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Issue 203

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Welcome to...

Cover photography: Clark Smith-Stanley



Our main cover image this month comes from Annabelle Jane and her lovely Glam cake. Turn to page 24 to find out more.

Cake CRAFT & DECORATION

October issue

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following Lisa Munro's fabulous project to create her tattooed skull cake or Karen Kearney's Perfect Pumpkin cake.

We might not want to venture out so much but that gives us lots of time to practice our **cake decorating skills** ready to enter our creations in the Cake International Show in November and in this full to the brim issue we're bringing you a cake for Princesses with a frog and a unicorn, pastel stripes and buttons and **all the support** you can wish for in Carol Deacon's expansive article.

Nights are drawing in again so it's time to think about the **fun occasions** this brings including Halloween and Mexico's equivalent - The Day of the Dead! Celebrate with us by

In addition Ruth Clemens brings us an absolute **indulgence of chocolate** in her Woodland Wedding Patisserie section.

We also have a great competition, one lucky winner will have an **amazing treat**. The prize is an **Exclusive VIP Experience** for two people at Cake International, NEC, for more details turn to page 22.

Don't forget to pick up the latest **Wedding Cakes and Sugar Flower Guide** on sale now and make sure you email me, editor@cake-craft.com with photos of your creations and any cakey news you have.

Julie

Julie Askew Editor
editor@cake-craft.com
Tel: 02476 738846

Perfect Pumpkin
Turn to page 28 to see how this fantastic cake was made.





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worth of prizes to be won
and plenty of bargains

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The latest information from the cake industry along with fabulous free product giveaways.



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For Halloween a realistic carved and airbrushed pumpkin from Karen Keaney.

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Royal Eastern Promise, a technically skilful wedding cake using suspended loop work, brush embroidery, topped with an intriguing 3D royal iced hollow globe.

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We welcome Sylvia Elba to our pages with her clever use of wafer paper, the latest trend, to make lace, peony and a lovebird.

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The Riverside Inn, this month Jane completes the inside and back of the inn.

56 Elegant Pink Ruffles and Shimmering Silvers

Impress with this gorgeous shimmering ruffle wedding cake.

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Delight any little girl with this princess in a tower birthday cake.

65 Sugar Skills School

Support Systems, how to use all the latest ways to support your cakes so they don't collapse!

CAKE KIT BASICS

- Sugarpaste
- Buttercream
- Royal icing
- Flower paste
- Modelling paste
- Assorted dusting colours
- Assorted paste colours
- Edible glue
- Icing sugar
- Cornflour for dusting
- Modelling tools
- Smoothers
- Palette knives
- Paintbrushes
- Non-stick rolling pins
- Non-stick work board

Gerbera Wedding Cake

A pretty cake for a special day. This design includes everything a bride could wish for, lace, pearls and gerbera flowers. Change the colour of the flowers to match the wedding theme to give that personal touch and make it a day to remember.



Marion Frost

You will need

Consumables

- cakes 15, 20, 25cm (6, 8, 10in) all 15cm (6in) high
- buttercream or ganache
- sugarpaste champagne 5.5kg (12lb) (Renshaw)
- flower paste 250g white, 250g pale pink, 50g burgundy (Renshaw)
- edible pearls
- cake drum 36cm (14in)
- cake cards 20cm (8in) and a 15cm (6in)
- cake dowels
- foil
- 4 metres of 15mm ivory ribbon (A Piece of Cake)
- double sided sticky tape for attaching the ribbon around the board

Tools

- styrofoam former (CelCakes)
- sponge pad (CelCakes)
- gerbera set (Patchwork Cutters)
- mix and match set lace cutter (Patchwork Cutters)
- briar rose set for leaf and calyx (Patchwork Cutters)
- frilling stick (JEM)
- square of thin card
- paint palette
- small palette knife
- piping nozzle No. 3 (PME)
- piping bag
- water brush



Softened sugarpaste is ideal for attaching flowers on to cakes. Add water to sugarpaste and paddle with a knife to a piping consistency.

PREPARATION

Prepare the cakes and cover with sugarpaste, leave to dry overnight. Dowel and stack the cakes and attach ribbon around each tier. When the cake is decorated attach ribbon around the board.





1 Scrunch a square of foil into a round shape, place it into a styrofoam former easing it into the centre of the former and pressing around the edge, make two.



2 On a lightly greased non stick board roll out pale pink flower paste. Place the greased cutter on top and press firmly around the outer edge of the cutter and down each petal towards the centre, remove the cutter and paste from around the flower, cut two flowers.



3 Leaving the flower on the board, widen each petal with a frilling stick.



4 To lift the flower push a thin piece of card underneath then slide the flower into a former, repeat for the second flower.



5 Each cutter has a number on the reverse side, roll out a darker shade of pink paste and cut two No. 4, one No. 3 and one No. 2. Widen all the petals on each flower by rolling with a frilling stick.



6 Use water to moisten the centre of a large flower and place a size 4 into the centre. Repeat with the second size 4 followed by the final layers 3 and 2. Use the frilling stick to lift the layers to stand upright.

Top Tips

- Always roll the flower paste on vegetable shortening this will keep the paste on the board and not in the cutter plus it helps to keep the off cuts pliable when they are kneaded back together.
- Do not lift the flower paste from the board when rolling this will prevent the paste lifting into the cutter when cutting out.
- Always grease the cutter well wash in hot soapy water after use.



7 Roll a small piece of paste into a ball, place into the palm of one hand and press down with the heel of the other hand. This will thin the outer edge but leave the top rounded, moisten and place into the centre of the flower.



8 Cut two No. 1 pieces from burgundy coloured paste, press around the edge to frill.



9 Place both on to the flower, press around the edge to lift the frill. Leave all the pieces to dry.



10 Soften a little flower paste with water to make a glue. Place enough into the centre of the bottom layer so it stands high.



11 Place the next layer on top, this layer must sit into the glue. Leave to dry.



12 **Star flowers and leaves** Roll out white flower paste use the greased calyx cutter to cut out a flower.



13 Widen each petal with a frilling stick and place into a paint palette former.



14 Add a little water to a small piece of sugarpaste and paddle with a knife to a piping consistency. Pipe a bulb of softened sugarpaste into the centre of each flower and place edible pearls into the icing.



15 Roll out paste and cut a selection of different size leaves.



16 Place the leaves on to a sponge pad and use a ball tool to soften the edges.



17 Roll out white flower paste, grease the lace cutter, press on the paste firmly, remove the cutter and surplus paste. Use a cocktail stick to pick out inside pieces. Leave for two minutes, lift on to a sponge pad leave for a further two minutes.



18 Cut three or four more pieces then return to the first piece, turn it over and moisten with water, attach to the cake. Repeat with the following pieces for the bottom row. The last piece can be stretched or pinched to fit.



19 For the middle row repeat the instructions for the lace piece but remove the tail pieces.



20 When attaching this piece turn the lace around with the point facing downwards.



21 The third row has the tails intact but is also attached with the point facing down and the tails above.



22 Roll out white flower paste and cut out small pieces, use these to decorate the board and the cake placing them between the large lace pieces to fill any gaps.



23 Soften a small ball of sugarpaste with water, this should be of a piping consistency. Place in a bag and pipe a small dot above the lace and attach an edible pearl.



24 Moisten a small ball of sugarpaste and place on to the side of the cake, moisten again and place the flower on top. Push the centre of the flower firmly to ensure a strong contact with the paste.



25 Pipe a little softened sugarpaste on to the star flower and position on to the cake.



26 Attach the dried leaves with the softened sugarpaste also have a few soft leaves to attach into awkward places.

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At the 2015 Cake International, NEC, Birmingham.



Do you like cake decorating and sugarcrafting?

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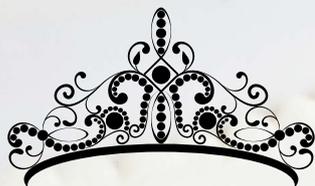
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Alternatively send a card to PO Box 3693, Nuneaton, Warks. CV10 8YQ and don't forget to include your name, address, email and of course those all-important 30 words. **Closing date 9 October 2015.**

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Market Place

Our 'Market Place' is open to give you great information about exciting products which will add to your cake decorating skills and often make it easier to produce those really perfect 'stand out' cakes for family, friends and customers. Take this opportunity to win the goodies on offer.

Cake

Online Competition – £120 worth of goodies from Squires Kitchen

Introducing SK Modelling Paste from the experts at Squires Kitchen – the ultimate, all-purpose, high-quality sugar modelling paste for making figures, simple flowers and cake toppers.

Stronger than sugarpaste, this specially formulated paste is non-sticky and dries firm, making it ideal for making cake decorations where you want it to hold its shape and keep intricate detail. SK Modelling Paste is perfect for making sugar models, simple hand-modelled flowers, garlands and plaques. It's also ideally suited for use with moulds, cutters and embossers, making SK Modelling Paste a cake kit essential! Available in nine ready-to-use colours,

it can also be coloured with SK paste food colours, dusted, surface painted and gilded.

Discover SK Modelling Paste at your local sugarcraft stockist, starting at RRP £3.35 for 200g.

Squires Kitchen are giving away the full range of SK Modelling Paste colours (200g) to four lucky winners! Worth over £120.

To enter this month's competition go to www.cake-craft.com and click on 'This Month's Competition.'

The closing date for this competition is 29th September.



value over £350!

Cake Deco Pen



One time investment - Long term achievement!

Cake Deco Pen rrp £ 119.99 is the first unique dual action sugarcraft machine with patent pending flute air control which can act as dispensing tool and an airbrush machine for creative and innovative cake makers and decorators.

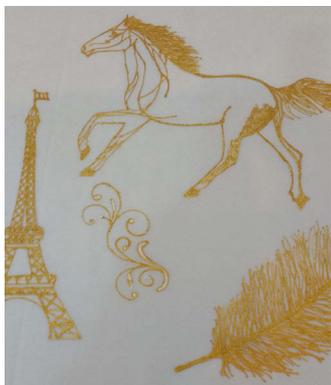
The innovative Cake Deco Pen is an air-powered hand held tool with 5 speed control for writing or drawing very fine decorative details and for filling intricate areas while creating 2D and 3D edible patterns and models. It comes with all the items shown and in its own handy carry box.

You can control the start and end of dispensing flow by covering and uncovering the hole on an air flow tube. The air compressor pump allows you to work on a vertical surface with drip free operation.

Cake Deco Pen prevents hand fatigue often associated with queezing a piping bag and can be easily operated for time saving production of precision work. To see more of what this amazing machine can do go to www.cakedecopen.co.uk. *This is definitely going on my Christmas List – Editor.*



Discount Code (CCMS30) - 30% for all Cake Craft Magazine Subscribers.



value £100!

New Style Cake Stands

These attractive MDF cake stands come flat packed for easy painting and decorating.



They are easily assembled by slotting the words into the holes provided in the top and base. They come with the correct wood glue for you to secure together once you have decorated the pieces to your taste.

They come in square or round styles and are available in 3 sizes - 14, 16 and 18in. They are 5in tall and will provide your cakes with an impressive display. Prices start at £25 plus postage depending on size and we have 4 of these lovely 14in stands to give away to our readers!

Available to purchase from www.tracyscreations.co.uk or [facebook www.facebook.com/tracyscreation](https://www.facebook.com/tracyscreation)

value over £110!



Add Superhero Text with New Cutters from FMM



Use these new FMM WOW and Splat cutters to add fun to your cakes. Ideal for superhero nostalgic wording like 'WoW!'; 'Zap!'; 'PoW!' and 'Bang!' They can be personalised and used as a plaque ready to pop on your celebration or birthday cakes for that special 'hero'!

These easy to use Splat shape cutters are great for creating funky sugar plaques to decorate cakes. Use to create muddy puddles and brightly coloured paint splodges to give the knockout factor to any cake! Fantastic for cupcakes too!

Available individually RRP WOW Cutter £7.20,

RRP Splat Cutters £9.05. Visit www.fmmsugarcraft.com

All FMM products are guaranteed 100% food safe and come with the FMM Sugarcraft Lifetime Product Guarantee.

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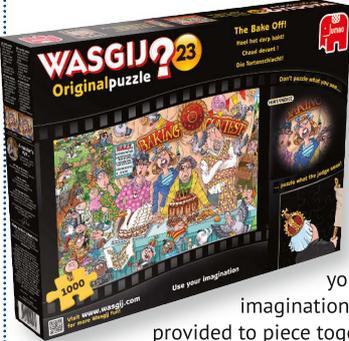


Win a Baking Inspired Puzzling Prize with Jumbo Games!

As the nation is gripped once again by the annual baking bug, why not whip up a treat of your own in your living room with the brand new Wasgij Original 23: The Bake Off! jigsaw puzzle from Jumbo Games!

We've teamed up with Jumbo Games, the No.1 manufacturer of adult jigsaw puzzles in the UK, to offer six lucky readers the chance to win a hilariously addictive Wasgij Bake Off prize bundle, worth over £17!

Each fantastic baking inspired prize bundle contains the brand new Wasgij Original 23: The Bake Off! 1,000 piece jigsaw puzzle as well as the accompanying 250 piece Extension Pack - The Bake Off Continued... to add an extra slice to the 1,000 piece puzzle. Both are guaranteed to provide hours of puzzling fun and inspire you to get baking!



The Wasgij Original 23: The Bake Off! puzzle is the latest offering in the popular Wasgij range. Wasgij is the UK's favourite jigsaw puzzle brand that asks you to use your imagination and the clues provided to piece together a 'solution' image to the scene printed on the box – great fun and highly addictive once you get the Wasgij bug.



Whilst you wait to see if you are a winner, why not enter the incredible Wasgij Promotion to be in with a chance of winning a £10,000 cash prize and a bundle of Wasgij goodies (terms and conditions apply). Visit www.wasgij.co.uk for further information and to enter.

value £200!

Fiona Cairns Biscuit and Cake Kits

Here at the magazine we love these gorgeous quality kits, made by Fiona Cairns (of Royal Wedding Cake fame). As part of their sugarcraft range they now have kits for decorating biscuits as handbags and shoes.

Each kit includes quality cutters, tools, nozzles, texture mats, piping bags in fact everything you need apart from the edible ingredients, so you can make the items shown on the outside of each kit which comes in a handy carry pack.



Included in each kit is a full set of instructions, an exclusive recipe card, top tips and for the finer details there are helpful videos on their website www.fionacairns.com

There are kits themed as Tea Party, Handbags and Shoes, Celebration, Mini Handbags, English Garden then there are kits to get you started in the art of sugarcraft with a Piping Kit, Modelling Starter Kit, Cupcake Kits. All these well thought out kits are sure to produce impressive results.

They make great gifts as well.



Entering for a chance to win is as simple as either

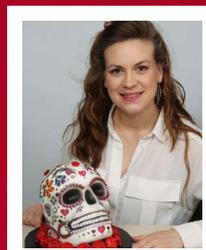
- Visiting www.cake-craft.com to enter on line from 3rd September or
- Send a postcard with your name and address on to PO Box 3693, Nuneaton, Warks, CV10 8YQ, stating which freebie you'd like to win.

The final date for the giveaways will be 29th September.

Day Of The Dead

The easy to use Wilton 3D Skull Pan teamed with the airbrush make the perfect match to this style of cake, without the need for sculpting.

Day of the Dead is a holiday celebrated throughout Mexico with a full day of celebration in a carnival atmosphere. The holiday focuses on gatherings of family and friends to pray for and remember friends and family members who have died, helping to support their spiritual journey.



Lisa Munro

For a realistic effect, very lightly shade in where the temples are, creases around the teeth/jawline and the creases underneath the cheekbones.



You will need

Consumables

- madeira cakes (baked in above pan) stacked with filling of choice
- plastic dowels 6 to support the skull cake and to stop the front half from slipping down
- cake drum round 25cm (10in)
- sugarpaste 1.5kg (3lb 3oz) white
- royal icing (Squires Kitchen)
- ready made white edible roses (1 box) (Cake Craft World)
- airbrush colours black, violet, teal, red, yellow, orange - KopyKake (Airbrushes.com)
- edible metallic paints purple, lilac Rainbow Dust (Airbrushes.com)
- 2 metres of ultra mask film (Airbrushes.com)
- edible glue/glue brush (Airbrushes.com)
- sugar pearls yellow, red (Cake Craft World)
- edible jelly gems large red fully faceted and small clear (Cake Craft World)
- scrap paper/paper towels
- black ribbon

Tools

- airbrush and compressor (Airbrushes.com)
- fine precision craft knife (Airbrushes.com)
- 3-D skull pan (Wilton)
- reversible 6 piece circular cutter set (Cake Craft World)
- fine paintbrush (Airbrushes.com)
- tweezers



PREPARATION

Using the Wilton skull pan, evenly split the mixture in two halves and bake. When cool, even the cakes by trimming along the cut line, add the filling of your choice and stick together. Cover with white sugarpaste in one go, smoothing over the indents for the eyes, nose, temples, teeth and jawline. Also cover a 10in cake drum in white sugarpaste.



