

# Cake

## Decoration & Sugarcraft

THE COLOURFUL  
**CAKE**  
ISSUE

Make a pretty  
**Mandala** with  
Lindy Smith



FROM  
BEGINNER  
TO EXPERT  
YOU CAN CREATE  
EDIBLE ART



15  
SWEET & EASY  
STEP-BY-STEP  
TUTORIALS

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£4.20 March 2017 Issue 221

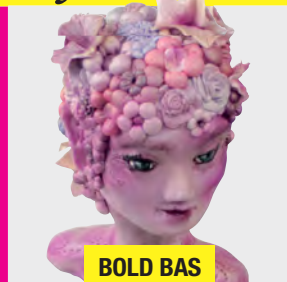
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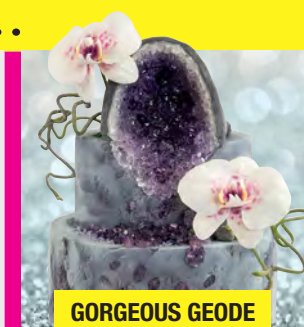
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# WELCOME TO MARCH

## Dear reader

With spring in the air and daffodils dancing across fields and commons, bowing their trumpets in seasonal song, I can't help but feel invigorated with the joy of the new. This thrilling time of year needs colour! From pastels to primary brights, now is the time to experiment and let the sun shine in...

This month we have a special bonus tutorial from CD&S favourite, Karen Keaney just for you as a thank you for subscribing. This gorgeous geometric design is great fun and totally exclusive, we hope you enjoy making it. Following Karen's modern cake, you have thirteen more complete tutorials to be wowed by. We have brilliant designs from our favourite artists from beginner to expert including pastel unicorns, colourful elegant clowns, rustic and romantic wedding cakes and beautiful bas relief.

We are so excited to have one of our cake heroes on the front cover this month, Lindy Smith has truly embraced colour with her Mandala cake on **page 12** and we will definitely be making the cute elephant cupcakes too!



Great British Cake Decorator 2016 competition winner, Zoe Burmester, is this month's guest editor. Look for her 'Zoe Loves' stamp throughout this issue, her divine shopping list and 'Last crumbs' interview...as well as her in-depth tutorial showing us how to recreate her magical animated bird from her 'Four Calling Birds' winning cake on **page 27**.

Another fabulous first is starring in this issue, much loved and celebrated cake artist Calli Hopper, features with a sublimely romantic wedding design, sure to become a classic in your repertoire on **page 44**.

If that's not enough to whet your appetite, we have pretty Sanjula in her stunning sari to model in Rhu Strand's masterclass, **page 62**, as well as Rhu's report back on her wonderful adventure to Cakeology in Mumbai.

Jacqui Kelly demystifies bas relief and demonstrates the wow factor you can achieve with this technique and Domy Dobek gives us the most burlesque clown we have ever seen on **page 40**.

Charlotte White celebrates her love of historical styles and characters in her regal Swan King cake on **page 36**; you will want to make her gilt swans and pipe swags the moment you lay eyes on it. You will learn to make gorgeous geodes, orchids and edible moss in Angela Roberts' marvellous stone multi-tier on **page 55** or you can choose eighties hip-hop cool with Danielle Gotheridge's funky 'Get-Down' cake, inspired by Baz Luhrmann's musical drama on **page 50**.

Whichever cake you make, make it with love and colour and enjoy every minute of the process...you are an artist! If you are trying a tutorial that stretches your ability, bravo! You will achieve great results if you take your time and follow the step-by-steps.

Have fun!

*Leanne*

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*Cake Craft Guides*: Party Cakes, Wedding  
Cakes & Sugar Flowers.



  
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## COVER STAR!



### 12 Cover Star!

Mandala art and decorated elephants. Mandala patterns are often seen as therapeutic, so combine a little therapy with your passion for sugarcrafting and you have wonderful cake mandala!

### THANKS GO TO:

Karen Keaney, Lindy Smith, Carol Deacon, Ceri Griffiths, Christine Flinn, Zoe Burmester, Natalie Porter, Charlotte White, Domy Dobek, Calli Hopper, Danielle Gotheridge, Angela Roberts, Jacqui Kelly, Rhu Strand and Heba Elalfy

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# INGREDIENTS

March 2017

## Essentials

### 06 Market Place

Open for news and reviews, tips and trends and our fantastic monthly giveaways – over £1000 of prizes to be won!

### 25 Cake classroom: Ronald Rock

Part 8 in our Cake Decorating History, this issue Christine Flinn looks at Ronald Rock, often referred to as the cake decorator with the 'golden hands'.

### 33 Cake professional: Wedding shows, good for your cake business?

Regular contributor and award winning cake designer, Natalie Porter provides us with simple tips for wedding show success.

### 35 Fun Easter rabbit cake

An adorable Easter cake featuring an abundance of cute bunnies using Katy Sue Design moulds.

### 49 Get the look with Culpitt: Bouquet cupcakes

These beautiful pastel bouquet cupcakes are sure to put a smile on your Mum's face this Mother's Day.

### 75 Cakeology: Cake Fest and Beyond – Mumbai 2016

Rhu Strand was invited to teach and demonstrate at the first cake show in India and she tells us all about her amazing experience.



### 67 Coupe du Monde

The world Pastry cup finals have taken place and we were there to see the winners and witness the most exciting competition in patisserie!

### 68 Carnival Cakers

This stunning cake collaboration celebrates the mystique of the Venetian festival! Bellissimo!

### 76 Shopping list: Colourful kitchen

Featuring some of Guest Editor Zoe Burmester's favourites, we bring you this month's essential selection to brighten of your bakes.

### 81 Next month

A sneak peek into our April issue...

### 82 Last crumbs

We chat to Great British Cake Decorator Judges winner and this month's Guest Editor, Zoe Burmester, as she shares her cake decoration and sugarcrafting journey with us.





**BRAND NEW  
SUBSCRIBER  
EXCLUSIVE!**



## Exclusive Tutorials

### 10 Subscriber exclusive

This month we have a simply stunning take on the geometric trend with spring yellow and chic greys from Karen Keaney, just for you!

Enjoy this chic monochrome and daffodil yellow bonus tutorial from CD&S favourite, Karen Keaney. See page 10

### 18 Cute unicorn

Unicorns will always be on trend for birthday cakes, whether you choose pastels or primary colours for your colour scheme. We can't resist this magical creation!

### 22 An introduction to piped frills and flounces

Part 6 in our Royal Icing Series, Ceri Griffiths takes on frills and flounces which have long been a favourite in the cake decorating world.



### 27 Fluttering bird

Great British Cake Decorator Judges winner and this month's Guest Editor, Zoe Burmester, provides a step by step tutorial taken from her winning entry 'Four calling birds'. Zoe shows how to recreate the lifelike painted bird and delicate fluttering wings.

### 36 A cake for the swan king

Charlotte White takes inspiration from the world around her and turns it into icing! This issue, she looks at the fairytale castles of Ludwig on her pilgrimage to Bavaria.

### 40 Colourful Coco the elegant clown

Perfect your modelling and painting skills with this sassy and bold clown, which will make any plain iced cake a jazzy celebration!



### 44 Rustic fantasy garden

Master your sugar flower skills by following these step by steps to create peony, eucalyptus, hypericum berries, ruscus, blue brunnera, pink pagoda berries and Chinese jasmine.



### 50 The 'Get down' cake

Danielle Gotheridge uses Baz Luhrmann's Netflix series 'The Get Down' as her inspiration for this multi-tier masterpiece.

### 55 Wedding rocks

Geode cakes are going to be a huge trend this year, so get ahead of the game and master this technique by following our step by step tutorial.

### 62 Sanjula wears her favourite Sari

A modelling masterclass, try your hand at the beautiful Sanjula and be creative with her Sari – try using your own palette of colours.

### 70 Technique trends

Jacqui Kelly provides us with her latest big trends predictions for this year.

# Market Place

Open for ideas, giveaways, competitions, product news, inspiration and more...

OVER  
**£1,000**  
WORTH OF PRIZES  
TO BE WON!

## (Edible) diamonds are a girl's best friend...

NEW  
PRODUCT  
ALERT

Rainbow Dust are thrilled to announce the launch of our latest range; Rainbow Jewels. Rainbow Dust Jewels are soft translucent edible jelly jewels for cake decorating that are perfect for adding a touch of glamour! We have three full sets of colours to giveaway. [www.rainbowdust.co.uk](http://www.rainbowdust.co.uk)

WORTH OVER  
**£60!**



## Versatile. Mobile. Organised

This month we have five Deflecto Caddies to giveaway...Great for on the go storage needs, the Caddy has removable storage containers that can be stacked or hung on the wall mounting bar (sold separately) Caddies can be stacked using the lift and lock feature holding up to 20kg!

The Caddy, wall bar and additional containers are available from [www.shesto.com](http://www.shesto.com)



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## Star quality cutters from Lindy Smith

Manufactured in the UK, Lindy Smith's Stylish Star Sugarcraft Cutter Set is made up of 5 stainless steel cutters, in wonderfully diverse sizes. Use to cut out sugar stars to adorn your cakes both large and small. Here Lindy has used her edible stars to add the finishing touches to a mirror glaze mini cake. We have six to giveaway! [www.lindyscakes.co.uk](http://www.lindyscakes.co.uk)

WORTH OVER  
**£120!**





## Cover that cake board...

Fantastic Ribbons are one of the leading cake craft ribbon supplier to the cake crafters and have a passion for great old fashioned service: quality and value.

This month they are offering 6 lucky readers a set of their bestselling cake board trim 15mm double-sided satin ribbons in an ultimate collection of mixed colours.

FantasticRibbons.com offer a huge range of ribbon on their site. Top up your stash with one of their big multi buy offers!

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**£140!**



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## Hop to it!

Create a whimsical Sugar Buttons Easter Rabbit, with a hand sculpted feel for your cakes using the Katy Sue cute silicone mould. This mould includes a carrot and a rabbit's bottom that is perfect for projects where you want to show the rabbit burrowing into something! We have ten of these cute moulds to giveaway. [www.katysuedesigns.com](http://www.katysuedesigns.com)

Katy Sue  
Designs  
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WORTH OVER  
**£100!**



## The Glandiflora Rose

Introducing the latest addition to Patchwork Cutters flower sets - the fabulous Glandiflora Rose. This set contains 10 cutters for creating roses that have slightly pointed petals unlike other traditional roses. Not only will this set create roses from a simple bud to full roses measuring up to 9cm across, the three sizes of calyx cutters can also make perfect blossoms. The pack includes step-by-step instructions on making your rose - what more could you want! We have ten sets to giveaway!

NEW  
PRODUCT  
ALERT



Patchwork Cutters  
making cake decorating easy

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**£85!**



HOW TO  
WIN!

Entering our giveaways for a chance to win is simple: Visit [www.cakedecorationmagazine.co.uk](http://www.cakedecorationmagazine.co.uk). Closing date for entries is 13th April 2017. Good Luck!



## Nature's sweetness in a bottle

Honeyberry is a company all about natural flavour. Their range of high strength natural flavours are professional flavours that have been developed and supplied to bakeries and other food companies for many years.

All of their flavours are 100% natural and with their years of experience working with natural flavourings, there is absolutely no compromise on the flavour – only a few drops are needed!

The full range of twenty flavours includes; Almond, Banana, Blackcurrant, Blueberry, Brandy, Caramel, Cherry, Chocolate, Elderflower, Mango, Passionfruit, Pear, Pineapple, Italian Sparkling Wine (Prosecco), Raspberry, Rhubarb, Rum, Strawberry, Vanilla and Whiskey, a whole world of natural flavours. They are now available in smaller bottles and Honey Berry have kindly given us a full set of 30ml flavours to giveaway to one lucky reader, plus another 10 bottles of vanilla flavours up for grabs!

So whether it's mango meringues, elderflower icing or passionfruit frosting, you can let your imagination run wild.

You can buy all of their flavours online at [www.honeyberryltd.co.uk](http://www.honeyberryltd.co.uk) along with their ranges of Food Extracts, Natural Food Colours and Freeze Dried Fruit.



WORTH OVER  
**£70!**

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NATURE'S SWEETNESS

## Stay on trend...

NEW  
PRODUCT  
ALERT

Succulent bouquets and decorations are a very popular wedding trend right now and with that in mind, the Karen Davies Sugarcraft Team have brought out a NEW Succulent Mould. This mould gives you three detailed, realistic succulents as well as an extra petal so as you can build and extra layer onto the large succulent. We have ten moulds to giveaway.  
[www.karendaviescakes.co.uk](http://www.karendaviescakes.co.uk)



**Karen Davies**  
SUGARCRAFT LTD



WORTH OVER  
**£150!**



## Express in colour

This month Fabricake are kindly offering readers 50 of their Rolkem Rainbow Spectrum range. Their approved non-toxic edible dusting powder can be used in several ways; either dusting over finished articles, mixed into paste to get a softer shade of the original colour, or even mixed directly into chocolate!

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

WORTH OVER  
**£90!**





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# Gorgeous Geometric

Channel your inner artist and do something a little different! There are so many great patterns out there for inspiration and are all quite simple yet really striking, especially if you use bold and bright colours.

This would make a great cake for lots of occasions as it's so versatile, a great design to have in your portfolio.



Karen Keaney

## You will need

### Edibles:

- 15 x 15cm (6 x 6in) square cake, covered in white sugarpaste and dowelled
- 10 x 10cm (4 x 4in) cake covered in white sugarpaste
- 20cm (8in) square cake board covered in black sugarpaste
- 150g grey modelling paste
- 150g yellow modelling paste
- 150g white modelling paste
- 150g black modelling paste
- royal icing
- edible glue

### Equipment:

- 3.5cm square cutter
- 5cm, 2.5cm and 1cm circle cutters
- ruler
- tagliatelle cutter
- FMM ribbon cutter
- sharp knife
- paintbrush
- cake steamer
- smoother
- black 15mm ribbon



**1** Roll out some white modelling paste and cut out ten 5cm circles. Using a 2.5cm cutter, cut a hole out of each circle then leave to dry. Note: these should be even in thickness so use spacers if necessary.



**2** Roll out some black, grey and yellow modelling paste and cut out eight grey, five yellow, five white and six black 3.5cm squares. Again, these should be even in thickness so use spacers if necessary. Leave to dry.



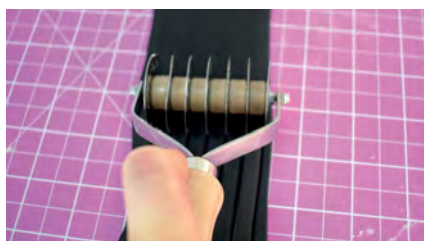
**3** Use a 1.5cm circle cutter to cut out a circle from the yellow modelling paste.



**4** Use a 2.5cm circle cutter to cut out a black circle from the black modelling paste.



**5** Stack the cakes onto the pre covered cake board and attach the cut out squares to the bottom tier using royal icing. Allow to dry.



**6** Roll out some black modelling paste and cut out strips using the tagliatelle cutter.



**7** Use edible glue to stick the first strip on, using a smoother to help with the alignment as shown.

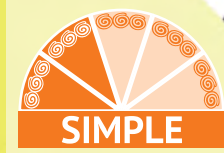


**8** An inch down from the top, add the next strip and so on until you have completed the black lines on the top tier. Use a ruler to help keep the lines straight.



**9** Once the circle cut outs are dry and the squares are securely attached to the bottom tier, you can attach the circles using royal icing.





**10** Roll out some yellow and some grey modelling paste and cut out the corresponding shapes to fit in some of the grids on the top tier. Use edible glue to stick them on.



**11** Attach a circle to the top tier using royal icing.



**12** Attach the black circle cut out to the circle using royal icing. Then attach the small yellow circle cut out to the black circle with royal icing.




**13** Using a sharp knife, cut a quarter out of a circle cut-out as shown.



**14** Attach the larger part of the cut out to the top tier with edible glue.



**15** Use a cake steamer to remove all traces of cornflour. This will make the cake wet so leave to dry before adding the ribbon. 





# Mandala Art and Decorated Elephants

I love using and experimenting with colour and pattern, they both intrigue and excite me so I can completely understand the current popularity of adult colouring books. Colouring and creating Mandala patterns is a wonderfully therapeutic activity and as sugar is my creative medium, a cake mandala was a must!



Lindy Smith

## You will need

### Edibles:

- bake, layer and prepare your choice of cakes to create the following tier sizes:
- base tier: 20cm (8in) side to side hexagonal x 8.5cm (3.4in) high covered in peach sugarpaste
- top tier: 18cm (7in) round x 20cm (8in) high covered in ivory sugarpaste

### Equipment:

- modelling paste: 25g (1oz) ivory, 15g (½oz) deep pink, 50g (2oz) pink, 15g (½oz) light blue, 15g (½oz) blue, 50g (2oz) purple, 25g (1oz) peach, 25g (1oz) orange and 25g (1oz) yellow
- dusts: rose, violet, gentian, nasturtium, sunflower (Squires)
- liquid food colours: pink, orange (Cassie Brown), daffodil (Squires)
- royal icing coloured ivory
- yellow wafer(rice) paper
- piping gel
- sugar glue
- vegetable oil
- template: 20cm (8in) concentric circle template and circle divided into 16 equal parts
- square 20cm (8in) cake board or larger
- waxed paper
- 1mm spacers (Lindy's Cakes)
- cutters: Lindy's pointed oval set, Lindy's flat floral collection set one, Lindy's Persian petals set one, Lindy's large teardrops, Lindy's small teardrops, Lindy's curled leaf set, Lindy's Asian elephant (All Lindy's Cakes)
- glass headed dress makers pins
- scriber
- Dresden tool
- cutting wheel (PME)
- embossing sticks, micro designs, set 5 (Holly Products)
- 6.5cm (2.5in) circle punch
- small fluid writer
- piping tubes numbers 1, 1.5, 16, 17 and 18 (PME)
- reusable piping bag and coupler
- craft knife
- paintbrushes

Mandala is a sanskrit word that loosely translates as 'circle' although a mandala is so much more than a simple circle. The intricate patterns within the circle represent the universe and wholeness.



**1** Using a ruler and a pencil, divide the concentric circle template into quarters, eighths and then sixteenths. Tape the template securely to the cake board and cover with waxed paper. This template is to help you with initial placement.



**2** Roll out some of the purple modelling paste between 1mm spacers, so that the paste is of an even thickness. Take the 5.5cm (2.2in) pointed oval cutter and cut out eight ovals and remove the excess paste.



**3** Roll out the light blue modelling paste and cut out eight 4.5cm (1.75in) pointed ovals.



**4** Load a dry paintbrush with gentian food dust and dust one end of each light blue oval as shown. *Next Page*

## Top Tip

It is essential that your icing is of the correct consistency, you want to be piping dots or pearls not pointed cones. You need a smooth icing so if necessary add a few drops of cold water to give a perfectly smooth icing. Supporting your hand, either on your work surface, turntable or other hand, makes piping easier. To pipe, hold the tip fractionally above the surface on which you wish to pipe. Squeeze the bag until the dot is the required size, release the pressure and only then remove the tip, this also helps avoid any unwanted peaks. Remember: **squeeze, release and lift.**



As a child I loved kaleidoscopes and this mandala pattern reminds me so vividly of those explosive dancing patterns. What I particularly like is that it's essentially a very simple technique of cutting and applying shapes, and with a bit of patience you can create something so visually impactful.

I love Lindy's use of colour and the added dimension of piped beads and dusts for extra tonal depth. The base layer decorated with the elephants gives the cake a playfulness and I love the fact that they colour co-ordinate with the central design.





**5** Take the 3.5cm (1.4in) pointed oval cutter, place it at the end of the light blue pointed oval that hasn't been dusted and cut through the paste. Repeat for all the blue pointed ovals. Remove the excess paste, leaving the dusted sections.



**6** Cut out eight yellow pointed ovals using the 3.5cm (1.4in) cutter and place these on top of the purple pointed ovals at one end. Next add the cut out, dusted blue shapes around the top of the yellow pointed oval, to build up the pattern.



**7** Place the decorated purple pointed ovals onto your template, using the circles and lines to help you place the shapes so that they are equally spaced.



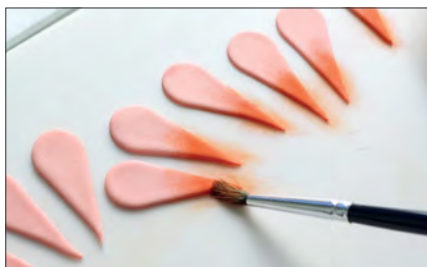
**8** Cut eight x 3cm (1.2in) teardrops from deep pink modelling paste rolled to a thickness of 1mm, using the large teardrop cutter set. Add to the centre of the design as shown. Note that the teardrops sit in between each of the oval patterns.



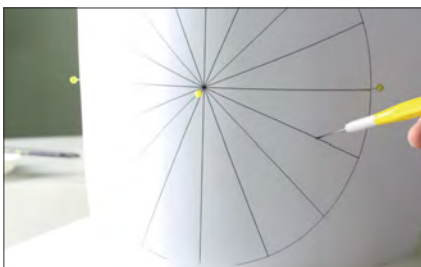
**9** Cut out a purple flower using the eight petal flower cutter and add to the centre. Decorate each petal with a small circle cut using a no. 16 piping tube. Use the wide end of the tube to cut and then add an orange centre.



**10** Roll out the pink modelling paste and cut out eight x 4.5cm (1.75in) wide Persian petals. Load a paintbrush with rose food dust and dust the inner curve of each shape.



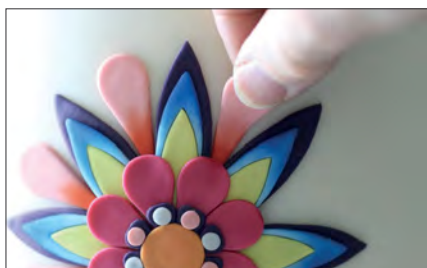
**11** Cut eight x 4cm (1.6in) peach teardrops using the large teardrop set and dust the pointed ends with nasturtium food dust.



**12** Pin the circle divided into sixteen equal parts to your cake, the centre of the template will be the centre of your design. Using a scribe, prick through the paper along the lines of the segments. This is to help with placement.



**13** Using a cranked pallet knife, carefully lift the centre of your mandala design, apply sugar glue to the back and then carefully stick to your cake ensuring the design is central and the pointed ovals all match up with the pin pricked lines.



**14** Stick the peach coloured teardrops between the purple 'petals' of the central design, as shown.



**15** Next add the pink Persian petals that connect the pointed ovals as shown.

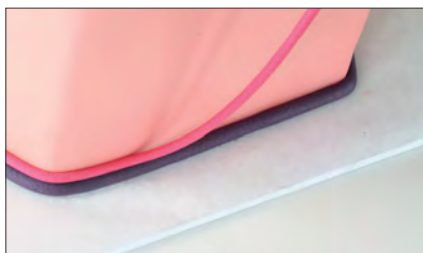


**16** Complete the design by adding eight small yellow 2.5cm (1in) teardrops cut using the small teardrop set, eight purple curled leaves and finally eight blue circles cut using the no. 18 piping tube.





**17** Individually warm and soften some pink and purple modelling paste, do this by kneading in solid white vegetable fat and boiled water. Knead the paste well until it is soft and stretchy.



**18** Using the softened purple paste and the large round disc, squeeze out paste to go all the way around the base cake. Swap the paste for the softened pink and disc for the medium round disc and add a pink layer of paste on top of the purple.



**19** Roll out the brown modelling paste and cut out six elephants. Smooth and round the edges of each elephant using the warmth of a finger.



**20** Take a Dresden tool and make indents between the legs and the bellies. Add mouths, marks to the trunks, eyes and finally toes.



**21** Load a paintbrush with violet food dust and brush around the indents to help the elephants look more three dimensional.



**22** To create the elephant's robes, start by cutting out elephants from your choice of modelling pastes. Next, take a cutting wheel and cut out the required shapes by referring to the step photo.



**23** Emboss the edges of the shapes using the micro designs stick embossers, the set includes six different designs so mix and match and experiment to see what patterns you can create.



