Getting Started Making

Doll Bodies
For Use With
What A Character™
Push Molds
By Maureen Carlson
and Wee Folk Creations

Weefolk.com
A question that we often get asked is:
“I’ve purchased some of your What A Character™ Push Molds, but now what? How do I use them to create dolls?”

In this tutorial you’ll find some simple ideas for how to do just that.

It all starts with the body, or the armature, which is the term used for the framework around which a doll is built. Some doll bodies start as purchased forms which you use as-is. Others are modified by snipping, wrapping with string to change the shape or inserting wire for added strength. You’ll also find ideas for armatures that you can make yourself using easy-to-find materials such as chenille stems, wire, tape, fabric, fiberfill, needle and thread, newspaper and cardboard.

For those of you who aren’t familiar with our What A Character™ Push Molds, you can order them through our website: http://www.weefolk.com as well as on our Etsy site: http://www.etsy.com/shop/maureencarlsonstudio

Included In This Tutorial Are:
- Wooden Manikin Forms—pg.3
- Purchased Muslin Doll Bodies—pg.4
- Found Objects—pg. 7
- Paper or Cardboard Cones—pg. 8
- Chenille Stem Armatures - pg. 10
- Wire Armatures—pg. 15
- Body Proportions— pg. 19
- Tips & Tricks for Push Molds—pg. 23
These widely available wooden forms come in a variety of sizes and styles. They are perfect for the doll maker or figure artist who wishes for a quick, stylish and easy-to-position armature. For sources, search on-line under Artist Drawing Manikin.

**Idea #1: Paint the Manikin and Add a Mask**

The Sun Doll Mask was made from Mold-25 Sun

In order to attach the mask, press holes into the sides of the mask, before baking. After baking, holes can also be drilled. Then attach with wire, elastic or yarn. A bit of glue under the mask will hold it in place.

**The mask for this 12-inch tall St. Nicholas was hand-sculpted, but you could use our What A Character™ Molds F1 or F17.**

**Idea #2: Pad the Wood Manikin, then Dress it**

From Our Archives: I created this St Nicholas doll for the December 1995 Handcraft Illustrated magazine. The wood manikin was left as is, but was padded to add bulk to the body. For the face, a clay mask was attached over the wooden head. He was then dressed with traditional St. Nicholas clothing. He has cloth mittens which cover his wooden hands.

The padding was strips of soft fabric, such as t-shirt material, that were wrapped tightly around the body, then held in place by stitching with needle and thread. You could also use glue, but stitching is more immediate. For a bulkier figure, tuck bits of fiberfill between the fabric strips.
IDEA # 3: Begin with a Ready-Made Cloth Doll Body

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GET A HEAD START!
Both of these dolls began with the ready-made muslin doll body which is pictured at upper right. It is 14 inches tall and comes with wire inserted into the arms and legs so that it is bendable.

DO A SEARCH: This body is one of many versions and sizes on the market. Since suppliers and styles change quite often, do a search to see what is available in your area or on-line.

PAINT OR DYE the Muslin Body.
Add color to the cloth body so that it can double as clothes, as illustrated by the blue floral doll, above.

MOLDS used for both dolls on this page are What a Character ™ Molds F11H for the hands and B18 for the boots. The faces were made from What A Character™ Mold-20 for the blue doll’s face and Mold F19 for the red-head’s face.
Begin with a Ready-Made Cloth Doll Body, Then Change it. Make it Your Own!
This 14-inch cloth body comes with wires in the arms and legs which makes it able to be bent and posed.


4. Cut off end of cloth hand, being careful not to cut wire. Insert arm wire into hole in arm/wrist. Note that the clay ring around arm keeps the fabric in place.

5. Turn under fabric edges around wrists. Stitch hem with a running stitch. Pull threads to create a tight fit.

6. Cut off cloth feet, being careful not to cut wire. Glue cloth leg and leg wire into hole in boot.

MOLDS USED:
Mold-20 for the face, F11H for hands and Boot

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The dolls on this page have mask-type faces that are sewn onto purchased muslin bodies. Some of the bodies were altered by cutting off the ends of the muslin arms and legs, then adding clay hands and feet, just as was done with the dolls on the previous page.

CLOTHING: Lace trim and ribbons complete the little lady dolls, above. The hair is wool roving and yarn. Fabri Tac by Beacon is my glue of choice for gluing hair to polymer clay.

