

Cake

Masters
MAGAZINE

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WEDDING
CAKE

10
CAKE
PROJECTS
TO TRY

SoFlo
Cake Show
Winners

LATEST WEDDING
CAKE TRENDS

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A PATTERNED
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**The Wedding
Cake Issue**



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Wedding Cake Issue



Welcome to the Wedding edition of Cake Masters Magazine!

The wedding issue is finally here! I am excited to share with you an amazing collection of wedding cakes, as well as lots of cake news and cakespiration. Before I talk to you about that, we have a brilliant round up of our time in Miami, at South Florida's Cake & Candy Expo, including the competition winners and an amazing account of

how #RenshawIsland was made, straight from Liz Marek, Jockan Jordan and Erin Schwartz themselves.

On the front cover, we have a rustic wedding cake – a hot trend at the moment. Ours was created by Liz Marek, of Artisan Cake Company. This project covers lots of techniques AND includes a gingham surprise when you slice into it! Talking about trends, after much research, we have pulled together a guide of the need-to-know styles for wedding cakes right now.

Other brilliant projects in the magazine include a bride and groom cupcake topper tutorial by Dollybird Bakes, a beautifully bold lace creation from Custom Cakes by Albena, and a fantastic tutorial from Sidney Galpern, of SimiCakes - she uses Isomalt with new Simi Transfer Sheets from Icing Images, showing you how to use iDesigns printable patterns to decorate your Isomalt creations. It's a completely brand new technique to cake decorating! If you are new to Isomalt, don't worry, Simi takes us through some great steps showing you how to make this creative piece. We also have a Topsy-Turvy Wedding Cake tutorial from Lisa Jayne Cakes, which shows you how to stack cakes in a whimsical way and then decorate with beautiful contemporary decorations.

We have the honour of interviewing Cake Masters Magazine Award winner Faye Cahill, learning all about her cake story, wedding trends and top tips for cake decorators. Faye is known for her amazing wedding cakes with contemporary design, so we were really pleased when she agreed to also create an exclusive masterclass for us! It's all about monograms and different ways to achieve beautiful effects for your wedding cakes.

In the expert seat, we have Marina Sousa answering all your cake questions, and giving advice on dealing with everything from changeable brides to the dreaded sun! For your chance to win a brilliant prize of FPC Sugarcraft moulds, see if you can unscramble the wedding related anagrams in our Elevenes section – there's £101 worth of moulds to be won!

For How'd They Do That?! this month, Kerrie Brolan, from The Cake Decorating Company, shows us how to make lovely wafer paper flowers. Last, but not least, as a special tribute to the Queen, we asked our readers to create the Queen's 90th birthday cake. We have received some brilliant creations – our favourites are in this month's magazine.

Enjoy the issue!

Rosie

Editor

editor@cakemastersmagazine.com

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Vintage Fabric Flower Topsy-Turvy Cake Tutorial

by Lisa Jayne Cakes

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Baking Wish List



Rainbow Dust Colours new and improved double-sided Food Art Pens are available in a spectrum of vibrant colours. Available in all good cake decorating stores.



Pavoni Lace Flower Icing Plunger Cutter Set, Set of 3
 Cake-stuff.com
 £5.45



Peony Petal Veiner Set by James Roselle
 Thecakedecoratingcompany.co.uk, £22



Wilko Silicone Lollipop Mould
 www.wilko.com
 £4

Personalise your cake toppers with this shabby chic style Hot Air Balloon Wedding Topper, which can be personalised with colours for the balloon, the couple and the initials and date on the scroll. Plus, it's a keepsake the bride and groom can keep forever.

Justtoppers.co.uk
 £28



Newby Teas' Strawberry & Mango Tisane is first cultivated from wild strawberries in France, and then Newby's unique blend combines apple, rosehip and strawberry with exotic South Asian mango, hibiscus and papaya in a unique East-meets-West tisane. This refreshing Newby blend is perfect iced on hot summer days.

Newbyteas.co.uk, £5.85



Join in the latest cake decorating trend with Cake Stuff's Panache ganaching plates – made in the UK from top quality food approved acrylic. All sizes available from 3 3/4" to 14 3/4" in round and square. Cake-stuff.com, from £3.95 a pair



Ivory Heart Wedding Favour Boxes, Set of 10
Oakroomshop.co.uk
£3.99



Pip Studio Royal White Cake Server & Knife
www.daisypark.co.uk
£20



Lace wonderful floristry onto your cupcakes and cakes with the Eternity 3D Cake Lace Mat! The mat combines buds, flowers and embroidery for a beautiful lace that is perfect for wedding cakes.
Thecakedecoratingcompany.co.uk, £25



Renshaw Celebration Ready to Roll Icing is available in 250g, 500g, 1kg and 2.5kg pack sizes.
Renshawbaking.com



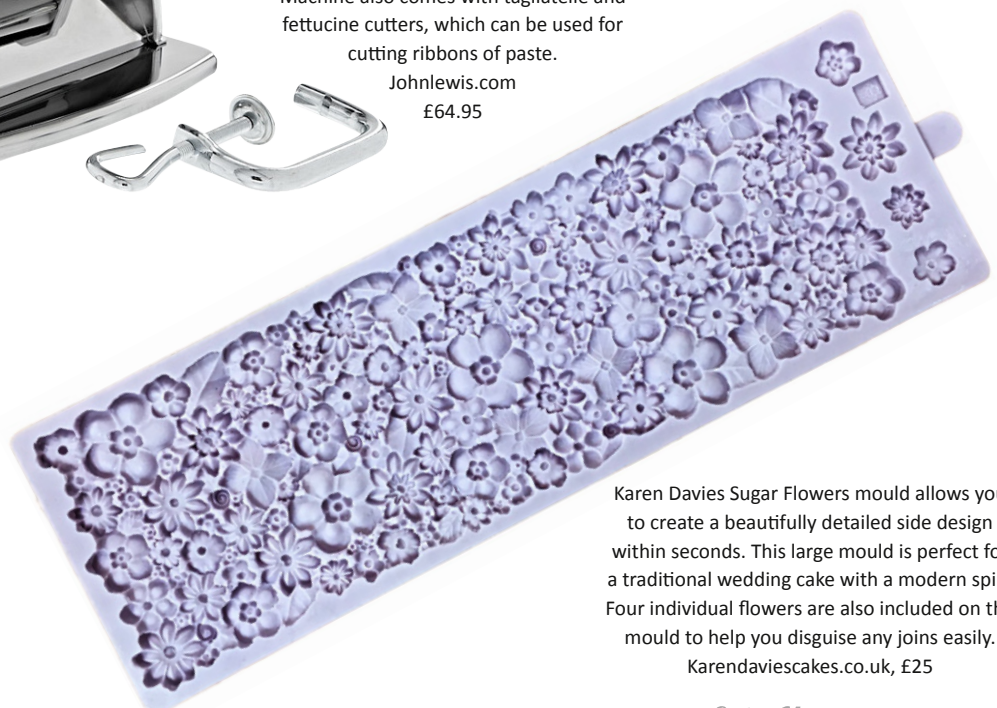
A great tool for rolling out fondant and flower paste evenly, this Imperia Pasta Machine also comes with tagliatelle and fettuccine cutters, which can be used for cutting ribbons of paste.

Johnlewis.com
£64.95

Bride & Groom Praliné-Pops by Chocolate Valley
en.dawanda.com
£2.80



Prices correct at point of printing



Karen Davies Sugar Flowers mould allows you to create a beautifully detailed side design within seconds. This large mould is perfect for a traditional wedding cake with a modern spin. Four individual flowers are also included on the mould to help you disguise any joins easily.
Karendaviescakes.co.uk, £25

OUT & ABOUT

This feature tells you about our travels out and about, events around the world and upcoming events!

This month we have...

... seen some great charity bake sales

Over 3,000 Lloyds Bank colleagues from across the country joined forces to take part in Ready Teddy Bake to raise over £110,000 for BBC Children in Need, their chosen Charity of the Year partnership. Colleagues baked over 5,000 cakes, cupcakes, pastries and buns to support the charity bake sale event! Ready Teddy Bake took place across over 1,300 Lloyds Bank, Bank of Scotland and Halifax branches and Group Head Offices across the UK from 18th-22nd April.

The fundraising enables BBC Children in Need to fund projects that ensure children and young people in the UK can have a safe, happy and secure childhood with the opportunity to reach their full potential. Demonstrating the significance of this fundraising figure, £110,000 could fund a project to provide a specialist play therapist for three years to intensively support a number of children and young people affected by cancer. The support will enable children to express themselves, state their worries, learn coping skills and make sense of what is happening in their young lives. We're so impressed by this baking fundraising effort, the money raised goes to such an important cause.



... visited a City of Cake

To mark the launch of Leeds Indie Food Festival, 12th-30th May, Trinity Leeds played host to the city under its iconic glass roof - but this city was made completely out of cake. The Gallery at Munro House, the Tattooed Bakers and Leeds Indie Food Festival came together to create an immersive installation of the most iconic buildings in Leeds. Visitors walked through the sponge and ganache architecture, as well as enjoyed a slice of some of the most impressive buildings in the city. The edible art exhibition showcased various cultural institutions of Leeds, including the Town Hall, Corn Exchange, and the mix of iconic Victorian and modern architecture.

We always love the Tattooed Bakers creations, they've made so many ambitious, large scale cakes in the past. This immersive cake version of Leeds met the expectations that the Tattooed Bakers bring - such brilliant work.



Photography: Martyn Butler

... seen a record-breaking cupcake tower!

Burj Kabkyk, which translates to Cupcake Tower, was an endeavour by efour events and its supportive partners and sponsors, to host the world's tallest cupcake tower in the Sun Mosaic of the Wafi Mall on the 29th April. This impressive, 8m tall tower held 7,000 cupcakes! The event was open to the public with the specially crafted cupcakes from Sugaholic and Ribbons & Balloons up for grabs afterwards. The completed tower, which could not have been possible without ABN Scaffolding & Cocktail Ads' tremendous support, resembled the UAE national flag, efour pulled off such a huge scale event and with a working crew of 15 members and undying support from Sugaholic and Zomato, all of the planning paid off!



... been to Cake International, London

A new, beautiful venue for the Cake International show in London this year, we were at Alexandra Palace in April for this fantastic show. With its stained glass windows and high ceilings, this historic entertainment venue set the tone for the weekend. As you entered the show, you were greeted by two stunning showpieces. First, the Weddible Bridal Gown, created by Sylvia Elba, Yvette Marner and Ilinka Rnic. This life-sized edible gown was made with fondant, cake lace and wafer paper. We were really impressed with this piece and it certainly captured the imagination of visitors to the show. The second was the National Association of Flower Arrangement Societies' (NAFAS) Alice's Adventures in Wonderland – a stunning floral feature that filled tables at the entrance of the show.

Life-sized exhibits continued to impress inside the main hall, with Rose Macefield's Batman vs Superman sculptures, and Emma Jayne Cake Design's Maleficent sculpture. The immersive Cake Carnival collaboration by Sugar Show also returned after its success at the Spring Birmingham show. With a huge variety of exhibitors, demonstrations in the new Cake Decorating Network Theatre and at the main Cake International Theatre meant there was lots to be seen, learnt and bought!

On our own stand, we had the Cake Masters Magazine Hot Air Balloon Collection in all their magnificence. For a bit of fun and an amazing prize, we held a fabulous Chicken Hunt! Inspired by Jerry, the little chicken on top of Vicky Turner's Hot Air Balloon, we decided to hide eight of Jerry's friends around the show – all made by Vicky. These cute little birds provided lots of entertainment with visitors looking high and low in order to enter the competition.

As always, the standard of competition entries at Cake International was extremely high. Best in Show went to Dawn Butler for her incredible Albert Einstein cake that used CakeFrame for the structure. We were amazed by the facial expression and that hair – she used vermicelli! We can't wait for Cake International, Birmingham in November! Find out more at www.cakeinternational.co.uk



We are looking forward to...

... Alzheimer's Society Cupcake Day

Alzheimer's Society's first ever Cupcake Day, in association with woman&home, will take place on 16th June, a day dedicated to defeating dementia with the small but mighty cupcake. Fronted by Gavin & Stacey star, Ruth Jones, the Alzheimer's Society is inviting everyone to join them in celebrating by baking, selling or simply buying as many cupcakes as they can to raise money and help defeat dementia. The campaign is all about expressing your own unique style in cupcake form, so we look forward to seeing everyone's creations. 850,000 people in the UK have dementia, and everything you do to support Cupcake Day on 16th June will help raise the vital funds needed to defeat it.

Sign up at www.cupcakeday.org.uk for a free Cupcake Kit and discover how you can bring your own unique style to the table.



... 41st Annual ICES Convention

The International Cake Exploration Societ s (ICES) 41st annual convention will be held in Mobile, Alabama from 4th-7th August 2016. A highlight of the year for many ICES members, the convention attracts sugar artists from all over the world. It features great learning opportunities, with demonstrations and hands-on classes with decorating experts. The convention's Sugar Art Gallery, a fan favourite, will showcase talent with pre-registered displays eligible for prize draws. This year, the gallery will also present a Gingerbread Talent Showcase and live 'construction crews' will recreate some of Mobile's iconic landmarks using gingerbread. Booths in the convention's popular Vendor Hall will debut new decorating and sugar art products and tools.

To find out more or register, head to: www.icesconvention.org



... Cake Masters Magazine Awards 2016

Following the success of the Awards ceremony last year, we are very excited that the nominations for the Cake Masters Magazine Awards 2016 will be open this month. From magnificent modelling to exquisite royal icing, and from wedding cakes to novelty cakes, the Cake Masters Magazine Awards recognise the best in the industry on a worldwide platform. The Awards will be held at the NEC, Birmingham in association with Cake International, on Saturday 5th November. As with last year, the evening event will include a drinks reception, three course dinner, awards ceremony and after party. We can't wait to see who is nominated this year and to see everyone dressed in their finest on the night!

For more information, to nominate and to register your interest in tickets, visit: www.cakemastersawards.com



TRENDING... Freakshakes, Tablescapes & Pancakes!



Travel – Taste – Try



New Food Trends!

I'm sad to say that I've partaken in some quite underwhelming afternoon teas lately (both in London and abroad), not even worthy of a mention. But seriously, if you're going to charge premium AT rates, your sandwiches, scones and cakes/petit fours should be at least pretty good, right? Sometimes, I've even thought: this is so average, I could have made this myself! I believe that afternoon teas should be aspirational, with flavours and/or techniques that I want to try to emulate. So, we're on the hunt for more AT of the awesome variety and look forward to sharing the latest and greatest with you in the near future.

In the meantime, there are some fabulous new trends we're noticing – some great culinary ideas home-grown in England or borrowed from abroad... and all available in and around the London area.

Firstly, FREAKSHAKES! OMG – amazeballs! Like regular shakes, but on steroids. Apparently imported

from the Aussies by way of Molly Bakes, but now also available in places like Maxwell's in Covent Garden, which was slightly easier for me to get to than Molly Bakes' café in East London. Check out this salted caramel freakshake, topped with a glorious salted caramel doughnut and marshmallows! Food porn at its finest – visually and perfectly balanced sweetness, saltiness, creaminess and yumminess!

Speaking of food porn, have you seen the fabulous tablescapes flooding Instagram of late? That perfect top-down view with artfully arranged plates, cutlery, flowers etc... Upon investigation, some of those shots are professionally staged to look as perfect as they do. BUT there are some fabulous cafes and restaurants around that serve up their plates in picture-perfect surroundings, making it so easy to photograph. Then, all you have to do is adjust the brightness, contrast and maybe a bit of a light filter, and voila, tablescapes done!

Last, but definitely not least, breakfast is everywhere! And I don't





mean the 'full English breakfast' variety, which I do adore, by the way. There's been an increase of fabulously varied breakfast/brunch/dessert dishes on offer around England now, with places like 'The Breakfast Club' and 'Milk' in London specialising in some truly wonderful offerings. 'Avocado smash' on toast is also on the rise (which is actually a mild guacamole, but that's another story). What I've loved best is that fluffy stacks of American-style pancakes are now readily available on most breakfast menus, served plain or super-fancy, and I even found a crumpet version at Milk!

I'm on the hunt for that next amazing afternoon tea and/or import to hit the British shores, so watch this space



For more information, visit:
www.mollybakes.co.uk



Photography: Jen's Just Desserts



These are more like lovely little almond cakes than donuts, but they work really well in the ring shape. If rosewater is not your thing, leave it out and add a little more vanilla extract. Rosewater can vary in strength, so add it to taste, with some caution.

Makes 12
Gluten free

melted butter, for greasing
4 eggs
115g (4oz/1/3 cup) rice malt syrup
240g (8 1/2oz/2 cups) almond meal
2 tsp baking powder
1 tsp natural vanilla extract
about 1 tsp rosewater
edible dried rose petals and slivered pistachios, to decorate

FOR THE CHOCOLATE GLAZE:

100g (3 1/2oz) dark chocolate (70–85% cocoa solids), chopped
125ml (4fl oz/1/2 cup) thickened (double/heavy) cream

1. Preheat the oven to 160°C/320°F (Fan). Generously grease two 6-hole 80ml (2 1/2 fl oz/1/3 cup) capacity donut tins with the melted butter. (If you don't have two, don't worry, they will be fine cooked in two batches.)

2. Whisk the eggs and rice malt syrup together until the syrup dissolves. Stir in the almond meal, baking powder, vanilla extract and rosewater to taste.

3. Put the batter in a piping bag fitted with a 1.5cm (1/2 in) plain nozzle (or use a large sealable plastic bag with the corner snipped off) and pipe the mixture into the prepared donut holes (alternatively, you can spoon the batter in). Fill each hole about two-thirds full.

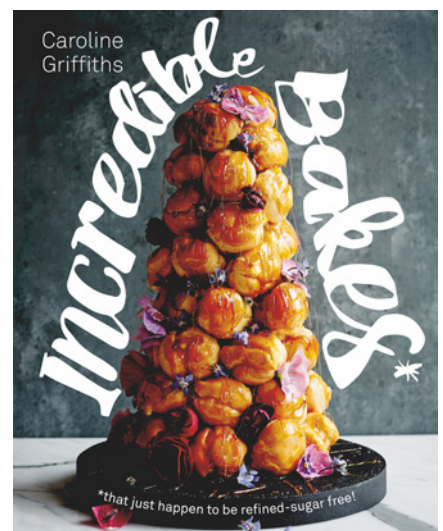
4. Bake for 10–12 minutes or until well-risen and just firm to touch. Remove from the oven and set aside to cool in the tin for 15 minutes. Carefully loosen the donuts and turn onto a wire rack to cool completely.

5. For the chocolate glaze, put the chocolate in a small heatproof bowl. Heat the cream in a small saucepan over medium heat and bring just to the boil. Pour over the chocolate and stir until melted and combined. Set aside to cool and thicken slightly, if necessary.

6. Dip the cooled donuts into the glaze and sprinkle with rose petals and slivered pistachios.

These donut cakes will keep for 2–3 days in an airtight container.

*Incredible Bakes** that just happen to be refined-sugar free! by Caroline Griffiths (Smith Street Books) Photos © Chris Middleton*



Little Coconut Cakes



This is another simple recipe, with the appealing combination of lime and coconut. The dry and wet ingredients are simply mixed together and poured into paper cases for baking. The whipped cream topping is delicious, but optional.

Makes 12

300g (2 cups) self-raising flour
1 tsp baking powder
150g ($\frac{2}{3}$ cup) caster sugar
pinch of salt
finely grated zest and juice of 2 limes
50g ($\frac{2}{3}$ cup) desiccated coconut
1 free-range egg
185ml ($\frac{3}{4}$ cup) coconut milk
100ml sunflower oil
2–3 tbsp flaked coconut, plus extra to garnish (optional)
whipped double cream, to serve (optional)

1. Preheat the oven to 200°C (180°C Fan). Grease a 12-hole muffin tin or line with paper cases.

2. Sift the flour, baking powder, sugar and salt into a large bowl, then stir in the lime zest and desiccated coconut.

3. Beat together the egg, coconut milk, oil and lime juice and pour this into the dry ingredients. Stir until just combined.

4. Spoon the batter evenly into the muffin holes, to about two-thirds full, and sprinkle with a pinch or two of flaked coconut. Bake for 20 minutes or until well risen and golden.

5. Leave to cool in the tin for 5 minutes, then transfer to a wire rack to cool completely. If you like, top each cake with a dollop of whipped cream and a sprinkling of flaked coconut.

David Herbert's Best Home Cooking (Penguin Lantern, £18.99) Photographs copyright © Brent Parker Jones



Biscotto di Savoia

Despite the misleading name, this is not a biscuit (cookie) but a light and delicious cake. This recipe goes back more than 85 years but is still modern and versatile. It has a dreamy texture, thanks to whisked egg whites and potato flour, and looks stunning as a festive centrepiece on any table. Decorate it with a crown of flowers or fresh fruit and you are all set! Play with the flavours according to the occasion or season: at Christmas, add cinnamon, raisins and other spices. For a summer party, add lemon zest or rose water.

