

# We Love Pastry

**NEW LOOK & MORE CONTENT**

**FREE CAKE DECORATING MAGAZINE**

# 10 Exclusive TUTORIALS

DETAILED AND EASY TO FOLLOW

**NEWS about Pasta Model**

—♥—  
An **INTERVIEW** with Aimée Ford

—♥—  
**CI SHOW** talk with Melanie Underwood

—♥—  
**GOAL** Setting for CAKE Artists

—♥—  
**BOOST** your CAKE business



EDIBLE flowers and vase!

Let's show your **TALENT**

Most awaited **BOOK**

When **DREAMS** come **TRUE**

**ARTISTS'** favourite cake **TOOLS** revealed





**PAOLO ZOLLA**  
**DIRECTOR**

Did you have a good holiday season? I hope so.

In Italy, the culinary tradition is very diverse, but always of great quality. Sweets are a must, perhaps decorated with the splendid Saracino products! It might take some effort to get back in shape and be ready to meet our clients at industry trade fairs, where you can find us!

In January (18th – 22nd), we will be at “SIGEP” in Rimini, one of the most important international trade fairs showcasing the best innovations in pastry and ice cream – specialties where Italian companies like Saracino create true excellence.

We will collaborate with “Conpait,” the Italian pastry chefs’ association, presenting our latest products at our stand and in Conpait’s demonstration area. We will use the new Cover Paste to create ceremonial cakes and the new colours of modelling paste (light brown and grey) for fantastic colour variations.



CREATED BY PETITEPIVOINE CAKES  
SARACINO WAFER PAPER & CAKE PAPER

We will also be present in Warsaw at Expo Sweet (February 16-19) and in Dortmund at Cake and Bake (March 22-23), where you can meet our top collaborators and taste our products.

We will present the new SARACINO 2025 catalogue, which is already available from our retailers and agents. Don’t hesitate to check it out! You will find many useful tips for your creations.

Happy New Year!

*Paolo Zolla*



CREATED BY  
KITCHENWITHLOVELEICESTER  
USING SARACINO PASTA MODEL



CREATED BY STEPH MCNAB USING SARACINO  
NEW SUGAR PASTE - PASTA COVER



CREATED BY SUGAREDBYSHAHANA USING  
SARACINO WAFER PAPER

CREATED BY [TIERS OF JOY NJ](#)  
USING SARACINO PASTA MODEL

# Welcome

to 'We Love Pastry' magazine



Welcome to the revamped edition of Saracino We Love Pastry!

I am thrilled to kick off the New Year 2025 with a fresh look and an exciting new direction for the magazine. This issue represents our hard work and dedication to bringing you not just tutorials, but a rich variety of content, including fascinating interviews, insightful blogs, practical advice, and a platform to showcase your incredible creations and celebrate amazing achievements within our community.

Unlike previous issues, this one is not themed. Instead, we've chosen to focus on techniques and tips designed to help you push your skills further and achieve even greater results. Every single tutorial in this issue has been thoughtfully crafted by our team of exceptional and talented artists. Their contributions go beyond step-by-step instructions—they've shared advice, creative ideas, and valuable feedback to make this magazine better than ever.

This magazine is created by cake makers, for cake makers. It's a collaboration I am immensely proud of, and I'm so grateful to the team who brought this first issue of 2025 to life. Their dedication and passion are evident in every page, and I hope you'll enjoy exploring the content as much as we enjoyed creating it.

As we are very active on socials, especially on Instagram, please make sure to mention the name of the Saracino product you've used when tagging us. This way, we can share your stunning creations and showcase to our followers what can be achieved using specific Saracino products.

Please don't forget to share the magazine with your friends! It's completely free of charge and always available for download whenever you need it.

Thank you for your continued support, and here's to a sweet and successful 2025 for everyone!

Warm wishes,

*Sylvia xx*

Editor, Saracino We Love Pastry



FLOWER COMPOSITIONS CREATED BY [KATARZYŃKA SZTUKA CUKROWA](#) USING SARACINO PASTA BOUQUET

BOTH RECEIVED GRAND PRIX IN THE FLORAL COMPOSITION CATEGORY AT THE EXPO SWEET AND CAKE AND SWEETS FESTIVAL 2024 IN POLAND

EDITOR'S LETTER



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

## Our Amazing Contributors

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Thank  you



# The exciting tutorials in this issue



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# Butterfly Fairy





# MARICA MILTENović LAZAREVIC

ABOUT  
*me*

*hey*

I'm Marica, a passionate cake topper artist with over 15 years of experience crafting edible art. It all began by chance on my son's seventh birthday.

Ordering a cake wasn't an option that year, so I decided to create one myself.

With no idea where to start, I leaned on my amazing group of friends—the "LePetitPies"—who became my biggest supporters and cheerleaders. That first cake ignited a spark. Fifteen years later, creating cake toppers remains my retreat, my happy place. Life has changed in many ways, but my passion for bringing joy to life's most precious moments through edible art has only grown stronger.

Today, I'm on a mission to empower passionate cake decorators looking to stand out with intricate, personalized designs. It's a privilege to contribute to the joy that cakes bring, and I'm grateful for every opportunity to connect with others through this delightful art form.



@tortaodsnova

## *AI-Generated Cakes: A Spark of Inspiration*

Lately, AI-generated cake designs have been showing up all over clients' Pinterest boards—stunning, pixel-perfect creations that make you wonder, "How am I supposed to recreate that?"

For this tutorial, I experimented with some AI-generated images myself and created two beautiful designs. But did I try to replicate them exactly? Not at all. Instead, I took inspiration from one image's wings, combined it with the pose of another, and turned it into something that felt truly mine.

AI might generate flawless images, but it can never capture your passion, your unique creativity, or that special spark you bring to every project. Most importantly, how you connect with your clients is something no AI can replicate, and it's priceless.

In this tutorial, you'll craft a beautifully detailed Butterfly Fairy cake topper. From her graceful kneeling pose to the delicate pastel wings that seamlessly blend soft shades of blue, pink, yellow, orange and purple, every element is thoughtfully designed.

The wings, with their soft watercolor effect and subtle gold accents, bring an ethereal, almost magical quality to the piece. You'll also learn to sculpt her expressive face, with sparkling brown eyes, detailed features, and soft, whimsical makeup that perfectly captures her innocent charm.

This project will add a unique and enchanting touch to your next cake design!

# What You NEED

## INGREDIENTS

- Pasta Top - to cover your cake: White
- Pasta Model: Rose beige
- Flower Paste by Arati Mirji
- Cake Paper
- Pearl Powder: copper
- Edible Glitter: gold
- Liquid Shiny Glaze
- Cake Gel
- Lustre Dust: white
- Powder colour: blue, pink, yellow, orange, purple, white, brown and green
- CMC Powder (for edible glue)

## EQUIPMENT

- 8 gauge florist wire (support for the body)
- 22 gauge florist wire (support for the wings)
- 3cm diameter styrofoam ball
- Modelling tools
- Cutting tools
- Various brushes



Use Saracino Cake Paper to achieve deep colours

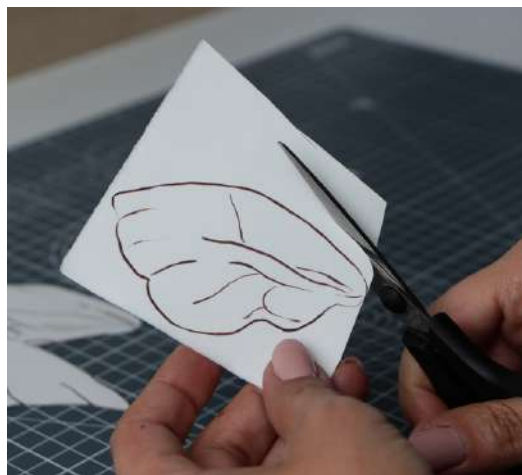
Cake Paper will absorb moisture, so ensure the wings are secured with 22 gauge wire.



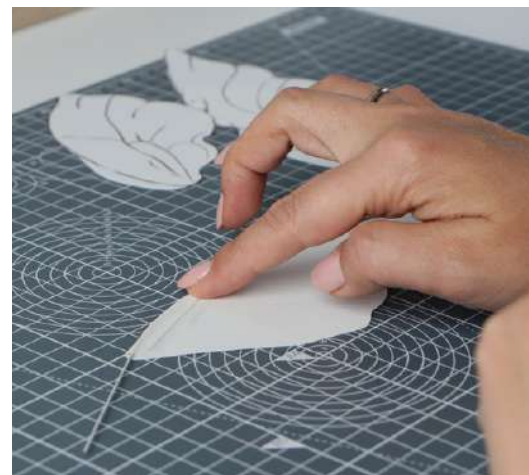




**STEP 1** Start by sketching the outline of your fairy wings on Saracino Cake Paper. You can either use a pre-made template, freehand your own, or print the wings directly onto cake paper using edible colours. Add veins that mimic those found on butterfly wings to enhance the natural, delicate effect.



**STEP 2** Cut out each wing along the edges, leaving an extra 5-7mm of space along the inner edge, cutting outside the lines, about 7cm in length. This extra part will be used to secure the wire.



**STEP 3** Place a piece of 22 gauge wire along the inner edge of each wing. The extra space you left along the inside edge will help secure the wire in place. Apply a thin layer of edible glue along the wire and fold the cake paper over the wire to sandwich it inside the wing. Press gently to ensure it sticks and let the glue dry completely.



**STEP 4** Using a soft, dense brush apply a light yellow powder colour to the wings, blending in gentle circular motions. Gradually layer orange and pink, continuing to blend as you work.



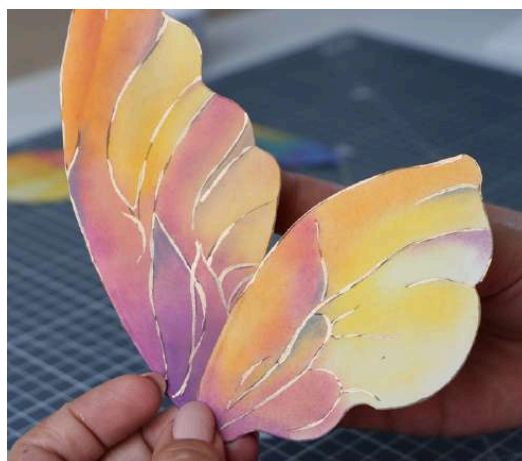
**STEP 5** For the blue and purple sections, use a separate brush to avoid mixing the colours. Blend them well for a soft watercolour effect.



**STEP 6** Mix copper Pearl Powder with alcohol to make a smooth, workable paint.



**STEP 7** Using a thin brush carefully outline the veins on the wings.



**STEP 8** The copper veins stand out beautifully against the pastel colours, adding dimension and detail to the wings. Let the wings dry fully before proceeding to the final touches.

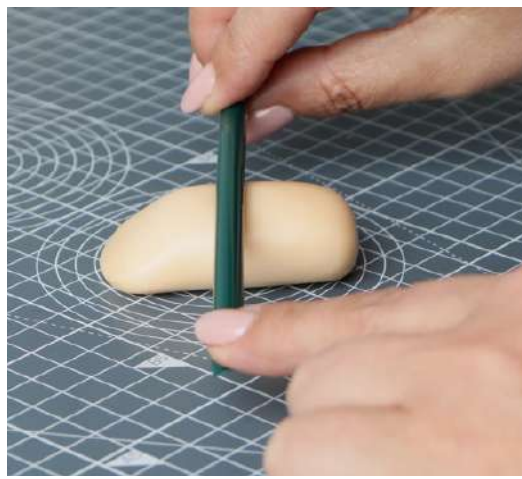


**STEP 9** Finally, use a brush to lightly dust white Lustr Dust over both sides of the wings to give them a beautiful shimmering effect.





**STEP 10** The wings now have a beautiful, soft sheen that complements the pastel colors and copper vein details, completing the enchanting fairy wing look.



**STEP 11** Use about 45g of Pasta Model and shape it into a sausage about 5cm in length. Flatten the top slightly to form the base of the fairy's torso.



**STEP 12** Create a dip in the center of the torso, defining the underbust line. This step sets the foundation for shaping the chest area and further refining the upper body.



**STEP 13** With two fingers, work on the top of the torso to shape the neck and shoulders. Ensure the neck is at least 2cm long at this point, as you can adjust the final length during assembly later.



**STEP 14** Use a tool to create a slight indentation in the center of the chest area. This will help mark the placement of the breasts and prepare for further detailing.



**STEP 15** Continue to refine the shape, working carefully to maintain symmetry.



**STEP 16** Define the collarbone.



**STEP 17** Twist two 18 gauge wires together and insert this wire structure through the centre of the body as shown.



**STEP 18** Further sculpt the torso by slimming the waistline to create a natural figure. Add a slight curve to the back to create a natural posture.





**STEP 19** Bend the wires extending from the torso forward about two centimeters from where they emerge.



**STEP 20** Roll two pieces of Pasta Model (25g each) into tapered shapes to form the thighs.



**STEP 21** Attach the first thigh onto the wire support extending from the torso. Smooth out the seams where the leg meets the body.



**STEP 22** Attach both thighs to the torso. Position the legs to create a kneeling pose, with the thighs angled forward and the knees bent.



**STEP 23** Shape the lower leg into a long, tapered form. The top should represent the calf, while the thinner end forms the foot and ankle.



**STEP 24** Attach the bottom of the lower leg at the knee, following the natural curve of the leg. The foot should point outward slightly, while the calf blends smoothly with the thigh.



**STEP 25** With both legs attached, make final adjustments to ensure your fairy stands in a balanced kneeling pose.



**STEP 26** To create the dress, roll a piece of Flower Paste by Arati Mirji. Gently pull and tear along the longer edge to create an uneven, worn effect. This creates a textured, natural look for the dress.



**STEP 27** Next, take two smaller pieces of your prepared paste and cover the lower back of the figure.



**STEP 28** Roll another piece of flower paste, using the same technique to create an uneven edge. Start draping it over the figure from the front, covering the chest, and finish at the back. Lift the edges here and there to add movement.



**STEP 29** For the head start with a 3cm styrofoam ball and wrap a piece of Pasta Model around it.



**STEP 30** Create a basic head shape with a rounded top and a slightly pointed chin. Make indentations for the eye sockets.



**STEP 31** You can now see the slight dip where the eyes will be and the contours of the head forming.



**STEP 32** Using a small tool, define the nose by gently pressing and shaping the centre of the face.



**STEP 33** Use a hook tool to make shallow indentations where the eyes will go. Then, press along the top of the indentations to define the upper eyelids.



**STEP 34** Carefully smooth the surface of the eyes.



**STEP 35** Using a fine tool, cut a curved line for the mouth, giving your fairy a gentle, neutral expression.



**STEP 36** Use a flat-ended modelling tool to gently flatten the ends of the cut. This prepares the mouth for shaping the lips.





**STEP 37** Shape the lips by gently pressing around the line and smoothing the area around them.



**STEP 38** Refine the mouth and chin area by carefully shaping the lips and smoothing the area around them.



**STEP 39** Examine the face to ensure the cheekbones are well-defined. Use your fingers or a small sculpting tool to refine the shape gently, enhancing the overall balance and symmetry of the face.



**STEP 40** Shape the chin into a soft curve that blends with the face.



**STEP 41** Smooth and refine the facial features, ensuring all transitions are soft and natural, especially around the eyes, mouth, and chin.



**STEP 42** Shape two small teardrop pieces of pasta for the ears, aligning the bottoms with the base of the nose. Press them onto the sides of the head, and use a small ball tool to create the inner ear details.



**STEP 43** Take a piece of Pasta Model and press it down gently to fit snugly on the scalp.



**STEP 44** Using a cutting tool, carefully carve lines to create the appearance of hair strands, working from the hairline back.



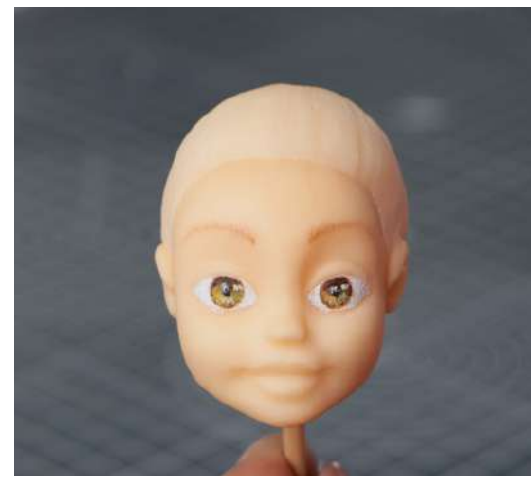
**STEP 45** Paint the eye whites using white powder colour mixed with alcohol.



**STEP 46** Once dry, add the irises in the centre of each eye, using darker shades to define the edges for depth.



**STEP 47** Add layers of green to the irises, blending the colours for a smooth transition.



**STEP 48** Paint the pupils using a small brush in the center of the irises.



**STEP 49** Use edible powder colours to apply soft makeup around the eyes, starting with a light base shade on the eyelids. Add a slightly darker colour to the outer corners for depth and a natural look.



**STEP 50** Paint the eyelashes and add the final makeup touches. This step brings out the magic in your fairy's gaze and adds charm.



**STEP 51** Use a small brush to apply a tiny amount of Cake Gel to the eyes. This gives the eyes a lifelike shine.



**STEP 52** Carefully apply Saracino Liquid Shiny Glaze to the lips for a glossy finish. This adds a soft, natural shine and really brings your fairy to life.



**STEP 53** Attach the head to the body, tilting it slightly for a soft, expressive look. Make sure it's angled downward to match her kneeling pose—this will give her that wistful, magical charm.



**STEP 54** Roll two 8g pieces of Pasta Model. Shape each into an elongated cone, thicker at the top for the shoulder and tapered at the bottom for the hand. Thin the wrist area by gently rolling your fingers over it, and mark the elbow area for definition.





**STEP 55** Flatten the tapered end to create the hand. Cut out and indent the thumb and mark the rest of the fingers.



**STEP 56** Attach the left arm to the body. It should be placed slightly further out, with the hand touching the base.



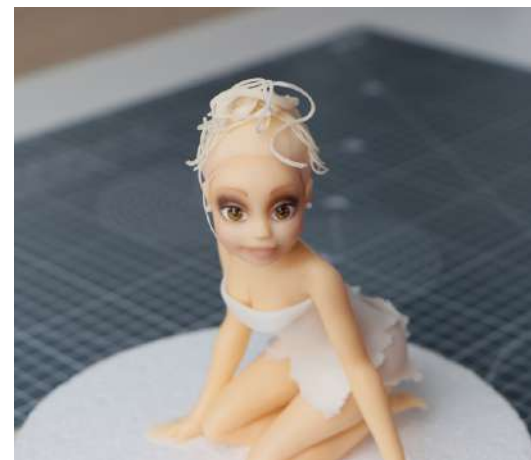
**STEP 57** Attach the right arm closer to the body, resting the hand gently on the base. Use a silicon tool to blend the joints where the arms meet the shoulders.



**STEP 58** This positioning creates a natural, balanced pose, making the figure look as if it's leaning forward slightly, with a soft and elegant posture.



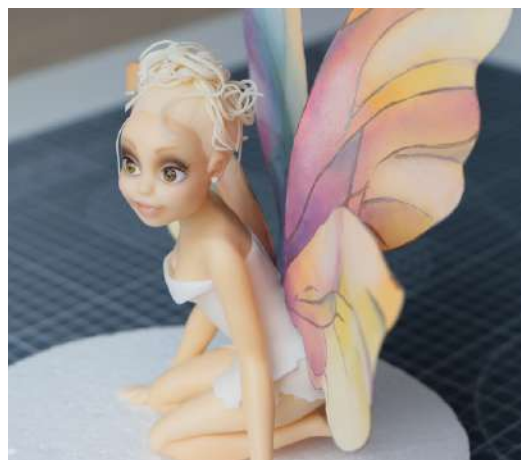
**STEP 59** Roll Pasta Model thinly and cut it into strips for the hair strands. Begin placing them on the head, starting from the back.



**STEP 60** Add more strips as needed to create the updo, using edible glue to secure them in place.



**STEP 61** Push the wire into the paste to insert the wings into the back of the figure. Be sure to cut off any excess wire and angle the wings carefully to avoid damaging the figure.



You can gently bend the cake paper wings to create a more natural, dynamic look, mimicking the slight curve of real butterfly wings.



**STEP 62** Add edible glitter to the figure's dress, focusing on the edges and key areas to highlight the fabric. Lightly brush some glitter onto the wings as well to create visual interest and a magical shimmer.

Your fairy is now complete—ready to spread her magic and dazzle everyone who sees her!

# BOOST YOUR CAKE BUSINESS WITH SOCIAL MEDIA AND A WEBSITE: TIPS, PROS, AND CONS



Are you a cake maker running a small business, teaching cake classes, or selling your beautiful creations to customers?

Whether you're a home baker or run a larger cake business, having a strong online presence is essential these days.

Social media and a website can be powerful tools to showcase your cakes, connect with customers, and grow your brand. But, like all tools, they come with pros and cons, and it's important to know how to make the most of them!

Let's explore how you can use platforms like Instagram, Facebook, TikTok, Pinterest, and your own website to boost your cake business.

## WHY SOCIAL MEDIA?

Social media platforms are highly visual and easy to use, making them ideal for showcasing cake creations. Whether you're posting a picture of a vibrant birthday cake, sharing a video of you decorating an elegant wedding cake, or offering baking tips, social media helps bring your cakes to a wide audience.

But each platform has its own strengths and target audience. Let's dive into how to use each one effectively.



## HOW TO USE FACEBOOK FOR YOUR CAKE BUSINESS:

Facebook is a more community-focused platform, and it works well for building relationships with customers, especially locally. Facebook groups and business pages are great tools to build a dedicated audience.

### CREATE A BUSINESS PAGE

A business page looks more professional and allows you to list your services, prices, and contact details. It also allows you to run ads if you want to.



### USE FACEBOOK GROUPS

Join local community groups, wedding planning groups, or baking forums. Share your cakes, give advice, and answer questions. This can drive business without feeling like you're just advertising.

### POST REGULAR UPDATES

Whether it's sharing a cake gallery, a live video of a baking class, or a post about upcoming offers, keep your followers updated on what's new.



### POST REELS

Reels are prioritised in Facebook's algorithm, meaning they have a greater chance of being shown to a wider audience, even those who don't follow your profile or page. This increases your visibility and allows you to reach potential new followers.

## PROS OF FACEBOOK:

### COMMUNITY ENGAGEMENT

Facebook is great for building a loyal customer base through groups and regular posts.



### TARGETED ADVERTISING

You can run ads to target specific people, such as local brides or birthday party organisers.

### LARGER POSTS ALLOWED

You can write longer posts, which is great for explaining your cake services in more detail.

### FREE PLANNER

Using a planner on Facebook lets you schedule posts in advance, ensuring consistent content delivery and saving time. It helps maintain a regular presence and provides insights into the best times to post for optimal engagement.

## CONS OF FACEBOOK:

### LESS VISUAL THAN INSTAGRAM

Facebook is more text-heavy, and its algorithm often favours posts with more engagement (comments, likes).

### DECLINING ORGANIC REACH

Posts on business pages often reach fewer people unless you pay for ads or get lots of interaction



FOLLOW US

FOLLOW US

# HOW TO USE INSTAGRAM FOR YOUR CAKE BUSINESS:

Instagram is a visual-first platform, and it's perfect for showcasing cakes, tutorials, and behind-the-scenes moments. With over a billion users, it's one of the best platforms for cake businesses to build an audience.

## POST BEAUTIFUL, HIGH-QUALITY PHOTOS

The key to Instagram success is stunning imagery. Make sure to use natural light, focus on sharp images, and create a cohesive theme with your photos.



## USE INSTAGRAM STORIES

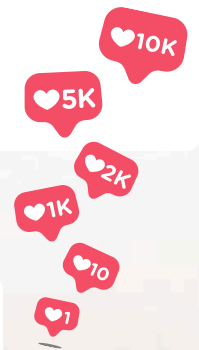
Stories are great for showing day-to-day activities like baking, deliveries, or prepping for events. They disappear after 24 hours, so it's a quick way to keep your followers engaged.

## REELS FOR SHORT VIDEOS

Reels are Instagram's answer to TikTok, allowing you to share short, fun videos. Use them to show off cake-decorating tips, time-lapse videos of the baking process, or before-and-after shots of your cakes.

## ENGAGE WITH FOLLOWERS

Like, comment, and respond to messages. The more you interact with your followers, the more loyal they'll become.



## PROS OF INSTAGRAM:

### HIGHLY VISUAL

Perfect for showing off your cake designs.

### LARGE AUDIENCE

Great for reaching new people, whether local or worldwide.

### VARIETY OF CONTENT

Use posts, Stories, Reels, and even Instagram Live to engage your audience in different ways.

## CONS OF INSTAGRAM:

### TIME-CONSUMING

Consistent posting and engagement can take up a lot of time.

### ALGORITHM CHANGES

Instagram often changes how content is shown, meaning your posts might not reach everyone without paying for ads.



FOLLOW US ON INSTAGRAM FOR MORE

SCAN ME





# HOW TO USE TIKTOK FOR YOUR CAKE BUSINESS:

TikTok is all about short, snappy videos – and it's growing fast! It's particularly popular with younger audiences, so if your cakes appeal to that crowd, TikTok is a fun way to show off your skills.

## CREATE SHORT, FUN VIDEOS

TikTok videos are short (15 seconds to 3 minutes), so keep them light and engaging. Share decorating techniques, show off cake designs, or even do a quick Q&A with your followers.

## USE POPULAR MUSIC

TikTok allows you to add trending music to your videos, which can increase your visibility.



## BE CREATIVE

TikTok thrives on fun, creative content. Show the cake decorating process, funny mishaps, or a behind-the-scenes look at a big cake order.

## PARTICIPATE IN TRENDS

Jump on viral challenges or trends and add a cake-related twist. It's a fun way to get noticed!



## # PROS OF TIKTOK:

### VIRAL POTENTIAL

TikTok's algorithm allows for quick viral success. A single popular video can gain thousands (or millions) of views.

### CREATIVE FREEDOM

TikTok's format encourages creativity. You can experiment with fun ideas and gain attention fast.

### APPEALS TO YOUNGER AUDIENCES

If you're targeting younger customers (or the parents of kids!), TikTok is a perfect platform.



## ➡ CONS OF TIKTOK:

### SHORT LIFESPAN FOR CONTENT

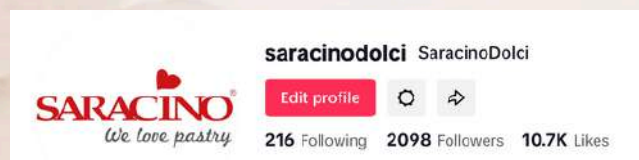
TikTok videos can go viral but also fade quickly. It's important to keep up with trends and post regularly.

### REQUIRES VIDEO SKILLS

If you're not comfortable with video editing or being on camera, TikTok might be tricky to master at first but it gets easier with experience.



**FOLLOW**



# 📌 HOW TO USE PINTEREST FOR YOUR CAKE BUSINESS:

Pinterest is a visual search engine where people go to find ideas and inspiration – perfect for cake makers! It’s often used by people planning events, so it’s ideal for sharing wedding cakes, birthday cakes, and party desserts.

## CREATE BOARDS FOR CAKE CATEGORIES

Have different boards for wedding cakes, novelty cakes, cupcakes, etc. People often search Pinterest for specific types of cakes, so organising your content helps people find what they need.

## USE HIGH-QUALITY, PIN-WORTHY IMAGES

Pinterest is all about beautiful, inspiring photos. Make sure your pins are clear, well-lit, and visually appealing.

## PIN CONSISTENTLY

Like other platforms, consistency is key. Try to pin new content regularly, and re-pin related content from others to keep your boards fresh.

## LINK BACK TO YOUR WEBSITE

Always make sure your pins link back to your website or social media. This helps convert people from browsers to buyers!



## PROS OF PINTEREST:

### HIGHLY VISUAL

Pinterest is perfect for cake businesses because it’s all about images.

### GREAT FOR SEARCH

People use Pinterest like a search engine, meaning your cakes could be discovered by people all over the world.

### LONGER CONTENT LIFESPAN

Pins have a long life and can continue driving traffic to your site long after you’ve posted them.

## CONS OF PINTEREST:

### TIME-CONSUMING

Pinning content regularly and managing multiple boards can take time.



### NICHE AUDIENCE

While Pinterest is great for inspiration, it may not drive as many local sales unless you target event planners or local search terms.



**FOLLOW US**



**Saracino Dolci**  
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# DO I REALLY NEED A WEBSITE?

While social media is fantastic for connecting with customers, a website gives your business a professional touch. Think of it as your online storefront where customers can see your full cake portfolio, read about your services, and even place orders.



## PROS OF HAVING A WEBSITE:

### PROFESSIONAL APPEARANCE

A website makes your business look established and trustworthy.

### MORE INFORMATION

You can include details about your services, pricing, and customer reviews, which can be harder to showcase on social media.

### EASIER FOR CUSTOMERS TO ORDER

You can set up a contact form or shopping cart so people can order cakes or book classes directly through your site.

### GOOGLE SEARCH VISIBILITY

With a website, your business can appear in Google searches, helping you attract new customers.

## CONS OF HAVING A WEBSITE:

### COST AND MAINTENANCE

Websites can be expensive to set up and require ongoing updates.

### SEO KNOWLEDGE REQUIRED

To get your website to rank well on Google, you need to understand search engine optimisation (SEO). This can be a learning curve.



[SARACINO DOLCI - ENG](#)



[SARACINO DOLCI - IT](#)



[SARACINO DOLCI - DE](#)

## FINAL THOUGHTS

Social media and a website are powerful tools for any cake business, but they come with their own challenges. Instagram, Facebook, TikTok, and Pinterest each offer different benefits, so choose the platform that fits your style and audience best.

