



# *Transcript*

## **Winston Wingo-The Lost Wax Process**

**Wingo:** Initially, you produce your sculpture in clay. This is a clay original. From the clay original, I produce a mold.

This is an example of a mold. This is the mold for the, uh, wax casting. You would paint layers of wax inside this mold to an eighth of an inch thick. This is what we refer to as a flexible mold because it is designed to pick up undercuts and detail, and you could easily remove the wax from the, uh, mold without damaging. Let's see...put this.... And, of course, you put this here back together again and this is your mold. Plaster is like the mother mold. It supports the, the rubber, the flexible mold material in which I make a wax casting of the original clay.

This is what the foundry would use for the casting process. They would take this piece and add the different kinds...what we would call gating and runners that would feed the bronze into the mold cavity. This would...for example, my wrists would be the pouring cup and my finger would be where it would feed the bronze into the main cavity. I'll make...the foundry would build a mold around this wax original.

And once the mold is completed, they place it inside a kiln...a oven...a burn-out kiln to remove the wax. And this is where you get the term "lost wax" because you literally lose the wax, and, hopefully, you lose every drop of the wax because, if by somehow there was a small amount of wax in the mold cavity, it would ruin the entire casting. Because once the molten bronze poured hits any of the wax, this will become like a little Roman candle. The bronze will come out of the mold and you'll ruin the entire casting.

*End of video*