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Cake

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Looking to decorate a cake for a special occasion? Or perhaps you'd like to learn a specific cake decorating technique, master buttercream or try your hand at modelling toppers and sugar flowers? Look no further! Whether you're just getting started with cake decorating, looking to brush up on your skills or ready to test yourself with advanced projects we've got you covered!

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Cake Decorating Techniques



Decorate your best work with this selection of tutorials, projects and helpful top tips!

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If you're looking for that something special, you're in the right place!

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Learn different tips and techniques from our experts so you can become the best you can be when working with icing.

Fondant (Sugarpaste) Toppers



Not just for cake covering, make the most of your sugarpaste by creating toppers too!

Sugar Flowers



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Templates to enhance your stencilling and tracing skills - many linked with past issues of CD&S!

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Welcome...

...to your August 2022 issue! As I currently type, the UK is experiencing a heat wave and boy it is a scorcher! I hope everyone who is struggling to bake and decorate in this heat has managed to somehow come out on top – what are your top tips for caking in hot weather?! Let me know!

Our cover star this issue celebrates the summer sport of cricket, a stunner by Lindy Smith incorporating bas relief work, a painted background on the cake tier and a modelled cricket ball from rice krispie treats. This can all be adapted into your chosen sport – imagine a footballer kicking a football or a rugby player throwing a rugby ball. Follow the steps to learn the skills then set off on your own journey! This is a good cake to have in the bank for any upcoming birthdays you may know of!

Also great for birthdays, in particular for children, is Vicky Teather's dinosaur themed creation which is a must for dino fans! Learn to model three different species in a character style, perfect for little ones. If you're throwing a party, make sure you check out Zoe Burmester's recipe on how to make lemon lollipops with dipping sherbet – full of nostalgia that adults can enjoy too!

Keeping the summer vibe running throughout this issue, Karen Keaney transports you to Brighton beach with her striped sugar beach huts adorning a seaside themed two tiered cake. Elsewhere, Dani Brazier crafts waves from buttercream and sand from biscuit crumbs – so simple but so effective!

I'll leave you to peruse the pages and decide what to make first, but don't forget to take a look at the quality business advice and take in the fantastic top tips throughout from our experts! Happy caking!

Joanne Garwell

Editor

Sally's friend's sister Rebecca Schofield made this incredible cake for her niece inspired by the book The Snail and the Whale, but she loves Julia Donaldson characters so much she had to add more!



KEEP IN TOUCH



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MEET THE TEAM!

This month I'm...

Joanne Garwell



Enjoying some weekends away over the summer holidays plus eating far too many ice creams due to the heat!

Emmalee Higgins



Planning my next holiday after just getting back from France!

Sally Stirling



Enjoying my 15 month old learning new things every day and enjoying the paddling pool!

Amanda Clare



Going to enjoy some family time together before both children are officially attending secondary school! 😊

Sue Ward



Looking forward to some weekends away and a family get together

Emily Warner



I'm super excited to go and see ABBA!

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Business advice from those in the know, Phil and Christine Jensen.

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Award-winning cake artist Aimee Ford invites you to join her for a good ol' chinwag, talking all things cake! Each issue you can see what she has discovered in the world of cake, whether it's a product she's loving, cake artist or a stunning trend!

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Bringing cake artists around the world together via social media.

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THANKS GO TO:

Bell The Sugarcraft Contessa, Dani Brazier, Zoe Burmester, Aimee Ford, Karen Keaney, Marie McGrath, Phil and Christine Jensen, Veronica Seta, Lindy Smith, Emma Stewart, Vicky Teather

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Working with sugarpaste at its best, to make the brightly coloured beach huts so familiar with Brighton beach.

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A masterclass in creating sweet summer flowers and berries.

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Making waves with buttercream

This Cake Life

Cake inspiration, product reviews, news, views and more...



Showstopping gifting!

Whilst we often believe it's all about the cake, sometimes it can be about the box too! A practical, reliable white box has its uses, but when there's a delightful range of great value cake and cupcake packaging to discover at The Craft Company, why not dress up your baking and gift your goodies in fabulous packaging to complement your theme? Plain, spots, stripes, football, dinosaurs and many more to discover! Visit www.craftcompany.co.uk for more information, prices from £1.57.



For little princesses

The little princesses in your life will light up when they see a cake or cookie adorned with images inspired by their favourite princess film. The Fairytale Collection from the Amy Jane range at Sweet Stamp is an elegant selection of stamps and cutters to create wonderful 3D raised designs on your sugarpaste, modelling chocolate and gum paste (the reverse of embossers) that little ones will adore. Paint the design or leave as it is, the choice is yours. Made from thick high quality, certified food grade material, you can be confident your cutters are going to last from princess to princess. To view the full range and prices visit www.sweetstamp.online



Creating sugar flowers

In *Creating Flowers from Flowerpaste*, Colette Laura May guides the reader through step by step tutorials to create stunning floral displays to adorn cakes for all occasions. With over 860 images, this book details the equipment and materials needed and demonstrates the essential techniques required to get you started. With 38 tutorials for the creation of all aspects of floral displays, you'll find flowers, buds, leaves, foliage, berries and more!

Collette Laura May is a renowned sugar flower artist and tutor based in Warwickshire. She started teaching sugarcraft over 30 years ago, then set up her own business providing face to face workshops and online classes more recently. She has delivered live demonstrations at Cake International and is a member of The British Sugarcraft Guild, co-founding and deputy chairperson of the Warwick branch. Published by The Crowood Press.



Look out for an extract from this book next month!

CUT FOR FOUR

"I've been using the local cricket clubhouse to teach my recent cake decorating classes, so the subject for this quintessential British summer cake was obvious – cricket! I imagined a local player playing the 'cut' shot, with the ball speeding towards the viewer. The design evolved to have the ball partially emerging from the cake surface, a bas relief figure and cocoa butter painted backdrop. My title is 'Cut for four' - the shot being played!" Lindy





Cake artist:
Lindy Smith

YOU WILL NEED

EDIBLES:

- 7in diameter, 6.5in height covered cake with 1.2kg white sugarpaste
- 50g marshmallows
- 23g rice krispies
- 180g chocolate modelling paste
- Edible food dusts – selection of suitable colours including white
- Cocoa butter
- Sugar glue/piping gel
- CMC/Tylose/gum (if using soft sugarpaste or working in humid conditions)
- Small amount of skin tone and burgundy modelling paste
- Royal icing

EQUIPMENT:

- Cricket ball (to make a mould)
- Two-part silicone mould making kit
- 4in (10cm) circle cutter
- 2.75in (7cm) half ball mould (optional)
- Rolling pin
- Palmet knife
- Dowel
- Modelling tools or sugar shaper tools
- Cricketer template (included, 15.5cm high)
- Selection of paintbrushes
- White plates
- Source of heat (simmering pan of hot water or tea light in pot warmer)
- Template
- Craft knife
- Scissors
- Ball tool
- 11in cake board covered in white sugarpaste
- 5mm green ribbon

MAKE THE CRICKET BALL

1 Following the instructions that come with your mould making kit, weigh out and knead together enough silicone to cover half of your cricket ball.



2 Quickly roll out the silicone to approximately 6mm thick and place over half the ball, ensuring the stitching is in the centre. Use your hands to press it onto the ball for a tight fit.



3 Once dry, release the cricket ball to reveal your mould. Next, knead red food dust into your chocolate modelling paste to colour it. Note, the colour doesn't need to be an exact match to the ball at this stage.



4 Ensure the chocolate modelling paste is warm (you may need to pop it in a microwave for a few seconds) then roll out half to a thickness of around 5mm. Stamp out a 4in circle as shown.



5 Carefully place your circle in the base of the mould. Using your thumbs to encourage the paste to fit. Using your fingers, press the paste firmly over the line of stitches to ensure they are embossed onto the paste.



6 Melt the marshmallows and thoroughly mix with the rice krispies. Grease the insides of your half ball mould. Then fill the mould. Once the top surface is level, release and repeat.



7 Place a rice krispie half inside the moulded chocolate modelling paste, ensuring it is firmly in place with no air bubbles. Repeat steps 4 and 5 so you have two cricket halves and leave to firm up.



8 Once firm, level each half using a knife. Next, thinly roll out the chocolate modelling paste trimmings. Place one half of the chocolate ball on top and cut around the ball using a pallet knife.



Top Tip

If you don't have a half ball mould, simply place the rice krispie mix straight into the modelling chocolate cavity.

9 Position the second half of the ball to the first, aligning the stitching. Insert a dowel into the ball for easier handling. Use the heat of your hand to blend all the joins and use a tool to emphasise details.



PAINT THE BACKGROUND

10 Place blue and white food dust on a white plate. Add a little cocoa butter. Position the plate over a source of heat. Once the cocoa butter has melted, mix a little into the dusts to create suitable blue paints.



11 Load a large flat brush and apply horizontal sweeping strokes to create the sky. Keep the paint mix fairly dry to give a light feathery finish. Gradually lighten the blues as you move down the cake.



12 Paint the clouds on top of the blue sky by dabbing areas with white and off white paints, as shown. I find a round brush works best for this.



13 Mix up some green food dust with melted cocoa butter. Apply horizontal strokes to the base of the cake. Starting with the darkest nearest the base moving up to lighter greens, as shown.



14 Using a round headed brush and fairly dry dark green paint, paint a rough blurry line to represent the shadows on the boundary of the cricket field.



15 Start adding the boundary trees. Do this by dapping different green paints in layers over one another to create tree canopy shapes. Leave spaces between the trees and space for trunks.



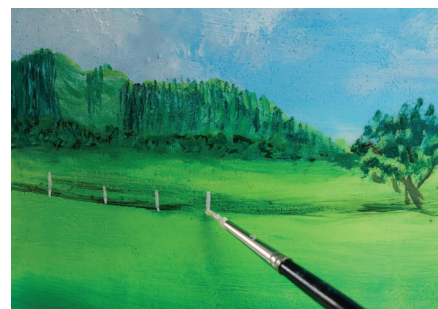
16 Mix up some brown paint. Then using a thin brush add trunks and branches to your trees, adding as many or as few as you want.



17 Add hills and forests in the spaces between the trees. I've painted the view of The Wrekin from the Wroxeter Cricket clubhouse but this design can easily be personalised.



18 Mix up some white paint and add vertical fence posts to the boundary of the pitch. Using a thin brush, paint a dark line on the side of each post to add shadows and create a more 3D look.



19 Add horizontal lines to roughly join all the posts, but these don't need to be exact as a rustic look is what you are aiming for.



20 Using white paint, paint a 1in line at 45 degrees from the base of the cake for the bowling crease. Next paint a 3in horizontal line on top of the first, as shown, for the return crease.



MAKE THE CRICKETER

21 Trace and cut out the cricketer template (or use your own). Add a little CMC to your white sugarpaste if it is very soft. Roll out the paste. Position the template and cut around his trousers and pads using a craft knife.



22 Smooth all the cut edges using the warmth of a finger. Take a modelling tool and indent the creases on his trousers using the template or my figure as reference.



"Personalise the painted background with your own cricket ground!"

23 Create the lines of padding on each pad. I find sugar shaper tools are perfect for this. Add definition to the top of the pad and details to the shoes.



24 Roll out more white paste to approximately 8mm. Place the body template on top and cut around his shirt using a craft knife.



25 Using a finger, smooth all the cut edges to give a rounded appearance to the shirt and sleeves. Place the shirt in position on top of the trousers.



26 Add creases using a tool. Model sausages of skin tone coloured paste and position them as arms. Using the template, cut out the bat and roll a burgundy sausage of paste for the handle. Place in position.



27 Take two small balls of paste to make gloves. Pinch to form the fingers and roll to form the cuff. Place in position. Roll a small sausage for the left-hand thumb and attach. Indent the paste to form fingers and cuff details.



28 Create a small head. Use a small ball tool to indent eye sockets. Add a ball for a nose and indent a mouth. Add small balls for ears and using a tool blend the front of each ball into the face. Make a cap from burgundy paste.



29 Allow the figure to dry so it can be easily lifted. Add small balls of white paste to each eye socket. Carefully lift and attach to the cake using sugar glue or piping gel.



MAKE THE STUMPS

30 Roll three lengths of paste in diminishing widths. Cut the thickest to 2in and attach using a ruler to ensure the stump is completely vertical. Attach the remaining stumps, cutting them to size to show perspective.



31 Model two bails from small pieces of white paste, attach in position and add a texture using an appropriate tool, as shown.



FINISHING TOUCHES

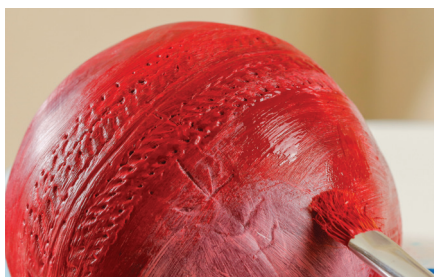
32 Take your edible cricket ball and cut out a right-angled wedge as shown. This will allow the ball to sit on the edge of the cake.



33 Insert a cake dowel into the top edge of the cake, directly above the wicket. Using royal icing as glue, press the ball firmly onto the dowel. Fill any gaps with chocolate modelling paste, blending away any seams.



34 Melt cocoa butter and this time mix a variety of reds. Start with a roughly painted layer of light red/pink then over paint with brighter reds to create the red leather surface of a cricket ball.



