HAWTHORNE HILL TUTORIAL INTRODUCTION

Thank you for obtaining our tutorial book, please read the Introduction and Techniques sections before you begin any particular project as these areas contain much information which is frequently referred to in later sections.

Hawthorne Hill Products are easy to use - providing you know the correct method; so we hope this tutorial will be of help to you, especially if you have not been able to see a demonstration of our products. It may be of interest for you to know that we have a video of Hawthorne Hill products.which can be very helpful.

PLEASE NOTE ALL INSTRUCTIONS ARE GIVEN FOR RIGHT HANDED PEOPLE. We apologise for this, but to do otherwise would make this book much more complicated.

1. First:- it is important to have the correct sugarpaste. We advise customers to buy a good quality sugarpaste suitable for making flowers.

2. If you wish you can mix your own paste, we recommend you to try the recipe on page 103 of the book 'Finishing Touches' by Pat Ashby and Tombi Peck, published by Merehurst Press. Only use your kitchen food mixer if you are certain that it is powerful enough to do the job without burning out, sugarpaste is stiff stuff. This paste can be worked extremely finely but like all pastes requires some practice and familiarisation. It gives excellent results and release is no problem if the cutters are lightly dusted with cornflour.

3. You can get some very interesting results by experimenting with paste mixtures or by blending pastes together in a variety of proportions to obtain the particular qualities which suit your work.

4. We have had some excellent reports from Australian users who are using a local sugarpaste variant, I am very pleased that this is the case as I was somewhat concerned that the conditions in Australia might prove to be beyond the capabilities of our method, however this is not at all the case and our Australian cousins with their usual tenacity have triumphed yet again. We will try to obtain the recipe for this 'hot conditions' paste and make it available to customers in similar areas.

5. You also need a strong plastic food preparation board; those sold in sugarcraft shops are ideal. The board should be about a half inch thick and have a fine 'milled' and absolutely flat surface. It may be an advantage to have a coloured board as you can more easily see what you are doing when using white or light coloured paste. We always use green boards.

6. You also need a smooth plastic roller about 8 inches long. Try to obtain one which is perfectly smooth.

7. Other items you need are:- Corn flour dusting bag (see diagram), ball tools, tissue wrapped wire which should be perfectly smooth (i.e. the 'wrap' should not be visible). The wire should also stay where it is put when bent, you do not want it to flick up once you have set it in position.



CARE OF YOUR CUTTERS

8. Broken or Damaged Cutters. Occasionally cutters become damaged, usually by being dropped on, or knocked against, hard surfaces. So keep them wrapped in foam or tissue and be careful not to bang them about. See the reverse of our product packs for what to do if you have a broken cutter. Also, do not leave them wet for any length of time as they will quickly discolour (however this has no effect on their efficiency) dry immediately after washing.

PREPARING YOUR HAWTHORNE HILL PASTE PACK

9. Initial preparation. Remove paste from pack, make small hole in paste and pour in gum powder. Blend gum well in to paste and leave tightly wrapped in plastic bag for 24 hours to 'mature' before use. Then take the paste from the plastic bag and break off a piece about the size of a small plum. Put the remainder back in the sealed plastic bag to stop air drying out your paste.

10. Working the Paste. Work the paste well in your hands until it will becomes plastic and pliable. Continue to work the paste both now and at intervals whilst making the various items in order to keep it in good condition. If you leave rolled paste lying about it will very soon dry beyond use.

11. Rolling the Paste. Place a ball of paste on the board and place the roller in the middle of the ball, pressing it down slightly, and roll out a tongue of paste leaving half the ball unrolled at the starting end. Pick up the paste by this unrolled piece, reposition the paste and re-roll the tongue of paste. Repeat until the end of the tongue is thin enough. You will find it quite easy to roll the paste by this method without having to let go of the thick end. If the tongue gets too long you can roll it up from the thick end like a carpet.

12. Powder Bag. It can be helpful to dust the board lightly with a dusting bag (which is a small bag made of fairly tightly woven cotton filled with cornflour. The ideal bag is one that only allows a very small amount of flour out as you only need the slightest amount to be effective).

BASIC TECHNIQUES

The next few paragraphs contain descriptions of the various methods of cutting and finishing a wide variety of our products. These instructions are complemented by the specific details on individual items. To avoid repetition, we will refer to these paragraphs in later chapters.

