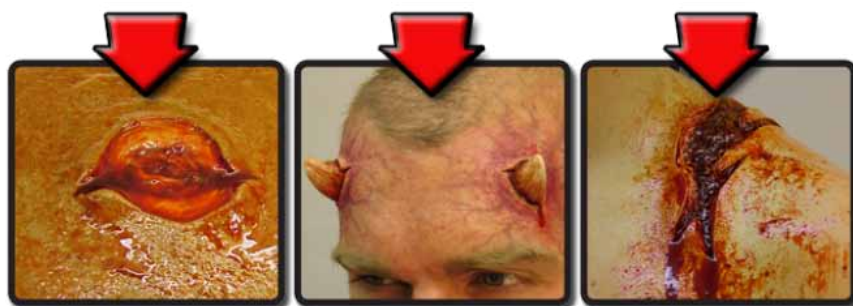




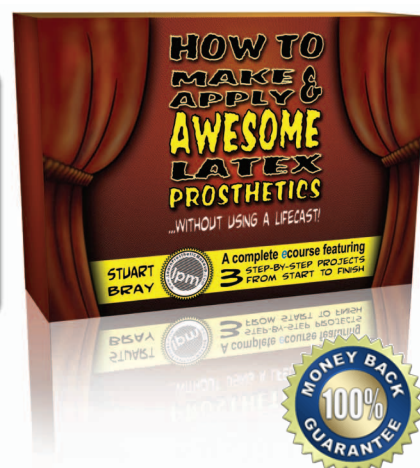
Fibre Glass Mould Jacket -part 2

Video Workbook
Stuart Bray

Downloadable ecourse shows you how to create these ultra-realistic effects...



...Without Using A Lifecast!



**"How To Make & Apply AWESOME Latex Prosthetics
...Without Using A Lifecast"**

This downloadable ecourse by Stuart Bray that will show you how to create these awesome makeup effects.

"Discover the techniques and tricks which I use on movies & TV shows in this six-module course. Packed with over 300 pages of amazingly detailed photographs, illustrations and text, this ecourse will show you step-by-step exactly what to do and how to do it.

Taking you through three different projects from start to finish, you will be clearly shown the processes, tricks & techniques I use in the workshop for real jobs and learn skills I teach in my live workshops.

This course can now come to you saving you time and money."



Click here to check it out





“ Hello, Stuart Bray back again with part 2 of this video series looking at making a *Master Mould* of a plaster head.

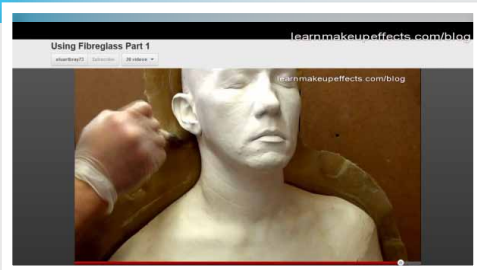
Fibreglass (sometimes known as GRP - *Glass Reinforced Plastic*) it is a staple material in FX workshops.

”
 [sili_faces](#)

Fibreglass and polyester resins used together make incredibly durable moulds which pick up every detail, are lightweight, strong and can be baked for use with foam latex.

Precautions must be taken when working with these materials - it is important to use a correctly graded respirator mask to protect against the dust and fumes, you must wear gloves when working and ensure adequate ventilation and extraction is used to remove harmful vapours.

This work is for your information only and is given in good faith. It is not advised that you use these materials without adequate instruction or supervision



We left off with the back half of the head fibre glassed, leaving the face ready to mould. The back half is just fibreglass as it is a smooth shape with not real detail, and so it will save us money by using less silicone.



The first thing is to protect the face with tissue just like we did last time. This is easily pushed into place with a wet sponge and sits securely on the plaster surface.



I want to make sure that the mould stays secure, so I drill three small pilot holes through the glass and into the base so I can screw this in place.

Doing that allows me to lay the head on it's back making it easier to work on. I can be confident that the head and the mould will stay in the right place throughout the whole mould.



As I will be placing water based clay on this surface, I want to use plastic food wrap over the tissue plaster as a further precaution. This will stop the moisture in the clay being sucked out by the dry plaster head underneath.



Once the plastic is on, I cut 1½" wide strips of clay which I have sliced into ½" slabs using the clay cutter showed in the first video. I place these around the edge, touching the head and keeping back from the edge of the fibreglass wall which it sits on.



