

HOW TO MAKE & APPLY AWESOME LATEX PROSTHETICS

...WITHOUT USING A LIFECAST!

FREE DOWNLOAD

Module 1
INTRODUCTION

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STUART
BRAY



A complete **ecourse** featuring
3 STEP-BY-STEP PROJECTS
FROM START TO FINISH

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**HOW TO
MAKE &
APPLY
AWESOME
LATEX
PROSTHETICS**
...WITHOUT USING A LIFECAST!

MODULE 1

INTRODUCTION; HEALTH & SAFETY; KIT



Module 1

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How to make & apply awesome latex prosthetics...without using a lifecast. Module 1: Introduction, kit & safe working

This work is a complete electronic course (ecourse) which takes you through three different prosthetic makeup effects from start to finish, step by step, from original sculpture to final application.

It is supplied as a six module ecourse, each module following on from the previous to cover the processes involved in creating latex prosthetic appliances without using or needing a lifecast.

The complete ecourse modules are as follows:

[This Module: Module 1:](#)

Introduction; how to use the course; your health & safety; kit you will need; supplies & suppliers

[Module 2:](#)

Sculpting

[Module 3:](#)

Mould making

[Module 4:](#)

Mixing flesh tones, latex & PAX paints

[Module 5:](#)

Casting appliances

[Module 6:](#)

Application & removal

About the author

The Internet Movie Database (or IMDb) is the best online movie database with verified crew listings & information.

Check out Stuart's listing [here](#)



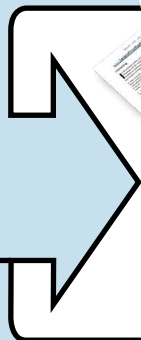
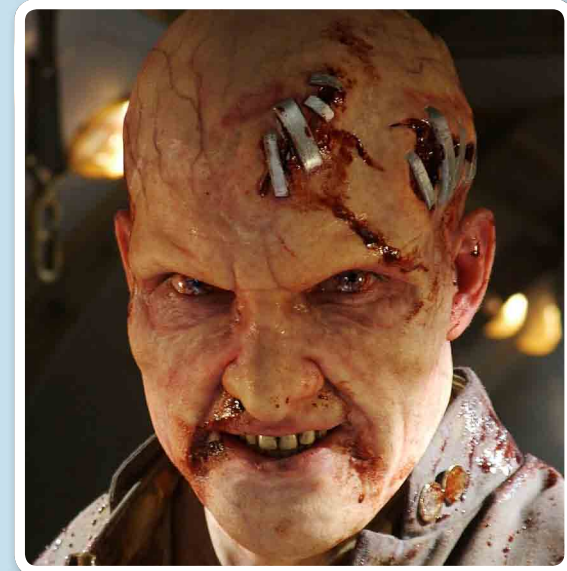
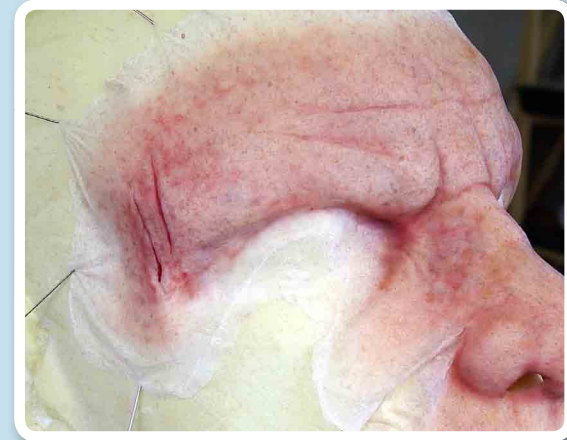
Stuart Bray has worked as a freelance special effects makeup artist in the film and television industry since 1994. He works in all aspects of makeup effects from design, lifecasting, sculpting, moulding, casting and final application on set.

Working individually and as part of effects teams, his work can be seen in TV shows and movies such as **Dr Who**, **Saving Private Ryan**, **Gladiator**, **The Mummy** films, **Harry Potter**, **Shaun of the Dead**, **In Bruges** and **Stardust**.

Still freelancing today, over the last several years he has also been a visiting tutor for a number of makeup schools as well as running his own workshops. For more information, click the link below to go to his website:



<http://www.learnprostheticmakeup.com/>



If you haven't done so already, check out the free articles, tutorials and sign up for your free prosthetic mini ecourse below:

<http://www.learnprostheticmakeup.com/>



How to use this ecourse

This ecourse consists of PDF (*portable document format*) documents. The PDF platform is used primarily for its robust performance on both PC and Mac computers, and to allow you to easily backup your ecourse for safe future reference.

The PDF documents appear exactly as they would on a printed page, with the added benefit of being completely searchable (using the search option in the PDF browser) and with clickable hyperlinks. You may need to check and adjust your PDF viewer settings to allow connection to external links supplied.

You may also choose to print sections - or indeed the whole ecourse - should you wish to. It is suggested that you read through the modules in sequence as presented in order to get the most from it. Once you are familiar with the steps within the modules, you can then more easily refer back as required.

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In this module

- Working safe
- Kit for making prosthetics
- Kit for applying prosthetics
- Suppliers



This module takes a look at the kit you will need to make awesome latex prosthetics without using a lifecast and where to get it. Some stuff is essential, and you simply can't make anything without it. Other kit is really helpful or nice to have but is not essential.

Obviously, the more you can get then the better your results but I have given alternative suggestions wherever I can to enable you to cut some corners.

There are two distinct sections in the kit: a kit for making the appliances and a kit for applying them. In many instances, the kit will overlap, and much of it is easily found in shops, stores or supermarkets.

Obviously if you are working with your hands and using materials and tools you must work safely. If you ensure that you follow any instructions and warnings that are available with the materials, you can minimise the risks and have the most fun working.

Always read instructions supplied with materials and take necessary precautions. If materials do not have information on the packaging and you cannot obtain a separate MSDS (Material Safety Data Sheet) or Control of Substances Hazardous to Health (COSHH) then I advise you do not work with any unfamiliar materials until you are able to.

Reputable suppliers will have material information for their products, and many suppliers are listed at the end section of this module.



Setting up your workspace

You will need a flat, level and stable work surface in a well lit room with good ventilation to do this work safely and well.

A workbench could as simple as a normal desk or small table (with a sheet of thin plywood to protect the surface if you want to use the desk for other things after you are finished) covered with plastic sheeting to help clean up. Working in a spare room, workshop, garage or outbuilding is preferable.

Although you could do some of this work on a tray on your lap, at some point you are going to need a stable surface such as a bench.

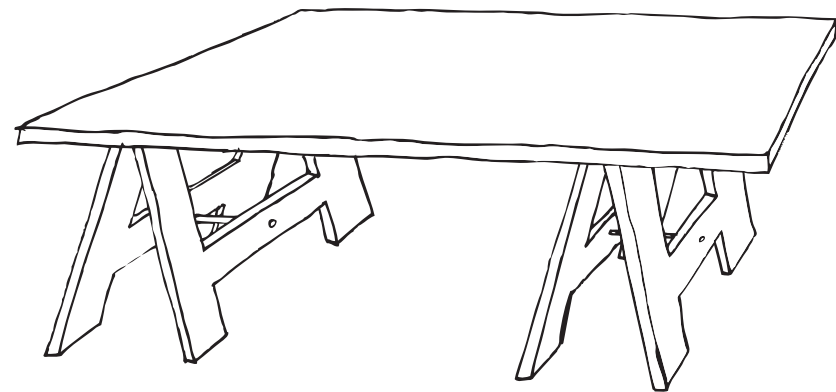
A bench can be made up from *trestles* or *saw horses* and a strong board (see picture) such as an old kitchen work surface. If you have a non-porous work surface so much the better, as it will be easier to keep clean. If not, cover it in plastic sheeting.

If you are working for any length of time, you ideally need to be seated comfortably, and I suggest using a desk lamp to better illuminate your work space.

Be sure to protect any carpet or flooring around your working area if possible with something such as plastic sheeting or an off-cut of vinyl flooring.

It is advisable to keep a trash bin or bags nearby to allow regular cleanup, especially in the moulding phase where you will generate most of your mess and waste.

The work is not especially messy so long as you are careful and methodical, but it makes sense to not work on an expensive dining room table or over new carpet. That is just asking for trouble - you have been warned!





Work safe!



As far as activities go, prosthetic makeup is pretty low on the risk scale. There are relatively few things that could present real danger, but it is advised that in order to get the most out of your prosthetics you observe safe and sensible working practices.

- Make sure you have everything you need before you start, especially any personal protection equipment such as gloves or dust masks.
- Ensure working environment is suitable and well ventilated. Make sure you have space to lay what you need out, and that you take necessary precautions to avoid accidental spills on carpets, clothes etc.
- Take extra care when using solvents such as alcohol. Use small amounts at a time to minimise spills and keep container lids on when not in use.
- Keep an eye wash or eye rinse handy in case anything accidentally gets into the eyes.
- Take precautions to avoid young children and pets getting at your kit.
- Make sure you have enough time to work, as rushing will increase the likelihood of errors.
- Clean up as you go along.



