

Guidelines for Judges, Stewards and Competitors in Sugarcraft

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These Guidelines are designed to assist judges, stewards and competitors assess and evaluate Sugarcraft in accordance with relevant competition schedules and marking sheets.

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REQUIREMENTS TO BE A JUDGE

Must be a financial member of NZCDG Inc.

Have a sound knowledge of, and proficiency in, cake decorating and sugarcraft techniques.

Have experience as a demonstrator or tutor and be able to demonstrate when asked by the NZCDG Inc., branch or outside group.

Have experience as a competitor.

Be willing to acknowledge, share and learn new techniques, and to encourage creativity.

Have a commitment to attend judges meetings (2 per year), seminars, and training.

Accept that this is voluntary work and be prepared to meet some of your own expenses where necessary. Reasonable travel expenses and a billet or accommodation costs should be negotiated with the organising committee of the show to be judged.

Be willing to attend at least a 4 day initial training programme at own expense.

Have a commitment to being an active Judge.

Be familiar with, and accepting of, the Judges' Attributes, Requirements, Etiquette and Responsibilities sections of this publication.

Be prepared to participate in all aspects of being a Judge, e.g. answering questions in the Judges Corner of the NZDG Inc. Magazine, assisting with updates of this Manual.

Be prepared to take a turn as Judges' Co-ordinator.

ATTRIBUTES OF A JUDGE

Communication: Provide constructive criticism for every entry, thus encouraging and assisting the competitors.

Answer competitors' questions if required.

Respond in a timely manner to any requests by the Judges Co-ordinator, or competition organisers.

Flexibility: A Judge should be flexible, able to recognise and acknowledge new ideas and techniques in Sugarcraft, and have the ability to put themselves in the competitors' shoes to see what they are trying to achieve.

As long as the entry conforms to the competition schedule, the judge will encourage the competitor's creativity by being flexible in their assessment of all entries.

Impartiality: A Judge must be impartial at all times. Personal preferences or opinions have no place in judging. Logical reasons, based on the judging guidelines, competition schedule and the marking sheet should ensure a uniform standard of marking.

Knowledge: A Judge is responsible for maintaining and updating knowledge of new techniques and cake decorating styles. A Judge should show willingness to demonstrate when requested by a NZCDG branch or outside group.

Perceptiveness: A Judge should be able to perceive the intentions of the competitor and acknowledge a competitor's creativity.

Qualifications: A Judge must hold a current NZCDG Inc. certificate or a similar qualification from a recognised International Sugarcraft Club.

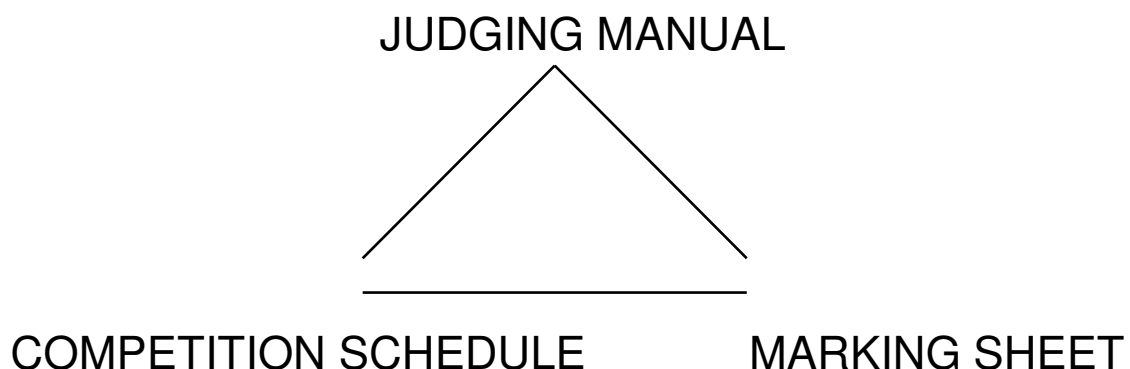
Membership: A Judge must be a financial member of the New Zealand Cake Decorators Guild Incorporated.

Resignation: A Judge is to advise the Judges' Co-ordinator in writing when wishing to relinquish this position.

Status change: A Judge who has provided 10 years service may request a status change to Judge (Associate) when no longer wishing to judge.

Judge Associate: Still receives judges communications

JUDGING USING THIS MANUAL



JUDGE'S ETIQUETTE

Competing: Wait until invited into room to stage entry. It is advisable to have a steward present while opening the box and setting up the entry.

Discreet: Avoid discussing with potential competitors the section or class which you are to judge. However this **does not preclude answering competitors general** questions.

Where a Judge recognises a colleague's work in a class to be judged, the Judge is to advise the Competition Committee and abide by their decision.

Knowledgeable: Be completely familiar with the requirements of the competition schedule, the marking sheet and the order of judging.

Preventing Damage: No entry is to be moved for judging. View the back of the entry without moving it or, where possible, walk around the back of the entry. A long-handled mirror may be used.

Professional Dress: Dress neatly avoiding clothes or jewellery that may damage an entry. Wear comfortable shoes. In some competitions a Judge may be required to provide and wear a white coverall.

Punctual: Arrive at the stated time with a judge's kit. Wait in an adjoining room to the competition hall until the area is cleared of competitors.

Tactful: Where it is felt that the Schedule needs updating or clarification the Judge is to notify the competition committee in writing and arrange to discuss the matter.

JUDGE'S RESPONSIBILITIES TO THE COMPETITION ORGANISERS

Assess	overall standard of all the entries before commencing to judge the class.
Be Aware	if the marks indicate a low standard awarding of trophies is at the discretion of the organising committee.
Be Familiar	with the classes to be judged, research specific aspects identified in the schedule.
Check	the number of entries and ensure there are an equal number of marking sheets.
Competitors	will receive individual Judging Sheets from both Judges required to judge.
Identify	entries N.A.S. (Not as Schedule) and label accordingly, (if no steward available).The Judges have the final decision with regard to those entries.
Judges	will work in pairs to judge all entries. However, some show organisers will request that you judge independently.
Provide	a brief constructive and supportive comment on the marking sheet for each entry.
Remain	in the judging area to be available to competitors, if this is a requirement of the organising committee.
Supply	a written or oral report on the standard of the competitors' entries, and areas requiring improvement.
Wait	to be advised that the competition hall has been cleared before entering.
Write	to the organising committee indicating where a schedule or organisation arrangement requires updating.

JUDGES KIT

Judges, Stewards and Competitors Guidelines

Pencil & sharpener

Rubber

Pen

Calculator

Tape measure

Torch

Long handled mirror

Clip board

Notebook

Name badge

Current show schedule

Soft cord or ribbon

Correction fluid/white out tape

GUIDELINES FOR SETTING A SCHEDULE

The organising committee of the competition usually sets the schedule. They need to ensure the wording of the schedule is clear and cannot be misinterpreted. The schedule needs to state, in simple terms, the dimensions of the entry, any limits on tiers, and the items or artificial aids which are, or are not, allowed.

When schedules are completed it is advisable that they be submitted to the Judges' Co-ordinator for verification.

Examples:

- Dimension: Entry to fit within a 25cm cube.
- Base board not to exceed 40cms.

(Make sure all dimensions are in either inches or centimetres, remembering that many cake tins are in inches.)

- Two or three tiers.
- Artificial aids: ribbon, wire, florist tape, stamens, pillars, posy picks, braid, etc. may be used with discretion.

NATIONAL COMPETITION & OTHER COMPETITIONS

ROLE OF STEWARDS

Study the schedule and be aware of the regulations and conditions of competition for each class.

- Assist with unpacking and staging of entries couriered or delivered to the venue in competitor's absence.

