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- Interview with Chocolatier Will Torrent
- Sunflower, Moth orchid



Issue 191



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Cake CRAFT & DECORATION



Julie Askew
Editor

We have some stunning wedding cakes for you this month, from delicate lace and flowers to Ally College's Steampunk wedding cake (in case you are asked for something that little bit different). As a reminder of the now forgotten summer why not have a go at Ulla Netzband's cheerful sunflowers and you can also look forward to Halloween, with Jane Barraclough's spooky fun project.

My **Editor's Choice** for this edition is Karen Davies's 'Roses and Lace'; so quintessentially English, reminiscent of a cottage garden with its elegant old world charm, yet it is deceptively easy (and quick) to make.

Looking ahead to the show season we have an exclusive interview with Will Torrent (who is opening Cake International at the NEC this year) and take a look at how Tasha Shomali designed her gold award winning cake for inspiration for your own entry.

Finally please don't forget to take a look at 'Market Place' where we have some really fabulous giveaways for you this month.

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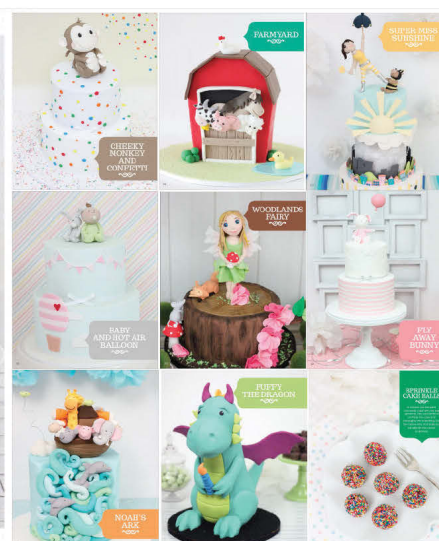
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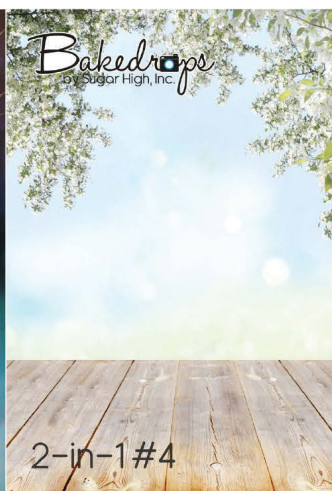


NEW Cake Lace colours

leaf, purple, firecracker, emerald



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Daphne Riteco

Vintage Spanish Lace Wedding Cake

This stylish wedding cake will be a stunning showpiece for any wedding day. The colours of the flowers match the lace of the cake and are perfect for an autumn wedding.

Edible large poppy flowers are made using a clever all-in-one mould which creates the complete flower along with edible stamens. This results in incredibly realistic looking flowers which do not need wires. The lace is used upside down for this cake and is also an all-in-one mould, complete with an attached pearl border and a gemstone brooch.



You will need

Consumables

- cake round 12.5cm (5in) about 10cm (4in) high
- cake round 15cm (6in) about 10cm (4in) high
- cake round 17.5cm (7in) about 6cm (2½in) high
- round boards 12.5, 15, 17.5cm (5, 6, 7in)
- ivory sugarpaste 1kg (2lb 4oz)
- marzipan 500g (1lb)
- gum/flower paste 300g (10oz)
- green royal icing or melted chocolate 50g (2oz)
- dusting powder, burgundy, red, aubergine, pale green
- lustre dusting powder, ivory, gold, burgundy
- satin lustre powder purple (Florence), blue (Rimini) (Squires Kitchen)
- clear alcohol
- cornflour puff for dusting
- cocktail stick
- eye shadow sponge
- aluminium foil

Tools

- 5 petal cutter 6.5cm (PME)
- 5 petal peony cutter 9cm (set of 4 CK products)
- round cutter 3.5, 9.5cm (set Ateco)
- fluted cutter 3.5cm (set Ateco)
- knife
- paintbrushes No. 2, 4
- rolling pin
- cutting wheel tool
- tea strainer
- flower mould large poppy (Art2Bite)
- vintage lace mould Aoife (Art2Bite)





Preparation

Marzipan the 12.5cm and the 15cm cakes, place on the boards and coat them with ivory sugarpaste. Place the 17.5cm cake on a board and cover with marzipan. Stack and dowel the cakes. Finish the top cake with an ivory dusted gum/flower paste ribbon. Secure the stacked cake onto a cake stand.



Making The Flowers - Large Poppy: Roll out white and green gum paste thinly. Cut out circles and five petal flowers and keep in a plastic bag to prevent them from drying out. Make three flowers. Place a piece of foil over a tea strainer (to shape a former) and push it in with your hand. Make one for each flower. Place a ball of gum paste under a large circle and form a mexican hat.



Dust the mexican hat and the mould. Place the mexican hat upside down in the mould and push slightly with one finger on the centre.



Dampen a small circle of white sugarpaste, and stick to the flower centre. Slightly push the small circle in to cover the flower centre. Make a ball of the cornflour puff, place it on top and press the whole circle firmly.

Turn the mould upside down, lift it a bit and carefully release the gum paste using both hands. Flex the mould a couple of times to gently release the gum paste without stretching the centre.



Place the five petal peony cutter over the moulded flower to mark out the petals and complete the cutting of the petals with a knife.



Stretch and thin the petals slightly by hand then dust a toothpick and frill all five petals of the flower.





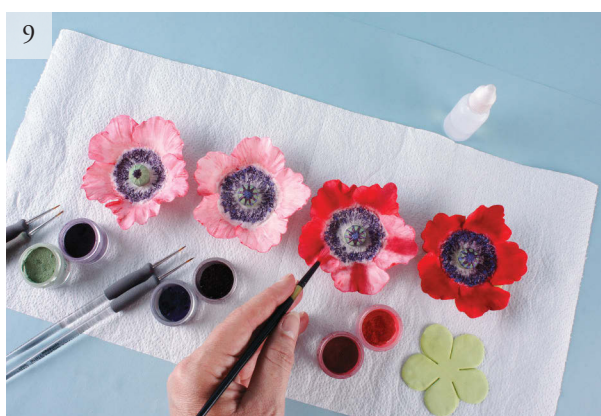
Place the flower in a foil cup with small pieces of foam between the petals to create a natural look whilst they are left to dry for at least 24 hours.



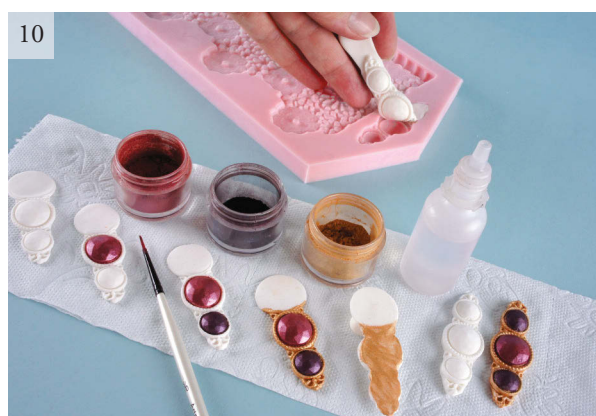
Make a thin paint with red dusting powder and alcohol then use this to colour the back of each flower. Once this is dry paint the front of the flowers as well.

Cake Tip

Hold eye shadow sponge horizontally when painting detail on the lace flowers and gemstones.



Mix alcohol with colour dusts to create thin paints as follows: Pale green for the core then aubergine on top, allowing aubergine to flow into the stamens. Purple lustre dust for the star pattern on the core with blue dots on the outside of the star and some stamens. Dust the middle of each petal burgundy and the rest of the petal red. Attach the five green petals cut previously to the backs of the flowers.



Gemstones: Use cornflour to dust the gemstone mould and a roll of gum paste. Press the gum paste firmly into the mould, push the outer edges of paste into the centre to create clean edges. Using the attached paste roll to release it from the mould then cut away any excess paste. Paint one set of gemstones and attach to the paste ribbon on the top tier. Make a further eleven gemstone sets, flattening one gemstone at the edge of each set and leave to dry before painting the two remaining stones in each set.

Cake Tip

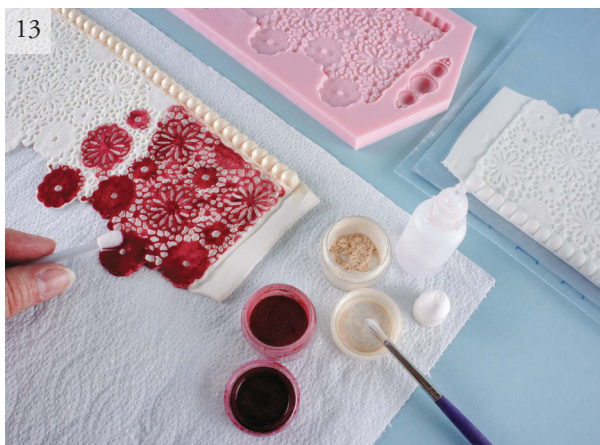
Keep the paste in an airtight bag to prevent it from drying out.



Lace Flowers: Make 11 Lace Flowers. Dust the mould and small gum paste circles. Push the cornflour puff on top and press firmly. Cut around the flower with a cutting wheel tool. Cut away the small pieces with a knife. Mix burgundy dust with alcohol then carefully paint the lace pattern. Mix gold dust and alcohol and paint the centre of the lace flowers gold. Keep in an airtight bag to prevent the lace flowers from drying out.



Decorating The Cake: Mix 150g sugarpaste with 150g gum paste and roll out thinly (2mm). Using the lace mould template cut out the shape with a cutting wheel tool. Dust the mould and the paste. Place the paste onto the mould. Two extra flaps are to release the paste and the other flap is to fill the pearl border. Gently push the paste onto the lace sides and the pearl border. Place the cornflour puff on top of the paste and press firmly.



Mix ivory lustre dust with alcohol and paint the pearl border. Mix burgundy dust with alcohol and carefully paint the lace pattern. The details between the lace and the pearl border are painted later.



Measure the cake to ascertain how many lace pieces are needed to cover it. Probably two and a bit pieces will be required. Mark where each lace piece should be positioned. Dampen the cake and attach the lace to it. The lower lace flowers are not attached. Repeat the pattern around the cake, stretch the lace slightly if necessary.



Mix burgundy dust with alcohol and paint the rest of the lace. Mix gold and alcohol, paint the centre of every lace flower.



Attach the large poppy flowers to the cake with green royal icing or melted green chocolate.



Attach a gemstone to each free hanging flower, supporting the back with gum paste to prevent breakage. Dampen the back of the lace flowers and attach them to the cake. Stun the bridal party and guests with this wonderful creation.



If the cake cannot be transported on its stand make a straight finish to the lace edge at the bottom of the cake then have the extra flowers and gemstones available to attach when the cake is in place at the venue on its stand.

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MARKET PLACE

'Market Place' is where you can find useful information from the trade or organisations which we think will be of interest to readers. It's also the place where you can always find an opportunity to pick up a free sample.

For a chance of winning one of Cake's Giveaways either:

- Send in a card to PO Box 3693, Nuneaton, Warks, CV10 8YQ, stating which item you are applying for (not forgetting to include your name, address and email address) *or*
- Visit www.cake-craft.com and enter online from 11th September. **The final date for the giveaways will be 7th October 2014.**

Cake online competition



Win A Crystal Candy Silicone Mat!

We have two mats to give away to two lucky readers!

Crystal Candy design-led silicone mat designs are often the first choice for aspiring and professional cake decorators across the world. Made from 100% certified food-grade silicone (hand-made, not mass-produced or re-branded from China), there are approximately 10 different collections and over 100 unique designs.

Crystal Candy now have their very own Crystal Lace Icing for use with their moulds. They also have a new collection of starter mats which are the perfect introduction for home-bakers and cake decoration hobbyists.

Go to www.crystallcandyuk.com for further information or Facebook Crystal Candy UK



To enter this competition go to www.cake-craft.com and click on 'This Month's Competition'. The closing date for this competition is 7th October.

2 pairs of premium tickets worth £196 to give away - PRIZE A

BBC Good Food Bakes & Cakes Show 2014!

With the launch of The BBC Good Food Bakes & Cakes Show on October 25-27, *Cake* are giving away two pairs of Premium Tickets for the chance to experience star treatment! Bringing the popular BBC Good Food Bakes & Cakes title to life, the show will be packed with baking, bread-making and cake-crafting demonstrations, free master classes, and hundreds of products to get you baking like a pro.

PLUS! Don't miss out on seeing your favourite baking stars, LIVE at the show! The Premium Ticket includes a front row GOLD seat in the Bakes & Cakes Theatre where you can watch Mary Berry, Mich Turner, John Whaite, Paul Hollywood, and other expert bakers in LIVE 30 minute baking and technique demos. www.bbcgoodfoodbakesandcakesshow.com



Also included in this sizzling giveaway is, afternoon tea, a glass of bubbly, goodie bag, BBC Good Food Show Bakes & Cakes Cookery book and more.

To apply for this fabulous giveaway please go to the top of this page and follow the instructions there and place **Premium Tickets** on postal entries.



5 pairs of mats worth £99.90 to give away - PRIZE B

Garlands of Bunting



When these bunting sets from Katy Sue went on sale they were out of stock within hours! So we know without a shadow of a doubt, that our readers will love these moulds by Katy Sue Designs. The design can be used all year round to embellish your cakes and cupcakes just by using colours that reflect the seasons. You can add any name or inscription, such as 'Just Married' to the top or sides of a cake. The

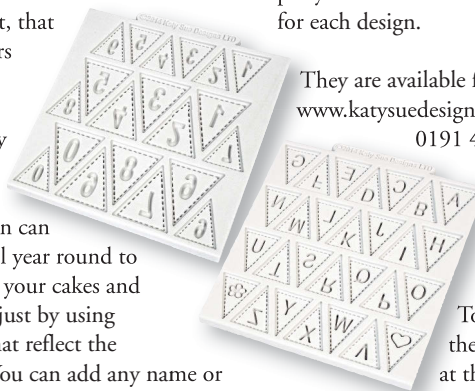
Bunting Alphabet and Bunting Numbers, silicone design mats make it easy to personalise pretty party cakes and RRP 9.99 for each design.

They are available from www.katysuedesigns.com

0191 4274571 and we have 5 pairs of mats to give away to our readers.

To apply follow the instructions at the top of this page and place

Katy Sue Designs on postal entries.



10 sets of cutters worth £97.40 to give away - PRIZE C

Orchard Products Swan and Multi Blossom Cutters

These lovely OP swan and multi blossom cutters are used by Yoshiko Tsuda in her intricate wedding cake project on pages 48-53, a design which can easily be adapted to suit many other special celebrations that call for a cake.



Orchard Products (OP) are British made from non-stick materials which meet all the appropriate FDA regulations for food contact materials. OP cutters are available from all sugarcraft suppliers around the world. If you



cannot find the OP cutters you are looking for go to www.orchardsugarart.co.uk or call Orchard Products UK Ltd +44 20 8391 4668 or email sales@orchardsugarart.co.uk

We have 5 swan cutter sets and 5 multi blossom cutters to give away to our lucky readers. See the top of page 10 for details on how to enter and place **OP Cutters** on postal entries.

The OP Swan Set includes all the cutters, mould and a veiner you will need to create a detailed modelled 3D swan. The OP Swan Set retails for £12.99 and the OP Multi Blossom four piece cutter set cuts out four different sizes of blossom RRP £6.49. Both are available from Surbiton Sugarcraft, London's largest high street Sugarcraft and Cake Craft Store.

47 items worth £774.00 to give away - PRIZE E

Edible Cake Lace

Cake Tin Smith have introduced Edible Cake Lace, a new and unique concept for cake makers and decorators to create beautiful and delicate lace patterns by using a combination of Edible Cake Lace mixes / premixes and specially designed delicate lace mats.



*Karen's
Edible Cake Lace*

Edible Cake Lace by Karen's are proud to announce their new range of 3D high definition lace mats £7.99 - £18.99. These are designed with two heights in the lace pattern to give more definition, creating a stunning and real effect to the end result.



The mats come in many designs and are easy to use in combination with their edible cake lace which remains soft and pliable for a longer shelf life.

Currently they have Edible Cake Lace in 3 colours - White mix, Silver and Gold ready premixes £8.99 - 14.99 and many more colours are coming soon.

From novice to professional, the hobbyist and anyone in between - there is bound to be something here for you. Available from www.ediblecakelace.co.uk and www.caketinsmith.com

Special 1 month discount of 20% for *Cake* reader's, quote Discount Code CCM092014.

We have a very generous assortment of mats and edible lace to give to our incredibly lucky readers. Follow the instructions on page 10 to apply and place **Edible Cake Lace** on postal entries.



15 products worth £91.50 to give away - PRIZE D

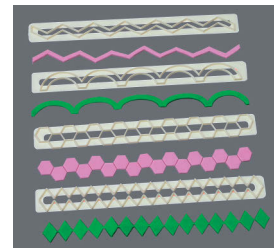


FMM Quality Cutters

FMM are renowned for their quality cutters and they added these clever tools to their range at www.fmmsugarcraft.com this year which we really love.

Geometric Edging

Four endless cutters that will make eight border designs are included in this pack which consists of a diamond, chevron, curve and hexagon. These cutters can be mixed, matched and overlaid to create many additional patterns. RRP £6.90.



Dab-a-Dust

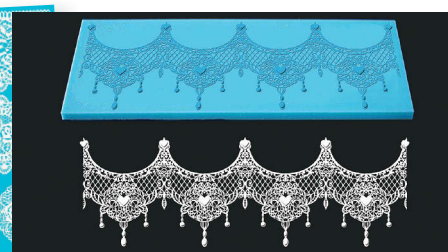
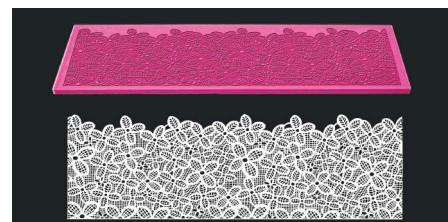
A handy little dabber that allows the cake decorator to perfectly control the amount of icing sugar or cornflour required when working with sugarpaste, flower paste or gum paste. RRP £4.50.

Peony Set

Use these cutters to create a peony that is not only beautiful but elegant too. Perfect for creating a stunning show piece cake. Use this cutter and a Styrofoam ball to create a peony at the bud stage or a more open flower with stamens in the centre. RRP £6.90.



We have 15 of these products to give away to our readers. Go to the top of page 10 to see how to apply and place **the name of the product you would like to win** on postal entries.



