



# FLAT-MOULDS

by Stuart Bray

## THE CATALOGUE & how-to guides

Last Updated April 2014



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these are links  
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## Quick Tutorial Finder

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## Flat Moulds

**F**lat Moulds by Stuart Bray are a series of prosthetic moulds designed to allow you create your own professional standard makeup effects.

I sculpted and moulded these myself, all original sculpts made to the high standards required for film and TV. You could use these on shows - I have!


The moulds can be used again to create your own appliances. This is good if you need to create a number of appliances and need them many times - for an ongoing production or haunt for example.

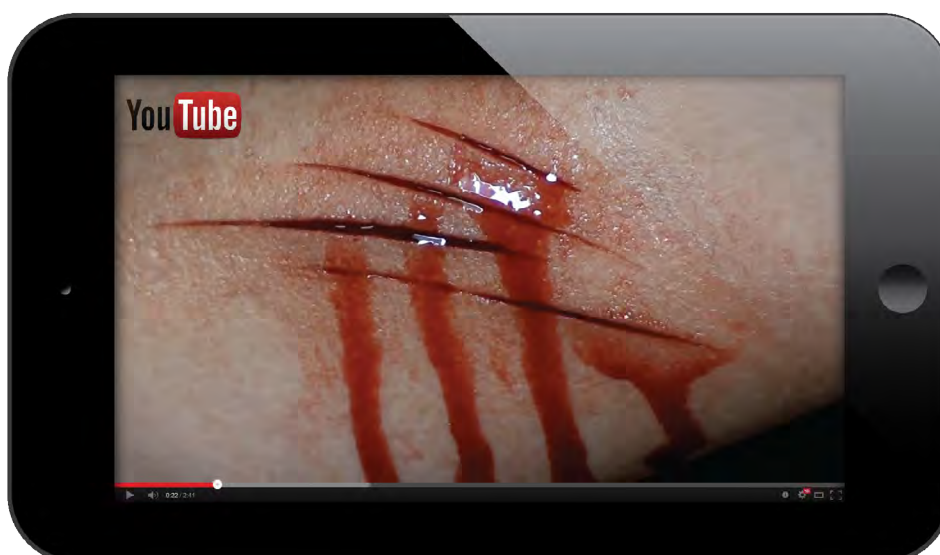


This catalogue lists the current range of moulds available. It also includes tutorials on **how to use the moulds** and **how to apply pieces made from the moulds**.

If you have any questions, please email: [stuartbray@yahoo.com](mailto:stuartbray@yahoo.com)



 @sili\_faces



**[CLICK TO CHECK OUT THE  
FLAT MOULDS PROMO VIDEO](#)**





# HOW IT WORKS

**1**



## BUY YOUR MOULDS

Moulds are made from a durable silicone and will produce many appliances, each the same as the last.



*Some moulds come as pairs, or kits. Look for the 'Multisave Option' tag!*

**2**

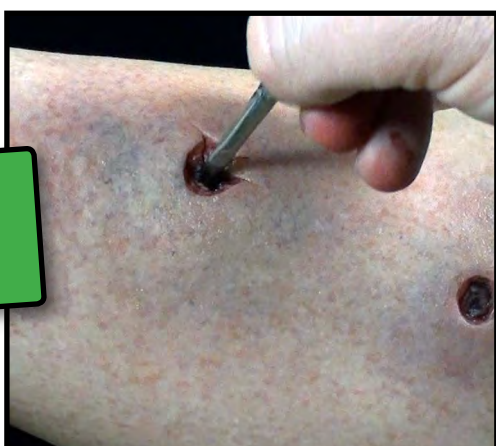


## FILL YOUR MOULDS

Make silicone-gel filled appliances, gelatine or even bondo transfer appliances.

**Tap this link to [Find Out How To Use The Moulds!](#)**

**3**



## APPLY YOUR PIECES

Apply the prosthetics you make using a prosthetic adhesive such as Pros Aide or Telesis 5. Colour it, gore it up, and have fun with your gruesome creation.

**To find out how to do this, go to [How To Apply!](#)**

**USE THE MOULD AGAIN AND AGAIN AND AGAIN....**





# How To Order



For UK, visit my eBay shop:



<http://stores.ebay.co.uk/Stuart-Brays-Flat-Moulds>

Each catalogue mould or discounted set of moulds is available to purchase quickly and securely.



Not an eBay user? Simply email your order direct to me at [stuartbray@yahoo.com](mailto:stuartbray@yahoo.com). Upon receipt of payment of invoice (using Paypal or any major credit card) your moulds will be dispatched within 2 working days.

## UK Postage & Packing costs

(delivery 2-3 working days):

Flat rate of £4.95



**Free Delivery for  
orders over £99**



*Returns Policy: In the unlikely event that your flat mould(s) arrive faulty or damaged, please contact us immediately so we can resolve the issue. We will happily refund or replace any unused damaged or faulty items once they have been returned to us. Please do this within 14 days of receiving the item.*



## **Working smart**

- Moulds should be stored flat, taking care to not keep anything heavy on top which may damage or distort them.
- Check the mould is clean, dry and free of dust and dirt before use. Warm water and detergent can be used, or a solvent such as 99% alcohol for more stubborn dirt.
- Ideally work on a flat, nonporous and level surface such as a tray or work top.
- Work in a well ventilated environment, taking all necessary precautions to maintain sensible health and safety standards.
- You are responsible for your health and safety, as well as those around you when working. Read all material and product information before using.