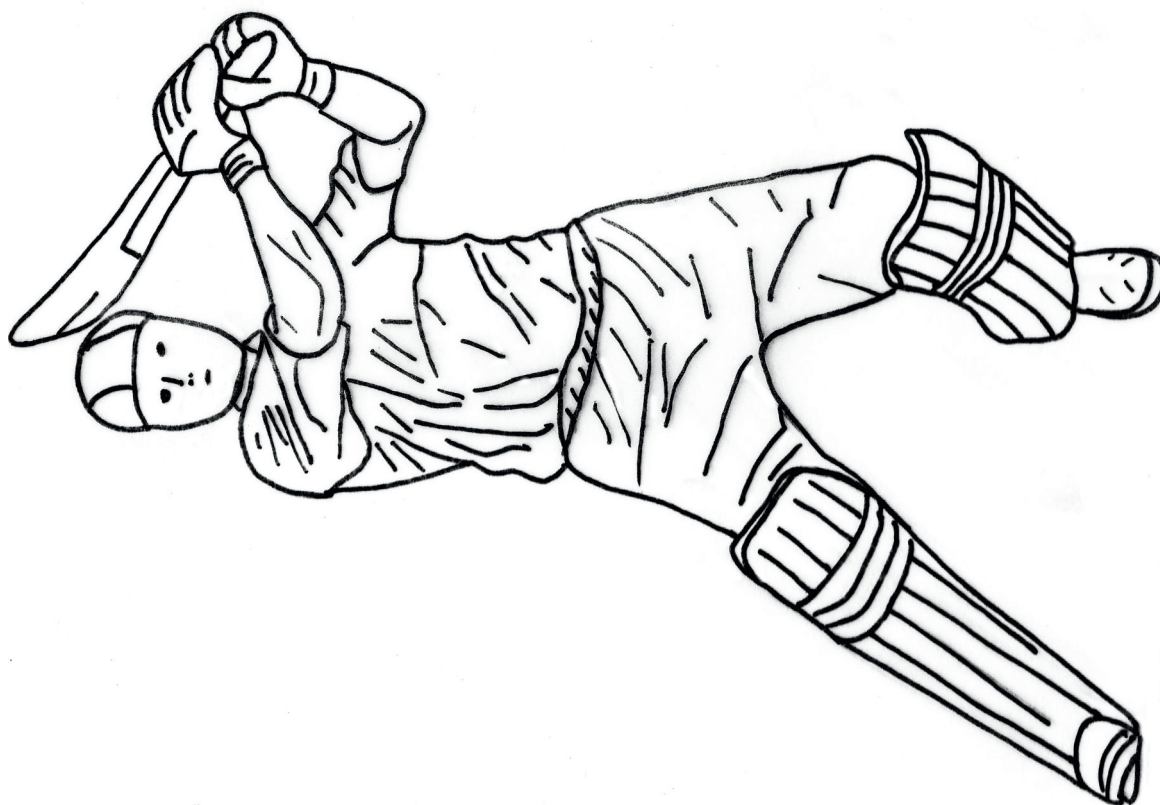
35 Add a touch of purple onto the edges of the leather i.e. the line between the stitches and the 90 degree joins on both sides. Mix up some cream paint and use a fine paintbrush to paint over the embossed stitches.



36 Paint details onto the player's clothing, gloves, bat and hat. Add pupils and a light spot to each eye ensuring the cricketer is looking at the ball. Finally, move the cake onto the covered cake board edged with a green ribbon.



TEMPLATE





BRIGHTON BEACH HUTS

Transport yourself to Brighton beach with these sugarpaste beach huts which allow you to create a bright celebration cake for summer.



Cake artist:
Karen Keaney

YOU WILL NEED

EDIBLES:

- 1x 5in and 1x 6in round cake covered in pale green sugarpaste (Satin Ice)
- Sugarpaste in the following amounts (Satin Ice):
 - 350g white
 - 150g yellow
 - 100g pink
 - 100g blue
- Beige and sky blue petal dusts
- Edible glue

EQUIPMENT:

- Knife
- Rolling pin
- Smoother
- Dresden tool
- Square cutter
- Triangle cutter
- Circle cutter
- Tagliatelle cutter
- Scallop border cutter
- Paintbrush
- 8in or 10in round cake board
- 15mm pink ribbon
- 7mm blue ribbon

MAKE THE BEACH HUTS

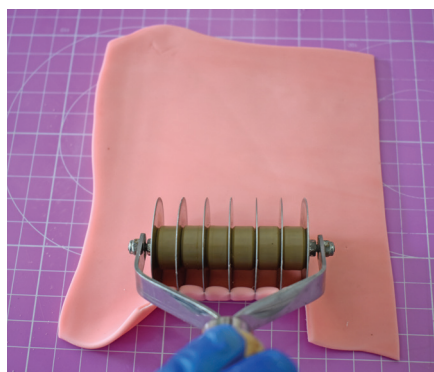
1 Stack the cakes and dust the edges using the sky blue petal dust.



2 Roll out some white sugarpaste.



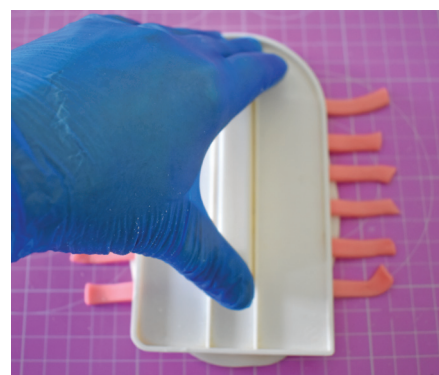
3 Roll out some pink sugarpaste and use the tagliatelle cutter to cut out some strips.



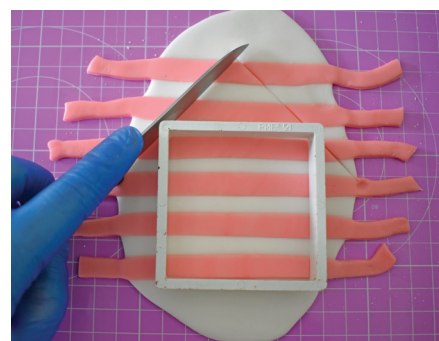
4 Lay the pink strips over the white sugarpaste.



5 Press the two pieces together using the smoother.



6 Use the square cutter as a basic template, cut out the facade of the beach hut. →



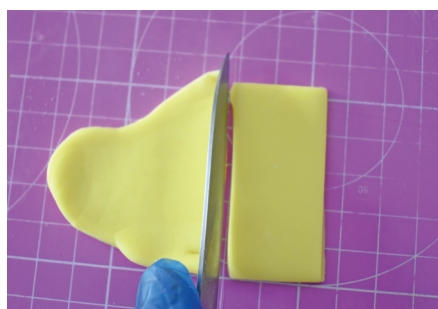
Top Tip

You could draw a template onto card and use this as a guide for cutting out the facade if you prefer.

7 You should be left with a facade that looks like this.



8 Roll out some yellow sugarpaste to make the door. Use a sharp knife to cut out a rectangle as shown.



9 Roll out some more yellow sugarpaste and use the scallop border cutter to cut out a strip to make the roof. Trim off any excess.



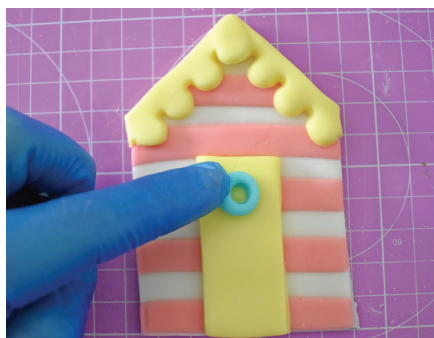
Top Tip

If you don't have a scallop border cutter you can use rectangle shaped pieces to make the roof.

10 Attach the roof and door to the hut using edible glue.



11 Roll a small ball of blue sugarpaste and use the end of your paintbrush to make a hole in the centre. Attach to the door using edible glue.



12 Make two more huts in contrasting colours.



Top Tip

To add extra detail, score lines in the huts to make a wooden texture.

13 Attach all the huts to the lower tier using edible glue.

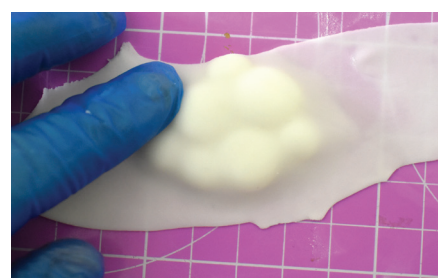


MAKE THE CLOUDS

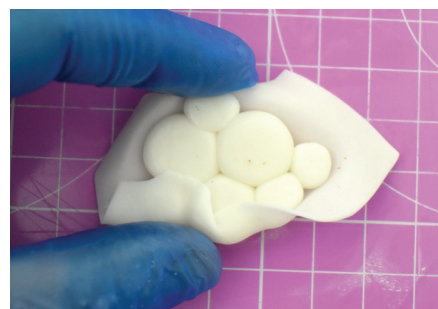
14 Roll several small balls of white sugarpaste and attach them to one another, using edible glue if necessary.



15 Roll a piece of white sugarpaste very thinly and cover the balls of white sugarpaste from the previous step.



16 Flip the whole thing over and fold in the excess sugarpaste onto the back of the cloud. Make three of these.



Top Tip

Varying the sizes of the clouds adds interest, as does adding details in odd numbers.

17 Attach the clouds to the cake using edible glue.

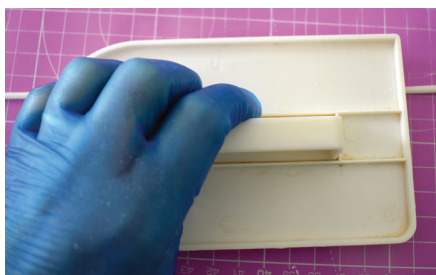


MAKE THE SUN AND BUNTING

18 Roll out some yellow sugarpaste and cut out a circle. Attach the sun to the cake using edible glue.



19 For the bunting rope, roll out a thin piece of white sugarpaste, using the smoother to help you achieve an even roll.



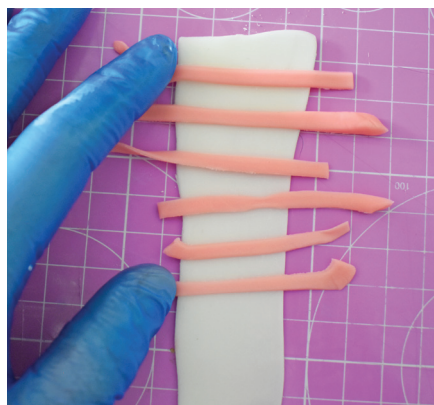
20 Attach the rope to the cake using edible glue.



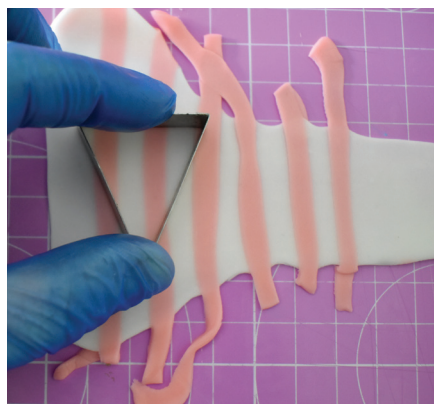
21 To make the bunting, roll out some white and some pink sugarpaste. Cut the pink sugarpaste into strips using the tagliatelle cutter. Use your knife to cut each strip in half, creating a narrower strip.



22 Lay the pink strips on top of the white sugarpaste and use a rolling pin or smoother to join them together.



23 Cut out two triangles using the triangle cutter. Make six pieces in various colours.



Top Tip

If you don't have a triangle cutter, use a square cutter and cut the piece of sugarpaste diagonally.

24 Use edible glue to attach the bunting to the rope as shown.



FINISHING TOUCHES

25 Cover the board with white sugarpaste and score lines to create the boardwalk planks. Add details to the planks by scoring lines using the Dresden tool.



26 Use beige petal dust to add colour to the board.



27 Finish by adding the 7mm ribbon to the bottom of the top tier and the 15mm ribbon to the board. 🍰



DINO-MITE MODELLING

Children who have a passion for these Jurassic creatures will love having their birthday cake adorned with their favourite dinosaur, modelled perfectly from sugarpaste.



Cake artist:
Vicky Teather

YOU WILL NEED

EDIBLES:

- Round, crumb coated sponge cake 5in tall, 5in wide
- Garden green, neon blue and neon pink gel colours (Magic Colours)
- Egg yellow paste colour (Sugarflair)
- Cream Pastelz gel colour (Squires Kitchen)
- 2g black, 40g light green and 325g white modelling paste (Saracino)
- Egg yellow and lavender dust colours (Magic Colours)
- Rejuvenator spirit or clear alcohol
- Edible glue
- Corn flour or icing sugar

EQUIPMENT:

- 7in round white Masonite cake board
- Dresden tool
- Small and medium ball
- Glue brush
- Dusting and paintbrushes

PREPARATION:

Colour the white Saracino modelling paste with the following colours:

- 45g garden green
- 10g cream
- 108g neon blue
- 67g neon pink
- 84g egg yellow

MAKE THE STEGOSAURUS

1 Weigh out 100g of neon blue modelling paste and roll into a ball. Place the side of your hand over one side of the ball and roll back and forth to extrude a short sausage from one end. At the opposite end, roll the shape back and forth into a point. The shape should be around 15cm long.



2 Bend the short sausage and the pointed end around towards the centre of the shape. Press your thumb into the top edge of the sausage to create the area for the eyes.



3 Press the large end of the medium ball tool into the area twice to create the outer eye sockets. Use your fingers to smooth away the harsh lines left by the tool.



4 Press the large end of the small ball tool into the outer eye sockets twice to create the holes for the eyes. The holes should be 5mm apart.



5 Press the small end of the small ball tool into the front of the shape to create the nostrils. They sit 5mm apart. Use the Dresden tool to draw a mouth to the right of the face and finish off by pushing the small ball into the end of the smile to create a dimple.



