

Wedding Bells

A wedding cake tutorial by Susann

of

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You've dressed your bride. Now to set the scene. Is she at the altar or the reception?

If you choose the reception the most important thing after the couple is the cake. Here you have to make decisions about 2 things. One is how the cake will be displayed. Typically the cake is on a separate table and might be surrounded by such things as a bridal bouquet, an elegant knife decorated with a satin ribbon, champagne bottle and glasses and perhaps candles. I have such a setting albeit a very simple and rushed one on the front page of my site. See www.landonhouseminis.com. You might want to consider leaving out any or all these things save the knife or adding things which reflect aspects of the wedding. So if one of the couple has a particular ethnic background something to reflect this or a shared passion or even a career choice.

The second and more important decision is how the cake will look like. Here the sky is the limit. If you can think it you can make it! However you might first want to consider making **the design of the cake one that is in keeping with the period and style of the bride herself or the rest of the wedding setting.**

So based on the style of the dress/ wedding should it be a traditional cake or something more contemporary? Should it look feminine, or dramatic? Should it be classic or modern? Do you need something very glamorous or will you go minimalist? What about something bohemian, themed, or just something very casual such as you might have for a beach wedding? Perhaps you will not choose to make the traditional white iced fruit cake but rather a glorious chocolate coated concoction.

Next you must decide how many tiers you are going to make. If there is to be more than one tier, will you arrange them from largest to smallest separated by columns or other supports? Perhaps you will stack them or have the staggered or arranged independently at different levels. You might choose to stack the bottom tiers but elevate the top tier. Regardless of the design the techniques and even most of the equipment you will need are more or less the same.

Before you launch into my tutorial on making a wedding cake take a few moments to search the net for wedding cake designs that really take your fancy.

This is the cake I designed for this tutorial which I will walk you through. I have included a photo of the tiers before assembly so you can better see the detail.

The first picture shows the finished cake from the left hand side. The second photo shows the detail on each tier before assembly.



Assembled Cake



The 3 tiers before assembly

As already noted a wedding cake can look like ...well anything you like and can be made of many things as well.

To maximise the usefulness of this tutorial I have gone for a fairly traditional cake, tiered and decorated with flowers. Stacked cakes are a little easier as you do not have to organize stable supports and for staggered cakes the same things that are needed for tiered cakes apply. Note some like to join the layers of a stacked cake before curing using liquid Sculpy. I find it better to cure the layers separately. There is less chance of distortion and the layers are easier to work on especially if you decorate the sides.

I have designed a cake where I could show how you can use things you might not consider or use them in different ways. Too many options means I can't list everything you might need or want for every cake but the following list will get you through my tutorial piece and does cover the essential needs for most others.

If you have any questions feel free to email me. landonhouseminis@hotmail.com

Equipment List

Clean paper...to work on, to make templates and to cover the underside of your cake board
Polymer clay in colours for cake and decorations and also in translucent. Note you can use other materials for cake bases other than polymer, such as finely sanded and painted wooden dowels for a round cake but I think polymer gives the most realistic effects and also gives the most flexibility in design.

Card board, sufficient to make the base boards for all your tiers that require them. Note you can get a gold coloured card that is quite strong in cake decorating supplies stores. It is excellent for minis if a little hard to cut.

Narrow satin ribbon (2mm) if desired. This will hasten the work, give glamour and hide a multitude of sins. You can use traditional white or choose a colour to compliment your decorations.

Fine stamens (optional). Again from cake stores. Stamens come in many sizes but for mini cakes you would want the finest they have.

Impasto Medium also known as texture medium available at art suppliers

Fine sandpaper

A Piece of polyester wadding

Plastic sandwich bags to make piping bags

Sharp Scissors

Glue, PVA or tacky, or I like Super glue gel for this

Clean Ruler

Toothpicks

Tweezers

A fine sharp needle or pin

Pencil

Biro/ fine liner (not essential)

White acrylic paint or the colours you have chosen for your cake base and frosting

Sharp knife or safety razor blade

2 Small bottle tops or other containers for holding very small amounts of glue (glue palette) or paint (paint palette).

Blu tac (optional)

Sharp pin (or other) for scratching around template

Moistened cloth or tissue

Support columns if wanted. These can be toothpicks, thin plastic rods from model making suppliers, bugle beads with wire or jewellery findings to name just a few things.

