

We Love Pastry

9

Exclusive TUTORIALS

DETAILED AND
VERY EASY TO
FOLLOW



MERINGA Mix

PRODUCT REVIEW BY
CAKES BY CAROL

Pasta MODEL and modelling CHOCOLATE

THE ULTIMATE GUIDE
BY ANGELIKA CHWYC

Meet The ARTISTS

EXCLUSIVE
INTERVIEWS WITH LUMA'S CAKE AND
SWEET HOMEMADE

Milne Habib





PAOLO ZOLLA
DIRECTOR

We recently participated in the "Salon de la Patisserie" in Paris, where we had the opportunity to compare some techniques of modern pastry and cake design, presented by Nicole Veloso and Claire Da Silva, highly skilled Saracino Ambassadors, along with renowned French pastry artists.

It was a true pleasure to meet 50,000 pastry enthusiasts and engage with some of the finest French professionals at Parc Floral, while taking advantage of the various sections of the fair, such as French excellence, balance between pleasure and health, creativity, sugar art, to learn new techniques.

We have cherished this experience and will present ourselves even more determined at "Abilmente – Cake & Dream" in Rome at the end of September, where we will collaborate with the pastry school "Bake.it" and with numerous expert European cake designers skilled in various decorative techniques.



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www.saracinodolci.co.uk



by Cré-AnneC. Cake Design
using Saracino Pasta Model



by Hemlock Cake
Studio using Saracino
Pasta Model



by Podivjani Muffin
using Saracino
Pasta Model



by Jessbell's Backzauber individuelle
Tortendekorationen mit Herz
using Saracino Pasta Model





SYLWIA ANNA PRICE
EDITOR

Hello everyone and welcome to our September issue of 'We Love Pastry'. I cannot believe it is September 2023 already! Where on earth is the year going?

I am sure many of you have an amazing holiday break and are ready with re-charged batteries for many exciting challenges ahead.

Kids have gone back to school for a new year (a personal HOORAH!! from me, there is only so much Taylor Swift I can tolerate). It is also getting to that time of year to start planning competition pieces for the Cake International 2023 show in Birmingham.

I really can't wait to see all your amazing competition entries. Also, to meet you at the Saracino stand where we have organised something completely different this year. Keep an eye out for our October issue to find out more details. I am sure you will all enjoy what we have planned for you this year.

OUR AMAZING CONTRIBUTORS

Tanya Ross, Sarah Carr, Corrina Maquire, Elisabete Caseiro, Rachel Stockton, Buzogány László Réka, Dot Klerk, Bintcy Davis, Stephanie Would, Carol Smith, Luma's cake, Dionis Iarovoi



by Ellis Cakes
using Saracino
Pasta Model



by Sugar King
using Saracino
Pasta Model

In a meantime, enjoy reading this issue devoted to fabulous cakes and much more. This is time to let your skills trick your friends with an illusion cake! Is it a cake or is it really a raw chicken?

As always artists show lots of great techniques that can be used not only to create the piece shown in the tutorial but also help you build your skills to create something unique of your own. Or maybe even a new trick or skill to help with your competition piece? Check them out. They really are fantastic.

We also have an amazing interview with Luma's Cakes! I am sure many of you follow him on social media and would like to read more about his cake journey so far. So why not grab a coffee and embrace the world of Disney with him.

Carol from 'Cake by Carol' has written a blog about another of our new products, it's our Meringa meringue mix that you must try. Very easy to work with so not much effort needed for perfect meringues.

I hope you enjoy reading this issue and remember don't miss next month to find out what we have planned at Cake International 2023.

Sylwia xx

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COFFEE ANYONE?

CREATED BY NOVEL-T CAKES



This is a fun and versatile cake, easily adaptable to other drinks, and easy to personalise with the design on the cup. Great for any occasion.



TANYA ROSS

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

As well as making custom cakes to order, she also runs Novel-T School of Cakes where she teaches and hosts guest teachers too. She has won the Best in Show Award and numerous gold medals in both Ireland and in international competitions as well as winning the Live Global.

Challenge in America for Ireland and was selected as top 10 artists in Ireland and the UK 2020.

 NOVEL-T CAKES

 @Novel-T Cakes

What you need:

INGREDIENTS

- 2 x 7 inch cakes (you can use any size to suit but remember to go higher if you use a bigger cake to keep the proportions correct)
- Buttercream or ganache to fill and crumb coat
- Pasta Model: white, brown, yellow, rose beige
- Pasta Top: white, brown and fuchsia
- Cake gel
- Tin foil
- Liquid Shiny Glaze

EQUIPMENT

- Rolling pin
- Impression mat
- Leaf veiner
- Modelling tools
- Knife
- Letter cutters
- Graduating circle cutters
- A cake board to display your fabulous creation
- 7 inch card/drum
- 6 inch card/drum





STEP 1 Trim and stack your cakes, filling as you go. Push a dowel down through the centre to stop them from moving when you start to carve.



STEP 2 Place the cakes on a drum/cake board of the same size, place the smaller board in the centre of the top of the stack of cakes. Then using a good sharp knife, and using the top and bottom straw cards as a guide, cut around the cake to taper the shape, keeping the blade tip on the bottom card and the upper blade on the top card to guide you. The top is now narrower than the bottom.



STEP 3 Using buttercream or ganache, crumb coat all the way around the sides. If you find you're pulling away crumbs while buttercreaming, you can soften the buttercream a little in the microwave to make it spread more easily. Then turn the cake over so that the narrower part is at the bottom....you have a cup shape!



STEP 4 Roll the Pasta Top into a rectangle shape, measure your cake to ensure you have enough to go around the widest part and to cover the height (leave a little bit extra for the lip of the cup if you choose to leave it as an open cup). Flip the paste over so that the sticky side is facing up and bring your cake as close to the paste as you can. Lift the paste and wrap it around the sides of your cake. Smooth with your hands.



STEP 5 Overlap the paste and cut through both pieces at the same time so that you have a clean joint and blend the line as quickly as you can. Now that you have the excess paste cut off, you can go all around the cake with your smoother to finish it off.



STEP 6 Using a Dresden tool make a line around the top of the cup.



STEP 7 To add texture to the cup wrap your impression mat around the cake and go over it with your smoother to emboss it.



STEP 8 So it looks as shown.



STEP 9 Cut a strip of white paste for around the base of the cup and stick it around, smoothing it to make it so that you don't lose the shape of the cup (roll it nice and thin before cutting).



STEP 10 Next we need to cover the top, I marbled some light brown and white Pasta Top to make it look like milky coffee, but you can also make it more tea colour, chocolate, or black coffee colour whatever you choose.



STEP 11 Roll and cut a circle the same size as the top of your cake and put it onto the top of the cake "inside" the lip of the cup. Using a Dresden tool, mark the top of the cake to make it look like ripples in liquid.



STEP 12 You can design the cup side anyway you like to personalise it. Roll a long strip of Pasta Model. Use tappits to cut out required letters.



STEP 13 Now to make the lid, you can make the lid to either sit on top of the cake or on the board if you choose to leave your cup open. If you are making the lid to put beside the cup, you can simply cover a cake drum the same size as the top of the cake.



STEP 14 The base part of the lid should look like this and be the same size as the top of the cup. Leave the paste quite thick on top.



STEP 15 Then using a smaller diameter circle cutter, press a smaller circle to create a groove around the outside of the lid.



STEP 16 Roll and cut a thick circle for the upper part the lid. Use the same cutter to cut out a segment of the circle. Add centrally to the top of the lid base.



STEP 17 Cut a thick strip of paste the same height as the smaller circle, and join it to the cut out section to complete the circle. Blend the joints.



STEP 18 Add a groove around the outside. Press four circles and cut a hole as shown.



STEP 19 Add your letters to the cup.



STEP 20 If you want to make it look like you have cappuccino in your cup, you can use royal icing for the frothy top and you could even go a step further and use hot chocolate powder on top, I cut a heart out of paper and used it as a stencil.



STEP 21 Now for the choc chip cookies, cut a thickish circle out of your cookie coloured icing, add a few dots of dark brown Pasta Model for the choc chips.



STEP 22 Scrumple up a piece of tin foil and use it to texture your cookie.



STEP 23 You can dust the cookie with a similar colour dust if you like, it really shows up the texture and makes it look a little more crumbly.



STEP 24 We now have our coffee cup and cookies....we need some beans right?! Using a dark brown paste, roll a small ball (about the size of a pea) and then roll to elongate slightly. Then using a Dresden tool, make an indent down the middle lengthways. Now you have a coffee bean.....so make some more.



STEP 25 It really adds to the look of the coffee bean if it's shiny, so spread them out and paint them with Liquid Shiny glaze and let them dry.



STEP 26 For the base board I marbled yellow, cose beige and white Pasta Model. As I didn't want the board too dark I took a bit of each colour and kneaded them separately before adding them together and giving them a quick knead to mix them a bit. Roll and cover the base board.



STEP 27 Put your "cup" on the board, securing it with a little royal icing and then have fun arranging your cookies, coffee beans and lid. Definately time for a coffee break!

WE ARE GOING GREENER - INTRODUCING OUR NEW 1KG PASTA MODEL PACKAGING



- REDUCE THE AMOUNT OF PLASTIC
- REUSE TUBS YOU HAVE AT HOME



- NO MORE damaged tubs delivered to your door
- Better sustainability with 75 % less plastic
- Perfectly sealed, to ensure the same shelf life as plastic tubs
- Easier to cut the paste



HANDBAG CHIC

CREATED BY SARAH CARR'S SPECIALITY CAKES





SARAH CARR

I'm Sarah Carr from Sarah Carr's Speciality Cakes - Basingstoke, Hampshire.

My interest in cake decorating began when my children were young. I now have young grandchildren, whom I love to make cakes for.

I am now a multi-award winning cake decorator.

Cake decorating is my full-time profession, making cakes daily for customers across the South of England.

I have competed in cake decorating competitions in England, Northern Ireland and Dublin. In 2021, I was awarded with Best in Show at Cake International, Birmingham.



SARAH CARR'S SPECIALITY CAKES



@sarahcarrsspecialitycakes

What you need:

INGREDIENTS

- 8" square cake
- Buttercream
- White chocolate ganache
- Pasta Top – white, black and red
- Pasta Model – white, black and red
- Cornflour

EQUIPMENT

- Wooden skewers
- Dresden tool
- Ruler
- Flexismother
- Stitch tool
- Circle cutters
- Flower cutter
- Knife
- Palette knife
- Rolling pin
- Texture mat
- Sugarcraft/Pasta rolling machine (strip attachment)
- Sugar gun extruder
- Square cake board



THE WINNER

**SARAH IS A CAKE INTERNATIONAL
BEST IN SHOW WINNER 2021!**

Read an Interview about her achievement [HERE](#)



STEP 1 Level the cake.



STEP 2 Cut the cake in half.



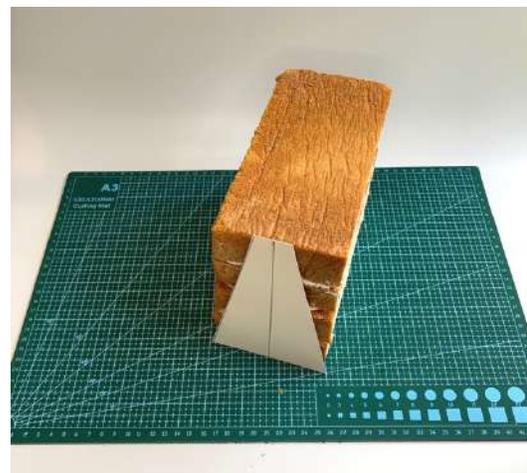
STEP 3 Cut cake board to size - 8" x 4".



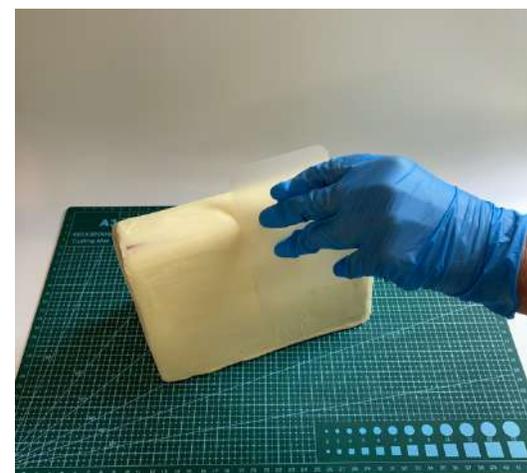
STEP 4 Cut both cakes as shown.



STEP 5 Fill and stack the four layers of cake. Use buttercream/ganache to attach the cake to the base card.



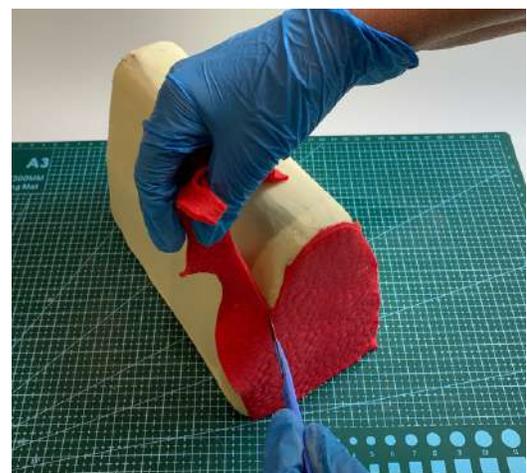
STEP 6 Make a card template (1" width at top and 4" at bottom). Place the template against the cake and trim to the bag shape.



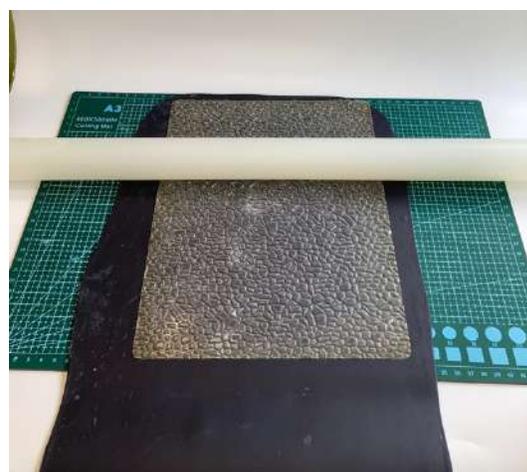
STEP 7 Ganache the cake. Use a flexi-smoother to finish.



STEP 8 Roll red Pasta Top and add texture with a texture mat.



STEP 9 Dampen the sides of cake with boiled water. Attach the red paste and trim to the bag side shape.



STEP 10 Roll black Pasta Top and add texture.



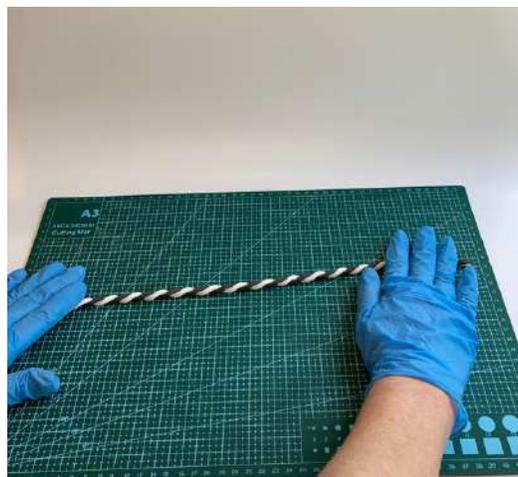
STEP 11 Dampen the cake, cover with the black paste and trim.



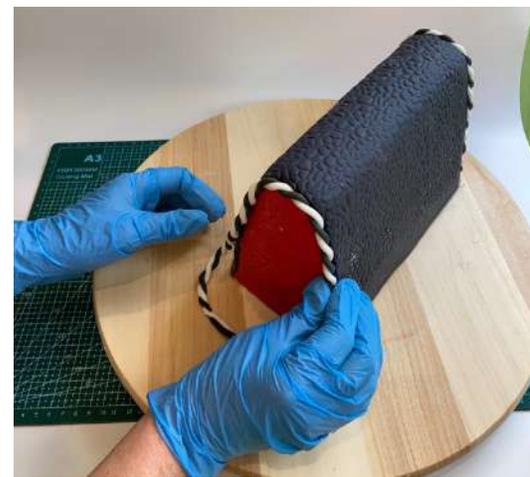
STEP 12 Use black Pasta Model and roll out a rope approx. 10" long, curve and insert wooden skewers into each end. Leave to dry overnight.