6 Roll two small balls of neon blue modelling paste and glue in place inside the eye holes. Take two extremely small balls of black modelling paste and roll into tapered sausages.



7 Paint a little glue over the middle of each eye. Pick up the tapered sausage with the glue brush and use the brush to fit and shape the paste into eyelashes. Fill the nostrils with two small balls of black modelling paste and use the small ball tool to press the paste into the hole. →



Top Tip

Dust the models before attaching to the cake, so that stray colour won't stain the covered cake.



8 Weigh out 3.5g of neon blue modelling paste and split into five balls, one large, two medium and two small. Press the ball between your finger into a chunky disc. Pinch one side of the disc into a point. Repeat with the other balls. Press the tip of the Dresden tool into the paste to create two short lines onto each scale.



9 Glue in place onto the back of the dinosaur. For the legs, weigh out two 2g balls of neon blue modelling paste and roll into short cylinders. Glue in place along the bottom edge of the body. Add three small

balls of modelling paste to the top edge of each leg to create the toes.



10 Dust around the edges of the body, and around the eyes and nostrils with the lavender dust colour.



11 Add a little clear alcohol to the lavender dust colour to create a paint. Paint the scales, toes and inside the nostrils. Use a small paintbrush to paint eyebrows. Paint three small circles on the side of the body.



Top Tip

Colour your paste and leave it to cool before you start modelling. This will help it keep its shape and it won't be as soft.

MAKE THE T-REX

12 Weigh out 62g of neon pink modelling paste. Roll the paste into an 8cm long sausage. Place the side of your hand one third from the end of the sausage. Roll back and forth to create a shallow groove on one side of the sausage.



13 Bend the short end of the sausage over into a right angle with the groove created in the previous step on the inner corner.



14 At the opposite end of the sausage, roll back and forth into a point.



15 Use the Dresden tool to draw a wavy line to create the mouth.



16 Press the large end of the medium ball tool into the paste at the top edge of the head. Push the tool upwards to create a ridge at the top of the eye socket.



17 Press the large end of the small ball tool into the lower edge of the eye socket. Press the small end into the end of the head to create the nostrils.



18 Weigh out 1g of neon pink modelling paste. Place your finger half way along the ball and rock back and forth to create a sausage with a narrow centre.



19 Bend the sausage into a right angle and glue in place on the side of the body.



20 Weigh out 2.5g of neon pink modelling paste. Roll into a ball. Place your finger towards one side of the ball and roll back and forth to extrude a short sausage.



21 Bend the shape at the base of the sausage. Attach the rounded end to the side of the body. Use your fingers to press the ball and fit it to the body. Add another small sausage to the opposite side of the body to create the second foot. Use the Lavender dust colour to dust around the eye, mouth, nostrils and the body.



22 Add a small ball of white modelling paste to the eye. Press the small end of the medium ball tool into the right side of the eye. Fill the hole with a small ball of black modelling paste. Add a small ball of white to act as a highlight. Add a tapered sausage of black modelling paste to the outer edge of the eye.



23 Attach the dinosaur to the side of the cake with a little edible glue. Use the lavender paint to add stripes down the back of the body. Paint a little around the eye and mouth to add a little depth.



"Change the colours of the dinosaurs to suit the colour scheme or to be more 'realistic'!"

Top Tip

If the paste gets too sticky, use a little corn flour (which I prefer) or icing sugar to dry the surface a little. Don't use too much as it will dry out the paste and make it crease and crack.

MAKE THE BRACHIOSAURUS

24 Weigh out 60g of egg yellow modelling paste. Roll into a ball. Roll one side of the ball into a sausage shape and the other into a point. The shape should be around 15cm long.



25 Bend the sausage upwards and the pointed end downwards.



26 Press the large end of the medium ball tool into the paste twice to create the holes for the legs. Weigh out two 3g balls of egg yellow modelling paste and shape into cylinders. Glue in place inside the holes created with the ball tool. Add three small balls to the front of each cylinder to create the toes.



27 For the head, weigh out 17.5g of egg yellow modelling paste. Place the side of your finger one third of the way along the ball. Roll back and forth to create a groove.



28 Press the large end of the medium ball tool into the groove twice to create the eye sockets. Smooth the paste with your fingers to remove the harsh lines from the lower side of the indent.



29 Press the handle of the ball tool into the top of the head, between the two eye sockets to create a groove.



30 Use the large end of the small ball tool to add the holes for the eyes. Add the eyes using the same steps as for the pink dinosaur with the eyes 5mm apart. The pupils should be on the inner edge of the eyes. Add the

nostrils with the small end of the small ball tool. Draw a mouth with the Dresden tool. Press the wide end of the Dresden tool into the middle, right side of the smile to create an open mouth. Add a small sausage of neon pink modelling paste to the open mouth to create a tongue.



31 Dust the dinosaur with the summer yellow dust colour. Glue the dinosaur to the right of the cake. Add a little clear alcohol to the dust colour to create a paint. Paint the toes, spots on the back, neck and face and around the eyes.



HOW TO MAKE THE LEAVES

32 Split the garden green and neon green modelling paste into various sized balls. Roll the larger balls into long cone shapes. Flatten the cone between your hands. Use the Dresden tool to draw lines coming from the edge of the shape in towards the middle.



33 For the smaller leaves, roll the paste into teardrops. Flatten between your hands. Use the Dresden tool to mark a few lines coming from the edge towards the middle. To make the grass, roll long cone shapes and glue together in groups of three. Glue the leaves and grass around the dinosaurs with a little edible glue. Split the cream modelling paste into various sized balls and glue in place around the top of the cake and the board. 🍷





The Cake Professionals

Can COPY and PASTE create a better business?



Phil and Christine Jensen

We're all unique...aren't we?

We like to tell our customers that they're unique. Same with our custom cake businesses. After all, each has its own distinctive flavour, style and goals. But does believing our own message make our lives harder? Does it make us think we should do everything on our own from scratch?

Believing our customers (and ourselves), are less unique than we think could actually help in running our businesses.

Wait, what? OK. Here goes...

Structurally, every single party we send cake to has exactly the same ingredients.

We continue our monthly slice of honest and (hopefully!) helpful cake business discussion. At The Cake Professionals, we want to see cake businesses (and their owners!) flourishing. It's a challenging time, so take this time to brush up on any elements you are unsure of...

Someone (very special), or something (very special) is being celebrated. It's going to happen on a particular date in a particular place. There will be guests - maybe a handful, maybe a crowd. Usually there's food of some description. People will dress up, talk, sing, sometimes dance. It's a happy event that sets out to make people feel good. At the end of the party, everyone goes home.

Now, the party could be a two hour tortoise-themed 1st birthday at a petting zoo, or a two day royal wedding in a palace. The details are different, but essentially, no one is hugely surprised by what takes place. People gather, celebrate in fairly expected ways, then go home. We kind-of know what we're getting.

Our customers and businesses are the same. Each of them particularly flavoured in terms of personality, values and focus, but people know what to expect of us... and we know what to expect of people!

Which is where embracing the commonplace comes into play.

When it comes to enquiries, some go

ring-ring to deposit paid in a single call (it's why we LOVE the phone). Most times though, custom cake enquiries come via text, message or email.

This cake process is not unique. The customer's needs are not unique. The exact questions will be asked again by new customers.

So, it makes sense that instead of writing fresh emails, messages and texts every single time, (of every.tiny.detail), we have a file with a bunch of ready-made answers written in our own unique style and voice, but in template form.

A big fat side-bar about brochures...

Some of us will have put together a fancy brochure about who we are, what we do and what we charge. Some of us send that big beauty to every enquiry we have, whether they've asked for it or not. It seems like a sensible move, right? It gives us an incredible sense of efficiency (woohoo for short cuts!).

Brochures feel like a way of providing all the

The common enquiry process often goes like this:

Customer makes an enquiry (and expects a response)

We respond with clarifying questions

Engaged customer answers our questions (sometimes!) and raises more

We answer their specific questions and try to move them to a call or consultation

Engaged customer agrees a date for a consultation/tasting/design chat

We meet (virtually/in-person) and repeat all the things we've said/do more educating

The customer places an order with us

We deliver an amazing cake on time and in perfect condition

The ideal customer replies with a thank you and a glowing review

OR We follow up to thank them for their order/discover what they thought of our work

information customers need to make the decision - without involving us in the extra dozen piddly educational emails (after all, we didn't start making cakes because we wanted to run the Cake 101 Help Line, right!).

Sadly though, our beautiful brochures will only work for a small percentage of the buying public. That's because 1) people just aren't reading much, and, 2) brochures can feel like chatbots to people who are coming to you specifically for a personal, custom touch.

They can be super useful to a point, but they're not really the reason people choose to buy custom. So, unless our brochures have magic powers, they won't be as effective as a 'live' conversation at building real trust with real customers.

PS. We're massive brochure fans. We've slaved over ours and have used them to great effect. Brochures are brilliant, and I mean REALLY GREAT... for reference use by party pros we work with or want to work with. We should all absolutely send our updated brochures to wedding planners, venues we love, and fellow party suppliers. It's a phenomenal first bite of solid information for another pro to refer to, and, to offer on your behalf. Yet... when

customers get in touch, they'll likely still want to hear it directly from you.

So, what do we mean by templates?

First, let's start by not creating more work for ourselves. Because, you know, the juggle is real.

So, just for practicality, here's a (very short) list of 20 subjects we write to customers about ALL the time:

- Flavours
- Cake size
- Portion size
- Fresh flowers
- Sugarpaste options
- Buttercream options
- Naked v semi-naked cakes
- Allergies and dietary needs
- Temperature control
- Fresh cream in cake
- Fresh fruit in cake
- Fruitcake logistics
- Design process
- Cutting guides
- Dummy tiers
- Characters

- Cake stands
- Delivery matters
- Payment methods
- How to order

If we scroll through our 'sent' emails, we'll be able to literally copy the paragraphs we use over and over, and paste them into a labelled template file. Let's give each topic a title and pop it in an order that makes sense to us (most popular, alphabetical, chronological). When we need to build a response to a customer, it's all there, ripe and ready for the picking.

Even a short sentence, or a link, is worth having on standby. This file of tiny template answers will save so many hours and jangly head-space.

Naturally, not every enquiry will require every answer. But every answer will require us to read through, sense check and personalise. The job will be ten times easier as we cut and paste our way through answering everyday questions, in our own fabulously tailored, unique voice.

Christine and Phil Jensen 

SUGAR STRAWBERRIES AND BLOOMS

Perfect for adorning a special cake this summertime, create these sugar flowers and fruit to wow your guests.



Cake artist:
Emma Stewart

YOU WILL NEED

EDIBLES

- 5in ganache covered cake, 6in deep
- White sugarpaste (Smartflex)
- White flower paste (Robert Haynes)
- Green flower paste (Squires Kitchen)
- Royal blue and ice blue gels (Magic Colours)
- Riding hood, summer yellow, lemon yellow and forest green dusts (Magic Colours)
- High percentage alcohol
- Edible glue
- Edible pollen (gelatine powder mixed with any edible yellow dust)

EQUIPMENT

- Mixed size brushes
- Small brush for glue
- Piping bag
- No.1 piping nozzle
- Dresden tool
- Ball tool
- Foam pad
- 26g green florist wire
- 30g green florist wire
- Half width green florist tape
- Half width white florist tape
- Stamen
- Long nose pliers
- Wire cutters or scissors
- Tin foil
- 5x petal cutters
- Small daisy cutters
- Celbuds of varying sizes
- Cocktail stick
- Kitchen roll
- Pre-made generic leaves

COVER THE CAKE

1 Dip a cocktail stick into the blue gel colours and then into a ball of white sugarpaste.



2 Start to knead the sugarpaste until you begin to see the colour rippling through. Leave this open to the air for 1-2 hours minimum so it starts to dry on the outside.

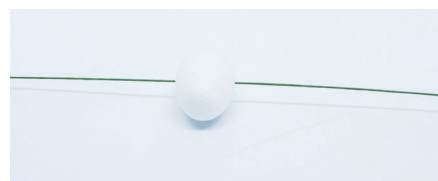


3 Roll out the sugarpaste and cover your cake with it. You will have some crackling texture to it, so use scrunched up tin foil to enhance the texture.

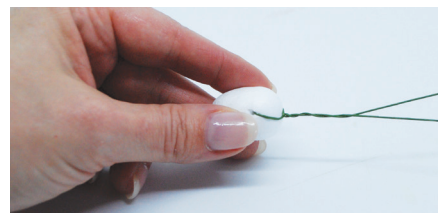


MAKE THE STRAWBERRY

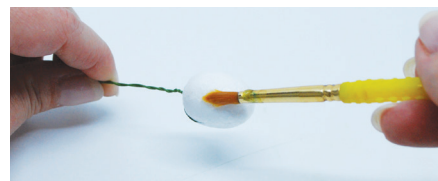
4 Take a Celbud and feed a 24g white wire through the centre from one side to the other.



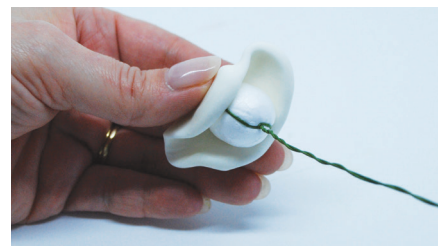
5 Twist the wire to secure at the base of the bud and use the long nose pliers to tighten if needed.