Alternatively, smaller versions of this cake design can also be made using the Wilton Mini 3-D Skull Pan.



1 Roll out a piece of sugarpaste 3mm thick to the length of where the teeth should be. Immediately stick in place with edible glue and shape. Use a sharp blade to scratch in the individual teeth, removing the surplus icing as you go.



2 **Airbrushing the shading on the skull** Add black to the airbrush, position close to the cake and shade inside the indents for the eyes and the nose.



3 Position the airbrush really close to the outside of the teeth, pull back very light on the trigger and start to shade in around the teeth and either side of the jawline. Build-up in light layers, don't go too heavy.



4 **Airbrushing the cake drum** Add metallic black to the airbrush and position about 7.5cm away from the cake drum. Working from left to right, airbrush layer upon layer until achieving a dark black colour covering the entire drum.

Top Tips

AIRBRUSHING

- After coating the cake in sugarpaste place it on a spare cake drum covered in clingfilm before airbrushing the design so the cake can be easily removed after airbrushing and before placing it on the final drum.
- When using the metallic paint, always clean the airbrush out thoroughly after use. If any colour is left in the bowl for long it could clog the airbrush! It is recommended metallic paints are only used with a 0.5mm airbrush nozzle.
- Protect the cake from overspray using sheets of paper around the templates.
- It is not always necessary to clean out the airbrush between changing colours, especially when going from a light to a darker colour. Simply flush through the excess colour and add in the next. Stronger colours like black and blue do require cleaning out with clean water or KopyKake cleaner first in order to remove any stubborn paint that's in the bowl or around the nozzle and needle.





5 **Airbrushing the designs on the skull** Place a sheet of ultra mask over the templates provided. Using a sharp craft knife cut around all of the outlines. You should be able to use each mask at least two or three times.



6 Starting with template 1, apply the sticky mask in the centre of the skull about 4cm above the nose. Add red to the airbrush, position close and spray inside the mask. Switch to black and carefully spray just around the outer edge of the mask.



7 Repeat the last step of spraying through template 1, this time on both cheekbones and in the centre of the chin as shown.



8 Place template 2 as shown. Using red position close and spray inside the heart only. Switch to black and carefully spray just around the outer edge of the heart and in the rest of the mask. Repeat the last step using template 3, mirroring the design on the opposite side to the heart as shown.



9 Repeat the last two steps using templates 2 and 3, this time mirrored to create a set of 4 on the top of the skull as pictured. On the second set leave a slightly larger gap between the two masks where the yellow flower will sit. See step 12.



10 Place template 4 left of template 3, about 2.5cm above the eye socket. Spray the leaves in teal and the flower in violet, then using black shade around the edges and in the top and bottom stems. Mirror this on the opposite side using template 5.



11 Mirror the last step using the same two masks with the same colours on the back of the skull. Line them up with the hearts as shown. Switch colours to yellow. Position template 6 in the centre as shown. Airbrush inside the mask, then switch to black and spray just around the outer edges.



12 Add orange to the airbrush, position template 7 just above the temple and spray inside the mask. Switch to black and carefully shade around the outline. Repeat this, mirroring the flower on the opposite side of the skull.



13 Add red to the airbrush, position template 8 next to the red heart on the cheekbone and below the orange flower just sprayed. Spray inside the flower only. Spray the leaves in teal, then using black, shade around the outline and fill in the stem. Repeat this using template 9, mirroring the flower on the opposite side of the skull.



14 Add teal to the airbrush, position template 10 the other side to the orange flower. Airbrush one side in teal, then switch to black and spray in the other side. Repeat this with template 11, mirroring on the opposite side of the skull.



15 Add violet to the airbrush, position templates 12 and 13 either side of the nose as shown. Spray inside the mask, switch to black and carefully shade just around the outline going in very close to the icing.



16 Using the rest of the templates provided, fill in any large gaps. I have used template 14 on the back of the skull, sprayed in yellow and black, shades 1 and 2 around the base of the back of the skull sprayed in black only. Use the templates of small hearts, diamonds, stars and dots around the eyes, temples and chin.



17 Making the scalloped edging around the eyes, mouth and back of skull Roll out enough icing (3mm thick) to cut out the 68mm scalloped cutter – press the cutter firmly into the icing and remove surplus. Now use the 48mm cutter, pressing with the opposite side to cut out a round circle in the centre as shown. Do this twice.



18 Whilst still pliable, position around the eyes and cut a gap where the nose is, using a craft knife. Remove and apply edible glue to the back and leave for a few minutes. Stick around the eye socket.



19 Whilst the icing is still soft, use tweezers and an edible pearl (3mm thick) to make indents around the edging, this will help when sticking them in later once it's painted.



20 Repeat the last three steps, this time using the 88mm scalloped cutter and the 68mm around the edge to create the edging for around the lower section of the mouth. Glue in place and make the indents with the pearls.



21 Using a fine paintbrush and violet metallic paint, carefully colour in the edging around the eyes. Paint in the edging around the mouth with lilac metallic paint.



22 Place the edible pearls inside the indents using a pair of tweezers whilst the paint is still tacky so they will stick. I used red pearls around the eyes, yellow around the mouth and a combination of red and yellow around the back.



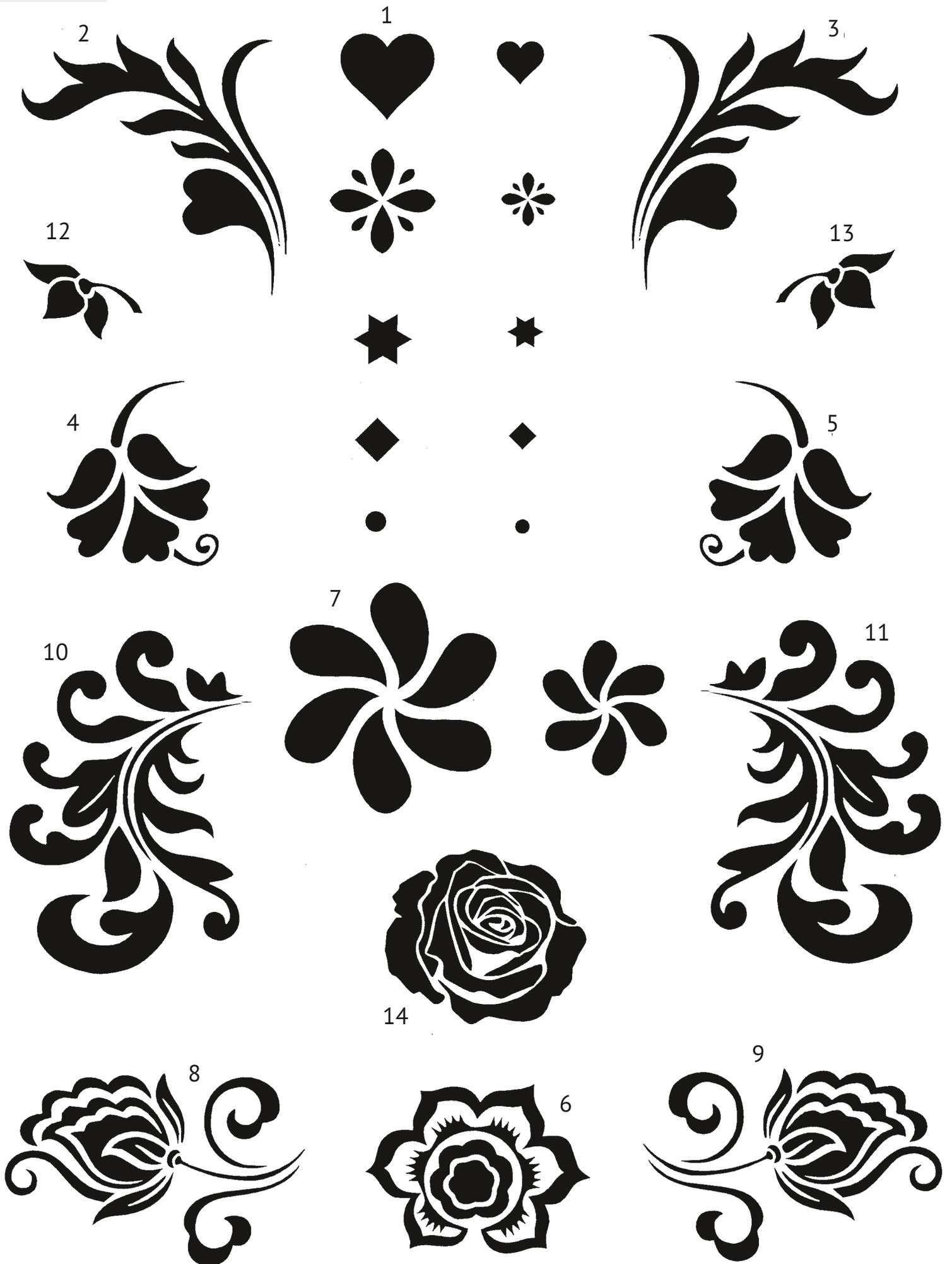
23 Airbrushing the roses Add red to the airbrush, hold the rose upside down and start to build up the colour to a deep red on the underside of the rose. Then place the rose on a piece of paper facing upwards and build up the colour on the top petals to match the underneath.



24 Apply a dab of royal icing to the centre of cake drum and carefully position on the drum. Stick the roses one by one to the cake drum so they wrap all the way around the base of the skull.



25 Using edible glue applied with a clean brush, stick large red and small clear edible gems in any gaps. As the large red gems I bought had a point on one side, I trimmed this point off with a sharp knife to create a flat edge to be able to stick them to the cake.



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Judging at Cake International

Brian Taylor and Alan Shipman



As we prepare for the most anticipated cake decorating show of the year, Cake International at the NEC in November, we have been able to gain insight into the judging lives of Brian Taylor, Chairman of Judges and Alan Shipman his great friend and fellow judge. Two of the most respected judges in the cake decorating world. They have also given us some great advice to pass on to prospective competitors so they can avoid some of the pitfalls that can happen in cake competitions.

Brian and Alan first met in a line up at Hotelympia in 1978 and although their working lives took differing paths they have been great friends ever since.

Alan Shipman

Alan Shipman has been a Chef for over 50 years and recently retired from his 26 year job as Marketing Development Chef with Sodexo, a food services and



facilities management multinational corporation, in order to spend more time coarse fishing. He is continuing to work within the catering industry as a consultant. Alan was awarded a Local Hero award by the Craft Guild of Chefs in their AGM Honours & Awards 2014. When the numbers of exhibits grew in the early 2000s Alan was asked to join Brian on the judging panel.

The first cake show

Brian first started judging in 1980 as a candidate judge and became a fully qualified Judge 1984. When Sheila Lampkin, past Editor of Cake Craft and Decoration Magazine, was organizing the first Cake Show in 1994 she invited Brian to be Chairman of Judges as they had discussed on many occasions how they would like to change things for competitors and judges. They both felt that competition schedules had become rather prescriptive and stifling. They wanted to create an atmosphere which encouraged anyone to 'have a go' at competitive cake decorating, receive positive feedback and be fairly judged.

“We should not judge people by their peak of excellence; but by the distance they have travelled from the point where they started.”

Brian Taylor

Brian first visited Hotelympia at 16. Twelve years later, when he started working for the army as a Civilian Chef Instructor at the Army School of Catering he was able to compete. He entered 2 Classes and won a Certificate of Merit for his Cold Sweet and very positive comments about his Pulled Sugar piece. It was that feedback that encouraged him to go back in 1978. Over the next twelve years he had many successes both at home and abroad. In 1980 he won 3 Gold and 1 Silver Medal at Hotelympia and the Ross Grand Prix for the best exhibit in the show. Brian was very proud to be selected to represent Great Britain at the Culinary Olympics in 1984 and 1988 achieving Gold for buffet work and decorative exhibits.



Brian's philosophy is that a competitor has already won a gold medal when they have paid their entry fee and only lose it by the mistakes they make on their exhibit and his main role is to ensure that the awards given are accurate and fair to every competitor.

The biggest challenge is maintaining standards within competitions and judging and also in encouraging award winning ex competitors to start judging as Brian believes that no-one can judge without having competed.

What are the main errors which get a competitor disqualified?

The obvious answer is 'Not to schedule!' Failing to read and understand the wording in the schedule is the only way anyone can be disqualified.

Brian cited the following examples:

- International competitors possibly struggle the most. In the International

Class the schedule calls for a pastillage plaque, quite often the entrant thinks a flag is a plaque.

- In another class one competitor didn't understand the word cube.
- The cupcake classes probably cause the most problems. It's surprising how many competitors don't understand the word 'identical' or 'two different decorative styles and flavours, 6 of each'.
- Using inedible materials when the schedule states only edible decorations must be used.
- Visible external supports is another area which causes problems.

In the main the judges have to disqualify very few competitors, the golden rule is:

“If it says you can't do it in the schedule then don't do it!”

Even if an entry is disqualified for the class it was entered into Brian will try very hard to fit it into another class. In one Senior Class an amazing floral display with disallowed berries was moved to a decorative class where the competitor won gold. In a children's class a ribbon was removed so that all decorations were edible and the cake stayed in class.

Elisabete Caseiro states:

'This was one of my entries at Manchester Cake International this year, in the Small Decorative Exhibit Category. I wanted to make a funny piece, so I created a

miniature of my other cake (the one I made for the International) being judged by Mr. Brian Taylor and Mr. Alan Shipman. It

was the first time I tried to make models of real people. I'm very happy with the result and the feedback was amazing.



WOW factor!

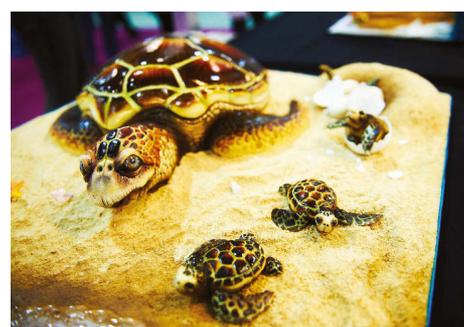
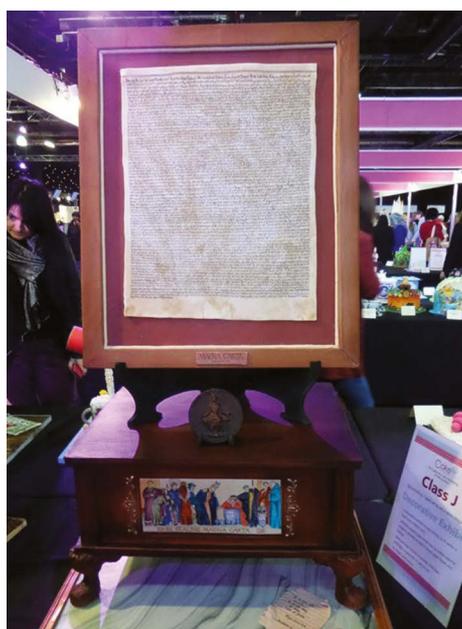
We also needed to know what constitutes the WOW factor and their response is 'You know it when you see it'.

There are a number of factors which contribute:

- Perfection
- Visual impact
- How did he/she do that?
- Realism
- Degree of difficulty
- Eye appeal
- That's unusual.

Brian and Alan say it's the exhibits they still remember years later that really had a lasting WOW factor, such as:

- A unicorn and fairy in the sculpted novelty cake class (Sandra Maria Clennell, Best in Show 2006 NEC)



- A basket of veg in the decorative exhibit (Sandra Grice, Best in Class 2010 NEC)
- A wedding cake at Manchester (Hayley Wisken, Best in Show Manchester 2015)

So come on readers, give it a go and create your entry. Show off your wonderful skills. There is no greater advert than winning an award at Cake International that you can show to friends, family and potential customers to prove the perfection of your cake decorating. Good Luck everyone.

