

# Make & Master - Wax

This project invites you to explore wax as a responsive, expressive material. Learning happens through touch, observation and experimentation rather than fixed outcomes. Use the prompts as gentle guidance, allowing yourself to play, pause and discover how wax behaves as you carve, melt, join and form. There are practical considerations, but the emphasis is on experimentation.

## Carving and Shaping Blue and Green Wax

Focus - understanding structure, line and volume through subtraction

### What Ways to Explore:

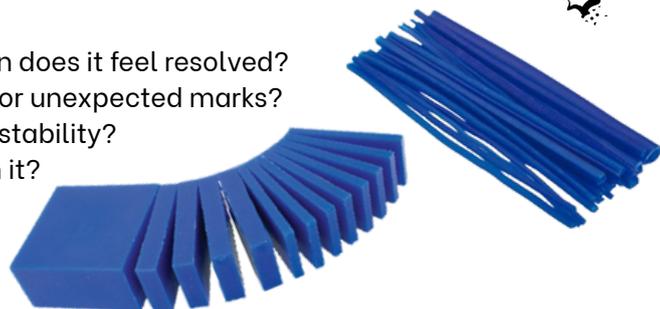
- Begin with simple geometric forms, blocks, cylinders or discs
- Explore carving away rather than building up
- Use different burrs, files and hand tools to create varied surfaces
- Pay attention to tool marks and consider leaving them visible
- Experiment with piercing, channels and negative space
- Consider how light moves across carved surfaces
- Work at different scales, one small piece and one larger, bolder form
- Pause regularly to look at the form from all angles

### Questions to reflect on:

- How does the form change as material is removed, and when does it feel resolved?
- Which tools give control, and which create more expressive or unexpected marks?
- How do scale and thickness affect strength, balance and castability?
- Do the marks and surfaces support the form, or distract from it?



Remember, you can combine the different types of wax.



[www.greenlakejewelry.com](http://www.greenlakejewelry.com)



[www.ringjewellery.co.uk](http://www.ringjewellery.co.uk)



FURTHER INFORMATION:

[www.creativetherapy.space/resources](http://www.creativetherapy.space/resources)

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## Using Heat, Joining and Wax Granulation

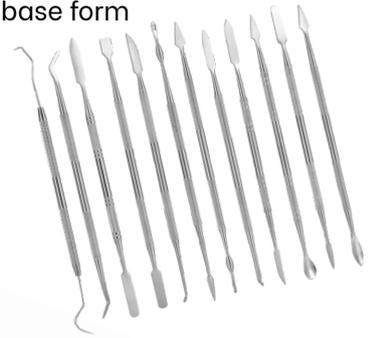
Focus- transformation through heat, texture and surface.

### What Ways to Explore:

- Use a heat pen to melt, draw and fuse wax surfaces
- Join separate wax elements together using heat
- Drip and build up wax rather than carving away
- Experiment with wax granulation, melting small fragments and applying them to a base form
- Explore controlled versus uncontrolled melting
- Allow gravity to play a role by working vertically
- Test how much heat is needed before detail is lost

### Questions to reflect on:

- When does the wax become too soft to hold detail, and how can I pause or cool it?
- How much heat is needed to move the wax without collapsing the form?
- What happens if I work in shorter bursts of heat rather than continuously?
- Where does adding material strengthen the form rather than overwhelm it?



Work by Award winning jeweller Ornella Iannuzzi



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## *Mitsuro Hikime, Organic Form and Flow*

Focus- movement, rhythm and intuitive making.