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Ulla Netzband

Sunflower

(*Helianthus*)

In Chinese symbolism the sunflower (and sunflower meaning) deals with long life, good luck and is considered very auspicious. It is also a symbol of happiness. Its yellow colour signifies vitality and intelligence. Even the flower name is taken from the Greek helios which means sun.



You will need

Consumables

- flower paste white (A Piece of Cake)
- strong sugar glue
- paste colours brown, Christmas green, melon (Sugarflair)
- petal dusts lemon, egg yellow, moss green, foliage green, black (Sugarflair)
- petal dust sunflower (Squires Kitchen)
- couscous
- confectioners glaze (optional)
- isopropyl alcohol (optional)
- styrofoam balls 1.5cm (1in) (CelCakes)
- florist wires white 16, 18, 26, 28 gauge
- florist tape Nile green

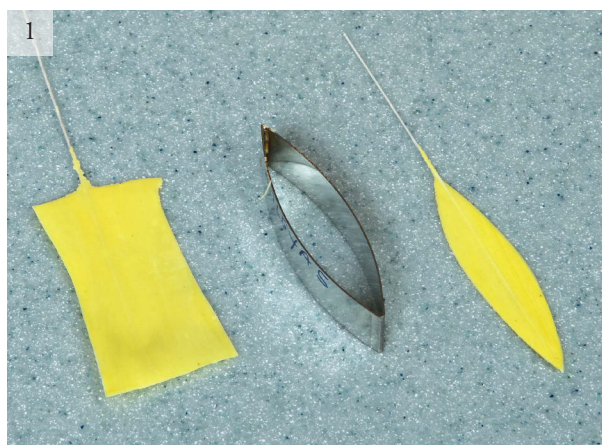
Tools

- cattleya sepal cutters 5 and 8 (TT)
- 6 petalled calyx cutters 627, 626, 625 (TT)
- sunflower leaf cutters 702, 703 (TT)
- sunflower leaf veiner (Sugar City)
- stargazer B veiner (Squires Kitchen)
- ball tool
- dresden tool (JEM)
- rolling pin
- paintbrushes

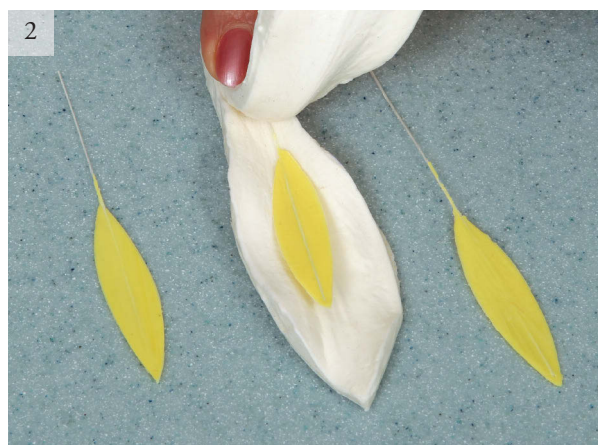


Cake Tip

It is important that all the petals are made first including dusting and cutting the wires as the centre paste needs to be soft to enable easy insertion of the wires. Should your paste begin to dry add a little glue to the petal wires before inserting them.



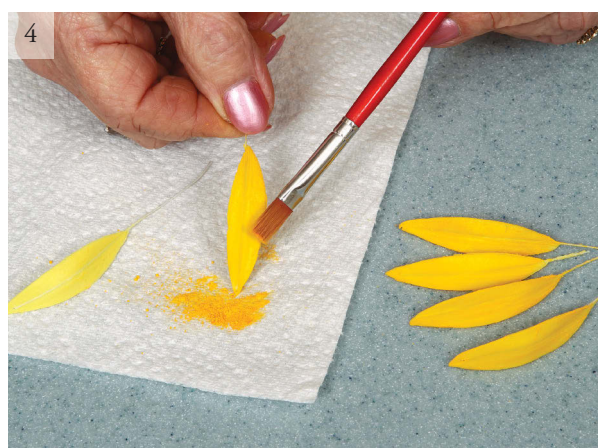
Petals: Roll out melon flower paste and lay a 28g wire on to it. Fold the paste over and re-roll to thin the paste being careful not to expose the wire. Cut out a petal with the larger cattleya cutter.



Use a ball tool to thin the edges and vein the petal in the stargazer B veiner.



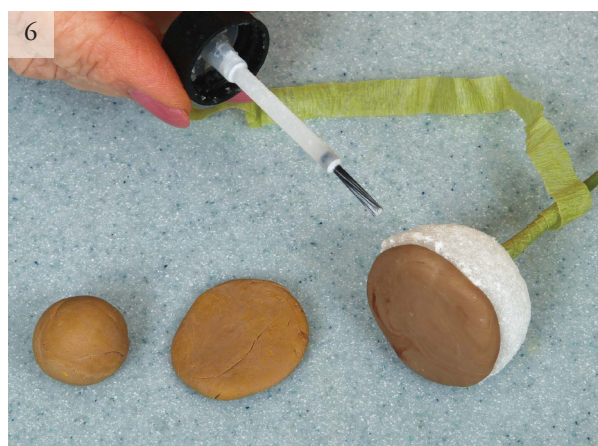
Reinforce the centre vein and let the petal fall back slightly.



You will need between twenty one and twenty three petals per flower head. Mix lemon and egg yellow dust and dust the petals with this mixture. Cut the wires to around 1.3cm.



Centre: Take an 18g wire and hook the end into a 'T' bar. Cut the styrofoam ball into two equal sections. Insert the hooked wire into the flat part of the half ball securing it with strong sugar glue and leave to dry.



Colour flower paste brown and form a ball. Flatten this, and using sugar glue as adhesive, cover the upper surface of the styrofoam ball with the brown paste.





Roll out sufficient brown paste to cover the whole ball. Glue the ball and fold the paste over it and secure the paste to the wire. Neaten up if necessary. Indent the centre with a rolling pin.



Mix couscous with brown and black petal dust. Glue the upper surface of the centre and dip the centre into this mixture, pressing it on securely.

Cake Tip

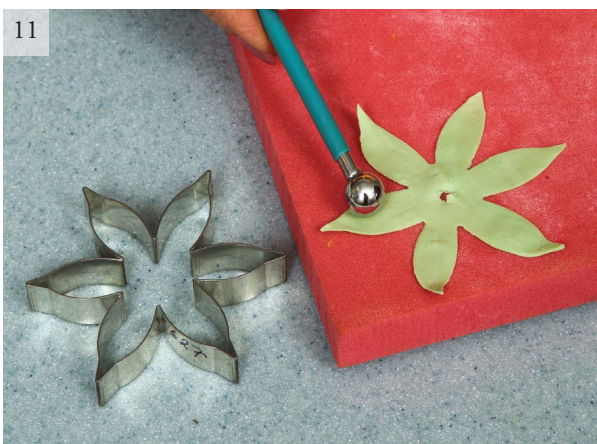
Semolina can be used instead of cous cous.



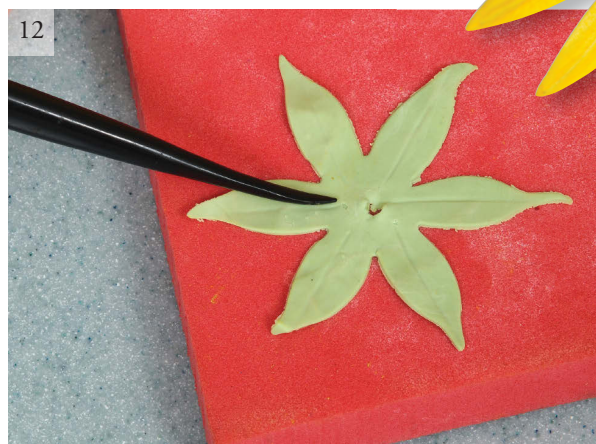
Dust the outer edges of the centre with a little sunflower and add a little black petal dust to the centre.



Attach eight petals around the top edge of the centre at even distances. Then add another eight petals slightly lower and in between the first layer. Use a few more petals to add to the inside of the first layer wherever there is too large a gap.

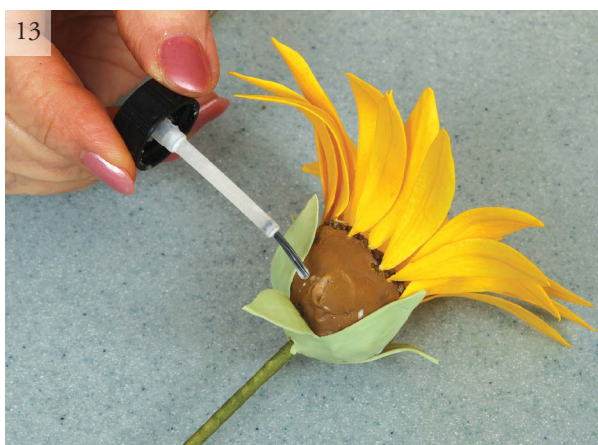


Calyx: Roll out Christmas green paste and cut out a calyx with the 627 cutter, which is the largest of the three cutters. Place the shape on to a soft pad and elongate each sepal using a ball tool.

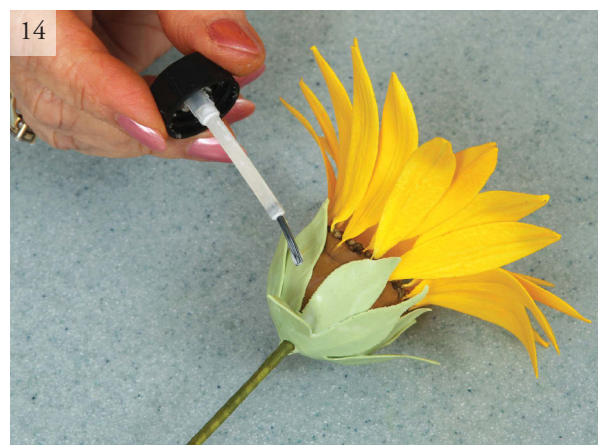


Turn the shape over and with the fine end of the dresden tool mark centre veins on to each sepal in turn.





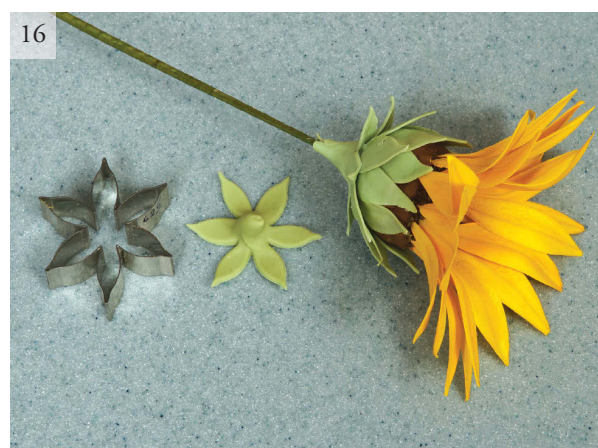
Thread the calyx on to the flower head. Glue each sepal about three quarters up and attach them, allowing the tips to fall backwards.



Repeat this with the same size cutter interlocking the sepals between those on the first layer.



Using the next size down calyx 626 repeat as above again, interlocking the sepals with the previous layer.



Form a mexican hat shape and cut out another calyx 625. Elongate each sepal as before and also vein as before, then attach it behind the previous calyx again interlocking it. Using a finger and thumb smooth the paste a short way down the wire.



Buds: These are made in exactly the same way as the flower but using the smaller petal cutter and only around fourteen to sixteen petals are needed for each head. Leave the petals upright curving them in towards the centre. The centre and the calyx are made exactly the same as for the flower.



Leaves: Roll out Christmas green paste and lay a wire over it. Fold the paste over and re-roll. The smaller leaf will have a 28g wire, the larger leaf a 26g wire. Cut them out with the leaf cutters and smooth a little paste down each wire, which will save the need to tape them.



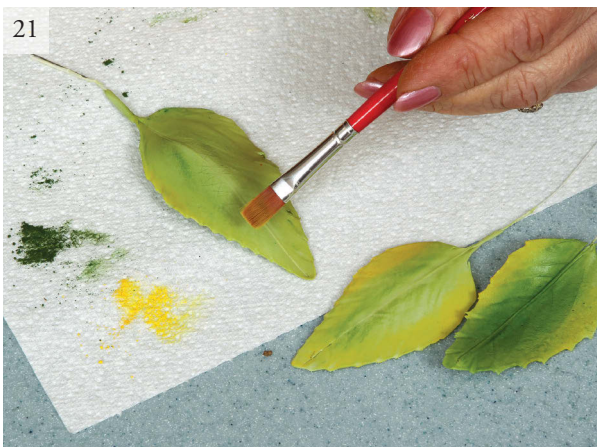
19 Turn the leaf over. With the wider end of a dresden tool pull out little serrations.



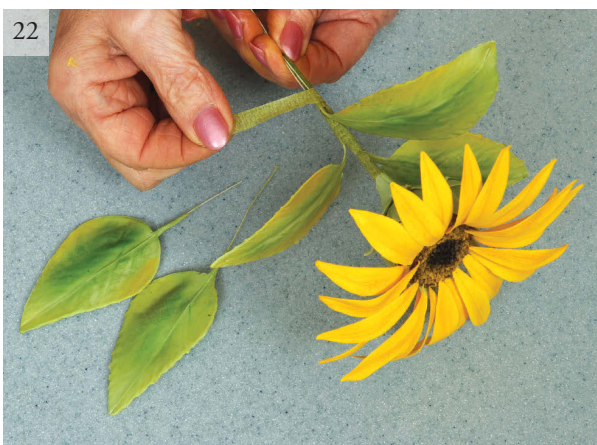
20 Turn the leaf over again and vein it in the sunflower veiner. Leave to dry.

Cake Tip

To glaze the leaves mix 25% of glaze with 75% alcohol if required.



21 Dust the edges with sunflower dust. Dust the centre from the wire outward with moss green and over dust with a little foliage green. Leave the underside of the leaves a little paler. When dry either steam or glaze the leaves in quarter strength confectioners glaze.



Assembly: To thicken the stem add a couple of layers of full width tape. Add a leaf and offset a second leaf a little further down. Carry on in this fashion gradually introducing the larger leaves. Dust the stem with a little foliage dust.





Ally Colledge

A Steamy Romance

Gas lamps flicker and a London fog sets in.

*You hear a clunk of machinery, a hiss of steam
and tick, tick, tick.*

*Set in an alternative future this steampunk
inspired wedding cake marries fantasy with
Victoriana for a steamy celebration.*

You will need

Consumables

- fruit cakes round 10, 18cm (4, 7in)
- fruit cake hexagonal 25cm (10in)
- cake boards round 10, 18cm (4, 7in)
- cake board hexagonal 25cm (10in)
- hexagonal cake drums 33, 38cm (13, 15in)
- marzipan 2kg (4.7lb)
- sugarpaste white 3.8kg (8lb 6oz)
- modelling paste white 1.5kg (3lb 5oz)
- 3 large dowels
- small amount of royal icing
- paste colours navy, claret, caramel/ivory, chestnut, liquorice (Sugarflair)
- powder colours copper, dark bronze, gold (Squires Kitchen)
- powder colours dark silver, light silver (Rainbow Dust)
- dipping solution (Culpitt)
- glaze spray (PME)
- food colour pen jet black (Rainbow Dust)
- sugar glue (Sugarflair)
- brown ribbon 2.5m x 16mm (100 x 3/4in)
- waxed paper

Tools

- circle cutters (Caketime & FMM)
- triangle cutters (Caketime)
- square cutters (Caketime)
- oval cutters (FMM)
- teardrop cutters (Lindy Smith)
- butterfly cutter (PME)
- ribbon cutter (FMM)
- A4 card folded length-ways into 4
- bone/ball tool (PME)
- cutting wheel (PME)
- cake smoother (PME)
- paintbrushes
- sharp knife
- tape measure





Preparation

Colour approximately 1kg of sugarpaste with claret paste colour and 2.8kg with navy. You will also need approximately 700g ivory, 500g chestnut and 300g claret coloured modelling paste.

Cover all cakes with the marzipan then cover the hexagonal and 18cm round cakes with the navy sugarpaste. Cover the 15in drum with the remaining navy sugarpaste and the 13in drum with claret.

Add the ribbon to both and secure with sugar glue and a pin. Stick the boards together using a dab of royal icing with corners opposing each other. Using royal icing and dowels stack the two cakes on to the iced boards.

Cake Tip

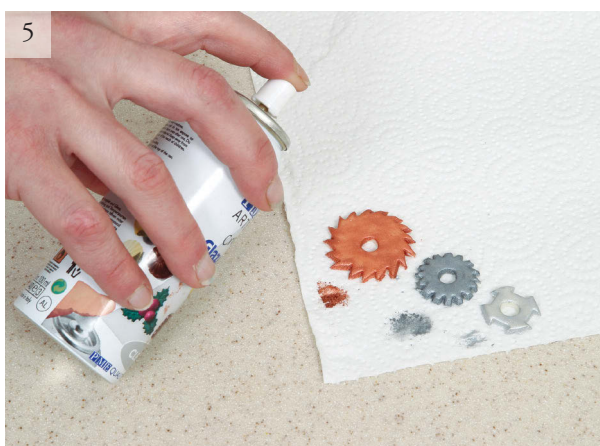
Colour the modelling paste and sugarpaste at the same time the day before. This gives the colour time to settle.



Using 100g of claret sugarpaste make a dome to add a rounded shape to the top of the 10cm cake. Stick using sugar glue and leave to dry. Cover both dome and cake with the remaining claret sugarpaste and secure on top of the 18cm cake.



When dry, spray with glaze and stick around the cake using sugar glue. Roll out a small amount of ivory modelling paste and cut out circles with the smallest cutter to make rivets. Glue these to the corners and carefully paint with the dark silver powder mixed with alcohol.



When the cogs are dry they can be painted with a variety of metallic paints made up from the powders mixed with dipping solution. Give them a few coats and ensure the edges are covered.



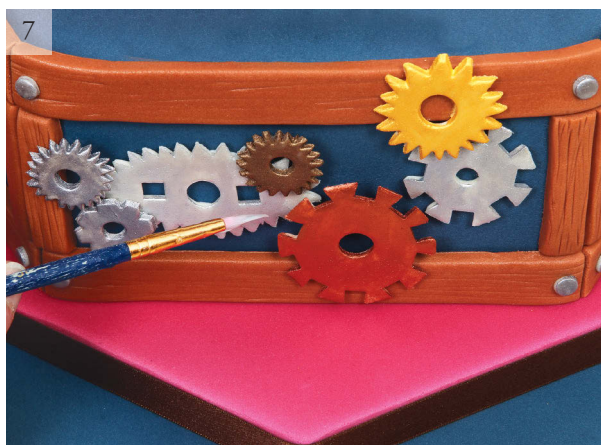
Roll out 300g of chestnut modelling paste and using the ribbon cutter cut 1.5mm wide strips. Measure the width and depth of each face and cut the vertical and horizontal strips to the required size. For the wooden texture, use the cutting wheel to mark the panels using uneven strokes.