Personal Protection Equipment

Basic kit is necessary to safely work with some materials. The most risk will come from dust inhalation using plaster and talc, and skin contact with plaster when mixing it. For these reasons, it is a good idea to wear protective gloves on the hands and a dust mask or respirator to protect your lungs. The best place to find these items are hardware stores or health & safety equipment or work wear suppliers.

These need not be expensive items. Gloves can consist of reusable household rubber gloves for housework, easily found in supermarkets and stores. I prefer using disposable vinyl gloves available from beauty suppliers, hardware stores or online health & safety equipment suppliers.

It is also a good idea to wear protective glasses or goggles when using materials which may get in the eyes. This is especially the case when using plaster shaping tools on set/hard plaster.



Disposable Vinyl gloves



A couple of examples of protective eye glasses.

These are not very expensive, and sit comfortably over conventional spectacles if (like me) you wear them.





Dust masks and respirators are the best way of avoiding breathing in dust particles from materials you work with. This is especially important if you suffer from respiratory conditions such as asthma. **Even if you work with a suitable dust mask or respirator, you must still ensure there is adequate ventilation, and that you clean up afterwards.**

The other protection which is useful to have is a disposable paper overall. You can of course use normal overalls or old clothes when working with messy materials, but the disposable suits are easily worn over clothing and are usually waxed/waterproof to allow easy removal of dried material.

If materials such as latex or plaster get onto conventional clothing, they tend to get stuck in the fibres of the fabric making it difficult to remove. I suggest always working in overalls or old clothes, as it is easy to accidentally spill and ruin clothes otherwise.

There are many makes available and popular brands include Tyvek and 3M. They are easily slipped over boots and shoes (providing you get the correct size) and will last many uses if you treat them with care. They also usually come fitted with a hood and elasticated cuffs allowing for very good protective coverage.



Dust mask



Disposable paper overalls



Kit
for
making
latex
appliances



Making kit summary

Here is a quick summary of kit you will need to make your latex appliances. Details of everything and a list of suppliers are included in the following pages of this module.

- Something to sculpt onto (a board or tile)
- Something to sculpt with (plasticine or plastiline)
- Sculpting tools (a few small clay modelling tools)
- Lighter fluid (naphtha)
- Kitchen roll/tissue
- Brushes (cheap art store brushes are fine)
- Plastic cups, bowls & a bucket
- Mixing tools (old spoons, tongue/waxing sticks)
- Timber battening
- Hot glue gun or plaster bandage
- Mould making plaster
- Latex
- Acrylic paints (to mix skin tones)





Base board

First thing you will need is a small board to work directly onto, which can be picked up and moved around easily. You want something that is non-porous so nothing you use is absorbed into it.

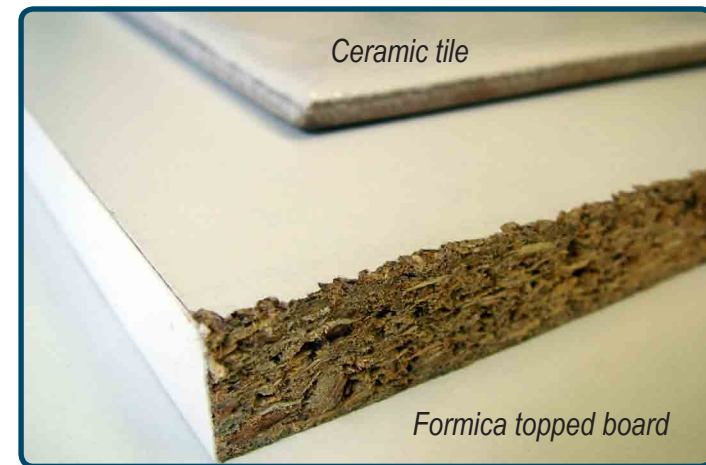
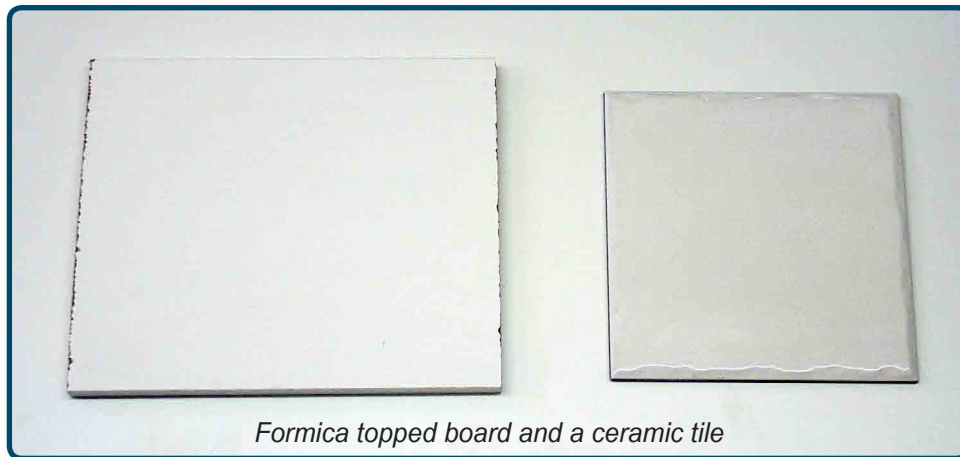
A piece of melamine faced chipboard or furniture panel from DIY and home improvement/hardware stores is ideal.

This material is relatively inexpensive, and you can buy sheets of varying sizes. I suggest getting a sheet which can then be cut up into whatever board sizes you need. It is also reusable, so can work out very economical if you are careful.

Obviously if you can get hold of any old shelves or scraps of material, then you can avoid buying it at all. You will only need a piece approximately 30cm x 30cm (12" x 12") for the largest appliance in this book, for example.

You can also use ceramic tiles as a sculpting base. These are again usually pretty inexpensive, and you may find a supplier prepared to give or sell you individual tiles.

Better yet, see if they will give you any chipped or slightly damaged ones.





Sculpting material

The material of choice for sculpting small appliances is a wax or oil based clay known as *plastiline* or *plastilina*. There are a number of different types, and essentially they are all high grade plasticine-type materials. Brands include *Le Beau Touché* and *NSP (Non-sulferated plastiline)* among others. For the projects here, do not concern yourself with worrying about the different kinds. Although a little soft **you can use standard plasticine from art shops.**

The main reason for using this rather than water based/pottery clay is because **oil based clays do not dry** unlike water based clay. Oil does not evaporate like water. When sculpting the feather thin edges essential for prosthetics, water based clay would dry, shrink and crack very quickly. Often, water based clay is used for larger appliances for cost and speed of working, but for small appliances oil based clays are much better.

Whereas the solvent for water based clay is obviously water, plastiline has wax or oil as an ingredient and can be smoothed with oily materials such as petroleum jelly (*Vaseline*), and lighter fluid (naphtha).

Plastiline is usually available in different grades of softness (soft, medium and hard), but can also be temporarily softened with heat. This means you can use a hair dryer to change the consistency of the material, and create different effects, and sculpt larger areas more quickly as the material becomes more malleable.



5kg tube of Plastiline



Le Beau Touché by Chavant



Sculpting tools

You can do a fair amount with your hands, but eventually you'll need to smooth out and tighten up detail with sculpting or *modelling* tools.

You don't need a lot of tools to sculpt. You will need at least a small wooden tool and loop tool (see picture to the right). You can even make your own, although the few you need are not that expensive. If you want to buy sculpting tools, art shops, sculpture suppliers and pottery supplies are the place to go, and they come in all shapes and sizes.

There are basically four things you need sculpting tools to do: Add stuff, take stuff away, smooth stuff and make marks. There are no hard and fast rules as to how to use tools, although you will naturally use certain tools for certain things.

Loop Tools

There are plain wire loops, ribbon loops made from a flat metal strip, twisted brass rod and bound wire loops made using guitar string. Usually the loop of material is set into a wooden handle or metal tube.

These tools are unsurprisingly used for removing material, as well as shaving down and smoothing surfaces. These tools can be bought but are incredibly easy to make. If you feel like doing so, it is quite straight forward to make your own loop tools using brass or aluminium tubing for the handle. (Click [here](#) to see my tutorial on this). Using a variety of different wires, guitar strings, rods and blades you can create a huge range of your own sculpting tools which can be a lot of fun.

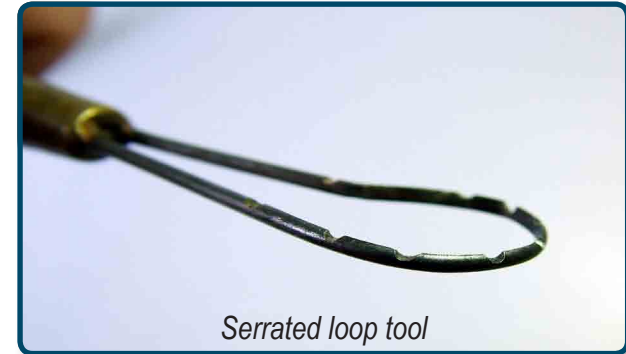




Serrated tools

Many of the loop tools have a rough textured loop rather than a smooth wire. This is because serrated and rough tools shave down the sculpt gradually without flattening out the form.

