

What a Character® MoldF27

Eye Maker Face Mold

Height: 1 3/4-inch or 4.4 cm



Designed by Maureen Carlson

ADD CHARACTER to this face by YOUR CHOICE of eye size, shape and color. This versatile mold is a bit more challenging than our standard push molds, but is endlessly CREATIVE!

Caution: Our silicone rubber is not FDA approved for use with food products.



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For more info on using our push molds, see this free PDF file www.weefolk.com/getting-started-making-doll-bodies.pdf and watch our how-to YouTube videos at: www.youtube.com/weefolkcreations
Go to <http://www.weefolk.com/brochuremoldf27.pdf> to see full-color pamphlet.

What a Character[®] Flexible Push Molds

Tips and Tricks for Using Push Mold F27.

1 3/4-inch Eye-Maker Face Push Mold

PREPARING THE MOLD

This mold is intended for use with both polymer and air-drying clay or modeling compounds. A release agent is usually not necessary, but you may find that the finished pieces will release more easily, plus have a smoother surface, if you apply a fine coating of corn starch or baby powder to the clay shapes before pressing them into the mold. The coating should not be visible.

Use fingers or a brush to smooth away all traces of powder.



Pictured here are a few of Maureen's favorite clay tools: Corn starch, knitting needles, push-it tools made from polymer clay, small paint brushes, needle tool, clay blade, and knife.



MAKE YOUR OWN PUSH-IT TOOLS

A Push-it tool is very useful for pushing clay into mold and for positioning eyes. To make your own, from clay of your choice, roll a 1-inch diameter smooth round ball. Roll ball into a large teardrop shape with one wide, rounded end and one small, rounded end. Indent the small end slightly so that it will not slip when positioning the hardened eyeballs. Harden tool according to directions on clay package.

HOW TO USE THE MOLD



Begin by rolling a 1 1/4-inch (31.75 mm) ball of clay into a very short cone shape. The point of the cone needs to be small enough to fit into the nose portion of the mold. Brush cone-shape with corn starch, removing any excess powder.



Press clay into mold, being careful to not let it shift in the mold.



Press firmly enough, using fingers or the Push-it Tool, to fill the nose and chin portions of the mold. It's OK if the back is concave. This will make it easier to fit over an armature. If you wish the back to be flat, you can harden it, then fill it in with more clay and harden it again.

REMOVING FACE FROM MOLD



The face will be easier to remove from the mold if some of the clay extends beyond the edges of the mold. Loosen edges of face from sides of mold. Use excess clay to slowly lift face from mold. **Be careful to lift straight up so as not to distort the features.**



AN ALTERNATE METHOD:

If you are making a very small face, with no clay on the edges to use as a handle, press a piece of soft clay against the back of the face. Loosen the edges of the face from the mold, then use this clay "handle" to lift the face from mold.

ALTER THE FACE SHAPE



Experiment with changing the size and shape of the face by gently pressing the sides of the face towards each other. When altering the shape of the face, try not to distort the nose, lip or cheek areas. Of course, if you wreck it,

you can always wad the clay into a ball again and start over! Nothing lost except a bit of time. And you've learned something.



To change the chin shape, roll your finger under the chin, then stroke clay away from the jawbone and towards the neck and back of head.



Trim away extra clay with scissors.

If you wish your character to smile slightly, deepen the corners

of the mouth using a blunt-tipped tool such as a smooth knitting needle. To extend the smile, make one indentation going towards the nose and one going towards the chin.

MOUTH



(Tip: Look in the mirror and see what happens to the corners of your mouth when you smile.)



Smooth the tool marks by brushing with a good-quality paint brush. To soften the clay and make it easier to blend, dip the brush into 91% Isopropyl Alcohol, then apply to clay.

MAKE AND BAKE EYES

We suggest that you harden the eyes

before you position them in the face. It's so much easier to sculpt when you don't have to worry about smashing the eyes!

Mold F27 contains 7 cavities of different sizes for making eyes. You get to choose which to use and which to combine.



TO MAKE EYES fill the eye cavity with clay, then trim away extra clay with a sharp blade, being careful not to cut the mold. Loosen the edges. Lift the eye from the mold using another piece of clay.



CHANGE ROUND EYEBALLS INTO ALMOND-SHAPED ONES by first filling the eye cavity with clay, then squeezing the mold into an almond shape.

WHAT SIZE EYES? A standard eye size is $1/5$ the width of the head. Anime characters often have much larger eyes with exaggerated pupils, multiple colors in the eyes and several white highlights. Experiment. "Audition" the eyes and see what works for you.

THREE CHOICES FOR EYE COLOR

1. PAINTED EYES:



Make and harden plain white eyes. Paint on color for the iris, starting with a darker color, then adding a lighter one.



Paint in black circle for the pupil. Add tiny dots of white for the highlights.



NOTE: Maureen finds it easier to paint the eyes once the face is finished and hardened.

2. COLORED-CLAY EYES:

Use colored clay, in layers, to create the eyeballs, irises, pupils and white highlights. Note that the parts will flatten and get larger as each layer is added.



In this photo, 3 of the eye mold cavities were used, one for the eyeball, one for the iris color and one for the pupil.