Responsible for over-seeing set up of entries for judging.

- Take time to view each entry and check against schedule and class for compliance.

- If in doubt, check with the competitor or even Competition Organiser/ Co-ordinator
- Technical sheet – ask and check that requirements are identified

If compliant with the schedule and class standards, proceed to set up.

Identifying “Not as Schedule” (NAS) entries.

- Inform competitor and Competition Organiser/Co-Ordinator that entry is NAS.
- Where possible allow entrant to readjust or alter the entry so that it complies with the schedule, so long as time permits prior to the commencement of judging.
- If in doubt about an entry’s qualification, check with the Steward co-ordinator

(Missed NAS entries found by the judges will be brought to the attention of the Competition Organiser / Co-ordinator.)

A note should be placed in front of an NAS entry with a short but precise reason why it is NAS. This will help competitors when reading a competition schedule in the future, and will assist the public to understand the reason for this decision.

The policy of the NZCDG Inc Judges on entries marked NAS is to provide comments only.

GUIDELINES FOR COMPETITORS

Cake Design Principles and Elements underpin every entry. Be familiar with the design aspects identified to create a successful composition with your show entry.

These recommendations below have been prepared from judging experience. They are based on the faults that occur most consistently.

Balance:

Stand back from your entry and check that everything is in good visual balance from all angles. What looks good close up may not appear in balance from a metre away. The rule of the thumb is to form a triangle, even with modern cakes. Check the proportion of the cake to the board size, placement of feature decoration in relation to inscription and the height gradients of tiered cakes. (Refer diagrams pg 24)

Boards:

Need to be covered smoothly, making sure that the corners are square and that round boards are spliced neatly. The edges need to be well adhered without gaps. This also applies to iced boards. If using coloured paper make sure the surface is not rubbed as this detracts from the overall appearance. Finally, make sure they are clean. Tiered cakes should have a common baseboard to link them together. Boards need to suit the shape, size and height of the cake.

Cake Design: Principles and Elements

Focal Point

Contrast of shaped flower, colour and placement. The eye should be drawn to the focal point or something which is different from everything else in the design. It would have greater difference, be stronger and so become the focal

point. If there is no focal point, the cake will lack interest and the viewer will not know where to look.

Balance of cake shape, size and its decorations is determined by the placement of all aspects on the cake.

Main Designs are:

Symmetrical

- The design is equal, either vertically or horizontally
- has prominent textures, patterns or geometric shapes
- repetitive elements are consistent, organised and sophisticated



Asymmetrical Designs

- Heavier on one side with lighter elements on the other (typical design shapes are S,Z,C)
- Elements are off centre which force the eye to move around the design



Radial Balance

- A circular style from a single centre point
- Elements radiate out from a single point
- Weight is symmetrically balanced



Colours, patterns and shapes are repeated for visual unity, these being

- **Line and Pattern** – thick or thin, curved, straight, diagonal & vertical, horizontal
- **Colour** – the use of: Primary, Secondary, tertiary and the way they are combined, ie, complementary – colours which are opposite on the colour wheel, analogous create a monochromatic look and split complementary eg. Purple, blue and yellow.

The use and position of colour/s, contrast, and shape lead the eye around the whole design.

- **Placement:** Where decorations are placed, they create a path for the eye to follow. The natural direction is from left to right, and top to bottom.

The key points above have come from:

www.Thecakeblog.com Key words: Balance, Movement, Proportion and scale and

Artisan Cake Company's Visual Guide to Cake Decorating by Elizabeth Marek (www.books.google.co.nz)

For full and complete information, diagrams and photographs please visit the above sites and read at your leisure.

Cakes: Set the cake on the centre of the board (measure to be sure) unless your design is meant to be offset. Make sure your covering is smooth, without air bubbles, and that it is clean without colour flecks in it. Cover all crazing, pin, knife and finger marks by using a little soft royal icing

rubbed over the mark, then rubbed off with potato flour, this can hide a lot of blemishes.

Flowers and Leaves: Should be as lifelike as possible, with neat edges - file if necessary. Do not use broken or mended articles. Make sure the backs are also finished. Make sure that excess colour is removed with no loose chalk or dusts visible. Wires should be taped neatly and smoothly, and must not be inserted directly into the cake (use a posy pick, straw, or food grade covering). Flowers may also be attached with the use of extra fondant. Glitter, hi-light or glazing should be used with discretion.

Not As Schedule: NAS disqualifies an entry which does not conform to the schedule. Ensure that your entry is within the specified size, and includes all required elements. Do not use any accessories that are not noted in the schedule. Read the schedule carefully.

Pillars: Should be evenly placed and level.

Piping: Should be clearly defined, even and flowing smoothly. Use a damp brush to join and neaten your design.

Ribbon: Make sure it is on straight and well adhered, with the joins neatly finished.

Ribbons in a Spray: These should complement a spray without overpowering it. Generally they should not be above the level of the flowers. Look at bouquets or corsages for ideas.

Schedule: Read, read and reread. Contact the organisers of the competition to clarify anything of which you are unsure.

Sprays and Floral Arrangements/Designs: Make sure these have a focal point that draws the eye to the most important flower/s in the arrangement. Check to see you

have minimal wires showing, and that the spray is in proportion to the cake, if appropriate.

For floral arrangements/designs, make sure that the flowers are visually balanced with the container. (Refer to Floral Terms pg 45)

Remember that the NZ Judges are here to help you so please feel free to contact any one of them at any time. They are also available to demonstrate for all the branches of the NZCDG Inc.

EXPLANATION OF SUGARCRAFT TERMS THAT MAY BE USED IN A SCHEDULE

Armature: Internal structural supports, allowing for elevated sections of the entry, including foodgrade malleable wire created for this purpose.

Boards: The purpose of the board is to protect the decorated cake. It is part of the overall entry and its presentation. There should be sufficient room to allow for the cake, plus the covering and base board, to be picked up without breaking any work. The board should be well proportioned in relation to the cake. If there is more than one cake, the boards should be well balanced in relation to each cake and the overall effect. Thought should be given to the effect on the overall design when selecting a board and the type of covering to be used – for example, icing, paper, edible material, or fabric. Paper and fabric covering must be attached well and finished neatly on the surface, corners, edges, and beneath the board. Edges of glass, perspex, and uncovered boards must be neatly finished. Royal Icing or Ready to Roll (RTR) icing covering should have a smooth surface, be free of air bubbles and cracks, and have a natural gloss or matt finish. All textured surfaces must be evenly finished.

Butter Cream: An edible product made from fat and icing sugar. May have other edible products added to it. No sugar granules or signs of curdling.

Choc Paste: As for RTR/rolled covering.

Cleats: May be runners or any other substitute material used to raise a base board or presentation board for ease of handling. Cleats must be painted or covered with matching paper or material to give a neat appearance. The minimum height for cleats is 5mm.

Cold Porcelain/Polymer Clay: An inedible product made mainly from starch, mineral oil and PVA glue. Used to make modelled/moulded items. (Refer Pg 51 for more information)

Daisy Paste: An edible product made from starch and other edible ingredients, used to make modelled/moulded items. (Refer Pg 57 for more information.

Dummy Cake/s: Blocks used instead of real cakes, often created from polystyrene, oasis or other lightweight yet strong materials which can be shaped if required.

Flower Moulding Paste/Gum Paste: An edible product, made from icing sugar and various other edible ingredients, used to make modelled/moulded items.

Handcrafted: Made and shaped with tools, veiners, homemade moulds, commercial moulds. No manufactured ornaments permitted.

Height: calculated from the top of the table to the highest part of the entry.

In Moderation: used, but does not dominate.

Internal Support: dowel, armature, internal boards.