PAINTED BODY: The doll in the box has a body that was painted with acrylic paints.

PERMANENT MARKERS: Use markers to draw features and patterns onto the clothing.
IDEA #5: Imagine How You Might Use Found Objects as Armatures

The challenge here is how to connect the parts so that the structure is sturdy. A drill and wire are your friends!

Title: “Foundation”
Title is based on the teamwork of ants.

Made from paper clay, aluminum foil, white duct tape, masking tape, vines, wire, dyed silk, acrylic paint, with a hand sculpted face

Made from polymer clay, wooden box, sticks, curtain rod finial, string, vine, wire, a key, acrylic paint, corks, glue

MOLDS: Mold-27 Tribal and Mold-26 Moon

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Made from paper clay, polymer clay, driftwood, wire, acrylic paint with a hand-sculpted face and hands

Title: Never Alone
IDEA #6: Use Newspaper and Cardboard Cones to Create Armatures

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MOLDS USED TO CREATE THESE 3 SANTAS:
Hands: Molds F10
Faces: F4, F5 and F5

BEGIN WITH A CONE:

Yes, all of the Santa figures on this page began with a cone shape. I used stacked layers of newspaper, but you could start with one of the cones pictured above. What I like about the newspapers is that I can control the width and height. Once the cones were stacked, packed solid with newspapers and taped with duct tape, they were very sturdy.

The thumbnail photos below, taken from our Santa Playshop DVD Class, show adding wire arms, a dowel for the backbone and layers of fiberfill and strips of cloth to hold it all together.
Once the newspaper cones are padded with quilt batting and wrapped with soft fabric, it’s hard to believe that it all starts with simple layers of newspaper.

Once the figure is padded to each character’s unique body build, add clothing.

Note also that the head is built on a wire. This allows positioning of the neck and head to give each one “attitude”.

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SANTA PLAYSHOP:  
For more info, patterns and step-by-step video instructions with Maureen, see our Santa Playshop DVD Class, available for sale at:  
maureencarlson.com/class17_santaplayshop.htm
Idea #7: Use CHENILLE STEMS to Create YOUR OWN ARMATURE for a 5-inch Doll

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- Perfect for lightweight dolls
- Made from easy-to-find materials
- Poseable
- Can be altered to create a whole crew of little play characters

MATERIALS
Polymer clay for face and hands
Molds, sizes 1 1/4 inch for face, 3/4-inch for hands and 1-inch for feet
Chenille stems, 3, each 12 inches long
An old t-shirt
Fiber Fill
Aluminum foil
Seed beads, 2, for eyes
Acrylic paint for adding detail to face
Needle and thread
White glue

BODY and HEAD: Fold one 12-inch chenille stem in half forming a 1/2-inch loop in the center. Twist 3 times, just below the loop, to create a neck.

LEGS and ARMS: Cut four 6-inch pieces for arms & legs.

GLUE: To help clay adhere to the fuzzy chenille, brush the head loop, neck and one end of each arm and leg with white glue. Let dry.

HEAD: To form base for head, wrap foil tightly in and out around the chenille stem loop to create an egg-shaped skull. Add clay face over the foil. (See page 23 for tips and tricks.)

HANDS and FEET: Press chenille stems into the clay wrists and ankles. Press and smooth clay. To help fabric clothing stay in place, add clay rings around wrists and ankles.

BAKE all pieces, following clay manufacturer’s directions.

MOLDS Used in Sample:
What a Character ™ Molds F11H and F12F for hands and feet and Mold A for the face.

NOTE: See page 23 for tips and tricks for using the What A Character ™ Push Molds.
Wrap leg and arm wires around body wire. To make the structure stronger, be sure and wrap some of the arm and leg wires across the shoulders and hips and around the opposite side of the body.

Use needle and thread to secure the strips in place. If this will be a play toy, take extra care to secure the strips in places where the body bends.

Bend body wires to form a 2-inch tall loop. Wrap ends together around loop. Bend arms at shoulders, 2 1/2 inches from fingertips. Bend legs at knees, 2 1/2 inches from heel.