Some tools have grooves cut into them in order to create the serration, and others are either made from twisted wire or thin rods or even thin saw blades.



Serrated loop tool

Wooden Tools

These are mainly for adding material, as well as carving lines, wrinkles and adding pores and indented textures.

Often made from bare boxwood, it is a good idea to treat these with an oil such as linseed oil to keep the wood from becoming dry. They can be easily reshaped with sandpaper should you snap the end off accidentally.



Wooden tools

Metal Tools

These include serrated tools such as griffon hooks (used for shaving down material), dental tools and spatulas and wax working tools.

Tools may or may not be stainless steel-if not they are more susceptible to rust. It is a good idea to keep some scratchy cloth (the kind you find on kitchen scouring pads) with tools to clean them with.



Metal tools



The curled and serrated tools are known as *griffon hooks* and are great for shaping rounded, concave areas and for flattening off uneven surfaces. Metal tools are more durable and are used for sculpting and also to clean up plaster casts and moulds.

Small ball-ended tools are great for texture and fine detail. The tool on the far right is a crochet hook, so you can see pretty much anything the right size and shape can be used to make marks in plastiline.

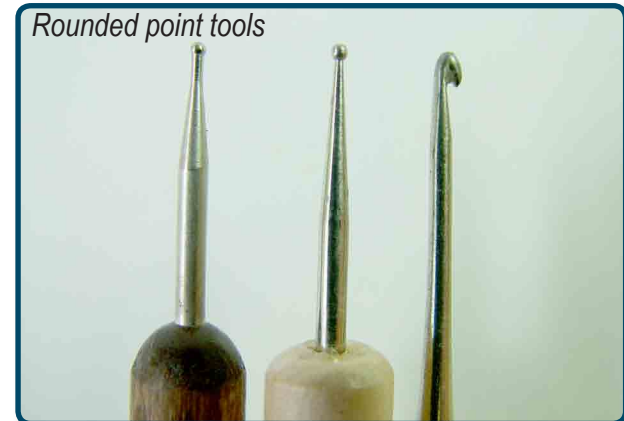
Plaster-working tools

The main tools used for cleaning and shaping plaster once it has set are *surforms*. If your mould is neat enough, you really don't need this tool, but it is a handy thing to have if you do a lot of plaster work.

These are essentially like little cheese graters with a handle, allowing for swift shaving down of unwanted plaster relatively quickly. You'll find them at a hardware store or sculpture tool supplier.



Griffon hooks



Rounded point tools



Surforms

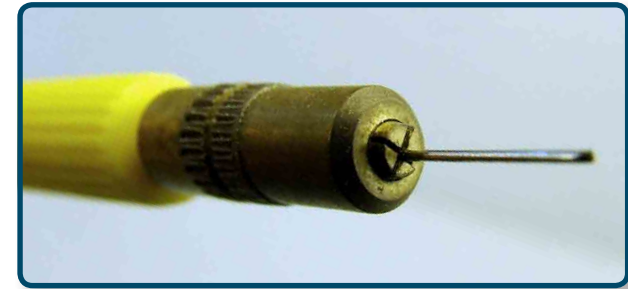


Surform blade close up



Pins and needles

For really fine lines and marks, you can even use pins, safety pins, needles-anything thin and strong enough, really. If you are going to use small pins and needles, see if you can get an adjustable hand vice, known as a *pin vice* from hobby or craft stores. It will make handling the little guys a lot easier.



Plastic film

To create fine skin details such as pores, realistic wrinkles and subtle creases, clear plastic sheeting is incredibly useful. In the sculpting module you will see how, used in combination with tools, it can create convincing skin details.

Collect pieces of various thicknesses, from plastic bags to food wrappers, packets and packaging. Just remember to keep clear plastic only- otherwise you can't see through it when you are sculpting.



Scotch cloth/scouring pad

This can be found in almost any grocery store, and a scouring pad such as this is great not only for cleaning your sculpting tools, but also for smoothing off plastiline, clay and plaster surfaces.

Think of it as a flexible sanding pad for sculpture, and is a great thing to keep with your tool kit.





Cleaning tissue

I suggest kitchen roll tissue, or torn up old shirts, sheets and fabric as rags. You will need these to wipe down worktops and tools, as well as to mop accidental spills.

You can get large rolls of 'workshop tissue', again from auto repair suppliers which you may prefer but kitchen tissue works fine.

Another source is beauty salon suppliers who stock small (10") and large (20") rolls of tissue known as 'couch roll'. As always, check online suppliers and bulk discounts for deals and price comparison.



Kitchen tissue

Solvents

The main solvent used while sculpting appliances is lighter fluid, the kind used in *Zippo* type lighters. This will most likely be available wherever cigarettes are sold.

Obviously this is a flammable substance, so take necessary precautions and do not work near naked flames such as candles or cigarettes.

Avoid skin contact by using disposable gloves and be aware of fumes. Ensure you have adequate ventilation.

Using this solvent is not essential, but if you can get it and use it safely, it is incredibly effective for texturing as we will see later.



Lighter fluid



Brushes

The two main types of brush I use are 12mm (½”) ‘chip’ brushes and small flat or ‘bright’ art or makeup brushes for sculpting.

Chip brushes are cheap, bristle-haired paint-brushes from hardware stores and sculpture and mouldmaking suppliers. Often they are cheapest if you buy them in small boxes of twelve.

The art and makeup brushes do not need not be expensive for this kind of work-in fact it’s better if they are not. No need to go and get top-of-the-range sable haired makeup brushes here!

Synthetic-haired brushes and packs of artist brushes (flat and round) will be much cheaper, and do not need to be in perfect condition to do what we need them to do.





Sponges

Although these materials are for creating makeup effects, you will no doubt have noticed a theme of industrial and hardware store supplies rather than makeup supplies.

This is largely because this process is a manufacturing one, and the materials can be bought cheaper in hardware stores than makeup stores. Sponges are a case in point. You don't need to use expensive makeup sponges in prosthetics.

Car washing sponges are quite inexpensive, and can be cut or torn into the small pieces you will need. By tearing them, you create an uneven surface which is good for applying uneven colours and texture.

Try also to find a local upholsterer-they use sponge foam in their workshops, and often throw away lots of off-cuts which are too small to use for their work, but would be ideal for you.

Black 'stipple' sponges are great for makeup application and for adding texture. These are available from makeup shops although the same material, known as '*reticulated foam*' can be found used as filters in fish tank pumps. If using a directory like Yellow Pages, look under *upholstery* and *foam rubber/foam/sponge stockists and suppliers*.



Cheap sponge torn into chunks



Black stipple sponge



Plastic bowls, cups and containers

You'll need a few different containers for scooping, mixing and storing materials. Try to use plastic containers wherever plaster is concerned, as it is easier to clean afterwards.

The main containers you'll need are a couple of big plastic buckets or bowls large enough to mix up plaster and to hold sufficient water to rinse hands and tools in and some plastic drinking cups. Building suppliers stock buckets which are usually pretty cheap.

Plastic paint mixing pails or pots (sometimes known as paint kettles) are also useful for mixing plaster, and come in a variety of sizes, usually with replaceable lids for use as storage. These lids also make excellent paint mixing palettes.

Plastic cups can be reused if you are careful. The best ones to use are calibrated paint-mixing cups which are usually clear and are solvent resistant.

The calibrations also make accurate measuring easier. They are easily available from auto repair shops and online suppliers. These are not essential, but do make life a little easier if you want to do more of this kind of thing in the future.

For mixing small quantities, sometimes I like to use a clear glass tumbler or a shot glass. These endlessly reusable containers clean up easily, and are not affected by solvents (such as the lighter fluid sometimes used). Small ceramic containers or dishes can also be used for the same thing.



Disposable plastic cups



Builders bucket



Paint kettle, calibrated cup and shot glass



Mixing tools

Often you will need to mix materials together, so some kind of tool is essential! You can use anything that you don't mind getting covered in paint or plaster.

You could use and reuse cheap, disposable or old spoons as they are ideal (keep them away from food use once you use them for this). Also, you can buy or keep back old ice lolly sticks.

For ease I like to use disposable wooden tongue sticks or waxing spatulas from beauty suppliers or chemists. They are usually quite reasonable and come in boxes of 100. They can also be split lengthways to create two thinner mixing sticks, doubling your stock!



Wooden spatulas



Alternative mixing tools: lolly sticks, plastic and steel spoons



Splitting wooden spatulas



Wood/Timber Battening

When it is time to make your mould, you'll need some way or creating a wall to contain the plaster. Timber is relatively inexpensive, easy to get, easy to cut to size and is reusable. Hardware stores and lumber yards will stock a variety of cut sizes and lengths.

