

HAWTHORNE HILL INSTRUCTION BOOK

RUBBER MOULDS

Part one	BASIC NEEDS
Part two	HOW TO USE RUBBER MOULDS
Part three	SPECIFIC ITEMS AND PROJECTS

INTRODUCTION

Hawthorne Hill Products are easy to use - providing you know the correct method, so we hope these instructions will be of help to you. We always pleased to hear from you if you have any difficulty in understanding the instructions. If at all possible, do try to see a demonstration from someone who is familiar with our methods.

We demonstrate at the major exhibitions. Currently these are the N.E.C., SQUIRES KITCHEN, and the SCOTTISH EXHIBITION. We will publish dates of coming exhibitions in our price lists.

Part **one**

BASIC NEEDS

Tools. For rubber moulds the following tools will suffice to begin with.

Plastic sugar knife.

This is almost essential for using with rubber moulds as it is made of a silicone plastic which will not allow sugar to stick to it. An ordinary sharp kitchen knife can be used but will require constant cleaning and it may damage the moulds.

As silicone plastic sugar knives are specialised and difficult to obtain we have decided to stock them and have included them in our price list.

Plastic food preparation board, those sold in sugarcraft shops or catering suppliers are ideal, the board must have an absolutely flat surface. You will find it an advantage to use a coloured board; most people prefer a green board.

Plastic roller, get one about 8 inches long and perfectly smooth.

Com Flour Dusting Bag. This is a small bag made of cotton filled with corn flour, which is easy to make.

Other items, you will find the following items very useful: - cocktail sticks, there are some very poor ones about, try to get best quality if you can, ball tools, wire snips, a small brush for applying egg white or one of the various sugarpaste glues. Other items can usually be found in the kitchen. Sugarcraft shops sell wires, colours, tools etc. One of the best places to buy is at a Sugarcraft Exhibition, we advise that you have a good look round before you buy and if at all possible, ask for a demonstration of expensive items before you purchase.

HOW TO USE RUBBER MOULDS

To use our rubber moulds correctly a few techniques are required. These obviously depend on the type of mould and finish required.

The first thing to learn when using rubber moulds is how to fill the moulds properly. The difficulty is not actually filling the moulds with paste, it is filling them precisely so that the edges are neat and clean.

A helpful thing to remember is that the paste is relatively easy to 'push about' in the moulds and when pushed will 'flow' towards an edge or into a part of the mould which needs paste. If the paste overflows the mould edges it can be pushed back or 'wiped off with the fingertips. Things are made much easier once you have learned to judge the amount of paste required to fill the mould you are using. The 'flow' characteristic of paste is however dependent on the type of paste used. Pastello (manufactured by Unilever) is an ideal paste as it moves very easily. As it can be very hard to obtain in small amounts we also stock this item and sell it complete with the required amount of genuine gum tragacanth for you to use.

With the more complex moulds such as the Large Grapevine Border, it is usually found that the best method is to fill the mould with bits of sugarpaste appropriate to the area to be filled and it is possible to work along the border quite quickly. Finish by trimming of the excess paste very carefully.

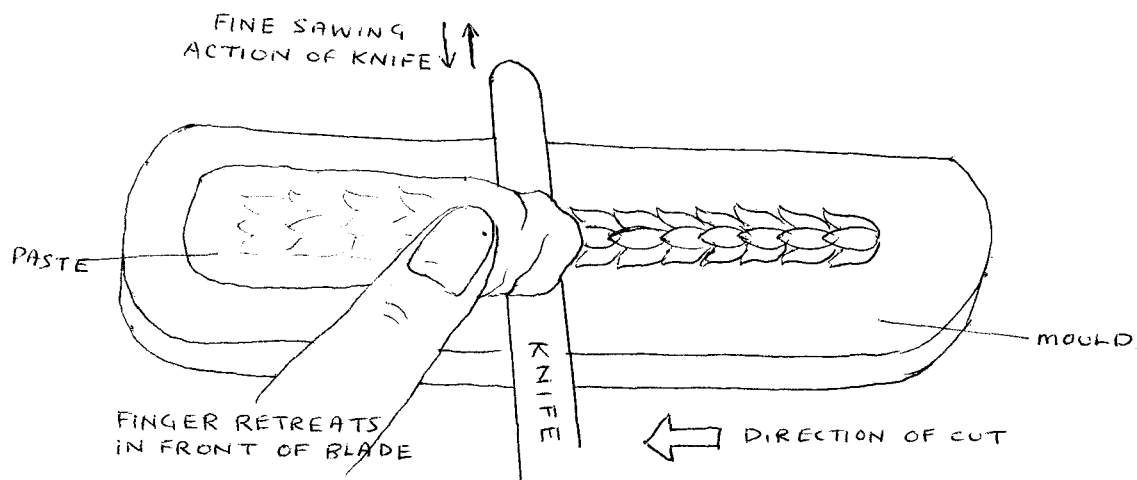
With practice this process of 'bit filling' can become very accurate and is particularly useful for filling small areas such as arms, legs, stems etc.

To remove from the moulds do remember to flex the mould, this is very important.

Non Stick Sugar Knife. This is an essential item of kit for using sugarpaste in rubber moulds, but it is very important that you know how to use it. Basically the trick is to cut with a continuous gentle slicing or sawing action and to resist the desire to push the knife. It is similar in some ways to cutting fresh bread in thin slices, let the knife cut its way through, if you push down too hard, the bread will squeeze up.

Apart from a few borders, to use the knife correctly, start at the 'centre' of the work and cut towards the side or end. Use a fairly quick 'sawing action' and only push the blade forward relatively slowly, keep a finger in front of the blade which 'holds' the paste against the advancing blade but retreats as required. Then turn mould around and start again from the centre and cut to the other end. One of the advantages of the rubber moulds is the ability to squeeze and flex the moulds, which greatly assists removal of the paste.