Fill the body cavity with fiber fill. Cut narrow strips of t-shirt material. Wrap strips tightly around body and legs, filling out the form to the shape of the character’s body. Fat? Add more fiberfill. Skinny? Use less and pull the strips very tightly around the wires.
CLOTHES: The pictured clothes at bottom right are made from felt. To create patterns for clothing, lay character onto paper toweling and draw around body, adding an extra 1/2 inch on all sides. Pin together and see if it fits. If not, adjust as needed and try again!
If you want to make a doll, but aren’t sure how long to make the arms and legs, or how big the head should be, start with a photo or drawing. Enlarge the photo to the same size as the doll or figure that you wish to make.

Lay the Chenille Stems on top of the drawing, leaving room for the wrapping which will add to the size of the body.

This 9-inch doll was made the same as the 5-inch character on pages 9—11 except ten to twelve 12-inch chenille stems were used instead of 5.

Chenille stems are easy to bend and wrap, even without tools, so they are perfect for small, lightweight dolls, even the pictured one, which is 9 inches tall. However, if the doll’s head is heavy, or if you wish the doll to stand, you’ll need to use a stiffer wire. You’ll find directions for that on pages 15—18.

To make the legs stronger, the 12-inch chenille stems for the legs are doubled along the length of the legs.

Twist the doubled wires together from the foot to the hip.

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Secure the arms and legs by wrapping the chenille stems first around the joints at the hips and shoulders. Then cross over the hips or shoulders and continue along the sides of the body.

Strengthen the armature by wrapping 4 to 6 additional chenille stems around the legs, arms, torso and neck.

Stuff the body cavity with fiber fill. Wrap the body with thin strips of t-shirt fabric, sewing ends in place as needed to make the strips secure.

What a Character Molds Used:

Face: Mold A, 1 1/2-inch
Hands: Mold F11H
ABOUT WIRE

If you need a sturdy armature to support a doll or figure, build one from wire. The gauge used depends on how tall the doll is plus how much weight the wire has to support.

When looking at wires remember that the higher the number the thinner the wire. The wires available at craft stores in the floral department usually range from 16 to 22 gauge, with 22-gauge being less strong than 16 gauge.

The 7-inch tall character below was built with 14-gauge steel wire from the hardware store. I use a lot of it so I bought it in a 1/4 mile spool that is packaged for electric fencing. Might be hard to find in the middle of the city, but do a search in your area to see what you find. I do love my hardware store!

The wires shown above are part of the armature of the doll pictured at right. If I were going to make a much larger figure, I would use two pieces of 14-gauge wire for each leg, securing them together by wrapping with a smaller wire.

For this doll I used wire rather than chenille stems as I wanted it to stand. Chenille stems would not have been sturdy enough to support him, even though he is shorter than the doll on the previous page. He is the heavier of the two.
Use WIRE, continued ...

MEASURE and CUT WIRES
These diagrams show the steps I use when creating a wire armature. Notice that the arms, legs and head/trunk are each a separate piece of wire.

There are many ways to create wire armatures, but this one works well for me. It is strong; it is easy to adjust if I get some of the measurements a bit off, and it requires very simple tools.

Tools to include in your dollmaking kit are a good pair of heavy-duty wire cutters, masking tape, 24 gauge wire for wrapping the wired joints, and, for holding and bending the heavier wires, 2 pairs of pliers.

SCULPT FIRST
Usually I sculpt the head, hands and feet directly onto the separate wires. I assemble the armature after the clay parts are finished, including the hardening stage.

ASSEMBLY
Chenille stems are easy to wrap around each other, but not so the 6 to 18 gauge wires that I use for doll-making. I wrap the joints with a smaller gauge of wire to hold the pieces together. The diagram at right shows the places where critical joints need to be wrapped and secured together.

NOTE: Be sure to twist the ends of the wrapping wires together so that they won’t come loose.
5 Steps to a Sturdy Armature

1. Measure and cut the wires.
2. Sculpt clay head, hands and feet/shoes onto wires. Bake or air-dry clay according to manufacturer’s directions.
3. Tape one completed leg wire and one completed arm wire to head/trunk wire.
4. Tape the other arm and leg wires in place.
5. Tightly wrap all joints with 24-gauge wire to hold everything together.
To Complete Body

1. Stuff body cavity with fiber fill.
2. Wrap body, arms and legs with strips of t-shirt material, or, for larger dolls, with lightweight quilt batting or sweatsuit material. Tuck in more fiber fill if needed.
3. Sew t-shirt strips together if they seem loose. Tack any loose ends in place with small stitches.
4. Paint face and hands with acrylic paint.
5. Add hair and clothes.