# **Part 1 : THE CATALOGUE**

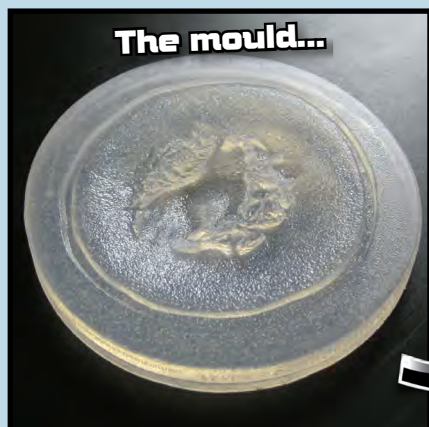




## **BITE #1**

**Z**ombie, vampire or crazed dentist - you decide who caused this vicious-looking injury.

Modelled on an adult human bite, the appliances from it show the torn skin with the fat and muscle beneath.

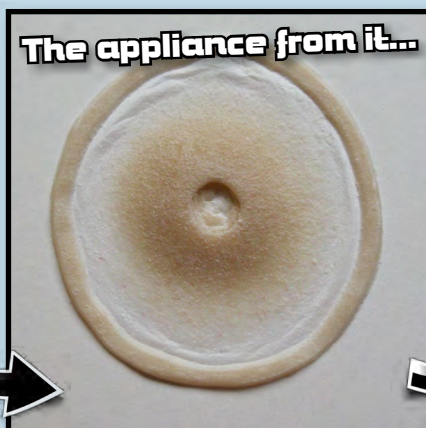


### **Mould Specs:**

**Mould name:** BITE #1  
**Approx. Weight:** 195g  
**Approx. Dimensions:** 134mm x 134mm x 12mm  
**Price:** £30.00

## **GSW #1**

**GSW** (Gunshot Wounds) are a commonly used makeup effect in TV and movies. This simple but realistic small calibre gunshot wound is simple but effective. Use in conjunction with GSW#2 to create a convincing entry and exit scenario!



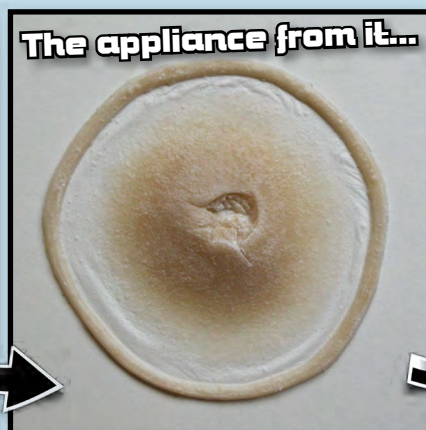
### **Mould Specs:**

**Mould name:** GSW #1  
**Approx. Weight:** 55g  
**Approx. Dimensions:** 88mm x 88mm x 10mm  
**Price:** £25.20



## GSW #2

This wound is a little more messy than GSW #1, with small tears and flaps in the skin. An ideal accompaniment to GSW #1 to create entry and exit wounds, but is subtle enough that it can also be used by itself.

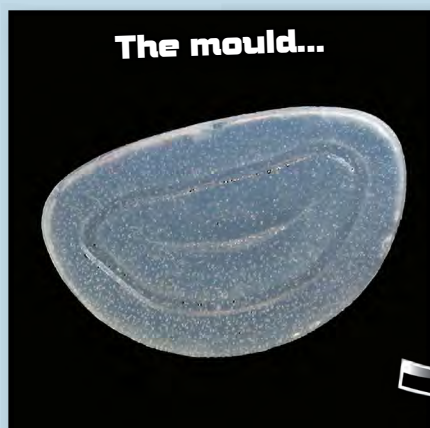


### Mould Specs:

Mould name: GSW #2  
Approx. Weight: 67g  
Approx. Dimensions: 92mm x 92mm x 10mm  
Price: £25.20

## INCISION #1

A simple cut, effectively done. No ragged edges or messy tears - this is a classic staple of makeup effects. By using bruising colours during application, or keeping it clean and sharp, you can tell many stories with this blank canvas.



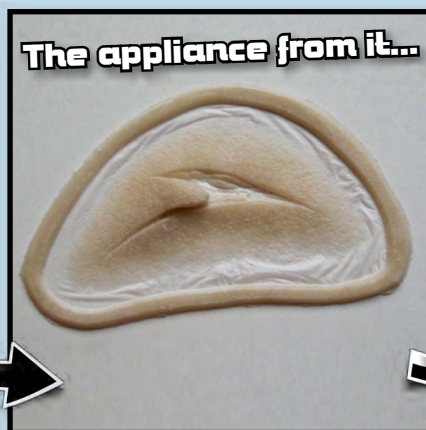
### Mould Specs:

Mould name: INCISION #1  
Approx. Weight: 100g  
Approx. Dimensions: 100mm x 65mm x 10mm  
Price: £22.20





**LACERATION #1** This nasty looking appliance comes complete with a folded shred of skin curling into the open wound. It's big enough to make your first aider weak at the knees but small enough to fit on the face, hands and pretty much anywhere.

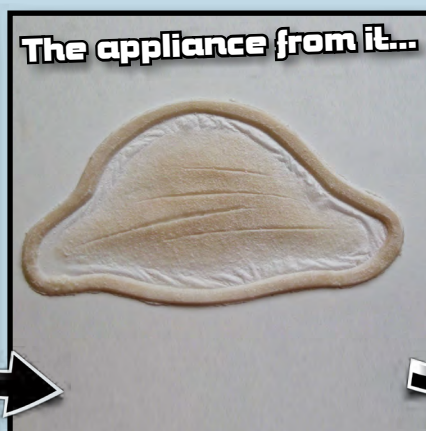


## Mould Specs:

Mould name: LACERATION #1  
Approx. Weight: 67g  
Approx. Dimensions: 115mm x 77mm x 10mm  
Price: £25.20

**SCRATCHES #1** This may seem a little more slicey than scratchy admittedly, but it kind of looks like claw marks too...

Four clean cuts in the skin which look nasty covered in blood or cleaned up!