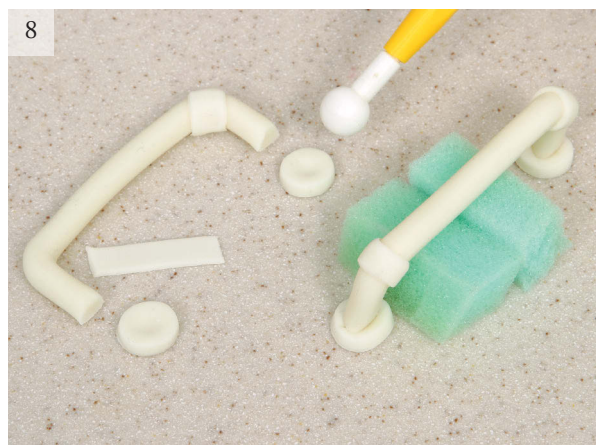
To make the cogs, roll out 200g of caramel/ivory modelling paste. Cut some ovals and circles in a variety of sizes. Use the triangle and square cutters around the edges to make teeth. Use the smallest circle or square cutters to remove the centres and leave to dry.



Once the paint is dry place the cogs apart on waxed paper and spray lightly and evenly with the glaze.



When the glaze is dry attach the cogs to the cake with sugar glue. Have some overlap and stick a few to the frame to give the cake depth.



For pipes, roll five tubes of ivory paste approximately 5mm x 12cm. Bend each end and dry. Cut out small circles and using the ball tool make a dent in each centre. When the tubes are hard glue the circles to each end and support with sponges until set.

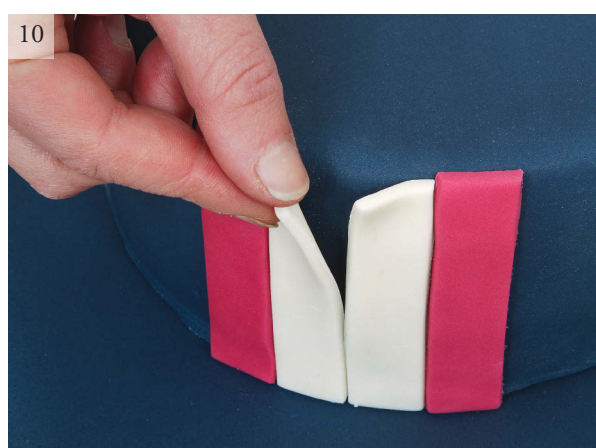
Cake Tip

Measure each stripe individually because the cake will vary slightly all around. Measuring each one keeps the stripes looking uniform.

Alcohol will evaporate very quickly when exposed to air, so keep checking the consistency while working.



For the stripey fabric measure the height of the 7in round cake. Roll out 200g of claret and ivory modelling paste and cut into 2cm wide strips using the ribbon cutter. Cut these to the height of the cake.



The first two stripes of ivory must be glued at the base and up the outside edges, leaving the middle edge unglued. Leave for a minute then gently ease the split open making it wider at the top. Finish covering the rest of the cake with stripes.



To make the eyelets for the split roll out some paste and cut eight x 12mm circles. Use the 5mm cutter to remove the centres of the larger circles. Glue the eyelets on to each side of the split.

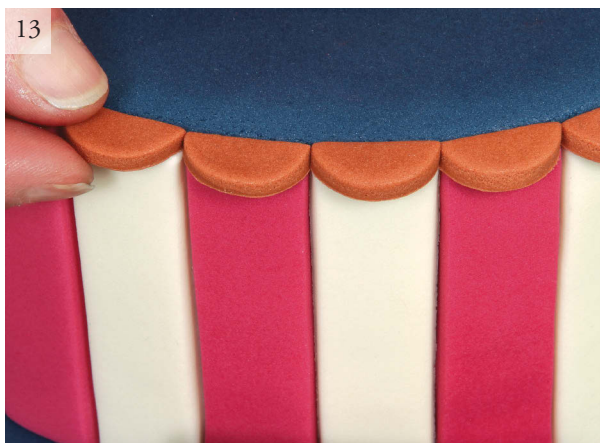


For the laces roll the black paste into a cable about 5mm wide. Measure between each eyelet and cut the pieces to length. Glue each end into an eyelet. Stick a few pieces inside and leave the top two laces to trail on to the cake below.

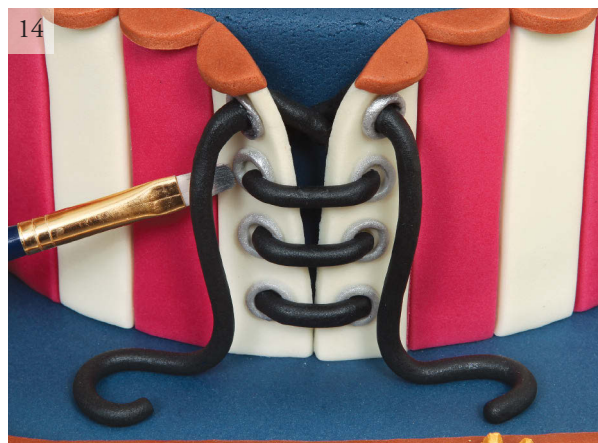


Cake Tip

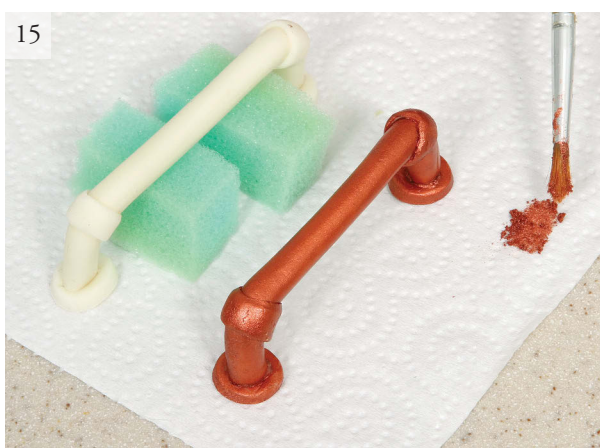
Keep a piece of kitchen paper below the area you are painting in case powder floats on to the lower tiers and board.



Roll out chestnut paste and cut circles the same width as each stripe. Cut the circles in half with a sharp knife and glue along the top of each stripe to make the trimming.



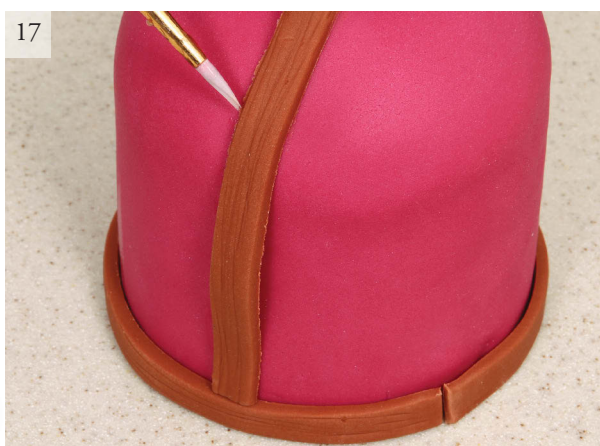
Using light silver powder mixed with alcohol and a fine paintbrush, carefully paint the eyelets. Ensure the glue has dried before painting and that the paint mix is not too runny.



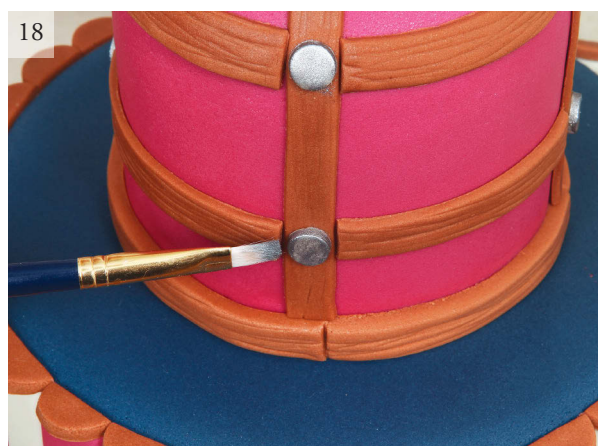
Paint the pipes with copper, leave to dry and lightly glaze. When dry they can be carefully glued around the top of the octagonal cake.



For the woodwork around the top cake, roll out chestnut paste and cut 5mm wide strips then texture these. Cut a strip for around the base and four that reach from the base to the top of the dome. Also cut out a square and texture it to cover the joins.



Cut the base strip into four and glue around the bottom. Then attach the 4 vertical strips to the cake. Once attached, measure and cut horizontal pieces to go between the vertical strips.



Glue the square over the join on top. Make some larger rivets and glue one to the wooden square and the rest around the cage. When these are dry paint them light silver.





Roll out white paste and cut out four butterflies but do not make the impression pattern on these. Use the smallest circle cutter to cut holes in the wings.



Leave the butterflies to dry on a shape former or folded card. When they are dry paint them with copper and carefully spray glaze on both sides.



Very carefully attach the butterflies to the top planks on the dome of the cake. Use sugar glue and press down very carefully with a piece of clean sponge until secure.



For the clock roll out the remaining ivory paste about 3mm thick and cut out a 4cm circle, a 4cm oval and two small diamonds. When dry, paint the circle and diamonds gold metallic, draw on the face and spray with glaze.



Using the three smallest teardrop cutters, cut two of each size to make 2 wings. Place three next to each other and glue along the sides. Gently press these together. Repeat the process to make an opposite wing. Paint both, spray lightly with glaze and dry.



Glue the diamonds on to the circle then glue on the clock face. Carefully attach the wings to the side of the face and stick the clock to the cake using a little royal icing.





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Karen Davies
Editor's Choice

Roses And Lace Wedding Cake

This beautiful vintage style cake has been decorated with roses and hydrangeas using moulds. Handmade sugar flowers can, of course, be used but for a bride on a budget – or a cake decorator with limited time, this beautiful design can be achieved.

You will need

Consumables

- round cakes 2 x 15, 1 x 20, 1 x 25cm (6, 8, 10in) covered with sugarpaste
- sugarpaste vanilla, marshmallow or modelling paste 1.7kg (4lb) (Karen Davies)
- flower paste 50g (2oz)
- royal icing
- cornflour
- edible glue
- paste colours pink, purple, gooseberry (Rainbow Dust)
- powder colour pearl white, pearl crushed pine, citrus green
- piping bag

Tools

- large rose mould (Karen Davies)
- Amy lace mould (Karen Davies)
- Lottie lace mould (Karen Davies)
- bow mould (Karen Davies)
- Elizabeth lace mould (Karen Davies)
- hydrangea border mould (Karen Davies)
- leaf cutters 3 & 4cm
- rose leaf veiner
- cutting wheel (PME)
- ball tool
- sponge pad
- paintbrush fine
- dusting brushes including large and flat
- piping nozzles No.1, 42
- small scissors

2
simple



Preparation

Insert three pieces of dowelling into each of the two larger tiers. Mark them level with the top of the cake. Remove the dowelling, trim and place back into the cake.

Before attaching the frills to the bottom of the top tier, the side of the cake should be measured and marked to ensure the layers are positioned evenly.



Colour two x 185g of sugarpaste/modelling paste in pink and lilac for the roses. Mould the roses by dusting the mould with cornflour, press in a smooth 46g ball of sugarpaste. Press firmly, turn the mould over and bend back to release the rose. Leave to dry.



Colour flower paste with a little gooseberry colour then roll it out thinly. Use the two leaf cutters to cut out 14 – 18 leaves in total.



Place the leaves on a sponge pad. Gently press a ball tool around the edge of the leaves to soften. Place on sponge or crumpled kitchen paper to dry.



Brush the Amy lace mould with white pearl. Knead some of the sugar/modelling paste then roll into a strip the same width as the lace mould. Place on the mould and roll in a little at a time before moving on when you can see the lace pattern through the mould.

Cake Tips

Modelling paste can be sugarpaste with Tylo (CMC) or gum tragacanth added (1-2 x 5ml to 450g of sugarpaste), or half flower paste half sugarpaste.

As each brand of sugarpaste/flower paste can have different properties these quantities may need altering.



Turn the mould over and pull back to release the paste.



Use a cutting wheel to trim around the piece of lace. Cut one edge straight if the lace is too deep for your cake. Measure the side of the cake first and allow for the edge of the lace to stand up straight and a little bit taller than the cake.



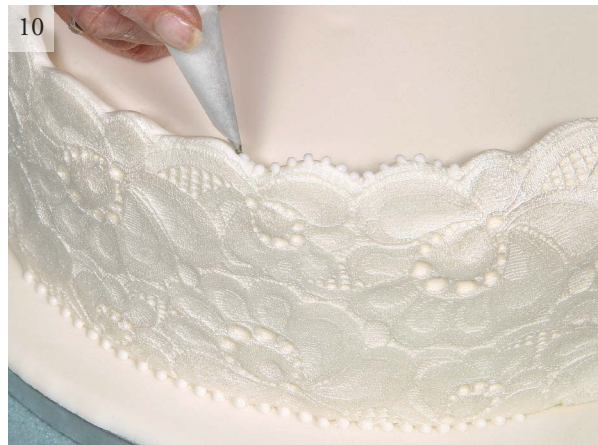
Before attaching the lace, use the lustre brush to give a better shine and bring out the pattern.



Brush the centre front of the cake with edible glue then attach the lace to the cake.



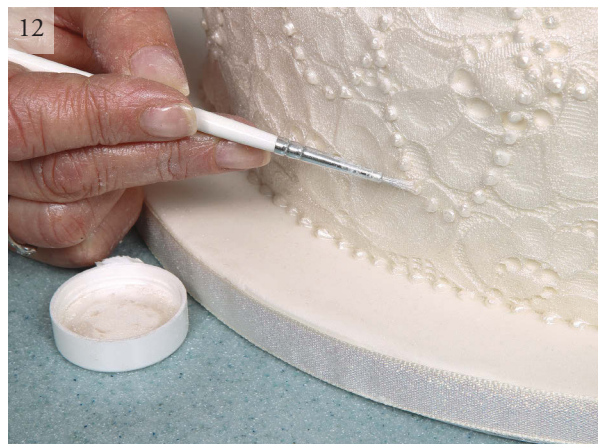
Where you join the pieces together, use a No. 42 nozzle to help disguise the join. Use the nozzle to push the edges together. If you can still see gaps, pipe a little royal icing to fill in then smooth with a damp paintbrush.



Pipe pearls around the bottom and top edge of the lace with royal icing and a No. 1 nozzle.



Pipe strings of pearls around the side of the cake over the lace. Pipe different lengths and widths then overlap the strings.



When the piping is dry, mix isopropyl alcohol with white pearl and paint.

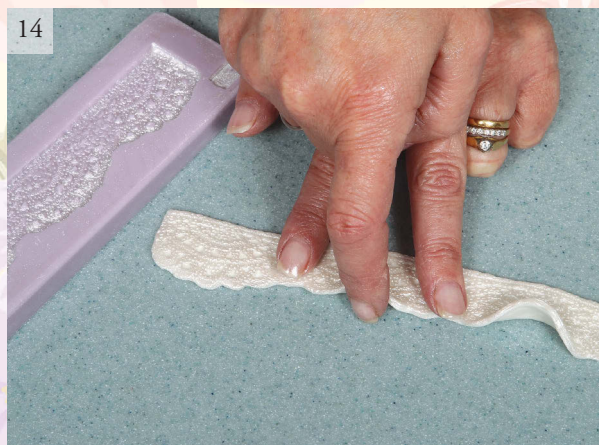


13



Place the tiers together. Pipe small pearls around the middle and top tiers.

14



Brush the Lottie lace with white pearl. Roll a 12g sausage of paste, flatten slightly and place in the mould. Press the paste into the mould keeping it level with the back and not going over the edges. Remove excess paste then turn the mould over and bend back sharply to release the paste. Put a finger each side of the curves then stretch for the frills.

15



Brush the side of the top tier with glue and attach the frill. Repeat working around the cake and adding four layers.

16



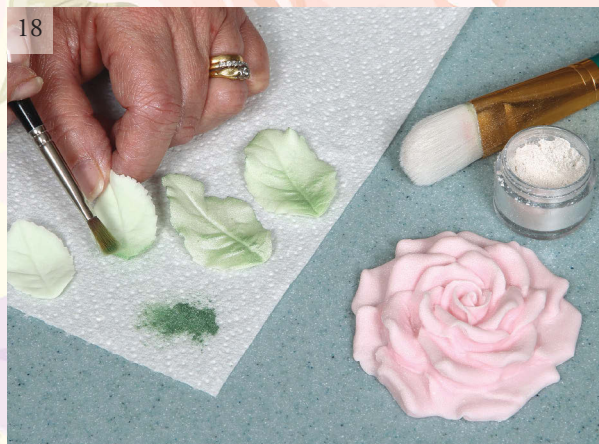
Brush the middle sized bow with white pearl. Mould one bow. Mould the Elizabeth lace the same as the Lottie lace using 15g of paste.

17

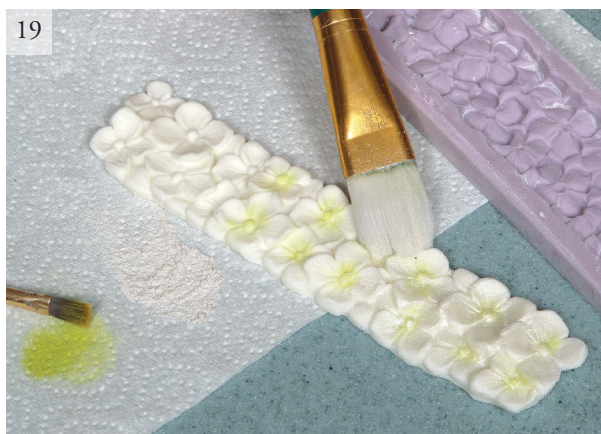


Attach the Elizabeth lace around the top of the Lottie lace then attach the bow to the front of the cake with royal icing.

