

THE PUZZLE-FACE™ PUSH MOLDS: A TIME-SAVING TOOL

How to Use the Puzzle-Face™ Molds to Create Unique One-of-a-Kind Characters

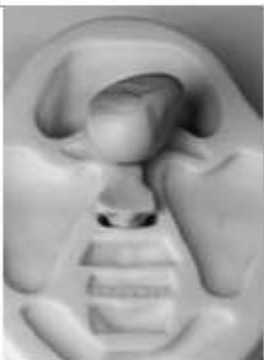
Note: In this instruction sheet, we're using mold PF1 to demonstrate the process of using Puzzle-Face Push Molds.



Step 1. Roll a ball of clay until it is smooth. Form it into the basic shape of the desired piece, then press into mold. Notice that the nose begins as a short cone-shaped piece while the chin and jaw in PF1 begin as a rope with a bulge in the middle. PF2 and PF3 do not have the extra jaw extension.



Step 2. Press clay into mold to test the amount of clay needed for each piece. Clay should not overflow mold. Press clay towards center of each cavity so that mold edges are visible, as in the right cheek, above. If clay overflows edges, trim away extra clay, being careful not to cut mold. Reshape edges while clay is still in mold.



Step 3. To remove deep pieces from mold, first be sure that all clay edges are pressed slightly towards center so that mold edges are visible. Press a second piece of clay against molded piece and carefully lift from mold.

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Step 4. Shape head as desired.

This sample shows the profile view for a Tool Troll Project with movable head. A more realistic head shape would include a bulge for chin and forehead along the front line of the face.



Step 5. Mark a line down the center of both the front and sides of head. Press chin in place.

If chin piece includes a jaw bone, place jaw so that it extends towards the center line on the sides of the head, then turn up the ends just below and in front of the ear line. In the photo, the jaw extends a bit too far behind the line.



Step 6. Lightly position brow and nose.

Note that the placement of the brow and the size of the nose often determine whether a character is realistic or caricatured. Trim and reshape nose if desired. The average size of a forehead, below the hairline, is 1/3 of the face.



Step 7. Place teeth in place. To determine average placement of teeth, measure the space from bottom of nose to bottom of chin, and divide it into thirds. The average opening of the mouth is 1/3 down from the nose.

Note: Mold PF3 does not include teeth.

Hint: Make teeth, then bake them in a slight curve. Easier to use!



Step 8. Remove nose so that it will be easier to add lips. Using a rounded tool, press against curve in upper lip to secure it in place. Don't press it flat!!!! The nose will sit on top of the ledge that is created by the lip.

Check the profile view to be sure that the edge of the bottom lip piece sits on top of chin. You may need to roll a round tool, such as a #6 or 8 knitting needle, under the lip to make the indentation mark between chin and lip.



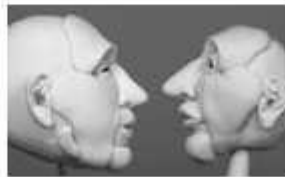
Hint: The more that a person is smiling, the more comma- shaped the cheeks become. The lips also stretch and become wider - but flatter. You lose much of the cupid's bow appearance. Look in a mirror and check it out. This smiling face is from Mold PF2.



Step 9. Position nose on top of ledge that is created by the upper lip. Trim top of lip or top of nose, if necessary, to make nose fit into space. If you are making a really elongated face, you can also stretch nose.



Tuck cheeks in against sides of nose. Be sure and check the profile view! (Examples from PF2, above, and PF1, below))





- Step 10.** Make cavity for eyes, then press in place.
Use a needle tool to mark corners of eyes.
(The pictured eyes are dark beads.
Mold PF4 includes 4 eye variations.
Add eyelids. Since they are so small,
you could use the mold as a template,
but shape the eyelids by hand.
Hint: Lift forehead piece, then replace over eyelids.



- Step 11.** Press ear behind half line of head,
between top of eye and just under the nose.
Use rounded tool to press center of ear
to secure clay in place.



- Step 12.** If you wish to smooth seam lines, use a swiping,
blending motion with your thumb,
or use a smooth rounded tool such
as a knitting needle.



- Step 13.** Use blunt tool such as a knitting needle
to press in and lift up on nostrils.
Do final smoothing with a soft brush,
using repetitive motions.