Then I start placing large slabs of the sliced clay onto the head, making sure to press it gently into place. I want it to follow the contours of the head but not push it so hard as to create thin spots.



Make sure the clay covers everywhere, and cut or bend the clay to fit any gaps.



Because clay is soft, it's really easy to pop it into any gaps you may have.

I actually placed a little extra clay on the nose, as noses stick out and it is easy to inadvertently press the clay hard and make it too thin on the tip without realising.



Using a serrated kidney like this, I can even out the surface by lightly dragging it over the clay and take out any bumps.



Don't press hard, just let the teeth on the kidney do the work.



If you find any small gaps, then fill and neaten then with a tool as you go.



Then I used a rubber kidney like this to then smooth the surface out.



This works quite quickly, and makes a nice job of giving you a smooth surface over most of the clay.



You can also use a damp sponge to get a perfect finish.



Once the surface is all smooth, I placed strips of clay ½" square on top of the edge making sure they stay.



Any gaps should be filled so you create a neat low wall like this all around the edge. This will act as a key to locate the silicone in it's jacket later.



Once the edge has a key all the way around, I placed a few bigger keys on the head to help the silicone locate better there.

It's easy to go crazy and add lots of crisscrossed keys, but remember I have to fibreglass over this lot so I keep it simple.



If I fibreglass this clay as one piece, it's going to be tricky to get the mould apart later, so I want to make this front in two halves.

To do this I want to use shim, which is thin metal sheeting cut into strips.



I cut it into 2" strips and push them into the clay down the middle to quickly create a dividing wall. I used parcel tape to strengthen it, and placed it in the middle of the central key where the clay is thickest.

Be careful to not cut yourself on the sharp edges - it's easy to do



I release this shim wall and the clay using a spray wax and dry it using a blow dryer ready for gel coating.



The gelcoat is mixed and applied just as before in the first video, with a little extra catalyst to compensate for the cool and damp clay.

Now we have these clay keys, there are some deeper areas which need to be carefully gelcoated to prevent air bubbles getting trapped.



As soon as the gelcoat has set, I sprinkle on the loose chopped strands over the surface, taking care to get everywhere.



The resin I use for laminating is mixed next, and the first job is to wet the chopped strands, and make sure there is no dry glass left.



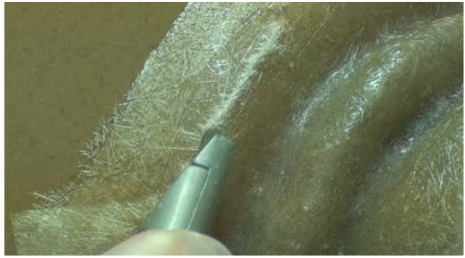
Then I put the first layer of glass over the keys and the edges first.

Getting the glass to sit over these raised areas and angles is harder than on flat areas so it makes sense to hit these first. You have to work the deep areas to make sure any trapped air is pushed out.



I put two layers over everything with a third layer on the edges for strength.

If possible, it's always nice to add a tissue layer. This minimises the amount of random bits of glass which may stick out and become sharp needles when all this becomes solid.



I green trim the glass as soon as possible - it's firm enough to trim but not so far gone that it cannot be cut by hand.



Take care trimming the glass with the shim underneath. You most likely will not cut through the shim as it is made of metal.

If you press too hard, you could damage the clay excessively as the metal shim pushes against it.



Once the edge is trimmed, I need to carefully pull out the shim wall. It is possible that you could just leave it and glass the other side, but I prefer to remove it.

Be very careful to not cut yourself when doing this.



Any damage to the clay can easily be repaired.

It makes sense to try and minimise the damage to save work though!



I need to release the exposed fibreglass and clay so the gelcoat will release easily, and I use a liquid wax and dry this with a blow dryer. As an extra precaution, I also give it a coat of spray wax just to be sure.



As an extra precaution, I also give it a coat of spray wax just to be sure.

When this has dried, its time for the last gelcoat on this mould.



As ever, be mindful of recesses and be sure to gelcoat right to the edge.



Once the gelcoat has set up enough, the chopped strands go on. It may be necessary to tilt the head upright again to get an even covering over the gelcoat.



Then it's time for the laminating resin. It gets worked into the chopped strand and creates a nice layer to put the strips of wetted out glass onto.



As before I take care of the tricky areas first with a layer then hit the whole surface with two layers of glass and tap them all down, one layer at a time.