**24** Cut the next layer, again using the elephant cutter as a starting point. Adjust your cuts to fit and emboss as before. Layer up the pieces as shown and attach to your elephants ensuring that the robes go over the top cut edge of the backs and heads of your elephants.



**25** Cut six ears from brown modelling paste, using the elephant ear cutter. Stick in place as shown and add movement by adjusting the ear shapes with a finger.



**26** Add more decorative elements using piping tubes to cut out circles, the sugar shaper to create tassels and a craft knife to cut strips to hold the robes in place and to go around the feet. Add one decorated elephant centrally to each side panel on the hexagonal cake.



**27** Dowel and stack the two cakes, adding peach trim to the join between the layers using the sugar shaper medium sized disc. Next, using the 1 and 1.5 piping tubes and the ivory coloured royal icing, add piped dots to the mandala design and elephants.



**28** Punch out five circles of yellow wafer paper using the circle punch. Note you can cut up to four sheets of wafer paper at any one time.

**Next Page**

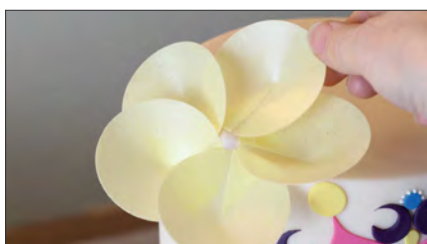




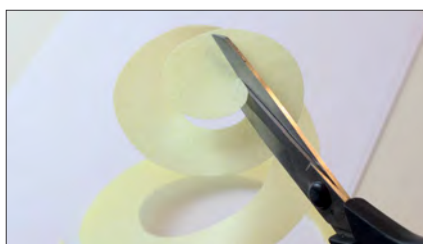
**29** Cut into the centre of each circle with a pair of scissors, this is to help you shape your petals.



**30** Pick up a large circle and overlap the cut edges to create a shallow cone then stick in place with piping gel. Repeat for all the circles and leave to dry for a few minutes.



**31** Once the petals have set in shape, roll a small ball of ivory sugarpaste and place on the top edge of your cake, to the left of the mandala design. Using a small amount of piping gel as glue, attach the petals to the ball of paste as shown. Overlapping the petals and tucking the last one under the first.



**32** Draw and cut out a 20cm (8in) circle onto a sheet of yellow wafer paper. Using scissors and starting at the outside edge of the circle, cut a spiral finishing in the centre as shown.



**33** Place the spiral, textured side upper most on a fresh sheet of clean white paper and lightly paint over the spiral with piping gel. Pick up the outside edge of the spiral and roll it up like a bandage. Roll tightly at first but then allow the flower to open up by rolling more loosely. Continue rolling until you come to the centre. Paint piping gel over the base of the roll then place onto the centre. The spiral will probably open up a little more at this point, a bit like a spring.



**34** Attach to the centre of the five petal flower and leave to set. Once set, mix some sunflower food dust with vegetable oil to make a paint and use to add more colour to the flower as shown.



**35** Use a small fluid writer and water based liquid colours to add more intricate patterns to the mandala design, load the fluid writer using a paintbrush and change colour by flushing the edible ink out under a running tap.




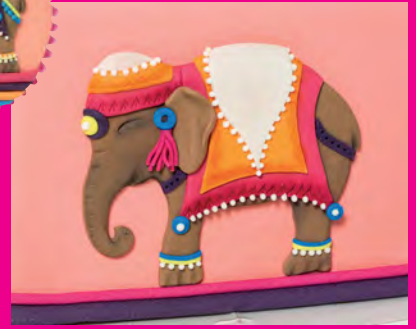
**36** Add coloured dots to your design by simply touching the tip of the fluid writer onto the design and quickly removing it.



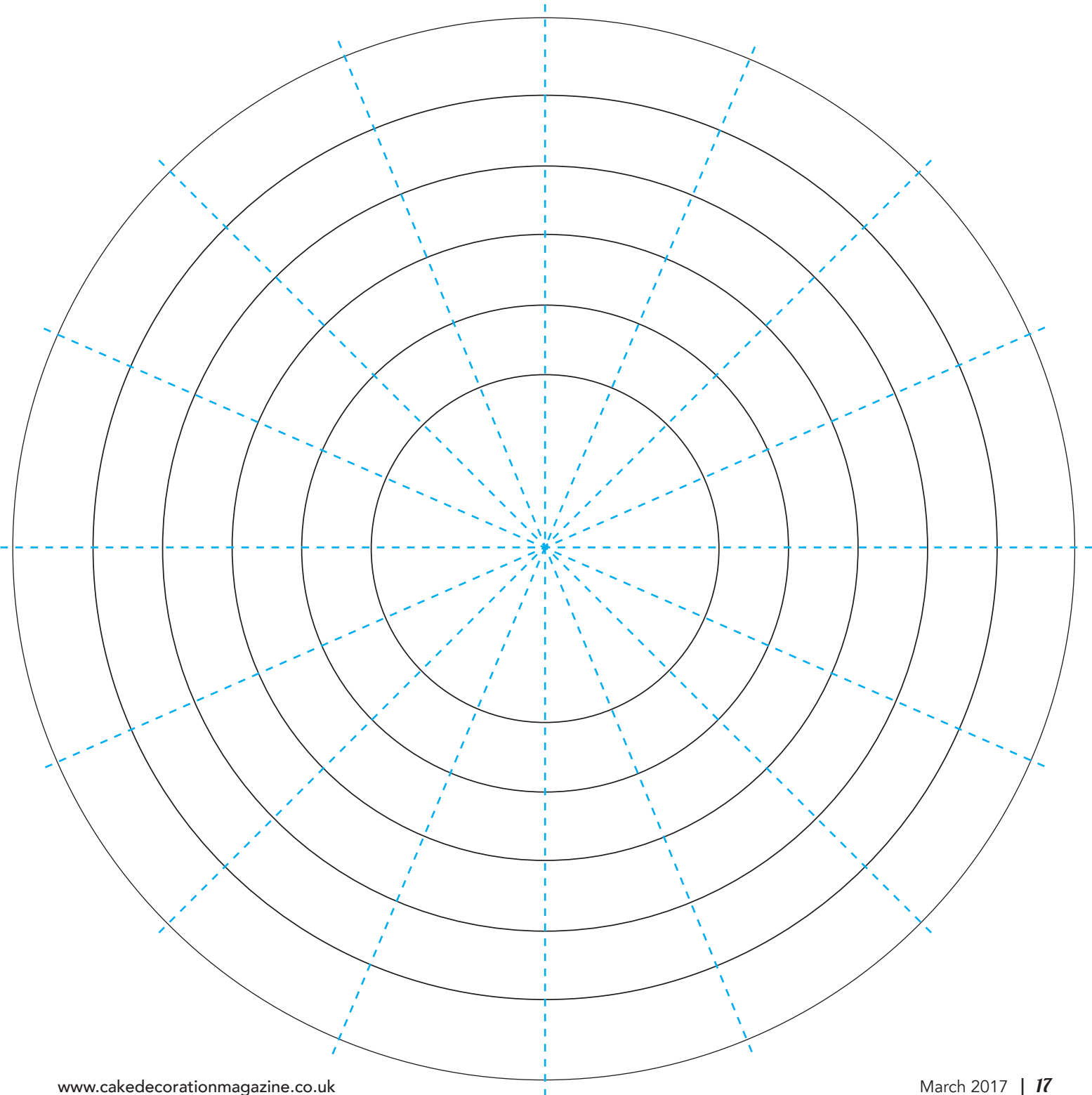


#### EXTRA CUPCAKE

Using the same techniques as for the main cake, decorate cupcakes using Lindy's small Asian elephant cutter. The level of detail and colour is up to you. You can make it quick and simple or while away an hour or two. 



### MANDALA FLOWER TEMPLATE



# Cute Unicorn

Unicorns will always be popular for birthday cakes, who can resist their cute and colourful magic? Not us. We will be making this tutorial in pastels and primary shades for years to come.



Carol Deacon

## You will need

### Edibles: (for the decoration only)

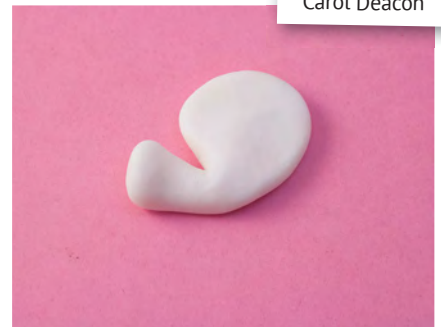
- iced cake and cakeboard
- icing sugar for rolling out
- water for sticking sugarpaste
- 125g (4oz) white sugarpaste
- 75g (2 ½oz) yellow sugarpaste
- a tiny bit of black sugarpaste
- 60g (2oz) pale blue sugarpaste
- 60g (2oz) pale green sugarpaste
- 75g (2 ½oz) pink sugarpaste

### Equipment:

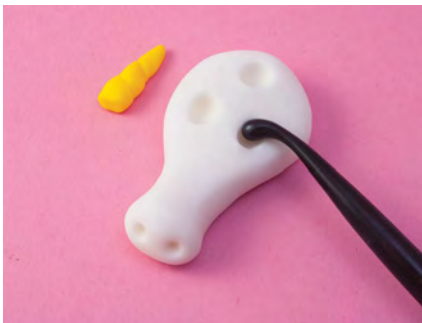
- paintbrush
- bone tool (optional)
- small sharp non-serrated knife
- cake smoother
- small rolling pin
- plunge blossom cutter



**1** Shape approximately 60g (2oz) white sugarpaste into a carrot shape and stick on top of the cake. Divide 15g (½oz) white sugarpaste in half and make two sausage shapes for the legs. Bend both legs at the knee and press on the hoof end to make it flare out slightly. Attach the legs at the front of the body.



**2** Make the back leg by rolling 15g (½oz) white sugarpaste into a sausage shape. Then squash one end to create a tennis racquet shape. Roll the fat round end towards the thin end and stick against the side of the unicorn.



**3** Stick a 5g (⅓oz) sugarpaste oval neck onto the body. To make the head, roll 30g (1oz) white sugarpaste into a cone. Squeeze a 'waist' just above the thin end to create a nose. Poke two nostrils into the nose with the end of a paintbrush. Using a bone tool or the end of a paintbrush, poke two oval hollows for the eyes and a round one for the horn. Take a small piece of yellow sugarpaste and twist it to create a horn. Place the horn to one side to harden.



**4** Stick two tiny black ovals into the eye sockets and decorate each with a tiny blue and black disk. Add a tiny white sugarpaste dot for a highlight.



**5** Using the tip of your knife, make three tiny cuts either side of the eye for the eyelashes. Make two tiny white triangles for the ears. Stick a smaller pink triangle onto each ear and stick the two ears on top of the head. Stick the horn in place on the forehead.



**6** Roll 15g (½oz) yellow sugarpaste into a thin string about 30cm (12in) long. Roll a cake smoother over the string. This will help you achieve a uniform thickness. Stick the yellow string over the unicorn's neck and down the front of the cake and onto the board.

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## Top Tip

For on-trend wow factor, go tall with your cake leaving more height for draping the unicorn's main and tail. Curl for animated movement or to spell out a name.







**7** Make a second yellow string for the tail and stick into the rear of the unicorn.



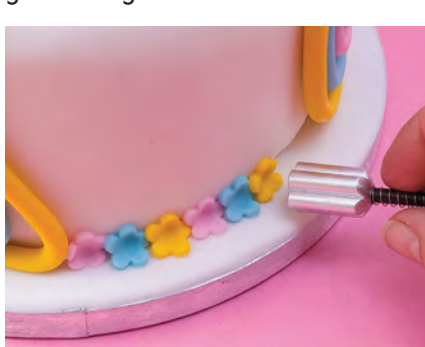
**8** Repeat step 7 with two blue strings, two pink strings and two green strings.



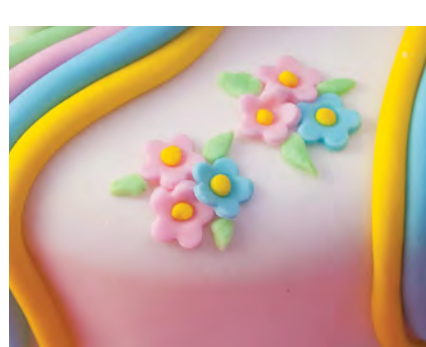
**9** Make eight tiny strands for the unicorn's fringe and stick onto the head.




**10** Make two tiny pink triangles and a ball to create a tiny bow and stick onto the fringe. Make a second bow and stick onto the tail.



**11** Roll out 30g (1oz) pink, yellow and blue sugarpaste. Cut out small flowers using the blossom cutter and stick around the base of the cake.



**12** Stick small clusters of three or four flowers on the top of the cake. Stick tiny contrasting sugarpaste dots into the centre of each flower and add tiny green ovals for leaves. 

## Top Tip

Unicorns love glitter so add a little sparkle to this tutorial with edible glitter, or fondant glitter stars instead of flowers and add edible metallic paint to highlight the coloured mane and tail.





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# An Introduction to piped frills and flounces

ROYAL ICING  
SERIES  
PART 6

Frills and flounces have long been a favourite in the cake decorating world, found on cakes at christenings to weddings and from birthdays to anniversaries. They can be made from sugar paste/fondant, buttercream, ganache and as I am going to share with you here, royal icing.



Ceri DD Griffiths

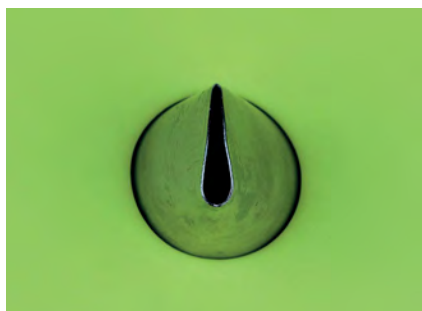
## You will need

### Edibles:

- soft peak royal icing

### Equipment:

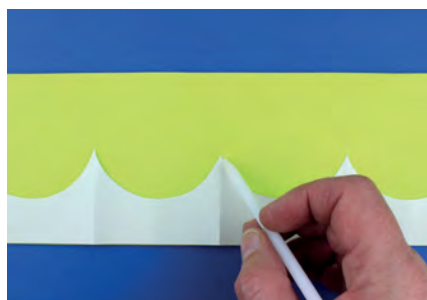
- cranked palette knife and clean board (for paddling icing)
- parchment or plastic piping bags
- petal tip
- PME no.2 piping tip
- Wilton no.124 piping tip
- toothpick or scribing tool
- paper and pencil for template



**1** To create the illusion of a fabric frill in a piped medium you usually use a petal tip. There are many brands to be found however they are normally a variation on a teardrop shape. The wider end of the teardrop will be where your icing attaches to the cake and the thinner end will be the outer edge of the frill or flounce.



**2** When using royal icing it is best to use soft peak royal icing, firm enough to hold its shape but smooth enough to smoothly exit the piping tip. To eliminate the majority of air bubbles in the icing it is best to paddle the royal icing down on a clean food safe surface prior to putting it into the piping bag.



**3** There are different options for transferring your design onto your cake. You can create a template for the side of your cake and then scribe your design onto the cakes surface.



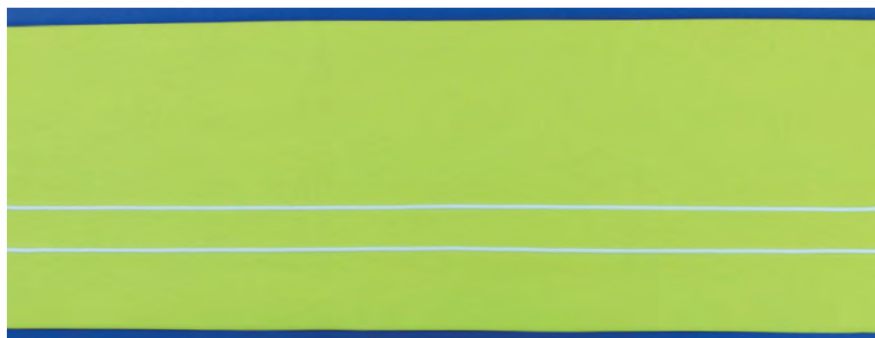
**4** If you are not scribing a line then you should first divide your cake into equal divisions and then pipe a draped PME no. 2 line of icing where the top edge of your frill will be. Because you are draping this line of icing gravity will give you a natural curve to your line.



**5** Another method of creating the upper guide line for your frill or flounce is to create a sugarpaste/fondant band around the bottom edge of your cake with a curved upper edge, this method will enable you to create some dramatic contrasting colour effects.

**6** Depending on the final look of your design you may wish to create a single or double straight line of frill around the base of your cake. For this I would recommend scoring a straight guide line and then if you wish to add another frill above, then score another line above the first. This line would be less than 2.5cm (1in) to allow for an overlap. Once you have scored the line, use a PME no. 2 piping tip to pipe a line of icing into the groove.

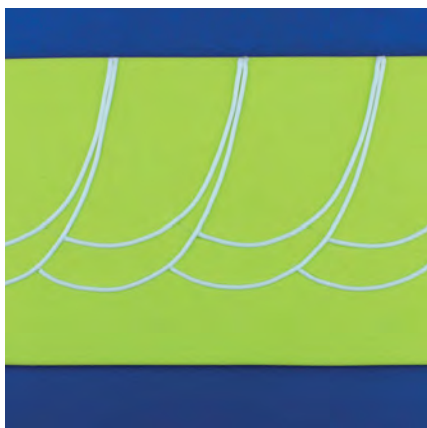
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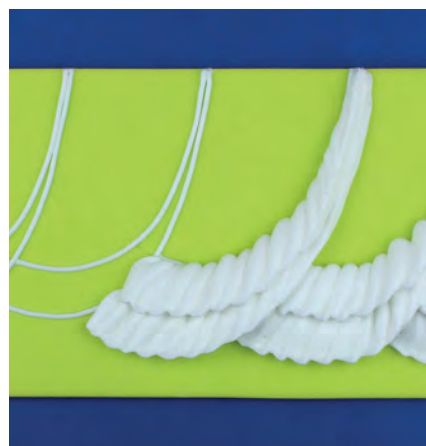
**7** Not all frills and flounces are a semicircle therefore if you wish to create a sweeping design that would reach from the bottom of the cake to the top edge then make a template which matches one of your divisions and then score each section individual. Once complete pipe a line into the groove.



**8** Using a Wilton no.124 piping tip and piping bag of choice, half fill the bag with royal icing that has been paddled down. Holding the piping tip vertically so that the wider end of the teardrop is where the icing will attach to the guideline, start piping a frill with a small up and down action. This will create the frill effect.



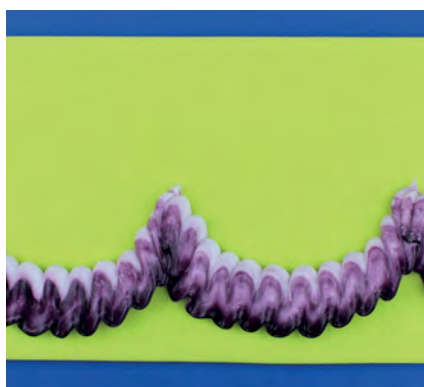
**9** When creating a frill or flounce design it is best to decide beforehand how each section will both start and finish. Normally one frill will overlap the next however this should be uniform for the whole cake to create the best effect.




**10** If creating a sweeping design it is best to pipe the first division and then move to the division to its left. This will mean that the tail of the sweep will conceal the head of the already piped section.



**11** Because of the up and down motion required to create the frill you will need to conceal the top edge in some way. This can easily be achieved with a piped rope, a row of small running shells, piped dots or simply with small flowers and leaves.



**12** Having more than one coloured icing in your piping bag can create some dramatic effects for a cake but be aware; if you run out of icing you may not be able to duplicate the colour mix to complete your cake. 





# A LITTLE BIT OF CAKE DECORATING HISTORY: RONALD ROCK

*Ronnie was and is classed by many as one of the best royal icers that the UK has ever produced, and often referred to as the cake decorator with the golden hands... Part 8*

By Christine Flinn

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

**R**onald, aka Ronnie, Rock was born in South East London (Mitcham) 6th October 1916, a new heir to the W. Rock and Sons bakery. Over time he established himself in the local community, marrying Florence Eleanor and having a son of his own, Peter. His contribution to the craft was sadly cut short with his death at the age of forty-two from Leukaemia.

Ronnie was classed as a modest man, he was happy to share his knowledge and guide other cake decorators. He was known for being a quick worker in the family bakery. He was right handed however preferred to pipe with his left hand.

His first competition piece was entered at the age of nineteen, amassing over sixty first prizes within the subsequent decade. His work was considered flawless and his piped bulbs amazing - they were free from ridges/take off marks and were perfectly round.

**"TO SUPPORT SUCH  
PRECISION, RONNIE  
HAD DESIGNED SLINGS  
SUSPENDED FROM HIS  
WORKROOM CEILING,  
SUPPORTING HIS ARMS  
FOR LONG PERIODS  
OF PIPEWORK"**


In terms of style, he often relied on flanges (a technique developed by George Burton) but avoided designs popularised by the likes of Herr Willy, Ernest Schulbe or Edwin Shur. His work, in contrast, strived for a more minimalistic design with clean, delicate lines. Unlike today's run sugar collars, his run sugar collars were double-sided – a high gloss was produced not only on the topside but also the underside.

To produce the necessary consistency

of icing for this vision he ground his own icing sugar. One of his competition pieces, created in 1946, is still in existence at the National Bakery School of Southbank University, London.

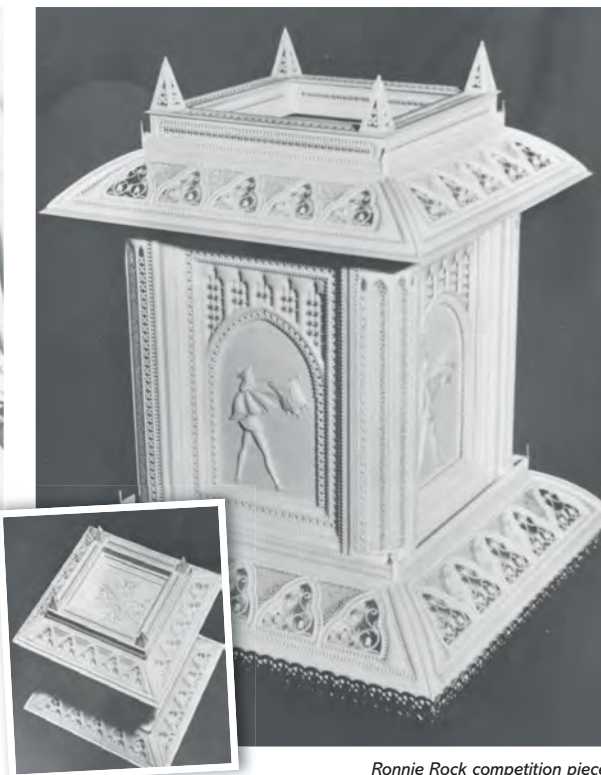
Ronnie's impact on other cake decorators is clear, with many of his contemporaries adopting his style of cake decoration and method for circle piping. His obituary refers to the sensation he created at the Dusseldorf Exhibition of 1951, with attendees in awe of the precision and intricacy of his work.

Many German confectioners went on to recognise him as Britain's royal icing expert, as he won every class for decorated wedding cakes at the exhibition. He was a master of lace work.

Outside of confectionary, Ronnie's interests also relied on his focus and precision. With engineering as a hobby, he built various model ships and aeroplanes, holding the record for indoor flying for several years. 



Ronnie Rock and his simplistic competition cake 1948



Ronnie Rock competition piece



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# Fluttering Bird



Taken from 'Four Calling Birds', guest editor Zoe's winning cake entry to our first Great British Cake Decorator competition, Zoe shows us how to recreate her lifelike painted bird with delicate fluttering wings. The bird can be standing or attached to a support to give the impression of flapping in mid-air. We love the animation and character of this awesome edible art!