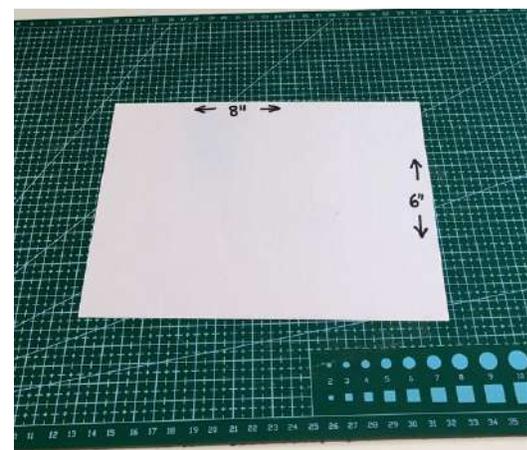
STEP 13 Use a sugarpaste extruder to create two (one white, one black) thin ropes.



STEP 14 Twist together the two ropes.



STEP 15 Use water to attach to the bag edges.



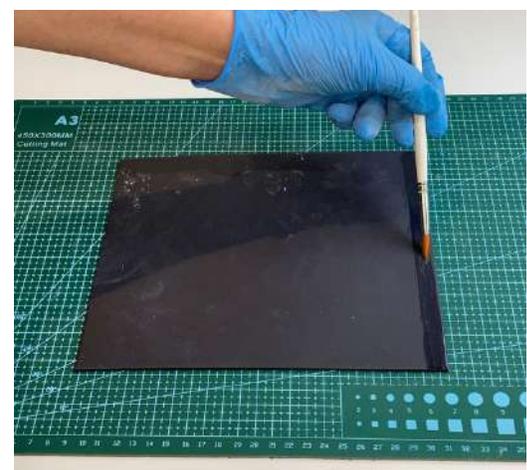
STEP 16 Cut a rectangle paper template measuring 8" x 6".



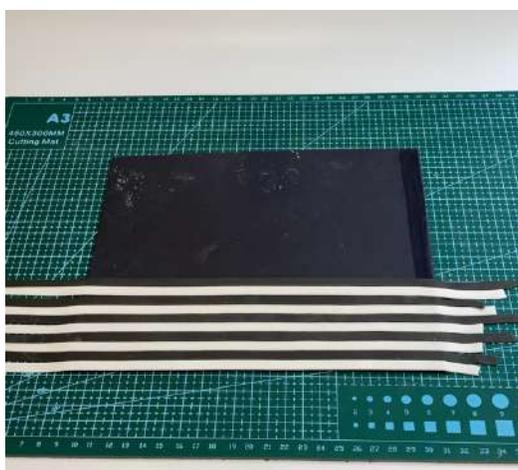
STEP 17 Roll black Pasta Top using the template, leaving approximately 1" surplus around the edges.



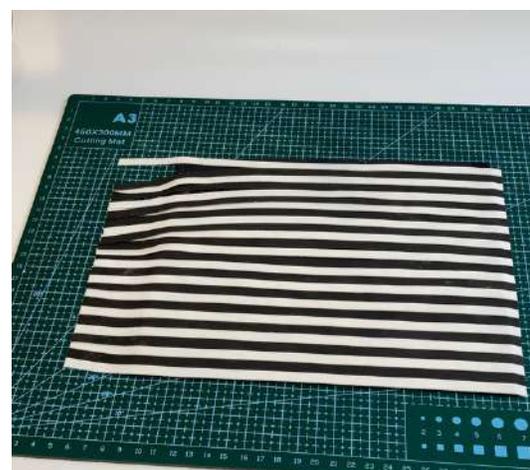
STEP 18 Use a strip cutting attachment on a pasta machine or cut white Pasta Model with a knife to create approximately 1cm wide strips. Repeat the process with black Pasta Model.



STEP 19 Dampen one edge of the paste rectangle, approximately 1cm wide strip.



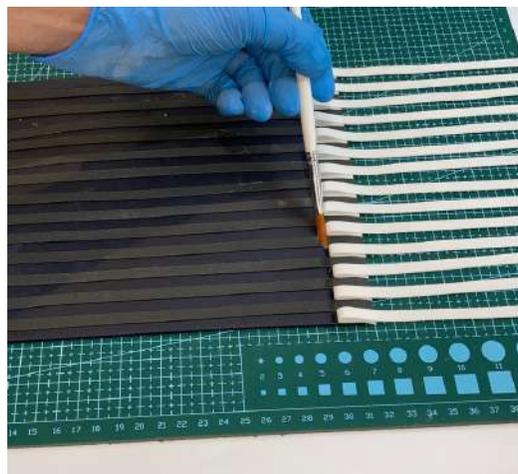
STEP 20 Stick alternate colour strips to the dampened edge.



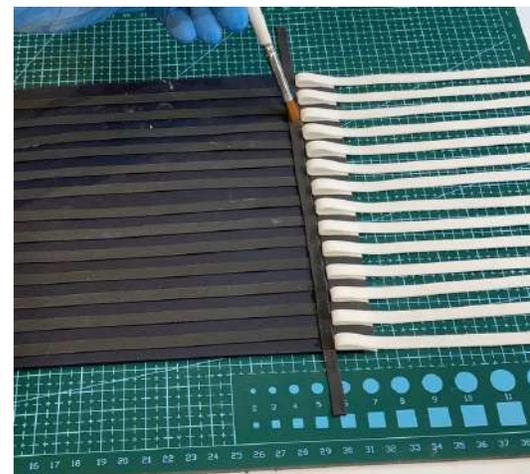
STEP 21 Continue to completely cover the black paste base.



STEP 22 Carefully pull back white strips, ensure that the stuck edge remains in place.



STEP 23 Dampen a vertical 1cm wide strip at the base of the white strips.



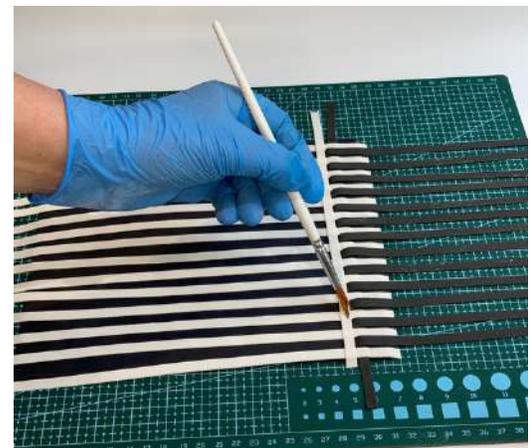
STEP 24 Place black strip onto dampened area and brush top of strip with water.



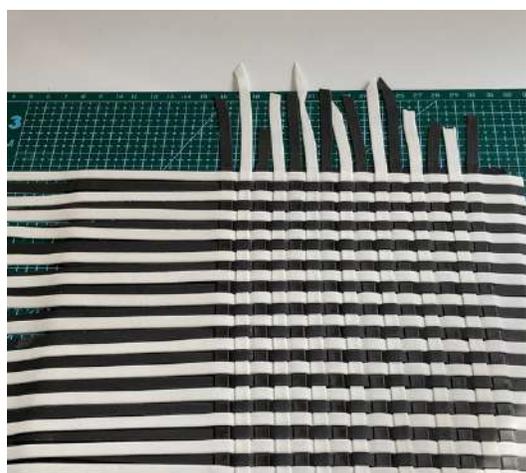
STEP 25 Pull all the white strips back over.



STEP 26 Pull back the black strips.



STEP 27 Repeat step 23 and 24 with a white strip.



STEP 28 Repeat the process, alternating black and white strips until the black base is fully covered.



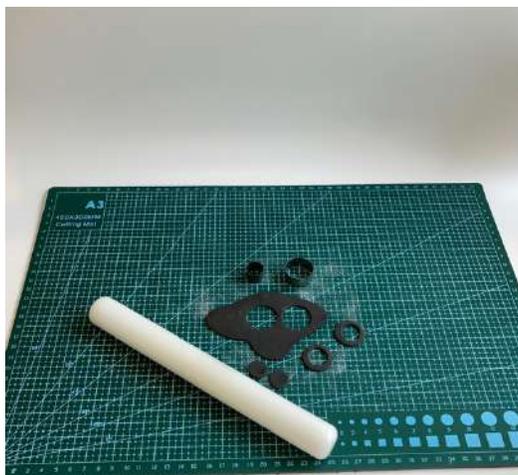
STEP 29 Place template on top and cut to size.



STEP 30 Dampen the top of the cake.



STEP 31 Place and attach the woven piece to the top of cake.



STEP 32 Use black Pasta Model and cut out two 2cm circles. Use a smaller circle cutter to cut out the centre, creating two rings.



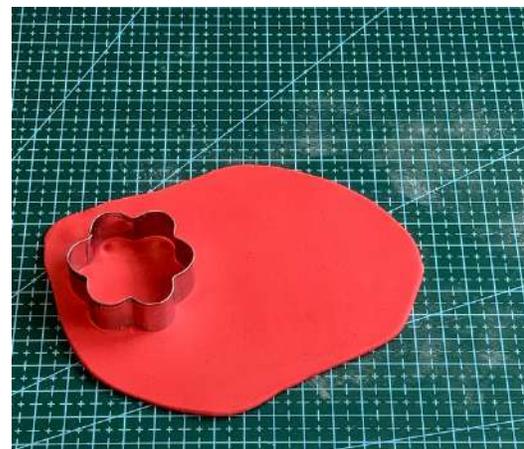
STEP 33 Use cool boiled water to attach the rings in position for the bag handle.



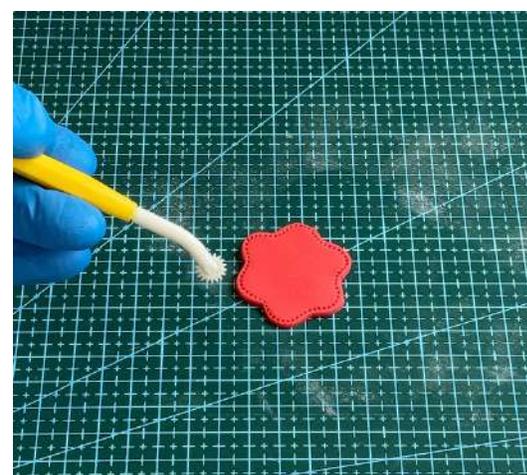
STEP 34 Insert the bag handle skewers into the cake.



STEP 35 Using the extruder make a rope, fold in half to make a loop and attach to the front of the bag.



STEP 36 Cut a flower shape from red Pasta Model.



STEP 37 Use a stitching tool around the edge of the petal. Attach to the bag.



STEP 38 Roll red Pasta Model, cover with cling film and cut out a small circle. Attach the circle to the centre of the loop.



STEP 39 Add a black circle to the centre of the red flower. Your elegant bag is ready to eat and confuse your friends!

ANNOUNCING OUR MONTHLY COMPETITION

WINNER



CONGRATULATIONS!

Magdalena Zimmerman aka
Magdalena Zimmerman Cake Atelier





Would you like to win a Saracino Surprise Box Worth

To be in with a chance of winning a Saracino surprise box worth £50.00 all you need to do is find the one word from the list that is missing from the word search and email it to info@saracinodolci.co.uk including your full name and the country you are from.

LUCKY WINNER will be introduced in our October issue.

The competition ends on midnight the 25th of September 2023 and it's open worldwide!

£50?

X	O	F	T	U	S	C	E	N	E	R	Y	S	G
T	O	T	R	A	B	T	C	R	I	E	E	E	T
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V	S	G	E	N	A	U	B	L	U	W	R	E	S
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G	U	U	S	I	T	E	A	E	E	S	U	O	M
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S	V	A	N	M	U	S	H	R	O	O	M	F	A
O	T	U	S	E	H	W	E	G	N	A	R	O	A

- TREE
- VEGETABLES
- ORANGE
- MOUSE
- MUSHROOM
- SCENERY
- SNAIL
- FOX
- WEATHER
- BEE
- FOREST
- NATURE
- GRASS
- SWAN
- BEAUTY
- SCULTURA

- STRUCTURED & MODELLED HAND
- TEMPERED CHOCOLATE TIN WHISTLE

CREATED BY LOVIN' FROM THE OVEN





CORINNA
MAGUIRE

Hi, I'm Corinna Maguire, of Lovin' from the Oven, an international award-winning Cake Decorator, recognised for making amazing sculptural cakes.

I have published a Gourmand awarded book - The Celtic Cakers, and made multiple television appearances including the US Food Network's Halloween Wars and winning Food Network's Big Bake Show.

I have also won many Gold medals in international cake decorating competitions including multiple 'Best in Class' and one 'Best in Show'.

I have also been awarded with the Cake Masters Rising Star award and named one of Ireland and UK's Best Cake Decorators. I am now splitting my time between creating my edible pieces and teaching my popular online and in-person classes internationally and closer to home around Ireland.



<https://www.youtube.com/c/LovinfromTheOven>



www.lovinfromtheoven.ie



@lovinfromtheoven

What you need:

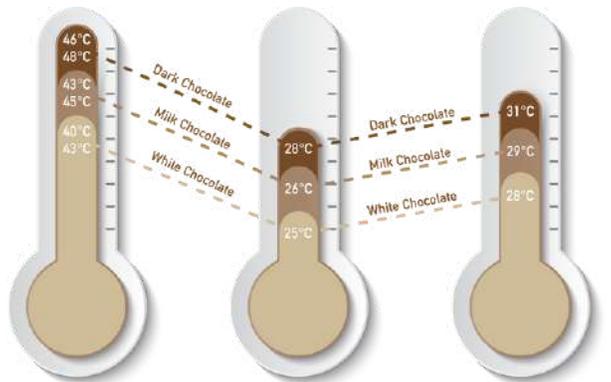
INGREDIENTS

- Saracino dark chocolate drops - 400g
- Saracino Pasta Scultura - approximately 315g
- Liquid Shiny confectioners glaze
- Powder colours: Rose beige, tan, pink, gold
- Gel colour: white
- Clear alcohol

EQUIPMENT

- Candy thermometer or similar
- Tin whistle
- Acetate sheet
- Tape
- Piping bag
- Paper
- Pencil
- 20 gauge florist wire x5
- 30 gauge florist wire x2
- Silicone soft round tool
- Silicone hard pointed tool
- Silicone sharp edged tool
- Dresden tool
- Blade/x-acto
- Small angled dental tool
- Metal sticks of different widths (I used crochet hooks)
- Flat paint brush
- Medium fluffy brushes x4
- Glass bowl
- Pan of water

LIQUID SHINY



I hope that you like seeing how I created this element of my competition-winning piece and you will hopefully have some new skills with the armature, texturing and tempering chocolate to try out on your future pieces.

Corinna

TEMPERING CHOCOLATE GUIDE



STEP 1 TEMPERING AND PIPING THE CHOCOLATE TIN WHISTLE
Weigh 300g dark chocolate drops (this is more than enough needed).



STEP 2 Weigh another 100g dark chocolate drops (this will be added to cool down the chocolate later).



STEP 3 Chop up the 100g of the chocolate.



STEP 4 Wrap food safe acetate around the metal part of a clean tin whistle.



STEP 5 Secure the acetate into place with some tape and remove the tin whistle.



STEP 6 Place the 300g of chocolate over a bain-marie. Place the chocolate in a glass bowl over a pot of simmering water. Make sure that the glass bowl does not touch the water in the pot. This will gently melt the chocolate without a high chance of it burning.



STEP 7 Melt the chocolate until the temperature is between 46 and 48 degrees C. (Use these temperatures as a guide. Refer to the type of chocolate you are using to confirm the temperatures needed to reach.) Remove it from the heat and add the 100g of chopped chocolate.



STEP 8 Stir gently to melt the chopped chocolate and bring the temperature down to between 28 and 29 degrees C.