## Mould Specs:

Mould name: SCRATCHES #1  
Approx. Weight: 70g  
Approx. Dimensions: 125mm x 77mm x 10mm  
Price: £25.20





## RIPPED SUTURE #1

Sutures, stitches, potato, pertarto...whatever you want to call them, they are ripped in this bad guy! The piece made from the mould is easily threaded through the appropriate dents, and each one knotted to form the stitch. *Just make sure you thread the stitches before applying the piece!*

[Go to the tutorial for details.](#)



### Mould Specs:

Mould name: RIPPED SUTURE #1

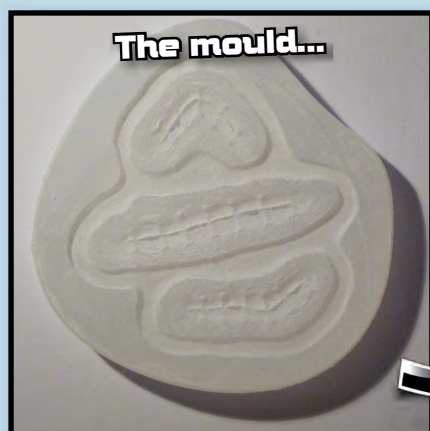
Approx. Weight: 55g

Approx. Dimensions: 110mm x 62mm x 10mm

Price: **£25.20**

## SUTURES #1

Most sutures don't get ripped, so these three small appliances can be used to great effect to create the appearance of medical treatment following a nasty incident. **Check the [tutorial](#) to see how you pre-thread your appliances to create the realistic suture effect!**



### Mould Specs:

Mould name: SUTURES #1

Approx. Weight: 70g

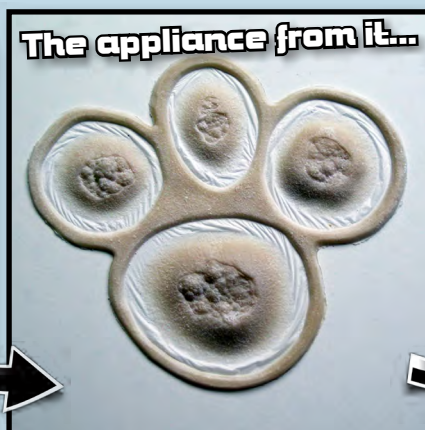
Approx. Dimensions: 95mm x 100mm x 10mm

Price: **£25.20**



## **DISEASE #1**

Nasty diseases of all kinds can be created with this cluster of delightful breakouts. Combine with latex peeled back and a sickly looking paint job, and you are sure to get that seat on a train all to yourself. Maybe even the whole carriage.

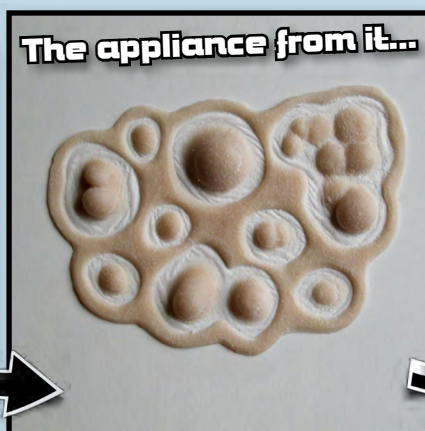
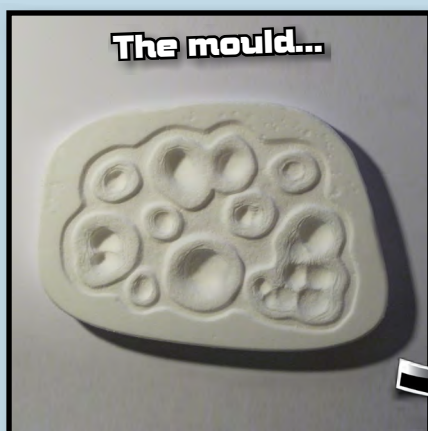


### **Mould Specs:**

**Mould name:** DISEASE #1  
**Approx. Weight:** 170g  
**Approx. Dimensions:** 170mm x 157mm x 10mm  
**Price:** £30.00

## **DISEASE #2**

Another messy diagnosis can be created with the second 'Disease' mould, this time big, rounded blisters and bumps. Use alone or with Disease #1 to bring some of the Great Plague to your makeup chair.



### **Mould Specs:**

**Mould name:** DISEASE #2  
**Approx. Weight:** 155g  
**Approx. Dimensions:** 132mm x 100mm x 12mm  
**Price:** £30.00





## INFECTED #1

An infected ulcer, snake bite gone wrong or a rare skin-eating bacteria - there's plenty of scope with this infected number! Make the inside shiny, and you have pretty nasty looking wound ready to go!

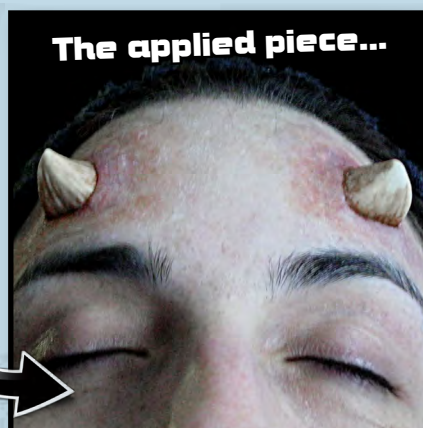
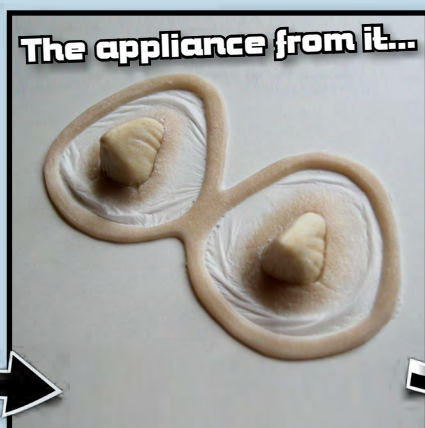
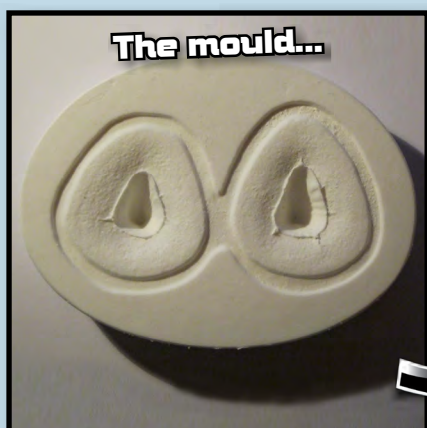


