floor or table all the way to the top of the cake.



Fast Five:

The one tool you would not be without?

That measuring tape, and a pot of paintbrushes.

Repeating a colour, finish, line or material helps enormously. Sometimes it is also about proportion. A beautiful cake on a stand that is the wrong scale can completely change the overall effect. This is why sketching with measurements is so important. Usually I will scale the entire thing down and do my sketch with all the tiers and stands and props at the actual relative measurements. That allows me to see first hand how the proportions work together before starting anything.

Once or twice I have even sketched out the cake at full scale.

Is there a prop or piece of kit you would not now design without?

A ruler and a measuring tape. My family laugh at me because they say I look like a tailor rather than a baker, as I always have a measuring tape hung around my neck when I am designing.

The "Deep Dive"

The memorable one. Which cake has stayed with you?

I cannot lie, the head of Roman Kemp was one of my all time favourites. It pushed my skills, it was unbelievably time consuming, it was fun to make and even more fun to deliver. I just loved everything about it. Seeing his reaction to it was priceless.

The save the day. What nearly went wrong, and what did you do?

I once had a cake delivery that went horribly wrong. The cake was finished and put in my fridge to set, as it had lots of rice paper sails all over it. I was then called away for work and had to ask a colleague to make the delivery for me. On the day, she arrived at my studio, opened the fridge, and all of the decorations had melted off. The fridge had broken down and what was supposed to be a cold environment had turned into a heat trap.

The cake had to be delivered as it was, and thankfully the florist on the job was a good friend of mine. He covered the rough icing with fresh florals so that the couple still had a beautiful cake to cut. I will always be thankful to him for that day.





Beyond the kitchen. How has visibility changed the business?

Visibility has definitely brought opportunities, but one of the biggest things it has taught me is that a brand is not really something you manufacture separately from the work.

The strongest response has always come when I have been very clear about what I genuinely like, rather than trying to anticipate what will appeal to everyone.

Television and destination work also push you outside the controlled environment of your own kitchen. You learn to adapt, communicate quickly and trust your knowledge and experience. They have given the business a wider audience, of course, but personally I think the confidence that comes from those experiences has been just as valuable.

It is also just great to be able to do unexpected things. Having a strong brand has allowed me to work in areas that have brought so much fun and excitement to my job.

The direction of travel. Where is Maya Dahlia going next?

Creatively, I want to keep pushing further towards cakes that feel like pieces of art rather than objects that simply sit on a cake table. Starting a family and raising young children has definitely meant less time for creative development, but I am now at a stage where I have more time and I feel excited to get really creative again.

I also have a teaching academy, The Maya Dahlia Cakes Academy, and I am planning more classes and workshops in late 2026 and 2027, so that is definitely something to watch out for.

The forecast. Looking to 2027, what is coming, and what is quietly on its way out?

I think we are moving further away from cakes that feel overly perfect, and towards work with much more personality.

I expect to see more unconventional silhouettes, mixed media, visible texture, and cakes that interact with their surroundings and that people can also interact with. Couples are becoming increasingly confident about choosing something that feels like them, even when it challenges traditional ideas of what a wedding cake should be.

Colour will continue to become more nuanced too. Rather than one strong colour, I think we will see layered tonal palettes and combinations that feel almost interior or fashion led.

What may be quietly disappearing is perfection for perfection's sake. Of course there will always be a place for beautifully executed traditional cakes, but I think people are becoming less interested in something being technically immaculate if it has no character. The future feels more expressive, tactile and individual.

About the Artist: Krishma Maya of Maya Dahlia Cakes

Hi there :) My name is Krishma Maya and I own a baking business called Maya Dahlia Cakes. I have been baking since I was a teenager and set up Maya Dahlia Cakes when I was 25 years old. I have been baking for weddings and all sorts of celebrations, in the UK and abroad for 15 years now and am currently based in West London.

Although I have always been a creative person, I spent most of my early 20's working in the corporate sector as a remuneration consultant. I then took the plunge at 28 and left the city to pursue my passion full time.

I have been so fortunate, in that the Maya Dahlia Cakes brand has taken me all over the world and given me so many incredibly fun opportunities, including appearing on TV and radio. I am a regular over at the Capital FM studios (they are a very fun bunch!) and have recently had the pleasure of baking for Roman Kemp and Sian Welby as well as many other lovely celebrities in the UK and abroad.