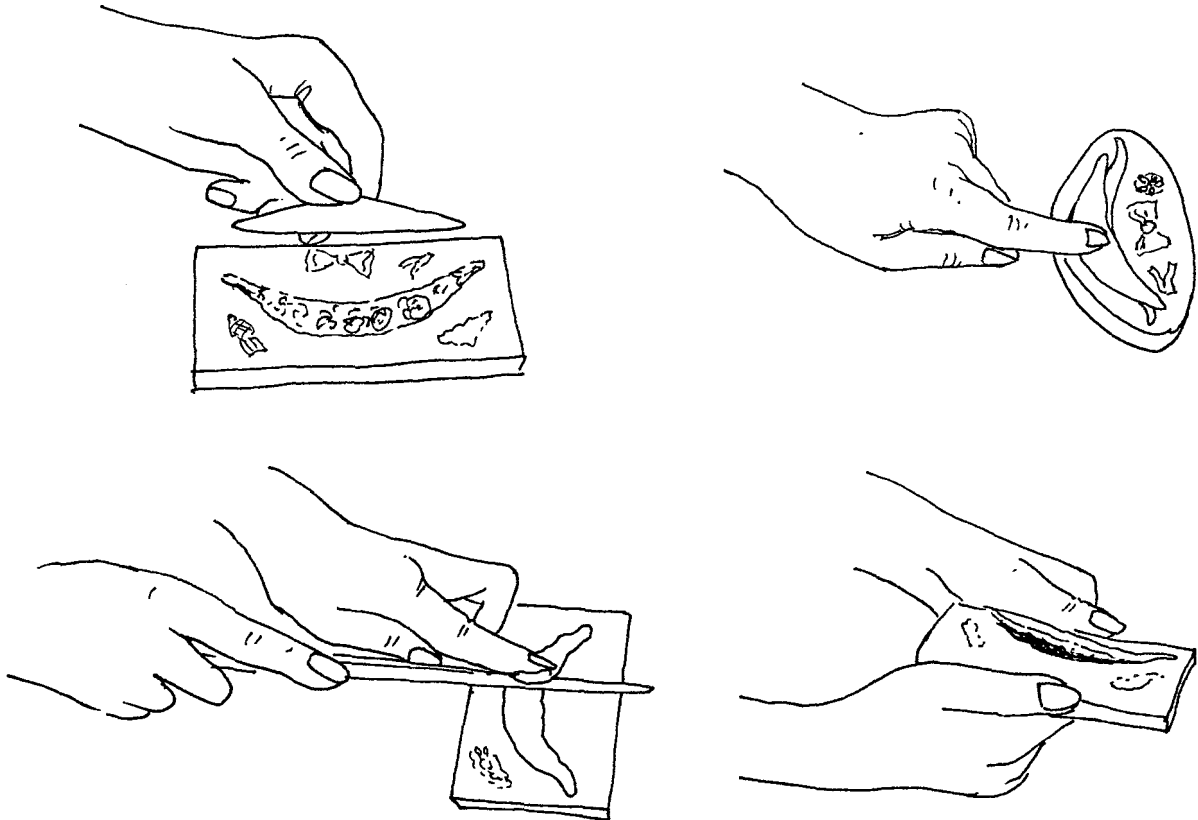
When cutting surplus from beads or borders there is usually a preferred direction, this usually means cutting towards points for example rather than away, see diagram.



SPECIFIC ITEMS AND PROJECTS

Floral Swags, Christmas Swags, etc. We produce a variety of floral swags in the following sizes, 110mm, 95mm, 80mm and 50mm or, 4 3/8", 3 3/4", 3 1/8", 2", respectively all of these have suitable floral drops and some have bows. The Christmas swags are made in two sizes 110mm and 80mm and also have bows etc.

These items have deep moulds with 'strong edges'. Dust mould lightly with corn flour bag, work paste in hands until soft and pliable. It is useful to make a 'banana' or other appropriate shape in the paste before placing in the mould, fill mould with paste by pressing in with fingers until mould is 'overfull'. Slice off excess paste with sugar knife. It is important to use the knife correctly. Start at the 'centre' of the work and cut towards the end, use a 'sawing action' and only push the blade forward relatively slowly, keep a finger in front of the blade which 'pushes' the paste against the advancing blade but retreats as required. Then turn mould around and start again from the centre and cut to the other end. See diagrams. One of the advantages of the rubber moulds is the ability to squeeze and flex the mould which greatly assists removal.



Cherubs and Drapes, This is a popular wedding set and gives you both the cherubs and the drapes in one go. Very useful for the sides of square wedding cakes and as the top decoration for christening cakes.

Method, The main problem here is the accurate filling of the mould. This is made slightly more difficult due to the fact that the mould varies in depth. You may find the process of 'bit filling' helpful (see part three 'How to use rubber moulds') However it is still a relatively easy set to use and made much easier if you have a sugar knife (see price list). Be particularly careful to use a gentle slicing action.

Decoration, The cherubs can be decorated with gold, silver or colour or even left plain. Remember to always decorate off the cake if possible as this avoids spilling colour on the base icing which is usually very hard to remove.

Drapes and Bows, We produce Drapes and Bows in three sets. One has a drape of 126mm long (approximately 5 inches), one has a drape 108mm long (approximately 4 inches) the other has two drapes 85mm and 65*mm being approximately 3 inches and 2 1/4 inches respectively. They all have the appropriate size of bow.

These items are extremely useful in cake decoration as they allow a very attractive side decoration to be accomplished without difficulty. They are particularly suitable for wedding cakes and other formal occasions.