Once the tissue goes on, I leave it for ten minutes while it sets up enough to allow a green trim like before.



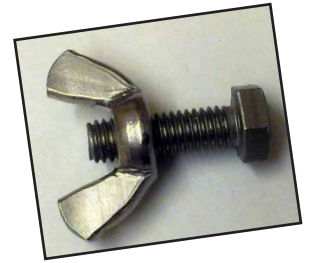
I left the mould overnight to harden up properly.

Once it has hardened up, it's a good idea to give the surface a once over with wet and dry sanding paper with lots of water. This just gets rid of any missed 'spikes' of glass and makes the mould much nicer to handle.



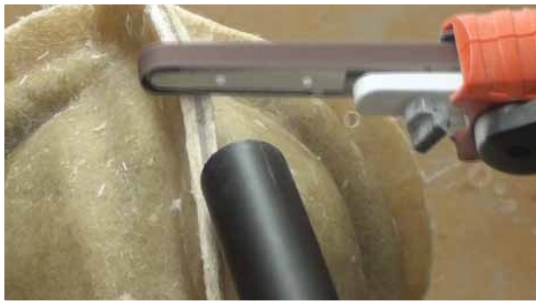
Before I open this up, I need to drill the holes for the bolts I will use later to hold this mould together.

I usually use 6mm hex-head bolts with wing nuts, so need to drill a series of holes through the flange.



It's important to use extraction and appropriate protective gear to prevent the fibreglass dust being inhaled.

Don't cut or sand fibreglass unless you have a workshop extractor and protective clothing and respirator.



I also want to neaten these edges which are a little bit rough from the green trimming still. I am using a powerfile, a small belt sander which is ideal for this job.

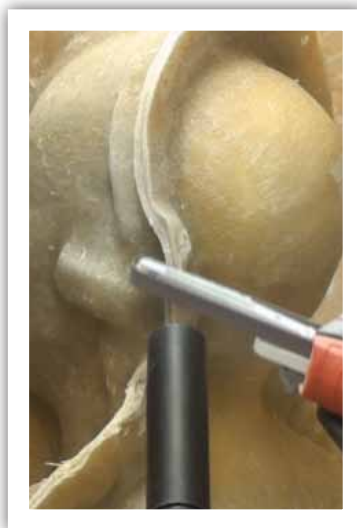
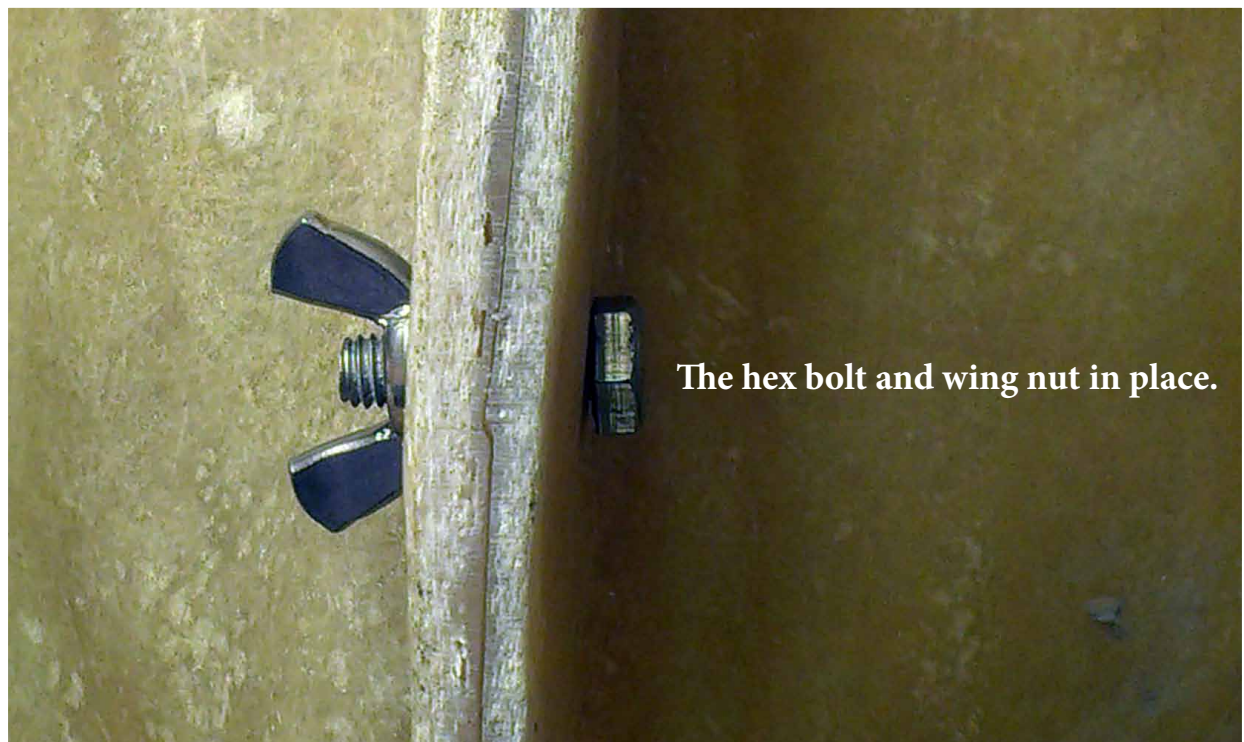