# Cheeky Chick





## TANYA YEFREMOVA

ABOUT  
*me**hey*

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

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

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

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



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



## *Transform Your Cakes with Wafer Paper Magic*

In my project featured in this magazine, I invite you to try something special: decorating with wafer paper!

This edible, lightweight paper is a game-changer for cake design, adding unique texture and limitless creative possibilities.

Imagine delicate, lifelike flowers, graceful ruffles, or striking abstract shapes—all achievable with the right wafer paper.

Make sure to use the correct wafer paper for the best results.

For all my creations, I rely on Saracino 0.30 or 0.60, which allows me to achieve beautiful, intricate details with ease.

Using quality wafer paper can turn any cake into a true showpiece, guaranteed to impress. It's easy to work with, easy to colour, and perfect for decorators at any skill level.

Give it a try, and watch your cakes transform into unforgettable works of art!

# What You NEED

## INGREDIENTS

- Cake 20cm high x 15cm diameter
- 500g white Pasta Top
- 100g white Pasta Model
- Wafer paper 0.30
- CMC
- Powder colour: light yellow, dark green, brown, green, pink, violet and red
- Gel colour: orange, ivory, white, yellow, brown, black, red, green, violet
- Clear alcohol
- Cornflour

## EQUIPMENT

- Smoother
- Rolling pin
- Knife
- Baking paper for the sketch
- Modelling tools
- Scalpel
- Paint palette
- Paint brushes
- Soft brushes for powder colours
- Brushes for painting with gels. Size 1 for painting fine lines
- Needle scriber



[↓ DOWNLOAD](#)



Pasta Model comes in 3 sizes: 5kg, 1kg and 250g  
It also comes in 15 different colours!







**STEP 1** Trace the bird onto a sheet of greaseproof paper. Pin it to the side of the cake with the top of the head above the top of the cake. Trace the image to the paste.



**STEP 2** Create the top of the head by placing 25g of Pasta Model on top.



**STEP 3** Use a Dresden tool to divide the head into two parts.



**STEP 4** Roll Pasta Model and cut out the left part with a thickness of 1mm. Use the original sketch to achieve the correct shape and size.



**STEP 5** Glue it to the cake.



**STEP 6** Adjust with a Dresden tool by adding lines for a feather texture.



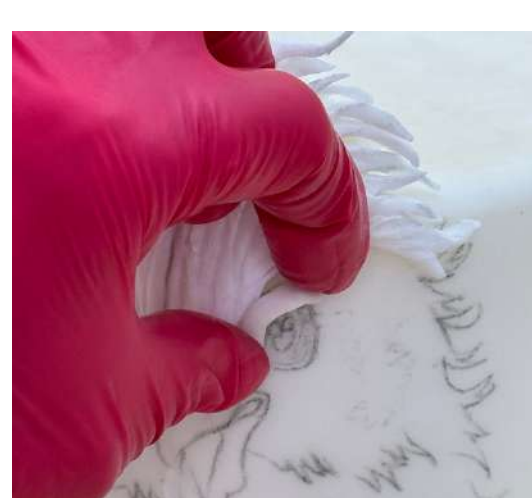
**STEP 7** Cut out the right part with a thickness of 5mm.



**STEP 8** Attach it with water and adjust it with a Dresden tool as with the left side.



**STEP 9** In some places make cuts on the ends with small scissors to make it look more like feathers.



**STEP 10** Add the left and right eyebrow using a small roll of Pasta Model.



**STEP 11** Shape the part under the beak using the sketch.



**STEP 12** Add to the cake and adjust.



**STEP 13** Shape the top of the beak according to the sketch using Pasta Model to a thickness of 0.5cm. Make the corners of the mouth thinner



**STEP 14** Glue it onto the cake and adjust it using a Dresden tool. Make indentations in the nostril area.



**STEP 15** Model the cheek on the sketch to a thickness of 5mm.



**STEP 16** Glue it onto the cake and model it with a Dresden tool.



**STEP 17** Shape the second cheek and transfer it to the cake.



**STEP 18** Use a scalpel to cut thin strips around both cheeks for a feather effect.





**STEP 19** Mix light yellow powder with cornflour to a very light shade and dust the cake on the right side of the bird with a large soft brush.



**STEP 20** Mix light yellow with grass green powder and dust around the bottom of the cake with a soft brush.



**STEP 21** Use a flat dry brush to paint the grass and shadow under the chicken. Using dark green and brown powder dust around the feet.



**STEP 22** Using dark green and brown and a dry brush, add blades of grass on the left side.



**STEP 23** Dilute gel colours in 40% alcohol. If you use stronger alcohol, dilute it with water. Using stronger alcohol can cause the colours to curdle and behave poorly on the fondant. Paint feathers on the left side using white and ivory gel and a thin brush.



**STEP 24** Paint the feathers on the right side with white gel colour mixed with black.



**STEP 25** Paint the left foot with yellow gel.



**STEP 26** Paint the right foot orange.



**STEP 27** Use a very thin brush and brown gel to add the detail to the feet.



**STEP 28** Use black to add thin outlines to the paws and nails.



**STEP 29** Use dark green to paint thin lines on the grass.



**STEP 30** Mix brown with white and paint feathers on the left side.



**STEP 31** Mix black with white and paint feathers on the right side.



**STEP 32** Using violet gel colour add details on the feathers on the right side.



**STEP 33** Use brown to paint the feathers on the left side and right wing.



**STEP 34** Paint the tips of the feathers with white colour.

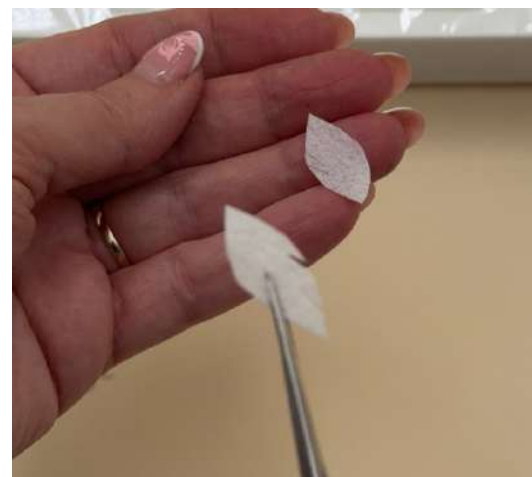


**STEP 35** Using 0.30 wafer paper, cut out squares approximately 1.5cm in size.



**STEP 36** Cut out feather shapes from the squares.





**STEP 37** Cut the feathers along the edges.



**STEP 38** Colour some of the feathers with yellow powder.



**STEP 39** Dust some of the feathers with brown tips.



**STEP 40** Mix white powder with black and dust some more feathers.



**STEP 41** Mix violet with pink and dust the edges of the next portion of feathers.



**STEP 42** Wet your fingers with water and squeeze the feathers on the sides so that they bend a little.



**STEP 43** Start gluing yellow feathers using glue made with CMC mixed with water. Place feather on feather.



**STEP 44** Glue yellow feathers to halfway, glue grey feathers from the centre to the right hand side.



**STEP 45** Cover the body in this way to the line where the wing begins.



**STEP 46** Cut out larger wings from wafer paper. Approximately 2.5cm. Dust them brown, and also dust small ones brown. The wing should be darker.



**STEP 47** Glue six large feathers together.



**STEP 48** Glue smaller brown feathers higher up.



**STEP 49** When the wing is ready, continue gluing small feathers.



**STEP 50** Continue shaping the face using Pasta Model and the sketch. Add to the cake.



**STEP 51** Cut out the next part, glue it on the cake and adjust it with modelling tools to build texture.



**STEP 52** Cut out the next part from the Pasta Model.



**STEP 53** Glue it on the cake and adjust it trying to build up layers for a 3D effect.



**STEP 54** Cut out the lower parts of the neck from Pasta Model and place them on the cake.





**STEP 55** Shape with modelling tools.



**STEP 56** Using a soft brush and yellow powder, dust over parts of the head.



**STEP 57** Using pink and violet dust the beak, leaving the middle part.



**STEP 58** Use red powder colour and a soft brush to dust over the cheeks and comb.



**STEP 59** Add shadows with a dry brush and brown powder colour.



**STEP 60** Use a thin brush and yellow gel to paint the lower part of the eye.



**STEP 61** Use a thin brush and brown colour to outline the contours of the eyes.



**STEP 62** Paint the pupils using black gel colour.



**STEP 63** Outline in red and make shadows on the ridge.





**STEP 64** Paint the nostrils with black.



**STEP 65** Add white details to the eye.



**STEP 66** Use white to add highlights under the beak.



**STEP 67** Add white highlights on the beak.



**STEP 68** Cut out the top part of the comb from wafer paper. Make three parts.



**STEP 69** Dust the wafer paper using yellow mixed with cornflour. Use a soft brush.



**STEP 70** Dust half of the paper with brown powder colour.



**STEP 71** Dust half of one of the three parts with red powder colour. Use a soft brush.

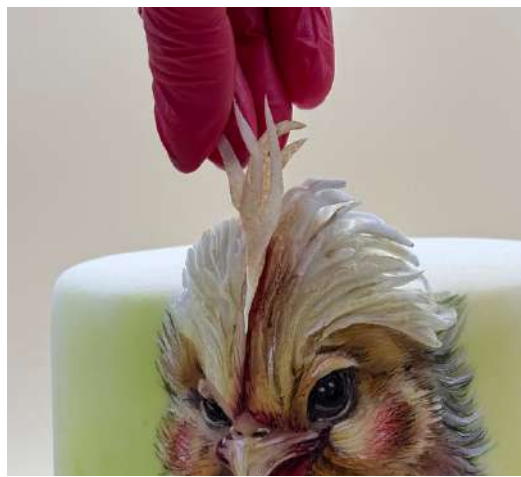


**STEP 72** Paint a line with a brush moistened with water.





**STEP 73** Bend the part in half. Do the same with the two other parts.



**STEP 74** Add CMC glue to the recess for the comb and insert two parts together.



**STEP 75** Finally, insert the part with red colour.



**STEP 76** Cut out the front section of the comb from wafer paper.



**STEP 77** Dust it with red powder colour.



**STEP 78** Moisten with a small amount of water so that the paper bends a little and insert it with the rest of the comb using a needle tool.



Your fabulous  
**CAKE**  
is ready!



# Alli Moffat aka AlliCakeLady.

*Congratulations to the winner!*





# Win a Saracino Surprise Box Worth €100!

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

LUCKY WINNER will be introduced in our April issue.

The competition ends on midnight the 10th of March 2025 and it's open worldwide!



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FLOWERS  
HONEYMOON  
BRIDAL  
PASTATOP  
PARTY  
LOVE  
CEREMONY  
ALTAR  
BESTMAN

# AIMÉE FORD



## *Work and Inspiration:*

**What inspired you to start Aimée Ford Ltd, and how did you begin your journey in this industry?**

I started my journey with a very moist chocolate fudge cake that I used to bring into work on special occasions. Cupcakes soon followed and before I knew it word was spreading and I was in business!

**Can you share a bit about the ethos and mission behind Aimée Ford Ltd?**

I am driven by a passion for innovation and pushing boundaries whilst also trying to redefine industry standards to ensure that we are all valued by our clients and also that we value ourselves.

**How do you stay inspired and creative in your work? Are there specific sources of inspiration you turn to?**

I actually turn away from cake for my inspiration! Art, ceramics, interior design, fashion and nature are all my main sources of inspiration and I love the challenge of trying to create something in an edible form.

**What has been your most memorable project or achievement since founding Aimée Ford Ltd?**

My biggest achievement so far has been joining the judging team at Cake International. Head judge David Close runs a tight ship with an in depth training programme for candidate judges and high standards that we all need to meet at all times. To be able to join such an esteemed team of my peers has been an honour though I will always keep it with me in my head and heart what it means to be a competitor whilst judging so that I can be the best possible judge I can be.



# Insights on Creative Process and Products:

**Can you walk us through your creative process when developing new designs?**

Some of my designs are instant, I have a sketch and I stick rigidly to it, but then other designs I have a vague idea of a direction and then I play as I go to see what works and what doesn't!

**What techniques do you enjoy working with the most, and why?**

My current favourites are texture and paint effects. I use all sorts of 'tools' and mediums to create texture from tin foil to royal icing. Trying to recreate abstract art techniques in an edible way is always interesting! Experimentation is exciting and I enjoy both the success stories and the failures as they're such great learning experiences.

**What Saracino product do you enjoy working with the most, and why?**

Oh I can't decide between the new Pasta Cover, wafer paper and the royal icing! Pasta Cover is perfect for those who like a medium soft paste but it firms to touch quickly enough to then work on meaning it is great if you are a quick worker like me. With the different thicknesses of the wafer paper it is fantastic for many uses but the royal icing is also a star of the show - a gorgeous bright white and it tastes just like marshmallows! Again it dries quite quickly being touch dry in just 1-2 hours - I love it!

**How do you approach the balance between creating products that are trendy and those that are timeless?**

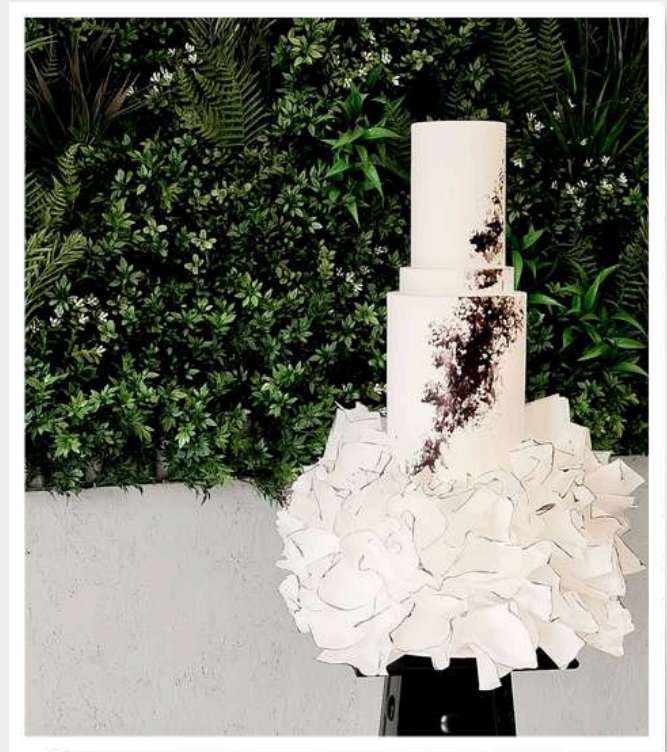
I think Coco Chanel nailed it perfectly when she said

*"Before you leave the house, look in the mirror and take one thing off."*

and I think that is the same approach with cake - don't be tempted to add too much, sometimes less is more, and never be afraid of empty space.

**Are there any upcoming trends in your industry that excite you, and how do you plan to incorporate them into your work?**

It isn't a trend as such but it is something I am noticing more and more...I love that people are embracing the unique, looking beyond the norm and putting their own spin on things. We are all creative, it is just learning to trust your creativity that is the hardest part but once we trust ourselves then we can all produce masterpieces!



## Challenges and Growth:

**What have been some of the biggest challenges you've faced as a business owner, and how have you overcome them?**

3 years ago I had to move premises. I was very lucky that some friends 'took me in' and gave me a home for the business but my lovely photography studio was a casualty of the move, as was being able to have all my tools and equipment in one place. It has forced me to evolve though, I used to regularly work extremely late, I wasn't the best planner and I left things to the last minute. Now though I always make sure I have everything I need for the day/days ahead, and I have to allow lots of extra time if I need to film or photograph but it has also meant that inadvertently I have taken away a big source of stress. My planning skills now are much better and I enjoy my days far more - and I sleep more!

**How has your brand evolved since its inception, and what do you see for its future?**

My business started as 'Butterfingers' and eventually I shed the brand name to step out as myself. I have just brought out the first couple of products in my new product lines with embossing mats and pre-cut edible wraps, with more products to come. I am trying to find products that help people create inspiring cakes in a quick, easy and affordable way.

**What advice would you give to aspiring entrepreneurs looking to start their own creative businesses?**

From a business perspective - work out your costs, add on a fair wage and then don't forget profit! From the creative perspective - embrace your creativity, practice and play with techniques and find what works well for you, but never stop experimenting.

For more of Aimee's designs, follow:



[aimeefordltd](#)



[Aimee Ford Ltd](#)

AF

aimeeford



## Community and Engagement:

**How important is community engagement to your brand, and how do you foster that connection with your customers?**

I have two different types of customers - those buying my cakes locally, and those who are admiring my cakes and buying my products in the cake world. Trying to appeal to both can be difficult but I try to just create content that appeals to me and I find that my customers can feel that extra level of connection from me to my work. Engaging with customers with a quick reply to comments all helps build that trust and relationship so that they feel valued by me, because I really do value the lovely people who support me in any way.





## Personal Insights:

**What do you enjoy most about running Aimée Ford Ltd?**

Running my own business means putting myself out of my comfort zone on an almost daily basis, which can be incredibly scary at times, but it gives me the greatest opportunity to grow as a person. It has changed me, and continues to change me, in so many positive ways, ways I just don't think I would have changed without taking the plunge and going for it.

**If you could create a piece or product for anyone, whether a celebrity or a fictional character, who would it be and why?**

I would love to create something for Diane Von Furstenburg. She changed the fashion industry with a single item, not just once, but twice when the wrap dress was revived but not only that, she is fearless, she has been a pioneer for women in business and women being entirely unashamed of being themselves. Diane is really someone exceptional and she has an incredible eye for design so would likely appreciate some of my stranger creations!

**Outside of work, what are your hobbies or interests that fuel your creativity?**

I love to get out walking with friends, and I spend lots of time looking at art and fashion. Quite a few of my friends also have their own businesses and so we bounce ideas off each other. We also have the occasional karaoke night to let our hair down on a random Sunday if we all don't need to work Monday morning!

## Final Thoughts:

**What message do you hope to convey to your audience through your work?**

I hope my audience can see the pure joy I get through my work. When I am 'in the zone' creating I am at my happiest and time can fly. Those are the cakes I love the most and I hope others can feel that too.

**Are there any upcoming projects or launches that you're particularly excited about and would like to share?**

I am so excited to have just launched my own product lines of embossing mats and pre cut edible wafer paper wraps. These are the first two product lines and I am really excited to see what people create with them. Both products are incredibly quick and easy to use plus they are super effective too. Those who have bought them already have loved them and commented on the incredible quality. With 10 different mat designs so far and 15 wrap designs, there is something for everyone too!



# AF

a i m e e f o r d



## EMBOSSING MATS

- Easy to use
- Lightweight
- Non-stick
- Deep pattern
- Large size
- 10 different designs



## PRE-CUT WAFER PAPER WRAPS

- 100 % edible
- Can be dusted or airbrushed to add colour
- Easy to use
- 2 per pack
- 15 different designs



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# AF



# PASTA COVER

## Sugar Paste for Perfect Cake Coverings

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



### Perfect Consistency at Any Temperature:

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



### Ease of Use:

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



### Pure White Colour and Vanilla Fragrance:

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



### Stability and Strength:

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



### Economical and Convenient:

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



### Tropical Climate Resistance:

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



by Cake is love by Jenny

# Origami Tulip





# JENNY BACCHUS

ABOUT  
me

*hey* I'm Jenny of Cake is Love by Jenny. I live in Cornwall in the UK, with my two children and our small dog Cinnamon.

My career history is very much all sales and business development, and it wasn't until 2015 that I started exploring cake making and cake decorating; making birthday cakes for my children and later, extended family and friends. It was their joy that named Cake is Love.

Fast forward to 2020 when I found my passion for the art of cake decorating and I spent many hours trying and practicing different techniques to try and understand multiple decorating mediums.

It wasn't until I found Saracino wafer paper that I fell head over heels with one medium and I am always keen to incorporate it into my work. I've explored many Saracino decorating pastes and products, with all of them being firm favourites. The quality of the products has really helped me take my work and finish, to another level. I trust the products will do as advertised, which is much needed value. Saracino's innovative cake paper is another product I love to work with. It's an effective and efficient way to decorate cakes. Great to print on, paint on, craft flowers and other décor. I was completely blown away when my cake was chosen for the packaging of Cake Paper and to have my work featured on the website. I am thankful for the amazing opportunities I am presented with.

These past 2 years, you may have seen my work featured in We Love Pastry and 4 other international industry magazines. I am yet to compete at any level but I do enjoy competing with myself, to create something imaginative and unique each time.



@cakeislovebyjenny.



Cake Is Love by Jenny

*Cake is Love*  
by Jenny

## About the project

This Origami Wafer Paper Tulip Tutorial is a tutorial for the cake in its entirety. I wanted to create a piece, which on first look, can be seen as simple, but contains a range of mediums and challenging techniques. These can be quite hard to figure out through trial and error, so I have tried to incorporate as many top tips as I can, to save you time.

The techniques used in this tutorial can stand alone as individual elements, or as an entire look, making it incredibly versatile. They give a greater understanding of the products, therefore making the skills you learn, transferable to ongoing work. The idea that looking out of the window, is much more inspiring with blue skies and clouds holds so much appeal, and tulips are a spring favourite.

If you feel inspired to try these techniques, or the tutorial on a whole, I would love to see what you all create, so please feel free to tag me on socials.

# What You NEED

## INGREDIENTS

- 0.3 wafer paper
- Cake Paper
- Pasta Cover
- Sugarplus Isomalt
- Royal Icing
- Liquid Shiny glaze
- Powder colour: green, dark red, black
- Pearl powder: silver and pearl blue
- Silver pearl powder pump silver
- Gel colour: light blue
- Silver glitter flakes
- Silver leaf
- Water based airbrush colour green
- Water
- Ganached hexagon cake 24cm

## EQUIPMENT

- Cutting mat with grid
- Craft knife, ruler, scissors and long cutting blade
- Silicone mats x2
- Sugar pump for blowing isomalt
- Blowtorch
- 4 clean powder brushes and smaller brushes for water and glaze application
- Silicone container
- Toothpicks
- Turntable
- 2 metal scrapers
- Dresden tool
- Water mister
- Parchment paper
- Airtight containers / Ziploc bags
- Paper towel
- Rolling pin
- Heatproof and food safe gloves
- Fondant smoothers
- Silver/grey ribbon
- 12 inch square cake drum



Always wear gloves when working with Isomalt

When working with Isomalt protect the surfaces from being damaged.



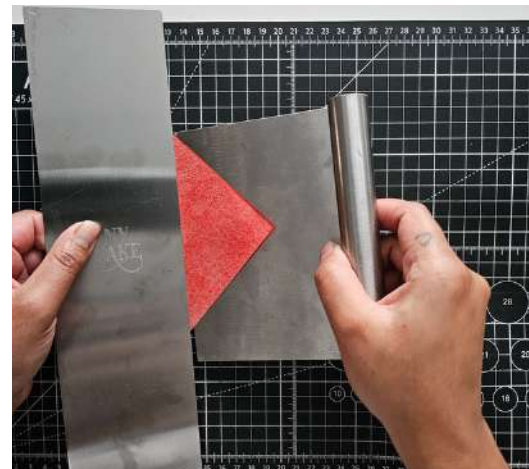




**STEP 1** Cut eight squares measuring 9 x 9cm from 0.3 wafer paper. You will only need six tulip heads, but it helps to have extras, in case of breakage.



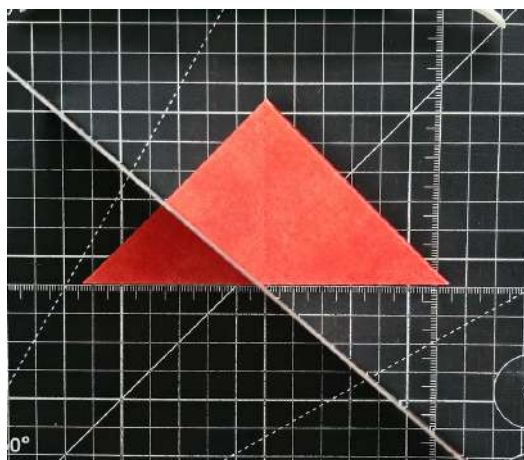
**STEP 2** Colour both sides of all the squares using dark red powder. Move your brush in a circular motion to colour evenly. Colour on parchment paper to allow you to pour excess powder back into the pot and to make clearing up easier. Place your coloured squares into an airtight bag until you use them, this stops the paper from drying out.



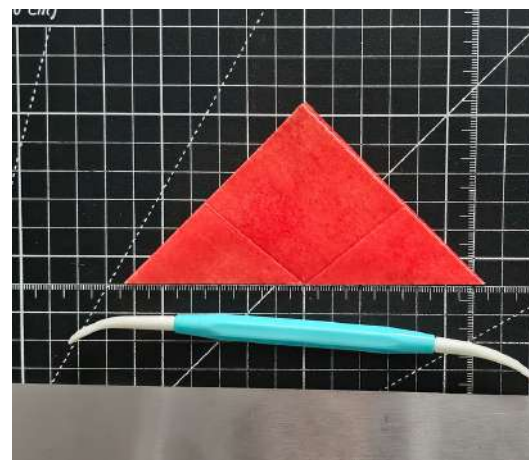
**STEP 3** Using two straight edged scrapers, make the first fold in your square. Place the scraper under the paper to fold the paper upwards. Once the fold is made, remove the scrapers and place one on top of the folded paper to sharpen the crease in the paper. I use metal scrapers as they are thinner edged.



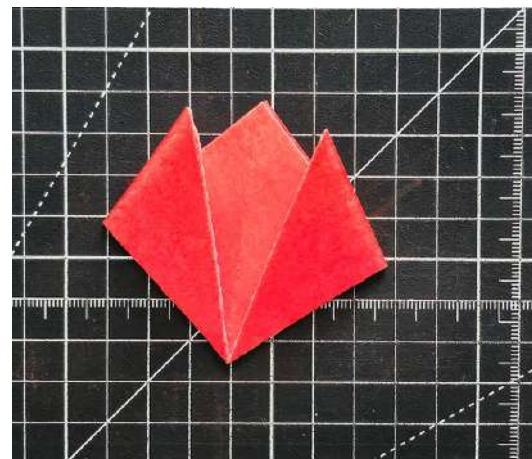
**STEP 4** Unfold the paper and fold along the second diagonal, effectively placing a cross in your square. Use the same method as before



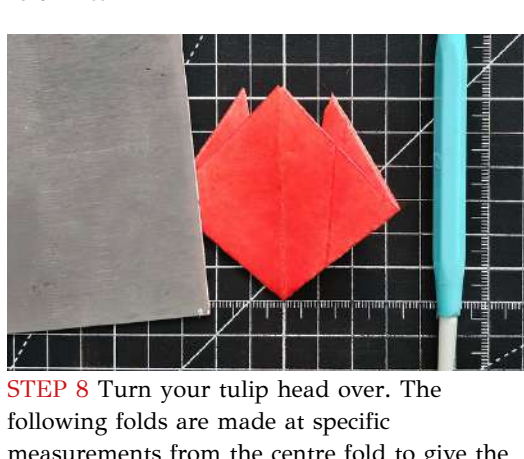
**STEP 5** Keep your square folded, as shown. Your next fold will be made 42 degrees from the base of your triangle. It helps to use a protractor. The scraper marks the line for the fold. Use your Dresden tool to score a fold line.



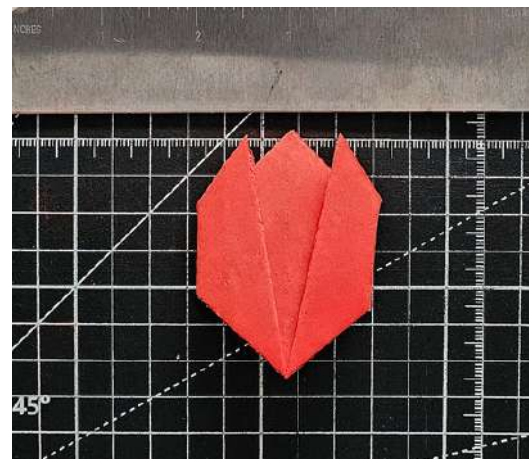
**STEP 6** Mirror the next fold line using the same angle and the Dresden tool to score the paper. Your triangle will now look like this.



**STEP 7** Use the straight edge of your scraper to fold your scored lines. This is the result.



**STEP 8** Turn your tulip head over. The following folds are made at specific measurements from the centre fold to give the tulip head it's shape. The measurements are: Top 2.5cm. Bottom 2.2cm. The scraper joins the two points to create the line to score. Score using your Dresden tool and pay attention to the multiple layers of paper to fold. Creating firm lines will make it easier to fold.



**STEP 9** Your folding of the tulip is now complete. Place into your air tight bag and move onto the next. Remember you will need 6 in total.





**STEP 10** Cut eight strips of 0.3 wafer paper measuring 15 x 4cm, these will be used to form the stems.



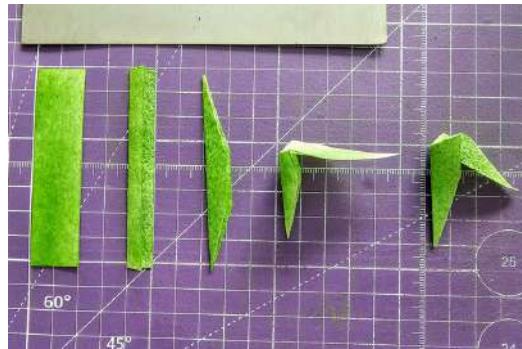
**STEP 11** Dust both sides of the strips using green powder. Using your mister to soften the paper, but not saturate, fold the paper lengthways to form the stems. Ensure your edges are sealed down. The thickness of your stems will be approximately 0.5cm.



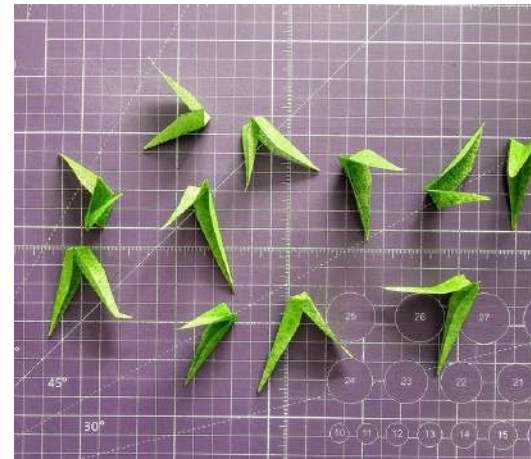
**STEP 12** You will make eight in total. I stored between two sheets of cling film to stop them drying out too quickly.