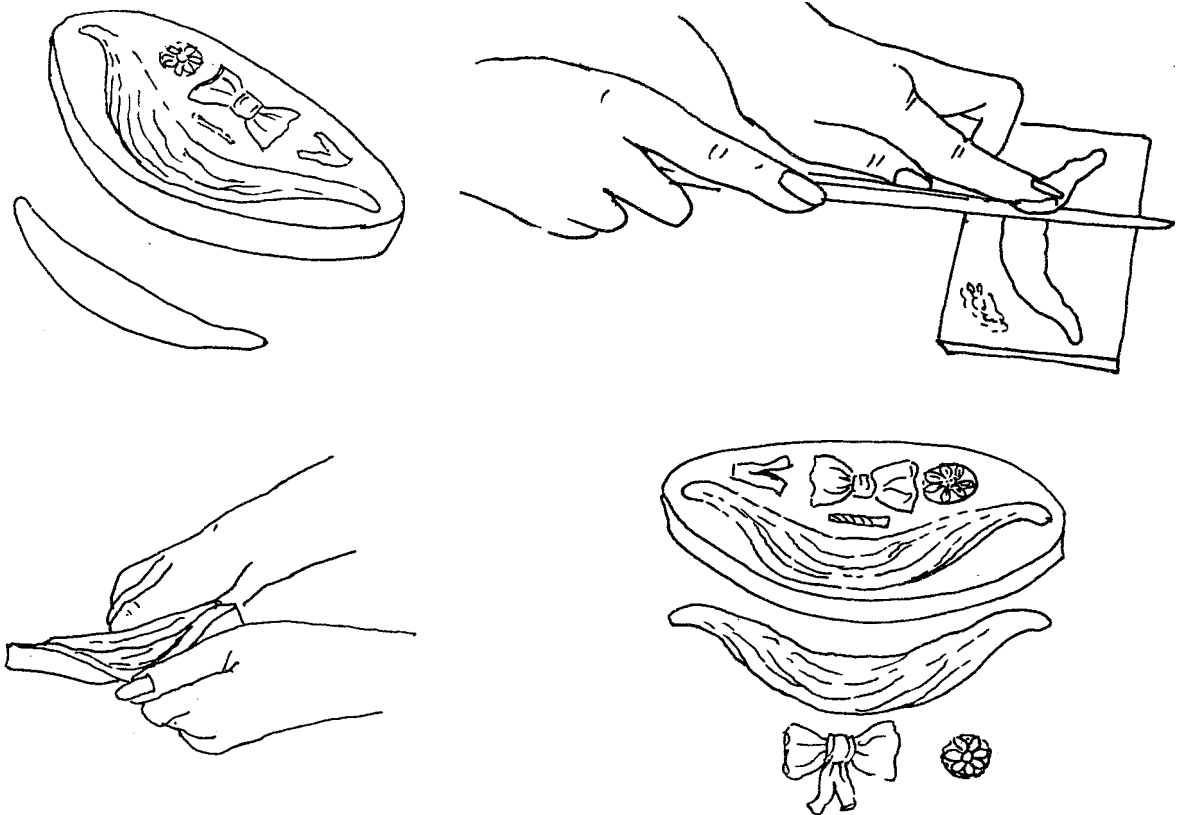
Making Drapes, Fill the mould with sugarpaste, slice the excess off with a sugar knife see diagram. When using the sugar knife, always maintain a gentle slicing action as you cut from the centre of the work to the ends, keep a finger just in front of the blade to maintain pressure against the blade, this finger 'retreats' as the blade moves forwards.

When the sugar edge is clean, flex mould and tip out, if your paste is reluctant to fall out, tip the mould upside down and gently ease it out from one end.

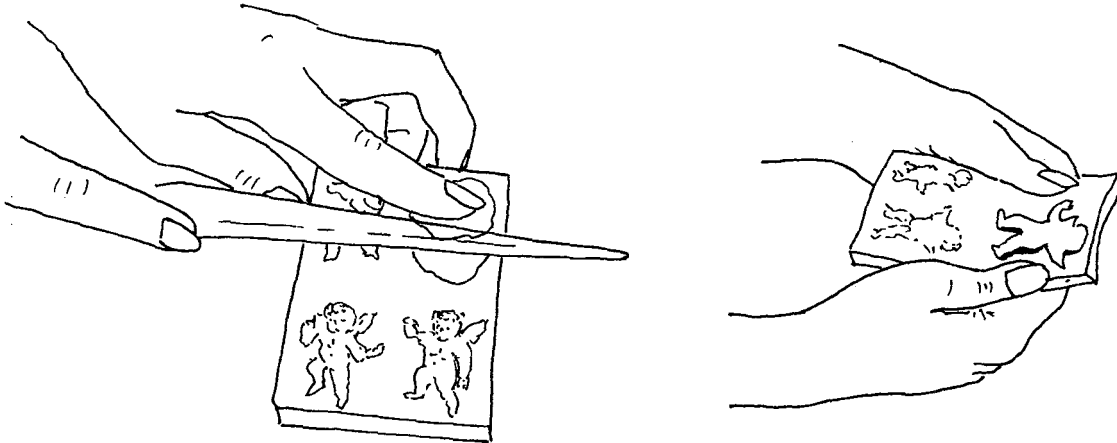
Drapes can be decorated in many interesting ways, one of the most useful being to make rolls of various colours and twist them like a candy stick before putting the whole thing into the mould, this results in a printed fabric effect of coloured stripes across the drapes. Obviously you should choose colours which form part of your colour scheme for the cake. Drapes can also look quite brilliant when painted with some of the remarkable gold effects which are available.

Bows, These should present no difficulty. Fill mould with paste, smear off excess with fingers or cut off with sugar knife. The bow tails are made similarly. It is usually easiest to attach these to the bows on the cake rather than before.

It is always preferable to stick these items to the cake surface as soon as possible, while still soft enough to bend to shape without breaking. If you need to decorate them off the cake then you should bend them while soft onto the appropriate cake tin, decorate them as soon as feasible and then fix to the cake itself. It should be almost the correct shape and if only an hour or two old should bend sufficiently to adjust to shape.



Cupids Fill the mould, slice off level with a sugar knife, be sure to work from the centre of the figure to the edges, not from the edges to the centre. Work on edges with fingers so that edge of paste is clean. Flex mould and remove cupid. Removal can be made easier if the mould is dusted (very lightly) with corn flour first, remember to flex mould in several directions, when you see that the item is separating from the mould, then the cupid should be easy to take out. A cocktail stick can also be used if needed.