### Mould Specs:

Mould name: INFECTED #1  
Approx. Weight: 115g  
Approx. Dimensions: 120mm x 135mm x 10mm  
Price: £28.20

## HORNS #1

These cute little horns work well as a pair or individually for a unicorn look. Small enough to fit most foreheads, these bony appendages are a great addition to an demon makeup, but not so big as to get in the way, knock over vases or take out someone's eye!



### Mould Specs:

Mould name: HORNS #1  
Approx. Weight: 215g  
Approx. Dimensions: 122mm x 91mm x 22mm  
Price: £35.50







**ZOMBIE**



## ZOMBIE BROW #1

These combined brow/cheekbone pieces come as a left side and a right side - that way you can be sure they will fit almost anybody! Subtle, but very effective, these moulds will allow you to create an army of undead in no time.

The left side mould...



The appliances  
from them...



The right side mould...



The applied pieces...



### Mould Specs:

Mould names: ZOMBIE BROW #1 (Left & Right)  
Approx. Weight Each Mould: 140g  
Approx. Dimensions: 130mm x 140mm x 10mm  
**Price: £30.00 Each**

## ZOMBIE TEETH #1

It seems as though zombies like to eat themselves as much as other people. Whatever the reason for losing half a face, you too can show off your winning smile without opening your mouth. Combine with the *Zombie Brow* moulds for an amazing zombie makeup!

The mould...



The appliance  
from it...



The applied  
piece...



### Mould Specs:

Mould name: ZOMBIE TEETH #1  
Approx. Weight: 150g  
Approx. Dimensions: 132mm x 132mm x 10mm  
**Price: £33.00**



**MULTI SAVE  
OPTION**

Save money with the

# ZOMBIE SET

25%  
DISCOUNT



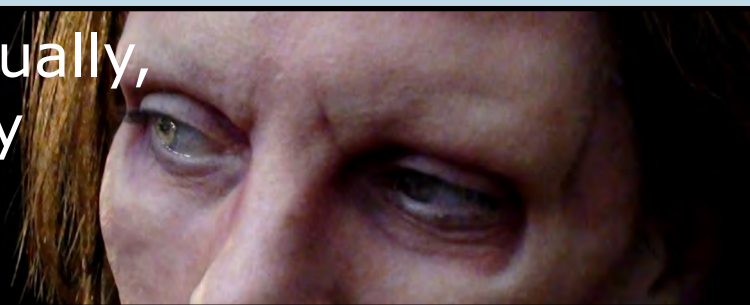
+



+



= **£93.00** individually,  
but as a set is only  
**£69.75**  
saving you £23.25!





## **CUT THROAT #1**

When Sweeney Todd goes to work, he makes more mess than most barbers. However, this piece looks great smothered in blood or cleanly sliced with some bruising.

It has a bumpy gooseflesh skin texture which suits older, male skin but is subtle enough to be used on most necks.

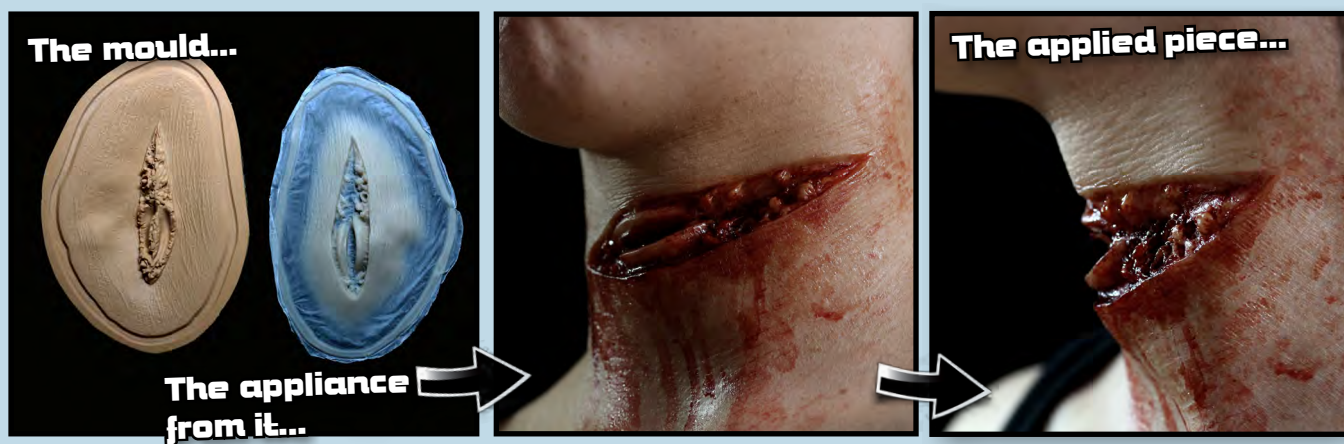


### **Mould Specs:**

Mould name: CUT THROAT #1  
Approx. Weight: 152g  
Approx. Dimensions: 205mm x 97mm x 10mm  
Price: £33.00

## **CUT THROAT #2**

A more severe cut throat, exposing the larynx and some sliced veins. The skin texture on this piece is smoother, with soft neck wrinkles rather than bumps like #1.