Zoe Burmester



## You will need

### Edibles:

- 200g white Saracino modelling paste
- 100g white sugarpaste
- Trex vegetable shortening
- 2 x A4 sheets of white wafer paper
- edible Glue
- petal dusts: black, brown, cream
- vodka for colour mixing
- airbrush colours: peach, yellow, green, black
- confectioner's glaze

### Equipment:

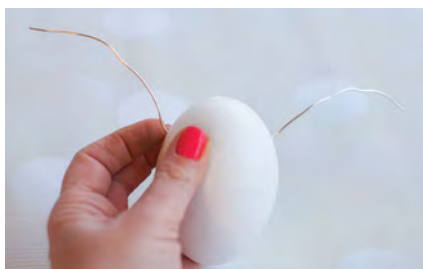
- a polystyrene egg 80mm
- jewellery wire 1.2mm diameter - 2 pieces 30cm long
- jewellery wire 1.2mm diameter - 1 piece 24cm long
- wire cutters
- glue gun
- brown florist tape
- silicone feather impression mould (approximately 7cm long) or leaf veiner
- celstick for frilling
- soft cel mat for frilling
- foam forming mat
- sugar shapers - bone tip chisel, point tip chisel, square tip chisel
- small sharp scissors
- cutting mat
- scalpel
- smooth plastic rolling pin
- blade and shell tool
- airbrush machine
- fine tip brush
- artists palette



**1** Take the egg making sure the pointy smaller end is facing down.



**2** Take the 24cm piece of wire and thread it through the top third of the egg.



**3** Bend each side up to form an arc to form the wing skeleton. If necessary, glue wire in place at the point of entry with polystyrene glue. If using a glue gun make sure the glue is not too hot or you will melt the polystyrene!



**4** Take the 30cm wire and push it through the bottom section of the egg. Fold one end down to form a leg, and bring the other side under the egg and twist the two pieces together to create a reinforced straight 'leg'. Thread the other wire in approximately the same place as the first wire and repeat the twist on the other side to form the other leg.



**5** Take some brown florist tape and wrap the twisted 'legs' tightly, making sure the whole leg is covered. Glue in place to secure if necessary.



### PREPARING THE STRUCTURE

**6** Take two small balls of gumpaste and press around the top of the leg wires, to create the top of the legs.



**7** Take a cherry size piece of gum paste, roll into a log and push over the wire, blending as you go.



**8** Cover the wire completely and create an 'underarm' between the top of the wire and where it inserts into the egg. Pinch away any excess. Rub a little shortening on the polystyrene to help the gumpaste adhere should you need it.



### PREPARING THE TAIL FEATHERS

**9** Roll out some gumpaste and using your feather mould create about ten feathers. You should only need seven but it is worth making a few extra.

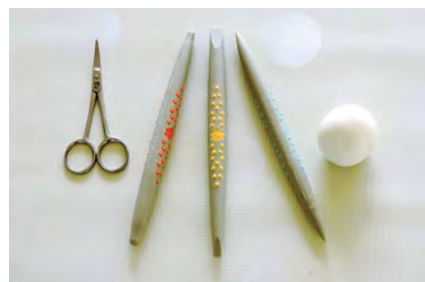




**10** Using the fat end of a celstick on a celpad, frill the edges of the feather to give some movement.



**11** Shape the feathers and allow to dry for a couple of hours (or until firm) on a foam forming pad.

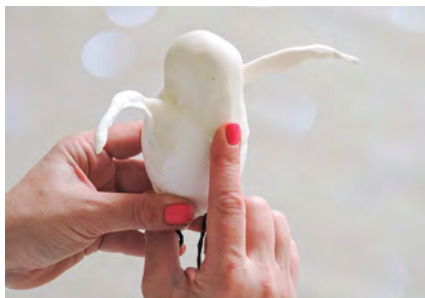


### SCULPTING THE HEAD

**12** Take 50g of white modelling paste. Knead well and roll into a ball.



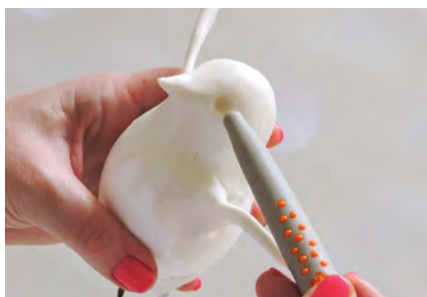
**13** Rub a little shortening onto the top of the egg. Position the ball of modelling paste to create the bird's head and using your fingers work the gumpaste down to join the back of the head to the bird's body.



**14** Now do the same to the front, making sure you smooth the ball neatly into the egg, keeping a good shape for the head. The heat of your fingers will be enough to smooth the modelling paste seamlessly.



**15** Once you are happy with the basic head shape you need to pinch out a beak. Use your thumb and forefinger to pinch in from the sides, and then from top and bottom. Alternating from the sides and top and bottom continue slowly until you have pinched out a suitable size beak for your bird.



**16** Now take the bone tip chisel and with the smaller end press in to create an eye socket. Repeat on the other side and check you are happy with the position of them.



**17** Taking the pointy tip chisel, use the tip and sides of the tool to create an arc from the top of the eye hole to create an almond shape at the front and back of the eye. By applying a little pressure to this movement you will begin to create some definition and a brow shape. Repeat on the other side.



**18** Using the small bone chisel redefine the centre of the eye. Roll a teeny, tiny amount of modelling paste for the eyeball and drop it into the socket. Adhere with a tiny drop of water if needed. Repeat on the other eye.




**19** Now back to the beak. Take a small and very sharp pair of scissors - find the centre of the beak and snip through.



**20** Using the square tip chisel press inside the beak and press to consolidate the open beak shape.



**21** Using the side of the pointy tip chisel, press gently under the beak to form some definition between the beak and the bird's throat. Repeat at the top just to give a little definition to the top of the beak. Use your fingers to ever so slightly curve the top and bottom points of the beak. 



### COVERING AND TEXTURING THE BODY

**22** Knead and roll out approximately 80-100g of white sugarpaste. Try and roll relatively thinly. This will form the body of the bird.



**23** Rub shortening over the exposed part of the egg and wrap the fondant around the bird at the neckline. Using your finger, smooth the fondant around the body and legs, and pinch any excess. Do not worry about this being neat as we are about to texture the fondant.



**24** Using a shell and bone tool, take the shell impression and push in and up against the fondant to create texturing. Repeat all over the bird paying attention to join the creases between the head and the body. Scrape a few texture lines at the top of the bird's head too.



### ATTACHING THE TAIL FEATHERS

**25** Use edible glue to attach the tail feathers. Start with the feathers that are at the lowest point of the birds back (I used three), and then glue two slightly higher up on either side, at a diagonal. Leave to dry.

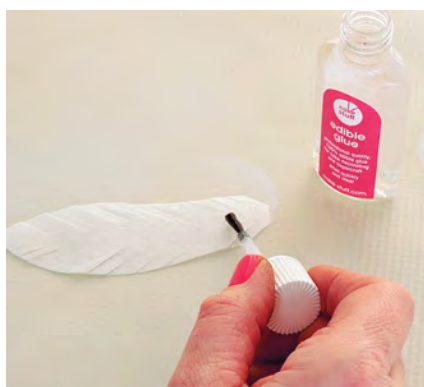


### MAKING & ATTACHING THE WINGS

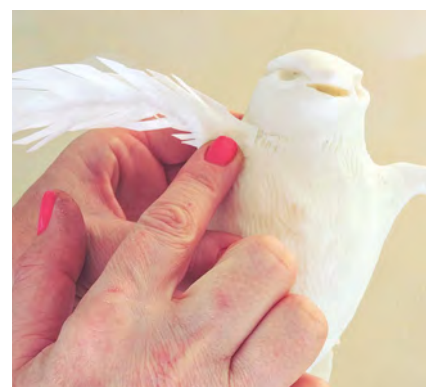
**26** Cut free-hand, ten feather shapes from the wafer paper. Start with the largest (use the curve of your wing as a guide to the shape you need, and then cut nine more feathers in decreasing size. Do not worry if they are not uniform as this will add a more natural feel to the wing. Cut an extra repeat feather for the two largest sizes. You will have twelve in total. Repeat this process for the other wing. Use your scalpel to make diagonal cuts along the edges of the feather. Repeat with all twenty four feathers.



**27** Bend and curl the feathers to create movement and to separate the cut edges.

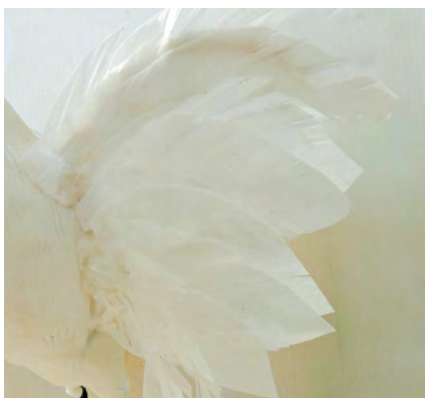


**28** Take the largest feather and lightly apply a little glue to the back.



**29** Press this feather against the arc of the wing and hold in place until secured. Work your way down the wing making sure you adhere the new feather to both the existing feather and side of the bird. Use a dry brush to help you press it into place. Repeat with other wing.





**30** Turn the bird over and then with your two extra large feathers, glue these onto the back of the wing at the top, to cover the gumpaste frame.



### Top Tip

When colour mixing with an airbrush, always test your mixed colour on a piece of paper or spare fondant. That way you can be sure you have mixed the right colour before applying it to your piece.



### COLOURING THE BIRD

**31** Place the bird in a dummy base. Using peach airbrush colour, lightly spray the front and back of the wings. Wait for each layer to dry before you re-apply otherwise you may disintegrate the wafer paper.



**32** Still using peach, lightly spray the breast and back of the bird, plus the top of its head.



**34** Mix a little green and yellow, to create a lime colour. Lightly spray the body, neck and head of the bird, making sure that you can still see the peach underneath.



### Top Tip

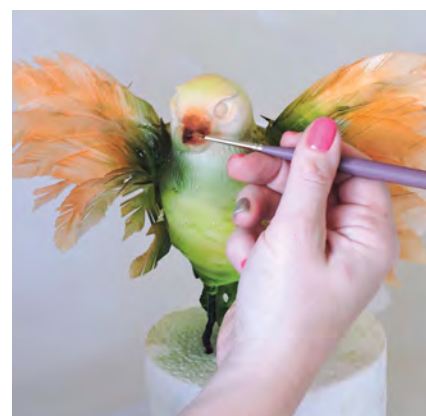
Use any colourways you like on the bird - taking inspiration from real birds such as the red cardinal (using red and black paints) or the blue tit (blue, white and grey).



**35** Mix green with a tiny drop of black and lightly apply this around the edges of the tail feathers and where the wings join the body. Repeat on the back. With a very gentle touch lightly spray a loose collar around the neck of the bird. Try not to make it meet in the middle and concentrate the colour to the edges of the bird.



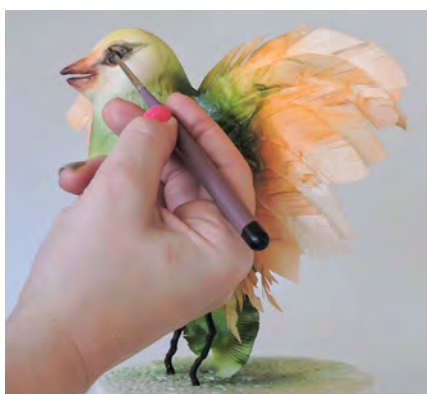
**36** Take a palette, a couple of fine brushes and a little cream, brown and black petal dusts. Mix with vodka to create a paint.



**37** Mix the brown and cream to paint the beak. Go over with a slightly darker brown to accentuate the tip. Increase the colour intensity as you wish.



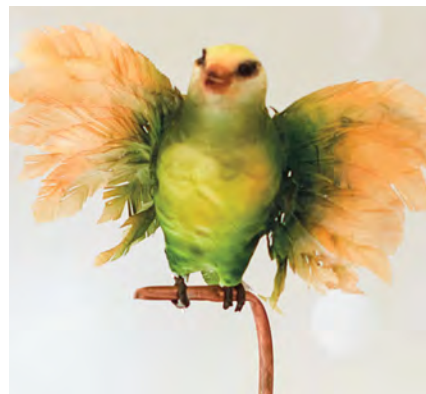





**38** Make a weak paint with the black and vodka, and lightly brush over the eye, to accentuate the almond shape. It will be as you are painting an eye mask. Aim for a light grey to begin with, you can always intensify the black later. Paint the eyeball in a much darker black.



**39** Once dry use a little confectioner's glaze on the eyeball for extra shine.



**40** The bird is now ready! If you are suspending the bird as I did on the wire of the telephone you can use the wire legs to wrap around the support. It should be firm enough to keep the bird upright. 

### Top Tip

If you know you only need the bird to stand (rather than be suspended), insert wooden skewers into the polystyrene egg, (step 4) instead of the wire, and continue as above. After you have inserted your bird into your cake, roll three tiny pieces of brown fondant into miniscule logs to create feet. Attach one to the back and two at the front. Repeat with the other leg.

THE GREAT BRITISH  
**Cake  
Decorator**  
2016  
In association with Cake Decoration  
& Sugarcraft Magazine





# WEDDING SHOWS, GOOD FOR YOUR CAKE BUSINESS?

Regular contributor and award winning cake designer, Natalie Porter, makes great cakes and great sense. Follow her simple tips for wedding show success...

Immaculate Confections has been going for about five years so I am a veteran of wedding fairs. I have done big ones, small ones, the good, the bad and the frankly disappointing ones. Last October I took the plunge and exhibited at BRIDES The Show. Organised by Condé Nast it's one of London's biggest wedding shows and was visited by just under seven thousand people. Exhibiting at wedding shows is a lot of work and can be very stressful - here are my top tips to help you get the most from them...

*Immaculate Confections*  
AWARD WINNING CAKES BY NATALIE PORTER

## VENUE

Do your research before you sign-up to a show. Who organises it - the venue or an external company? How many shows do they do each year? Where and how do they advertise? What's the average foot fall on the day? Find out who has exhibited at the show in the past and call them up to ask if it's a good one and seems worth doing. There's no way to guarantee a good show as things like weather can have a huge impact on attendance, but if you do your research you'll give yourself the best chance.

## VISUAL IMPACT

When designing a show stand it can help tremendously to choose a style or theme for the whole stand. This means your display will be eye catching and consistent and will stand out a lot more than a white cloth with a couple of display cakes on it. Think about tablecloths, backdrops, cake stands - the whole picture and make it memorable. At wedding shows you are selling the dream of someone's ideal wedding day just as much as you are selling cakes - giving the cakes a good backdrop and context will help you do this.





## SAMPLES

Keep samples simple - a small square with a little piped swirl will do and are easy to mass produce. I do think it is important to have them as its part of what is expected from cake suppliers and serves as a good talking point or ice breaker. A word of caution however - keep them somewhere out of reach so you can offer them when you feel you want to... there is nothing more frustrating than having a bride, her mum, her sisters, mother-in-law and a dozen bridesmaids all take handfuls of samples and then tell you that a friend is doing the cake! As far as I'm concerned people need to earn their free cake by at least taking a flyer or engaging with us in conversation. If you have leftovers give them to the other suppliers and venue staff - it's a good way to make friends!

## DISPLAY CAKES

In choosing the display cakes to take I try to cover a range of styles, from traditional to modern. I think it is important to strike a balance between showing what you can do at your best and what people expect to see - for every bride that has the courage to choose something unusual there will be five who just want something

traditional and pink. Know your market and choose accordingly. I also find it's useful to take along a novelty cake - it gets people attention, entertains the inevitably bored chaps and gives customers something to remember you by.

## EMAIL COLLECTION

At any show it's also a good idea to collect email addresses from brides - your potential customers. This can be a list with pen and paper or via an app. on a tablet, for such as Mailchimp. Once you have their emails, use them. Add them to your newsletter list if you have one, or at the very least send an introductory email so they have all your details. Around a week after the show I'll often send out a newsletter with pictures of the show stand to help remind brides of who and where I was.

## TRANSPORT

The one disadvantage of creating ever more elaborate displays is having to cart around ever increasing amounts of stuff! Make sure you pack the car in reverse order so the things you need first are at the top - don't pack the tablecloth at the bottom of the box as it's the first thing you'll need.

It's always worth ringing the venue to make sure you can park within a reasonable distance to carry all your creations and so you know where to go when you arrive.

## NETWORK

Take the time to chat to other suppliers and exchange details, taking cake samples with you can help to sweeten the deal! Try to avoid being as blunt as, 'please can you recommend me', but make sure you follow up with the ones you like and whose style suits your own. Sometimes it is a case of who you know so the more who's you know the better.

## BE YOURSELF

It is so easy at shows to get wound up about presenting professionally and in way that you think people want to see... it's important to be professional but also to be yourself. If you're open, honest and friendly, prospective customers will warm to you and remember you as much as they will remember your cakes. There are always a lot of cake makers to choose from, so 'clicking' with a couple and making it personal can often be a deal breaker. 💖



# Fun Easter Rabbit Cake



Katy Sue  
Designs  
LTD

## You will need

### Edibles:

- 20cm (8in) cake and a 12cm (5in) cake on a 35cm (14in) board covered in spring green sugarpaste
- modelling paste
- powder colours and clear alcohol
- edible glue
- royal icing
- black small pearls and mini Easter eggs

### Katy Sue Design Moulds:

- wood panel design mat, sugar buttons – rabbit, basket and flowers, garden accessories and manuscript alphabet

### Equipment:

- FMM picket fence cutter

## HOW TO:

**1** Cover cakes and board in a spring green sugarpaste. Dowel, stack and attach a ribbon. Stack the bottom tier to the back of the board and the second tier to the back as well. Using a fine paint brush and green powder colour mixed with clear alcohol, paint the grass at the bottom of each cake.

**2** To make the picket fence, roll-out some white modelling paste. Using a rolling pin, press the Katy Sue wood panel mat firmly to get the wood effect and cut out approximately ten picket fences with FMM picket fence cutter and attach to the side of the bottom tier with edible glue.

**3** Dust all moulds with a little cornflour and always use modelling paste.

Make seven rabbits using the Katy Sue sugar buttons rabbit in different colours and attach the ears with edible glue. To get the rabbits to sit up, leave some excess paste at the back of the body. Using a small ball tool, indent marks for the whiskers and attach two small black pearls for the eyes and then paint some eyelashes. Dust feet, ears and nose with pink powder colour and allow to dry before royal icing them to the cake.


**4** Using the basket and flowers mould, make a basket and dust with powder colour. Leave this to dry overnight so it

hardens. Using the same mould, make lots of tiny flowers and colour them before attaching onto the cake.

**5** Make several carrots using the sugar buttons rabbit mould by starting off with a small amount of green paste and then add orange paste. Attach to the basket and place them around the cake.

**6** Make the plant pots, watering can, trowel, fork and some wellington boots with the KSD garden accessories. Colour and allow to dry before attaching to the cake.

**7** Make the lettering with Katy Sue manuscript alphabet and glue to the base.

**8** Lastly, place a few mini-Easter eggs with royal icing to make this a fun Easter cake. 

Please visit [www.katysuedesigns.com](http://www.katysuedesigns.com) to see the full step-by-step tutorial. This cake has been created and decorated by Sue Pinnick from Yummy Cakes By Sue.



# A Cake for the Swan King

LUDWIG II OF BAVARIA (1845 – 1886)



Charlotte White

Like so many of us, I am completely obsessed with cake – so much so that I often find myself looking at the world around me and imagining how it would look in icing! Please tell me that I am not alone in this?

## You will need

### Edibles:

- 15cm (6in), 20cm (8in), and 25cm (10in) cake tiers, covered in blue sugarpaste (I used gentian by Squires Kitchen), dowelled for stacking
- 30cm (12in) cake drum, covered in blue sugarpaste
- 250g royal icing sugar, coloured using honey gold (Sugarflair)
- 50g sugarpaste, coloured using honey gold (Sugarflair)
- 300g white sugar florist paste
- dark gold metallic food paint by Rainbow Dust
- gold Decorative Metallics Lustre dust by Cake Lace
- Dinkydoodle Designs Liquid Shiny
- glaze cleaner

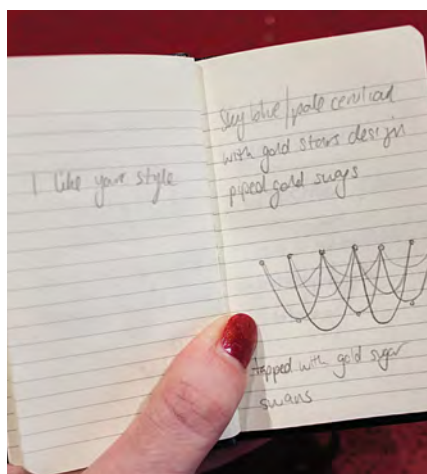
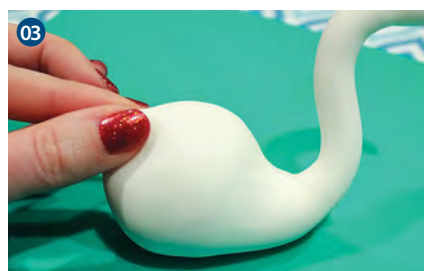
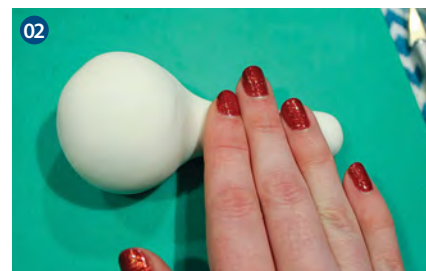
### Equipment:

- no.2 PME piping nozzle
- no.7 PME piping nozzle
- disposable piping bags
- large star plunger cutter (from PME star cutter set)
- large flat paintbrush
- medium paintbrush
- double-sided tape
- gold 15mm ribbon
- 20 gauge white florist wire
- non-stick rolling pin
- craft knife

But this is not my only passion; like so many creative types, I am constantly consuming culture and it both informs and inspires my work. I am fascinated by history and the fantastic characters who pepper it, so much so that I named my cake company after a specific time that interests me! More on that later...

In this series, I will be designing cakes for those people throughout history whose stories have moved

me, or whose lives and the art that they left behind have inspired me. Last year, I took a pilgrimage to visit the fairytale castles of Ludwig II of Bavaria. Ludwig built the most fantastical palaces to stage operas by his friend Wagner. I'd love to get dressed up for an evening in with that company – which would include a full opera, sung by mermaids, in an indoor lagoon! This is all real stuff.



**1** When making a cake with decorations crafted of Sugar Florist Paste (SFP), you can safely prepare decorations well in advance. This is helpful come the busy season! To make a swan, weigh out 100g of SFP and knead until a smooth and pliable ball.

**2** Pinch one half of the ball until you have enough of a nub to start rolling out on the work surface. Roll until you have a long sausage of paste, still attached to the main body of the ball of SFP and twice its length.

**3** Use your thumb and forefinger to pinch a tail in the body of your swan and manipulate the sausage of paste

into an elegant curve, pinching a beak into the head end of the neck.

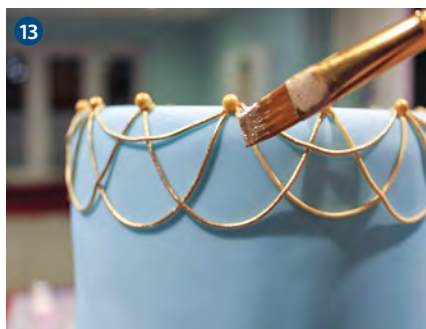
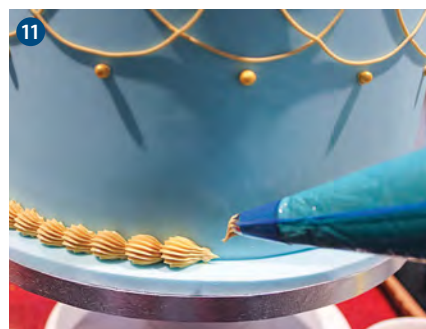
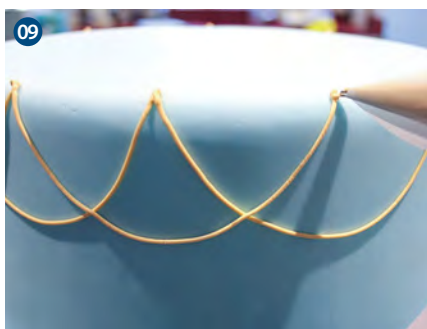
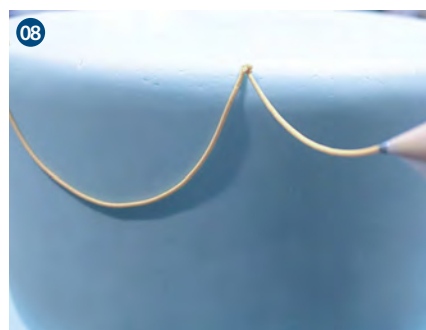
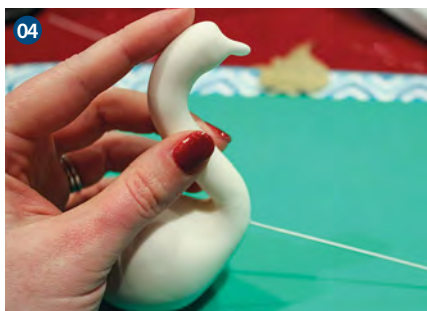
**4** Carefully insert a 10cm length of florist wire into the base of the swan's neck to support its weight whilst drying. The bottom end of the wire should then be pushed into a block of floral foam and the swan sat atop this in the position that you want it to dry in. Repeat steps 1 to 4 to make a second swan in a different position (I have one sitting and one almost upright, made so by angling the body so that the weight was on the backside) and leave both swans to dry for 24 hours.