Talcum powder

No hole beads (optional)

Moist tissues

Ceramic tile or other cooking tray. (Note it is wise to keep a dedicated cooking tray for all your Fimo work and to make sure it can be sealed during cooking to prevent any possibility of toxic fumes polluting your oven.)

Polymer Pieces

It is wise to make all the items you will need to cure at the same time. These will include the cake slabs, the roses, buds and leaves and if needed polymer sheets for your boards. I have covered these in no particular order.

Leaves

First up making the leaves you will need. You should make some sort of estimate of how many you need and then make a few more than this. They are easily dropped and you don't want to get caught short. This is pretty basic stuff but as I do not know who out there does what I thought I should cover it. I am including a picture showing the steps in real size and also modeled much larger so it is easy to see. The other bits in the photos are modeling rose making which you can ignore for now.

Ok this is a very simple method to make the leaves for your cake. Prepare the shade of polymer you want for your leaves. There are 2 things to remember here.

If mixing different shades of green for example it is not strictly necessary to thoroughly mix your colours. A little variation within a leaf and between leaves can look very effective. But I do mean a little.

Secondly while you do need to work the polymer to make it pliable if it is too soft it will not hold fine shapes. I have always used Fimo classic polymer. A while back Fimo changed the formula for its classic range. These were quite firm and at first difficult to work up but they did hold their shape well and allow fine work. Now they are far too soft. If the polymer you are using is too soft to do the job, set it aside on some clean white paper. Cover it to prevent it collecting dirt and let it stand for a day or two. You will notice an oily patch forming under the clay. This process is called leaching and it will firm your clay enough for you to be able to work with the small amounts of clay required and achieve the necessary detail.

When your clay is ready, roll it into a fine sausage or log. I know it is difficult to give sizes with so much variation in the items we use and it is hard for folk to envisage small diameters etc so I have opted to use something you can all access and have on hand, the Times New Roman font on your computer. The roll you need to make can be no thicker than the lower case letter "o" in the size 10 script. It can be a little smaller but it takes practice to work with it if it is substantially smaller.

Now cut off a slice as thick as the letter "i" in the size 16 font and that is the maximum amount of clay you will need to make a leaf. (You only have to print out those 2 letters in their sizes plus the letter "i" in size 22 for the sizing for the leaves and the roses.) Of course it goes without saying that a little variation is fine as would be the norm but you

need to stay pretty close if you want your leaves to be an appropriate size for your cake. I usually work with smaller amounts of clay but kept close to this for this cake and you will see that some of the leaves are almost too big to work.

Place the finest smear of talc on in the palm of your hand and on your fingers and then place the slice of clay in your palm and roll it first into a ball and then into a carrot shape. Drop it straight onto the cooking surface (I use a ceramic tile) (which may not be on my list) and flatten using a finger which has just a smear of talc on it.

Now take a fine wire, blade or sewing pin (I use a beading needle size 15) and indent first the centre vein and then 3 or 4 veins on each side. Be careful not to cut clean through. You will need a gentle touch.

The photo shows the steps in real size and also in much larger for easy seeing. The tile they are on is $3\frac{3}{4}$ inches or 9.5cm square and the safety razor is there for some sense of scale.



Steps for molding a leaf

I made at least 40 leaves for this cake. This is more than was needed but you need to be certain you will have enough.

Rosebuds

Condition clay and mix required colours. If I am making pastel shades I always mix some of the left over clay made up for the white cake bases with the pure hues available. This way a small amount of translucent is in the mix. Again this helps to give the appearance of the fondant or plastic icing from which the sugar craft flowers on real cakes are made.

But a word of caution - if translucent clay is involved it is important that the clay is not cured at too high a temperature or for more than the recommended time.

It is always a good idea to have more than one colour for your roses unless they are beautifully made and arranged.