### *What Ways to Explore:*

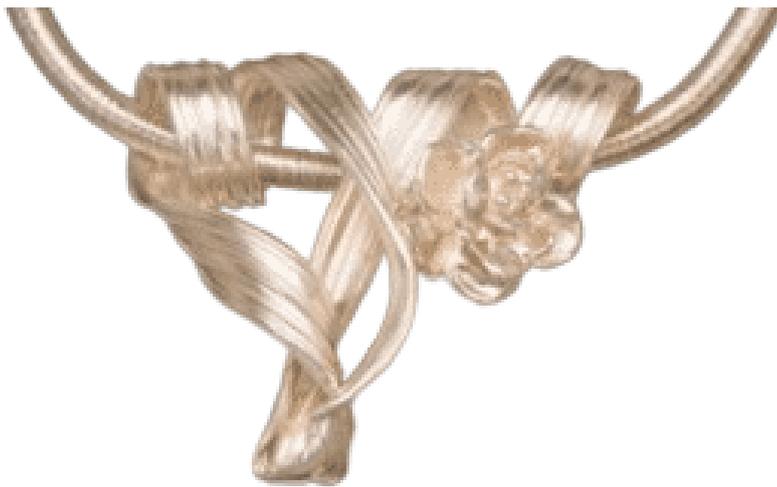
- Warm Mitsuro wax slowly using hands and hot water
- Pull, stretch and fold the wax to create flowing forms
- Twist and layer to build structure
- Explore making continuous forms such as loops or spirals
- Allow the wax to guide the form rather than planning ahead
- Consider wearability when making jewellery forms
- Make several quick pieces rather than one resolved object

### *Questions to reflect on:*

- Where does the material want to move?
- What happens when you work faster or slower?
- Which forms feel fluid or overworked?
- How can you use the wax form pieces that work with the body, not simply laid on it?

Becca Calmont

Blog Post



Mitsuro-hikime: A Casting Wax“ by Susan Zeiss



AliasArt



# Make & Master - Wax

## *Preparing Waxes for Casting*

- Check thicknesses and avoid areas that are too fine
- Ensure joins are secure and fully fused
- Smooth only where necessary, texture will translate beautifully into metal
- Label and photograph pieces before sending off

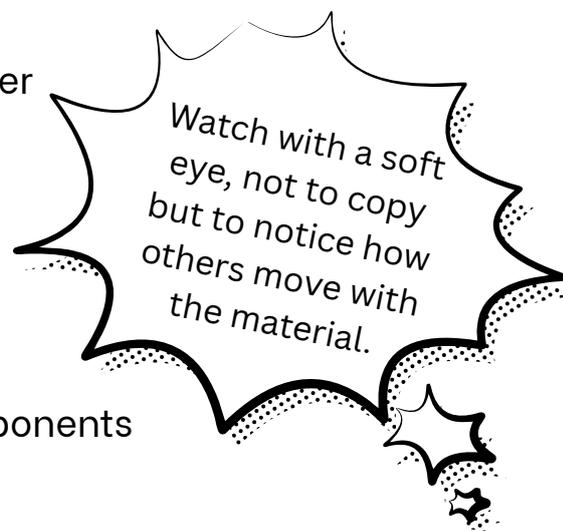
## *Once Cast in Metal, consider the following techniques:*

### *Surface and texture:*

- Filing and refining selected areas while leaving others raw
- Sanding to different grits to create contrast
- Hammering or planishing to alter surface character
- Exploring patination to emphasise texture

### *Embellishment and construction:*

- Soldering additional details onto cast forms
- Drilling and setting stones into thicker areas
- Combining cast elements with sheet or wire components
- Turning sculptural objects into wearable pieces



### *Reflection:*

- Compare the cost of fabrication vs casting
- Notice which details translated best using wax
- How can you use wax to translate your signature style

## *Suggested Reading, Watching and Inspiration*

### **Reading and reference:**

Tim McCreight - Practical Casting

Carles Codina - New Jewellery, Wax Carving

Russell Lownsborough, Danila Tarcinale - Wax Carving for Jewellers

### **Websites:**

[Kernowcraft](#)

[CooksonGold The Bench](#)

### **FURTHER INFORMATION:**

[www.creativetherapy.space/resources](http://www.creativetherapy.space/resources)