**WAX SHOES**

- Working with existing molds from environmental art department at GSA.

- Molds have to be soaked in water for about 20 minutes or until the molds stop bubbling in the water.

- Bubbling caused by the air in the molds. When it stops, it means that the molds are saturated with water. This prevents liquid wax from seeping into the mold.

- Place wax into the pot. Using 2 parts of paraffin wax to 1 part of multi-crystalline wax.

- Paraffin wax is strong but brittle. Multi-crystalline wax is flexible; a mix of both waxes will ensure a strong yet flexible wax.

- To melt the wax, the wax is placed in a pot. To ensure safety, the pot is partially placed on the flame. When solid blocks of wax are placed on direct heat, the sudden contact with heat will cause the wax to 'explode'. The wax has to be melted slowly and when it is partially melted, the whole pot can then be placed directly over the heat.

- The shoe mold come in three parts. After soaking, the mold was tied together with rubber bands to ensure a tight fit and to prevent seepage of wax.

(Numbering of samples might be inconsistent, as some samples were broken before any recording can be done.)

- (Sample 1) Wax was poured into the top of the mold. Left the wax to 'set' and turn cloudy for about 4-5 minutes. The wax was then poured back into the mold. Placed mold in cold water to enable the wax to 'solidify' quickly. The mold wass taken apart and the shoe wass removed. The front definition of the shoe was not very good, as it was very thin and not precise. This could be because; the wax did not come in contact with that part of the shoe.

Placing the molds into cold water to 'solidify' the wax is a compulsory step within the process. Thus this step will not be described again for the process description of the rest of the samples.

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(Sample 2) Pour a small amount of wax into the mold and swill the wax around. Then pour the wax away and repeat swilling again. This method produced a better sample, the wax was evenly distributed to every part of the shoe.

(Sample 4) Loose weave muslin. Swill small amount of wax in the mold. Pour the wax away. Place the muslin into the mold. Then repeat the wax swilling step again. The sample was very uneven, the wax did not properly adhere to the muslin.

(Sample 5) Loose weave muslin. Place muslin into the mold. Swilled wax into the mold. Poured wax away. Swilling method was repeated. Successful sample, muslin was held in place by the wax.

(Sample 8) Paraffin wax with a tablespoon of petroleum jelly. Swilled paraffin wax in mold. Poured the wax away. Swilling method was repeated. The swilling process might have been done within too short a time thus not allowing full contact between the mold and the wax. Sample was very brittle and fragile. Sample broke into bits, within minutes of being removed from the mold.

(Sample 9) 500g paraffin wax with 2 heaped tablespoons of petroleum jelly. Pour mixture into the mold; swill until wax turns cloudy. Sample was sturdier then sample 8 because of the bigger amount of petroleum jelly and the longer contact between the mold and the wax.

(Sample 10) String diamanté. Cut the desired length of diamanté, position it on the wax shoe. Dipped shoe into a pot of liquid wax. The wax will help hold the diamanté in place. This method was difficult to control and only worked with straight lines.
Dipped diamanté into liquid wax and allow a thin layer of wax to harden around it. The wax acts as a 'putty', the diamanté will stick to the wax shoe in any desired pattern. The extra coating of wax took off the shine of the diamanté, which resulted in an 'antique' finish.

To experiment with a soldering iron. Recommended by Cath, the technician, she had experimented with the soldering iron during her undergraduate years.



(Sample 11) Soldering iron. The intense heat of the iron easily pierced through the wax shoe to form holes. Went on to create a series of random holes all around the shoe to create a delicate net/lace effect.

(Sample 12) Soldering iron with paraffin wax shoe. Experimented with creating straight lines on the shoe. Paraffin wax reacted in the same manner as the mixed wax when subjected to the soldering iron.

(Sample 13) Soldering iron with string diamanté on paraffin wax shoe. The aim was to melt the surface of the shoe and press the diamanté into the melted wax to fix it into position. Due to the intense heat of the iron, it quickly pierced a hole through the thin layer of wax. The diamanté was then fixed onto the shoe through the hole. Due to the weight of the diamanté, this application method produced a result that was not sturdy.

(Sample 14) Unraveled shower buff and soldering iron. Melting the upper layer of shoe and pressed the buff fabric into the soft melted wax to hold the fabric in position.

(Sample 15) Mix wax, petroleum jelly with half a gloss, scented lipstick. Petroleum jelly makes the wax more flexible and malleable. Melt mixture in a pot, the scent of the lipstick was still present even when it was dissolved. Swilled a small amount of wax in the mold. Leave it to set for a minute then smeared lipstick onto the inside of the shoe then repeat the swilling process. The lipstick tinted the wax mixture, and the smeared lipstick is visible through the second layer of wax. Then smeared lipstick over the front of the shoe and dipped it into liquid wax. The second layer of wax helped to 'trap' the lipstick into position.

(Sample 16) Nail varnish. Same process as sample 15. Some of the nail varnish formed filaments upon contact with the second layer of wax. This could be because the varnish was not dried properly and also could be because the varnish is ketone based and the wax is oil based thus not react well when mixed together.

(Sample 17) Pink and blue lipstick. Using the same wax and petroleum jelly mixture. Melt lipsticks in mixture. The lipstick took a long time to dissolve into the mixture. Performed the swilling method twice and smeared unmelted lipstick onto the shoe. Improper swilling process resulted in a missing 'front.