18



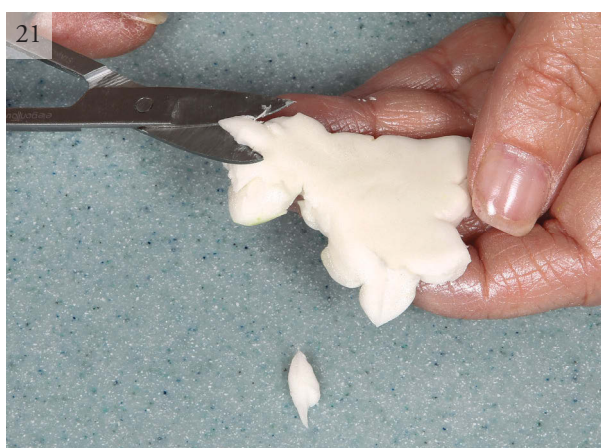
Brush green powder colour well into kitchen paper. Brush green powder colour into the wider end of the leaves and at the edges. Brush leaves and roses with pearl white.



Dust the hydrangea mould with cornflour. Press a sausage of paste into the mould. Turn over and release the paste. Brush the centre of each flower with a little lime green powder. Brush all over with pearl white.



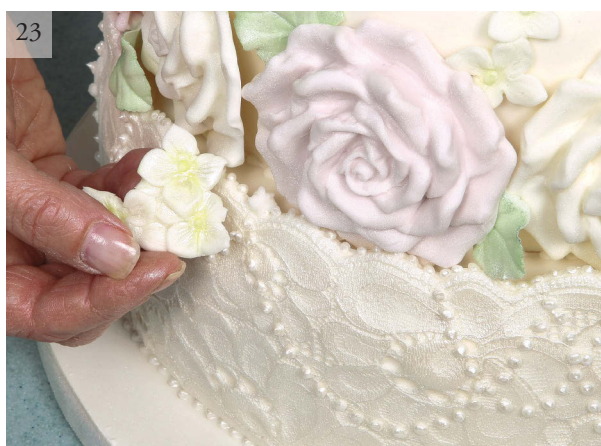
Use small scissors to cut out groups of flowers. Cut as many as possible from one border in groups of 3 or 5. Several borders will need to be moulded, coloured and trimmed, but they can be made when you are up to step 24 so you make exactly the amount required.



As the petals are thicker when the flowers have been made in a mould, reduce the depth by turning the flowers over and using scissors to snip paste from the backs of the petals. Cut so that petals points are thinner.



Shape a cone from 150g of modelling paste. Attach to the centre of the top tier with glue.



Attach roses with royal icing at a slight angle to the side of the 20cm cake. The top of the rose should lean against the top of the side of the cake and the bottom of the rose should rest at the back of the lace. Fill gaps between the roses with leaves and hydrangea flowers.

Attach three roses, hydrangeas and leaves to the cone on top of the cake. When the flowers are placed against it more paste can be added or taken away where needed to help with the arrangement.

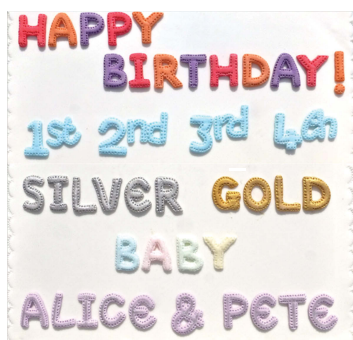




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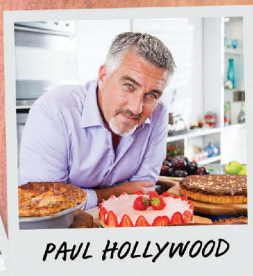
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Marion Frost

Moth Orchid Cake

Many brides choose the moth orchid as the main flower in their bouquet. This exotic bloom comes in many shades and here it is shown in white as the main focal point of the wedding cake.

The side decoration of lace and pearls to match the dress can be made more flamboyant by adding extra pieces to the design.

Consumables

- round cakes 15, 20, 25cm (6, 8, 10in)
- marzipan (optional) 2.6kg (6lb)
- white sugarpaste 2.6kg (6lb)
- round cake board 32cm (13in)
- round cake cards 15, 20cm (6, 8in)
- flower/modelling paste white (1lb) (Renshaw) *
- white vegetable shortening
- edible pearls (A Piece of Cake)

You will need

- sugar glue (A Piece of Cake)
- 1.5 metres of 15mm light ivory ribbon (A Piece of Cake)
- mimosa sugartex (Sugarflair) *
- dust colours lemon tart pearl white (Rainbow Dust) *
- click twist brush metallic red (Rainbow Dust) *
- cocktail stick

Tools

- cake smoother (A Piece of Cake)
- moth orchid set includes veiner (Patchwork Cutters) *
- picot dot set (Patchwork Cutters) *
- bone tool (JEM)
- dresden tool (JEM)
- sponge pad (CelCakes)
- non-stick rolling board *
- paintbrushes No. 6, 000 *
- tweezers

* Available from Patchwork Cutters





Photography: Clark Smith Stanley

Cake Tips

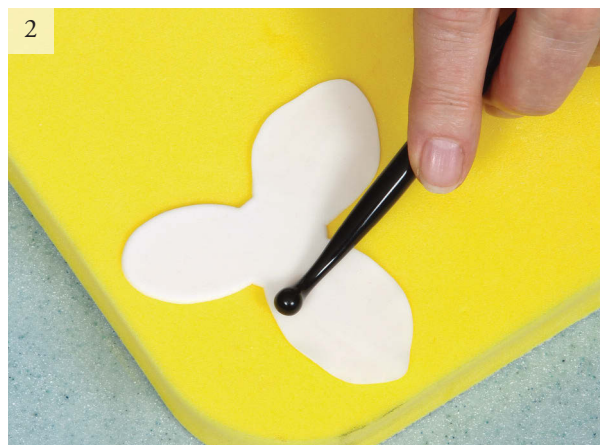
A dusting sheet is a piece of laminated paper in your chosen colour. This can be wiped clean and used repeatedly.

Sugar glue, sprinkle one part Tylose® powder on to 30 parts water, this will appear lumpy but will clear overnight.

Softened sugarpaste can be used for piping and sticking pieces together. Add water to sugarpaste by kneading then paddling with a palette knife until smooth and a thick cream consistency.



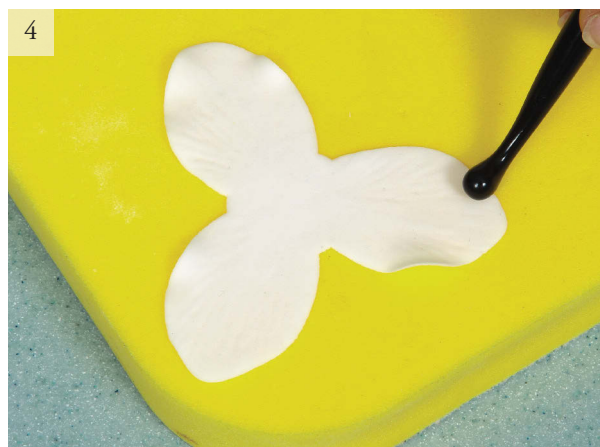
On a lightly greased non-stick board roll out white flower paste. Rub a little grease on to the cutter before cutting out the sepal.



Place the sepal on to a sponge pad and using the back of a bone tool stretch and widen each part.



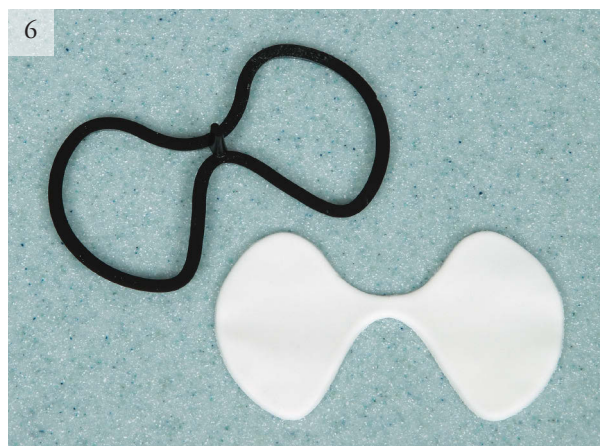
Place the sepal on to the 'female' half of the veiner (with two hollows) emboss each sepal turning until all three are embossed keeping the veining running from top to centre and not across.



Return the sepal to the sponge pad and using the bone tool soften around the outer edge slightly



Make a former from foil paper. This should rise slightly in the centre. Place the sepal on to it.



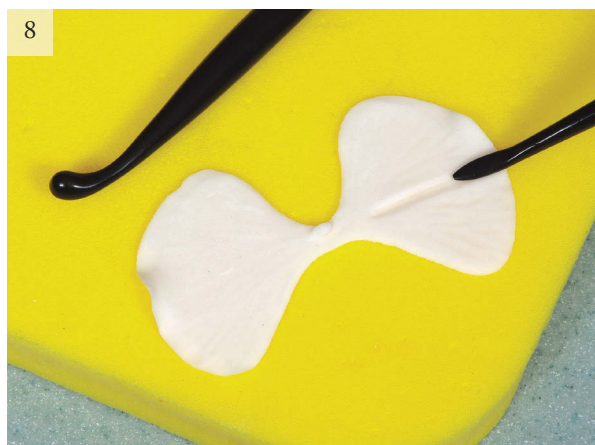
Use a lightly greased non-stick board to roll out white flower paste and cut out the petals.

Cake Tips

The moth orchid flower fits nicely on a 10cm cake which is ideal for a present, corporate events and fund raising. Place into a clear bag and tie with a large bow.



Place the petals on to the 'female' side of the mould and place the other half on top and press firmly.



Place the petals on to a sponge pad then soften the edge using a bone tool, add a centre vein with the flat end of a dresden tool.

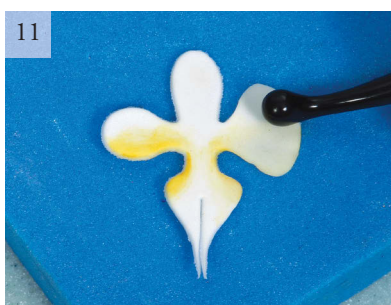


Moisten the centre of the sepals and place the petals into position with the widest part toward the bottom of the flower, place foil supports behind the petals to lift slightly whilst they dry.

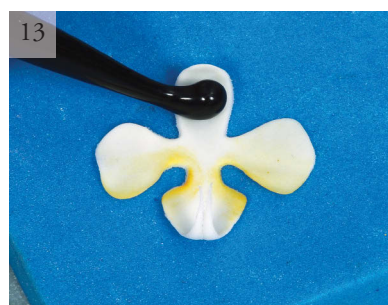


Cut out the column/throat/lip and place on to a dusting sheet. Dust yellow dust colour around the inner edges.

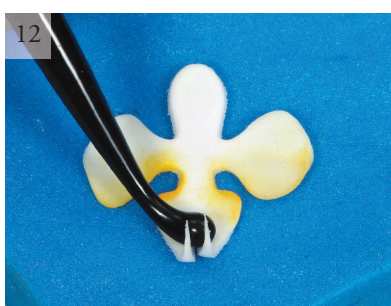
Place on to a sponge pad and widen the sides of the throat and lip using the back of the bone tool. Cup slightly then separate the two points of the lip.



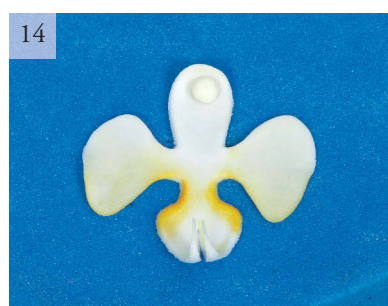
Use the bone tool to cup the centre of the top column.

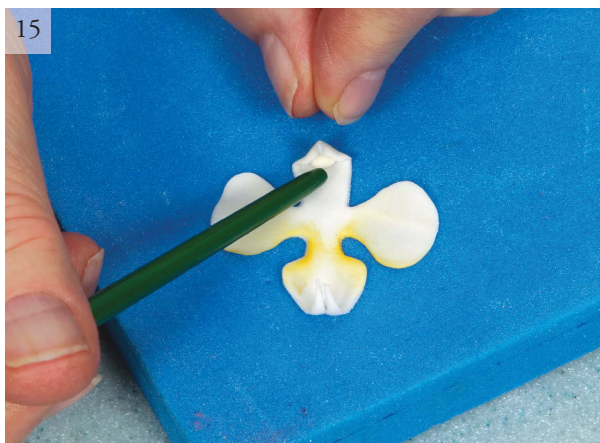


Place the bone tool on to the points and stroke towards the centre this will make the points curl upwards.

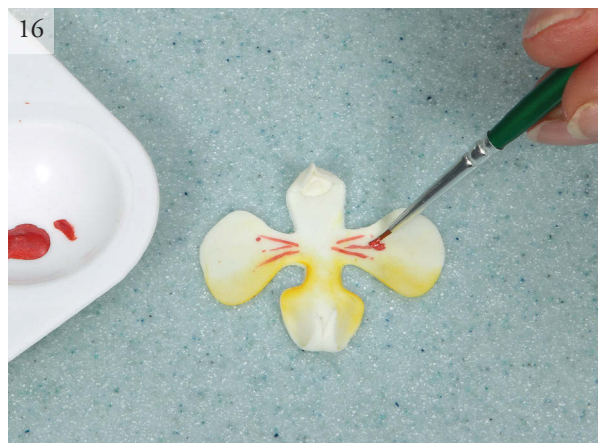


Moisten lightly with sugar glue and place a small ball of flower paste at the top of the column.





Place a paintbrush handle or similar on to the small ball of paste and coax the top of the column around it, at the same time pinch the column to a point.



Squeeze a little colour from the twist brush into a palette and use a fine brush to paint three lines each side on to the throat.



Place the piece into a paint palette or similar former to dry. Support the sides with small pieces of foil.



Roll a small piece of orange paste into a ball, press the dresden tool into the paste to form a groove. Mix orange dust colour with mimosa sugartex. Moisten the grooved ball with glue and dip into the sugartex. Moisten the centre of the flower with glue and place the ball in the centre. Leave this to dry.



Brush a hint of dry pearl white dust over the petals and sepals. This will help to show the veining but is optional. Moisten with sugar glue and place the dried throat into position. Support until dry.



On a lightly greased non-stick board roll out white flower paste, it is important not to lift the paste when rolling out. Grease the picot cutter well, place on to the paste and press firmly. Repeat, cutting as many pieces as the paste will allow. Brush each piece with dry pearl white.



Use a cocktail stick to remove all of the small inside pieces.



Peel the paste from around the edge of each piece, lift and place on to a sponge pad to firm slightly. This is an opportunity to cut more pieces and leave these to firm whilst the first are attached to the cake, then repeat.



After 2-3 minutes turn the pieces over and moisten the backs with water. The slightly firmer pieces are easy to handle, lift and place around the cake. The last two pieces can be trimmed or stretched to fit.



To hold the pearls in place, pipe a small bulb of softened sugarpaste between each picot piece and using tweezers place a small edible pearl in position.



On a lightly greased non-stick board roll out white flower paste into thin sausage shapes. Roll a smoother over each piece to bring them to an even thickness. Shape into curls and leave to dry before placing flat on to the top tier using a little sugar glue for sticking.



Use sugar glue to attach a ball of sugarpaste on to the cake, moisten the ball with glue and place the orchid on to this. Repeat with all of the orchids.

Over to you

Welcome to **your** page,
where you share your cake trials and tribulations.

If you have any cake problems, or just want to tell us about a special cake you have made, we will do our best to find space for your message here.

Courtesy of Doric Cake Crafts we will deliver a mystery parcel to the sender of the message of the month.



Contents will vary depending on the monthly magazine theme.

When Your Luck's In...



Thanks very much for the giveaway coloured icing from which I made some lovely biscuits for Halloween. I could not believe that I also won the cake leveller. I was feeling a bit low until the prizes came. The cake leveller is such a good prize as it makes life so easy!

Tracey Nicholson, Sheffield.

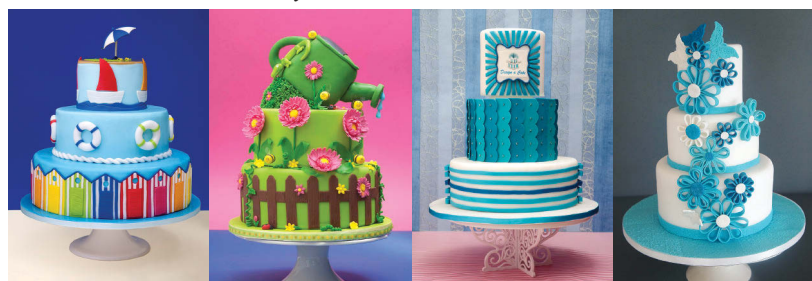
Inspired Italian Fan

I found your magazine on the internet and, decided to subscribe immediately, as you and the readers give a lot of useful tips.

After three years of reading *Cake*, English and American books and following courses here in Milan (I had the chance to follow two of the most incredible English teachers, Mich Turner and Debbie Brown), I started my own business.

I want to thank you for the comprehensive step-by-step tutorials and news about everything relating to improving my skills.

Alessandra Griziotti, Milan, Italy.



Wild And Wonderful!

I recently made a beautiful and natural wedding cake for a stunning bride who married her husband in the Scottish woodlands. The cake was made to match the ceremony surroundings.

I created the effect by rolling out sugarpaste, covering with clingfilm and rolling over it with a very heavy log to create the same texture, giving the fondant a very natural bark look. The fondant was then spray painted to look like a recently felled stack of logs, rings and cracks were then painted on the tops and the couples initials scribed into the 'bark'.

Lynne Gardner, Gardner Cakes, email.

Congratulations Lynne, you are our winner of message of the month.

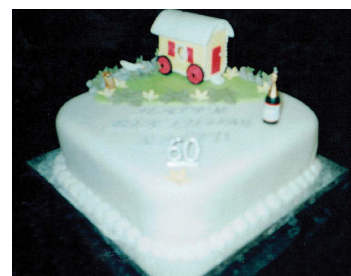


Caravan From Cyprus

I moved from Wales to Cyprus 8 years ago. I had your magazine every month for over 10 years and I got hooked on making flowers and sugarcraft. I was in the supermarket in the village here and on a shelf, to my surprise, I spotted your magazine and had to have it, not having decorated many cakes here, as the requirements are hard to find and not cheap.

I got out all my old cake gear and having seen the amazing merry go round cake on the cover with the drapes, decided to use this idea for a wedding cake I was working on. Recently I found a picture of a cake I did back in 2002 when I first started from your magazine. I did not realise I could get the magazine here but now I am hooked again I have placed a regular order.

Liz Emmerson, Cyprus.



Mannequin Parade

Just wanted to share some cupcakes I made for my daughter's birthday. I don't get any time to do sugarcraft since the birth of my youngest child as she has been pretty poorly since she was born. These mannequin cupcakes were a challenge to



do and I couldn't find any tutorials on cupcake mannequins either. I used the Mexican paste recipe from May's edition of *Cake*. Not only is it easy to make but sets really well. My daughter Lacey is dress mad, so I thought these cupcakes were fitting for a real girly girl.