6 Paint the bud with edible glue.



7 Wrap the bud with white sugarpaste, making the join meet at the base of the bud near the wire.

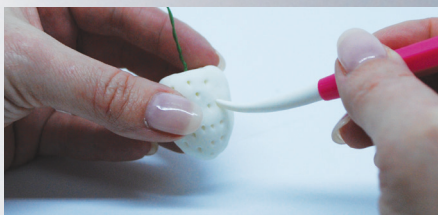


8 Use your fingers to create a strawberry shape.

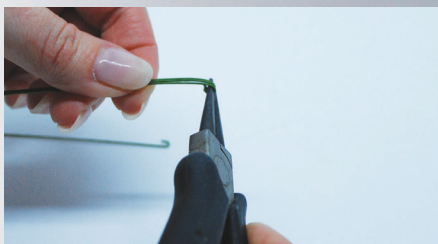




9 Add seed marks using the pointed end of your Dresden tool.



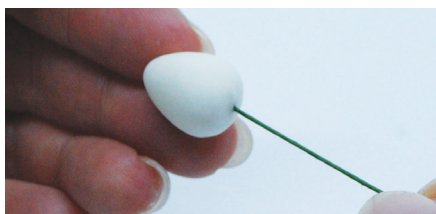
10 Use long nose pliers to add small hooks at the end of several 24g wires (depends on how many small strawberries you want) →



11 Roll several small strawberry shapes out of white flower paste.



12 Dip the hooked wire into edible glue and then insert into the base of the strawberry.

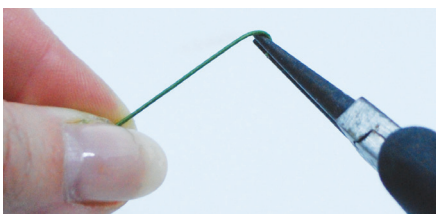


13 Use your Dresden tool to add seed marks as before.



MAKE THE FLOWERS

14 Create a loop in a 24g wire (one per strawberry flower).



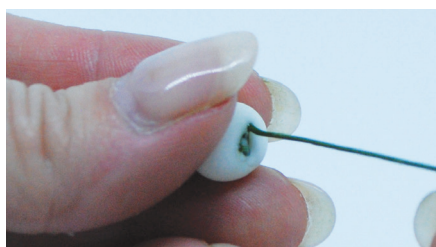
15 Use the long nose pliers to then bend this so it sits flat.



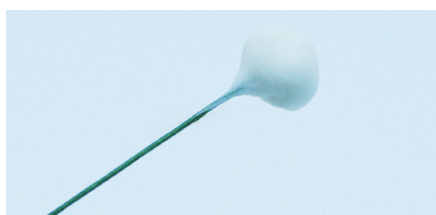
16 Roll a small ball of white flower paste.



17 Dip the flat loop into edible glue and insert into the ball of flower paste.



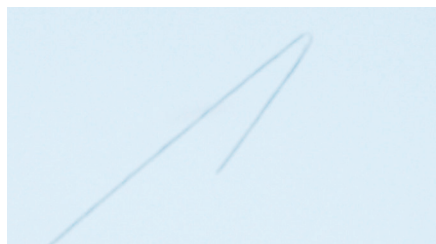
18 Taper the flower paste to secure to the wire and let this firm up.



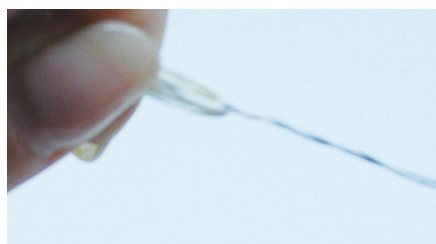
19 Paint the wired ball with edible glue and dip into edible pollen mix.



20 Create a large hook with a 30g white wire.



21 Hook this over a cluster of 8-10 stamens, so the hook is halfway down the stamen. Fold the stamen in half, hold at the head end and twist the wire closed.



22 Use white half width florist tape to secure the stamens to the wire.



23 Mix some summer yellow and lemon yellow with high percentage alcohol, then paint the stamen.



24 Feed the wire of the pollen ball through the middle of the taped stamen.



25 Pull it through so the pollen bell sits in the centre of the stamen and tape down the stem.



26 Roll out some white florist paste and cut out a five petal blossom (one per flower).



Top Tip

Use the technique to create the blue tier for other summer celebration cakes you may need!

27 Lay the petals onto a foam pad and use a ball tool to enlarge and soften the petals.



28 Add edible glue to the centre of the petal set.



29 Feed the centre wire through the petals, then leave to dry.



30 Wrap the stem of the flower with a narrow strip of kitchen paper.

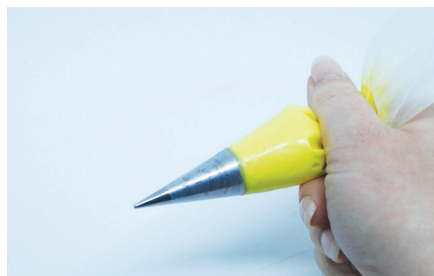


31 Tape over the kitchen paper to secure in place, this thickens the stem.

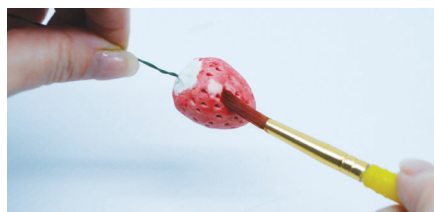


COLOUR THE STRAWBERRIES

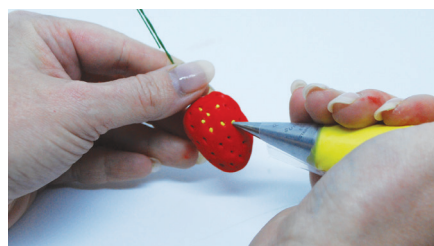
32 Colour some royal icing using the yellow dusts and place into a piping bag with a no.1 nozzle.



33 Mix some riding hood dust with high percentage alcohol and use it to paint the strawberries. Build the colour using thin layers.



34 Pipe tiny yellow dots into all the seed marks made earlier.



35 Roll out some green flower paste and cut out calyxes using small daisy cutters (one per strawberry and flower).



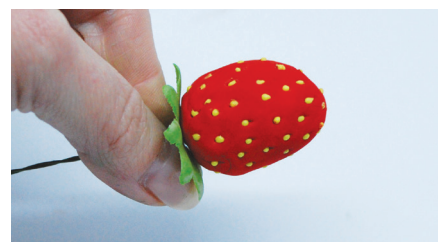
36 Place the calyxes onto a foam pad and use the scooped end to curl the leaves.



37 With the calyxes on a piece of baking paper, paint them with a mix of forest green dust and high percentage alcohol.

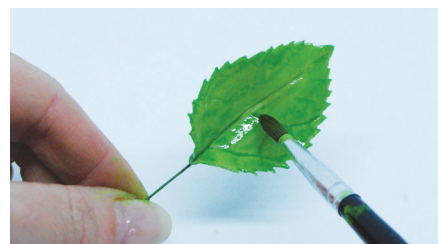


38 Feed one calyx onto each strawberry and flower and attach with a small amount of edible glue.



FINISHING TOUCHES

39 Paint some pre-made generic leaves with the same green as the calyxes.



40 Use half width green florist tape to start creating your strawberry arrangement.



41 Complete your arrangement, remember that your larger strawberries need to hang down once positioned on your cake. 🍓





HYBRID ROSES

In this month's flower tutorial, Veronica Seta looks at beautiful hybrid roses set on a pretty cake stand shaped cake, perfect for an afternoon tea.



Cake artist:
Veronica Seta

YOU WILL NEED

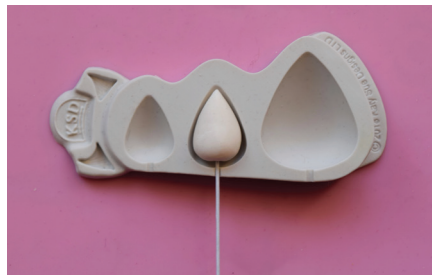
EDIBLES:

- 100g white and 100g pale green gum paste
- Foliage green, aubergine and burgundy dusting colours (Sugarflair)
- Matt pink dusting colour (Ingenious Edibles)
- Green and yellow airbrush colours (Cassie Brown)
- Confectioner's glaze
- Edible glue

EQUIPMENT:

- Ball tool
- Pale green and white florist tape
- CelPad
- Rose petals and leaves cutters (Nicholas Lodge Flower Pro Collection by Katy Sue Designs)
- Rose leaves veiner (Nicholas Lodge Flower Pro Collection by Katy Sue Designs)
- Ultimate petal veiner (Nicholas Lodge Flower Pro Collection by Katy Sue Designs)
- Rose calyx mould (Nicholas Lodge Flower Pro Collection by Katy Sue Designs)
- Rose cones (Nicholas Lodge Flower Pro Collection by Katy Sue Designs)
- Paintbrushes
- Cutter tool
- Rolling pin
- Non slip mat
- 26, 28, 20 gauge floral wires

1 Shape a rose cone with a small ball of white gum paste, using the second size of the rose cones mould. Make a hook on a 20 gauge floral wire, brush it with egg white and insert it in the bud. Let it dry for 24 hours.



2 Roll out light white gum paste very thinly. Cut the blossom for the first layer of the rose using the 90mm cutter.



3 Place the blossom onto the side of the Ultimate Petal veiner which shows the petal sequence. Align the second part of the veiner on top, pressing firmly. Remove the blossom from the veiner, turn it and soften its edges with a ball tool. Place the blossom again on the veiner and insert the rose cone at its centre. Brush a bit of edible glue around the dry rose cone and start attaching the petals following the sequence of the first layer as shown on the veiner.



4 Proceed as in step 3 for one more layer, closing the petals very tightly.



5 Repeat with three more layers, starting to open the petals.



6 Cut one more blossom as in step 2, this time using an 11mm blossom cutter.



7 Vein the blossom.



8 Cut five petals and insert a moistened 28 gauge floral wire.



9 Curl the petals' top edges with a tooth pic.



10 Place them in plastic spoons, curling back their edges. Allow them to dry well.



11 With half width pale green floral tape, assemble the five wired petals to the rose bud. For a bigger rose you can assemble one more layer of five wired petals.



12 Make a sausage shape with pale green gum paste. Roll over the paste with a small rolling pin and on a Celboard. Cut six rose leaves with the cutter. Insert a white 26 gauge floral wire. Put the leaves on a CelPad and roll their edges with the ball tool. Put the leaves in the veiner and press.



Top Tip

Always let the colour dry thoroughly before dusting or glazing the petals or the leaves.

13 When dry, airbrush the leaves mixing green and yellow. When dry, dust them with foliage green and then only their edges aubergine. Apply some glaze.



14 Cut a 20 gauge floral wire into two pieces. Wrap them with half width floral tape and assemble the rose leaves onto them.



15 Press a small ball of pale green gum paste in the calyx mould. Flex the mould and remove it.



16 Soften the calyx edges with a ball tool and cut them with scissors.



17 Dust the calyx mixing foliage green and autumn gold dust colours. Dilute the pink matt colour in a few drops of alcohol and paint the back of the rose petals. Let the colour dry well. Brush a little edible glue in the centre of the calyx and attach it at the base of the rose.



18 Dilute the burgundy dusting colour in a few drops of alcohol and paint the front of the rose's petals and the centre of the flower.



19 With half width pale green floral tape, assemble the leaves to the rose. Dust the floral tape with foliage green. Steam the flower to fix and enhance colours.



Top Tip

To get a more beautiful nuance, you can alternate burgundy and matt pink brush strokes on the front of the petals and only when the colour is fully dry can you enhance only the edges of the petals with diluted burgundy.

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BEACH WAVES

Explore ways to use buttercream for a summer celebration cake inspired by the sea; you can create the appearance of waves and also add some yummy edible sand using crumbled biscuits – so simple!



Cake artist:
**Dani Brazier for
Blue Door Bakery**

YOU WILL NEED

EDIBLES

- 6in round cake, crumb coated
- Buttercream
- Lotus Biscoff biscuit crumbs
- Sprinkles
- Tiffany and Royal Blue food colouring (Colour Mill)

EQUIPMENT

- Metal side scraper
- Turntable
- Mini geo heart mould

CREATE THE 'WAVES'

1 Mix up two shades of blue buttercream using the two shades of food colouring and spread them onto your chilled, crumb coated cake. I added the darker blue to the bottom and the lighter blue around the top.

2 Make sure you have added an even coat of buttercream all over. Take a scraper and smooth over the buttercream. Smooth over the top of the cake too.

3 Once you have the cake mostly smooth, you can begin to add the waves. Using the

corner of a metal scraper, hold it on an angle to the cake. Spin your turntable and as the cake is spinning, move your scraper in a wave motion to create the effect.

4 Continue up the cake, wiggling the scraper as you go until you reach the top.

MAKE THE 'SAND'

5 Blitz up some Lotus Biscoff biscuits into fine crumbs for a yummy edible sand. You can use a food processor or bash in a bowl with the end of a rolling pin.

6 Add a little buttercream around the base of the cake and sprinkle on some crumbs. The buttercream will ensure the crumbs stick around the base of the cake.

7 Add some sandy crumbs to the top of the cake too.

MAKE THE HEARTS

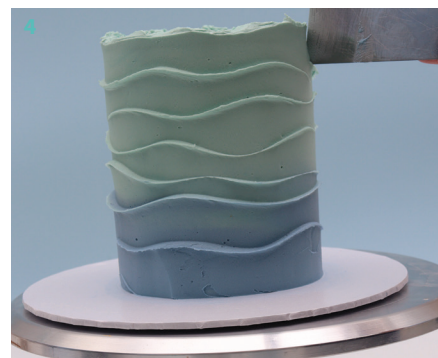
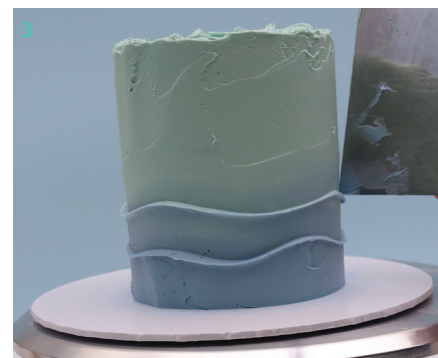
8 Mix up some crumbs with a little buttercream until you have a firm dough-like consistency. Press this dough into some mini geo heart moulds and freeze for 10 minutes.

