



Soy Wax Inspirations

SUSAN PURNEY MARK

Workshop Companion
DVD eBOOK SAMPLER



“Soy Wax Inspirations Workshop Companion”

Written by Andrew Galli and Susan Purney Mark
Compiled by Nathan Brookes

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Workshop Companion to the
DVD Edition

(Sampler)

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Workshop Overview



Workshop Introduction

A Bridge Between Equals



Developed fabric of soy wax resist and screen transferred words.

One of my favorite and most successful pieces based upon soy wax manipulation is a piece I call “*A Bridge between Equals.*”

The piece began with an application of dye, parts of which were held with soy wax, and a wash of diluted dye over the entire base fabric. Upon

looking at the piece I realized that it would be ideal for a juried competition I wanted to participate in called The Grand National. The theme of the competition was ‘connections’ -- what does the word mean to us? I chose to use words that unite us, bring us together, rather than keep us apart. Using a thermofax screen and grey and black dye, I added the words "A Bridge Between Equals" to the base fabric.

For the final piece I cut up the original fabric into a variety of squares and rectangles incorporating other hand dyed fabrics, antique linens, and overstitched (quilted) with matching threads. The result is the piece you see below which I entered into the competition, winning me a national prize for my efforts.



*"A Bridge between Equals", National Prize Winner,
The Grand National Quilt Show, Canada*

This is the nature of working with Soy Wax. Unlike traditional batik wax where you are working precisely ‘between lines’, the results of your efforts with the soy wax are softer and more abstract, and often you do not know where you are going until well into the process.

For this reason I believe it is important to build up a body of fabrics in a free and playful way, exploring the various ways you can use Soy Wax as you go. Once you have a body of work built up, you can then choose the fabrics which really speak to you for development into more complex cloths.

Part One: Developing a Body of Fabrics



Developing a Color Grid

The goal of our workshop is to develop a body of fabrics that you can then further develop in your work.

In Part One, we will explore the various ways you can use soy wax as a resist in creating inspiring dyed cloths. Our guide will be a series of video demonstrations with suggested work projects for each video.

Our goal is to develop the body of fabrics we will then use as a base for selecting our cloths for Part Two.

Part Two: Adding Complexity to Chosen Fabrics



Building On Color: Working with Sponges"
Video Demonstration

In Part Two we will choose a few of the fabrics from Part One for further work and development for two projects, each designed to help you move deeper into your explorations as a surface design artist.

"The Word Café"

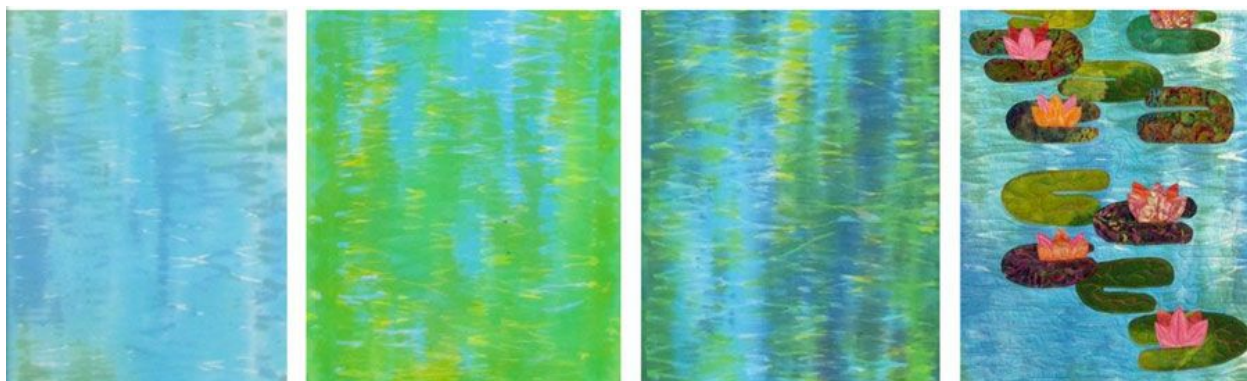


Work in Progress: "A Bridge too Far"

Our first project in Part Two is called "The Word Cafe". We will explore the use of simple words and graphical images as a basis of expression in our developed work. The name 'The Word Cafe' is a play on words: the word 'cafe' can be deliberately used as one of the chosen words. Or it can be the name of a cafe you might envision in Toronto or New York where writers congregate at dark wooden tables drinking out of chipped coffee mugs and exchange ideas of poetry and prose.

What images come to mind when thinking about a cafe? What sort of conversations do you recall overhearing waiting in line for your morning latte? What words come to mind? How might you transfer the words? Could you stitch or embellish on your fabric? What additional skills and ideas might you use to build upon your base work?

this way when I began, but instead decided to develop the piece from a fabric I had worked up already.



Development of my cloth, and the finished piece, "At Giverny"

"Bird on a Wire"



*'Pole Wrapped Resists'
Video Tutorial*

Project Two will be based on a different resist technique and a new theme -- this time of your choosing.