Tightly wrap all joints with 24-gauge wire to hold everything together. Twist ends of 24-gauge wire together so that they won’t come loose.
Let’s Talk About
BODY PROPORTIONS

The dolls pictured above all have a head that is made from our What A Character™ Push Mold F17. It’s the same head for each doll, but the rest of his body was stretched or reduced to create a figure that I thought would make a great doll. Each one makes me smile.

The point here is that you, as a dollmaker, get to make lots of choices when you create a doll. If the figure isn’t meant to be realistic, there aren’t really any rules about proportion. You can just create to your heart’s content. It really is all about your vision, your self-expression, and what you’re trying to say with the doll. LISTEN TO YOUR OWN VOICE. CREATE!

But, IF your intention is to make a realistic doll, then proportion really matters. If you’re curious about all of this proportion stuff, read the next few pages.

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1. “Which mold should I buy if I want to make an 8-inch tall doll?”

2. “If I want to make a character using a 2-inch face mold, how tall should that character be?

We get these questions, or ones similar to them, almost every week. Sounds pretty simple, but the answers aren’t quite that easy. Consider these photos and you’ll see what I mean.

In the top photo, all 4 characters look about the same height, but we certainly couldn’t use the same size face mold for all 4 faces, even if their facial features were the same. The sizes of their heads in proportion to their bodies is very different from each other.

In the bottom photo, we could use a 2-inch face mold for each character, but only if the height of each figure did not matter.

To illustrate how important body proportions are, let’s pretend that we’re going to make all 4 of the figures on this page as dolls or clay figures.

Let’s Begin.

FIRST DECISION: Will they be displayed together or separately? If they will be displayed separately, we could make them any height that pleased us.

If displayed together, based on the above photo, we would need to make sure that each one’s height and body proportions stayed the same in relationship to the other three. The man would always be the tallest and the gnome, minus his hat, would be the shortest. We might start by choosing how tall we want the tallest one to be.
Notice the proportions and relationships: In making dolls, when working from a drawing or a picture, pay attention to the size and placement of the facial features, the width of the body and the length of the arms and legs. But it’s more than just that. A critical measurement is the size of each head in relationship to the size of the bodies, arms and legs.

How big are their heads? Looking at the figures on this page, we see that the little boy’s head is the smallest, which we expect, while the gnome has the biggest head, yet he’s the shortest of the 4. What’s up?

Realistic or a caricature? When creating artistic representations, as in caricatures or fantasy creations, we often exaggerate the size of the body features, including the head. Therefore we accept that the pirate and the gnome have bigger heads than the average person of the same age. Though the heads are large in relationship to their bodies, we read them as adults by the placement and size of their facial features.

Caricature or Realism? For realistic figures, proportions are really important. If the proportions are just a bit off it will look like a caricature, even if that wasn’t our intent. A key measure is the size of the head in relationship to the size of the body, arms and legs. This relationship changes with the age that is represented.

We express this by measuring how many heads tall the character is.

How many heads tall? We look at a caricature or a mythical character, such as the pirate and the gnome, and can tell right away by their facial features that these characters are adults, but that they differ from the average in some way. Without really knowing it, we are “reading” the body/head relationship to aid us in understanding what or who we are seeing, even if no other clues are given.

A Bit About Averages …
The average adult is 7 1/2 to 8 heads tall.
The average 2-year old is 4 1/2 heads tall.
The average newborn is 4 heads tall.

Note that the term used above is “average”. None of us is exactly average, nor is that the goal in dollmaking … to make average dolls. But, understanding a bit about human anatomy and proportions gives us a place to start. The human race comes in such variety! So does imagination. And thank goodness for that!
In the photo above, the pirate is 4 1/2 heads tall; the hunched-over man is 7 heads tall; the little boy is 5 heads tall and the gnome is 3 heads tall. This measurement, for each of your creations, is important when deciding which face mold will work for your doll or figurative.

Now, to answer the questions on page 19:

1. “Which face mold should I buy if I want to make an 8-inch tall doll?”

   Process: Using the 4 characters above as examples, divide the desired height (8) by the number of heads tall. The answer will give the size of the Face Mold that is needed.