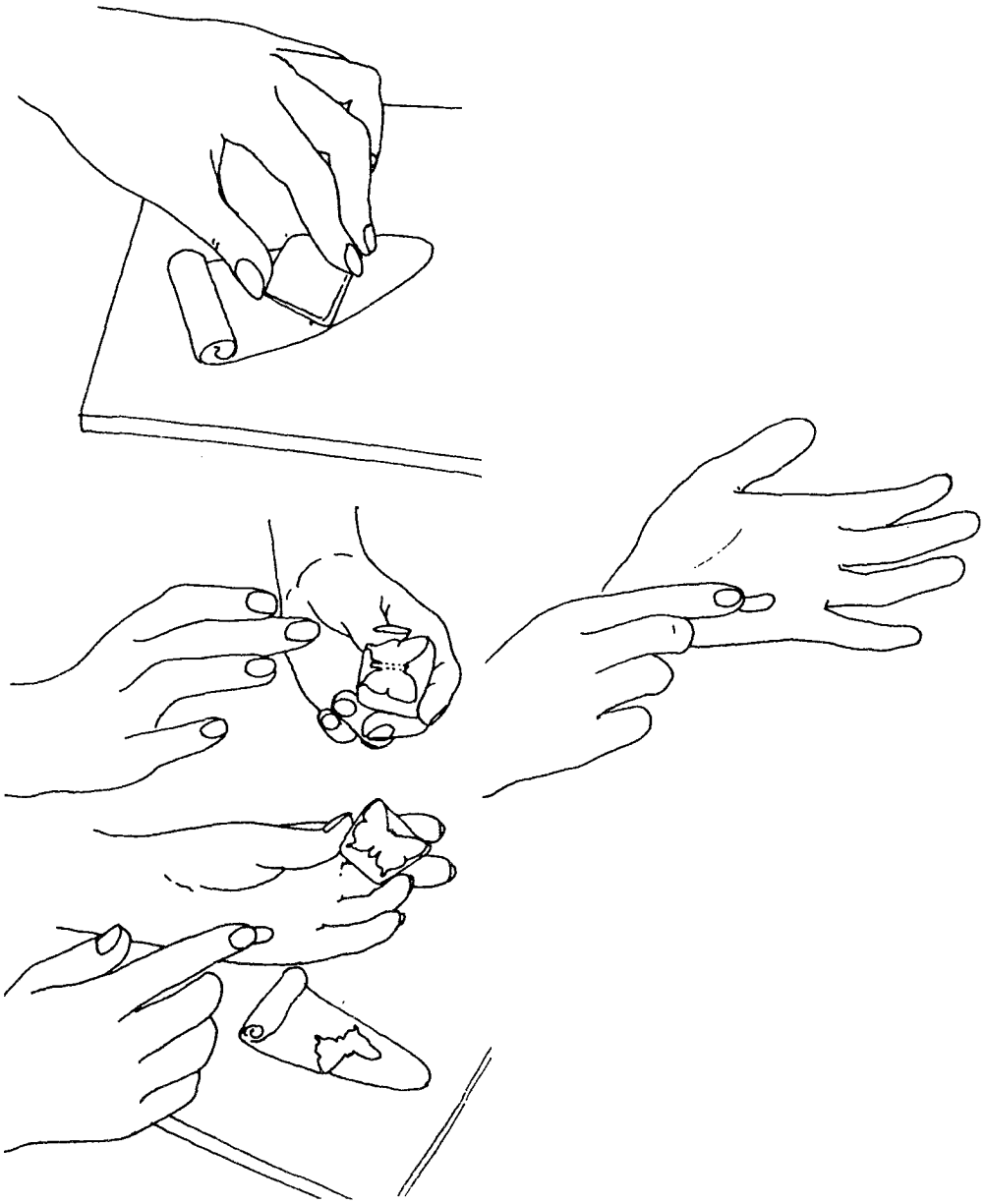
13. Flat cutter/veiners (Including all the leaves, butterflies, orchid/lily petals etc).
a) Roll out paste as above, dust board lightly with cornflour dusting bag to ensure that paste is 'loose on the board' and place cutter on tongue of paste where it is considered to be the correct thickness. Press cutter firmly on paste and whilst maintaining some pressure make a twisting action with the hand as though you were trying a key in a lock, then a slight scrubbing action as though you were scrubbing the board with a scrubbing brush. Larger cutters (eg cupids, swags and similar sizes) will cut more cleanly and evenly if the position of the fingers holding the cutter is changed a couple of times during the final part of the cutting action, this ensures that the cutting pressure is evenly applied all round. b) Lift the

cutter carefully from the board and turn over, the paste will be lying in the cutter.

14. Veining. You will now have cut out the shape of the object and the next stage is the veining. To do this hold the cutter/veiner with the paste uppermost and tap the paste firmly and quickly with the first or second finger pad of your other hand all over the sugar surface, this will force the paste on to the modelled surface where it will pick up the veining image. It can be helpful to brush the edges of the cutter with the finger tips if necessary.