- The trout and fishing basket at Birmingham – Alan is still not quite convinced that it wasn't the actual cured skin of a trout as it was so lifelike and he should know after 20 years of fly fishing. (Rose Macefield, Best in Show NEC 2013)
- A perfect handbag – (Sandra Mitchell, Best in Show, Excel 2013)

As a final point our judges said that the exhibits at the Cake International shows are of such a high standard that obviously the overall winner has the WOW factor but there are others that might not win Best in Show which also have it.

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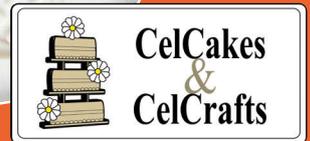


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Pastel Rainbow Candy Stripe

A fun and contemporary wedding cake which combines several top trends – rainbows, buttons, stripes, deeper tiers and a monogram.



Annabelle Jane

The carnations can be made several weeks in advance and stored in a cardboard cake box (not a tin or plastic container as they can sweat and will be soft).

The monogram and buttons can be made well in advance.

You will need

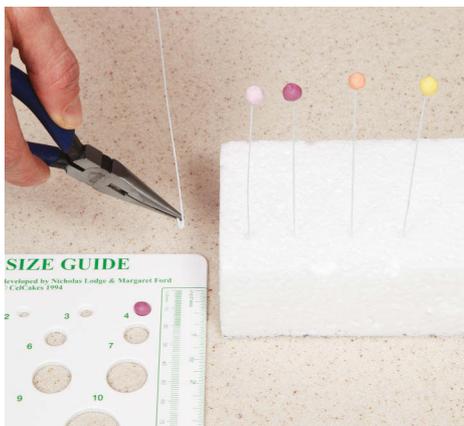
Consumables

- 3 round cakes 13, 18, 23cm (5, 7, 9in) each one 10cm (4in) deep on a hardboard to match cake size and iced in white sugarpaste (recipe cards available from cake-school.uk)
- piping jelly
- royal icing
- flower paste cherry blossom, peach, primrose, apple blossom, baby blue, pewter, lilac (Beau products)
- mexican paste, white (SugarCity)
- edible glue
- petal base (JEM)
- white wires 24 gauge
- paste food colours claret, pastel orange, daffodil, gooseberry, baby blue, grape violet, magenta (Sugarflair)
- floristry tape Nile green
- CMC powder
- round cake drums 30cm (12in) x 2
- double sided tape
- grosgrain ribbon pink 15mm x 2.5m; 10mm x 2.5m
- grosgrain ribbon white 10mm x 1.5m
- plastic dowels x 5
- posy pics x 3

Tools

- non-stick board with mexican hat holes
- stay fresh mat
- mexican flower shaping foam pad
- carnation cutters (PME or FMM)
- rose calyx cutter, medium (PME)
- rolling pin guide rings (PME)
- size guide (CelCakes) - optional
- celstick (CelCakes)
- strip cutter 2 (JEM)
- funky alphabet cutters (FMM)
- button moulds (vintage buttons, buttons FPC used)
- circle cutter 7cm
- piping bags x 7
- piping nozzles 1.5 x 7 (PME)
- piping bag stands (PME)
- cake top marking template (PME)
- scribe





1 Cut 24g white wires into thirds and make a small open hook on the ends. Roll a size 4 (small pea) ball of flower paste. Dip the hook into glue and thread through the ball of paste. Make three of each colour and leave them to dry overnight.



2 Roll the flower paste thinly and cut out four carnation shapes. Frill each one by rolling a celstick back and forth on each section. Keep the celstick level and keep going until it looks very frilly.



3 Paint the centre of each shape with edible glue. Thread the first shape up the wire, fold in half around the centre ball, fold one side in one direction, fold the other side in the opposite direction and pinch at the base.



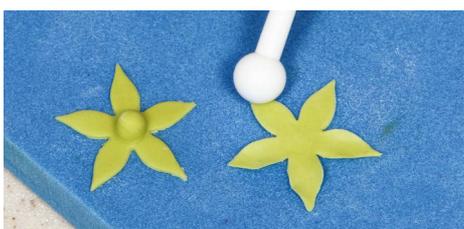
4 Thread the other shapes on, one at a time and pinch to secure around the central ball. Use the celstick to tease the petals into an attractive shape. Hang the flower upside down to dry



5 Tape down the wire with half width green floristry tape. Fold and pinch the tape over the wire just below the flower, stretch the tape as you wind it diagonally down the wire. Trim any excess from the end of the wire.



6 Dust a ball of green flower paste with cornflour and push it into the largest hole on a mexican hat board. Flatten the paste slightly and then roll thinly with a rolling pin. Lift the paste out, turn it over and position the cutter centrally. Cut out a calyx.



7 Transfer the calyx to a mexican foam pad and position it in one of the holes. Soften the edges by stroking with either a bone tool or a ball tool.



8 Indent the centre of the calyx with a celstick. Paint the calyx with edible glue and thread it up the wire and secure it on to the back of the carnation.



9 Make two small arrangements of carnations for the bottom tiers using the flowers with a calyx on the back. Use half width Nile green floristry tape and tape three carnations together for each spray.

Top Tip

- You do not need to make a calyx on every carnation as they will not be seen, just the seven that will be on the sides of the cake.



10 For the posy secure half width green tape about half way down the wire of a carnation. Add another six carnations in a ring around this, slightly lower than the central flower, tape them securely one at a time. Repeat with seven more flowers.



11 Rainbow paste Roll white mexican paste thinly and cover with a stay fresh mat. Cut strips of each of the seven colours using a strip cutter. Lay the strips next to each other (no gaps) on top of the white, cover with a stay fresh mat and then roll firmly.



12 Cut the letters for your monogram using the funky tappit cutters. Smear a tiny amount of petal base on to the cutters to stop the paste from sticking. If need be use a scribe to ease the letters out of the cutters.



13 Strengthen a piece of white sugarpaste by adding CMC powder. Roll the paste 1.55mm thick (blue guide rings) and secure the initials with edible glue. Then cut out a circle (it is much easier to centralise this way, compared to fixing the initials to a pre-cut circle).

Top Tips

- The colours should be arranged in order pink, peach, yellow, green, blue, lilac, pale violet.
- The monogram needs to be dry before securing to the cake otherwise the shape can distort. Leave it to dry over an 18cm round dummy. Use cocktail sticks to hold it in place.
- Using petal base prevents the paste from sticking to the mould and eliminates the problem of cornflour or icing sugar marks.
- Piping seven colours is fairly time consuming. If preferred use three colours and a No. 2 piping nozzle (this will make it quicker and easier).



14 Buttons Make six buttons in each of the seven colours. Apply a little petal base to finger tips and roll a ball of paste, push it into the mould and turn out. Use a mix of designs but try to keep to similar sizes.



15 Prepare seven piping bags each with a No. 1.5 piping nozzle. Each one needs a walnut sized amount of royal icing coloured with a dot of concentrated paste. Line the piping bags up in rainbow colour order in piping bag stands.

TECHNIQUE

Colour the royal icing as follows

- Pink, use claret
- Peach, use pastel orange
- Pastel yellow, use daffodil
- Pastel green, use gooseberry
- Pastel blue, use baby blue with a tiny hint of grape violet
- Lilac/blue, use grape violet with a tiny hint of baby blue
- Violet, use magenta



16 Indent the top tier with a 7cm circle cutter. Pipe a line from the marking to the base of the cake. Repeat all the way around keeping the colours in order. Divide the 23cm cake into sections using a cake top marking template and pipe six panels of stripes.





17 Secure the monogram to the centre of the middle tier with royal icing. Pipe rainbow picot dots around the edge. Watch the spacing and once you are two thirds of the way around either space the dots slightly further apart or slightly closer together so you have an even numbers of colours.

Top Tips

- Before piping on the cake practice piping lines on a cake tin or dummy. Keep an even pressure, and lift the nozzle slightly away from the cake (do not drag the nozzle along the icing). The gap between each line should be the same width as the end of the piping nozzle. The piping is much easier if you place the cake on a tilting turntable.
- To pipe a dot hold the piping nozzle just above the cake surface, squeeze until you get the size of dot you need, then stop squeezing and lift the piping bag away.
- If you get any large peaks on the dots pat them down with a damp paintbrush or a water pen.



18 Fix the buttons to the bottom tier in between the candy stripe panels at the remaining marked points. Pipe a dot of royal icing on to the back of the button and position on to the cake. Arrange the buttons in colour order.

TECHNIQUE

To cut dowels

Insert a dowel into the centre of the cake and make a mark on the dowel with a food pen to show the height of the cake.

Remove the dowel and using a serrated knife cut the dowel 1mm above the marked line. It is easiest to score all the way around the dowel and then snap it, rather than trying to saw right through.



19 Leave the cakes to dry overnight. Dowel the tiers. Use one dowel in the centre and four spaced out in a circle around it.



20 Spread a little royal icing on the top of the bottom tier. Place the middle tier on top, making sure it is central. Repeat to secure the top tier.



21 Place a narrow band of ribbon around the base of each tier. Allow an overlap at the back and secure this with a small length of double sided tape.



22 Use double sided tape to fix 15mm ribbon on to the bottom drum board, repeat for the second drum board. Use double sided tape to fix 10mm ribbon around the join. Add a small bow, again secured with double sided tape.



23 Drop a tiny sausage of paste into a posy pick and insert this into the centre of the top tier. Push the posy of carnations into the posy pick using pliers. Repeat the process for the two smaller arrangements. Secure the single carnation to the board with royal icing.

Perfect Pumpkin

Perfect for a Halloween party, this pumpkin cake is such a fun cake to make and a great introduction to carved cakes. Not too scary for little ones but could easily be turned into a spooky addition to the party with some piped spider webs and maybe a few earthworms!



Karen Keaney



You will need

Consumables

- cakes 20cm (8in) x 2
- buttercream
- cake drum 30cm (12in)
- sugarpaste orange, beige, white
- modelling chocolate yellow, orange (Vera Miklas)
- gel paste colours brown, red, yellow
- flower paste green
- bourbon biscuits
- edible glue
- airbrush colour brown (Dinkydoodle)
- petal dust mushroom colour

Tools

- rolling pin
- carving knife
- knife
- dresden tool
- leaf cutter
- airbrush



Top Tips

- Always use alcohol based airbrush colours on chocolate to prevent the colour beading.
- Any mistakes made while airbrushing can easily be removed using isopropyl alcohol and a clean cloth.
- Modelling chocolate can be a great alternative to flower paste as there is no drying time involved



1 Slice and layer the two 20cm cakes with buttercream and place on the 20cm board.



2 Use a knife to carve the cakes into a ball shape and coat with buttercream. This shows the cake shaped and ready to carve the indents.



3 Cut indents at intervals around the exterior. Cover these with buttercream, using clean hands to fill between the sections.



4 Roll out orange coloured sugarpaste, place over the cake, gently pushing into the indents.



5 Trim and tuck the sugarpaste underneath the cake to give a neat finish.



6 Make some ball shapes in various sizes from orange sugarpaste. Cut these in half and attach to cake using edible glue.



7 Roll out beige coloured sugarpaste into a cone shape for the stalk and use a dresden tool to score lines into the shape.

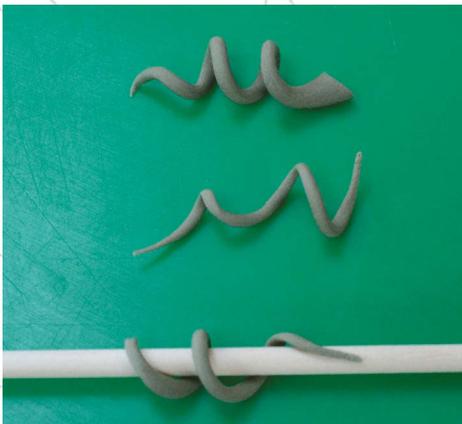


8 Attach the stalk to the centre of the cake using edible glue, and blend into the cake with a dresden tool.



9 Twist the top of the stalk for a whimsical look.

Halloween



10 Roll out small pieces of green flower paste and wrap around a dowel to make spirals, leave to dry.



11 Dust the bumps on the pumpkin with mushroom coloured dust.



12 Create shadow by spraying brown airbrush colour down all the indents, the stalk, around the bumps and the base of the pumpkin.



13 Attach the spirals to the back of the stalk using edible glue.



14 Crush bourbon biscuits in a food processor to create earth. Paint the cake board with piping gel and attach the crushed biscuits.



15 Using gel paste colours, colour the modelling chocolate into various autumnal shades and punch out several leaves using a plunger cutter.



16 Airbrush the centre of the leaves using brown airbrush colour and place them on to the crushed biscuit earth.



17 Roll out some cone shapes from white sugarpaste, thin ones for the bottom and thick ones for the top of the mushroom.



18 Assemble mushrooms using edible glue and place on to board. Dust the mushrooms with mushroom petal dust. Finish off the cake board by adding the ribbon.

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Royal Eastern Promise

Inspired by Asian patterns and palaces, this regal project takes piping skills to another level with suspended loop work, brush embroidery and a 3D royal iced globe as the crowning glory on this masterpiece.



Flower pattern template



Hannah Collison and
Lynn Crees-Glendingning

Royal Icing Recipe

pure egg albumen 2tbsp (15g)
water 75ml (2½floz)
icing sugar 500g (1lb)

- Add 2tbsp (15g) pure egg albumen to 75ml (2½floz) water and stir.
- Leave to stand for 15mins stirring regularly. Pour mixture through a sieve and into the mixing bowl.
- Sieve 500g (1lb) icing sugar twice and add half the quantity (250g) (8oz) to the bowl. Stir with a figure of eight motion until combined.
- Repeat with remainder of icing sugar. Using the lowest setting on the mixer to minimise the amount of air being incorporated, mix for a maximum of 5 minutes. Transfer to a clean airtight container, surface seal with clingfilm and secure the lid. Leave the icing to rest for one hour to allow any air bubbles to disperse

Pure egg albumen is used for suspended loop work as it is stronger than using an egg white substitute.

You will need

Consumables

- deep round cake 20 x 10cm (8 x 4in) (split, filled and crumb coated using 750g (1lb 11oz) buttercream)
- round cake 16cm x 8cm (6 x 3in) (split, filled and crumb coated using 500g (1lb 1oz) buttercream)
- round cake 12 x 8cm (5 x 3in) split, filled, crumb coated and covered with 500g (1lb 1oz) navy sugarpaste
- navy sugarpaste 1.5kg (3lb 6oz) (Renshaw)
- white sugarpaste 500g (1lb 1oz)
- round polystyrene spacer 8 x 2.5cm (3 x 1in) glued to 7cm (3in) double thick cake board, side covered using 50g (2oz) navy sugarpaste
- round drum board 33cm (13in)

- double thick round boards 12cm (5in) and 15cm (6in)
- modelling paste 75g (3oz) white
- royal icing 500g (1lb 1oz)
- lustre dust, gold (Squires)
- autumn leaf dust colour (EdAble Art)
- clear alcohol
- paper piping bags
- cake dowels x 7

Tools

- pattern copied
- piping nozzles No. 1, 1.5, 2, 43 (PME)
- ruler
- scribe (PME)
- glass headed pins
- circle cutters, 6cm (2.5in), 8cm (3in)
- palette knife
- cocktail sticks
- greaseproof paper
- paintbrush large soft, small soft, flat
- paint palette
- foam pad
- round balloon





1 To make the 3D globe, inflate a balloon to 10cm diameter and knot tightly. Lightly grease the surface of the balloon using white vegetable fat and use a 5cm diameter circle cutter to support it.

Top Tips

- Before greasing the balloon, draw a circle around the knot with a biro using a 8cm circle cutter as a guide. Mark the centre point on top of the balloon and from there draw six lines from top to bottom creating six evenly spaced segments. Place knot uppermost on a circle cutter 5cm diameter.
- Turn the balloon the right way up and place on the circle cutter, taking care not to damage the circle of royal icing. Pipe the segment outlines in opposite pairs, starting each one from the top of the balloon. This will keep it balanced on the circle cutter. Pipe 2 or 3 graduated dots on top of the balloon.



2 Prepare a piping bag with a No. 43 rope nozzle and fill with stiff peak royal icing coloured with autumn leaf dust colour. Pipe a snails trail in a circle, around the knot of the balloon and pipe the outlines for each of the six segments in the same way.