Ultimately, Maya Dahlia Cakes is all about a real love for what I do, and just having a great time while doing it!





AWARD-WINNING CAKE STANDS AND SEPARATORS BY PROP OPTIONS

CREATIVITY INSPIRED BY INNOVATION

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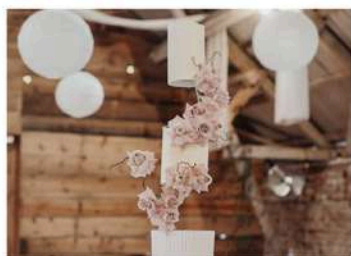
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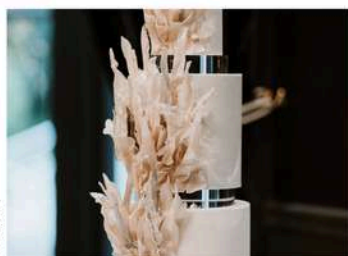
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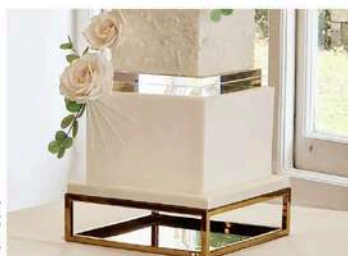
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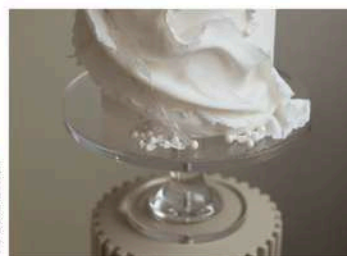
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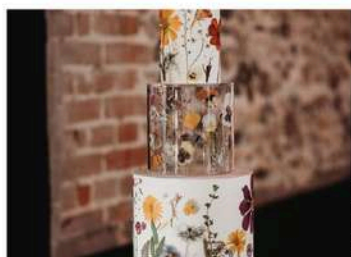
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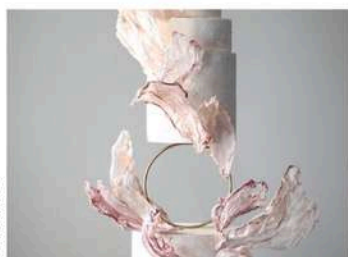
Metallic Stands



Premium Pedestals



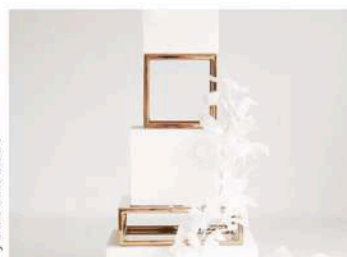
Acrylic Clear Tiers & Plinths



Hoop Tier Separators



The Floral Crown



Metallic Square Separators



Metallic Round Separators



15mm Acrylic Spacers



Faux Tiers & Separators



The Cake Spiral

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Sculpted In Lace

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LINDA PARADIS

ABOUT
me

hey

I am the artist behind L Paradis | Sculptural Cake Artist, known for creating contemporary cakes that blur the line between cake design, fashion and sculptural art.

Art has been part of my life for as long as I can remember, and it continues to shape the way I approach every creation. Rather than seeing cake simply as something to decorate, I view it as an artistic medium, one that offers endless possibilities for exploring form, movement, texture and dimension.

My designs are often inspired by the dramatic silhouettes, flowing fabrics and intricate details found in fashion. I enjoy translating these influences into edible art, creating sculptural compositions that feel expressive, modern and unexpected. Through experimentation, I have developed distinctive techniques using edible lace, wafer paper, layered textures and dimensional elements to give my cakes a sense of movement and individuality.

My work and original tutorials have been selected for publication in several international cake magazines, including Saracino's We Love Pastry Magazine and Cake Collaborator Magazine. I have also been recognised as a finalist in industry competitions—achievements that have encouraged me to continue developing my artistic voice and challenging conventional ideas of what cake design can be.

Alongside creating commissioned pieces, I am passionate about teaching and sharing the techniques I develop with other cake artists. I hope to encourage others to experiment, trust their creativity and discover new ways of working with edible materials.

At the heart of my work is the belief that cake can be much more than decoration. It can communicate emotion, capture movement and tell a story. Above all, it can be a genuine and memorable form of artistic expression.