**STEP 13** Now the leaves. Cut 6 strips of wafer paper measuring 10 x 2cm and 8 strips measuring 8 x 2cm. Dust both sides of all strips green.



**STEP 14** Leaves will be folded with the textured side on the inside. Fold 1 is a centre line lengthways, use the straight edge of the scraper to fold. Cut the folded paper as shown, from the folded line. No specific measurements needed. Fold 2 can be placed anywhere near the halfway point down the leaf. Fold downwards, but only to form the angle shown. The arm of the leaf is to be folded back on itself, gently. Fold 3 is to push inwardly the sides of the leaf to create the final shape.



**STEP 15** Your leaves will look like this. Place to one side for dressing the cake at the end.



**STEP 16** Attach the stems using only a damp paintbrush, pay attention to the stems natural curve as they will form part of your placement in the vase. Use your damp paintbrush to stick the flaps of wafer paper on the back of your tulip heads in place. Use the paper towel to take excess water off your brush. Place your tulips aside to dry.



**STEP 17** Cake covering: cover your cake using Saracino Pasta Cover Top, for a clean white canvas. Cover the top and all the sides. I used one piece of paste. Place aside.



**STEP 18** Colour the following weights of Cover Top paste with light blue gel as follows: 100g 1/2 drop, 100g 1 drop, 100g 2 drops, 100g 4 drops. Colour 75g with a 1/4 tspn of silver pearl powder. Place all balls of paste, except the darkest blue, in an air tight container or bag.



**SARACINO**  
*We love pastry.*



**STEP 19** Roll your paste into a rough rectangle, approx. 0.5cm thick. Dust the top using a fresh brush and pearl blue powder. Note no use of icing sugar.



**STEP 20** Roll all the remaining pastes, from dark to light, stacking one on top of the other. The non use of icing sugar allows them to stick.

**SARACINO**  
*We love pastry.*



**STEP 21** Trim the edges of your paste slab and cover the top layer with edible silver leaf

**SARACINO**  
*We love pastry.*



**STEP 22** Roll your slab to almost double the size, cut in half.

**SARACINO**  
*We love pastry.*



**STEP 23** Stack your two halves onto each other and roll to crackle the silver leaf, double size again.



**STEP 24** Cut in half and stack again and roll a little to stick the slabs together.

**SARACINO**  
*We love pastry.*



**STEP 25** Using your two cutters of choice, cut in to your slab approximately 3/4 of the way down. Overlap the cutting, this will add interest to your pattern at the end.



**STEP 26** Using your long blade, take thin slices off the top surface of your slab and continue to until your slab looks like this, where the pattern is fading and the cutter marks too. Place pieces to one side.

**SARACINO**  
*We love pastry.*



**STEP 27** Use your cutters to create cuttings, going as far through as possible without hitting the bottom.



**SARACINO**  
We love pastry



**STEP 28** Roll over the surface of your slab, gently.



**STEP 29** Continue taking thin slices from the top of your slab until your slab is used.



**STEP 30** Roll enough paste to cover the front of your cake, roll it a few cms smaller than the surface you want to cover. Start covering your paste with the slithers of patterned blue paste you have just created. Note: there will be a pattern on both sides of the blue, so pick which side you want to use. Use little or no icing sugar.



**STEP 31** Cover the entire piece of white paste and ensure no spaces between.



**STEP 32** Roll your layered paste to a smooth surface and slightly bigger than the cake surface.



**STEP 33** Flip your rolled paste upside down, you will see the white paste. Place your cake, surface to be covered down, after gently steaming the ganache. Using your blade, cut all the edges flush with your paste covered cake.



**STEP 34** This is the result.



**STEP 35** Covering the sides of your cake, the hexagon shape will be the front of your cake top forward. You will need 3 strips in total. One of those strips will be cut to only cover one side, leaving the base edge free of cake paper. Mix a tiny amount of black powder into the silver pearl powder to great a gun metal colour, dust the smooth side of all your strips. It's important to cut the cake paper before colouring as the air softens the paper, which makes it much harder to cut.



**STEP 36** If needed, steam the paste and adhere the cake paper, leaving the bottom edge without. Keep your cake on parchment paper so the back does not attach to a cake board





**STEP 37** Cut some strips of cake paper, approx. 1cm width, colour with the same gun metal colour and cut and stick into place as shown. Use steam or mister if needed. This gives the feeling of a window.



**STEP 38** Cover your cake board with Pasta Cover Top paste.



**STEP 39** Give a generous spray of silver pearl powder. Do not brush the board as this will leave black streaks in your fondant.



**STEP 40** Vase: if this is your first time using your sugar pump, coat the outside of the metal tube in a thin layer of veg oil. If your pump is well used, this is not needed. In a silicone container, melt 100g of Sugarplus isomalt in short bursts in the microwave, approximately 15 seconds to begin, gradually getting shorter until your isomalt is bubbling and crystal-less. For these amounts, I like to use silicone cupcake cases and split the isomalt across two cases to speed up heating time. I recommend wearing heatproof gloves.



**STEP 41** Once all the bubbles have popped at the surface of the isomalt, pour onto a clean silicone mat. I double layered silicone mats to protect the surfaces from being damaged.



**STEP 42** Use a rocking motion with your silicone mat to move the isomalt back and forth until movement is minimal. Place the mat down and start to bring the isomalt together to disperse the heat. Do this by using the mat to start folding the isomalt onto itself.



**STEP 43** Add one drop of water based airbrush colour.



**STEP 44** Keep using your silicone mat to bring your isomalt together to one lump. When left to sit, it will spread naturally as it is still very hot.



**STEP 45** When the isomalt slows from freely spreading, start to form a little cup, pulling the edges of the isomalt upwards.





**STEP 46** Using your thumb, create and keep the hollow in the middle.



**STEP 47** Insert the metal rod into your cup and bring the edges of the isomalt up to stick to the rod as shown. When keeping the isomalt ball in shape, be careful with hands and be careful not to block the inserted tube. The movement is still present in the isomalt. Important: bear in mind the scale of the vase needed for tulips and cake.



**STEP 48** Keeping your isomalt on the mat so it keeps its shape, start with half pumps. Areas of very hot isomalt will naturally blow faster than cooler areas. Use the silicone mat and your gloved hands to control that.



**STEP 49** As your vase grows, you can add movement by pulling and twisting the top attached to the metal rod, but its not necessary. Please also note as the vase grows, the isomalt becomes thinner and more delicate. As the isomalt cools, use half puffs of air to keep it inflated.



**STEP 50** Once blown and cooled, remove from the pump, you can blowtorch a sharp knife to do this if it is stuck. Use the same heated sharp knife to cut the neck of your vase down so you can fit your tulips in.



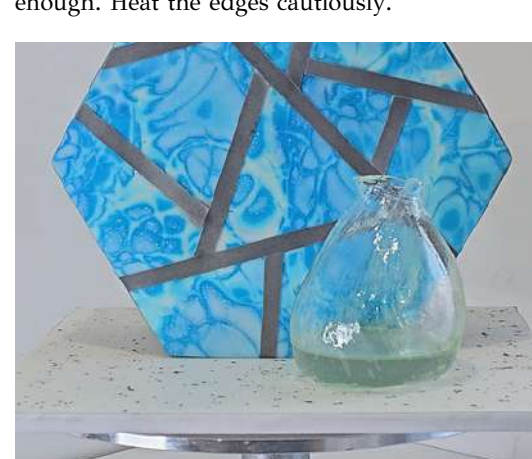
**STEP 51** Note, I ended up not using this vase as the neck wasn't quite right for what I wanted. To open the vase top, gently heat for a second or 2 with your blow torch on a low temp and use the metal rod on the pump to push the inside edge of the vase outwards. Go around the entire rim until you have widened enough. Heat the edges cautiously.



**STEP 52** Once cool, glaze your entire vase with Liquid Shiny. Do not use an airbrush. Brush on. I like to do a couple of layers and store isomalt in an airtight container with food safe silica gel. Ensure the gel is not touching the isomalt.



**STEP 53** Set your cake on the cake board, allowing room for your vase. You can use royal icing to attach your cake. Sprinkle silver glitter flakes onto your cake board and wrap your cake board in silver/grey ribbon to complete the look.



**STEP 54** Set your vase in place.

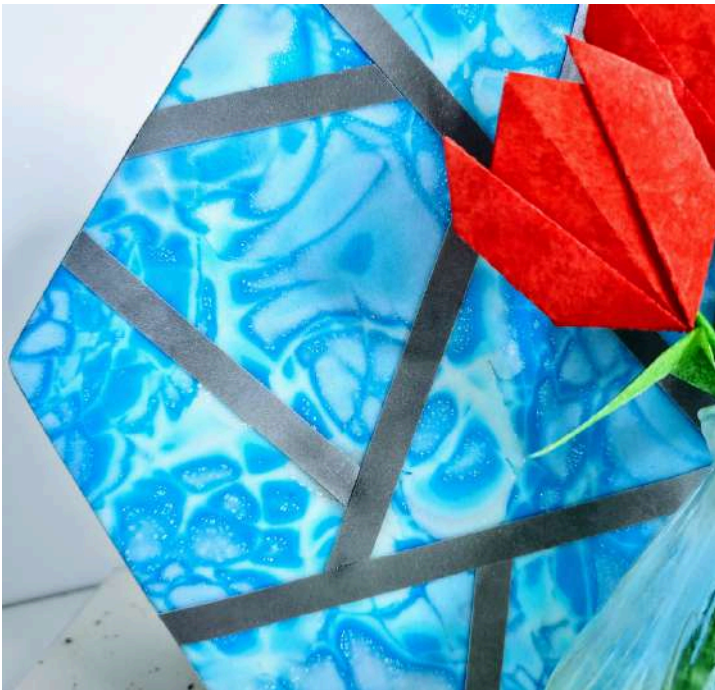




**STEP 55** Arrange 5 of your tulips in the vase and use a damp paintbrush to stick your leaves in place, trim them as needed.

**STEP 56** Add leaves to your 6th tulip and arrange on the cake board.

**STEP 57** Your wafer paper origami tulips cake is ready to surprise everyone!





# Supreme Food Flavourings

*Hello Foodies, Bakers, and Creators!*

yum



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

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



## What is Saracino Supreme



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

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





# Why you will Love Supreme

## BIG FLAVOUR IN A SMALL JAR:

Just a few spoons of Supreme go a long way!

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

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

## REAL, AUTHENTIC TASTE:

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

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

## HEAT-RESISTANT MAGIC:

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

Not with Supreme!

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

## ENDLESS VERSATILITY:

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

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

## SO MANY FLAVOURS TO CHOOSE FROM:

We've got something for every taste bud.

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





# How to Use Supreme Flavourings:

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

## FOR BAKING

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

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

## BUTTERCREAM & FRESH CREAM

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

## FROZEN TREATS

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

## SAVOURY DISHES

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

Think outside the box!

# Some of Our Must-Try Flavours:



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



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



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



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





# Tips for Using Supreme Like a Pro:

## SMALL START

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

## MIX & MATCH

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

## STORE WITH CARE

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

## Bring Your Creations to Life with Saracino Supreme!

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

So, are you ready to take your bakes and dishes to the next level? Try Saracino Supreme flavourings today and experience the magic of real, authentic flavour. We can't wait to see what you create!

Let's Get  
**BAKING**

[Share](#)

Share your favourite Supreme creations with us on your socials!

## NEW FLAVOURS



# Steak Pie Cake





## DIYA PAL

ABOUT  
*me*

*hey* I'm Diya, a multi-award-winning hyper-realistic cake artist with a passion for transforming real-life objects and food items into edible works of art.

I was born and brought up in India before coming to UK to join my husband in 2005. Although I have a bachelors in Psychology Majors and did an MSc from Birmingham Business School with Human Resource Management with distinction, life had other plans!

I left my city job after my maternity to look after my kids. That's when I started putting my fingers in cake mix and learnt to decorate cakes, mainly to make special cakes for my kids birthdays. That soon developed into a love for realistic cakes and I became addicted!!!!

My cake journey did not have a fairytale start but I kept learning as I went along. From my first Merit at Cake International, today I proudly stand with gold, multiple silvers, three times) and top three in realistic cakes (Cake International 2022, 2023, 2024)

My speciality is creating cakes that look so lifelike, they often leave people doing a double-take!

From everyday items to intricate food replicas, I love pushing the boundaries of what cake can be. Recently, I was thrilled to receive the Gold Award at the Cake International competition, a recognition that means so much to me in the world of cake artistry. This award, along with others I've been honoured to receive, reflects my dedication to detail and creativity. Nothing excites me more than the challenge of making people question:



@diyacakesit

"IS IT REAL,

OR IS IT CAKE?"

## About the project

In this realistic cake of the steak pie, mash and vegetables, I share how to make this realistic cake. The reason why I have chosen this cake is because, although it looks very realistic, it is suitable for beginners and all levels!

I will talk you through making the foundations and base, different techniques for realistic textures and colours to use, to make it look like a realistic steak pie meal complete with mash and vegetables- all made with cake and Saracino products.

The best part is the techniques used are versatile and can be used to make other realistic cakes projects too! Like achieving the pastry texture, the shades that give a realistic look and making the meat and gravy that can be applied to other realistic cakes for making meat texture.

It's fascinating how simple tools available combined with the Saracino products, can give such a realistic look to a cake!

# What You NEED

## INGREDIENTS

- Saracino modelling chocolate: white and green
- Gel colour: brown, ivory, green, orange, white
- Saracino Liquid Shiny glaze
- Saracino royal icing
- Saracino Cake Gel
- Ethanol/spirit/vodka for diluting colours
- Round and domed cakes
- Ganache

## EQUIPMENT

- Dresden tool
- Needle texture tool
- Crumpled foil
- Sharp knife
- Paint brush



Modelling Chocolate can be greasy so wear gloves while working with it



## New colours & smaller packs







**STEP 1** Take a round cake and taper the bottom slightly to give a slanted look.



**STEP 2** Scoop a bit from the front. How much you scoop is entirely your choice and how much of the inside steak filling you want to show. Once happy with shape, give a coat of ganache to seal the cake.



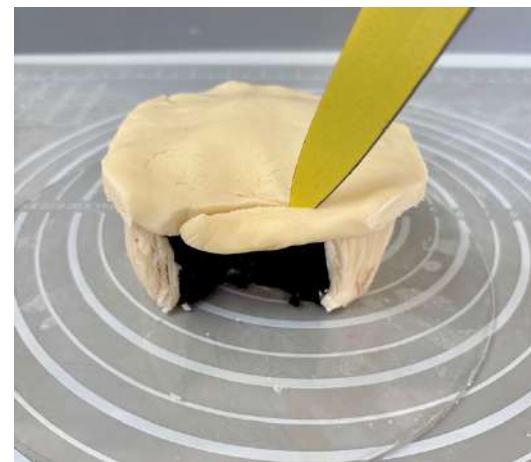
**STEP 3** Wrap the side with modelling chocolate.



**STEP 4** With a Dresden tool, make dented vertical strokes to give a ribbed texture.



**STEP 5** Cover the top with modelling chocolate. It should 1cm wider than the cake.



**STEP 6** Trim the front to the shape of the inside cake.



**STEP 7** Pinch the edges, to give it lift and organic look how you would see in a pie.



**STEP 8** Using a clay pottery sculpture needle, make strokes to give a pastry layer texture.



**STEP 9** Add the pastry texture to the open edges.





**STEP 10** With scrunched up foil press on the surface to give a baked pastry look.



**STEP 11** With a blade or Dresden tool you can lift the modelling chocolate in the front, to show puffed layers on the pastry.



**STEP 12** Paint a light coat with ivory gel colour and spirit.



**STEP 13** Use brown and ivory mixed with spirit to colour the edges and random areas on the top to make it look baked.



**STEP 14** For peas, mix a tint of brown gel to green modelling chocolate and make small balls.



**STEP 15** With a Dresden tool, make some dents to make it looked cooked.



**STEP 16** Colour your white modelling chocolate using orange gel colour.



**STEP 17** Roll a carrot shape and slice horizontally in 1 inch pieces.



**STEP 18** For mashed potato, cover a small round half dome cake (1 inch in height) with modelling chocolate.





**STEP 19** Add some royal icing to buttercream. This will give the mash texture.



**STEP 20** With a teaspoon, smear the buttercream over the covered cake, to give it a mashed potato look.



**STEP 21** For meat, take random chunks of modelling chocolate coloured with brown gel colour. Use crumpled foil to give the meat texture.



**STEP 22** For gravy, mix cake gel with brown and white gel colour.



**STEP 23** Add the meat chunks to the gravy. You can add a few bits of orange and green if you want a bit of vegetable showing in the filling.



**STEP 24** Now place these in and to the front of the cake.



**STEP 25** Brush the pastry with Liquid Shiny to give it a glazed pastry look.



**STEP 26** Brush the vegetables with Liquid Shiny to give a wet look.



**STEP 27** Your Sunday dinner is ready! Trick your guests!



Melanie Underwood  
Head of Cake International & Bake  
International shows

**Cake** Est. 1994  
INTERNATIONAL

## *Talk show with Melanie Underwood*



**Now that Cake International 2024 has wrapped up, how do you feel about this year's event? Did it meet or exceed your expectations?**

I knew the show was going to be busy because of our advance ticket sales but you can't predict the atmosphere, it was wonderful.

**What were some of the standout moments or highlights of the show for you this year?**

I loved it all, hard to choose a standout, the Prop Options entrance feature was absolutely brilliant, people were walking into the show grinning, Emma Jayne's Queen Elizabeth I feature surpassed her previous one (hard to achieve!), Sugar Screams feature was mind blowing, Zoe's Fancy Cakes I absolutely loved, she is so clever, Immaculate Confections Sugar Garden was exquisite and the detail on Gary Pollard's was amazing.

**Were there any surprises or unexpected developments during the show that you found exciting or challenging?**

The show itself ran smoothly, the competition organisation is always challenging with over 1,000 entries but the majority ran very well, although we still have improvements for next year on the process. I suppose Taylor Swift deciding to collapse from her home to the show was a challenge!

Appearing on Radio 5 Live was exciting for me, particularly as my husband listens to it regularly, he called me straight after I finished, he was listening to it whilst decorating our bedroom!





Every year brings a new level of creativity. How did the 2024 entries compare to previous years in terms of quality and innovation?

The quality this year across the board was high and we had competitors surprising the judges with their innovative exhibits, next year we have asked a couple of competitors to deliver a talk on their pieces to the judges.

The talent on display at Cake International 2024 was incredible. Were there any entries or competitors that really stood out to you this year?

The Best in Show entry by Qun Hua Long was beautiful and very deserving to win. I did love the baby Medusa too by Karine Turgeon winning a gold, apparently it is her first time exhibiting so she is certainly one to watch!



What feedback did you receive from competitors and judges about the competition this year? Were there any recurring themes in their comments?

We found the competition feedback vastly improved on 2023 show, still a way to go, I am never satisfied but very happy we are heading in the right direction



The judging process is always a critical part of the show. Looking back, how do you feel about the judging and results this year?

We had quite a task as 2023 we suffered with admin errors, we reorganised our system and are pleased with the progress, we are already planning a further improved system for 2025.

Organising a show of this magnitude must be a huge undertaking. What were the biggest challenges you and your team faced in putting together Cake International 2024?

2024 has been a tough year for everyone in our industry, the biggest challenge was maintaining our reputation as the biggest cake decorating and baking show in the world, I think we achieved it with our 30th Birthday Show.



**This year, Cake International saw a lot of international participants and attendees. How did you manage to keep the event engaging and accessible for such a diverse audience?**

I try to organise a show which keeps you entertained for the whole weekend, plenty of workshops, 2 theatres offering live baking and live cake decorating and a variety of trade stands.

**What did you learn from this year's show that you will take forward into planning for next year's event?**

As I said previously, I am never satisfied and highly critical of my work, I am planning to announce our workshops early 2025 to enable people to pay instalments and am already finalising on our features so I suppose you could say I am finishing all a lot earlier than I usually would!

**In what ways did this year's show reflect the growth and changes in the cake decorating and sugarcraft industry?**

We introduced baking into our show 3 years ago, this has been our biggest growth and we will continue to grow this area yet still maintain cake decorating as our core subject.

**With the success of Cake International 2024 behind you, do you have anything else interesting planned for 2025?**

I am already planning the show, it is a full time job for me but I am very excited now to have someone else helping me, Emma, will be working with me selling the trade stands.

**Are there any major changes or exciting ideas that you're already thinking about for Cake International 2025?**

Yes, I am excited to say that we are planning an Awards Evening Event for 2025 at The Hilton Metropole NEC on Saturday 1st November 2025 to coincide with our Cake International and Bake International Show 31st October 2025 - 2nd November 2025.



**How do you see Cake International continuing to evolve over the next few years, especially with new trends in cake artistry and baking emerging?**

With our new Awards Evening event happening Saturday 1st November 2025, I think this will put us at the forefront of new techniques and ideas, keeping us in touch with product changes and new artists.

**As Head of Cake International, what drives you to keep innovating and delivering a world-class event year after year?**

I am a hard task master on myself, I keep pushing myself forward and I am, I must confess, very bad at switching my brain off...

**What kind of impact do you hope Cake International 2024 had on both competitors and attendees?**

I hope they came away loving the show as much as I do

**For aspiring cake artists who may have attended the show for the first time, what advice would you give them for entering the competition in the future?**

For anyone who has not entered our competition before, I think it needs to carry a health warning as it is very addictive! You are entering a very unique community and you will make friends for life. I would encourage you to join our CI UK Rules Queries Group on Facebook, their help is invaluable.

**How do you think Cake International contributes to shaping the future of cake artistry and the broader baking community?**

Cake International has always been a pivotal and very important part of the industry, our aim is always to grow the industry and spread the word of the wonderful world of cake artistry.

**TICKETS ARE  
ON SALE  
NOW**

A large, bold, pink text graphic that reads "TICKETS ARE ON SALE NOW". To the right of the text is a red circular button with a white border and the words "BUY NOW" in white, slanted text.





# BAKE A DIFFERENCE THROUGH CAKES FOR APES

Help bake the world a better place by taking part in the 10-year anniversary of Cakes for Apes!

Cakes for Apes is International Animal Rescue's global baking fundraiser, which takes place every Ape-ril. Vital funds are raised to help save orangutans and protect their precious rainforest habitat. 265 orangutans have been rescued so far and saved from lives of misery and neglect, but there is still work to be done and IAR knead people like you to bake a difference.

- Follow a tutorial [like this ape-mazing one](#) on how to make an orangutan 3D cake. You could then raffle it off or ask for donations per slice.
- Hold your very own Great Ape Bake Off competition.
- If you're a professional baker, donate a small percentage from cake sales in Ape-ril.
- Host a Cakes for Apes themed tea party.
- Add a Cakes for Apes event to a community group weekly meet up.



The survival of this beautiful species depends on us,  
so sign up to Cakes for Apes today:

[www.cakes4apes.org/sign-up](http://www.cakes4apes.org/sign-up)



For any questions, email [fundraising@internationalanimalrescue.org](mailto:fundraising@internationalanimalrescue.org)  
or read more about it here: [www.cakes4apes.org/](http://www.cakes4apes.org/)

The cake was made by  
Rose Macefield CakeCraft



FUNDRAISE | DONATE | SUPPORT

Join our growing family from across the world  
[www.internationalanimalrescue.org](http://www.internationalanimalrescue.org)

UK Charity Registration Number: 1118277



# Valentine Treat





## ALYA YANNI

ABOUT  
*me**hey*

I'm Alya, owner of Loulou Sugar. I am a Doctor who took the long path to pursuing my artistic passions eventually becoming a fulltime sugar artist. I have been a sugar artist for 20 years. I live in Dublin, Ireland.

I specialise in realistic, sculpted cakes, miniature sugar models and sugar flowers. Reflecting on the cake world 20 years ago, the first thing springing to mind is the lack of specialised tools, the second is making all my own pastes because I simply could not find pastes on the market that fulfilled my needs.

Skill is well and good but products are the cornerstone of achieving amazing flawless creations; homemade pastes always led me to feeling 'my work lacked something'. Everything changed when I discovered Saracino products!

They are truly second to none: from Pasta Top's pliability and stretch to the amazing Pasta Model which allowed me to create incredibly detailed miniatures which retained their shape beautifully. Saracino Modelling Chocolate and Pasta Scultura have been my 'game changer pastes' allowing my realistic cakes to achieve a 'finish' whereby it was difficult to differentiate between realistic and real items.

I attained another dimension in 'realism' by combining Saracino Flower Pastes with Modelling Chocolate and Pasta Scultura facilitating the addition of minute realistic details.

The superior quality of these pastes and the ability to combine them has undoubtedly expanded my creative horizons without limits!



@loulou\_sugar



LOULOU SUGAR  
CAKE DREAMS

## About the project

The inspiration for this project came about as a result of researching food related themes for Valentines day; we automatically tend to think of chocolates and desserts when associating the two.

The goal was to come up with a novel valentine food theme that is inspiring and new, and one that would include several techniques ranging from those achievable for a beginner to the advanced and experienced sugar artist.

Within this tutorial at least nine mini tutorials are included which will allow you to either recreate this Valentines Grazing Board in its entirety or choose specific elements in isolation to tackle.

The aim is to walk you through new techniques in a clear and visual method that takes the guessing game and mystique out of hyper-realistic cake creations.

Hyper-realistic cakes are often seen as a daunting challenge to many cake artists; we hope that this tutorial will debunk some of the myths and help you to create new projects whilst allowing you to use Saracino products in an innovative way to achieve stunning results.

# What You NEED

## INGREDIENTS

- Saracino Modelling Chocolate: white
- Saracino Pasta Scultura
- Saracino Arati Mirji flower paste
- Saracino Pasta Bouquet
- Saracino Pasta Top
- Saracino Pasta Model
- Saracino Sugar Plus Isomalt
- Saracino Royal Icing mix
- Saracino Liquid Shiny glaze
- Saracino tylose powder
- Powder colours: white, black, yellow, orange, red, purple, green, brown, chestnut, silver, gold, navy blue
- Gel colours: black, white, rose beige, brown, chestnut, caramel, navy blue, orange, yellow, green, red, purple, lime green
- Edible glue
- Cornflour
- Clear alcohol
- Gelatine
- Edible foodsafe markers: black, brown, yellow, green, red, pink
- Cake and ganache

## EQUIPMENT

- Cake board: 14" square
- Large and small rolling pins
- Turntable
- Cake steamer
- Modelling tools
- Craft blade
- Small scissors
- Formers (bowls/plates)
- Cutting mat
- Food safe liquid silicone
- Food safe silicone putty
- Food items that are useful: Oyster shells, asparagus, figs, strawberries, nuts, parma ham
- Airbrush
- Paint brushes







**STEP 1** Moulding the peanuts, cashews and pecans: mix food safe silicone liquids in a plastic cup according to instructions. Rest for a minute until bubbles rise to the surface. Note: this is important because presence of bubbles in the finished mould renders the surface of the item imperfect.

Glue the nuts in separate containers to the base with the surface to be moulded facing up. Pour the silicone liquid mixture over the nuts. Ensure the surface is covered completely. Allow to set. When the mould is ready remove from the container and discard the nuts. The mould is ready to use after 24 hours.

**TIP** *Areas that do not cure properly will be sticky to the touch. Do not discard the mould, simply dip a fluffy brush in cornstarch and dab the sticky areas with a thick layer.*



**STEP 2** Moulding the oyster shells: mix and combine parts A and B of the silicone putty according to instructions. Form a ball with the putty and press on the back of the shell while stretching it forward to cover the whole surface. Curl the putty over the edges.



**STEP 3** When the mould has cured remove the shells carefully by lifting the front edge up and rolling the mould back. Remove the shell lids from the mould. The moulds are ready to use immediately.



**STEP 4** Making the oyster lid: Roll 10g of Pasta Bouquet into a ball and press into the mould. Press the paste over the entire surface of the mould. Remove excess paste and smooth the edges.



**STEP 5** Using the real shell as a reference, place a blade horizontally as shown. Use a 'slice and turn' motion all the way around the lid creating a 'puff pastry' effect on the edge. Using the tools shown define and sculpt the surface.



**STEP 6** Place the lid on the real shell and gently push it into the grooves and curves using a ball tool. Allow to dry for a few hours.

**TIP** *Holding the mould and paste between your index finger and thumb press firmly at the edges moving your thumb towards the edge. This will thin the edge of the lid while keeping the middle thicker as well as removing the surplus paste without distorting the shape.*



**STEP 7** Moulding the shell: place a 40g ball of Pasta Bouquet on the shell mould. Stretch the paste over the surface of the mould. Smooth the surface with a ball tool ensuring a good contact between the paste and the mould.



**STEP 8** Use the real shell as a reference to sculpt the free edges to achieve a 'puff pastry' effect (step 5). Allow the paste to dry for 2 hours in the mould



*TIP* Sculpting the edge of the shell while the paste is in the moulds allows for very fine detail to be added to the shell and also allowing the paste to dry completely before unmoulding.



**STEP 9** Remove the shells from the mould very carefully. The silicone moulds are stiff, in order to ensure the flower paste shells are taken out of the mould safely place a silicone tool at the front edge and release the paste from the mould slowly while simultaneously gently lifting the paste shell upwards and forwards.



**STEP 10** In order to dry the flower paste shell completely without distorting the shape and details it is placed on a small piece of polystyrene that fits into the shell. Allow to set overnight.



**STEP 11** Using a bright white colour, airbrush the interior. Immediately air brush small circular areas of brown. Allow to dry completely before proceeding to step 12.