It generates a lot of dust so I use extraction as well as this workshop vacuum to keep the dust levels down.



After this, I wash the mould down with water to get rid of any dust on the surface and the fibreglassing for this mould is finally finished.

Now we are ready for the final part of this process which I will show you in the next and final video in this series!



As always, questions, comments and feedback always great to hear! -STUART

 **sili_faces**



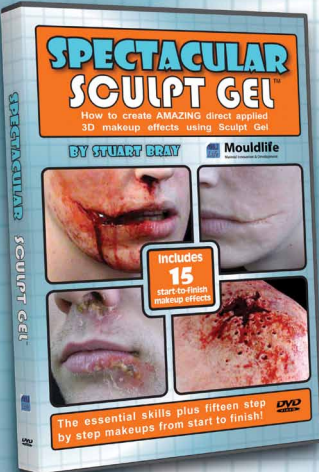
mail@learnprostheticmakeup.com



<http://www.youtube.com/user/stuartbray73>

👍 **NO WORKSHOP**
 👍 **NO MOULDS**
 👍 **NO MESS**

**Get the DVD direct
 from Mouldlife here!**



INTRODUCING...
**SPECTACULAR
 SCULPT GEL™**
 New on DVD

Sculpt Gel™ is a silicone paste made by Mouldlife which can be modelled directly on the skin to create amazing and durable makeup effects.

Think of the convenience of scar wax and the benefits of silicone appliances all rolled into one!

Sculpt Gel™ is a versatile material which can be used to create all kinds of effects from gory gunshot wounds to subtle scars.

This DVD by Stuart Bray* shows in great detail the essential skills and techniques used to create fifteen makeup effects from start to finish.

Mouldlife
 Material Innovations & Development
 www.mouldlife.net

👍 **NO WORKSHOP**
 👍 **NO MOULDS**
 👍 **NO MESS**

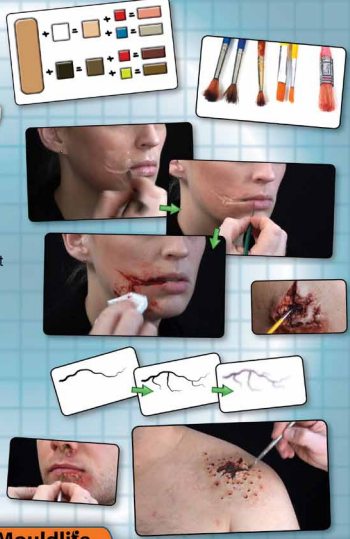
This DVD reveals the key skills you need to get great results, and how to create 15 amazingly realistic makeup effects.

You don't need a studio, workshop or time in advance to sculpt, make moulds, cast out appliances and make a ton of mess. Just mix, apply, colour and shoot.


You will be shown just what you need - and more importantly what you don't - in order to produce amazing results whether at home, in the makeup trailer or on set!

You will discover how to measure, mix and match correctly for any skin tone and how to create different skin textures.

This DVD runs for 1 hour 25 minutes and is packed with industry standard skills!



Mouldlife
 Material Innovations & Development
 www.mouldlife.net



By walking you through fifteen different makeup effects, you will see just how versatile this simple material can be.

Create subtle scarring, veins, blisters, sores, scars or extreme burns, scalds, gunshot wounds and disease all from the same, simple kit.

***Stuart Bray is a freelance special effects makeup artist working in the film and television industry since 1994.**

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, visit the website:
www.learnprostheticmakeup.com

Mouldlife
 Material Innovations & Development
 www.mouldlife.net