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Sculpted in Lace – about the project

Sculpted in Lace explores edible lace beyond its traditional use as a flat decorative element, transforming it into a dramatic, three-dimensional textile. Layers of lace are gathered, draped, ruffled and sculpted around an open tier separator, creating movement, negative space and the illusion of cascading fabric.

Hand-formed edible lace roses emerge from the layers, while the quieter lace textures of the upper tiers provide contrast to the increasingly deconstructed design below. Inspired by couture, vintage textiles and the imperfect beauty of fabric in motion, the finished cake blurs the line between wedding cake and sculptural art.

What You NEED

INGREDIENTS

- White gel food colouring
- CMC powder
- Saracino Royal Icing
- Saracino white Pasta Cover
- Cornflour for dusting
- Edible lace mixture

EQUIPMENT

- Lace rolling pin from Prop Options x EKATS
- Floating Sidebar Tier Separator from Prop Options
- 7" acrylic disc from Prop Options
- Global Sugar Art Floral Fan Border Lace Mat
- Angela Morrison's bridal veil lace mat
- Hedume set of four lace designs
- Warmoor silicone cake lace mat
- Metal scraper
- Spatula
- Tweezers
- 10 × 1/2" dowels
- X-Acto knife
- Styrofoam flower-forming ovals, size 2.5 × 3.3 cm
- Toothpicks, pegs, clips, scissors and a small brush



STEP 1 Cover the cake smoothly with Saracino Pasta Cover White and allow the surface to firm before beginning the decorative façade.



STEP 2 Roll a separate piece of white Saracino Pasta Cover into a rectangular sheet large enough to cover the desired section of the cake. Roll the lace-patterned rolling pin by Prop Options firmly and evenly across the fondant to emboss the design. Take care to maintain even pressure so the lace pattern remains consistent and clearly defined.



STEP 3 Using a sharp craft knife or blade, trim the embossed fondant to the required width and length. Keep the cuts clean while taking care not to distort the lace impression.



STEP 4 Lay several wooden dowels parallel to one another beneath the embossed fondant. Gently position the fondant over and between the dowels, allowing it to settle into soft, rounded folds. Adjust the depth and spacing of the folds by hand until you are happy with the shape. Allow the fondant to firm sufficiently to hold the folds while remaining flexible enough to curve around the cake.



STEP 5 Turn the shaped fondant over carefully, preserving the folds. Pipe vertical lines of Saracino Royal Icing onto the back of the façade. Concentrate the royal icing on the areas that will make direct contact with the cake rather than filling the recessed folds.



STEP 6 Carefully lift the embossed panel and wrap it around the cake, keeping the vertical folds intact. Gently press the contact points against the cake so the royal icing adheres securely. The result is a dimensional fondant façade that combines the delicate appearance of lace with the movement and softness of gathered fabric.



STEP 7 Once finished, secure all four tiers. The top three tiers are secured using the Prop Options floating sidebar and the corresponding size acrylic discs.



STEP 8 Choose a variety of silicone lace mats with different patterns, widths and levels of detail. Using several lace designs throughout the cake creates the layered, collected-textile appearance of the finished piece. Prepare a flexible edible lace mixture according to your preferred recipe. For this design, it is important that the finished lace remains soft and pliable rather than becoming brittle, as it will later be folded, gathered, wrapped and shaped into flowers.

Note: Edible lace recipes can behave very differently depending on temperature and humidity. I recommend using a flexible lace recipe that you have tested successfully in your own environment rather than relying on one universal formula.



STEP 9 Using a small offset spatula or lace spreader, work the mixture firmly into the silicone mat. Spread in multiple directions to ensure the mixture reaches the smallest details of the pattern. Scrape firmly across the surface of the mat, removing excess mixture while leaving all recessed areas completely filled. Pay particular attention to very fine mesh and floral details, as these areas will give the finished lace its realistic textile quality. Allow the lace to dry according to your edible lace recipe.



STEP 10 Beginning at one edge, gently peel the silicone mat away from the lace rather than pulling the lace upward. Continue slowly across the mat to protect the delicate connecting threads and openwork details. Repeat the process using several different lace mats. Prepare more lace than you think you will need, as the final design relies on overlapping patterns, gathered sections, flowers and cascading pieces.