3 Place a No. 3 writing nozzle in a piping bag and fill with autumn leaf coloured, soft peak royal icing. Fill the sections with piped scrolls ensuring they touch both the piped outline and each other. Leave to dry for 24 hours.



4 To release the balloon, place the globe on a large foam pad. Insert a pin to slowly deflate the balloon. Paint the globe with gold lustre colour and clear alcohol using a soft brush. Leave to dry.
Note Lemon juice or rose water can be used in place of clear alcohol.



5 To make the base for the globe, roll out white modelling paste 4mm thick, cut a circle 12cm in diameter. Apply lustre dust with a thick soft brush and mould inside a cereal bowl, lustre side face down. Leave to dry for 24 hours.



6 Cover the 33cm drum board with navy sugarpaste and leave to dry. Pipe a repeating scroll pattern around the edge of the board using a prepared piping bag with a No. 1 writing nozzle and soft peak white royal icing.

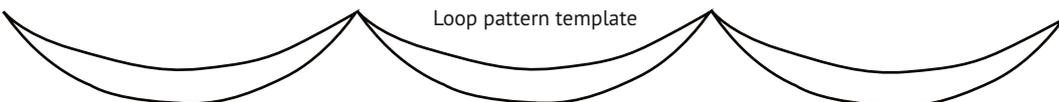
Top Tips

- The lustre dust will give a more intense colour when applied to damp modelling paste and will also prevent the circle sticking to the bowl.
- The flower pattern can be reversed and also held at different angles when being embossed on to the side of the cake.



7 Cover the 20cm cake with navy sugarpaste. Trace the flower pattern on to a small piece of greaseproof paper. Hold this against the side of the bottom tier and trace around the outline with a pencil to create an embossed outline on the cake. Repeat five times.

Loop pattern template





8 Using white soft peak royal icing in a piping bag with a No. 3 writing nozzle, pipe the outline of one petal.



9 Use a damp flat paintbrush to pull the icing into the centre of the petal. Repeat this action around the inside of the piped line, keeping the brush clean and damp as you go. Repeat steps 8 and 9 to create brush embroidery flowers.



10 Fill a piping bag with a No. 2 writing nozzle with soft peak white royal icing and pipe the stems. Pipe alternating pearls inside the centre petal. Pipe dots around the flowers using a No. 1 nozzle and white soft peak royal icing.



11 To pipe the smaller flowers, fill a piping bag and No. 1.5 nozzle with white soft peak royal icing. Pipe three petals with a zigzag outline and brush the outline as in step 9 using the side of the brush. Finish by piping a curved stem.



12 Brush the large flowers with gold lustre dust and clear alcohol, using a soft brush. Position and stick the bottom cake tier to the covered board with royal icing. Pipe a snails trail around the join using white soft peak royal icing and a piping bag with a No.2 nozzle.



13 Stick the middle cake tier to a double thick 15cm board with a little buttercream, crumb coat the cake and cover with white sugarpaste. Whilst the sugarpaste is damp, dust the surface using a large soft brush and gold lustre dust.



14 Roll out 200g navy sugarpaste and cut a strip long enough to go around the cake and 5cm deep. Cut a wavy line along the top edge, apply glue to the sides of the cake, roll up the wavy strip, position and stick in place.



15 Using a piping bag with a No. 43 rope nozzle and autumn leaf coloured royal icing, pipe S and C scrolls around the wavy edge of the navy blue sugarpaste. When dry, use a soft brush to paint them with gold lustre dust and clear alcohol.

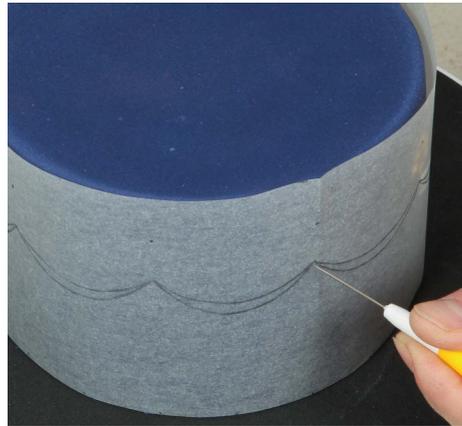
TECHNIQUES

To apply lustre dust evenly over the cake tier, load the brush with lustre colour and work in a circular motion from the middle of the tier, taking care not to mark the sugarpaste with the brush. Work outwards and down the sides, reloading the brush as you go. Use long even strokes to blend and finish the lustred surface.

To stack the cakes, insert 4 dowels into the bottom tier, 6cm (2.5in) in from the edge of the cake and cut to the depth of the cake tier. Dowel the middle tier using 3 dowels inserted 5cm (2in) in from the outer edge of the cake and stack the 2 tiers using royal icing. Fix the spacer (board side down) to the middle tier and secure the top tier onto the spacer both with royal icing.



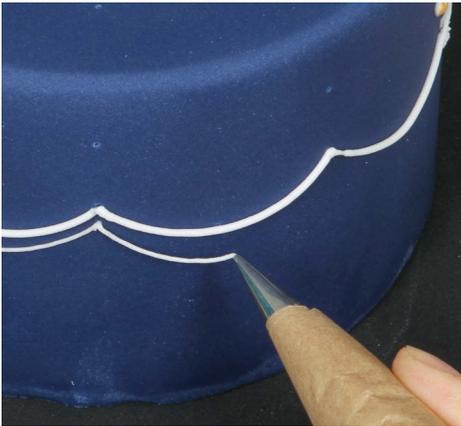
16 Dowel the bottom and middle cake tiers. Fix the middle tier in place with royal icing and pipe shells around the join using a stiff peak, autumn leaf colour royal icing and No. 43 rope nozzle. When dry paint as in step 16.



17 Cut a greaseproof strip 8cm deep to fit around the top cake tier. Trace the loop pattern on to the greaseproof strip three times, towards the top third of the strip. Hold in place around the cake with masking tape and prick out the pattern with a scribe.

Top Tips

- Prick out the pattern on the highest points of the curve and lowest point to provide a guide for placing the loops. This will allow the loop to hang naturally and not be forced to cover additional scriber marks.
- Using the turntable tilted towards you will give you more control over the positioning of each loop. The turntable can be manually tilted back to allow the loop to stick to the side of the cake before continuing with the next loop.
- A damp paintbrush can be used to remove any excess royal icing but take care not to touch the lustred surface which can be easily marked with moisture.



18 Place the cake on a turntable, tilted towards you. Fill a piping bag with a No. 2 nozzle with white soft peak royal icing and pipe drop loops around the tier. With a No. 1 writing nozzle, pipe a second drop loop under the first.



19 Pipe pearls above the highest points of the loops, with a No. 2 nozzle. Pipe dots underneath the loops and the wiggly lines with a No. 1 nozzle. When dry, lustre dust the pearls and wiggly lines with gold lustre dust and clear alcohol.



20 Turn the cake upside down and place on a foam pad on the turntable. Mark the loop spacing to correspond with the existing loops with a dot of royal icing. Pipe an additional dot in between those already marked.



21 Pipe a shallow loop between the marks using white soft peak royal icing and No. 1 nozzle. Repeat, dropping the next loop lower than the first. Tilt the turntable towards you a little and using a No. 2 nozzle, pipe a longer loop crossing over the shallow loops.



22 Stack the top tier using the spacer and fixing in place with royal icing. Repeat step 21, allowing the loops to drop below the edge of the cake and matching those that are piped on the cake surface. Pipe dots on the loop joins to finish using No. 2 writing nozzle.



23 Position the domed base on top of the cake and secure with a row of shells piped with No. 43 rope nozzle and autumn leaf coloured royal icing. Paint the shells with lustre dust and alcohol when dry. Fix the globe to the dome with royal icing.

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Sugar Flowers For Beginners

Cattleya Orchid



Ulla Netzband

This is a lovely flower to make and adds an exotic touch to any wedding or special occasion cake. This flower is usually quite big and comes in an array of colours.

The Cattleya Orchid is also known as the 'corsage orchid' because of its popularity in ladies corsage's.

You will need

Basic Kit

Essentials for your basic sugar flower making kit. We are adding to this kit as we proceed through the series.

Tools

- work board
- small rolling pin
- a little muslin bag filled with cornflour
- sponge pad
- soft pad
- dresden tool
- ball tool
- wire cutters
- fine bladed palette knife
- fine sharp scissors
- sharp curved small scissors
- craft knife
- cranked tweezers
- wire cutters
- florist wires assorted
- florist tape assorted
- celstick small, medium (CelCakes)
- cocktail sticks
- confectioners glaze
- isopropyl alcohol or gin or vodka
- strong sugar glue or egg white
- small and flat paintbrushes
- porcelain friller (Holly Products)
- plain cutting wheel (PME)
- fine semolina
- dusting brushes
- dresden tool
- dimpled sponge
- darning needle or scriber tool
- wooden dowel
- non toxic glue

Consumables

- flower paste white and pale green (A Piece of Cake)
- paste food colour melon, christmas green (Sugarflair)
- petal dusts pink, ruby, lemon, forest green, foliage green,
- nutkin brown, black (Sugarflair)
- petal dust vine green, edelweiss (Squires Kitchen)
- florist wires 20, 22, 28, gauge
- florist tape Nile green
- cocktail stick
- white vegetable fat
- sugar glue or egg white
- isopropyl alcohol
- confectioners glaze

Needed for this project

- cattleya orchid cutters 4, 5, 6 (Tinkertech)
- wide amaryllis petal veiner (Squires Kitchen)
- sweetcorn veiner (SugarCity)

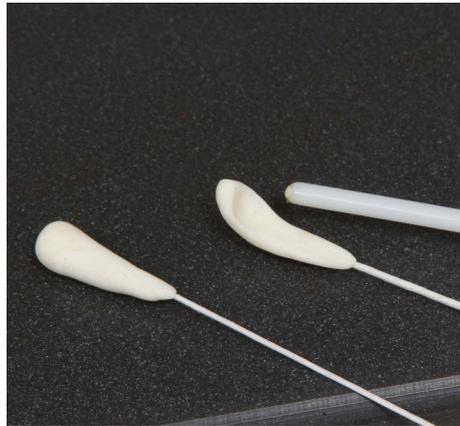


Although the actual plant is made here (including the roots!) you could just make one flower, a couple of buds and a few simple pulled blossoms (from the first magazine in this beginner's series January 2015) *Cake* and tape them into a pretty spray for a cake top.





1 Column Form a small ball of white paste and roll it into a teardrop. Insert a 22g wire into the pointed end and secure firmly.



2 With the rounded of a celstick hollow out the underside of the teardrop. With the tool still in place form a slight ridge at the back of the column with thumb and finger.



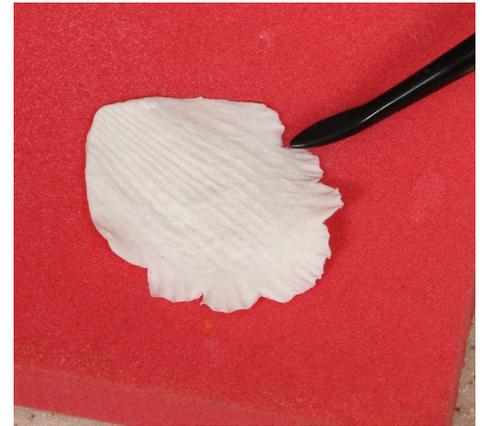
3 To make the anther cap roll a minute ball of white paste. Add a little egg white to the very tip of the column and attach this tiny ball. Divide the ball into two with a scalpel. Dust the anther cap with lemon dust.



4 Throat (Labellum) Roll out paste not too thin and cut it out with the throat cutter. Vein the shape in the amaryllis veiner.

Top Tips

- Before dividing the ball in half, allow it to semi set. This way it is less likely to slip around.
- Hold the throat for a little while so as not to tear the paste. Add a little glue to the right hand side of the throat and overlap it over the left hand side.
- Rest the throat over some dimpled sponge.



5 With the broad end of the dresden tool pull out the edges of the lobes.



6 Put a little cornflour on to the throat before frilling with the ceramic friller on the lobes quite heavily. This will make sure that the tool does not stick to the paste.



7 Add a little egg white or sugar glue to the left hand side of the throat. Lay the column on to the throat, ensuring that the hollowed out side faces the throat. Fold the side of the throat on to the column and secure.



8 Furl the frilled edges back. With a dresden tool or celstick hollow out the centre until you get a pleasing shape. Think in terms of a bee needing to get inside the throat and create a space for this.



9 Dust the very inside of the throat with lemon, leaving the anther cap white. Dust the outer edges heavily with burgundy dust from the edges in towards the centre using a flat brush. Add a little vine green to the centre of the underside and dust the rest with burgundy.



10 Wing petals (lateral petals) Roll out white paste and lay a 28g wire over the paste. Fold the paste over and re roll to thin the paste further. Cut out a shape with the wider cutter and vein the petal in the amaryllis veiner.



11 With the porcelain friller heavily frill the edges. Pinch a fine ridge to the upper side of the petal and gently curve the petal back. Repeat to make a second petal.



12 Roll out paste and lay a 28g wire over the paste. Fold the paste over and re roll. Cut out three shapes with the narrow cutter and thin the edges with a ball tool. Place them into the amaryllis veiner. Give the tips and base a little pinch. Fold the dorsal (head) sepal forward and the lateral sepals (legs) back.

Top Tips

- It is always a good idea to look at books or the internet for shaping and colouring. Ideally copy the real flower if possible.
- Try and attach all petals and sepals before the paste is totally dry. This way they can be reshaped where necessary without any breakages.
- Three quarter glaze to one part isopropyl alcohol. Mix this into a wide necked jar. Insert the leaf and twirl it around to get rid of any excess. Put the leaf on to some kitchen paper but not for too long.



13 Colour the petals and sepals with a mixture of pink and edelweiss and add a little ruby dust to their tips and base.



14 Assembly Using half width tape attach the wing petals to either side of the throat petal.



15 Attach the dorsal (head) petal behind and in between the wing petals. Attach the lateral sepals (legs) underneath either side of the throat petal.



16 Buds Double tape a third length of 22g wire and make a hook. Form a ball of white paste. Put a little glue on to the hook and insert into the ball of paste. Bring the paste to a point. Using the wheel mark the bud into three.



17 Colour the bud with the pink and edelweiss mixture and add a little ruby to the tip and to the base.



18 Leaves Roll out green paste and leave a thick centre vein a little way up. Cut out a leaf with the plain cutting wheel and insert a hooked 22g wire into the base and secure firmly.



19 Press the leaf in between pieces of dried sweet corn husk to vein it.



20 Dust the leaf with forest green on the upper side and foliage green on both sides. Overdust both sides with vine green. Leave to dry. Glaze the leaf with three quarter confectioners' glaze.

COLOUR KNOWHOW

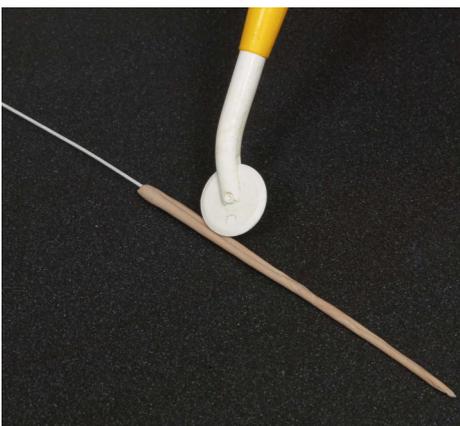
When applying dusting colour, dab the powder on to kitchen paper and stroke the brush through the colour a few times.

Tap the excess colour off the brush and apply the colour to the flower.

You can always add more colour but cannot take it away!



21 Aerial roots Form a ball of paste and thread it on to a 24g wire.



22 Roll the paste along the wire bringing the paste to a fine point. With the plain cutting wheel mark a few lines along the paste.



23 Colour the paste with nutkin brown dust and add a little green and black dust. Bend the wire into various shapes.



24 Attach some buds and flowers to a 20g wire. Make various stems. The number is totally dependent on the size of container you will be using.

The Sweet Course

Perhaps after baking for friends and family for years, you may be considering turning your passion into profit. Or, you may just want to extend your skills. With a cake course you can do both.

Go Online

Perhaps an online course appeals as that can fit around other commitments.

Sugarcraft Online offer City & Guilds Level 1 qualifications in Sugar Modelling and Sugar Confectionery and City & Guilds Level 2 qualification in Sugarcraft.