Serves 10–12

A little softened butter, for greasing
100g (about $\frac{3}{4}$ cup) potato flour, sifted, plus extra for dusting
180g (6oz) egg whites (about 5 large)
 $\frac{1}{4}$ tsp cream of tartar
240g (2 cups) icing (confectioner's) sugar, sifted, plus extra for dusting
120g (4oz) egg yolks (about 6)
1 tsp vanilla paste or extract
1 tsp almond oil or pure extract
70g (scant $\frac{1}{2}$ cup) plain (all-purpose) flour, sifted

1. Preheat the oven to 170°C/335°F and lightly butter a Bundt or pandoro tin. Dust a little potato flour into the tin and set aside.
2. Place the egg whites and cream of tartar in the bowl of a stand mixer fitted with the whisk attachment, or use a mixing bowl and electric hand-held whisk, and whisk until foamy. Slowly add 40g ($\frac{1}{2}$ cup) of the sifted icing sugar and continue to whisk until stiff peaks form. Set aside.
3. Place the egg yolks, vanilla and almond oil in the cleaned bowl of the stand mixer, or a separate bowl and use an electric hand-held whisk. Beat until pale.
4. Add the remaining sifted icing sugar and gently beat until fully incorporated. Fold the whisked egg whites into the yolk mixture, until completely blended.
5. Finally, fold in both sifted flours very gently. Pour the batter into the prepared tin and bake for about 40–45 minutes. Leave to cool in the tin for at least 15 minutes before unmoulding.
6. Once completely cool, decorate the top as you wish, with a dusting of icing sugar over the cake.

The Italian Baker by Melissa Forti
(Quadrille, £20)

Photography: Dany Bernardini



Madeleines alle Rose



The Italian Baker by Melissa Forti
(Quadrille, £20)
Photography: Dany Bernardini

I could eat madeleines all day, in every possible way. They are one of the first sweet treats I ever baked, and are easy and fun to make. Kids love making them as they are always a success.

You can glaze them with coloured royal icing or dip them in a light chocolate ganache, or simply dust them with icing sugar. You can also omit the rose water and keep them plain, or add some grated lemon zest. Whichever way, they are delicious.

Makes 24 small madeleines

125g (generous ½ cup) butter, melted, plus extra, softened, for greasing
105g (¾ cup) plain (all-purpose) flour, sifted, plus extra for dusting
85g (½ cup plus 1 tsp) caster (granulated)

sugar
3 eggs
2 tsp rose eau de vie, pure rose extract, or rose water
1 tsp vanilla paste or extract
75g (½ cup) ground almonds
½ tsp baking powder

1. Preheat the oven to 180°C/350°F. Butter and flour two 12-hole (small) madeleine tins.

2. Sift the measured flour twice and set aside. In the bowl of an electric mixer, or using a mixing bowl and electric hand-held whisk, whisk the sugar, eggs, rose and vanilla until light and creamy.

3. Add the sifted flour, ground almonds and baking powder and stir to combine.

4. Finally, stir in the melted butter. Using a spoon, drop the mixture into the moulds, filling them almost but not quite to the top. Bake for 10 minutes until pale golden and cooked through.





Incredible Bakes that just happen to be refined-sugar free!* by Caroline Griffiths (Smith Street Books) Photos © Chris Middleton



Serves 25–30

450g (1lb 2½ cups) fine semolina
 225g (8oz/1½ cups) plain (all purpose) flour
 120g (4½oz/1 cup) almond meal
 1½ tsp baking powder
 500g (1lb 2oz) butter, softened
 230g (8oz/2 cups) rice malt syrup
 1 tbsp finely grated orange zest
 8 eggs, lightly beaten
 2 tsp orange blossom water
 1 tsp liquid Stevia
 500g (1lb 2oz/2 cups) natural yoghurt
 250ml (8½fl oz/1 cup) buttermilk
 1.5kg Swiss meringue buttercream
 a few drops of natural pink food colouring
 orange blossoms or other edible flowers and citrus leaves, to decorate

1. Preheat the oven to 160°C/320°F (Fan). Grease a 6cm (2½ in) deep, 23cm (9 in) round cake tin and a 7cm (2¾ in) deep, 18cm (7 in) round cake tin. Line the bases and sides with three layers of baking paper, extending the paper about 5cm (2 in) above the edges of the tins.

2. Sift the semolina, flour, almond meal and baking powder into a large bowl. Beat the butter, rice malt syrup and orange zest with an electric mixer until light and fluffy. Gradually add the eggs. Fold in the orange blossom

water and Stevia, and then add the combined dry ingredients alternately with the yoghurt and finally the buttermilk.

3. Divide the cake mixture between the two prepared tins so that it reaches the same height in each tin. Smooth the surface with a spatula and bake for 45–50 minutes or until a skewer inserted into the centre comes out clean. Remove from the oven and leave to cool for 10 minutes before turning out onto a wire rack to cool completely.

4. Make the buttercream.

5. Transfer about 160g (5½oz/1 cup) of the buttercream to a separate bowl. Gently stir in enough food colour to get a pretty pink colour to add a ‘watercolour’ effect to the cake.

6. If the cakes are slightly domed, trim the tops off to level them with a long sharp serrated knife. Cut each cake in half horizontally.

7. Put a little dollop of frosting in the centre of a serving plate and place four strips of baking paper around the edge. This will help to keep the plate clean of any icing. Place one of the large cake layers on top and spread about 160g (5½oz/1 cup) of the plain buttercream over the cake, taking it just over the edge. Top with the remaining large cake layer and

spread another cup of buttercream over the top and side of the cake. Scrape off any excess icing and discard it (especially if it contains crumbs). This is called the ‘crumb coat’ and will help to keep the final layer of icing crumb-free. Put the cake in the refrigerator for the icing to firm up, about 30 minutes. Repeat the process with the small cake layers, working on a baking paper-lined plate.

8. For the final layer of icing, using about half of the pink buttercream, dollop random patches over the sides and top of the large cake. Fill in the gaps with a generous amount of the plain buttercream and starting with the top, spread the top and side of the cake with the icing. You should have patches of pink here and there. Do not overwork the icing or it will all blend together. Repeat with the smaller cake and then place it off-centre, on top of the large cake.

9. Put any remaining pink buttercream and plain buttercream in a piping bag with a 1.5cm (½ in) plain nozzle. Pipe little dollops of buttercream on the cake. Decorate with the edible flowers and leaves.

TIP: The cake can be stored in the refrigerator for several hours, but it is best served at room temperature; otherwise the buttercream icing will be very firm.

Cakes fit for the Queen

Her Majesty The Queen's 90th birthday celebrations have been a highlight for many people up and down the country over the past month, and even worldwide! To mark this grand occasion, we've asked our readers to create tributes to the Queen's long reign in cake form. Here's some of our favourites...



Ashwini Sarabhai
The Dream Cakes

"A cake for the royal Queen cannot go without the very royal icing. A royal icing crown on top and a filigree gate makes it look like the gates to a palace. Lambeth style of royal icing piping makes it even more classic. There is lattice on one of the tiers and stringwork on the bottom one."



Sabrina Jiffry
Sabz Cakes

"The Queen's sense of style was the inspiration behind these cupcakes. Having been named one of the world's most glamorous women by British Vogue, it is only befitting that her birthday cake reflect her style."

Maria Teresa Perez
Kid's Party Cake Design

"My inspiration was the Queen's hats and her colourful dresses. To make this, I created a cake in the form of hat, decorated with flowers in different colours. To complete and give a funny touch, I included the Queen over the hat enjoying a slice of her birthday cake!"



Veena Azmanov
Veena's Art of Cakes

"I believe the Queen's favourite flower is the rose so I made two gorgeous white roses to contrast with the violet. But I wanted to adorn her cake with something grander like a large David Austin Rose, so I created this specially for her in shades of violet and purple. I accompanied them with some pretty sweet peas and filler flowers. The middle tier has a small cameo of a young Queen surrounded by mini blossoms and succulents. I used gold to give the cake a grand, rich look and I placed the flowers like they would be on her hat."



Tina Scott Parashar
Tina Scott Parashar's Cake Design

"I was keen to do a portrait of the Queen, who is one of the most recognisable faces in the world. The base tier is fashioned to resemble her crown."



Vincent Goh
Van Goh Cakes

"I started with Her Majesty's favourite corgi on top of the cake. The top tier was based on her formal gown adorned with the blue sash and the Queen's cypher. The bottom tier was inspired by Her Majesty's coronation gown in 1953, with hand painted elements with gel colours and piped royal icing details."

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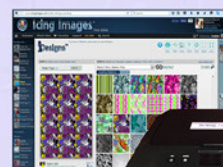
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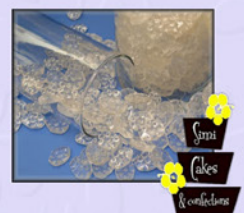
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INTERVIEW

Faye Cahill

Faye Cahill Cake Design

Winner of the Wedding Cake Award at the Cake Masters Magazine Awards 2016, Sydney based cake artist, Faye Cahill is best known for her cakes that combine refined looks with fine detailing and stylised flowers. In this interview, Faye talks to us about her journey to become such a renowned wedding cake artist, her favourite cakes and her tips for budding cake decorators.

Tell us about you and your family

I have been making cakes for most of my working life. My current business, Faye Cahill Cake Design, will turn ten this year. I have a studio in an inner suburb of Sydney, where we work predominantly on wedding cakes with my team of two full time and two part time decorators. I live upstairs from the studio with my husband, four year old daughter and two crazy Tonkinese cats.

Tell us about your business

We are a busy studio with a reputation for high-end bespoke wedding cakes. I strive to always present fresh and innovative pieces and respond to trends in fashion and weddings. We are lucky to work on a whole range of wedding styles, from small offbeat and quirky events to huge opulent and regal productions. We run local classes in our studio around once a month and I'm currently fortunate to be invited on several overseas teaching trips per year. I have filmed video tutorials with Craftsy and Paul Bradford, and I try to find the time to create my own smaller PDF tutorials.

Tell us about your team

My main roles in the business are meeting our couples and designing cakes, as well as decorating. My Studio Manager, Rebecca, answers client emails, oversees production and decorates. Michelle and Nanda work on both production and decorating tasks. Maree is our sugar flower specialist and also decorates. We are a small team and all may need to step into other roles where needed. We are all involved in teaching and at any time we may be hosting private classes and work experience team members. I am very fortunate that I have always attracted great people to the business who are dedicated and take pride in their work.

What were you doing before your cake journey?

I got into cakes quite young, so I didn't do a lot before. I grew up in country New South Wales in a large family. I had always enjoyed and done well in art classes at school and decided to move to Sydney to undertake an art degree. While studying, I worked behind the counter in cake shops to support myself. After graduating, I took a full time job in a cake shop, which I thought would be a 'fill-in', but I started helping out back and really enjoyed it. I started a pastry apprenticeship but only completed a year before I dropped it to work as a decorator



full time. I was very lucky to get a job at a high-end cake studio early in my career and remember how nervous I was to be working on cakes that customers were paying so much for.

If you weren't making cakes right now, what do you think you would be doing?

At one point in my cake career, I wanted to change jobs and started studying interior design. I have a great love of architecture and interiors, so I hope I would be in that field if I wasn't doing cakes. As it turns out, I wasn't ready to leave the cake world. I was always thinking of how to apply the design skills we were learning to my wedding cakes. My little business took off and I wasn't able to keep up with the work at design school. I'm grateful that I was able to stick with it for a year as it helped me take my designing to the next level.

Do you remember your first wedding cake order?

I remember my trial day at Sweet Art way back in the early 90s - I was asked to mix six shades of purple in buttercream for my boss to pipe roses on a wedding cake. I made a beautiful mix of colours, dark and light with pink and blue based purples. That task got me the job and I started working there soon after. At the time, we were doing a lot of Colette Peters style cakes - gold and silver present stacks. Cupids were still popular, and bridesmaids' colours were burgundy and bottle green. For my own business, I remember my first consultation and booking, which was a set of figurines. I kept the \$50 note that they gave me for the deposit as a lucky charm and carry it in my wallet. The first wedding cake I made was a simple two tier with a cascade of Phalaenopsis orchids.



How would you describe your cake style in three words?

Refined, pretty, distinctive.

Where do you get your design inspirations from?

For the work we do for clients, I mostly draw on the unique elements from their wedding. I always ask about colours, styling, florals, and I know most venues so I always consider the setting that the cake will be in. The dress is naturally a big point of reference and I love to draw inspiration from a beautiful gown. I never want to be too literal and make the cake look like a



dress, but it's a fantastic stepping off point and a lovely way to personalise the cake. When I travel, I often look at architectural elements and interiors and imagine how I could incorporate them into cakes.

How did it feel to win the Cake Masters Magazine Wedding Cake Award?

It was absolutely incredible. I was surprised and honoured to be nominated and had no idea what my chances were of winning. The night was so wonderful, a really special celebration of the work we do, and there was a lot of love in the room. My favourite part was the cheer in the room when my name was read out and the hardest part was making a speech. I loved being part of the celebration of others' wins also. There was some incredible talent being recognised.

What has been your most challenging cake?

I've made some technically challenging cakes including a ten tier cake that incorporated a 20kg statue, and one that had a 16 inch ball of roses holding up the upper tiers. Very recently, we made a cake that was one of the hardest design challenges. A complex design that ran continuously over six tiers and was decorated front, sides and back as a continuous flowing pattern. Although it was all white-on-white, it was a challenge to plan out and was a huge decorating job with hours of work from myself and Michelle.

With so many cake artists out there creating beautiful styles of cakes, do you have any favourites that you think are rocking it right now?

Maggie Austin has been a favourite for some time, I love almost everything she does. She often surprises with a new style or technique, but still maintains a signature feel. Her work never fails to convey a magical feel. I'm also a big fan of Zoë Clark. She seems to go from strength to strength and always nails any style she attempts. She is someone who has a great range and a fantastic eye for design. On Instagram, I love Tortik Annushka. It's a killer feed of stunning cakes. I love what they are doing with edible elements, incorporating them in unique and sculptural ways while still keeping a sharp look.

What is your most recognised cake?

One of the first cakes that really took off for me was the 'Arcade'. I designed a range of new cakes and had them professionally photographed; 'Arcade' was an instant hit. The design has a different pattern/finish on each tier, which gives it nice detail and interest, but still has a tailored and sharp look. Using edible silver leaf over a full tier was a new finish that I introduced and it became hugely popular for wedding cakes. Our couples loved that they were getting something different that still said 'wedding'.



What are your three most favourite cakes to date?

I get asked about my favourite cakes a lot and it's impossible to choose. My favourites are often what is the newest, freshest thing that I'm currently working on. I'll give three examples of cakes that have been my favourites at the time I made them:

1. Love Birds, 2007:

This was the first cake I used edible gold leaf on. I really loved how the design came together and how striking it looked. At the time, it was very different to what I was seeing others doing in wedding cakes. It became hugely popular with clients and I made many variations of this one.

2. French Provincial inspired cake, 2012:

This was one of those designs where all the details come together perfectly. I was given a brief by stylist Alicia Larriera, from Form Over Function. She sent me images of gorgeous French Provincial lanterns she was using, luxury waffle table linen and a list of flowers. The tier with the fondant basket weave took forever but I really loved the effect. It's also very cool when I use things for purposes other than they are made for and it turns out nicely. It was one of the first times using the lattice stencil I picked up at a craft store and trying flexible lace in a fondant mould for the medallion motif. I also really enjoyed colouring and arranging the flowers.

3. Cake Legs, 2016:

At the end of 2015, I was asked to design a cake for a 40th birthday for a woman who loved handbags, shoes and champagne. I prefer cute to realistic, and I really love cakes that look like cakes. The clients agreed to the first 'cake legs' cake, which was a cake on legs in cute shoes, holding shopping bags and champagne. It was so much fun, I made a shop display with male and female 'cake legs'. It was a huge hit on social media and we received our greatest number of likes, comments and shares to date.

What has been the best highlight in your career to date?

It's impossible to name only one. The opportunities to travel have been amazing. I feel incredibly lucky to have visited some wonderful places that I would probably never have the chance to go if it were not for working in this field. A big one was also moving into our current building. My previous studio was a tiny rented shop. We now have a larger, permanent space that works for our production and classes, and is also the place where I feel most grounded.





What advice do you give to brides when they need help deciding what type of wedding cake to order?

My process in consultations is to start by gathering a lot of information about the event. After asking about colours, styling, flowers (and the gown only if groom is not present!), I usually start to form ideas of styles that I could suggest to them. If they don't have strong ideas of a style in mind, they are often open to my suggestions. By the time we have discussed size, shape and a few other likes and dislikes, a design often emerges naturally. Less commonly, we are not able to arrive at a final design, and I will try to narrow it down to a few options for them to go away and think about. I don't like to impose my own taste too much on clients, but I will try to offer gentle guidance if I think their ideas will not work or are impractical.

What do you think are the hottest wedding cake trends right now?

I really love the use of black as a base colour. It takes a bold bride to choose it, but if done right, can be incredibly stylish. I'm loving the return of traditional royal icing and Lambeth work, especially if they can be designed with a modern edge. I also love the use of edible items such as meringues, truffles and other gourmet goodies. I think these are incredibly appealing to couples who see themselves as foodies (and who doesn't?) as well as being a total winner with guests who can't wait to dig in.

How do you feel about people replicating your cake designs?

I used to find it very problematic, but as I've done more teaching, it has become much easier. I fear missing out on local orders if others are offering the same

design at a lower price, however, I benefit from tags and shares that may result in new followers or tutorial sales. I really love seeing student work and being tagged when others have made cakes inspired by ours. Over time, I've realised that my studio continues to be busy regardless of others doing copies. It also keeps me on my toes and driven to stay ahead and innovate.

How do you achieve a work life balance and what do you do to relax?

I'm not sure I have achieved that, but I definitely have strategies that help. For a start, I live above my shop so I have a very short commute. I keep most things local so I don't do too much running around. I order groceries online which not only helps with time but means we eat healthier food and avoid meltdowns over chocolate eggs at the checkout. I also have cleaners who come once a fortnight. I find I really need a break when I'm not working, and it's great to not have to spend time off cleaning. My time out is mostly family orientated. We love our Sunday brunches, trips to the park and other kid-friendly activities. I'm very happy watching a Netflix series after my daughter is in bed and we occasionally see movies, have a special dinner out or see one of our favourite bands.

If you could make a cake for anyone, who would it be and why?

As much as it would be a thrill to make a cake for Jennifer Hudson or Ryan Gosling, I have a couple of people in my life struggling to conceive and I would desperately love to be making their babies' first cakes.

What are your top three cake decorating tips for our readers?

Try not to get hung up on striving for perfection. Get stuck in, try your best, then let it go and try to do better next time. Fear of not getting it right can be paralysing and will only hold you back. Tutorials are awesome but so is working things out for yourself and experimenting. A 'mistake' could turn into a new technique that everyone will ask you how to do.

Build your cakes for safe travel to avoid last minute stresses. It's better to over-build than regret it later.

What plans do you have for 2016?

I have a couple more international trips this year, including shooting a new video tutorial. I'm also developing an outline for a book that I would like to self-publish, and will be working more on my patterns and products. Of course, we will continue making beautiful cakes for our clients.

Is there anything else you would like to add?

I would like to thank Cake Masters Magazine for the opportunity to be featured and to thank the cake community for all the support I receive. Cake decorators are a wonderful, inspiring and talented group and I'm very grateful to be part of it!

For more information about Faye and her cakes, visit: www.fayecahill.co.au



Wedding Cake Trends



Painted Cakes

Art meets cake with this trend that just keeps giving. Painting on cakes can create a variety of different styles. Sophia Fox Sugar Artist has created a modern, elegant cake with this glacé painting style and a large wafer paper rose.

"My Painted Wedding Cake with wafer paper rose was inspired by the love that I have for beautiful flowers. I wanted to create a contemporary wedding cake that could accomplish the amazing technique of painting, royal icing and wafer paper flowers, all in one." - Sofia Raposo, Sophia Fox Sugar Artist

Rustic Florals

Sometimes, roses, peonies and other traditional wedding flowers aren't right for the feel of a wedding. Wild flowers, succulents and in this case, thistles provide a less refined, but no less beautiful, alternative.

"A rustic, woody, copper-painted wedding cake with thistles, bay leaves, lavender and blueberries." - Anastasia Widiarsih, Indie Cakes



Olivia Richards Photography



Contemporary Romance

Peach, blush tones with metallics and ivory start as the colour base for modern romantic cakes. Ruffles complement delicate traditional or fantasy flowers – this is elegance at its best.

"Alternating tiers of variegated gold pearls and elegant ruffles tipped in gold adorn this cake. Delicate, blush sugar roses and daisies tipped in pink were the finishing touch for a spring wedding." - Shannon Bond, Shannon Bond Cake Design

Deep Tones

Royal blue, deep purple and black cakes provide a contrasting backdrop for light flowers and metallics. This violet wedding cake by Laura Loukaides Cakes captures this look perfectly.

"Violet and gold work really well together to create an elegant but striking design. Darker colours like this make the perfect background for a cascade of white sugar flowers!" - Laura Loukaides, Laura Loukaides Cakes



Baroque Framing

Over several tiers, this oval framing effect can be created with florals or decorative shapes. In this beautiful cake by Kek Couture, a bas-relief decorative border frames the hand painted swan.

"A hand painted technique was used for the front surface, gum paste for flowers and wafer paper for the feathers." - Özlem Arabaci, Kek Couture

Clean Modern

With sharp edges, clean lines and stripes to draw the eye, plus some subtle metallic, we love modern wedding cakes. These striking cakes are from De La Crème Creative Studio.

