

Mastering occlusion

Preformed wax patterns speed set-up time and provide consistency.

By Jörg Müller, Information provided by Aesthetic-Press LLC.

Designed to help users achieve maximum restorative consistency, prefabricated OccluMaster wax patterns can be used in both the lost-wax casting and ceramic pressing techniques. The wax material is firm enough to place the prefabricated full anatomic wax crown into occlusion without breakage and malleable enough to carve like regular carving wax to modify contours.

Following are steps for fabricating a pressed-to-metal posterior crown.

01 Articulate the cut and trimmed die and check for occlusal clearance (**Fig. A**).

02 Before applying the wax pattern, cover the margins with a margin wax (**Fig. B**).

03 Warm the wax pattern from inside and outside using a hairdryer. Once it shows signs of slight surface shine, the crown can be placed in position on the die (**Fig. C**).

04 Expose the wax to warm air again to maintain the proper operating temperature (**Fig. D**) while gently closing the articulator. *Note:* Depending on the situation, you can either achieve a final position at this time or establish the final occlusion through gentle increments of warm air and further closing of the articulator

(**Fig. E**). At this point, more wax can be added at the buccal to stabilize the position of the tooth.

05 Once the crown is in place and its position is achieved, make any necessary adjustments such as working on the approximal contact area (**Fig. F**).

06 Check the occlusion with contact paper to ensure a very light occlusion in wax. *Note:* Being so soft, wax often leads to an increase in bite if the occlusal contact points are not established correctly. Make sure the initial wax model is as perfect in form as possible, because any flaw in the original will cause an equal flaw in



OccluMaster

Features

- Prefabricated wax patterns designed to save time and enhance consistency
- Carve easily, yet strong enough for detailed work
- Suitable for casting or pressing procedures
- Four anatomy styles: "tripod" style OccluMaster Classic, softer OccluMaster Classic-Plus, more-detailed OccluMaster Premium, and OccluMaster Natural
- Can be combined for use in bridge cases

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Fig. A The articulated die is checked for proper occlusion.



Fig. B Margin wax is applied to the die.



Fig. C The wax form is air-warmed on the inside and outside then positioned on the die.



Fig. D Exposing the wax to warm air helps maintain the proper operating temperature.



Fig. E Gently closing the articulator on the air-softened wax helps achieve final occlusion.



Fig. F The approximal contact area can be adjusted and the occlusal anatomy refined as needed.



Fig. G The finished wax crown will have an overall thickness of 0.3-0.5 mm.



Fig. H The Aesthetic-Press Classic ingot is selected for pressing over the metal coping.



Fig. I A single bake glaze is all that is required to achieve exceptional esthetics.

the outcome (Fig. G). The goal is to wax the crown to its ideal form; no over-contouring is necessary at the margins. The porcelain will flow in the central groove even with a thickness of 0.3-0.5 mm. On a buccal wall, a minimum thickness of 1.0 mm is recommended to achieve the desired color variations.

07 Adjust the approximal contact area and refine the occlusal anatomy. In cases with very little occlusal reduction, the result will be the same using the OccluMaster wax pattern. Some situations, such as a bridge-type construction, require removing some of the approximal wall, but for the most part, the mold can be used in its original shape.

08 After investing the crown, press over the metal coping using the Aesthetic-Press Classic ingot (Fig. H). Note: This universal ingot can be used for all colors. The necessary chroma is usually produced with one glaze bake, or sometimes two (Fig. I).

The individual patterns also can be used in combination for multi-unit bridge restorations (Figs. J, K, L).

The result is a system that is designed to make it easier for the technician and the laboratory manager to control and achieve higher output, while maintaining the desired level of quality with each case.

While it can take time to adjust to any new system, the ultimate payoff will be very satisfying. **lab**



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Fig. J The wax forms can be used in combination for pressed bridges.

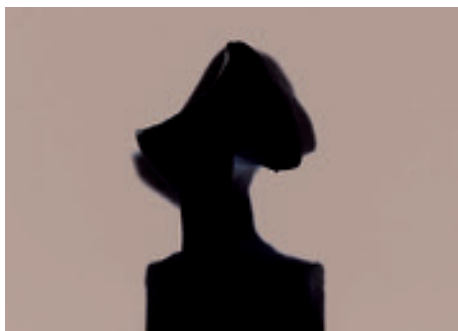


Fig. K The pressed result using the Aesthetic-Press Classic ingot.



Fig. L With one glaze bake, the natural surface and texture is established.

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