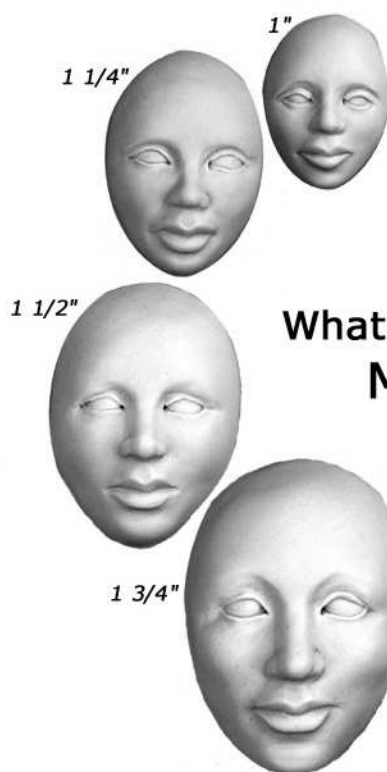


Note: This pamphlet is included
with each Mold A



What a Character[®] Mold A



Calendula Anne



Poppy Marie



Zinnie Louise



Delphinium Blue

Note: Finished examples
are shown above.

*Four Feminine Faces
with Serene Expressions*

designed by Maureen Carlson



Produced by Wee Folk Creations
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Prior Lake, MN 55372
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What a Character[®] Flexible Push Molds

There are four faces included in this push mold, but, because the face will still be soft when you pull it from the mold, you can literally create hundreds of different faces. Your imagination, and a little practice and a few tricks, are all it will take to produce amazing results.

These molds are perfect for use with both polymer and air-drying clays or modeling compounds. If your clay is especially soft and sticky, you may need to brush the mold prior to each use with a very light dusting of cornstarch or baby powder. Maureen prefers the baby powder that is made from cornstarch. Be sure and brush out any excess powder.

MAKING A FACE Begin With a Cone:



Roll desired amount of clay into a smooth ball. No wrinkles! Form ball into a very short cone shape. If the cone is too tall, it will fold over when you press it into the molds, creating a wrinkle.



Press point of cone into nose. Note that the point should be small enough to fit into the nose area. If the point is too large you may get a flattened nose.



Use thumb to press cone into mold. **BE CAREFUL NOT TO LET CLAY MOVE OR SLIP** in the mold. If it does, you may get 4 eyes or three lip lines. With practice you'll learn to hold the center still while you press the edges of the clay up the sides of the mold. There is usually no need to fill the middle of the mold, as you will be putting it over a rounded foil or fabric "head". Carefully trim away any excess clay.



REMOVING THE FACE FROM THE MOLD

Flex the mold slightly to loosen clay from edges. (Don't flex mold too much or you'll squash the center of the face! Unless of course you like that look!) Take a second piece of clay and press it onto back of clay face, then slowly lift face straight out of mold. This is usually the cleanest way, resulting in the least amount of extra mold marks. Experiment to see what works for you. You can always roll the clay into a ball and start over. Right?



The shape of the face is determined by how you pinch, press, stretch and flatten it, but it is also altered by the amount of clay that you use. In this photo there are three faces made from the Delphinium Blue 1 $\frac{3}{4}$ inch mold. Same lips, but they look more like sisters than triplets. If you plan to use the mold to make a flat-backed face pin, you might want to consider filling the mold only a little way, as was done for both smaller faces in the photo.

ADDING DETAILS TO FACE

You've probably noticed by now that there are some critical details missing in these faces, for instance, nostrils. And the sides of the face and the chin area seem wider than the average face. That was intentional, as push molds can't have any undercuts, or parts that might stick out from the mold and rip or scar the face when it is pulled from the mold. If you want these details, you'll need to add them. You can do this at any time before baking, but oftentimes it's easier to work with the face if there is something solid under the face to give you a handle to hold or something to push against as you add the details. Following are two methods that Maureen commonly uses.

MAKING MASKS

To create a hollow-backed mask to place over a ready-made head, such as on a muslin doll, begin with an egg-shaped mound of aluminum foil that is approximately $\frac{1}{2}$ the size of the face. Roll the front of the egg against your work surface to make it smooth and even. Press egg against work surface to make back very flat. Make face from mold, being sure to make back of face concave by using less clay than is needed to fill mold. Carefully press face over front of foil egg.





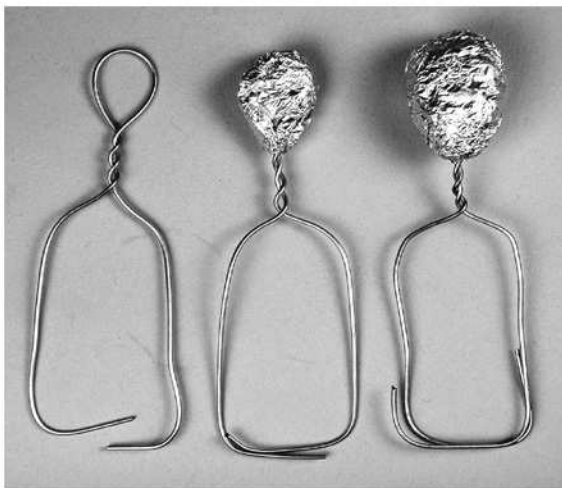
To shape head, use fingers to smooth clay towards sides of head and under chin. On the larger faces you can also press sides of face gently between hands. Note that the cheekbone area is often the widest part of the face, then it decreases slightly as it reaches the ears.