"A touch of blush, a little bit of bling and a whole lot of 'wow' pulled this contemporary confection together perfectly." - Heidi Holmon, De la Crème Creative Studio

"Edible silver leaf quietly screams luxury while the creative tier structure brings its own understated elegance." - Heidi Holmon, De la Crème Creative Studio



Floral Meadow Wedding Cake with Gingham Surprise Tutorial

By Liz Marek,
Artisan Cake Company



Liz is the owner of Artisan Cake Company in Portland, Oregon. She is an accomplished author, instructor and baker. Winner of numerous awards and competitions, Liz thrives on pushing the boundaries of what cake and sugar are capable of. In 2015, she dedicated herself to teaching full-time and opened her online tutorial school.

Equipment Required

- Flexique
- Two pieces of wafer paper
- 26 gauge floral wire
- 28 gauge floral wire
- Desiccated coconut
- Food colouring:
 - Green
 - Yellow
 - Ivory
 - Avocado
 - Pink
 - Light Blue
- Floral tape
- 12" masonite or wooden board
- 1lb white fondant
- 12oz clear isomalt (SimiCakes brand preferred)
- Silicone container for pouring
- Small knife
- Blowtorch
- White ribbon
- 8" double barrel cake
- 6" gingham cake (steps included below)
- 2lb white chocolate ganache (3:1 ratio)
- 4lb white fondant
- Gum paste
- Green petal dust
- Pink petal dust
- Hydrangea veiner and cutter
- Thin leaf cutter
- Nicholas Lodge stamens
- Poppy cutters
- Everclear
- Silpat mat
- 2" circle cutter
- 4" circle cutter
- Bench scraper
- Ball tool
- Veining tool
- Flower formers or spoons
- Needle nosed pliers
- Paintbrushes



Difficulty Rating



For the Amaranth:

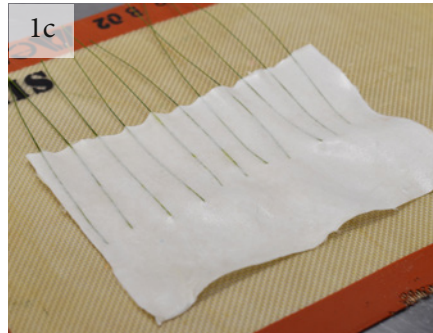
Steps 1a-c.

Prepare the Flexique as directed. Place one sheet of wafer paper onto a Silpat mat and brush on a thin layer of Flexique. Place wires onto the wet surface, spacing about an inch apart. Place a second sheet of paper over the wires and brush with a second thin layer of Flexique. Leave to dry overnight.



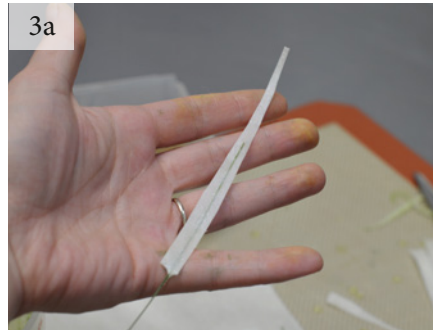
Step 2.

Prepare coconut in a small bowl. Add a few drops of yellow, one drop of green and one ivory. Mix or shake in a plastic bag until well coated.



Steps 3a & b.

Cut your dried wafer paper into long strips that taper towards the point. Dip your strip in fresh Flexique, coating it evenly.



Steps 3c & d.

Coat the strip in the coconut, covering all sides. Bend the wire and hook over the end of a tall drinking glass to leave to dry overnight.



Step 3e.

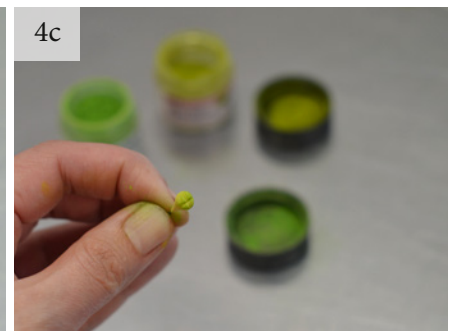
When dry, wire your amaranth together in strips of three. Make sure you cover your wires with floral tape.



For the Hydrangeas:

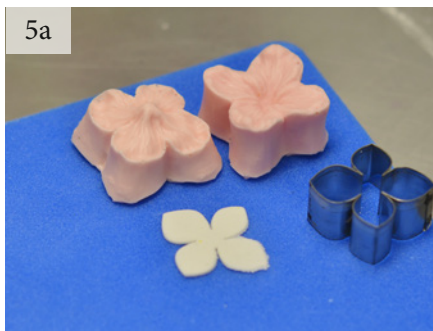
Steps 4a-c.

Prepare about 24 wires that are 7-8" long by making small hooks in the ends with needle nosed pliers. Colour about a marble sized piece of gum paste yellow. Take small pieces about half the size of a pea and thread over the wires. Make a cross in the end with a modelling tool and set aside to dry. Once dry, dust the ends with a little bit of green petal dust.



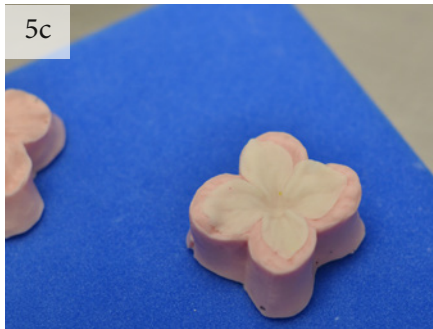
Steps 5a & b.

Roll out a small amount of white gum paste in a pasta roller to a thickness of 4 or 5. Cut out your petals with the cutter. Thin the edges with a ball tool.



Steps 5c & d.

Place in the veiner and press gently. Remove the gum paste and thread over your dried centres. Hang upside down to dry.



Step 5e.

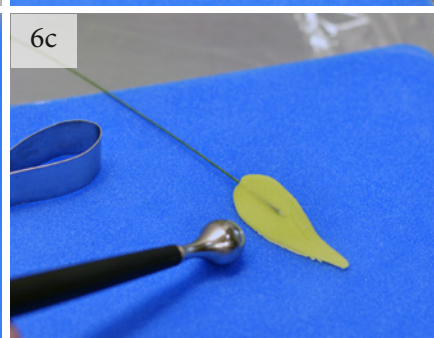
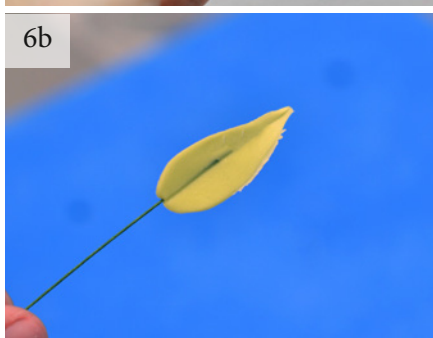
Once the flowers are dry, wire together in clusters of three. Wrap the base wires around a toothpick and cover all wires in floral tape.



For the Jasmine Leaves:

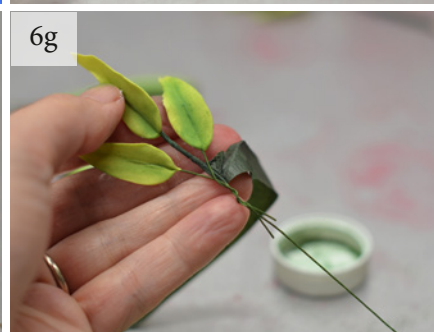
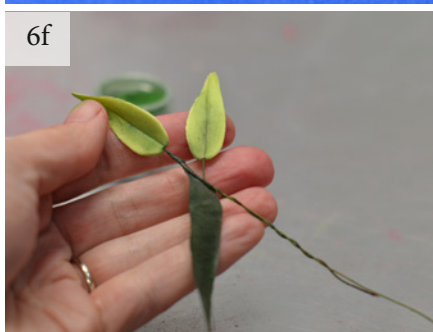
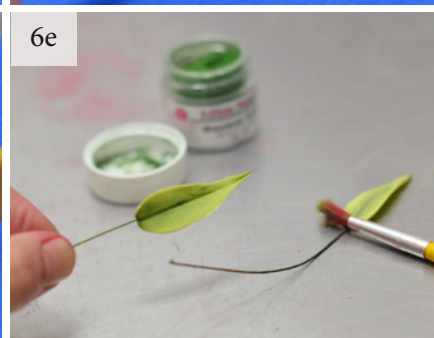
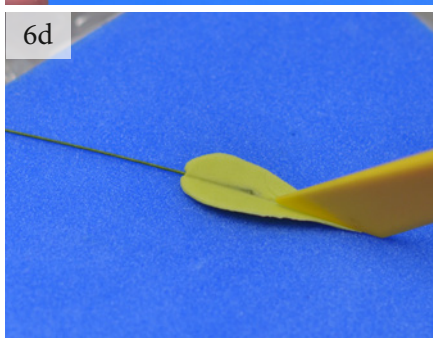
Steps 6a-c.

Colour a small amount of gum paste greenish yellow. Roll out to a thickness of 4 or 5. Cut out your leaf with a thin cutter. Thread a thin wire into the centre of the leaf. Thin the edges with a ball tool.

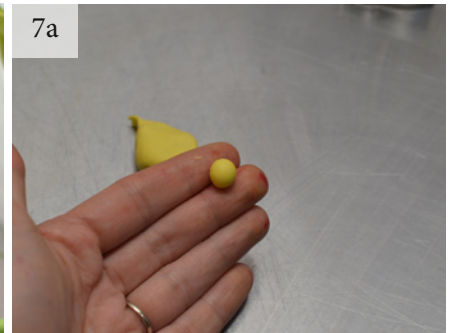
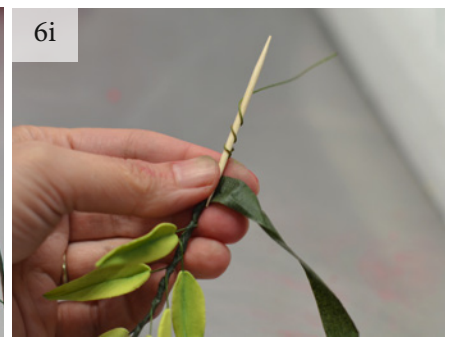


Steps 6d-g.

Use a modelling tool to make a line down the centre. Make several leaves and let dry overnight. Once dry, wire the leaves together in an alternating pattern using one centre leaf with a long wire as the base. Place one leaf lower than the first leaf and wrap with floral tape. Continue placing leaves in this way until you have three leaves on either side of the centre leaf.

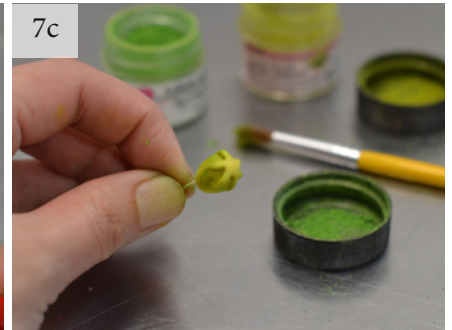
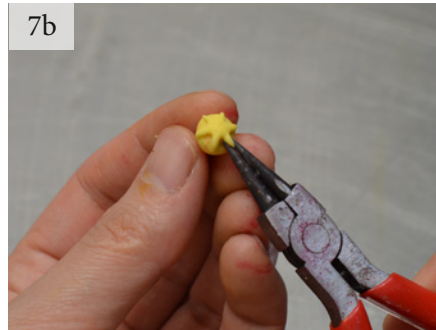


Steps 6h-j.
 Finish with a toothpick and cover with floral tape.
 I airbrushed some of my leaves a darker green for
 variation in colour and contrast.

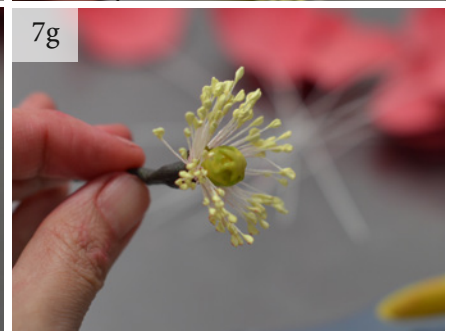
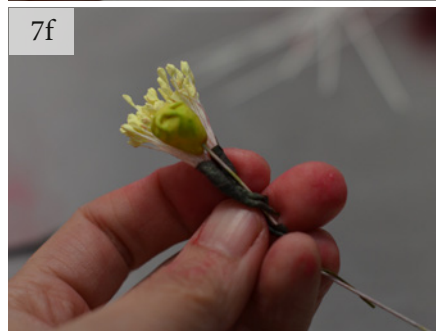


For the Pink Poppies:

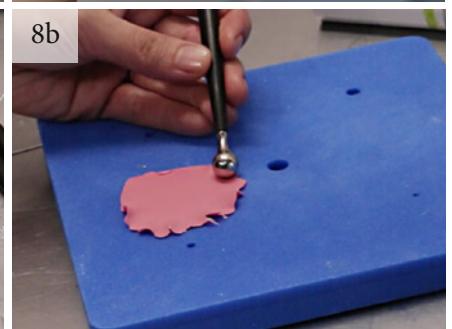
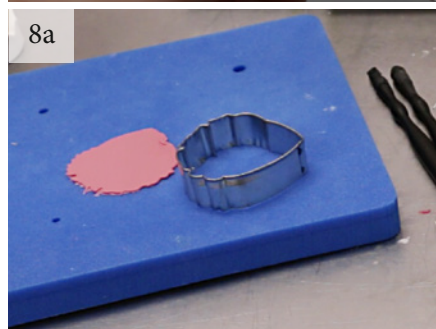
Steps 7a-c.
 Roll out a pea sized piece of gum paste and thread
 over a hooked piece of 26 gauge wire about 7" long.
 Use needle nosed pliers to pinch the end and make
 the poppy texture. Make four centres. Leave to dry
 completely. Once dry, dust two with green food colour
 and paint the other two with black food colour.



Steps 7d-g.
 Take a few of the centres and fold over a piece of 28
 gauge wire. Twist to secure. Wrap with a small amount
 of floral tape. Make three per centre. Arrange around
 the centre and secure with floral tape. Bend out the
 centres. Paint the tips black on the two with the black
 centres.

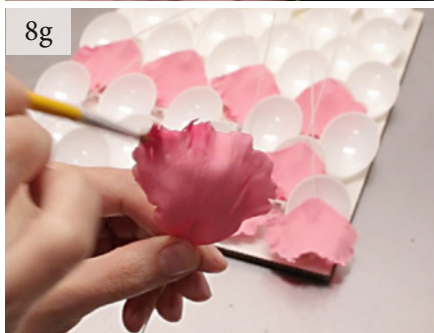
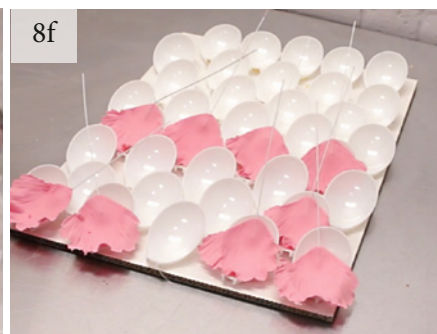
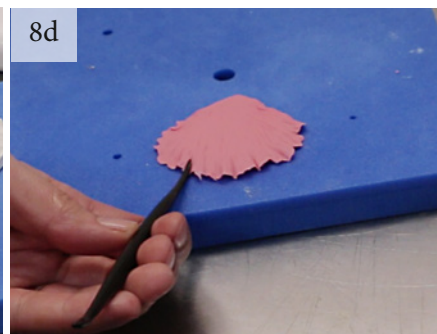
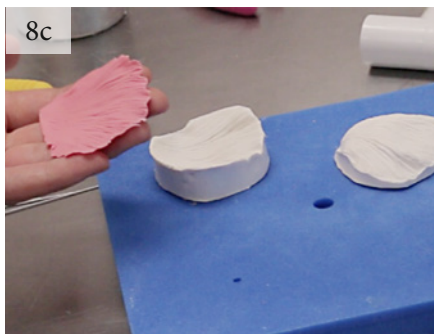


Steps 8a & b.
 To make your petals, roll out a thin amount of your pink
 paste to a thickness of 4. Cut out five petals per centre.
 Thin the edges and use a ball tool to ruffle the edges.



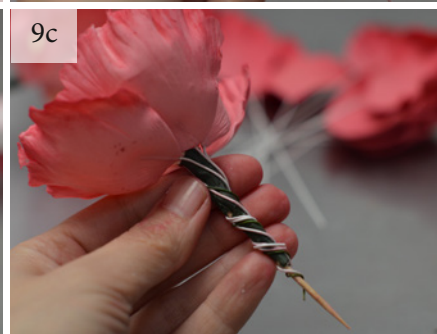
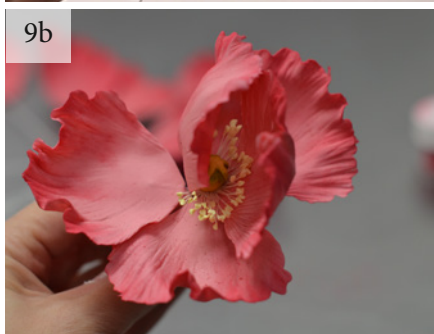
Steps 8c-g.

Use a silicone petal veiner and veining tool to create texture. Place on a flower former or spoons until dry. Once dry, dust the tips with pink petal dust.



Steps 9a-d.

Wrap a petal around your centre. Continue until you have five petals around your centre. Gently arrange your petals into the desired shape. Wrap wires around a toothpick and secure with floral tape.



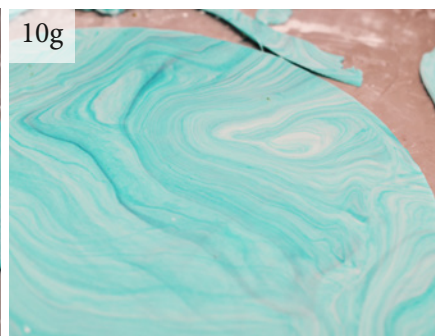
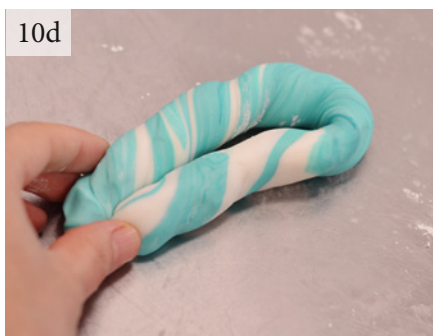
For the Crackle Board:

Steps 10a-c.

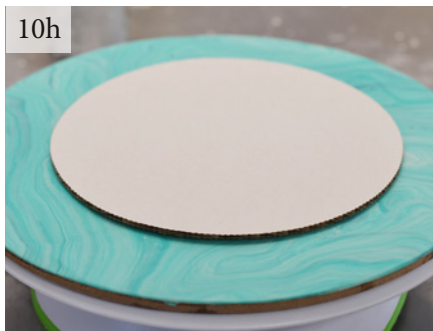
Begin by colouring half your white fondant a light blue. Roll the white fondant and the blue fondant into two separate snakes about 7" long. Twist together.



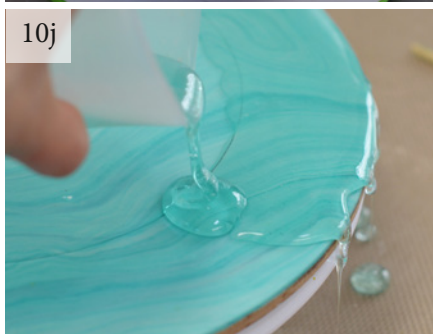
Steps 10d-f.
Fold the twist in half and twist again. Do this 2-3 times and then roll out. You should have nice even marbling.



Steps 10g & h.
Cover your board in a thin layer of vegetable shortening or piping gel. Roll your fondant onto the board and cut off the excess. Place an 8" cake board in the centre and trace a line. Remove the cardboard.



Steps 10i-k.
Melt your isomalt in the microwave according to the directions. Colour with a very small amount of blue with a toothpick. Place a turntable over a Silpat mat or a large cake pan to catch the dripping isomalt. Place a small wedge under the turntable's back side so that the board slants towards the Silpat mat. Carefully pour the isomalt onto the board using the line you traced as a guide. Let the excess drip off the board and onto the mat, rotating your board slowly and working in 5-6" increments until the entire outer edge is covered. Let cool.



Steps 10l & m.
Lightly torch the tips with a blowtorch and shave off the drips with a small knife. Clean up any rough edges with the torch. Cover the edge with white ribbon to finish.



For the Cake:

Prepare an 8" double barrel cake for the bottom tier. You may use any cake recipe that you like. Cover with fondant and chill until firm before painting.

Step 11.

For the gingham top tier, you will need:

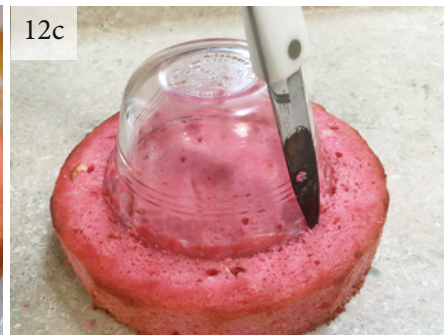
- Two dark pink 6" layers
- One 6" medium pink layer
- One 4" medium pink layer
- One 4" white layer

To colour my batter, I prepared the batter according to the recipe. I poured my white into the 4" cake pan first. Then I added two tablespoons of strawberry amoretto to the batter, a teaspoon of strawberry extract and two drops of soft pink food colour to get my medium pink. I then placed that batter in 4" and 6" cake pans. I added two more drops of soft pink to the remaining batter and placed that into two 6" cake pans. I had a little left over that I baked for myself to eat. YUM! Bake for 30 minutes in the oven at 335 degrees. Check with a toothpick. Remove from the oven when it comes out clean.



Steps 12a-d.