My piece below is called "Crow" and is developed on a pole wrapped resist dyed fabric, with crows stitched and transferred once the base was

dyed and fixed. My publisher, Andrew Galli, remarked I might equally have worked from the theme [Bird on a Wire](#) -- the 1969 song written by Leonard Cohen, which came to mind when he saw my work.



"Crow" Pole wrapped shibori with soy wax resist



"Crowded Cosmos"

For our second piece I will be asking you to explore a theme that is of meaning to you: family, a hobby or interest, a sentiment, or statement. Perhaps something that will become a part of a greater body of work that you may choose to exhibit or display in the future.

By freely using soy wax and various resists to develop a body of fabrics without intent, and subsequently to choose one or several of these fabrics for further

development, our goal is to encourage furthering of your explorations of the techniques and processes involved.

You will certainly bring your own unique style and practice to the workshop, and I encourage you to explore developing a body of work with ideas that emerge as you go.

Our goal as always is to further our understanding of color, form and design, while not limiting ourselves to finite results. Working in this way, you are certainly to enjoy not only the results but a sense of freedom on the journey as well.



*Like a bird on a wire
Like a drunk in a midnight choir
I have tried in my way to be free
-- Leonard Cohen*

▶ Watch 'Introduction to Soy Wax Workshop'



[Watch Video >](#)

Soy Wax in the Dyer's Studio



Soy Wax versus Batik Wax

Soy Wax Pellets

As you work through this workshop you will discover the many benefits of soy wax resists in your projects. Keep in mind there are distinct differences between soy and traditional batik waxes.

Because of their unique properties the waxes should not be used interchangeably, nor should the same tools be used without cleaning off any wax residue.

Use a temperature regulated stable melting pot.

Soy wax has a lower melting point than traditional batik wax. Generally a temperature between 125° F - 150° F works best.

Check the temperature on your equipment to find the optimal settings.



The wax should be hot enough to penetrate the fabric and appear translucent. If the wax beads up or looks milky on the fabric, then it is not ready for application. Either wait a couple minutes or check the temperature of the wax.



Soy Wax before it is heated.

Soy wax will act differently with different fabrics, generally the heavier the fabric, the longer the wax will take to penetrate and the more wax will be required for a complete resist.

You will notice that towards the end of the workshop Susan uses dyes and paints in addition to the Procion MX fiber reactive dyes. A general rule is to match the batching and finishing process to the paint or dye that you choose.

Follow the manufacturer's recommended guidelines for the proper handling, preparation and use of all products.

Soy Wax and the Workspace



*Sponges
and Soy Wax*

Making and working in a creative space for yourself can be a fun and rewarding experience.

Sometimes we are fortunate to have a large room or space in which to work, but working with soy wax can be done in almost any space provided you maintain good safety

habits.

Here are some basic guidelines to follow when working with Soy Wax:

- You will need a flat space for your wax pot, dyes and tools plus space for wax applications and printing/dyeing.
- Having a sink and washing machine close by is ideal but if they are some distance away, then have a couple plastic basins to move wet fabric to the washing area.
- Supplies can be stored in plastic bins when not in use. Keep them in a dry space, humidity can drastically shorten their viability or effectiveness.
- Be sure to protect your workspace with plastic sheets. Susan also covers her surfaces with layers of newspaper and old sheets before layering the plastic.
- The wax pot should be placed on an old towel or fabric pad. This protects the work surface and will help catch any drips during wax application.

Creating an Online Catalog with Pinterest

Discovering the value of a Pinterest Board

Artists are just beginning to realize what a fantastic source of design the Internet is. You are going to be very involved with learning silk painting skills in the coming sections of this workshop. I would like you to use some of your time to use the internet to search for some design themes that interest you, and which you might come back to at the end of the workshop when I ask you produce a final project.

As you search for images, you may want to save some images in a way that doesn't require you to download them. There are several out there for you to consider.



One of the most popular is Pinterest. Pinterest enables you to click on an image and 'pin' it to your board, or a category (sub board) in your Pinterest page. For the purposes of this class, I want to encourage you to learn how to use Pinterest, and how to spend time looking at boards created by others as well on the popular site. If you 'like' another board, you will be able to go there often to see new pins which may be of interest to you. The boards are organized by every imaginable subject, so go wild with your search terms on the site. Here are some useful 'Pinterest' tips.

1. Open an Account

You should use your email and open an account on the site. Once you open an account at [Pinterest](#) you can create sub pages to organize images according to color, design, technique – anything you desire.

Let's [watch this video](#) produced by Pinterest to see how it works.

2. Create a general board

Pinterest allows sub-boards so you might start with a general board that is things which are subjects: color, patterns, technology, articles, recipes -- these are just a few. Or, you can rearrange your pins later on into sub-boards so we don't need to worry about that too much right now.