These courses are delivered entirely online and students are assigned a personal tutor, who guides them through the course via email correspondence. Students send photographic evidence to their tutor for each unit, for feedback before moving on to the next unit.

More information about entry requirements can be found at www.sugarcraftonline.co.uk/aboutcourses/index.php

City & Guilds qualifications are also taught by **Kim Compton** at Bristol Sugarcraft Academy. Kim explained 'The City & Guilds Level 1 qualification is suited to those who want to enhance their hobby/interest, and potentially use it as a basis for self-employment, or work in cake decoration, it is a great stepping stone to those who wish to progress to Level 2, and further develop their skill set.'

Kim considers the 'Oasis Academy John Williams Bristol facilities to be perfect to present Sugarcraft & Cake Decoration under the City & Guilds craft umbrella, with great facilities.

Courses dealing with tricky customers

It can be advantageous to take a course a Cake Business course tailored specifically to the world of cake business administration. Selling cakes has obstacles, and problems not encountered in other areas so a general business studies



Kim Compton



Hannah Collison



Holiday Courses

Rhu Strand the creator of 'Lola', winner of Best in Show at Cake International, London 2015, offers the perfect combination of learning and relaxing time out, with 'Cake Breaks' in Sarlat, France. Rhu teaches modelling and sculpting figures and caters for a variety of abilities. Rhu told us 'We offer a friendly, relaxed and homely environment. We take just four ladies (ladies only due to accommodation set-up), and we can work in either the kitchen, or on the covered veranda, depending on the weather. Small numbers are key to the customer's learning experiences and allows for individual attention and guidance.'

Students on one of Rhu's Cake Breaks, are well looked after throughout their stay, from being collected from the airport, to being dropped off again at the end of the week. Guests are also taken into Sarlat town to experience a French food market, and have the opportunity to sample French restaurants and boutique shops.

Rhu told us 'Our students have all taken away new friends and very happy memories filled with fun and laughter, so much so that we have many returning each year for new projects. The skills they learn are transferable to other elements of their cake decorating journey and students grow in confidence in their abilities and achievements.'

'The week flies by,' she says, 'and they are all reluctant to leave and return to the real world - we have secured many bookings for subsequent weeks by the time they leave!'

course may not cover important topics. A Cake Business course or workshop will cover important aspects including legalities and formalities, pricing your cakes competitively, contractual obligations and how to deal with 'difficult' customers.

Cake artist to the stars, **Peggy Porschen** offers classes in many skills at her academy, situated amongst the chic boutiques of London's Belgravia. Their most popular courses are PPA Professional Diplomas, established to meet student demand for an all-inclusive course. On these diplomas, students undertake a series of modules covering the basics of baking, essential elements of wedding and celebration cakes and 'The Business of Wedding Cakes'.



Rhu Strand

As the creator of cakes for such celebrities as Kate Moss, Sir Elton John, and Madonna, you would be receiving the very best in training and advice from a high level industry professional.

The Peggy Porschen Academy also told us 'For diploma students who show natural flair and unique potential, the Academy will award a select number an annual apprenticeship, providing the opportunity to work side by side

Award Winning Tutors

If your local education establishments don't cater for what you need, try speaking to local bakeries, or even cake decorating supply shops. Often small cake shops are equipped to teach a few people in a workshop environment which is less formal than a school or college.

The tutors may be no less experienced or qualified. With numerous awards, including Best in Show Overall Winner at Cake International 2015 in Manchester, **Hayley Wisken** loves to share her skills at her cake shop, Fabricake Sugarcraft Ltd, Southend-On-Sea, Essex.

Hayley also told us 'We offer a range of courses covering different areas of sugarcraft. Classes can cover full wedding cakes, various sugar flowers and cupcakes.' She caters for all abilities. The teaching room is a large, comfortable class room, and all the equipment and edibles required are provided for each class, so pupils just attend and then go away with their creation.

Hayley also informed us 'We provide phone and email support afterwards for any extra questions.'

Smaller, private businesses could also be approached for a one-to-one tutorial, on a subject relevant to you. A high hourly rate might be payable but it might well be worth it.

With a huge range of courses available, narrow down the options available and focus on what will be of most benefit. Consider current trends, *Cake* is always a good indicator). You're going to invest time and money, on improving your skills so get great value.

Hannah Collison at Inspired Creation offers classes of up to 8 students in Caterham and Kenley, Surrey, teaching a wide variety of cake decorating topics both traditional and innovative techniques and trends being covered. Hannah says 'Our beginner courses are most popular, and have seen our biggest intake of students over the past three years. These courses focus on the basics: Professional Cake Covering, Character Modelling, Wired Sugar Flowers and Royal Icing.'

Hannah also teaches a course in Contemporary Buttercream Design which is so popular you need to book well in advance for this. Inspired Creations have a series of Tips & Techniques Workshops – 2 hour workshops, focusing on a particular skill area, including Making and Working with Pastillage, Chocolate Paste, Cake Lace or Tempering Chocolate.

Sugarcraft artist, **Frances McNaughton** of Frankly Sweet travels around the country, holding workshops in hotel meeting rooms, and for any groups who invite her. She teaches specific models such as Fancy Dress Babies (think Anne Geddes styles), Fairies and Shoes & Handbags.

Frances told us 'I've been working in the sugarcraft industry since 1987, so have a wealth of experience and skills which I love to share, including model-making, sugar flowers, royal icing – all combine in different ways depending on the workshop.'

Frances is willing to consider new groups and venues. For further information see her website www.franklysweet.co.uk

with Peggy and her team, benefitting from their collective expertise, gaining experience in a professional pastry kitchen, and building a prestigious basis for a successful career in cake.'

Annabelle Jane, owner of Confection Perfection Cake School in Maidstone, Kent, offers many different courses. She told us that her baking masterclass is amongst the most popular along with 'Back to Basics' 'Professional Wedding Cake Course' and 'Sugar Flowers'. She says 'Before you can embark on any trend, you should have a firm, solid foundation of



Photographer: Georgia Glynn Smith

knowledge – I think our most popular courses reflect that thirst for knowledge. Sugar flowers have regained their popularity and there has been a real surge of interest in this area.'

You Can Learn So Much

- Learn new recipes
- Learn new techniques
- Keep up with clients requests
- Update baking skills
- Network
- Socialize

Use the networking aspect of any course you attend. The cake industry in general is a supportive

one. How many other industries give away trade secrets on social media? You can't put a price on the value of available support. Having the whole world that you can turn to for advice via the internet so you can borrow a piece of specialist equipment, or even just to have a moan to, can be a life saver.

If you're looking for a workshop to combine with a holiday, consider a residential course. These are available in the UK and abroad, with English speaking expert tutors.



Chocolate Courses

Chocolate is being used more and more in cake decorating, as modelling chocolate is taking off as an alternative to sugarpaste. Although widely considered to be difficult to work with the trend for chocolate cakes looks likely to be around for a while. With this in mind, it may be worth attending a workshop hosted by a chocolatier.

Will Torrent is currently a guest teacher at the Bertinet Cookery School in Bath. He told us 'We always start off with a chocolate tasting, learning how to taste and understand the complex flavours of chocolate, so students can understand why recipes use different types of chocolate.'

'All of my students learn how to temper chocolate by hand, usually on a marble, or in a microwave, and of course they always get to take home what they've made. We also teach techniques and flavour combinations on desserts, petit fours, afternoon tea pastries and gateaux too.'

Will is currently holding discussions with Great British Bake Off winner, John Whaite, to run similar courses at his new cookery school, which will open soon.

Tracey Mann is also known for her incredible chocolate creations. She hosts a variety of classes in Buckinghamshire, including Chocolate Paste (Parts 1, 2 and 3), Buttercream, Cupcakes and Airbrushing, as well as PME Diplomas. Tracey says 'We have low class numbers with a maximum of six students during the day classes and up to eight in the evening. We enjoy listening to 80's music and chatting amongst ourselves while we work, about the subject we all have in common – cake decorating!'

We asked Tracey about her most popular courses. She told us 'The Diploma classes are extremely popular, as are our Chocolate Paste modules, as I'm known for chocolate work. I see many

Cruise Courses

If you wanted to really 'push the boat out', there are even Cake Cruises that combine fun cakey activities with beautiful destinations, such as Jamaica, Mexico and Grand Cayman. The cost might make it a little over-indulgent for many of us but you can't put a price on education! The Crazy Cake Cruise (www.crazycakecruise.com) departs from Miami in February 2016, and includes interactive demonstrations, personal chat-time with the hosts and cake artists, Shawna McGreevy (McGreevy Cakes), Avalon Yarnes (Avalon Cakes) and Brenda Walton (Sugar High, Inc), as well as laid-back Q&A sessions.



experienced cake makers on the chocolate classes, learning how to work confidently with a different medium. We are introducing a new module in September, working with buttercream, due to demand.'

Tracey says 'We have an intensive Chocolate Paste Class which runs over two days, and many students stay in the local pub, which is walking distance from the classroom.'

Finally, for those looking for an indulgent treat, many celebrity bakers are passing on their skills through courses. **Eric Lanlard** is a Master Pâtissier and owner of Cake Boy - a boutique café, home of the Cake Boy Cookery School in South

West London. Eric offers a series of full day classes in Seasonal Baking, A Chocolate Masterclass and French Country Baking, as well as a half-day cupcake decorating class.

Eric told us 'We cater for all levels of ability – everyone is welcome. We have professionals – pastry chefs – looking to brush up their skill levels, home bakers, students, and baking fans. They've seen my television programmes and want to come along and visit Cake Boy to see where it all happens. Most of my television series Baking Mad (1 and 2) were filmed at Cake Boy.' Don't be intimidated by the celebrity status. Eric, like others, is first and foremost, a

professional baker. He says 'We take our classes seriously but above all we want students to learn and improve their skills whilst having fun. On a full day class, we talk about techniques and the rules and principles of baking, then the students get on with making the recipes. We stop for lunch – cooked and served by me, and that's an opportunity for students to ask questions and get advice on their baking. The afternoon is much more chilled and the students will put the finishing touches to their bakes.'

'Students take away everything they have baked on the day – boxed and beribboned – beautifully presented. That's all part of patisserie – it has to taste delicious and look good, but presentation is key.'

Eric says 'Baking is the most popular thing on the planet right now, and people want to learn. It's not taught much in schools anymore. The key to good baking is that it's a science, so you have to learn the basics to achieve success with recipes.'

Hopefully the information given will give you a few ideas about the options available out there, and inspire you to either brush up on the basics, or try something new. Remember - all professionals were once beginners.

If you want to tailor your learning requirements, and learn a few different techniques or skills in a short space of time, make sure you have a look at the workshops available at Cake International. These bite-sized chunks of information from industry professionals are easily affordable, and easily digestible. They cover a huge array of topics, with close-up demonstrations, and opportunities for questions. Attending one of these shows, gives you the opportunity to learn about several different techniques all in one day. Have a look at the website www.cakeinternational.co.uk to see what's available and to pre-book.



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**Visit us at Cake International NEC
6-8 November 2015**

This is some of the work by students at the University of West London on their Awarding Body Consortium (ABC) Awards classes which are currently held on Saturdays for level 1 and level 2 Cake Decoration, tutored by Bernadette Rowe. Bernadette tells us that she is very proud of her students achievements and for the very first time some of her students entered their work into the London Cake International 2015 show, the results of which you can see below. Well Done from *Cake*. If you want to see more about these courses go to www.uwl.ac.uk or call 0800 036 8888.



- | | | |
|---|---------------------------|-------------|
| 1 | Katie Reid | ABC Level 2 |
| | Bronze Cake International | |
| 2 | Valentina Evangelou | ABC Level 1 |
| 3 | Samantha Lambermont | ABC Level 1 |
| 4 | Latoya Williams | ABC Level 2 |
| 5 | Florence Thomas | ABC Level 1 |
| 6 | Gita Lad | ABC Level 2 |
| | Bronze Cake International | |





- 7 Giulia Ferrari ABC Level 1
- 8 Gita Lad Merit Cake International ABC Level 2
- 9 Ilaria Tarantino ABC Level 1
- 10 Yuri Gonzalez-Aguilar ABC Level 2
- 11 Katie Reid Bronze Cake International ABC Level 2
- 12 Katie Reid ABC Level 2
- 13 Yuri Gonzalez-Aguilar ABC Level 2
- 14 Elizabeth Kehinde ABC Level 2
- 15 Giulia Ferrari ABC Level 1

Autumn Sunset

Make this pretty autumn painted cake by Inga of Bella Baking for any celebration this autumn that calls for a cake!

You will need

Consumables

- sponge cake 15cm (6in)
- cake card 15cm (6in)
- cake drum 20cm (8in)
- buttercream
- jam
- sugarpaste white 1kg (4lb 4oz)
- vodka
- gel paste food colour autumn Leaf, black
- powder food colour black
- royal icing

Tools

- icing smoother
- small circle cutter or the end of a large S4 piping nozzle
- scalpel or small sharp knife
- paint palette
- large glaze/wash artist brush
- small liner artist brush
- clingfilm
- ribbon black



Inga Ruby-Burn



1 Split, level and fill cake with jam and buttercream, place on a cake card the same size as the cake.



2 Cover the cake in a thin layer of buttercream (crumb coat). Smooth the coating as much as possible. Refrigerate the cake until the buttercream is firm (this will make covering with sugarpaste easier).



3 Knead 1kg of white sugarpaste, put aside a small piece (wrap in clingfilm) and colour the rest with a light caramel shade with a small amount of autumn leaf paste colour.



4 Roll out sugarpaste evenly on a dusting of icing sugar, use the rolling pin to lift the rolled sugarpaste over the cake, smooth over with hands and finish with an icing smoother.



5 Trim away the excess sugarpaste neatly at the bottom edge of the cake with a scalpel or small sharp knife.



6 Knead the sugarpaste and tint it darker with autumn leaf colour. Brush the 20cm cake drum with water, roll the sugarpaste out to 5mm thick, attach to the drum. Trim away the excess paste.



7 Apply small amount of royal icing or edible glue to the centre of the cake drum, lift the cake gently and place firmly in the centre of the covered cake drum. Leave to dry overnight.



8 Cut a circle of greaseproof paper 15cm diameter, gently place it on the cake, mark all the way round with a cocktail stick at 1cm intervals – this will give an exact guide to paint within.



9 In a paint palette mix a small amount of autumn leaf colour with a little vodka. Dip a large flat paintbrush into the colour/vodka mixture, wipe away the excess colour on to side of palette to avoid any drips.



10 Paint a flat line across the circle about $\frac{3}{4}$ of the way down. Lightly dip the brush in clean vodka and dab it on a paper towel. Repeat the brush stroke action (lightening the colour). Continue this way until you have painted a graduated colour fade for the top of picture.



11 Blend in any hard lines at the joins of the brush strokes. Imperfections like small streaks, blurred lines, etc can be left because they will add to the effect of final painting of the autumn evening sky.



12 Take a small piece of white sugarpaste and roll out 4mm thick. Lay a piece of clingfilm over the sugarpaste, place the base of a large piping nozzle (or small circle cutter) over this and press until it cuts through the clingfilm and sugarpaste.



13 Carefully tint the edges of the small disc with a tiny amount of the autumn leaf colouring.



14 Lay the disc on the centre of the painting and paint on the cake whilst it is still wet (so it adheres). Carefully tint the bottom half of disc with the autumn leaf/vodka mix so it blends into the evening sky (to give the impression of the sun setting) and allow to dry.



15 Dip a liner brush in vodka and black paste colour and outline and fill in the base of the circle for the foreground. On the right hand side of the painting outline and fill in the tree silhouette, with one of the branches extending over the setting sun.



16 Paint a few leaves on branches. Paint a few tiny simplistic birds in background above the sun to add to the sense of distance and enhance the atmosphere of the painting.



17 Colour a small amount of royal icing with black powder colour. In a piping bag place an ST50 leaf nozzle along with black royal icing. Pipe a scattering of 3D leaves on tree branches and a few falling below the branches. Allow to dry for a few hours.



18 Using white royal icing, a piping bag and a No. 3 nozzle, pipe beading or close together dots around the edge of the painting to give the edge a neat finish.



19 Pipe beading/dots around the bottom edge of the cake. Note: white royal icing can be tinted with gold lustre when dry if preferred.



20 Attach a contrasting ribbon neatly with double sided tape to finish off the cake drum.

Lovebird Wedding Cake

Part 1



Sylvia Elba

Wafer paper has many uses, particularly to embellish cakes. This wedding cake was inspired by the sunshine touched, bright coloured peony flowers in beautiful British gardens.