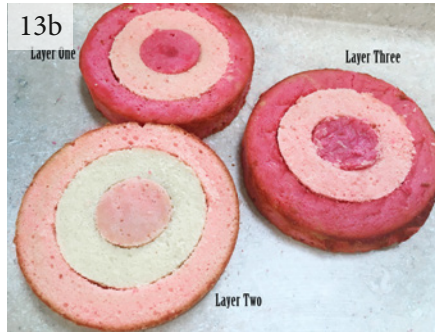
Once your layers are cool to the touch, chill for at least an hour or until completely chilled. Trim off any dark surfaces from the sides and bottom of the cake. Measure with a ruler and mark at 1" tall. Place toothpicks all around and trim the cakes so they are all 1" tall. Use a circle cutter or a glass that is 4" wide as a guide for your first circle. Use a small knife to cut straight down. I used a 2" cutter for the centre circle. Prepare all your cakes in the same way.



Steps 13a & b.

Rearrange the cut pieces of cake to form the following layers:

- Layer 1 - Dark pink, med pink, dark pink
- Layer 2 - Med pink, white, med pink
- Layer 3 - Dark Pink, med pink, dark pink



Steps 14a-c.

Place Layer 1 onto the 6" cake board. Spread on a thin layer of white chocolate ganache, slightly softened so it spreads easily. Place Layer 2 on top. Add another layer of ganache and then Layer 3. Ice in more ganache, smooth with bench scraper until the sides and top are flat and then cover with fondant.



For the Watercolour Painting:

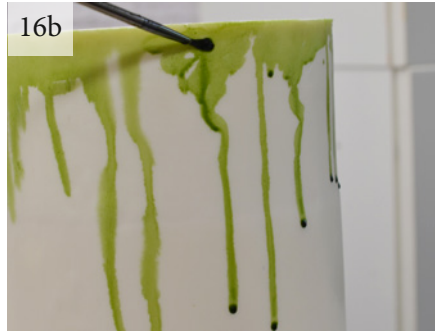
Step 15.

Let the Everclear and gel colours sit for an hour. Strain.



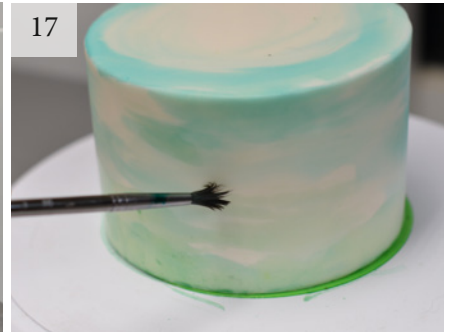
Steps 16a-d.

Turn your chilled double barrel cake upside down by sandwiching between two cake boards. Gently drip your green food colour along the base all the way around. Wipe away any strong drip marks. Leave it to dry for 5 minutes then flip the tier back over.



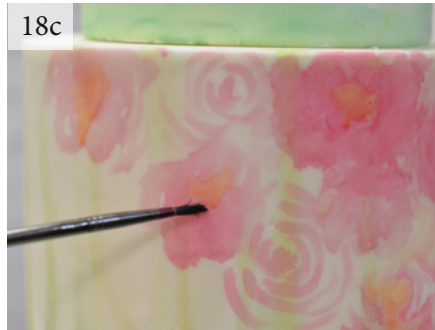
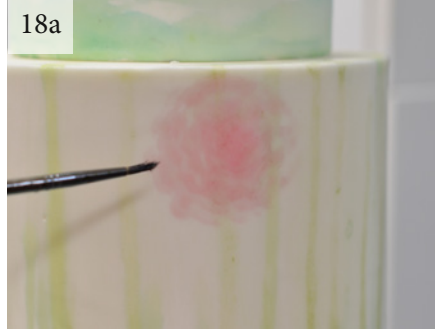
Step 17.

Gently brush the 6" gingham layer with some blue and green in a sweeping motion from side to side. Insert four straws into the 8" double barrel and trim until they are flush with the top. Place the 6" tier on top.



Steps 18a-d.

To paint the flowers, dip in pink food colour and make rough marks that will be your base layer. You can make some flowers that are more like blobs and some where the petals are more separated. Layer more colour over some flowers to make them darker.



Steps 18e-g

Go over some areas with the blue water colour to add in stamens or details on the petals. Paint in small blue leaves for variety. Leave to dry.



Finishing the Cake:

Steps 19a-c.

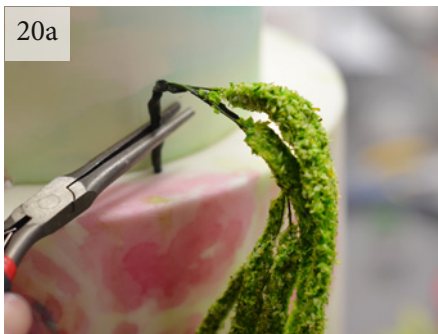
Place a small amount of melted chocolate on your board and affix the double barrel on top. Attach the top gingham tier.



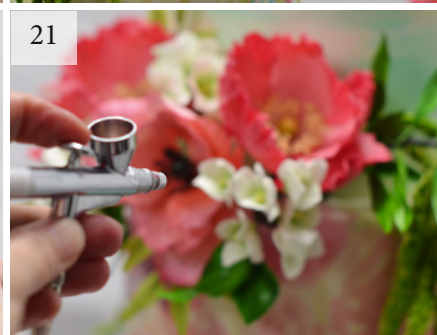
Steps 19d & e.
 Spray the board with the cold spray to make the isomalt crack and then seal with a little spray vegetable oil to stop it from getting clouded.



Steps 20a-c.
 Insert your flowers into a straw and trim off the excess. Insert into your cake with a long pair of needle nosed pliers. I started with the amaranth on the far left, then jasmine leaves, clusters of hydrangea, poppies and small clusters of jasmine leaves. I did the same on the other side. You can also add in more variations of leaves, berries, pods and small flowers to make your spray even more impressive!



Step 21.
 Lightly spray your dusted flowers with water or a steamer to lock in the colour.



Step 22.
 Your gingham spring cake is now complete! To show off your gingham layer, make sure you cut the cake while it is chilled and make slices that are straight down.



For more information about Liz and her cakes, visit:
www.Artisancakecompany.com

To see Liz's tutorial for an 8" double barrel cake, watch her video: <https://youtu.be/7J38EDRz00Q>



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Advice ~ Competitions ~ Cake Hacks ~ Reviews



Marina Sousa

Marina is the sugar artist behind Just Cake. After successful careers in visual merchandising and the entertainment industry, a twist of fate brought Marina to the doorstep of an upscale cake design studio in Beverly Hills. There, she discovered her passion and unique talent for designing cakes. Known for her beautiful cake designs, Marina has been on Food Network as a champion and judge, as well as a guest on The Oprah Winfrey Show.

First Wedding Cake

Q: What are your top tips for someone who is making their first wedding cake?

A: The most important tip I have is to be realistic about your abilities. If there is something that you are not confident about, communicate that by suggesting an alternative design. Your first wedding cake probably isn't the time to try out a new technique! I know it's tempting to do new things when you have the opportunity, but know that with each cake you do, your skills and confidence will build and allow you to take those risks as your business becomes more established. It's always your call whether to take on an order or not, and you need to be as confident about the design as your client is in you. Under promising and over delivering is always a recipe for success.

Changeable Brides

Q: How do you deal with a bride who changes her mind a lot?

A: I typically like to meet with brides once they have made the majority of their design choices for their reception. Venue, floral, decor, linens, their dress are all elements that can be factored into a cake design, but more importantly, they set the stage for the cake. The more information they have coming in, the less chance they will be changing their minds. For the brides who do change their minds, I've learnt to stop reacting to every idea they send. I'll hold onto their ideas, and we'll go over everything to make final design decisions in a scheduled conversation a few weeks prior to their event. This saves a lot of time and it makes the bride feel like there isn't any pressure to commit to something she's not ready for. As long as the date has been secured with a deposit, I'm comfortable letting the design choices come along later.

Cake vs The Sun

Q: What can you do to save your cake in a hot wedding location?

A: Cake and heat just simply are not friends! That being said, there are a couple of things you can do to strive for a disaster free result...
1. Never put a cake in direct sunlight. The sun will always win! Use a shade or umbrella to protect it directly from the sun.

2. For outdoor venues, try to deliver as late as possible. Coordinate closely with the venue to see if there's an opening to deliver right before guests enter the space the cake will be displayed in, and even ask if they have refrigeration available. I've left cakes in coolers when the catering staff are willing to move it to the display table at a more appropriate time. You just need to be a little creative when it comes to the logistics!

3. Your ingredients and the cake itself, obviously, play a role in the stability of the cake. I know some of my flavours tend to be more stable than others. Direct your client towards those choices.

4. Most importantly, educate your client about the risks. I have a statement on the bottom of my order, something along the lines of: 'cakes are not meant to be displayed outdoors in temperatures exceeding 68°F and never in direct sunlight. Once a cake is delivered to any outdoor location, we have no further liability for any occurrence'. Have the client sign a waiver and you should be good to proceed with caution!

Heavy Embellishments

Q: How do you deal with heavy decorations?

A: I start off by attempting to make any embellishment as light as possible, which usually means rolling the gum paste as thin as possible. It might make things slightly more fragile, but the trade off in weight outweighs

the risk. Then it comes down to support. Be realistic about placement, ensuring there are appropriate attachment points in any design. If an embellishment is heavier than I'd like, I will support it 'invisibly' with toothpicks or small dowels. Clear straws or thin pieces of clear acrylic tubing are useful. Every project tends to be different, so it comes down to creativity and a little ingenuity!

Shiny Surface

Q: How do you achieve a shiny finish on edible fondant jewels?

A: One way is using confectioner's glaze that comes in a spray or a bottle that you can brush on. The key to using either is the same rule that you would apply to spray paint - many thin coats are better than a heavy one. If it's too thick, it will blur any detail and drips may form. You can also create your own mixture to paint on with corn syrup and alcohol. The same application rules apply. Let it dry between coats and within 2-3 coats, you should have a nice shine.

Moulds vs Freehand

Q: Do you feel like using moulds is cheating?

A: I absolutely do not! That being said, I have my own line of moulds so some may think I'm biased. I have invested time in designing moulds because I believe they're truly helpful in production. Moulds provide an accuracy and consistency that is nearly impossible to achieve by hand, and most importantly, they can save time. Pricing ultimately comes down to time and labour - that is your most valuable asset and sparsest resource. Being able to offer your clients really intricate designs that are pretty easily achieved with the use of moulds, stencils or texture mats will only benefit your portfolio and your bottom line.



Anagrams Competition



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Avoid eating any pollen

Take care if you suffer from allergies

Cut flowers off their stems as close to serving as possible

Book & Tutorial Reviews

Buttercream One-Tier Wonders
Valeri Valeriano & Christina Ong
£15.99
David & Charles

With 30 simple cake decorating projects inside, covering beautiful cakes for every occasion, this new book is from Queen of Hearts Couture Cakes. Divided into ten themes, the book covers all styles from romantic and shabby chic to geometric and metallic. Each project is broken down into clear steps with image guides and detailed instructions, plus there is a great introduction section which goes through all of the basics you need to know about buttercream. Valeri and Christina fill the book with helpful hints and tips, and there are plenty of techniques that could be used to create other designs.



Cake Magic
Caroline Wright
£12.99
Workman Publishing

With a Mix & Match approach, this recipe book gives you a brilliant resource to create over 100 combinations of cake! The first part of the book forms a sort of 'look book' of all the cakes, with an equation of which recipes are needed. Recipes for cake batters, syrups, frosting and extra somethings (including Salted Caramel, Sautéed Apples and Toasted Marshmallows) follow, so you have all the components for the cakes seen at the start and more. Finally, there is a section on 'Putting It All Together' with lots of tips for combining flavours and final decoration touches.



Cake Decorating Step by Step
Giovanna Torricco
£16.99
Murdoch Books

A lovely, visual guide for the novice cake decorator, this step-by-step book is really well presented and clear to follow. It's full of lots of baking and decorating techniques needed for making creative cakes, cupcakes and cookies. The book guides you through the planning and preparation stages, including how to layer, ice and stack a cake, before moving on to piping and sugarpaste modelling. You can combine the recipes and skills learnt in the earlier chapters to create your own designs, or follow the projects in the latter chapters for tried and tested cakes.



Cookie Wedding Favours Tutorial
Loren Ebert, The Baking Sheet
\$3
[Facebook.com/thebakingsheet](https://www.facebook.com/thebakingsheet)

This PDF guide to making these pretty, wedding cake cookies decorated with piped royal icing ribbon roses and leaves is 27 pages long and includes lots of helpful information. Loren includes her Vanilla Roll-Out Cookie Dough Recipe and her Royal Icing Recipe, and goes through the key equipment needed for the tutorial. Each of the tutorial steps are detailed and accompanied by images. With Loren's clear instructions and her valuable, expert advice, it is easy to recreate these cookies – it's a perfect tutorial for someone new to decorating cookies with royal icing.



Opulencia
Elizabeth Solaru
£30
ECE Publishing

From the founder of the multi award-winning Elizabeth's Cake Emporium, this book is just as much of a great read as it can be used as a guide for specific cake projects. It is packed full of inspiration, tips and techniques, as well as beautiful cakes. Elizabeth covers all of the basics, including recipes, quantity guides and key skills (such as covering the cakes and icing a drum). It's great to read her thought processes for design, in which she includes sections on colour, principles of cake design and even a useful Cake Decorating Timeline for event cakes. Plus, there are over 20 cake designs with the process of making them.



Red Rose Wedding Cake Tutorial
Shereen's Cakes & Bakes
£6
[Etsy.com/shop/ShereensCakesandBake](https://www.etsy.com/shop/ShereensCakesandBake)

A great guide for a beginner decorator attempting their first wedding cake, this 54 page PDF tutorial thoroughly goes through all of the stages needed to create a beautiful wedding cake. Shereen shows you all the tools needed, provides a vanilla cake recipe and a chocolate cake recipe for multiple sizes of cake. She includes a step-by-step guide with images for making and coating a cake with chocolate ganache, before achieving a smooth sugarpaste finish. Next, she takes you through how to make flower paste roses, blossoms and a sugar bow, before dowelling, stacking and arranging the decorations on the cake.



Join us every Friday for **#FreebieFriday** for your chance to **WIN** books, tutorials and lots of other goodies! Head to [Facebook.com/cakemasters](https://www.facebook.com/cakemasters)

Cake Hack

Shortcuts, tips and tricks to help you in the kitchen!

Whether you'd like to bake something on a whim or you simply forgot to take it out of the fridge earlier, here's a handy trick for softening butter in minutes!



1. Place the required amount of butter on a plate or board.



2. Find a glass, glass jug or glass pot that will fit over the butter and fill it with warm water (not boiling). Remove the water once the glass feels warm (around 5 minutes).



3. Place the glass over the butter and leave it to sit for a few minutes or until softened.

You can use a similar hack for getting eggs to room temperature if you've left them in the fridge. Simply place the eggs in a bowl of warm water (not boiling) for a few minutes.

Product Review!

Wedding Silhouette Set from Patchwork Cutters

This Wedding Silhouette Set of Patchwork Cutters provides a simple way to create an eye-catching silhouette design, perfect for an engagement or wedding cake.



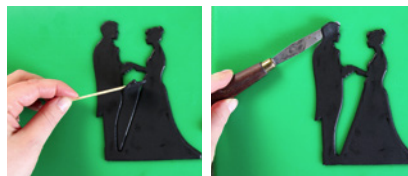
With three designs, in various sizes, and cutters, to create a total of seven couples, this pack provides multiple opportunities for design to suit a variety of sizes and styles of cake. The three smallest cutters would also be great for decorating mini cakes or cupcakes.



We tested out each of the cutters in the set with some black Renshaw Flower & Modelling Paste, as recommended by Patchwork Cutters. The process of creating silhouettes with these cutters was really quick and easy. To start, we rubbed our non-stick board with a little vegetable fat, before thinly rolling out the black paste. Next, we greased the cutter lightly to make sure it created a clean cut and pressed it firmly into the paste. It's good to run your fingers over the whole design, pressing down, to ensure that the whole design is cut – especially in some of the more intricately detailed areas.



After removing the cutter, it was easy to peel away the excess paste around the design, and then we used a toothpick to remove any small pieces that were not needed. A small palette knife was slid under the design to release it from the board, and to transfer the silhouette to a foam pad to firm up for 10 minutes. Just a small amount of water was enough to attach it to the cake.



It was great to see how easy it is to create the detailed outlines of the silhouettes, even on the smallest cutters. You do need to be more careful when pulling away the cutter for sections like the tiny lid of the ring box on the proposal silhouette, but as long as you are careful, it comes out clean.

With the set, Patchwork Cutters also gives instructions for creating a free standing figure for the top of the cake. They recommend

using Mexican Modelling Paste, for which they provide a recipe. You need to allow extra drying time, but it is still a very simple process with a great looking result.



Patchwork Cutters made this cake with the Wedding Silhouette Set and some of the other sets in the Silhouette range. It demonstrates how elegant this style of design looks; it is great that it can be achieved so easily with this product. We definitely recommend the set.



For more information, visit:
www.patchworkcutters.com

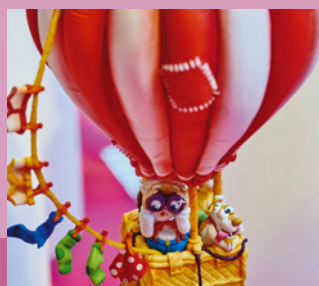
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Vintage Fabric Flower Topsy-Turvy Wedding Cake Tutorial

By Lisa Elliott,
Lisa Jayne Cakes



Lisa is based in the North West of the UK where she lives with her husband and two young sons. She started baking three and a half years ago so that she could make her eldest son's christening cake. She found she had a knack for baking and decorating, and it soon became a passion that has taken over all of her spare time. She particularly enjoys children's cakes; having a large circle of friends with children the same age as her own, she is always kept busy! She is inspired by almost everything she comes across, seeing how it could be achieved in cake, from artwork to fashion, to children's TV. Everything she sees starts her thinking about a new cake design. Lisa learnt how to make a topsy-turvy whimsical cake at a cake class with Marina Sousa at Cake Camp UK. This is her take on the technique.

Difficulty Rating



Equipment Required

- 10", 7" and 4" round cakes
- 10", 7" and 4" 2mm round thin cake cards
- Food safe skewers
- Dowels
- 14" round cake drum
- 2kg cream or white sugarpaste
- 1kg flower paste
- Sugarflair gel colours: Dusky Pink, Baby Pink, Rose
- CMC or Tylose
- Light gold lustre dust
- 4mm pearl dragees
- Cameo mould (Alphabet Moulds)
- Button mould
- Classic Pearl Border Mould
- (Marvellous Molds)
- Rose mould (Karen Davies)
- Circle and scalloped circle cutters, various sizes
- 5 petal rose cutter, various sizes
- Ribbon cutter
- Bulb cone tool
- Sharp knife/scalpel
- Craft mat
- Rolling pin
- Edible glue
- Royal icing (I used Renshaw ready made)
- Ribbon for the board
- 3" polystyrene separator tube
- Double sided tape



Step 1.

Prepare your cakes. Place your cakes on the 2mm cake cards, use some ganache or buttercream to secure to the board. Cover your cakes with ivory sugarpaste and set aside. Cover your board with ivory sugarpaste. Finish it with a ribbon, I have used dusky pink here and have secured with double sided tape.

Step 2.

Preparing your flower paste - I have used a mix of 50/50 sugarpaste and flower paste mix, both white, make sure to mix them well. If you do not have flower paste, you can use sugarpaste and add Tylose or CMC.

TIP: add a level teaspoon per 250g of sugarpaste, make sure it's thoroughly kneaded in.

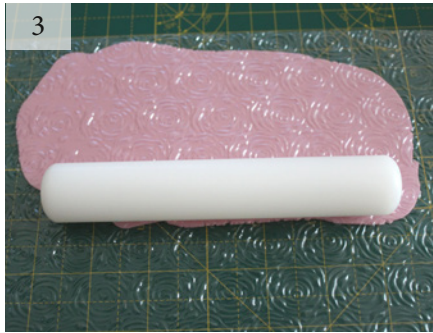
For this cake, I have chosen a theme of pinks. Split the sugarpaste/flower paste mix into six equal portions. Colour one portion ivory to match the base cake covering. The remaining five, you want a dark dusky pink, a lighter dusky pink, a rose pink, a lighter rose pink and a baby pink. Colour them well and wrap tightly in cling film and then in a freezer bag.

Step 3.

To make the puffed roses, take one of your pinks and roll out to about 1-2mm thick. I used an embossing mat here but this is optional.

Steps 4a & b.

Using different rose cutters, cut one of each size in this colour.



Steps 5a & b.

Using a small circle cutter, cut the central piece out of the rose. You will be left with individual petals.



Step 6.

Take each individual petal and fold the inside edge where you removed the circle. Fold like an S and squeeze together so you have a pleat.

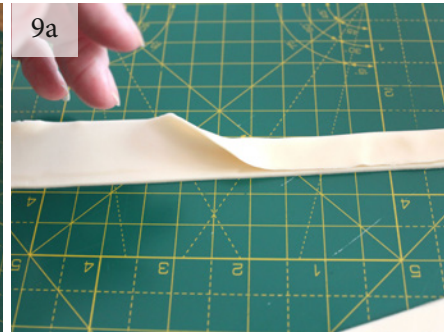
Steps 7a & b.