*TIP* In order to create a natural effect mimicking the real shell as shown, hold the airbrush close to the surface. Airbrush a thick layer creating a mottled uneven finish. The brown areas are created while the white layer is still wet, this results in a 'wet on wet effect' with soft natural edges.



**STEP 12** Dilute some black gel with clear alcohol to achieve a light grey tone. With a soft brush paint circular areas as shown. constantly refer to the real shell to ensure accuracy.





**STEP 13** Painting the exterior of the shell: As seen in the photo start by painting the basic pattern on the shell to mimic the real shell using light brown, chestnut and black. Do not rush this step; allow each layer to dry before proceeding to the next.

**TIP** Adding layers of paint to a dry surface ensures a depth of colour and prevents seepage allowing the final effect to have a rich dark well-defined tone.



**STEP 14** Add fine details and depth to the dry painted surface using light brown, dark brown and black food safe markers.



**STEP 15** Creating a soft natural pearl finish on the inside of the shell: mix Saracino pearly silver with white powder. Add clear alcohol until the solution is very watery and almost see through. Paint the surface. Allow to dry completely.

**TIP** It is important to avoid a thick silver layer that looks unnatural. In order to achieve a natural 'pearly' finish ensure the painting mixture is very watery with equal amounts of white and silver powder. Coat the surface with one layer and allow to dry completely. Add the second layer to achieve a natural pearl finish resembling the real shell.



**STEP 16** The interior of the real shell (top in the photo) has visible areas of thick white patterns without a pearl finish. Mix some Saracino royal icing to a flood consistency. Pipe the royal icing in swirls and allow to fall naturally. Dry completely.



**STEP 17** Place the real shell lid next to the sculpted shell. Paint a light brown uneven layer leaving white areas untouched.

**TIP** To add an accurate realistic look, outline the edges of layers with edible markers and blend with a brush dipped in clear alcohol.



**STEP 18** Continue layering the colours as shown whilst allowing each to dry completely. Add black colour accents. Allow the surface to dry completely before proceeding.



**STEP 19** Making the oyster flesh: combine Saracino Arati Mirji flower paste with modelling chocolate in a 40/60 ratio by weight. Form a 35g ball as shown. This will be the base colour of the flesh. Use reference photos to match the colours required. Pinch off three small balls and colour white, black and rose beige.



**STEP 20** Shape a 14g ball of the combination paste into a teardrop. Smooth the edges and flatten on one end as shown. Use the real shell as a reference for size.



**TIP** Place the shaped paste into the real shell to check the size and fit. Adjust accordingly by pinching off small amounts.



**STEP 21** Pinch and shape the thicker end with index finger and thumb to create a dome shape as shown. Create a small crater with the Dresden tool at the thinner end. Flatten the front edge and use a blade to slice horizontally forming two 'lips'. Add grooves.



**STEP 22** Add a very small ball of the rose beige paste into the crater, flatten and shape. Roll a small piece of the white paste into a horse shoe and flatten. Glue the horse shoe at the front of the oyster. Add a very thin rope of black paste outlining the edge, press and cut with a very fine scissors to form a brush edge.



**STEP 23** Place the sculpted oyster inside the shell and gently press down. Use a Dresden tool to complete sculpting the surface while constantly referring to images.



**STEP 24** Use black, grey, white, yellow and caramel gel colours. Dilute each gel colour with clear alcohol. Paint the black edge with white, black and grey blending in the colours. Combine yellow and white and paint different areas of the oyster to give depth. Finally mix caramel with clear alcohol to create a very diluted colour and using a large brush create a wash effect by sweeping the brush lightly over the whole surface. When completely dry add a dab of edible glaze to the surface.



**TIP** Use cocktail sticks to separate the two 'lips' as shown. Allow to harden into position.



**STEP 25** Asparagus dish: use an oval cutter measuring 4 inches by 6 inches. Roll 35g of Saracino Pasta Bouquet and cut an oval shape. Place inside the former dish as shown adding a small pearl border. Dry overnight.



**STEP 26** Strawberry dish: Roll 16g of Saracino Pasta Bouquet. Form a circle with a 5 inch cutter. Place the circle on the former selected. Add a small pearl border with edible glue. Dry overnight.



**STEP 27** Oyster dish: colour 55g of Pasta Bouquet grey. Roll the paste and cut a circle with an 8 inch diameter. Dust with cornflour and place on the former. Dry overnight.





**STEP 28** Steam to remove residual cornstarch. Glaze the oyster dish as shown. Set aside to dry.



**STEP 29** Mix gold lustre powder with clear alcohol. Paint the edges of the asparagus and strawberry dishes. Set aside to dry.



**STEP 30** Pepper: Colour 5g of Pasta Bouquet black/grey, navy, light brown and caramel. Roll out paper thin pieces. Dry until brittle. Crush with a large ball tool.



**STEP 31** Making a half lemon: colour 40g white modelling chocolate with yellow and beige. Form into a ball and place on a mat. Starting half way down the ball use index finger and thumb to gently stroke in a downward motion creating a wide base and a dome shape. Elongate the point to create the tip. With a real lemon as a reference, shape and indent the surface to create a realistic lemon skin. Texture the surface with a cocktail stick and small ball tool. Airbrush with a yellow lemon colour. Dry completely. Dust with yellow, green, and brown to add depth. Steam to set the dusting.



**STEP 32** Making the cut lemon: use a combination paste of 60% Pasta Scultura / 40% Arati Mirji flower paste. Combine the two and colour 40g lemon yellow. Shape the lemon (step 31). Leave aside to harden for an hour.

Turn the lemon half over and cut away a circular piece to a depth of 8mm and a thickness of 3mm 'flesh' all the way around. Cut a thin circle of paste and glue to cover the base. Form a sausage ensuring it is the diameter of the lemon. Bend the sausage back supporting with two fingers while pinching the front with index the finger and thumb of your other hand. Repeat this process 8 times along the length of the sausage to create the effect seen. Curve the shape forward and use the ball tool as shown to shape and smooth each indentation. Flatten slightly, use edible glue to attach on the base.



**STEP 33** Glue a tiny ball in the middle and form the centre with a ball tool. Roll out a small piece of flower paste and cut 8 rectangular pieces as show. Glue each piece to join the centre to the edge forming segments. Roll tiny pieces of Pasta Scultura to form the flesh and attach within the segments. Set aside to harden.



**STEP 34** Lemon seeds: form small teardrop shapes with modelling chocolate. Cut in half and colour with edible markers as shown. Set aside.



**STEP 35** Sprinkle 14g of gelatine powder on 85mls water. Allow to bloom. Microwave until melted. Skim the froth from the surface. With the tip of a toothpick add tiny amounts of yellow and white. Pour into the segments of the lemon. Allow to set slightly. Before it is completely set drop the seeds into the surface and gently submerge them.



**STEP 36** Parsley: colour 5g of flower paste green. Roll very thin. Place a parsley leaf on the paste and imprint into the paste with a rolling pin. Cut around the contour of the impression made with a blade. Add a small stalk and thin the edge of the leaf with a ball tool.



*To ensure you have control over the placement of the gelatine solution use a dropper to place exact amounts in each segment. To create a realistic effect make lines in the gelatine with a blade.*



**STEP 37** Butter curls: colour a small piece of modelling chocolate pale yellow. Roll to a thickness of 4mm on an impression mat. Cut thick strips and roll on a celpin dusted with cornflour. Add shine to the surface with Liquid Shiny glaze.



**STEP 38** Chopped spring onions: divide a ball of Pasta Bouquet into four pieces. Add leaf green and yellow gel to each piece in varying amounts to achieve the colours as shown. Roll the paste very thin. Cut into strips and wrap each strip around skewers to create different sizes.



**STEP 39** Strawberries: Shape 3g of red Pasta Model into a cone. Pinch the base and form a small stalk. This will be used to hold the shape to avoid distortion. Using a toothpick at a 45 degree angle, make tiny indentations with the tip on the entire surface. Form tiny yellow balls and press into the indentations. This is a tedious process but well worth the effort to achieve a realistic effect. Form the stalk using a small calyx cutter, thinning the leaves with a Dresden tool. Attach to the base. Coat the strawberry with Liquid Shiny glaze.





**STEP 40** Pecans: colour white modelling chocolate with chestnut gel colour. The amount of paste used varies between 1.8g - 2.5g for each pecan. Press small balls of paste into the mould and push into all the areas to ensure the mould transfers onto the paste. Unmould the paste and dust with dark brown and black to add depth. Mix cream powder with clear alcohol to form a thick mixture, dab on to the pecan to create characteristic light marks.



**STEP 41** Cashews: colour some modelling chocolate caramel. The amount of paste used varies for each cashew (1.3g - 2g). Repeat the moulding process in step 40. Dust with dark brown and yellow mixed with cornflour.



**STEP 42** Almonds: colour modelling chocolate medium brown. Each almond required approximately 1.5g of paste. Repeat the moulding process from step 40. Unmould the almonds and dust with dark brown. Add white speckles with a paint brush using cream powder colour mixed with clear alcohol.

**TIP** After pressing the paste into the mould place in the refrigerator for ten minutes, this will minimise distortion of the pecan when unmoulding.



**STEP 43** Whole figs: combine Pasta Scultura with Arati Mirji flower paste in a ratio of 60/40 by weight. Colour 30g with purple gel. Roll the paste into a ball with a slightly wider base. Shape the top by gently smoothing and pulling the paste upward to form a stalk. Make five vertical cuts in the stalk with small scissors as shown. Colour 10g of the combination paste lime green, roll into long thin sausages and set aside.



**STEP 44** Insert the lime green sausages into the vertical slits created in step 43. Press the joints to close the slits and blend firmly with your fingers and modelling tools. Create ridges and indentations on the surface to mimic a real fig.

**TIP** The paste is very soft therefore in order to avoid flattening the base, place the sculpted fig on a polystyrene half ball to dry and harden.



**STEP 45** Fig halves: use the same combination of paste and shape a 30g ball as shown (refer to step 43). Cut the shaped paste in the middle to create two halves.

**TIP** Place the shaped paste in the refrigerator for ten minutes to minimise distortion of the shape when cutting.



**STEP 46** Hollow the flat surface of the cut fig with a blade and smooth with your thumb and ball tool. The centre of the cut fig will be made from slices of a 'cane'. This is formed from small sausages of the combination paste coloured in different shades of red and pink with small white sausages in between. Combine the long sausages to create an effect as shown. The width of the cane should be a little smaller than the hollowed area in the fig. Once you have combined the long sausages wrap in alternating thin layers of the same paste in different colours. Place in the refrigerator for ten minutes to harden before slicing. Using a ball tool flatten and stretch the slice as shown until it fits the space.

**STEP 47** Place the sliced coloured paste into the fig half and blend the edges with your finger. Use red and pink edible markers to create an uneven outline. Add small dots with the tip of a brush using yellow, white and cream powders mixed with clear alcohol. Insert the blade in the centre creating very small vertical furrows. Colour the centre with red and black. Add the rest of the details with a fine black edible marker. Allow to dry.

**STEP 48** Fig skin: roll out 15g of purple combination paste into a very thin piece. Place the fig half in the centre as shown. Attach the skin to the fig half and smooth the surface in the palm of your hand.

**TIP** *The thickness of the cut slice should equal the hollow in the fig. If the slice is too thin you can add tiny balls of paste to fill the gap.*



**STEP 49** Place the fig on the surface skin side up. Smooth the surface and press a Dresden tool all the way around. Use small fine scissors to cut the excess paste away.

**STEP 50** Turn the fig over and trim the rest of the skin with a blade to achieve a clean margin line with the inside of the fig. Blend in small thin green sausages into the surface and add markings and texture to the surface.

**STEP 51** Constantly refer to the fresh fig while dusting and colouring the sculpted figs in order to achieve a realistic tone. Use black, navy blue, aubergine and burgundy powders. Steam the surface to fix the dusting. Mix clear alcohol with aubergine and white and add streaks to the skin to blend in the colours. Finish the surface by dusting with a little white powder mixed with cornflour. Add a few areas of white spots using a mixture of white powder and clear alcohol.





**STEP 52** Asparagus: make a 60/40 combination paste with Pasta Scultura and flower paste. Combine well and form two balls coloured with green and lime green gel colours. Place the fresh asparagus on the dish and cut to size to fit comfortably. This will be the template for your sculpted asparagus.



**STEP 53** Each asparagus is made from 9.5g - 11g of paste. Shape 5g of green paste into a spear and 5g of light green/lime paste into a thick rope. Make three cuts in the rope as shown. Attach the rope to the spear using edible glue and blend in the seams. Use scissors to form the scales.



**STEP 54** Creating the details on the asparagus: Use a small piece of acetate folded and secured into shape to create indentations. Cut along the indentation with fine scissors. Separate the scales. Once the correct shape is achieved gently 'stroke' the spear in one direction to close the scales. Add more definition with a silicone tool.

**TIP** To create the scales use a downward pressure motion with the open scissors, close the scissors partially and lift up as you remove it. This will form and lift the scale.



**STEP 55** Additional scales: cut very small triangles as shown. While referring to the fresh asparagus observe the scale patterns and add as required.



**STEP 56** Dust the asparagus with powder colours: lime green, leaf green, dark green, grey. Continuously refer to the fresh asparagus and observe the way the colour tones blend. Use a dark grey shade between the scales to add depth. Finally dust the tips of the spears with a dark aubergine and add a little white to the bases. Steam to set the dusting.

Note: cooked asparagus are darker in colour than fresh asparagus. Refer to reference photos to adjust the colour tones.



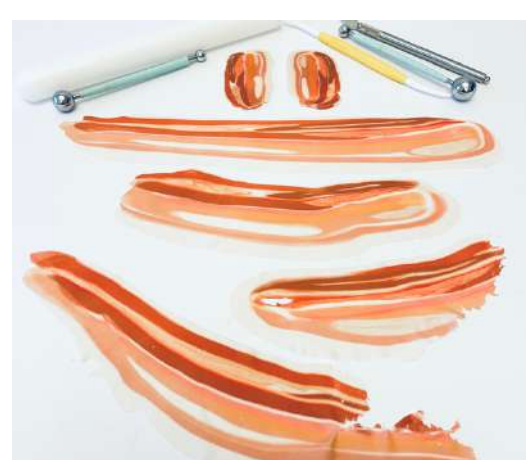
**STEP 57** Parma Ham: make a combination paste using Pasta Bouquet and Arati Mirji flower paste in equal amounts. Divide the paste into several small balls and colour in varying shades of dark red, burgundy, orange, caramel and beige.



**STEP 58** Reference images and a slice of parma ham to observe the colours patterns. Form small sausages of various shapes and sizes as shown. Stack the sausages unevenly in a haphazard pattern with white and beige interspersed. Once you have the desired size, press on the slab and compact it by squeezing and stretching the layers together. Wrap the slab in a layer of white and beige paste as shown. Cover in cling film and place in the refrigerator for 15 minutes until firm.



**STEP 59** Lie the slab flat and slice thin slices (approximately 4mm thick) horizontally with a very sharp knife as shown.



**STEP 60** Roll and stretch the slices using a rolling pin and ball tools until wafer thin and see through. Using a blade and Dresden tool add tears and holes in the different areas.



**STEP 61** Fold and arrange the slices as shown and allow to hold their shape and dry out completely.



**STEP 62** Ice cubes: heat Saracino Sugarplus isomalt granules in a silicone cup in the microwave until melted. Heat in 20 second bursts checking in between if the isomalt has melted and started bubbling. Remove the silicone cup from the microwave and pour the isomalt into the mould selected. Unmould when cooled and hard to the touch.



**STEP 63** Wooden board: carve the cake into a rectangle. Coat with ganache. Cover the ganache with caramel coloured Saracino Pasta Top. Use an airbrush to layer the colours. Form patterns that resemble a natural wood grain. Create indentations and imperfections with a Dresden tool and a blade. Add a bark effect on the front edge. Dust with dark brown.

**TIP** Do not rest the isomalt after melting, contrary to what we normally do with isomalt, in this instance the goal is to keep bubbles in and not to get rid of them. Ice cubes have many tiny bubbles and it would be beneficial to keep them to achieve a more realistic appearance. Spray the surface with Liquid Shiny glaze, this will seal the cubes and protect against humidity.



**STEP 64** Have all the elements ready for assembly. Prepare the oyster 'juice' using 14g gelatine and 85g water (method step 35) coloured lightly with caramel and white. Once cooled use a dropper to add to the oyster shells. Sprinkle the asparagus with 'pepper'. Add the parsley and ice cubes to the oyster dish. Add the remaining elements to the board.

*Your Valentine's grazing board is complete! Bon Appétit!*





Close Up  
**PICTURES**





# MOST AWAITED BOOK





# INTRODUCING FIGURINE MAKING

BY ZOE HOPKINSON

BOOK INTERVIEW



**What inspired you to write "Introducing Figure Making: A Guide to Creating Sugar People"?**

I have always known from a young age I had wanted to do a book, even before I began cake decorating it had been a dream of mine to write and publish one. So, when I began cake decorating and started to build a fan base the dream came to fruition.

**Who do you think will benefit most from reading your book? Is it geared more towards beginners, or can professionals also gain new insights?**

The book is ideally aimed at beginners to intermediate but is also super useful for anyone that wants to build their confidence with figure modelling.

**Can you tell us about your favourite figure from the book and why it holds a special place for you?**

I am torn between the footballer and skater boy being my favourite characters within the book - I just think they are both so much fun and encapsulate what I enjoy about modelling - making people smile.

**What was your creative process like when developing the various characters and sugar figures in the book?**

I wanted to make sure my first book covered a wide range of characters that included different ages, different positions, different expressions and different hair styles. From the very beginning of developing this book I knew it wanted to cover a series of figures where my readers learnt a variety of useful skills that covered loads of different aspects. My book is not about just repeating the same process time and time again, it is there to help develop your range of skills. My vision was to create a guide that showed people a variety of ways in which to model.



## Personal & Business Insights

**What was the most rewarding part of the process of writing and creating this book?**

The most rewarding part of writing the book is hearing from readers about how much it has helped them with them with their figure making journeys. That and finally having it out there for people to buy lol, for those of you who know me I began this book and completed all the figure making projects prior to COVID beginning in 2019 - it then took me several long years to it being published!

**Do you have any future projects planned, either in sugar crafting or writing another book?**

I have already planned about five more books lol - if the demand is there, I will get started on the next one which will be much quicker

# craft & techniques

**Many readers might find sugar craft challenging. What advice would you give to someone just starting out with sugar figure making?**

Aimed at all skill levels, Zoe's Fancy Cakes: Introducing Figure Making: A guide to creating sugar people contains the basic foundations needed to build sugar figurines, individual elements are broken down into 'building blocks' that complete beginners can follow with ease, developing skills as they work through the book. I want the book to inspire readers to get creative with their own character designs too.

**What are some common mistakes beginners make when creating sugar figures, and how can they avoid them?**

By buying my book! In all honesty beginners often try to start with the most difficult of creations to model because they look cooler - master the basics first and go from there. Practice is the key to success with modelling.

**What are some of the key techniques covered in the book that aspiring figure makers should master?**

There are too many to talk over in terms of techniques as soooooo many come into play when model making. The book is created to build upon those needed to be successful at making sugar models.

**Do you have a favourite medium or tool that you always use when creating your sugar figures?**

My favourite modelling tool is the trusty PME Dresden tool and my favourite medium for model making is always Saracino Pasta Model.



**What do you hope readers will take away after going through "Introducing Figure Making"?**

I hope that Zoe's Fancy Cakes: Making Figures will inspire and motivate anyone with an interest in cake decoration or modelling. I created the book to help encourage enthusiasm from readers of any skill level to pursue those creative ideas that are hiding beneath the surface.

**Do you have any advice for readers who may want to turn their love of sugar crafting into a business like you have with Zoe's Fancy Cakes?**

Do it if you love it, it is a lot of hard work and will test you over and over again. Having a supportive network of friends and family behind you is a massive help (Yes, I mean Richard lol).

**Are there any particular moments or funny stories that stood out to you while writing tutorials for this book?**

The scene from the movie 'Ghost' - me and my photographer Jane were very close in some precarious positions when shooting certain shots ha ha.

**Do you have a favourite cake project outside of figure making that you are particularly proud of?**

Wow - that's difficult to say - I have done soooo many cakes for both customers and video tutorials over the years - did you know I have over 1000 free 'how to' videos over on my YouTube channel (@zoesfancycakes)? My favourite cake project to date was the creation of Tom Fletcher's Christmasaurus scene for showcasing at Cake International.



**What do you enjoy most about working in the world of sugar art, and what keeps you passionate about it?**

I just love being able to be creative -

**THAT IS WHAT I  
TAKE THE  
MOST JOY FROM**

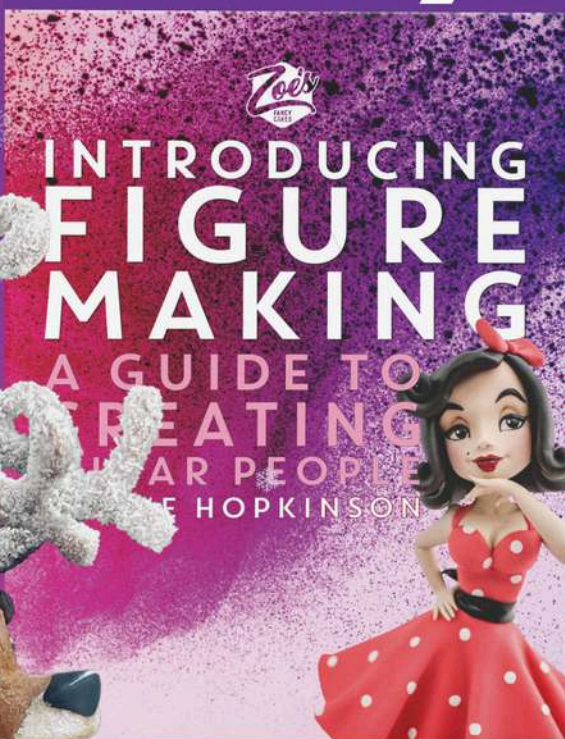


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# Leprechaun





## MICHAEL WEHRMANN

ABOUT  
*me**hey*

I'm Michael Wehrmann, 36 years old, born and raised in Amersfoort, The Netherlands but living in France for almost 14 years now.

I graduated as a pastry chef at a young age, but I quickly realised that traditional pastry work wasn't quite what I was looking for—I wanted something that allowed me to express my creativity in a bigger way.

In 2017, I discovered the world of cake design and was instantly hooked. Soon after, I launched my own business, Mi'Cakery Atelier & Cake Design, where I could fully explore my passion for creating unique edible art.

Modelling, sculpting, and painting quickly became my true passions. Being entirely self-taught, I developed my own distinctive style, which has been recognised with several prestigious awards, including Best in Show and Best in Class at Cake International, along with multiple gold medals.

Today, I'm proud to be a Saracino tutor, sharing my expertise through classes and demonstrations worldwide. It's incredibly rewarding to inspire others and share the techniques I've developed on my journey as a cake artist.



@micakery57



## About the project

This tutorial will walk you through, step by step, the intricacies of sculpting a character, starting with the methods for creating a structure, assembly and support, carving, sculpting, and stacking a cake into the desired shape. You'll also learn how to apply ganache to the cake to give it stability and shape.

The process of covering the ganached cake with fondant is clearly explained, along with additional instructions on how to add a typical cartoon element to the finished creation.

You'll be guided through the required equipment and ingredients needed to complete the leprechaun. Final facial details are explained in depth, including tips for painting and colour dusting.

This creation is the perfect addition to your St. Patrick's Day celebrations, as well as other events, including Christmas. By simply adapting the colour scheme and painting details—such as swapping his dark beard for a white one and his green hat for a red one—you can transform this cake into a festive treat for the Christmas season.

Good luck with your creations!

# What You NEED

## INGREDIENTS

- Modelling chocolate white
- Pasta Model: white
- Arati Mirji flower paste
- Pasta Top: white
- Gel colour: blue, brown, black, yellow, orange, green
- Powder colour: green, blue, orange, pink, black, white, yellow, brown
- Gold lustre powder
- Liquid Shiny glaze
- Chocolate cake
- Dark chocolate ganache
- Golden pearls

## EQUIPMENT

- Drum 22.5cm dia.
- 2 x 25cm M4 rods
- 2 x M4 Tnuts
- 4mm nuts and washers
- Straws
- 3 cake boards 2 x 10cm and 1 x 15cm



## Liquid Shiny

*by Saracino*



**Key  
Features:**

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

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

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

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





**STEP 1** To make the support of this cake you'll need 3 cake boards. 2 of 10cm and 1 of 15cm. 2 rods of 25cm. 2 t-nuts, some washers and nuts. 2 drilled holes in all the boards and the drum.



**STEP 2** Four feet should be added on each corner of the board in order to balance the board and the cake preventing it from wobbling.



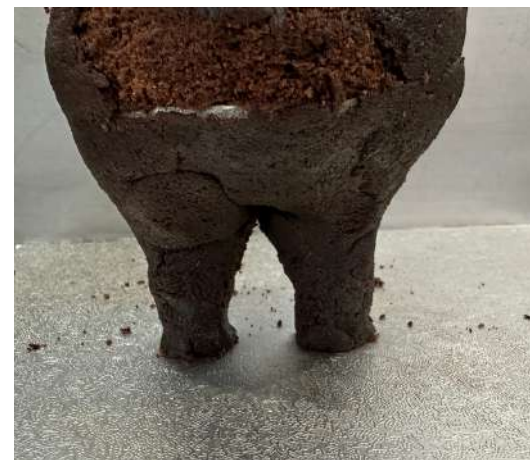
**STEP 3** The finished frame should look like this. I covered the rods with straws and covered the nuts with melted chocolate. There are nuts and washers on both sides of the upper three boards.



**STEP 4** Build up the cake, 10cm for the body, 15cm for the head and a sculpted 15cm for the hat. I used a dark chocolate ganache as filling.



**STEP 5** Cut the cake to the desired shape



**STEP 6** Add the leg with a mixture of some cake leftovers mixed with ganache.



**STEP 7** Smooth the cake with a dark chocolate ganache. I used a flexi smoother to make it easier and smoother.



**STEP 8** We start with the face. Make some rose beige coloured modelling chocolate and add paste to the mouth/cheek area. I used a mixture of pink and rose beige Saracino gel colours.



**STEP 9** Cover the whole face area with the same modelling chocolate.



**STEP 10** Cover the body with black modelling chocolate. Add blue trousers using blue modelling chocolate.



**STEP 11** Add the shoes. Start with a pear-shaped piece of brown modelling chocolate for the front part. Use a rolled rectangular piece to cover around the heel.



**STEP 12** Add an oval piece of modelling chocolate on the shoe for the tongue.



**STEP 13** Shape the sole with a pointed tool.



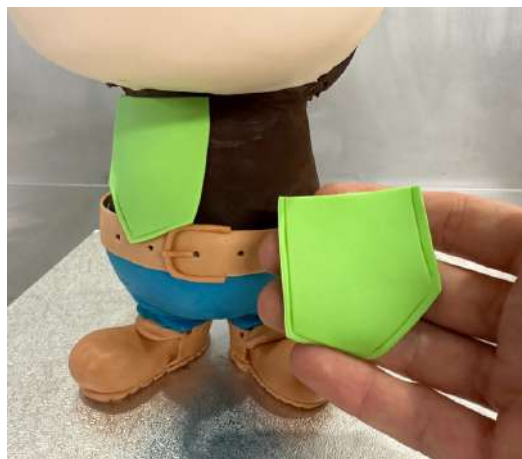
**STEP 14** Add some blue paste to make it look like overlapping jeans.



**STEP 15** With brown Pasta Model add a belt and create holes.



**STEP 16** Create a buckle with the same paste.



**STEP 17** With light green Pasta Model add the first two parts of the waistcoat. Let the 2nd piece overlap the first piece.



**STEP 18** Wrap his jacket around his body and add shape and movement to make it more lively.





**STEP 19** Create two lines either side of the mouth with a thicker stick/tool.



**STEP 20** With a ball tool give the cheeks more shape.



**STEP 21** Make cavities for the eyes and his nose.



**STEP 22** Fill the eyes with white paste and add the nose with modelling chocolate.



**STEP 23** With a knife make a cut for his mouth.



**STEP 24** Open up his mouth and create the lips with a rubber tip tool. Add detail to the nose.



**STEP 25** Add upper eyelids with modelling chocolate.



**STEP 26** Add a green circle in each eye.



**STEP 27** Make this shape and cut it in two pieces to make the ears.



**STEP 28** Add them to the side of the head at eye height and blend in.



**STEP 29** With orange modelling chocolate create the beard and hair shape roughly.



**STEP 30** Make hair texture with the orange paste and add several pieces to make it more lively.



**STEP 31** Add two moon shaped piece of paste for the eyebrows and texture them with a Dresden tool.



**STEP 32** Cover the hat part with green paste and add texture by using baking paper.



**STEP 33** Roll out a band and add the edge of the hat.



**STEP 34** Wrap a belt around the hat.



**STEP 35** Make the buckle and add it on the belt.



**STEP 36** Make the arms and stick them with some glue to the body, securing them if needed with a toothpick.





**STEP 37** Make the hands.



**STEP 38** Add them to the body.



**STEP 39** Make a bow by rolling out a band of paste. Cut it in two equal parts and squeeze the end. Fold over and glue them together.



**STEP 40** Finish it with a centre piece made from a folded long string piece of paste.



**STEP 41** Make buttons: With a plunger make three circles, with a smaller circle cutter mark them and add two holes with a toothpick.



**STEP 42** Add them on his jacket with some edible glue.



**STEP 43** With clear alcohol and powder colours paint the eyes.



**STEP 44** Paint the pupil and add some white dots in the eyes.



**STEP 45** To give everything more depth paint all the coloured parts with a very light diluted paint of the same colour.