STEP 9 Return the bowl to the Bain marie and increase the temperature of the chocolate back to between 31 - 32 degrees C. The chocolate is now tempered and ready to use!



STEP 10 Pour the tempered chocolate into a piping bag and prepare the acetate tube.



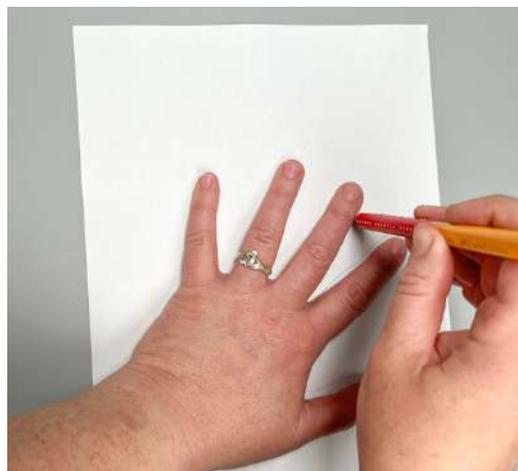
STEP 11 Pipe the chocolate into the tube over a plate or bowl.



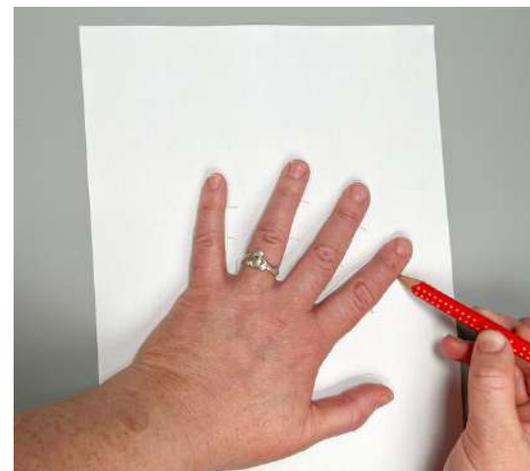
STEP 12 Swirl the chocolate inside the tube until it dribbles out of the bottom. Then turn it over and repeat this process until you are left with good coverage on the tube with a hollow centre. Allow it to fully harden before you continue.



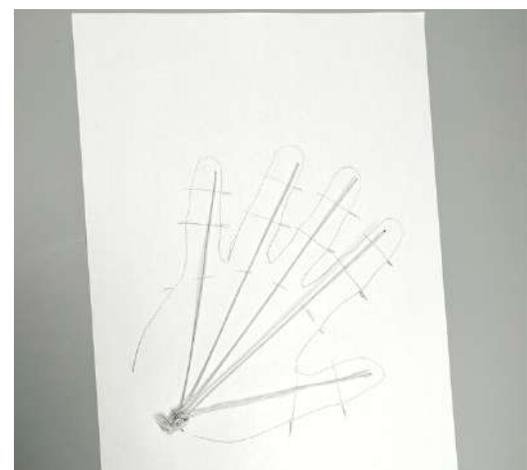
STEP 13 Once the tube is fully hardened, you can remove the acetate. You should now be left with a solid, strong and shiny hollow chocolate tube.



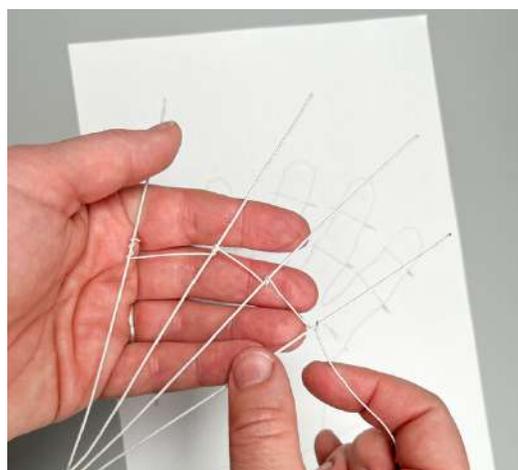
STEP 14 HAND MODEL
Using your own hand as a template - trace around it on a piece of paper.



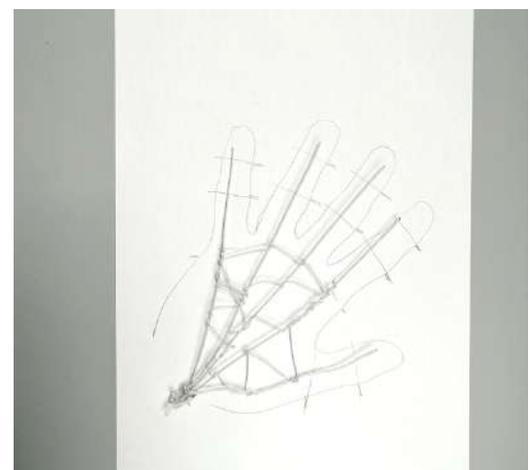
STEP 15 Next mark where each knuckle is on the paper.



STEP 16 Now you are left with a guide how to create your wire armature for the hand. Join 5 pieces of 20 gauge florist wire together at the wrist of the hand. Cutting off each 'finger' at the correct length.



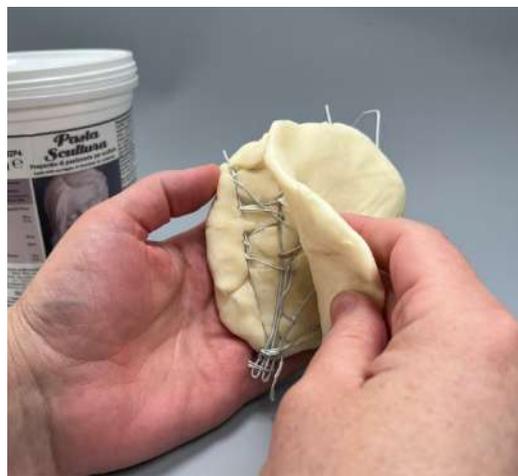
STEP 17 Use 20 gauge flexible florist wire to join each of the 'finger' wires together where the main knuckles would be.



STEP 18 Weave a second 20 gauge wire between the palm of the hand and joining up the 'thumb' with the palm of the hand using your template as a guide. This will give more support to the modelling chocolate and hold the armature together.



STEP 19 Using your template and hand as a guide again bend each 'finger' at the marked knuckles into a natural shape to hold the tin whistle. Small alterations can still be made later - but it's a good idea to get it as close to the final position as possible.



STEP 20 Knead some Saracino Pasta Scultura until mouldable. Then cover the wire frame palm on both sides with panels, each around 1/4" (6.5mm) thick.



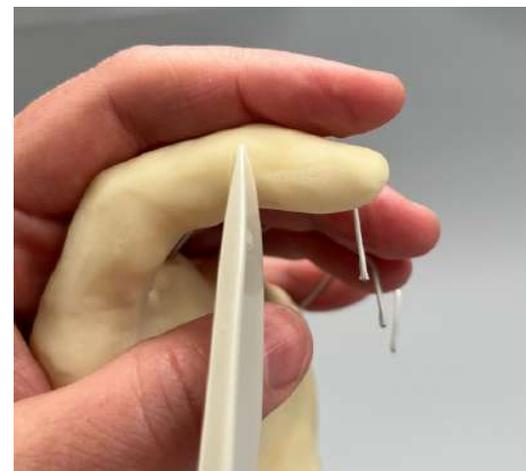
STEP 21 Roll a sausage of Pasta Scultura around the same size as your index finger.



STEP 22 Cut a slit along the middle and then wrap it over the index finger wire. Close up the slit once over top of the wire and blend out the seam. This is easily done with a silicone tool or your finger.



STEP 23 Follow the bends in the wire that you had already created to create 'knuckles' in the finger. You can do this by puckering out the paste with four fingers squeezing together.



STEP 24 Create the creases on the underside of the knuckles using your own finger as a guide.



STEP 25 After making each crease, soften it by going over it with a round silicone tool (or your finger).



STEP 26 Repeat this process with each finger. Alterations to the fingers can still be made later. Just get the basic finger shapes at this point.



STEP 27 Cover the thumb wire in the same way that you did with the fingers.



STEP 28 Shape the tip of the thumb into a tapered shape.



STEP 29 Pucker out the knuckle on the thumb. Keep in mind the angle that the wire frame is in while doing this - you don't want to expose the wire.



STEP 30 Use your own thumb as a guide for the angle and position of the thumb. Now is the time to reposition anything that you need to - when the paste is warm and flexible.



STEP 31 Make sure you look at the knuckle positions and thumb thickness from all angles, as this is a 3D form.



STEP 32 Add more Scultura paste to thicken up the thicker part of the palm beneath the thumb. Blend this into the hand.



STEP 33 Next thicken up the palm beneath the little finger.



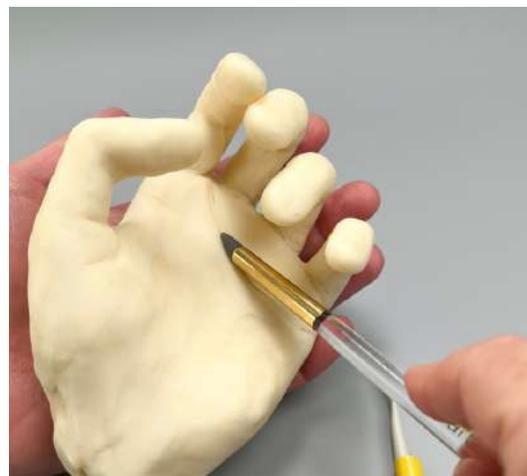
STEP 34 Finally thicken up the part of the palm just under the fingers. And blend it. This should now leave your palm with a dip in the centre.



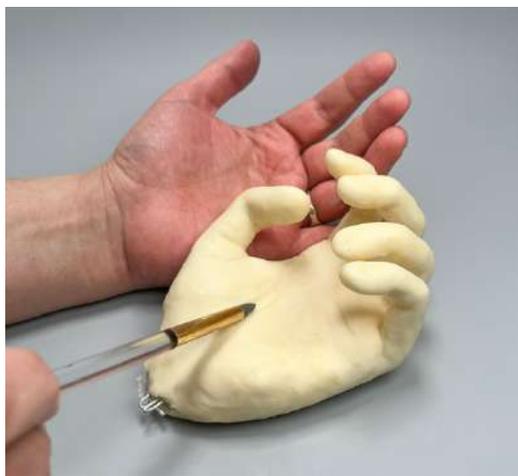
STEP 35 Now that you have the basic shape of your hand you can add or cut away any pieces, or work on any pieces that might need the extra attention. After looking at my own hand from all angles, I realised I had to thicken up parts of my fingers.



STEP 36 Once you are happy with the basic shape of your hand you can now add in the extra markings and creases to the palm.



STEP 37 After making the marks on the hand - soften them with either a silicone tool or your finger. This way they become gentle creases and not cut marks.



STEP 38 Repeat this process for the entire hand until it begins to look more realistic.



STEP 39 Using a rounded flat tool make the nails. Remember to curve the nails down further into the cuticles on the left and right of the nail.



STEP 40 Create the top edge of the nail using a sharp edged tool.



STEP 41 Repeat this process with each of the fingers and thumb.



STEP 42 Make all markings on the back of the knuckles using a pointed silicone tool.



STEP 43 Soften the marks back by using a soft silicone tool or your finger for a more natural effect.



STEP 44 Make the creases between the fingers using the same method - making the marks, then soften them back once again.



STEP 45 TIN WHISTLE MOUTHPIECE Colour Pasta Scultura to a similar shade of green as the tin whistle mouthpiece. I used around 30g of paste. Then roll it into a sausage the same thickness as the mouthpiece.



STEP 46 Make a sharp cut to one side of the sausage. Create the slope of the base of the mouthpiece and then cut off the excess.



STEP 47 Push the sausage of green paste onto the cleaned end of the actual tin whistle to get the exact size of the tube imprinted on the mouthpiece. This will make it easier to attach to the actual chocolate tube after without damaging it.



STEP 48 Add a piece of green Pasta Scultura to the top of the sausage to create the raised ridge.



STEP 49 Blend this panel in using a small flat edge. Remember to keep the shape of the actual mouthpiece.



STEP 50 Mark out the area that needs to be removed from the centre of the mouthpiece.



STEP 51 Using a blade, carefully carve out the slope and hole for the tin whistle.



STEP 52 Clean up the inside of the hole using a fine angled dental tool. This will be able to get in under the ridge and smooth out the inside of the hole.



STEP 53 Carve off the sharp edges on the mouthpiece.



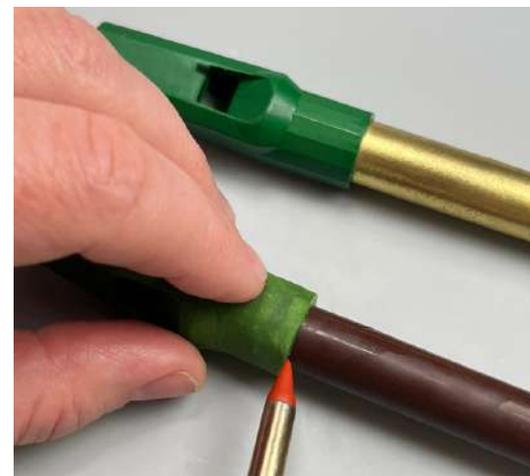
STEP 54 After working with the mouthpiece our sharp ends have become rounded. Using a sharp blade cut off the ends back in to shape.



STEP 55 Place the final mouthpiece to the end of the chocolate tube. If it is not a good fit you might need to carve out some of the paste to help it fit properly.



STEP 56 Cut off any excess paste that you may have to get it back to the proper shape again.



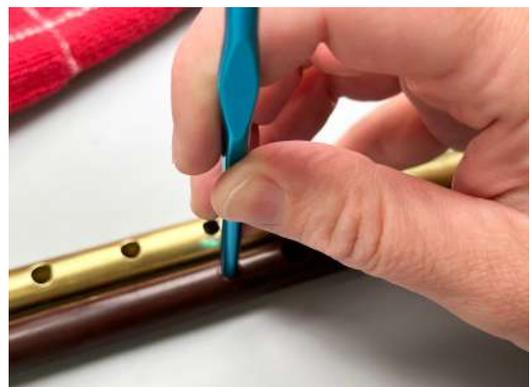
STEP 57 Clean up the joining edge using a sharp edged silicone tool.



STEP 58 Place some cleaned metal sticks of varying thickness into a mug full of boiling water to heat up. You will need some that are as wide as the different holes in the tin whistle. I have used some new metal crochet hooks that I had lying around that were perfect.



STEP 59 Before using the metal crochet hooks (or whatever you are using), dry them off. You don't want drips of water around the chocolate!



STEP 60 See where your first hole will be by lining up the chocolate tube alongside the actual tin whistle. Place the hot metal stick straight down onto the tempered chocolate tube that you created earlier. Let the heat of the stick melt into the tube. **DO NOT PUSH DOWN** as you might crack your tube. Once it has melted through there will be a ring of melted chocolate. You will have to wipe this off so that it doesn't harden that way.



STEP 61 Repeat for each of the different sized holes in the correct places as best as you can.



STEP 62 Mix some gold powder with some Liquid Shiny glaze and paint the tin whistle base. Watch out for drips and edges hardening. You are aiming for a nice and smooth coating.



STEP 63 Next paint the mouthpiece with green powder colour mixed with clear alcohol. This can be handy if you got any gold dust on the mouthpiece or if you need to cover some imperfections.



STEP 64 Once the dust has dried you can coat it with a layer of Liquid Shiny glaze to give it a plastic look.



STEP 65 FINISHING THE HAND MODEL
Add paste on to the base of the hand for the wrist. This is also to help us stand the hand up on it's own. Blend the paste to the palm.



STEP 66 Flatten the base edge of the wrist so that it will stand firm when placed.



STEP 67 Add the markings and creases to the wrist remember to mark and then smooth out the lines each time.



STEP 68 PAINTING THE HAND
Using rose beige powder mixed with clear alcohol and a fluffy brush, paint a section of the hand with a fairly liquid consistency.