Next month we will show you how to make the bird from rice paper.

Top Tips

- Make extra lace pieces to make sure if any damage happens there will be enough to cover the cakes.
- To make a fuller peony cut out more 9 x 9cm squares.
- Add an elegant touch by adding rhinestones to the wire and insert into the centre when assembling the flower.
- Applying Fabriliquid® to wafer paper will give flavour, fragrance and fabric effect to the wafer paper. This will enable the user to manipulate and shape as desired.
- You can colour wafer paper with an airbrush or dust.

You will need

Consumables

- white sugarpaste covered cakes 15, 20cm (6, 8in)
- Fabriliquid® (Cutiful Cakes)
- wafer paper blue, pink pre-coloured (Cutiful Cakes)
- cake lace mix (Claire Bowman)
- petal dust magenta or fuchsia pink

Tools

- florist wire green 24 gauge
- lace silicone mould (Totems) (Surbiton Sugarcraft)
- plastic painting palette
- florist tape green
- soft brush
- ruler
- scissors



1 Border Make 9 pieces of the cake lace mix as instructed and bake for 15 minutes in a 70°C oven. Place each piece of lace on blue wafer paper. Spray a small amount of Fabriliquid® on top of the lace (don't over spray it as it will melt the wafer paper).



2 Leave on a non stick surface a minute or two for the paper to absorb the liquid. Cut around the lace leaving a 3mm border.



3 Flip the lace over and apply a little more Fabriliquid®, about 2-3 sprays to the back of the wafer paper.



4 Attach the wafer lace pieces to the sides on both cakes.



5 **Peony** Take a sheet of pink pre-coloured wafer paper and cut out 9 x 9cm squares. One sheet will make six square pieces.



6 Apply a little Fabriliquid® to the surface of each piece from a 15-20cm distance. With a fan movement let the paper absorb the liquid. Make sure the paper pieces are not too wet. Let them dry for a few seconds before starting to fold them, otherwise they will stick together.



7 Fold a square in half, making a triangle. Then in half again and again. Hold it gently and don't press the layers together.



8 Carefully cut out a petal shape without applying pressure, the petals will need to be kept separate.



9 Gently open the folded petals (use a cocktail stick to separate them).



10 Make small cuts where the petals join, this will give the option to shape the petals individually.



11 Take a 24g wire and cut it in half, make a hook on the end. Insert the wire in the centre of the petals by holding them together and apply only one spray of Fabriliquid® on to the surface of the petals.



12 Bring the petals together to shape the centre of the flower. Press the petals tight enough for them to stick and hold together on the wire.



13 Form a little stem on the wire where the petals are all joined together. At this point the petals can be shaped individually by crinkling them with fingers.



14 Repeat step 9 with all of the remaining 9 x 9cm squares to create a full flower. Tape the stem all the way from top to bottom with florist tape.



15 Put fuchsia pink petal dust in a plastic paint palette and use a soft brush to sweep the colour on to the petals, producing a vibrant effect.

The Riverside Inn

Part 2 - The Inside

Following on from last month when Jane made the front of the inn she now shows you how to make the inside and back of the inn, to complete this model.



Jane Barraclough



Sandwiches can be made from two squares of brown and one pink paste.

Add extra details like a pattern on the plate and labels on the bottles and beer pumps.

Photography: Shaun Wheatley

You will need

Consumables

- black food colour pen or liquid black colour
- assorted food colour pens
- orange dust/paste or pen
- gold lustre dust or spray
- pearl white lustre dust
- marshmallow cereal bars
- crushed biscuits for sand
- woodgrain embosser
- alcohol
- spaghetti or sugar sticks for support
- let down sugarpaste for sticking
- ribbon to finish board

Modelling paste

- teddy bear brown 250g (9oz)
- chocolate brown 250g (9oz)
- blue 80g (3oz)
- white 75g (3oz)
- black 50g (2oz)
- light brown 50g (2oz)
- flesh 50g (2oz)
- red 50g (2oz)
- orange 50g (2oz)
- fuchsia pink 30g (1oz)
- bottle green 25g (1oz)

Sugarpaste

- lincoln green 150g (6oz)
- teddy bear brown 50g and grey 50g mixed lightly together for floor
- blue 50g and white 50g (2oz of each) to mix together for water
- grey 50g (2oz)
- white 50g (2oz)
- light brown 25g (1oz)
- extra green for trees.
- small amount green, blue and pink

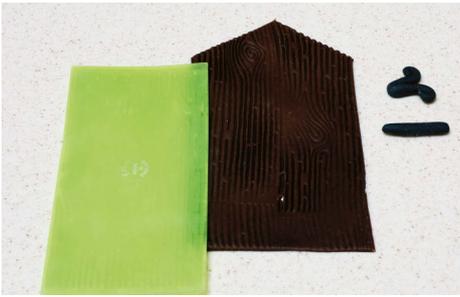
Tools

- gate from country wall and gate set (JEM)
- square, rectangle and circle cutters
- embossed rolling pin
- celpin
- strip cutters
- foil
- new clean scourer

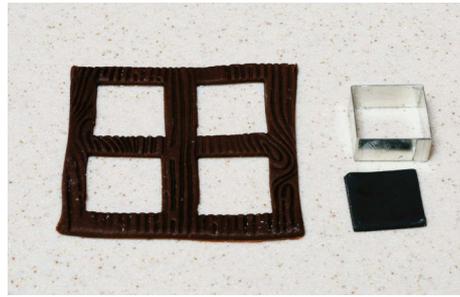


PREPARATION

- Cut out templates for the building from card
- Side walls, cut a rectangle 25 x 11cm and mark 18cm along one side (10 x 4½in mark 7in). Mark from the opposite top corner down to the mark and cut to make the template.
- Front 30 x 18cm (12 x 7in)
- Roof 30 x 15cm (12 x 6in)
- Side walls 2 x 25 x 11 x 18cm (10 x 4½ x 7in)
- Front porch 2 of 6 x 5cm (2½ x 2in)
- Porch roof 2 of 6 x 5cm (2½ x 2in)



1 Roll out brown modelling paste, emboss with woodgrain and cut the door as in part 1. Stick inside where the door is on the outside. Add hinges and handle to the door.



2 Roll brown modelling paste, emboss with woodgrain and cut four squares from inside. Stick inside where the window is on the outside. Stick black squares into the windows.



3 Roll out red modelling paste with embossed roller. Cut 2 strips the depth of the window, roughly 2cm wide. Frill one end and stick one to each side of the window.



4 Roll red modelling paste and cut a third strip the length of the window again roughly 2cm wide. Frill along one long edge and stick above the window.



5 Roll the mixed teddy bear brown and grey paste to fit the floor. Emboss with scrunched up foil and mark flagstones with a dresden tool. Stick into the building and trim if needed.



6 Cover the sides of the marshmallow squares with teddy bear brown, emboss with woodgrain. Cut a piece for the top slightly larger so it will overhang slightly and stick to the top.



7 Make bar mats as shown and emboss with the scourer. Cut three sets of circles. Stick together the smaller three and colour gold. Attach to the largest brown circle. Stick a black sausage to the top of each for the pumps.



8 Make 6g brown and bottle green sausages, roll between fingers to shape into bottles. Make a small hole in the top with celpin.



9 Roll sausages of brown modelling paste and emboss with the woodgrain embosser. Trim to make the beams and stick into the building. Check where the bar will sit when sticking on the walls.



10 Cut four gates from brown modelling paste. Stick together so they are double sided. They will match quite well so it looks like one gate. Leave to dry.



11 Lay a wavy line of paste across the board. Ice the board with Lincoln green paste. Emboss with the scourer. Ice the front of the board with blue and white sugarpaste mixed together. Add random sized rocks.



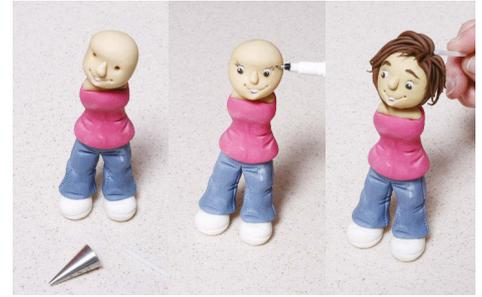
12 Roll two x 8g white cones. Flatten and mark with cutting wheel. Roll a 40g blue sausage, fold, open out ends with ball tool. Mark creases and seams with dresden and stitch tool, attach to the shoes.



13 Insert a support into the legs. Roll a 30g fuchsia pink cone. Roll around the middle with a finger to shape the figure. Open out the fat end to sit over the trousers. Roll celpin across the shoulders to shape the neck.



14 Stick a 2g light brown tapered sausage into the neck. Stick a small flattened ball on top. Insert support. Roll 22g small light brown ball, roll finger around to shape and stick on to the neck.



15 Mark smile with a piping nozzle. Add a nose. Indent eyes with celpin. Add a pink ball into the mouth and a small white sausage on top. Place white balls into the eyes with black balls on top. Paint in details when dry. Add two brown teardrop eyebrows. Add strands of paste hair.



16 Roll two x 5g light brown sausages, flatten one end and roll to shape. Cut a 'V' for the thumb and mark the fingers. Mark knuckles and nails with a craft knife and piping nozzle. NOTE- add the arms when the model is behind the bar, bringing them forward to the pumps.



17 Repeat step 14 for the trousers and shoes. Insert a support. Roll a 40g orange cone, open the wide end so it will sit over the trousers. Mark creases with dresden tool.



18 Cut into a flattened 3g orange ball, indent with a ball tool. Stick to the neck. Stick a small flesh ball into the neck. Insert a support. Add head, hair and ears.



19 To make the sleeves, roll a 5g orange sausage, cut in half and open out with celpin. Make arms as in step 20 from flesh paste. Add the sleeves and arms when putting together.



20 Emboss teddy bear brown modelling paste with woodgrain. Using the largest strip cutter cut pieces 10 x 5cm, 9 x 5cm, two x 7 x 5cm. Cut one of the smaller pieces in half. When all dry turn the largest piece upside down.



21 Stick the smallest whole piece corner to corner. Stick the other two pieces either side, dry. Turn the table over and stick to the second larger piece, dry. Cut four pieces using next strip cutter 7.5 x 2cm. Cut two pieces slightly smaller and thicker, dry, stick these between the two larger pieces.



22 To make the beer glass, cut a white circle and dry. Mould a brown paste glass and add circle for the frothy top. For the swans, shape a white teardrop and lengthen the neck end. Bend this over and pinch a point for the beak. When dry paint the eyes black and beak orange and black.

23 Stick the bar to the board, add the models, adding the arms. Stick on the table with plates and glasses, add the benches. Attach all the final pieces.





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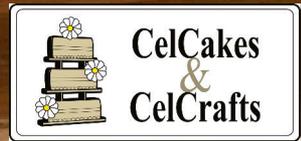
Cake Club

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Spectacular cakes, cupcakes, gateaux and chocolates made easy with this versatile mould, great for sugarcrafters, bakers and confectioners.

A Wedding Cake With Style

Mix powdered food colouring with a tiny amount of vegetable fat when painting so the colour can be applied in a more controlled way.



You will need

Consumables

- oval sugarpaste covered cakes 15 x 10cm (6 x 4in), 15 x 20cm (6 x 8in)
- cake drum coated 25 x 20cm (10 x 8in)
- modelling paste 50:50 flower paste and sugarpaste white, orange, lime green
- edible dusting colours lime green, orange, yellow
- large sugar flowers with leaves 2

Tools

- tiles mould (CelShapes)
- small fine blade palette knife
- celpin XL (CelCakes)
- scraper
- soft bristle paintbrushes
- cookie cutter round 7.5cm (3in)
- card (template)



1 The cake Press paste into the mould and roll over with a non-stick rolling pin to ensure the pattern is impressed on the underside. This will ensure the cavity has been filled.



2 Holding a scraper as flat as possible, trim away excess paste. Work from the centre outwards, whilst keeping pressure on the paste with a finger. Turn the mould as required.



3 Rub the paste with a finger until it is smooth and neat around the edges. Carefully release the paste with a palette knife at one corner.



4 Gently peel the paste (as you would remove a sticky plaster) from the mould being careful not to stretch and distort the tile. Straighten edges with the scraper if necessary.



5 Brush the underside of the tile with a little water and gently press it on to the side of the cake, making sure that the tiles butt neatly to each other.



6 Using a card template the same depth as the cake drum, carefully cut a section from each side of the striped tile using a sharp knife. Discard the middle portion.

Top Tips

- For more information on using the CelShapes Tiles and other CelProducts watch the tutorial videos on www.celcrafts.com
- Where necessary, a tile may be trimmed or stretched a little in order to fill the last gap around the cake side.



7 Moisten the reverse of each paste section in turn and attach it to the board edge. Press with fingers to secure the paste well along the top edge.



8 Paint raised stripes whilst the paste is still soft, before attaching to the cake. Use a scraper to form a mask, to ensure colouring is neat.



9 **The cake top** Trim the inside edges of four quarter flower tiles so when placed together they form a large flower. Mount on another thin piece of paste and cut into a circle.



10 Support the plaque at an angle on the cake top and add sugar, fresh or silk flowers of choice. For this project, we have used vibrant orange sugar gerberas.



11 **Chocolate tiles** Knead peppermint essence into white paste and follow steps 1-4. Cut down slightly in size so when attached to the back of a chocolate tile, it leaves a border.



12 With CelTiles and chocolate, marzipan or sugarpaste, make a selection of themed desserts for the reception. The possibilities are endless. All you need is your imagination.

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Turn to page 23 and find out how!

Elegant Pink Ruffles and Shimmering Silvers

Cool pinks, soft greys and romantic ruffles make the perfect late Summer wedding cake. Change the colour combination and adapt it to any season.

You will need

Consumables

- sponge cakes 10, 15, 20, 25cm (4, 6, 8, 10in)
- cake boards 10, 15, 20, 35.5cm (4, 6, 8, 14in)
- royal icing
- ready to roll icing baby pink 2.5kg *
- ready to roll icing pink 750g *
- ready to roll icing grey 250g *
- ready to roll icing white 1kg *
- flower and modelling paste white 500g *
- cake dowels 12
- lustre spray pearl (PME)
- greaseproof paper
- ribbon grey 1m (15mm)
- ribbon baby pink 1.5m (15mm)
- cornflour
- edible glue

Tools

- rolling pin
- smoothers
- water brush
- icing sugar shaker
- turntable
- palette knife
- round cutter (1in)
- celstick
- piping tube No. 1 or 2

* Renshaw



Match the delicate piping to an aspect of the Brides dress to personalise the design, the ideas are endless.

We show you how to make the ruffles and how to pipe your design from sketch to cake.

PREPARATION

- All cakes should be levelled to the same height before covering. Cover the 10cm cake with baby pink, the 15cm with pink, the 20cm cake with silver and the 35.5cm cake with baby pink.
- First take the icing out of the pack and knead it to wake up the gums and make it pliable.
- Roll the icing out, keeping an even pressure, to 3-5mm thick. Add a little icing sugar underneath, to prevent it sticking. Lift and rotate the icing as you work.
- Lift the icing over the rolling pin and position over the cake, carefully smooth it down over the top and sides. Trim away any excess.



1 To make a piping bag Cut a square of greaseproof paper approximately 20cm. Fold across the middle, point to point. Cut to create two triangles. Snip the tip off the point on the longer side.



2 Wrap the right point round until it meets the central point on the triangle to start creating a cone shape.



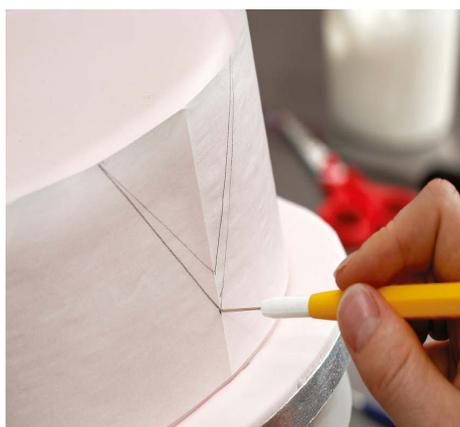
3 Wrap the left point around the cone until it meets the point on the back. Adjust until the cone is tight. Fold the points into the cone twice to make it secure.