Fairy Dance, Fairy Moonbeam, Fairy Rose, Elf and Gnomes, Fairy Frog and Elf.

These items are made in a similar way to the Cupids, you may find it difficult to cut off excess paste from the item without tearing the wings. This is unavoidable as we have to model the wings as thinly as possible (thick wings do not look good on fairy figures). If this occurs place a small amount of paste in the wing part of the mould near the body and blend in to the body, spreading out the paste over the wings to finish as thinly as possible, see diagram below. You can usually (depending on the nature of your paste) do this quite easily and even 'wipe off' any excess with your fingers or thumbs. Make sure that you flex the mould to free the item.

Fans, for the Geisha Fans, use a very small ball of paste, place it in the bottom of the fan and then press out toward the edges. If you started with the correct sized ball of paste, you should finish with a fine edge. Do not be surprised if you have too much paste when you first try, make the ball smaller and try again.

Doves, fill body of dove and 'extend' paste in to wings by pressing paste with fingers to cause the paste to 'flow' towards the wing tips see diagram above. If you need more paste, add a little to the body and then work it out towards the wings. Try to finish the wing tips and back or trailing edges of the wings reasonably fine. Flex the mould before removing the completed dove.



Borders and beads.

Borders and beads have proved to be one of our most popular lines, this is largely because of the fact that they can be used in a relatively soft paste and has the advantage of being able to

pick up all the fine detail very easily. However you must flex the moulds to release the paste and remove the finer beads with care. **A great deal depends on practice and experience. Be careful not to use cornflour powder where it is not required as this can cause the paste to leave the mould too easily which makes the process difficult to control.**

Important Tip

You may want to make circular beads or bands on your cake top. The best way to do this is to buy some cheap thin cake boards of various sizes or make your own with a compass and card. Place the card on the centre of the cake and fix the bead to the cake just touching the card all the way round, Remember, if you are going to put more than one bead on the cake you must put the large or outer one on first. *If you place the beads by eye alone you will be in some difficulty as very few cakes are perfectly round, whereas if the beads themselves are not perfect they appear very noticeably wrong.*

Large Floral Riband, Medium Floral Riband, Pair Floral Ribands with Candy Twist.

Floral Ribbands, The moulds include bows and bow ties. They are ribbon ended, which allows you to have a sequence of single and double ribbons, or you can cut off an end ribbon and have a sequence of single ribbons.

Method, Fill the mould with sugarpaste, slice the excess of with a sugar knife. When using the sugar knife, always maintain a gentle slicing action as you cut from the centre of the work to the ends, keep a finger just in front of the blade to maintain pressure against the blade, this finger 'retreats' as the blade moves forwards. Flex the mould, hold upside down and remove carefully into hand. Before you start it is important to plan the placing of the band on the cake. The bows can cover almost any joint and do remember to put more than one bow on each band so that a bow can be seen from any angle. You can decorate before or after fixing to the cake but do remember that if you decorate on the cake you must avoid using colour in powder form and mix with correct colour medium. If you decorate before fixing you must bend it if necessary on cake tin to get approximate shape. Floral ribbands are easy to make and decorate so they can be finished and still be flexible enough to fit to the cake surface.

Arabian Nights- Elephant and Temple, Musicians and Arch. These sets are meant to be more fun than most. With them you can make up your own Eastern scenes, you can make mosques and minarets, arches and palaces, elephants and musicians can parade round your cakes. The decoration can be similarly exotic with all the rich colours and gold of the orient, these sets go particularly well with the **Palm Tree** set and the **Arabian Border**.

The main objects are easy to make, simply fill with paste and slice off excess. Use your imagination when making up your scenes, make sure that some of the various pieces are overlapping which aids the three dimensional effect. The buildings are not meant to be precisely accurate, the charm of much of the architecture is the way in which it appears to be slightly wobbly. Likewise the painting, which should be quite relaxed, but not careless. Use a fair amount of gold, particularly on the domes.

The Arabian Border, is made as per the string of pearls.

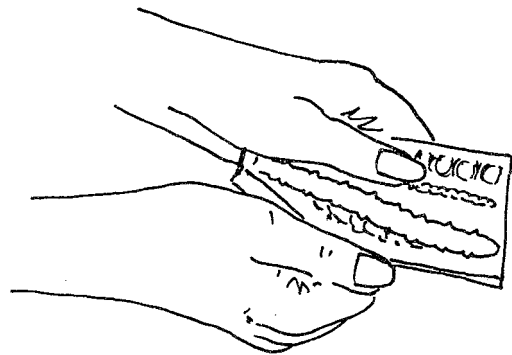
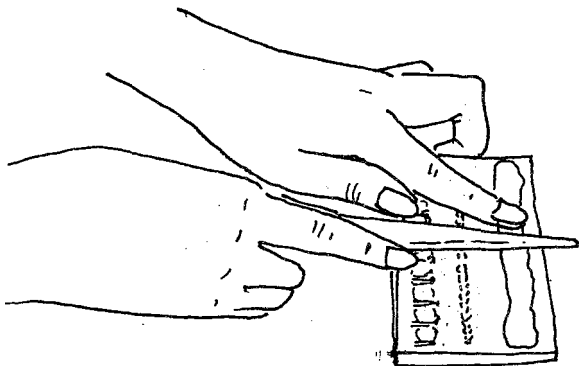
Laurel Borders, Rope Twists, Oak Leaf Band with Small Candy Twist, Set of Classic Leaf Borders, Set of three Strings of Pearls, Cottage Rose Borders with Fleur de Lys, Oak Border, Grape Vine Border, Ivy Sprays, Oak and Acorn Sprays,

These are all slightly complex borders of varying lengths. Compared to the ribbands they take a little more time to fill and a little more care to get a good edge. Where necessary roll paste into suitably thick or thin rolls to make the filling process easier. Fill mould with paste and remove excess paste by smearing the excess paste off with the finger or thumb against the edge of the pattern. With care and practice you will find that you learn to gauge the amount of paste required for a given filling, Alternatively you can gently slice off the excess with a sugar knife. You will find that the thinner the sugarpaste is the more difficult this becomes and accurate filling becomes more important.