STEP 69 Using a dry and fluffy brush - repeatedly dab and blend out the wet paint into the rest of the hand. This will remove any edges of the paint, blend it into the hand and also create a texture and blotchiness on the skin. Yes - that's a good thing!



STEP 70 Repeat this process all over the hand and then vary the colour with more of a rosey shade on the inside of the hand, around the fingernails and on the knuckles too. You can even try a bit of a 'tan' shade on the back of the hand too!



STEP 71 Finally paint a white edge on the tips of the fingernails using white gel colour.



STEP 72 Place your tin whistle into your hand and your piece is done!

An exclusive interview with

September, 2023

LUMA'S CAKE^{PARIS}





TELL US SOMETHING ABOUT YOURSELF THAT WE MAY NOT KNOW.

Here's something about myself that you may not know. While many are familiar with my passion for painting, there's more to my background and experience. I hold a degree in Audiovisual Journalism and have a master's degree in marketing. For 11 years, I had the incredible opportunity to work for L'Oréal in Paris, where I was involved in product development and operations. It was a dream job for me, combining my love for fashion, beauty, and art. I served as a brand business manager, leading a team of five individuals. However, despite the success and fulfillment I found in that role, I made the decision to resign and pursue a new passion: expressing my art through my cakes. It was a leap of faith, but one that has allowed me to channel my creativity and bring joy to others through my unique cake creations.

HOW DID YOU START YOUR CAKE JOURNEY MAKING CAKES AND IN PARTICULAR HOW YOU BECAME INVOLVED WITH THE FANTASTIC DISNEY CAKES?

My cake journey began with the love I have for my two sons. It all started on November 18, 2011, when I made my very first cake for my eldest's first birthday. With each passing year and each celebration, I saw it as an opportunity to improve and amaze my sons.

In 2017, inspired by our friends, we decided to take on the adventure of creating personalized cakes that were handcrafted and hand painted. It was during this time that I became particularly involved with making fantastic Disney cakes. Disney has always captivated me with its magic and storytelling, and I wanted to bring that same enchantment to my cake creations.

By incorporating elements from beloved Disney characters and themes, I aimed to make the cakes truly memorable for both children and adults alike. It brings me joy to see the delight on people's faces when they see these magical creations come to life.

CAN YOU TELL US WHAT HAS BEEN YOUR MOST DIFFICULT AND CHALLENGING CREATION TO DATE?

Each and every one of my creations is seen as a personal challenge and an opportunity to surpass myself as an artist. I never settle for just making another cake; my goal is to make each one truly unique and extraordinary. I approach each project with the mindset that it should be more than just a cake—it should be a masterpiece.

I am not satisfied with simply replicating previous designs or following trends.

INSTEAD, I CONSTANTLY STRIVE TO PUSH THE BOUNDARIES OF MY CREATIVITY AND CRAFTSMANSHIP.

Every cake I create is a blank canvas where I can explore new techniques, experiment with flavours, and bring innovative designs to life.

I pour my heart and soul into every detail of my creations, ensuring that they are meticulously crafted and exude a sense of artistry. I want each cake to be a reflection of my passion, dedication, and relentless pursuit of excellence. Each project presents an opportunity for me to challenge myself, push my skills to new heights, and create something that truly stands out.

No two cakes are ever the same in my eyes. I work tirelessly to make each one a unique masterpiece, tailored specifically to the vision and desires of my clients. It is through this dedication to making each cake exceptional that I continue to grow as an artist and deliver unforgettable experiences to those who appreciate my work.

AFTER GETTING INSPIRED, HOW DO YOU PROCEED? DO YOU PLAN, PLAN, PLAN OR JUST GO WITH THE FEELING?

After getting inspired, I usually proceed by planning extensively. I believe in the power of preparation and attention to detail. I sketch out the design, choose the colours and flavours, and create a step-by-step plan to ensure the smooth execution of the cake creation. However, I also leave room for spontaneity and let my artistic intuition guide me during the process.

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

It's difficult to choose a favourite creation because I put a piece of my heart into each one. However, one that stands out is a cake I made for a Disney-themed wedding. It was a tiered cake with handcrafted sugar flowers and delicate lace detailing. The overall design captured the essence of romance and enchantment, and it was truly a joy to bring the couple's dream cake to life.



WHAT WOULD YOU SUGGEST TO PEOPLE STARTING THEIR OWN CAKE JOURNEY? ANY ADVICE?

To those starting their own cake journey, my advice would be to never stop learning and experimenting. Take inspiration from various sources, attend workshops and classes, and constantly challenge yourself to improve your skills. Also, don't be afraid to inject your unique personality and style into your creations. That's what will set you apart and make your cakes truly special. Believe in yourself and your ability to become what you aspire to be. Seek inspiration from various sources, whether it's attending workshops, taking classes, or exploring different artistic mediums. Embrace every opportunity to expand your knowledge and skill set.

BUT REMEMBER, IT'S NOT JUST ABOUT REPLICATING WHAT OTHERS HAVE DONE. INFUSE YOUR OWN UNIQUE PERSONALITY AND STYLE INTO YOUR CREATIONS.

That's what will set you apart and make your cakes truly special. Don't be afraid to take risks and explore uncharted territories in your designs. Push yourself beyond your comfort zone and constantly challenge yourself to reach new heights.

Stay curious, stay passionate, and never stop honing your craft. With dedication, perseverance, and a genuine love for what you do, you can create cakes that are not only visually stunning but also reflect your own artistic voice. Trust in your abilities, and always remember that each cake you make is an opportunity to surpass yourself and create something truly extraordinary.



YOU MUST BE A BUSY MAN. HOW DO YOU LIKE TO SPEND YOUR PRECIOUS FREE TIME AND RELAX?

As a family-oriented person, I highly value the time I spend with my loved ones. We are big fans of Disney+ and often indulge in watching series and movies together, immersing ourselves in the magical worlds created by Disney. It's a wonderful way for us to bond and create lasting memories. When we're not exploring the realms of Disney, we enjoy cooking together, trying out new recipes and flavours, as well as venturing out to discover new restaurants and culinary experiences. Additionally, to recharge my creative energy, I find solace in my painting hobby. Exploring art galleries and exhibitions fuels my inspiration and allows me to see the world through a different lens. And the most important thing I place on personal time and my passion for fitness. I believe in taking care of both my physical and mental well-being and maintaining a healthy lifestyle is a priority for me. I engage in regular workouts at least four days a week, which not only helps me stay fit and energized but also serves as a great stress reliever. Fitness has become an integral part of my routine, allowing me to stay focused and balanced amidst the demands of my creative journey. It's a personal commitment that fuels my overall happiness and allows me to bring my best self to every endeavour.



**WHAT SARACINO PRODUCTS DO YOU USUALLY USE AND WHY?
HOW DID YOU FIRST DISCOVER SARACINO?**

I often rely on Saracino products as one of the key elements in my creations. Their fondant and modelling paste have become indispensable allies in bringing my artistic visions to life. The exceptional quality and versatility of Saracino's products allow me to achieve smooth finishes and intricate details that truly elevate my cakes. The first time I discovered Saracino was through enthusiastic recommendations from fellow cake decorators who praised its reliability and outstanding results. Since then, it has become a trusted companion in my artistic journey, helping me turn my cake designs into edible masterpieces. In addition to Saracino pastes, I also utilize isomalt and other specially crafted pastes that are the perfect complement to our gourmet flavours. These ingredients add a touch of sophistication and elevate the taste experience of our cakes, delighting the palates of our discerning customers. With the combination of artistry, Saracino products, and gourmet flavours, I strive to create truly memorable and extraordinary cake creations.

HAVE YOU EVER ENTERED YOUR WORK INTO ANY CAKE COMPETITIONS? IF SO, DO YOU HAVE ANY TIPS FOR PEOPLE WHO MAY BE NERVOUS TO GO FOR IT AND ENTER?

I have entered my work into cake competitions in the past. My tip for those who may be nervous to go for it and enter is to believe in yourself and your abilities. Trust the skills you have honed and the unique perspective you bring to your creations. Be open to feedback and learn from each experience. Competitions can be a great opportunity for growth and recognition in the cake decorating community.

HAVE YOU HAD THE CHANCE TO BAKE A CAKE FOR A VIP? CAN YOU TELL US WHO IT WAS FOR AND HOW WAS THE EXPERIENCE?

Yes, I have had the opportunity to bake cakes for several VIPs. Some of the artists I have had the privilege to work with include Marc Anthony, Miss Universe, and most recently Thalía. It is an incredible experience for me to create cakes for individuals who inspire me with their artistry and magic. The experience of baking a cake for a VIP was both exciting and nerve-wracking. It's a unique opportunity to create something special for someone who is highly regarded and admired. When I had the chance to bake a cake for Thalía, for example, it was a mix of anticipation and pressure to ensure that the cake not only met her expectations but also added to the memorable day. Seeing her reaction and knowing that I contributed to making her day truly special and unforgettable was incredibly gratifying. It's moments like these that remind me why I am passionate about my craft and the joy it brings to others.



YOU TRAVEL A LOT FOR YOUR CLASSES, AND WE HAVE HEARD YOU HAVE A WONDERFUL REPUTATION FOR SOMETIMES ENTERTAINING YOUR CLASSES WITH DANCING! DO YOU FIND THE RELAXED WAY YOU TEACH HELPS YOUR STUDENTS?

Yes, it's true! I believe in creating a fun and relaxed atmosphere during my classes. Dancing is one of my ways to lighten the mood and make the learning experience enjoyable for everyone. I find that when students feel comfortable and at ease, they are more open to exploring their creativity and taking risks. It's a wonderful way to foster a positive and inspiring environment.



FINALLY, WE HAVE TO ASK! WE ALL ADORE DISNEY, BUT WHO IS YOUR FAVOURITE EVER DISNEY CHARACTER?

My favourite Disney character of all time is Ariel, the beloved Little Mermaid. The enchanting tale of Ariel's journey to pursue her dreams and find true love resonates deeply with me. As a cake artist and a lover of all things magical, I am captivated by Ariel's curiosity, bravery, and her unwavering desire to explore the world beyond her own. Her vibrant personality and determination to follow her heart inspire me to embrace my own passions and push the boundaries of creativity. Just like Ariel, I believe in the power of dreams and the importance of staying true to oneself. She reminds me to embrace my uniqueness and dive into new adventures, even if it means leaving my comfort zone. Ariel's story is a constant reminder that with courage and perseverance, we can make our wildest dreams come true.

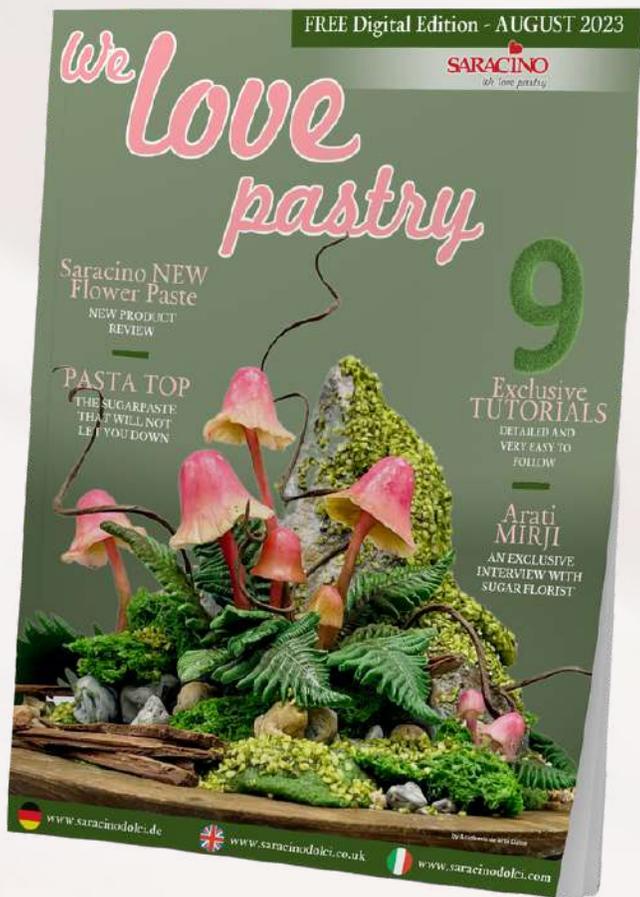


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CHEESE BOARD

CREATED BY DATES WITH CAKES





RACHEL STOCKTON

I am a cake maker based in Cheshire, England. I have been creating cakes for 10 years now. I love colour, sculpture, and most of all, I enjoy telling stories through my cake art. It is always a privilege to be a small part of someone's celebration and I take extreme satisfaction to see the pleasure clients have in my work.

I have taken part at Cake International for the last 5 years. The first entry was quite a surreal experience. I am self-taught, so I found it quite hard understanding the rules and schedules. I managed not to get "not to schedule" and was delighted when I received my first Bronze medal. For the last two years I won first in my categories and finally, this year I achieved a Gold. I now realise exactly what an achievement it is, and it is not to be underestimated!

For me, the most important part of cake making is to enjoy it! I definitely create my best work when I have time, inspiration, good products, and the chance to explore my skills. Be brave and be bold with your work! The results can be amazing.

I create cakes to overcome my personal challenges. This provides me with freedom to express myself and share my visions and I would encourage everyone to do the same. Open up your horizons and chase your dreams.

 DATES WITH CAKES

 @dateswithcakes

What you need:

INGREDIENTS

- Chocolate brownie baked in an 8" round tin
- Chocolate ganache
- Pasta Top - white, brown and rose beige
- Gel colours - violet, rose beige, red, orange and yellow
- White modelling chocolate
- Liquid Shiny glaze
- Dipping solution
- Pasta Model: white, red
- Powder colours - orange, violet, white, brown and yellow
- 6" sponge cake
- Raspberry frosting made using raspberry Supreme food flavouring
- Piping icing

EQUIPMENT

- 8" drum
- Rolling pin
- Sharp knife
- Dresden tool
- Smoother
- Sharp knife
- Cocktail stick
- 2" cookie cutter
- Piping nozzle (size 0)
- Soft small make-up brush
- Cookie cutter
- Small brushes
- Cloth napkin
- 10" card or cake drum
- Scissors





STEP 1 Bake your brownie in an 8" tin. Once cooled, place onto an 8" drum and cover the brownie with milk chocolate ganache. Ensure that the edges are slightly rounded. This will be our cheese board.



STEP 2 Make 5 Pasta Top balls (around 100g each) of different shades of brown by adding different amounts of violet gel colour to brown Pasta Top and rose beige Pasta Top. Make a wide range of brown colours as this will add to the look of the finished item.



STEP 3 Roll the balls into long sausage lengths (approximately 1cm in diameter and 40cm long).



STEP 4 Line up the lengths of Pasta Top and cut into thirds.



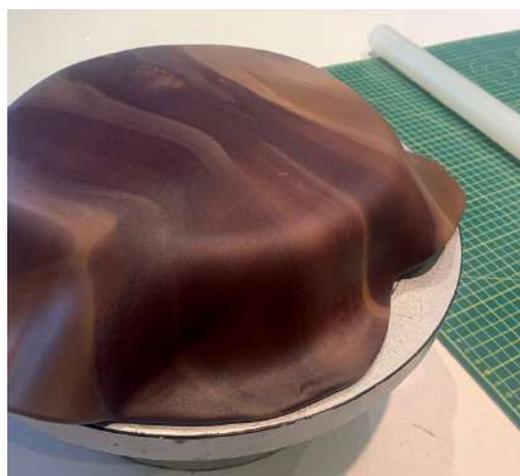
STEP 5 Place the smaller cut lengths on top of each other, making sure the colours are evenly placed. Twist some of the lengths together.



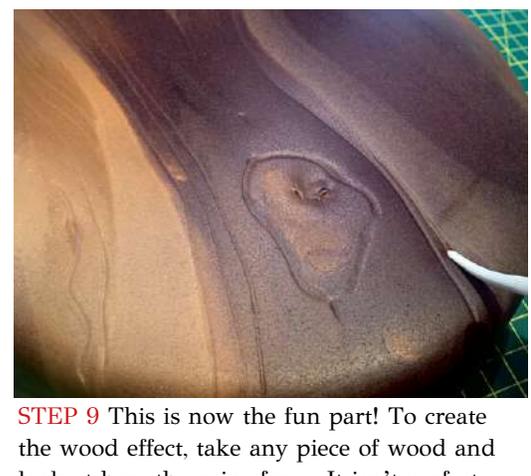
STEP 6 Squeeze the icing to combine them. Roll into a thick sausage approximately 30cm long. Now curl to make a round circle and place onto a flat surface.