Using edible glue, stick the five pleated petals together and put them in a flower former or egg carton to dry. You can tidy up the middle with dragees. Repeat this process to make various sizes in different shades of pink. These will be used as filler flowers between the tiers so make five or six of each in different sizes and shades.



Step 8.

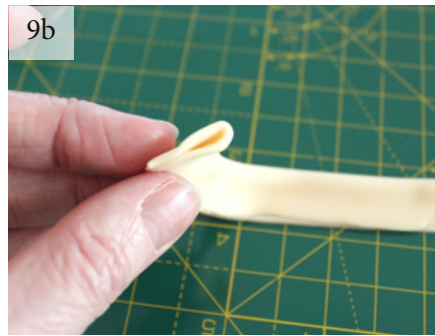
Using a ribbon cutter (or just cut with a knife if you don't have a ribbon cutter), cut a ribbon about an inch in diameter.



Steps 9a & b.

Wet one length of the strip and fold the top down, smooth along the bottom where the water/glue is. Be careful to not flatten the top, you want the top fold to have a puffy effect.

Step 10.
Fold over one end at a 45 degree angle; this will form the middle bud.



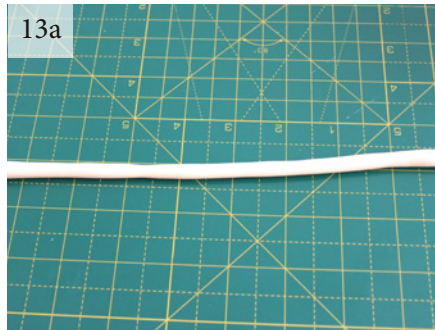
Step 11.
Roll the ribbon around in a circle in your fingers, gently pinching the ribbon underneath. You can add more dimension to it by pleating/ruffling it as you go along to give a more ruffled look.



Step 12.
The end result will have waste underneath, just chop this off and leave the rose to dry on a former. Repeat this process using ivory and shades of pink. Use different width and length ribbons to create a variety of sizes.

Steps 13a & b.

For the rolled rose, roll out a long sausage of flower paste. Using your finger or a ball tool, indent finger prints along one edge, leaving the top edge thicker. Fold one end over at a 45 degree angle again and use as your bud.



Step 14.
Ensuring that the thinner side is pointing upwards, roll this around the bud in your fingers. Don't pleat/ fold this one as you go along so that you get more of a uniform rolled look (rather than the puffy look like the previous rose).



Step 15.
For the next flower, you will need to cut a number of different sized scalloped circles using different shades of pinks and 4mm thick sugarpaste. Once you have cut them out, either keep in a sealed bag or under a layer of cling film so they don't dry out.

Steps 16a & b.

Using your cone bulb tool, rest the bulb half over the edge of the circle and in the middle of one of the scalloped edges. Gently rock it back and forth using your two fore fingers. Once you have a nice frill, move to the next scallop and work your way around the whole circle.



Step 17.
Repeat this process using different sized circle cutters and shades of pinks. Using edible glue, layer the smaller circles on top of the larger ones (up to three layers) to make these frilly flowers.



Step 18.
Using your cameo mould, make a number of different sized and coloured cameos, these will be the centres of your flowers. If you struggle to get your cameo out of the mould, put it in the freezer for a few minutes and it will just pop right out.

Step 19.

Place your cameo in the middle of the layered flower and glue with edible glue. To give it more shape, place in either a flower shaper or as I have done, using foil, you can create your own flower formers.

I have given some of the flowers a more vintage look by adding dragees around the cameo, secured with edible glue. Make sure to leave to dry overnight (at least) or you risk losing some of your dragees!

Step 20.

For a slightly different effect, use the same method with the bulb cone tool, however, instead of using the scalloped circle cutter, use a plain circle cutter. You can either layer on different shades of pink or stick to the same pink but different sized circles.

Step 21.

To try and keep the variety, you can use dragees of different sizes in the centre of the flowers as well as cameos, or leave some of them plain.

Steps 22a & b.

For the pleated flowers, cut a circle from sugarpaste about 2mm thick. Cut a circle out of the middle.

Steps 23a-c.

Starting from the top, fold the middle of the circle over into a pleat. Move the circle around in your fingers and continue to pleat.

Step 24.

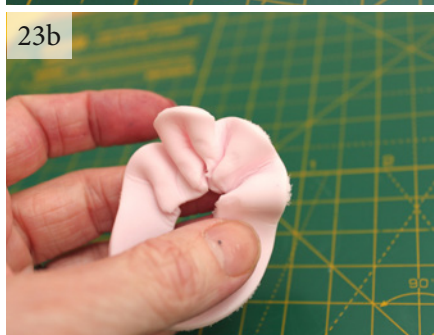
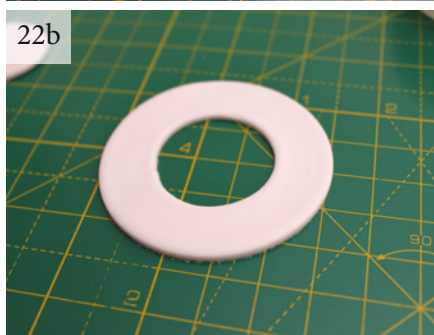
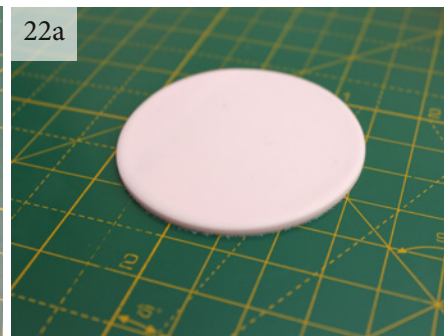
Now place a cameo in the middle to cover the gap where the pleats meet. Again, repeat this process with different sized circles and shades of pink so that you have a good selection for your cascade.

Steps 25a & b.

At this point, using your button mould and your rose mould, make a number of different shaped and sized buttons and roses (I've used the two smaller of the roses on the mould) and leave to one side to dry. These will be used to define the cascade later.

Step 26.

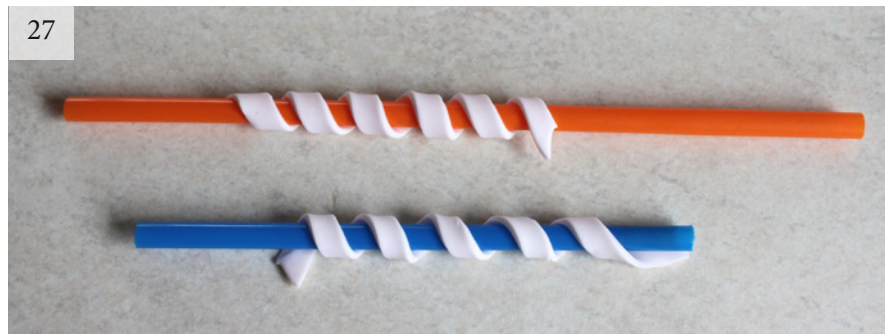
For the ribbons, roll out your cream/ivory sugarpaste mix 2-3mm thick. Using your ribbon cutter (or knife), cut a number of different sizes and lengths of ribbon. Use half of the ribbons to fold over to make a loop. Leave to dry standing on their side to keep the shape. The remaining ribbons should be left to dry with slight folds/curves so that they look like they have movement i.e. blowing in the wind.



Step 27.

For the smaller twists, cut the ribbons to be about 1-2cm in width, then wrap them around a dowel or a thick straw. Leave to harden for about 10 minutes and then gently pull off the dowel/straw. Leave to dry overnight.

Once you have made all of your flowers, ribbons and cameos, set to one side and work on the structure of the cake, starting with the separators.

**Steps 28a-c.**

Using your 3" polystyrene separator tube, you will make the supports for between the tiers to make the cake appear topsy-turvy without cutting the cake itself. If you wish for the cakes to be slanted at more of an angle, when you cut these separators, you need to have more of an incline i.e. keep one side taller. The best way of judging this is to start off with a steeper slope (keep the tall end about 2" and the small end just under 1"), place this on your bottom tier and test how it looks by placing your middle tier on top - be careful when working this out with real cakes. You can then cut the taller side lower down if you'd like less of an angle. I ended up with a tall end just over 1" and the short end about 1cm.

**Step 29.**

Once you are happy with the angle, put to one side whilst you cut the second separator.

Step 30.

Do the same again for the top tier separator, cut it to size, position on your cake to see how it sits and adjust the angle as needed. Make sure your separator is facing the opposite way to the bottom separator (otherwise both tiers will slant the same way).

Step 31.

Once you are happy with the angles of the separators and how you will place the tiers on the cake, you need to stack it and secure the tiers. As you can see, the cakes are placed so that the bottom tier has no slant, the middle tier slants to the right and the top tier to the left, this gives the topsy-turvy effect.

TIP: Please note that I have used cake dummies so have not used dowels here. If you are using real cake, you must dowel. Just remember that you only have a small diameter separator between the cakes so the dowels will need to be close together and central.

**Step 32.**

Using royal icing, secure the separator to the bottom tier, then secure the middle tier to the separator using royal icing. Insert a food safe skewer through the middle of the top tier and using a heavy rolling pin (or anything heavy), gently bang it down to get it through the cake card and into the bottom tier. Keep it going until it reaches the cake drum. I have added a second skewer here, as this was a cake dummy and I haven't used dowels, however, if you are using real cake with dowels, the one skewer should suffice.

Step 33.

Once you have reached the drum, using sharp wire cutters or craft cutters, chop the top of the skewers off to be flush with the cake.



Step 34.

Repeat the same process with the top tier, first securing the separator to the two tiers using royal icing. Use one skewer to go through the top tier and into the middle tier, you can gently stop hammering it in once it reaches the cake card on the middle tier.

Step 35.

Now you have a blank canvas for all of your flowers, that will now have dried and firmed up.

Step 36.

Using your white sugarpaste/flower paste mix, fill your bead mould. As with the cameo mould, if needed, place in the freezer for a few minutes to release it. Make sure to flatten your sugarpaste and cut off any excess before releasing.

Steps 37a & b.

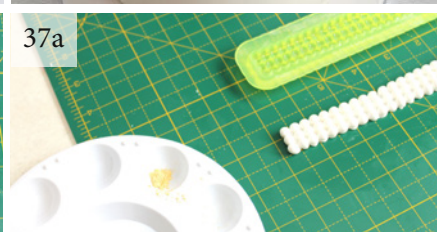
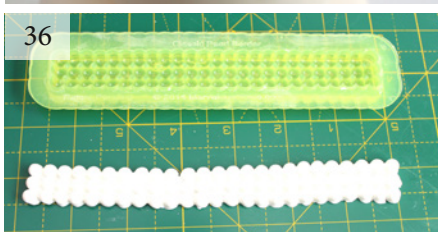
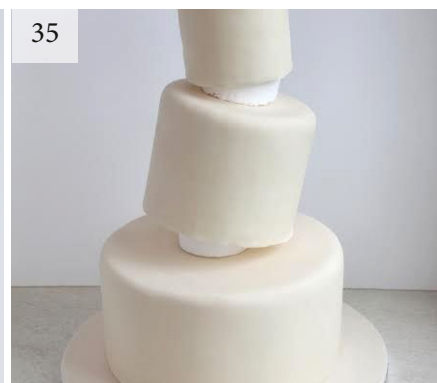
Using your gold lustre, dust the beads lightly so that they have a slight antique gold shine but are still predominantly white. Repeat the process until you have enough beads to go around the base of the bottom tier. Glue them on using water.

TIP: For this design, I have chosen a cascade of vintage fabric effect flowers in pinks. You can use your imagination with this topsy-turvy design and come up with any number of ideas! It's worth noting that too much on the cake will take away from the topsy-turvy effect.

Step 38.

To decorate, start by adding the ribbons and the twists to the gaps between the tiers to give the cake some added movement. Secure these with royal icing. Use the rolled roses to fill the gaps between the tiers. Position your flowers in a cascade down the cake however you feel comfortable with, but try to keep a defined cascade in mind when you are placing the flowers. I have kept the ribbons and twists the same colour as the base cake so as not to distract, and I have kept the flowers in various shades of pink. To ensure you have a smooth line on your cascade, try to fill the gaps with buttons and brooches.

For more information about Lisa and her cakes, visit:
www.lisajaynecakes.co.uk



38





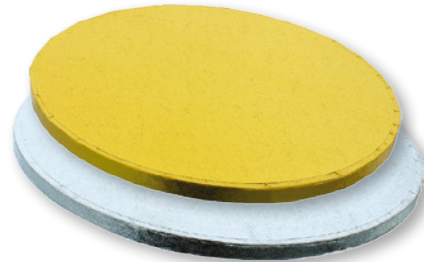
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Cake Masters

goes to ...



As the first time we'd visited SoFlo Cake & Candy Expo, having heard so many great things about the show, we were so excited to fly over to Miami and be the show's Platinum Sponsor. It was a brilliant, well organised show with so much to see. Here's everything we loved...

#RenshawIsland drew a huge crowd to our stand, with everyone taking turns to sit on the pirate throne, strike a pose with Captain Cutlass and attempt to win the Renshaw fondant that filled the treasure chest. A sugar scene that truly captured the imagination of SoFlo's visitors, we were so impressed with how Liz Marek, of Artisan Cake Company, Jockan Jordan, of Dat Cake Place, and Erin Schwartz, of Stacked, managed to pull together such a huge project. Initially, we were apprehensive about the piece being created by three people in three different states, only to be brought together at the last minute. As a whole, it was so cohesive and looked amazing. Their attention to detail on a task at such a large scale was fabulous, with the finish at a really high standard. With the interactive element of inviting visitors to sit in the throne, we loved seeing the enjoyment that this showpiece generated and think it's the best one we've commissioned yet! The display used over 305lbs of fondant, so we'd really like to thank Renshaw for sponsoring the project.

We loved the huge variety of stands at SoFlo. There were over 100 vendors from all over the world, with so many exciting products available. The 4,000 attendees to the show that came from over 30 different countries had so much to see and do over the weekend.

SoFlo offered more than 90 classes and demonstrations; there were lots of opportunities to learn new techniques from the best teachers in the cake decorating world! On stage, we saw Evil Cake Genius impress with the speed of decorating with their amazing stencils, and the lovely ladies from Queen of Hearts Couture Cakes demonstrate how to pipe beautiful buttercream flowers.

At every show we visit, a highlight for us is seeing the competition cakes. The platform provided by shows gives cake artists something to reach for and brings out the best designs, skills and execution. SoFlo's cake competitions were filled with remarkable cakes – there were over 85 entries! We particularly loved the Earth Day Themed Category. To see a category of cakes that were all so personal was incredible, they all showcased individual interpretations of the theme and together, were inspirational. We really felt for Marc Le Doux who made an outstanding wedding cake that couldn't be judged because it was too tall for entry. His artistry was exquisite. It's always important to read the rules, and cases like this are a strong reminder.

See the winning cakes over the next few pages!





Head Judge, Chef Nicholas Lodge shares his thoughts on the competition cakes...

"The SoFlo 2016 Cake Competition was an amazing success, well organised and presented by the creators of SoFlo, Melanie Richard and Natasha O'Connor. We had an amazing array of cakes to judge in three categories: the 'Earth Day' theme cake category, the 'to infinity and beyond...' gravity defying cake category, and 'flora and fauna of South Florida' wedding cake category. As with all cake competitions, there were specific rules and regulations governing each category. Regretfully, over 10 of the 85 entries were not judged, or lost up to ten points, for not adhering to the posted guidelines. The number one thing I tell my students when entering a competition is 'read, and be sure you understand, the posted rules for each competition!'

I had the opportunity to create the rules and regulations for the SoFlo 2016 Cake Competition, so I was quite familiar with what they included. The greatest infraction was with the height of the cake. The rule stated that your cake must fit in a maximum base size of 24x24" with maximum height of 36". That means the cake or any part of it must not exceed these dimensions! In this competition, we had seven entries that were too high, ranging from 1/4" to 3" over the 36" height restriction. Remember, overall height is from the table to the top of the highest point of the cake design! It includes the board, as well as the spacers or feet under the board.

It's very sad when you see a cake in front of you that would place in the top three or five of the division but can't be judged due to the height! Very sad, but to be fair to the entrants that did read and adhere to the rules, I run a tight ship and all of the shows I judge are done so in a professional manner. To that end, I cannot, and will not, allow my judging team to turn a blind eye to any of the rules! However, it is very difficult to tell a competitor, with tears in her eyes that could not understand why her cake did not place, that it was because her entry was 1/2" too tall. This situation could have easily been avoided by confirming that the finished entry met the height guidelines for that category.

The wedding cake category had an amazing entry, a perfect wedding cake with stunning work on the roses, peonies and sweet peas presented. But, it received 0 out of 10 for not adhering to the theme, 'flora and fauna of South Florida'. Yes, roses, peonies and sweet peas are used in weddings in South Florida, but are not native to South Florida, or in the case of peonies and sweet peas, even grown there!

Read the rules!!!

I look forward to an even greater number of entrants in the 2017 SoFlo Cake Competition. Hopefully, all the competitors will have an opportunity to carefully review the rules and remember... in any competition, if you're not sure... ASK!!!

Sweet wishes!"



Competition Winners Wedding Cake Category



Professional - 1st Place
Beth Nolan



Semi-Professional - 1st Place
Candice Pittman

Competition Winners Earth Day Cake Category



Professional - 1st Place
Renee Hernandez



Semi-Professional - 1st Place
Julie Correra



Teen Category
Kyle Coto

Competition Winners

Gravity Defying Cake Category



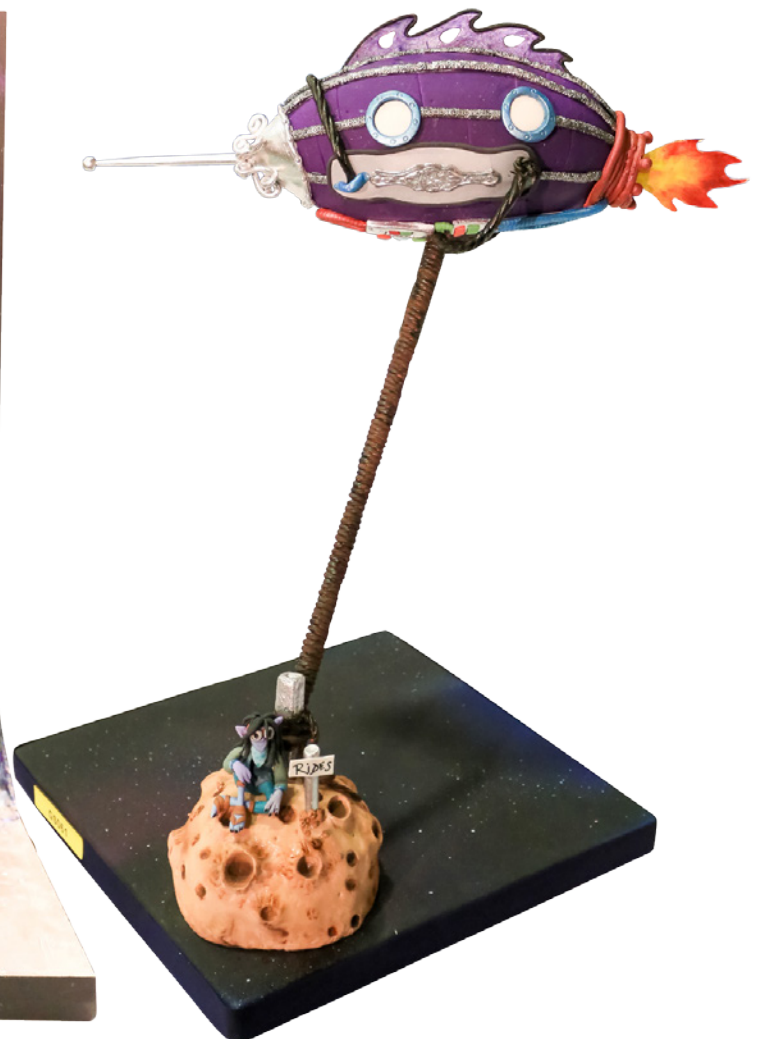
Professional - 1st Place

Jesse Lesser



Semi-Professional - 1st Place

Matilda Duque



We had such an amazing weekend at SoFlo Cake & Candy Expo and are looking forward to returning to Miami next year, on 29th & 30th April 2017. SoFlo have told us about some exciting changes and additions for the next expo, with even more interaction for attendees. We've also heard great things about a theme that involves magical creatures from under the sea! Can you guess what it might be?!

To find out more about SoFlo, visit: www.soflocakeandcandyexpo.com

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The Cake Masters Magazine Awards are the only major awards programme dedicated to recognising the best talent in the world of cake decorating and sugarcraft. For 2016, the Cookie Award is sponsored by Silikomart. Here is some more information about Silikomart and why they have sponsored this award...

Silikomart is a young and dynamic company based in Venice, Italy, that specialises in the production of silicone moulds and accessories for creative pastry, baking, chocolate, cake design and much more. Silikomart offers a wide range of refined and innovative products, with a functionality, practicality and beauty which meet the needs of everyone who loves to bake. Silikomart products have a reputation for enhanced design; they are renowned for their high quality silicone and MADE IN ITALY production.

In 2012, the company launched the Wonder Cakes line, an exclusive and unique range of moulds and accessories dedicated to cake design. This line perfectly combines the Italian tradition of refined pastry and the amazing techniques of Anglo-American cake decorating. Wonder Cakes is a union made of elegance, innovation and harmony. The silicone offers a wide range of advantages: it is extremely flexible and versatile, it resists temperatures ranging from -60°C (-76°F) to $+230^{\circ}\text{C}$ ($+446^{\circ}\text{F}$), and is thus suitable for use in the oven, fridge and freezer.