15. Removal.
a) To remove the paste object, Touch your finger pad on a small piece of damp

'J' cloth or something similar; rub it briefly on the lower part of the palm of your non writing hand. Now take a small piece of paste about the size of a small pea and smear it gently on to the damp palm. Damp your finger again and tease the little smear of sugar previously placed on the palm of your hand. The finger pad will then become very slightly sticky; after some experience you will know exactly the

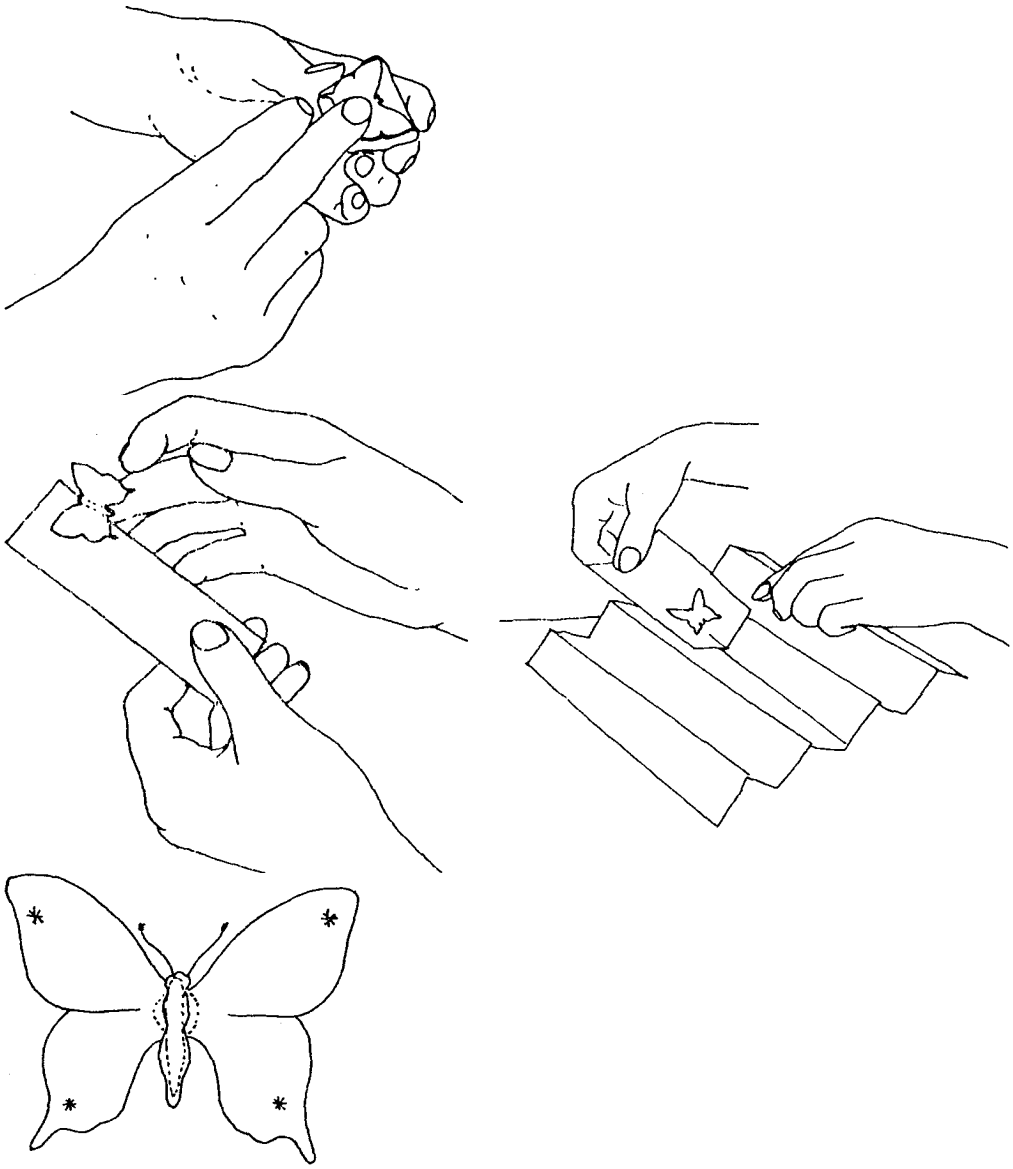


right degree of stickiness required but it can best be described as a hard tackiness rather than a jammy stickiness.

b) Whilst still holding the cutter/veiner in the other hand, place the tacky finger pad on the sugar fairly firmly and remove on finger pad. Try to use the minimum amount of pressure required to remove the item as it is then easier to remove it in turn from your finger!.

c). The easiest way to remove the piece from the finger is by 'cutting' it off the finger by sliding a piece of stiff paper or card underneath the object, see diagram. Do not use paper or card which has a 'shiny' surface finish as this tends to stick. The best 'card' is made from stiff brown envelope paper (not the shiny side).It is important to remove piece from your finger as soon as possible in case they become stuck.

d) Some items are easy to remove if you do so in stages. That is by easing certain parts from the mould very slightly before taking them out altogether. Parts requiring this slight lifting with the damp finger are indicated on the diagrams with an asterisk *