### **Mould Specs:**

Mould name: CUT THROAT #2  
Approx. Weight: 270g  
Approx. Dimensions: 165mm x 113mm x 18mm  
Price: £39.00



# EVIL BROW #1

**V**ampire, demon, or very angry - be whatever you want with this brow appliance designed to give a permanent frown! Subtly textured with skin pores which follow the direction the skin is pulled in, this piece looks fab on its own, or combined with Skull Cheeks or Horns.



## Mould Specs:

Mould name: EVIL BROW #1  
Approx. Weight: 176g  
Approx. Dimensions: 200mm x 95mm x 12mm  
Price: £33.00

**MULTI SAVE  
OPTION**

# SKULL CHEEKS

**S**ubtle but effective. Instant gaunt with these realistic cheekbone/eye socket enhancers. Give the illusion of weight loss for early stages of zombie, illness or age effects. **Available individually if you so wish, but getting the pair saves you 25%!**



## Mould Specs:

Mould names: SKULL CHEEKS L & R  
Approx. Weight: 55g  
Approx. Dimensions: 110mm x 85mm x 10mm  
Price: £27.00 Each or ~~£54.00~~ £40.50 Pair  
(saving you £13.50!)

25%  
DISCOUNT





A close-up, high-contrast photograph of a person's face, focusing on the jaw and mouth area. The person has a cybernetic jaw, which is a black, segmented, mechanical structure that replaces the lower part of the face. The skin is fair and shows some texture. The person's eyes are visible in the upper right corner, looking downwards. The background is dark and out of focus.

**CYBORG**



## **CYBORG #1**

Create the appearance of circuitry under the skin with this series of intricately detailed appliance moulds.

The inner area can be pre-painted to really bring out the detail - see the [painting tips page](#) in this catalogue!

**The mould...**



**The appliance from it...**



**The applied piece...**



### **Mould Specs:**

**Mould name:** CYBORG #1

**Approx. Weight:** 65g

**Approx. Dimensions:** 105mm x 94mm x 8mm

**Price:** £27.00

## **CYBORG #2**

Cyborg #2 is designed to balance Cyborg #1 if you need a more symmetrical robot! Again, this piece has been finely sculpted, using real circuitry and wiring in modelling. Features include the funky wires which appear to bulge the skin as they pass underneath.

**The mould...**



**The appliance from it...**



**The applied piece...**



### **Mould Specs:**

**Mould name:** CYBORG #2

**Approx. Weight:** 72g

**Approx. Dimensions:** 107mm x 96mm x 8mm

**Price:** £27.00



## CYBORG #3

This is one big mould with 8 individual appliances in it! These little fellas can be popped anywhere to enhance the other Cyborg pieces, or be used alone. **This mould makes eight individual pieces** with various circuitry and wiring details.

Check out the [cyborg painting tips tutorial](#) to see how to get the best from these appliances.



**The applied pieces...**



### Mould Specs:

Mould name: CYBORG #3

Approx. Weight: 100g

Approx. Dimensions: 10mm x 10mm x 10mm

Price: £25.00

**BUY AS A SET  
& SAVE MONEY!**

**CYBORG SET** next page





**MULTI SAVE  
OPTION**

**BUY AS A SET  
& SAVE MONEY!**

# CYBORG SET

**25%  
DISCOUNT**



+



+



= £96.60 individually,  
but as a set is only

£72.45

saving you £24.15!



## GILLS

**MULTI SAVE  
OPTION**

Another makeup which works best as a pair, both left and right Gills have corresponding details. Maybe a sea creature, a mermaid or fish-beast... Gills work well on the neck, but would look equally cool on cheeks.



### Mould Specs:

Mould names: GILLS Left & GILLS Right  
Approx. Weight Each Mould: 108g  
Approx. Dimensions: 140mm x 105mm x 11mm  
Price: £28.20 Each or ~~£56.40~~ £42.30 Pair  
(saving you £14.10)

## VAMP BITE #1

This bite has a more fang-inspired puncture than the original Bite #1. Vampires traditionally bite necks, but this gory piece will work pretty much anywhere, and could double up as a dog bite too.



### Mould Specs:

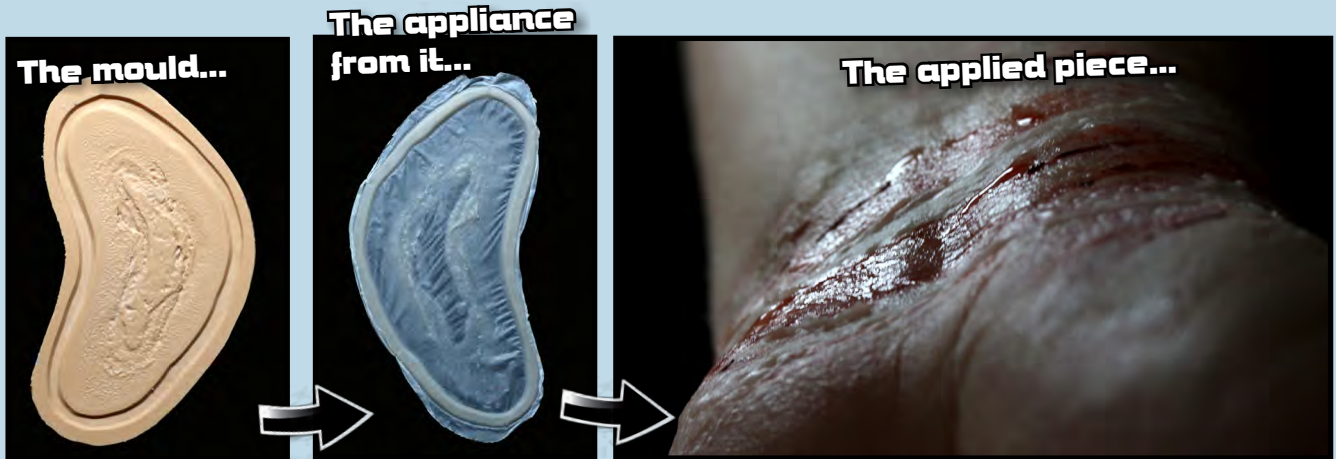
Mould name: Vamp Bite #1  
Approx. Weight: 115g  
Approx. Dimensions: 116mm x 110mm x 11mm  
Price: £27.00