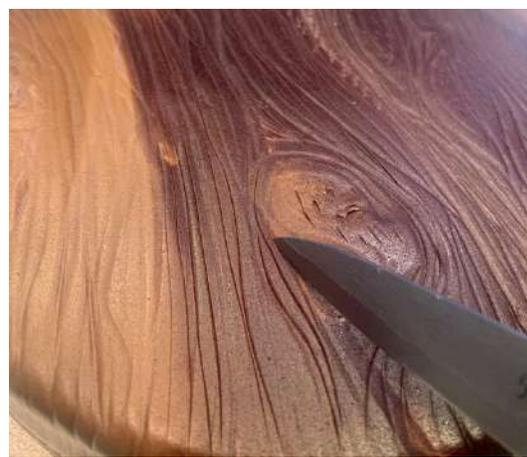
STEP 7 Roll the icing to the size that will cover the brownie.



STEP 8 Cover the cake, and smooth and trim the paste. Ensure that the round top edge is smooth.



STEP 9 This is now the fun part! To create the wood effect, take any piece of wood and look at how the veins form. It isn't perfect and it is individual to each piece. You can put as much detail into this part as you choose but remember a lot will be covered. Start by adding lines. Start by following the colours you have created within the icing itself. Use a Dresden tool to start, then add fine details using a sharp knife.



STEP 10 You can add knots and cracks to give more depth to your piece. Always use a smoother as you work, to retain the original shape of the cake.



STEP 11 Set the finished board to one side.



STEP 12 CHOCOLATE PICKLED ONIONS - Using white chocolate modelling paste, roll several balls of different sizes (around 2-3 cm in diameter). Once you have a few sizes, shape them into slightly different shapes, (teardrop, squashed and round). Allow the balls to cool for approximately 5 minutes.



STEP 13 Once the balls are cool and set, use a sharp knife to score lines in the onion from bottom to top. Separate the onions into two groups; one group will have the bottom of the onion visible, and the other group will have the top of the onions visible.



STEP 14 The tops: take a cocktail stick and make holes into the part of the onion where the lines meet. Start in the centre, moving outward to create an inverted circle texturing the edges as you go. Once you are happy set aside.



STEP 15 The bottoms: the process is the opposite. Using a cocktail stick, start to press along the lines you have already created and push the modelling paste toward the joining point, turning as you go. Once you have raised circles press down to flatten slightly. Add numerous tiny dints to texture the root using a cocktail stick. Set aside when satisfied.



STEP 16 Mix a small amount of rose beige gel colour with dipping solution on a small palette to make a watery pale mixture. Use a paint brush to paint the onions.



STEP 17 Add a little more gel to darken the colour of the solution and paint the tops and bottoms of the onions to enhance the detail.



STEP 18 When the onions are dry, paint all of them with Liquid Shiny glaze. Add two coats. Once dry, set your onions to side.



STEP 19 CRACKERS -
Take a small ball of white Pasta Model (50g) and add a tiny amount of rose beige gel colour. Mix evenly to produce an off-white colour.



STEP 20 With both hands, using just your fingers and thumbs, start to flatten the edges of the ball of modelling paste to make a thin sheet of paste. Ensure that the sheet of flattened paste is a little uneven.



STEP 21 Place the sheet of paste onto a cutting board and cut out several crackers using a 2" cookie cutter.



STEP 22 Using a 0-piping nozzle, create holes across the cracker in a random distribution. Leave the crackers to set.



STEP 23 Place the crackers onto kitchen paper. Mix a small amount of orange and violet powder colour. Using a soft small brush, dust the edges of the crackers with the powder mixture, starting around the edges and working inwards by approximately 0.5cm towards the centre of the cracker.



STEP 24 Randomly dust small areas of the cracker to create the illusion of toasted areas.



STEP 25 THE CHEESES -
Take your 6" sponge and cut it in half. Cover one half of the sponge with raspberry frosting, put the two pieces together and cut into three portions.



STEP 26 Soften your Pasta Top and divide the paste into three. Two balls of 100g and one of 50g. Combine 50g of rosa beige Pasta Top with 50g of white Pasta Top. Mix until the colour is even (cream in colour). Add a tiny amount of yellow and orange gel colour to the second white ball to achieve the colour of cheddar cheese. Add the same tiny amount of yellow gel colour to the third ball to make a pale yellow. You may want to add a tiny drop of orange gel to make the icing appear a little warmer in colour.



STEP 27 WENSLEYDALE CHEESE WITH CRANBERRIES -
Take the first portion of the cut cake and turn it on its side and crumb coat. Roll the icing and cover the cake. This piece of cake should have slightly ragged edges.



STEP 28 Using a cookie cutter, rough up the icing with the scalloped edge of the cutter. The paste should appear flaky.



STEP 29 Make some deeper indents in the paste, using a Dresden tool, to enable you to create a bed for an illusion of cranberries.



STEP 30 Using red and violet gel colour and a small fine brush, start to colour the insides of the indented areas. Use your fingers, and squeeze together the white Pasta Top either side of the cranberry-coloured indents. This will create an appearance of cranberries within the cheese. Repeat this randomly all over the cheese. Leave to set for 5 minutes.



STEP 31 Take a sharp knife and scrape the top side of the cake. This will give the appearance that the cheese has been cut. Keep the shavings and put both the scrapings and the cake to one side.



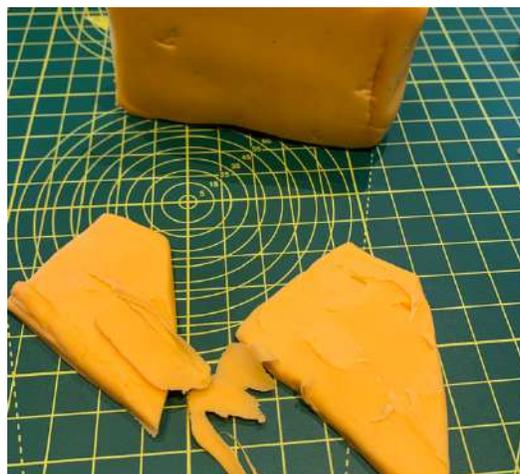
STEP 32 CHEDDAR CHEESE - Take the second piece of cake and trim it to achieve sharp edges and crumb coat. Roll the orange ball of icing (see step 26) and cover the cake.



STEP 33 Sharpen the edges with a smoother.



STEP 34 Using a small ball, make a few marks in the paste on two sides, this will give some texture and make the cheese look crumbly.



STEP 35 Take the excess orange Pasta Top and roll out a thin piece. Cut into the shape of a slice of cheese. Scrape the surface of the icing to make it appear rough as if it has been cut.



STEP 36 With a small brush, take some white powder colour and dust the top and back of the cake. Add a little brown and violet powder to give the cheese the appearance of a rind. Set the cheese to one side.



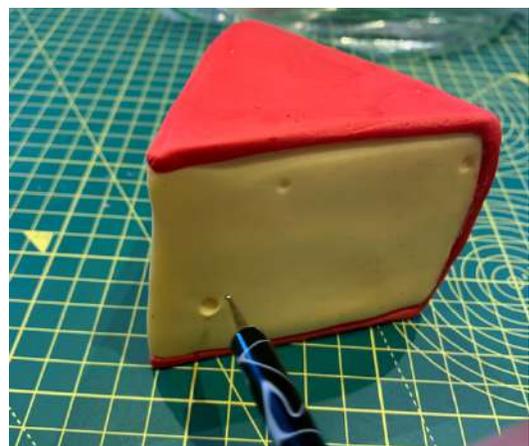
STEP 37 EDAM CHEESE -
Take the last portion of cake and trim it to curve the outside edge to the shape of a piece of Edam cheese. Cover two sides of the cake with the pale yellow Pasta Top (see step 26).



STEP 38 Roll 50g red Pasta Model and wrap it around the back, bottom and top of the Edam cheese to create the red wax appearance. Smooth the edges of the cheese.



STEP 39 Cut along the line where the two colours of icing meet to create a smaller slice of Edam cheese. Use a smoother to ensure the cake retains the shape of Edam cheese.



STEP 40 Add a few circular indents in the yellow paste to give the cheese some texture.



STEP 41 Finally, take a small brush and paint the red paste with Liquid Shiny glaze to create a waxy coating appearance. Leave to dry.



STEP 42 Place a cloth napkin on top of a 10" round piece of card (or a cake drum). Place the wooden board on top of the napkin.



STEP 43 Arrange the three portions of cheese on the board. When you are happy with the positioning of your cheeses, glue them to the chocolate board with a small amount of piping icing.



STEP 44 Position the crackers and onions with the cheese. Secure them in place with a small amount of piping icing. Use the extra crumbs of cheese to fill any gaps between your pieces of cheese.



STEP 45 You now have the perfect illusion cake..... ready for a surprise! Finished... finito...finalizado...fertig...fin...skonczon!

THE BEST IS YET TO COME

Join our community

SARACINO COMMUNITY
- share & inspire



by Verónica Krasina
using Saracino Pasta Model



by Nollies Nadene using Saracino Modelling Chocolate,
Pasta Scultura and Isomalt



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



Be Inspired

Be inspired by a group of over 30 thousand members .



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

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WE CAN'T WAIT TO SEE YOUR CREATIONS

CHICKEN? OR CAKE?

CREATED BY BUZOGÁNY LÁSZLÓ RÉKA





BUZOGÁNY
LÁSZLÓ RÉKA

Hi, I am Réka László Buzogány, a mother of 3 small children.

I have loved baking since I was a little girl. I really like challenges and I like to try new and special things. However, I feel that within baking, I really fulfil myself with cake painting.

It gives me great joy when I see that other people like my work.

 REKA'S CAKES

 @Ebetke86

 Reka's cakes

What you need:

INGREDIENTS

- Cake of your choice
- Ganache
- Saracino white modelling chocolate
- Saracino white Pasta Top
- Clear alcohol
- Powder colour: red, white, blue, yellow, pink, orange, violet, brown
- Liquid Shiny glaze

EQUIPMENT

- Rolling pin
- Knife
- Modelling tools
- Brush





STEP 1 Fill and layer your cake and roughly carve a chicken shape. I used a real chicken for reference. Form the body and start giving shape to the legs.



STEP 2 Use the cut off pieces for the wings.



STEP 3 Cover all with ganache.



STEP 4 Fix the wings with ganache.



STEP 5 It doesn't have to be perfectly smooth as chicken skin has a rough texture.



STEP 6 Roll a thin length of Pasta Top and cut into a small pieces.



STEP 7 Place the small balls all over the chicken's body and legs.



STEP 8 Add the ends of the wings and thighs using the modelling chocolate.



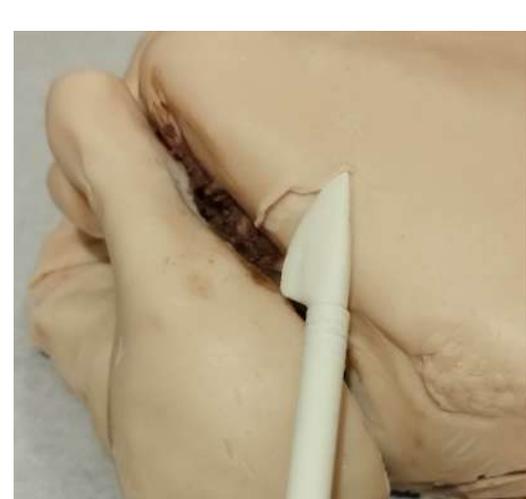
STEP 9 Cover all with a layer of modelling chocolate.



STEP 10 Now we need to start adding texture. Press small lines above the wings on the side of the chicken with a knife. Roll and press small balls and start adding to the skin for texture.



STEP 11 Roll and press more small balls and place above the previous balls between the thigh and leg. Blend and press the balls together so they merge but keep the texture.



STEP 12 To make the skin realistic form a line of 'skin' above the leg using a modelling tool. We want to expose the 'flesh' beneath.



STEP 13 Add some ridges for the "skin" look. Remember that a raw chicken has a 'messy' texture to the skin.



STEP 14 Add balls on the top of the chicken breast and press a straight line along the middle.



STEP 15 Add small balls on the wings.



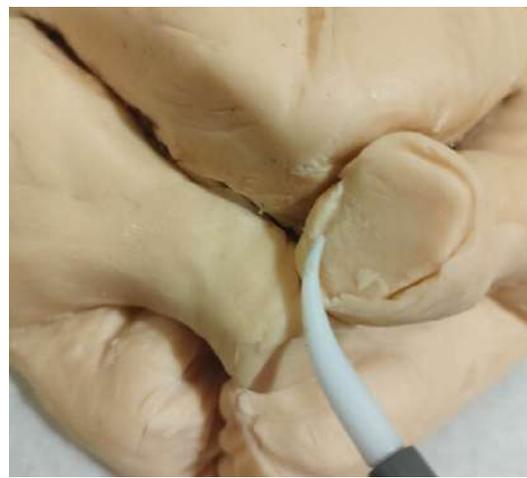
STEP 16 Add lines and more texture with modelling tools on the chicken sides for more skin look. Use more modelling chocolate if needed and blend.



STEP 17 Add modelling chocolate for the bottom 'parsons nose' area.



STEP 18 Roll thin modelling chocolate and place on top of the parsons nose for a flap of "skin".



STEP 19 Cut the end of the leg and use a Dresden tool to add a line between the skin and bone.



STEP 20 Paint the whole chicken with white powder colour mixed with clear alcohol.



STEP 21 Paint over the white with diluted pink. Paint the end of the chicken wings with red powder diluted in clear alcohol.



STEP 22 Paint the parson's nose with red.



STEP 23 Paint the rest of the parson's nose with white.



STEP 24 Use red for the end of the chicken legs, and for the lower part of the leg use pink, brown, violet and red.



STEP 25 Paint the sides of the chicken with yellow.



STEP 26 Use pink and orange for the chicken breast.



STEP 27 Paint the ends of the legs with yellow.



STEP 28 Mix violet, blue, red and white and paint the middle of the chicken leg and the top of the breast.



STEP 29 Paint the bottom of the thighs with white.



STEP 30 Mix brown, pink, red, blue and white for painting the "raw meat".



STEP 31 Place more modelling chocolate for skin.



STEP 32 Use Pasta Top for the ends of the "bones".



STEP 33 Paint red around the bones.



STEP 34 Add a little violet and yellow colour.



STEP 35 Using orange, violet and pink paint the whole chicken.



STEP 36 Paint the ends of the leg bones with a little grey colour.



STEP 37 Place more modelling chocolate on the top of the chicken breast.



STEP 38 Roll out a thin line of modelling chocolate using your hand.



STEP 39 Place on the end of the chicken legs as shown.



STEP 40 Keep adding them.



STEP 41 Brush the whole chicken with Liquid Shiny glaze to give it a wet, shiny look.



STEP 42 Now we are told not to eat raw chicken.....BUT.....on this occasion you can serve for dinner and confuse your guests!



PASTA TOP

-COVERING PASTE-



cake by Enrique Rojas



WE MADE IT EASIER FOR YOU

- No More TEARING and ELEPHANT SKIN
- COPES in High Temperatures
- Doesn't Dry Out
- Very ELASTIC





Sweet Pastry Chat



Carol Smith, former Army chef, is a cake artist known for her love of ruffles. She has won many awards for Wedding cakes with different styles.

Also contributor of the famous creation 'The Dog Eating the Wedding Cake' cake that not only won Gold award but also best in class at Cake International.

**FOLLOW
CAROL**



<https://www.facebook.com/CakesByCarolPeterborough>



<https://www.instagram.com/cakesbycarol/>

H

ello there and welcome to this month's 'Sweet Pastry Chat'. lovely people and welcome to this month's issue of Sweet Pastry Chat.