Marzipan: A ground almond food product which is rolled and used to cover cakes, or to make decorative items. Should be smooth, not sugary, and free from surplus icing sugar.

Mould: Manufactured or homemade shape which creates an object e.g. berries, nuts, seed capsules, adds veins to leaves and or petals.

Pastillage: A very quick drying form of modelling paste, used for structures, plaques, bases etc.

Pillars/Separators/Elevators: Manufactured or homemade item/s to separate and lift a tier.

Posy Pick: A straw or tapered capsule inserted into the cake to contain wires and/or taped wired spray.

RTR/Rolled Covering: An edible food product which is rolled and used to cover cakes or to make decorative items. Also known as white icing, rolled fondant or plastic icing. May be used in combination with pastillage. On cakes it should have a smooth, fine texture, be of uniform thickness with a gloss or matt finish, and should not have surplus sugar or cornflour clouding the surface of the cake. The surface must be free of dust, flecks of colour, cracks, crazing, bumps, finger or tool marks, air bubbles or pinpricks.

*Note: The term **RTR** will refer to all rolled fondants within this manual.*

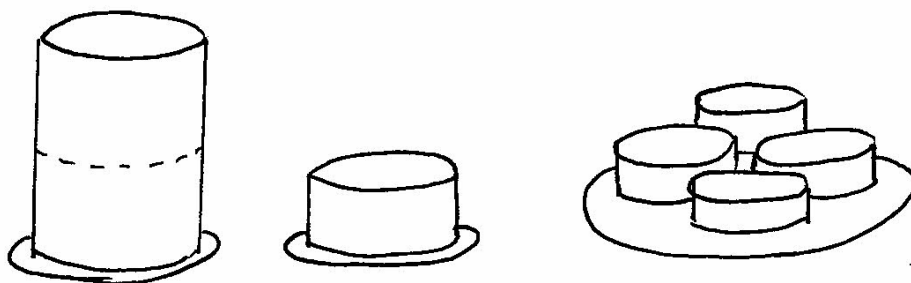
Royal Icing: An edible product made from icing sugar and egg white. May have other edible products added. On cakes it

should have a smooth texture with a gloss or matt finish, not sugary, and also be free of air bubbles, cracks, dust or signs of tooling, unless tooling is a feature of the cake surface. Colour distribution should be even. Flooding used on the surface of the cake should have a lustre and be free of bubbles, lumps, foreign objects and dust. Joined edges should be neat. Piped Royal icing should be even in size and design with even pressure used. The icing needs to be of the correct consistency for the nozzle being used so that the shape holds and does not collapse before drying.

RTR: (Ready to Roll) eg. Pettinice, Satin Ice, Fondant, Renshaw, Wonder Paste

Sugarcraft: A craft in which sugar (icing sugar) is used in various ways as a major component in decoration of cakes or confectionery items.

Tier: One layer or level. It may be two cakes the same size iced to become one cake e.g a barrel or tall cake. Several small individually iced cakes the same size and on the same level are 'one tier' of the final cake.



Different tiers can be stacked or separated with the use of manufactured pillars, wooden skewers, acrylic rods and other means of support to elevate the cakes.

COMPETITION SECTIONS & CLASSES

Section: A particular entry type within the competition, e.g. celebration cake, floral arrangement.

Within each Section there may be different classes that a competitor may enter.

Juvenile Class: Competitors who are still attending primary, intermediate or secondary school. These competitors also have the option of entering the novice class.

Novice: This is for any competitor who is a first-time entrant or those who have never won 3 golds in any specific section. Once you have achieved 3 golds you must move from Novice to Open.

Open: Entry is open to all competitors. If you feel your work is of a very high standard you may choose to move straight to the Open Class, even if you haven't won 3 gold medals in a Novice section. A competitor who enters this class may not return to the Novice class in the same section in a subsequent NZCDG Inc competition, regardless of whether or not they have achieved gold.

Master: Currently the NZCDG Inc. have not utilised this class but are currently working towards it. Competitors may be invited by the organising committee or Judges to enter this class.

Examples:

A competitor who enters the Open class in one section may still enter the Novice class in a different section.

The aim of entering is to improve your skills.

AWARDS

Skill level marks:

Gold 90 - 100

Silver 80 - 89

Bronze 70 - 79

These awards depend on the individual entry's marks (skill level), given out of a total of 100 marks.

The marks awarded to an entry determine the place the competitor comes in the competition.

It is suggested that all competitors who achieve award level marks receive a certificate to acknowledge the standard they have attained.

Note –

Two or more competitors could attain gold but the winner will be the competitor with the highest marks. Conversely, a competitor attaining silver or bronze, or who has not reached award level, may be the winner if theirs has the highest marks.

The above award levels are the NZCDG Inc. suggested competition standard.

JUDGING SHEET SAMPLE

(Side One)

SECTION: Wedding / Celebration / Formal Miniature Cake

CLASS: Novice / Open

Criteria for Marking

- 1 – 9 Limited execution of techniques and medium
- 10 – 13 Reasonable skill demonstrated
- 14 – 16 Good level demonstrated
- 17 – 18 High level of skill demonstrated
- 19 – 20 Meets the highest standards

Does the entry comply with the schedule?	Yes/No
Visual impact / balance / colour harmony	20
Cake & board covering and finishing quality (smoothness, texture, etc.)	20
Overall decoration (side design, piping, lace etc)	20
Feature decoration	20
Creativity / artistic flair / colouring / use of techniques	20
Total	100

Remarks:

Signed:

Date:

(Side Two)

Ways to Improve your Work

Visual impact / balance / colour harmony

Better transition needed, tiers / entry needs to be scaled, triangle needs to be formed, boards need to be larger, board shape needs to match the size / shape of the cake, paper needs to be glued tidily to the board

Cake covering and finishing

Watch for: pin pricks, knife marks, indentations, air bubbles, fingermarks, water marks, foreign bodies, dull patches, uneven corners, ridges, uneven surfaces, smudges

Overall Decoration / Attention to Detail

Ribbon / flexilace / moulded lace needs to be evenly attached / carefully joined / complement the design, side designs need to be evenly spaced, Script / piping needs more care / to be even in size / better spacing / have neater finishing

Feature Design

Focal point required, more care needed with moulding, watch fingermarks, joins covered, more care needed with painting, clearer definition required /

Flowers need: finer edges / better petal formation / more movement / furry edges filed / to look more realistic / defined veining / more realistic centres / natural colouring / dusting / even taping

Leaves need: finer edges / to be more realistic / more movement / consistent formation / more defined veining

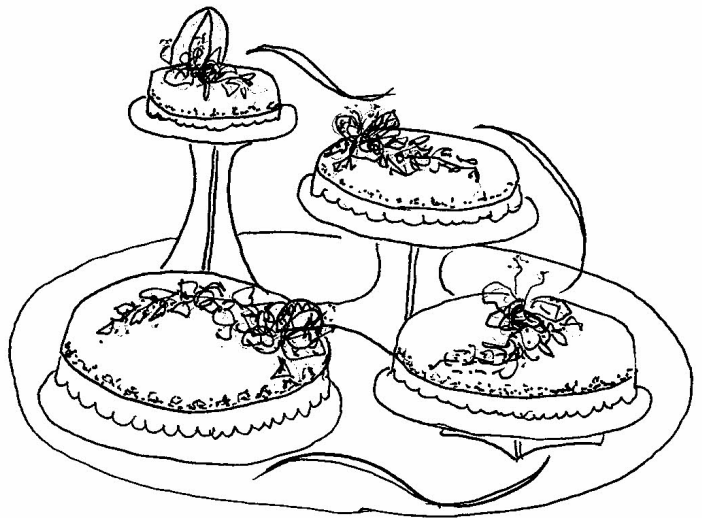
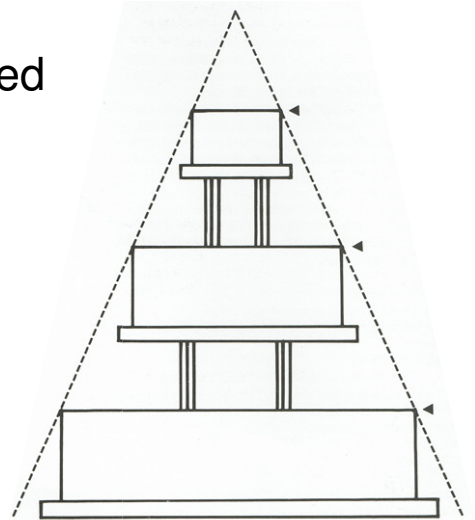
Assembly needs: better balance / better placement of elements / colour harmony / smooth taping / smooth joining