I prefer the smooth planed variety although rougher, sawn finished timber will work fine. You will need a length of timber approximately 30-50mm (1½-2") wide, and around 6-18mm (¼-¾") thick. A single 1-2m (3'-6') length will be plenty for the moulds made in this ecourse.



Smooth planed timber

Hot-Glue Gun

This little item is another useful but not essential bit of kit which speeds the moulding process along. Plug it in and in a few minutes the gun melts the glue sticks, cooling quickly to set. It quickly allows mould walls and containers to be assembled and creates an almost guaranteed leak proof seal if done correctly.

Get this from a hardware or arts/crafts supplier. The glue sticks may not come with the gun itself, so you may need to get a separate pack, although you'll only need a couple of sticks for the projects in here.



A hot-glue gun and glue sticks

You can use alternative methods to secure your walls such as plaster bandages or a mix of thick plaster. These alternatives will be covered in the moulding module.

Plaster bandage can usually be found in the sculpture/art/craft suppliers. Sometimes it goes under the name 'Mod-Roc' (a play on 'modelling rock') and is used for making scenery and landscapes on models.



Plaster bandage



Plaster

There are many different kinds of plaster used for different things. Preferences vary, and there is no single brand of plaster which is best for this application. Suppliers and types differ around the world, but essentially you want a strong moulding and casting plaster. It is **not** the same plaster which is used for smoothing walls and ceilings in construction - you need a moulding and casting plaster. Sculpture and moulding suppliers, theatrical and art/craft suppliers are likely to be the best option.

Some industrial plasters are known as *gypsum cements*. Essentially the difference is that gypsum cements tend to be much harder than plasters and typically the harder materials use less water in the mix. These super-hard materials are not always necessary for these kinds of moulds.

If you are having difficulty finding suppliers, try contacting art supplies stockists, taxidermist supplies and local dental technicians/laboratories that repair dentures. Hard moulding plasters are often used in the casting process, and they may be better placed to give you supplier information. The plaster needs to be hard enough to withstand the processes it will go through, and absorbent enough to suck the water out of the latex when casting appliances.

You may find that plaster typically comes in a large (and heavy) bag, so consider places that can deliver or those which sell smaller amounts. It is cheaper per kilo or lb to buy a large bag, and has a great shelf life so long as you keep it away from moisture (keep the bag in a larger plastic bag).



Crystacal® R plaster



Crystacal® R Plaster powder close up



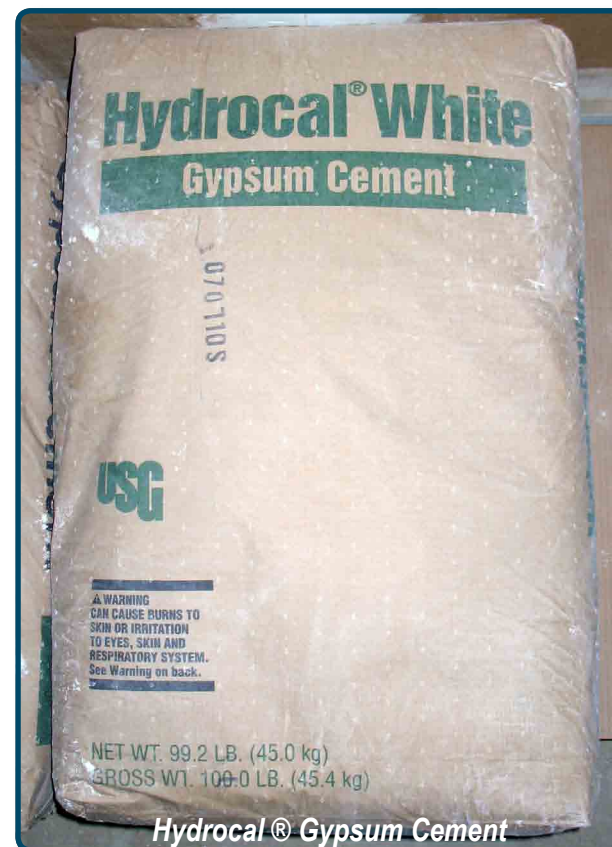
Many companies that manufacture and supply plasters are part of larger construction material companies and will distribute worldwide, although product availability will vary depending on where you are in the world.

In the UK and Europe brands include *Saint Gobain Formula* (<http://www.saintgobainformula.com/>) who make *Crystacal*® which was used in this ecourse. This plaster is ideal for making moulds which will be used for casting latex appliances. Their *Fine Casting Plaster* is too soft in my opinion and *Alpha K* is too hard. Although both would work, these are not ideal.

Lafarge Prestia (<http://www.lafargeprestia.com/>) is another strong brand in Europe and their *Prestia Classic Plaster*® is ideal for these kinds of moulds. So that you are aware, the *Prestia Casting Plaster*® is too soft, and the *Basic Alpha* and *Modell*® plasters are too hard.

In the States, *United States Gypsum* (<http://www.usg.com/>) make probably the best moulding plasters and stones available. I would recommend *HYDROCAL*® White Gypsum Cement as an ideal material. *Pottery Plaster* (and *Plaster of Paris*) tend to be too soft whereas *ULTRACAL*® will be way too hard to work easily with.

Always read the MSDS sheets and check the health and safety notices when using plaster. In normal conditions you will find minimising skin contact by using gloves, and wearing a dust mask and working in a well ventilated area will be sufficient to work safely.



Hydrocal® Gypsum Cement



Hydrocal® Gypsum Cement powder



Special thanks to Mitch and the team at **Brick In The Yard** for their help and generosity with this section. Visit their site at <http://www.brickintheyard.com/>



Latex allergy caution

A small percentage of people can experience skin sensitivity or an allergic reaction when exposed to latex or latex products. If you are aware that you have a latex allergy then it is advised that you do not use latex to make the appliances.

Refer to supplier info and MSDS (Material Safety Data Sheet) if in doubt. Using personal protection equipment such as disposable vinyl gloves is advisable to minimise potential contact if it is an issue.

Ensure using adequate ventilation when using latex to allow the ammonia fumes to escape.

Latex is used in many household items such as elastic bands, clothing elastic, sports equipment grips, gloves, tubing, condoms, balloons and swimming caps.

A reaction usually consists of a minor skin irritation which subsides after discontinued use, and few are likely to have a severe reaction. If an allergic reaction develops then discontinue use.

If you are aware of any medical conditions that may be exacerbated by exposure to latex then you are advised to seek medical attention as soon as possible.



Latex

The kind we need is *pre-vulcanised* liquid latex (nothing to do with Spock or *Star Trek*), which means it has a memory and returns to its original shape when stretched. Liquid latex is made from a naturally occurring tree sap and is a white, creamy liquid. It smells strongly of ammonia which is added to prevent bacteria from developing.

Always use latex in a well ventilated space, and take precautions to avoid spills and hazards. It is suggested you pour small amounts out of larger containers rather and work from these to reduce accidental spills.

Latex normally dries clear with a yellow tint. It can also shrink slightly when it dries, although this will not affect the appliances made here as you will see.

Latex is available from art/craft stores, sculpture and moulding suppliers or theatrical suppliers. You will need approximately 250 ml (½ pint) to create the appliances in this course.

It is advised that you wear appropriate personal protection such as disposable gloves, overalls and other workwear items to minimise the contact with the material. Check that you or anyone who comes into contact with the latex is not sensitive to it or have an allergy to the material.

Some people appear to have a reaction to latex gloves which can be caused by a sensitivity to the corn starch used to powder them rather than the latex itself.



Liquid latex in a 5 litre tub



Wet latex

Dried latex



Latex additives

The two additives we used here are thickeners and pigments/colour. The thickener is usually a liquid which, when mixed with the latex, increases the viscosity allowing thicker layers to be created more rapidly.

Colour is added to the latex to create an appropriate skin tone. You can buy latex pigments or use acrylic paints or inks. So long as the colours are non-toxic and water soluble, they should be capable of colouring the latex.

Adding colour to the actual latex itself is known as *intrinsic* colouring, as it is not simply colour on the surface but actually throughout the material.

Neither of these are essential-you can add more layers to create thickness with latex thickener and you can paint an appliance that has not been intrinsically coloured. It is simply that these materials will give you an advantage and speed up the process.