9 When the heart shapes are set, remove from the mould and roll in the crumbs for a more sand-like appearance.

10 Place these sand hearts onto the cake. I added a few to the top and a few down the side. Just press them lightly into the buttercream.

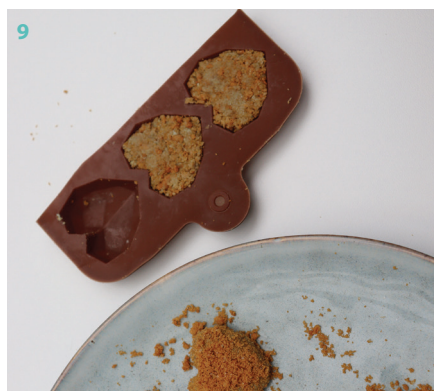
FINISHING TOUCH

11 Finish with some cute sprinkles on the top, the side and around the sandy base. 🧁



Top Tip

To get a smoother wave, try heating up your metal scraper a little before scraping. It'll really help glide the scraper around the cake!



THE CONFIDENT CAKER...

*The 'curse' of the crickets:
Why rejection should be your new favourite 'ingredient'*

If you want the confidence and clarity to 'go pro' with your baking, join Bell as she puts 'Mind over batter' with practical techniques to master your mindset, manage your emotions and take you where you REALLY want to go.



Is there anybody out there...?

There's nothing like crickets to tie a caker up in knots.

By which I mean... you've agonised over a quote for hours, tweaked it, checked it, double checked it and in those early days put up the obligatory 'How much would you charge for this cake?' post. You finally hit 'send' and you're rewarded with... (drum roll please...) absolutely nothing. Or, you've waved off your finest creation to date with your heart, soul and 500mls of blood, sweat and tears inside the box and it's greeted with... zip. Nada. Not a dickie bird.

That previously chatty client who was bombarding you with messages has now gone radio silent so it's all aboard the Self-Doubt Train – Destination: 20 questions.

Those all-important questions

So... what did you do wrong? Were you too pushy? Were you too pricy? Did they hate the design, the flavour or just YOU?

Hmmm... or perhaps they just weren't your ideal client? Yes! That's it! Phew. Now, onto the next one.

But hang on a sec... you wouldn't be the first to walk away from a 'ghosted' quote, a 'thanks but no thanks' or a 'never heard from again' collection because you feel uncomfortable to follow it up with that all important question: Why didn't it work for you? How can we MAKE it work for you?

Why is it that we often avoid following up when we don't get the responses we want and expect from our clients? Are you really too busy to ping out a quick message that takes less time than it takes to make a cuppa?

Some famous faces who just didn't take 'No!' for an answer

Howard Schultz was turned down by 217 investors for a little coffee shop chain called Starbucks.

KFC's Colonel Sanders was rejected by 1,009 restaurants before one agreed to work with him.

Did you know.?

JK Rowling was rejected by all 12 major publishing houses for Harry Potter and the Philosopher's Stone.

Walt Disney was turned down 302 times before finally getting financing for Walt Disney World.

School days

I'd argue that the main reason bakers don't follow up on 'failed' quotes or completed orders is that there's little else out there that most still fear more than good old playground style rejection. Not being invited to parties, not being picked for teams, it's that same, familiar feeling of being looked up and down and judged not to be quite good enough. No matter how old you are, for most, that's a feeling we're happy to leave behind the school gates.

However, if you're avoiding those situations where perceived rejection could be lurking, you're probably missing out on some serious profit potential too.

"When we can learn to see rejection as just another 'ingredient' to our baking biz 'recipe for success' we can begin to relax a little and stop taking it so personally"

<https://www.wanderlustworker.com/48-famous-failures-who-will-inspire-you-to-achieve/>

DEVELOPING SIMPLE FOLLOW-UP STRATEGIES

Creating your own selection of questions and phrases can help get you more orders, serve your clients better AND build those confident communication muscles too!

Crickets/ no response

Send _____ days after quote sent

Hi there. Just checking in to see if you'd like to:

... proceed with the order? ... _____

... reserve the date? ... _____

... discuss the quote together? ... _____

"Thanks but no thanks."

Can I just ask...

... is it a question of budget or something else that isn't quite right for you this time?

... is there anything specific about the design that missed the mark for you?

... _____

"Too expensive/ Can't afford it"

I love to accommodate my client's budgets whenever possible.
Would you be open to ...

... some more cost effective suggestions/ options?

... a look at my payment plan options?

... _____

TOP TIP

Be sure to make a note of which questions work best and when so you can refine your system over time.



Rejection and failure: Just two 'ingredients' to help your baking biz rise

We feel disappointed, irritated or even hurt and let's face it, no one wants to be seen as 'begging for business' now do they?

However, by setting aside the discomfort to identify exactly why your quote wasn't a hit and then tailoring your offering (where appropriate) to meet that client's needs, you could well have them singing your praises from the rooftops and coming back to re-order again and again (bringing their friends' and family's orders your way too, of course).

How? By you finding the courage and developing the habit of reaching out with some simple follow up questions and having some alternatives up your sleeve when a quote doesn't quite go your way first.

So... is it time for you to re-frame rejection?

When we can learn to see rejection as just another 'ingredient' to our baking biz 'recipe for success' we can begin to relax a little and stop taking it so personally. This frees us up emotionally to use that first 'no' as a powerful starting point to develop our own self-confidence and an outstanding customer experience too.

Will your follow-ups always lead to a successful outcome? Of course not.

Will you be able to serve the price-point of every client who hits your inbox? No and nor should you (not everyone can afford a custom designed creation).

But if you can stop using the 'they just weren't my client' excuse as a knee jerk, quick fix excuse to handle rejection avoid doing the work, you could begin filling your orderbook with more of those genuine caker/client relationships that can last a lifetime. Bell x 

Simple follow up strategy

Rejection: The bicarb of your business

The reality is of course that rejection, just like its 'best buddy' failure, is just one of the many necessary 'ingredients' everyone needs to add to the mix when 'baking' a successful business. I think of it a bit like baking soda: you wouldn't want to eat a tablespoon of it but when used right, it can help your baking business rise higher.

And interestingly, when you look closely, what separates a full order book from an empty one, isn't necessarily that the baker was never rejected, 'ghosted' or let down by

a client but more that they never allowed those inevitable rejections to stop them from moving forward towards their goal.

And even better than that, many successful biz bakers have learnt to actually use their rejections as opportunities to serve their clients better AND get the edge on their competitors (and you can too!).

When rejection becomes your time to shine

When a design or quote is met with a 'no' or the dreaded crickets/silent treatment, our instinct is often to back away immediately.

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Cake artist:
Zoe Burmester

SWEET TREATS AND GIFTS

Each month Zoe shares with you delicious sweet treats which would be perfect for gifting, favours or even as dessert table fillers - all linked to seasons and events in the year. We will be delving into homemade sticky sweets, chocolates, confections and more, always with an eye on how they can be turned into presentable gifts.

LEMON SHERBET LOLLIPOPS

I genuinely don't know why people don't make their own sweets or candy at home. From chewy toffees to liquorice, hard boiled sweets and sherbet dippers, homemade sweets are the door to our childhood.

In most cases they are incredibly easy and quick to churn out and really the only key bit of kit you need is a good quality sugar thermometer to keep you on track. And needless to say, homemade is oodles tastier than the shop bought stuff.

Whenever I produce homemade confectionery it's the adults that seem to fall for it more than the children. I think it must be the nostalgia of childhood that adds an extra dimension to the experience. There is a

comfort to be found in those sugary depths that goes way beyond the sugar high! Now I should caveat that by saying these sorts of sweets are strictly treat food to be enjoyed on occasion only, otherwise our dentists will frown but often a short, sharp intense hit is all that is needed.

With these lollies I wanted to recreate memories of the sherbet dippers I ate as a kid. So this is a two part recipe (although still crazy quick) for both lolly and dipping sherbet. They make excellent party favours which also gives you the perfect excuse to invest in some retro sweet shop paper bags. Fill the bags with the fizzy sherbet and plunge your lolly fully into the sweet-sour powder for the full, lip-smacking nostalgic experience.

The recipe I share below is a fairly standard 'hard candy' recipe - so use this as your guide to springboard off into other flavours. There are many delicious extracts and flavour oils on the market now which are perfect for candy making. I tend to veer towards citrus as a favourite as I like the addition of real zest in the candy (I like to see it winking amongst the golden sugar) but really anything goes here. Cola, cherry, marshmallow, bubblegum, even alcopops!

You can of course omit the sherbet altogether but that would be such a shame as the two elements together really are the Fred and Ginger of the confectionery world. Special on their own but truly magic when they come together. →

YOU WILL NEED

EDIBLES LEMON LOLLIPOPS

- 250g white caster sugar
- 2tbsp glucose syrup
- 60ml water
- 1tbsp grated lemon zest
- 1tsp lemon extract
- Yellow gel paste colour

FIZZY SHERBET

- 150g white caster sugar (swap for icing sugar if you don't have a grinder)
- 1 - 2tsp citric acid to taste
- ½tsp bicarbonate soda
- Edible food colour dust/flavour extracts or jelly crystals (optional)

EQUIPMENT

- Lollipop sticks
- Lollipop mould
- Saucepan
- Sugar thermometer
- Silicone spatula (suitable for high heat)
- Grinder (optional)
- Bags for the sherbet (optional)

Prep time: 20 mins plus setting time
Makes: 6 large lollipops or 12 small

METHOD

1 Begin by preparing your lollipop moulds. It really doesn't matter what design or size you choose, just make sure that they are suitable for candy making and have a space for the lolly stick to go in. Spray a little oil into the cavities (not too much!) just to help with releasing the lollies and place the sticks into the spaces.

2 Prepare your lolly ingredients. Place the water, sugar and glucose into a saucepan with a sugar thermometer attached. Zest your lemon and have the food colour and lemon oil ready. I used Magic Colours lemon yellow but any edible gel paste would work.

3 On a medium heat, slowly melt the sugars and water together and bring to a gentle boil. Do not be impatient and turn the heat too high as you may burn or discolour the sugar. Keep a watchful eye until the thermometer reaches 300F which is the 'hard crack' stage.

Top Tip

Do not store finished lollipops in the fridge as they will become sticky. Instead store between layers of waxed or greaseproof paper in an airtight container. Leave in a cool dry place for up to one month.



4 As soon as it reaches the hard crack stage (300F or above) take the sugar mixture off the heat. Now carefully stir in the lemon zest, oil and a tiny, tiny amount of yellow food colour. Stir with a silicone spatula.

5 Slowly and carefully pour the mixture into the prepared lolly moulds. Make sure that the lolly stick is level and submerged totally in the candy. Leave to one side - they should be ready in about 30 minutes. Do not put them in the fridge.

6 Once the lollies have set, you very simply pop them out of the mould. You can see that the lollies are transparent and you can see the zest. If you prefer a completely clean looking lolly, omit the zest and increase the lemon extract for flavour.

Top Tip

Lollipops are incredibly easy to make and adapt. Make the recipe in the same way and simply adapt your flavour and colour by swapping out different flavour oils once the sugar mix has reached the hard candy stage (300F).

7 These lollies are also fun to make double-sided with two flavours. For these lemon meringue lollipops, I split the mixture once it reached the hard crack stage. In one half I added the lemon flavour and yellow colour and in the second half I added white gel paste and marshmallow food flavouring. First, half fill the mould with the lemon candy. Allow to set for five minutes. Gently re-heat the marshmallow candy if it is hardening and then pour into the moulds until they are full. Allow to fully set. When you pop the lolly out you can see the two colours.

8 Now for the fizzy sherbet. The magic ingredient here is citric acid which is a natural acidic ingredient found in citrus that gives that delicious sour flavour. Start with 1 tsp in the mix and increase to taste.

9 In a grinder add the caster sugar, citric acid and bicarbonate of soda and grind together until it becomes powdery. Taste test. If you like it a bit more sour/fizzy add in a little more citric acid. This gives you a classic white sherbet which is delicious with the lemon lollies. If you don't have a grinder then simply swap the caster sugar for icing sugar and stir in the other ingredients by hand.

Top Tip

Whilst these lollies are very easy to make, you must always take the greatest care when working with hot sugar as it is all too easy to burn yourself. Do not EVER leave the saucepan while the sugar is coming to temperature and make sure to keep young children away from the molten sugar at all times.

10 If you want to increase the lemon flavour and experience you can add a little yellow lustre or petal dust to the mix and a few drops of the lemon extract. You can of course change the flavour of the sherbet. Strawberry or cherry would make for good partners and add red food powder to compliment the flavours.

11 Place the sherbet in a bowl and use the lollies as a lemony vehicle to deliver fizzy heaven!

12 If you want to make these lollies for a party or give them away as favours, you could buy some sweet shop paper bags and fill each one with sherbet, keeping the lolly inside the bag. Tie with ribbon for a lovely treat. 🍭



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MER-MAZING STAMPS!

Frances Coby of My Enticing Icing is known for her artistic and flamboyant approach to cake decorating. Frances has always been a huge Sweet Stamp fan; she loves how versatile and easy the stamps are to use.