The Judge's decision is final

EXPLANATION OF JUDGING SHEET

Balance:

- Cake to be in the centre of the board unless the entry design dictates otherwise. Sides and corners of cake/s to be perpendicular. Top of cake flat unless a sloping top is part of the design.
- A single tier should be well balanced, with the board and cake in proportion.
- Tiered cakes should be proportioned in height and width. Tiers well graduated. General shape and overall appearance pleasing to the eye. Pillars could be used either as a feature or blended into the design. (*See also Graduated Tiers. Pg 26*)
- Off-set cakes should balance visually and be pleasing to the eye.
- Floral sprays should be positioned to create a flowing design from one tier to another.
- Placement of feature decoration in relation to inscription.
- Size of decoration in relation to the cake.



Cake and Board Cover: The cake cover should be a smooth flat surface of even thickness without thin patches on the edges, corners or sides of the cake(s), but may differ according to the creative design. The base edge should

meet the board without gaps, wrinkles, cracks or folds. The colour should be well blended without specks of colour or light patches. As above for the board covering, however if it is textured it should be even and consistent.

Wire must not be inserted directly into the cake. A “posy pick” or similar must be used.

Colour Harmony: In general colours should be natural, although competitors should not be penalised for trying to achieve a special effect with an unusual colour combination.

Creativity/Artistic Flair: Creativity and innovation awarded for outstanding design and execution of techniques used by competitor.

Design: All parts of a design, e.g. borders, embroidery, lace, and sprays, should be interrelated and in continuity. They should be graduated in a tiered cake, unless balance would be impaired.

Execution of Skills: This section includes the overall evaluation of all skills and techniques executed on an entry. No one major technique has precedence in marking over another major technique when judging an entry.

Fulfils the Schedule: All requirements of the competition class schedule are completed. If not, mark N.A.S.

Visual Impact: This is the overall impression of the entry, which makes it stand out from the others.

Graduated tiers: traditional pillared
Height and size of progressive
tiers is reduced.

Recommended sizes for three tiers are:

30 cm x 22 cm x 15 cm (12" x 9" x 6")

25 cm x 20 cm x 15 cm (10" x 8" x 6")

23 cm x 18 cm x 13 cm (9" x 7" x 5")

Or

Round: 30 cm x 20 cm x 15 cm (12" x 8" x 6")

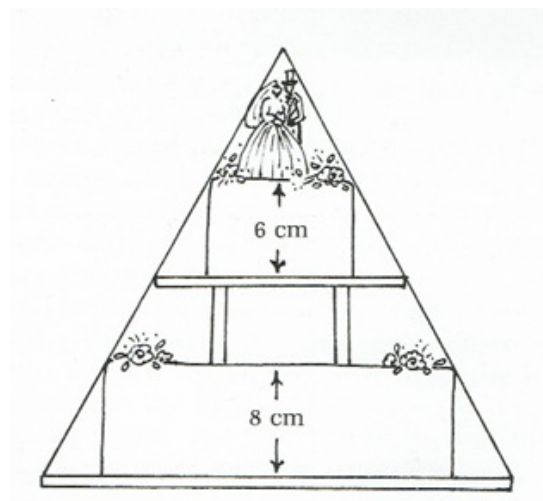
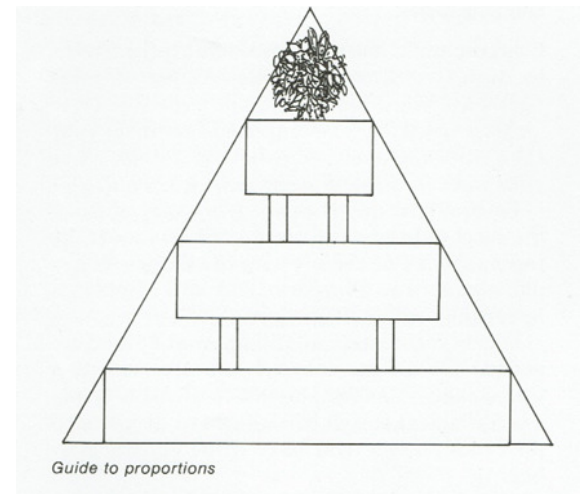
Square: 14" x 10" x 7"

The height difference for a three tier is 12mm difference in height,
this being 90mm, 78mm and 66mm

And two tiers are:

30 cm x 15 cm (12" x 6")

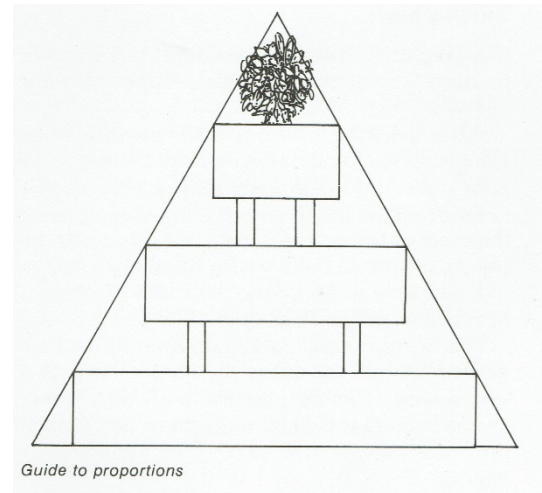
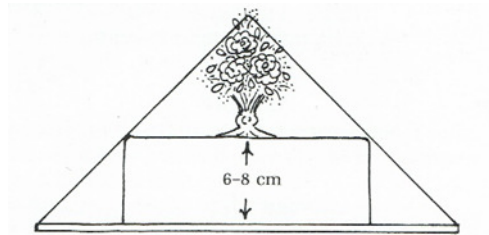
25 cm x 15 cm (10" x 6")



For two tier the height of each tier
reduces by up to 2 cm, from the base
upwards.

Transition: A progression from one aspect of the decorations to
another by size, and/or colour to draw attention to the
focal point of the cake, floral spray or feature decoration.

Triangle: Particularly in tiered formal cakes where an imaginary triangle can be formed from the base board to beyond the feature decoration of the top tier.



Scaled: Patterns/designs are in proportion to each other but reduced to fit the smaller tier.

EXPLANATION OF TECHNIQUES

Airbrushing: *The application of liquid food colouring by pressurised air.*

The surface of the cake/plaque should be smooth, flat, and clean before starting. There should be no sign of masking marks, bleeding or leaking. Different layers must be smoothly run into each other. There can be fine design outline marks showing. Sugar paste flowers and leaves need to look as natural as possible. For more information refer to books on airbrushing.

Appliqué: *Cutting of paste pieces and attaching to entry to form a design.*

Cut out thin pieces of shaped paste and apply to the entry surface. One shape can be placed onto another to build up

depth of field. It may have a mock edging stitch piped around pieces to complete the entry. No dust, finger or tool marks should be visible unless tooling is part of the design.