**STEP 46** Paint the lips and mouth with red powder mixed with clear alcohol.



**STEP 47** Paint the buckle with gold powder mixed with clear alcohol.



**STEP 48** Add some blue to the eyes by dusting with blue powder and a soft brush.



**STEP 49** Add some red on his cheeks and nose by lightly dusting.



**STEP 50** Paint freckles on his face with clear alcohol and brown powder.



**STEP 51** Insert a small piece of white Pasta Model in his mouth and cut it in two to create teeth.



**STEP 52** Now make four different shades of grey with Pasta Top to cover the board.



**STEP 53** Make different sized cobble stones and cover the whole drum.



**STEP 54** Add texture with some aluminium foil.





**STEP 55** Paint it with a diluted black paint.



**STEP 56** Add laces to the shoes.



**STEP 57** Make a clover with green flower paste on a 26 gauge wire and add it to his hat.



**STEP 58** Make some coins using black Pasta Model, add texture and dust them with gold lustre powder.



**STEP 59** Add the coins to the drum with some gold pearls as a finishing touch.



**STEP 60** Your fabulous cheeky cake is ready!



*Use this tutorial for any 3D cake by simply changing the details,*

*such as the hat, clothes, etc.. You can develop the idea further using the techniques provided.*



# NEW PASTA MODEL



We're excited to share an important update about one of our flagship products, Pasta Model - modelling paste.

As always, our goal is to provide you with the best quality and satisfaction. In response to the increasing scarcity and cost of cocoa butter, we've introduced a new ingredient: shea oil.

Shea oil not only preserves but enhances the qualities of our Pasta Model, while a small amount of sustainable palm oil ensures top-notch quality and environmental responsibility. Here's what you can expect from the update:

**Superior Quality:** Shea oil is rich in essential fatty acids and natural antioxidants, helping to keep the product fresh and stable over time.

**Texture and Taste:** It provides a smooth texture and melt-in-the-mouth feel, offering the same high-quality sensory experience you're used to.

**Less Adhesive:** Thanks to the addition of shea oil, Pasta Model is **less sticky**, so you can work with it for longer periods without it sticking to your hands.

**Sustainability:** By using shea and sustainable palm oil, we're supporting responsible harvesting practices and contributing to the well-being of local communities in Africa.

## QUALITY TESTS

We've carried out extensive testing to ensure the product's quality is just as excellent as before. The results speak for themselves:

**Hardness:** The new Pasta Model has the same firmness as the original sugar paste before use.

**Texture and Malleability:** Once you start working with it, the texture and flexibility remain unchanged.

**Drying Speed:** The drying (or hardening) speed is slightly faster.

**Colour and Taste:** The colour is **whiter**, and the **taste is even better**, thanks to the neutral flavour of vegetable oils, ensuring your creations maintain their familiar look and flavour.

## WHY SHEA BUTTER

Shea oil is known for its moisturizing and antioxidant properties, and it's a popular choice in the confectionery industry.

It helps improve the shelf life and stability of products without compromising their taste or texture.



# Pasta Model **NEW**

# Pasta Model **OLD**

## INGREDIENTS:

Sugar 43%, potato starch, glucose syrup, vegetable fats (**shea oil, palm oil, cocoa butter**), cornstarch, thickener: E466; **acidifier: E330**; flavouring

Sugar 43%, potato starch, glucose syrup, vegetable fat (**cocoa butter**), cornstarch, thickener: E466; flavoring

## ALLERGENS- NO CHANGES

## COLOUR

- PURE white

- White with shade of cream due to cocoa butter presence

## HARDNESS - NO CHANGES

Initially very hard; requires kneading until pliable.

## DIFFERENCES:

- It may be crumbly at first, but it becomes stretchy after kneading. The stretchiness is slightly reduced compared to the previous version; however, this does not affect its workability.
- It dries slightly faster than old recipe

- It becomes very stretchy after kneading, which does not impact its workability

## BENEFITS THAT HAVE NOT CHANGED

- Due to its strength it allows for very thin rolling for elements such as clothes. Perfect for ruffles.
- It's very flexible, soft, and easy to use and also smells and tastes delicious.
- Holds its shape during modelling but also allows for correction and re-shaping for a long time.
- Blends at joints perfectly. making the joints invisible.
- Perfect for modelling very small elements, detailed pieces and for moulds. Easy to colour using gels or powders. It is also easy to dust.



by Silvia Mancini  
using New Formula

# GOAL SETTING FOR CAKE ARTISTS: START THE YEAR WITH A CLEAR PLAN

by Cristina Arévalo



Hello, my sweet friends, a new year feels like a fresh start, doesn't it? It's a time to reflect, dream, and decide how you want your business to grow. But let's be honest—dreaming is the easy part. Turning those dreams into reality? That takes planning. As a cake artist, you already juggle so many roles: creator, marketer, manager, and maybe even delivery driver. That's why setting clear, achievable goals is the first step toward a successful and less stressful year.

Let's dive into some tips on making 2025 the year you take control of your business with goals that inspire and energize you, rather than weigh you down



# WHY GOAL SETTING MATTERS



Setting goals isn't just about writing a list of things you want to achieve. It's about giving yourself direction and purpose. Without clear goals, it's easy to get stuck in the day-to-day hustle, feeling like you're working hard but not getting anywhere. Setting goals can help you:

- **Stay Focused**, with a clear outcome it is easier to stay on track and avoid distractions.
- **Measure Progress** is key to keep you motivated.
- **Grow Strategically**: Instead of chasing every opportunity, you can prioritize what aligns with your vision.

There are many types of goals you can set as a cake artists. Think of your goals as layers in a cake: each one builds on the next. Take a look at these three types of goals:

## 01. LONG-TERM GOALS (THIS IS YOUR BIG VISION)

These are your “dreams” goals that might take a year or more to achieve, like:

- Opening your own cake studio.
- Launching a line of online classes.
- Reaching a specific income milestone.

## 02. MEDIUM-TERM GOALS (BUILDING BLOCKS)

These goals will help you get closer to your long-term goals. For instance:

- Developing a new menu of signature cakes.
- Growing your social media following.
- Upgrading your photography skills for better marketing.

## 03. SHORT-TERM GOALS (QUICK WINS)

These are actionable steps you can achieve in the next month or quarter, like:

- Organising your workspace.
- Testing three new recipes for Valentine's Day.
- Updating your website portfolio.

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 [The Art Cake Coach](https://www.theartcakecoach.com)

 [The Art Cake Coach](https://www.theartcakecoach.com)



# LET'S TAKE A LOOK AT HOW TO SET ACHIEVABLE GOALS

I like to use the SMART method when setting goals—it stands for Specific, Measurable, Achievable, Relevant, and Time-bound. Let's break it down:

- **Specific:** Instead of saying, “I want more customers,” try “I want to book three wedding cake orders each month.”
- **Measurable:** How will you know if you've achieved your goal? Set specific metrics to track your progress.
- **Achievable:** Be ambitious, but realistic. Don't set yourself up for failure.
- **Relevant:** Your goals should align with your overall vision for your business.
- **Time-bound:** Set a deadline to keep yourself accountable.

Here are some tips to set achievable goals:

## 01. SET REALISTIC GOALS:

Don't bite off more than you can chew. Set goals that are challenging but achievable according to your knowledge and resources or even goals that you know you can work towards achieving or learning skills to make them happen.

## 02. BREAK THEM DOWN:

Large goals can seem daunting. Break them down into smaller, more manageable steps. Set milestones to achieve and create a timeline for your goals.

## 03. REVIEW AND ADJUST:

Regularly review your goals and make adjustments as needed. It is ok to change or pivot if something is not working.

## REMEMBER

- **Dream Big:** What are your long-term goals for your cake business? Write them down.
- **Break It Down:** Break down your long-term goals into smaller, achievable steps.
- **Create a Plan:** Develop a detailed plan for achieving your goals.
- **Take Action:** Start working on your goals today.
- **Track Your Progress:** Keep track of your progress and celebrate your successes.



AND



Here are some tools to help you stay on track. You don't have to figure this all out alone! There are many tools and apps to choose from in order to get your goals set, however, I would love to share some of my favourite tools.

- **Planners and Calendars:** A good planner can help you break down big goals into smaller tasks.
- **Apps:** Tools like Trello or Asana are great for keeping track of your projects, or simply use a template from Google Sheets or Excel to keep your goals in check.
- **Accountability:** Share your goals with a fellow cake artist or join a community to stay motivated. Our beloved Cake Friends Stay Creative community as well as the big Saracino family are here to give you that peer support.

Now, I love setting goals in the beginning of the year (even before the previous year ends) here is my personal Goal-Setting ritual.

I take a day to sit down with a cup of tea (or maybe hot chocolate—it's still winter, after all!) and reflect on the previous year. I celebrate the wins, big and small, and look honestly at what didn't work.

I follow these step by a session of gratitude journaling. Here I write down all the things I am grateful for, good and bad, because we even learn from mistakes and I can turn downfalls into a reason to be grateful. Then, I brainstorm where I want to go next and map out the steps to get there.

I also give myself permission to adjust as the year goes on. Goals are a guide, not a prison. Sometimes, life happens, and that's okay. What matters is having a plan to start with.

Remember that if you need any help on setting achievable goals, The Art Cake Coach offers you lot 's of tools, information and even podcast episodes that can help you to start the year.

So my sweet friend, this year, I challenge you to take an hour—just one hour—to write down your goals. Make them bold but manageable. Dream big, but also think practically about how you'll make those dreams happen.

Goal setting is a journey, not a destination. Don't get discouraged if you don't achieve all of your goals right away. Just keep taking action and you will see progress.

Remember, every masterpiece starts with a plan.

Let's make 2025 your most successful year yet, one goal at a time.

*And as  
always*  
**STAY SAFE AND  
STAY CREATIVE!**

*Cristina xx*





# JENNIFER GOLTON

ABOUT  
me

hey

I'm Jenny. Sugar craft is my absolute passion in life. I began learning sugar craft really young in my teens! My love for the craft is why I became a teacher. I have taught professionally for 16 years.

Currently I teach fantastic groups of adult learners who all have learning disabilities. Once my teaching moved to students with learning disabilities only, I didn't want my own creative journey to stop as I still consider myself a work in progress!

I was lucky enough to be invited to submit tutorials to Saracino. This led to more invitations to other magazines. Currently my day passion is teaching my wonderful adults who mean everything to me and alongside this I have this unwavering love to share what I already know to a much wider audience via magazine tutorials.

I feel extremely lucky to be in the position I am today and I want to continue to strive to be the very best I can be and share and inspire others with my two main loves modelling and royal icing.



@sweet\_sugarmakes



Sweet Sugar Makes

## Project Description

My aim with this project was to create a large and whimsical figure. I love pastel colours so I thought Blossom would make a perfect project to show off the beauty of traditional Chinese costume and the abundance of blossoms that are so recognisable each Spring.

Built onto a secure polystyrene structure the figure stands approximately 11 inches high. This is a delightful project to adapt or redesign using the base structure, but changing the gowns design using your own research of traditional Chinese costume. My wish would not to be a slave to exact measurement or position of the drapes, but look online to see the wide range of Chinese gown design and alternative colours too.

The model could also change culture, costume and arm position to create your own unique project or even challenge what I have created for you with more detail or delicacy.

I feel the most gorgeous thing about this piece is the beauty of the nearly translucent layering of the drapes and veil. I finished the piece off with a beautiful movement and flexibility using only flower paste. The costume sets firmly, but the drapes are still flexible and strong many weeks later even in high humidity. They will not break or crack as you apply them and this is a pure delight when dressing figures.

The cake sides are clean and contemporary and the delicate royal icing piping frames the beauty of the whole piece. I hope you will gain inspiration and insight by reading about or creating this piece. Be safe in the knowledge that she would keep as a beautiful long-lasting memento for someone you love.

# What You NEED

## INGREDIENTS

- 750g Pasta Top or Pasta Cover
- Pasta Model: 100g blue, 70g purple, 210g rose beige, 230g tiffany, 120g pink, 250g fuchsia, 125g brown, 5g black
- Arati Mirji flower paste
- 100g Saracino royal icing
- 20g Saracino cocoa butter
- Powder colour: pink, black, brown, green, bronze, light silver, rose beige
- Trex or white vegetable fat
- Cornflour
- Edible glue
- 6-inch dummy cake & cake drum
- Clear alcohol

## EQUIPMENT

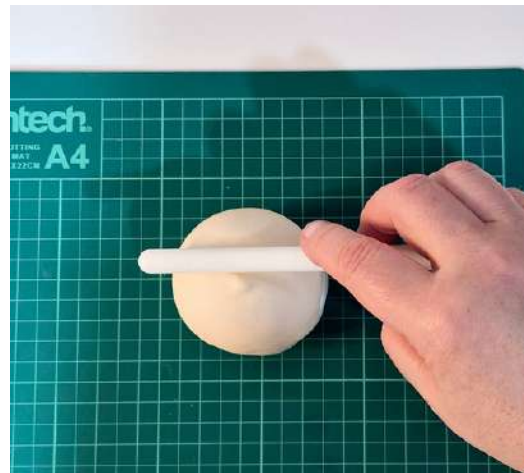
- Rolling pin
- Paintbrushes
- Silicone tipped tools
- Craft knife
- Polymer clay blade
- Scissors
- Ball tool
- Dresden tool
- Wire cutters
- Pliers
- Cake smoother
- Texture mats
- Blossom and flower cutters
- Two 8-inch cake drums
- Rose veiner
- 28 and 20 gauge white flower wire
- 6cm polystyrene ball
- 20cm polystyrene cone
- Kids craft foam
- Flower making pad
- Soft sponge
- Piping bags
- Brown floral tape
- Sugar craft gun
- Former to sit poly head in
- Circle cutters – 1.5cm, 1cm and 8cm
- Number 1 piping tip
- Masking tape
- Tracing paper
- Non smudge pencil
- Ruler



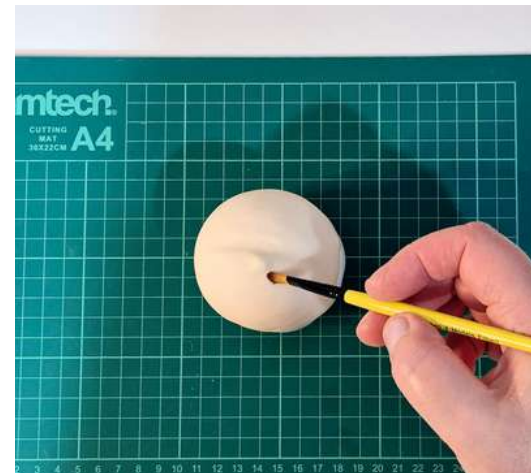




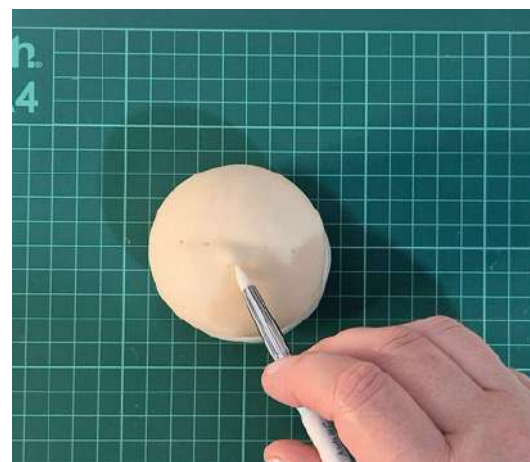
**STEP 1** Coat a 6cm polystyrene ball in Trex. Press on tiny peppercorn sized pieces of rose beige paste, one for the nose and one slightly larger for the mouth area.



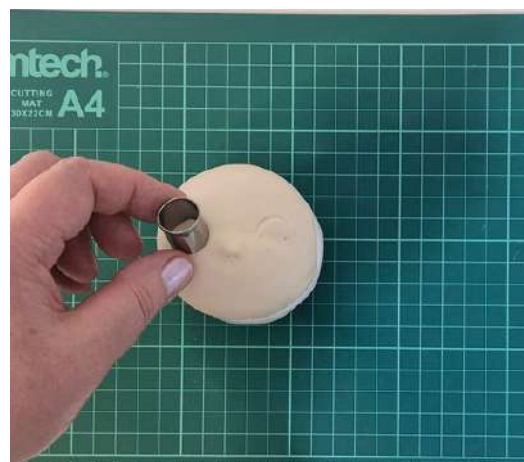
**STEP 2** Roll 130g rose beige paste 3mm thick, gently press onto the ball. Use a mini rolling pin to shape the upper part of the face, just above the nose.



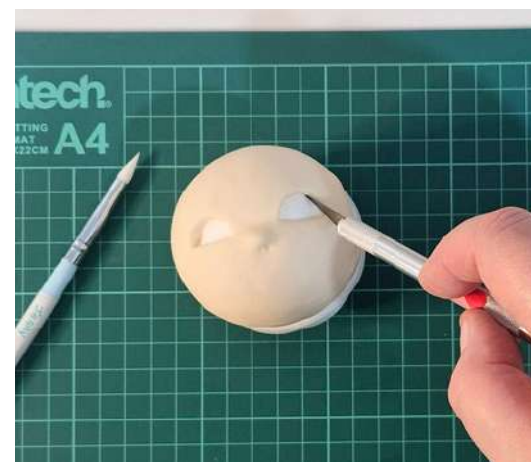
**STEP 3** Gently smooth and define a button nose using a paintbrush, make sure the mouth area is slightly raised.



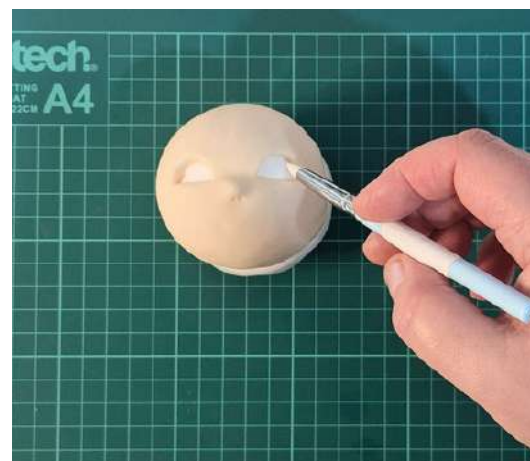
**STEP 4** Using a silicone tipped tool mark in nostrils.



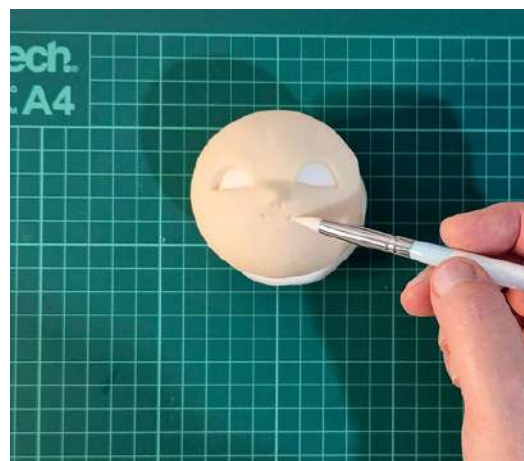
**STEP 5** Use the silicone tipped tool to mark in guide lines for the length of each eyelid. Using a 1.5cm circle cutter mark in the upper part of the eyelid.



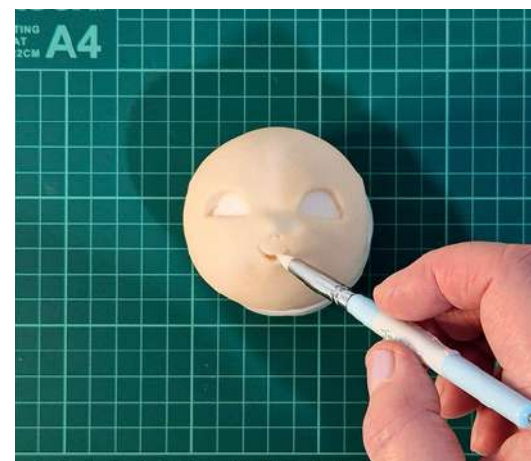
**STEP 6** Use a craft knife to cut out the shape of the eyelid.



**STEP 7** Refine the outline of the eye as shown, create neat and accurate lines using a pointed silicone tipped tool.

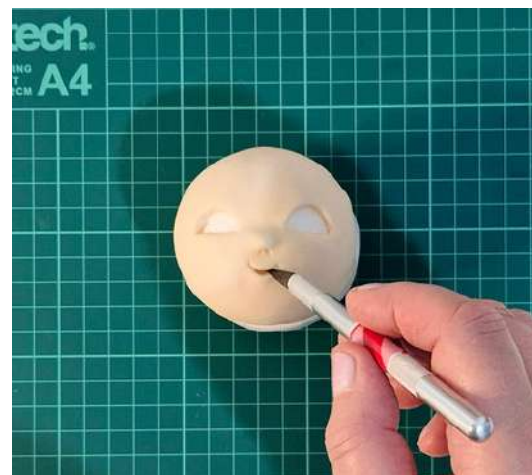


**STEP 8** Mark in dots as guides for the outer corners of the lips. Gently draw a line across to depict a smile.

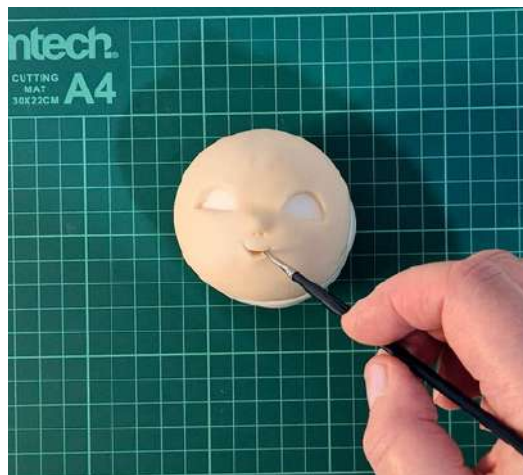


**STEP 9** Using the silicone tipped tool carefully open up the mouth.

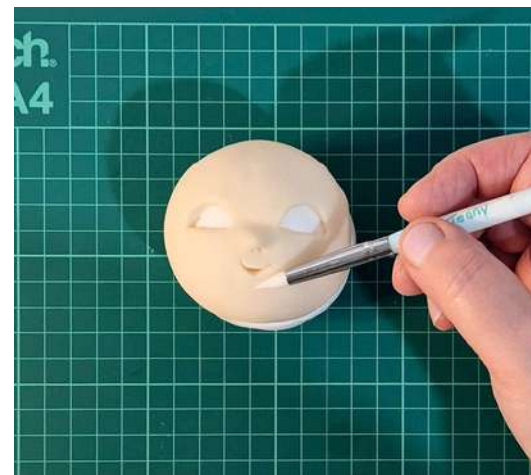




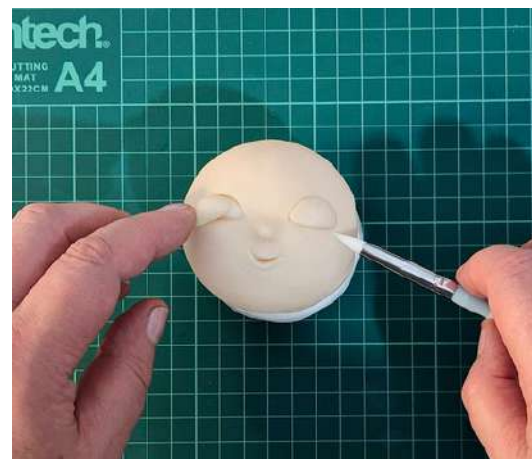
**STEP 10** Use the very tip of the craft knife to push up the upper lip and push out the lower lip. Place the tip of the blade right inside the mouth to do this.



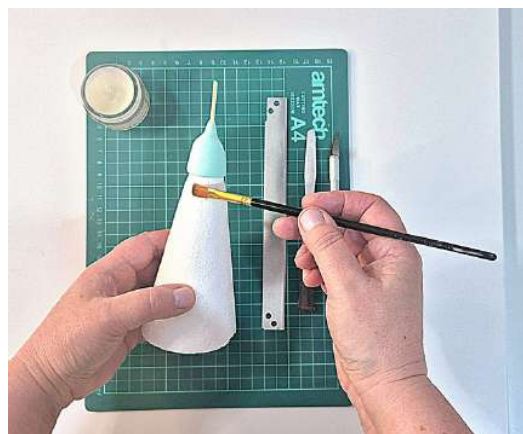
**STEP 11** Use a paintbrush to shape the upper lip, pushing the paste away from the inside of the mouth using very gentle pressure.



**STEP 12** Shape the lower lip, by drawing across and rolling the tip of the silicone tool, manipulate a minute mound of paste for the lip creating a subtle effect with no harsh lines. The head can be left to set overnight at this stage.



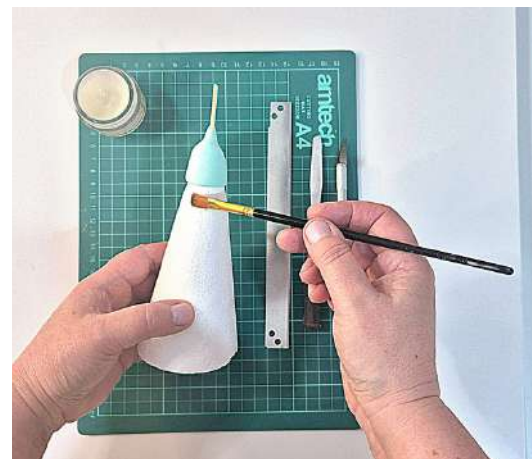
**STEP 13** Fix in two pea sized pieces of paste to create closed eyelids. These need to be rounded out from the sockets so they look natural. Set the face to one side to dry thoroughly.



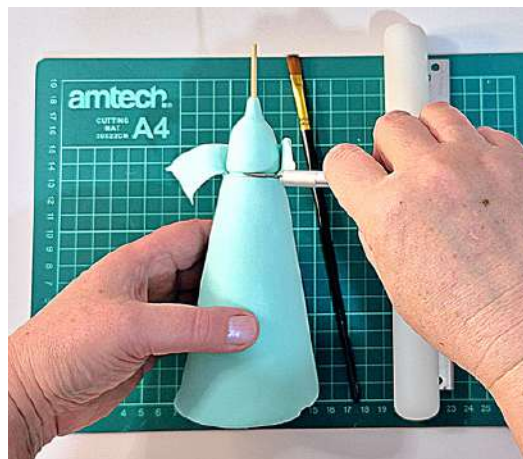
**STEP 14** Base of the body. Using the illustration as a guide cut off approx. 4cm from the base of a 20cm polystyrene cone to get the full length of the upper torso and lower body. Check where the waist line will sit. Indent the waist line with a palette knife. Push a wooden skewer all the way through the cone, leaving at least half 5cm to support the head and 2cm at the base to insert into the cake board later.



**STEP 15** Prepare the dress and drape sections. To coat the polystyrene cone use 155g tiffany paste. To create fine drapes for the clothing knead together 90g of tiffany paste with 90g of white flower paste.



**STEP 16** Coat the upper torso with Trex and roll out enough tiffany paste x 2.5mm thick to wrap as show. Bring up some of the paste to depict a neck as this helps refine the shape of the bodice.



**STEP 17** For the lower part of the dress. Coat the polystyrene in Trex and roll out enough paste to wrap around. Use a polymer clay blade to give clean cuts overlapping and trimming paste and then lightly blending joints at the back.

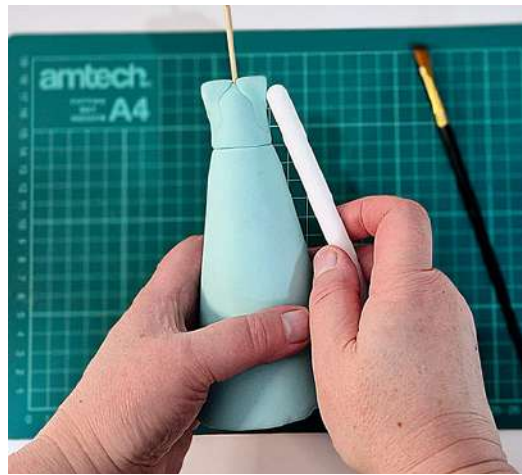


**STEP 18** Remove the excess tiffany paste from the top of the torso section and replace with a small piece of rose beige for the neck. Do not stick this piece on. Make sure you can remove it. Set the coated structure to one side to set.

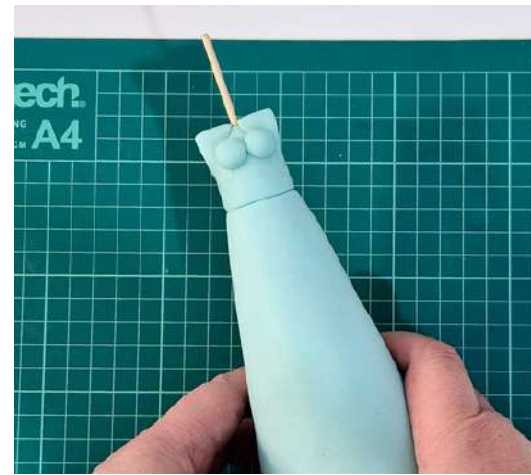




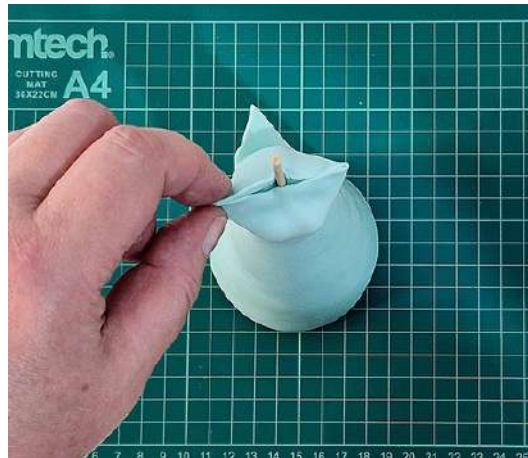
**STEP 19** Coat a 6-inch cake drum in 120g of baby pink paste. Texture as you wish and set aside to dry.