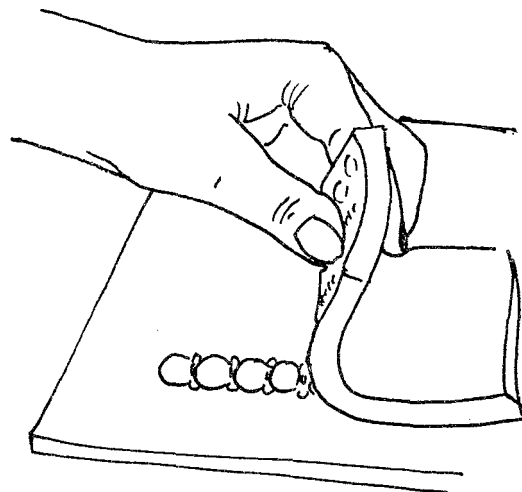
When using the sugar knife always try if possible to work in the direction which will cause minimum dragging of the sugar. Of course a sugar knife is very helpful, but sugarpaste can be very clinging so remember to saw the knife quickly but lightly and push the knife forwards very gently.

Remove these items by flexing the mould until you can see that the item is relatively free. It is usually possible to take out the item by lifting out from one end or simply turn the mould upside down and catch the end of the spray bead or border and gently remove it into the hand.

The small string of pearls in the pearl set is a little delicate so make sure the mould is well flexed before attempting to remove the pearls.



Items such as the large size Strings of Pearls can be released by flexing turning over and dropping the model out on to a flat surface. This works well with Pastello, but some pastes may be a little too sticky.



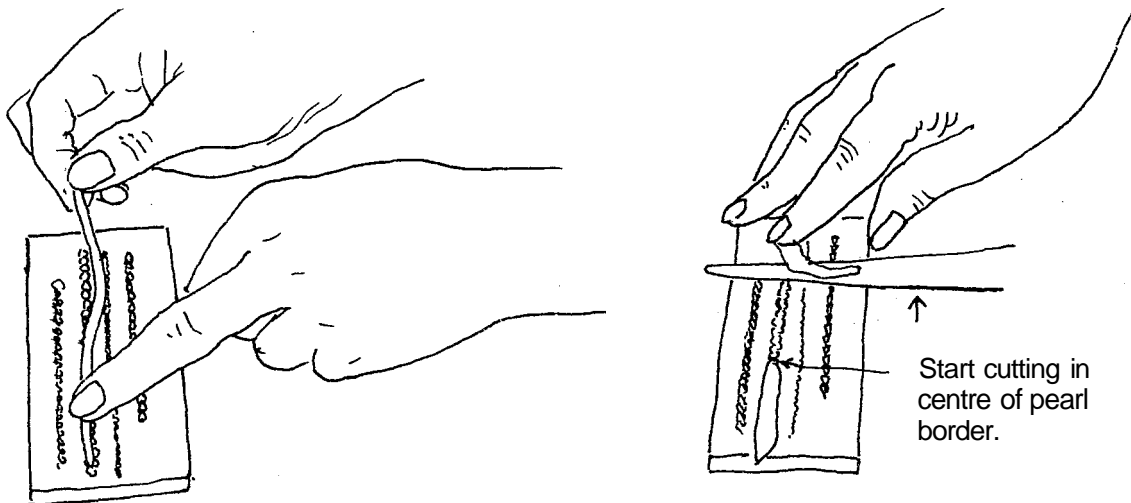
Seed pearls and Fine Laurel Border set

These may require a little practice and persistence due to their small size and delicacy. The main problem is not filling the mould, but removing the finished item from it. These are fragile beads and your paste must be in good condition, that is soft pliable and not dry and tired.

When you have filled and if necessary trimmed the mould very carefully with a sugar knife, it is a good idea to flex it to loosen the bead. You can then leave the paste to set a little before removal (even a few minutes makes a difference). You will notice that most of these items have a 'blob' on the end of the bead, this is to enable you to pull it up with a cocktail stick, it also indicates which end to remove from.

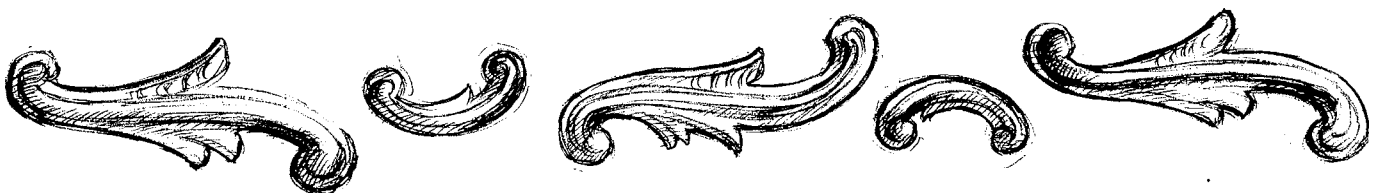
Small Pearls, These are made in the same way as the above items. The aim is to give the appearance of a real string of small pearls; to do this it is necessary to have the minimum amount of paste between the 'pearls'. This of course makes for a very delicate connection and consequently it must be handled with care.

If the string does break, it can always be joined on the cake surface. This item must be attached to the base icing as soon as possible as it will dry very quickly.