Artist's Tip: For this particular cake, flexibility is more important than stiffness. The lace needs to behave almost like fabric. If it cracks when folded or cannot be gathered without breaking, it is too dry for the sculptural techniques used later in the tutorial.



STEP 11 Form a small teardrop-shaped piece of Styrofoam and insert a toothpick into the base. Brush the surface lightly with CMC and water (edible glue). This creates the support around which the lace flower will be constructed.



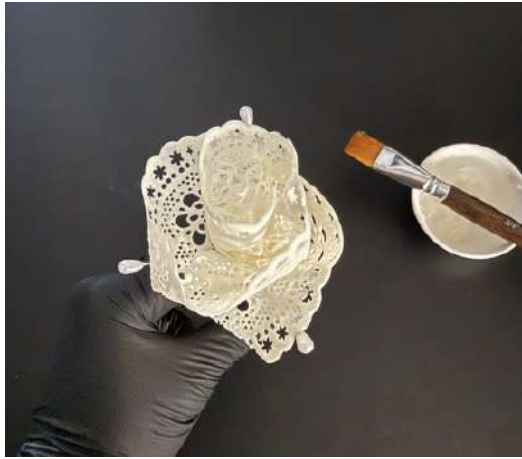
STEP 12 Spread the lace mixture into the silicone lace mat, making sure all of the fine details are filled. Once set, carefully peel the lace from the mat, working slowly to preserve the delicate openwork pattern.



STEP 13 Brush a small amount of CMC glue onto the lace where needed. Wrap one end of the lace around the Styrofoam centre, gently gathering and overlapping it to begin creating the tightly curled inner petals of the flower.



STEP 14 Continue wrapping the lace around the centre, allowing each new section to sit slightly farther away from the previous layer. Rather than wrapping it tightly and evenly, fold, gather and turn the lace as you work. This creates the irregular movement of natural petals.



STEP 15 As the flower becomes larger, use pins to temporarily hold the lace in the desired positions. Pin individual folds and outer petals where necessary to create movement and prevent the lace from shifting while it dries.



STEP 16 Gather the lace firmly around the toothpick at the bottom of the flower. Place a wooden peg around the gathered base to hold the lace securely against the toothpick while the CMC glue dries.



STEP 17 Continue manipulating the outer layers, opening some sections while allowing others to curl inward. Secure selected areas with pins to create different heights and directions. Avoid making the flower perfectly symmetrical—the irregular folds give it the soft, textile-like appearance seen in the finished cake.



STEP 18 Leave the flower supported by the peg and pins until completely dry and able to maintain its shape independently. Once dry, carefully remove all temporary pins and the clothespin. The finished flower should retain the delicate transparency and pattern of the edible lace while having enough structure to create a dramatic three-dimensional floral element.

TIP:

When shaping the lace, work from a tighter centre toward increasingly loose outer folds. Leaving small openings and irregular spaces between the layers prevents the flower from becoming too compact and helps emphasise the individual lace patterns.



STEP 19 Establish the first layers - begin with larger pieces of lace and gently drape them against the cake. Allow portions to extend beyond the edges of the tiers rather than attaching everything completely flat. These first pieces establish the direction and movement of the design.



STEP 20 Cut and customise the lace - Do not feel restricted by the original shape of the lace mat. Cut sections apart wherever necessary, isolating individual flowers, borders or interesting motifs. This allows the same lace pattern to be used in many different ways and prevents obvious repetition.



STEP 21 Build from large to small - Layer larger lace pieces first, then begin introducing narrower trims and more intricate patterns. Overlap the edges so that one pattern appears to disappear beneath another. Leaving occasional areas of the textured cake visible provides contrast and prevents the design from becoming visually flat.



STEP 22 Create the cascading sections - Allow longer pieces to fall vertically from one area of the cake to another. Fold, gather and loosely manipulate the lace rather than stretching it perfectly flat. Some sections can project away from the cake to create the appearance of actual fabric.



STEP 23 Pin while positioning
Use pins temporarily to hold larger or heavier sections in position while determining the composition. This gives you the freedom to reposition the lace until the folds and direction feel natural.

IMPORTANT:
Pins are used only as temporary supports during construction and must be carefully accounted for and removed. Never leave pins or other non-edible supports in a cake without an appropriate food-safety system and clear removal procedure.



