

MENU

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Introduction

The idea of food as art is not new. Artists have used food as their subject for hundreds of years. Even the idea of art made from food is not new. Caterers serving fancy foods make them as aesthetically pleasing as possible by varying the colours and textures that make the meal. In the time-honoured Japanese tea ceremony, there is beauty in the serving pieces and in the ritual itself.

Pop art, an art movement popular in the early 1960's, often used images borrowed from mass media sources. Andy Warhol, an American pop artist, produced the well-known series of Campbell's Soup cans in 1962. Claes Oldenburg, a Swedish-born Chicagoan and pop sculptor, often used foods as his subject: desserts, sandwiches and more! In 1961, he wrote 'I am for Kool-Art, 7-Up Art, Pepsi Art, Sunkist Art . . .'

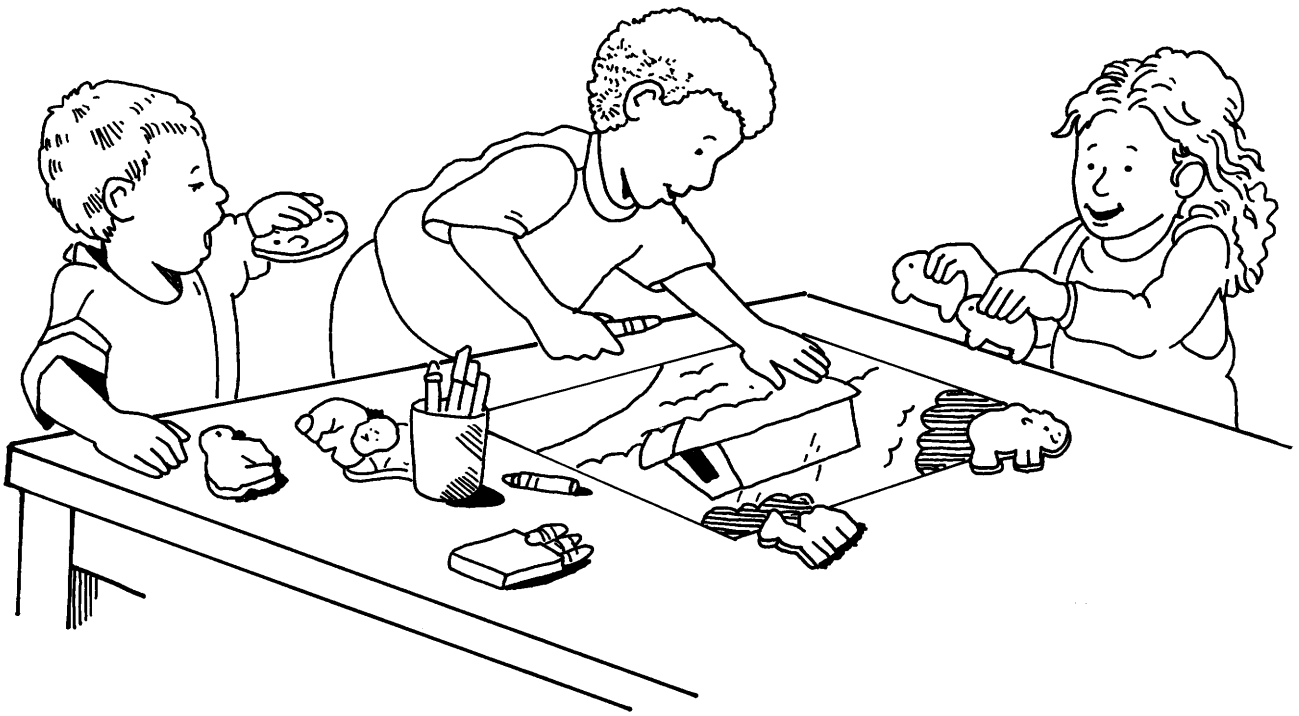
Foods come in such a huge variety of wonderful shapes and colours! Is it any wonder they have inspired artists? Paintings and other art forms often have fruit bowls and dining-table fare as their subject. In 1963, Marcel Broodthaers began to produce works of art with mussel shells, representing a popular dish of his native Belgium. Wayne Thiebaud, an American artist, has done many still-life paintings of cake-shop goodies and bakery specials. He used hot dogs, sandwiches, cakes, pies and ice-cream as his subjects in the early sixties. Fairly recently, sculptures have been made of butter, lard and chocolate!