Kirsty Ede, Norwich.

Brave Farewell

Here is a cake I made for a lady who has the gene for breast cancer and decided to have a double mastectomy as she has lost her mum and sister to the disease. She held a 'Goodbye Boobs' party and I was asked to make this cake. I donated all profits to Breakthrough Breast Cancer Charity.

Clare Lanyon, Whitley Bay.



Winning Ways!

Last year I entered my first British Sugarcraft Guild Competition at Harrogate. My piece won a silver award (the highest on the day) and also won the trophy for best in class. The brief was exotic flowers. This is the first competition I have entered and was thrilled to win the trophy!

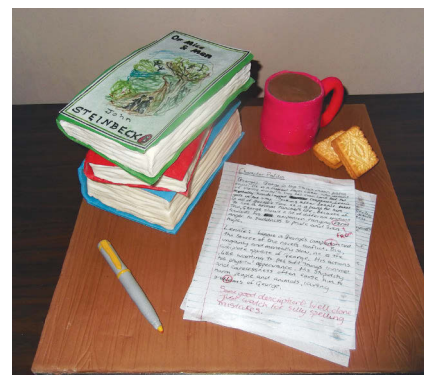
Collette Brierley, email.



Thoughtful Gift

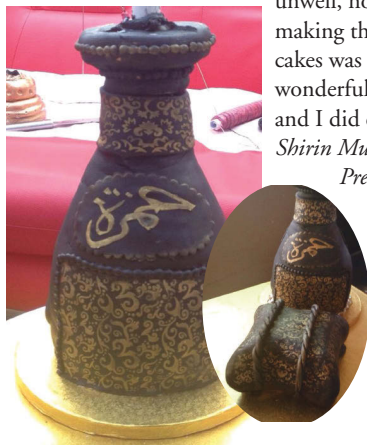
My daughter wanted an alternative thank you gift for her English teachers at the end of her exams and so I offered to make a cake. After some thought I came up with this desktop design, complete with work to be marked (rice paper and food colour pen, completely edible) and a much needed cup of tea and a biscuit. I also thought that a book or two would be relevant and so I chose John Steinbeck's *Of Mice and Men*, a book on every school's reading list. The staff were all absolutely thrilled with this unusual gift.

Yvonne Barlow, Halifax.



Hookah Cake

I met you at the cake show at Event-City at Manchester and asked advice on how to make a cake in the shape of a shisha (hookah). I'm no cake maker and this was only my second attempt at making a cake since high school, many moons ago. I just wanted to say Julie how much I appreciated your time, advice and help. I actually managed to make the cakes! Yes, plural, as I ended up making a life size shisha with a small cushion and also a large pillow cake. I've never had a cake making or decorating lesson, I am a full time carer to a 17 year old daughter with severe learning difficulties and Autism, and am myself



unwell, however making these cakes was a wonderful escape and I did enjoy it.

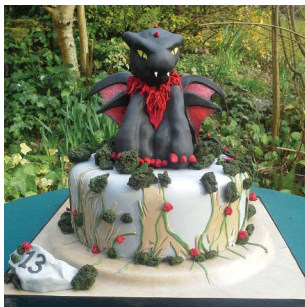
Shirin Musa, Preston



Best Friend's Birthday

My daughter Kerry won a silver award for her Birthday Cake for a Best Friend (ages 12–18 years). She was so proud & excited that she went and told Debbie Brown who was on 'Meet the Author' stand who kindly came over to see her work and have their photo taken together.

Hannah Collison, Inspired Creations, Surrey.



Wedding Disaster Averted

This is my wedding cake. It is 5 x 10in cakes (gluten free apple and blueberry, chocolate orange, Dorset apple, boozy fruit cake and cherry cake.) and they were transported by helicopter along with the stand I made, to Lundy Island after the boat was cancelled



due to rough seas.

I then had to put the cakes together, repair the damage from being transported and rope in a team of friends to glue hundreds of icing curls back together, all on the morning of my wedding.

Needless to say the wedding started late, but that is a sacrifice one has to make for an awesome cake.

Ellie Bassett (previously Ellie Pearce), Dorset.

Let us have your special cake stories and photographs, also your cake decorating queries as in answering your problems we could also be helping other readers email: editor@cake-craft.com or call 02476 738846.

A wonderful selection of PME cake decorating products to the value of £50.00 will be sent to this month's lucky winner.

All PME products are available from your local sugarcraft shop, supplier or for further information please contact www.cakedecoration.co.uk

STAR PRIZE



Contents will vary depending on the monthly magazine theme.

readers' GALLERY

STAR PRIZE



Jackie Giles, Bluebell Cake Boutique, Kent.



Donna Gladwin, Derby.



Ellen Parry, Middlesbrough.



Margaret Lewis, London.



Noreen Hashmi, Ilford.



M Ellis, Wirral.



Margaret Erasmus, Cape Town, South Africa.



Erika Jones, Powys.

If you would like us to consider displaying a good quality photograph of one or more of your cakes in our Readers' Gallery or Over to You pages please send it to editor@cake-craft.com. It would also be nice if you could send in a sentence or two to let other readers know why that cake was particularly special.

Helpful hint - clear any objects around and behind your cake before you take your picture as it displays your hard work so much better!

Contemporary Buttercream Bible

Author: Valeri Valeriano and Christina Ong

Price: £19.99

Publisher: David & Charles

ISBN: 978-1-4463-0397-9

Pages: 160

Size: 280 x 215mm, hardback

Content: Valerie Valeriano and Christina Ong are co-founders of Queen of Hearts Couture Cakes. They are known internationally as creative artists in the decorating of cakes with buttercream. This book is an essential reference to modern buttercream icing, creating textures, painting with buttercream, stencilling and pattern transfers. The superb photography shows 40 stunning cakes, from cupcakes to tiered wedding cakes, with step-by-step advice on their creation.



The Modern Flower Painter

Author: Anna Mason

Price: £17.99

Publisher: Search Press

ISBN: 978-1-84448-863-6

Pages: 128

Size: 287 x 225mm, hardback

Content: Anna Mason is an award winning artist and is a board member of the Society of Botanical Artists. Here she shares her methods for painting modern, botanical-style flower portraits and the book gives detail of Anna's six stage watercolour process. The included six step-by-step projects has an outline drawing, tonal notes and colour swatches. The book is a good guide that is an asset to a complete beginner but also challenges the experienced watercolour artist.



Homemade Patisserie (Pastry Made Easy)

Author: Vincent Gadan & Michelle Guberina

Price: £25.00

Publisher: New Holland Publishers

ISBN: 978-1-74257-346-5

Pages: 238

Size: 265 x 215mm, hardback

Content: Acclaimed French pastry chef, Vincent Gadan and Patisserie Cooking School owner, Michelle Guberina bring their joint skills together in this beautifully presented book and show how easily classic pastry dishes can be created. The 11 chapters show 87 detailed recipes which can be replicated at home. Sweet and bread doughs, savoury, biscuit, puff, choux and croissant pastries, brioche, pizza and gingerbread are all covered in sufficient depth to ensure your pastry is always perfect.



Peek-A-Boo Cakes

Author: Joanna Farrow

Price: £8.99

Publisher: Octopus Books

ISBN: 978-1-84601-477-2

Pages: 64

Size: 215 x 215mm, hardback

Content: As its subtitle states '28 Fun Cakes With A Surprise Inside,' this book covers the current trend for cakes that give up their delightful secrets when cut. Multi-coloured centres, pictures and piles of sweets are all used and even macaroons inside the main cake. Pictures of each cake alongside the full recipes and technique details will enable anyone to become a creative wizard in this field.



Cookies

Author: Peggy Porschen

Price: £6.99

Publisher: Quadrille Publishing Limited

ISBN: 978-1-84949-497-7

Pages: 64

Size: 145 x 145mm, hardback

Content: This pocket-sized guide to baking and decorating cookies show how easy it can be to produce stunning results. Basic cookie recipes are included and 20 delicious designs are shown. Clever ideas for all occasions with clear photography and step-by-step instructions show the use of techniques that include making and using royal icing with tips on outlining and filling with different colours and consistencies of icing.



Using Cutters On Cakes

Author: Sandra Monger

Price: £8.99

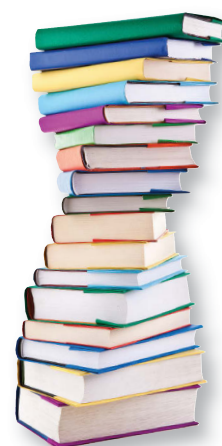
Publisher: Search Press

ISBN: 978-1-78221-033-7

Pages: 80

Size: 260x x 214mm, paperback

Content: This book is a treat for beginners showing that the use of simple cutters can create lots of novel designs. It is also a book for more advanced sugarcrafters, as it gives inspirational ideas and designs making use of cutters they may already have in their cupboards. 13 designs with step-by-step instructions and good photography make this a lovely addition to your cake decorating library.



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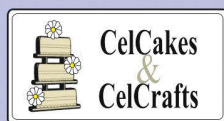


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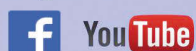
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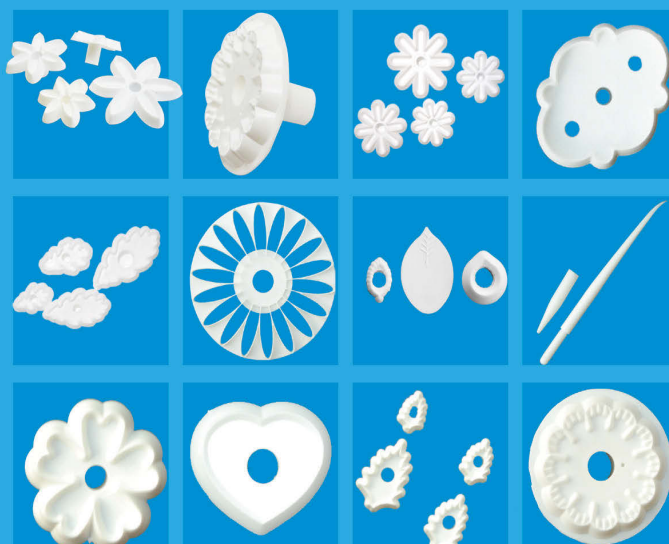
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Celebrity Interviews

Catching up with Will Torrent



Chocolatier extraordinaire Will Torrent will not only be opening the NEC Cake International Show in November but will also be hosting *The Chocolate Experience* area at the show.

Earlier this year we reviewed his book *Pâtisserie At Home* – Will's debut recipe book and we also spoke to him about his life in chocolate.

Our readers would like to know more about your career.

My Grandad was a chef and my Nan baked beautiful cakes at home so I had a love for food from a very early age! It

was when I was 15 and still at school that I had the chance to work with Heston Blumenthal at The Fat Duck. That one week changed everything, I knew from that point I wanted to be a chef and be the best chef that I could!

Heston said to me "If you want to do something then just do it. The only person that will stand in your way is you!" I finished school with A-Levels whilst working part time in a local restaurant and then embarked on a Culinary Arts degree at the

University of West London, where I am now a Patron. It was here that I met my mentor, Yolande Stanley, MCA, and decided that the pastry kitchen was the place for me. Going home with aprons covered in chocolate rather than fish guts was a more preferable route to me. It was there I discovered WorldSkills – a global skills competition pitting young skilled men and women against each other for medals. I represented the UK as the sole pastry chef competitor and, following two years of solid hard work whilst finishing my degree, won the first Medallion for Excellence by any British pastry chef. This achievement shaped the next part of my career as I then embarked on learning my trade by working at a small Swiss patisserie in Surrey before

becoming a Pastry Chef Consultant to Waitrose, where over the last three years I have helped develop products for the supermarket including lines for Seriously, Heston and along with the team helped design and deliver the Picnic Hampers for HM The Queen's Diamond Jubilee. Publishing my debut book *Pâtisserie At Home* last year was a dream come true.



Last autumn you were on TV in the Food Fight Club (hope the first rule of Food Fight club is don't talk about Food Fight club). Are you filming further episodes or do you have any other TV shows planned?

I've been lucky enough to appear on *The Food Fight Club* with Jamie and Jimmy, it was such fun and I'm really looking forward to returning to *Sunday Brunch* in October. Previously I have been involved with ITV's *This Morning* and *Daybreak* and BBC Two's *Sweet Baby James* and *Ready Steady Cook*, plus *Waitrose TV*. There are also two very exciting appearances to look forward to that I'm not allowed to talk about just yet!

Readers will be able to see our magazine in Waitrose from this month onwards.

Have you made any chocolate wedding cakes and do you have any hints and tips for our readers?

I made a three tier white chocolate, raspberry and elderflower wedding cake for two of my best friends a few years ago... keeping it simple is key and treating it like a normal wedding cake.



Chris Barry

What do you see as the next trend in chocolate baking and decorating?

Nostalgia is not going anywhere but we're going to see a trend in craft manufacturing – people making at home, small scale production and promoting these products as well as American flavours and being clever with fusion food.

I am sure our readers would like to know of your experience with cakes.

Nan always baked beautiful cakes such as her famous Welsh cakes but the icing on the cake was always at mine and my sister's birthdays where she would bake us 3 cakes. Yes 3!! A fun novelty cake, a fruit cake (where we would only eat the icing) and the now famous chocolate fudge cake (which appears in *Chocolate at Home*) – it's so simple but evokes so many lovely memories!

At what point in your career did you realise chocolate was your dream career, why and how did you proceed with making this happen?

When I was training to be a chef at the University of West London, it was here that I realised chocolate, pastry and all things sweet was going to be the way to go for me. Something just clicked which meant I understood it more readily and found it easier to express myself through it. I think always having a sweet tooth helped matters too. To learn more about the craft, I spent extra hours in the kitchen learning techniques and putting myself forward for extra training and competitions, which culminated in my being trained for the Royal Academy of Culinary Arts Annual Awards of Excellence which I was honoured to win. Followed by the WorldSkills – all down to the patience, training and support from Yolande Stanley, MCA.

You became the first UK pastry chef in Japan 2007 to win a Medallion of Excellence – what did this entail and what did it lead to?

It took two years of training, leading to four days of tough competition in Japan in 2007, competing against nearly 20 other countries! Over the four days I had to produce marzipan animals, chocolates, afternoon tea pastries, desserts, entremets gâteaux and a metre high showpiece made out of cooked, pulled and poured sugar! It led to me beating the likes of France, Germany and Switzerland and becoming the 6th best young pastry chef in the world and winning the first Medallion of Excellence for any British Pastry Chef!

Did you aim to be a chef or was there another career on the horizon that you had in mind when you were younger?

It was always going to be food or music – both arts heavily feature in my family, with my parents and grandparents all involved in music and theatre...but as we know, food took over!

What is your guilty pleasure? I happen to know a certain well known TV chef has Heinz tomato ketchup with his meals.

Well I do too, ketchup with everything, love it! Guilty pleasure would have to be chunky peanut butter Kit Kats!



We have a special book offer for our readers.



You can buy Will's NEW book, *Chocolate at Home* for the special price of **£13.99** including postage & packaging (rrp £19.99) by telephoning Macmillan Direct on 01256 302 699 and quoting the reference GLR J9J.

What can the people who come to the Cake International Show expect from you and the Chocolate Experience?

Visitors to the show can expect top chocolatiers, pastry chefs and bakers sharing their skills in the Chocolate Theatre including Great British Bake Off Winners Frances Quinn and Edd Kimber! Chocolate sculptors and 'have a go' sessions, book signings, chocolate manufacturers and chocolate tastings – everything you want to know about chocolate!

A last quote from the show's host Will Torrent

'This year's Cake International show is going to be even more exciting than before as chocolate is coming to play! I can't wait to show you how to temper, taste, work with and more importantly, eat lots and lots of chocolate! It's going to be choc-tastic!'



The Sugarcraft, Cake Decorating & Baking Show

Chocoholics everywhere will love *The Chocolate Experience* where you can sample some of the finest chocolate from around the world in the Tasting Club, indulge yourself in luxurious desserts and drinks in the VIP Chocolate Bar. There will be fun for the kids too in Chocolate Workshops and LIVE chocolate sculptures constructed over the three days of the show with a grand unveiling on the last day.

The Chocolate Experience is hosted by Will and other top pastry chefs and chocolatiers.

With all this and much more, Cake International – The Sugarcraft, Cake Decorating & Baking Show, featuring the new *The Chocolate Experience* is a must-visit show this autumn, 7-9 November at the NEC, Birmingham.



Yoshiko Tsuda

Yes I Do

How wonderful is the moment when a couple becomes Mr. and Mrs. and this pair of swans is the perfect symbol of their eternal love.

The lace effect fashionably adds to this centrepiece and the celebration of an especially romantic day.

You will need

Consumables

- round cakes 2 x 10cm (4in)
- round boards covered with green sugarpaste 28cm (11in), 33cm (13in)
- round board covered with green sugarpaste 15cm (6in)
- round cake cards 10cm (4in) x 2
- dummy cake 10cm (4in) covered with sugarpaste for run-outs
- sugarpaste white 2kg (4lb 4oz)
- flower paste 300g (10oz) (sugarpaste 300g and ¾tsp of CMC)
- royal icing 100g (3½oz)
- extension royal icing mix 100g (3½oz) (Squires Kitchen)
- paste colour party green (Sugarflair)
- liquid colour holly berry (Sugarflair)
- metallic food paint spring green (Rainbow Dust)
- pearl airbrush colour (Bakery Craft/ Surbiton Sugarcraft) *
- dust colour white satin, light metallic gold (Squires Kitchen)
- dust colour white pearl (Sugarflair)
- dust colour pearl blush pink (Rainbow Dust)
- piping jelly
- sugar balls 2mm white (Surbiton Sugarcraft) *
- edible glue
- vegetable fat

- rejuvenator
- plastic sheet
- masking tape
- firm cello film
- piping bag
- florist wire white 24, 26, 28, 30 gauge **
- florist wire silver 26 gauge *
- florist tape white
- stamens (Surbiton Sugarcraft) *
- tracing paper or parchment paper
- posy pick
- 3mm satin ribbon 1m
- 5mm organza ribbon 1m
- 16mm lace ribbon 1.2m

- lace heart cutter 40mm **
- carnation cutter C2, C1M **
- multi-strip cutter (JEM)
- heart shape cookie cutter
- small half ball shaped bowls, 3 sizes
- airbrush *
- scribe
- balling tool
- veining tool
- tweezers
- paintbrush

* Available from Surbiton Sugarcraft
 ** (Orchard Products) Available from Surbiton Sugarcraft

Tools

- piping tube No. 0, 1 (PME)
- feeler gauge (Surbiton Sugarcraft) *
- rolling pin **
- grooved board *
- foam pad **
- ball tool **
- veining tool **
- circle cutter
- multi-blossom cutter set **
- plaque cutter P3 **
- primrose cutter F3 **
- flower swan cutter and mould set **





Cake Tips

If you are making your own flower paste using sugarpaste and CMC, prepare this beforehand as it must rest, wrapped in clingfilm, overnight to firm up. Each time you use this paste, knead it well until it is stretchy like elastic when pulled.