**STEP 20** Once the structure of the body is dry use 20g x 2 of tiffany paste to mould the shoulders. Smooth the sections down onto the torso and press indents for the arms later.



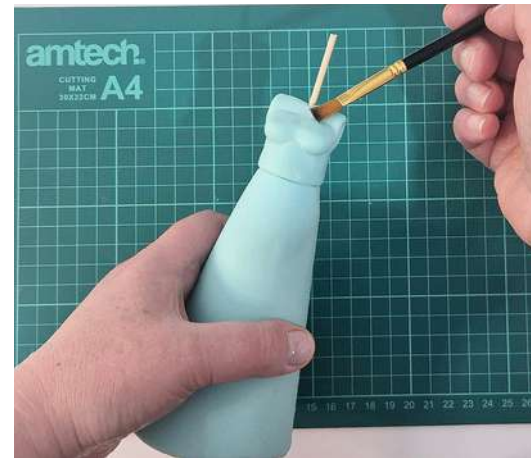
**STEP 21** Fix on two pea sized pieces of tiffany for the bust.



**STEP 22** Begin to dress the model with the pasta model and flower paste mix. Roll enough paste to wrap around the upper body, roll thin enough to make the paste nearly transparent. Wrap a length around the body. Press the paste together.



**STEP 23** Pick up the model and use scissors to trim the sides and top of the shoulders.



**STEP 24** If the bust line does not look natural use a brush to smooth and change the shape. Don't worry about blending as this section is covered later.



**STEP 25** Roll more paste to fix the first part of the skirt. Stick with Trex and use a polymer clay blade for straight and neat cuts.



**STEP 26** Photo shows the side sections of the dress. These pieces sit on the side only. A large piping tip can be used to cut the round edges.



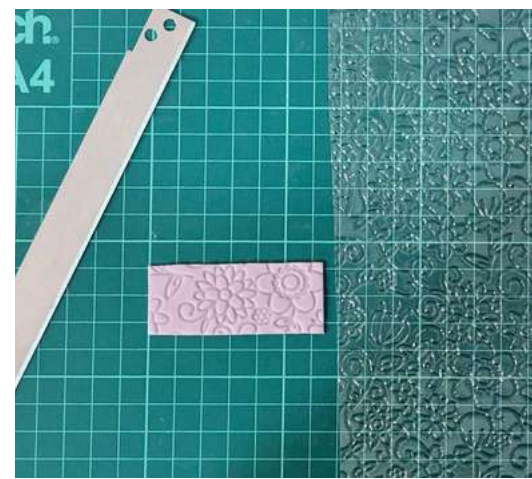
**STEP 27** Complete first layer of skirt. Let this section dry before you move onto the arms.



**STEP 28** Use 20 gauge florist wire for the arm support. Use a scribe to push through an initial hole aiming for the wire to sit at the back of the wooden skewer. Use wire cutters to trim and pliers to bend. The wire will need removing later. Just gauge size and length for now bearing in mind human hands end mid-thigh.



**STEP 29** To create the colour for the waist band colour mix 5g of fuchsia and 5g of tiffany to create lilac.



**STEP 30** Roll enough paste to wrap around the waist. Texture as you desire.



**STEP 31** Fix the waist band using Trex.



**STEP 32** For the back section of the dress. Roll enough paste to cover just half of the back of the model. Note I have now removed the arm wire to make this part easier. Drape the paste over the model. This part will require trial and error to size the pieces you require and achieve a pleasing look.



**STEP 33** Once happy with the first part of the drape, fix with Trex or a little water.



**STEP 34** Photo shows the left drape applied and wrapped over the right drape.



**STEP 35** Both drapes will need trimming near the shoulders.



**STEP 36** Move back onto the face. Paint or dust in the cavity of the mouth using brown. Fix in very tiny teeth, making sure they sit behind the lip.





**STEP 37** Using pale pink powder colour paint on tiny lips. Using a combination of rose beige and pink powder highlight the cheeks, eyelids and nose using a full, fluffy brush.



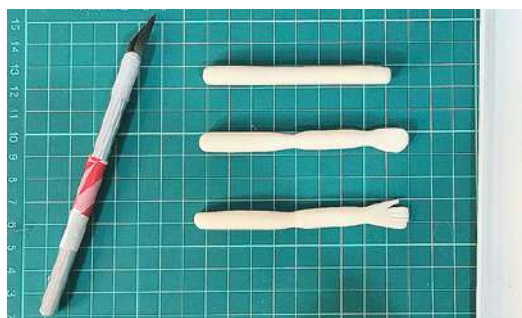
**STEP 38** For the eyelashes roll black Pasta Model onto kids' craft foam. Try to size the pieces as accurately as possible. Use scissors to trim pieces that may be too long.



**STEP 39** For the eyebrows mix 5g brown with 1g black. Roll and apply. Try to use the warmth of your fingertips rather than water or glue to fix.



**STEP 40** Arms: Re-insert the wire. Bear in mind the arm and hand sit directly on top of this wire, so check the length and re-trim the ends if required.



**STEP 41** Roll approx. 50g rose beige paste per arm. I use cake smoothers to do this. Use your index finger to create a dip where the elbow and wrists are. Flatten a tapered paddle shape for the hand. Try to make the hand delicate. Cut out a small V shape for the thumb section and then mark in the fingertips. One central line and one line to each side. The hand to the right can be left with equal sized fingers as they bend under to hold the bouquet later. The right-hand fingertips will need cutting to a more realistic human lengths as they are to be in view later.



**STEP 42** Fix the right arm and hand as shown. Lightly apply edible glue to the wire and gently press the arm onto the wire. Slightly bed the arm onto the wire, this way it will dry strong once set. The wire should fully support the length of the hand too. Make sure the finger tips are bent so that the wired bouquet will rest on the thumb as it passes through later on.



**STEP 43** Fix the left arm using the same technique. Take your time with this. TIP – to check both arms and hands are lining up correctly ready to hold the bouquet thread a 28 gauge wire through to check the angle.



**STEP 44** Once the arms are thoroughly set paint and dust them. Use rose beige and pink to dust and brown paint for the inside of the fingertips. I covered the model in kitchen roll as shown to stop any powder falling on the dress.

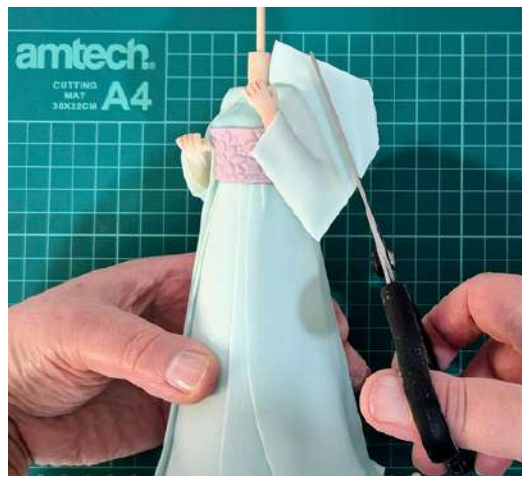


**STEP 45** For the sleeves roll out thin triangles of paste as shown and fold. Open up the front with a paintbrush and gently press the longest end of the triangle, but do not stick it together.





**STEP 46** Fix the sleeve as shown. It was placed over the arm from the back. Gently pleat together the open edges following the silhouette of the arm. Crease the excess drape below the hand to form an angular shape. Repeat the process for the right arm.



**STEP 47** Pick up the model and cut the paste to create joints, enclosing both sides of the paste together using the scissors. Set aside to dry.



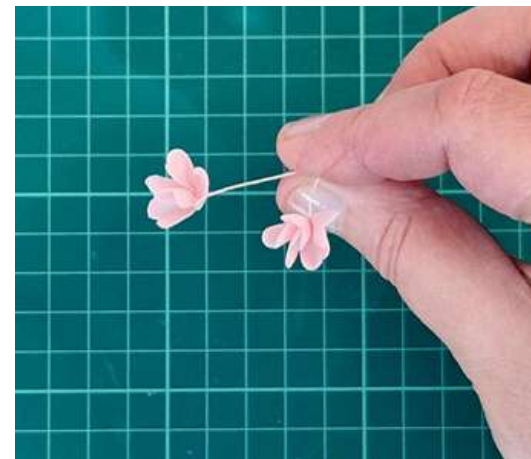
**STEP 48** For the wired blossoms colour 30g of flower paste pink.



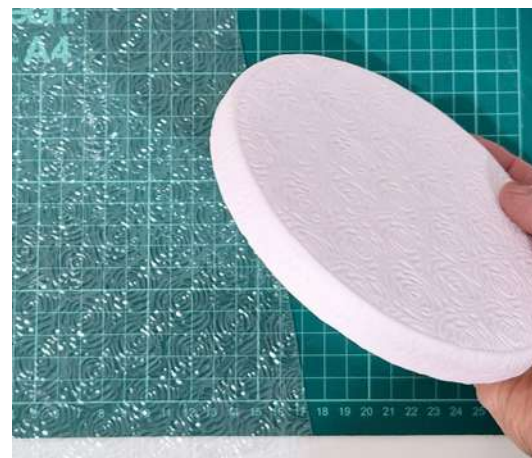
**STEP 49** Roll the paste super fine and then cut approx. 20 shapes using a 5-petal blossom cutter. Use a Dresden tool to flatten and curve the blossom on a firm flower making pad. Place onto soft sponge and create a dip with a ball tool.



**STEP 50** Make a tiny bend in the top of a 28 gauge white wire, apply a tiny spot of glue to the wire. Thread the wire through the top of the blossom shape and then gently fold in half.



**STEP 51** Fold the blossom in half again. This forms the bud / centre of the flower. Set aside to dry.



**STEP 52** Finish the display board – Apply a strip of textured pale pink paste to the edges of the board.



**STEP 53** Using pink powder and a large brush, heavily dust to highlight the pattern on the board.

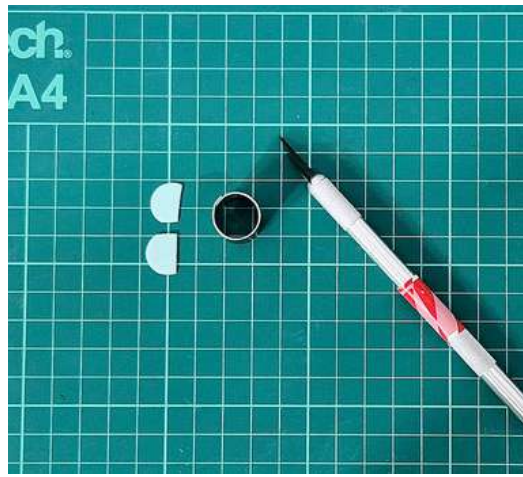


**STEP 54** To fix the model to the board. Mark with the wooden skewer where you need the model to stand. Push the skewer right down to the very base. Fix paste to the board and apply glue over the top of the pieces to make them sticky. Firmly imbed the model into the hole you have made, making sure the skewer fits in firmly and the base is secured to the tacky pieces. Double check that your model is as straight as can be from the side and back.





**STEP 55** Photo shows the head in place. Do this to check the view of the head and neck and look at the structure as a whole three-dimensional piece.



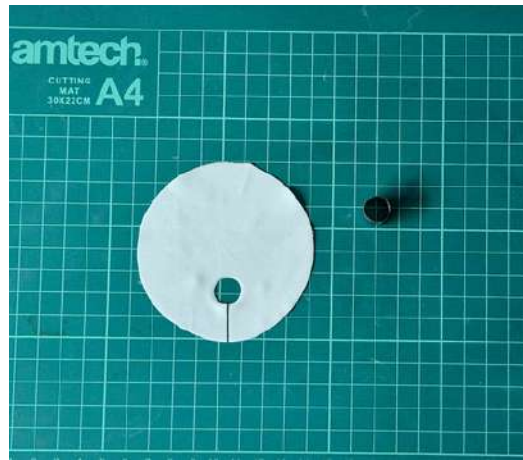
**STEP 56** For the collar cut out two pieces from a 1.5cm cutter and cut one edge straight.



**STEP 57** Fix the collar to the neck.



**STEP 58** Prepare the paste for the hair: Combine 120g of brown with 10g black paste. Wrap and set aside.



**STEP 59** Create a cape effect for the dress – Roll flower paste and cut out a circle with an 8cm cutter. Remove a small circle as shown using a 1cm cutter and cut down so the cape can be opened out.



**STEP 60** Fix the cape onto the top of the shoulders.



**STEP 61** Drape the cape lightly and manipulate fine creases with a paintbrush.



**STEP 62** Begin the base of the hair – Roll the brown mix to approx. 3mm thick, cut using the 8cm cutter.



**STEP 63** Apply a light coating of Trex all over the back of the head and fix on the circle of paste. Use a paintbrush to smooth the edges as shown and roll the head gently onto the soft sponge to ensure it is stuck down well. Tip – Ensure the back of the head is circular. If it is distorted in any way use more brown paste to rectify this. Roll and refine in the sponge to perfect the shape.





**STEP 64** Fix the head into a cake dummy and using a Dresden tool mark in the pattern of the hair. Set aside to dry.



**STEP 65** Once the hair is set mould two ears from 10g rose beige paste. Ensure they sit firmly against the side of the head. Look over the top of the head to make sure both ears line up.



**STEP 66** Check the head on the model, but do not fix.



**STEP 67** Move back onto the wired blossoms. Cut more blossom shapes, soften and curl as previously. Place each shape onto a small piece of cardboard, lightly glue the shape and thread the dry bud through.



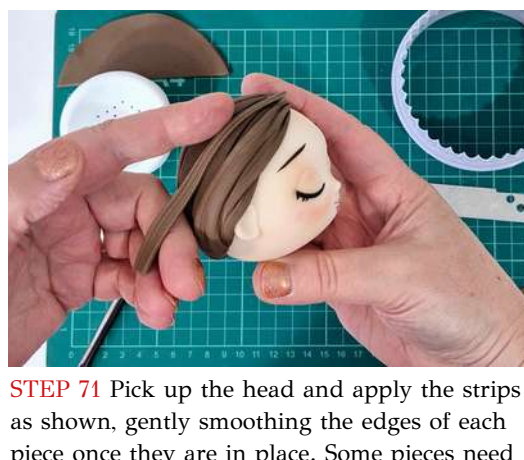
**STEP 68** Flip the flower upside down, gently let the shape drop onto the bud. Try not to squeeze the piece to ensure your petals and open and not pressed tightly against one another.



**STEP 69** Photo shows various stages of the flower from a bud to a full flower. To increase the size, I added a third layer on some of the blooms once each layer was dry using the same technique as previously.



**STEP 70** Finish the hair. Roll the prepared paste thin to 2mm. Cut out a circle using the 8cm cutter and extend the length of the circle by rolling it. Mark in multiple fine lines using a polymer clay blade to create a very fine hair texture while the circle is intact. Cut out 4 to 7mm wide tapered strips.



**STEP 71** Pick up the head and apply the strips as shown, gently smoothing the edges of each piece once they are in place. Some pieces need to be overlapped and some will sit directly next to one another. Follow the markings of the hair that you made previously. Ensure that you pull down on the pieces to sit right under the base layer of hair. Cut and pull out each layer at the front of the hair line and trim neatly both top and bottom using a craft knife. More texture can be added with a Dresden tool if you squash any of the fine hair markings.

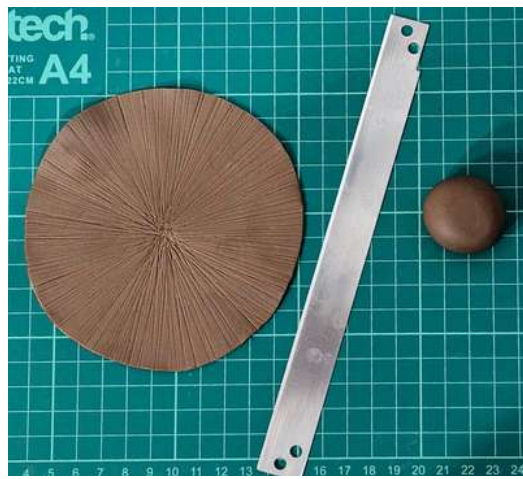


**STEP 72** Work your way around the head from right to left. If the head becomes difficult to hold, place it back into the cake dummy and work on the hair from that angle.

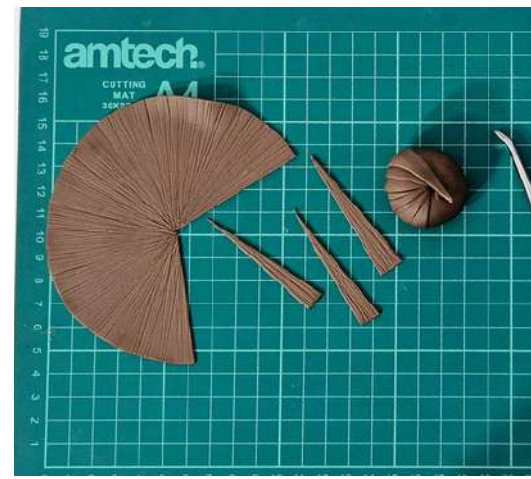




**STEP 73** Photo shows the completed hair. The strands that hang down were created in the same way as the main hair shapes, but add these before you add the fringe and manipulate with your fingertips.



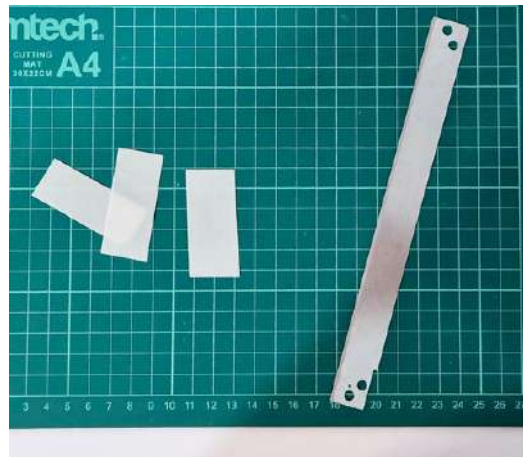
**STEP 74** To create the bun, make a flattened ball from 18g paste. Cut out and texture an 8cm circle.



**STEP 75** Apply as before, but this time overlap every section and refine with a Dresden tool.



**STEP 76** Fix a small section of a cocktail stick into the head, ensure it goes into the polystyrene base. Glue the stick and gently press on the bun shape. Set the head to one side to dry.



**STEP 77** Decorative drapes for the sleeves. Roll and cut out three 2.5 x 4.5 rectangles for each sleeve.



**STEP 78** Fix the rectangles to the sleeves starting nearest the hand and overlapping backwards.



**STEP 79** Optional – Paint the hair once it is dry. I used brown powder mixed with slow dilutor. This will look shiny and stay sticky until it dries overnight.



**STEP 80** Prepare the flower paste for the dress decoration. I used 70g blue Pasta Model plus 70g white flower paste, 70g tiffany Pasta Model and 70g purple plus 70g white flower paste. Knead mixes together to give pastel shades.



**STEP 81** Roll out the pastes super fine and cut using an assortment of tiny flower cutters.





**STEP 82** Apply the flowers, some can sit directly onto the dress or some can be more dimensional. Paint the waist band detail with bronze and pale silver powder mixed with clear alcohol.



**STEP 83** Create the leaves. Colour 10g flower paste green. Using pea sized pieces hand mould tiny leaf shapes onto a 28 gauge wire. To thin and vein the leaves press into a rose leaf veiner. Manipulate to a natural shape and let them dry.



**STEP 84** Dust all the dry blossoms and leaves. Paint a tiny calyx effect on the base of the flowers that will form the bouquet.



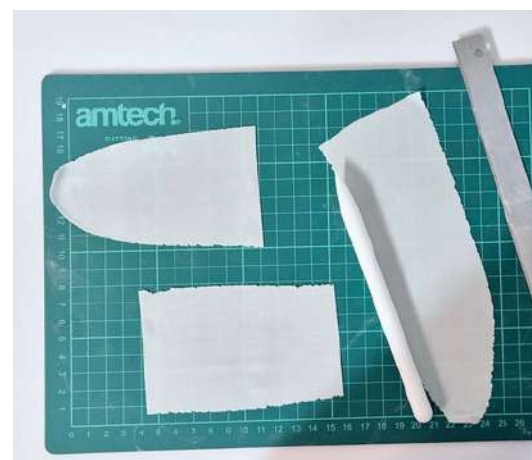
**STEP 85** Cut brown florists' tape into three. Tape the bouquet flowers only.



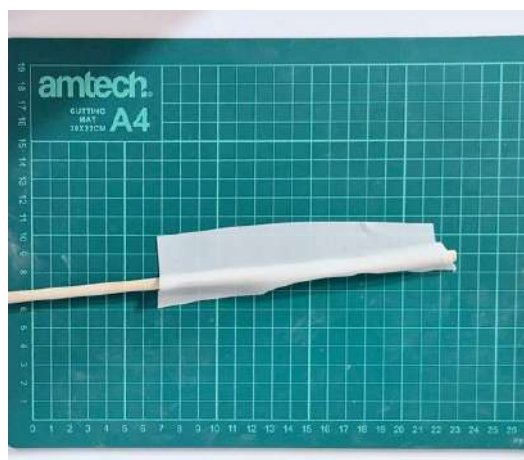
**STEP 86** Using soft peak royal icing and a number one writing tip, pipe tiny dots in the middle of each flower and on the outer edges.



**STEP 87** Fix a band of paste to the base of the bun using 30g blue paste.



**STEP 88** For the addition drapes on the dress. Roll out flower paste till it is almost transparent. My pieces averaged 20cm x 8cm wide. You can use your own creative license and inspiration at this point as traditional Chinese dresses can have many of these pieces attached and draped.



**STEP 89** Pleat each piece using a wooden dowel.



**STEP 90** Apply individual pieces as shown.





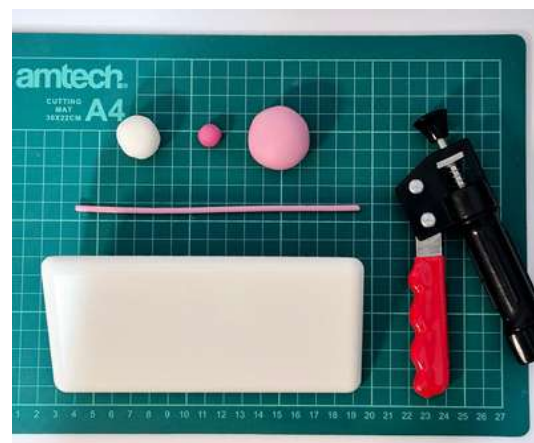
**STEP 91** From both sides.



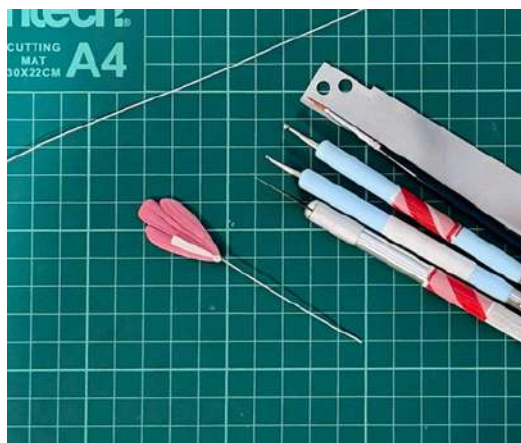
**STEP 92** A piece draped to the back. Roll and cut out the large veil type section for the back. Mine was approx. 9 cm x 15cm tapered. Apply the veil to the back of the head band. Let it set.



**STEP 93** Check you have enough flowers to complete the final decoration.



**STEP 94** Create the final decorative touches. I used flower paste mixed with a tiny amount of fuchsia Pasta Model to create a pale pink. Extrude a length for the tassel ropes.



**STEP 95** Mould a purse type decoration as shown, from 10g pink. Mark with a polymer clay blade and fix on a tiny white tassel. I used a 28 gauge wire to help me shape this piece, but removed it before fixing.



**STEP 96** Fix the purse to the drape of the sleeve using a little spot of royal icing.



**STEP 97** Fix the flowers and leaves to the head band. Trim the wires to approx. 8mm before insertion. To reduce any pressure on the head, create a hole with a needle and then carefully work your way around the headband.



**STEP 98** Finishing touch – Carefully thread through the taped flowers and leaves one at a time through the hands. Make sure all the stems sit within the hands and the top stems rest on top of the right-hand thumb.



**STEP 99** Your wonderful Blossom figurine is now complete!

# THE TOOL THAT I CANNOT LIVE WITHOUT

Discover the tools that artists simply cannot live without.

Whether you're an aspiring artist or a seasoned professional, having the right tools can elevate your work and streamline your creative journey.

Do you already own these must-have essentials, or is it time to add them to your collection?



**Sweet Sticks Flexi Scaper (2 Pack)**

£4.25



[jinnys\\_cake](#)

I use it for EVERYTHING. Buffs fondant/modelling paste. Smooths buttercream/ganache. Removes excess from my turntable. It's my magic tool that comes out most days.



**Cerart 416K Gold 0-2-4 Round Tip**

£23.95



[zoesfancycakes](#)

They are great for adding details to small faces where my fingers are too big to reach, and great for smoothing around the eyes, mouths and nose without creating too harsh lines.



**Cakes by Carol smoother**

£29.99



[The Cake room](#)

I purchased The Sharp Edge Smoother by Cakes By Carol after struggling to perfect the finish on my cakes. I was always striving for sharp edges, but the flexi smoothers just weren't giving me the results I wanted.



**Wilton Palette Knife, Angled, 22.8cm (9in)**

£12.11



[deevinecakes](#)

I can't do without my angled spatula or pallet knife because with just it, I can finish a whole cake decoration.

Fill, frost, smoothen, pattern and lift the cake.



**Kitchen - aluminium foil**

£1.90



[diyacakesit](#)

The texture of crumpled foil is so versatile I use it in most of my hyper-realistic cakes whether meat, pastry, stone or even distressed leather. The options are limitless and brings out the most realistic textures.



**Sugarcraft Knife**

£4.99



[silviamancini cakeart](#)

I love the scalpel because it allows me to define even the smallest details. Besides cutting, I use the non-cutting side of the blade to carve fine lines, while the wider part of the blade is perfect for smoothing hard-to-reach areas.



# PROP OPTIONS ENTERS EUROPE



Innovative UK cake stand brand, Prop Options, has this month made a bold move into Europe with the launch of a new distribution centre in the Netherlands, paving the way for its ambitious growth plans across the continent.

This strategic move by the growing brand, which launched in 2018, reinforces its commitment to delivering exceptional customer service to its expanding international customers. By establishing a presence in Europe, the company promises faster delivery, lower shipping costs, and the elimination of import and customs duties.

Prop Options, which designs and creates an unrivalled range of luxury cake stands, serveware, and props for a growing international audience of cake designers, hospitality venues, wedding couples, and a fast-growing demographic of baking enthusiasts, is already renowned on the continent, with a large amount of its international customers currently based in the EU.

Emily Lamb, managing director at Prop Options, said: “For the past four years, our business has seen rapid growth. This expansion reflects the demand we’ve seen from our valued partners and customers in Europe. With our new warehousing in The Netherlands, we’re now positioned to offer faster delivery, with local shipping rates, enabling us to pass on greater savings to our loyal customer base.”

Until today, EU customers have had to pay customs and import duties on their orders, which are set by local governments, for businesses importing from outside the EU. The brand’s new Netherlands distribution centre will reduce shipping costs for standard and priority shipping, irradicate import taxes and provide faster delivery – including a fast-track service in as little as two days.

Emily Lamb adds: “Our expansion into Europe is not just a major achievement for us as a business, it’s a leap forward in what we can provide to the European cake design and events industries. A huge thank you to our customers for growing with us and to the entire Prop Options team, who’ve been unwavering in their incredible efforts and hard work to bring this vision to life. We look forward to the next chapter of growth and innovation!”



# Enchanted Cottage





# URSKA PAHOR

ABOUT  
*me*

*hey*

My name is Urska and I'm coming from Slovenia. Creativity has been a part of my life for as long as I can remember.

My fascination with colours, art, and design began early, and baking quickly became one of my favorite creative outlets, thanks to my mother, who is an exceptional cook and baker. While I chose a career in graphic design, my passion for baking and sugar art has only grown over the years.

In 2011, I discovered the world of sugar paste on television, which sparked a new love for creating decorative, edible art. Six years ago, I began focusing more on just sugar paste figurines, and from there, my project Podivjani Muffin was born. I create everything from charming animals to imaginative characters, using every opportunity to blend my design background with the craft of sugar art. Each figurine tells its own story, and I love exploring new ideas, textures, and techniques to bring them to life.

Over the years, I've taken a few courses, but I'm primarily self-taught and constantly pushing myself to learn, improve, and challenge my skills. I have a YouTube channel to share tutorials, techniques, and a bit of my journey with others who are passionate about decorating. I just recently started my dream of offering in-person and on-line classes, where I can guide and inspire others directly, helping them discover the joy of sugar art.



@podivjanimuffin

*Podivjani Muffin*  
SUGAR ARTIST

## Project Description

I chose this design because it brings together my love for nature, fantasy, and intricate details. The idea of a tiny, enchanted cottage settled within a shell felt like the perfect way to capture a sense of magic and wonder. I wanted to create something that would transport people to a different world, like stepping into a fairy tale.

The structure resembles a seashell, transformed into a tiny, magical home. The textured shell is complemented by small, hand-sculpted elements, including a turquoise door, small windows, and delicate flowers around the entrance. A stone pathway leads to the entrance, surrounded by mossy greenery and colorful shiny mushrooms, adding to the fantasy-inspired look.

The inspiration for this piece comes from fairy-tale illustrations and the very recent modern AI creations that are quickly expanding and taking over our world. The design evokes images of a cozy woodland home, merging nature with imaginative artistry. This project combines baking and design elements, making it more than a cake. It was a chance to experiment with textures, colours, and shapes that feel organic yet imaginative. I also wanted to challenge myself to bring this AI vision to life in a way that felt both realistic and magical.