STEP 24 Secure the design - Once satisfied with the placement, secure the lace using your preferred edible adhesive. A small brush is useful for applying adhesive underneath individual sections without flattening the surrounding lace.
Attach only where necessary, the unsupported areas help maintain dimension and movement. Build outward - Continue adding lace in layers, allowing some pieces to curl, fold and stand away from the cake. Avoid pressing every layer tightly against the surface. The negative space between pieces is what creates much of the sculptural quality.



STEP 25 Add the lace flowers - Position the prepared lace flowers within the heavier areas of the composition. Nestle them among the draped lace rather than simply placing them on top. Use different sizes and orientations so they appear to emerge naturally from the surrounding layers.



STEP 26 Refine the composition - Continue adding smaller pieces wherever transitions feel abrupt or areas need additional depth. Individual motifs and narrow strips are particularly useful for disguising joins between larger pieces. Once the main composition is complete, step back frequently and view the cake as a whole. Adjust any areas that feel too uniform. The finished design should have areas of intricate density balanced by lighter, more open sections.



STEP 27 Create dimensional lace accents - Use smaller pieces of lace to create additional sculptural elements. Gather, fold or pinch the lace into the desired shape and secure it temporarily with a small clip or clothespin while it sets. This encourages the lace to hold its form rather than lying flat against the cake.



STEP 28 Cut individual motifs - Look closely at your lace patterns for small flowers, leaves or other interesting details that can be carefully cut out with fine scissors. Even scraps left from larger pieces can become beautiful embellishments, so save them as you work.



STEP 29 Add subtle details to quieter areas - Attach individual lace motifs to areas of the cake that have less decoration. These small elements help connect the heavily layered sections with the more restrained textured tiers without overwhelming them.



STEP 30 Create contrast through scale. The contrast between tiny individual motifs, flat textured surfaces and large sculptural folds gives the finished cake much more depth. Resist the temptation to fill every open space—the quieter areas allow the dramatic lace work to stand out.



STEP 31 Step back and view the cake from all sides. Gently adjust the lace folds and roses so they frame the open space and cascade naturally. Check that the delicate pieces are secure, then remove any remaining temporary clips or pins. Your Sculpted in Lace cake is complete.

Artist's Tip:

Don't try to make the lace perfectly neat. The irregular folds, overlapping edges, exposed mesh and changing depths are intentional. The beauty of this technique comes from treating edible lace like a genuine textile rather than conventional flat cake decoration.

Artist's Tip:

Before considering the design finished, view the cake from all sides and from several feet away. Look for areas that feel too heavy, too empty or too repetitive. A single tiny lace flower can sometimes provide exactly the visual balance a section needs. The final details should feel intentional but not overly planned. By repeating lace patterns in different scales—from subtle surface impressions to delicate individual motifs and dramatic three-dimensional folds—the entire cake becomes cohesive while retaining the movement and complexity of layered couture fabric.

humANimals

— A COLLABORATION —

What if animals suddenly became human?

In this collaboration, **anything** goes as long as it represents animals in a human-like way.

Whether funny, elegant or crazy – the most important thing is that they have **character**!

28 artists from 16 countries.

Each with their own imagination and wishes.

Each piece tells its very own story, and every artist has invested an incredible amount of **time, love and passion** into their project.

Enjoy **discovering** the amazing creations and diving into the personal stories behind each piece!