Cake Spacers: Knead some flower paste and colour it party green. Roll paste 1cm thick, cut out two circles and allow to dry. Roll out flower paste very thinly and cut out with multi-blossom cutters (four different sizes). Dust with bridal satin. Thin the edges with a ball tool and cup the blossoms. Stick these around the edge of the spacer with royal icing.



Cover cakes with white sugarpaste and allow to dry. Stick the cakes on the cake cards using royal icing, then cover them with green paste. Whilst the green paste is still soft, cut out a portion with the plaque cutter to make a shaped window on both cakes. Cover all cake boards with green paste.



Using spring green metallic food paint and pearl, airbrush to give the shade inside the plaque window. Draw MR and MRS letters on paper to make a template.



Stick the template on to the covered 10cm dummy cake with masking tape and cover the template with a thick cello sheet. Tape the sheet with masking tape and spread the vegetable fat very thinly. Using a No.1 tube, pipe the outline of the letters with royal icing. Flood runny consistency royal icing to make letter run-outs. Let them dry completely.



Once the run-outs are dry, remove from the sheet very gently, using a thin feeler gauge.



Stick the letters on to the cake with royal icing inside the plaque window.





Roll out some flower paste very thinly then cut out with the lace heart cutter. Dust with bridal satin and allow to dry.



Roll out flower paste very thinly and cut out with the primrose cutter. Dust with bridal satin. Vein the petals with a veining tool and thin the edges with a ball tool. Shape blossoms by cupping from the reverse with the ball tool. Dust the centre with shell rose. Allow to dry. Secure a sugar ball in the centre of each with royal icing.



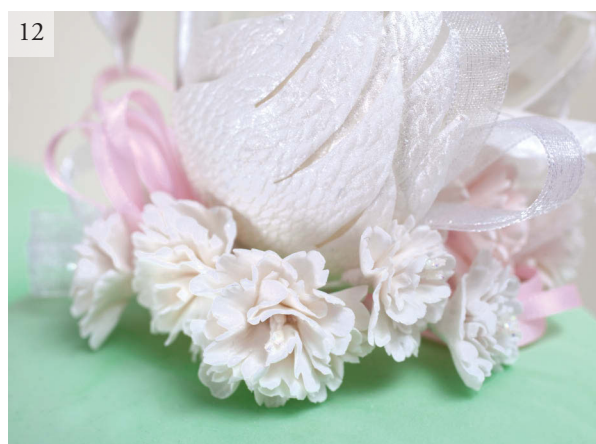
Make a template to mark the position for the lace motifs on the side of the cake, stick the template with masking tape and mark. Place the cakes on something tall enough for the lace motif to hang down from the cake. Use royal icing to secure the lace motif half hanging down then attach a primrose in the centre of the lace motif.

Pipe dots with pearl shimmer coloured piping jelly, on the plaque edge. Pipe dots with pink shimmer coloured jelly between the lace motifs. Using royal icing stick the two spacers on the 28cm cake board then attach one cake on top of each spacer. At the front of each cake pipe loops from the bottom edges and place primrose flowers in between the loops.



Carnation: Cut a 26g wire into four. Make a hook on one end. Fold a stamen in half and attach it on to the hook with a ball of flower paste.

Layer 1: Roll out flower paste very thinly, cut out with carnation cutters (small and medium). Dust with white pearl. Frill the edge with a ball tool. Brush glue on half of the petal and thread the wire through. Fold in half and stick together. Brush glue on the right hand side and fold this section towards the centre. Turn over and repeat this process on the other side. Squeeze the base with your fingers.



Layer 2: Cut out another petal with the carnation cutter. Brush edible glue on the centre of the petal then thread layer 1 through and gently squeeze and pinch together. Tape with half-width white florist tape.

Layer 3: Repeat layer 2.

Cake Tip

Remember to make wings for the two different sides. Cut and vein them to give left and right hand wings.



Flower Swan: Make two. Roll out a thin sausage of flower paste and press into the each half of the mould, pressing as you go and level off and remove excess with a thin palette knife. Press the two halves together. Remove from the mould, glue and insert a white 24g wire into the base. Leave on the sponge to dry. Tape with half-width of white floral tape.



Wings: Roll out flower paste thinly over the groove on the board. Cut out two wings with cutters SW1 & SW2. Insert a 26g wire into the base. Dust with bridal satin. Soften the edge with the ball tool on the foam pad. Press the wings on to the veiner. Leave in the flower tray to give a curved shape. Tape with half-width, white floral tape.



Tail Feathers: Cut out nine feathers with cutter SW3. Glue and insert a 30g wire into the base. Dust with bridal satin. Soften the edge with the ball tool on the foam pad. Press the feather onto the veiner, bend and leave in the flower tray to give a curved shape.



Assembly: Use half-width white floral to tape three feathers together, repeat twice for the other six feathers. Tape three all together with half-width white floral tape. Bend the wire back to assist with assembly. Hold the neck and side wings and tail feathers together then tape with full-width tape.

Cake Tip

Carnation petals are very fragile so you can use wired ribbon loops as a cushion to protect them and prevent from breakage.



Attach the swan to the cake using a posy pick. Place the carnations and wired ribbons into the posy pick to fill any gaps.



Ring: Roll out flower paste into a thin sausage. Roll flat and make a ring using a thin rolling pin to hold the shape. Leave to dry. Once dry, paint with light metallic gold dust mixed with rejuvenator. Make two and allow to dry.



Lace Ring Pillow: Roll out flower paste very thinly then cut out seven heart lace motifs. Dust with bridal satin. Use three different sizes of greased dome shaped bowls. On the large one, stick four lace motifs together using a damp paintbrush. Place two attached lace motifs inside the two smaller sized bowls and leave to dry. Squeeze the centre of the last motif to make a flower shape.



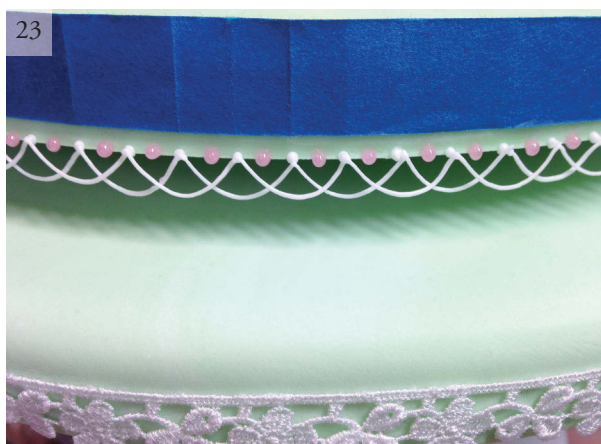
Once all the lace motifs are dry, release from the bowls and build up together to make the ring pillow, using royal icing. Attach the flower shaped motif in to the smallest lace cup. Stick two rings on the top of the pillow with royal icing. Attach to the cake board in between the two cakes.



Heart Topiary: Shape a silver wire around a cookie cutter, twist to secure the end. Roll out flower paste very thinly, cut out seven lace motifs. Dust with bridal satin. Cut 28g wires into six and hook the ends, thread through the centre of all seven lace motifs, gently squeeze to make a flower. Make several. Place one motif in the middle of the heart wire and tape together with half-width tape.



Tape five or six lace motif flowers together and place in the middle of the heart wire then tape with white tape. Dust the handle with pearl white. Make a half round ball with sugar / flower paste. Insert lace motif flowers into the half round base to produce a rounded shape. Insert the heart wire into the half round base then place at the centre of the cake board at the back.



Attach the 15cm cake board covered with green sugarpaste in the middle of the 33cm cake board with royal icing. Attach the two cakes onto the 15cm cake board with royal icing. Using a template to ensure even spacing, pipe pearl and pink royal icing dots. Pipe dots with pearl piping jelly and pink piping jelly.



Pipe small loops alternately then pipe slightly longer ones as shown, to give three rows of dropped loops.





Jane Barraclough

The Halloween Party...

Having a Halloween party?

Make this pumpkin and assorted spooky characters for the centrepiece.

You could easily make a larger pumpkin for a larger party or even mini cakes with a model on each.

You will need

Consumables

- small ball cake (use ball tin or cut layers from a cake, stack and then carve to shape)
- round cake drum 30cm (12in)
- sugarpaste orange 500g (1lb 2oz)
- sugarpaste Lincoln green 250g (8oz)
- sugarpaste grey 50g (2oz)
- sugarpaste green 8g (¼oz)
- white stamens
- food colour pen or black lustre spray
- spaghetti/sugar sticks for support
- sugar glue or cooled boiled water
- ribbon to finish the board
- soil (see Tip)
- food colour pen or lustre spray black

Sugarpaste for the models:

Devil

- red 50g (2oz)
- small amount of yellow, black

Mummy

- white 75g (3oz)
- small amount of black

Witch

- purple 50g (2oz)
- lime green 30g (1½oz)
- light brown 15g (½oz)
- black 10g (¼oz)
- dark brown 6g (¼oz)
- small amount of yellow, grey, red, white

Cat

- black 50g (2oz)
- small amount of yellow, pink, white

Vampire

- black 75g (3oz)
- pale green 30g (1½oz)
- white 20g (1oz)
- small amount of yellow, red

Tools

- craft knife
- dresden tool
- ball tool
- dogbone tool (JEM)
- stitch tool (PME)
- celpin (CelCakes)
- piping nozzle
- strip cutter (JEM)
- cutters circle, square, rectangle
- small scissors
- paintbrushes
- new clean scourer



Photography: Shaun Whealey

Preparation

Slice the cake into layers, add buttercream to each layer and reassemble.

Note

Always inform the cake's recipient of any supports used and items that need to be removed if placed on the cake.

Cake Tips

Adding flattened rounds of marzipan or icing onto the cake takes some of the roundness from it if using a ball. If you are carving from cake then there is no need to do this.

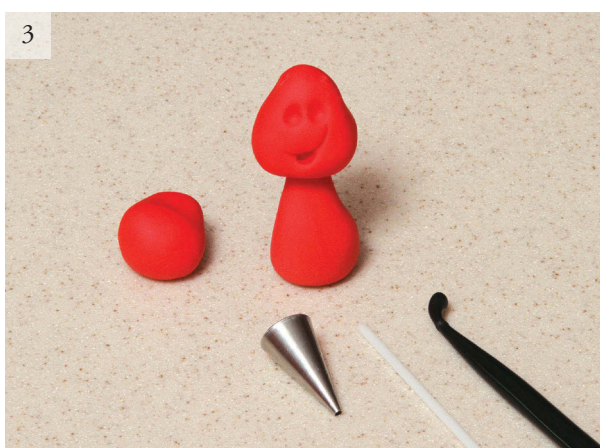
All models made using sugarpaste, however if you find the paste too soft add a very small amount of gum tragacanth or cmc (approx. 1 teaspoon to 8oz sugarpaste) e.g. the vampire's cloak.



Cover the cake with marzipan and press a flattened circle onto the top and bottom, mark the grooves from top to bottom with a dresden tool. Ice with orange sugarpaste, remark the grooves and press a ball tool into the top. Press lightly all over with scourer to texture the surface.



Stick an 8g fat green teardrop into the dip in the top. Cut two large and one small black triangle for the eyes and nose. Cut a 5cm black circle. Remove roughly three quarters of the circle to leave a smile. Use a small square cutter to remove pieces from the top and bottom of the smile.



Devil: Roll 20g red sugarpaste into a long cone. Insert a support through the body. Roll a 20g red ball and roll a finger around the top. Place on to a support. Mark a lopsided smile with a piping nozzle and open out slightly. Mark eyes with a dogbone tool.

Add two yellow balls into the eyes with two small black balls on top. Add two small black teardrops above the eyes. Stick a flat black ball into the mouth with a very thin black sausage to follow the line of the mouth.



Roll a small red cone, cut off the fat end and stick beneath the eyes. Roll two small red teardrops, press into each one with a dresden tool, trim off the ends and stick to the sides of the head. Stick two small red teardrops on to the top of the head.



Roll two x 1g pointed cones, cut off the ends. Stick these to the base of the body. Stick two small teardrops to each side bringing the feet to a point. Roll two x 1g sausages, mark one end with a craft knife and stick to the shoulders.



Make the tail as for the feet only slightly longer. Roll red paste on to a length of dampened spaghetti, roll on the work board to thin this down. Stick two small pointed sausages onto each side and curl the ends. Stick a small point on to the middle point.



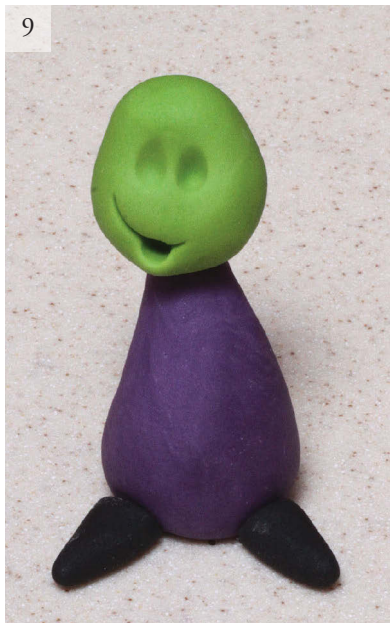
Mummy: Roll a 30g white cone, insert a support and sit a 20g white head on (see devil). Add the eyes. Brush lightly with glue. Roll white paste, press into with the scourer and cut into strips. Wrap around the body, head and up over the eyes.

Cake Tips

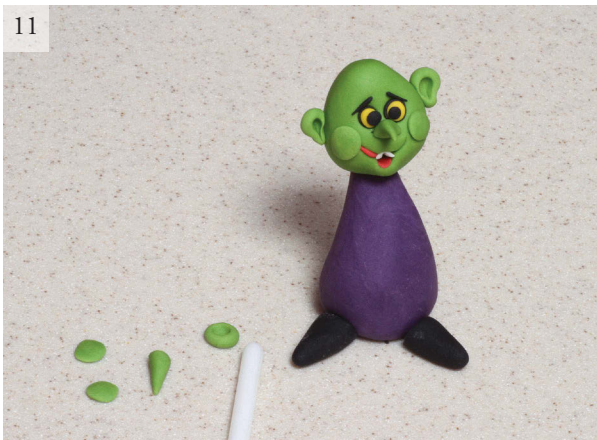
A face can be painted on the pumpkin if required.

Leave the devil's tail to dry pointing upwards and add this when finishing the cake.

Witch: Roll a 40g long purple cone. Roll two x 2g black cones, cut the fat ends off straight and stick to the base of the purple cone. Insert a support into the body. Roll 20g lime green paste into a head (see devil) and sit on to the body.



Stick a flattened black ball into each eye and push into this with a dogbone tool. Add yellow eyes and black pupils. Use red in the mouth and add a small white sausage into the top of the mouth. Push up in the middle to separate the teeth.



Add black eyebrows. Stick two small flat green balls to the cheeks. Roll a small cone, cut the fat end off straight and curl slightly, stick beneath the eyes. Press a celpin into two green balls and stick to the sides of the head.



Roll thin grey strands and stick randomly around the front and sides of the head. Roll a 8g long, pointed black cone. Open out the base between finger and thumb and check that it will sit on the head. Stick on to the head and bend the point.

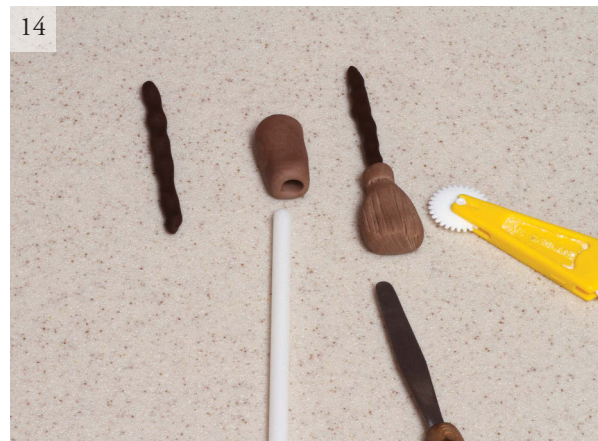


Cake Tip

Add small green balls to the witch's face for the warts.

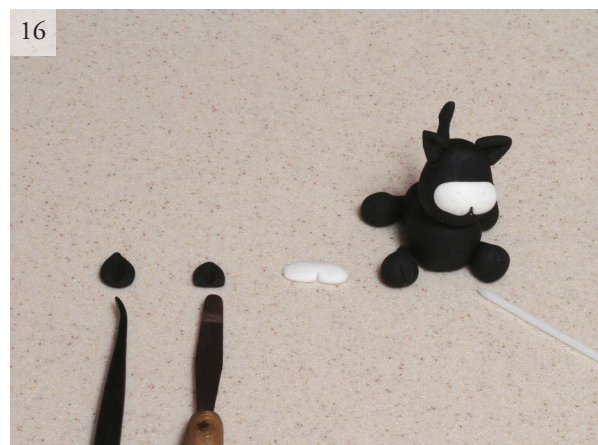


Roll two x 5g purple cones, open the wide end with a celpin and pinch to a point. Mark creases with a dresden tool. Stick to the shoulders. Flatten two small long green cones, cut a 'V' for the thumb and mark the fingers. Stick into the ends of the sleeves.



Roll 6g brown sugarpaste on to dampened spaghetti, roll between fingers to make it look knobbly. Roll 15g light brown sausage, push into one end with a celpin. Push on to the handle. Roll around the handle with fingers, mark with a stitch tool and craft knife to create bristles.

Cat: Roll 20g black ball, roll around the middle to shape. Roll four x 2g cones, stick to each side of the body. Mark paws with a craft knife. Roll a thin black sausage, roll between fingers and stick to the back for the tail.



Roll a 15g black ball, roll around the top to shape. Press a dresden tool into two small flat black cones, cut off straight and stick to the top of the head. Flatten a small white sausage, press into one side with a dresden tool. Stick to the front of the face. Mark with a celpin.