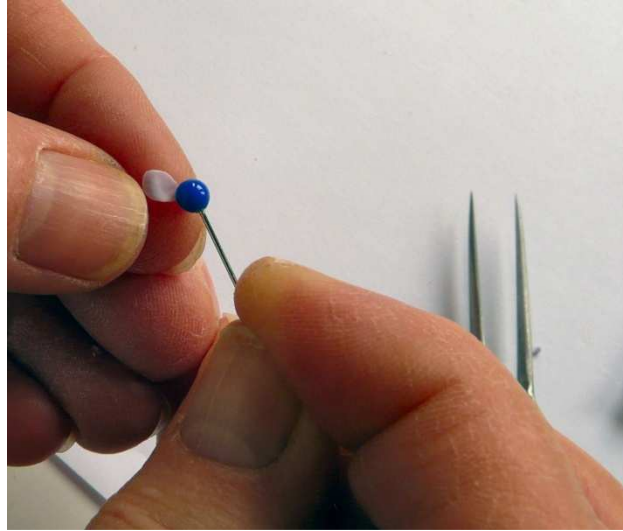
Roll out a log approximately the thickness of the dot over the "i" in Times New Roman Size 22.

Slice as per leaves. Now with fingers dipped in talc and shaken to remove most of it, tease out the shape to a longer rectangle. You can do this either of 2 ways. First use a delicate pinch and pull technique using the thumb and index fingers on each hand. Pinch and pull just a little first with one hand then the other until the clay is fairly thin. Rest it on the index finger of your non dominant hand. Now use the finger on the other to gently roll it up.



Using the thumb and index finger on each hand to gently pinch and pull the clay into the desired shape

The second method is to lay the piece on the index finger of your non dominant hand and to use a glass headed pin as a rolling pin to roll out a near rectangle. Remember to smear just a little talc on the pin head to stop it sticking. Be careful not to have too much or your petals will not stick to each other. Set the bud aside on baking surface if it is to be a bud or lay it carefully on the work bench if it is to be the centre of a rose. It would be wise to make at least 10 buds per tier.



Using a glass pin head as a rolling pin

Roses

Continue to use the roll you made for your buds or make another. Slice the log as you did for your buds but now you will cut a number of slices and set aside to make your roses. After cutting about 5 slices look at the group. Choose the largest to form the bud or centre.

This allows for a longer bud which is easier to hold/work on when attaching the petals. Once your rose is finished the extra tail can be cut off with a razor blade. If you are careful not to cut above where the petals join the bud, this can be done after curing as well.

Now look at the remaining cuts. The smallest will become the first petal. You will then progress in size till you get to the largest piece which will be the final petal. For the most part I find 3 petals enough for these small roses but if your work is delicate 5 will not look overdone.

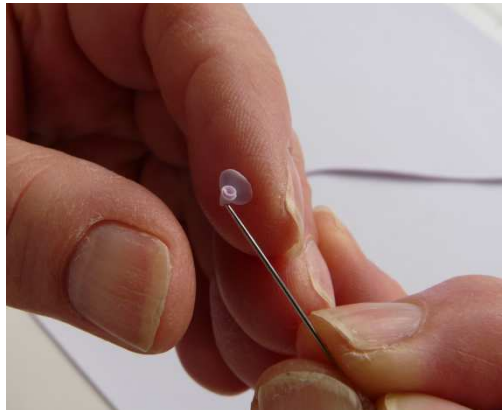
The process for the petals is similar to that of the centre except that you are trying for more of a rounded edge on one side, more of a fan shape and a little more delicacy too. You can see the bud and petal shapes on the tile with the leaves, again in actual size and also worked somewhat clumsily in larger scale.

When the petal is ready, use a sharp pin at the base of the bud or centre to lift it and move it toward the petal. Be sure to place it on the petal carefully.



Using a pin to lift the bud. Try to put the pin into the base opposite the end of the fold.

You need to make sure of 2 things. First the petal must sit a little higher than the bud. Second the first side of the petal to be attached overlaps the end of the roll of the bud. Gently press down on the first edge of the petal near its base to join it to the centre and roll the centre along to wrap the petal around it. Press at base of last edge.

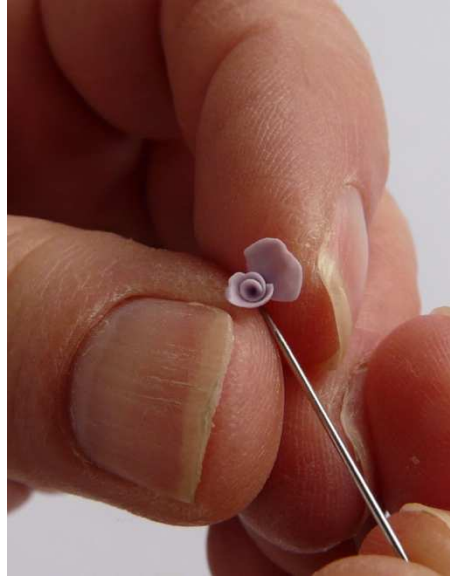


Placing the bud correctly on the new petal

Now rest this on your bench while you work the next petal. Be sure to make sure the beginning of this one overlaps the end of the last one when it is being added and that it sits just a whisker higher.