# What You NEED

## INGREDIENTS

- Saracino Pasta Cover: white
- Saracino Pasta Model: brown, white, black, light green, tiffany, red and orange
- Gel colours: brown, light blue, ivory, rose beige
- Powder colours: blue, brown, orange, pink, azure and white
- Rice Krispie Treat (RKT)
- Cake (or RKT or dummy sphere)
- Chocolate ganache
- Liquid Shiny glaze
- Saracino Sugar Plus Isomalt
- Clear alcohol
- Cornflour
- Edible glue / cake gel
- Powder Pearl: light gold, bronze, copper

## EQUIPMENT

- 26cm diameter cake drum
- Rolling pin
- Sharp knife or scalpel
- Aluminum foil
- Round inox cutter
- Different brushes
- Silicon brushes
- Different flower cutters and silicon veining moulds
- Silicone moulds for flower centers
- Ball tools
- Veining stick
- Rose and calyx cutters
- Peony cutters and veining mould
- Foam pads
- Long wooden skewers
- Cocktail sticks



Instead of the real cake you can use a sphere from RKT or a dummy sphere.

## HOW TO MAKE RKT

A 1:1 ratio of marshmallow and puffed rice.

Mould it with greasy hands as it's VERY sticky (I use regular cooking vegetable oil or Crisco).







**STEP 1** Prepare some RKT for the base below the cake (and make some more for the “shell” part above the cake). Shape the RKT on a cake drum in a form of a two-level hill.



**STEP 2** Cover the middle of the base with some Pasta Cover, coloured light green, where the cake will stand. Cover the bottom level with “sand” colour paste and add some texture with squashed aluminum foil.



**STEP 3** Make different shades of brown by mixing together different amounts of brown paste, white paste, black paste and drops of brown gel colour. Roll them and make a “wall” on one side.



**STEP 4** Cover the rest of the “grass” area with green Pasta Cover paste.



**STEP 5** Prepare the cake into a round ball shape with a flat front side and a flat upper on one side of the cake, cut slightly diagonal from the top down. Cover the cake with chocolate ganache and cover it with sugar paste. Cover the front with a light brown paste. On the front cut out the shape of the door and three windows.



**STEP 6** Lets prepare the shapes to fill in the windows and door. For the round window we will use isomalt. Prepare an inox round cutter to the size of the window and fill in the shape with aluminum foil. With the same foil cover the bottom and squish it around the cutter so the isomalt won't leak out. Coat everything inside with oil so the isomalt won't stick to it.



**STEP 7** Put a small amount of isomalt in a silicone cup and melt it in a microwave in repetition for 20- 30 seconds. When it's melted, add a tiny amount of light blue gel colour and when it stops bubbling, pour it in the prepared cutter. Let it cool down and harden for 20-30 minutes.

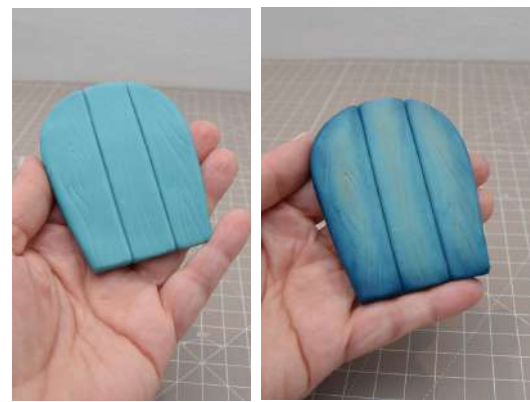


**STEP 8** With black Pasta Model make two squares for the other two windows and dust the boarder with blue powder colour.



**STEP 9** Prepare the background for the isomalt window cut the shape in white paste and dust the boarder with blue powder colour.

**TIP** Use less gel colour in isomalt if you want the “glass” to be more see through. You can leave the isomalt uncoloured.



**STEP 10** Colour some tiffany Pasta Model with some additional blue gel colour to make it a more vibrant turquoise colour, roll it and cut a shape for the door. Make two strong vertical lines and with a soft silicone brush make some lines to resemble wood texture. Dust the door with some blue powder colour on the border and on the two lines.



**STEP 11** Insert all the pieces in their shapes.



**STEP 12** Add the tiniest amount of black Pasta Model to white Pasta Model to make a very pale grey and make some rocks (rounded square shapes, slightly flatted). With brown Pasta Model make the details for the door - hinges, door knob and small balls for decoration.



**STEP 13** Attach the details on the door and arrange the grey stones around the door.

When the isomalt is cold, insert it in the window. Make some smaller and thinner stones for around the windows. Add two brown lines on the smaller windows.



**STEP 14** Lighten the brown paste we used for the front of the house with some white paste and roll a lot of different size small balls. Squish them all around the front trying to fill every gap.



**STEP 15** With RKT, shape different size "donuts". Define the sizes to fit well on top of one another, like a pyramid shape.



**STEP 16** Colour the white Pasta Cover paste with a small amount of ivory gel colour to make it a warm white colour. Make long, thin strips of paste and fold it together like a drape.

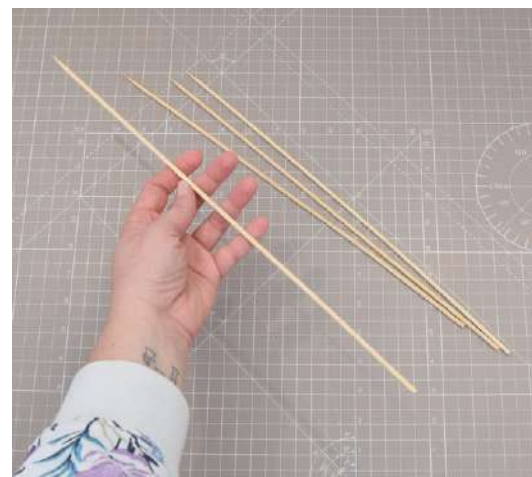


**STEP 17** Cover the "donut" RKT shapes with the folded sugar paste all around. With the same technique cover the "house" cake.



**STEP 18** This is how it should look. I made five tiers with a peak on top.





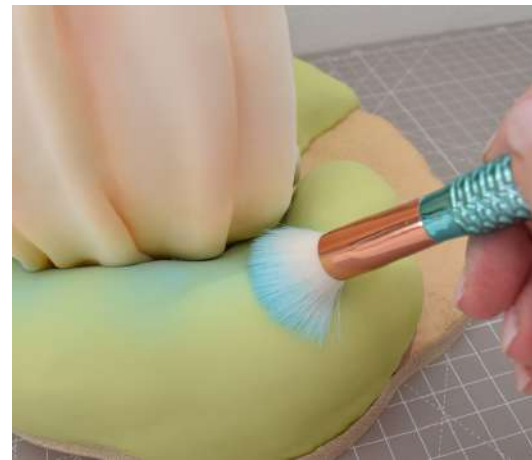
**STEP 19** Prepare some long thick timber skewers / dowels.



**STEP 20** Insert two or three skewers into the house cake at an angle to suit the shell. Insert all the way down to the base.



**STEP 21** With a blend of brown, orange, and pink powder colours dust the draped parts. Put the house cake on the green base and the whole "shell" part on top of the house cake on the diagonal cut part. Add a little brown powder colour to the textured front of the cake and on the grey stones around the door and windows.



**STEP 22** Dust some azure blue powder colour to the green part around the house.



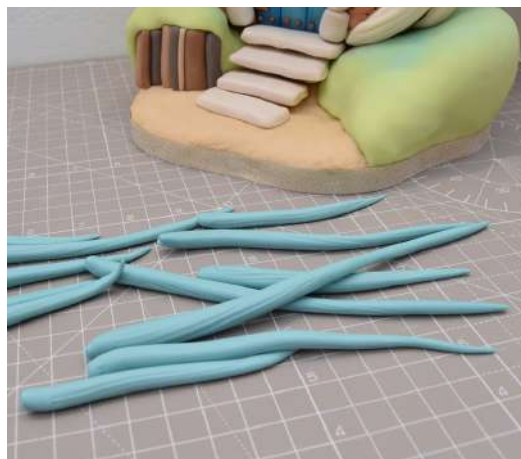
**STEP 23** Using ivory Pasta Model make flattened rectangles for the steps and glue them on the base from the door down, on the "hill", one in front of the other.



**STEP 24** With the same ivory Pasta Model roll long pointed sausage shapes and texture them with lines along the length.



**STEP 25** Wrap around the front of the house with some twisting.



**STEP 26** With the turquoise Pasta Model make thin long pointed sausage shapes for the strands, also lightly textured.



**STEP 27** Wrap the strands around the cake, randomly.





**STEP 28** With the same colour Pasta Model prepare some bigger greenery. For this I used a cutter from PME. Do not roll the paste too thin, we want it to be thicker, chunkier. With a ball tool gently squish every round “leaf”. Dust them with Powder Pearl white dust.



**STEP 29** Apply the greenery around the cake.



**STEP 30** Prepare a selection of small flower cutters and silicon veining moulds of your choice. Make some Pasta Model flowers in different colours and sizes. I made light pink, peach, rose beige, turquoise, light blue, light green colours. Add some dusting to make a deeper colour.



**STEP 31** Add unique, different details like the textured flower centers, made with a silicone mould. I made them in earth colours (two light browns and one dark grey).



**STEP 32** With turquoise, light blue and light green Pasta Model roll some small balls, different sizes and dust them with Powder Pearl white dust.



**STEP 33** Arrange the decorations around the cake in small groups.



**STEP 34** With the different colours of Pasta Model used so far, make a pastel range - take a small bit of a coloured paste and mix it with white Pasta Model. With this pastel range make different sizes and colours of mushroom stalks (with cocktail sticks) and caps. If you like, gently dust the caps with different colours of your choice.



**STEP 35** Insert the mushroom stalks around the green base, inserting one part of the skewer in the base, leaving one part out on the top for the cap. Attach the caps on stalks.



**STEP 36** Apply some gloss with Liquid Shiny glaze to the mushroom caps and the stairs.

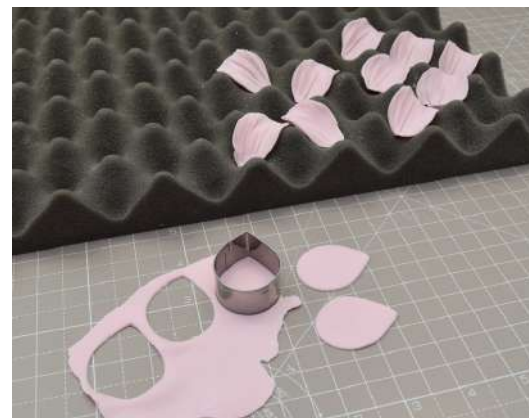




**STEP 37** Prepare some bigger flowers to add on the shell. We will make a big orange and pink flower and three red ones. Take red and darker red (burgundy) Pasta Model and roll it. With a rose calyx cutter cut two pieces for one flower, one red and one burgundy. With a veining stick add some texture to each petal.



**STEP 38** Glue together two flowers, darker on the bottom, and prepare the centers with a silicone mould. I choose the darker turquoise Pasta Model for it.



**STEP 39** With light pink paste cut some petals with a regular rose cutter, texture them with a veiner and let the dry on a foam pad.



*I always make more petals, centers and other flower parts than needed, just in case.*



**STEP 40** Make the centers with a silicone mould using a light brown colour paste.



**STEP 41** With different size peony cutters prepare the petals for the bigger flower, using orange Pasta Model. Use a veining mould to texture them. Let them dry on shaped surfaces (I cut styrofoam balls in half for drying petals).



**STEP 42** Using a deeper silicone mould for a flower center make a pink one for the big orange flower.



*You can make a similar shape by adding really tiny balls of modelling paste on a bigger short sausage shaped paste.*



**STEP 43** Add a little sparkle to all the flower centers.  
 - Light gold Powder Pearl for the light brown center (for the pink flower)  
 - Bronze Powder Pearl for the pink center (for the orange flower)  
 - Copper Powder Pearl for the turquoise center (for the red flowers)



**STEP 44** Attach the turquoise centers in the red flowers. Arrange the pink flower together by stacking 3 layers of 3 petals each, slightly rotating. Add the center at the end. Start arranging the orange flower. Use a rolled up paper towel to help with the petals. Start with the bigger petals at the bottom and add petals for a few layers up by glue them in the center. Finish with the smallest petals.



**STEP 45** Place the big flowers on the shell. Secure them with edible glue or cake gel. Add the center in the orange flower. Add the red flowers randomly on the shell.

The fantasy shell house is ready to impress.



# Cake International 2024:

## A Sweet Success for



What an incredible time we had at Cake International 2024! From the moment the doors opened, it was clear this year's show was going to be a celebration of creativity, talent, and, of course, cake! As always, the Saracino stand was buzzing with excitement, and we couldn't be more thrilled with how the event turned out.

### The Saracino Stand: Mini Classes, "Make It, Take It" Projects, and Fun!

At the Saracino stand, we were busy from start to finish. We were delighted to host free mini classes throughout the weekend, where cake lovers of all skill levels had the chance to roll up their sleeves and create something beautiful. Our "Make It, Take It" projects were a huge hit, with visitors leaving the show proudly carrying their amazing creations—each one crafted under the guidance of incredibly talented artists from around the globe.

We'd like to extend a huge thank you to all the incredible cake artists who joined us at the Saracino stand. Their expertise, patience, and passion made this year's event truly unforgettable. We are so grateful for their continuous help and support, and we couldn't have done it without them! The smiles on the faces of everyone who participated were all the proof we needed that these mini classes and projects were a roaring success.





# A Special Shoutout to Zoe's Fancy Cakes!

One of the most exciting features at Cake International 2024 was, without a doubt, Zoe Fancy Cakes. Zoe herself brought something truly magical to the event—a kitchen filled with funny animals baking cakes! Yes, you read that right! Her whimsical display had people of all ages stopping in their tracks to take it all in.

The detail, creativity, and fun in Zoe's kitchen scene were jaw-dropping. It was like stepping into a storybook, with each character playing their part in the baking madness. We lost count of how many people flocked to see it (and how many photos were snapped!), but one thing's for sure—it was a major highlight of the show! Thank you, Zoe, for bringing your incredible imagination and skill to Cake International. You continue to inspire us all.





# Dionis from Di Cake Studio: A True Inspiration

Another superstar of the show was the talented Dionis from Di Cake Studio. His presence at Cake International brought an energy and level of artistry that left us all in awe. Known for his intricate designs and stunning creations, Dionis inspires millions around the world, and his talent was on full display this weekend.

Visitors to the Saracino stand were treated to the chance to see Dionis in action, learning tips and techniques that make his cakes stand out in the world of sugarcraft. His dedication to his craft and generosity in sharing his knowledge is something we admire deeply, and we can't thank him enough for being a part of this unforgettable experience.





# A Weekend of Creativity and Community

Cake International 2024 wasn't just about cakes—it was about bringing people together, sharing knowledge, and celebrating the sweet art of cake decorating. Whether you were a first-timer learning how to work with fondant or a seasoned professional picking up new tips from world-renowned artists, there was something for everyone.

We're so proud of the Saracino community and everyone who stopped by our stand to join in the fun. Your enthusiasm and creativity made the event extra special, and we can't wait to see what you'll make next.

**BIG THANKS** to the team of fabulous artists who shared their skills with all of you!

**BIG THANKS** to Vanilla Valley for selling our products!



Nathasja Flapper, Michael Wehrmann, Arianna Sperandio, Tanya Ross, Cristina Arevalo, Barbara Borghi, Manuela Taddeo, Zlatina Lewis, Debbie Lock, Chloe Cheshire, Sarah Bray, Jennifer Golton, Claudia Kapers, Catia Guida, Aimee Ford, Tanja Campen, Radoslava Kirilova, Kate O'Brien, Joanne Bromfield, Beata Tomasiewicz, Marica Miltenović-Lazarević, Doreen Zilske, Rose Macefield, Fouzia Mahmood, Mariama & Kamelah Fernandez, Yasmin White

## Thank You and See You Next Year!

To everyone who visited the Saracino stand, took part in our mini classes, or worked on a "Make It, Take It" project, thank you! Your passion for cake decorating is what makes these events so special, and we're honoured to be a part of your journey.

And to our incredible artists—thank you for sharing your time and talent with us. We're already looking forward to seeing you again at Cake International 2025, where we'll be back with even more exciting projects, classes, and cake creations.

Until next year, keep baking, creating, and sharing your amazing talents with us!





# When Dreams come true...

an exclusive interview with Lelde Stabulniece - first place winner in the Life-Size Decorative category at Cake International 2024

**Congratulations on your win! What inspired you to enter Cake International 2024, and how did you feel when you found out you'd won?**

Thank you! My biggest inspiration has been the people who believe in me and encourage me to participate in competitions and follow my dreams. I am deeply grateful to everyone I've made cakes for, as each creation has been a lesson that helped me improve my skills. Winning first place in the Life-Size Decorative Category and a silver award from the judges means so much to me, especially since this was my first time participating in Cake International. It has truly inspired me to work even harder in future.



**Can you tell us a bit about your winning cake? What was the theme, and what story were you aiming to tell through your design?**

Initially, I had a different idea in mind, but I realized that transporting such a tall cake would be a challenge. I decided to create a Christmas-themed design instead, as it allowed me to include animals, which I love sculpting, and embrace a theme that is very close to my heart. The festive theme also made it easier to create something I truly enjoyed while incorporating various techniques into my work.





**Cake International is known for its high standards. What were some of the unique challenges you faced while preparing for the competition?**

The biggest challenge was the sheer size of the cake. I underestimated how many materials I would need, and it ended up being extremely heavy—it took two men to lift it into the van. We had to remove three doors in our house, including the front door, and dismantle half of the kitchen furniture just to get the cake out!

Adding to the chaos, the van we specifically ordered to fit in at least 2 m high cake and pre-booked month in advance turned out to be the wrong size. We only realised this the night before we were set to leave, and with no alternatives available, we had no choice but to cut off the top arch of the cake. I was heartbroken and in tears, as I knew it would ruin decorations and be difficult to reassemble. Despite this, my husband and dad cut the top off and helped me to fix it back on once we arrived at the cake international. Unfortunately, all the flowers and decorations on the other side of the arch were damaged beyond repair. It was a stressful journey, but seeing the final piece displayed made it all worth it.



**You used Saracino products in your cake. Why did you choose them, and how did they help you achieve your vision?**

Earlier this year, I participated in my first-ever cake competition to familiarize myself with how competitions work. During that process, I tested several popular brands to find the best one for Cake International. Saracino stood out for its quality and reliability, and since then, it has never let me down.

**Were there any specific Saracino products or techniques that played a key role in your design?**

I primarily used Saracino modeling paste, as I buy it white and mix the colours myself. I also used the flower paste and Isomalt, which worked beautifully, and Pasta Scultura for creating a more realistic face and natural-looking fur.

**How does Saracino compare to other brands you've used in the past, particularly for a competition piece where precision is key?**

Saracino is exceptional because it holds up well against moisture, which is crucial for maintaining the integrity of competition pieces. I know I can rely on Saracino to ensure my figures stay intact and maintain their shape. Additionally, Saracino Pasta Top tastes much better than other fondants, making it ideal for both competition and everyday cakes.

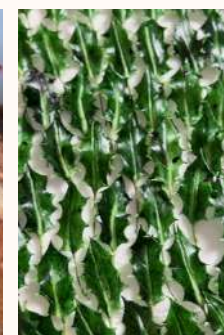
**Your cake looked incredible! How long did it take you to complete the whole design from start to finish?**

It took about two months. As a perfectionist, I started early to give myself enough time to fix or rework anything I wasn't happy with. For example, I initially sculpted the deer with modeling paste and painted it but later switched to Pasta Scultura for a more realistic fur effect. I also reworked the owl and parts of the arch several times until I was satisfied.



**With so many talented bakers competing, what do you think set your cake apart and helped you win?**

I believe what set my cake apart was the immense amount of effort and heart I poured into it. I dedicated myself fully to every detail, making it my top priority. I didn't count the hours or resources it took—I just focused on creating a cake that I would like myself. My goal was to make every element as detailed and polished as possible, and I think that dedication resonated with the judges.





Can you describe some of the techniques you used in your cake, and were there any new methods you learned specifically for this competition?

I didn't have much experience with isomalt before, but following instructions it was pretty easy to create a stained-glass effect. My first attempt was promising, I even wanted to make a painting effect on my stained glass, but I made the mistake of adding black outlines with lace mix, which caused the Isomalt to melt.

I had to start over and decided to leave the glass as it was originally poured.

Thankfully, the judges appreciated it and left positive comments. It was a great learning experience, and Saracino's Isomalt was fantastic to work with. I also made flowers, sculpted, made edible moss, made snow effect with powdered sugar etc.

Were there any unexpected challenges during the creation process, and if so, how did you overcome them?

Apart from the transportation issues, the biggest challenge was the amount of materials and ingredients needed for such a large project. The cake was heavy, big, time-consuming, expensive and required a lot of planning. I couldn't have done it without the support of my husband and dad. And of course, my perfectionism often made things harder, as I kept reworking elements until I was truly happy with them.

What advice would you give to other bakers aspiring to compete at Cake International, especially those who may be using Saracino products for the first time?

Choosing Saracino is already a step in the right direction—they're reliable and perfect for avoiding moisture issues or fragile results. My advice is to never give up, even if something doesn't look how you imagined at first. Keep trying, as every attempt is a chance to learn and improve. Challenge yourself, focus on details, and always aim for neatness.



What's next for you? Do you plan on entering more competitions, or are there any new projects on the horizon?

I recently participated in another competition at The Cake & Bake Show in London, and I'm waiting for the results on December 1st. I plan to continue competing to improve my skills and prove myself as a sugar artist. My dream is to find the right opportunities to establish myself in the sugar art world.



Lastly, do you have any personal "secrets" or tips for working with sugar paste, flower paste, or other elements that helped you achieve such a fantastic result?

*Passion and determination are the biggest secrets.*

Achieving something great takes time, patience, finances, and persistence. Use the best ingredients, practice often, and trust the process. With Saracino's products, you can achieve excellent results. For instance, Pasta Scultura works better with tools than warm hands, while modeling paste benefits from kneading for the perfect consistency. You'll learn these nuances as you practice.

Cake International was truly inspiring—it showcased so many incredible cake artworks and inspired me to try new techniques and possibilities. Thanks to Saracino for being such a big part of this journey and helping sugar artists like me achieve our dreams.



[lelde.stabulniece](https://www.instagram.com/lelde.stabulniece)



# Vanilla Muffins

## Ingredients

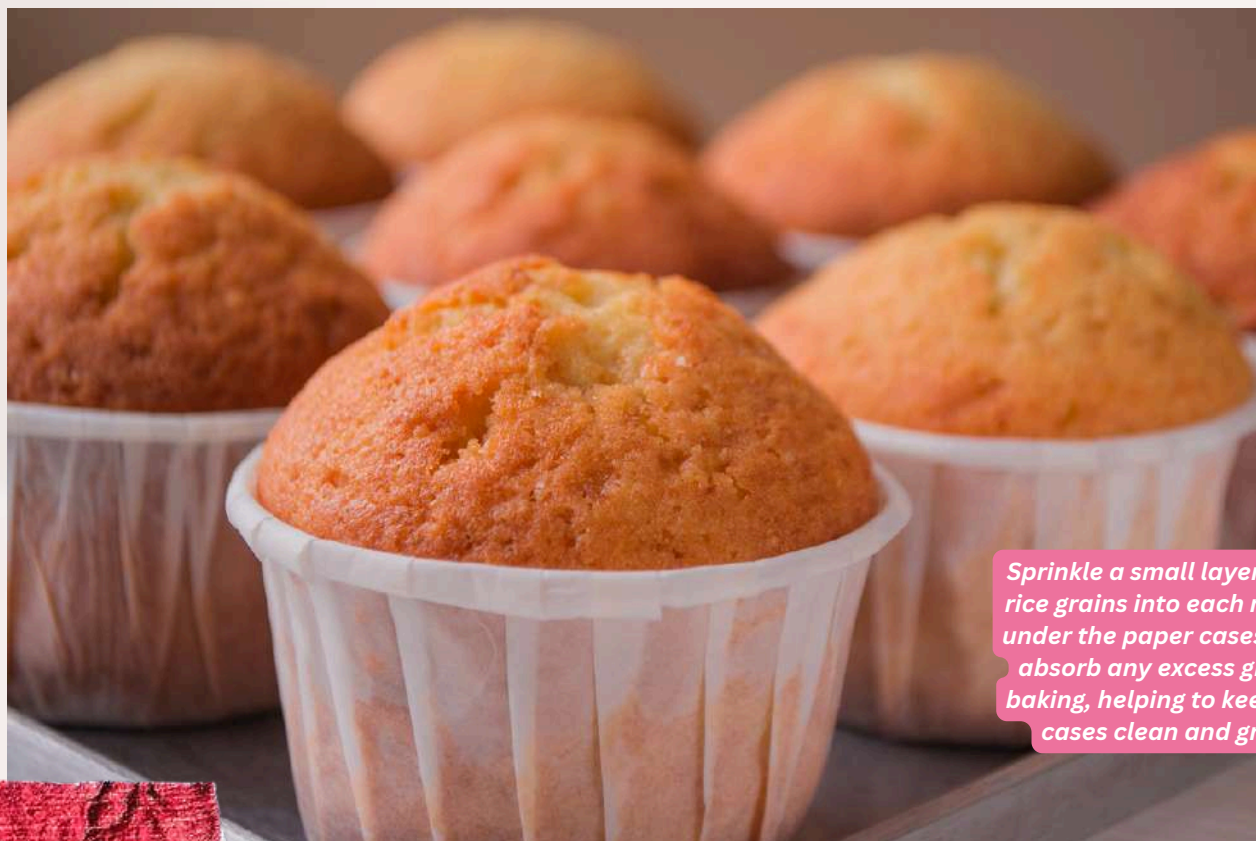
- 170g plain flour
- 1 level teaspoon of baking powder
- 1/2 teaspoon of bicarbonate of soda
- A pinch of salt
- 150g softened butter
- 3 medium eggs
- 2- 3 teaspoons of Saracino Vanilla Food Flavouring
- 2 teaspoons vanilla sugar
- 150g sugar
- 2 tablespoons milk

## Method

- Preheat the oven to 180°C (160°C fan) with the top-and-bottom heat setting.
- Sift the flour into a bowl, then mix in the baking powder, bicarbonate of soda, and salt.
- Cream the butter, sugar, and vanilla sugar with a mixer on high for 3-4 minutes until fluffy. Add eggs one at a time, beating on low for 60 seconds after each. Mix in vanilla flavouring.
- Combine the dry ingredients with the wet mixture, mixing briefly on low. If the batter is too thick, add milk gradually until smooth.
- Divide the batter into a lined muffin tin. Bake for 25–27 minutes on the lowest rack. Muffins are ready when golden and a toothpick comes out clean.
- Cool in the tray for 10 minutes, then transfer to a wire rack to cool completely.



**for Lemon muffins use Saracino Lemon food flavouring and replace vanilla sugar with caster sugar**



**Sprinkle a small layer of uncooked rice grains into each muffin tin cup under the paper cases. The rice will absorb any excess grease during baking, helping to keep your paper cases clean and grease-free.**

# Crazy Cow





# ANGELIQUE VAN VEENENDAAL

ABOUT  
*me*

*hey*

I'm Angelique, an experienced professional in the cake decorating industry.

I've been fortunate to achieve a number of things in the industry.

I've won several national and international awards, contributed tutorials to magazines, run sculpting workshops, and taken part in various global collaborations.

I'm quite familiar with the cake decorating world, having worked as an ambassador for Saracino for several years. For the past few years, I've owned Cake Garden Houten and co-owned the web shop CakeSpecialist.nl.



[@@cake\\_garden\\_houten](https://www.instagram.com/cake_garden_houten)

## *Project Description*

Spring makes me feel MOO-velous!

This playful tutorial is all about embracing creativity and learning new techniques to make your cake designs stand out. It demonstrates various methods for achieving sharp edges on different types of cakes using Saracino fondant, ensuring a professional finish every time.

In addition, you'll discover how to work with isomalt in a simple and approachable way, making it easy to add stunning, glossy decorations to your creations.

The tutorial also guides you through transforming an example drawing or picture into a vibrant, fun cake design, showing how even a simple concept can lead to a remarkable cake.

With step-by-step instructions, this tutorial focuses on both technique and design, helping you bring your vision to life while ensuring the end result is both eye-catching and memorable.

Whether you're aiming for a sleek, modern look or a whimsical, character-inspired cake, this tutorial has you covered!

# What You NEED

## INGREDIENTS

- Pasta Cover: white
- Pasta Top: blue (or use blue gel to colour white Pasta Cover)
- White Pasta Model
- Cake Paper
- Gel colour: green, light green, white and blue
- Powder colour: black, blue
- Sugar Plus Isomalt
- Pasta Bouquet
- Cakes or dummies
- Clear alcohol
- Piping gel

## EQUIPMENT

- Thin flower wire
- Flower veiner
- Fence cutter
- Wood veiner
- Cloud mould for isomalt
- Blow torch
- Tools
- Rolling pin
- Scissors
- Flower picks
- Smoothers
- Pan for isomalt
- Punch
- Cake drum
- Cake boards
- Dowels
- Ribbon
- Foam pad
- Drawing of a cow



download  
HERE



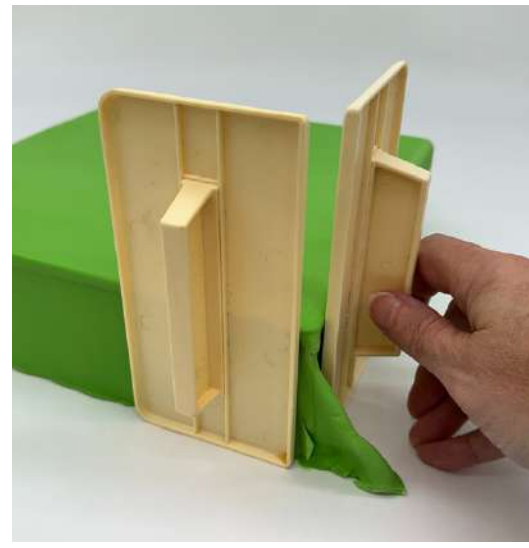




**STEP 1** My starting point was a picture of a cow. I drew the cow on a piece of paper. This is an easy way to transfer the picture on to the paste.