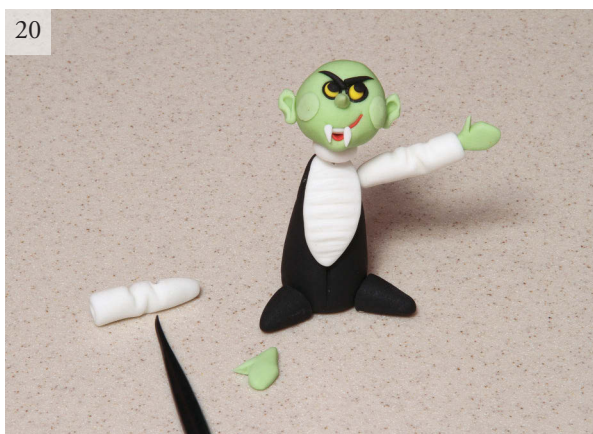
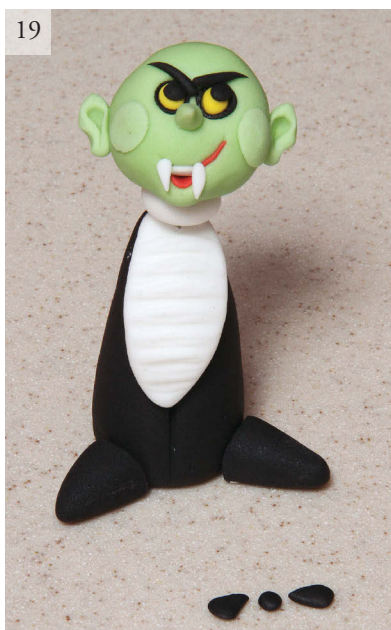


Add eyes and eyebrows as previous. Add black nose beneath eyes. Stick a small pink tapered sausage up the front of the muzzle for the tongue and add white stamens for the whiskers. Cut into the cheeks and top of the head with scissors for the fur.



Vampire: Make a black body and shoes (see witch). Mark up the front with a cutting wheel. Flatten a 5g white cone, mark across it with veining tool to make ruffles. Stick to the front of the body with the wide end towards the neck.

Stick a small flattened white ball to the neck. Add a head (see witch) using pale green paste. Add two pointed sausages for fangs and pinch a point on the ears.



Roll two x 5g white sausages, open one end slightly to take the hands and thread onto dampened spaghetti. Make a hole in each side of the body where the arms will go. Brush around the hole with glue and insert the arms. Add hands made from light green paste.



Roll out black paste, cut a rectangle the length and depth of the vampire. Cut a curve into each side and then remove half circles from both short sides. Stick to the back. Cut a circle and remove a semi-circle, stick behind the head. Add strands of black over the head.



Stick small sausages of paste (these can be any colour as you are going to cover them) around the edges of the cake board. Ice the whole board with green sugarpaste and texture with scourers. Set the cake centrally towards the back.



Cut gravestones from grey paste-rectangles, rectangles with rounded tops and a cross. Cut notches from the edges and texture with a scourer and leave to dry. Once hardened write on with food colour pen or dust with alcohol and lightly spray or dust with black.



Add the figures around the pumpkin. Stick the gravestones at the ends of the mounds on the board. Sprinkle soil onto the mounds and add hands coming out. Finish the board with ribbon.

Cake Tips

To make the vampire's bow tie, stick two small flattened black cones to the front of the shirt. Stick a small ball in the centre.

Highlight the writing on the gravestones with white.

For soil use crumbled dried sugarpaste, biscuits or dried cake crumbs.

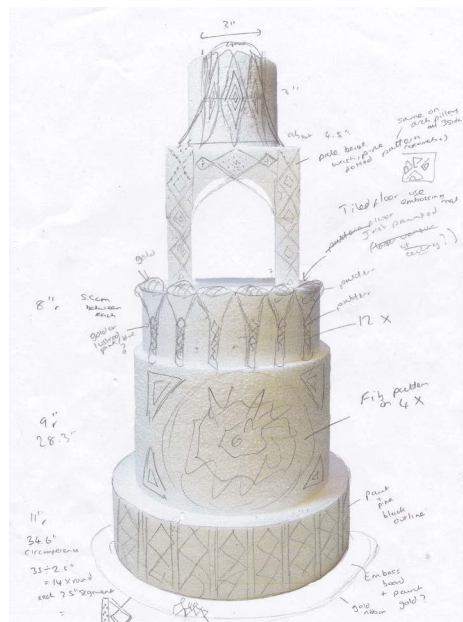


Classy Competition Cake

Natasha Shomali

This year was my third time entering the wedding cakes class at Cake International, London. I was absolutely thrilled to be awarded a gold and would like to share how I created this cake. I decided to base the theme on Iranian art and architecture.

I based my cake on Iranian architecture from these sources: Sally Port of Sheikh Lotf Allah Mosque, The tomb of Omar Khayyan and a carpet at home.



I collected all my thoughts together and sketched a rough design idea, then mocked the pieces up in polystyrene to ensure the proportions looked balanced.

Turning the concept into reality gave rise to many questions including the making of structural elements, whether there were tools readily available such as moulds, cutters and embossers that would help. What templates would I need to make? How do I transfer the patterns and maintain my chosen colour scheme throughout? What order did the elements need to be made in?

I commenced by covering the 3 bottom cake tiers and the board and starting the structural elements so everything had adequate drying time.

I had an idea of how to create a muqarnas-like pattern by using a gem mould to make a set of 3D geometric embossers with silicone moulding putty.

While on the subject of making your own

moulds, I decided to make a mould for the pillars around the third tier, given that the geometry in the muqarnas design is not the easiest thing to do on a small scale, let alone repeat it perfectly 12 times!

Non-toxic Safe-D Clay™ can be used to sculpt custom moulds the only consideration being that because it does not set hard you need to use liquid silicone for mould making (CopyFlex™). The 'colour shaper' tools pictured are really great for sculpting and smoothing on sugarpaste, modelling chocolate and clay. I only discovered these last year during some training and I wish I had found them sooner!

I had an idea last year when thinking about an easy way to create a muqarnas-like pattern in an archway. Using a gem mould to make a set of 3D geometric embossers with silicone moulding putty.

This year I used them to decorate the cake board.



The geometric topper was to be made from flower paste/gum paste. Thinking of it as a sugar flower I decided where floristry wires would be needed to give support and strength. The shape is based on a 3in octagon 5in tall so I made one from card from which I made the diamond shaped templates for the sides and central octagonal supports. I used a card wedge to dry the diamonds at the right angle so they would stand how I wanted them to.

After drying and after a design was piped on the inside to disguise support wires, all pieces were stuck together. A dome had to be made to fit exactly on top of each diamond and I eventually worked out the correct size cutter needed and used a snowglobe to form the final shape.

The inside was painted gold and the dome covered in gold leaf. As this topper would not be consumed I used a pencil to transfer a pattern to the diamonds then painted the details in and piped a black outline.

Polystyrene can be carved with a serrated knife and sanded with sanding paper. I opted for this for the archway as it needed to be square with the underside carved out to show the painted domed ceiling inside. The pillars of the archway were made by GM Polystyrene. For accuracy an archway template and a 120mm polystyrene ball helped determine when enough polystyrene was removed from the underside.

The polystyrene ball also came in handy as a former for my dome ceiling.



An image projector (Kopykake) allows you to draw or pipe onto the cake accurately with a food safe pen. Although not great for image transfer onto highly curved surfaces.

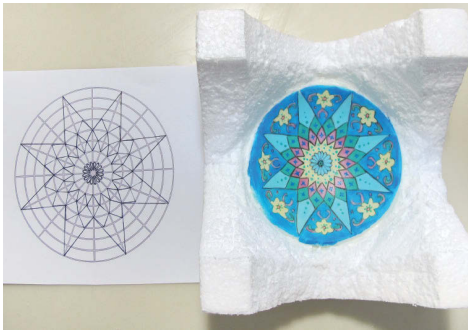
I used a circle template to make the geometric pattern for the dome ceiling and transferred it using the image projector.

The pillars were then attached with royal icing and strengthened with a wooden skewer in each pillar.

Royal icing was applied to the carved surfaces and into the void above the dome ceiling with a small spatula to even out the surface ready for icing.

I applied the panelling technique to apply the sugarpaste to the polystyrene, working in sections. White vegetable fat was used to attach sugarpaste to the polystyrene as it sticks easily without distorting the paste, also the paste can be removed and re-used if it does not go on perfectly first time.





Once the archway was covered and while the sugarpaste was still soft, the geometric pattern was embossed on the top of the archway using pieces from the JEM geometrical cutter set. This quickly created a mosaic effect without having to cut each piece individually.



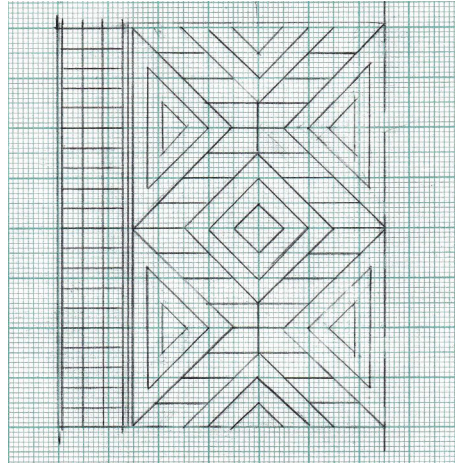
The pattern on the archway was created in Photoshop using decorative elements from the Nasir al-Mulk Mosque. This was used as a guide for application onto the archway by image transfer and edible pens. This pattern was over-piped with royal icing in a PME 1.5 nozzle to give the look of tiling on a cream painted background.

The rest of the archway was textured with royal icing applied with a damp paintbrush, followed by pressing a clean sponge onto the surface to create a speckled effect. The amount of icing used determines the depth of texturing. If the icing is too wet it will not hold the impression left by the sponge.



After painting the remainder of the archway gold, copper and pearl, highlights were added.

The bottom tier of the cake was the most time consuming. After icing it a long strip of baking parchment was wrapped around to determine the circumference. This was measured into 14 equal segments and marked on the cake. Graph paper was used to create the design.



The design was put onto the side of the cake using edible pen and the image transfer equipment. A pre-coloured template was set below the cake to copy colour and design accurately.

FMM frill cutters were used to tidy up the top and bottom of the cake. A cutter that looked a bit like a carpet tassel was used on the bottom edge. The base tier was raised up on cake drums to allow the 'tassels' to dangle.



These frill cutters are delicate and to obtain a consistent width and a straight line a strip of card was used at the top of the cutter and a scalpel blade run along the edge of the card after the cutter was pushed firmly into the rolled flower paste/gum paste.

The large middle tier presented a problem with image transfer as circles warp on a curved surface when projected. The tracing paper transfer method was used, a method shared by sweetambs

<https://www.sweetambs.com/tutorial/piping-without-a-kopycake-projector/>



The pattern used was modified from the ceiling dome of Al-Masjid al-Nabawi's mosque, followed by more piping texturing and painting. The accent pieces for the circular pattern were from parts of the Karen Davies Brooch mould. Using parts of moulds is a great way to find more uses for them.

For the third tier with the muqarnas attached, the spacing was worked out using the same method as the base tier. A fabric effect texture mat was used on the top of the cake to resemble a tiled floor. This tier was all hand painted. The little piped domes with the crisscross of lines on the top of each muqarnas look very ornate. There are actually only 4 layers of lines (2 x 2, 2 x 1) piped onto a half sphere mould and this gave a pleasing effect. A long bristled script paintbrush was used to get the gold paint into the gaps.



The piece was transported fully assembled as I was confident that the strength of the royal icing would keep the topper in place. I estimate that this cake took about 200 hours to complete. Although not a traditional style wedding cake, it is unique and beautiful nonetheless.



Cupcakes



Carol Deacon

Once upon a time the humble cupcake was content to sit on a plate decorated with a blob of icing and perhaps...if it was a birthday a few cheerful sprinkles or half a glacé cherry. Then, almost overnight, the cupcake lost its innocent charm and was suddenly elevated to a thing of great beauty and artistry. Special cupcake wrappers, boxes, plates, stands and decorations were created. Books were written in praise of the versatility of the cupcake, spawning previously unheard of flavour combinations and stressed mothers wept at midnight, as they struggled under the misguided fear that the aforementioned cupcake with a blob of icing on the top would no longer cut it at the school bazaar.

Although sometimes seen as the poor relation of the cake world the cupcake actually plays a vital part. Because of its size it appears less intimidating to the beginner. It provides a small platform to try out all sorts of techniques and flavours without the stress of baking a huge cake. The humble cupcake has been the stepping stone for many a cake decorator into the world of cake baking and decorating.

Piping On To Cupcakes

Swirly piped buttercream is a classic cupcake topping but where you start piping from is crucial. Starting from the outside edge of the cupcake creates a totally different finish from starting in the middle of the cake. For both effects you will need a strong piping bag fitted with a large star nozzle such as a Wilton 2D and a generous amount of buttercream.



Piping From The Outside Of The Cupcake

1 Close the bag to force the buttercream out of the nozzle and starting from the edge of the cupcake, pipe in a circular motion. The circle should get smaller as you approach the centre of the cake.



2 To finish, gently depress the tip of the nozzle into the top of the cake, release the squeezing pressure on the bag and pull the bag upwards. The buttercream should break away leaving a pointed effect.



Piping From The Inside Of The Cupcake

1 Squeeze the bag so that the icing falls on to the centre of the cupcake. Keeping an even pressure on the bag, move the nozzle in a circular motion.



2 Increase the size of the circles until the whole of the top of the cake is covered. Press the tip of the nozzle into the icing, release the pressure on the bag and pull away. This produces a piped rose effect.



TIP: If you find the heat from your hands is causing the buttercream to get too soft, place the entire bag into the fridge for 10 minutes or so.

Roses

Pipe a mass of piped cupcake roses in different shades to create a stunning table centrepiece easily and quickly.



Ice Cream Cone Cupcakes

Piping from the outside in, on top of your cupcake produces an effect that looks so much like a swirly ice cream that you can use it to create a... swirly ice cream!

1 Fill the cone about a third full of cake batter. Wrap a little tin foil around the outside of the cone to prevent it burning and stand on a baking tray and bake for about 20 minutes or so.



2 Starting from the outside edge of the cone, pipe in a circular motion towards the centre. Poke the nozzle into the icing, release pressure on the bag and pull upwards to finish.



3 Decorate with sprinkles, chocolate or anything else that takes your fancy.



Hydrangea



The Hydrangea is a loud blowsy flower and surprisingly easy to recreate in buttercream. You can use a plain pink or blue colour if you prefer but by placing a spoonful of pink, blue and plain buttercream in the same piping bag you can create this wonderful multicoloured effect. Mixing shades in the same piping bag also works well on the piped roses. You will need two cupcakes for each flower.

1 Colour three small bowls of buttercream to the required colours.



2 Place a couple of spoonfuls of each colour into the same piping bag fitted with a large star nozzle (again the Wilton 2D or something similar will do).



3 Remove a cupcake from its case and stick it upside down on top of another cupcake with a blob of buttercream.



4 Start to pipe flowers around the base of the top cake. Just squeeze a little out of the bag then release. Once you have piped around the base, repeat with another layer immediately above and continue until the whole cake is covered.



Christmas Tree

These festive cupcakes are created in exactly the same way as the hydrangea. Stick an unwrapped cupcake on top of another to start.



1 Using a piping bag fitted with a star nozzle and filled with green coloured buttercream pipe a line of points around the base of the exposed cake. Squeeze the bag, release the pressure then pull away. If it's soft enough the buttercream should taper off into a point.

2 Continue all the way round the cake finishing with a point at the top. You can decorate your tree with edible silver or coloured balls or sift a little icing sugar over the top to look like snow.



Sugarpaste Toppings On Cupcakes

Another popular and versatile way to decorate a cupcake is with sugarpaste. This creates a smooth flat surface on which you can pipe or stick additional decoration.



1 Once the cupcakes are cool, roll out your chosen colour of sugarpaste. Don't go too thin – about 5mm (¼in) is fine. Using a circle cutter that is about the same diameter as the cupcake, cut out a sugarpaste disc.

2 To stick the disc to the cake you can either paint a little warmed apricot jam or spread a little buttercream on top of the cake. Alternatively LIGHTLY dab the back of the sugarpaste disc with water.



3 Place the disc on top and gently press it right to the edges so that it butts up to the edge of the cake case.



Decorations

There are very many ways to decorate a cupcake but they need not be expensive or involve huge amounts of expensive tools. Here are a few suggestions.

Craft Punch Decorations

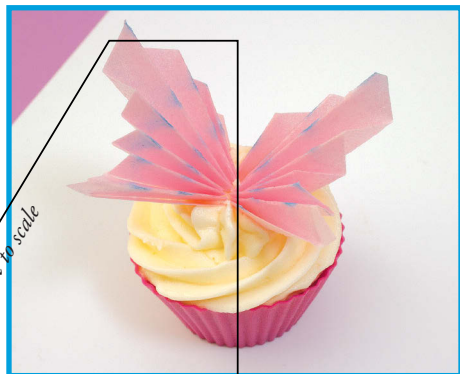


Still on the butterfly theme (as that was the only craft punch I could find as the kids had taken all my others!) you can also use a craft punch to create shapes out of wafer paper to decorate your cakes.



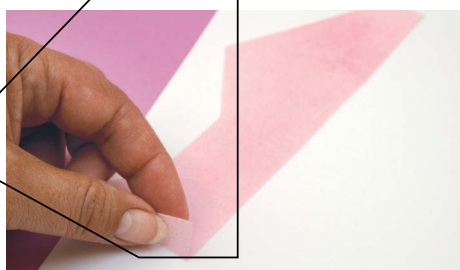
Butterfly

If you can fold a piece of paper you can create this large and stunning butterfly. He's made out of edible wafer paper then brushed with edible dusts to make him really stand out.



1 sheet wafer paper per butterfly
Pencil
Scissors
Soft paintbrush
Edible dusting powder

1 The butterfly is made in two halves so trace the butterfly template on to the wafer paper and cut out two identical sections. Lay one of the halves flat and make a fold about 1cm (1/3in) wide.



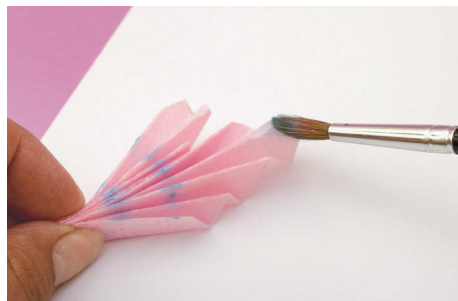
2 Turn the paper over and make a second fold.