Sorry some of these photos are not great. In my defence I did not take them not that I am a great photographer anyhow.

Hope these help those who have not given molding flowers a go.



Adding additional petals

The cake slabs

For a white wedding cake make a 50/50 mix of white and translucent clays. Blend fully. To check it is fully blended cut through mid section of piece and look carefully for streaking. The firmer the clay the better. If the clay is too soft leach it first. This means place it on a sheet of white paper under a cover for a day or two to allow some of the oil to escape. This is best done after blending. To avoid air bubbles cut, stack, squash and roll clay to mix rather using a twisting technique.

To roll out place clay between 2 long blocks of wood (or other material) of equal thickness and roll with plastic rod or other roller. Make sure the roller has no blemishes or cuts as these will show in the slab. Make sure it is also clean or it will press impurities into the slab. Lightly dust the roller first with talc to avoid sticking.

For wedding cakes an appropriate thickness is 8 to 9 mm or about $\frac{3}{8}$ of an inch. Cakes can of course come in any size but typical measurements are as follows. For a round cake the bottom tier should have a diameter of $1\frac{1}{8}$ inches or 29mm approximately. The next tier would be $\frac{7}{8}$ inches or 22.5mm and the top $\frac{5}{8}$ this of an inch or 16mm

Typical square cakes have a bottom tier with a side of $1\frac{1}{16}$ inches or 27 mm. Next tier $\frac{13}{16}$ inches or 21mm. Top tier $\frac{9}{16}$ inches or 14.5mm.

These measurements should be enough to help you estimate with heart shapes, oval and hexagons.

You can shape your cake in one of two ways. There are pros and cons for each method. Firstly you can draw your desired shape on card and cut out the shape. Place this on top of your rolled polymer slab and use a pin to mark out the outline. Remove the card and use an exacto blade or sharp knife to cut out your shapes. The main problems with this method are the possibility of some distortion and more importantly it is difficult to make a perfectly vertical cut down through your clay.

The second method is to use cutters. Cake decorating suppliers have sets of some useful shapes in 3 or 4 sizes, hearts, bells, circles, squares, stars, and flower shapes. Sometimes these cutters are not completely symmetrical but the biggest problem is that it is difficult to separate them from the polymer piece after cutting. There are a number of things you can do to help with this. Firstly trace around the inside edge of your cutters on to some card. Cut out the shapes and use them to apply even pressure to push down on the polymer as you pull up the cutter.

Secondly smear the cutters with a little petroleum jelly and then drop them into a container of talc to coat the cutters. Also it may help to adjust your slab thickness to ensure it is a little shallower than the cutter. This allows you to grip the cutter to pull it up.

When ready place on baking tray and cover to keep free of dust until it is ready to go into the oven.

Cure at the recommended temperature and for the time stated. Deviations from this will effect strength and particularly colour. If cooking in your kitchen oven remember to enclose the items so that toxic fumes do not escape into the oven. You can do this by making a foil tepee over your tile, using an oven bag without piercing it, or baking in an oven dish with a lid. The lid can be made of alfoil (aluminum foil) if you do not have one. It is safer to keep this then for Fimo cooking only.

When I make my flowers etc I always make extra on case and to build up a supply. I often make extra slabs as well. I usually arrange leaves and buds in clusters of 5 and flowers in rows of 3 for a quick count to make sure I am well and truly covered. Nothing worse than to ruin a good design because you run out of trim. Read the section on covering your boards. You may also want to make some thin polymer sheets at this point.



Tray of buds, flowers and leaves

The picture shows 2 different shades of green for the leaves. This was only because I had not decided which shade I would use. The paler leaves show the variation in colour I mentioned earlier.

Now check your slab (cake). Look for imperfections in the surface and irregularities in thickness etc.