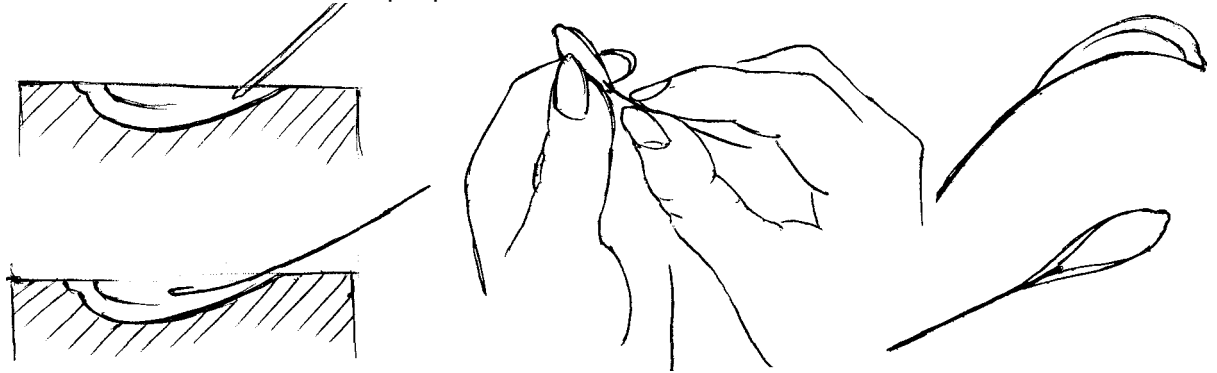


Cream Scrolls, Fill with paste, clean off surface, either by smearing off with the thumb or slicing off with a sugar knife.

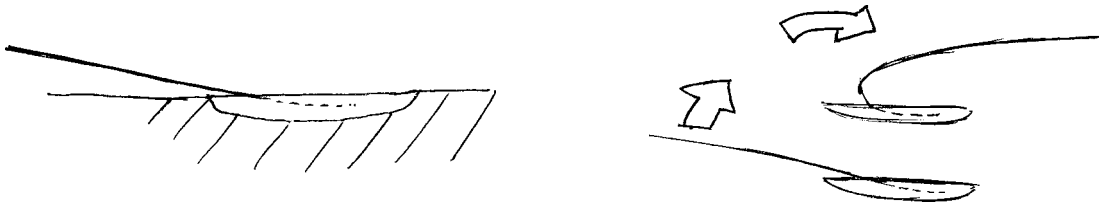
Make sure that you make the most of the scrolls by laying them out correctly, you need either an upper or lower scratch line to work to. Place the cake on a turntable, centre it as correctly as possible. Hold your hand steady, this may be helped by using a pile of books or other convenient item to rest your hand on. Make a very fine scratch line, this should be almost invisible. The best scratch is made using a fine needle stuck through a cork. Remember to relax the hand and let the needle just drift lightly over the surface. It can help if you do this without looking at the needle, practice on an old iced cake if possible.



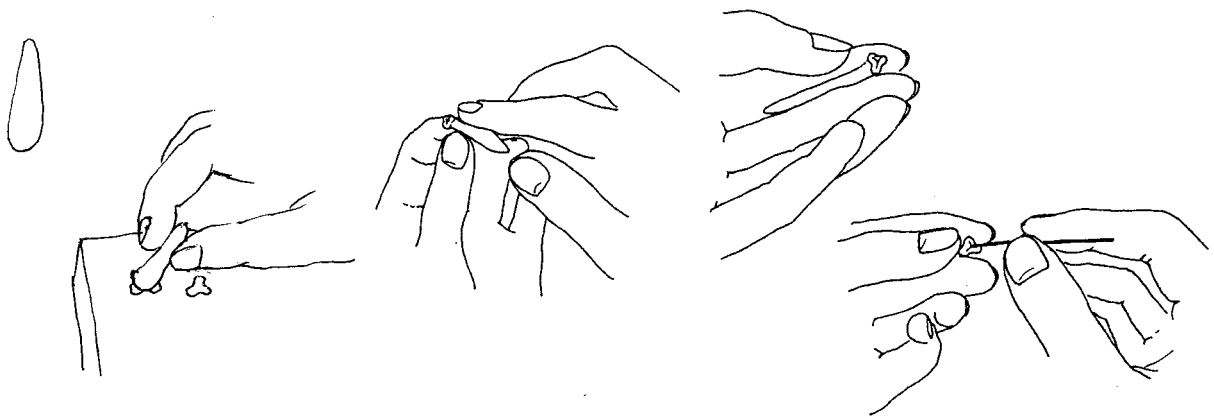
Orchid column petals, Smear fill column petals. Make small guide hole in paste with cocktail stick. Take a 5cm piece of 33 gauge wire, bend wire at one end into a snub hook as shown, dip hook in touch of egg white and push it into the hole. To remove petal, flex paste and ease out with care, make sure that you bend it to shape as shown. Hold by wire and squeeze lower edges slightly to dull sharpness, see diagram. Make column petals in advance, as they must set for 24 hours before attachment to trumpet petal.



Lily anthers, these anthers are suitable for all our lilies. Smear fill the chosen anther. Place ball of sugar in mould and fill by pressing and smearing with fingertip. Lightly touch end of wire with egg white and insert wire into anther as shown. Squeeze and flex rubber and remove from mould. Leave to dry as and bend wire to shape as shown after 24 hours drying period.



Stigmas, Roll paste into shape as shown, press into required stigma mould, roll into a cone with stigma at end. Leave to dry 15 minutes or until surface very slightly set. Hold as shown and insert wire, twisting wire (top towards you) as you push it through. Make sure that wire is twisting continuously or tissue will unwrap. When wire emerges pull through a short way, dip wire at stigma end in egg white and then pull wire back in so that sticky wire disappears into stigma.



Large Grapevine Border, This is modelled fairly thinly and you will probably find that the best way to fill the mould is by 'bit' filling, patting and pushing see Humming Bird. You will soon learn to judge the amount of paste required to fill the leaves, grape bunches etc. If you overfill you can trim off with the sugar knife. Assemble on cake by making a scratch mark as a guide, see Cream Scrolls.