A liquid latex thickener



Acrylic paints and inks

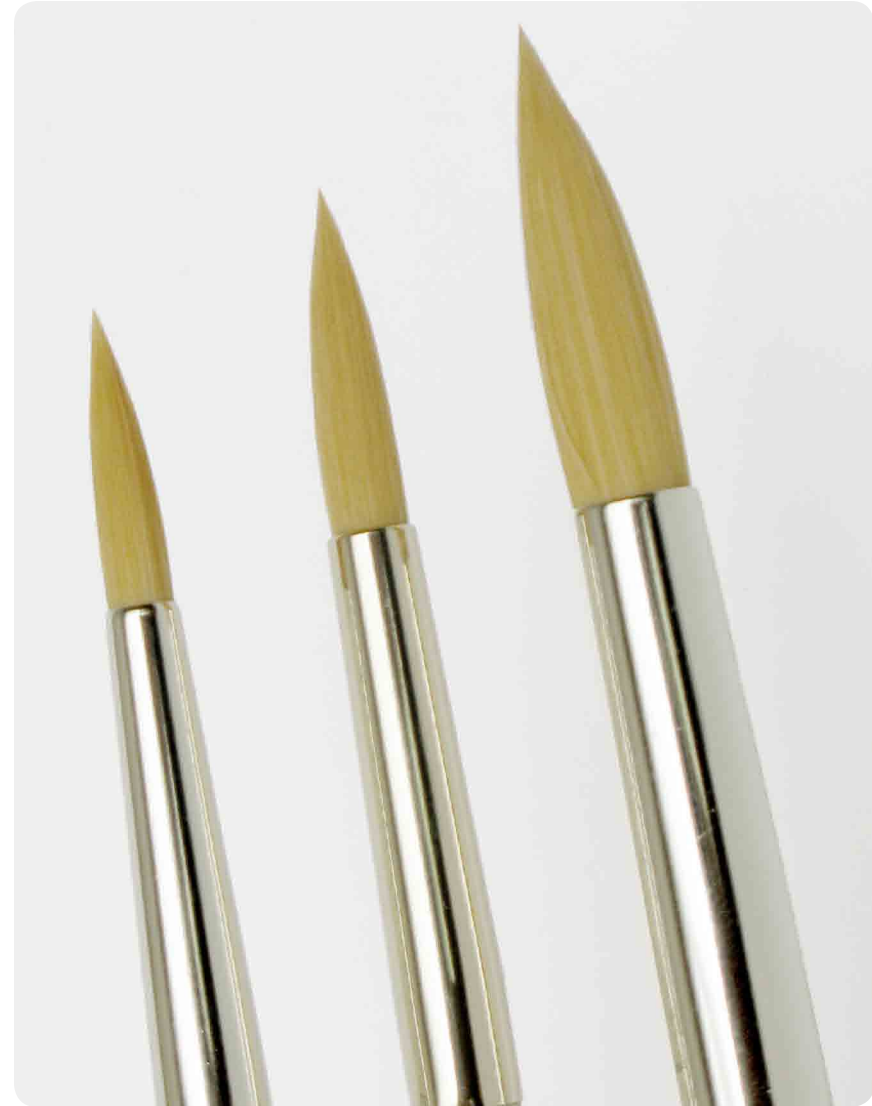
**Kit
for
applying
latex
appliances**



Application kit summary

Here is a quick summary of kit you will need to apply your latex appliances. Details of everything and a list of suppliers are included in the following pages of this module.

- Brushes (brushes from art & craft stores are fine)
- Cotton buds/Q-tips
- Sponge
- Prosthetic adhesive
- Prosthetic adhesive remover
- Plastic cups
- PAX paints & acrylic paints
- 99% alcohol (Isopropanol)
- Makeup
- Artificial blood
- A willing volunteer





Brushes

You still don't need expensive makeup brushes here. Art and craft supply stores sell sets of brushes made with synthetic fibres which will do the job fine. **Sable hair brushes are great but are usually more expensive and not necessary for this kind of work.**

I really only use round brushes, and a couple of small (size 2 to 4), medium (size 6 to 8) and large (size 10 to 12) brushes will do it.

I also use small laminating or chip brushes (as seen before on page 27), cut down with scissors to create a spatter brush for flicking colours from hardware stores-basically cheap bristle paintbrushes.

One or two larger brushes can be flared out to create much more realistic application of colour (*this is covered in Module 4 with mixing paint*).



Cotton buds/Q-Tips

These are great for applying skin adhesives, as they can be easily disposed of rather than having to constantly clean brushes. Also, you can fix wayward edges on appliances by rolling the cotton bud under curled edge allowing you to reattach it correctly.



Sponges

You can use the same sponges shown in the previous list. Again, the nature of the way colours are applied means that cheap sponges will work fine.



Adhesives

The adhesive used in this course is *Pros-Aide*[®], a water soluble acrylic prosthetic adhesive which bonds well to both skin and appliances. Made by *ADM Tronics*, it is available in two types, the original *Pros-Aide*[®], and the more easily removed *Pros-Aide*[®] 2. It can also be mixed with acrylic paint to create a flexible appliance makeup known as PAX paint (more on this later). These water based acrylic adhesives are great for latex appliances, and are relatively inexpensive.

Other manufacturers include *PPI (Premiere Products Inc.)* who produce adhesives such as *Beta Bond* (another water soluble adhesive) and *Telesis 5*, a silicone based adhesive. *Mouldlife* also make *Snappy G*, another silicone adhesive which is very effective. Silicone adhesives are typically more expensive compared to the water based/acrylic types.

See the manufacturers sites for stockists and what is available or similar in your area. I don't recommend spirit gum for appliances as it rarely holds well enough.

Removers

All prosthetic adhesives should be removed with an appropriate prosthetic adhesive remover - not just regular makeup remover. The manufacturers of adhesives usually make removers for them, and include *ADM Tronics Pros-Aide*[®] Remover and *PPI* who make *Super Solv* and *EZ Off* and *Mouldlife* who make *Super Cleanse*. Again, see the manufacturer's sites to check stockists and what is available or similar in your area.



Pros Aide, Telesis 5 & Snappy G



Super Solv, Mavidon & Pro Clean



PAX Paint

The combination of *Pros-Aide*® and *Liquitex* brand acrylic paint led to the name *PAX*, a durable and flexible paint which can be used on both skin and appliances. Its invention is credited to legendary prosthetic makeup artist **Dick Smith**, and it became an industry standard for painting latex and foam latex appliances and props.

You mix up the base colour to match the subjects skin using the acrylic paints, getting as close as you can before adding *Pros-Aide*®. You can then tweak the colour with washes and makeup later. Mixing flesh tones is covered in great detail during Module 4.

A little goes a long way so you don't need to mix gallons of paint! Half an egg cup will be plenty to cover a whole face.

The great thing about *PAX* paint is that once it dries, it becomes stable and waterproof, allowing you to build up layers of colour without disturbing the others underneath. You may also apply other kinds of makeup on top of dried *PAX* paint.

PAX which overlaps the appliance onto the face must also be removed with a prosthetic adhesive remover.





Solvents

Water is used for thinning and washing Pros-Aide®, acrylic paint and latex whilst they are still liquid. If any of these things accidentally dry on a brush, use 99% alcohol (Isopropyl alcohol) or acetone (found in most nail varnish removers) to remove.

If you are using Skin Illustrators or some other kind of alcohol based makeup, you'll need **Isopropyl alcohol** (sometimes referred to as *IPA* or *99% alcohol*). It is available from chemical suppliers, some chemists/ pharmacies, beauty suppliers and professional makeup stores.

It is a clear, flammable liquid with strong fumes. Take care to use it sparingly, and work in a well ventilated area.



A cup containing Isopropyl alcohol

Makeup

Most skin colour matching and makeup can be done with PAX paint, but if you want to use makeup on top, you have a number of options. The most up to date and professional makeup used on appliances are **alcohol activated** makeup colours such as PPI's *Skin Illustrator*.

There are several brands boasting a variety of palette choices as well as liquid forms which can also be airbrushed. *Mathew Mungle's* brand *Stacolor* and Reel Creations are well known alcohol activated makeup brands. Use 99% alcohol (Isopropyl alcohol) to activate, thin and clean.



Skin Illustrator palettes



Oil or Crème based

What was known as *greasepaint* from the theatre tradition is still widely used today. There are different kinds of crème makeup including concealer makeup which contains a high pigment ratio for maximum coverage. You can get palettes, wheels of several colours or individual containers.

You can mix it with 99% alcohol to create a more fluid makeup which can be applied with a brush or sponge in the same manner as alcohol activated colours.



Creme based makeup palette

Rubber Mask Grease Paint (aka RMGP)

This specialist makeup has a high pigment ratio, and was used extensively with foam latex prosthetics, as it has a castor oil base which did not affect the rubber.

Note: Conventional makeup and foundations will not colour the appliance satisfactorily. This is largely due to the ingredients of the makeup which will appear patchy and different on top of the latex surface compared with the skin.

You can also try using water based colours and children's face paints, although results may not be as good or as durable as professional makeup products.



Creme based makeup wheels & pots



And finally...

...other stuff you'll want to gather together are:

- some plastic cups or containers for water and IPA
- tissues or paper towel
- hair dryer
- a patient and willing victim subject prepared to sit still long enough for you to apply your piece.



Now onto supplier contact details...



A note on supplies & suppliers

Depending on where you are in the world, supplies and suppliers may or may not be easily accessible. The UK and United States have a number of specialist suppliers for makeup effects and prosthetics, but it can be difficult to find them elsewhere.