3. Create a Board for each Section

This is where you will be organizing your images from your computer (your own uploads) as well as images from the Internet. Using Pinterest in this way you will have an online image scrapbook or journal to refer to throughout the course.

I encourage you to use Pinterest as a way not only to collect and organize ideas as you go through this workshop but as well to upload and promote your own finished creations. If you do make a board related to this workshop, please let us know, and we can include it in our 'News' feed which will automatically upload to our news page your posts as you create them.

How fun is that?

Getting Started



Let's Get Started with Soy Wax

Introduction



"At Giverny"

First of all, I have a confession to make....in art school I really, really hated making batik!

I know it sounds strange but quite honestly it was the messy wax clean up. It was, well.....messy. All that ironing (and more ironing), the smell, all the newsprint paper that soaked up the wax and the residue that was sometimes left in the fabric -- it was not my favorite thing!

And I admit that once in awhile I actually used mineral spirits -- a big environmental "no-no" to get the stubborn bits of wax out of the fabric.

If we had been given marks of our process, I'd been given a big FAT "F"!

But, I loved the results of what I made, the layers of color, the freedom of designs and the marks that could be made, it was all glorious.

So when I was introduced to soy wax, I knew all this was meant to be.

Soy Wax versus Batik Wax



*Our Instructor
in her Studio*

One of the first things you will notice when you start working with soy wax is its versatility. Like traditional wax it's possible to use brushes, tjaps, sponges, combs, tjantings and a wide variety of tools. But you will also learn to prepare

the fabric in a number of ways and create simple to much more complex patterns with folding, stitching, layering and more. We'll be exploring so many different ways to layer colour and resists that will get you jumping up and down!



*Applying Soy Wax
with Sponges*

If you've never worked with wax resist before, don't worry. Other than a few simple safety precautions, you will quickly learn that it's such a user friendly medium. You will see that simple brush strokes or sponged circles, repeated over the fabric, can give a pattern that may be the key component of a new art quilt.

Not a quilter? Not a problem! You can use your gorgeous fabrics for clothing, home decor, scarves and much more! Or maybe you like to work with linen or silk, not a problem, either! Those fabrics are so wax-friendly.



"Chit Chat"

Through this workshop you will see how I create fabric that can be the jumping off point for additional mark making with paint, stitch and more. Part of what we are doing is making the base for you to let fly with creativity, you are the

artist.....I'm just here to help you along the way!



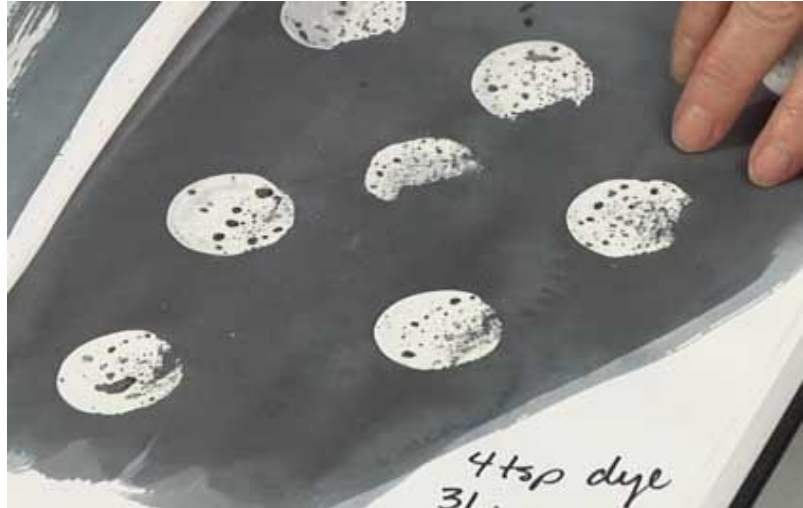
Have a look around the house for things you might use.

We begin this section with a video introduction to the equipment and supplies that you will need, if you've

been dyeing fabric or working with resists, then you probably have most of the supplies.

I also talk about some good substitutes that you can use, think of that potato masher or other tools lurking in your kitchen!

If you enjoy visiting Thrift Shops, Flea Markets and Garage Sales, I encourage you to do so. It's a great 'artist date' to head out in search of treasure -- valuable items you can use in your work.



Once you have your workspace set up, then we will be looking at creating a color charts and sample books and journals -- all valuable resources in your studio for reference and design ideas. We will set up the studio and create a covered board for you to pin your fabrics into. From there we will explore some examples to show how the wax works on a variety of fabrics and how the color can move or not move across the fabric when the dye meets the wax.



Preparing the liquid dyes and solutions for the workshop.

Let's get started by having a look at how to prepare the dye solutions, and watch a few other videos about how to put the soy wax on and how to take it off as well as fabric batching and care.



Did you enjoy this Sampler?

If so, please consider ordering the DVD today!

Enjoy the entire 2.5 hour video workshop + 230-page eBook Workshop Companion when you buy SOY WAX INSPIRATIONS - eBook EDITION!