The same 3 cavities were used to create both of the eyes. The white highlight is just a tiny dot of clay that was hand-formed.

3. USE BOTH CLAY AND PAINT:

Use paint to add accents to colored-clay eyes.

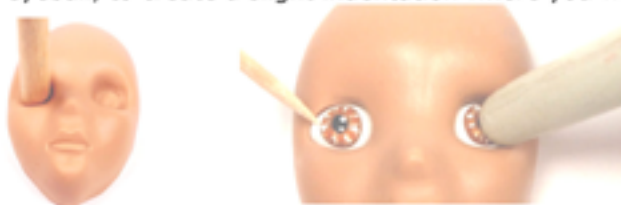


In this example, 2 eye mold cavities were used. A smaller cavity was used to create the brown iris. The black for the pupil was a hand-rolled tiny ball of clay. The white highlight and extra color were added with

acrylic paint, applied with a toothpick and a brush.

POSITIONING THE EYES

Before positioning the eyes, use a blunt tool, about the same size as the eyeball, to create a slight indentation where you wish to place the eye.



Press the hardened eyes in place with a blunt tool or the indented end of the PUSH-IT TOOL.

ADDING EYELIDS, LASHES AND EYEBROWS

The mold contains two cavities for making eyelids. The amount of clay in each mold will affect the size of the eyelids.

For smaller pieces, trim the shapes or roll pieces by hand.



The larger eyelid pieces are being used in this example. Lay the eyelid pieces in place with your fingers, then nudge into position with a fine-tipped paintbrush.

The smaller eyelid pieces, trimmed to be even smaller, are used in this example.

If you wish to eliminate the crease line in the eyelid, use the larger eyelid pieces. Smooth the seam slightly with the tip of a blunt tool, then with your fingers and a brush. A bit of 91% Isopropyl alcohol, applied with a soft brush, will help soften and smooth the seam.



ADDING DETAIL TO THE EYES, MOUTH, AND CHEEKS



ADDING COLOR TO UNHARDENED FACE:

For eye makeup, lay tiny ropes of clay onto the face. Position with the tip of a fine paintbrush, then pat in place.

For blush and lipstick, apply make-up blush, powdered chalks or pastels with a soft brush. Pat firmly enough that the coloring is embedded into the soft clay surface.



ADDING COLOR TO THE HARDENED FACE:

For Blush, Lipstick and Eye Make-up

choose a variety of paint that will work for the type of clay that you are using. For baked polymer clay, acrylic paint works well. To make a translucent blush and/or lip color, mix a tiny amount of pink paint into gel medium or blending gel. Apply with a brush then pat with fingers to feather and blend into sides of face.



HOW TO USE THIS FACE MOLD TO CREATE A FULL HEAD

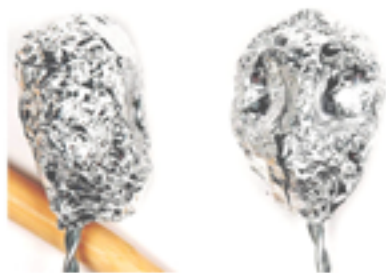


Using a 1 1/4-inch ball (31.75mm) of clay, make a face with a concave back. Let clay extend beyond edges of the mold. Remove face from mold. Use your fingers to smooth and thin the edges of the face so that it will blend into the back of the head.



Bend an 18-gauge wire in half. Twist wire to form an egg-shaped loop that is 3/4-inch tall (1.9 cm).

To make a neck wire, twist 3 or 4 times just below the wire loop. Wrap aluminum foil into and around the wire loop, adding extra layers in the front and back, then wrapping with foil to hold all in place.



Continue wrapping firmly until it looks like a small, flattened egg shape. It needs to be small enough to fit into the cavity in the back of the clay face. Smooth the foil egg by rolling firmly against your work surface. Press in an indentation where eyes will be.



Add a thin layer of clay to the foil head. Add clay face. Check the head shape from all angles. Is it uniform?



Smooth the clay towards the back of the head. Define the jawline. **Be careful not to disrupt or stretch the facial features out of shape. The neck and back of the head can be added later.**

Add eyes and face details as illustrated in prior section.

OPTIONAL: ADD EARS

Use mold to make ears, being sure to not overfill the mold cavity. Press ears gently to sides of face.



Use a brush handle to press against the inner edge of the ear. This creates a hole in the ear plus helps adhere it to the head. Adjust the shape of the ear.

Once the face and ears are completed, to guard against accidental smashing of the face, harden the head before adding the neck and back of head.



Add clay to the back of the head and around the neck. Use a large knitting needle or your fingers to smooth and feather the new, soft clay onto the hard edges. Harden the head again.

HANDS



To create hands, roll a rope that is as long as you want the arm to be and just wide enough to fit into the wrist area of the mold.

Flatten end of rope slightly.

Shape flattened end into a mitten shape.



Press mitten into mold, keeping all clay inside of the mold. CAUTION: Be careful not to press too hard in the wrist area or you will cut off the arm.

Pull hand from mold. Smooth wrist.

Bend thumb side of hand so that thumb is opposite little finger.

Shape hand as desired.

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