Frances was enthusiastic to have a play with the Mystic Mermaids set and we absolutely love what she has created.

SWEET STAMP

by *AmyCakes*



Cake artist:
Frances Coby

YOU WILL NEED

EDIBLES:

- 9in and 7in round cakes covered in sugarpaste
- 12in round cake board, covered in sugarpaste
- 200g of sugarpaste
- Dipping solution
- Edible art paints

EQUIPMENT:

- Stylish lettering set, Mystic Mermaids Elements, PickUpPad, cookie pad and blank canvas round and round cutter by Sweet Stamp
- Selection of paintbrushes
- Ball tool
- Foam pad



STAMP ON THE CAKE

1 Roll out the sugarpaste to around 2mm thickness and cut with a round cutter. Place on the blank canvas.



2 Lay the lettering in your desired position, then place the PickUpPad over the top and press gently but firmly.



3 Press the lettering into the sugarpaste, then remove.



4 Press a mermaid stamp below the lettering.



5 You are now ready to emboss. Using the ball tool, create little crater effects in different sizes.



6 Mix edible paints with dipping solution for a watercolour paint. Using a medium size paintbrush, dab the paint and work quickly. Paint the lettering and mermaid gold. When dry, attach to the top of your cake.



Add Pixie Pearls by Sweet Stamp for extra decoration!



STAMP ON THE CAKE

7 Press the PickUpPad over a mermaid stamp, lift it up and press into the side of your cake.



8 Repeat with mermaid tails and the rest of the elements, stamping them around the cake tiers.



9 Once you are happy with their placement, you are now ready to decorate your cake as you wish. 🧁





Cake Chat

with Aimee Ford

Award-winning cake artist Aimee Ford invites you to join her for a good ol' chinwag, talking all things cake! This new space will cover everything Aimee has been getting up to in the world of cake, cake artists that she simply must shout about or any trend that has caught her eye that you simply must try. It'll all be found here so sit back and relax, grab a cuppa (or something a little stronger 😊) and enjoy this slice of cakey goodness...

To flower or not to flower – that is the question!

Hi there,

One of the most important days of a couple's lives is their wedding day, and to many, the second most important part of that day (after the vows), is the cake! But what is the 'right' or 'wrong' way to design a wedding cake? Is there a correct format to follow, do we have to check we have the correct number of tiers, the correct stand, the correct flavours and more importantly – do we flower or do we not?

Sugar flowers are no new skill, I remember as a child my mum going to sugar flower classes every week religiously for years. She made some of the most tiny and delicate flowers I have ever

seen in my life during those classes, all sat in a glass cabinet now, carefully preserved some 25 years later. They have been a continued presence on wedding cakes for decades these beautiful fragile flowers, but do we *have* to have them to make a wedding cake just that – a wedding cake?

The simple answer to the above question is no – or at least not in my eyes!

Don't get me wrong, I can make beautiful sugar flowers, I have every cutter, mould and veiner known to man, I did what everyone else did at the start of lockdown, bought a few online sugar flower courses, thought I would sit and make sugar flowers for weeks, it would be therapeutic I told myself – I totally lied. I



Cake by Little Button Bakery



didn't make a single flower. For me, making sugar flowers is something I don't have the patience for. In fact, being entirely honest, I find it numbskullingly BORING. There, I said it. I find making sugar flowers boring. Do I like the end result? Yes. Do I think that the end result is worth the hours, the hand cramps, the blisters from taping, and the fact that literally no-one places real monetary value on the making of those sugar flowers? No. Does that mean I am about to lead a revolution to try to end the sugar flower dominance of the wedding cake industry? Absolutely not! Those of you that really truly enjoy making sugar flowers, I am almost envious of you, because you definitely have something that I do not.

So, you might take it from that, that I don't ever make sugar flowers... nope that would not be true either. I sit there rolling, cutting, veining, taping and dusting like the best of you, but they aren't something I encourage my clients to have. If I can, I encourage my clients to have something modern, usually less is more with some sort of design statement feature. Then I encourage them to think about the staging of the cake as that

Cake by Suzanne Esper



can create a total 'wow' moment, with the cake itself actually being quite minimalist. A cake I did a little earlier this year completely reflects that, a couple of sail boards, a nice stand and a good arrangement can go very far to give guests a wonderful talking point.

Kate from Little Button Bakery is well known for her stance against sugar flowers within her business – in my opinion she doesn't need them anyway, her cakes are statements in themselves. She too encourages props and staging, and if a cake requires flowers, then fresh or dried are the way she goes. But most of her stunning cakes are pure art not requiring the presence of anything floral at all. Something Kate said once sticks in my head, "Don't feel pressurised into making things that don't light the fire in your belly. It won't make you happy." Sugar flowers don't make her happy, so she doesn't offer them as an option. A true spitfire is our Kate! Her passion for her art and her refusal to cave to popular opinion makes her one of my favourite cake artists.

But let's look at the other side of the argument, whilst there are some of us who really don't enjoy sugar flowers like myself and Kate, there are thousands of you who do. I have multiple friends in the cake world who now run extremely successful sugar flower schools; Suzanne Esper, Natalie Porter and our very own Emma Stewart to name just a few. They all have their own style, their flowers are all different and there is plenty of room for them all doing their own thing, so that does say something about the dominance of sugar flowers still within the wedding industry. Some of my favourite designers such as Suzanne from Cove Cake Design and Dominique from Poppy Pickering are both extremely talented and yet predominantly sugar flower artists. Their designs are whimsical, elegant and beautiful, taking hours to create, and I can truly appreciate the talent and skill that goes into them. With their cakes, the sugar flowers often just elevate the design and take it to another level.

Cake by Cove Cake Design



This is one of the wonderful things about the cake industry, we can be so varied in our designs and style, and even if we don't fully understand one another, we can still appreciate something beautiful that each other has created. And if you don't know how to do something, whether that be sugar flowers or rice paper sails, there is no end to the ways you can learn – from online to in person classes, YouTube videos to our tutorials that feature in this very magazine, your own encyclopaedia of knowledge, all right at your fingertips.

What is most important is to remember that at the end of the day, the couples getting married come to you for your style. I feel that should be in capital letters – YOUR style. They obviously love your work, and even if they bring inspiration images of something very far removed from what you like to do, remember they chose you for a reason. So don't be afraid to remind them of that reason – help them conjure visions of something truly breathtaking, whether that be adorned with sugar flowers or not, show them what you are made of!

So, the big question... will you see me using sugar flowers again? Yes definitely. Will I make them myself... well, maybe I might outsource that bit to someone else 😊

Aimee xx 🍷

Cake by Poppy Pickering







Cake artist:
Aimee Ford

YOU WILL NEED

EDIBLES:

- White candy melts
- Red chocolate drip
- Cakesicle filling of your choice

EQUIPMENT:

- Cakesicle moulds
- Mini lollipop sticks
- Small hearts mould
- Plastic jug
- Spoon

1 Place your candy melts into a plastic jug and warm gently in 20-30 second bursts in the microwave.

2 Carefully pour a small amount of the candy melts into the mould and using the back of a teaspoon or a damp brush, ensuring that the

mould is fully covered. Insert a lollipop stick and leave to cool for 15 minutes.

3 Fill the cakesicles with a cake filling of your choice to just under the top edge and cover with the remaining candy melts. Leave to set for 30 minutes or pop in a fridge for a quick 5-10 minutes.

4 Gently ease the cakesicles free of the mould.

5 Warm the chocolate drip according to the instructions in the microwave. Carefully fill just the bottom part of the hearts mould

using the chocolate drip. Pop in the fridge for five minutes to set.

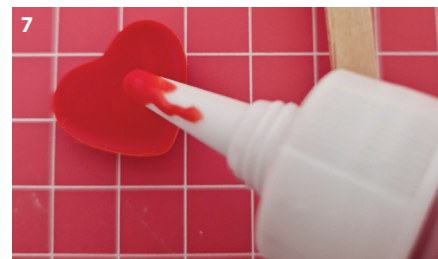
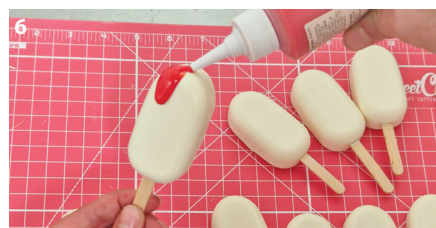
6 Hold the cakesicle and carefully pour the chocolate drip over the top half to create a drip effect.

7 Remove the hearts from their mould and using a dab of chocolate drip to secure, then stick them on the front of the cakesicle.

8 Display on a platter with fresh strawberries and white chocolate chips to really wow your guests! 🍓

Top Tip

Don't overheat your candy melts or they will seize, slowly and stirring well is the best way to go.



SEVEN TIPS FOR CREATING BEAUTIFUL TABLESCAPES

Founder of France's hugely popular and influential lifestyle and cooking website, Miss Maggie's Kitchen, H  lo  se Brion releases her much-anticipated new book *My Art of Entertaining: Recipes and Tips* this October. Full of flavoursome recipes, both savoury and sweet, to enjoy throughout each season as well as tips and ideas for creating attractive seasonal table settings and party suggestions.

There's also a countdown to Christmas celebrations!

TIP #1: SET THE SCENE

A simple way to create a cohesive style for your table setting is to keep certain base elements neutral (the tablecloth, glasses, a wooden or stone table, etc.) and to add colour using flowers, napkins, ribbons, candles and so on. NB: lighting is key, especially at dinner, and candlelight casts a particularly flattering glow. Place candles all around, but avoid scented candles on the table during meals.

TIP #2: DECORATE YOUR TABLE WITH FLOWERS

I often begin with flowers as inspiration for my table settings: a few pretty blooms

mixed with simple elements, for example, create a light, fresh springtime tablescape. And think beyond ordinary vases: repurpose other containers like jars or buckets, fill little wooden crates with jars of flowers, or use foraged finds from your garden or woodland strolls such as flowering branches or vines of ivy. Place them down the centre of your table, as this adds texture and colour – and will look simply stunning. You can then have fun adding flowers (with their stems removed) and candles here and there. If it's not peak flower season, or just to change things up a bit, make use of seasonal produce such as squash, artichokes, apples, cabbages, or turnips, in your table settings. ➔



"Have fun, trust your creativeness, and enjoy and share the delight. That's what life is all about!" H  lo  se





Photo credits: Christophe Roué



TIP #3: PLAY WITH DIFFERENT MATERIALS

Using a mix of contrasting materials gives tables a nice twist. For example, combine wood and silver pieces with a vintage embroidered sheet to create a rustic chic look; this laid-back yet elegant vibe is perfect for romantic dinners or springtime parties.

TIP #4: CONSIDER THE HEIGHT OF THINGS

Make sure the top of your centerpiece is low enough so that guests don't have trouble seeing one another across the table. If you have very tall candle holders, varying the height of your candles can produce a striking effect—just be careful not to place them right at eye level.

TIP #5: MIX STYLES

I love combining different styles: vintage tableware (often mismatched) paired with finds from my travels or artisanal pieces, or else a classic table setting with a bohemian piece or two. This makes for a unique and visually interesting tablescape, and it adds rhythm. Don't be afraid to try various pieces, removing them, putting them back again, and changing their position if it isn't working—that's part of the fun of creating an original table setting. Follow your instincts and have faith in your creative flair!

TIP #6: BREAK SOME RULES

According to certain rules of etiquette in France, champagne glasses don't belong on the dining table, but I find champagne





dinners rather joyful. In a classic table setting, glasses are placed above the plates and ordered from tallest to shortest, from left to right: the tallest glass, usually for water, goes on the left, then comes a smaller glass for red wine and so on. However, I prefer to place a bigger glass for wine to the left and a smaller one for water to the right of it. I find this more aesthetically pleasing. When it comes to napkins, though, I always make a point of using cloth napkins, even for picnics!

TIP #7: IT'S ALL ABOUT THE DETAILS

For a final, personalized touch, I usually add a little detail or gift to each place setting. This could be a rosemary sprig in flower from the garden, an inspirational quote on pretty paper, a small jar of a homemade spice blend, a lovely ribbon tied around the napkin—the possibilities are endless! ➔



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TIPS FOR HOSTING A PARTY

- Ask each of your guests to bring a dish, such as a salad, quiche, dessert, or cheese.
- Make sure you have plenty of trays, as this makes it so much easier to set up a buffet or a table in the garden.
- Create a bar area so your guests can serve themselves. Make a variety of drinks in pitchers or drink dispensers, such as water infused with cut fruits or fresh herbs; homemade lemonade; watermelon and mint juice; or cocktails.
- Set up speakers and prepare a playlist: plan on two hours of music during dinner (jazz, classical), followed by increasingly danceable tunes!
- Place candles, string lights, and lanterns everywhere: on tables and buffets, on steps, hanging from trees, etc.
- Weather permitting, get out some outdoor games for guests to play (pétanque; croquet; Mölkky, the Finnish throwing game; cornhole, the beanbag toss game; etc.).
- Be sure to have lemongrass on hand to fend off mosquitos, or else bouquets of fresh herbs that repel them, such as mint, sage, basil, lavender and lemon balm.
- And if possible, have a fire pit in the garden, a guitar or two, and plenty of blankets to end the evening singing under the stars.
- My most important piece of advice, no matter the season, is to be sure to schedule a moment just for you before your guests arrive. It's essential to take a little time to relax: take a bath, apply a facial mask, have a drink with your partner. Now everything is ready, it's time to enjoy your family and friends! 🍷

Extracted from *My Art of Entertaining: Recipes and Tips from Miss Maggie's Kitchen* by Héloïse Brion (Flammarion, 2022).
Photography © Christophe Roué 2022

Effortlessly chic, Héloïse typifies l'arte de vivre – the French art of good living. She worked in fashion for 15 years – with Calvin Klein, Roger Vivier and Ines de La Fressange – before pursuing her passion for cooking. She loves serving simple, family-style dishes made with regional, market-fresh produce. In her second book, she expands her repertoire of delicious, seasonal comfort food and shares myriad ideas for creating memorable meals right down to stunning tablescapes and hosting and planning tips.

