



Module 4 - Section 3 - Stargazer Lily

Objective: To create a stargazer lily.

In completing each section the user will be able to:

- Use and store flower paste correctly
- Demonstrate knowledge and understanding of the techniques and processes required to make a stargazer lily
- Apply colour and shading to the flower
- Steam the flower to bring out the colour
- Assemble the stargazer lily

Assessment criteria:

1. Create lily petals
2. Correctly wire the petals
3. Correctly form the petals
4. Create the lily centre
5. Create colouring and shading to demonstrate the stargazer lily
6. Correctly assemble the stargazer lily

You will Need:

TOOLS

Modelling tools

- Ball tool
- Bone tool

Cakey tools

- Small rolling pin
- Vegetable knife

Moulds

- Lily pistil mould (Sunflower Sugar Art USA) - optional
- Lily stamens mould (Sunflower Sugar Art USA) - optional
- Lily veiner (Culpitt)

Paintbrushes

- 4 x No. 6
- No. 1
- No. 2

Cutters

- 9cm x 4cm metal lily cutter (Culpitt)
- 8.5cm x 2cm metal lily cutter (Culpitt)

Other

- Steamer (or kettle)
- Scissors
- Wire cutters
- Polystyrene block for holding petals
- Foam pad
- Sponge egg former
- Paint palette
- Kitchen roll
- Tweezers

INGREDIENTS**Flower Paste**

- 60g White - Squires Kitchen

Petal dusts

- Burning Red - Fractal Colors
- Snow Drift White - Rainbow Dust
- Primrose - Sugarflair
- Chocolate - Sugarflair
- Forest Green - Sugarflair
- Aubergine - Sugarflair

Other

- White vegetable fat (Trex/Crisco)
- Cornflour
- Sugar glue
- Green florist tape
- Dipping solution (96% alcohol)
- 28 gauge white wire
- 26 gauge white wire

Method:

- Condition the flower paste
- Cut out 3 large and 3 smaller petals
- Cut the 26 gauge wires into 12cm pieces
- Wrap the wire in flower paste to the length that will be in contact with the wire
- Add the wire to the centre of the petal
- Place each petal into the veiner and press firmly to create the petal pattern
- Soften the edge of the petal
- Shape, then hang to dry
- Create the pistil by covering a 28 gauge wire in paste up to approximately 8cm
- Ensure the paste is thicker at the top and thins out to a tapered end
- Create the pistil end, either using a mould or shaping by hand
- Create the stamens using a 'T' shaped wire and moulded or shaped flower paste
- Colour the pistil, stamens and petals
- Wire the flower together
- Steam to finish

Supporting Notes:

The stargazer lily is a beautiful and stylish flower and an excellent decoration for a wedding cake. One of Paul's first wedding cake designs was a cake shaped like a cone, layered with royal icing and decorated with stargazer lilies and swarovski crystals. It was a very cutting-edge design for its time and was the perfect accompaniment when stargazer lilies were part of the wedding theme.

To make the stargazer lily, start by conditioning the mat and the flower paste. Roll out enough paste for one lily (approximately 8cm square) and thin enough so you can read text through the paste. Cut out three large petals (9cm x 4cm) and three smaller ones (8.5cm x 2cm), making sure to place the cut petals in an airtight bag or container.

Cut two 26 gauge wires into 6 equal sizes 12cm pieces. Wrap the top of the wire with a small piece of flower paste using the twiddle and stick method. This is to ensure that the petal is not in direct contact with the wire. The wire should be covered to just over half way up the first large petal. Place the covered wire onto the petal, then place onto the veiner (mould). The veiner will have a top and bottom signified by an eye and a cup at the base. Make sure the back of the petal (that's where the wire is) is placed into the eye of the veiner. If the petal doesn't quite fit the veiner, then adjust the positioning to ensure that the top of the petal is included on the impression. Pressing the veiner pieces together will create the lily vein pattern and firmly secure the wire to the petal.

Place the petal on the foam pad and using the ball tool (half on pad half on the petal) brush down both edges of the petal to soften the edge. The lily petal only has a light frill, so any over frilling can be corrected by hand. The petal can then be hung upside down and either side of the petal brought in a little, which gives a thinner more curved look to the petal. Place on the egg foam pad for approximately 5 minutes to allow the petal to dry and set a little, then make any further adjustments. Once the desired shape has been achieved, hang the petal upside down to set. Repeat the process for the remaining large petals and it is exactly the same for the small petals.

To make the pistil and stamens there are handy moulds to help or you can make them by hand. Start by cutting three 28 gauge wires into 12cm pieces. The pistil is made by rolling out a sausage shape, slightly more tapered at one end. Feed through the 12cm wire until approximately 8cm is covered in paste. The top end should be thicker, then slowly thinning out to the 8cm point where it tapers out. The pistil can be created using the pistil mould or by hand, adding the cross with the back of a knife then finalising any shaping by hand. Once the pistils have been added they should be left to dry.

The wire for the stamens needs to be shaped so that the stamen will sit in the horizontal position. This is achieved by creating a small 'T' shape at the end of the wire using the tweezers. Six stamens are needed, which start by first conditioning the flower paste. Each stamen is made by placing a piece of softened paste into the stamen mould (1.5cm), add a little sugar glue on top of the pressed paste then insert the 'T' end of the wire. Remove from the mould and leave to dry. The stamens can also be made by hand, replicating the process explained above. Final shaping can be done by hand and using the back of the knife add the distinctive central marking.

Colouring really brings the lily to life. This can be started 10-20 mins after the petal has been made, which gives it a little time to dry. Start by lightly brushing the pistil with some yellow dust, which will act as the base colour. Add a little green shading, then finish with a brown tip. The stamens should be dusted with a thicker, more solid brown. The wires for the stamens can be brushed with a light yellow just to take away the stark colouring of the wire.

The petal colouring will be the key component to bring the flower to life. Start by brushing a little light yellow at the tip and base, front and back, just to add a soft base layer. Add green to the base and a lighter brush to the tip. All the petals are coloured using the same techniques. Start by brushing the darker colours up the centre then brushing outwards, making the colour lighter as it comes from the centre. Colour the back of the petal, making it a little lighter than the front. It is best to use an image or even better if you can have a lily petal to copy, but keep dusting and colouring until you get the desired effect. The dots are added by mixing the strong reds with a little 96% alcohol to form a paint and applied using a No.1 brush. Paul gives a detailed demonstration on the accompanying video, showing all the colouring and shading techniques.

Bringing the flower together is when all the hard work in the preparation starts to pay dividends. The flower assembly starts with the pistil. Position the first two stamens below the tip of the pistil, then tape together using half width florist tape. Keep positioning and adding one or two at a time, making sure that the tape is applied very tightly to secure the stamens in place. Once the stamens are in place, the large petals are added next. Create a bend in the wire just below the base of the petal, which helps to hide the wire. Spread the large petals evenly, taping up each one individually, making sure that the bend in the wire is as close to the petal base as possible. Place into position, then add the smaller petals between the large petals to form an even spread. Once all the petals are in place, secure very tightly with full width florist tape.

Using a steamer, or a kettle if you don't have one, hold the lily away from the steamer, but close enough to still get a little of the steam and gently sway in and out of the steam. This will bring the colour out beautifully. Be careful not to add too much steam as the colours could start to run and the petal could soften too, ruining all the hard work.