Please note: We are very aware that it would be inappropriate to use edibles as art supplies in settings where food is not plentiful. We are mindful that this is an area of sensitivity, and we urge you to examine your feelings concerning this matter.

This book contains a wealth of projects that use foodstuffs and their containers in all sorts of artistic ways. Fruits and vegies gain personalities. Aluminium cans are transformed into sculptures. 'Fabergé' eggs are enjoyable for artists of all ages. On the menu are recipes for fun that are tried 'n' true – a savoury selection of how-to's. Just start from scratch and follow the step-by-step instructions, or 'have it your way'! You might make adjustments to suit yourself and the needs of your students. Variations may be desirable or necessary.

PART I

Incredible Edibles



'Art feeds the soul!'

With the projects in this section, you may take that sentence literally.

Some of the media in Part 1 are so tempting you just might succumb to the urge to eat your art! Pudding, pretzels and popcorn are very appealing art materials. The baking potato used on page 19 can be 'de-frocked' for dinner. Painted pumpkins can be baked later, too.

These art experiences are enough to 'make your mouth water' – indulge!

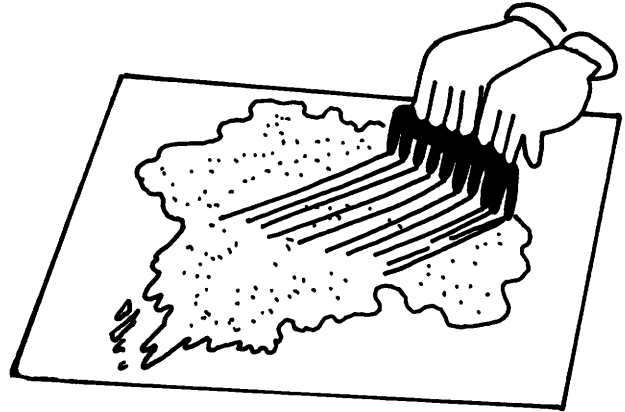
Cooked 'n' Coloured Cornflour



- It's Alimentary
- Minutes in the Making

This homemade finger paint may not be as tasty as the pudding variety, but it's almost as easy. This method was once used to decorate papers for bookbinding.

Mix $\frac{1}{4}$ cup cornflour with 2 cups cold water. Bring to a boil on the stove (with adult supervision). Let cool, then pour into containers. Add food colouring and mix well.



When you're ready to use the mixture, brush your paint onto paper and scrape tools across the paint to form designs. Use texturing tools such as combs, toothpicks or cardboard with notches cut into the edge.

Pink Ink and More – It's Berry Fun!



- Alimentary to Intermediate Cuisine
- Minutes in the Making

While these recipes are not for fingerpaint, they are dist-ink-tive, nonetheless!

You can make your own ink from the juice of cherries, blackberries, strawberries, blueberries and raspberries. Push the berries through a sieve which you have placed over a bowl to collect the juice.

Add $\frac{1}{2}$ teaspoon salt and $\frac{1}{2}$ teaspoon vinegar to the juice. Use a dip pen or a brush to write or draw with your ink. Be careful to protect your clothes by wearing a smock!

Store the mixture in a lidded container that has been marked 'NOT FOR DRINKING'. Make some ink-credible coloured inks soon! Try other kinds of fruits to see what colours you can make!



Teacher's Tip

It is believed the Chinese discovered ink nearly 4500 years ago. They mixed lamp black and a glue with water. Such inks are still used today! They are called Indian inks and are quite permanent.