Choose the best surface for the top of the cake. As most of the centre will be covered in flowers for this style of cake it may not be totally necessary to remove all imperfections. As a rule I try to do so unless I feel it will do more harm than good. To remove imperfections lightly sand the surface with a very fine sandpaper until the blemish is gone. To remove irregularities in thickness, place the "cake" on some fine sandpaper on your surface then work until the problem is fixed or suitably diminished. Use moistened tissue to remove dust due to sanding.

Take a piece of polyester wadding and burnish areas that required work. This will help to return the soft shine to the slab. To burnish simply use the wadding to rub the surface in a circular motion. Dust piece down again.

Now, working on the sides of your cake, use a pencil to mark the midpoint from top to bottom on each point of turning with a small dot. From this point on I will give directions as if it were a square cake as this is the cake where you must be most careful in placing the ribbon.

Draw a light line between dots on all four sides. (This is a guide for ribbon placement). You can measure this from the base to the point and cut a length of soft card to help you "rule" a line.



Ruled side showing marked midpoint

Mark the centre of the line on one side of the cake. Use a small mark as you do not wish to see it afterwards. Take your ribbon and cut a clean edge. Place a drop of your glue on your glue palette. Dip point of toothpick into glue and smear on the very edge of the ribbon to prevent fraying. (Use fray check if you have it.) Allow to dry.

Run a thin line of glue along the pencilled line on your cake side starting from the centre dot and working to the first corner. Use the edge of a clean toothpick to gently press the ribbon to the cake side. Let dry.



Joining ribbon to the first side of the cake

Now glue around the corner and work second side right up to the next corner in the same way.

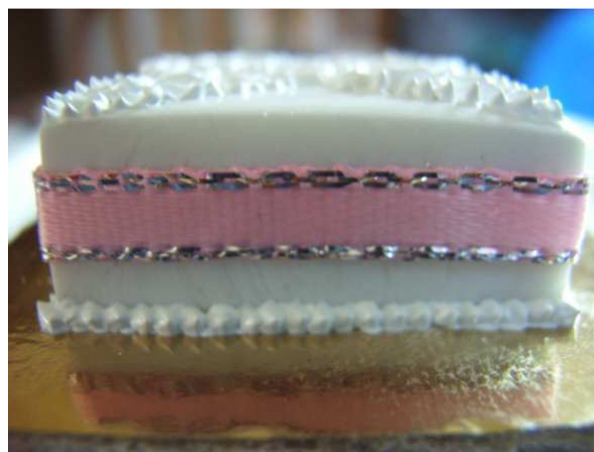
Follow the same procedure for the third side. Make sure glue is thoroughly dry and ribbon secure before starting work on the final side. Now pull ribbon gently up to the edge already fixed to cake and mark cutting line so that the ribbon edges will meet without gap or overlap. (Remember you will want your cutting line itself to be on the side of the piece of ribbon that you will be discarding not on the piece to attach to the cake.) Again smear edge of ribbon with a very little glue and let dry.

Finish gluing ribbon to the side of the cake pushing the new edge to meet the old with a toothpick if necessary. Again roll toothpick along the side of the ribbon to press to the cake.

For the bell shaped cake the join would be at the top of the bell which would be the back of the cake.

Note I have used a single ribbon on my cake, one that comes with a small gold edge. This ribbon comes in a great range of colours too. However you can opt to use a slightly wider ribbon than the 2mm I have used, and then either pipe on the ribbon or add a second contrasting ribbon of 2mm centered over the top of the first for a more striking effect. Now I usually use superglue gel for this job but tacky glue will work and this time I have experimented with a line of double sided tape which seems to be working beautifully and it was so so easy.

Now your cake is ready to be attached to your board. This design works equally well for any shape cake. Here the ribbon work is shown on a square cake.



Preparing the board

You will need to prepare a board for your cake to sit on. Usually for a wedding cake the board will be covered in gold or silver paper or with a layer of icing. In our case the layer would be a thin sheet of the polymer in the icing mix. Bases for real cakes are generally thin compounded wood boards covered in paper but cake decorating supplies do sell a lighter thinner gold card for decorated sponges which does a great job here.

Simply cut to the same shape as the cake but about 3mm or $\frac{1}{8}$ inches wider all round the cake. Next file off the rough edges on the sides of your board using an emery board or sandpaper. Wipe the dust away and paint the sides of the board with a matching gold acrylic paint. Set aside to dry. Another way to deal with the side is to use the peel off decorative gold strips you get at scrapbooking supplies.