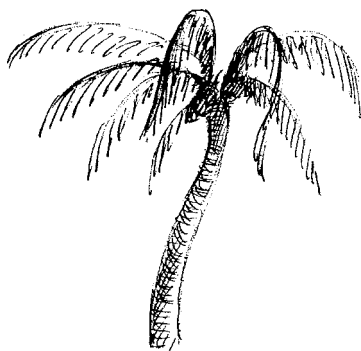
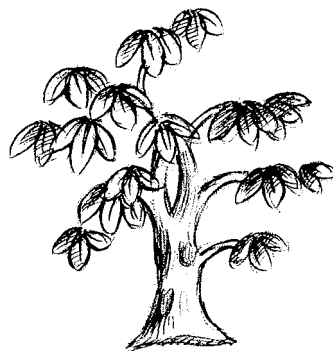
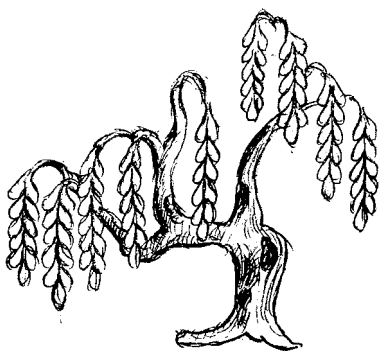
Classical Athens Three Graces, Classical Athens Figures, Classical Fruit Bowl & Flowers.

These are made by the same method as the cupids, a combination of using the sugar knife and finger and thumb to obtain a good edge before removal.

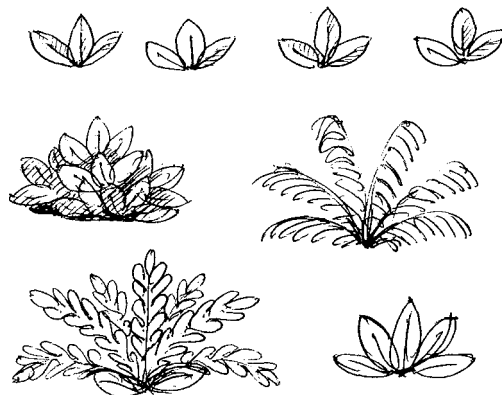
Geisha Garden Figures, These are somewhat more thinly modelled than the classical figures, but are still made by the same basic method, see cupids. The main difference are the fans, which should be made by putting a tiny ball of paste in the base of the fan and spreading it with gentle finger pressure towards the edge of the fan where it should be very thin. If you started with the correct sized ball of paste, you should finish with a fine edge. Do not be surprised if you have too much paste when you first try, make the ball smaller and try again.

Decorate and attach the figure to the cake and place the fan on last, the fan should not be stuck back to the chest but stuck at the base and held away from the body slightly

Geisha Garden Trees, Arabian Nights Palm Trees, Classical Athens Tree. The trunks and branches of some tree types are a little fiddly to do, especially if you are using sticky paste. Make sure that your fingers are as non-sticky as possible and keep a corn flour bag handy to touch your finger tips with. We suggest that you roll out your paste into little shapes and fill the mould as per diagram. The leaves are made in a similar way. The diagrams show the leaves of the geisha garden willow and the coconut palm, the main point to note is the small size of the piece of paste required. This must be the right size as it is very difficult to trim off do to the small sizes involved. As soon as you remove them from the mould some leaves must be shaped to 'hang' properly. The placing of the leaves on the boughs is vitally important to the finished effect. Do remember to place some leaves on top of others to achieve a natural effect. You can also invent bushes and grasses with the leaves which can be very useful in your arrangements, see diagrams.



Coconut tree



Palm tree

Fairy Toadstool Set, We usually smear fill these items, some are a little reluctant to emerge so flex the mould well in these cases. Use the corn flour bag to dust the mould and the cocktail stick to help removal if required.

Bee and Ladybirds, As above but easier, bee may require trimming with sugarknife.

Fleur de Lys set, These can be filled by smear filling or patting and pushing paste, trim with sugar knife if required, flex mould well before removal. Makes ideal formal decoration, especially in French Empire style painted gold on white ground.

Dolphins, Sea Horses, Set of Tassels, Sun and Moon, Mermaid, These are made as per Cupids.

Hen and Chicks, Cockerel, Birds Nest and Eggs, The birds are treated as the doves but being smaller will require a little more care. It often helps to dust a little corn flour on top of the paste when making small items as this prevents your fingers from sticking to the paste.

The hen and cockerel are straightforward, but it helps if they are filled accurately to the edges which avoids the need for a sugar knife. If you use the knife slice gently and with care as some of these items are slightly shallow. If you have problems with your fingers sticking to the paste either touch your fingers on the corn flour bag or apply corn flour to the surface of the sugar. The chicks, nest and eggs can be smear filled with the thumb, this is quick but tends to result in sticky fingers, so it is usually better to fill with small balls of paste of the correct size. Flex mould and remove with cocktail stick.

Sweetheart Rose, Powder mould, Fill with paste pressed well in to centre, slice off excess of paste with sugar knife working from the centre outwards. Flex mould until all edges clear and remove by turning upside down, catching an edge of the sugar and pulling gently down into hand.