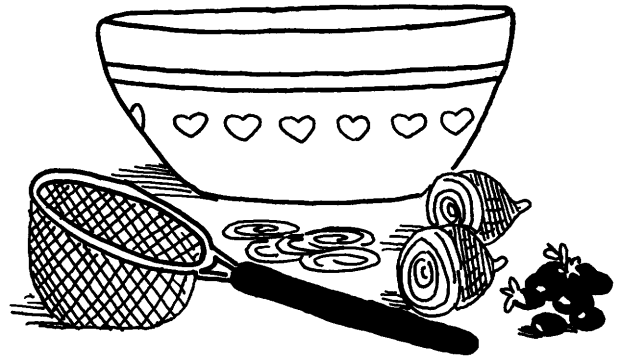
Natural Dyes



- Alimentary to Intermediate Cuisine
- Done in an Hour

You can use materials from nature to create dyes at the stove. You'll need an enamel or glass pot with a lid, some lidded storage containers, water (distilled or rainwater is best), spoons, a large bowl and a colander or strainer. (Alum is optional.)

Choose from spinach (for green dye), red onion skins (for a reddish-brown), cut-up beetroot (magenta), walnut shells (brown) and berries (red). Cover with water in the pot and bring to a boil. Reduce heat and simmer for about 45 minutes, stirring occasionally. Remove from heat and cool. Strain over bowl. Add a teaspoon of alum to the mixture to set the dye, if desired. Pour dye into glass storage containers. (You can also achieve a rich brown dye by an easier method: Dissolve instant coffee in hot water!)



Wearing an apron or a smock, you can use your homemade dye to colour white wool or fabric. Make sure the fibres are not synthetic – use wool or cotton cloth.

Cordial Dye



- Alimentary to Intermediate Cuisine
- Done in an Hour

Use powdered drink mixes in beautiful colours to make your own dyes. You'll need two packets of the unsweetened mix, a lidded cooking pot, white vinegar, a stove, water and lidded storage containers.

Pour the dry mixes into the pot, add $\frac{1}{2}$ cup vinegar and two litres water. Heat to boiling (with adult supervision, of course). Simmer for 20 minutes. Cool and pour into containers.

Try tie-dyeing a white T-shirt with this dye, or paint the dye on a T-shirt with a brush or cotton bud.



GLOSSARY

- Aesthetics** – artistic, well-chosen; the science of the beautiful
- Abstract** – subject-matter simplified to its basics until it is unrealistic
- Acrylics** – quick-drying synthetic paints, water-based
- Assemblage** – an additive form of sculpture constructed by arranging and joining pieces together
- Background** – that part of the picture plane which seems to be furthest from the viewer
- Balance** – a principle of design; equable visual forces in a work of art
- Batik** – a method of decorating fabric using resist materials and dyes
- Blending** – mixing smoothly and gradually
- Byzantine** – an artistic style, usually with a religious theme, which developed around Constantinople (as it was known then); it consisted of a rich blend of Greek, Roman and Asian styles
- Centre of interest** – focal point; that to which the eye is attracted
- Ceramics** – the art of making clay products
- Cohesive** – holding together, unified
- Collage** – pasting various materials together to form a work of art; usually two-dimensional
- Colourant** – pigment, dye, paint, stain
- Composition** – the way the elements of an artwork are organised
- Continuous line** – the uninterrupted mark of a moving point
- Contour** – outline, boundary
- Contrast** – showing a noticeable difference when compared side by side
- Craftsmanship** – mastery, skill, finesse
- Crosshatching** – technique using crisscrossing lines for shading
- Design** – arrangement of the elements in a work of art
- Drybrush** – using a paintbrush with most of the moisture removed from the paint or ink
- Embellish** – to adorn and decorate
- Enhance** – improve, enrich, elaborate
- Firing** – tempering with heat, as with pottery
- Fixative** – usually a spray, it helps to make permanent such media as charcoal and pastels
- Form** – a shape that takes up space; an object with three dimensions
- Freehand** – to sketch without the aid of a pattern or instruments with which to measure
- Geodesic** – pertaining to the use of maths to measure curvature