I have talked in previous blog posts about some of Saracino Powder Products and in this post, I talk about another one of theirs, the Meringue Mix.

So what is this? I hear you say.....

Yep, you heard me right, a meringue powder which can be used in a variety of desserts and confections and as you can imagine I was dying to test it out!

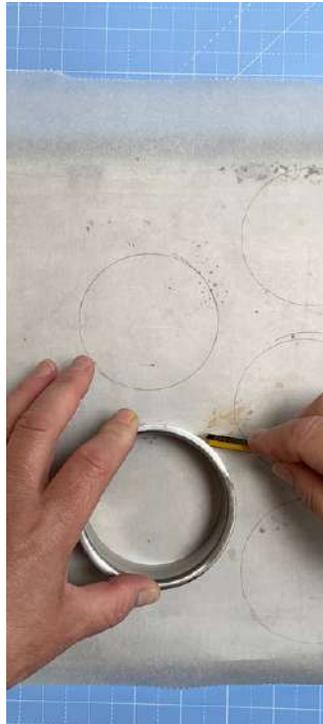
It is made from a blend of dehydrated egg whites, sugar and stabilizers, which allow for easy and consistent preparation of meringue. Saracino meringue powder is known for its excellent stability, ensuring that your meringue creations hold their shape and texture for an extended period.

You will notice upon opening the packet that the powder has an off-white colour, don't worry that will be the egg white in there. You will find the instructions on the back of the packet with the recipe too, which I found to be very helpful.

All the ingredients were weighed out, I marked some circles on a piece of baking parchment, piping bag etc as well as put the oven on before I started to make the meringue.

Making the meringue was super easy, pour in the water and whisk. It did say it would take around 10 mins for the meringue to look light and fluffy (or come to a peek) and it was looking like this just after 8 mins. When you first stir the powder with the water you may think that there's no way this will end up looking like meringue (as did my hubby!) but it really doesn't take long before you see it thicken.

It's just like whisking up egg whites and when you add the icing sugar you will see the lovely glossy look that meringues have before being cooked (and yes I tried the upside down bowl to see if the mix would stay in the bowl and it did). Perfect!!



Pipe onto the parchment paper making your shapes. I made some simple meringue kisses, nests and some meringue pops. TIP - Meringue kisses and pops are perfect for drips cakes .

You can colour the meringue too, or add a touch of colour as seen in the meringue pops and kisses. Using a clean piping bag squeeze a little jel colour (not too much just a tiny amount) add the meringue to the bag and you will see the colour on the side.

You could add a few colours for a great effect.

Pipe as per usual and pop them into the oven on a tray, oven temp 80 or gas mark ¼ for around 70-80 mins. (it may take less or longer depending on your oven).

If you are making some meringue pops, gently push a kebab stick into the meringue.

When you take them out of the oven, leave to completely cool down before removing them from the paper.

I mixed a little of the Saracino Raspberry flavour into the cream for an extra zingy taste for the nests and for the meringue kisses I dipped them into some Saracino chocolate.



As mentioned above this meringue powder can be used in a variety of desserts such as lemon meringue pie.

Tarts, pavlovas, eton mess or used as a decorative element in dessert presentation such as trifles or ice cream sundaes. The list is endless!



Try adding some freeze dried fruit into the meringue or even some chopped nuts when making pavlova, a lovely thick layer of whipped cream topped off with fresh berries will certainly go down a treat with your family.

So all in all, Saracino meringue powder is a high-quality baking ingredient used to create many light and fluffy meringue for various desserts and pastries.

That's it for this month,

Til next time

Carol x



MERINGA

Ready to use meringue mix

Powder product for the preparation of meringues. Sift the mix into a mixing bowl, add room temperature water and whisk for about 10 minutes. When the mixture is soft and foamy, remove it from the mixer and gently add the icing sugar, stirring gently to combine. Finally, make the meringues with a piping bag and bake them in an oven (preheated to 80 °C) until fully dried.



BABY ZEBRA

CREATED BY EAT CAKE PARTY





DOT KLERCK

Dot is a sugar sculptor who specializes in life-size, life-like cake art. She hails from South Africa but travels around the world to teach her sugar craft.

Dot has received the Cake Master's Best Show piece award in 2017 and 2019. She's won several other international awards over the years including Global Sugar Artist of the year 2018 and Cake Hero award in Australia 2019 and 2023.

When Dot's not in her studio, you'll find her on her local mountain trails and with her family.



EAT CAKE PARTY



<https://www.eatcakeparty.co.za>



What you need:

INGREDIENTS

- 1 x 20cm square cake
- 500g filling of your choice
- 750g compound chocolate
- 1kg Saracino white modelling chocolate
- 750g white Pasta Top
- Black, white and brown powder colours
- Cocoa butter for melting and mixing with colours
- Vegetable fat (Trex)
- Cornflour

EQUIPMENT

- 35cm x 35cm x 12mm MDF board
- 4 x cupboard stoppers for legs
- 1 x 20cm long x 10mm diameter threaded rod
- 3 x 10mm nuts
- 2 x 10mm washers
- 6mm MDF cake support board cut to shape
- Wooden skewers
- Paint brushes



STEP 1 Attach cupboard stoppers to each corner of the underneath of the base cake board.
Using a 10mm drill bit, drill a hole in the centre of your cake board and another 3/4 of the way on the cut support board.



STEP 2 Place the threaded rod through the hole in the base board and attach using the nuts and washer.
Place the support board on the rod using 2 nuts and a washer to attach about 4 cm from the top of the rod.
Make sure that all your nuts are tight and not able to move.



STEP 3 Cut your square cake in half and place on top of each other with your filling in the middle.
Cut your cake to shape using a small knife. Make sure to create a round head and long muzzle.



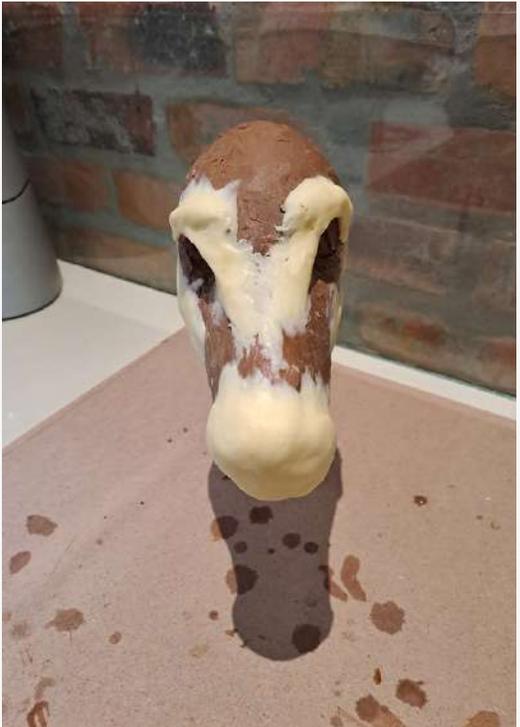
STEP 4 Once you have your basic shape, round out the head and muzzle, creating a narrow bridge and sockets for the eyes. The eyes should be at the sides.



STEP 5 Take your compound chocolate and either using a microwave, slowly melt the chocolate till smooth. Using a palette knife, smooth the chocolate onto the sculpted cake in a thin layer. Once you have a thin layer of chocolate, add another layer on top to create a smooth finish. Put some chocolate on your threaded rod so that the modelling chocolate can stick easily.



STEP 6 Once the chocolate has set hard, soften some Saracino modelling chocolate. First create the bones around the top of the eye sockets blending into the bridge of the nose. Then create the cheeks. These are below the eye and create the triangle shape of the skull. Create the mouth next, Creating a top and bottom thinner lip.



STEP 7 Working from the front, make sure that your eyes are level and that your cheeks don't stick out too much from under the head. Make sure your work is symmetrical.



STEP 8 Now you can create the neck of the zebra. Using your modelling chocolate, sculpt an oblong shape to merge with the head and create a neck below the head.



STEP 9 Create the nostrils just above the mouth and make sure that they are even. Now's the time to check all your details and make sure of size, shape and proportions.



STEP 10 Take some water or vegetable fat (Trex) and lightly cover your zebra head. This will help to make the Pasta Top stick and keep from getting too many air bubbles. Roll out the Pasta Top into a shape that's able to cover the top of the head (don't worry about the neck just yet).

Roll the sugar paste till it's about 3mm thick. Place the rolled paste over the head and gently smooth over and under, stretching gently where needed and cutting off any excess. Using some water, gently smooth any lines and make sure it's smooth. Roll another piece of paste to cover the remainder of the zebra and blend till it's smooth. Cover the rod with paste.



STEP 11 Mix some modelling chocolate with 2 parts Pasta Top and start to create the ear shape. You will need a wooden skewer to help support till they dry.

Take about a tennis ball size of mixed paste and roll into a ball. Gently roll out the tip of the ear and then using your fingers spread the paste out to create the hollow center. Place each ear behind the eyes at the back of the head.

Round out the tips of the ears and thin out the edges. Smooth out any joints using water.



STEP 12 Using your modelling chocolate, create the mane on the top of the head in the centre. It can be about 1cm on the neck thinning to a few mm thickness at the top. Start at the very top of the head and go all the way down.



STEP 13 Roll out strips of Pasta Top about 6cm wide. Cut a clean edge on each side and using a non serrated knife, cut thin ridges into the paste to create the hair for the mane.



STEP 14 Attach these pieces in short strips from side to side evenly to create the mane. Smooth in the joints and add some movement and texture.



STEP 15 Using a pair of scissors, cut the mane level.



STEP 16 Using the Pasta Top and modelling chocolate mix, roll 2 eye balls to fit into the eye sockets. They should not stick out further than the eye bone but should be seen from the front.



STEP 17 Create the eye lids by rolling your mixed paste into a thin sausage. Gently pinch the middle section flat and roll the ends into points. Working from the front of the eye towards the back, place the top eye lid. For the bottom lid, roll a thin round length and place from front to back, joining at the top lid. Repeat on both eyes, making sure that they are level from the front. Paint the tip of the nose black and blend.



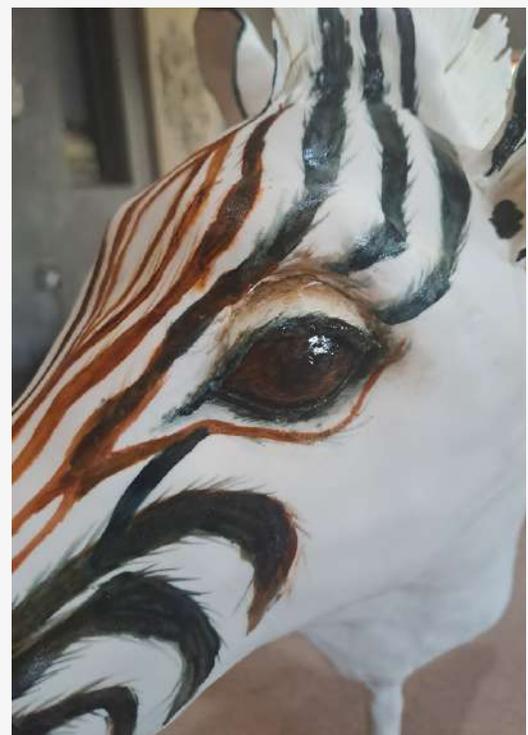
STEP 18 For the eyes using your black cocoa butter paint the edge of the eyelids, almost like adding eye liner.



STEP 19 Starting in the middle, paint some thin brown stripes, blending into the black of the nose. Do each stripe from side to side. Always work from side to side to make sure they are symmetrical.



STEP 20 Paint the eyes, starting with brown and finishing with black edges and centre.



STEP 21 Using a small brush, create fine hairs on the edge of each stripe.



STEP 22 Using a light brown paint, shade the shadow areas of the eye and create thin hairs around the eyeliner.



STEP 23 Carefully create the head stripes, making sure they meet up at the mane on each side. Paint the inside of each ear with a light grey and a black line around the edges, using a fine brush, create fine hairs around the edges and in the middle.



STEP 24 Create the neck stripes, these can be a little thicker too, always symmetrical. Use a fine brush on each of the edges of the stripes to create hair.



STEP 25 Lightly dust some cornflour over the zebra, this softens the lines, adds highlights and takes off the shine. Add a white dot in the eyes too.



STEP 26 Paint the paste covering the threaded rod black.



STEP 27 You've now completed your baby zebra cake! Hope you enjoyed making it!



Read With Cake



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



*Katrina
Belrain*

INTERVIEW BY SARACINO

TELL US SOMETHING ABOUT YOURSELF

T always like drawing & creative arts but my first love is singing. I used to be a lead vocalist in a band. I always sing when I bake.

PLEASE TELL US HOW DID YOU START CREATING CAKES?

During lockdown, most establishments were closed on my wedding anniversary. I decided to bake a cake at home for our celebration. Since baking is my hobby, I posted it on my Instagram and one of my colleagues saw it. She asked me to bake a cake for her birthday. That's where I got the idea of selling my cakes. So, I created a separate account and started posting my cakes. Then the rest is history.

WHAT HAS BEEN YOUR MOST DIFFICULT CREATION TO DATE?

Hyper realistic cakes are always a challenge. You have to make sure that every nook and cranny is well detailed to achieve the realism that I strive for. From realistic texture of teddy bears to the rigid texture of concrete. It gives me a sense of accomplishment whenever I can pull those off.

WHAT IS YOUR FAVOURITE CREATION YOU HAVE EVER MADE?

My favourite creation is my signature cake, the bear cake. I specifically like the pink with lots of flowers, cotton clouds and butterflies. It is just so dreamy, and the bear is so pretty.

Aside from that I can say that simple and modern cakes are always my favourite because it showcases my love for simplicity and elegance. Rather than being a standout at events, I want my cakes to blend in with the theme for seamless beauty and the feel that they belong in the moment.

WHERE DO YOU GET YOUR INSPIRATION FROM IN THE CAKE DESIGN FIELD? DO YOU HAVE A FAVOURITE ARTIST? IF SO, CAN YOU NAME THEM?

I get inspiration from different cake makers. But I can say my favourite artists are Lima Cakes, Jasmin Rae Cakes and Elena Gnut. They are my heroes when it comes to cake designs.

DO YOU AFTER GETTING INSPIRED, HOW DO YOU PROCEED?

I go straight to the drawing board to draft on paper how I want the cake to look. I just add or minimize as I go. Then from there, I already have a vivid vision in mind on what materials will work best on a certain project.

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

Have a goal in mind. Stick to the theme. It also helps a ton if you know a myriad of techniques under your belt so keep on finding ways on how to do things and don't be afraid to push the boundaries beyond your comfort zone.



WHAT SARACINO PRODUCTS DO YOU USUALLY USE AND WHY?

I always use Saracino Pasta Model modelling paste for my figures and Pasta Bouquet for my flowers. It works well for me. From moulding the faces of the characters to creating beautiful flowers. They have smooth texture, easy to handle, easy to firm up and don't dry out too quickly.



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

I love travelling with my family. My favourite way to relax is to spend time with my husband and our two sons. When we have time at home, we lounge around the house and watch movies together.

IF YOU HAD THE CHANCE TO BAKE A CAKE FOR A VIP, WHO WOULD THIS PERSON BE AND HOW WOULD YOU DECORATE THEIR CAKE?

Definitely Beyonce! I would make her a three tier cake with gold ribbons and a realistic microphone as a cake topper. It would be such a dream!



TO SEE MORE OF KATRINA'S WORK VISIT HER SOCIAL MEDIA HERE:

SWEET HOMEMADE

KATRINA BELRAIN

 [sweet_homemadebykb](https://www.facebook.com/sweet_homemadebykb)

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

 www.sweethomemade.co.uk

HOW TO MAKE A

BARBIE AND KEN IN A BOX CAKE

FREE!



VIDEO

TUTORIAL



Barbie
& Ken Cake



EASY AND DELICIOUS

Zabaione Autumn Cupcakes





BINTCY DAVIS

I'm Bintcy Davis, from Chikz Patisserie.