Makeup effects and prosthetics are specialised subjects. You may find your area is not well served by such specific stockists and will have to shop around for alternative suppliers.

Clay, plastiline, plaster bandage etc may be available from art, craft and sculpture and pottery suppliers. Many of the materials used in effects are also used in pottery, including the tools. Suppliers should also have data sheets on their products which may can

Check with dental laboratories and their suppliers to get plasters or mould making stones, as they use these plasters in their work. Also, taxidermist (*animal stuffing*) suppliers may stock materials for moulding and casting.

Most suppliers of makeup effects supplies will export all over the world, so check for your nearest suppliers. Often, the material manufacturers websites will carry worldwide stockist details which may help you locate materials. It may also be useful to contact them and ask if they can ship to you - after all, it is in their interests to make their products available to you.



Photo © Viesturs Gross 2009



Supplier list: United Kingdom

4D Modelshop Limited

The Arches
120 Leman Street
London
E1 8EU
Phone: +44 (0) 20 7264 1288
www.modelshop.co.uk
Model making materials, tools & accessories

Bentley Chemicals Ltd

Frederick Road
Hoo Farm Industrial Estate
Kidderminster
Worcestershire
DY11 7RA
England
Phone: +44 (0) 1562 515121
www.bentleychemicals.co.uk
Mouldmaking & casting supplies

CFS Fibreglass Supplies

United Downs Industrial Park
Redruth
Cornwall TR16 5HY
Phone: +44 (0)1209 821028
Fibreglass and solvent suppliers (IPA, Acetone)

Charles Fox Ltd. (Kryolan UK)

22 Tavistock St.
Covent Garden
London
WC2 E7PY
Phone: +44 20 7240 3111
www.charlesfox.co.uk
Professional makeup supplies

Fangs f/x, Ltd.

The Studio, Sheepcote Dell Rd.
Beamond End
Amersham
Bucks
HP7 0QS
Phone: +44 (0) 1494 713 807
www.fangsfx.com
Specialised teeth and dental appliances for film and television

Flint Hire & Supply

Queens Row
London
SE17 2PX
Phone: +44 (0)20 7703 9786
www.flints.co.uk
Specialist theatre hardware, latex and IPA.

Glasplies Limited

2 Crowland Street
Southport
PR9 7RZ
Phone: +44 (0) 1704 540626
www.glasplies.co.uk
Fibreglass supplies

Guru Makeup Emporium

Studio 4, Filmer Mews
Fulham
London
SW6 7JF
Telephone: +44(0)20 7731 4646
www.gurumakeupemporium.com
Makeup and makeup effects suppliers



Jacobson Chemicals Ltd.

Unit 4, Newman Lane Industrial Estate
Alton
Hampshire
GU34 2QR
Phone: +44 (0) 1420 86934
www.jacobsonchemicals.co.uk
Moulding & casting supplies

John Burn & Co. Ltd

74 Albert Road
Stachford
Birmingham
B33 9AJ
Phone: 0121 508 4144
www.johnburn.co.uk
Fibreglass & moulding supplies

John Winter & Co Ltd

P O Box 21
Washer Lane
Halifax
HX2 7DP
Phone: 01422 364213
www.johnwinter.co.uk
Silicone and plaster supplies

London Wigs

Unit 107, 156 Blackfriars Rd.
London
SE1 8EN
Phone: 020 77217095
www.wigslondon.com
Wigs and wig-making supplies

MAC Cosmetics UK

www.maccosmetics.co.uk
Phone: 0800 054 2999
Cosmetics, makeup products

Makeup Artist Provisions

6 Goldhawk Mews
Shepherds Bush
London
W12 8PA
Phone: +44 (0) 20 8740 0808
www.makeup-provisions.com
Makeup & Special effects makeup supplies

Make Up Store UK

32 Carnaby Street
London W1
Phone: + 44 20 7287 4769
www.makeupstore.se (International site)
Makeup products and accessories

Maragon Arts & Crafts

1 Woodhall Farm
Hatfield
Herts AL9 5NU
T: 0800 6347410 & 01707 276156
E: enquiries@maragon.co.uk
W: <http://www.maragon.co.uk/>
Plaster & mould making supplies

Mouldlife

Tollgate Workshop
Bury Road
Kentford, Suffolk CB8 7PY
Phone: +44(0)1638-750679 (U.K.)
949-923-9583 (U.S.)
www.mouldlife.co.uk
All supplies for special makeup effects & prosthetics

Notcutt Ltd.

Homewood Farm
Newark Lane
Ripley, Surrey, GU23 6DJ
Phone: +44 (0)1483 223311
www.notcutt.co.uk
Mould-making materials and casting resin specialists



Pink House Studios Inc.

35 Bank St.,
St. Albans, VT 05478
Phone: 802-524-7191
www.pinkhouse.com
Lifecasting, mould-making and casting supplies

Ray Marston Wig Studio, Ltd.

No. 4 Charlotte Rd.
London
EC2A 3DH
Phone: 020 7739 3900
www.raymarstonwigs.co.uk
Specialized hair work to the film, television, and theatre industry

Sally United Kingdom Headquarters

Sally Hair & Beauty Supplies
210 Wharfedale Road
Winnersh Triangle, Wokingham
Berkshire, England RG41 5TS
Phone: 0118-944-3600

Screenface

20 Powis Terrace
Westbourne Park Rd.
Notting Hill, London W11 1JH
Phone: 020 7221 8289
Professional makeup supplies

And at:
48 Monmouth St.
Covent Garden
London WC2 9EP
Phone: 020 7836 3955
www.screenface.co.uk
Professional makeup supplies

South West Industrial Plasters

63 Netherstreet,
Bromham,
Chippenham,
Wiltshire
SN15 2DP
Phone: 01380 850 616
Moulding, casting & sculpture supplies

Tiranti

3 Pipers Court
Berkshire Drive
Thatcham
Berkshire
RG19 4ER
Phone: +44 (0)845 123 2100
Fax: +44 (0)20 7380 0808
www.tiranti.co.uk
Sculptors' tools, materials, and studio equipment

And at:
27 Warren St.
London W1T 5NB
Sculptors' tools, materials, and studio equipment

TOMPS Mould Making & Casting Supplies

220 New Road
Sutton Bridge
PE12 9QE
Phone: 0845 658 6677
www.tomps.com

Eire

R P M Supplies Ltd

46 Western Parkway Business Park,
Lower Ballymount Rd,
Dublin 12
Southern Ireland
Phone: 00 353 1 456 4277
www.rpmsupplies.com
Sculpting, moulding, silicone and latex supplies



Supplier list: United States

9 mm SFX Special Effects

832 E. Main Street, Suite. 4
Medford, OR 97504
Phone: 1-866-826-9696 or 541-608-7412
www.9mmsfx.com
Custom contact lenses

Adm Tronics Unlimited

224 Pegasus Ave.
Northvale, NJ 07647
Phone: 201-767-6040
www.admtronics.com
Manufacturers of Pros-Aide water-based adhesive

A Fox international

G3426 Beecher Rd.
Flint, MI 48532
Phone: 810-732-8861
http://afoxintl.com
Wigs, hair extensions, and accessories

Anatomy Tools

1912 Stanford St.
Alameda, CA 94501
Phone: 510-769-1828
www.anatomytools.com/
Anatomy figures, DVDs, artist busts, armatures, and wall charts for artists

Ben Nye

3655 Lenawee Ave.
Los Angeles, CA 90016
Phone: 310-839-1984
www.bennyemakeup.com
Professional makeup supplies

The Boomer Company

Warren, Michigan
Phone: 313-366-2100
Plaster supplies

Brick in the Yard Mold Supply

521 Sterling Dr.
Richardson, TX 75081
Phone: 214-575-5600
http://brickintheyard.com
Mould making, casting, sculpting supplies, and tools

Burman Industries

13536 Saticoy St.
Van Nuys, CA 91402
Phone: 818-782-9833
http://burmanfoam.com/
Sculpting, mould making and casting materials

Cheap-Chemicals.com

P.O. Box 480-C
Round Hill, VA 20142-0480
Phone: 540-338-3877
www.cheap-chemicals.com

Cinema Secrets

4400 Riverside Dr.
Burbank, CA 91505
Phone: 818-846-0431
www.cinemasecrets.com
Professional makeup supplies



The Clay People

112 Ohio Ave.
Richmond, CA 94804
Phone: 888-236-1492 or 510-236-1492
Casting and Pottery plaster

The Compleat Sculptor, Inc

90 Vandam St.
New York NY 10013
Phone: 212-243-6074
www.sculpt.com
Mould making, casting & sculpting materials, tools and supplies

The Composites Store

Phone: 1-800-338-1278
www.cstsales.com/
Fibreglass, mould-making products, and epoxy

Crown Brush

3 North Court St., B354
Crown Point, IN 46307
Phone: 219-791-9930
<http://crownbrush.com/>
Cosmetic brushes

Cybergraphic Designs Makeup Effects & Supply Co.