4 To pipe the decorations Cut the end from the piping bag and insert the piping tube using a No. 1 or No. 2 tube for detailed work.



5 Fill the icing bag with royal icing, twice fold over the open end to secure the bag.



6 Mark a triangle on a piece of greaseproof paper. With a pin tool, mark the outer edges of the design on to the side of the cake.



7 Begin piping small bulbs of icing and pull upwards to make them into a teardrop shape. Space the design at regular intervals.



8 Continue piping until the desired pattern is achieved. A small damp paintbrush may be helpful to keep the icing neat.



9 **Ruffle design** Combine 125g of pink sugarpaste with the 500g of white flower and modelling paste. Knead until the colour is well mixed through.



10 Lightly dust a clean work surface with icing sugar or cornflour and roll out about 100g of paste at a time.



11 Use the round cutter to cut as many discs as possible. Place these in a plastic bag until ready to use.



12 Take one disc at a time and thin out the edges using a celstick to soften the edges.



13 Place the shaped disc in a dimpled foam former, push in the middle and allow to semi dry.

Note Don't let them dry out totally as they are easier to apply whilst slightly soft.



14 Once the blossom has begun to firm up and hold its shape attach it to the cake using edible glue. Brush glue on the cake and then position the blossom.



15 Start with the bottom/base layer and work up to where the join of the next tier is. Making sure that the blossoms are close together and the join is concealed. Build up the layers from the base until the cake surface is covered.



16 **Cake Assembly** Stack the cakes using plastic dowels, making sure they are all level with each other and in line with the height of the cake. Stack the cakes using royal icing to keep the layers in place. Allow to set and become stable. Cover the cake board around the cake with light grey sugarpaste to compliment the final colour scheme.

Once Upon A Time...



Alice Davies

There was a little girl who wanted nothing more than to be a Princess for her Birthday.

With this idea in mind I wanted to design a birthday cake that lets little girls' dreams come true. The Princess comes complete with her very own frog Prince, toy unicorn and accessories. She can also be personalised to look like the birthday girl.



Create matching princess cupcakes using all of the accessories that come with the princess mould.

You will need

Consumables

- cakes covered with sugarpaste 20, 25.5, 30.5cm (8, 10, 12in) (Karen Davies sugarpaste)
- drum board covered with sugarpaste 35.5cm (14in) (Karen Davies sugarpaste)
- white marzipan
- powder colours, snow drift, black magic, baby blue, bluebell, rainforest green, pearl blush pink, strawberry, vanilla ice, golden sands, chocolate brown (optional) (Rainbow Dust)
- paste colours, blue, magenta, yellow, lilac, green, peach (Rainbow Dust)
- cornflour
- edible glue
- isopropyl alcohol

Tools

- princess by Alice (Karen Davies)
- large bow (Karen Davies)
- lottie lace (Karen Davies)
- dresden tool
- stitch wheel
- cutting wheel
- selection of small paintbrushes
- palette knife
- blossom plunger cutter
- wood embossing mat
- cobblestone embossing mat
- paint palette





1 Colour sugarpaste magenta and roll out thinly. Press the wood embossing mat on top of the paste. Use a rolling pin to help ensure that the mat is pressed down evenly. Make another impression at the very edge of the first so they are joined together.



2 Hold the paste against the bottom tier of the cake and mark where the base and the top edge of the tier are. Place the paste on the work surface and use a cutting wheel to cut a large door no bigger than between the two markings.



3 Cut a thin strip of white sugarpaste for the centre of the door. Attach with edible glue. Dust the bow on the princess mould with cornflour, tap out any excess and mould two bows. Attach these in the centre of the door each side of the centre panel.



4 Take five balls of white sugarpaste. Leave one white and colour the other four in pale colours, pink, lilac, yellow and blue. Roll each colour out thinly and use the blossom plunger cutter to cut enough blossoms to fit around the base of the cake, the door and the windowsills.

Top Tips

- Instead of giving the princess a tiara, you can mould the rose hair band. It is the perfect width to fit around her head.
- Eyes look much nicer if you paint them looking up, down or to the side. Painting them in the centre can make the characters look startled.



5 Colour sugarpaste pale magenta. Dust the large bow mould with cornflour and tap out any excess. Press the paste into the top section of the bow, ignoring the two tails. Attach centrally at the base of the second tier.



6 Roll out a long strip of sugarpaste. Use a cutting wheel to cut out a long thin rectangle. Run stitches down both sides using the stitch wheel. Attach around base of the second tier and trim if necessary so that the ends meet each side of the bow.



7 Using the same colour paste, mould several pieces of the Lottie lace and attach around the base of the top tier. Use the dresden tool to disguise any joins by gently stroking the edges together.



8 Colour white marzipan with a little peach and pink paste colour. Dust the princess mould and mould the princess. Carefully peel back the mould to release her. Use the palette knife to cut away her skirt, starting from just below the trim on her bodice.



9 Gently bend her left arm up and pinch at the elbow so she is waving. Use the dresden tool to create markings at the crease created.



10 Add strawberry powder colour to the paint palette and mix with isopropyl alcohol. Use a paintbrush to paint the main section of the bodice and puff sleeves. Paint the sleeves in pearl blush pink.



11 With a small paintbrush carefully paint the two lace trims on the bodice, as well as the ties and buttons in white.



12 Take a little bit of rose powder colour on a large, flat brush. Brush away any loose powder on to kitchen paper. Gently dust her cheeks to gradually build up a blush.



13 Paint the eyes white and then paint the iris looking upwards and inwards using baby blue. Carefully paint the pupils in black in the top inner corners of the eyes and paint a thin line around each iris. Paint thin eyelashes. Finish the eyes with a white highlight in each pupil.



14 Paint in the eyebrows with vanilla ice. To lengthen the hair, roll small teardrops of marzipan and attach over the shoulder. Use a dresden tool to disguise the join. Draw lines of hair using the cutting wheel.



15 Paint the hair with vanilla ice powder colour. To make it more realistic, dust a very light amount of chocolate brown powder colour in areas to create shadow and detail.



16 Colour paste pale blue and roll out thinly. Place the princess on top. This will give a guide as to how big the window can be. Cut the large window out. Now cut out four smaller windows to go around the middle tier. Use the dresden tool to mark windowpanes.



17 Roll out white sugarpaste for the window tiles and windowsills, 0.5mm thick. Use a palette knife to cut rectangles the same length as the sides of the windows. The two top pieces have to be cut horizontally to join together and to the sides.



18 Attach the large window at the centre of the top tier and secure the princess to it. Place all the window tiles around the sides and attach the windowsill. Position a piece of sponge underneath until dry. Repeat with the four smaller windows evenly around the second tier.



19 Roll out paste thinly and press the cobblestone mat on top firmly. The cobblestones should be in the same colour paste as the tier they are going on. Use a cutting wheel to cut out sections of cobblestones and attach them around the sides of the cake.



20 When the windowsills are dry attach the assorted coloured blossoms on top and around the castle door then around the base of the cake using edible glue.



21 Colour paste pale green. Mould the frog prince from the princess mould. Dust the cheeks pink and paint the eyes in white, with green irises and black pupils. Finish with a white highlight in each eye. Use gold powder colour to paint his crown.



22 Use white paste to mould the tiara from the princess mould. Paint this gold and then attach on top of the princess's head using edible glue.



23 Colour paste lilac and mould the toy unicorn. Dust the cheeks pink and paint the eyes black and add a white highlight in each. Paint the hooves gold and paint the mane with bluebell powder colour. Attach the unicorn on the windowsill next to the princess.

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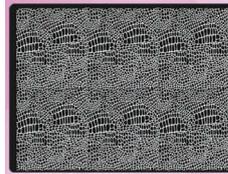
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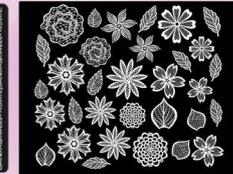
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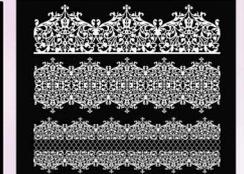
2 3D Alligator Texture Mat



3 3D Madeleine Floral Mat



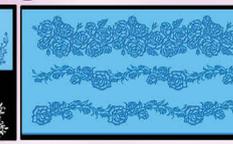
4 3D Valerie Mat



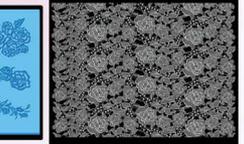
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Support Systems



Carol Deacon

If somebody has asked for a gravity defying cake or a structure of immense height, the decorating becomes the easy part. It's the 'How on earth am I going to get that to stand up and transport it in one piece to the party?' bit that's difficult.

On some popular cake decorating TV shows they use plumbing components, wood and even metal to create supports. These practices are not acceptable in the UK. Anything non edible inserted

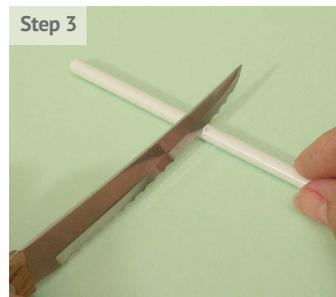
into a cake should be 100% food safe. Luckily, cake equipment manufacturers have risen to the challenge and there are various products available to help achieve these creations and a few, but not by a long shot all, examples and methods are shown below.

Always alert the recipient to the fact that non edible supports are inside the cake so they can be removed safely when the cake is cut.

Dowelling a tiered cake



Dowelling a cake without pillars to create an American style stacked cake is an absolute must to stop the top tiers from descending and squashing the lower tiers.



Step 1 The base cake should be covered and in place on its cake board. Push a minimum of three plastic cake dowels into the cake. They must reach right down to the cake board beneath.

Step 2 Make a mark with an edible food pen on one of the dowels. The mark must be level with the top of the cake.

Step 3 Remove the dowel out of the cake and saw once or twice across the mark with a serrated knife.

Step 4 Snap the dowel.

Step 5 Insert the dowel back into the cake. There may be some variation in the dowel heights so

find the tallest dowel and cut all the others to this height.

Step 6 The next tier of cake should sit on a thin cake card that is the same size as the cake itself. Coat the sides and top of the cake with buttercream.

Step 7 Cover the cake with sugarpaste, ensuring that the board is hidden. Dab a little royal icing on to the top of the base cake to help keep the cakes in place, then lift and place the top cake into position.

Step 8 Repeat with more tiers if required then pipe around the base of the cakes to hide the joins and help glue the cakes together.

TIP By cutting all the dowels the same size if the cake is slightly uneven, the dowels will even this out. If the dowels are cut to each area of the cake height and the cake has a tiny slope. This will be magnified once the other tiers are added.

Pillars

Pillars come in all shapes, sizes and colours. In reality most pillars are usually only there for decoration. It is the hidden, hardworking plastic cake dowel inside that bears the weight of the cake. Most pillars cannot be used without the dowels as the weight of the cake above would simply push the pillars into the cake below. That said, there are a few elongated pillars that push right down into the cake that don't require dowels. The instructions on the packaging will advise if this is the case.

The procedure with dowels and pillars is very similar to that shown in the 'Dowling a Tiered Cake' section.

TIP: This should be obvious as once the cake is assembled the tiers are only balancing on each other and are not physically attached but it has happened...

NEVER transport a fully assembled cake with pillars. Transport the tiers separately and stack the cakes once they arrive at their destination.

Step 1 Place the pillars in position on the cake and poke the dowels through the pillars and right through the cake until they touch the board beneath.

Step 2 Mark one of the dowels level with the top of one of the pillars.

Step 3 Remove the dowel and score and snap the section. Replace the dowel back into the pillar. The top should be level with the pillar. Repeat on the other pillars.



Wilton Hidden Pillars

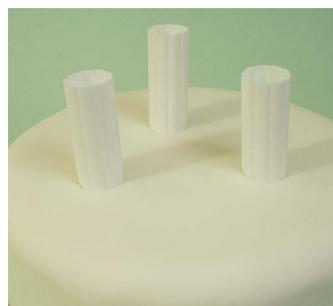
Wilton are one of the companies who make various stacking systems for their cakes. These hidden pillars are extremely versatile and so strong they can support very heavy cakes.

The pillars can be cut to size level with the top of the cake if another cake is to be placed flat on top American style or left uncut so that the top is exposed to look like a traditional pillar.

To use the pillars American style, use the same technique of inserting the pillar, marking it and cutting to size as shown in 'Dowling a Tiered Cake'. A normal household bread knife with a serrated edge should be sufficient to cut the pillars.

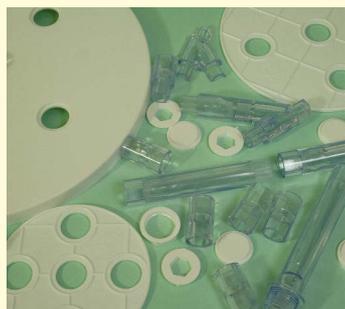
Alternatively leave them uncut if another cake on a board is to be stacked on top.

The pillars can be then be left exposed or hidden by flowers or decoration to create a floating cake illusion.



Cake Frame

Cake Frame is a collection of cake platforms, pillars, joints and angles that allow the creation of a strong internal cake support. Made from food grade plastic they are re-useable and dishwasher safe.



The pieces slot on to each other and lock together securely. A cake can be stacked and built around the supports which would be useful if a large standing figure is to be built for example. Alternatively the frame might need to be built and then the cakes placed in position. Exactly how the Cake Frame is to be used

will it depend upon the design. The instructions given are very clear and easy to follow. It's a bit like building flat pack furniture, check all the right bits are there first! The possibilities and permutations with Cake Frame seem pretty well endless. When using it for the first time it may be worth trying it out on a trial cake to decide which parts are to be used where.

Here is a quick example put together using dummies to show how Cake Frame can be used to create a chandelier style cake.

Much more information and inspiration such as a fast food compilation cake made by Dawn Butler can be found on the Cake Frame website www.cakeframe.com





Poly - Dowels

Step 1 Cover the base cake as normal then poke the poly - dowels into position and mark the point at which the dowel is level with the top of the cake.

Step 2 Remove the dowels one at a time and make a cut using scissors at the point where the mark is.

Poly - dowels are a bit like long strong drinking straws. Designed specifically for doweling cakes they are made of food grade plastic so can be inserted directly into the cake. Being thin, the poly-dowels can be easily cut to size with scissors. The dowels are available in different sizes and to increase their weight bearing abilities, smaller dowels can be slotted inside the larger ones.

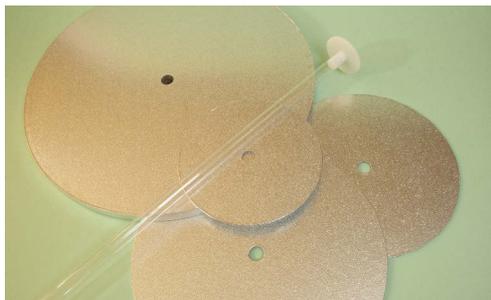
Step 3 Insert the dowel back into the cake and repeat with the other dowels.

Step 4 Dab a little royal icing on top of the base cake then lift and place the second cake into position. Repeat the procedure to add more tiers if required.



Sturdy Cake Stackers

This is a simple idea to help keep an American style stacked cake in place once the cakes are assembled. It is



basically a pole which is pushed through the centre of the cakes and boards to stop anything moving. Use cake boards pre-drilled with a central hole with the pole. These are easily available through the website www.sturdycakestackers.com and not at extortionate prices either. The cake will still need to be dowelled when using the sturdy cake stacker.

ALL the cakes need to stand on their own base boards which have a central hole drilled out so that the cakes line up perfectly. Use the same size board as each cake's diameter.

Step 1 Poke the pole through the hole in the thick base cake board.

Step 2 Place the cake on a pre-drilled cake card which is the same diameter as the cake itself. Ice the cake as normal.

Step 3 Carefully lift the covered cake and slot the pole through the hole in the base board. Gently lower the cake into place and smooth the top with a smoother.

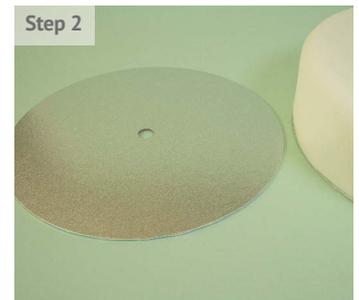
Step 4 Dowel the cake as normal.

Step 5 The next cake also needs to be on a same sized board with a hole in the centre. The cake should be covered with icing. Carefully lift and slot the cake on to the pole.