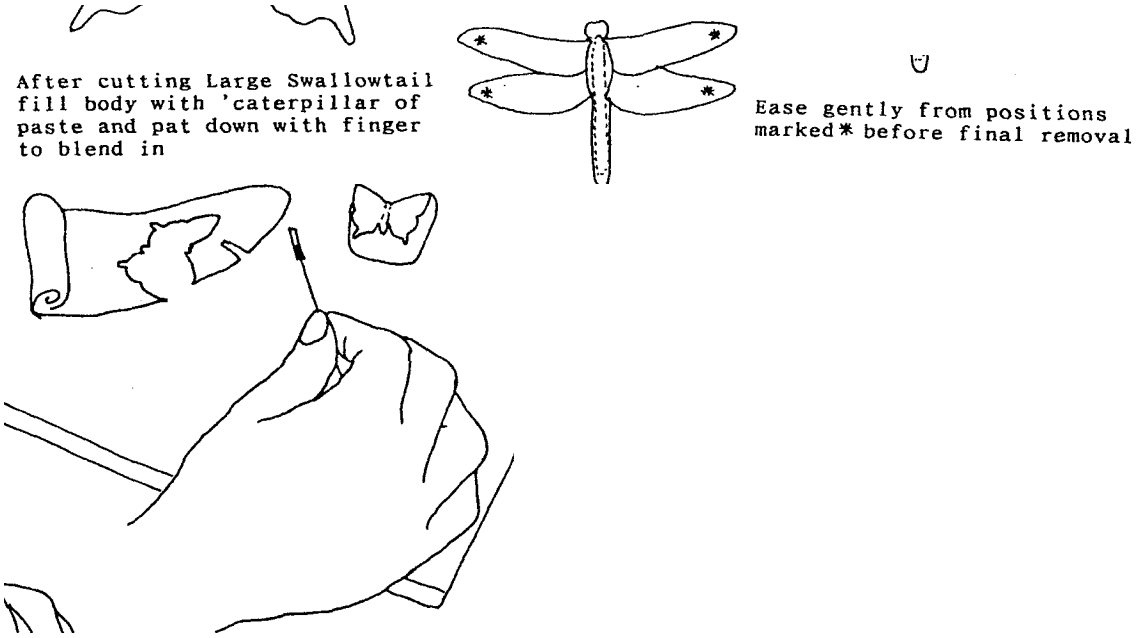
16.Small flat cutter/veiners (Including items such as the strawberry calyx, miniature butterfly / dragonfly etc). These are used in exactly the same way as flat cutter/veiners, see paras 13 to 15 except that it is a good idea to dust moulds very lightly with cornflour dusting bag before each use and in general ensure that paste is quite thin for these items.

17. Cutter/Moulds. Roll out paste as para 11, but not more than moderately thin. Dust cutter/moulds with cornflour and press and cut as per paras 13 and 14. It can be important to change position of fingers as described in para 13 for larger items such as cupids etc. Vein by GENTLY tapping paste down into mould until it settles into mould surface. Reinforce by laying in 'caterpillars' of sugarpaste and firming them in as described in specific instructions. Remove by the technique as described in para 15, but ease peripheral parts of models (such as cupids and orange tree etc) free from mould before final removal from centre position.