Bas-relief: *Figures and objects project from the background. 2-dimensional modelling, sculpture or carving, with figures and objects projecting less than half of the true proportions.*

Bas relief floodwork: *Floodwork figures and objects project from the background.*

Should appear 2-dimensional. May be built up over RTR which is then coated with flooded royal icing. Depth of field should be shown, no air bubbles or sugar granules present, surface should have a lustre unless the design dictates otherwise. Outer border to be finished with technique of choice to enhance presentation of entry.

Battenberg Lace: Replicating fabric designs with flat, even width, continuous, made from soft fondant/sugarpaste. Add piped fine line details between the flat patterns with Royal icing.

Borders: *The edge or boundary of an entry.*

Base border – the decorations around the base of the cake.

Side border – the design executed on the side of the cake.

Top border – the design used around the top of the cake to form a frame.

Should be appropriate to the theme and complement the design of the entry. When the entry is a tiered cake, the design should be graduated to suit the size of each tier. Guide lines, pin marks should not be visible.

Broderie Anglaise: *Replication of Broderie Anglaise fabric.*
Holes should be of uniform size, follow the design of the entry, and should be over-piped with fine piping.

Brush embroidery: *Dimensional effect achieved by brushing royal icing from a piped outline towards the centre.*
Outline should be finely piped and surface brushed to show all detail.

Brush Floodwork: *Similar to brush embroidery except that the royal icing is diluted and used as a paint medium without a piped outline.*
Where colour edges join these should be precise unless the design dictates otherwise. Outer border should be finished with a technique of choice.

Chalk Boarding: *Replicating a sign that has been drawn onto a blackboard with chalk.* Achieved either by painting the design with a brush onto black fondant with tylose added or by making straws, by melting candy melts into drinking straws or fat straws.

Chalk painting: *Chalk dust is applied directly onto the motif or design.* Applied for artistic effect.

Chocolate & Ganache: *Covering decorations and moulding using chocolate as the medium.*
Cake covering using chocolate RTR or ganache.

Wrap: Melted chocolate spread on a plastic wrap and applied around the circumference of the entry.
Where contrasting colour(s) is used this should be obvious.

Ribbon Loops: Created on acetate, formed into loops and allowed to set hard.

Chocolate Moulding/modelling: Flowers, leaves, animals etc., moulded from a mixture of chocolate and corn syrup or commercial product such as Chockex or similar. The finished decoration should have no residue of fat.

With the exception of curls, all entries created with chocolate should be smooth, shiny, free of air bubbles, without smears, fingernail marks or dusting marks.

Ganache: *A smooth melted chocolate and cream mixture which is poured over a cake. Commercial equivalent may be used.*

It should be smooth and flat like glass, shiny, without air bubbles, bumps, runs or gaps. If applied by a palette knife it need not be shiny and may have a surface texture.

Chocolate painting: *Chocolate is used as a painting medium.* White chocolate candy can be coloured with food colouring and used as a painting medium. Brown chocolate is used as for cocoa painting.

Cocoa painting: *Using cocoa mixed with additives such as melted vegetable fat, alcohol, water to achieve a sepia picture.*

Highlights range from dark to light to achieve depth of field. Blurring or smudging should not be present, unless the design dictates otherwise.

Colouring: *It is recommended that all colouring, powder, chalk, pen, glue and glaze finishes used in entries are food grade.*

Try to be as natural as possible, blending colours carefully and making sure that there are no hard join lines or colours bleeding into one another. Steam will set colours, as will dipping them in diluted glaze.

Gold & silver, other metallic colours and lustre finishes must be edible and non-toxic,

unless used solely on a removable piece, which is not expected to be eaten. There are no restrictions on the use of non-toxic gold and silver where sugar is to be used solely as an art medium and not meant to be eaten.

Collar work: A separate sugar shape attached to a cake.

The outline of the collar is finely piped, filled with flooded icing. See requirements for floodwork. Piped angles are to be precise, joins invisible, attachment should be unobtrusive and the collar should be part of entry's overall design. Where double or triple collars are used these should be in balance with the overall entry.

Collars - Floating: Two collars are made and dried.

One is positioned on the entry surface. The second collar is positioned over the first collar but resting on block supports. Bridgework is then piped between the two collar edges. Support blocks are removed when bridgework is dry and these areas are then piped.

Cornelli work: Continuous random curved piping to form an intricate maze showing no start or finish.

Should be fine and well rounded without definite lines. There should be no visible joins, scratch marks, bumps or knobs. Lines should not cross.

Philippine's 'sotas' technique is a variation of cornelli where the principles of cornelli work are upheld, except that the lines regularly cross each other.

Crimping: The pinching of RTR/pastillage, with a tool to create a design.

The icing should be drawn to stand up/out from the entry surface, without draglines, dust, finger or nail marks. Can be finely over-piped, or in a combination with piped embroidery and inserted ribbon.

Cut-out design: *The removal of a portion of RTR to expose a lower layer.*

The entry is covered with almond paste, then a second cover of a specific colour, a third layer of white or coloured RTR is applied. The area where the design is to be cut out is not dampened on the second layer. The design is cut out with a cutter that exposes the underlying colour. Cut edges need to be precise, lower cover not dented by cutter use and the entry cover pristine. Other judging points as for RTR tooling.

Draping: *Separate pieces of icing used to represent draped fabric.*

Icing is folded or pleated and attached to the entry to achieve the desired effect. The finished drape should be smooth with no cracks or tears.

Drop-loop border: *Graduated loops attached to the entry.*

Piped loops should be evenly distributed around the border.

Edible fabric: *Soft, fine, flexible, edible, precoloured sheet of starches and gums that look and behave like fabric.*

Used as fabric, adhered with edible glue, drapes, bows, folds and pleats should be smooth, tidy and even, eg. Fabrique

Embossing: *Imprint of an object to create a pattern.*

Imprints should be precise, clear, and evenly indented and evenly spaced.

Edible imaging: Computer generated images onto wafer paper or rice paper with edible inks.

Must be adhered to the surface of the item in a smooth manner. No air bubbles or rough edges to be visible.

English over-piping: Base design of curving scrolls and borders over-piped.

An outline is piped then over-piped evenly until the shape is more prominent.

Drip cakes: Buttercream or RTR covered cake.

The top of the cake is usually covered with a ganache glaze or soft icing which then drips down the side of the cake. The drips should have a constant distance between them to form uneven lengths but not uneven spaces. The drips and top surface of the cake should be free of lumps and air bubbles.

Extension-bridge work: A built out base with bridging lines of drop threadwork.

The extension base can be built out using evenly piped lines without air bubbles or gaps. The base can also be made using dots or pieces of pastillage, which should be evenly constructed above a finely piped border. The extension base is kept as close to the board as possible but design demands may require alternative placement on the entry. The extension may be coated with floodwork. There are many variations.

The bridgework is the fine thread-work from the cake to the extension base. This should be precisely and evenly executed in accordance with the design. Lines should not sag or run together. Bridgework should fall in straight, parallel lines. However, concave or convex lines used consistently on an entry may be used to achieve a particular design.

There are many variations of the basic extension-bridge work such as -

Crochet extension work

Handkerchief lace extension

Heinrick ribbon extension

Floating bridge work

Box pleat

Knife pleat

Double or triple extension bridgework

Extension-bridge work is finished off with any technique to achieve a particular design.

Figure piping (pressure piping): *Free-hand pressure control of an edible medium.*

Medium should be firm and without air bubbles. Joins to be smooth, e.g. where arms and legs meet the body. Facial expression should be in character.