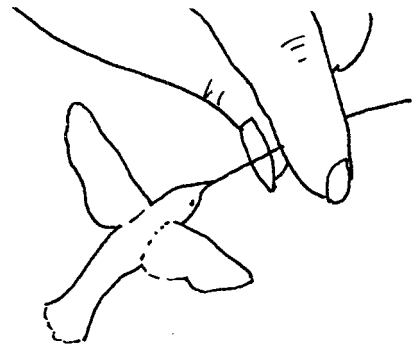
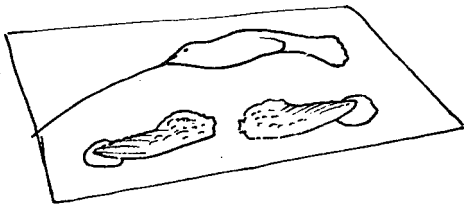
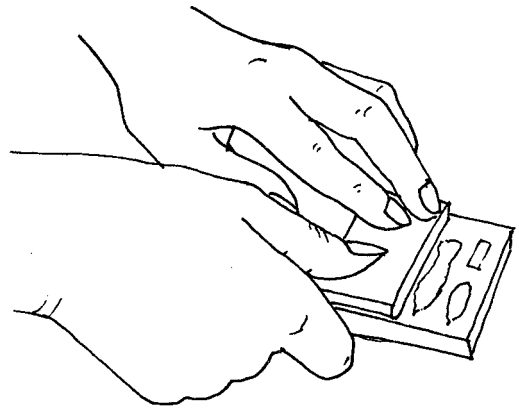
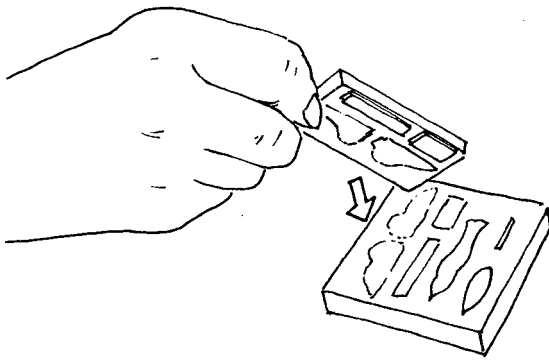
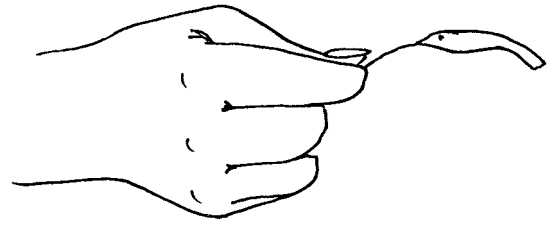
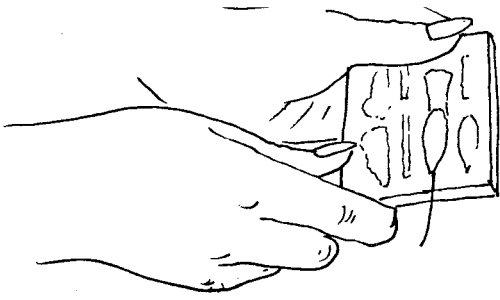
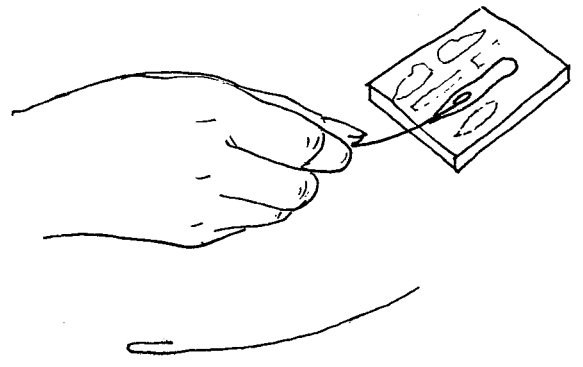
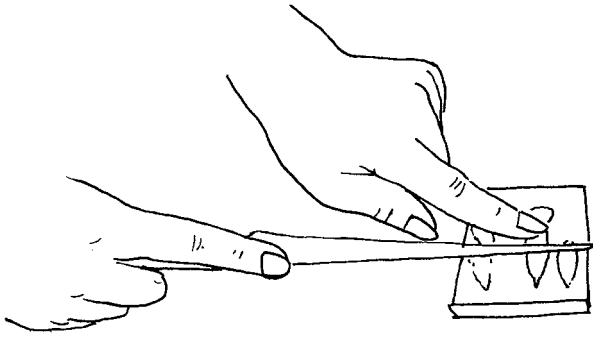
Humming Bird, Fill the upper body with tail and the lower body moulds, remove excess paste. If the tail tears when using the knife, place a small ball of paste at root of tail and blend in with existing paste with finger tip then 'push and pat' paste out towards end of tail. With a little practice you can fill 'thin' parts of moulds very efficiently. Flex mould and remove lower body, but keep upper body with tail in mould. Using a sufficiently strong wire, preferably covered with fine paper tissue, bend wire to shape as per diagram. Press into upper body so that the bent crook part embeds in body paste and straight part emerges from beak. With fine brush apply small amount of paste glue or egg white to upper body and embedded wire, be careful not to paint right up to edges.

Take lower body and locate on top of upper body which should still be in the mould. Remove from mould as soon as possible and firm joint edges. Bend tail down to angle as per diagram and place aside to set.

Fill and trim wing moulds try to make the trailing edges of the wings fairly thin, you may find the 'push and pat' system described above the easiest. Make sure that these moulds are slightly under-filled. When finished locate impression mould in correct position, the rectangular 'name blocks' are useful for this. When located, press down on impression mould (but not too firmly) this will transfer the impression of feathers to the wings. Remove wings and support with small ball of paste so that they dry with a slight 'upwards' curve, see diagram

Leave 24 hours and assemble. The wings should locate in the slots provided and should be stuck in with paste glue or egg white. **ALWAYS** use the minimum amount of sticking agent as using too much can cause problems.

When completely set the bird can be painted, use bright colours and glitter powder for a real Hummingbird effect.



Swans, The Swans can be used as intaglio or half swans for side or flat decoration, or can easily be made into 3D Swans. The mould has three sizes, adult swan, cygnet and baby swan.

To make the large 3D swans, start with a smallish ball of paste, make a teardrop shape, convert it into a rough swan shape, see diagrams. Place in mould press in paste with fingertips; fill both the large swan side moulds and the large wedge piece with paste. Trim with sugar knife, flex the mould and remove the wedge piece and the lower swan. Leave the top swan in the mould. With a fine brush apply a very thin coat of paste glue or egg white to the correct side of the wedge piece see diagram.

Fix wedge piece to the swan half still in the mould, make sure it is accurately placed. Apply glue to the top surface of wedge, neck and head of swan in mould and place other half of swan on to the wedge and swan in the mould. Use glue very sparingly as glue must not contaminate moulds.

Make sure that the two swan halves are coincident and fit properly on each other. Flex mould and remove completed swan, make any adjustments to beak, head and neck and model swan is complete.

For cygnets, make as for large swan, for baby swans, as above but the baby swans are simply stuck together without a wedge.