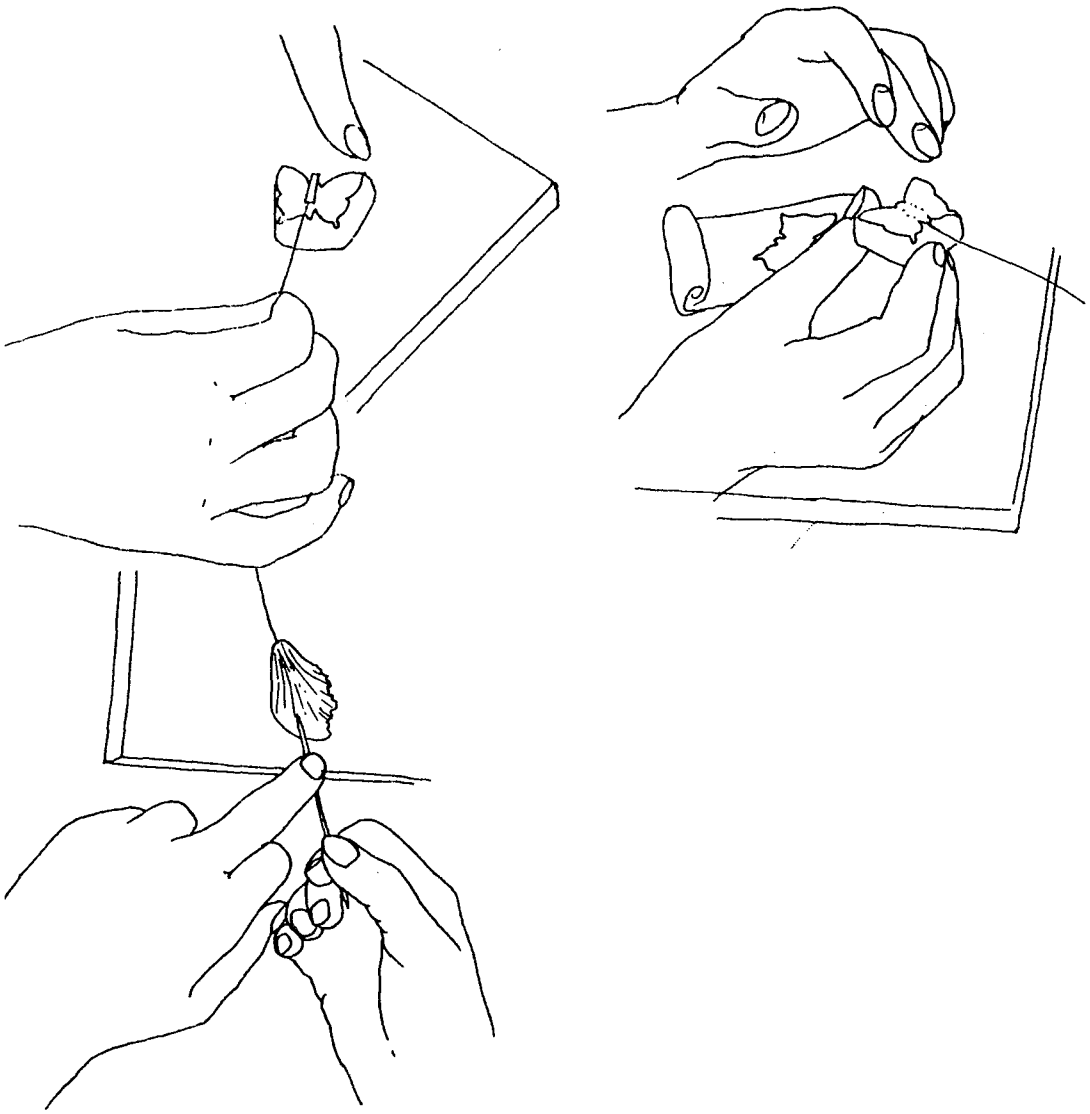
18. Moulds. Dust these items with cornflour.
a) For blackberries and strawberries make bullet shape with paste and place

'bullet' in mould. Then holding with two fingers and thumb press quickly and firmly into mould. Ease out by gently wiggling remainder of sugar and remove. Gently tap in any undercuts (normally only found on blackberries) and while rotating berry with fingers press excess sugar in with first finger of other hand to reduce cone which will have the effect of making berry rounder, see diagram. Cut off berry. Note: colour paste as near as possible to desired berry colour before use.

b) For Orchid column petal fill mould with a small roll of paste and while holding mould firmly in non writing hand use second finger pad of other hand to 'smear fill' the mould. See specific instructions on orchid pages.



19. Wiring. The best way to wire a leaf or petal is to get to the stage where you have cut the object out and have just veined it. Do not remove from cutter. Cut a small patch of paste and dip a piece of 33 gauge tissue wrapped wire cut to an appropriate length into egg white and lay it on the patch of paste. Pick up the paste with the wire and turn it over so the sticky wire side is down, lay it on the appropriate part of the leaf or petal and firm it down with a finger. Continue veining, which will blend patch into object. Remove by normal method (see para 15) not by the wire!!.

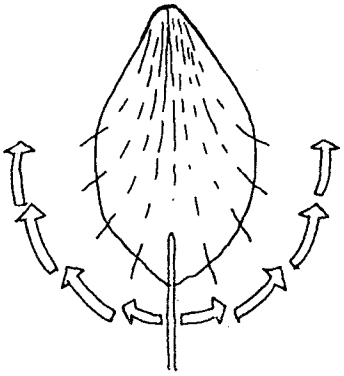


using Cocktail Stick

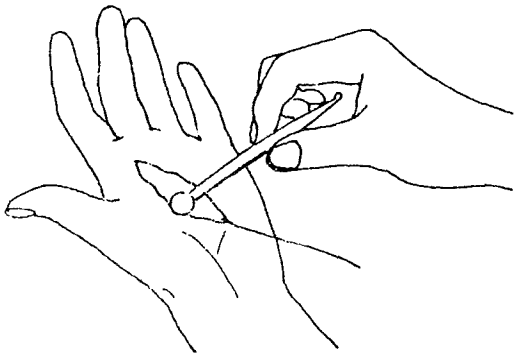
20. Frilling. To frill edges of petals etc., powder board with corn flour dusting bag; it is usually easier to work on the edge of the board. Place petal on powdered board, select cocktail stick with smooth pointed end, wipe end of stick on powder bag to give slight coating of powder. Hold cocktail stick as per diagram and rotate stick with right hand, while applying slight pressure with finger of left hand, frill about half a centimetre at a time. Practice on spare piece of paste until technique acquired. Frilling is indicated on the diagrams by a 'frilly' line with the stick direction given by lines see diagram.