**5** To make the wings, roll out SFP to a thickness of approx 4mm and carefully cut out two wings per swan. So long as they cover the body and do not obstruct the view of the neck, you can be fairly cavalier with their cutting. Do not forget to flip the template over so that you have two opposite wings. Leave to dry flat on a foam mat.

**6** Stick the dry wings to the body of each swan using a little royal icing, supporting the weight with greaseproof paper if necessary, while they dry.

**7** To gild my sugar swans in gold, I have used gold decorative metallics lustre dust from Cake

Lace mixed with Dinkydoodle Designs liquid shiny. The finish that this combination gives is truly spectacular though NON-EDIBLE. I've emphasised this as it is important that you do not start slapping this all over your cakes! For non-edible decorations such as these swans or anything else made with SFP, this is absolutely fine to use and you will love the finish. Mix to a nice smooth painting consistency and paint on with a large flat paintbrush. You will need to clean your paintbrush with glaze cleaner and I always mix my paint in a disposable plastic shot glass so that I can simply throw it away after use. Leave to dry.

For the cake, prepare your three cake tiers by covering in blue sugarpaste and allow to dry overnight. I have coloured my sugarpaste using gentian.

Mix up 250g royal icing sugar and colour using honey gold. The shade will not be exactly gold but you will be blinging this up with metallic food paint later, and colouring makes the job a great deal easier than painting onto white.

Divide the top edge of your 25cm (10in) bottom tier and 15cm (6in) top tier, into sixteen equal sections. Fit a disposable piping bag with a no.2 nozzle and load with a couple of spoonfuls of royal icing – just enough to hold comfortably in your hand.





Ensure that you have a little water and a clean paintbrush to hand.

**8** Pipe swags along the top of each cake, joining every other mark that you have made. To pipe a swag, squeeze a small blob of icing onto the mark and gently pull the nozzle away from the cake whilst still squeezing. If you keep the pressure even and hold your nerve, you will be able to pull a line of icing which will form a natural swag. The idea is to start and finish the swag on the surface of the cake with a little blob of icing to make it stick – gravity will do the rest as you pull your nozzle away in the middle of the swag.

**9** Repeat step 8 twice more. Pipe a swag to join each of the marks that you skipped with your first swag, overlapping your first layer. Then pipe a more shallow swag to sit above your first layer.

**10** Add a gold dragee to the top of each swag. On the bottom tier, add an extra dragee beneath the lowest point of each swag. Allow all of this to dry completely before moving on.


**11** Stack the three tiers and pipe a shell border in royal icing around the bottom of each tier. Fit a disposable piping bag with a no.7 nozzle and fill with your honey gold royal icing. Hold the nozzle close to the surface of your cake at a forty-five degree angle, squeezing until you are happy with the size of the shell.

Stop squeezing and drag the icing to the right. Repeat this, squeezing the next shell over the tail of the one before, until you have gone all the way around the cake.

**12** Roll out honey gold coloured sugarpaste and stamp out stars using a plunger cutter. Plunge the stars

directly onto the middle tier of the cake, using a little piping gel to adhere them. Arrange them so that you have a line of stars directly above each of the sixteen marks that you made for your swags below.

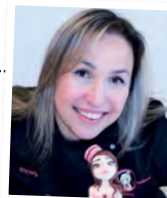
**13** Give all of the details a gilding of gold. Because these decorations will be eaten, you will need to use an edible paint such as Rainbow Dust's metallic food paint. Use a large flat brush to gently gild your piped swags with a light touch, and brush over your stars. A medium paintbrush should be used to get into the grooves of your shell border.

**14** Crown the Swan King's cake with your gilded sugar swans. A gentle twist and slow pull will remove the supporting wire in the swan's neck. The swans should sit happily but can be secured with a little royal icing if needed. 



# Colourful Coco the Elegant Clown

Bold and beautiful with a hint of burlesque, this sassy character makes any plain iced cake a jazzy celebration! A great introduction to painting and using face moulds...



Domy Dobek

## You will need

### Edibles:

- edible lustre dusts: shiny red and purple sheen (Magic Colours)
- metallic paint: red and blue (Magic Colours)
- Magic Colours Pro gels: black extra, extra white red extra, chestnut brown, ice blue, orangino, grape violet, skin tone and garden green
- edible petal dusts: baby blue, baby pink and apple green (Magic Colours)
- edible glue (Magic Colours)
- modelling paste

### Equipment:

- ball Tool
- Dresden Tool
- silicone point tool
- scalpel
- fine brush
- soft medium brush
- toothpick
- skewer
- silicone moulds: body mould, legs and arms mould and women face mould (Sweet Revolutions by Domy)



**1** Unmould the face and use a medium ball tool to change the lip shape by pushing the tool gently to the top.



**2** Rub a Dresden tool on the top lip whilst gently pushing down.



**3** Make two small holes on the lips using a veiner tool.



**4** Now draw the outline of the eyes.



**5** Remove the sockets and remove the paste.



**6** Take two identical size small pieces of white paste and push them gently into the sockets.



**7** Roll two small balls of green paste and attach them exactly in the middle of the eye then make another two tiny balls of black paste and put them in the centre of the green.



**8** Roll two small cones of flesh coloured paste and attach them over the eyes, pressing just on the upper side with a Dresden tool. Cut the excess paste away.



**9** Roll two thin cones out of black paste for the lashes and attach them on the top of the eye.

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As much as I love sculpting I have to admit that miniature people modelling is not my strong point! What I think is great about this tutorial is that it shows you how to take moulds and personalise the design for your cake. We have to play to our strengths and I think this is a great way to show how moulds can enhance a

cake makers repertoire without stifling individual creativity. Domy's detailing on the eye make-up is especially superb and really brings the clown to life. The Magic Colours really make this little clown pop - I love the intensity of their colour and she shows them off beautifully. Her curls are too cute!



**10** Do the same with bottom lashes (note that they must be thinner).



**11** At this point paint the details of the eyes with gel and dust colouring. Start by outlining the iris.



**12** Add a fine eyelid crease to each eye.



**13** Add detail to the iris with white.



**14** Roll two small cones of the black paste to make eyebrows.



**15** Paint the lips with red metallic.



**16** Now the very important part that every woman loves...make up! Using a small and flat brush, paint the eyelids with blue and red edible dust.



**17** Then paint one blue triangle on the bottom of the right eye and one pink triangle over the left eyebrow.



**18** Roll some tiny cones and put them on the main top lashes pressing with a Dresden tool to attach them fully.



**19** Attach the fine tips of the cones, graduating the length as you go, getting longer towards the outer edge of the eye.



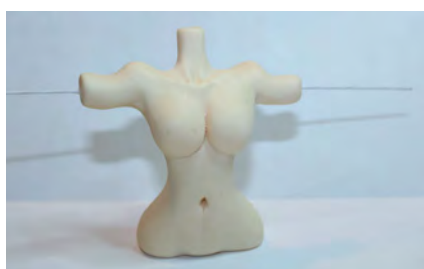
**20** Roll a small ball of red paste and attach it on the nose.



**21** After that finish the details of the eyes by painting on small bottom eyelashes.



**22** Make the body with a Sweet Revolutions Body mould.



**23** Put a 22g wire through the arms for support.



**24** Make the arms with a Sweet Revolutions Body mould.





**25** Roll out red paste very thinly and cut two square shapes, cutting the top of them with a circle shape cutter.



**26** Use a little water on the chest and back and attach one square on the front and one on the back.



**27** Roll out some red paste and cut a thin strip. Attach on the top of the dress.



**28** Make small flat sausages out of purple, blue, green, orange, yellow and red paste.



**29** Attach the colours on the back of the head.



**30** Now the fun begins, roll out approximately twenty cones of each colour and twist them into a tiny curls.



**31** From the bottom of the head starting with purple, attach them on the back of the head with two lines for each colour.



**32** Finish with her cute red curls on the top and bend a curl or two down to frame her face.



**33** Make legs in the mould then bend them at the knee.



**34** Make a line around her feet to mark shoes.



**35** Roll out some red paste and cut a circle with a bigger cutter, then make a hole in the centre using a small one. Place the disk onto the foam pad and frill the edge with a big ball tool.



**36** Cut away the section and fold to create a ruffle, you will need around four ruffles.



**37** Attach the legs and stick ruffles on the bottom of the dress and around the legs with a little water.



**38** Paint feet up to the line you marked in step 34 with blue and metallic blue colour gel to create lovely shoes.



**39** Finally it's time to paint the dress with metallic red paint and ta daa! Your glamorous clown is complete. ❤️

# Rustic Fantasy Garden

Enjoy making peony, eucalyptus, hypericum berries, ruscus, blue brunnera flower, pink pagoda berries and Chinese jasmine. Follow Calli's enviable style or add your own flair to their ensemble.



Calli Hopper

## You will need

### Edibles:

- cornflour for dusting
- edible glue
- semolina
- vodka (or water)
- Satin Ice fondant: white and ivory
- Satin Ice: gum paste
- Rainbow Dust colour dusts: plum truffle, holly green, lemon tart
- Sugarflair Blossom dusts: ocean blue, white, eucalyptus, aubergine, woodland green, moss green, apple green, egg yellow, spring green, pale pink and royal blue
- Sugar City Blossom dusts: peony, dark foxglove and cosmos
- Sugarflair paste colours: spruce green, gooseberry green, dusky pink, eucalyptus, caramel/ivory, melon yellow and royal blue
- lustre dust: pearl white (Rainbow Dust)

### Equipment:

- Cel board
- Cel pad
- Cel stick
- foam former
- balling tool
- tapered cone modelling tool (PME)
- small scissors
- designer knife
- wire cutters
- florist wires: white for petals and green for leaves: 28, 26, 24, 20, 18
- florist tape: Nile green, beige, dark green, brown
- flat soft paint brushes (for dusting petals and leaves)
- 00000 paint brush (for painting fine detail)
- ruscus cutter (comes in three sizes)
- ruscus veiner
- rose cutters (three of the smallest ones)
- eucalyptus veiner
- hypericum leaf cutters (2)
- hypericum leaf veiner
- small daisy cutter
- small five petal blossom cutter
- smallest blossom plunger
- smallest calyx cutter
- peony cutters (or I used hibiscus here)
- peony veiner (or universal veiner)
- medium white stamens
- small yellow tipped stamens
- safety seal, food safe barrier for florist wires



## PEONY

**1** For the carpel and stigma, colour some gum paste with spruce green. Roll into a tear shape and insert a 26 gauge wire. Pinch four edges of the carpel and form the stigma up top by pinching it to a flat point and tilt it slightly. Once dry, dust with dusky pink on the stigma. At base of carpel dust with woodland green.

**2** For the stamens, take your white stamens and cut them in half and make several bunches, taping them together in clusters. Paint them with lemon yellow mixed with a little water or vodka. Mix up some pollen by placing some semolina in a dish or pot. Add egg yellow and mix.

**3** Dip the stamens in a little edible glue then dip into the pollen to adhere.

**4** Tape three or four carpels onto an 18 gauge wire. Tape the stamen clusters to the carpels, using Nile green tape.

**5** For the petals, make four sizes. The first size is hand modelled forming a long tear shape of white gum paste onto a 28 gauge wire. Press flat with your fingers and using your ball tool,

thin out the edges and pinch at base to curl it inwards.

**6** Colour tip with peony dust and spring green at base. Make twelve to fifteen: you will need three sizes for your other petals from small to large. Make fifteen small, ten medium and nine large (you can do less or more, depending on how full you want your flower). Roll out white gum paste and form a ridge in centre to feed your 26 gauge wires. Thin out the edges on a cel pad using your balling tool, press in your veiner and leave in a foam former to dry in a loose curl shape. Once dry, dust spring green at base, then from the tip (back and front of petal), dust with peony colour in a downward direction, leaving some white. Over dust the tip with dark foxglove.

**7** To assemble the peony tape the smallest ones on first, using Nile green tape.

**8** Then tape the first set of small petals, then the medium petals and finally the largest petals.

**9** Steam over a kettle or pot of hot water to fix the colours and give the petals a natural sheen.





#### PINK PAGODA BERRIES

**10** Mix some pale pink gum paste with dusky pink colour paste. Roll into a small pea shape. Using your tapered cone tool, insert to make a star indentation.

**11** Insert a 28 gauge short wire into base. Colour base and a little on side with cosmos. Then using your fine tip brush, paint the star top with a little woodland green mixed with vodka or water. Make between thirty and fifty.

**12** Tape together with Nile green tape, in bunches of two and three, then tape these bunches alternatively down a taped 20 gauge wire. Steam berries (as described with the peony).

#### HYPERICUM BERRIES

**13** To make the leaves, mix some pale green gum paste with spruce green. Roll out and form a ridge.

**14** Cut out with hypericum cutters (two sizes) and insert Green 26 gauge wire. Thin out edges and press between hypericum veiner.

**15** Dust with apple green, woodland green and then lastly, use aubergine on the edges.

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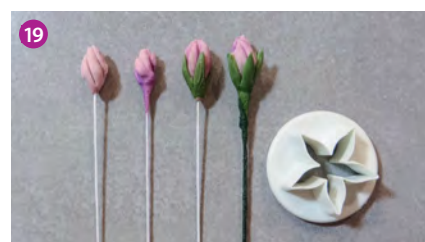
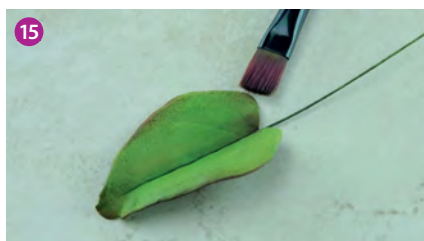
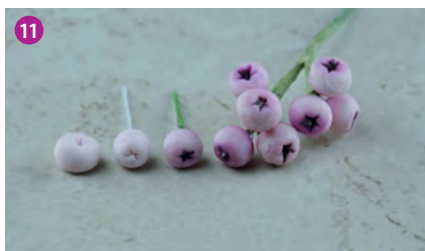


Every cake maker should have at least one good sugar flower up their sleeve, and Calli has put together a gorgeous and varied spray that is super adaptable for many cakes. I love the choice of stems, buds, foliage she has chosen complimented of course by that dramatic peony in lush, deep purple to set it all off.

Sugar flowers are all a matter of practice and Calli has really broken these steps down well for all abilities to follow. One of my favourite techniques is dipping the stamens in coloured semolina or fine polenta. It really adds a touch of texture and realism.







**16** For the berries, mix a small amount of caramel paste into your gum paste to make it ivory. Form a slightly coned pea shape and insert a short green 28 gauge wire right through till it peeps out at tip of berry. Dust with woodland green at base and a little on top. Brush lightly with a little of the pearl white lustre dust to give it a sheen. Using a small daisy cutter, cut out a calyx and insert at base of berry.

**17** Colour with a little aubergine or plum. Tape together in bunches of twos and threes and then tape these onto a 20 gauge wire.

**18** Add leaves at base of each branch you make.

#### BRUNNERA BLOSSOM AND BUDS

**19** To make the buds, mix some dusky pink gum paste. Form a coned pea shape. Insert a 28 gauge wire and groove with a designer knife then twist a little to make it look more realistic. Dust the base with plum. Cut out a calyx, using pale green paste with smallest calyx cutter. Pinch the five tips to thin it further and insert at base of bud and lightly dust with a little woodland green and aubergine.

**20** For the flower, mix some dark green gum paste. Insert a small amount and twizzle down a 26 gauge wire. Insert a star shape at tip using tapering cone tool. Mix some yellow gum paste, roll out and cut out with

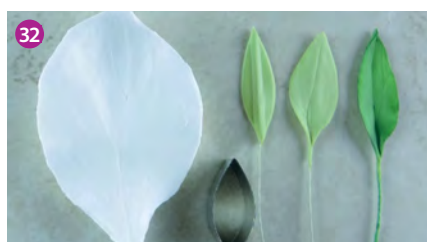
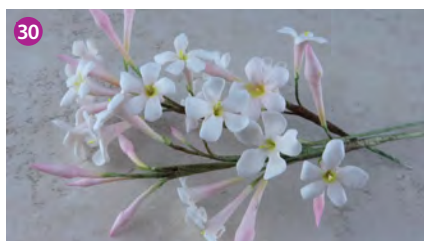
small blossom plunger. This is the yellow centre of flower. Insert wire up to the star indented tip.

**21** Mix some pale blue gum paste with royal blue. Roll out paste and cut out blossoms with small daisy cutter. Thin out edges on cel pad and insert up the wire to meet the small yellow centre previously prepared. Colour centre edges lightly with royal blue.

**22** Paint small white edges, using a fine tipped brush and a little white dust mixed with vodka or water.

**23** Make small bunches of flowers and blossoms and then tape these again onto a 20 or 18 gauge wire.





## EUCALYPTUS LEAVES

**24** To make the eucalyptus leaves, mix some pale green gum paste with the eucalyptus paste colour. Roll out and form a ridge. Cut out the leaf shape using rose cutters with a point at the top (use three sizes). Thin out edges and press in a eucalyptus veiner. Dust with eucalyptus and then over brush with white. Brush edges with aubergine.

**25** Tape using brown florist tape in pairs from smallest at the top to the largest further down. Make small branches and tape them together.

## CHINESE JASMINE

**26** For the buds, mix some pale pink paste and form a small ball, smaller than a pea. Twizzle and taper base over a 26 gauge wire leaving a ball on top. Roll ball tip upwards to form a thin tip. Dust with lemon tart at base, then spring green then plum at the tip.

**27** Make about twenty different sizes and using Nile green tape, bunch together.

**28** Make the flowers by forming a ball

of pink paste once again, about the size of a pea. Form a cone and insert a cel stick and make a hole. Cut into five sections. Pinch edges with fingers to thin it out.

**29** Turn upside down on cel pad and ball the edges to curve petals. Insert a single small yellow tipped stamen dust centre with spring green and base of flower with spring green as well.

**30** Tape buds and flowers in small sprigs, with Nile green tape, then join sprigs onto a 20 gauge wire.

## RUSCUS

**31** To make the leaves, mix some pale green paste with gooseberry gel paste. Cut out several leaves, using three sizes. Roll out on board and form a ridge with cel stick.


**32** Insert 26 gauge wires and thin out edges with balling tool. Press with veiner, dust with moss green, then over dust with spring green and then woodland green last at base and centre.

**33** Tape together with Nile green tape working from small at top and

alternating down a 18 gauge wire, getting larger further down. Do a few small ones and then tape these together forming branches.

**34** As the arrangement wires are not food safe, you will need to place posy picks into your cake. There is now an alternative food safe solution you can use that seals the stems. Here are a few quick steps: heat up the edible wax in a microwave (following instructions), then dip wires into the melted solution. It seals right away. Dip again for extra coverage if you wish. Leave to dry thoroughly before inserting flowers and leaves into cake. For more information on Safety Seal visit [www.thecakedecoratingcompany.co.uk](http://www.thecakedecoratingcompany.co.uk)

## FINAL CAKE

**35** I covered the two tiers with white fondant and then made strips of ivory fondant and placed around horizontally. I lightly brushed brown in the folds and arranged flowers at the top and centre of the cake. I used hessian ribbon around the base of each tier, to give it a rustic feel. 

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# Bouquet Cupcakes

Put a smile on mum's face with these beautiful pastel bouquet cupcakes. Using Cake Star's new Plunger Cutters and Push Easy Mini Alphabet Cutters, these colourful cupcakes make the perfect sweet treat for Mother's Day.

## You will need

- cupcakes
- baking cups - pink and aqua
- royal icing
- Colour Splash concentrated food colouring gel - green
- Cake Star modelling paste - white, baby pink, baby blue, yellow, hot pink, green
- Cake Star plunger cutters - hibiscus, curved leaf, primrose, blossom
- Cake Star push easy mini uppercase cutters
- purple cupcake non pareils - white
- jem lines piping tube
- Cake Star cake decorating kit
- piping bags
- edible glue
- palette knife

**1** Colour a bowl of buttercream with a small amount of Colour Splash Concentrated Food Colouring Gel in green to achieve a light minty shade. Place the piping tube in a piping bag, fill with the buttercream and set aside.

**2** Create your modelling paste pastel colour palette using the ratios below, only semi mixing the colours to achieve the lovely marbled effect pictured.

**Light pink** - 1 baby pink: 1 white

**Pastel yellow** - 1 yellow: 3 white

**Lilac** - 1 hot pink: 1 baby blue: 3 white

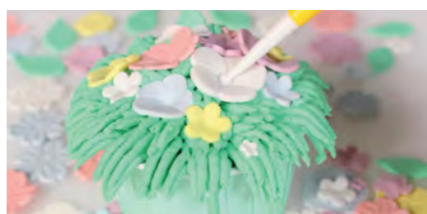
**Light blue** - 1 baby blue: 3 white

**Light green** - 1 green: 3 white

**3** Roll out each of the mixed pastel modelling pastes and, using the small and medium flower plunger cutters, cut out 1-2 of each flower and 5-6 of the small blossom in each colour.

**4** Using the Cake Star Push Easy Mini Uppercase letter cutters, cut out the word 'MUM' from light pink, pastel yellow and lilac, as pictured.

**5** Pipe your cupcakes using your green buttercream filled piping bag, starting from the outside and working your way into the centre. Add a grass effect by piping up and away in sections until the cupcake is covered.




**6** Begin to add the pastel flowers to your cupcakes. Use a ball ended modelling tool to press an indentation into the centres as you apply.

**7** Using your pastel MUM letters, apply the smallest blossom flowers to each of the letters using a small amount of

edible glue, again using a ball ended modelling tool to indent the centre.

**8** Dab a small amount of edible glue into the centre of each flower and carefully add a small white non pareil to create the buds.

**9** Add the letters to your cupcake for the finishing touch. 



# The 'Get Down' cake

Another of Baz Lurhmann's brilliant productions shown as a series on Netflix - The Get Down is set in the Bronx during the seventies where Grand Master Flash was setting the standards for the D.J.s of the future, graffiti artists made their mark on the trains skirting the city and Beat Boys danced to the sounds that influenced a generation.



Danielle Gotheridge

All this had to be incorporated in my cake design as well as the characters and mottos in the programme.

I used the movie title and font for the focal point of the cake and represented using my 'lettering' technique. I represented the characters and mottos with my edible painting techniques and the costume colours with my 'wrap' technique. Like all my designs, the strongest decorations need to be made first, so that's where we begin....