What distinguishes Silikomart is its ongoing research. They work hard every day to develop new ideas, watching the market trends with curious eyes, trying to anticipate them and to offer their customers products that could make their baking experience even more exciting.

Visit Silikomart's shop at:
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“ We have known about the Cake Masters Magazine Awards for many years. It is a great honour for us being among the sponsors of this wonderful event that involves creativity, technique and passion, and that is able to gather so many talented people from every corner of the world. It is exactly where Silikomart wants to be, at the side of innovation! As sponsor of the Cookie Award, we look forward to seeing the amazing things the nominees of this year will present. May the best cookie decorator win!
 Chiara Matteazzi, Marketing & Communication, Silikomart

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 2016



Bride & Groom Cupcake Toppers Tutorial

By Hayley Lankston,
Dollybird Bakes



Equipment Required

Tools:

- Work board
- Rolling pin
- Palette knife
- Sharp knife or scalpel
- Paintbrush
- Stitching tool
- Dresden tool
- Piping bag
- Piping nozzle of your choice
- FPC Tiny Decorations mould
- Drying foam mat
- Circle cutter, 68mm diameter
- Heart cutter, 75mm (slightly larger than your round cutter)
- Square plunger cutter, 15mm

Edibles:

- White sugarpaste treated with tylo/gum tragacanth
- Flesh sugarpaste treated with tylo/gum tragacanth
- Black sugarpaste treated with tylo/gum tragacanth
- Red sugarpaste treated with tylo/gum tragacanth
- Buttercream
- Cupcakes
- Edible Pearls: 4mm (cream/ivory), 1mm (black)
- Edible glue or water

Difficulty Rating



Hayley started cake decorating in 2011, after the birth of her son and attending a local cupcake decorating class. She caught the bug, fell in love with the art of cake decorating and hasn't stopped learning new skills and techniques ever since. In 2014, she left her previous job as airline cabin crew to pursue her love of all things cake. Based in Cornwall, UK, she works from her little 'cake cave' and is able to see her young family grow, and do the job she loves.

For the Bride Topper:

Step 1.

Roll out some flesh coloured sugarpaste until it is about 4mm thick. Cut a 68mm round disc. Pop the disc on the drying foam mat.

Step 2.

Roll out some white sugarpaste until it is about 3mm thick. Cut out a heart shape.

Step 3.

Take the white heart and position it over the flesh disc. This is the bride's dress. Make sure that the heart covers the bottom part of the flesh disc. When happy with the position, use a little water or edible glue to secure in place. Use your finger to smooth over the edges.

Step 4.

Take the circle cutter and cut around the original flesh disc again, this time, cutting the white heart and creating the dress.

Steps 5a-c

Use a little water or edible glue to stick the ivory sugar pearls in place for the bride's neckline.

Step 6.

Take the stitching tool and add the detail to the bust line of the dress.

Step 7.

Take a small amount of red sugarpaste and make a small rose with the FPC mould. Attach it to the bride's dress with a little water or edible glue. Set aside on the drying foam mat to firm up.

For the Groom Topper:

Step 8.

Roll out some black sugarpaste until it is about 4mm thick. Cut a 68mm round disc. Pop the disc on the drying foam mat.

Step 9.

Roll out some white sugarpaste until it is about 3mm thick. Cut a 68mm round disc. Use the scalpel or the knife to cut a deep V shape approx 2/3 of the length of the circle.

Step 10.

Stick the white V shape to the black disc with water or edible glue.

Step 11.

Roll out some black sugarpaste until it is about 3mm thick. Cut a 68mm round disc. Use the knife to cut the centre rectangle from the disc. Cut the rectangle from corner to corner diagonally, as shown. These will be the jacket lapels.

Step 12.

Take the black lapels and position on your work board with the widest parts at the top in front of you. Take the sharp knife and cut diagonally to remove a small triangle shape from the top of each lapel, as shown. Take the square plunger cutter to remove another triangle, creating the finished shape of the lapel. Repeat for the other lapel.



Step 13.

Attach the lapels to the black disc with a little water or edible glue. They will sit flush with the white 'shirt' part. Take the stitching tool and add the finer detail to the edges of the lapels.

Step 14.

Take some black sugarpaste and make a little bow tie using the FPC mould. Attach with water or glue. Use the 1mm black sugar pearls and attach down the centre of the white shirt to act as buttons. Use the 15mm square plunger cutter to make a little pocket for the jacket and detail with the stitching tool. Fix in place with water or glue.

Step 15.

Take a little red sugarpaste and make a tiny daisy style flower. Pop a small 1mm black sugar pearl in the centre and fix to the jacket just above the pocket with water or glue. Take a small ball of black fondant and roll into a ball to make a button for the jacket. Use the dresden tool to make the two-hole detail on the button. Set both toppers aside to dry on the foam mat to firm up.

To Finish:

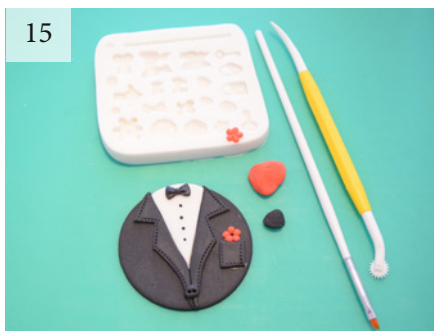
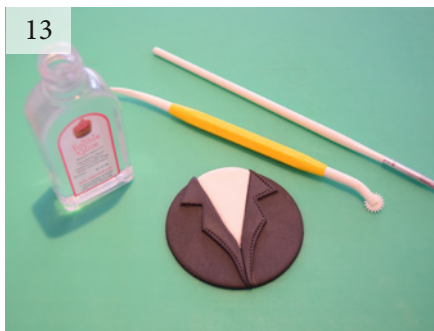
Step 16.

Take your buttercream, cupcake and spatula. Flat top your cupcakes with the spatula, you will want a softer buttercream for this as it will be easier to work with.

Step 17.

Fill your piping bag and pipe a little buttercream on the top of each cupcake. Pop your topper in place. All done!

For more information about Hayley and her cakes, visit: www.dollybirdbakes.co.uk





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For 2016, the Wedding Cake Award is sponsored by Fondarific. Here is some more information about Fondarific and why they have sponsored this award...

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“I look forward to the Cake Masters Awards Ceremony every year to experience the true passion for the sugar art industry. The talent from around the world is amazing and you get to see fabulous, unique masterpieces and meet their creators. It is an honour to sponsor the Wedding Cake Category Award.”

Lois Judy, Co-owner, Fondarific

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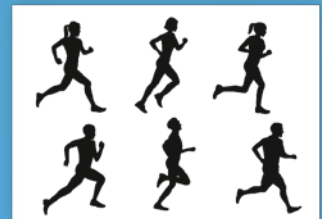
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Isomalt Koi Pond Sculpture Tutorial

By Sidney Galpern,
Owner of SimiCakes.com



Difficulty Rating



Sidney is a Certified Professional Chocolatier, Cake Designer, Sugar Artist, International Instructor and an ICES Approved Teacher. She specialises in cast, pulled and blown isomalt. She graduated with honors from the prestigious Ecole Chocolat School of the Chocolate Arts and has the distinction of being the youngest student to ever complete the program. Sidney designs and manufactures her own line of sugar art tools and silicone moulds, and manufactures her own brand of pre-cooked Simi Isomalt.

In this tutorial, you will learn how to use the brand new Simi Transfer Sheets by Icing Images® with isomalt. Simi Transfer Sheets work the same way cocoa butter transfers do with chocolate- except these are specially made for isomalt! Pour liquid isomalt directly onto them, or lay sheets over the back of your poured isomalt moulds. You will notice the vivid colours pop right away! As soon as the pieces are cool, you can release them and peel the plastic backing away to leave an intricate, vibrant, yet translucent design on the back of your creation that allows light to reflect through. Coupled with Simi Isomalt, there are endless design possibilities!



Equipment Required

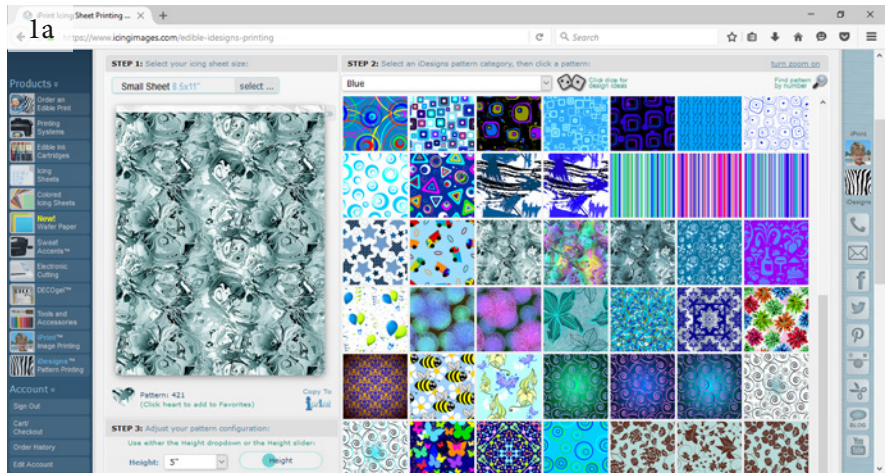
- Simi Isomalt (approximately 4lb)
- Simi Transfer Sheets: 2 sheets in pattern #421 and 1 sheet in #696 from IcingImages.com® iDesigns™ Program
- Silicone moulds: I used the Simi Koi, Sphere, Dragonflies, Water Lily Kit
- Simi Flex Form Molds©
- Microwave
- Silicone bowls
- Paper towels
- Scissors
- Toothpicks
- Silicone mat
- Gloves
- Chef's blowtorch
- Small fan, for cooling
- White and Turkish Black petal dust from The Sugar Art
- Food grade airbrush
- Liquid airbrush colours: Lemon Yellow, Electric Pink, Sky Blue, Violet, Avocado Green, Royal Blue, Orange
- 6" metal cake pan (greased with cooking spray)
- Paintbrushes
- High proof alcohol
- PME Edible Glaze Spray

Steps 1a & b.

Your first step is to pick out and print your edible Simi Transfer Sheets to enhance your isomalt sculpture with a relaxing water theme.

TIP: You can order any prints directly from IcingImages.com® if you do not want to print them yourself.

For my printing, I am using Icing Images® online iDesign™ program. With this program, you can find thousands of categorised images and even save your favourites. I really like this program because I will never run out of ideas! For this project, I used pattern #696 for the green tendrils and #421 for the water. Open up the program, pick out your pattern and print – it's that easy!



Steps 2a & b.

Using Simi Flex Form Molds, create the desired water and tendril shapes directly over the pattern, paper side up so the print will transfer. Starting with the cast isomalt elements, melt Simi Isomalt in the microwave until liquid, 30 seconds first, then 15 second intervals until liquid.

CAUTION Isomalt is extremely hot, reaching temperatures upwards of 300 degrees, and can cause serious burns if handled improperly. Please wear gloves when working with isomalt, a thick cotton glove with a latex or plastic glove over it is what I usually recommend.

Working on a silicone mat or non-stick baking liner, fill the flex form frames with liquid clear isomalt, just enough to cover the bottom. Allow to dry at room temperature until hard (about 25 minutes). Once firm to the touch of a toothpick, remove the flex forms and plastic backing.

TIP: Use a chef's blowtorch over the surface of the liquid isomalt to remove any excess bubbles after pouring.

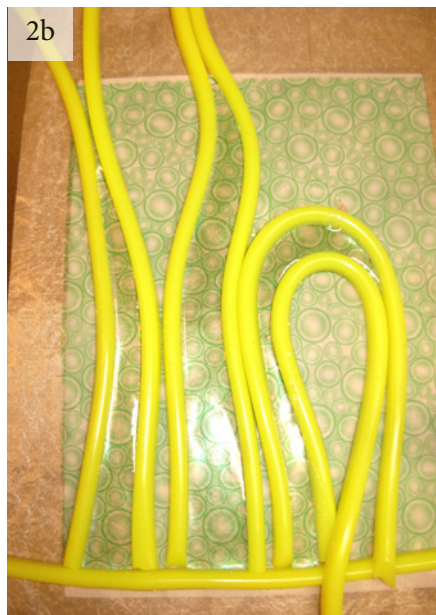
Step 3.

Trace and cut a 6" circle out of blue print #421 for the base. Using royal blue liquid airbrush colour, colour isomalt to the desired tone. Fill in a 6" metal cake pan (greased with cooking spray) to create a thick, strong isomalt base. Lay the print paper side down onto the surface of the isomalt and allow to harden at room temperature (about 35 minutes).

CAUTION Metal conducts heat and the cake pan will be as hot as the isomalt.

Steps 4a & b.

Pour two spheres with clear isomalt. The spheres will take time to harden because they are thick (about 45-60 minutes). Once cool, use a blowtorch in small intervals to clear away the bubbles at the surface, using a fan between each section to cool the spot so it doesn't drip. Once both spheres are made and cleared, attach together using the blowtorch and a level. The flat spot where the mould opening was should be on the underneath of the bottom sphere, and on the top of the upper sphere to help with stability.



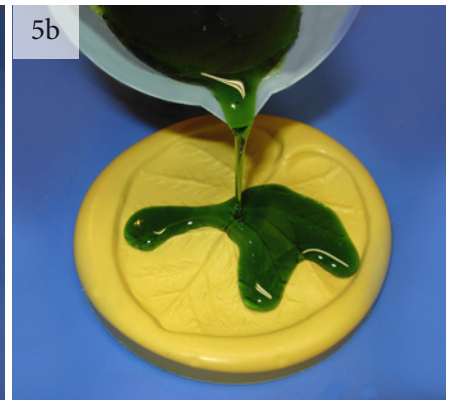
Step 5a & b.

For the small cast pieces, mix in the colours desired to the isomalt. I used white petal dust for the koi (for an opaque finish), avocado green liquid airbrush colour for the lily pads, and clear for the dragonflies.

TIP: Never mix in gel or paste colours as it will break down your isomalt and not set up correctly.

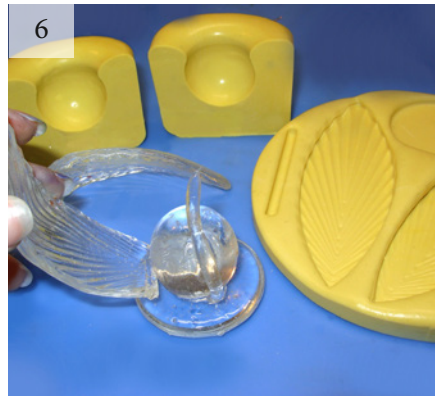
Fill in the Simi silicone moulds using a toothpick to spread into all the crevices. Allow to harden at room temperature (about 15 minutes) before removing from the mould.

TIP: If you have rough edges on your pieces, flip them face down on a silicone mat and use a blowtorch over the edges to smooth.



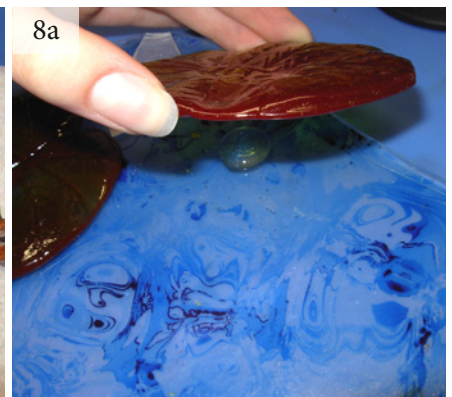
Step 6.

For the water lily, pour 15 clear isomalt petals. Remove each from the mould as soon as they release, but before they completely harden, and bend them to a curve using an apple crate or your fingers. Pour the centre sphere and disc and once the sphere is cool, pour and attach stamens around the outside while still flexible. Using a blowtorch, soften the bottom ends of petals and cut about 1/2 inch off of 10 petals. Attach the first row of five cut petals to the centre with the blowtorch, followed by the next five cut petals behind them. Attach the remaining five whole petals to the underneath of the second row and allow to cool.



Steps 7a & b.

Airbrush the finished clear moulded pieces in light layers. I used electric pink and lemon yellow for the water lily, sky blue for the spheres, sky blue and violet for the dragonflies, and a little bit of avocado green around the edges of the green tendrils. Hand paint the koi fish using a fluffy brush and orange liquid airbrush colour. For the black, I used Turkish Black petal dust mixed with alcohol.



Steps 8a-c.

Attach the lily pads to the water base with a small puddle of liquid isomalt. Also attach a small scrap piece of isomalt between them as a lift underneath the lily, so it doesn't tip backward in the crevice. Attach the lily to the lift and the lily pads with more liquid isomalt, leaving a small ledge of the puddle open behind it to attach the green tendrils on with isomalt.

Step 9.

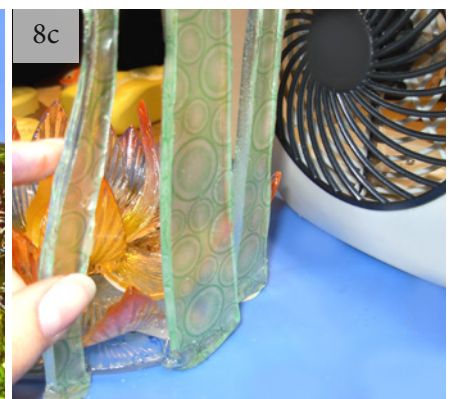
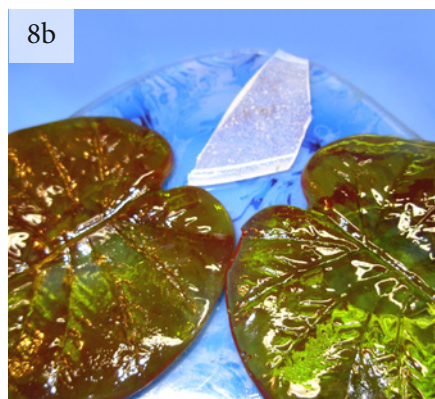
Pour a small puddle of clear isomalt onto the top of the spheres and place the water puddle. Do the same to attach the bottom of the spheres to the base.

TIP: Make sure you wipe any excess oil off the base before attaching or the spheres won't stick. Also make sure to torch over the surface of the base to burn away any leftover grease before assembly.

Step 10.

Attach a koi fish to the underside of the water pond and to the spheres using the blowtorch. Repeat the same process for the dragonflies onto the tendrils.

Make sure to spray your entire finished sculpture with clear Edible Glaze Spray to ensure your piece stays clear and smooth and doesn't get sticky. Store your sculpture in a room temperature environment until delivery.

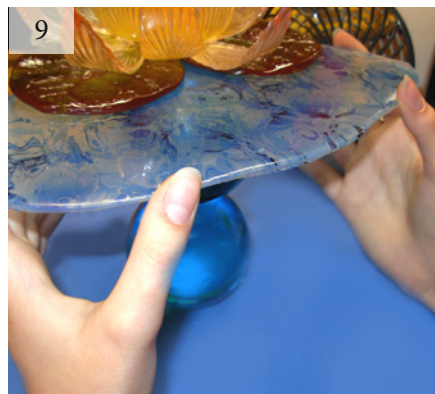


For more information about Sidney and her sugar art, visit: www.SimiCakes.com



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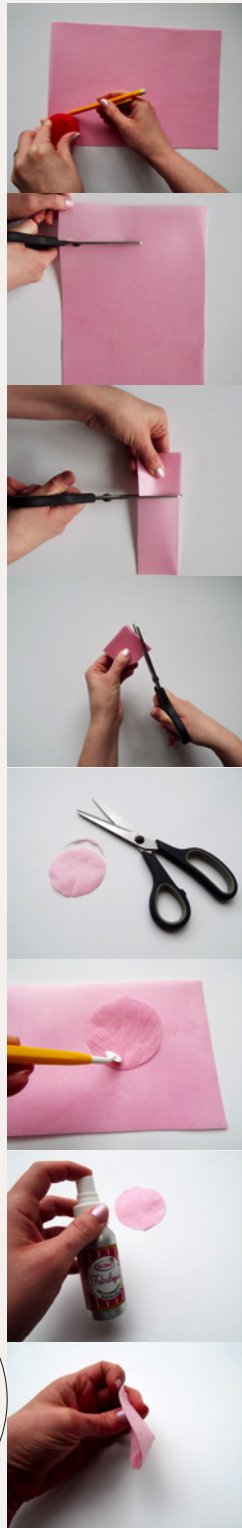
Wafer Paper Flowers

By Kerrie Brolan

For The Cake Decorating Company

Wafer Paper Rose

1. To make the rose, you will need two sheets of pink/red wafer paper, a 1" Styrofoam ball, a skewer, Fabriliquid, scissors and a paintbrush. You will need to cut out: 13 x 1.5" circles, 11 x 2" circles and 9 x 2.5" circles. Trace around a circle cutter (alternatively you can use a circle craft punch) to your measurement and use this as your guide.
2. When all of your circles are cut out, cut a frilled edge into the top of each one and a slit in the centre to almost halfway up. Place a scrap piece of wafer paper under your circle with the smooth side facing upwards. Using a cutting wheel, gently roll it up and down the circle to add veining to the petal.
3. Lightly spray the back of your petals with Fabriliquid, three or four at a time, giving a distance of 10-15cm so not to saturate the wafer paper. Allow to soak in for a minute and begin to form your petals by gently curling back the frilled edges. Overlap the slit section right over left to create a cupped shape. Repeat this step for each petal, leaving six of the smallest petals uncupped. Allow the petals to dry completely before assembling your flower.
4. Decant a small amount of Fabriliquid into a bowl and brush your Styrofoam ball to coat it. Using one of the smallest uncupped petals, stick it completely onto the ball using your Fabriliquid and paintbrush. Continue to do this, overlapping the previous petal until the top of the ball is covered.
5. When you have stuck on all of the uncupped petals, begin attaching the smallest cupped petals with Fabriliquid, slightly overlapping the previous petal. Continue this technique until all of the petals have been applied.
6. Allow to dry completely before attaching to your cake.