21. Roll or Wave Frill. This is used to give a natural movement to leaf edges and petals; it also has the effect of thinning the edges and *so* is frequently used. Place item on palm of hand or ball of thumb and holding ball tool in right hand rotate backward and forwards while sliding tool backwards and forwards around edge of item. Use slight pressure on tool, palm must not be sticky so a little powder can be a help. Try to see a demonstration of this technique if in difficulties. Roll or Wave frilling is indicated on diagrams by a wavy line.

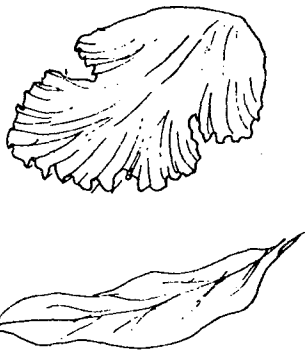
22. Thinning edges. Some leaves should not be thinned by using a ball tool as this will destroy the modelling. These include such items as rose leaves etc. The best way to thin these is to lay item on palm as soon as removed and pat gently round the extreme edge with a finger pad. To get optimum results paste should be rolled very thin in the first place. A very high quality leaf can be obtained with practice.

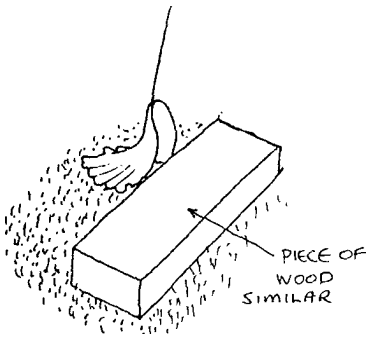


Frill from centre outwards in small steps, keep cocktail stick pointing in line with veining.



Using Ball Tool



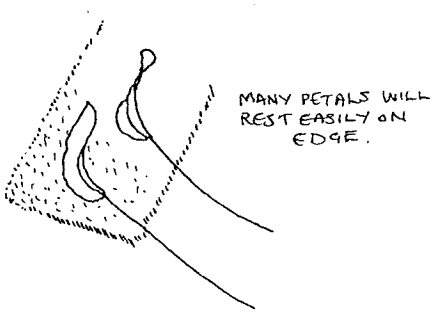


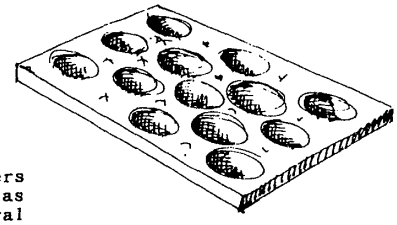
23. Drying Support. It is frequently necessary to dry items in such a way that they will retain their shape. The best way to do this is to obtain some of our 'magic carpet base' which enables you to support items like petals, leaves etc very easily. You can rest orchid petals as shown in diagram almost immediately after forming; lily petals are best rested on their sides and primrose leaves, pointed leaves etc. can also be left in this way to dry. You can also use folded bent or twisted silver paper, bits of artificial sponge (which can be cut into various shapes if required), folded card, or many other similar items as rests for drying.

24.Cleaning Moulds. This should rarely be required. Use a little liquid soap and warm, not hot water. Do not leave in hot water or the cutters can discolour, although this does not effect their usefulness. Clean with a toothbrush. The best way by far is to not allow them to become contaminated in the first place. We achieve this by cleaning them after use on a small piece of our 'magic carpet base' as mentioned above. 'Remnant' sugarpaste, left to set in the cutters, is the main cause of difficulty in using these products, but it is easily corrected with reasonable care.

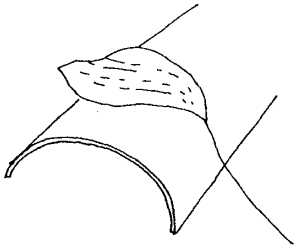
25. Stick Paste. When we refer to 'stick paste' we mean a sticky paste made of new or old but clean pieces of sugarpaste mixed with a small amount of egg white to form a gooey and sticky substance which

will stick dried sugar items together and set rock hard. It can also be made from icing sugar and egg white which sets even harder. You do not need to make too much of this material and an English style egg cup or similar small container is all that is required.