Step 6 Dowel the second cake as before. If the cake is to be three tiers only, snip the central pole about 5cm (2in) above the top of the second cake. This will stop the pole from poking through the surface of the top tier. If a cake with more tiers is being created leave the pole intact and continue to stack the cakes.

Step 7 Line up the hole in the board with the pole and slot the final cake into place.

Step 8 Now I wouldn't advise doing this at home but once assembled, the manufacturers claim the cake can be tilted to quite a steep angle before it all goes horribly wrong....!!!



Toadstool

Once an understanding is reached on how to use secret supports, creating a cake like this toadstool becomes much easier. The cakes are baked in heatproof bowls to create the domed shape without carving. The boards will need to be about the same diameter as the base of the cake. If a suitable bowl isn't available, bake a round cake and carve the edges to create a dome.

As the top of the toadstool overhangs the base it may be preferable to put the roof on the toadstool when it arrives at its destination especially if the cake has a long way to travel.

Alternatively consider a Sturdy Cake Stacker or a Cake Frame!



Websites

Wilton – www.wilton.co.uk www.wilton.com

Poly-Dowels – www.thecakedecoratingcompany.co.uk www.poly-dowel.com

Cake Frame – www.cakeframe.com

Sturdy Cake Stackers – www.sturdycakestackers.com



You will need

Consumables

- 2 x bowl shaped sponge cakes
- 2 x 15cm (6in) round thin cake boards
- Buttercream
- 400g (14oz) white sugarpaste
- 350g (12oz) red sugarpaste
- 20g (2/3oz) brown sugarpaste
- 30g (1oz) black sugarpaste
- 3 tbsp royal icing (approx.)
- Green food colour paste
- Edible gold or silver ball
- Wafer or sugarpaste flowers (optional)
- 3 cake dowels
- Cocktail stick

Step 1 Grease the bowl and place a disc of baking paper in the base to help release the cake once it's been baked. Make two cakes.

Step 2 Fill the bowl two thirds full with cake batter and bake.

Step 3 Slide a palette knife around the cake to release it. Slice the cake into layers if required and sandwich back together with buttercream. Place the cake on the 15cm cake board and buttercream the outside of the cake. Repeat on the second cake. Both should stand on cake boards.

Step 4 Cover one cake using 350g white sugarpaste and the other with 350g red sugarpaste. Press on the top of the white cake to flatten the top slightly.

Step 5 Dowel and stack the two base cakes. Stick together with a little royal icing. Insert two or three dowels into the top cake and place a little dab of royal icing on the top.

Step 6 Place the bottom of the toadstool in place on the top tier and insert dowels. The dowels must reach right down to the board the same as for a normal cake.

Step 7 Roll out about 20g brown sugarpaste and cut out a door shape. Press lines into the door with the back of a knife. Use about 20g black

Tools

- 1.5 litre (3 pint approximately) heatproof bowl
- Palette knife
- Carving knife
- Rolling pin
- Cake Smoother
- Small sharp non serrated knife
- Circle cutters
- Piping bag
- Plain piping nozzle

sugarpaste to make two arched windows. Make a vertical and horizontal cut into both windows to create four sections. Stick the door and windows on to the cake.

Step 8 Divide about 5g white sugarpaste in half and roll into two sausage shapes. Stick one beneath each window. Use another 5g white to create another two sausage shapes for the doorsteps and stick one on top of the other at the base of the door.

Step 9 Roll out about 45g white sugarpaste and cut out circles of varying sizes. Stick these on to the toadstool top.

Step 10 Using about 10g black sugarpaste make a sausage and a triangular shape for the chimney. Place the sausage in position at an angle and poke a cocktail stick through it to hold it in place. Slot the top of the chimney on to the cocktail stick to finish.

Step 11 Smear a little royal icing on top of the toadstool base and place the top in position.

Step 12 Stick an edible gold ball on to the door to create a handle. Pipe green royal icing grass around the base of the toadstool and add a few flowers to finish if required.

And Finally

There are other ways to support cakes internally and other manufacturers with all sorts of magnificent internal support systems for building incredible cakes – I am sorry that I couldn't include them all.

If there's a request for a daunting cake coming up then here are two final tips.

- Leave enough time. (We're all guilty of not following that tip!)
- If in doubt about how to build an unusual structure, ask someone.

There is a wealth of information available, just contact the Editor who will happily give advice or pop into a cake decorating equipment shop. Attend one of the Cake International shows where there are often new and innovative ways of creating amazing cakes and plenty of people to ask for advice.

Best of luck with these structural cakes and do please send us pictures!

Summer Bird House Cake

We love the 'It's More Than A Bird House Cutter' set and have created this pretty summer cake with bunting and cherry blossom. Why not design your very own bird house and get carried away creating colourful patterns on paper first that can be reproduced on the cake.



1 basic

You will need

Consumables

- 3-in-1 Sattina modelling paste (Cakecraftworld)
- white Sattina sugarpaste (Cakecraftworld)
- coloured Sattina sugarpaste (optional for decorative border)
- cornflour pouch
- sugar birds (Culpitt)
- selection of edible paints (Rainbow Dust)
- rejuvenator spirit
- superwhite powder
- royal icing

Tools

- it's more than a bird house cutter set (FMM)
- bunting cutter set (Cakecraftworld)
- straight frill set 1(1-4) (FMM)
- cherry blossom cutter and mould (Blossom Sugar Art)
- rolling pin
- paint brushes
- paint palette
- piping tube No.1 or 2



1 The bird house Roll out modelling paste to 2mm thick and cut out all bird house sections. Leave to set overnight before painting with edible paints. Dilute the paints with rejevenator spirit to achieve paler colours and create highlights on the flowers with superwhite powder, also diluted with rejevenator spirit. Leave the paint to dry overnight before assembling the bird house.



2 Cherry blossom The cherry blossom cutter is really easy to use. Prepare the mould with a dusting of cornflour then roll out some sugarpaste or modelling paste to about 2mm in thickness. Cut out the blossom, place in the mould and press the two sides of the mould together to emboss and shape the flower. Carefully remove the blossom, dust away excess cornflour and paint the centre of the flower.



3 Bunting Roll out modelling paste to 2mm thick and cut out enough bunting to create swags around the side of the cake. Leave to dry before painting with edible paints. You can research different patterns online or we love Natasha Collin's book 'The Painted Cake' which provides lots of guidance on painting and patterns. Leave the paint to dry overnight then pipe a drop loop in royal icing and attach the bunting underneath, continue this way around the whole cake.



4 Shaped border This cake looks great covered in white or pale blue sugarpaste! To create a shaped border around the bottom edge of the cake, choose a colour or shade of sugarpaste that complements the cake and cut out shaped strips using a straight frill cutter from set 1.



5 Finishing touches Assemble the bird house by piping thin lines of royal icing along the edge of each shape before putting it together. Hold the house carefully for a couple of minutes so that it begins to set before leaving it overnight to dry. Once positioned on the cake, add a few finishing touches like pretty sugar blossoms and icing birds.

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Ruth Clemens



Black Forest Cake

Ingredients

Cake	20cm (8in)	15cm (6in)
Butter, softened	185g	140g
Soft brown sugar	330g	250g
Eggs, large	3	2
Plain flour	300g	220g
Bicarbonate of soda	1¼ tsp	¾ tsp
Cocoa Powder	80g	60g
Milk	250ml	200ml
Vinegar	2 tbsp	1 tbsp
Bake Time	1 hour 45mins	1 hour 20mins

Oven Temp 160°C (fan)/180°C/Gas Mark 4

Makes 1 x 2 tier cake

Method

- Grease and line the base and sides of 15, 20cm deep sided cake tins. Preheat the oven to 160°C (fan)/180°C/Gas Mark 4.
- To make the cake batters combine the milk and vinegar in a jug. Stir and set to one side
- Cream together the butter and sugar. Beat in the eggs and mix well.
- Add the plain flour, bicarbonate of soda, cocoa powder and milk/vinegar mixture and beat well to combine.
- Transfer the mixture into the prepared tins and bake in the oven for the times stated.
- Once baked, transfer the cakes to a wire rack to cool fully.
- Prepare the ganache, heating the cream in a small pan gently until just below boiling point. Remove from the heat and add the chopped chocolate. Allow to stand for 2 minutes before stirring well to create a smooth glossy

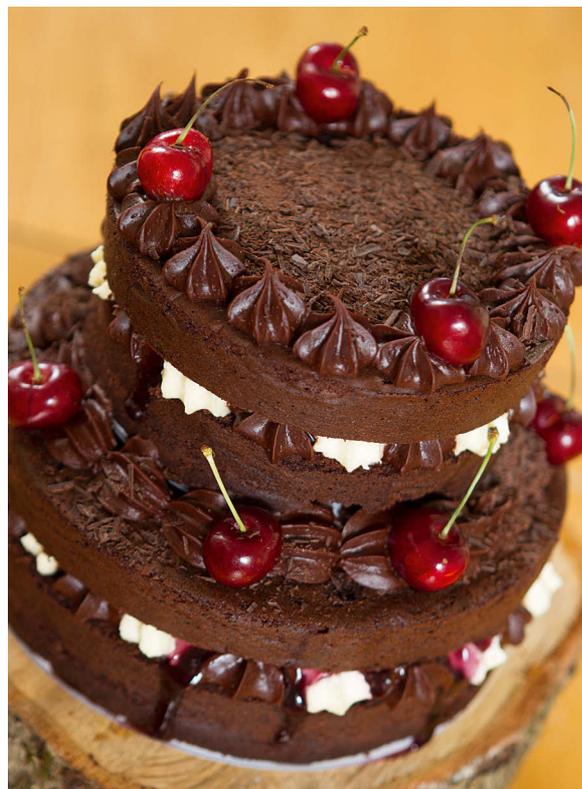
Ganache

400ml double cream
400g dark chocolate, chopped

Cream Filling

300ml double cream
2 tbsp icing sugar
1 tsp vanilla bean paste
410g black cherry fruit filling
100g fresh black cherries
25g chocolate curls/shavings
cake cards 15, 20cm (6, 8in)
dowelling rods

- ganache. Transfer to a clean shallow bowl, cover with clingfilm and allow to cool until the mixture is a smooth spreadable consistency. Once the correct consistency is reached place the ganache into a piping bag fitted with a large open star nozzle.
- Whip the double cream together with the icing sugar and vanilla. Place into a piping bag fitted with an open star nozzle.
- To assemble split each cake into 2 layers. Set the base of each on to the same sized cake card.
- Pipe a ring of ganache around the outside edge, leaving a gap between the peaks.
- Fill between the peaks with the whipped cream and fill in the centre.
- Top with the black cherry fruit filling. Place the top of the cake back into position.



- Use the dowels to dowel the larger cake, inserting them into the cake evenly and trimming them level. Add a dot of ganache and place the smaller cake into position on top.
- Pipe a snail trail of ganache around the join between the two cakes and peaks around the top of the cake. Decorate with fresh cherries and sprinkle over the chocolate curls.
- Serve.



Meringue Mushrooms

Ingredients

Meringue

4 egg whites
225g caster sugar

Oven Temp

110°C (fan)/130°C
Gas Mark ½.

Makes 24

1 tbsp cocoa powder
100g dark chocolate

Method

- Preheat the oven to 110°C(fan)/130°C/ Gas Mark ½.
- Prepare two baking trays, lining the non stick baking paper.
- Whisk the egg whites until foamy. Continue to whisk adding the caster sugar gradually one spoonful at a time until it has all been added. Whisk until the meringue is at medium peak stage.
- Transfer to a disposable piping bag fitted with a round open nozzle.
- Pipe 6cm domes approx. for the tops of the mushrooms, swirling the piping nozzle over the top of the dome before lifting away helps to prevent the domes having peaks.
- Pipe a section of peaked stems. Make sure to pipe plenty as some may fall over during baking or break during assembly so it is better to have slightly more than you need.
- Dust the domed meringues lightly with the cocoa powder.
- Bake the trays in the oven for 1½ hours.
- Allow to cool fully before assembly.
- Using scissors carefully snip the peaks off the tops of the stems.



- Gently melt the chocolate and spread a teaspoonful over the base of a domed

mushroom top using a pastry brush. Set upside down in an empty egg box.

- Dip the stem into the chocolate and place into position on top of the dome. Allow to set.
- Serve.

The size of the mushrooms can easily be varied by piping differing sizes of domes and stems. Keeps well in an airtight container so can be made easily in advance.



Blackberry Brownies

Ingredients

200g dark chocolate
140g butter
225g caster sugar
2 eggs, large
1 egg yolk
85g plain flour
200g frozen blackberries

Method

- Line a 20cm square tin with non-stick baking paper and preheat the oven to 180°C (fan)/200°C/Gas Mark 6.
- In a pan gently melt together the dark chocolate and butter.
- Remove from the heat and stir in the caster sugar followed by the flour, mixing until well combined.
- Stir in the eggs, egg yolk and vanilla and beat well.
- Transfer to the prepared tin and scatter with the frozen fruits.
- Bake in the oven for 35 minutes until just set in the middle.
- Allow to cool fully in the tin before slicing and serving.

Makes 9



tip
Can be frozen once made, simply wrap well and defrost as needed.
Try using a mixture of forest berries by simply scattering some over the top and baking.

Chocolate Eclairs



Ingredients

Choux Pastry
100ml water
100ml milk
75g butter
1 tsp caster sugar
½ tsp salt
125g plain flour
4 eggs, large

Filling

400ml double cream
2 tbsp icing sugar

Topping

300g dark chocolate

Makes 32 mini 8cm éclairs

tip
Use ½ quantity of choux pastry, filling and topping if you will need less mini éclairs – although they are addictive!

Method

- Preheat the oven to 200°C (fan)/220°C/Gas Mark 8 and prepare two baking trays lining with non-stick baking paper.
- To make the choux, place the milk, water, butter, caster sugar and salt in a medium pan. Heat gently, stirring occasionally until the butter has melted.
- Increase the heat and bring the mixture to a rolling boil.
- Add the plain flour and mix vigorously, still on the heat until the mixture comes away from the sides of the pan and forms a ball.
- Remove from the heat and allow to cool for 5 minutes.
- Beat in the eggs, one at a time, until fully incorporated.
- Transfer the mixture to a disposable piping bag fitted with a round open nozzle.
- Pipe the choux into mini éclairs, approx. 8cm in length, evenly spaced to allow for them spreading slightly.
- Dab down any peaks on the piped choux with a dampened fingertip.
- Bake in the oven for 22-25 minutes until crisp, golden and well risen.
- Transfer to a wire rack to cool right away.
- Softly whip the double cream with the vanilla and icing sugar and place into a disposable piping bag.
- Pierce each end of the base of the éclair and fill with the cream from both ends.



- Gently melt the dark chocolate and place into a shallow bowl.
- Dip the tops of the éclairs into the chocolate, place on to a wire rack and allow to set.

Lettering made easy

Adding a relevant greeting is a great way to personalise a cake and make the recipient feel really special. Here are some simple tips for getting the best out of lettering tools.



Using Push Easy Cutters

These easy to use cutters work with cake decorating sugarpaste or modelling paste producing bold letters with a simple embossed outline.

- 1 Roll out sugarpaste to a thickness of 2 - 3mm on a firm, flat surface.
- 2 Holding the outside of the cutter disc, press the head of the cutter down through the sugarpaste until it cuts through the paste and touches the surface below.
- 3 Twist the cutter gently from side to side. This will ensure you have a really clean cut.
- 4 Press the top of the cutter down to add the embossed line.
- 5 Lift the cutter 5cm above the surface and press the top to eject the letter.



Using Tappits

If you are looking for smaller letters, tappits are a great way to produce lettering and there are lots of designs available for you to choose from. You need to use a flower or modelling paste with a tappit and make sure that you roll the paste really thin.

- 1 Spray the surface of the tappit with cake release or dust with a little icing sugar.
- 2 Roll the modelling paste out to a thickness of 1 - 2mm on a firm, flat surface.
- 3 Press the section of the tappit with the letter you want down into the modelling paste until it touches the surface below.
- 4 Rub the tappit and paste on the surface in a circular motion to ensure a clean cut.
- 5 With the letter side down, hold one end of the tappit still and bend the other end of it. Then let go of the bent up end, all the time keeping a firm hold on the bottom end. The letter will fall out onto bench.
- 6 If you have time it is sometimes easier to release the letters when you have left them to dry for 30 minutes.



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