Alternatively, you could cover a piece of card with foil paper, some of the richer finished contact papers, or with a sheet of polymer clay. If opting for the polymer it is best to make the boards before baking so appropriately sized sheets can be baked at the same time as the other material.

Remember you will need a board for each tier.

It is a good idea to cover the underside of the boards in white paper cut to match to hide any imperfections. Sometimes the bottoms of the boards on the upper tiers will be seen by folk who bend and twist to see every little detail.

You might at this time consider signing and dating the bottom board so that you have a record of when you created your cake.

Now turn your cake upside down (least preferred surface up) and smear with glue. Work from the centre and apply a thin coat to the whole surface save for a narrow area at the outer edge. (This is to prevent glue oozing out and ruining the surface of your board.)

Turn cake over and hold above the board to determine placement. (Look from above the centre of the cake so that you see an even border around it). Attach to the board and press LIGHTLY. Let dry.

Now you are ready to implement your design.

You should have had some sort of idea in mind from the beginning but be prepared to change your design. Sometimes some imperfections are too difficult to remove completely and may need to be covered up. If that is the case you will need to modify your plan but if all is well you can proceed quite quickly now.

For some examples of how simply piping can be used on sides or corners etc go to my site and look at the celebration cakes there. www.landonhouseminis.com

This design has 2 main features an ornate border and a central posy arrangement (including supports on the bottom tiers). You could choose not to have separated tiers but a stacked cake and still use this basic design. Of course the top tiers would have no board and would simply be glued onto the cake below. Do not do so however until the border has been properly mapped out and depending on room possibly even completed and let dry completely.

For this design I traced around the inside edge of each of my cutters onto a piece of whitepaper. I then traced a curve from where the bell shape bends to flare out. Next I cut out my bell shape and folded it in half and then in half again creasing it firmly each time. This gave me the points I used to support the small arches of my border design. I cut out this bottom section from under the arches to use as a template.

Of course there was a template for each tier.



Template in place on cake slab

Place template on top of cake and gently draw (scratch) around it with a pin or other fine, sharp tool. (If you wish you can use a small amount of blutac or similar product to hold the

template in place while you trace around it.) If you are very careful a light line can be made with a sharp but soft pencil.

Remove template.

Note for a square cake you would simply trace your shape. Mark a line $\frac{1}{4}$ inch or 6mm from the edge, then fold and mark quarters and proceed as for the bell. For a round cake, use the same border size but fold circle into a pleasing number of segments. The top tier might have 4 while the bottom might have 16. Before cutting out the centre to make your round template, rule lines radiating out from the centre as close as you wish to make the lines on your cake. This will allow you to mark dots on the cake to guide you. For a circular design it would be difficult to guess the angle of your lines without this. Proceed as for the bell cake.

You are now ready to begin "icing".

First you will need to prepare a bag and also the icing itself.

For the bag all you need is a small plastic sandwich bag from which you will cut a cone out of a corner. This is a case of cheaper is better as I find the more expensive bags are too tough and have a wider glued border which gets in the way somewhat.

Cut out the cone open out the bag and use the finest pin you have to make a small hole in the very apex of the bag.



Cutting the plastic cone for the bag

Now place equal amounts of white acrylic paint and impasto medium in your paint palette. Mix thoroughly. Your mixture should form stiff peaks if touched with a toothpick and pulled upwards. If it does not (this may depend on your paint) add a little more impasto and again mix thoroughly. Be careful not to have much more than 50% of your mixture made up of impasto as this will affect the colour of your "icing" when it dries.

Scoop up the paint mixture (icing) and partly fill one plastic icing bag.



Filling the bag

Twist the open end to close. Gently hold the loaded bag between your second and third finger so that you can place your thumb at the back to hold in the twisted edge. This should also allow you to gently press down on the bag to push the mixture through the small hole in the end. (You can hold the icing bag any way that works for you but this is the way I found to be the best.)



You sort of twirl the end and hold it under your thumb

Holding the bag...Practise piping small dots on to a little scrap of paper till you are confident to work on your cake. You need a quick press, stop, and then move the bag away movement. Be careful not to press too hard.