## SKIN PEEL #1

This subtle piece works great for simulating rope burns or abrasions from bindings etc. Can also work for sloughing skin on zombies too. The appliance is incredibly thin, so lends itself very well to making Pro-Bondo transfer type appliances.

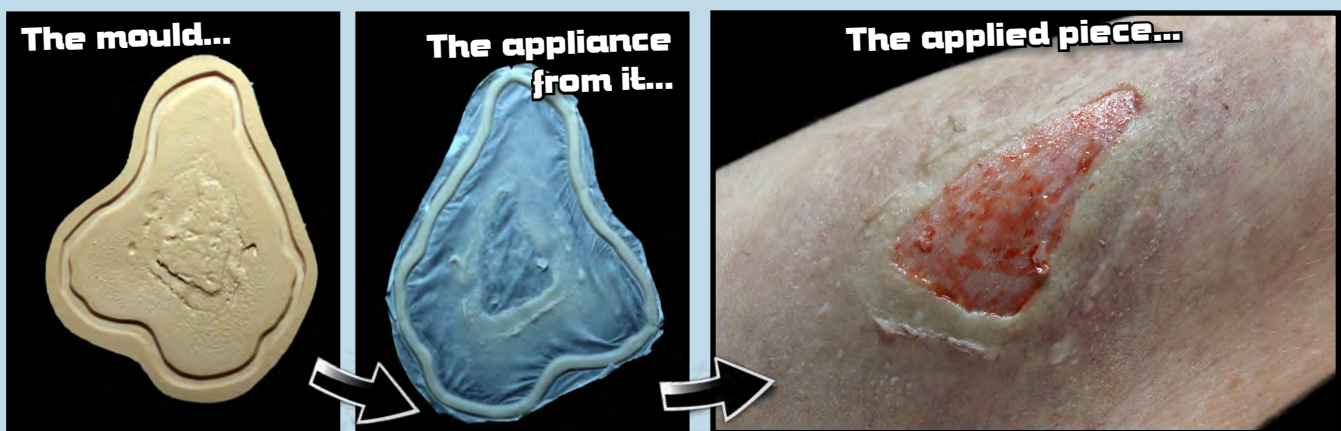


### Mould Specs:

Mould name: SKIN PEEL #1  
Approx. Weight: 66g  
Approx. Dimensions: 122mm x 76mm x 7mm  
Price: £25.20

## SKIN PEEL #2

A more aggressive peeling skin effect, but still quite subtle and realistic. Again, it is a thin enough appliance to be made as a Bondo transfer.



### Mould Specs:

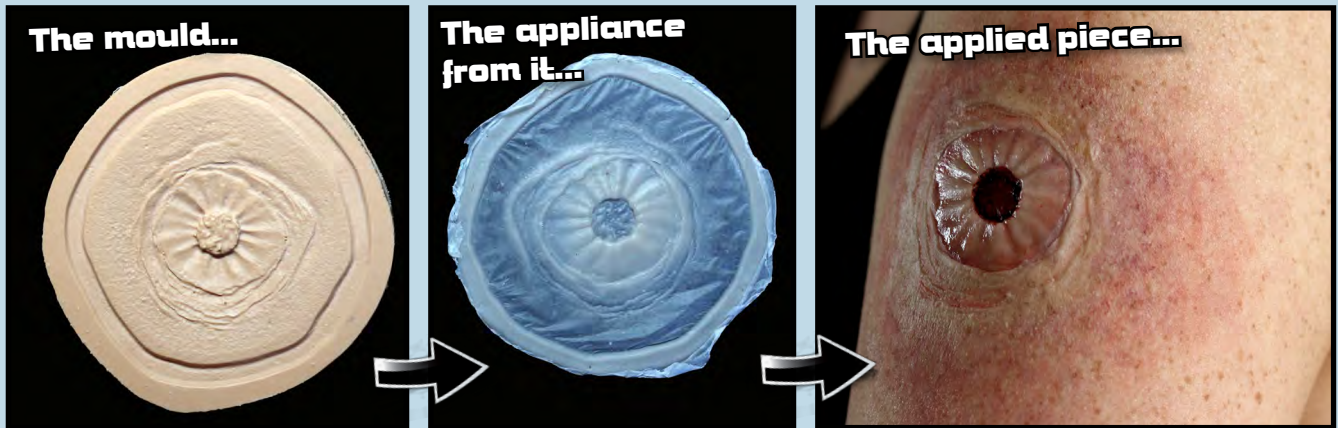
Mould name: SKIN PEEL #2  
Approx. Weight: 60g  
Approx. Dimensions: 130mm x 102mm x 7mm  
Price: £25.20





## LASER WOUND #1

Wondered what the injury would look like if someone was hit with a blaster in a Sci Fi blockbuster? Well, that was the inspiration for this peeling skin effect.

