

# BUMPS DOWN AND DIRTY.

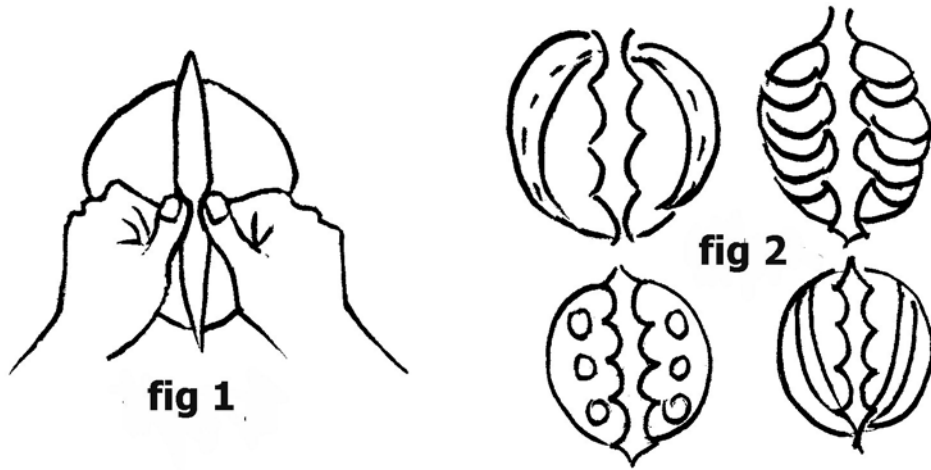
## Sculpting the Bumps

OK, you've put together an outfit, but you don't want to look like a Klingon from a box. This series of articles is designed to help you make your first set of bumps, even if you have no experience with casting. Expect the sculpting and mold making to take the better part of a day, and add another week, 30 minutes per day to cast the latex, and an additional hour to color the prosthetic. For more experienced craftsmen, I'll have a list of references for more orthodox methods at the end of these ramblings. For those who are petrified of attempting this at all, I'll list alternative sources for bumps.

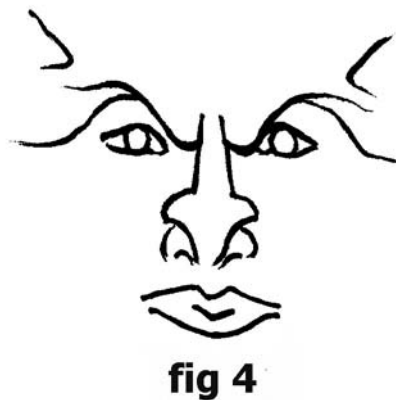
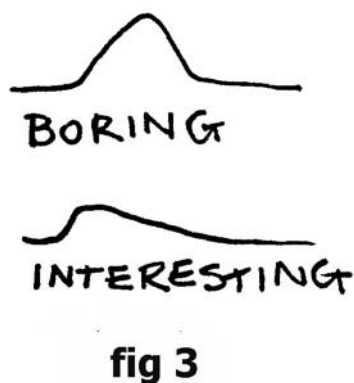
You'll need:

- 1- 1 1/2 lbs of modeling clay
- Clay or dental sculpting tools
- Curved form (I use the top of a wig form)
- Saran wrap or a plastic bag
- bald cap or wig cap or the panty from an old clean pair of pantyhose
- Vaseline
- Latex gloves (for the plaster part)
- 2 cheap 1" paint brushes
- Plaster of Paris (2 1/2 lbs is plenty)
- 1-2 packs of plaster bandage (art, craft or hobby stores)
- Disposable bowl or pie tin for water
- Reclining lawn chair
- Grubby clothes, towels and drop cloths for chair, table and floor
- A buddy--makes the process more enjoyable and the mold making much easier

Start with a pancake of clay about 1/4 inch thick and about 5 inches in diameter. This will get bigger as you add more clay, but your ultimate goal is to double the size of your natural forehead (or, if your hair is thinning, twice what it *used* to be.) If your bumps extend beyond the top of your head, they are going too far! The first bumps to add should be the central ridge. Make a snake of clay 5/8 inch in diameter and long enough to cross the entire pancake, from top to bottom. This will end up going into the nose. Press the snake into the pancake with the same finger on each hand. (fig. 1) (during this whole process, strive for symmetry, so always do the same for the left side as the right. Your face is not perfectly even, and neither will your bumps be, even if you go for perfection. This keeps things from being too lopsided.) Don't try to finish the center bumps yet. It's better to *rough in* all of the features you want on your forehead, then smooth and add detail. The work will go faster, and it'll be easier to change things if you need to. Next add the other major features, cross bumps, ridges, a raised crown like the Duras family, all done with snakes or balls of clay at first, then smoothed down to blend together.



Stuck for design ideas? Repeating shapes is always a good idea. (fig. 2) Think about spine or neck bone architecture. The shapes always repeat, but they change slightly each time. The next time you eat chicken or turkey, check out the neck and you'll see what I mean. A word of advice--a little change of shape goes a long way. My first efforts were much bumpier than my current designs, and therefore less "natural" looking. Another suggestion is to avoid any really sharp points--unless they're horns. Remember that these are to be foreheads with skin on 'em. A Klingon infant with really sharp ridges would be constantly bloodying up the house as they bump into things--and you know how foreheads can bleed! Try blending the bumps at an angle sloping forward or backward. While folks are symmetrical from left to right, they are different from front to back, and maybe bumps should be, too. (fig. 3) If you have long fingernails, you will need to rely on tools to get into tight areas. You might look for tools with round ends to assist you. Smoothing is most easily done with the fleshy part of your finger tips. Before you get too far along with your design, you must do two things: 1) cover your wig form or other curved surface with plastic, and 2) form your now bumpy pancake over the form. Your own forehead is not flat, and it is easier to fit to your own head if it is pre-curved.



So far you have been working on the central area. Now you'll need to add the brows, temples and nose. Feel your human face around the eyes, at the arch of your brows. There's sort of a corner there that will need to be exaggerated, as well as the part of the brow nearest the nose. You'll want to give yourself a more brooding brow--lower and

rolling over your own, then gradually flattening out till it blends to the corner of your eye, and out to your hairline. You will be trying the clay on at this point to check out the expression you get. Put on the wig cap or bald cap to get your hair out of the way, then gently place the clay into place. One of the most common mistake I see newbies do at this point is not to get the clay low enough on the face. This can lead to a surprised look. Remember that lower brows are angry brows! (fig. 4)

The next step is to blend the bumps into the area the wig will cover--remember this is supposed to look like it is growing out of your head. Wrinkles, skin textures and other fine details should be added at this time. To avoid getting lumps on either side of wrinkles, use saran wrap between the pointy tool used to draw the wrinkle and the clay. This helps make a smoother more natural looking wrinkle. Scars can be as jagged as you like!

I have saved the nose for last because in this method, you'll probably have to wear the clay as you sculpt it and the nose clay gets soft fast. Klingon noses have an extra nostril just above the human one, and they tend to be larger than human noses. Just remember you are changing your nose, not just covering it up. (fig. 4) At this point, you should be ready to have some help in casting the headpiece mold. All you have to do is have a friend and wait till the next installment of this series.

See you next time!