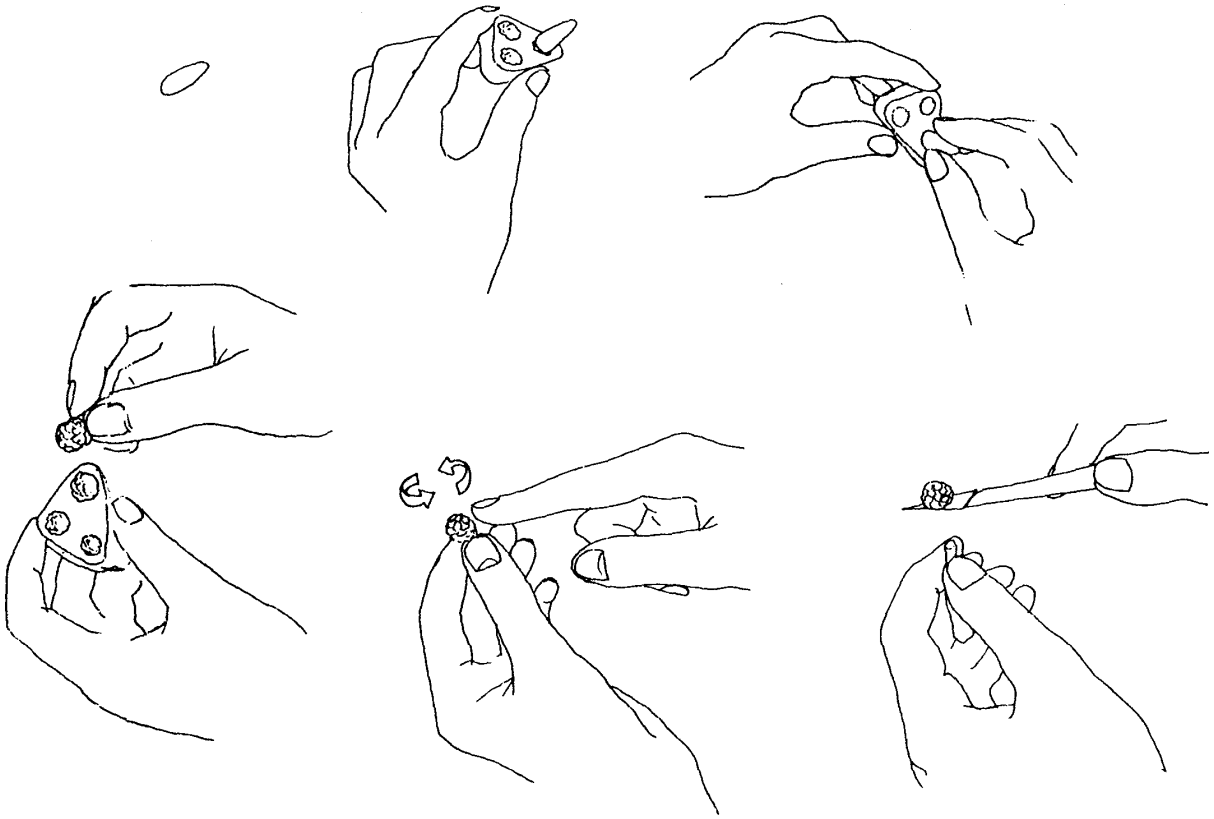


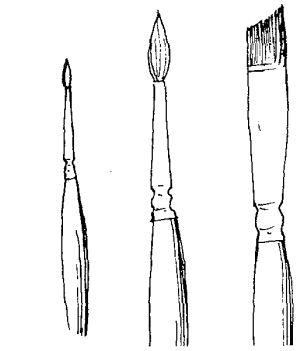


Fruit tray liners and spacers can be very easily adapted as suitable surfaces for several uses.



Bent cardboard, plastic bottles etc. are all useful as formers



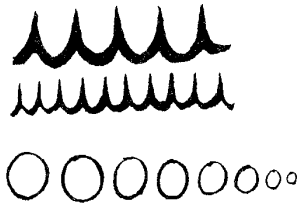








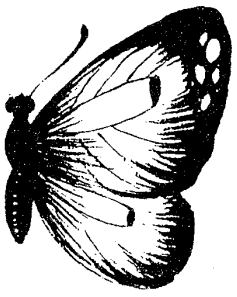












26. Colouring Sugarpaste. It is almost always a good idea to colour your paste to the required colour before making. This is particularly the case when you wish to make flowers such as Orchids or Lilies. Paste for leaves can be coloured a 'general' green and enhanced later with powdered colour. Berries should be made of coloured paste as near as possible to colour required.

a) Mix colour very carefully to paste; it is important not to go too far by adding too much colour. Dip a cocktail stick in the liquid/paste/powder colour and smear a small amount on a small piece of paste, this will give you an idea of the strength of the colour, which can sometimes be quite surprising. When making the 'main' blend do so in gentle stages and make a quick petal or leaf to judge the colour with. Do not judge by the lump of paste as this can be deceptive, if possible look at a semi - transparent piece of paste in daylight to assess the colour.

b) Powder colours are usually less powerful than liquids, which in turn are generally less strong than paste colours. But in all types some colours are much stronger than others and care must be taken.