<table>
<thead>
<tr>
<th>Character</th>
<th>Desired Height (8)</th>
<th>Number of Heads</th>
<th>Size of Face Mold</th>
</tr>
</thead>
<tbody>
<tr>
<td>PIRATE</td>
<td>8</td>
<td>4.5</td>
<td>(Use a 1 3/4-inch or 2-inch Face Mold)</td>
</tr>
<tr>
<td>RED-SHIRTED MAN</td>
<td>8</td>
<td>7</td>
<td>(Use a 1-inch to 1 1/4-inch Face Mold)</td>
</tr>
<tr>
<td>BOY</td>
<td>8</td>
<td>5</td>
<td>(Use a 1 1/2-inch to 1 3/4-inch Face Mold)</td>
</tr>
<tr>
<td>GNOME</td>
<td>8</td>
<td>3</td>
<td>(Use a 2 1/2 to 2 3/4-inch Face Mold)</td>
</tr>
</tbody>
</table>

2. “If I want to make a doll using a 2-inch face mold, how tall should that character be?”

   Process: Using the 4 figures above as examples, multiply the size of the mold by the number of heads tall that the figure will be. The answer will give the estimated height of the finished doll.

<table>
<thead>
<tr>
<th>Character</th>
<th>Mold Size (2)</th>
<th>Number of Heads</th>
<th>Estimated Height</th>
</tr>
</thead>
<tbody>
<tr>
<td>PIRATE</td>
<td>2</td>
<td>4.5</td>
<td>9 inches tall</td>
</tr>
<tr>
<td>RED-SHIRTED MAN</td>
<td>2</td>
<td>7</td>
<td>14 inches tall</td>
</tr>
<tr>
<td>BOY</td>
<td>2</td>
<td>5</td>
<td>10 inches tall</td>
</tr>
<tr>
<td>GNOME</td>
<td>2</td>
<td>3</td>
<td>6 inches tall</td>
</tr>
</tbody>
</table>
Tips and Tricks for Using What a Character™ Push Molds To Make Dolls

CLAY SHAPE: When using the smaller face molds, form the clay into a cone shape before pressing it into the molds. The tip of the cone should fit into the nose.

CLAY SHAPE for LARGER MOLDS: For larger molds, it will be easier to form a concave shape if you start with a very short, flat cone shape.

CONCAVE SHAPE: Press the clay into the mold so that the back is concave. This will allow it to fit over the head armature. The tool that I’m using is made from clay. Using a tool will really save your thumbs!

EASY REMOVAL: If the clay won’t come out of the mold, loosen edges, then lift with a second piece of soft clay.

FOIL SIZE: One way to estimate the size needed for the foil armature is to fit it into the clay mold. Is there room left all around for clay.

TOOLS: The pictured tools are my “can’t do without” favorites for sculpting. I used them here to tweak a face from Mold A.

OPTIONS FOR EYES: Use a needle tool to press seed beads into center of eyes to create an instant iris and pupil. Another option is to use a knitting needle to press a slight indentation into center of eye. Then use a sharp needle tool to add a tiny dot for the pupil. Both examples above are from Mold A.

FEMININE/MASCULINE: Compressing the sides of a push mold face to make it smaller will increase the size of the features and make it look more masculine.

FOIL ARMATURE: Form the foil armature in the shape of a slightly tilted egg. The point becomes the chin. To smooth foil, roll on the work surface. Add the clay mask. HARDEN FACE before adding back of head.

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**BLEND:** Add the back of the head and the neck to the already-hardened clay face. Trust me! It’s easier to do this in two steps! If using polymer clay, you’ll find that 91% isopropyl alcohol helps blend the clay seam. Press in a hole where the ear will be.