Filet crochet: *Similar to petit point but the dots are slightly larger.*

A pin is drawn through the middle of the dot to create a small upside down “v” to complete the required design.

Filigree: *Piped ornamental design pieces.*

Should be fine, delicate and neatly finished without visible joins. Design should be creative to reflect the cake theme, filigree to be neatly attached to cake and should not extend beyond cake board edge. Should be in proportion and balance with the entry.

Floodwork: *Shape/s flooded with thin royal icing.*

The diluted royal icing should be smooth, have a lustre when dry and have no air bubbles, sugary crystals or sunken holes. Figures should show build-up, and dimension should be apparent in the design.

Food colouring painting: *Item produced with food colour.* Food colouring is used to paint the desired picture.

Garrett frill, Ruffles and Rosettes: *A strip of RTR frilled along one edge.*

Paste texture should be smooth, without cracks, holes, tears, tool, finger or nail marks. Overlaps and joins should not be obvious. Frill edges should be even unless design dictates otherwise. Join of frill to entry should be neatly finished.

Gelatine work: *Gelatine dissolved and manipulated to make a smooth surface.*

Sheetwork painting as for rice paper work.

Dipping using a shaped wire frame, which may be removed.

Free of air bubbles and foreign bodies.

Consistent colour and texturing, wires tidy.

Geodes: decoration placed into carved section of 'cake' to represent crystals. Made from sugar crystals of varying sizes and usually graduated in colour tones.

Gravity Defying: *The trick to these cake/s is some serious hidden internal supports.*

Every cake needs a sound structure to make sure it doesn't move or fall over. Building your structure is the first step in the design. The structure needs to be made before putting the cake together. The support structure should not be seen.

Heraldry: *Replicates coats-of-arms.*

Where heraldry is a major requirement of an entry the competitor and the judge are advised to study heraldry manuals for guidelines on this topic.

Hollow line work: A hollow shape formed by successive piping using a fine tube.

A piped outline over-piped until the desired hollow shape is achieved. May be piped directly on to entry surface or as a separate piece and attached to the entry. May be finished with brushed royal icing.

Inlay: Pieces of RTR cut out and replaced with the same shaped coloured pieces.

Entry is covered with almond and RTR. A design is cut out of the fresh surface and coloured pieces, the same shape as those cut out, are neatly fitted into the cut-out areas. The design is then smoothed to be perfectly flat. Judging as for cut-out design and RTR tooling.

Lace: Fine icing shapes to represent lace trim.

Must be even in size and spacing. If using different pieces, the theme should be carried throughout the design. Lace for a tiered cake should be graduated. Can be piped, stencilled or moulded. There is no set angle for the lace to be applied to an entry, but it must be consistent.

Lacework: Icing design to represent various styles of lace.

Should be clearly defined, neatly finished, even in size and graduated for tiered entries, unless the design dictates otherwise.

Lambeth style: Elaborate decoration of cake using precision over-piping techniques.

This includes lattice puffs, cushions, and royal icing flowers and birds. Most of cake surface should be piped.

Lettering: Alphabetical and Numerical notation.

All lettering on an entry, including greetings, names and inscriptions, should be neat, even, in proportion, consistent,

in line and in keeping with the overall design. If following traditional calligraphy methods refer to Calligraphy manuals for designs.

Marbling: *Colouring or marking to appear like marble stone or tiles.*

Colour to be distributed throughout the paste without blotches or dots of colour visible.

Marquetry: *A pattern inlaid to become part of the cake covering.*

The inlaid pieces should be cleanly cut, closely joined to the rest of the cake covering, and should not stand proud. (See rules for cake covering.)

Medallion border: *RTR pieces are cut out and dried to achieve a particular shape.*

The cake edge is completed then the medallions are arranged around the cake edge at board level. These may be over-piped, decorated with small flowers, embossed, etc. Cut edges to be precise, finger or tool marks should not be present. Medallions to be of even size and applied in a consistent pattern.

Mille Fuille *(Meel fur-ee): Multi-coloured rolls of RTR, flower paste, or a mixture of the two are sliced, placed flat alongside each other and are then rolled together to produce a flat layer of patterned RTR / paste.*

There should be a clear distinction between colours and the finished piece should be blemish free, i.e. no smudges, blurring, colour weep, gaps, crazing, fingerprints, indents, knife marks or foreign bodies

Mosaic: *Arrangement of small variously coloured or patterned pieces of pastillage joined together with grouting to produce a design or decoration.*

The finished surface should be level, with the grouting recessed.

Moulding/Modelling: Creating a form by hand or with moulds

This work should be free from the residue of ingredients used to prevent sticking, e.g. cornflour, icing sugar or potato flour. All joins should be smooth and unobtrusive. Edges need to be fine and free from cracks and crazes. When moulding/modelling ornaments, lace or side features the proportions must be correct.

Moulded/Modelled figures: Figures moulded/modelled from a sugar medium.

These should be as lifelike as possible unless of a caricature intention. Such figures should be well proportioned and in scale with the setting in which they are to be placed. These can be hand modelled or created in a commercial mould. All figures should be carefully executed without tool marks, dust, nail marks or coarse edges.

Moulded/Modelled flowers and leaves: Flowers and leaves moulded from a sugar medium.

Moulded/modelled flowers should appear lifelike but some artistic licence should be permitted to enable a competitor to achieve a particular presentation such as fantasy flowers. Wires should be covered with royal icing, florist tape, paper or paint in a colour that enhances the spray. Covered wires should appear as the flower or leaf stem. Floral work should be finely fingered, shaped and finished to make the flower(s) and leaves appear lifelike. Dust, tool marks, or finger marks should not be visible on the finished product. Flower, leaf and calyx colours should be similar to nature or following the colour theme of the entry. Commercial or handmade stamens may be used if the schedule permits. Flowers and leaves to be in proportion to each other.

Where a botanical specimen is required by the schedule the item should be accurate in all botanical details.

Oriental string work: *Dropped loops, some of which are piped with the cake upside down.*

Loops should be finely piped, neatly attached to cake, and of even size and depth.

Painting: *The application of colour to the surface of an article.*

Paintwork should be done on RTR, pastillage, gelatine, rice paper or royal icing. Transfer lines should not be visible and paintwork should be without smudge marks. A judge is well advised to become familiar with the principles of painting techniques by studying the topic or attending classes.

Palette knife work: *Icing medium applied with a palette knife, similar to the equivalent oil painting technique.*

Palette knife marks should be obvious to enhance the design.

Patchwork: *Pieces of thin coloured RTR or paste are cut and pieced together.*

These may be made either freehand or using commercial cutters. Each piece should be closely butted together. A feature may have another layer to create a depth of field. The patchwork should be without tool or finger marks unless they are a feature.

Petit point: *Surface is imprinted to appear as canvas. Small dots are piped in various colours to achieve the desired design.*

Dot tops should be smoothed.

Pipework: *Design created by piping with royal icing.*

The royal icing should appear firm, without bubbles or a chalk-like appearance. Dots should have rounded tops unless the competitor consistently finishes the dots off in another style to achieve a particular design effect. All piped techniques to be finished off neatly.

Piped birds: *Should have a head, body, tail and wings.*

These need to be fine and neatly piped. Attachment should not be obvious. Head with beak may be at an angle to suit design. The colouring of beak and marking of eyes is optional, but where this is done all birds should be consistently marked.

Piped embroidery: *Piped to represent embroidery.*

Should be clearly defined, without visible guidelines such as pinpricks and indentations. Embroidery piped freehand should provide a flowing, smooth application of design. The embroidery design should complement the overall entry design.