28
ARTISTS

16
COUNTRIES



ONE COLLABORATION
Infinite imagination



DOREEN ZILSKE



TSVETA COLLIGAN



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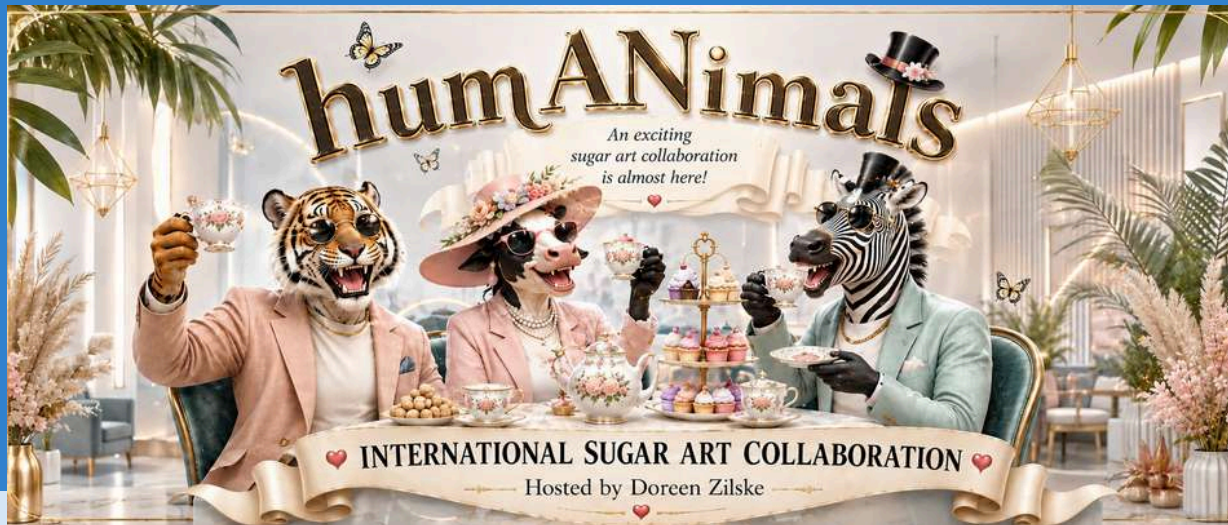
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BAG & SHOE

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FOR

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INTERNATIONAL SUGARART COLLABORATION
HOSTED BY DOREEN ZILSKE

I am Doreen Zilske, and I showcase my sugar art under the name "My Sugar Moments." For several years, I have been organizing international sugar art collaborations. These include projects such as *Funny Crazy Food*, *Nostalgia & Vintage*, and *Granny's Xmas*, as well as the live collaboration *Royal Tea Time*, which took place this year during the Cake & Bake event in Dortmund. All these collaborations have been featured in international trade magazines. Each collaboration tells its own story and brings together artists from various countries.

It thrills me to connect creative people from all over the world. Every artist brings their own unique style and personality to the table. For me, the most rewarding part of a collaboration is witnessing how a shared idea evolves into an impressive, cohesive work of art. At the same time, new friendships are formed, and valuable international exchanges take place.

We all love fashion and creative design; handbags and shoes have always fascinated people. They are expressions of personality, style, and individuality. I wanted to highlight this very diversity through an international sugar art collaboration. The only requirement was to create a handbag paired with matching shoes. Artists were free to interpret everything else however they liked and let their imaginations run wild.

A total of 18 artists from 13 countries are participating in this collaboration: Germany, Poland, Mexico, Venezuela, Slovakia, Portugal, Spain, Russia, Peru, Belgium, the United Kingdom, the Philippines, and Romania. Of these, 13 artists used Saracino products.

The pieces showcase the full spectrum of our artists' creativity. Everything is represented—from classic, elegant handbags with matching high heels and modern ankle boots to extravagant designer pieces and imaginative creations. Some artists created cakes, while others crafted figures, cookies, or decorative showpieces. Each work is unique and reflects a deeply personal interpretation of the theme.

Every participant impresses me in their own unique way. Each participant brings their own personal signature, creativity, and passion to the project. It is precisely this diversity that makes the collaboration so appealing, demonstrating the wide range of ways a shared theme can be interpreted.

I would like to particularly highlight the following two artworks:

The first masterpiece comes from Iveta Kosikova (Slovakia). With this exceptional sugar creation, she demonstrates the artistic fusion of fashion and sugar art. The exquisite fondant handbag delights the eye with intricate gold ornamentation and brilliant emerald and ruby hues reminiscent of fine jewelry. Its harmonious color palette and detailed hand-painting lend the piece a luxurious aura, inviting viewers to discover new nuances—a true gem of sugar art that fascinatingly blends elegance and imagination.

And the second one comes from Jane Fehlau (Germany) presents an extraordinary sugar art piece made from modeling paste, featuring an elegant pump and a matching handbag in vibrant shades of green. Intricate ornaments, delicate landscape motifs, and finely crafted textures give the ensemble a fairytale quality. The piece invites the viewer to dream, casts a spell, and combines technical perfection with imaginative design.

My goal is to continue connecting people from different countries through sugar art and to realize international creative projects. I also aim to nurture young talent, develop new ideas, and help gain greater global recognition for the art of sugar crafting.

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