Héloïse created Miss Maggie's Kitchen in 2017. The name was an homage to her home in Normandy, an old country hunting lodge that she christened "Maggie" for its British dame-like demeanour! She has contributed to ELLE, Elle à Table, Sezane, Madame Figaro and is one of Veuve Clicquot's 'New Makers Collective'. She has hosted hundreds of Instagram Lives since 2020 and recently launched her lifestyle brand Parsley by MMK.



Unleash your cake decorating skills and creativity!

Advance your modelling skills with over 1500 inspiring cake decorating tutorials to choose from, on Cake Decoration & Sugarcraft's Digital Library. Learn the different techniques on various cake mediums to create beautiful cakes this summer, such as this 'Surfs Up' cake by Sarah Lou Smith from the August 2018 issue!

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YOU WILL NEED

EDIBLES:

- 15 x 8cm (6 x 3in) tall round cake, filled
- 12.5 x 10cm (5 x 4in) tall round cake, filled
- 1.1kg sugarpaste: white (The Sugar Paste)
- 10g sugarpaste: black
- 10g modelling paste: green
- 500g chocolate ganache
- 180g rice krispie treats or cake pop mix made from cake off cuts
- 100g melted plain chocolate
- 500g vanilla buttercream
- 50g chocolate buttercream
- 250g modelling chocolate: white (Cocoform)
- Gel colours: chestnut brown, terracotta, lemon yellow, sunflower yellow, fuchsia, apple green (Magic Colours Pro Gel)
- Airbrush colours: yellow, chestnut brown (Magic Colours)
- Multi coloured sprinkles
- Edible glue (Magic Colours)
- Petal dust: chocolate, lemon yellow, apple green, riding hood red, garden green, deep purple (Magic Colours)
- Vodka or rejuvenator spirit
- Confectioner's glaze (Squires Kitchen)
- Tylose powder

EQUIPMENT:

- 25cm (10in) round cake board
- length of pink satin ribbon (or colour of your choice) for cake board
- 10cm (4in) cake card
- 15cm (6in) cake card
- Palette knife
- Ruler
- Blade tool
- Mini square cutter
- Serrated knife
- Greaseproof paper
- Flexi scraper
- Cake smoother
- Rolling pin
- Self healing mat
- Scalpel
- Airbrush
- Assorted brushes (food use only)
- Innovative Works Sugar Shapers: Tri-tip Chisel, Point Chisel
- 22 gauge wire
- Florist tape: Nile green
- Mini Petunia cutter or other five-leaf mini cutter
- Cel stick or ball tool
- Foam Pad
- Foam flower formers and /or drying sponges
- 2 long wooden skewers
- Clay extruder - medium ribbon fitting
- Large piping bag and star tip nozzle (or similar)

I'LL HAVE AN ICE-CREAM SUNDAE PLEASE...

What better treat for a summer celebration than this mouth watering ice-cream sundae cake complete with whipped cream, fruit and wafer rolls? Learn how to create authentic texturing and colouring using different edible mediums to enhance the realism of sugarcraft 'faux food', from August 2017!



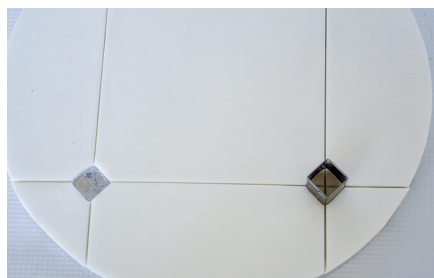
Cake artist:
Zoe Burmester

PREPARATION

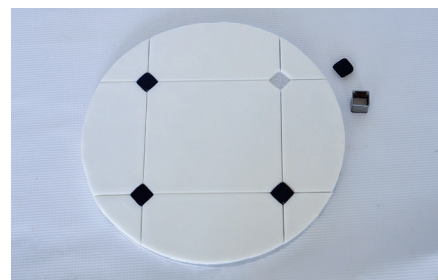
1 Take 400g of white sugarpaste and cover the 25cm cake board. Place the 10cm cake card centrally on the board and using a ruler and blade tool, mark out two horizontal and two vertical lines to make a square tile pattern. You can do this by eye or measure if you prefer.



2 Take the mini square cutter and place at a diagonal over the intersection where the lines meet. Cut out, remove the sugarpaste and repeat on all four intersections.



3 Roll out a small piece of black sugarpaste to the same thickness as the white sugarpaste, cut out four small squares using the same cutter and place them inside the gaps. Leave the board to dry overnight and then fix the ribbon with double sided tape around the side of the board.



4 Place the 12cm cake on top of the 15cm cake and then place the 10cm cake board centrally on top, securing in place with a little ganache. You will be carving the cone shape upside down. →



"For a fast and fabulous finish just make the cherries or strawberries to top cupcakes!"



5 Use a serrated knife to carve down the sides of the cake at an angle, slowly working your way around. Use the 10cm card as your guide at the top and taper your carving so you don't cut any from the bottom edge. Place off-cuts to one side.



6 Turn the cake the right way up and check you are happy with the shape. If necessary, ganache your two cakes together so they don't move as you work on them.



7 Make the ice-cream balls from left over cake mixed with a little buttercream. Alternatively you can make them from rice krispie treats. Shape into four balls, checking they fit on the top of your cake in a square then place in the fridge to set firm.



8 Cover the cone cake in ganache and put in the fridge to set for fifteen minutes.



9 Take 700g of sugarpaste and colour to a pale biscuit mixing small amounts of terracotta, chestnut and lemon yellow.



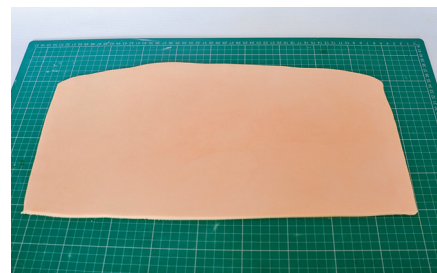
10 Use half of the biscuit sugarpaste and roll out to a 5mm thickness. Place the 15cm card on top as a template and cut out using a scalpel.



11 Brush the ganached cake with a little water. Place the round circle of sugarpaste on top of the cake and smooth into place.



12 Roll the rest to about 18cm height by 45cm. The sugarpaste should be large enough to wrap around the cake allowing for a little overhang. Leave to dry for ten minutes before applying.



13 Carefully wrap around the cake, cutting excess at an angle. This edge can be curled out. Use flexi smoother on the now slightly cracked sugarpaste and trim the bottom edge.



14 Don't worry about a straight edge at the top, the lumps and creases will add to the realism of the waffle biscuit.



15 Use a blade tool to create diagonal lines one way around the cake. I did this by eye for life like irregularity but if you prefer, measure.



16 Now repeat the lines going in the opposite direction to form diamond shaped crosses for the waffle texture.



17 Mix brown and yellow airbrush colours together and gently begin to apply colour along the angled lines of the waffle cone.



18 Repeat and build up colour, paying attention to the edges to give it a baked biscuit look. At this stage, you may want to use brown on it's own for a more intense colour. Leave to dry.



19 Once dry, brush the edges of the cone in a little edible glue or piping gel and sprinkle on some assorted nonpareils or sprinkles.



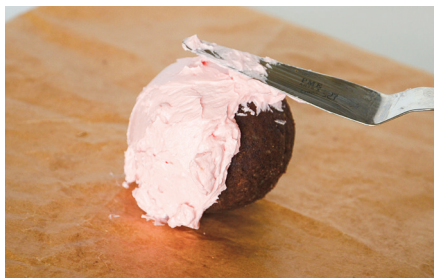
20 Brush more glue down the angled edge of the cone and use a brush to help you attach more sprinkles.



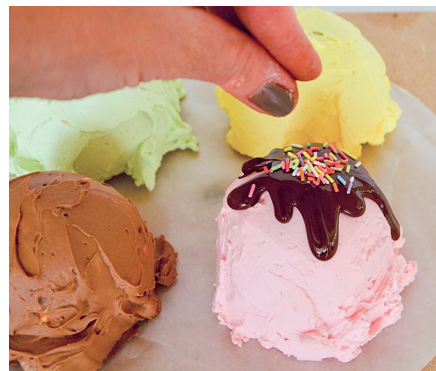
21 Take 50g chocolate buttercream and place in a bowl. Repeat with another three bowls using white vanilla buttercream. Colour to ice-cream flavours of your choice; I chose apple green for pistachio, lemon yellow for a lemon sorbet and Fuchsia for strawberry ice-cream.



22 Take one of the balls or rice krispie treat balls and cover in strawberry buttercream using a palette knife. The strokes of the palette knife give the ice-cream texture. Repeat with all four balls.



23 Melt 100g plain chocolate and use a spoon to drizzle on top of the ice-cream scoops, allowing to drip down the sides. Sprinkle with multi coloured sprinkles whilst still wet. Place all four scoops in the fridge and allow to harden completely.



24 Knead the modelling chocolate and divide into 120g, 30g and 100g. Colour 120g with a little lemon yellow gel to create a very pale creamy colour. Add a tiny amount of red to the 100g to make pale pink, then colour the remaining 30g red.



25 Roll the cream chocolate into a ball, then form into a log and curve into a banana shape. Use your fingers to smooth and shape and the tri-tip chisel to mark long lines down the length of the banana. →



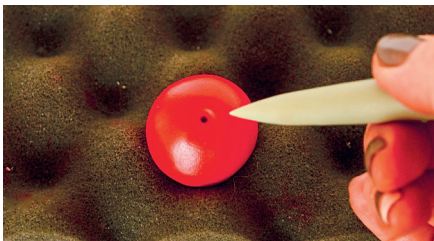
Top Tip

I like to use an old fashioned buttercream recipe with a milk roux base for a creamy, light and stable mix. Swiss meringue buttercream is also good here as it is lighter and fluffier than regular buttercream.

26 Make short horizontal lines along banana to texture. Leave on a sponge to dry. Once hardened, move to rest on its spine, with ends pointing up, supporting with kitchen towel.



27 Roll a cherry size ball from the red chocolate and use the pointed chisel to create a hole for the stalk.



28 Use the tri-tip chisel to make an indentation at the top of the cherry so it slightly more heart shaped. Repeat at the base of the cherry. Leave to dry in a former.



29 For the cherry stalk, cut a short length of 22 gauge wire, wrap in Nile green tape and wrap extra at the top to form where the cherry stalk attaches to the branches.



30 Mix chocolate dust with alcohol or rejuvenator spirit and lightly paint the stalk to give depth.



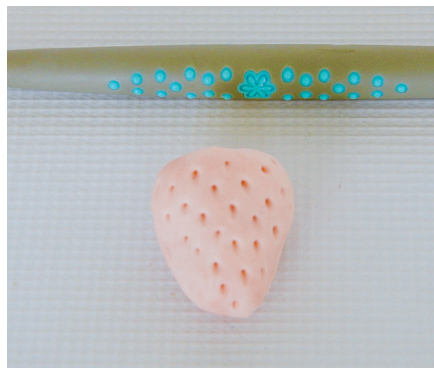
31 For the strawberries take a small ball of pink chocolate, then form into a teardrop shape. Use your fingers to press into a more irregular shape.



32 Use the pointed chisel to make a hole in the top of the strawberry and to shape a loose cross to curve and shape the top part of the strawberry.



33 Make little seed holes using the pointed chisel. Repeat to make three extra strawberries and leave to dry until firm.



34 Start with the strawberries. Mix a little yellow and apple green petal dusts with alcohol to create a weak paint, and paint the tops of the strawberries.



35 Mix red with alcohol to create a very weak wash. Start to build up the colour on the rest of the strawberry. Grade into the green top and concentrate to a much darker red at the bottom. Repeat and leave to dry.



36 Steam the strawberries over a kettle to set the colour and once dry, dip into or paint on confectioner's glaze to give a high shine. Leave to dry.



37 To make the stalks and leaves, roll out a little green sugarpaste and cut out with the mini petunia cutter. Use a ball tool to press and flatten the leaves slightly, and then your fingers to pinch the tips together.



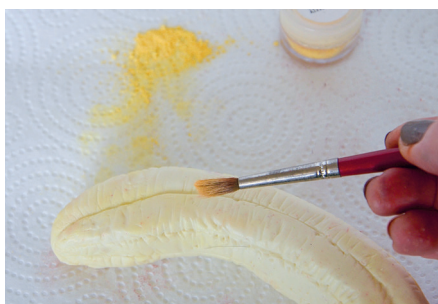
38 Press into hole at the top and shape leaves for movement then roll a tiny stem to place in the centre. Add a little depth and colour by painting garden green dust mixed with alcohol. Repeat with all.



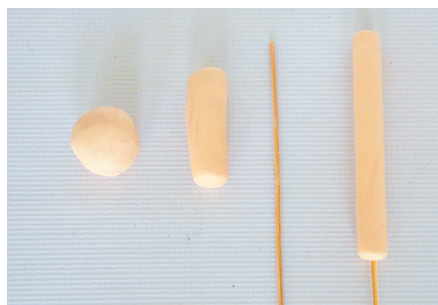
39 For the cherry, dust generously with red and deep purple on one side of the cherry. Paint with confectioner's glaze. Once completely dry, dip the prepared stem in edible glue and insert into the cherry.