Piped tulle or net: *A design piped on tulle or net.*

Piping requirements as for lace. Tulle pieces to be neatly attached to the entry without frayed or cut edges visible. Chantilly lace is based on tulle and the pattern is brushed on to the net surface.

Piping gel: *A transparent edible gel.*

Piping gel is used as a painting or flooding medium to achieve the desired effect. The piping gel surface should be shiny and the edges of design finely piped. May be outlined with a darker colour.

Plaque: A sugar paste base used for presenting creative sugar work.

Should be suitable for the top of a cake, unless otherwise stated in the schedule. Should have smooth, tidy edges and be of even thickness throughout.

Poor Man's Lace: Fine loops piped directly onto the entry.

Loops should be of even size and neatly attached. May be used to pipe individual lace pieces directly on the cake or to form a border like a fishing net. May have dots attached.

Quilling: Design made with fine strips of RTR, flower paste or similar.

Narrow, fine strips of RTR are manipulated with a quilling tool to achieve the desired design. Shapes are combined to complete the required design and invisibly attached. Judge as for RTR tooling.

Ribbon/Braid: Strips of various media used for decorative purposes.

Should be applied straight and evenly around the cake, unless it is a special feature. No water or icing marks, scratched guidelines, pin marks or dust should be visible. There should be no visible point of attachment or untidy joins. Should be in proportion to the cake size and type of piping used. Colour should match the sprays and piping on the rest of the entry, however the design may require the use of contrasting colour to achieve the desired overall design. Definitely no pins should remain securing the ribbon or braid.

Ribbon Insertion: Icing strips or ribbon inserted into cake covering or plaque.

Tool marks or water stains should not be obvious. Ribbon should be inserted in a pattern to reflect the entry theme and may be inserted straight or at an angle.

Rice/Potato paper work: *Wafers of Rice/Potato Paper used for design and flower construction.* Painting medium of the competitor's choice is painted onto wafers of rice/potato paper. Where used for a picture, this should adhere smoothly to the surface of the cake. It may also be used as a texture medium. When used for flowers the construction and manipulation of the material should create tidy representations of flowers, whether realistic or fantasy.

Royal icing flowers/leaves: *Flowers and leaves created with royal icing.*

These should be piped with firm royal icing, petals clearly defined, and neatly finished. Piped or commercial stamens may be used. The backs of the flowers should be cleanly finished with the addition of a natural looking calyx where possible. Attachment to the stem or cake should be neat, showing no unnecessary icing. May be wired in a spray or arranged directly onto cake surface.

RTR tooling: *The use of leather carving techniques on rolled fondant. This is also known as cake crafting.*

The cake is covered with RTR and the design is cut into the fresh RTR. The under layer of almond paste should not be visible when the RTR is crafted. Entry surface should be pristine, without fingerprints, indents or blemishes visible. The cut design edges should be bevelled. Fingering and sculpting of raised pieces should be free of nail, finger or tool marks unless part of the design (leaf veins, etc). Surface edges to be smooth with no cracks or tears. Depth of field should be present.

RTR work: *RTR or a combination of RTR and modelling paste, is used to achieve the desired working product.*

This is then tooled, and may be over-decorated with royal icing or a technique of the competitor's choice to enhance the presentation of the entry.

Ruching: *Representation of ruched fabric in icing, can be uniform or random in appearance.*

Icing is rolled thinly then pinched to gather, creating a billowed effect between the pinched sections. Can be made from a large sheet, or each billowed portion can be made individually. When placed on entry, the pinched portion is adhered to the surface, allowing the billowed portion to stand forward. Joins should be inconspicuous, or may be covered with other decorative elements. The finished ruching should be free of cracks, tears, tool marks.

Ruffles: *As for Garrett Frill*

Run-in: *A design usually outlined with fine piping, filled with flooded icing.*

Where edges join, these should be precise, without colour weep, of matt smooth finish unless the entry design dictates otherwise. Depth of field should be shown.

Scenic Modelling/Moulding: *A 3-D landscape in a sugar medium.*

Scene should be to scale and buildings in proportion to overall design. Building parts should fit neatly without obvious joins. Medium should be smooth without cracks, bumps, hollows, dust, etc. Figures, trees, animals and flowers in the scene should be of similar scale. Where a known architectural monument or a building is represented it should be built to scale, with as much accurate detail as

possible. The use of wooden supports or similar is dictated by the schedule requirements.

Sharp Edges: Right-angled edges on the top edge of the cake covering, and perpendicular on vertical square cake edges.

Smocking: *Representation of smocking created in icing.*

Imprint from smocking line tool should be precise and clearly visible. Piped smocking design should be finely done and regularity of the design maintained.

Stencilling: *Application of a sugar medium through a stencil.*

Medium should be without air bubbles, have a smooth texture, with figure edges precise and without smudging. Other media may be used without transfer of colour to other surfaces.

Sugar moulding: *Item created from crystalline sugar.*

This should be done with crystalline or castor sugar, be smooth, without colour specks, and with joins neatly finished. Hollowed moulds should be fine and dainty with tidy edges.

Swags: *Strips of sugar medium draped evenly around the cake.*

Swags should be of similar size and pattern, strips of same width and fineness. If scalloped, these should be of similar shape and depth.

Tablecloth top: *Article created to represent a tablecloth.*

Entry may be covered in the usual way. Tablecloth is cut separately and applied to the entry surface. It may be placed centrally on entry surface with all edges hanging over the side of the cake to equal depth or can be placed asymmetrically as the design requires. Cloth top may be

pipled, embossed, etc. Cloth edge may be decorated with tulle inserts, frills, etc. Judge as for RTR tooling.

Tole: *Identical layers of floodwork or a rolled sugar medium, creating a design.*

Pieces are dried and coloured appropriately then joined in layers by small dots of royal icing. Lumps of royal icing should not be visible between the layers. There should be a small gap between each layer. If pastillage is used, the top layer may be tooled lightly to give a softer form as in paper tole.

Tube thread embroidery: *Replication of embroidery stitches.*

A fine piping tube is used to embroider an entry surface with embroidery type stitches such as satin, feather, chain, herringbone or running stitch to achieve the desired design.

FLORAL TERMS

Acceptable Accessories: Items which may be included in your design(s), e.g. ribbon, braid, polyreed, paper covered wire etc. However this is entirely dependent on the schedule.

Arrangement: composed of individual stems or flowers taped together to form one stem, e.g. a sprig/s, which are then arranged into a base medium or container.

Balance: Placement of flowers, buds, leaves, nuts, berries and other created items assembled to create a visually pleasing line and flow through the design.

Bouquet/Spray: A group of flowers and/or leaves, which have been decoratively arranged, taped together and can be held by one stem.

Corsage/Shoulder Spray: A small arrangement of flowers and leaves similar to one worn by women.

Focal Point: The focal point is the heart or hub of a design where the focal flower(s) are placed, where all stems (wires) come together and where the most important material is placed.

Ways to create movement leading to the focal point:

- Colour – light leading into dark at focal point or reverse use of colour, dark to light.



- Size and placement of material used – small, medium and large leading up to the focal point.
- Creating lines, real or imaginary, leading to the focal point

Spray: refer to bouquet/spray.

Sprig: A small branch or shoot with leaves/flowers.

Stem: A stalk of flower/s and/or leaf/leaves. The thickness should suit/match the flower size.