I am a multi-award winning cake artist from London.

I am a Solicitor by profession and a cake artist by passion. I've always had a flare for art and design which does not come as a surprise as my dad was quite an artist in his prime.

In 2018, I decided to embrace my passion and took it to the next level by qualifying as a Pâtissier. In my first professional cake competition, I won gold and a 3rd prize at the Cake International 2019 show and a silver in the colourful wedding cake category.

I have also won second prize in the Cake Masters competition in the rainbow category. This year I represented UK in one of the international cake competitions and was placed first.



CHIKZ PATISSERIE



@chikzpatisserie

What you need:

INGREDIENTS

- Saracino Supreme: Zabaione
- Saracino Supreme: Vanilla
- Saracino Meringa meringue mix
- Saracino gold powder colour
- Saracino push pump glitter dust: gold
- Saracino gel colour: orange, yellow, violet, green, blue
- Saracino white Pasta Model
- Butter
- Caster Sugar
- Icing Sugar
- Eggs
- Plain flour
- Baking powder
- Milk
- Water
- Rejuvenator

EQUIPMENT

- Stand mixer
- Spatula
- Cupcake cases
- Cupcake pan
- Piping bag
- Piping nozzle
- Round cutter
- Leaf mould
- Painting brush



INGREDIENTS

Cupcakes



- 200g butter
- 200g caster sugar
- 200g plain flour
- 4 large eggs
- Salt (if required)
- 1 tsp vanilla Supreme food flavouring
- 1tsp zabaione Supreme food flavouring
- 100g Saracino Meringa
- 90g icing sugar
- 30ml water
- 245g butter

STEP 1 Prepare the ingredients for the Zabaione cupcakes.



STEP 2 Start with creaming the butter and sugar together until the mixture becomes pale and fluffy, for about 2-3 minutes on high.



STEP 3 Add Saracino vanilla Supreme flavouring to the eggs, then add eggs one by one and mix until incorporated.



STEP 4 Fold in the flour.



STEP 5 Add the milk. Make sure not to over-mix, we want the batter to just be combined and fall easily off a spoon.



STEP 6 Prepare the cupcake cases in a cupcake pan. Pour the batter in the cupcake cases using a piping bag and pipe to halfway.



STEP 7 Bake at 180C (preheated) for 20-25 mins or until a skewer inserted into the middle comes out clean.

Buttercream



STEP 8 Put 100g Saracino Meringa mix into mixing bowl.



STEP 9 Add 90g icing sugar.



STEP 10 Add 30ml water to the mix.



STEP 11 Whisk the mixture on high speed for 10 minutes until it has reached a firm consistency.



STEP 12 Switch to a paddle attachment and add room temperature butter into the running mixer one tablespoon at a time.



STEP 13 Add Saracino Zabaione Supreme flavouring and beat it until the mixture has reached a silky consistency.



STEP 14 Divide it into three batches and colour it with Saracino gel colours orange, yellow and violet. Fill piping bags.



STEP 15 Pipe on the cupcakes as shown.



STEP 16 To make the pumpkins, add orange gel colour to Pasta Model and shape it into small balls, gently press to get the shape. Make different coloured pumpkins using various gel colours.

STEP 17 Use a circle cutter to make the pattern.

STEP 18 For the pumpkin stem, use green coloured Pasta Model.



STEP 19 For the vines, roll a long strand and twist it around a paint brush, leave it for sometime to harden.

STEP 20 Add a bit of gold on the stem by mixing gold powder with rejuvenator.

STEP 21 Make some leaves and paint gold.



STEP 22 Add the decorations on the cupcakes and use the Saracino gold pump to give it a shine.

THE ULTIMATE GUIDE BY ANGELIKA CHWYC

Pasta Model AND MODELLING CHOCOLATE

WWW.SARACINODOLCI.CO.UK



ABOUT

Angelika Chwyc



Angelika has been modelling and decorating for over 20 years. She specializes in creating sugar and chocolate figurines made, amongst other methods, using photographs. Angelika is characteristic of using symmetrical patterns inspired by kaleidoscope and mandala.

The artistic passion for the design of clothing and jewellery is transferred to edible decoration. Improving her techniques over many years she has developed and is happy to share them with lovers of modelling and confectionery art.

Selected achievements:

- Awarded industry personality of 2018 – the title was won together with Renata Martyna and Ewa Drzewicka
- Gold medal at the Culinary World Cup Luxembourg 2018
- Since 2018 she has been a member of the Polish National Team
- Gold, Silver and Distinction along with 3rd place in her Category at Cake International Birmingham
- Bronze medals at the Polish Championship in Cake Decoration 2017 and 2019

Follow



Angelika Chwyc - SugarArt - Artystyczne Dekoracje
Cukiernicze



@angels.sugarart



PASTA MODEL

A paste that is clearly elastic. It stretches beautifully. Stands better hot temperatures compared to modelling chocolate.



MODELLING CHOCOLATE

Modelling chocolate, as you can see in the picture, even slightly warmed up - it breaks off, thanks to this it is easy to sculpt and blending elements is very easy.



PASTA MODEL MIXED WITH MODELLING CHOCOLATE

Angelika works on a combination of a white Pasta Model and white modelling chocolate in a 2:1 ratio, where 2 parts are modelling chocolate and 1 part Pasta Model.



When modelling larger decorations, use a combination with more modelling chocolate, the mixture is very easy to blend and, what is extremely important, in large figurines, we can do it quickly! As you can see, I can easily add more pieces to the finished face and get the perfect combination of structure and colour.



Here there is a much smaller face and in this size of decoration, I always use a 1:1 combination. I add eyelids and blend them into the face. A slightly smaller amount of modelling chocolate in the mix allows me to add tiny elements without the risk that they will soften too quickly -

REMEMBER

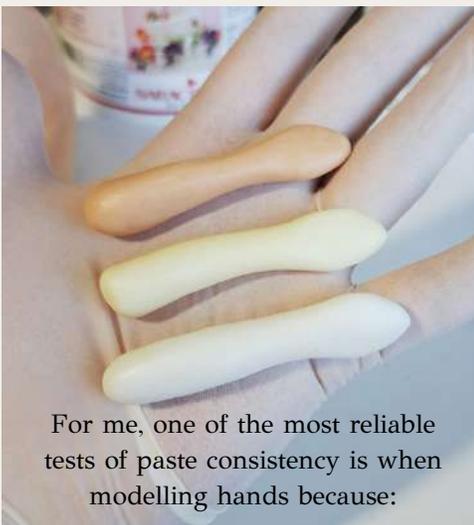
Modelling chocolate absorbs the heat of your hands and surroundings very quickly.



Thanks to the mixture of pastes, it is easy to add larger elements on the face, such as a new, higher forehead, and blend with modelling tools or fingers.

IMPORTANT

I only use water at the very end to smooth the joint.



For me, one of the most reliable tests of paste consistency is when modelling hands because:



Flexible Pasta Model allows you to make very thin smooth fingers, because they can be "pulled" out of the hand very easily. Whole hands and arms are easy to make. As it can be more difficult to connect than modelling chocolate it works perfectly when they are attached to a dressed part of the body / torso.



Modelling chocolate that has cooled and set is more fragile, so after modelling there may be a problem with extending the fingers, they may simply break off. The same applies when the room or our hands are too cold. The chocolate cools quickly and retains its shape.



The ideal solution when modelling a hand is to make it as one with the arms of the figure (for example, with uncovered arms and back) and connect arms to the torso with the joints blended and the fingers themselves can be easily modelled and pulled out.

DAPPER DELIGHT

CREATED BY CAKE NATION





STEPHANIE
WOULD

I'm Stephanie from Cake Nation.

I've been baking all my life but started my cake business in 2016. I love all aspects of cake making and like to try out new things.

I've created a YouTube channel which has many free tutorials to help cake makers.

I've had features at cake international with my most recent being based on the Peaky Blinders TV show.



CAKE NATION



@cakenationyorkshire

What you need:

INGREDIENTS

- Edible prints A4 x 3
- 6" dia. cake covered with white Pasta Top
- Pasta Model: Baby pink
- Pasta Top: White
- Gold powder colour
- Clear alcohol

EQUIPMENT

- Scalpel
- Modelling tools
- Cake smoother
- Rolling pin
- Paint brush



You can find many different designs online so go with a pattern you like!



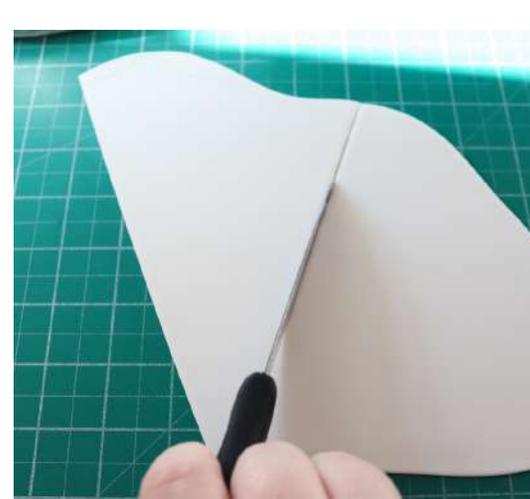
NEW COLOUR -
baby pink



STEP 1 Place one sheet of your printed sheet on the side of the cake and mark the height where you need to cut. This should be slightly above the height of the cake.



STEP 2 Scour with your scalpel whilst the sheet is still on the acetate backing. This will prevent it from tearing.



STEP 3 Roll white Pasta Top and cut out a triangle shape. This is for the shirt part of the cake.



STEP 4 Fix to the cake using edible glue or water and use a scalpel to trim off the excess, remember this needs to be slightly above the height of the cake.



STEP 5 Roll more Pasta Top and cut a long thin rectangle. This is the band for the buttons.



STEP 6 Mark a line gently with a knife either side of the strip. You could also use a stitching tool.



STEP 7 Fix this to the cake using edible glue or water. It should be in the middle of the triangle you added earlier.



STEP 8 Roll more Pasta Top and cut down to the same height and width as the printed piece we cut earlier. Fix the sheet to the paste using edible glue or water. Apply from the middle outward to stop air bubbles forming.



STEP 9 Attach this to one side of the cake about an inch from the top of the triangle you placed earlier.



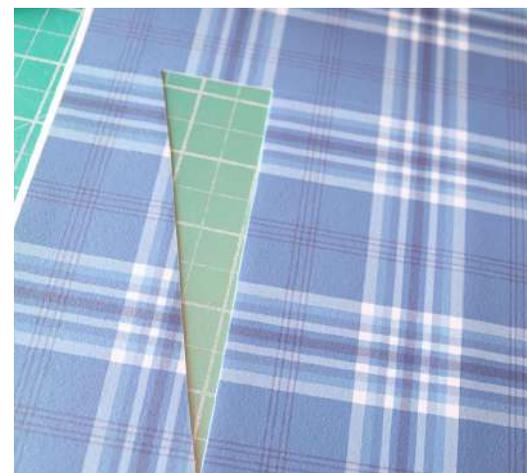
STEP 10 Repeat steps 1-2 and 8-9 for the other side of the suit.



STEP 11 Once attached it should look like this. Aim to keep your work as neat and as clean as possible for the sharp line look.



STEP 12 Using a printed sheet cut to the same height x approx 3" wide. Cut at a diagonal from around halfway at the top to the bottom corner.



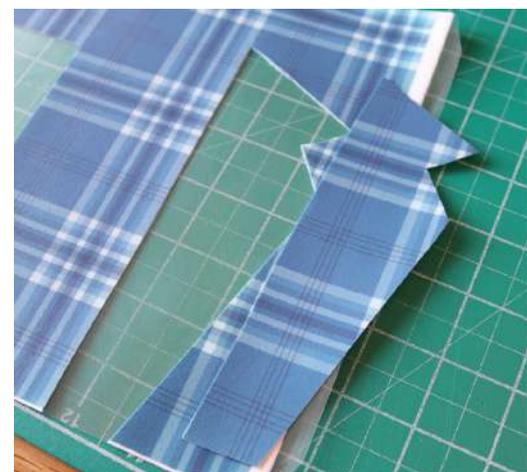
STEP 13 Remove the cut piece. Flip this over and use it as a guide to cut the other side.



STEP 14 Attach these to Pasta Top and cut out to match.



STEP 15 Attach these to line up with the shirt you've already placed on the cake. Attach using edible glue or water.



STEP 16 Cut out the lapel. This needs to be around an inch taller than the cake.



STEP 17 Flip over and use to cut the other lapel.



STEP 18 Place on rolled Pasta Top and cut out to match.



STEP 19 Attach to the cake on an angle using edible glue or water.



STEP 20 Once both sides are done your cake should look as shown with the lapels higher than the cake.



STEP 21 Roll Pasta Top to approx 3" wide strip. Cut the long edges so they are straight.



STEP 22 Fold in half.



STEP 23 Press down slightly, but not too firm. This will be the collar.



STEP 24 Fix around the top outside of the cake but do not join at the front.



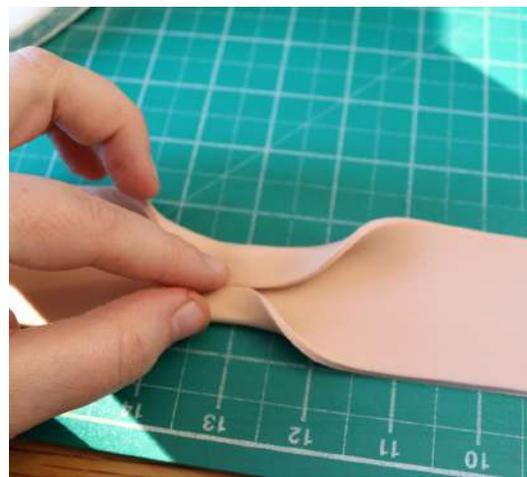
STEP 25 Cut a thin strip of printed sheet to approx. 0.5" wide. This is going to be for the inside of the collar.



STEP 26 Attach using edible glue or water.



STEP 27 Roll pink Pasta Model to approx 2" wide. This needs to be rolled fairly thin for the bow.



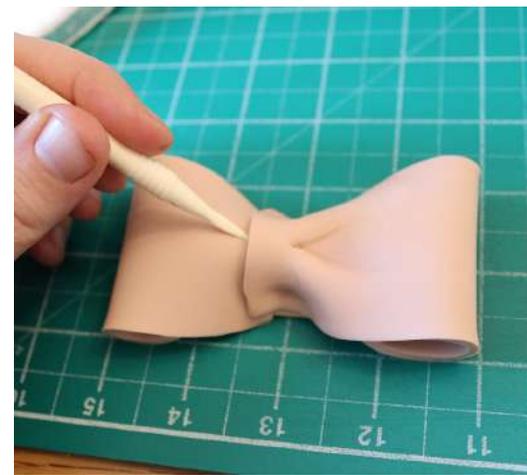
STEP 28 Fold in the middle from the top and the bottom.



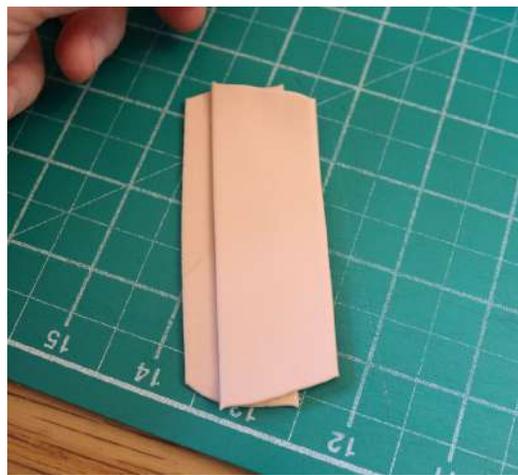
STEP 29 Take one side and fold it over to the middle.



STEP 30 Take the other side and fold into the middle and pinch together.