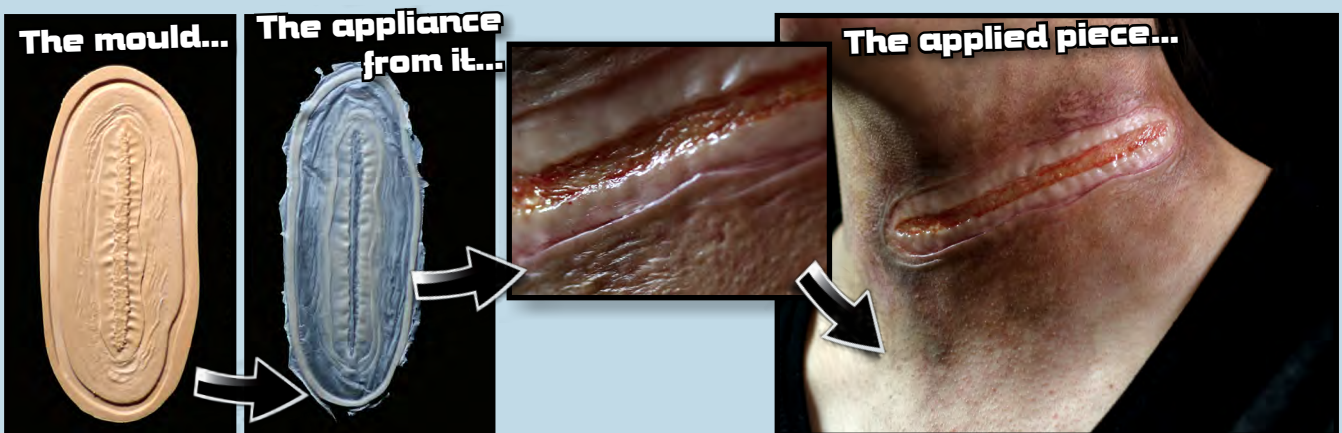


### Mould Specs:

Mould name: LASER WOUND #1  
Approx. Weight: 48g  
Approx. Dimensions: 85mm x 85mm x 8mm  
**Price: £24.00**

## LASER WOUND #2

A glancing blow from a light sabre, or a close call from a blaster? This laser wound cranks it up a notch, creating a sore-looking letter box type wound. Painted pale and shiny, you can also add smokey charcoal effects around the outside edge to give it that barbecued look.



### Mould Specs:

Mould name: LASER WOUND #2  
Approx. Weight: 96g  
Approx. Dimensions: 162mm x 73mm x 9mm  
**Price: £25.20**



## SKULL TEETH

Skull teeth scarring - imagine someone carved the shape of their teeth into their skin...when it all healed, there's a good chance it would look like this. Combine with Skull Cheeks to get a creepy undead look. Makes a very thin, subtle appliance, perfect for bondo transfers!



### Mould Specs:

Mould name: SKULL TEETH

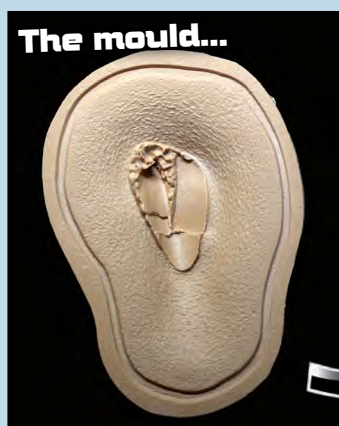
Approx. Weight: 100g

Approx. Dimensions: 152mm x 80mm x 9mm

Price: £25.20

## OPEN FRACTURE #1

This is an all-out nasty injury simulation. Pretty much the most disgusting thing you can put on yourself. By putting bone-coloured silicone into the mould first, you can get a precoloured bone area in the wound which will speed up the makeup process. [Check the tips on creating better bones, teeth & horns in this catalogue!](#)



### Mould Specs:

Mould name: OPEN FRACTURE #1

Approx. Weight: 197g

Approx. Dimensions: 145mm x 10mm x 18mm

Price: £35.40



A close-up photograph of a person's face, focusing on the right side. A large, textured, brownish-green growth, resembling a scale or a large wart, is visible on the cheek and jawline. The growth has a rough, scaly surface with some darker, more saturated areas. The person's eye is visible, looking slightly upwards and to the right. The skin around the growth appears normal. The word "SCALES" is overlaid in a bold, red, stylized font with a white outline.

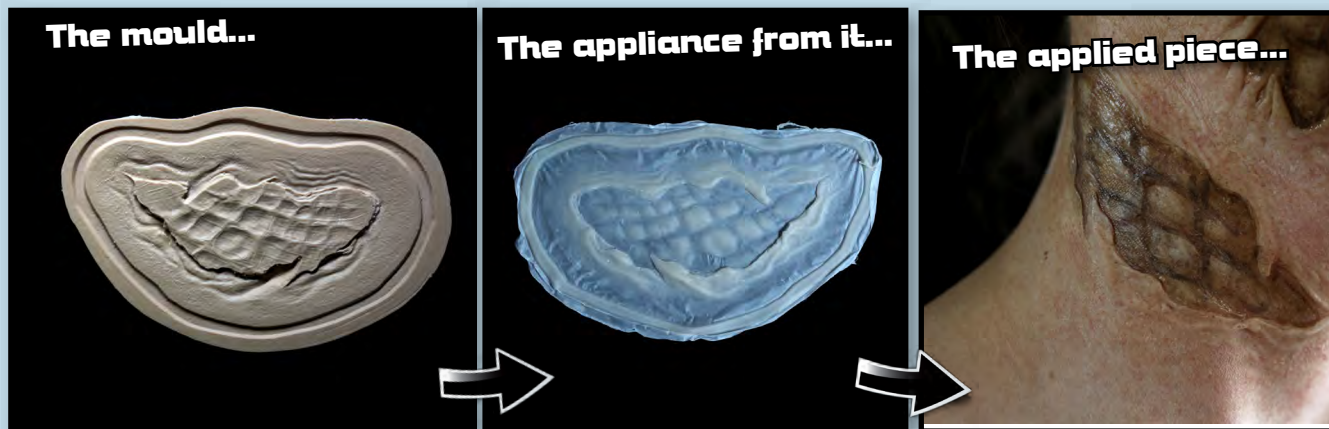
**SCALES**



## SCALES #1

Both Scales 1 & 2 are small areas of reptilian scale texture with the human skin peeling back away from it around the outside edge.