As the lipstick was not allowed to melt properly, the wax formed a double coloured shoe.

(Sample 18) Rubber bands and foundation. Mixed wax with petroleum jelly. Swilling process as before. Placed rubber bands into the mold before the second layer of wax. Liquid foundation applied onto the shoe. The liquid foundation took about 3 hours to set. Have to remove some of the foundation to form a thinner layer to enable the foundation to set.

(Sample 19) Rubber bands with lipstick wax mixture. The blue and pink lipsticks have dissolved to form a purple coloured wax. Made shoe out of purple wax using the same method as before. Place rubber bands horizontally across the front of the shoe and dipped it into liquid wax.

(Sample 20) Fabric dye with wax mixture. Mixed powder fabric dye (lilac) into liquid wax. The powder did not mix well with the wax because the powder is water based and the wax was oil based. The powder tinted the wax blue instead of lilac. Swilling process performed twice. And sprinkled dye powder into the shoe before the second layer of wax.

(Sample 21) Navy eyeshadow with wax mixture. Same process as sample 20. The pigment within the eyeshadow was not as intense as the dye thus a lot more eyeshadow had to be sprinkled to get the desired effect.

(Sample 22) Muslin covered shoe. Wrapped wax shoe with 2 layers of muslin. Poured liquid wax over the muslin and the shoe and left to set. Uneven texture on the outer layer of the shoe due to the pouring of wax.

(Sample 23) Liquid latex and muslin. Same process as sample 22, liquid latex was painted over the muslin and the shoe and left to set over night. Uneven colours on the surface, certain areas where there was a thinner layer of latex, the latex set to an opaque white and areas where there was a thicker layer, the colour was solid white.

(Sample 24) Liquid latex, fabric dye and muslin. Same process as sample 23. Fabric dye was mixed into liquid latex prior to coating. Fabric dye dissolved into the latex and formed the desired lilac colour. Uneven lilac colour on the surface of the shoe due to uneven application of latex.

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### WAX HATS

*Hat Mold*

- Found an appropriate man's hat at Barras Market. Wool hat with a brim.

- The hat was made of a close weave wool which will be suitable for casting as the material will prevent plaster from seeping into the hat.

- First fill the hat with clay. Fill in as much clay as possible and make sure it is a tight fit while retaining the original shape of the hat.

- Place hat on a wooded board. Create a stand for the hat by placing and molding clay around the brim. The clay should not be seen when viewed from the top.

- Create some 'walls' with clay. The walls should be 0.5 inch thick and higher then the height of the hat. Place the 'walls' around the hat, approximately an inch from the brim.

- Mix the plaster. Fill a pail with water. (Equivalent to the amount of plaster needed.) Scatter plaster into the pail by the handful. Make sure extractor fan is on to prevent inhalation of plaster. Keep scattering plaster into water until 'islands' appear. Then mix the plaster and water together ensuring that there are no lumps in the mixture.

- Pour the plaster mixture over the hat within the 'walls'. Ensure there is at least an inch of plaster all around the hat. Leave the plaster to set for approximately half an hour. The plaster will become warm to the touch as it sets.

- Remove the clay walls around the set mold.

- Shave off the sharp edges around the mold with a shaver.

- Turn the mold upside down. Remove clay from the crown of the hat. Carve 4 notches onto the top of the mold. These will form notches when the second layer of plaster sets on top of the existing mold.

- Create some short clay 'walls'. Place the clay 'walls' on the mold. 'Smudging'

the clay walls onto the mould ensuring that the walls are secure.

- Create a hole (to pour wax into the mold). Place a small block of clay on one side of the brim. Plaster will around the clay thus forming a hole.

- Prepare plaster mixture again and pour plaster over the hat. Scooping out excess plaster from the inside of the hat. Ensure there is an inch of plaster all around the hat.

- Leave the plaster to set. Remove the clay walls. Have off sharp edges around the mold.

- Separate the 2 parts of the mold.

- Experienced some difficulties when separating the mold. First chiseling attempt failed.

- The mold was placed in water to enable the hat within to swell thus pushing the molds apart.

- Pried the mold apart with the second attempt with the chisel and mallet.

- (Sample 1) Soaked the mold, tied the molds together with rubber bands. Placed mold into a pail to prevent wax from leaking onto the floor. Poured wax (Paraffin and multi-crystalline wax mixture) through the pour hole. Place mold into cold water to set the wax. There were problems separating the molds, it had to be pried open with the chisel and mallet. The top of the hat was missing; it might be because there was an air pocket around that area which prevented wax from flowing there. It was also very difficult to remove the hat from the mold. The wax was 'caught' in the crevices. The wax hat had to be broken apart in order to remove it from the mold.

- (Sample 2) Small crevices within the upper half of the mold was filled with clay. Any surface which might 'catch' the wax were smoothened out with clay. A layer of muslin is placed into the mold. Wax was painted onto the bottom of the mold to secure it in place. Wax was poured and painted on the mold. The mold was then placed in cold water to set. The hat was pulled out with the help of the muslin. The clay stuck to the hat and had to be washed off with a brush. The muslin secured the wax in place and pre

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