Now holding your bag at 90° to the surface of the side of the cake, where the cake meets the board, pipe a row of dots, close together along the whole side. (Note I find it easier to work on this at eye level so if you have a high tin or a pile of books that will do to bring the work up to where you can see more comfortably.) If you make a mistake use the tip of a toothpick to lift away the icing. It is worth having a slightly moistened tissue on hand on case you drop the paint on to your board. You need to clean it off immediately.

Repeat the procedure until all the sides are done. If your dots become too large reduce pressure and give a shorter, sharper press. If too much paint continues to flow, the hole may have stretched. Simply squirt paint into a new bag and continue as before. If the hole becomes blocked then lay the bag flat and gently massage blockage away from the point or use a new bag. Do not attempt to force it out by pressing hard as this will cause a flood of the paint mixture on to your cake's surface.

Let your work on the sides dry before continuing. Work on another tier or wrap your bag of icing in plastic to prevent your "icing" from drying while you wait. This should take no more than 5 minutes. Note you are aiming to produce a neat covering line of dots where the cake meets the board. You do not want gaps. If there are still gaps work over the first row again until the gap disappears. Again let your work dry.

Place your cake back on to your work surface (below eye level). Working from above use the same piping method to make small dots to outline the top scalloped edge of your border. Let your work dry.

Now on a piece of paper practice piping a continuous line rather than a small dot. If you are happy you can do it, try a line as long as the deepest part of the scallop. If you succeed you can do the fine lines this way. Should you find this too hard there is an alternative way to do this. I have used the alternative method on this cake. If you are not going to pipe the lines wrap the piping bag in a plastic bag to keep it fresh. This concoction dries very hard and quite quickly when exposed to the air.

If you can't pipe the lines or do not wish to, this is an alternative way to achieve the same look. Take fine stamens (again available at cake decorating suppliers) and cut off short lengths with the bulb on the end. You can use these in the posy along with your other flowers. I have not put any in this cake.

Take the slightly stiffened but fine stalk and dip a length of it into super glue. Beginning at one edge of your border lay the stalk down in place and hold it at each end for a second to steady it. I use toothpicks to do this. Take another stalk, dip it in glue and place it parallel and close by the first. After doing a few put it aside to dry. Cut a few more stamens and start the same process on another tier.



Stamens being applied in segments

Once dry take a sharp pair of thin scissors and trim the stalks as close to the edge as possible. Gather up the offcuts to use them on the next segment. Continue this process until the whole area has been filled.

Next take your icing bag and pipe around the sides and bottom of the little area just worked. Go back over and redo the dots along the top scalloped edge of your border to hide the ends of the stalks if necessary. Let your work dry. This should take just a few minutes.

Now beginning with the bottom tier it is time to add your supports and flowers. You will note that I used a jewellery finding instead of rods or painted toothpicks for the support for the next tier. There are many jewellery items which make wonderful supports or great bowls for your posies or just add a little flair to your centerpiece. Many are easily cut down so that parts of the piece can be used.

For your floral wreaths around the supports simply fix a pleasing mix of roses, buds and leaves. Add a few no hole beads too just for colour . You can pipe a few filigree lines in a push- pull method here and there. You can also add some of the cut down stamens. For extra interest take some of the left over stamen stalks, roll them in glue and then in coloured sand. Let dry and set between the flowers so that they jut upwards. Another simple idea is to take some coloured or white thread and make a series of close knots. This looks similar to the lily of the valley sprays cake decorators use. Also the thin metallic strands in metallic threads can be extracted and coiled (as you do curling paper) for an interesting touch. Of course you can also make other types of flowers.

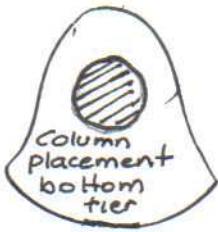
Repeat this process for the middle tier and when dry add glue to the bottom support. Now working from above place the 2nd tier centrally over the first. You will need to hold it in place for a while until the glue dries a little as this support is hollow. You can get round this by stuffing the support or putting a thin disc of dowel inside the top and bottom portions. You could have made small blocks of polymer to use instead of the dowel. However once dry it will do the job regardless.

The top tier has no support /column so here you need to make the central posy as pleasing as possible. Add some different coloured flowers or different varieties. You could also use other jewellery findings to hold your posy. You will see some used that way on my site. www.landonhouseminis.com

Templates for the cakes and boards are attached.

And that is all there is to it folks.

Happy cake making.



Middle tier border template



Bottom tier border template



Top tier border template