## You will need

### Edibles:

- 4 circular cake tiers 25, 20, 15, 12 or 10cm (10, 8, 6, 5 or 4in suitable for the top)
- 35cm (14in) cake drum board
- spray glaze (PME)

### Equipment:

- small star cutter
- circular cutter or a saucer to cut around
- craft knife
- bamboo stick or wooden skewer
- plastic spatula
- 1 florist wire
- **edible tints:** blue, red, black, gold, snowflake, ruby and white
- vodka or dipping solution
- size 1 or 0 paint brush
- 500g of white strong icing (Danielle Gotheridge) or flower paste
- 150g of black flower paste
- 1.5kg of red cover paste (I used Satin Ice)
- 2.5kg of white cover paste
- food colouring paste: baby blue (SugarFlair)
- 2m of satin red ribbon, 15mm thick
- non-stick rolling pin
- **Optional:** a turntable and smoothers will help ice the tiers but not essential

## STRONG DECORATIONS

**1** For the red pumas: take a large pinch of the white strong icing, knead and roll until 1mm in thickness. Using a sharp craft knife, cut out a trainer shape. If you are not confident doing this free hand you could always print off a picture and use as a template. Knead the cut off bits of icing to prevent drying out.

**2** For the stripes: grab another large pinch of strong icing and add to the 'knead' leftovers. Roll until 1 or 2mm in thickness, at least 10cm in length and 5cm in width. Using the craft knife cut the 2D stripes at a slight diagonal line so they are wider at one end than the other. Take your plastic spatula and make two vertical marks at thirds of the width. Knead the cut off bits of icing (add more if needed) and repeat the process to create a second 2D stripe. To wire: cut the florist wire in half and place equally into the narrow end of one of the stripes, around 2/3cm in depth, on a flat surface.

## FOR THE STARS:

**3** Roll out the remaining icing to a rough 8cm square area, 1 or 2mm in

thickness. Using a small star cutter make an indentation in the centre of the icing. Using your craft knife cut a larger star around 1cm parallel to the indentation. Repeat this process, using more strong icing if necessary. Cut out some small stars with the cutter alone to use as extra decoration when constructing the cake. Eight to twelve stars will be enough.

## LETTERING TECHNIQUE:

**4** Use all the remaining strong icing, a large pinch at a time (the icing doesn't dry out and go hard) begin to create the 3D letters in the movie font. If you are not confident cutting letters out free hand, you can print them out and use as a template. After kneading the strong icing roll until 5mm in thickness. Holding the icing gently, cut each letter with firm swift movements of the knife to prevent rough tethered edges. The 'O' of Down may be cut with a circular cutter or use a saucer as a guide.

## SIZING LETTERS:

**5** When cutting multiple letters of the same word, use the first letter as a size guide. You can do this by putting

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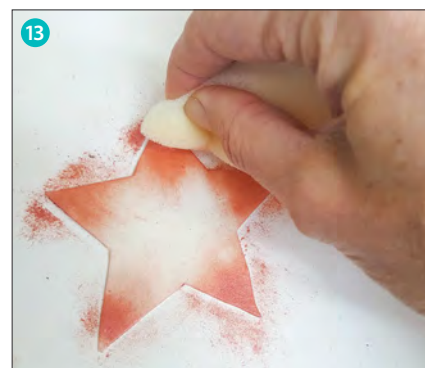
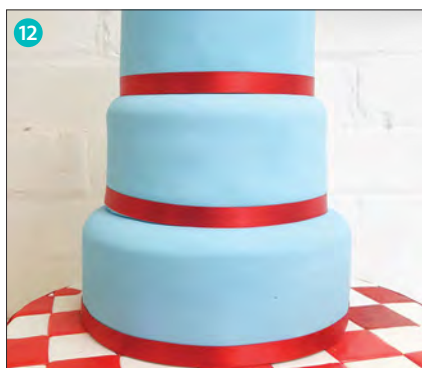
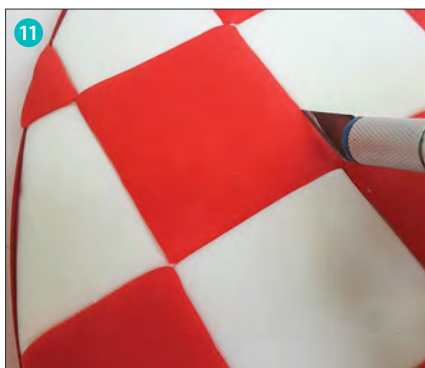
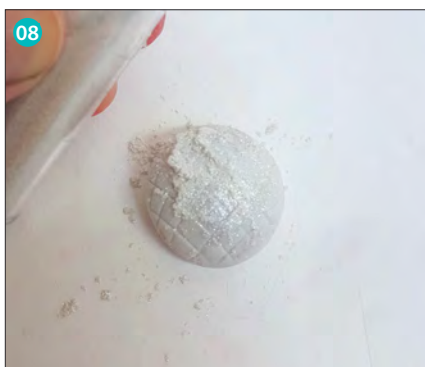
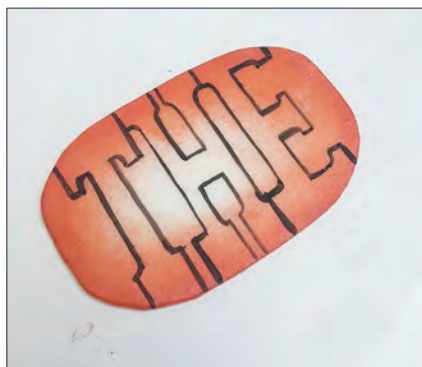


## Top Tip

After cutting and smoothing your letter, gently roll the rolling pin over the surface of the letter to discard any finger prints.







the letter next to the rolled out icing and cutting the height and width first. 'DOWN' should be roughly 15cm high per letter and 'GET' around half that size. Leave to dry, but the strong icing does dry so quickly you could paint/decorate straight away if you wish.

#### FOR THE PLAQUE:

**6** With any remaining bits of strong icing, knead and roll to 1 or 2mm in thickness. Cut out a plaque, any shape you like, big enough to paint the word 'THE'.

#### FOR THE VINYL:

**7** Knead and roll out the black flower paste to around 3mm in thickness. Use the large circle cutter to create four or five black records and a smaller circle cutter or egg cup to create four to six smaller records for extra decorations. Using an icing nozzle, cut out the white labels for the records from a pinch of the white

cover paste. You can use the end of your paint brush to make the hole in the centre of the label.

#### FOR THE DISCO BALL:

**8** For the disco ball: take a pinch of cover paste, roll into a ball and flatten on the surface to produce a semi-circle. Using the plastic spatula, score a grid on top and cover in the snowflake edible tint. Leave to dry.

#### FOR THE SPRAY CAN:

**9** Taking a fist sized piece of cover paste, roll into a wide fat sausage and cut off the ends with a plastic spatula then smooth into a spray can shape. Use a bamboo stick or end of your paint brush to make a rim around the top. Make a smaller sausage from the left over paste and cut around 1cm in length and glue to the top of the can. Make a small hole in the nozzle of the can with the end of your paint brush. Leave to dry.

#### FOR THE BOARD:

**10** Ice the cake board with a fist sized amount of white cover paste. Using your plastic spatula, score horizontal and vertical lines in the icing roughly 4cm apart.

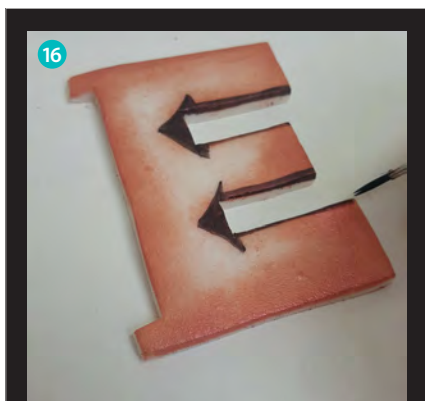
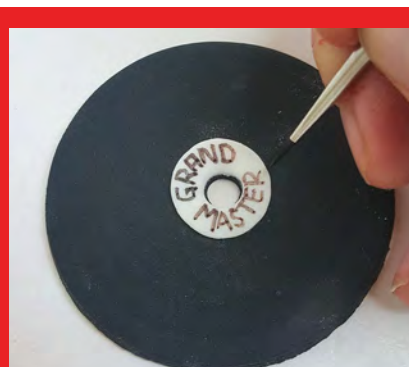
#### FOR THE RED SQUARES:

**11** Roll out a large pinch of the red icing on an icing sugared surface until 1mm in thickness and cut into 4cm squares. Place on board to create a chequered effect. Trim to neaten if required. Lightly spray with the edible glaze to give a shiny vinyl floor appearance.

#### FOR THE STACKED TIERS:

**12** Colour the remaining cover paste with a smear of the baby blue food colouring paste and cover the four cake tiers. Stack appropriately depending on your choice of cake type. Place the stacked cake slightly back off the centre of the cake board. Dress with red satin ribbon.





#### EDIBLE PAINTING TECHNIQUES:

**13** Take a clean sponge, cut off the end. Pour some of the ruby lustre in the palette. Dip the sponge into the dry powder and dab onto the points of the star and drag towards the centre to create an airbrush effect. Continue this technique on the letters and the plaque for the spray paint effect.

#### FOR THE SILHOUETTES:

**14** Mix the black edible tint with dipping solution or vodka to create a 'weak' paint by mixing with the side of the paint brush (so as not to ruin the bristles) until the powder has dissolved. Searching images under; Graffiti Artist, 70s disco dancer, The Get Down Characters and Break Dancers, choose four scenes to paint the outlines and fill in black to create the silhouettes.

#### FOR THE BLACK LINES:

**15** Use the tip of the paintbrush and mix more black paint if necessary, paint the lines on the Pumas, labels on the records and outline on the letters. Clean the brush, mix the red to paint the Pumas and stripes, then blue to paint the stripes and can. Go back to the black to write 'The City is my Canvas' on the spray can and 'turn nuthin' into something' on one of the stars.

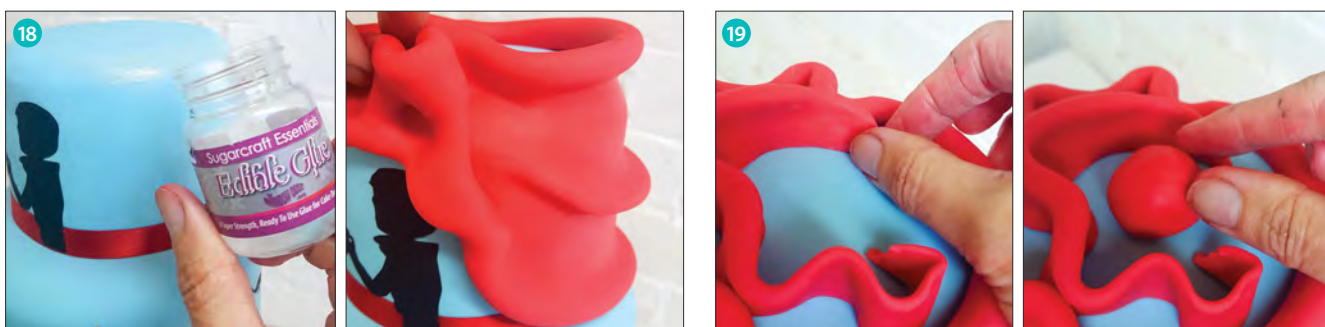
#### PAINT LETTERS:


**16** With the black paint on the brush, paint the arrows on the letters. Clean the brush and mix the ruby lustre into a paint with the solution, then move the brush up and down across each letter horizontally. Repeat slightly lower with the gold.

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### Top Tip

The reason I start by creating a weak paint is so that I'm not under pressure to get the first strokes perfect, first time. When using edible tints instead of ready mixed paint you are in control of the paint consistency. So if you are not confident painting first time, make a weak paint to begin with and as the solution/vodka evaporates the paint will become thicker, but by then you will know where you want your lines to be.



and sink into the wrap so the wrap holds the letters in place (the wrap acts like suction pockets with extra supports). Do the same with the other decorations and have fun placing the records and stars all over the cake to finish the design. 

#### COVERING TECHNIQUES:

**17** Take a fist size ball of the red icing and knead into an ellipse shape. Roll the width to about a third of the depth of your tier, then roll the length of the wrap until 3 to 5mm in thickness. Lifting the edges carefully, tuck under to form a crease appearance, then repeat on the opposite edge. To create the centre crease lift each end of the wrap, lift your middle finger underneath with one hand and gently pinch with the other. Smooth all creases with your fingers so you are left with a piece of icing that resembles a piece of material.

#### TO APPLY THE WRAP:

**18** Apply a smear of glue on the iced surface where you want the wrap to be placed, starting at the top tier. Lifting the wrap with your fingertips pointing towards you, place the width of the wrap on the glued surface and

once stuck, fold the ends of the wrap to look like natural flowing creases. Repeat the process going down the cake, dressing the wrap around the painting.

#### FOR THE TOP TIER:

**19** Roll out small pieces of red icing, gently fold to create a single crease, trim the base with the plastic spatula and place on the top tier to enclose the space. Take the cut off pieces and roll into a ball then stick on the top of the cake. This will act as a base for the top tier decoration.

#### CONSTRUCTION:

**20** Take the stars and stripes, arrange and glue into place then leave to dry (once dry this may be placed directly on top of the cake with the wires going into the ball of the icing only and use the bamboo stick for vertical support). Apply a little glue to the back of the plaque and letters



#### ALTERNATIVE OR COORDINATING FINISH

Take elements such as the letters and records and use to top cakepops, pushpops, single tiers or cupcakes to compliment the main cake or as a quick 'The Get Down' theme make to wow.



# Wedding Rocks



Geode cakes are taking the baking world by storm. Get ahead of the game and master this new technique. Add to that some 'on trend' natural moss and you've got a winning combination.



Angela Roberts





## You will need

### Edibles:

- 25 x 4cm, 22 x 15cm round cakes
- 15 x 4cm square cake
- 15-20 white sugar swizzle sticks (amazon.co.uk)
- 50g candy sugar crystals (amazon.co.uk)
- 3g small natural sugar crystals
- vodka
- food colouring: heather, purple, black
- airbrush colour: black, holly green
- synthetic and dusting brushes
- 900g green sugarpaste
- 300g white sugarpaste (coloured light grey)
- 150g white flower paste
- 80g white modelling paste
- 80g green modelling paste
- edible glue
- edible glaze spray
- lustre dust: golden pearl, silver, purple
- cooled boiled water
- 5 ginger biscuits
- petal dust: moss green, lime, dove grey, black midnight, orchid green, blackcurrant (Edible Art)
- cornflour duster

### Equipment:

- cake drum 25cm
- cocktail sticks
- tin foil
- pan scrub
- kitchen roll
- acetate smoothers
- tea towel
- takeaway tubs
- turntable
- latex gloves
- ruler
- smoother
- non-stick board
- card
- rolling pin
- ball tool
- Dresden tool
- 10cm polystyrene egg
- kitchen knife
- craft knife
- tweezers
- turntable
- orchid cutter set (Lindy Smith)
- orchid veiner (SK Great Impressions)
- dimple foam
- foam pad
- green floral wires: 26- 20- 18- gauge
- pipe cleaners
- floral tape: Nile green
- green ribbon 120cm
- oasis block wrapped in cling film
- posy picks x2

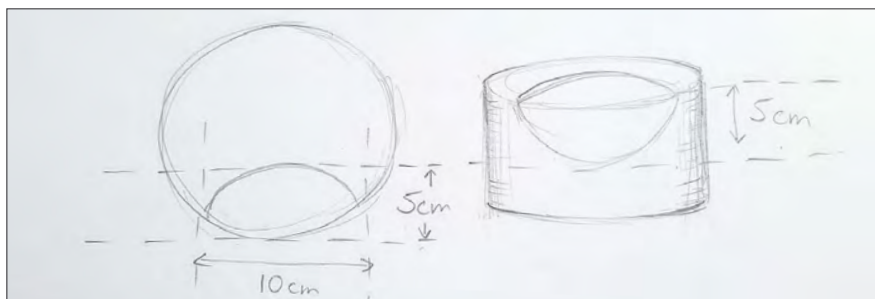


### TO MAKE THE CRYSTALS

**1** Remove the sugar crystals from the stick, chop the large chunks off the top and then wrap a clean tea towel around the remaining crystals. Hold them tight and twist them free. Collect in a tub. You should find a few crystal clusters still intact and a lot of crystal shards. Do this to all the sticks. Save time later by sorting the crystals into three different sizes now.



**2** Take a handful of sugar crystals, about five large chunks and a few medium crystals and put them in two cups. Mix a small spot of purple food colouring with clear alcohol and paint all the crystals in one cup. Repeat this with heather food colouring. Pour them on a piece of kitchen roll and spray with edible varnish. Leave them to dry.



### TO DECORATE THE CAKE

**3** Cover your cake board with 825g green sugarpaste. Cut an oval slice from the edge of the smallest cake. To do this, measure 10cm across at the edge and mark where the ruler touches the cake edge. Then measure 5cm inwards from the edge and 5cm down towards base from the top edge. Cut this oval shape out.



**4** Cover all cakes with grey sugarpaste and create sharp edges with acetate smoothers. Add rock texture with a ball of tin foil, press around the bottom edge of the oval to the base of the smallest cake to give a rock effect.



**5** Use the pan scrub to give a more subtle effect as you work around the cake away from the front. Leave the side and back smooth, so the cake is still recognisable as a cake and not just rock.



**6** Add more texture to the larger cake. Take a piece of tin foil the depth of the cake, crinkle it up but keep it flat. Wrap this around and gently smooth to transfer the impression. Use a cake smoother to leave areas smooth too.





**7** I have chosen to keep the cake looking cake-like and restrained myself with the tin foil but you can also use a ball of tin foil to press in deeper jagged ridges.



**8** To add texture to the square cake mainly use the pan scrub in patches. Break up the edge using the ball of tin foil here and there, and add a few little dents to the sides too. Once completed, stack the cakes and place on cake board.



#### TO BEGIN THE GEODE

**9** Take 100g of 50/50 flower paste and modeling paste and colour with black extra to get a slightly darker grey than used on cakes. Roll out the paste to 1cm thick and cut out a semicircle to fit around half of the egg mould.



**10** Place the polystyrene egg on a flat surface and drape the semicircle over the largest side in a geode half dome shape. Use the scouring pad and tin foil to form the rocky back of the geode.



**11** Transfer geode shape and egg to cake by balancing egg on cocktail sticks. Try to match the two ends of the geode rim with the edge of the cut out. Make rocks from the remaining modelling paste. Leave to dry until the paste is stiff. This may take a day or two. Mix flower paste and cool boiled water together to make a strong glue then apply to the cake to attach the geode. Make rocks from the remaining modelling paste and attach with edible glue.

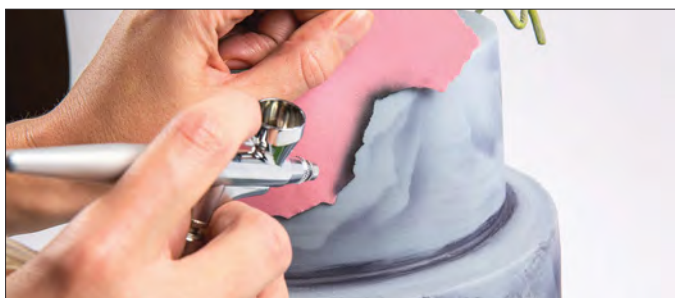


#### TO COLOUR THE CAKE

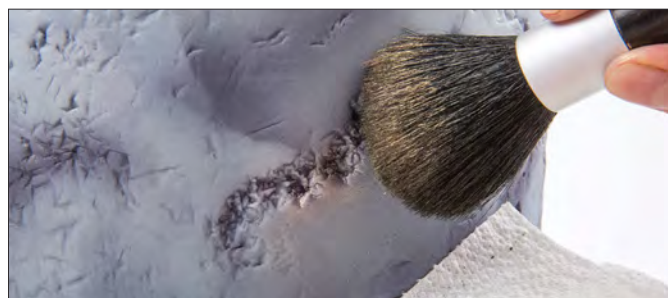
**12** Place cake on turntable. Fill your airbrush with black paint and lightly spray the cake and base. The tip should be between 15-20cm away. Use sweeping motions, building up small areas of shading and to darken the colour. Focus in on the crevices and heavy textured patches. Darken the joint between the top and central cake and don't forget to do the back of the geode.



**13** Dampen a piece of kitchen roll with cool boiled water and wipe away part of the colour to emphasize the texture. Do this wherever you feel it's needed.



**14** Airbrush along the edge for a marble effect using a piece of card as a guide. It can help to look at real marble and have a little practice on scrap paper before attempting this on your cake. Try not to overdo this, less is more!



**15** Wait until colour is touch dry then mix gold pearl and silver moon lustre on a piece of kitchen roll. Load a large dusting brush with lustre and brush the entire cake. Try to highlight the edges of the cake and catch the ridges of the crevices.



**16** Take a few of the pre-painted crystals. While the sugarpaste is still soft, dab a spot of edible glue on one edge of the crystal and push it into position. Keep large crystals to the centre and smaller ones moving outwards. Attach ribbon to the cake drum with double-sided tape.



#### TO MAKE THE MOSS

**17** Crush three ginger biscuits into very fine crumbs and mix in lime and moss green dusting powder to make delicious green ginger flavoured crumbs. Roll out small amounts (around 2mm thick) of the green modelling paste. Tear out moss pieces with your fingers. Warning – this can get messy! I find a plastic takeaway tub is the best way to contain the crumbs. On a piece of kitchen roll in the tub place the pieces and paint with edible glue then sprinkle on the crumbs.



**18** With a paintbrush dipped in cooled boiled water, brush an area on the square cake the same size as your moss piece and carefully stick it on. Pull out the edges with the Dresden tool to make it look like the moss is creeping across the stone. Repeat this until you are happy with the effect. Add small patches to the back of the geode, around crystals and join between the cakes.



**19** To make the moss balls, take a piece of green sugarpaste and roll into an oblong, pinching in at the back. Paint edible glue all over the front, tip and cover with the crumbs. Wear latex gloves unless you want green fingers! Using edible glue, stick the balls at various points along the base of the square cake. Vary the size and distance apart to give a natural effect. Add a few smaller balls (2-3cm) behind the geode. Leave to dry overnight.



**20** Spray holly green onto the moss in patches. Pay attention to the corners of moss balls and areas that the crumbs haven't fully covered to vary the colour. Spray around edges of moss and just a little on the rock.

"Add this yummy moss to garden and forest cakes, this is your new essential sugar florist technique!" Ed ♥

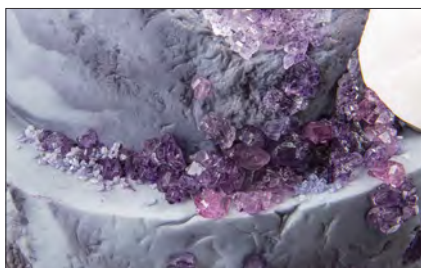


#### COMPLETING THE GEODE

**21** Take a ball of flower paste and roll flat. Work on small patches starting from the centre with the largest crystals and place smaller ones on the edge. Brush the geode with cooled boiled water, attach, repaint with water on top and press large chunks of crystal into it. Use fingers or tweezers adding different sizes of crystal. Fill it in like a jigsaw – it's great fun!



**22** Paint the crystals with a little purple and heather food colouring mixed with vodka. Paint the geode dark in the centre and clearer towards the edges. Spray with edible glaze. Using a small paintbrush loaded with dove grey and black petal dust, blend the white edge with the geode rim.



**23** Use edible glue to attach pre coloured crystals so they spill out of the geode down towards the base of the cake and along the top of the second cake at the join. Focus mainly on the left side and a little to the right. In a small tube mix sugar crystals with purple lustre and sprinkle around the crystal in various places.



#### TO MAKE THE ORCHIDS

**24** Take a small ball of the flower paste and dust a non-stick board with cornflour. Roll the paste from centre out on each side to create a ridge about 2mm high. Flatten out the ridge at the top of what will be the top of the petal. Roll paste slightly thicker than you normally would, as orchids have a dense petal.





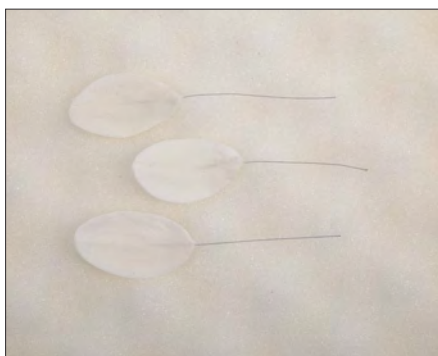
**25** Cut out the first large petal. Press cutter firmly and wiggle carefully. Take the petal between thumb and finger. Dampen end of quarter length 26 gauge wire and insert a third in.