3202 Center Dr.
Cleveland, OH 44134
Phone: 440-888-8548
www.getspfx.com
Professional makeup effects supplies

Davis Dental Supply

7347 Ethel Ave.
North Hollywood, CA 91605
Phone: 1-800-842-4203 or 818-765-4994
www.daviddentalsupplies.com/
Dental moulding and casting supplies

De Meo Brothers Inc.

2 Brighton Avenue
Passaic, NJ 07055
www.demeobrothers.com/
Hair and wig supplies

Environ Molds

18 Bank St.
Summit, NJ 07901
Phone: 1-866-278-6653
www.artmolds.com
Mould making, lifecasting & sculpting supplies and tools

Factor II, Incorporated.

P.O. Box 1339
Lakeside, AZ 85929
Phone: 928-537-8387
www.factor2.com
Prosthetic silicone and adhesives, etc.

Fiberglass Warehouse

5304 Custer St.
San Diego, CA 92110
Phone: 619-270-9541
www.fiberglasswarehouse.com
Fibreglass, mould-making products, mould release and epoxy

Fibre Glast Developments Corporation

385 Carr Dr.
Brookville, OH 45309
Phone: 1-800-330-6368
www.fibreglast.com
Fibreglass, foam, resins, and reinforcements

Frends Beauty Supply

5270 Laurel Canyon Blvd.
North Hollywood, CA 91607
Phone: 818-769-3834 / 1(888) 7-FRENDS
www.frendsbeautysupply.com
Cosmetic supplies for FX artists



FX warehouse Inc.

2090 S. Nova Rd.
South Daytona, FL 32119
Phone: 386-322-5272
www.fxwarehouse.info online sales only
Supplies for FX artists and scenic studios

George Taub Products & Fusion Co.

Phone: 1-800-828-2634
www.taubdental.com
Minute Stain - dental acrylic resin stains

GM Foam, Inc.

13536 Saticoy Street
Van Nuys, CA 91402
Phone: 818-908-1087
www.gmfoam.com
Foam latex and pigments

Graftobian Make-up Company

510 Tasman St.
Madison, WI 53714
Phone: 608-222-7849
www.graftobian.com
Professional makeup supplies, makeup effects

Hairess Corporation

880 Industrial Blvd.
Crown Point, IN 46307
Phone: 219-662-1060
<http://hairess.com/>
Manufacturer, importer, distributor of hair care products and supplies

His & Her Hair

5525 Wilshire Blvd.
Los Angeles, CA 90036
Phone: 1-800-421-4417
<http://hisandher.com/>
Hair and wig supply, human hair wigs, tools, and accessories

iasco Tesco

5724 West 36th St.
Minneapolis, MN 55416
Phone: 888-919-0899
www.iasco-tesco.com/
Industrial arts supplies - plastics, mould making, casting

Jamestown Distributors

17 Peckham Dr.
Bristol, RI 02809
Phone: 1-800-497-0010 or 401-253-3840
www.jamestowndistributors.com
Fibreglass, adhesives, and epoxy resin

KAB Dental

34842 Mound Rd.
Sterling Heights, MI 48310
Phone: 586-983-2502 or 1-800-422-3520
www.kabdental.com
Dental supplies

Ken's Tool & Supply Corporation.

1751 Marlborough Ave.
Riverside, CA 92507-2055
Phone: 1-800-787-2542 or 951-686-2542
www.kenstool.com
Sculpting tools

Kosmetech Corp.

26 Delavan St.
Brooklyn, NY 11231
Phone: 718-858-7000
www.kosmetech.com
Makeup applicators and storage

Kryolan US Sales Office

132 Ninth St.
San Francisco, CA 94103
Phone: 415-863-9684
www.kryolan.com INTERNATIONAL WEBSITES listed
Professional makeup



Laguna Clay

14400 Lomitas Ave.
City of Industry, CA 91746
Phone: 1-800-4-LAGUNA or 626-330-0631
www.lagunaclay.com
Sculpting supplies and clay

Lance gypsum and Lime Products

4225 W. Ogden Avenue
Chicago, Illinois 60623-1618
phone: 773 - 522 -1900
Casting & moulding plasters

MAC Cosmetics USA

Phone: 1-800-387-6707
www.maccosmetics.com
Professional makeup supplies

Make Up Mania

Headquarters:
4407 Lowell Blvd.
Denver, CO 80211
Phone: 800-711-7182

And also:

Make Up Mania NY Boutique: 'The Make Up Trailer'

182 Allen St.
New York, NY 10002
Phone: 212-380-1090
www.makeupmania.com
Cosmetics, makeup effects products

Make Up Store USA

Southlands Mall
6205 E. Main St., Suite 101
Aurora, CO 80016
Phone: 303-563-2123
www.makeupstore.se
Cosmetics, makeup products

Mile Hi Ceramics, Inc.

77 Lipan
Denver, CO 80223
Phone: 303-825-4570
www.milehiceramics.com
Clay, Ultracal, Hydrocal, plaster, tools

M. J. Gordon Company

255 North St.
P.O. Box 4441t
Pittsfield, MA 01201
Phone: 413-448-6066
www.mjgordonco.com
Mould release

Monster Club Motion Picture f/x Company

2923 Thornton Ave.
Burbank, CA 91504 (USA)
Phone: 818-563-2366
www.monsterclub.com
Chemicals, dental supplies, latex, silicones, sculpting tools

The Monster Makers

15901 Hilliard Rd., Rear Building
Lakewood, Ohio 44107
T: 216.521.SPFX (7739)
F: 216.521.6779
<http://www.monstermakers.com/>
Makeup fx, masks & prosthetics supplies

Mudshop

129 S. San Fernando Blvd.
Burbank, CA 91502
Phone: 818-557-7619
375 W. Broadway #202
New York, NY 10012
Phone: 212-925-9250
www.makeupdesignory.com
Cosmetics, tools, brushes, cases, skin care, books



Naimie's Beauty Center

12640 Riverside Dr.
Valley Village, CA 91607
Phone: 818-655-9933
www.naimies.com
Cosmetics, tools, and makeup cases

National Fiber Technology, LLC

300 Canal St.
Lawrence, MA 01840
Phone: 1-800-842-2751
www.nftech.com
Custom-made hair, wigs and fur fabrics

Nigel's Beauty Emporium

11252 Magnolia Blvd.
North Hollywood, CA 91601
Phone: 818-760-3902
www.nigelsbeautyemporium.com
Supplier to the beauty, film, television, fashion, and media industries

Norcostco - Northwestern Costume

825 Rhode Island Ave. S.
Minneapolis, MN 55426-1611
Toll Free: 800-220-6920
Phone: 763-544-0601
www.norcostco.com
Professional makeup supplies

Pearson Dental Supplies Co.

Headquarters:
13161 Telfair Ave.
Sylmar, CA 91342
Phone: 1-800-535-4535, 818-362-2600
www.pearson-dental.com
Dental moulding and casting supplies

Perfect Touch

13530 Knottingham Dr
Sugar Land TX 77498
http://www.perfect-touch.com/
Fine hand made sculpting and modelling tools

Plaster Master

Dan Kijak
4308 Shankweiler Rd.
Orefield PA 18069
Phone: 610-391-9277
http://www.plastermaster.com/
Plaster information, supplies and links

Plasticare

4211 South Natches Court, Unit K
Englewood, CO 80110
Phone: (303) 781-1171
http://plasticareinc.com/
Mould-making, casting, reinforcement supplies and equipment

Polytek Development Corp.

55 Hilton St.
Easton, PA 18042
Phone: 610-559-8620, 1-800-858-5990
www.polytek.com
Mould-making and casting materials

Reel Creation, Inc.

7831 Alabama Ave., Suite 21
Canoga Park, CA 91304
Phone: 818-3-GO-REEL (818-346-7335)
www.reelcreations.com
Professional makeup effects supplies

The Reel Eye Company

365-367 Watling St.
Radlett, Hertfordshire WD7 7LB
Phone: +44 (0)1923 850207
www.reeleye.co.uk
Special effects contact lenses



Reinke Bros

5663 S. Prince St.
Littleton, CO 80120
Phone: 303-795-5006
www.reinkebrothers.com
Professional makeup supplies

Reynolds Advanced Materials

www.reynoldsam.com
Everything for mould making & casting

Sally USA/Worldwide Headquarters

GENERAL ENQUIRIES:
3001 Colorado Blvd.
Denton, TX 76210
Phone (U.S.): 1.940.898.7500
www.sallybeauty.com

The Science Company

95 Lincoln St.
Denver, CO 80223
Phone: 303-777-3777
www.sciencecompany.com
99% isopropyl alcohol, laboratory supplies, containers, scales, etc.

Sculpture House

405 Skillman Rd.
P.O. Box 69
Skillman, NJ 08558
Phone: 609-466-2986
www.sculpturehouse.com
Professional modelling, moulding and casting supplies

Silicones, Inc.