**STEP 2** Use green gel to colour Pasta Cover. The best way is to colour your fondant the day before you use it. The colour will be better absorbed by the paste and the paste has rested after kneading and mixing the gel colour. Cover the drum with some of the green paste.



**STEP 3** Knead the paste a little (after resting) and roll out. Fill and ganache your cake. When the ganache has hardened in the refrigerator, you can cover the cake. Roll your paste making sure it is large enough to cover the cake. When covering a square cake first cover and smooth the top of the cake. Then cover the sides and push the paste to the corners. Use two smoothers with a straight side. When using smoothers, smooth the paste from the center of the sides out towards the corners. Move the smoothers backwards and forwards to each other and pinch the fondant off the cake corner between the smoothers. You will get a very sharp edge by doing this.



**STEP 4** Smooth the whole cake so that there are no irregularities in the paste. A smooth base and good paste is very important for cake decorating.



**STEP 5** Cover your second cake and make sure the edges are sharp. Use smoothers like we did on the square cake.



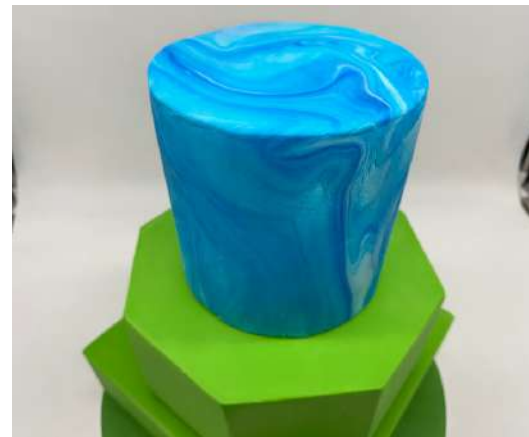
**STEP 6** Use a base and dowels to stack your cakes. Make sure the dowels are far enough apart from each other. Apply some ganache between the cakes to make sure they stay in place. You can also use a central dowel in your cake if you want to, if so make sure you create a hole in your cake board before you put the cake on it.



**STEP 7** You can use Pasta Cover mixed with blue Pasta Top to create a marble effect. Use a big ribbon of blue paste and knead this through the white to give a marble effect. I used blue gel colour in white paste to get my marble effect by not over mixing. I find this way creates a better marble effect in the paste.



**STEP 8** Roll the blue marbled paste and cover your third cake. Smooth and give a sharp top edge. Personally I like soft flexible smoothers better as I can control it better when smoothing the cover paste.



**STEP 9** Put dowels in your second cake and place your third blue marbled cake on top.



**STEP 10** Put the cake in the refrigerator and roll white Pasta Model to create the cow. Make sure you don't roll the paste too thin, cut out the drawing of the cow. Put some cornflour on your paste and place the picture on top. The next step is an easy way to copy your picture onto the paste.



**STEP 11** Use a sharp tool to trace all the lines of the paper. Press hard enough to make sure the lines are visible on your paste but don't push too hard.



**STEP 12** When you traced all the lines, remove the picture and use the same tool to sharpen the lines of your picture onto the paste. Sometimes it helps if the light falls at an angle onto your model paste, so you will see the lines much better.



**STEP 13** Use a small knife to cut off the excess paste. Put the excess model paste directly in a bag so it doesn't dry out. Put the cow aside and leave it to dry for a little time.



**STEP 14** Roll Pasta Model to create the white fence. Make sure this paste is a little thicker for two reasons:  
 1. A fence is made of wood so the fence can have some body  
 2. We need a good bottom to glue the fence onto the edge of the cake. Use a wood veiner to create a texture on the paste.



**STEP 15** Use a fence cutter to cut out enough fence parts for your cake. Put them aside and leave to dry a little bit. You can also use a knife to cut out a fence but this will take some more time.





**STEP 16** Now we are going to paint the head of the cow. Use clear alcohol and black powder colour to paint the black spots onto the cow. Use a small brush with a round tip. I prefer to use pâtissier alcohol instead of vodka, because it will create less stripes in your painted parts.



**STEP 17** Use blue powder colour and pâtissier alcohol for the eyes of the cow. Use the black paint again to create the pupils.



**STEP 18** Use a little bit of white gel colour and put a highlight on the lens. This gives the eyes more depth.



**STEP 19** Use black Pasta Model to create some nostrils. Roll a small ball and use a ball tool to create the holes.



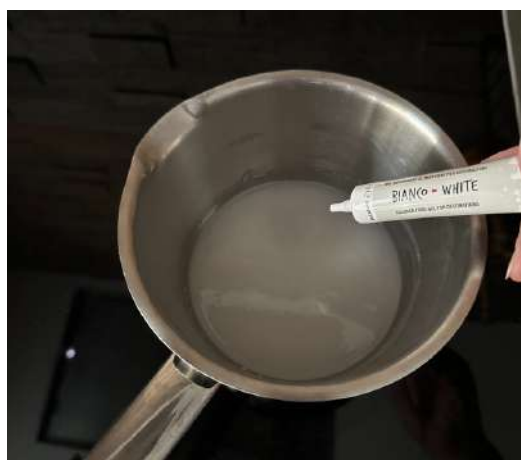
**STEP 20** Use a little black paste to create the lip.



**STEP 21** Use a little piping gel to glue the nostrils and the lips onto the head of the cow. Add white paste pieces for hair on the head and ears.



**STEP 22** Cut the fences to size and use piping gel to glue them onto the sides of the middle cake.



**STEP 23** Put isomalt into a pan and let it melt on a medium heat. Don't stir, let it melt slowly and add some white gel colour. Shake the pan slowly so the gel mixes with the isomalt.



**STEP 24** When the isomalt has reached 72 degrees take the isomalt off the heat and leave it for a little bit so the bubbles disappear. Pour the isomalt into a cloud mould (use a skewer to help the isomalt into the smaller areas). Let the isomalt harden.

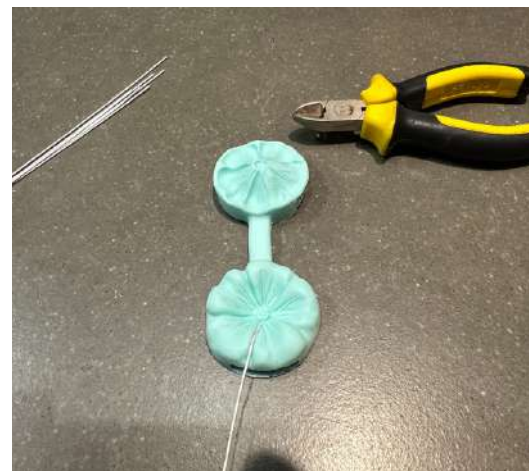




**STEP 25** Use a blow torch to smooth the isomalt, let it harden again.



**STEP 26** Use a blow torch to melt the isomalt clouds at the back or bottom to attach the clouds onto the cake.



**STEP 27** Use a veiner for the isomalt flowers. Cut some small flower wire to size and make sure the wire will fit into the mould.



**STEP 28** Repeat step 23 and use red gel colour instead of white.



**STEP 29** Use a small spoon to pour some red melted isomalt into the flower veiner. The first time you will learn how much isomalt you have to add to the mould. Press the top of the veiner onto the bottom part and let the isomalt harden a little bit until it comes loose from the mould. The isomalt is very hot so watch out, use special gloves, don't burn your fingers.



**STEP 30** Let the isomalt flowers harden. If you want to brighten up your flowers use some glitter and brush the glitter onto your flowers before the isomalt has hardened.



**STEP 31** When the flowers are hard you can put them onto the cake. Use a flower pick if using real cake.



**STEP 32** Divide the isomalt flowers on your cake. Always make sure to add colour in different places on your cake to create a great design.



**STEP 33** If you have flowers without flower wire you can fix them to your cake by melting the isomalt with the blow torch.





**STEP 34** Use a punch to cut out some circles of cake paper. Use green gel or powder mixed with clear alcohol to paint grass around the sides of the bottom tier.



**STEP 35** You can colour the Cake Paper with gel or powder colour combined with clear alcohol. The advantage of using pâtisseries alcohol is the paint will go through the cake paper. Let the colour soak into the cake paper. If you use water instead of alcohol, the cake paper will melt, so be sure you don't use too much water to paint. The disadvantage of using water is that the colour won't go through and it melts the cake paper.



**STEP 36** Use edible glue to fix the sides of the folded circle bushes onto the cake. Fold the circle in half. Use a little bit of edible glue again to fold the half circle again.



**STEP 37** Use edible glue to put the green folded circle bushes onto the cake. Divide them around the cake.



**STEP 38** Roll Flower Paste by Arati Mirji and use a small cutter for the white flowers.



**STEP 39** Use a ball tool to curl the flower petals on a sponge mat.



**STEP 40** Use some edible glue or piping gel to glue two flowers together.



**STEP 41** Glue the white flowers on to the cake.



**STEP 42** Your cow cake is ready, Holy Cow!



# Let's show you the talent

introducing GOLD winners from Cake International 2024



## TOTAL CAKES

used Pasta Model and Saracino Modelling Chocolate

## CAKE HARMONY

used Pasta Model



## RACHEL STOCKTON

used Pasta Top, Pasta Model, Saracino Liquid Shiny, Saracino powder colours and Saracino Isomalt.



### 1. Can you describe the creative process behind your competition entry?

The position of the dragon is pretty complex since he's leaning only on one claw. This took a lot of time. I started with the dragon without thinking about the whole exhibit. Once the dragon was done i imagined a scene around him.

### 2. How did Saracino products help bring your vision to life?

Pasta Scultura is a game changer. It's so easy to work with! Sculpt and re sculpt without limits!

MI'CAKERY ATELIER AND CAKE DESIGN





**JOYCE WEHRMANN**

1. *What inspired your competition piece this year?*  
 I've always been a huge fan of Halloween. My first piece was a halloween themed cake so i decided to go for a autumnal cake with a little cute Halloween twist.

2. *How do you think using Saracino products gave you a competitive edge?*  
 Wafer paper and the dusts were indispensable for me. Wafer paper is so multifunctional, really ideal to work with, and the dusts add so much vibrancy to the piece, it makes me happy to work with.



**DURHAM CITY CAKES**

1. *What inspired you to compete at Cake International this year?*  
 I first entered the competition in 2022, and took away two silver two bronze and a merit.. I loved every minute of it... I knew I wanted more. But unfortunately, last year I became very ill and unable to attend and even had to close my business, but on improving health I was desperate to get back to the work I love, so booked my places in the competition.

2. *Which specific Saracino product was crucial to your design?*  
 I normally only use Saracino products as my go to first choice, unless they are unavailable, so working with the Pasta Scultura, was imperative to my design , and I ordered 6 of them in the February to ensure I had them available. The quality of the chocolate is second to none, and I knew it was essential to my work.



used Pasta Top & Pasta Bouquet



**DIYA CAKES IT**

used Saracino Modelling Chocolate

**DOREEN.BY.MY.SUGAR.MOMENTS**

used Saracino Pasta Model



**BYOUTIQUE CAKES**

Gold and 2nd place

used Saracino Pasta Top, Saracino Pasta Model, Saracino dust and gel colours, Saracino Ready to Mix Royal Icing, Saracino Wafer Paper







**SIENNA VAN  
BALLEGOOYEN**

Gold and 3rd place

used Pasta Model and Saracino  
NEW Pasta Cover

**HAYLEY VAN  
BALLEGOOYEN**

Gold and 1st place

used Pasta Model and Saracino  
NEW Pasta Cover



**SHEREEN VAN  
BALLEGOOYEN**

Gold and 2nd place - winter  
cake

Gold and 1st place - 1 tier  
cake

used Pasta Model and Saracino  
NEW Pasta Cover



*1. How did you incorporate Saracino's modelling paste into your cake's design?*

**Shereen** - all my decorations are made from Saracino modelling paste, I was creating more realistic faces for the first time and the modelling paste really helped me shape and blend the mouths and noses and keep them characters standing without support too. For my Christmas entry, I had to make the bunny ears separately from the body and blend them on to the heads and the ears state up so well and blended in without seams. Cutting all my windows and doors was so much easier with Saracino modelling paste as it doesn't misshape when cutting, picking up and attaching in place on the cakes

*2. How does Saracino's range support your overall artistic direction for your cake?*

**Shereen** - the new cover paste was incredible to work with, so easy to ice the cake dummies with no issues at all and saved me so much time and stress and no need to repair anything, went on first time perfectly

**Hayley** - it was very easy for me to ice my cake, because I don't make cakes all the time, I am not used to icing cakes, the cover paste was very easy for me to use for someone who is not a professional decorator it saved me time and worked first time

**Sienna** - I used modelling paste for my plates and toppers on my cupcakes and it was easy to use and nice to shape and cut. When I made the lettuce on my burger, I could roll it very thin and frill the edges of the paste to make it look like lettuce, working with the modelling paste made it easier to make my toppers because it doesn't crack and break so it saved time and worked well and I could texture it easily for my brownies







### HAPPINESS FACTOR CAKES

used Saracino Pasta Model



### SUGAR SWEET

used Saracino Pasta Model, Cake Gel, Wafer Paper  
Gold Powder Colour



### GINA MOLYNEUX CAKES

- 1. What Saracino products you used?*  
I used Saracino Pasta Top for the clothing.
- 2. What does your competition piece represent or symbolise?*  
The piece represents my love of fantasy books/movies.
- 3. How do you feel Saracino products contributed to the structural integrity of your piece?*  
I love the stretch and strength Pasta Top gives me, other sugar paste tears.



Gold and 1st place - Cupcakes



### GINGER CAT CAKERY

used Saracino Pasta Model to create both pieces







**GIOVANNI CAKE DESIGN**

Gold and 1st place  
used Saracino Pasta Model



**BARBARA BORGHI**

used Saracino Modelling Chocolate, Saracino Supreme - Pistachio, Gel and powder colours



**BLISS CAKE ART**

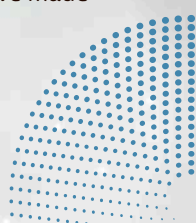
used Saracino Pasta Model and Cocoa Butter for painting



A huge congratulations to all the gold winners at Cake International 2024 who showcased their incredible talent using Saracino products!

Your creativity and skill have truly set a new standard in the world of cake artistry. It's inspiring to see Saracino products play a part in bringing your stunning designs to life.

Well done on this remarkable achievement – you've made us all proud!







# meet more winners

introducing SILVER winners from Cake International 2024



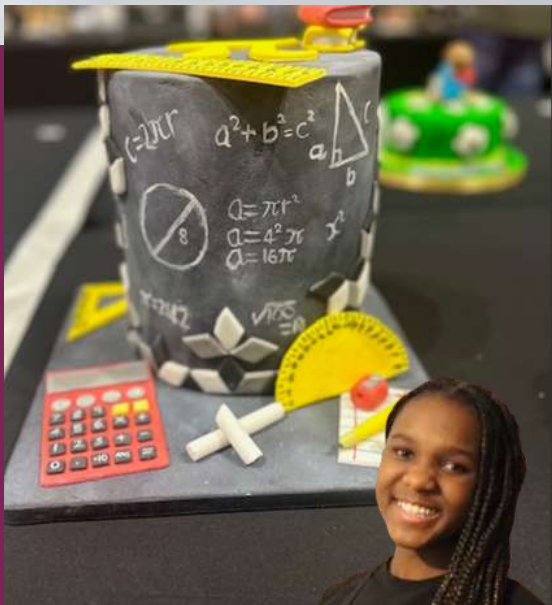
**TIFFANY DELEV**

used Saracino Pasta Model, Saracino Gel Colours and Saracino Ready to Mix Royal Icing



**LJM CAKES & SUGARCRAFT**

used Saracino Pasta Model



## NIA'S CAKES AND BAKES

1. *What is it about Saracino products that make them your go-to for competition cakes?*

I would say quality and reliability. I have used different fondant brands and Saracino products are long-lasting and can withstand the rigours of transportation and display, which is needed for competition cakes. It is also easy to use particularly for beginners.

2. *How did Saracino's range allow you to explore new creative possibilities in your design?*

Saracino's products have opened up new creative possibilities for me. The modelling paste is super easy to work with and holds its shape well. It has great texture and doesn't get too soft in the process of creating your model.

3. *Can you share any tips for using Saracino products at a competition level?*

**Practice:** Practice with the products to understand their handling and drying times.

**Plan Ahead:** Carefully plan your design and ensure you have all the necessary products.

**Store Properly:** Store your products in a cool, dry place to maintain their quality.

**Experiment:** Don't be afraid to experiment with different techniques and colours.



**SUGAR SWEET**

used Saracino Pasta Model, Saracino Wafer Paper and Saracino powder pearl copper



**ANKA LUKACOVICOVA**

I used several types of paste for the flowers, but I like the Flower paste Saracino by Arati Mirji most. Working with it is excellent, it can be necessary and important when creating flowers.

Saracino Flower paste by Arati Mirji is elastic, not brittle. It hardens very well over time and that helps me shape the flowers the way I need.

Pasta Model and Pasta Cover from Saracino have proven themselves for me. I work well with both pastes.





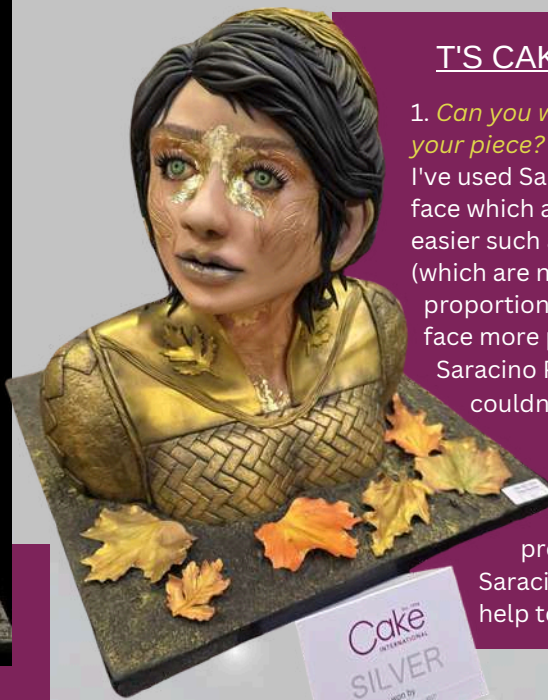
## T'S CAKES AND BAKES

1. *Can you walk us through the most intricate detail of your piece?*

I've used Saracino Modelling Chocolate for sculpting the face which allowed me to sculpt more intricate parts easier such as the eyes and in particular the eyelids (which are normally quite difficult to sculpt), a proportional nose and the mouth all of which made the face more proportionate and life-like. I've used black Saracino Pasta Model for the individual eyelashes which I couldn't achieve with any other paste.

2. *Would you recommend Saracino to other cake artists, and why?*

I would most definitely recommend Saracino products. From my experience, I can say that Saracino products are very easy to work with and help to achieve a perfect finish.



## THE CAKE CASTERS

used Saracino Pasta Model, Saracino Modelling Chocolate, Cake Gel and Powder Colours

1. *How do you approach planning for a competition like Cake International?*

I start planning for Cake International at the beginning of each year in January. I always start with what products I am going to use so I can purchase them ready for when the Competition schedule and rules are out, for the category I plan on going in which is usually Large Decorative exhibit.

2. *What challenges did you face when working with Saracino products?*

I have been competing at Cake International since 2017 and have used Saracino for all my Competition pieces and have never had any problems and it's the only paste I use and trust with my work as it always gives a flawless finish and I also find it the best paste to work with even when it's hot in the summer.



## ANNA - CAKE DESIGNER

used Saracino Pasta Model



## T'S CAKES AND BAKES

used Saracino Modelling Chocolate



## STICKY SPONGE CAKE STUDIO

used Saracino Pasta Model, Saracino Modelling Chocolate and Pasta Scultura



## ELLA HOPKINS CROSS

used Pasta Model





**YEFREMOVA TETYANA**

used Pasta Model , Saracino Wafer paper and powder colours



**MOO CAKES**

used Pasta Model & Pasta Scultura

# Congratulations



Congratulations to all the winners at Cake International 2024 who created breathtaking designs using Saracino products!

Your incredible skill, dedication, and passion for cake artistry have truly shone through, making your work stand out on such a prestigious stage.

We are honoured that Saracino products were part of your creative journey, helping to bring your stunning ideas to life. Your achievements are a testament to your talent and commitment to excellence.

Well done on this fantastic accomplishment – you have truly inspired us and the entire cake community!



# meet and more



introducing BRONZE  
AND MERIT winners  
from Cake International  
2024



## LES GÂTEAUX DE CÉLIA

- *What inspired your cake design for Cake International 2024?*  
My design was inspired by the idea of the true love can be so light and makes us better. Be alone is great for walk in our own journey, but find the real love allows you to flight on a better journey.
- *How did Saracino products help bring your vision to life?*  
Saracino's products help me a lot, because I know that all is possible with this products, so I can have no limit with my imagination.

MARIE LAURE  
VERONESE-CURTY  
used Pasta Model



DAISY CAKES BY SARAH  
used Pasta Model



SWATI  
DEROLIYA  
used Wafer Paper

SUGAR SWEET  
used Saracino Pasta Model and  
Saracino Wafer Paper



ILONA ZOLTANI  
used Pasta Model





**MICHELA LINGIARDI**  
used Pasta Top



**DEICH QUEEN**

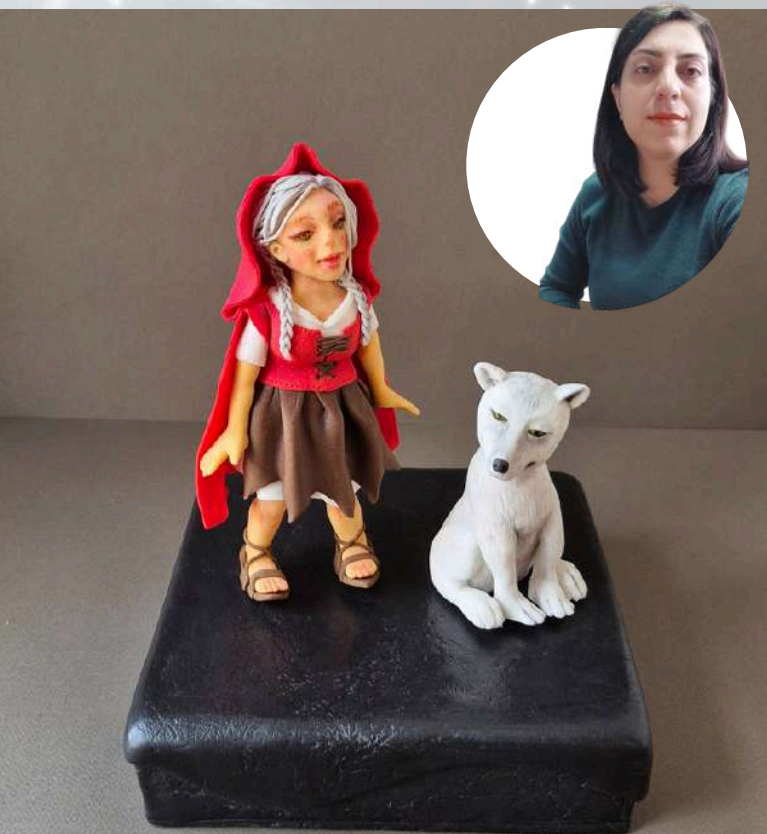
used Pasta Model, Saracino Wafer Paper and Saracino Pasta Bouquet



**SABINE ZIEBEGK**  
used Pasta Model

**ALBENA BOJIDAROVA**

used Pasta Bouquet



**NARCISSUS\_SUGARART**

*1. What was your creative process when incorporating Saracino products into your cake design?*

As a topper artist, I always seek to combine creativity and quality. Saracino products allow me to bring my complex and detailed designs to life with high accuracy. From selecting vibrant colours and appealing textures to achieving fine detailing, these products give me the freedom to turn my vision into reality.

*2. Did Saracino products offer any unique benefits in your design that other products couldn't provide?*

One of the unique features of Saracino products is their high quality and flexibility, which helps me maintain control and precision at every step. As someone who works with toppers, one of the outstanding features of this paste is that even if, after a week, part of the piece needs repair, I can easily fix that section without damaging the rest of the work. This paste remains "alive" even after a long time—it holds its shape and has set but hasn't dried out, allowing for repairs. Another point is that even if the paste is left uncovered for a long period, it doesn't go bad and can still be used. I also usually achieve my desired colours by mixing Saracino's coloured fondants, so there's no need to add extra colour. Overall, these products not only enhance the final result but also make working with them enjoyable and easy.

# POVERTY VS. ABUNDANCE

*Hosted by:*

*Doreen Zilske*



October 16th marked the 45th anniversary of World Hunger Day. A day that draws attention to the urgent need to combat poverty and hunger around the world. We can all contribute to this.

Sugar art does not always have to be sweet, it can also address social issues. Poverty is increasing worldwide. Children are dying because they do not have enough food. Children go to school hungry and pensioners search through the garbage for something to eat. People are driven from their homes by war, violence and persecution and are left with nothing.

But where there is need, there is also absolute abundance. A dress is worn for a single day and costs as much as some people earn in 2 or 3 months of hard work.

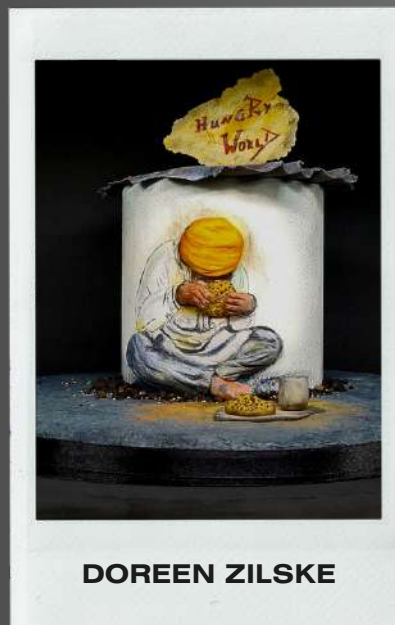
A total of 22 cake and sugar artists from 18 countries want to use their art to draw attention to the fact that we can all do something to make the world a little better.

"Overcoming poverty is not a task of charity but an act of justice. Like slavery and apartheid, poverty is not natural. It is man-made and can be overcome and eradicated by human action. Sometimes it falls to a generation to be great. YOU can be that great generation. Let your greatness blossom."

- Nelson Mandela -



**MICHAELA RENCÉS**



**DOREEN ZILSKE**



**PETINKA SDUN**





**IVETA KOSIKOVA**



**OLJA BRANKOVIC**



**IRIA STANKE JORDAN**



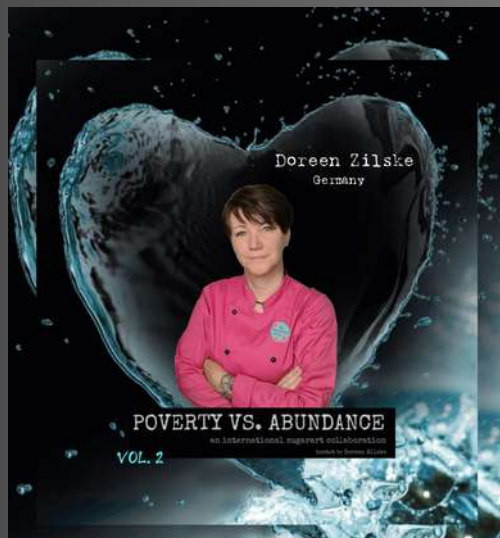
**RAICU MADALINA**



**CHOLYS GUILLEN  
REQUENA**



**RITA NOÉ**



**DOREEN ZILSKE**



**ELKE KOCH-ULRICH**

# Want to be featured in the magazine?

Make sure to tag @Saracinodolci on social media and remember to mention which Saracino product you used in your post, so we can include the details when showcasing your creation in the magazine.



by [caketerior](#) using Saracino Pasta Model



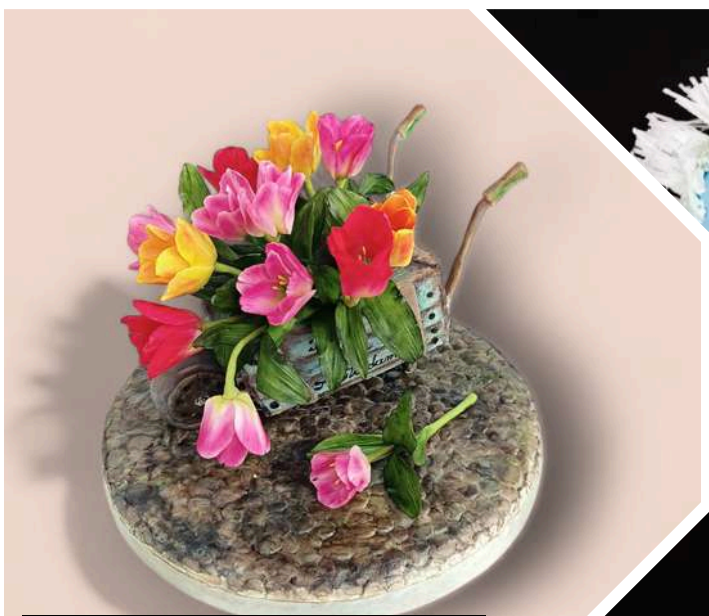
by [maria.scarai](#) using Saracino Wafer Paper 0.30



by [mybeespokebakhouse](#) using Saracino Wafer paper 0.30



by [mels.amazing.cakes](#) using Saracino Pasta Model



by [catalinaanghelazucararte](#) using Saracino Pasta Bouquet



by [arianna.sugar.art](#) using Saracino Pasta Scultura





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in April  
2025

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