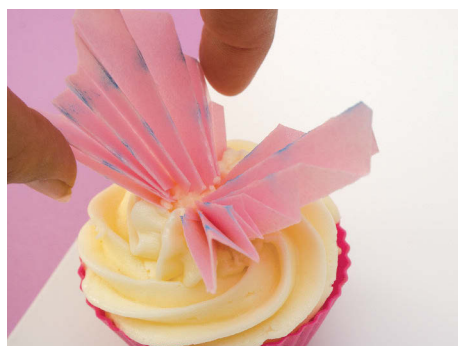
3 Continue folding the paper. When you open it out, it should look a bit like a concertina.



4 Hold the flat edge closed but allow the shaped edge to fan open slightly. Brush across the ridges with a soft paintbrush and a little edible dust. Repeat steps 1-4 to make a second wing.



5 Pipe a swirl of buttercream on to your cupcake and carefully insert the butterfly wings.



Simply Sweets

If you're in a rush or the cake's recipient has a passion for a particular type of sweet you can use a single sweet or a handful of small candies to create easy decorations.



Cake Cases And Wrappers



Cake cases are available in an incredible array of colours and designs in paper, metallics and also silicone. The choice is huge.



Cake wrappers are wraps that you place around the cupcake, leaving the cupcake still in the original cake case it was baked in. There are many designs available and it is an easy way to add a bit of grandeur and enhance a design.



Staging and Presentation



A cupcake can make a sweet little present for somebody and individual cupcake boxes are readily available to make your gift just that little bit more special.



If you are creating cupcakes for a special event you could also think about staging your cupcakes. Co-ordinate cake cases, serviettes, ribbons and tablecloths with the colours used on your cupcakes to create a classy, memorable table.



Vintage Cupcakes

All things vintage is still a popular look on the smartest tea tables about town and not too difficult to recreate. Much depends on the colours that you use. A duck egg blue and pale pink are classic vintage colours. Begin by covering all the tops of your cupcakes with sugarpaste discs.

Cornelli

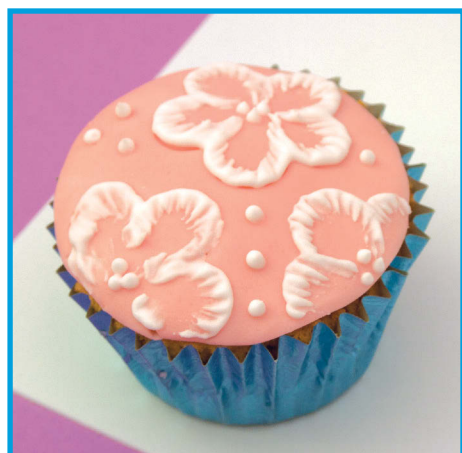
1 Place a little slightly watered down royal icing into a piping bag fitted with a No.1 piping nozzle. Pipe two lines across the top of the cake.



2 Pipe a continuous wiggly line between the two straight ones to create a decorative strip. Pipe a line of dots either side of the strip.



Brush Embroidered Cupcakes



1 Whilst the sugarpaste topping is still soft, gently press a flower cutter into the top of the icing to leave an impression that you can use as a guide for piping.



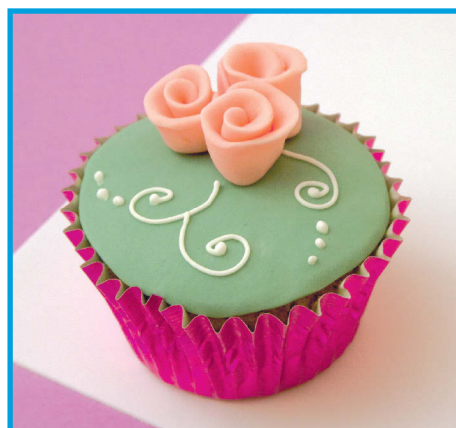
2 Over pipe the impression with royal icing and a No. 2 piping nozzle.



3 Stroke the royal icing with a damp paintbrush pulling the royal icing towards the centre of the flower. Pipe a few dots in and around the flower to finish.



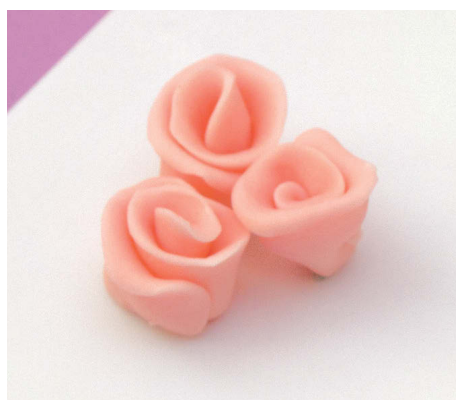
Rosebuds



1 Roll a tiny bit of pink sugarpaste into a flat strip then roll it into a loose bandage shape.



2 Carefully tweak the top of the flower open and stand upright. Make three per cupcake.



3 Stick the roses on top of the cake and pipe a few white royal icing swirly curls and dots beneath.



Bunting



1 Pipe a curved line across the top of the cake.



2 Cut out three sugarpaste triangles in a contrasting colour and stick just below the curved line.



3 Pipe a few dots and stripes on to the bunting.



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Peony & Blossom Cascade

This pretty peony looks stunning sitting above a cascade of pastel blossoms. The cake is covered in Sattina Blush Pink Sugarpaste and all the flowers are made using Renshaw Flower & Modelling Paste.

You will need

Consumables

- sugarpaste blush pink (Sattina)
- flower & modelling paste (Renshaw)
- edible glue
- royal icing
- paste food colour daffodil, baby pink (Sugarflair)
- blossom tint tangerine (Sugarflair)
- mini pearl balls
- white wire 26 gauge
- white florist tape
- yellow bent head lily stamens
- medium cake pick

Tools

- set of 5 small cutters (Blossom Sugar Art)
- blossom cutter and mould (Blossom Sugar Art)
- non-stick rolling pin and board
- flower form foam sponge pad
- peony cutter set (FMM)
- flower veining mats (FMM 5-8)
- bone tool (PME)
- foam flower making pads (PME)
- polystyrene flower formers
- cornflour pouch
- soft dusting brush



Free download available

For a detailed step-by-step guide on how to make this beautiful sugar peony, download the free project sheet from www.cakecraftworld.co.uk

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Colour the flower and modelling paste with daffodil and baby pink paste colouring to create the pretty pastel flowers.

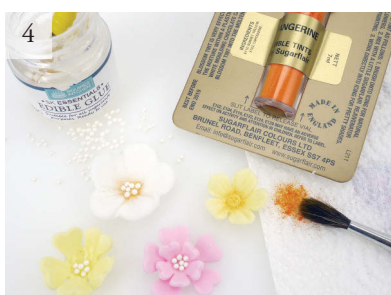


Using the two sets of small cutters, cut flowers in white, pink and yellow. Dust the blossom mould with cornflour and place each flower in the mould.



Fold the mould over the flower, pressing down lightly. Place the flower in the foam flower pad to set.

To make the flowers all slightly different, dust a few of the centres with tangerine blossom tint, add mini white pearl centres to others and you can even double up on the petals by layering a small flower on top of a larger one.



Attach the flowers to the cake with a dot of royal icing.



To make the peony, colour flower and modelling paste baby pink and cut out petals (six small, seven medium and nine large) using the peony cutter set. Emboss the petals using the veining mat and insert a wire into each petal. Frill around the edge of each petal with a bone tool.

Shape the petals by leaving them to dry overnight in polystyrene flower formers.



Make three buds for the centre, dust with green and pink dust and tape together with the yellow stamens.



Tape the small petals around the stamens followed by a ring of medium petals and finish with the ring of large petals. Remember to pull the tape tight so that it stretches and becomes slightly sticky. Use a cake pick to attach the peony to the cake.

The Season Of Fruitfulness

Keats wrote his poem 'To Autumn' which begins 'Season of mists and mellow fruitfulness' and this thought is characterised with these recipes using the season's fruits and nuts.



Valerie
Hedgethorne

Photography: Kevin Sare

Chocolate Pear Tart

*Chocolate and pears go well together.
Choose a rounded pear such as Comice, William or Packham.
The pastry is the crisp pâte sucrée which is made on a board.*

You will need a 23cm (9in) tart tin.



Serve warm or cold with crème fraîche

Ingredients

Pastry

175g (6oz) plain flour
5g (2oz) caster sugar
110g (4oz) butter
1 egg yolk

Filling

110g (4oz) plain chocolate
3 large firm pears
1 egg plus 1 yolk
100ml (4fl oz) single cream
½ teaspoon vanilla extract
75g (3oz) caster sugar plus 2 teaspoons.

Method

1 Pastry:

Heat the oven to Gas 6/200°C/400°F. Grease the tin.

2 Put the flour on a board or work surface, mix in the sugar. Make a well in the centre, put in the butter cut into cubes and the egg. With the fingers of one hand work all together until it forms a firm dough. Wrap and refrigerate for 20 minutes.

3 Roll out to a thickness of 3mm and line the tin.

4 Grate the chocolate and sprinkle it over the pastry.

5 Peel, halve and core the pears. Slice across thinly then slide into a fan shape.

6 Place them on top of the chocolate like the spokes of a wheel.

7 Mix together the egg, egg yolk, sugar, cream and vanilla. Pour over the pears and sprinkle with the 2 teaspoons sugar.

8 Bake for 10 minutes, reduce the heat to Gas 4/180°C/350°F and bake for a further 20 minutes approximately or until the custard is set and the pears begin to caramelise.

9 Serve warm.

Autumn Loaf

This makes good use of fruits that are in abundance and is even better if you can pick the blackberries and apples.

A loaf tin measuring approximately 20 x 10cm (8 x 4in) is needed.

Ingredients

350g (12oz) cooking apples
3 tablespoons lemon juice
300g (10oz) wholemeal self raising flour
½oz baking powder
1 teaspoon cinnamon
175g (6oz) light muscovado sugar
175g (6oz) blackberries
1 egg
200ml (7oz) low fat fromage frais
1 tablespoon demerara sugar

Decoration

1 eating apple
2 tablespoons lemon juice

Method

- 1 Grease and line the tin. Heat the oven to Gas 5/190°C/375°F.
- 2 Peel, core and finely slice the apples, place in a pan with the lemon juice. Bring to the boil, cover and simmer until soft and pulpy then beat well. Cool.
- 3 Sieve the flour, baking powder and cinnamon, adding any husks that remain in the sieve.
- 4 Stir in the muscovado sugar. Make a well in the centre and add the beaten egg, fromage frais and cool apple purée.
- 5 Fold in 110g (4oz) blackberries, spoon into the tin, smooth the top and sprinkle with the demerara sugar.
- 6 Bake for approximately 45 – 50 minutes or until firm to the touch. Allow to cool in the tin.
- 7 Remove from the tin. Slice the eating apple and coat with lemon juice. Arrange on the top with the reserved blackberries.

Alternatively bake in a 15cm (6in) round tin.





For many years this was the cake of choice for special teas. It was usually bought, not made at home and was known as Fuller's walnut cake.

If possible use the new season's walnuts which have a good flavour. This recipe gives a very light cake, mainly due to the high proportion of sugar and that the egg whites are whisked in the mixture. The traditional frosting is Meringue Italienne where the egg whites are lightly cooked and a slight crust is formed on the surface with a soft inside.

An 18cm (7in) deep cake tin and a sugar thermometer will be required.

Walnut Cake With American Frosting

Ingredients

Cake

2 eggs and 1 yolk
50g (2oz) walnuts
75g (3oz) butter
200g (7oz) caster sugar
200g (7oz) self raising flour
150ml (5fl oz) milk
few drops vanilla extract
50g (2oz) shelled walnuts

Frosting

225g (8oz) granulated sugar
75ml (3fl oz) water
1 egg white
pinch of cream of tartar

Decoration

7 walnut halves

Method

- 1 Line the tin with Bake-O-Glide. Heat the oven to Gas 4/180°C/350°F.
- 2 Separate the eggs. Chop the walnuts. Cream together the butter and sugar, beat in the egg yolks and 2 tablespoons flour, then stir in the milk, vanilla and remaining flour with the chopped walnuts.
- 3 Whisk the 2 egg whites to soft peak and fold through the mixture.
- 4 Put into the tin and smooth the top. Bake for approximately one hour until golden brown and firm. Cool on a wire rack.
- 5 When the cake is cold make the frosting; in a small heavy pan dissolve the sugar in the water with the cream of tartar. Make sure every grain of sugar is dissolved.
- 6 Boil to 115°C /240°F without stirring meanwhile whisk the egg whisk the egg white to a soft peak. Slowly pour on the syrup, whisking at full speed. Continue whisking until the meringue is thick enough to spread thickly then immediately swirl it over the top and sides of the cake.
- 7 Arrange the walnuts on the top.

The cake is very good even without the frosting.

Plum Crumble

Plums are now plentiful and this is a delicious way of using them to make a tart with a difference, the crumble topping replaces pastry.

You will need a 23cm (9in) tart tin with a loose base or a flan dish.



Ingredients

Base

- 150g (5oz) butter or margarine
- 150g (5oz) caster sugar
- 4 eggs
- ½ teaspoon almond extract
- 150g (5oz) plain flour
- 1 teaspoon baking powder
- 700g (1½lb) plums – approximately 8

Topping

- 110g (4oz) plain flour
- 125g (4½oz) light brown sugar
- 1½ teaspoon cinnamon
- 75g (3oz) butter

Method

- 1 Topping:** Combine the flour, sugar and cinnamon in a bowl. Rub in the butter and set aside.
- 2 Base:** Heat the oven to Gas 4/180°C/350°F. Line the base of the tin with silicone baking paper or Bake-O-Glide.
- 3** Cream together the butter and sugar, beat in the egg with the vanilla. Sieve together the flour and baking powder then fold them into the butter mixture.
- 4** Pour the mixture into the tin. Halve the plums, remove their stones. Arrange cut side down on the top. Sprinkle the topping over the plums.
- 5** Bake for approximately 45 minutes or until a skewer inserted in the centre comes out clean. Allow it to cool in the tin.
- 6 Optional Decoration:** quartered plums and green leaves.

Apricots could be used instead of plums for a different flavour.

Working With Egg Whites

Royal icing, meringue and dacquoise all have two major ingredients in common: egg whites and sugar, their texture is dependent on properly beaten egg white.



Valerie
Hedgethorne

Bakers sometimes disagree as to which beat better - fresh egg whites or aged ones.

Fresh whites are thicker and take longer to beat, the resulting foam has less volume but more stability and loses less volume when folded into other ingredients.

Older whites are thinner so beat more quickly and yield greater but less stable volume but when folded into other ingredients they lose the extra volume.

Egg white constitutes water and proteins. When they are exposed to air, heat or acid the proteins in the white denature, which means they change from their original form to a new form.

To get the perfect egg white foam required, the egg whites should be beaten just the right amount to ensure this denaturing process takes place. The foam should be moist and flexible and not dry out so the structure becomes rigid.

When the egg whites, now beaten and filled with air bubbles, go into a hot oven or are mixed with hot syrup, they should be soft, flexible and able to expand until the correct temperature is reached to change them from fluid to a thickened mass.

The different ways this process can change, or denature, resulting in beaten egg white with the greatest volume and stability are as follows:

- If a copper bowl is used the chemical change achieved by beating the egg whites produces a new structure called copper conalbumin. (Copper from the bowl mixed with the conalbumin which is the chemical name for the protein in the egg white.)
- The addition of 1 teaspoon of Cream of Tartar, which is an acid salt, to 240g of egg whites produces a very stable foam.
- Sugar should be added at the correct time and caster sugar is best because it dissolves faster. It can be added at any time during the beating process however the best time to start adding the sugar is after the soft peak stage but before stiff peaks form. If it is added early the mix will take longer to beat and may not reach as great a volume and if added too late in the process drying out may occur.

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- The addition of salt will increase the beating time and decrease the stability of the foam as it will draw out water from the egg whites and just one drop of fat substance or egg yolk in the bowl or the beater will keep the egg whites from foaming.

For the most stable foam start beating the egg whites slowly, gradually increasing speed. Never decrease speed as the volume will permanently decrease. When it is necessary to stop the beaters to check the consistency turn off quickly and then bring back up to speed quickly to prevent deflation.

As sugar is hygroscopic (it readily absorbs water) avoid making meringue or royal

icing on humid days if possible as they may be soft, sticky and not set well.

Italian Meringue

Also known as American Frosting, it sets crisp on the outside but never really sets as hard a royal icing does. It can be beaten to a coating consistency and then poured over the cake. A longer beating is required to achieve the peaked variety which is swirled over the cake and sets very quickly.

Chocolate Italian Meringue

Make as for Italian Meringue, whisking in melted chocolate.

Dacquoise

A dacquoise is an exceptionally light and crisp meringue containing ground nuts. The nuts make it pale brown in colour with a delicious nutty flavour. Use almonds or hazelnuts.

Because grease breaks down meringue it's important to grind and dry the nuts so that there is as little grease released as possible. Avoid preparing it on humid days.

Dacquoise sticks to greaseproof paper so use Bake-O-Glide or parchment paper.

Recipe

- 110g (4oz) nuts toasted then ground
- 12g (½oz) cornflour
- 110g (4oz) caster sugar
- 75g (3oz) icing sugar
- 4 egg whites (4fl oz)
- ½ teaspoon cream of tartar



Method

- 1 Line the baking tray. Heat the oven to gas ½/110°C/200°F.
- 2 In a food processor pulse the ground nuts, the cornflour, half the caster sugar and all the icing sugar.
- 3 In a large bowl beat the egg whites until frothy, add the cream of tartar and beat on medium speed while gradually adding 1 tablespoon caster sugar. When soft peaks form gradually add the remaining sugar at high speed. Fold in the nut mixture. Use at once. Bake for approximately one hour until dry,

Chocolate Daquoise

Mix 2 tablespoons cocoa powder into the icing sugar



As you can see there is more to working with egg whites than meets the eye!

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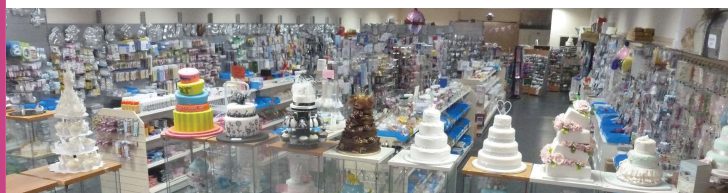
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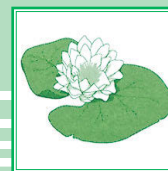
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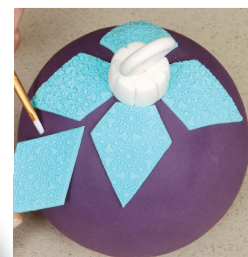
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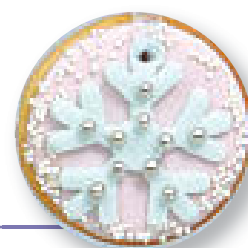
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