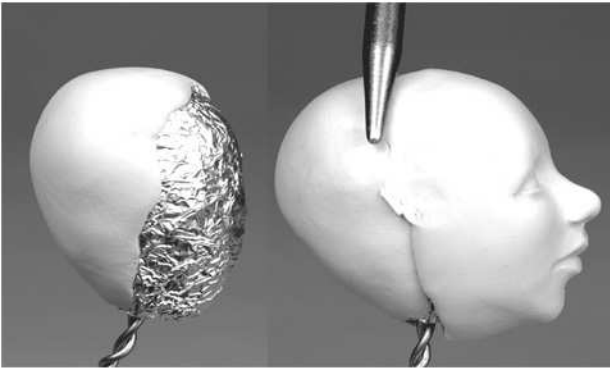
Press underside of chin back towards neck, being careful not to erase chin. You may need to add more foil under chin area to help define it. Trim away extra clay so as not to trap foil egg inside clay head. After face is baked, the foil egg can be removed, leaving a hollow mask.



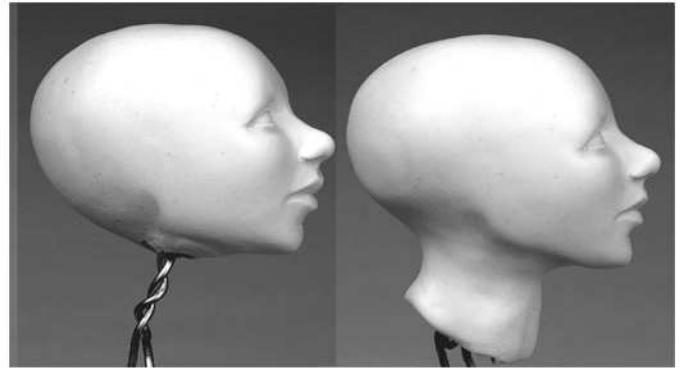
When shaping chin and jaw area you'll be creating a soft triangle shape under the chin. This is the jaw bone.



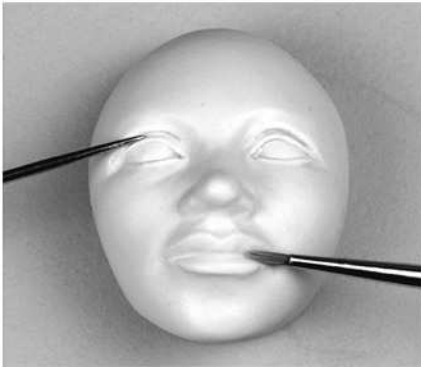
If you're going to be adding a neck and creating a clay figure or fabric doll, then you might want to start with a **wire armature**. Pictured is 18-gauge florist wire that is bent in the center to create a loop for the head, then twisted to form the neck, shoulders and body. If using the 1 $\frac{3}{4}$ -inch head, you might want to work with doubled wires or use a 16-gauge wire from the hardware store. Loop a twist of foil through wire head, then wrap firmly to wire so that it doesn't jiggle. Add more foil to create an egg-shape with the point of the egg positioned in front of the wire, not centered on the wire.



*Add clay to back of head.
Add clay to front of head
only if you need to even
out the shape.*



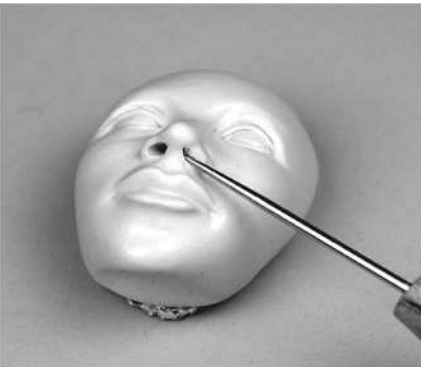
*Press face over armature.
Press, blend and smooth
edges of face into back
of head.*



SMOOTHING THE FACE

You may find that there are always a few areas on the face that need "correction" or cleaning. That seems to be part of using a push mold, as every bump on the way out of the mold seems to leave its mark. With patience, and a little practice, you'll be able to smooth those marks with a small brush. Use varying sizes and shapes to fit the specific spot on the face. Rubbing alcohol will dissolve the clay slightly, so dip the brush in it and use sparingly. A knitting needle rolled very gently across the mark will also smooth the surface. To help define lines, drag the point of a sharp needle along the line.

USE VERY LIGHT PRESSURE! Tiny faces here!



MAKING NOSTRILS

To add nostrils, first look in the mirror to see how big nostrils really are! And notice that they aren't usually both the same size. Press into nostril with a sharp needle, then enlarge with a slightly larger knitting needle or tapestry needle.