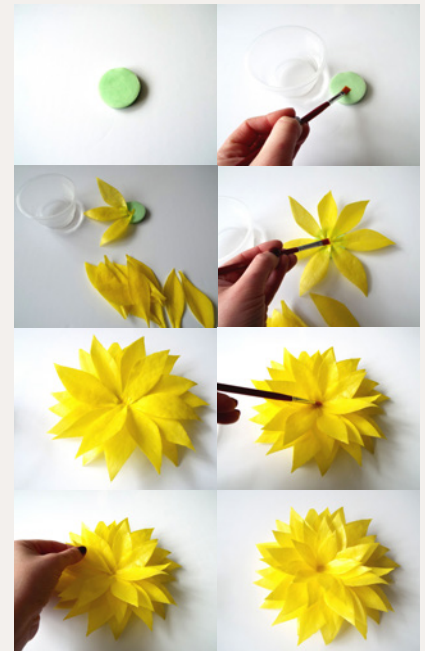
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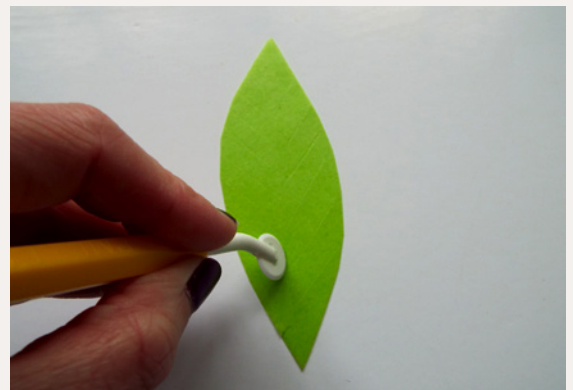
Wafer Paper Dahlia

1. To make the dahlia, you will need three sheets of yellow wafer paper, a 2" disc of sugarpaste, Fabriliquid, scissors and a paintbrush. You will need to cut out: 22 x 5" long petals, 14 x 4" petals, 7 x 3" petals and 5 x 2" petals. You can freehand a general long leaf shape for these.
2. When you have cut out all of your petals, lightly spray the backs with Fabriliquid, three or four at a time. Gently curl the edges and pinch the bottom of each petal together, all except the five smallest petals. Allow the petals to dry completely before assembling the flower.
3. Brush a small amount of Fabriliquid onto the sugarpaste disc and stick down seven of the largest petals. Add the next layer of the largest petals between each of the first layer, adhering with Fabriliquid as you go. Continue doing this with all of the petals working your way down to the smallest petals until your flower is complete. Allow to dry completely.
4. To make the centre of the flower, cut a 2" round disc of pink wafer paper and snip the edge around 1cm in all the way around. Brush a small amount of Fabriliquid onto the centre of the disc and fold in half. Fold this in half again and separate the frills. Attach to the centre of your flower.



Wafer Paper Foliage

1. To create wafer paper leaves and grass, you will need a sheet of green wafer paper, scissors, a cutting wheel and Fabriliquid. These can all be created freehand using a pair of scissors and don't need to be perfect.
2. To create the leaves, begin by cutting out random sized leaf shapes. Using your cutting wheel, run it up the centre of each leaf and then outwards to the edge from the centre line to create a veined effect. You can add further texture and life to your leaves by snipping at the edges in a downward motion. Lightly spray the back of each leaf and form it to the shape you require.
3. To create the grass, simply cut out long strips of green wafer paper, starting wider at the bottom and getting thinner as you approach the top. Attach to your cake using Fabriliquid.



Wafer Paper Ranunculus

1. From a sheet of white and a sheet of blue wafer paper, cut out: 8 x 1" blue discs, 12 x 1" white discs and 25 x 1.5" white discs. You will also need Fabriliquid, a paintbrush, scissors, a 1" Styrofoam ball and a skewer.
2. With a scissors, snip a line almost halfway up each disc. Lightly spray the back of each petal with Fabriliquid and cup all except for three small blue discs. Allow to dry completely before assembling the flower.
3. Decant a small amount of Fabriliquid into a bowl and brush your Styrofoam ball to coat it. Using one of the smallest blue uncupped petals, stick it completely onto the ball using your Fabriliquid and paintbrush. Continue to do this, overlapping the previous petal until the top of the ball is covered.
4. When you have stuck on all of the uncupped petals, begin attaching the smallest blue cupped petals with Fabriliquid, slightly overlapping the previous petal. Follow with the white petals. Continue this technique until all of the petals have been applied.
5. Allow to dry completely before attaching to your cake.



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Lavender & Black Lace Cake Tutorial

By Albena Petrova,
Sweet Temptations – Custom Cakes by Albena



Bulgarian-born Albena was raised in a family of artists, a sculptor and a jeweller, and she developed an interest in painting and sculpting from an early age. She graduated from the National Academy of Arts (Sofia, Bulgaria) specialising in pottery making and glass engraving, and a few years back, she got her diploma from Pearson School of Culinary Arts in Montreal specialising in Pastry Making – where her passion for cakes began.

After culinary school, Albena was very interested in creating cakes by using her unique artistic vision to bring cakes to life. As her skills progressed, her cakes became more and more uniquely designed according to customers' ideas, visions and dreams. During her career, Albena has accumulated a long list of awards including First Place at 2013 Montreal Cake Show in the Wedding Cakes category.



Equipment Required

- Cakes:
 - 2 x 10" round, 3" tall
 - 2 x 7" round, 3" tall
 - 2 x 6" round, 3" tall
- 1 separator 6" round, 1" tall
- Satin Ice white fondant
- Satin Ice black fondant
- Satin Ice gum paste
- Black airbrush colour
- Black gel colour
- Purple, blue, pink and fuchsia gel colours
- Wilton black sugar pearls
- Lavender or purple dragees
- Royal icing
- Edible glue or egg whites or water
- Dog rose flower cutter, two different sizes
- Ranunculus leaf cutter
- Poppy petal veiner
- Small blossoms mould
- First Impressions lace mould
- Wilton small flower cutter
- Wilton small rose leaf cutter
- Rose leaf veiner
- CelPad, three holes
- Wire: 18 gauge, 26 gauge
- Wire cutter
- White floral tape
- Piping bag
- Piping tip #1
- Small brush
- Edible marker
- Scalpel
- Tweezers
- Small rolling pin
- Scalpel or X-acto knife
- Jewellery pliers

Difficulty Rating



To Decorate the Cake:

Step 1.

Colour the white fondant lavender and cover the cakes.
Tip: To get the lavender colour, mix purple and a hint of blue gel colours.

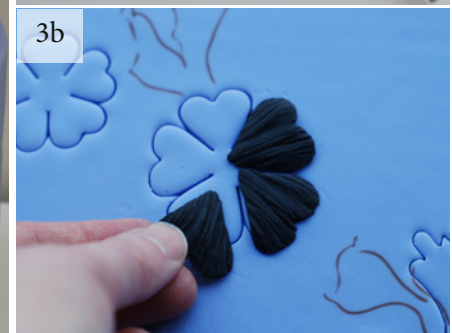
Steps 2a & b.

Using an edible marker, trace the position of the lace onto the cake.
Tip: You could use any lace template of your choice.



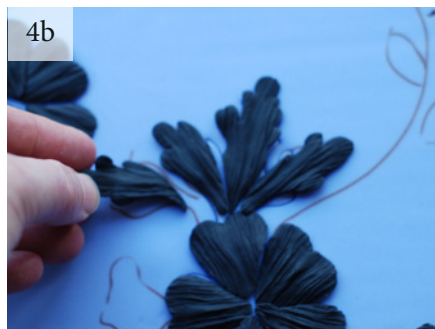
Steps 3a-c.

Roll out a thin piece of black fondant. Using a dog rose flower cutter, cut out a flower. Using the scalpel, separate the petals. Vein each of them using a poppy petal veiner. Gently emboss the cake, using the same cutters, where you're going to place the petals. Apply to the cake. You can use two sizes of the dog rose flower cutter to make the lace more interesting.



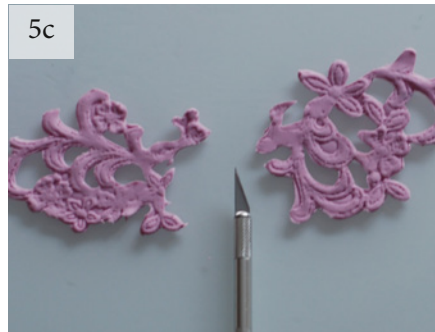
Steps 4a-c.

Roll out a thin piece of black fondant. Using a ranunculus leaf cutter, cut a leaf. Using a scalpel, divide the leaf into three smaller pieces as shown. Vein each of them using the rose leaf veiner. Apply to the cake, using your creativity to find the right spot.



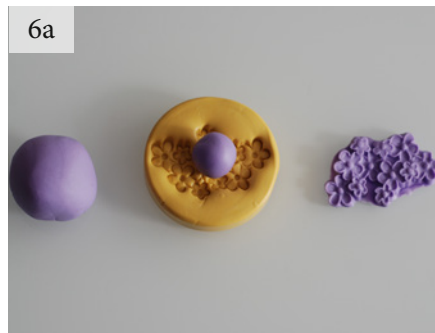
Steps 5a-d.

Roll out a thin piece of light fuchsia coloured fondant. Press it gently into the lace mould to get a beautiful impression. With a scalpel, cut out the lace. Cut the fondant lace piece into two or three smaller pieces. Apply to the cake.



Steps 6a & b.

Take a piece of violet coloured fondant. Make a small ball and press into a mould of small blossoms. Apply to the cake, using your creativity to find the best spot. Tip: If you do not have this mould, use a similar one you have or simply cut out small flowers and apply them on the cake, slightly overlapping them in the process.



Steps 7a & b.

Colour a piece of fondant in a dark fuchsia colour. Roll out a small piece. Using a dog rose flower cutter, cut out a flower. With the scalpel, cut and separate the petals. Scatter them around the cake, applying each of them individually or two by two. Use your imagination.



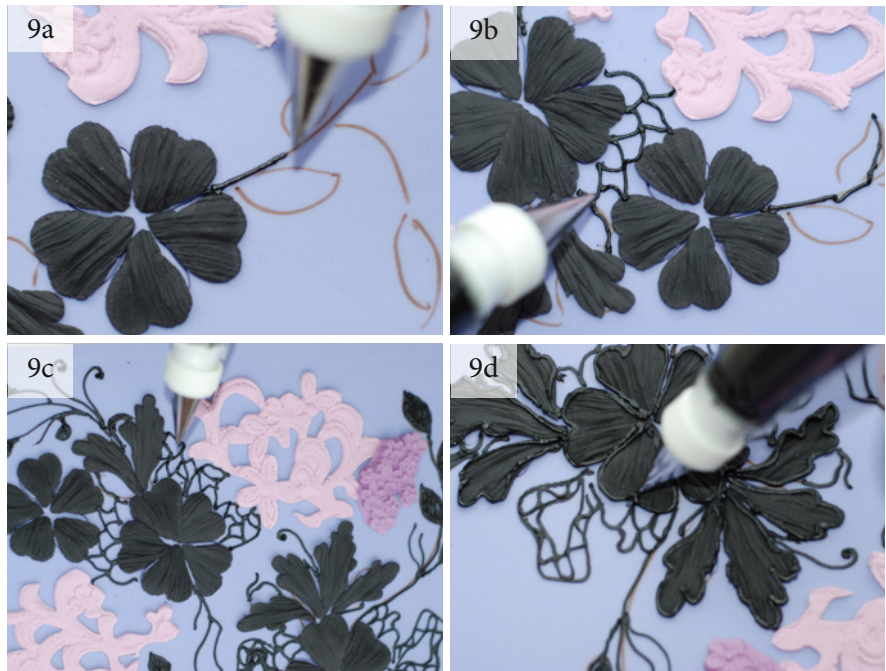
Steps 8a & b.

Using the smallest Wilton gum paste flower plunger cutter, cut out multiple flowers. Apply them around the base of the separator in order to cover any seal left, and to other areas of the design to give the cake a more complete look.



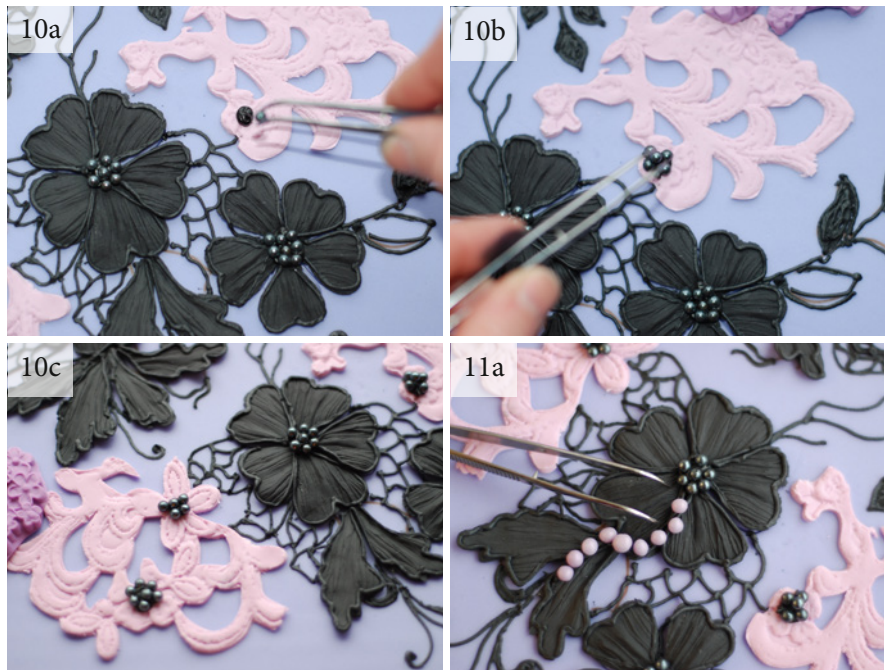
Steps 9a-d.

Prepare black royal icing. Using a piping bag and tip #1, start piping on the cake following the lines you have drawn, or simply start piping freehand using your imagination. Connect the elements of the black lace with your piping and pipe around the edges of the black lace.



Steps 10a-c.

Pipe a small amount of black royal icing in the centre of each black lace flower and add some black sugar pearls. You could apply some black pearls on the pink lace as well.



Steps 11a-c.

To make the cake even more interesting, add some purple or lavender dragees to the black elements of the lace.

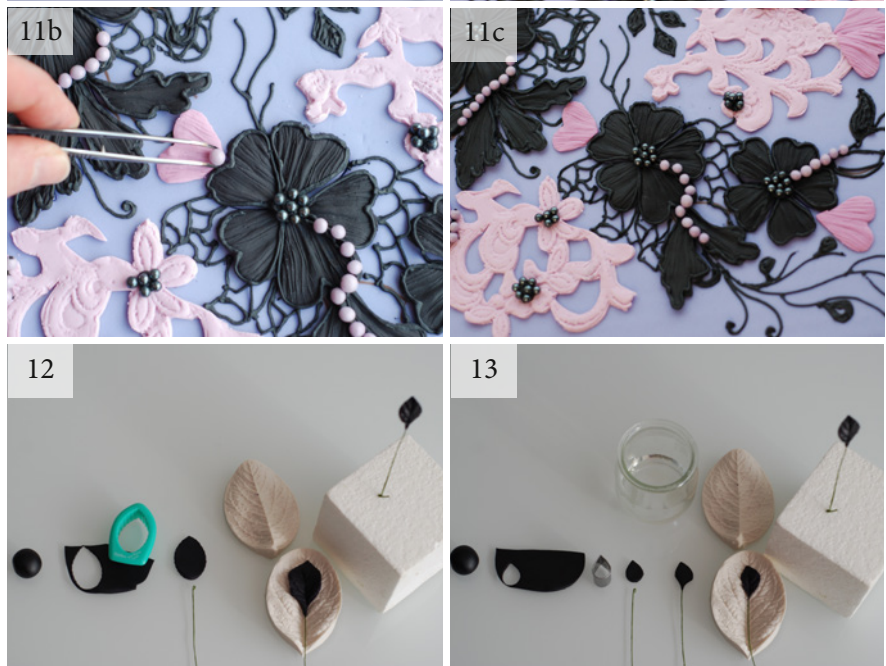
To Make the Black Branch Topper:

Step 12.

Colour the Satin Ice gum paste black. Roll out a thin piece while leaving one of the edges thicker. Using a Wilton rose leaf cutter, cut a leaf. Position the cutter with the base on the thicker edge of the piece of gum paste. Take a 26 gauge wire and make a little hook on one of the edges. Dip it in edible glue or water and insert into the thicker side of the gum paste leaf. Using your fingers, press the base of the leaf gently to the wire. Place it between the rose leaf veiner and press slightly. Repeat until you have multiple leaves. Leave to dry for at least 12 hours.

Step 13.

Follow the same instructions as in Step 12 but instead using the teardrop cutter.



Steps 14a & b.

Make a small ball out of the black gum paste. Roll it out on the coated side of a CelPad, over the medium hole. Move it to a flat surface and cut with the dog rose flower cutter. With the scalpel, cut out small holes in the middle of each petal following its shape. Take a 26 gauge wire and bend a baby hook in it. Dip it into edible glue or water and insert it in the middle of the flower. Repeat until you have multiple flowers and leave them to dry for at least 12 hours.



Steps 15a-c.

Get some 18 gauge and 26 gauge wire and cut out several pieces in different lengths. Using white florist tape, start taping them together to create branches. Once the branch is ready, start adding the leaves and blossoms. Starting from the top, attach the smaller ones first and as you go down, increase the size of the leaves and blossoms. Leave some of the 26 gauge wires clean without attaching anything to them.



Steps 16a & b.

Position the branch and attach to the cake. Using the jewellery pliers, curve the branches to give them some grace and movement.

Step 17.

Paint all the branches black using some airbrush black colour mixed with some black gel colour.

Steps 18a & b.

Add some black sugar pearls to the centre of the blossoms as well as to the branches.

For more information about Albena and her cakes, visit: www.albenacakes.com





The making of #RenshawIsland

For our stand at SoFlo Cake & Candy Expo in Miami, Florida, we asked a team of three cake artists to make an immersive, sugar scene: Renshaw Island. This swashbuckling creation featured a treasure chest, plunderer's throne, palm trees, flamingos and the pirate himself. Leading the team was the brilliant Liz Marek, of Artisan Cake Company, and her chosen shipmates for this daring voyage were Erin Schwartz, of Stacked, and Jockan Jordan, of Dat Cake Place. Here, Liz shares her story of the work behind this fabulous installation...

When Rosie asks, "do you have time to chat?" you always make time! I knew it was going to be something awesome, but I had no idea what I was really in for. I listened intently as Rosie described to me an idea she had for something called Renshaw Island. An interactive showpiece for an upcoming show, SoFlo Cake & Candy Expo. The idea was to create a whole world through cake, featuring a large cake that looked like a treasure chest, filled to the brim with Renshaw products, and a cake throne that people could actually sit on! I was immediately intrigued. I absolutely love a challenge, but I had no idea at the time how testing it would be.

In addition to the throne and the treasure chest, I decided I would also like to make a life-sized pirate cake! I had never made a life-sized cake before and really wanted to give it a try. Rosie loved the idea, and asked me to draw up a sketch of what Renshaw Island would look like.

The next step was to choose the team! I knew the people on this team had to have amazing cake skills, a strong work ethic, creative vision and be team players to make this project the best it possibly could be. I chose Erin Schwartz, of Stacked Cake School in Virginia, because of her knowledge of sculpted cakes, strong structures and special effects. Erin took on the task of creating the GIGANTIC treasure chest and the palm tree structures. Next on my list was Jockan Jordan, of Dat Cake Place in Louisiana. I chose Jockan because of his fantastic caking skills, easy-going personality and creative vision. Jockan took on the task of creating the gorgeous throne that people would be posing on. The most interesting part of this is that, at the time, I did not realise that Jockan actually knew how to build furniture! He had quite a bit of knowledge on how to construct a very sturdy throne and hand-tufted the cushions himself. Super cool!

Over the next few weeks, we collaborated via Skype and instant messenger. We discussed ideas, went over construction details, figured out how to transport our huge cakes to the show, and how to make the piece cohesive even though we were hundreds of miles apart! I Periscoped much of the process of making the pirate sculpture, and even created a timelapse from building the structure to finishing the pirate in Miami. His body was constructed from 1" metal pipe, then built using foam dummies from Lone Star Foam. I built him in the same way that you would if you were making a cake, with the same process. I used a hot foam knife to carve almost everything, and

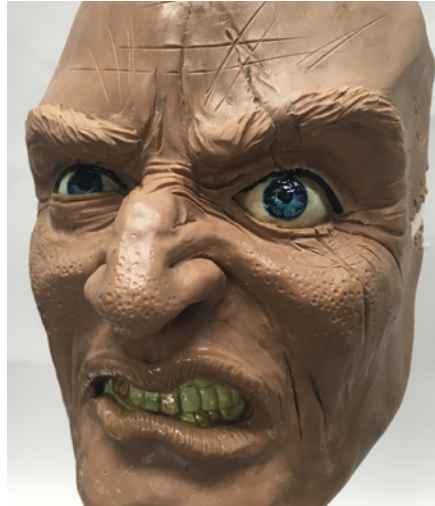
built up areas that needed to stay light with aluminium foil and Rice Krispies Treats. I used Sweetastic modelling chocolate for his face, hands and beard and covered him from head to toe in Renshaw fondant – which I had never used before and really enjoyed! The texture is soft and elastic, and it did not seem to be affected by the humidity of Florida.