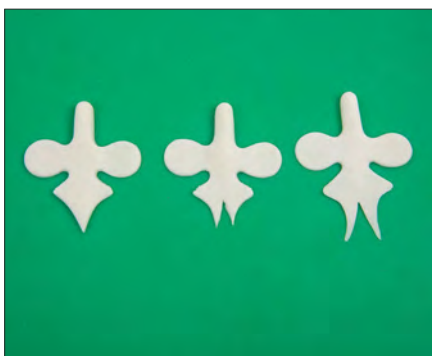
**26** Place on a foam pad and thin the edges with a ball tool. Note: not too much pressure as orchid petals don't need much movement and are quite thick.



**27** Dust the orchid veiner with cornflour and press petal out. Make a former from a piece of kitchen roll by tying a loose ring and leave to dry.



**28** Repeat this process with all petals. You need four larger petals, four pointed sepals and two rounder ones. Dry larger ones on formers and the rest on dimple foam.



**29** Using method above, cut out the throat. Creating a thicker and wider ridge. Flatten the ridge out at the base making sure you place the central column on the ridge. Cut a 'v' shape out of the pointed lip with a scalpel. Use a ball tool to thin and lengthen the two points running tool away from centre. Angle them outwards and slightly thin sides of triangle. Run ball tool back towards centre to curl and lift the lip.



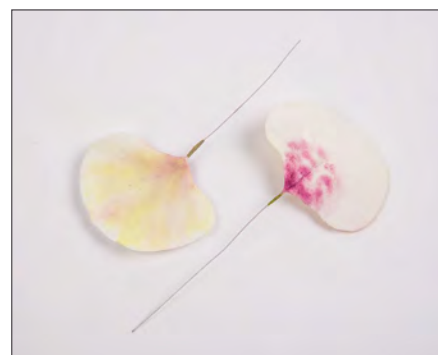
**30** Form the cap from the middle column. Use thumb and finger to shape it in to a pointed tear shape. Thin the side petals and curl inwards with a ball tool. Shape with fingers before placing on dimple foam. Gently press sides in and bring lower lip up. The lip remains under sides but does stick out almost at a right angle to them.



**31** Use tweezers to make a hook with quarter length 26 gauge wire and dab end with edible glue. Insert in the back just below the cap. Feed the wire through the foam dimple hanging over the edge of a shelf.



**32** Make a 3mm ball, use the Dresden tool to press a deep line down the middle. Dot edible glue just below the hood and use tweezers to place on throat. Leave to dry overnight.



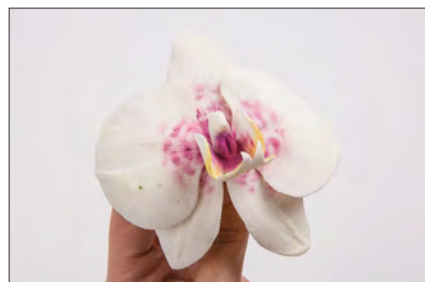
**33** Once dry, wrap 1cm half width tape around wire just below the petal/throat and push into place near base. Colour the petals and sepals on kitchen roll and dust using a small flat brush. For the back, use orchid green first and blackcurrant. On the front, dust blotchy horizontal lines from base outwards using a small round dusting brush. Place in oasis until ready to use. This orchid is not true to nature so you can have a bit of fun with the pattern!



**34** Dust the throat with a small dusting brush loaded with blackcurrant. Concentrate this colour in the centre, adding a few pattern lines and dab honeysuckle on the edges of the side petals and lip.



**35** Join the two petals and throat together by wrapping the wires with floral tape. Bend the petals back and place the throat between them. Wrap tightly 2cm down stem. Repeat this process with the sepals. Position the round sepal between the pointed ones.



**36** Now join the two sections together. Add 20 gauge wire to the stem, hold them all tightly together and wrap with florist tape 7cm down stem. Rub a bone tool along stem to smooth out tape. Place in oasis.



**37** Make four roots by wrapping three or four pipe cleaners and an 18 gauge wire with floral tap. Leave 4cm wire sticking out at one end. Dust with dove grey and a little blackcurrant petal dust.



**38** Bind together two roots and one orchid. Repeat for both orchids and twist the roots into shape. With a posy pick, insert orchids as illustrated.



## Making cupcakes

### FOR 6 CUPCAKES

#### Extra edibles:

- 150g white sugarpaste (coloured grey)
- 100g green sugarpaste
- white sugar swizzle sticks (amazon.co.uk)
- candy sugar crystals (amazon.co.uk)
- 6 cupcakes
- 250g buttercream

#### Equipment:

- circle cutter 68mm
- foam ball dome formers
- small ice cream scoop
- cupcake orchid cutter (Lindy Smith)
- green floral wires 33 gauge




**39** Roll out grey or green sugarpaste to 3mm thick. Use a flat crinkled piece of tin foil to add impression to grey. Cut circles from both colours and leave to dry on dome formers. Attach with an ice-cream scoop of buttercream to cupcakes.

**40** Following steps 11-14, add extra rock texture with ball of foil, spray with black to add tone and lustre with golden pearl/silver moon lustre dust.

**41** Make miniature orchid as stated in steps 23-35, but roll flower paste completely flat and use a 33 gauge wire. Use a cocktail stick to mould and attach a tiny centre.

**42** Wrap a 5cm pipe cleaner with tape to make roots. Attach to stem of the orchid. Push into a ball of grey flower paste and attach with edible glue.

**43** Prepare and colour crystals as in steps 1-2. Use edible glue to pile up sugar crystals for dramatic effect. 



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# Sanjula wears her favourite Sari

Of all the Sari's Sanjula owns this is her favourite, blue, gold and red. Standing just over 20cm (8in) high, she has a simple internal armature. Be creative with her Sari and use your own palette of colours.



Rhu Strand

## You will need

### Edibles:

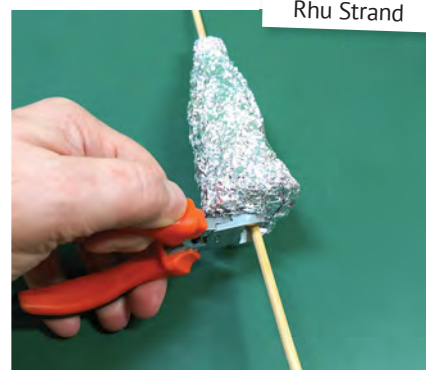
- 100g Rhu's modelling mud (see recipe or video - <http://goo.gl/vUpqQg>)
- 100g white sugarpaste
- 50g red sugarpaste
- 50g black sugarpaste for hair
- 1 x A4 sheet of wafer paper
- gold cake lace
- Fabriliquid
- dusting powder: dusty pink or rose
- Americolor white and light brown for eye detail
- metallic colour: red for lips, bronze and black for eyes (Rainbow Dust)

### Equipment:

- tin foil
- Goa cake lace mat – prepare in advance
- bamboo skewers
- paint brushes
- edible glue
- scalpel
- scissors
- wire cutters
- pencil
- scribe tool
- boning tool
- ball tool/embossing tool
- Dresden tool
- 15mm circle cutter/piping nozzle
- eggshell foam



**1** Shape the tin foil into a cone, the base needs to be about 5cm (2in) round and taper to 15cm (6in) high.



**2** Insert a bamboo skewer right through the cone and trim at the bottom to make a total height of 20cm (8in) high.



**3** Cover the foil in sugarpaste, do not worry about the finish, this is just a base to stick the wafer paper to.



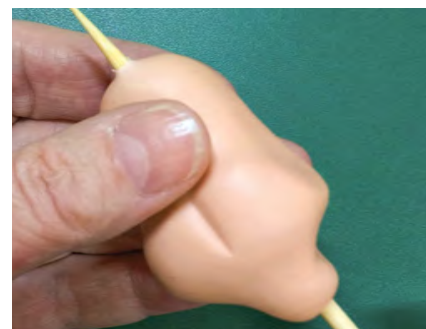
**4** Shape 30g of the mud into a teardrop about 5cm (2in) long.



**5** Pinch the wider edge to create the neck to 1cm (1/4in) using both fingers to each side.



**6** Use your finger to smooth a slight slope towards the neck for the bust, then shape in across the body under the bust to give shape.



**7** Use the Dresden tool to separate the bust and define shape.





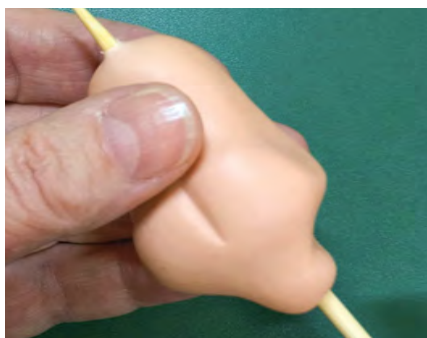


## Top Tip

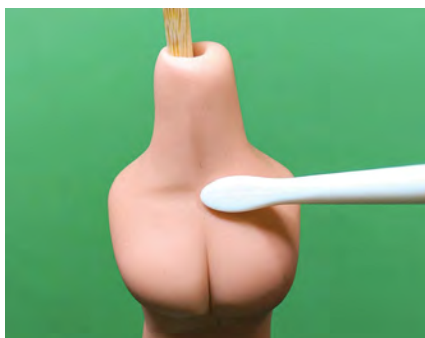
When using Fabriliquid take care to not over spray, use a little and let it absorb into the paper.







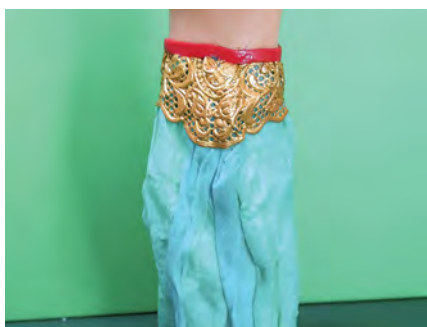
**8** From the neck end, carefully insert a skewer through the body to create a cavity.



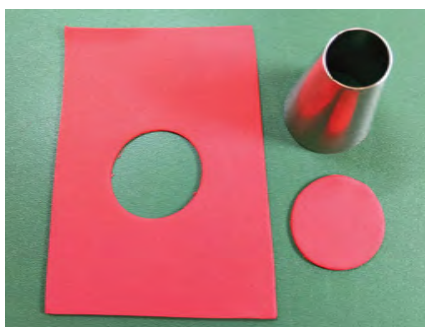
**9** Slide onto the body skewer then smooth down into the skirt and use a Dresden tool to mark in the throat shape.



**10** Cut a number of 3cm (1in) wide pieces of wafer paper long enough to cover the length of the skirt from the waist.



**11** Lightly spray the strips of wafer paper with Fabriliquid on both sides, leave a few seconds to soften and apply around the skirt. Add gold cake lace to the bottom and waist area and trim with thin strips of red sugarpaste.



**12** Cut a 6 x 8cm (2½ x 3in) rectangle from red paste. Using a 15mm nozzle or circle cutter cut a hole just off centre of the paste.



**13** Slip over the neck, press side seams together and trim around the arms and down the seams.



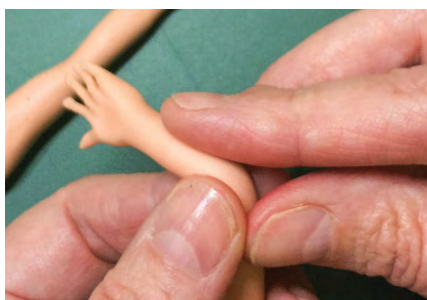
**14** For the arms, roll two 8g sausages into a 7cm (2¾in) taper then cut a small 'V' to the side for the thumb. Make three cuts for the fingers then gently spread and twiddle each finger to take away the cut edge.



**15** Twist the 'wrist' in between your index finger and thumb to create a wrist.



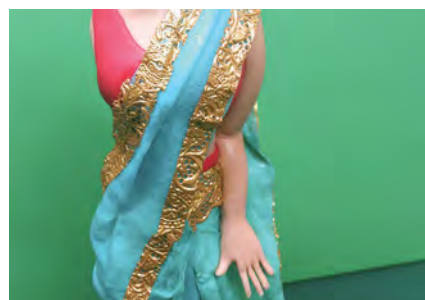
**16** Use the scribe tool to mark in nails and finger joints.



**17** Carefully bend the arm at the elbow – this will be at waist height.

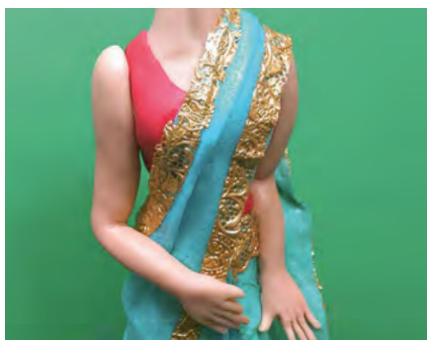


**18** Attach the left arm and flatten the top of the arm against the body. Ensure the thumb is facing forwards.



**19** With the remaining wafer paper, cut more strips and spray with Fabriliquid. Drape over the body then decorate with gold cake lace.





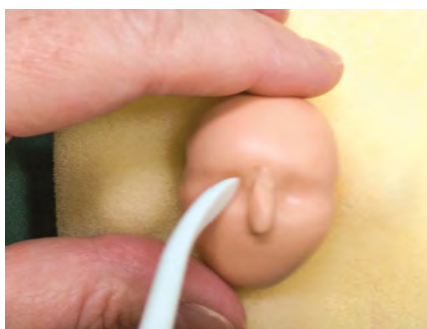
**20** Glue the right arm in place across the body.



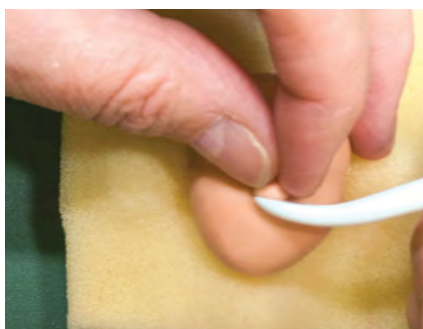
**21** For the head, roll 20g of paste into an egg shape. With the thumb on the 'face' area, tease the back towards the front to create the chin then place onto the eggshell foam.



**22** Use the boning tool to mark in eye sockets across the middle of the face. Make sure the bridge of the nose is not too wide.



**23** Smooth down the sides of the eye sockets using a bone tool, to create the temples.



**24** Roll a small tear-dropped shape for the nose and blend into the eye sockets along the bridge of the nose.



**25** Flatten the underside of the nose with the flat side of the Dresden tool.



**26** Use a pointed tool and insert into nose to make nostrils.



**27** With the scalpel cut a slit for the mouth.



**28** Use a ball tool to make gentle dimples at each side of the cut then under the mouth, gently draw under the bottom lip from dimple to dimple. Smooth out the line you have just made, this will enhance the bottom lip.



**29** With a smaller ball tool, mark a line from the nose to the top lip - this is the philtrum. Then draw in the top lip, think of an 'm' shape starting each side of the philtrum, tapering down to the dimples.



**30** Use the Dresden tool to enhance the dimples at each side of the mouth.



## Top Tip

For her face, make gentle impressions as these can be added to, rather than being too heavy handed and having to start again.

Next Page





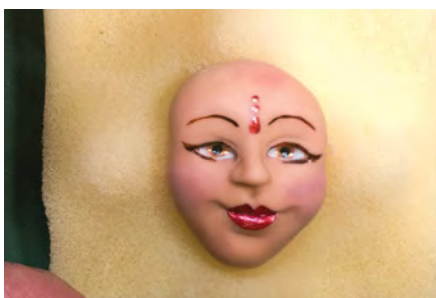
**31** Use the end of the veiner tool and push into the eye socket, making an opening. Repeat on the other eye socket ensuring the distance from bridge of nose to eye is equal.



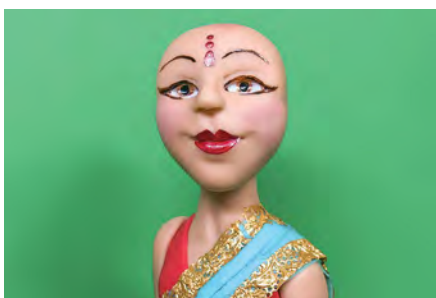
**32** Repeat on each eye to the outer corner then gently shape eye with a veiner tool so that the openings match. Use the veiner tool to add a line for the eyelid.



**33** Roll two very small pieces of white into a rice grain shape and insert into each eye socket, tease in with edge of the veiner tool.



**34** Now to paint the face. Use an embossing tool dipped into gold paint for the iris and leave to dry. Dust her cheeks, paint lips and add a small black dot for the pupil and use a fine paint brush to paint on eyelashes and eyebrows. Add in a bindi and paint her nails.



**35** Attach the head to the body.


## Top Tip

For her hair – work on the back first, building up in layers and then work on the front.



**36** For her hair, roll out the black paste and cut into fine strips. Glue the head and add a layer around the back of the head. Then, working from the top make a parting.



**37** Turn her to the front and finish the hair, take some of the top layer round to the back of the head but leave a few strands draped over her shoulders. 





# COUPE DU MONDE FINALE 2017

Our editor started the year in patisserie awe and wonder, wowed by the international talent competing in Lyon for the fifteenth year to be crowned winners of the Coupe du Monde!

"I was so delighted to attend as a press judge, an honour that was granted to support the UK team who had made it to the finale – an outstanding achievement! A jury of four, we tasted twenty-two divine chocolate entremet over two days and with their decadent layers it was a delicious education in how best to balance flavour, texture, presentation, tradition and risk. All had an impressive finish and flavours with stunning sugar decorations and mirror glazes, from hat shapes with sugar veils to chocolate wheels and sugar golden snitches. Notes of Earl Grey tea with orange, tropical fruits and red berries were the most popular additions to the chocolate layer and I will never forget one team's moreish sesame base! Also, the teams that had a gentle sea salt finish on the palette were very enjoyable indeed. The UK did us proud with a special award for their marvel-lous sugar piece and came eighth overall. I got to chat to team captain and ice sculptor for the UK team, Andrew Blas; he shared an incredible insight into the preparation for such a competition, invaluable for competing cake artists and those in cake business so don't miss that in our next issue. If ever there was a competition to reiterate the importance of sweet courses tasting as good they look, it is the Coupe du Monde. I have never seen an audience react to chefs like rockstars and a stadium roar whilst young talent pull sugar and carve chocolate, it is exhilarating to observe and the enthusiasm for outstanding patisserie is catching. I can't wait to visit again!"

## What is the Coupe du Monde de la Pâtisserie?

A biannual event that brings together the very best young pastry talents in the world. After an intense selection process involving more than fifty national rounds and four continental selection events in Africa, Asia, Latin America and Europe, twenty-two teams qualify to compete in the final.


This year, the eighteenth 'World Hospitality and Food Service event, Sirha' saw fresh impetus sweep over the Coupe du Monde de la Pâtisserie 2017. Teams were judged on savoir-faire, excellence, refinement, technical mastery, all more necessary than ever to create these true yet ephemeral works of art. Under the honorary presidency, three new nations participated for the first time: Indonesia, India and Chile.

## What were the trials?

Each team had to create three chocolate desserts with Valrhona grands crus, three frozen fruit desserts from the Ravifruit range, fifteen identical desserts on plate, one artistic creation

made of sugar, one of chocolate and one artistic creation formed from sculpted hydric ice.

## Why should cake artists follow the competition?

You will be wowed by the structures, composition and presentation, then you will melt at the flavours achieved and ingredients combined to take the palette on an exquisite journey with every bite. These dramatic elements can and are incorporated into cake. 



## GOLD FRANCE

Etienne LEROY  
Bastien GIRARD  
Jean-Thomas SCHNEIDER



## SILVER JAPAN

Takahiro KOMAI  
Yoshiaki UEZAKI  
Takao YAMAMOTO



## BRONZE SWITZERLAND

Cédric PILLOUD  
Jorge CARDOSO  
Jean-Baptiste JOLLIET



# CARNIVAL CAKERS

Jennifer Kennedy O'Friel and Heba Elalfy have created a collaboration that will be an annual celebration. Their vision is to have a yearly event where sugar artists from around the world can come together to share, collaborate, and celebrate Carnival through sugar art.

Each year they will choose a different country and/or region for their carnival theme. This year, for their maiden voyage, they focus on Italian Carnival, which is fitting since Italy has one of the oldest celebrations for Carnival! The Venetian Carnival starts on February 18th, so that is the reveal date in 2017. With over seventy members, do check this incredible collaboration out on Facebook for plenty of cake inspiration...



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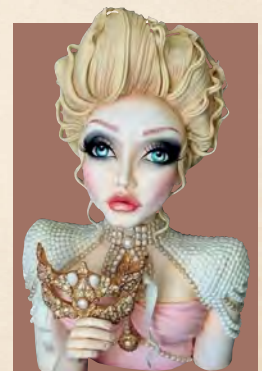


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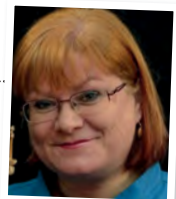
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# Technique Trends



Jacqui Kelly

I love browsing through magazines absorbing current trends and trying to predict what the next hit technique will be, especially relevant if you are in the wedding cake market.

## You will need

### Edibles:

- Renshaw flower modelling paste and ready coloured roll-out icing and marzipan
- Trex, Crisco or white fat

### Equipment:

- assorted moulds
- featured moulds – feathers large and small from Squires Kitchen Great Expectations and wings designed by Ceri Griffiths for Karen Davies
- all colours for the range by Magic Colours including airbrush, colour dusts plus metallic, pearls and paint colours
- cornflour dusting bag
- DinkyDoodle Shell & Shine spray

I am sure you are all aware of the use of bas-relief designs - it's a wonderful technique adapted from sculpture and refers to a 2D pattern that is raised up from the surface of a piece of art. It shows less depth to the items, faces and figures than they actually have. You will have seen a lot of this beautiful technique wrapped around the sides of wedding and christening cakes giving them the most wonderful textural finishes but I think in 2017, this is going to extend further into sculpted cakes and models.

It can be reproduced in many ways such as through pressure piping in royal icing or building up the layers in

modelling paste and through the use of individual and mat moulds.

You can create the most lifelike of figures and organic textures such as berries, flowers and trailing leaves and it's still a popular subject in British Sugarcraft Guild exhibitions when trying to keep the core skills of cake decorating flourishing.

Beautiful designs have been created by cake artists such as Maggie Austin, Kevin Chu and Viva La Tarta, taking the traditional Greek art work methods and using many different moulds, creating white on white work and even moving into contemporary pastels and metallics.

There are readymade texture mats to create that bas-relief feel quickly and efficiently such as Karen Davies beautiful flower moulds and FPC's textured birch silhouette moulds.

However, don't limit bas relief to a side design. I think this trend will move forward and impact onto the modelling side of cake decorating and unleash numerous possibilities.

Here's an example that I created for a collaboration called Sugar Myths and Fantasies 2.0, organised by Amber Adams of Top Tier Cakes in the US. My piece is called the Three Nature Sprites. It was predominantly a practice piece for me to improve modelling faces and then of course I got completely carried away when adding all the decorative finishing touches.

1 Collect together any moulds that may be relevant to your piece, I was looking for sea, flowers and feathers as my themes. My mould collection has been built up over about eight years and I am a sucker for a well made interesting mould as I look on them as great time savers (yes we could model the pieces but far faster and more cost effective to pop them out of a mould).

2 I use a mixture of Renshaw Flower modelling paste and their pre-coloured ready to roll icing and I sometimes add in marzipan to extend the working time and add texture. Sugarpaste is not stiff enough in itself to work well in moulds but you can add CMC or Tylose to it turning it into a modelling paste.

3 You can either use a light dusting of cornflour remembering to tap out the excess or a smear of Trex or white fat as release agents when using moulds. I soften just enough paste to fill the mould and then press in firmly with my thumbs or a sugar shaper to ensure I have completely filled the cavity. I gently brush the edges of the paste into the centre of the mould with my thumb pad to ensure nice neat edges and then give the whole mould a gentle squeeze to help it release. These are feather moulds from the Squires Kitchen Great Impressions collection.