40 The banana needs a little dry dusting with lemon yellow petal dust, in the lines and grooves to pick out shadow and texture.



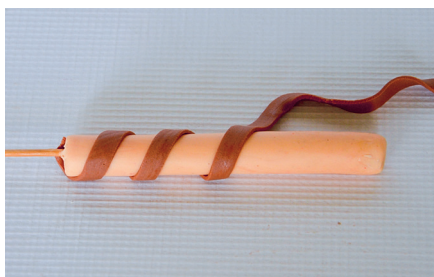
41 Knead ½ tsp of Tylose into remaining biscuit colour. Roll a small ball into a short log. Dip one end of a wooden skewer into edible glue, wipe excess then insert into the log. Roll until 15cm long. Repeat and make wafer slightly shorter, 10cm.



42 Take any remaining biscuit modelling paste and add in some brown gel paste until you have a chocolate colour. Knead well and then extrude a small ribbon using a clay extruder.



43 Wrap the brown ribbon diagonally across the wafer stick. Adhere with a little water if necessary but it should stick with the heat of your fingers and by rolling it gently along the work mat.



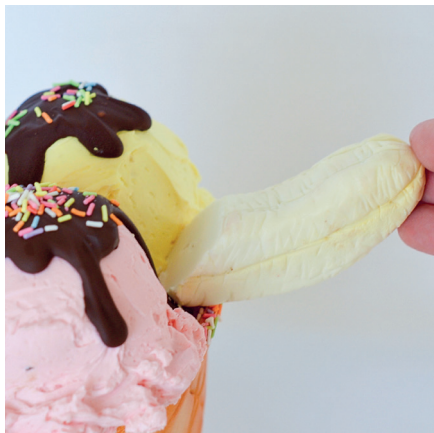
44 Mark some diagonal stripes in between the brown stripes using the tri-tip chisel tool. Repeat steps 46 - 48 with the other wafer.



45 Airbrush the wafer by adding a little brown along the diagonal lengths and at the top and bottom of the wafer. Leave to dry.



46 Place cone onto prepared cake board, securing in place with royal icing. Place chilled ice-cream scoops carefully into the cone, securing in buttercream. Cut the banana at an angle and insert in between the scoops. Repeat the other side.



47 Fit a large star tip nozzle into a piping bag and fill with vanilla buttercream. Squeeze buttercream into the gaps left by the ice-cream scoops and to cover the join with the banana ends if needed.



48 Press strawberries into the gaps. Roll out any leftover modelling chocolate and place it in the middle of the four ice-cream scoops. This will act as a support to stop the (buttercream) from falling down.



49 Pipe a swirl of buttercream over this central part and then place the cherry on top. Insert the two wafer rolls into one side of the cake. 🍷



Cake collaboration

Especially for International Yoga Day, Sudeshna Sarkar brought together cake artists around the globe to showcase their talents via the world of social media...

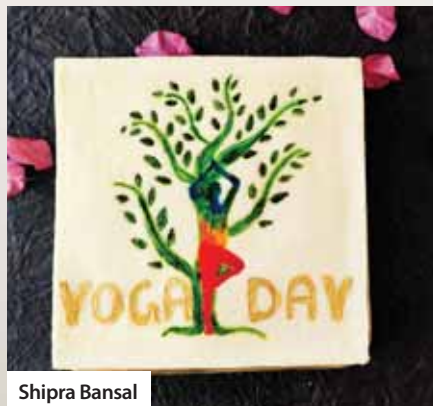
About the collaboration...

International Yoga Day – A Cake Collaboration was hosted by telecom engineer turned cake artist Sudeshna Sarkar. Amongst her other interests including painting and reading, Sudeshna loves yoga and wanted to commemorate the international day via the medium of cake. She brought together 21 cake artists from 10 different countries and she was fascinated to see what they came up with!

*"Yoga is the journey of the self,
through the self, to the self." –
The Bhagavad Gita*



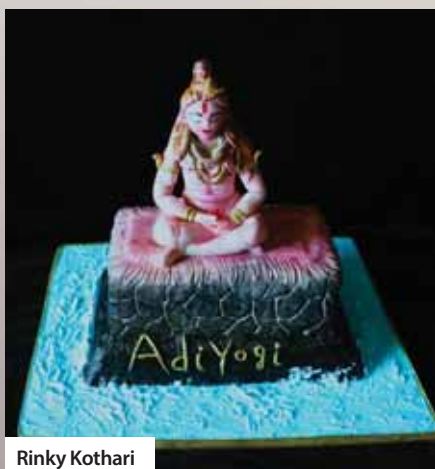
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Shipra Bansal



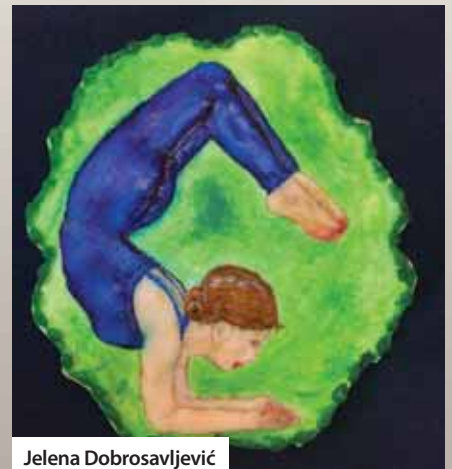
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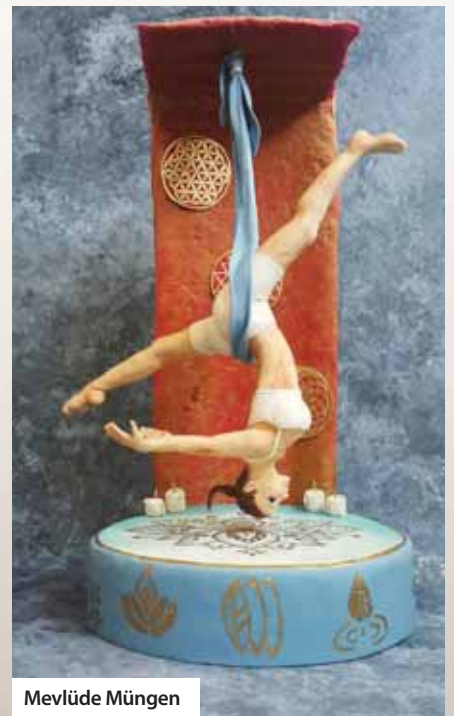
Anna Kowalik



Ashita John Pawar



Sudeshna Sarkar



Mevlûde Müngen



Ayşe Hümeýra Mavituna



Kristina Stephenson



Namrata Gaikwad



SHOWSTOPPING CAMP COFFEE MOCHA OMBRE CAKE

Juliet Sear has created some exclusive recipes for Camp Coffee including this showstopping coffee cake!

As a proud wearer of many hats. Mum, food stylist, TV presenter, author, cook and of course baker, Juliet has had the honour of making all sorts of cakes and other delicious treats for countless people, including Prince Harry, Kate Moss, Holly Willoughby, McFly and Alexa Chung (to name drop a few!).

Juliet's recipes and food styling can be found in her four recipe books and you can see her on TV on This Morning and Sunday Brunch. Her YouTube channel features easy family meals with wow-factor, a whole lotta cake, and some amazing collabs with special guests.



YOU WILL NEED

EDIBLES

- 300g self-raising flour
- 80g cocoa powder (unsweetened)
- 425g golden caster sugar
- 1tsp baking powder
- 1tsp salt
- 160g sunflower or vegetable oil
- 4x medium free-range eggs
- 2tsp vanilla extract
- 330ml buttermilk, at room temperature
- 300ml hot water
- 4tbsp Camp Coffee

EQUIPMENT

- 4x7in round cake tins (or do in batches)
- Medium crank handle palette knife
- Small palette knife or sharp knife
- Icing scraper (optional)
- Piping bag fitted with a large open star nozzle (I used a 1m)
- Cake plate or stand
- Cake turntable (optional)
- Baking parchment

CHOCOLATE AND COFFEE BUTTERCREAM INGREDIENTS

- 1.2kg icing sugar, sifted
- 600g unsalted butter, softened at room temperature
- 2tbsp Camp Coffee
- 75g dark chocolate chips or chopped chocolate
- Some chocolate coated coffee beans to decorate (optional)

Makes: One 7in round cake to serve approx. 20-24 small portions
Prep and decorating time: 1.5 hours
Bake time: Approx. 25 mins
Chill time: 1 hour

METHOD

1 Preheat the oven to 170 fan. Grease, base and side line 4x7in round cake tins (or do in batches if you have one or two tins).

2 Dry whisk the flour, cocoa powder, sugar, baking soda, baking powder, salt, and together in a large bowl.

3 Using an electric whisk, stand mixer fitted with a whisk attachment or by hand with a balloon whisk, mix the oil, eggs, and vanilla together on medium-high speed until combined.

4 Add the buttermilk and mix. Pour the wet ingredients into the dry ingredients, add the hot water and Camp Coffee, and whisk or beat on low speed until the batter is completely combined. It will be a runny, liquid batter.

5 Divide evenly between the cake tins and bake for 22-26 minutes or until a toothpick inserted in the centre comes out clean. Baking times vary with different ovens so keep an eye after 20 minutes.

6 Let them cook in the tins for 10 minutes then carefully turn out onto a wire rack. Don't worry if they sink a little bit, this is a dense, rich and moist cake and you this is normal. While they are cooling prepare the buttercream.

7 In a stand mixer, with an electric whisk or by hand with a bowl and wooden spoon, beat the soft butter until really pale and creamy.

8 Gradually beat in the icing sugar on slow, then turn up the speed once the sugar has disappeared and beat in well until all the icing sugar is beaten in and you have a pale, creamy fluffy frosting. Beat in the Camp Coffee until smooth and blended, set aside covered with a clean tea towel.

9 Now it's time to fill and coat the cake! If your sponges are a little uneven, carefully trim with a long sharp bread knife or cake leveller. You want the layers to be a nice and even thickness, so the cake looks neat. It depends on your oven; you might find they are all perfectly flat. →

Top Tip

This makes plenty, it's always best to prepare a bit more than you need. Everyone adds icing at different thicknesses, any leftover can be kept in the fridge for two weeks or frozen for three months.



If you want to make it look really fancy, it's nice to put an extra 200g buttercream in the piping bag and pipe little swirls around the top of the cake, as shown, and top each of these with a little chocolate coated coffee bean as a finishing touch.

cake, joining this up to the mid colour shade to finish

20 You'll need a spare bowl to hand as you will end up scraping off some of the mixed colours of buttercream, as you spread over and neaten the sides, so you can scrape this into a bowl and this will keep in the fridge or freezer to use another time (or serve as extra with the cake slices).

21 Use the palette knife to now smooth all around the cake, keeping it at a straight angle to the cake, swooshing round over all three shades to create a flat coating.

22 If you want to get it very smooth, you can use a clean cake scraper to go around the edge. It is handy to do this on a turntable if you have one (top tip, you can use a microwave plate which helps you to spin the cake round). The way to do it is to hold a large clean palette knife or cake smoother against the side of the cake, holding it completely straight and at an angle of about 30 degrees against the cake and then, in one motion, begin at the back of the cake and spin the cake round, sweeping the coating firmly, ideally all in one go to smooth over the cake. Tidy up and icing that is creeping up over the top edge with a clean sharp knife or palette knife and try to get the top and sides as neat as you can. 🍷

10 Place the first sponge layer centrally on the cake stand or plate and pipe on about 150g of frosting. With a palette knife held at a flat angle against the cake, smooth over evenly over the sponge, allowing it to slightly poke over the edge a little.

11 Top with the second sponge, make sure it is central, push down firmly and repeat with another layer of about 150g frosting. Continue and with the last sponge, invert this so that the smooth part that was in the bottom of the tin is uppermost, push down and check it's all in line as much as possible.

12 Smooth around the cake edges spreading the icing to fill the gaps between each sponge layer, then pile on about 300g icing to the top of the cake and using a palette knife, spread over the top and sides as neatly as you can, giving the whole cake a thin coating of icing that will cover over, fill any gaps in the sponge and seal in the crumbs ready for the next coating. This is called a crumb coat in the trade!

13 Pop this into the fridge. This will help you to decorate your cake in the ombre style neatly, because if you went straight over the cake at this stage, it would move and slide about and be hard to get a neat finish.

14 Once the cake has set, it's time to add the rings of chocolate mocha icing to finish. Melt the

chocolate over a bain marie or in a microwave gently, then leave to cool slightly. Place 250g of buttercream in a bowl and add the melted chocolate and beat in well to combine

15 Place 200g of coffee buttercream in a bowl ready to mix with the remaining chocolate buttercream.

16 To begin, use a small or medium palette knife to spread a ring of the chocolate coffee icing around the cake in a neat band, approximately 1/3 of the depth in a circle around the bottom edge. It needs to be fairly even and about 4/5mm thick. Don't worry if it's not completely straight, just make it as neat as you can.

17 Use whatever icing you have left and add this to the bowl of coffee frosting that you reserved earlier to make a mid/light brown icing shade.

18 Add this in a ring around the middle of the cake, joining against the chocolate ring, bringing the icing up to about 2/3 of the sides. Smooth it around as neatly as you can.

19 For the rest of the cake, pile about 350g on top of the cake and spread over the top with a medium sized palette knife in a back and forth motion, to cover the top of the cake, pushing this right over the edge, then change the angle to be upright against the side of the cake and spread a band around the top of the

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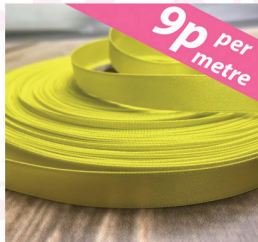
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