Travelling with the semi-finished pieces was a challenge, all of them were massively heavy and so large! Jockan and Erin decided to drive to Miami so that their pieces arrived safely. Unfortunately, I did not have that option coming from Oregon, which is on the other side of the country. I had no choice but to ship Mr. Pirate in a large crate via UPS freight and pray he arrived safely. However, the biggest challenge was just getting him out the door of my house! I have a set of stairs that lead from my front door down to the driveway. The UPS driver had to help me carry this pirate, that weighed about 150lbs, down to put it into the shipping box. Halfway down the stairs, he BROKE IN HALF! The UPS driver looked like he was going to throw up from stress. I just stared at the two halves and tried to decide what to do. In the end, it worked out. The driver delivered Mr. Pirate in two pieces and put him together at the shipping company. He then packaged him back up to put him on a plane to Miami. Mr. Pirate's head travelled with me in a box in my carry-on, for safekeeping, to the great confusion of the TSA: "Yes, that is a head in a box. Yes, it really is made from chocolate."

Once I arrived in Miami, I went to pick up the box at the freight company. We unpacked Mr. Pirate in 85°F heat (30°C), pulled him into two pieces once again (sounds terrifying) and loaded him into our moving van to head to the rental house where Jockan and Erin were working on their pieces. Over the next week, we sculpted, painted, cut and collaborated to bring everything together.

The day before the show opened, Mr. Pirate was named 'Captain Cutlass' and we started loading everything up into the vehicles. It took one moving van and two minivans to get everything to the show. Captain Cutlass travelled in two pieces and was protected by the amazing Erin, to make sure he did not fall over during transport. Jockan's chair cake was so huge, it would not fit in his car so we had to put it in the other van. It took three people to lift that sucker! Everything travelled well, except right as we were pulling out, one of the palm trees snapped in half! We spent several hours fixing the trunk. At one point, we wanted to give up and just have one palm tree, but couldn't do it! In the end, I think it looked better having the two. Thank goodness Joe Mariano had his drill with him! Erin re-covered the entire trunk and re-airbrushed it to perfection. When the show opened, people went crazy for the display! I felt so incredibly proud of the team and what we had accomplished together. The show was packed and we had a constant stream of eager attendees clamouring to pose with the display! It was so awesome! Unfortunately, sometimes people would forget that this was actually created out of sugar and were a little rough with the display. After the first day, the throne was badly damaged and one of the skulls was completely knocked off! Jockan spent hours repairing the skull, which showed his true dedication to the project. In hindsight, we really needed a guard for the piece!

I learned so much during this project and was completely honoured to be entrusted to deliver something on such a grand scale. I could not have asked for a better team and would do it again in a heartbeat! Thank you Rosie, from Cake Masters, and Renshaw for allowing me to create something completely unique in my career. It will forever be one of those stories I tell and look back upon fondly. I'll start by saying, "did I ever tell you about the time I decapitated a pirate on my front porch..."



Jockan Jordan, of Dat Cake Place, created the magnificent throne. Here's what he had to say about his piece...

Out of all the pieces, as I am a people person, I was excited to have been given the most interactive: The Pirate Throne! As I pondered on whether to build a chair or refurbish an old one, I stumbled upon a gentleman discarding an executive style computer chair, and upon further review, my question was answered... Refurbish! As I begin to dismantle the chair, staple by staple, nail by nail, screw by screw, tearing away the fabric, down to the bare bone structure, I noticed it had a great foundation.



Paying attention to detail and knowing that everyone actually had to sit in this chair, I knew I had to make sure it was extremely sturdy. I began to measure and cut spare pieces of wood that I had for the internal structures of the cakes that

I usually create, and I started to piece the chair together. I added Styrofoam to extend the arms of the chair and to make the back of the chair wider. I sanded and shaped the Styrofoam to create one cohesive piece. Using Renshaw fondant, I covered the entire chair to create a new blank canvas, to which I started adding detail, such as a deep woodgrain effect. I airbrushed the grain with different shades of brown to accentuate the grooves and I added some shading where the boards would naturally meet and on the edges to create a more defined, weathered look. After all, it was a Pirate Throne! Now, onto the embellishments. To give it a more antique, rich look, I capped off every corner or edge of the chair with an inch strip of black fondant, as well as the legs of the chair. I painted it gold so the black slightly bled through, giving it a tarnished look. Using Swank Cake silicone moulds, I was able to create small, detailed embellishments, that were also painted gold.

At this point, it was ready for travel! I had to carefully travel from my hometown, New Orleans, LA, all the way to Miami, FL, to complete the final details at the Renshaw House with my teammates. Whilst the chair base was ready, I had to create the seat, backing and arm cushions. Having a background as a seamster and being familiar with fabrics, I created a button tuck seating area, trimmed with decorative fondant pieces, that were painted gold. I added fabric covered cushioning to the arm area of the chair and also trimmed it

with decorative fondant pieces. I cut Styrofoam into bone shaped pieces and covered them, and some small plastic skulls, in fondant. Last but not least, I hand sculpted large Kraken skeleton skulls to cap off the arm rests. I painted all of them black and overlapped with silver to give a cast metal look. With the help of my teammates, I added a faux wooden SoFlo Cake & Candy Expo plaque to the top of the chair and voilà: A Pirate Throne! Being chosen as one of the cake artists that formed Team Renshaw, working with that amazing team, and presenting a museum worthy edible piece for the world to see, is an experience words cannot describe. It is something above and beyond what I have ever experienced along my cake journey – totally exhilarating.

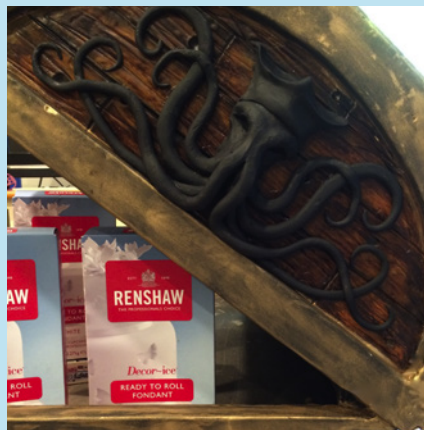


Erin Schwartz, of Dat Cake Place, created the huge treasure chest, filled with Renshaw fondant. Here's what she had to say about her piece...

When Liz asked me to be a part of her team, I was immediately interested and then when I found out the pirate theme, I was sold! I had the pleasure of making the GIANT treasure chest, which I could not have done without my partner, Joe Mariano. The process started with me making a sketch for Joe, with all of the measurements and even the angle for the open lid of the chest (as required by Joe). We knew we needed an insanely strong and sturdy structure because, not only did this chest have to travel over 1,000 miles, it had to hold all of the heavy fondant treasure! Joe created the entire structure out of wood and boy, did it hold up! At the show, children literally leant on top of the chest and it didn't budge! Amazing! While Joe worked on the structure, I searched for inspiration.



I had a wonderful time researching all things pirate-y and eventually found an actual chest with stunning Kraken décor that I fell in love with – there was my theme! I was so thrilled when I started to decorate! I love the style of dark wood grain and antiqued embellishments. This was my first experience with Renshaw fondant; it's a soft fondant that was perfect for creating 22 Krakens, with 156 tentacles, by hand! I had at first tried to make a mould of my Kraken design to save time, but because of the intricacy and spacing of the intertwined tentacles, it was not a success. This was quite frustrating as I felt I had wasted valuable time and product, but I will say that I was a pro at making Krakens and braiding tentacles by the end of the day!



Thanks to all of the thought and preparation, our 1,200 mile journey to Miami went seamlessly – not a Kraken out of place! The biggest challenge thereafter was simply transporting all

of our large pieces to the SoFlo venue. It took quite a long time to load everything up and ensure it was secured. I actually



had to sit in the back of the cargo van holding the pirate's upper body for the entire 25 minute ride – I never thought I'd be so uncomfortable with my arms wrapped around a pirate! In the end, the pieces worked wonderfully together and created the incredible Renshaw Island! It was such an honour to be a part of this project and to see the incredible response from people of all ages. I cannot wait to experience such a wonderful challenge again! I guess it's simply a caker's life for me!



To see more work from the team that created this amazing cake installation, head to:

Liz Marek, of Artisan Cake Company, at www.artisancakecompany.com

Erin Schwartz, of Stacked, at www.stackedcakes.us.com

Find Jockan Jordan, of Dat Cake Place on Facebook.

Thank you to Renshaw for sponsoring this showpiece



Monograms Masterclass



**By Faye Cahill,
Faye Cahill Cake Design**

Faye has been a professional cake decorator for more than 20 years. Her company, Faye Cahill Cake Design, is based in Sydney, Australia. Faye's design aesthetic pairs tailored, refined looks with fine detailing and stylised flowers. Her work has been featured widely online in trendspotting blogs, like CakeGeek, as well as in wedding blogs and publications, including Brides.com, Style Me Pretty and Modern Wedding. Faye also has a passion for teaching her techniques in both local and international workshops, as well as on Craftsy. Faye has previously been featured in Cake Masters Magazine and was voted by her peers for the Wedding Cake Award at the 2016 Cake Masters Magazine Awards.

APPLIQUE MONOGRAM

A pretty and lacy effect made entirely with applique pieces. This bouquet and banner design would be lovely for an elegant rustic or country wedding. I have used soft matte white on champagne lustre for a soft and understated look.



Equipment Required

- Small rolling pin
- Italic Tappit
- Capitals Tappit
- Patchwork blossom cutter
- 5 petal blossom cutter
- Cookie letters
- Blade modelling tool
- Paring knife
- Scalpel or X-acto knife
- White fondant
- Piping gel



Pin the template to the cake, mark out the pattern with sterilised pin pricks and cut out the banner from the pattern. Roll fondant to the thinnest pasta machine setting and cut out this shape with a scalpel. Cut and flick out the Tappit letters.

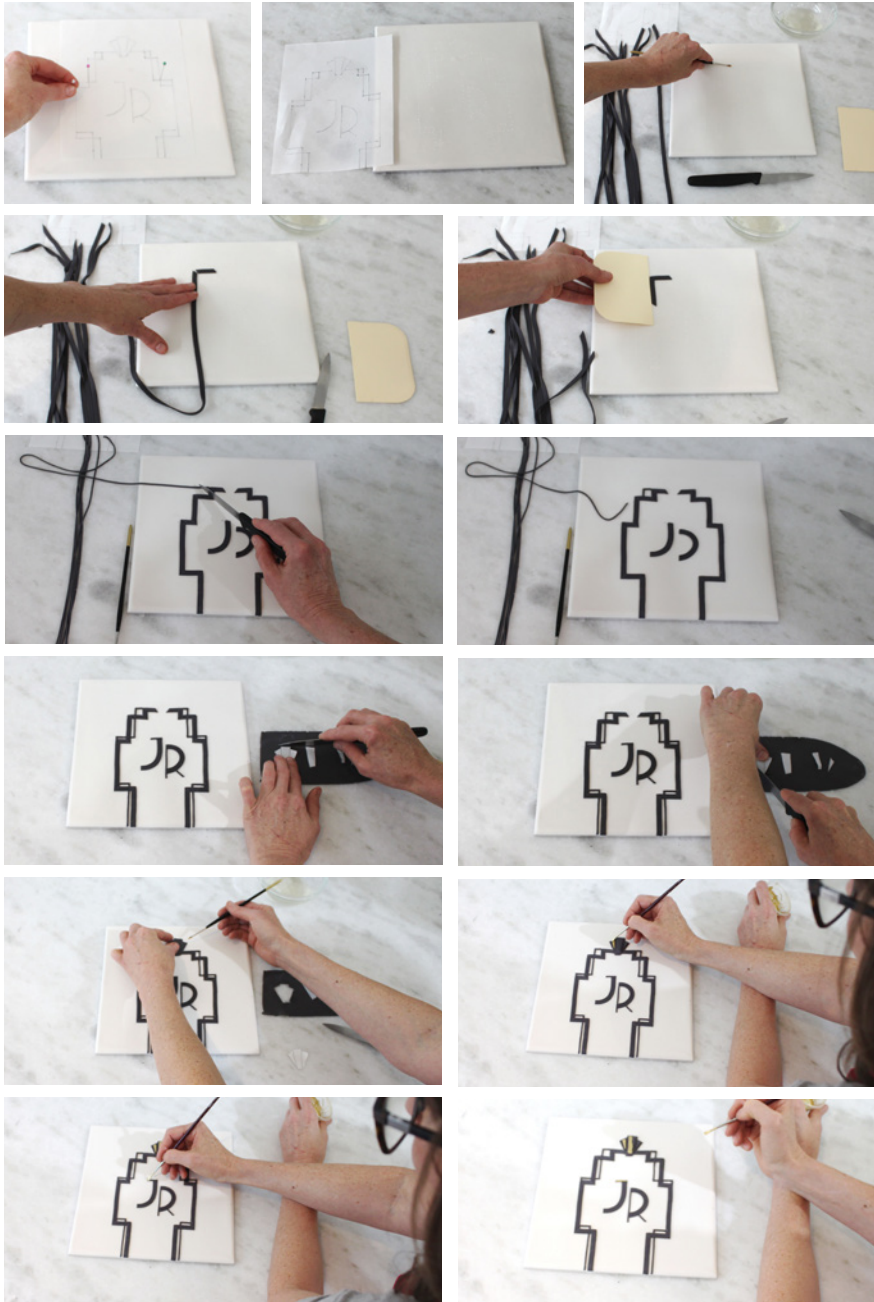
Use a blade tool to impress detail in the banner. Gently bend the banner so it is straight at the front. Use cookie letters to impress the date on the banner, then gently bend the banner back to its curved shape.

Cut a patchwork blossom and remove it from the cutter with a blade or a pin. Cut 5-petal flowers from thin fondant and remove from the cutter with the blunt end of a skewer. Cut off the petals with a paring knife. Cut with and flick the Tappit for an italic ampersand, then roll it out to make it bigger and flatter.

Use piping gel to stick the banner and flowers on the cake. Make linguine pasta strips of fondant and start adding bouquet stems below the banner. Add more bouquet stems above the banner. Place the ampersand in the middle and the two initials either side. Fill out the bouquet by adding tiny petals down the stems, above the banner.

DECO MONOGRAM

Strong and sleek, Art Deco motifs continue to be popular for weddings. A strong look for black tie or monochrome events, this is another design that can be made simply with only strips of fondant cut in the pasta machine. Similar lines can be produced with a fondant extruder.



Equipment Required

- Pasta machine with fettuccine and linguine attachment
- Piping gel
- Flat edge such as scraper
- Paring knife
- Fine paintbrush
- Alcohol 95%
- Black fondant
- Rolkem Super Gold

Font used: MB Deco



Pin the artwork template to the cake and prick out the pattern with sterilised pins. Apply piping gel along the pattern lines.

Begin to add strips of black fondant cut with the pasta machine fettuccine cutter, use a paring knife to cut 45 degree angles at the joins. Use a straight edge to push the lines straight.

Add all of the thick lines, including the thick sections of letters, then begin to add the thin lines. Join the thin lines with 45 degree cuts as well.

Finish the thin lines, including the fine sections of the letters, and then cut the solid shape for the top from a thin flat sheet of black fondant.

Cut more of these shapes to be overlaid on the top shape (these are the pieces that will be painted gold). Stick these shapes to the top of the design.

Paint the raised sections and the monogram letters gold.

MOULDED MONOGRAM

A regal style of monogram, suitable for a large cake or a strong feature on a smaller cake. The whole thing can be highlighted gold for a more striking look, or the frame and surrounds could be left white and the letters only highlighted in a metallic. Use and adapt your existing moulds to create a unique look.



Equipment Required

- Edible marker
 - Paring knife
 - Mini circle and oval cutters
 - Acetate buffer
 - Pins
 - Silicone mould
 - Baking paper
 - Rolkem Super Gold
 - Fondant
 - Piping gel
 - Oval cutter
- Font used: Jules by DS Type



Print out the template on paper, cover it in baking paper and trace over the design with an edible marker. Pin the traced pattern to the cake surface, mark out the pattern with sterilised pin pricks, then remove the tracing paper. Roll out some fondant and trim it to fit into the pasta machine. Put it through the machine on the #3 setting, then put it through the fettuccine attachment. Apply piping gel to make an oval shape on the cake and attach one of the fondant strips. Refine the shape and buff to smooth it. Indent small circles at the four widest points, then between those marks, use a small oval cutter to make an outline over each circle. Add a smaller circle between each of the motifs. Roll or extrude some fondant and twist it to make rope. If rolling by hand, use a smoother to help keep the shape even. Apply piping gel to stick the rope around the oval. Trim on an angle at the join to create a seamless rope.

Apply piping gel where the letters will be placed. Use fettuccine strips of fondant to create the thick sections of the letters. Trim to a taper using the template as a guide. Add sections of thinner fondant (cut using the linguine attachment) to create the thin sections of the letters. Refine and adjust by pushing with a knife.

Dust the mould with cornflour, push in the fondant and trim the excess. Work the fondant into the mould to get rid of hairy edges, then un mould. Cut a section from the top of the mould and then cut away single scrolls from the base of the piece. Make six extra scrolls from the bottom part of mould. Apply these pieces around the frame using piping gel to adhere them. Roll some small fondant balls and attach them to the upper frame to create additional detail. Paint the entire frame and letters gold using Rolkem Super Gold mixed with 95% alcohol. Small pieces of silicone paper can be used to shield the background from over-painting.



PIPED MONOGRAM

Delicate and pretty, this style is lovely for cakes with lace and floral designs. I have designed this one with mostly dots and smaller 'commas' to make it more approachable. For fonts of this style, I use the website myfonts.com and search tags like 'elegant', 'invitation', 'script', 'calligraphic', and 'handwritten'. Enter your initials in the preview box and then scroll through until you find one that looks nice for your letters. Screenshot it and open in Photoshop or resize in Word. Rearrange the letters if needed such as placing one letter higher or making the ampersand larger or smaller than the initials.



Equipment Required

- Alcohol 95%
- Piping bag, coupling and #1 tip
- Royal icing
- Paintbrush
- Rolkem Super Gold
- Clear rigid plastic such as takeaway container lid
- Edible pen
- Baking paper



Trace the template with an edible pen on baking paper and place so the monogram appears reversed. Place a piece of stiff clear plastic over the top (I used a takeaway container lid with the edges trimmed away). Pipe royal icing, with a #1 tip, over the pattern using simple lines (not pressure piping). Pat down any peaks with a damp paintbrush. Put the plastic piece aside to dry overnight. Once dry, the piped pattern can be embossed into fresh fondant such as a freshly iced tier. We have applied a lustre finish in champagne to our demo piece. Use a smoother to apply pressure to the pattern.

Have the original pattern nearby as a visual reference and begin by piping the longest lines as rows of fine dots. These are easier than long straight lines and add interest to the pattern. Pat down the peaks of the dots with a damp paintbrush. Complete all six of the longer lines. Continue to pipe the rest of the design with pressure piping. Most of this pattern is made up of short 'commas' which are easier than long lines. Start by making a fat dot of royal icing and then drag it out into short, curved lines. There are a few longer lines in the pattern, which can be done as rows of dots if needed. Pipe the letters in pressure piping, using more and less pressure to create thicker and thinner parts. Wait at least 10 minutes before highlighting the letters in gold.



Templates can be found on www.cakemastersmagazine.com
For more information about Faye and her cakes, visit:
www.fayecahill.com.au

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SOCIAL SNIPPETS

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Whether it's on Facebook, Twitter or Instagram, we see some amazing stuff online.

Here's this month's round up...

When your dad is Mike McCarey, you know you're going to get a pretty special birthday cake! As a Marvel fan, Mike made his daughter this awesome Ant Man cake – it looks like a screen shot of the movie!!



We love to see how you interpret the tutorials in our magazine, so we were really excited to see this cake made by Riferia, of For an Angel! Great to see Sachiko Windbiel's little pilot used for a cake instead of cupcakes!

Cakes by Beth created this beautiful Chinese Vase and Imperial Dragon Cake and we kept seeing it pop up on Facebook. Such a detailed design – it looks real!



Royal Bakery in Campbell, California
2 May · 🌐 · 📍
A remote-controlled Toy Story Pizza Planet truck cake! You can find a movie in my Videos album of the cake actually being driven around! A foot wide and almost two feet long, this cake was a joint effort between the birthday boy's dad and myself. We shopped for a remote control chassis and he got it ready so that all I really had to do was pile 60 servings of cake on top of it!
Buzz and Woody (and Rex, who you can't see) are modeled from fondant using molds I made from toys. And yes, only one (isomalt) headlight is supposed to be working. 🍷



Cake on wheels! The Royal Bakery shared a video for their amazing remote-controlled truck cake. At a foot wide and two feet long we watched it glide along the floor – mesmerised!



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Russian confectioner, Olga Nskova makes these beautiful mirror cakes that have been taking the internet by storm. She shares her method for a flawless finish in a video. We think they're stunning.

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