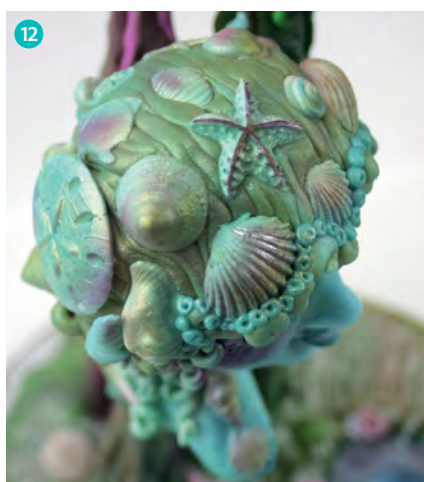
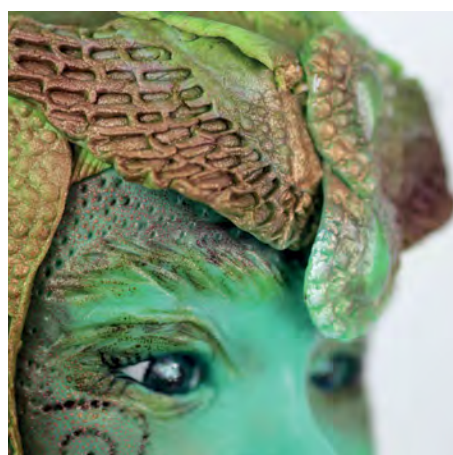
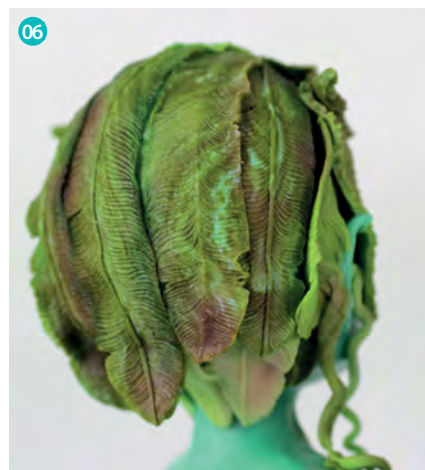
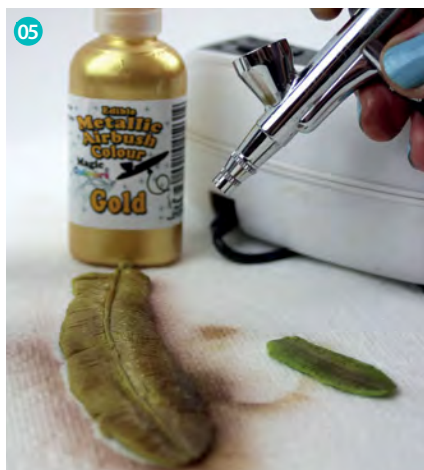
4 While the paste is still soft I then colour my moulded pieces to add extra depth and interest to them.













For the feathers I layer up colour by airbrushing around the edges with dark brown and neon green Magic Colours and then let that dry.

**5** I then airbrush Magic Colours gold over the very tips and down the spine of each feather to embellish the overall design.

**6** I attached each feather to the head while it was still soft using thick sugar glue and twisted each one to give a feeling of movement.

**7** For the wings on the front of the green earth head, I used a Karen Davies mould designed by Ceri Griffiths, one of my favourites as it is a deep mould with lots of detailing and the paste pops easily from it each time.

**8** I dusted up the detail on the wings with bronze metallic dust by Magic Colours – keeping my soft dusting brush at a low angle as I drew it across the moulded piece rather like picking up the veining detail on the back of a leaf.


**9** For the jewels I built up layers of colour by hand-painting each gem and letting them dry completely between coats. I add more colour to the outer edge of each gem and less to the centre which also helps to build up the depth too. Once they are dry I mix a little white alcohol or lemon extract with metallic dusts and carefully paint around the setting of each jewelry piece. I used a bronze Magic Colour here as I wanted to stay within the earth tones palette for my piece.

**10** I used similar techniques when creating the lavender/pink flower head. Here you can let the smaller moulds dry completely before colouring and attaching to the head.

**11** For the aqua head with the sea elements, I first built up strands and coils of paste to cover the head, imagining waves and tidal patterns in the sand which I added with my Dresden tool.

**12** I then moulded all the sea life and shell pieces and coloured them as above with a mix of airbrushing, dusting and painting.

**13** I then finished each one with pearl Magic Colours airbrush colour either on the tips and outer edge or in the centre to vary them. Unlike the other heads, I deliberately left space between the moulded elements to show the texturing underneath.

**14** Once all the pieces were in place, I sprayed individual sections with DinkyDoddle Shell & Shine to add highlights and fix all the colour in place. It is best to build up layers of glossing spray slowly rather than flood one area. 



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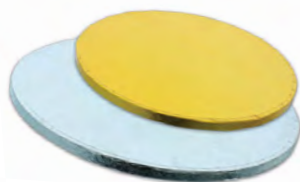
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# CAKEOLOGY

## CAKE FEST AND BEYOND - MUMBAI 2016

By Rhu Strand




**W**hat an experience and privilege to be invited to teach and demonstrate at the first cake show in India and what an amazing success.

A small group of UK sugarcraft artists, including myself, Dawn Butler, The Buttercream Queens – Valerie and Chistina and Naomi Lee; The Cake Botanist, worked, laughed and sang – (if you follow any of us on Facebook you will know what I mean) - our way through five days of preparation making pieces for the show at Cake Craft India's headquarters, each of us inspired by the colours, culture and traditions of India and they certainly didn't disappoint. We arrived in the middle of celebrations for Ganesh with nightly celebrations of men, women and children dancing in the streets late into the night along with endless highly decorated floats lining the roads ready for their journey to the sea.

The show, although small in comparison to it's UK counterpart, Cakeology 2016 delivered everything it promised, a lively, friendly, happy and fun-filled meeting place for the growing sugarcraft and cake industry of India, with visitors travelling from all corners of the country to take part in classes, competitions and demonstrations covering a wide range of subjects. Visitors were delighted at the range of goods on sale and were keen to talk and learn from the visiting UK team and many of India's finest cake decorators and teachers.

As a team we took part in a live demonstration focussing on our individual skills, we created an English Country garden scene with a girl on a swing over the course of a few hours. It was certainly great fun and enjoyed by many onlookers.

For me, the overriding memories were the stunningly beautiful and colourful Sari's worn by many ladies

on a daily basis, the insurmountable kindness and generosity of both our hosts and visitors to the show, the crazy, chaotic drives to and from our hotel to work and show venue and how it all just 'worked' as well as dancing in the streets with Dawn with a group of people on the last day of their festival! Oh, I can't forget the jaw-dropping flying foxes that lived in the city trees and flew around at dusk each day! And above all, the smiles from everyone we met... India has certainly crept under my skin. Organisation is well under way for Cakeology 2017 with dates and venues set for a bigger show, which promises to be another run away success and a place where both Indian and international cake decorators can meet up, catch up and discover a whole host of stalls, classes, demonstrations and daily competitions all under one roof – September 8th, 9th and 10th 2017 at Mumbai World Trade Centre. 

### Sugar Shapers...

If you are serious about modelling and sculpting in sugar, these are an essential item. They are sturdy and robust and get into all the nooks and crannies. One of my favourite tools. [www.sugarworks.com/products](http://www.sugarworks.com/products)



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I love the vibrancy of all the Magic Colours range, but these metallic paints have so many uses, and will even work on chocolate! I find the black and silver paints especially versatile and add so much depth even to simple details, £4.45 [www.shesto.co.uk](http://www.shesto.co.uk)



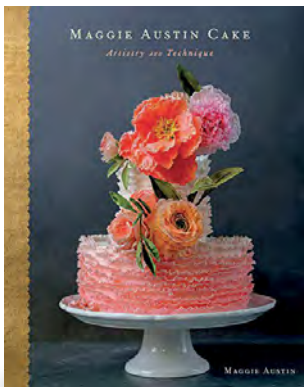
### American heirloom...

I have been coveting this stand for some time now! Super sleek with a beautiful walnut turned base, it is the perfect showcase for a show stopping cake.

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# Colourful Kitchen

This month's essential selection to brighten your bakes, features guest editor Zoe Burmester's favourite buys right now...



### For the bookshelf...

When I first started whiling away the hours online looking at cakes, Maggie Austin's designs were ones that I kept coming across. Her ethereal and delicate designs have now been shared in her first book, and promises to share her tips and tricks for achieving some of her signature cake hallmarks. £28.66 from [www.amazon.co.uk](http://www.amazon.co.uk)

### Nordicware Bavaria Bundt ...

The king of bakeware! These are simply some of the best bundt pans on the market - sturdy as hell with a fantastically even bake. The designs are stunning and this would be the next one to add to my collection! £39.99 [www.hartsofstur.com](http://www.hartsofstur.com)



### For a perfect finish...

This cake scraper comes in two sizes including a whopping 12 inches for those super tall cakes. It also has a top attachment so you can create smooth sides and top in one simple sweep! From £9.99 at [zeechik.com](http://zeechik.com)



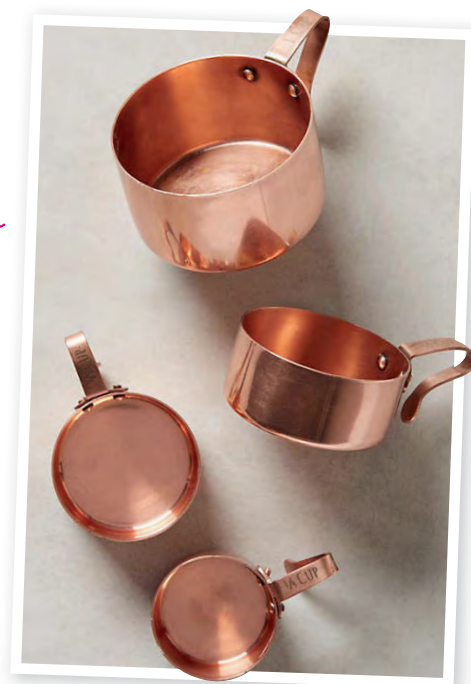
## Magiculata modelling paste, colour me I'm natural...

I love the fact that this 'not quite white' paste, will hold any colour true that you mix into it as it doesn't have added white colour which can distort colour mixing. It is also beautifully pliable and easy to work with. £6.95 for 1kg tub from [www.shesto.co.uk](http://www.shesto.co.uk)



## Made to measure...

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We're shopping for rainbow brights, everything rose gold and of course, Pantone's Greenery

## Design-a-cake

We love these rose gold cupcake cases from Culpitt, £1.95 for 45 cases



## Cake Craft World

Colour me happy with Colour-In Edible Plaques by PME, set of two £6.95 and finish with sheer rainbow stripe ribbon, £1.84 per metre

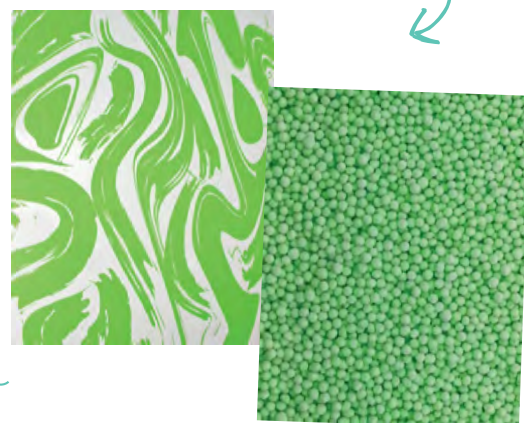
## Cake star...

Work wafer paper into your designs, twelve sheets for £1.99 from [www.planetbake.co.uk](http://www.planetbake.co.uk)



## The Cake Decorating Company...

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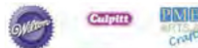
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- To share knowledge
- To develop talent
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Membership can be as a Branch Member or as an Individual.

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- 18th Mar 2017: Region 4 Demonstration Day, Chasewater Innovation Centre, Brownhills  
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# LAST CRUMBS...

Great British Cake Decorator 2016 Judges winner, Zoe Burmester shares her cake decoration and sugarcrafting journey to date...

## HOW AND WHEN DID YOU DISCOVER CAKE DECORATION AS A HOBBY?

I have dabbled in cake decorating since childhood. My first novelty cake was made at thirteen, (a Jane Asher cake of a lady in a bath) and I remember vividly the challenge and enjoyment of trying to bring sugar to life. The look on my friend's face when she saw the cake I had made for her, was the best reward for all the work I had invested and still my very motivation to this day. I have always baked from scratch but resumed cake decorating on becoming a mum, when I had a very obvious reason to indulge my time and experiment with sugarcraft above and beyond basic frosting.

## WHAT PROMPTED THE MOVE TO MAKE IT YOUR BUSINESS?

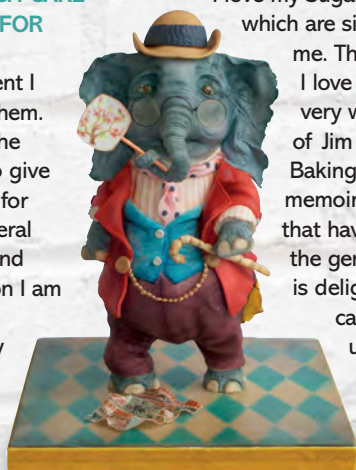
We had been living in Italy and it was during this time that friends started to ask me to make cakes for them. I used the opportunity to hone my skills and begin to learn the trade. I am completely self-taught and owe a lot to all the free tutorials and generous tips that other cake makers share online. It was quite an organic and unplanned process, but by the time we returned to the UK in late 2015, I realised I was ready to take it one step further and develop a business.

## HOW WOULD YOU DESCRIBE YOUR SUGARCRAFT STYLE?

This is always a tough one to answer as like most creative people I like to experiment and try new techniques and mediums. However one adjective that I think is apt for my work is playful. I love a cake to tell a story! I love colour, texture, pattern, bold graphics and sugar sculpture - these are usually signatures of my style.

## HOW DO YOU APPROACH CAKE DESIGN FOR CLIENTS? FOR COMPETITIONS?

When designing for a client I take my initial cue from them. I am lucky that most of the clients I deal with tend to give me a free reign to create for them based on their general theme. I always try and find out a bit about the person I am creating for too, as I like the cake to speak directly to them; after all this is



what a bespoke cake is about. I will always sketch out a design, regardless of whether the client sees this or not, as I find it very useful to order my thoughts this way. Some designs just form themselves, others I need to brainstorm by looking online and in books for inspiration.

I love designing for competitions because the only person I need to please is myself! I will brainstorm ideas far and wide from any visual source available to me. I love the challenge of sculpting and want to improve my skills, so I tend to gravitate towards a theme that allows me to do this. I also adore animal characters, it's something that has enchanted me since childhood and the challenge of bringing character to life is one that I enjoy taking on. I tend to find the idea and then worry about how to make it from cake afterwards!

## YOUR FAVOURITE CAKE TOOL, BOOK, ARTIST, TEACHER?


I love my Sugar Shapers and my scalpel which are simply indispensable to me. There are so many books I love but I have to point to a very well loved (and dirty) copy of Jim Fobel's Old Fashioned Baking Book. It's an old cookbook memoir full of American recipes that have been passed through the generations of one family. It is delightfully nostalgic and the cakes and coffee breads are unfailingly delicious and evoke all the happy feelings



that a home baked cake should.

It's very difficult to pin down favourite artists and teachers, as there is so much varied talent out there. Karen Portaleo is a sugar genius and a constant inspiration, but there are many artists without her profile who also produce jaw dropping work. Teachers too - so many I'd like to learn from, each with their own style and industry experience. When I was living in Italy with limited exposure to the industry, I learnt a lot of my initial cake decorating techniques online from Jessica Harris. I loved her open and friendly approach, she opened my eyes to trying to develop a clean finish and individual style.

## YOU WERE THE WORTHY 'JUDGES CHOICE' WINNER OF OUR FIRST GREAT BRITISH CAKE DECORATOR COMPETITION, WHAT TOPS YOUR CAKE BUCKET LIST FOR THIS YEAR AND BEYOND?

There are many things I'd like to achieve this year. I suppose rising to the top of that list is to start teaching. I taught cake and bread classes in Italy both to adults and children and absolutely loved it. Sharing my craft with others and joint experiences in the industry is what I want to pursue this year. I do also want to enter the Cake International competition. It feels as though that is a rite of passage all self-respecting cake artists need to take on! 







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The  
HOW TO   
Guides

# Make & gift sweet favours

↪ with bonus  
gift tags!





# Welcome

To the second in our series of  
Essential Template guides...

Here at Cake HQ we love to bake cakes and treats that taste as good as they look, and that often means spending a little more on the finer ingredients.

When you are careful to balance the best flavours you can get your hands on, you won't want to waste a drop or crumb and this simple cake truffle is the answer.

We have six beautiful box designs for you to cut out and assemble before filling with cake bites or your own mini sweet treats. Add butchers twine and a cute tag to make someone smile with a present, handmade with love...

*Leeanne*







When you trim a cake, especially a carved cake, keep your leftover sponge and crumble into a bowl. For this recipe, I have used leftover lemon cake but you could add zest and curd to a plain sponge too.

Add the zest of an orange and stir in enough buttercream, cream cheese or mascarpone to bind the mix, keeping it firm. Mascarpone or cream cheese is a wonderful balance to the sweet, buttercream may need a little more zest.

Ball the mix from spoon to between palms, roll gently, then place onto non-stick parchment or a silicone mat and chill for five to ten minutes.

Meanwhile, gently melt white chocolate and allow to cool until just warm.

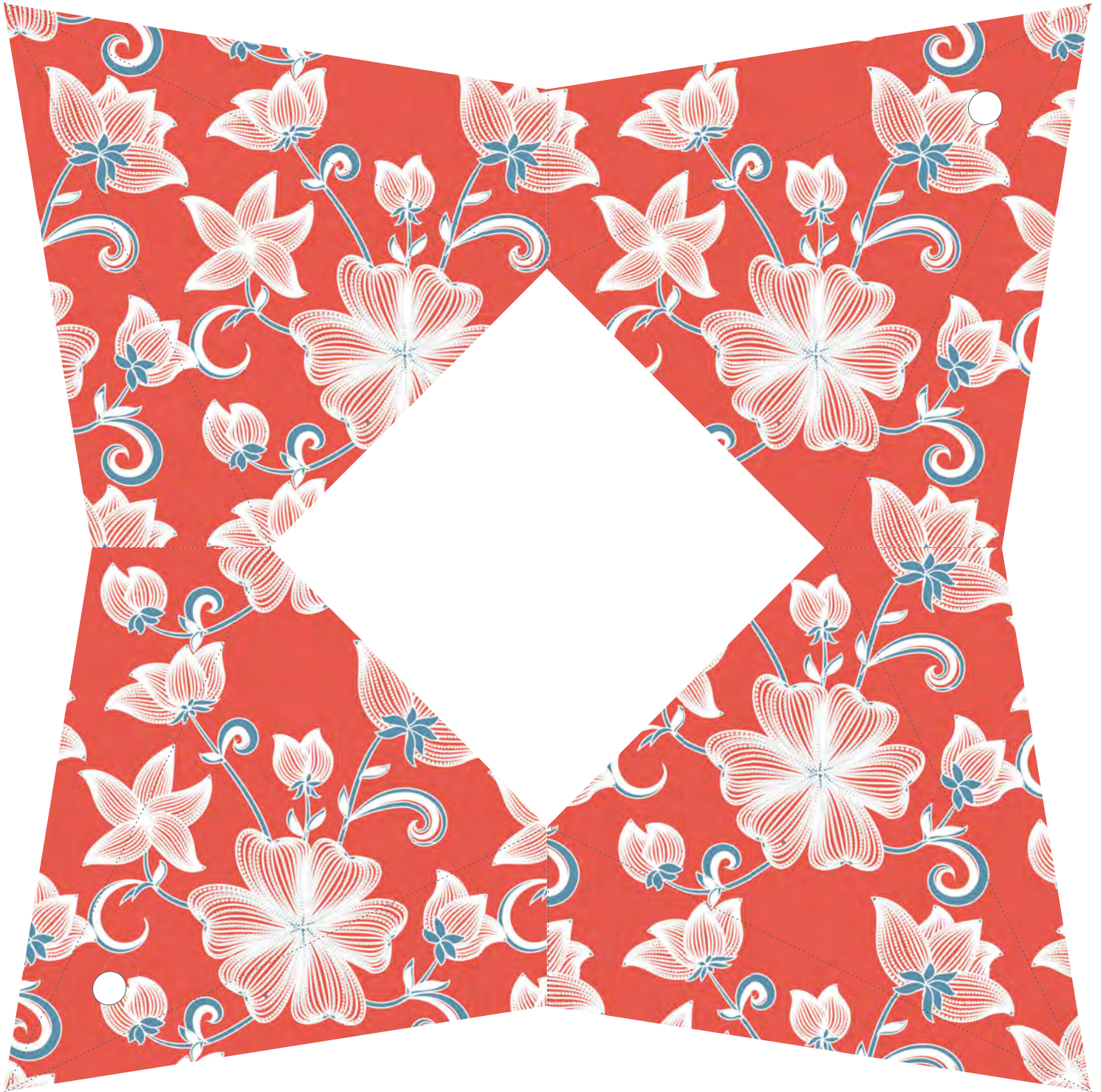
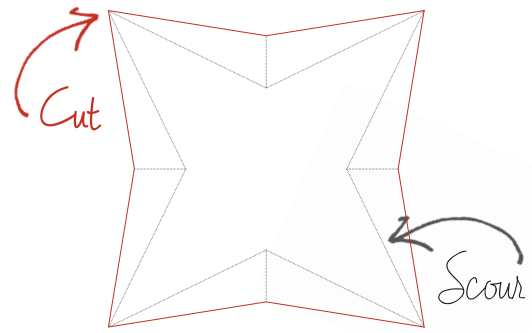
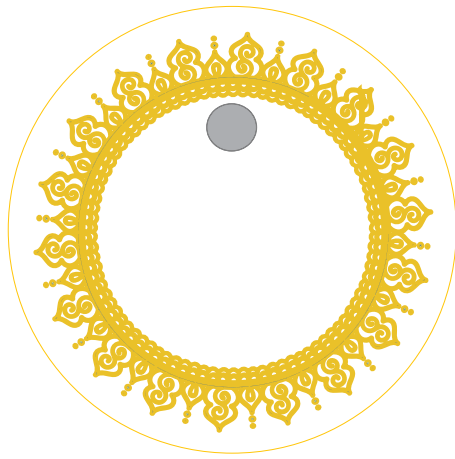
Plop your chilled cake balls into the chocolate and gently turn over to coat then place back on your non-stick sheet. Top with your choice of lemon decoration or lemon and poppy seed chocolate as I have, for a decadent bite!

## Alternative finish:

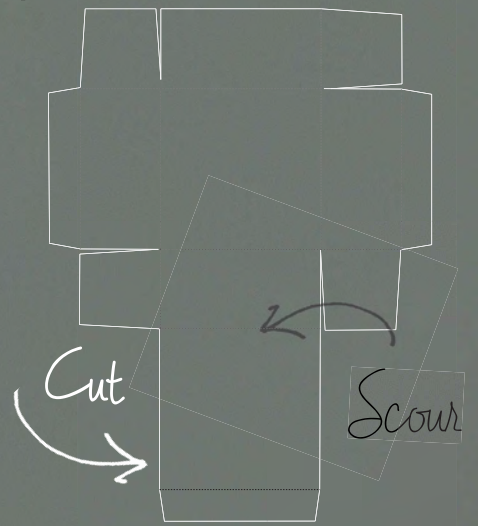
Need to make coordinating cake pops? Simply insert a pop stick at the chocolate coating stage and stand in a cake pop stand and top with your choice of decoration then leave to set.