SHAPING NOSTRILS

There is usually an indentation behind each nostril. Also notice how the edge of the nostril circles around and then back under the nose and into the opening. Every nose is a slightly different shape, but you can approximate the shape by rolling a needle under the nostril and up along the outside edge, next to the cheek.



SMOOTHING THE FACE

Smooth the shape by stroking with a brush, just as if you were painting that curving shape.

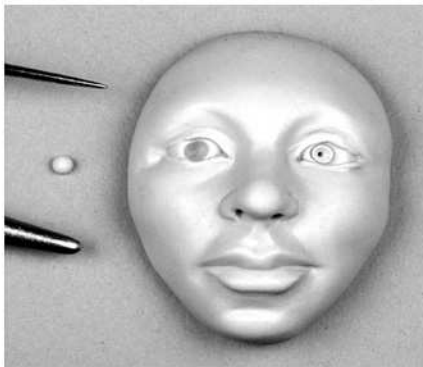


SHAPING THE MOUTH

If you'd like a slight smile, indent the corners of the mouth with a blunt needle. Angle the needle first towards the chin and then towards the nose to create a slight curve.



Once again, use that reliable brush to smooth the curve so that it looks like gently rounding flesh. Brush in the direction that you want the curve to be, then brush up the sides to gently round the flesh towards the cheek.



ADDING DETAIL TO EYES

If you don't like to paint, you might want to create clay details for the eyes. An easy method is to press a blunt needle into the eye making an iris-sized impression. Drop a very small ball of unbaked clay, color of your choice, into the impression. Press ball VERY GENTLY with the same blunt needle to create a concave ball. To make pupil, either drop in a really tiny black ball or press a hole with a sharp needle.

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Face designs that are "tweaked" or slightly changed to mass produce derivative molds is strictly prohibited.

PAINTING FACES

Blush and lip color can be added before baking by brushing on human make-up blush or powdered chalk. Apply it with a brush, using rubbing alcohol or liquid polymer to blend. Sometimes it's safer, just in case you make a mistake, to add the lipstick and cheek blush after baking. If you decide to use acrylic paint, bake face, then paint.

SUPPLIES TO HAVE ON HAND

Acrylic Paint: colors for eyes (including white and black), skin, eyebrows, cheeks and lips.



Matte Medium, Extender or Blending Gel: to extend drying time and for adding translucency to paint colors.

Paint Brushes: liner brushes, such as size 3/0 or 0, and round brushes, in sizes 3 to 6.

70% Rubbing Alcohol: for removing paint mishaps from baked clay. For cleaning: cotton swabs, paper toweling, water

PAINTING THE EYES, CHEEKS AND LIPS



To add mixed tones to the face, choose a color of acrylic paint that is one or two shades darker than the clay flesh color. Brush on, then wipe off immediately. Use damp brush to wipe excess paint from recessed areas. If paint dries too quickly and is blotchy, remove with rubbing alcohol. Add medium or extender to the paint to increase drying time, then repaint. Note that any cracks or rough spots in the clay will pick up extra color. If so, camouflage by adding freckles or by dotting on paint that matches the skin tones.



To add translucent blush to cheeks, mix blending gel, matte medium or extender with pink or rust cheek color, then dab onto face with larger brush. Remove excess paint by blotting and dabbing with finger or paper toweling so that edges blend softly into the rest of the face. Use the same mixed cheek color for lips, using a heavier coat to create a darker color. Paint the ball of the eye white. Don't paint the inside corners white as that's where the tear ducts are.



Paint a partial circle of color for the iris, imagining the edges to be part of a larger circle. Let dry, then use tip of brush or point of round toothpick to add a black dot of paint for the pupil. Dot on a white highlight at the edge of the pupil, making it at the same place on each eye. Maureen usually makes it at about the 2:00 O'clock position. Use a very light lifting stroke, with a nearly dry brush, to create the eyebrows. Add other colors and eyelashes as desired.

Make a variety of faces with our Puzzle Face™ molds

Mix and Match the pieces.



PF1
with Rugged
Chin and
Masculine Brow



PF2
with Smiling
Face and
Elfin Ears



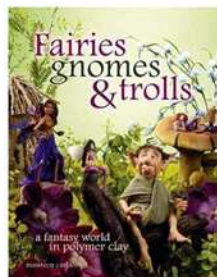
PF3
with Full
Lips and
Feminine Brow



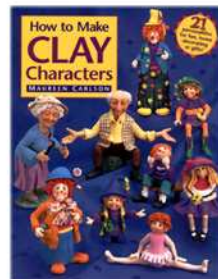
PF4
with Flashing
Smile and
4 eye variations



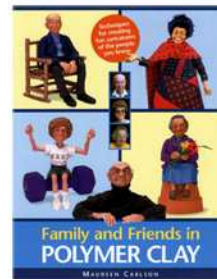
Watch Maureen's Puzzle
Face™ mold video (pfdvd)



(A8906)



(A8845)



(A8859)

Watch Maureen's Magical,
Marvelous Masks video (dvd masks)



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