211 Woodbine St.
P.O. Box 363
High Point, North Carolina 27261
Phone: 336-886-5018
www.silicones-inc.com
Silicone for mould- making and prosthetics

Silpak, Inc.

470 E. Bonita
Pomona, CA 91767
Phone: 909-625-0056
www.silpak.com
Moulding and casting supplies

Smooth-On Liquid Rubbers and Plastics

2000 Saint John St.
Easton, PA 18042
Phone: 1-800-762-0744
<http://smooth-on.com/>
Foams, liquid rubber, and plastics

Special Effect Supply Corp.

164 East Center Street
North Salt Lake,
UT 84054 USA
PHONE: (801) 936-9762
FAX: (801) 936-9763
<http://www.fxsupply.com/>

The Squire's Belt

149 12th Ave.
San Diego, CA 92101
Phone: 619-232-8188
Plaster and moulding resins

Temptu

26 West 17th St., Suite 302
New York, NY 10011
Phone: 212-675-4000
www.temptu.com
Airbrush makeup



United States Gypsum Company

Industrial Products Division
550 West Adams Street
Chicago, Illinois 60661
T: Technical help: 800-487-4431
T: Customer line: 800-621-9523
E: Plasterstore@usg.com
W: <http://plaster.com/>
Huge range of plasters and advice

Check also:
<http://www.gypsumsolutions.com/>

and their excellent supplier map and finder by State:
<http://www.gypsumsolutions.com/distributor/map.asp>

Western Sculpting Supply

2855 W. 8th Ave.
Denver, CO 80204
Phone: 303-623-4407
www.westernsculptingsupply.com
Sculpting supplies and tools

Wilshire Wigs & Accessories

5241 Craner Ave.
North Hollywood, CA 91601
Phone: 1-800-927-0874 or 818-761-9447
<http://wilshirewigs.com/>
Wigs, hair extensions, and accessories

Whip Mix Corporation

www.whipmix.com
World Headquarters
361 Farmington Avenue
P.O. Box 17183
Louisville, KY 40217 USA
TOLL FREE: 1-800-626-5651
Phone: 502-637-1451

Whip Mix Corporation - West

Restorative Oral Health
1730 E. Prospect Rd, Ste 101
Fort Collins, CO 80525 USA
TOLL FREE: 1- 800-201-7286
Phone: 970-472-1635
Fax:970-472-1793

W.M. Creations, Inc.

Phone: 1-800-454-8339 or 818-763-6692
<http://matthewwmungle.com>
Website of renowned makeup artist Matthew Mungle; Scar and scab materials, liquid plastics and other professional makeup supplies

ZELLER INTERNATIONAL

15261 State Hwy 30 /
P.O. Box Z Downsville, NY 13755-0929
Phone: (607) 363-7792 Fax: (607) 363-2071
<http://zeller-int.com/>
Makeup effects and special effects, casting, mould-making supplies



Supplier list: Worldwide

Austria

Blond & Braun

Dr. Hans Lechner Strasse 7
 A - 5071 Wals
 Austria
 Tel: +43 - (0)662 - 85 02 02 - 0
 Fax: +43 - (0)662 - 85 02 02 - 11
 email
 Homepage: www.blond-braun.at
<http://www.blond-braun.at/>
Adhesives, professional makeup supplies

Australia

Solid Solutions

19 Ardena Ct
 Bentleigh East, VIC 3165
 Australia
 Tel: 03 9579 2044
www.solidsolutions.com.au
Moulding and casting supplies

Rowe Trading Company

4 Holder Avenue
 Richmond
 South Australia, 5033
 Tel: +61 8 8234 0000
 Fax: +61 8 8234 2092
 E-mail: sales@rowetrading.com.au
<http://www.rowetrading.com.au/>
Moulding & casting supplies

Barnes Products Pty Ltd

6 Homedale Rd
 Bankstown, NSW
 2200
 Australia
 Ph : 02 9793 7555
 Fax : 02 9793 7091
<http://www.barnes.com.au/>
Moulding & casting supplies

Dalchem

141 Herald Street
 Cheltenham,
 Victoria
 Australia
 3192
 Telephone: 03 9553 7040
<http://www.dalchem.com.au/>
Moulding & casting supplies

3 Arts Make Up Centre PTY

88 Shepherd St,
 cnr Myrtle St
 CHIPPENDALE (off Broadway)
 Sydney
 New South Wales
 AUSTRALIA 2008
 Tel: (02) 9698 1070 or 9698 1200
 Fax: (02) 9319 1950
<http://www.makeupeffectcollege.com/shop01.html>
Makeup school and shop



Canada

Bleeding Art Industries

Bay 3, 3815 61 Ave SE,
Calgary, Alberta,
Canada T2C 1V5
Phone: 403.236.0025
www.bleedingartindustries.com
Range of special effects supplies

United States Gypsum representatives:

Manitoba, Saskatchewan, British Columbia and Alberta

Jeff Glancie
Specialty Sales Rep
Phone: (905) 599-0499
Fax: (905) 803-4385
Email: jglancie@cgcinc.com

Ontario

Mark Gensey
Specialty Sales Representative
Phone: (416) 561-6259
Fax: (905) 803-4398
Email: mgensey@cgcinc.com

Quebec and Atlantic Provinces

Robert Brunet
Specialty Sales Representative
Phone: (514) 240-6489
Fax: (819) 663-1100
Email: rbrunet@cgcinc.com

France

Plein Fard

7, rue de Courcelles
75008 Paris
Tel: +33 (0)1 42 56 34 28
www.pleinfard.com

Professional makeup supplies

Polyester 93

2 à 24 av. Henri Barbusse - ZAC Ariel Center
93000 Bobigny
Tél. : 01 48 44 55 74
Fax : 01 48 44 55 75
Sculpting & moulding supplies

Germany

BromFX

Joern Brom, Mittermaierstraße 25, D-69115 Heidelberg
Phone: +49 (0) 6221 4319922
Mobil +49 (0) 179 6516503
www.bromfx.com
Silicone, gelatine and special effects supplies

Minke-Props Germany

Fritz Minke GmbH & Co KG
Cecilienstraße 31
D-47051 Duisburg
Phone: +49 - (0)2 03 - 2 81 01 - 0
www.minke-props.com Site in German & English
Make-up- and costume-artistic requirements, SFX make-up, flocking supplies

Sally Germany Headquarters

Sally Hair & Beauty GmbH
Verwaltung
Moselstr. 27
60329 Frankfurt
Germany
Tel: +49 69 24247292 / Fax: +49 69 25782796
www.sallybeauty.de



Whip Mix Europe GmbH

Raudestraße 2
D-44141 Dortmund
Germany
Phone: +49 (0) 231 / 567 70 8-0
FAX: +49 (0) 231 / 567 70 8-50
mike.hegemann@whipmix-europe.com
Dental moulding and casting supplies

Holland

FormFX

Levantkade 271
1019 MH Amsterdam
The Netherlands
Phone: (+31) 20 4182105
www.formfx.eu
Silicone kits, PAX paints and make up supplies

India

United States Gypsum representative:

Vikram Tripathi
Manager
International Marketing Industrial Gypsum and
India Business Development
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Fax: (312) 606-4519
Email: vttripathi@usg.com

Japan

Sally Japan Headquarters

Sakura Sangyo, Kabushiki Kaisha
9-10, Aobadai 4-chome
Meguro-ku
Tokyo 153-0042, Japan
Phone: + 81-3-5453-2080

Latin America

United States Gypsum representative:

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Mexico

United States Gypsum representative:

Humberto Espinosa
Sales Representative -
Metropolitan Area of Mexico City
Phone: (52) (5) 543-7260 ext.216
Fax: (52) (5) 682-0876

New Zealand

Wellington Potters Supplies

2 Cashmere Ave
Khandallah, Wellington
New Zealand 6035
Tel: 64 4 939 1211
Fax: 64 4 939 1212
Mob: 021 078 5350
Clay & tools for pottery and clay sculpting



Cobcraft

PO Box 32024
Christchurch 8011,
New Zealand
Free Ph: 0800 667 229
Mob: 0274 372 592
Tel: 03 366 7229
Fax: 03 366 6847
Email: cobcraft@clear.net.nz
www.cobcraft.co.nz
Clay & tools for pottery and clay sculpting

United States Gypsum representative:

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Division Manager,
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Email: kpinto@usgi.co.nz

Sweden

Make Up Store Head Office, Sweden

Kungsgatan 5
S-11143 Stockholm
Sweden
Phone: +46 8 588 322 00
Alpha Number: + 46 771 MAKEUPSTORE

Thailand

Make Up Store Asian Sales Office, Thailand

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34th Floor, Room MH 3403
999/9 Rama 1 Rd.
10330 Patumwan
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...Without Using A Lifecast!

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END OF MODULE 1

NOW, GO TO MODULE 2 TO GET STUCK INTO SCULPTING!

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