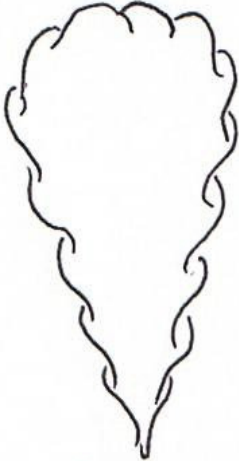

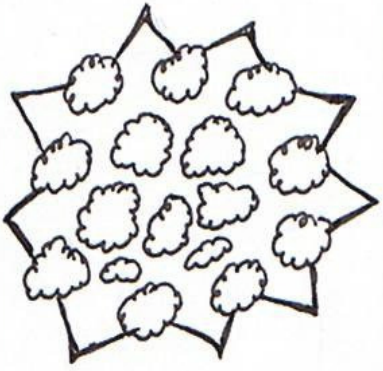
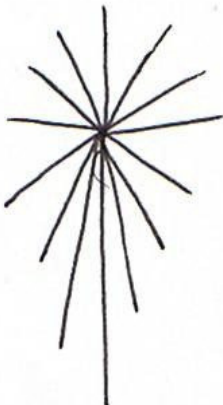
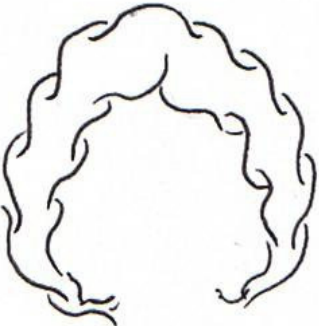
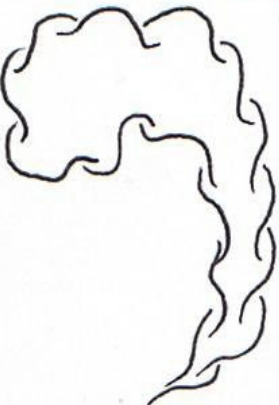
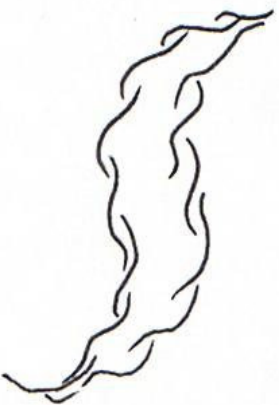
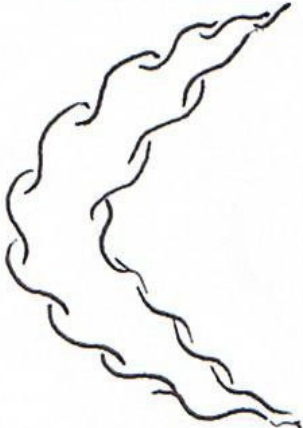

Taping: Floral tape is used, at either full width or less, to cover wire/s when assembling sprays. Coloured tapes are available. Ensure joins to flower / leaf base are tidy, smooth and natural.

Wiring: Wiring should be unobtrusive and tidily joined. When stems are joined they are overtaped with floral tape. This needs to be attached tidily and smoothly, unless forming a twig and it is part of the design.

SHAPES OF BOUQUETS/SPRAYS

The basic shapes most commonly used are illustrated below. The swings of fashion dictate which shape and size is most popular at any time, but all are attractive and acceptable.

The shape of the bouquet/spray should complement the cake size and design, and should be in scale. The suggested shapes are presented to help, but not restrict, a competitor's creativity.

		
Shower	Victorian Posy	Loose Posy
		
Waterfall	Crescent	Semi Crescent
		
Hogarth Curve	Curved	Straight

CAKE STYLES & DEFINITIONS

Architectural Cake: Depicts structures or buildings that are scaled in proportion.

Elevated Cakes: There are various ways to elevate a tier or several tiers of cake.

The use of stands, pillars, cake plates and specially designed stands are acceptable. These systems need to feature in the overall balance and visual impact of the cake/s.

Decorated Doll Cake: A handmade or commercial doll may be used for the upper body and head, (unless the schedule states that the entry must be edible), a cake is used for the remainder.

Drip Cakes: Buttercream or Ready to Roll (RTR) covered cake.

The top of the cake is covered with a ganache glaze which then drips down the side of the cake. The drips should have a constant distance between them to form uneven lengths but not uneven spaces. The drips and top surface of the cake should be free of lumps and air bubbles.

Gravity Defying: The trick to these cake/s is some seriously hidden internal supports.

Every cake needs a sound structure to make sure it doesn't move or fall over. Building your structure is the first step in the design. The structure needs to be made before putting the cake together. The support *structure should not be seen*.

Mini Cake: A small cake, to a size specified in the Schedule. Decorations are not necessarily scaled down.

Miniature Cake: A miniature version of a normal sized cake. All sizes, decorations and proportions must be scaled to the size of the cake, i.e. tier height, boards, flowers, ribbons, lettering. Schedule usually states maximum size.

Naked / Semi-Naked Cakes:

Naked – Each layer of these cakes is revealed as the sides are on display and remain uncovered. It is acceptable for them to have a small drizzle of icing, dusting of icing sugar or the thinnest layer of buttercream provided the sponge edges can still be clearly seen.

Semi-naked – These cakes have a very thin, smooth layer of buttercream covering the cake in which you can still see through the covering to the cake sides underneath.

Novelty Cake: An imaginative creation in shape and design. A cake formed into a novel shape, or a basic shape with novel ornaments. The design should be in proportion and well executed with colour, balance and finish.

Painted Buttercream Cakes: The covering of the buttercream on this type of cake is smooth and even and then left to crust over. A design of choice is then painted on with Gel food colouring.

Sculptured Cake: An entry where the cake has been cut to form the desired shape e.g. cat, cartoon character, dog.

Stacked Cakes: A tiered cake without pillars. Internal supports are used in real cakes but not required for dummy show cakes. Enclosed boards are under each tier but not seen.

Steam Punk: “Subgenre of science fiction or fantasy that incorporates technology and aesthetic design inspired by 19th century ‘Steam-powered machinery’.” (Wikipedia)

Watercolour Painted Cakes: The cake is covered with buttercream of choice then smoothed to an even surface. With colours of choice add small amounts of coloured buttercream around the side then with a level scrapper, smooth the excess buttercream until the finish is even with all colours well blended. Or a fondant covered cake dusted with powder colours to represent a soft water colour effect.

TECHNIQUES AND MATERIALS USED TO COMPLEMENT SUGARCRAFT

Bees Wax: (also known as Encaustic art) is a very quick and easy way to enhance your cakes, plaques, flowers and can be used on cold porcelain using non-toxic bees wax, an iron and stylus.

Plaques - Desired picture should show depth of field and a polished finish should be evident.

Stylus work - No transfer marks should be visible, design should be consistent and blemish free. Writing should be in keeping with script used.

Cold porcelain/polymer clay: This is a non-edible medium in its own right that is often used to complement sugarcraft. The main difference is that it is made, in most cases, from non-toxic PVA glues. Cold porcelain should not be put in direct contact with an edible item e.g. cake. It is preferable to put a plaque between the cold porcelain and the cake.

Cold porcelain is used mainly for the making of flowers and foliage and is worked basically in the same way as sugarpaste. It shrinks as it dries so remember this when designing pieces. The finished product needs to be natural looking, free from excess dust, finger marks and foreign bodies. The edges need to be smooth and thin with no visible cracks.

Cold porcelain should only be used when there is a specified section for it in the schedule. If the schedule does not have a section for cold porcelain and it is used, the entry will be marked NAS.

Daisy Paste: A malleable paste made from starch, food gums and other edible products, however, it does not contain sugar as in sugarpaste. It behaves like sugarpaste for flower making, but is less likely to crack and is stronger than sugarpaste. It has slight shrinkage and is also less susceptible to humidity. Daisy Paste can be referred to as a gumpaste product.

Read show schedules and show rules carefully to see if this product can be used, or must be combined with sugarpaste. Identification of Daisy Paste (or similar) used on the Mechanics and Information sheet is important.