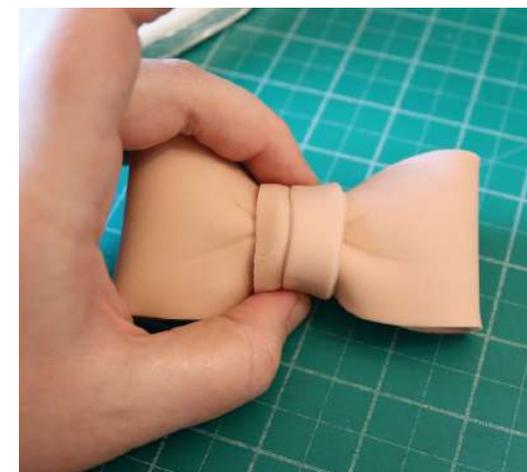
STEP 31 Using the Dresden tool make two marks either side of the bow to give the bow creases.



STEP 32 Cut 2 pieces of the pink paste to 1" wide. Place one on top of the other slightly off centred



STEP 33 Cut off the excess so its approx 1" wide.



STEP 34 Place this over the centre of the bow to hide the joint. Wrap around the back of the bow and apply pressure to squeeze it around the bow.



STEP 35 Attach to the top of the cake to fill the gap between the lapels.



STEP 36 Roll 4 small balls of the pink paste. Flatten with your finger. Roll on its side to square off the edge.



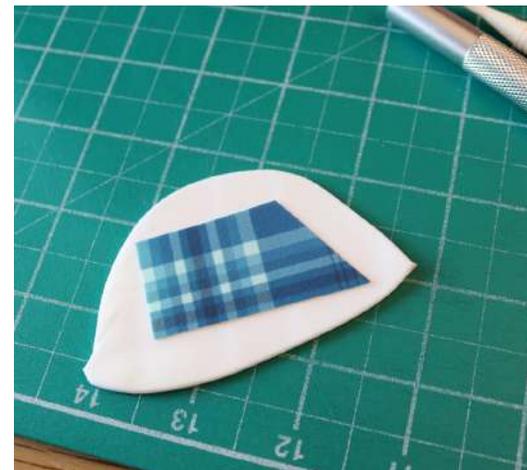
STEP 37 Notice the change in shape between the buttons that have been rolled on their side to the ones that haven't.



STEP 38 Using a pointed tool or cocktail stick press 4 holes in each button.



STEP 39 Attach 4 buttons spaced evenly on to the shirt.



STEP 40 For the pocket cut a small rectangle from your edible print. Place on the cake and mark the angle it needs to be cut to. Place on Pasta Top and cut to size.



STEP 41 Roll pink paste and concertina at the bottom to create a ruffle effect.



STEP 42 Flatten the hankiechief at the bottom. Fix the pocket and hankiechief to the cake.



STEP 43 For the lapel pin cut a small rectangle of pink paste. Attach to the lapel of the jacket at an angle and fold over the edge.



STEP 44 Paint the lapel pin using gold powder colour mixed in dipping solution or clear alcohol.



STEP 45 Your very smart cake is ready!

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with Saracino Food Flavourings**



Nubia Land of Gold

An International Cake Art Collaboration
ΝΟΥΒΙΑ ΛΑΝΔ ΟΦ ΓΟΛΔ

Hosted By HEND TAHA



Nubia Land of Gold – An International Cake Art Collaboration

In Egypt, in the very south of Aswan, right along the border with Sudan, lies a land of secrets; a land that bears the charm of the past with a slight modern touch. A land whose people are a constant reminder of the legend of the past, stories of our ancestors, their traditions, their modest lives and their welcoming hearts. A land that will enchant you and intrigue you at the same time. This is Al Nuba (Nubia). Nubians are ancient people who lived with the Pharaohs of Egypt on the banks of the Nile for thousands of years, setting up the civilization that we are still learning from. Nubia is full of dazzling monuments amid fabulous nature and surrounded by the Nile and mountains, Nubia offers a special kind of enjoyment to all its visitors. Nubians live in unique houses by the Nile, wear unique clothes and speak a language no one else speaks worldwide. The Nubian community is very impressive, where you can trust others with your entire livelihood. When you are in Nubia a lot of colours, music, simplicity and joy will surround you all the time. The Nubian people's traditions cannot be separated from Egypt's. Nubians are peaceful people who do not like the capital's noise, rapid rhythm or technology.

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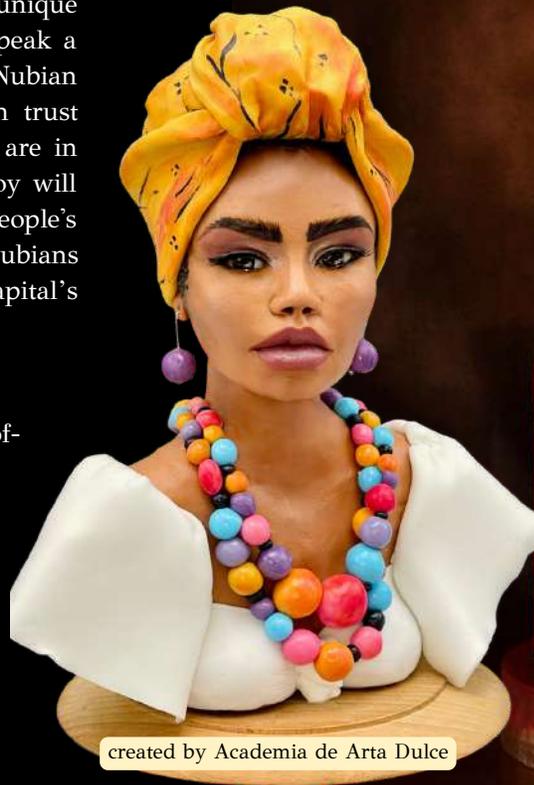
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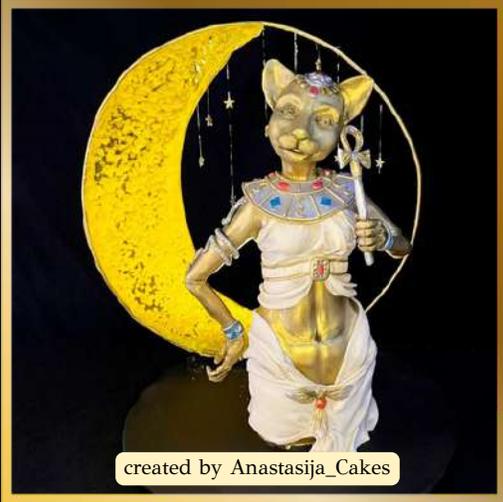
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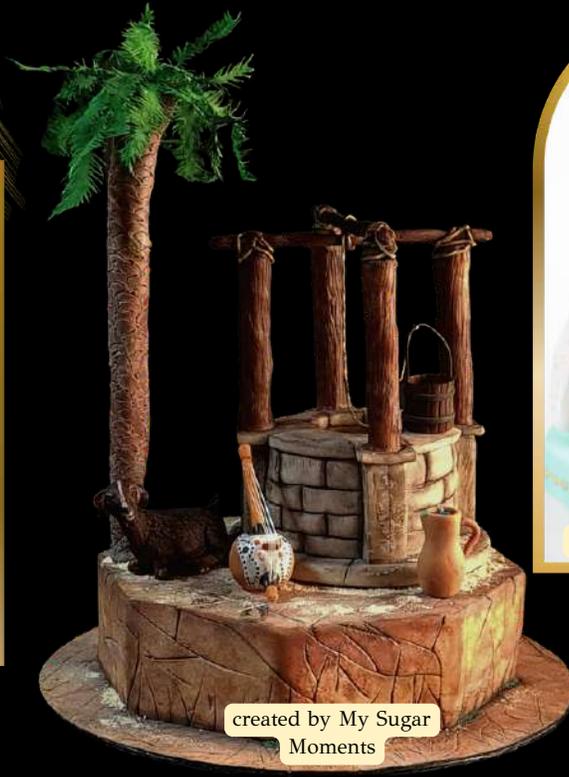
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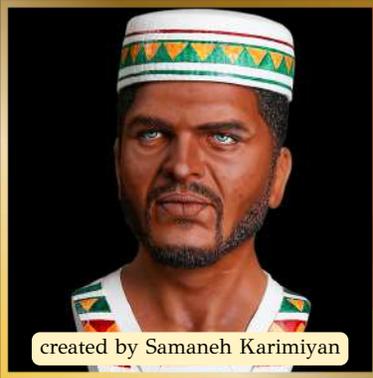
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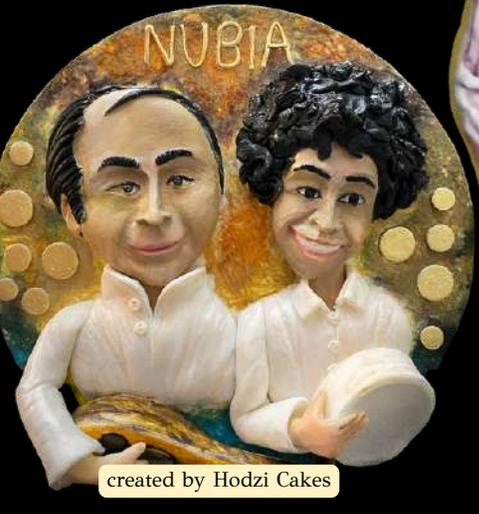
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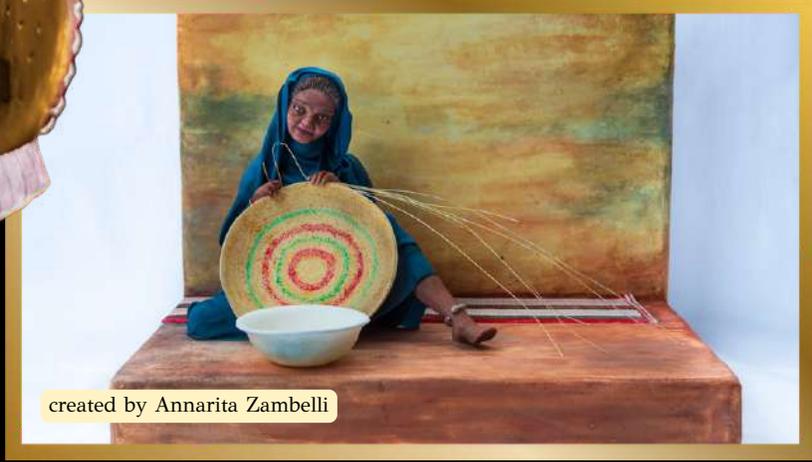
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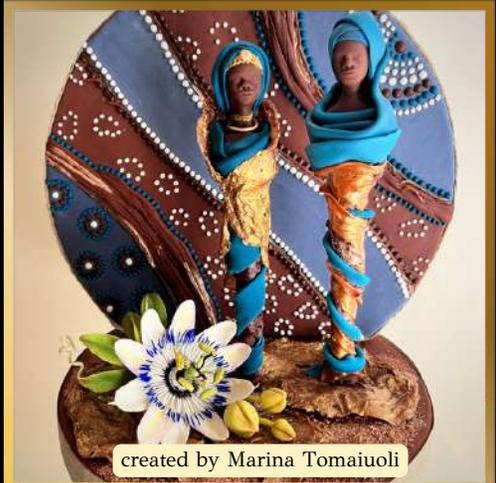
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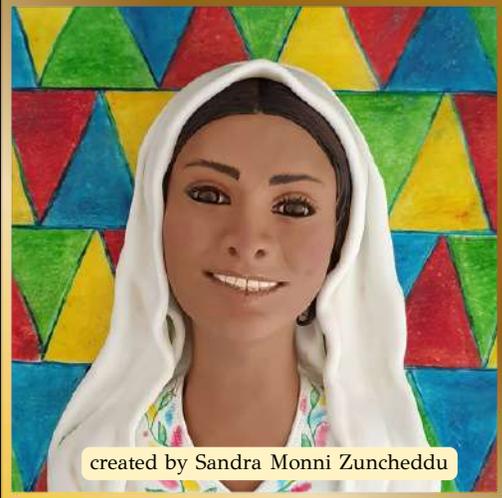


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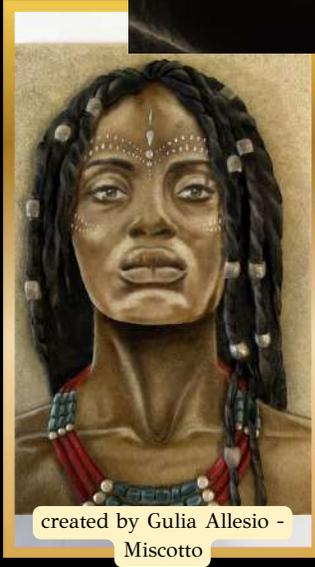
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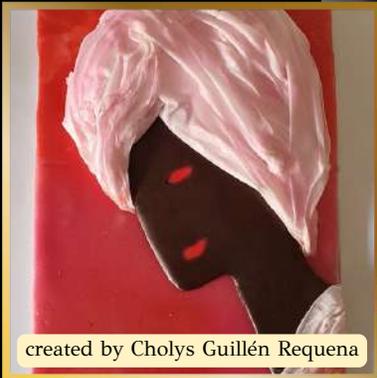
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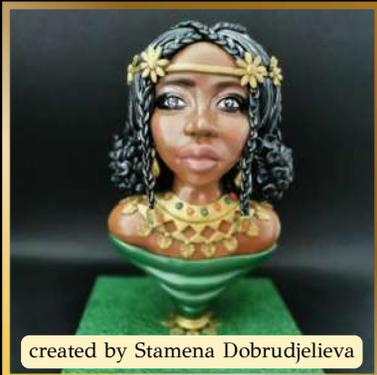
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using Saracino Pasta Model -
modelling paste



BY CUKIERNICZE INSPIRACJE- TORTY ARTYSTYCZNE
NIEPOŁOMICE
using Saracino Pasta Top - sugarpaste



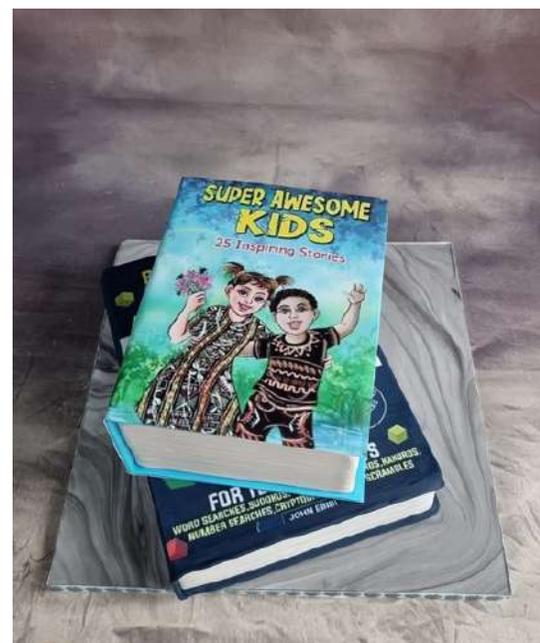
BY ANNA FREUDENTHAL
using Saracino Pasta Model



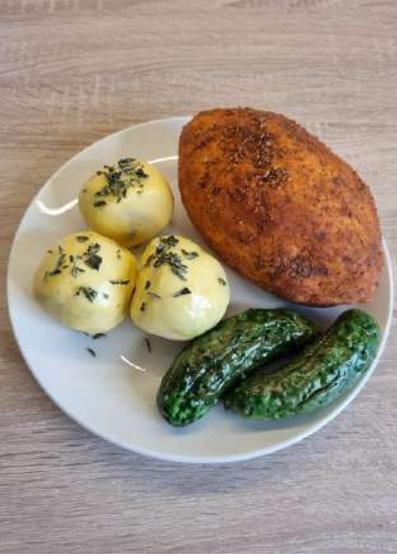
BY GIGAWATT GIRL BAKES
using Saracino Pasta Model
- modelling paste



BY PATRYCJA STACHOWICZ
using Saracino Pasta Model - modelling
paste



BY IZABELA MCCABE
using Saracino Pasta Model



BY ANIA WRÓBEL
using Saracino Pasta Model,
Pasta Top and Wafer Paper



BY BLISSFUL INSPIRATIONS CAKES
using Saracino Pasta Model



BY SHORT & SWEET
using Saracino Pasta Model



BY TRACEY MCKAY
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