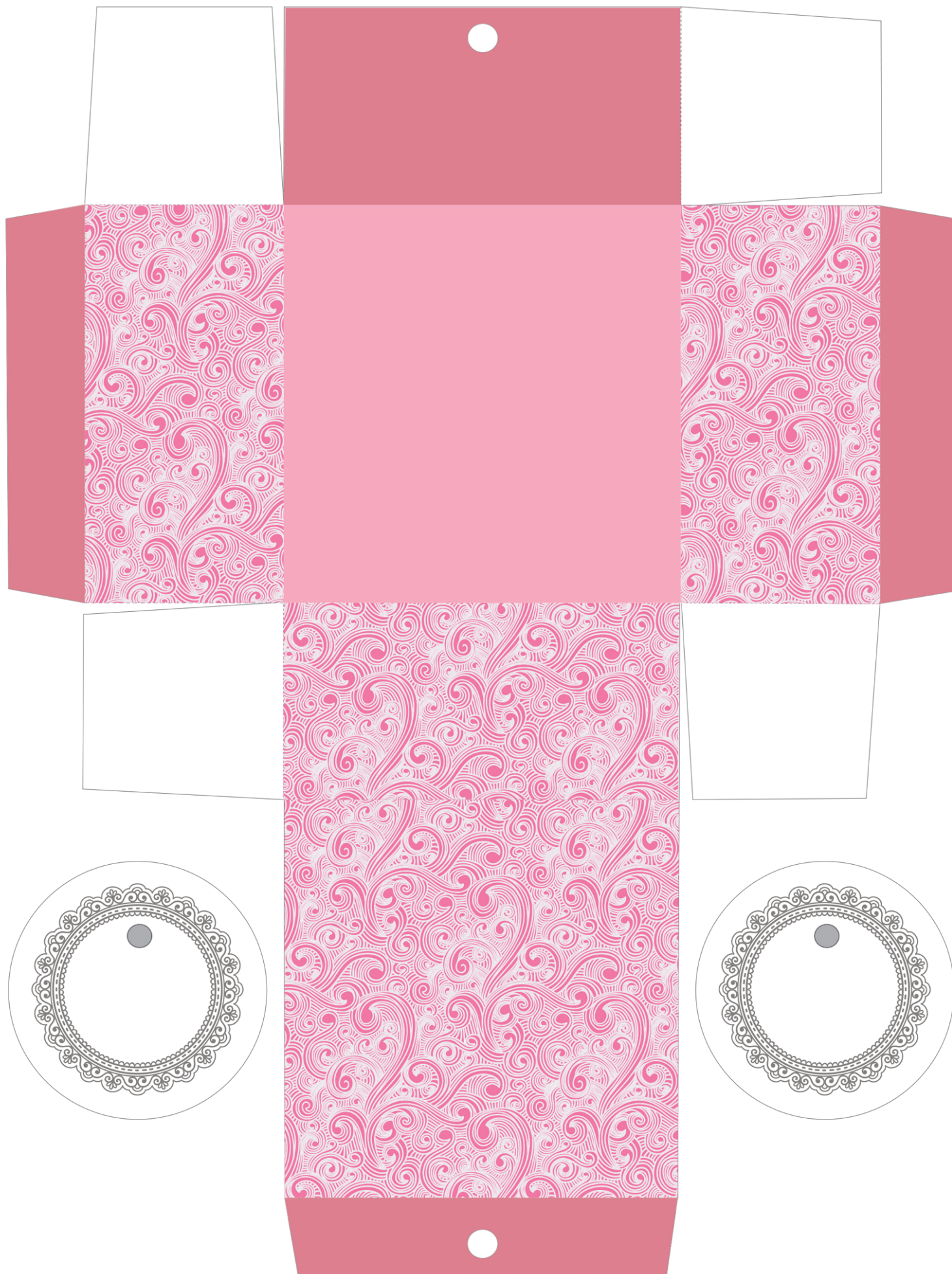








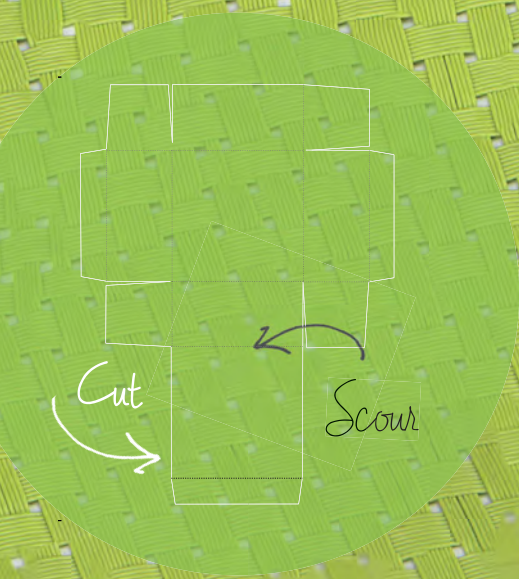




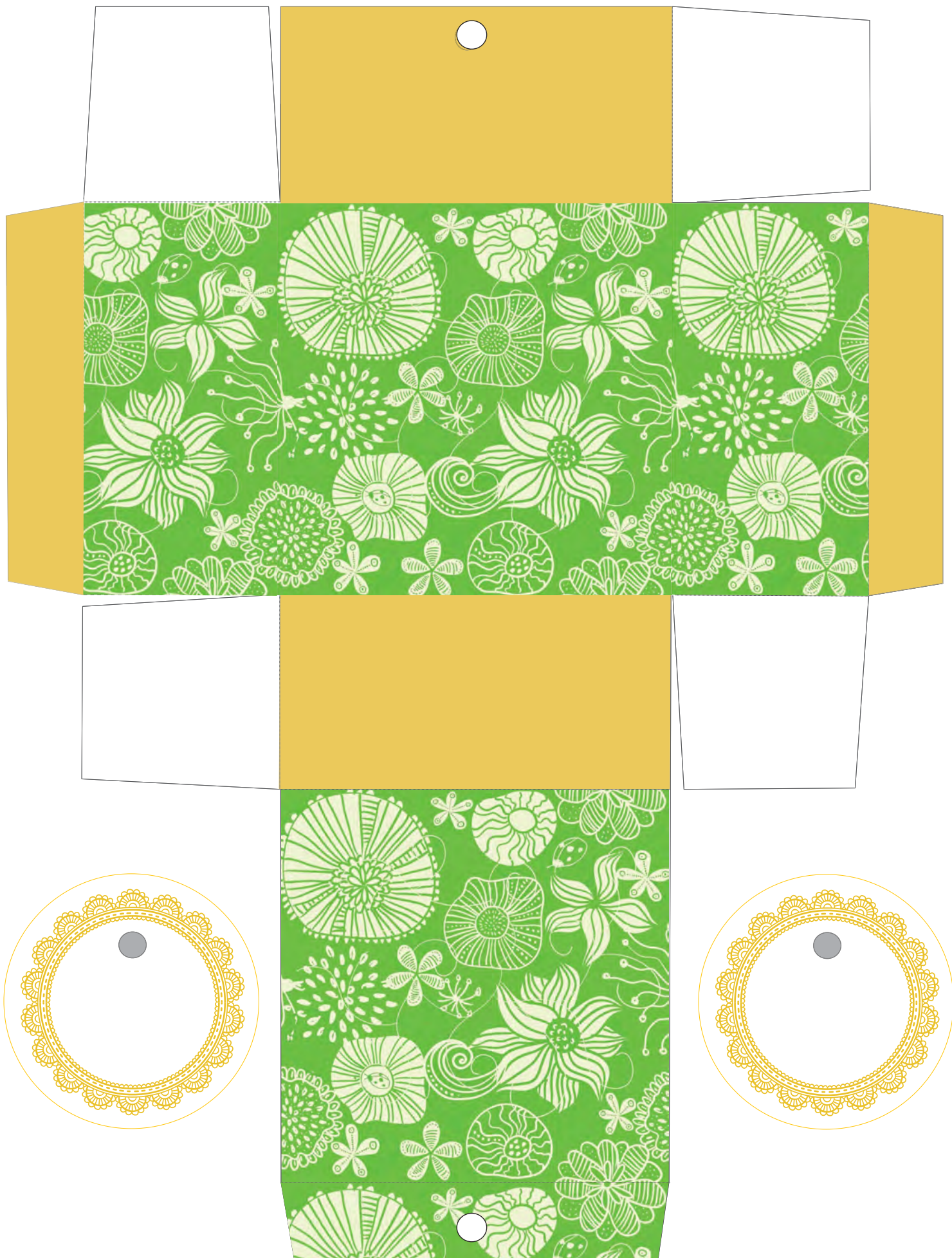




"This shape is perfect  
for brownies, traybakes  
and fudge...yum!"



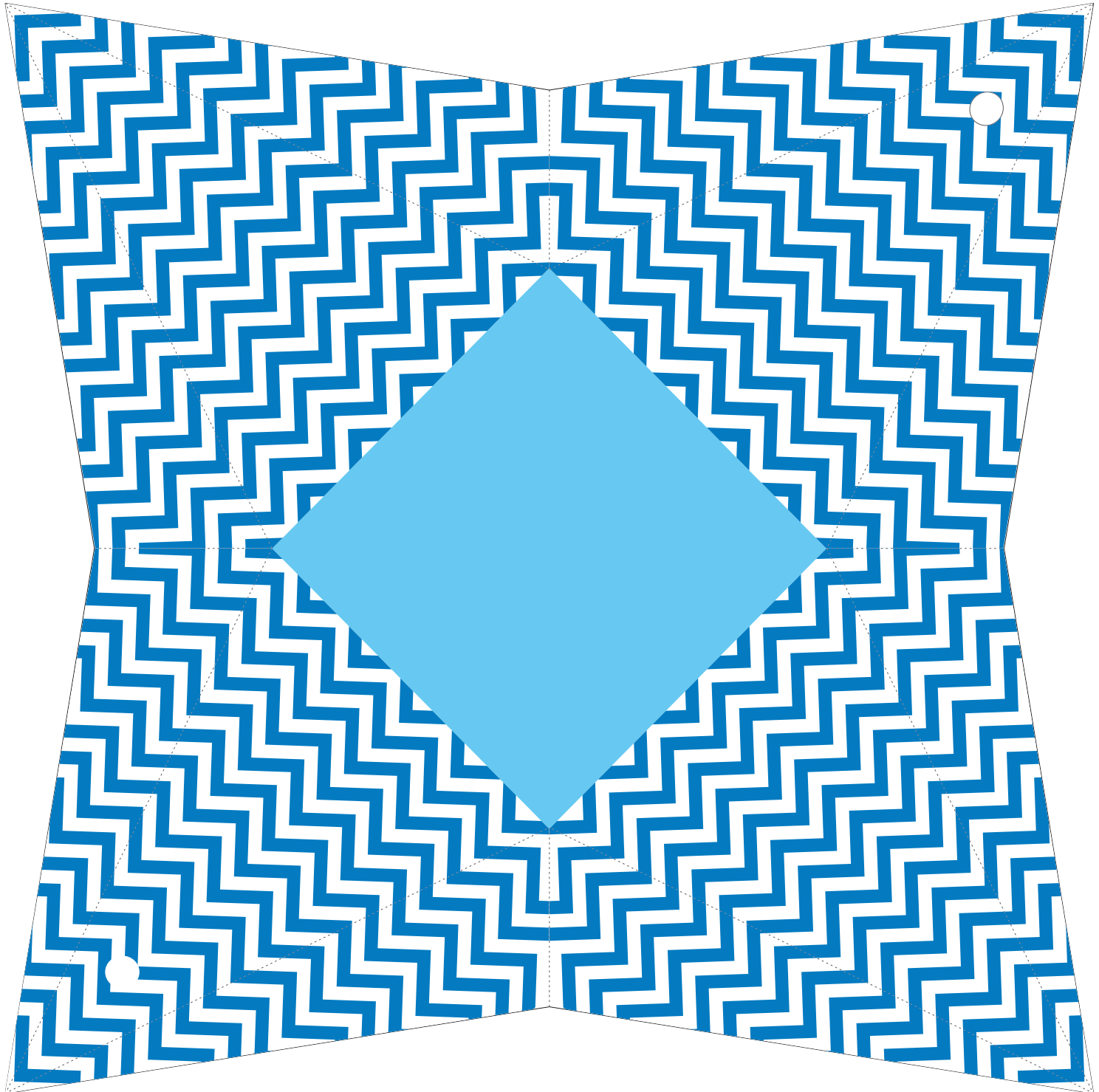
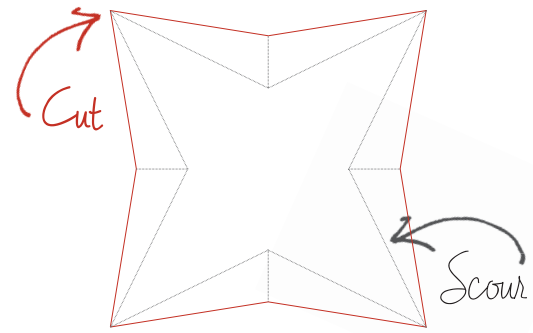
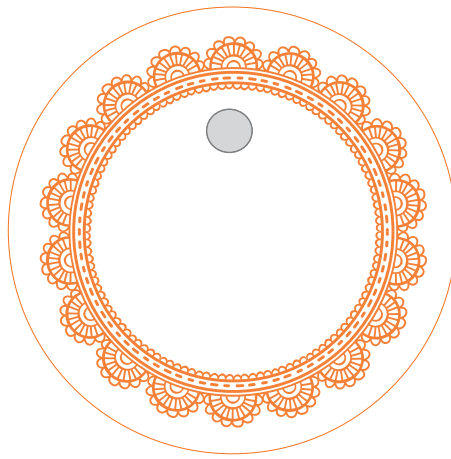
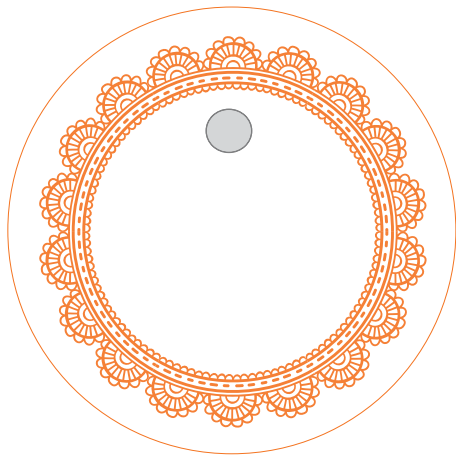








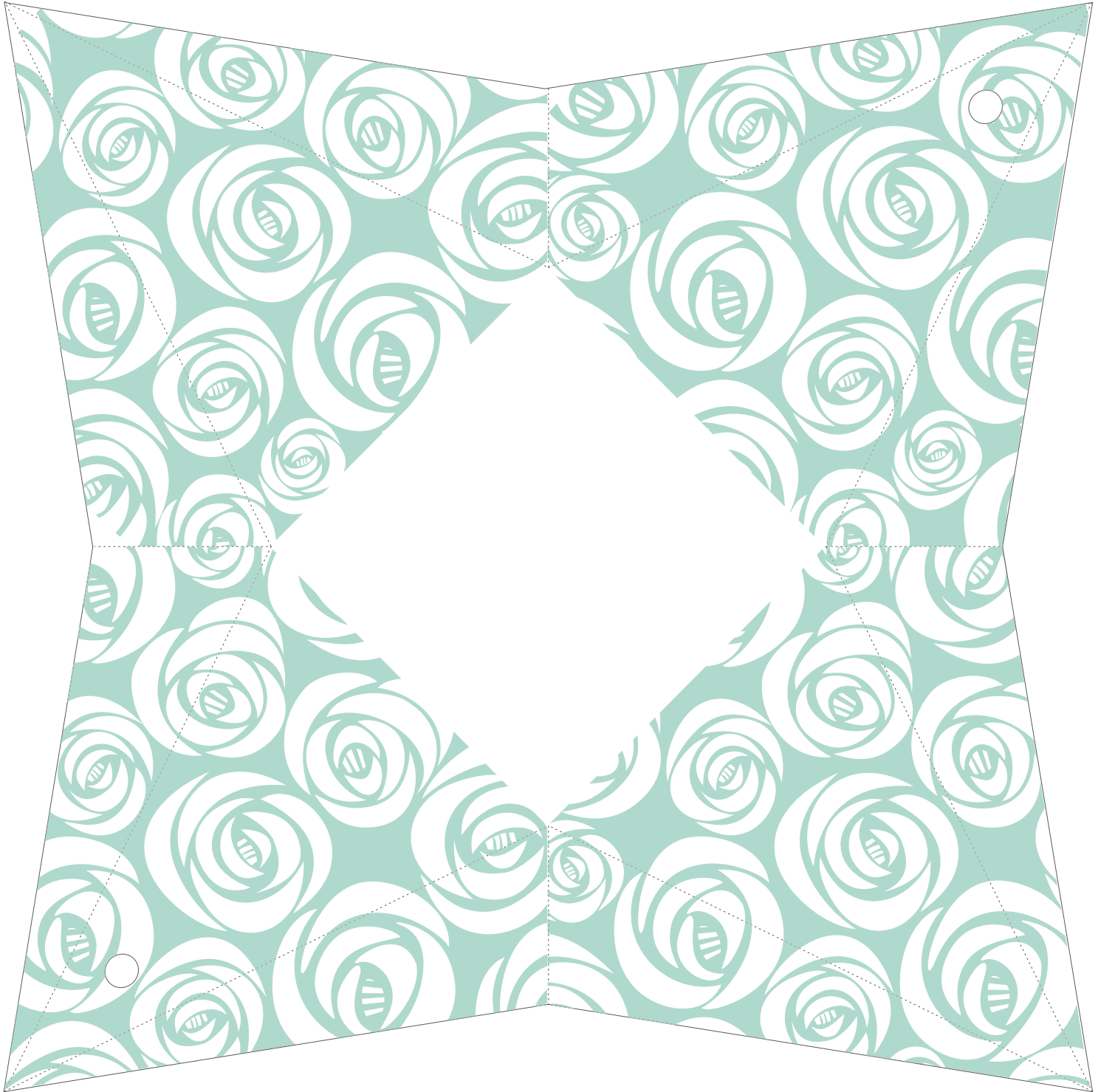
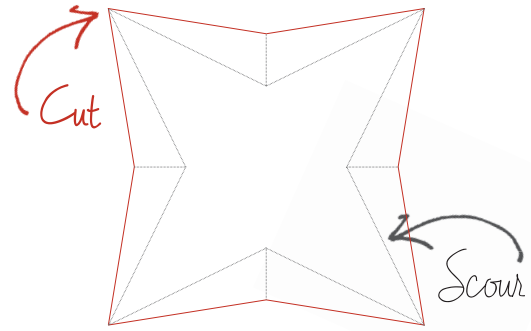
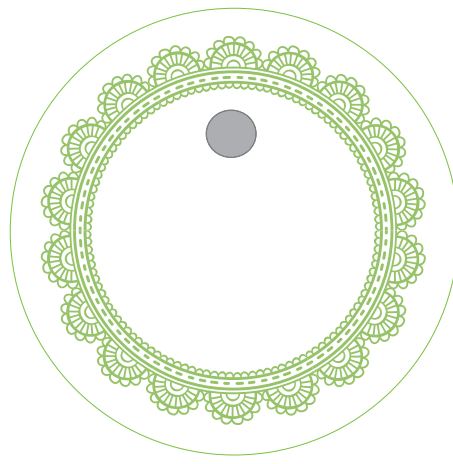
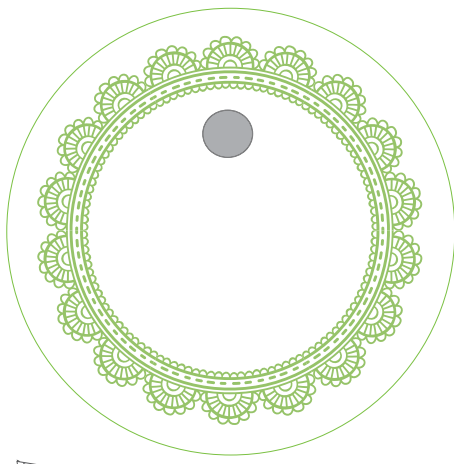




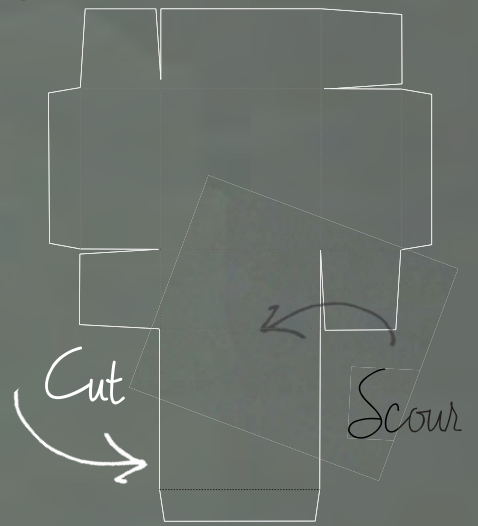




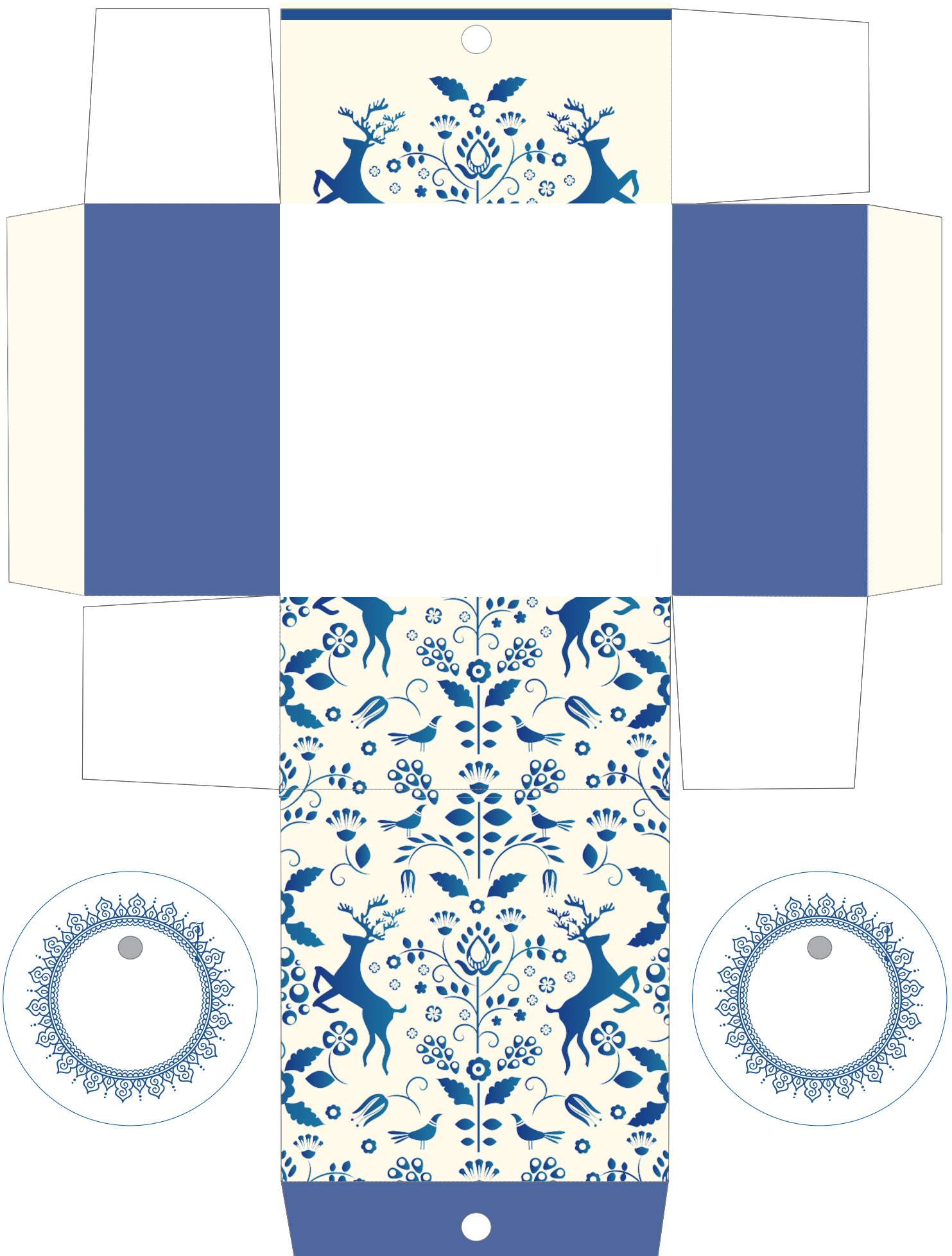
















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