**EARS** Begin ears as a flat teardrop shape. Hollow out center with a rounded tool. Used here is a paintbrush handle.

<table>
<thead>
<tr>
<th>BLEND: Use fingers, knitting needle and brush to blend clay into the side of the face.</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRESS and ADD BALL: Press ear in place with end of paintbrush. Add a small ball of clay for the front part of the ear.</td>
</tr>
<tr>
<td>SHAPE NOSE: To add the nostrils and the undercuts around the sides of the nose, use a knitting needle.</td>
</tr>
<tr>
<td>BRUSH IT: A good quality flat or filbert brush is perfect for blending clay in those places where your fingers don’t fit.</td>
</tr>
<tr>
<td>ADD A SMILE: Indenting the corners of the mouth, just a bit, will make for the beginning of a smile. Use a knitting needle with a blunt tip. Smooth with brush.</td>
</tr>
<tr>
<td>ANOTHER EYE OPTION: Indent center of eye, then add a tiny ball to create a ringed iris. Make tiny dot in center to create a pupil.</td>
</tr>
</tbody>
</table>

Faces on this page are from What A Character™ Mold A, 1 1/2 Inch face.
PRESS AND SQUEEZE: One face mold can create a whole family of characters. Experiment. See what happens when you squeeze, stretch and compress the sides. It’s easy to smash the clay and start over if you don’t like it! Molds pictured are What A Character™ Molds F4 and F5.

LEARN TO SCULPT: The What A Character™ Puzzle Face Molds, PF 1—4, are designed to help you learn to sculpt. The molds contain the pieces of the face, which you put together like a puzzle.

What A Character™ Puzzle Face Molds: At far left are pieces for our face mold PF1. The next photo shows 2 versions of PF3. The shape of the face is determined by the shape of the clay and foil egg underneath.

AN INVITATION TO PLAY!

All of the faces at left were created from one mold (What A Character™ Mold F1) and polymer clay. Added in was a bit of time sprinkled liberally with “what if” curiosity and tweaked with imagination. Molds are a great way to practice your sculpting skills.
How About Hands and Feet?

Average proportions for hands and feet:

Average adult hands are 2/3 to 3/4 the length of the head.

Average adult feet are just a bit longer than the head.

If you’re used to looking at the doll Barbie’s hands and feet, these proportions may seem way too big! Use the above measurements as a guideline, but follow your own whim and fancy when making dolls. The size of hands and feet can make a statement about the power and position of the doll.

BEND WIRE: Over time, a straight wire, even if superglued in place, is very likely to come loose from the hand. A slight bend or tiny loop in the end of the wire will help secure it into the soft clay. Then harden or bake with wire in place.

SUPPORT THE FOOT: Sometimes it’s OK to just stick the leg wire into the top of the ankle. But, if the figure is going to stand, it’s a good idea to have a strong wire inside of the foot in case the clay foot warps or bends. Yes, this can happen.

SLIT BACK OF LEG: To insert wire, slit back of leg just enough to make room for wire.

Blend seam in back of leg. With polymer clay, 91% Isopropyl alcohol helps blend clay.

Smooth seam until seam disappears.

Dollmaking is oftentimes a motivation for being more observant. One size does not fit all! The above photos show some of the variations that we have in molds.
A Couple of Bonus Ideas!
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BEND THE FLEXIBLE MOLD:
The photos above show the What A Character™ Mold B2 being bent and stretched to create a different-sized face than the actual mold cavity. Clay is then pushed into the stretched mold. This same face from Mold B2 is in photo at right.

Start With Beads: Dolls and figures can be created sort of like beads on a string, or on a stick, or dowel or threaded rod. Combine face beads with found items to create a mixed-media piece.

Molds used in Photo: B and B2

Molds used in Photo: Mold-B2, F11H and F12F for hands and feet.
RESOURCES
for
MORE IDEAS AND TIPS AND TRICKS
FOR USING POLYMER CLAY
with the
What A Character™ Push Molds

FREE HOW-TO PAMPHLETS for each of our silicone rubber molds are available for download at the bottom of each of our mold description boxes on page
http://www.weefolk.com/molds_list.htm

DVD CLASS: Santa Playshop, available at WeeFolk.com and Etsy.com at MaureenCarlsonStudio

TUTORIALS for Free and For Purchase:
http://weefolk.com/download_projects.htm

BOOKS:
Family and Friends in Polymer Clay, by Maureen Carlson. This book is out-of-print but is available on-line through many resale sites. If you want help with learning how to use polymer clay, plus more details about sculpting faces, this book is full of information. It’s one of my personal favorites.

Art Faces in Clay, Dolls, Altered Art and More, by Maureen Carlson. This book, too, is available on many on-line sites. It was published in 2004 with emphasis on the 4 Design Molds that were originally licensed to AMACO. At weefolk.com we sell three of these molds as Mold-25, Mold-26 and Mold-27.

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