27. Brushes.
a) Choosing brushes. You will need three kinds of brushes. Sable, Synthetic

and Squirrel. To paint well you need good brushes. Good brushes are far easier to use than poor ones and will help boost your confidence. Poor brushes are very difficult or impossible to deal with, so it is quite important for you to try to get the best you can and then know how to look after them.

b) The best brushes are hand made sables but the best of these are hard to find if you do not know where to look; go to a specialist shop supplying art materials. The brushes you want are either Windsor and Newton Series 16, or Rowney Series 40. There are more expensive brushes (eg Windsor and Newton Series 7) but these are not really suitable for non expert use as they are slightly too long for ease of control.

c) Do not get a small brush (size 00 for example) in the belief that it will have a finer point and will therefore make finer lines. Small brushes are extremely difficult to make well and after a short time you will find that they can lose their set, especially if you use a powdery colour mix. It is easier to use a size 2 or even better a size 3, which with a little practice can draw extremely fine lines and, unlike the very small brushes does not have to be continually refilled. These brushes will cost between £3 and £5 each but will last a very long time IF YOU LOOK AFTER THEM (it is very easy to ruin a brush very quickly).

d) It is well worth getting a glass fibre brush as these are very tough in the sense that they can cope with dry powder colour quite easily. Get a 1/4' angle shader, the Craft Painter series by Robert Simmons (CP57) is very good and not too expensive. The main advantage of the angled shader is that it has a reasonable point which comes in very useful.

e) When you are in the shop get one or two cheap squirrel brushes, these are useful for all sorts of jobs which do not require the precision of the sable brushes.

f) Always wash out your brushes after use, point the sables in your lips and do not leave them in a jar or similar object as they will become distorted.

28. Painting. There are essentially two kinds of painting in sugarcraft, area painting of surfaces and the detail painting of lines and dots etc. It is generally advisable to self colour the paste where possible, and enhance the effect with later application of colour. Dry powder colours are relatively easy to use as they give gentle and even shading, they can be strengthen to the desired tone by by the re-application of the same or slighty darker shades of colour. Powder colours are easy to mix, ideally on a white china plate. Be careful when adding strong colours such as dark blues, blacks, etc. to weak colours such as pale yellows as the strong colours will easily become dominant. Always try out your colours on a piece of white paper before using on your finished pieces or you may be in for a shock.

It is usually best to paint objects such as butterflies with powder colour for the main background colour and then put in the detail with, wet colour. Remember that you must not use sable brushes for dry powder as they will lose their set.

Detail painting usually requires wet painting and sable brushes. You will find it very difficult to paint well unless you use good painting medium. The ideal product is two teaspoons 96% alcohol BP to one drop glycerine BP, unfortunately, 96% alcohol is difficult to obtain and very expensive. This is an ideal mixture for mixing with

powder colours. It gives a very easy application of colour over large areas and is easy to 'paint over' without any disturbance to previous painting. If you do not wish to use pure alcohol or can't get it you could try Swedish 'Absolut Vodka' which is 40% alcohol. You can also buy ready made painting mediums but they are not suitable for drinking ! Some of the best powder colours and painting medium can be obtained from :-
Margaret Martin, 1 Stanhope close, The Grange,
Spennymore, Co Durham, DL166LZ.

29. Using brushes. It is impossible to explain adequately how to use a brush without actual demonstration so these are words more of encouragement rather that absolute guidance. Essentially you need to practice control; this will take a little time and dedication. People often say that they have very little artistic talent, but you will find that the following exercise will be of great help when you come to use a brush for real. If you are at all uncertain of your ability do practise a little on paper or scrap dried sugarpast before starting on the real thing.

a) Mix up a batch of liquid colour, any colour will do, and practice simple brush strokes on paper (ordinary writing or typing paper). Try to make them as in the diagrams, concentrate on the shape of the brush stroke especially the smoothness

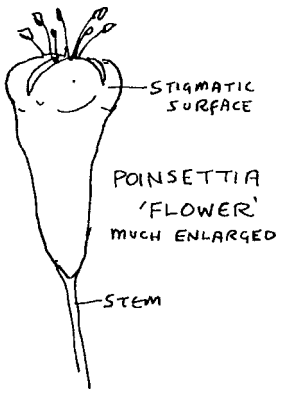
1 of the shape and the fineness of the tail .

b) You should also practise painting fine lines, try to paint them as close together as possible and as long and fine as you can. This will soon improve your control of the brush tip, which is the bit that matters. When you paint dots ,try to paint the dots rather than just dabbing the brush on the paste. The more you use the brush the easier you will find it, as with many other skills practice is most important.

PARTS OF FLOWERS

In many books on sugarcraft, parts of flowers are often referred to. The following diagrams may be of some help. Almost all flowers have the same actual 'parts', the problem is that the various parts can exist in numerous disguises which can make identification quite difficult. You may for instance wonder where the stamens and style of the orchids are,

DIAGRAMS ON PREVIOUS PAGE.



the answer is that they have become a composite organ which is called 1

the 'column .
The ponsettia has no petals or sepals and appears as a bunch of

styles and stamens which are surrounded with brightly coloured leaves or bracts which take the part of petals.

No matter which flower or leaf you are making, it is always a good idea to try to get a real one to study the structure and colouration.