Small enough to be used on the face, although effective enough to be used pretty much anywhere.

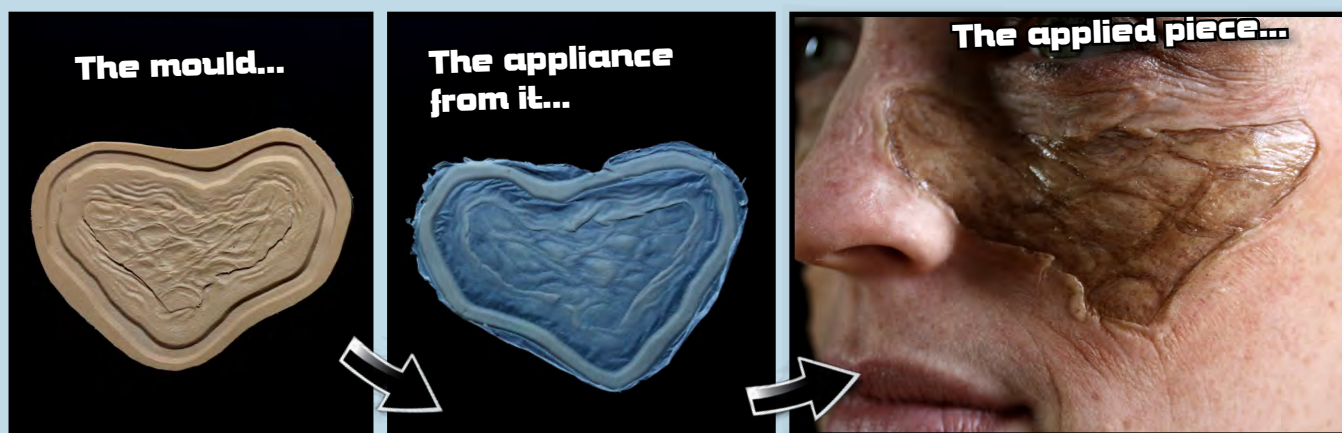


### Mould Specs:

Mould name: SCALES #1  
Approx. Weight: 72g  
Approx. Dimensions: 132mm x 82mm x 9mm  
Price: £25.20

## SCALES #2

Scales #2 sits on the cheek nicely and works well alone or with the other moulds. It helps to do all the reptile skin painting and detail before applying, so you can spend as much time as you want adding details to minimise chair time later!



### Mould Specs:

Mould name: SCALES #2  
Approx. Weight: 60g  
Approx. Dimensions: 110mm x 84mm x 8mm  
Price: £25.20



## SCALES #3

Scales #3 is a big piece and works well on the wrist or face and neck. It is designed to fit on the right side cheek, under the eye and carefully going around the mouth area on the cheek so as not to interfere with talking, eating or roaring.



### Mould Specs:

Mould name: SCALES #3  
Approx. Weight: 144g  
Approx. Dimensions: 186mm x 110mm x 10mm  
Price: **£30.00**

**MULTI SAVE  
OPTION**

**SCALES #1**  
+  
**SCALES #2**  
+  
**SCALES #3**

## SCALES SET

**BUY AS A SET  
&  
SAVE MONEY!**



+



+



= £80.40 individually,  
but as a set is only

**£60.30**

**25%  
DISCOUNT**

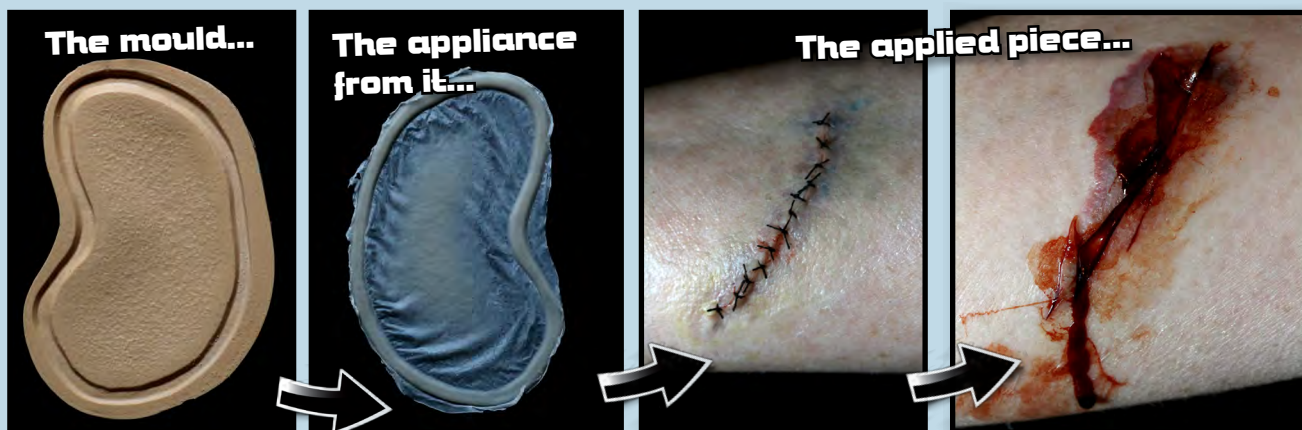
saving you £20.10!





## BLANK #1

'What is A *Blank*' I hear you ask? Well, you make a single, blank appliance which has thin blending edges, then you are free to cut, stab, stitch or slice it to your heart's content before applying it to your vict...I mean model. **A run through of some ideas for this little guy and how to do them can be found later in this catalogue!**



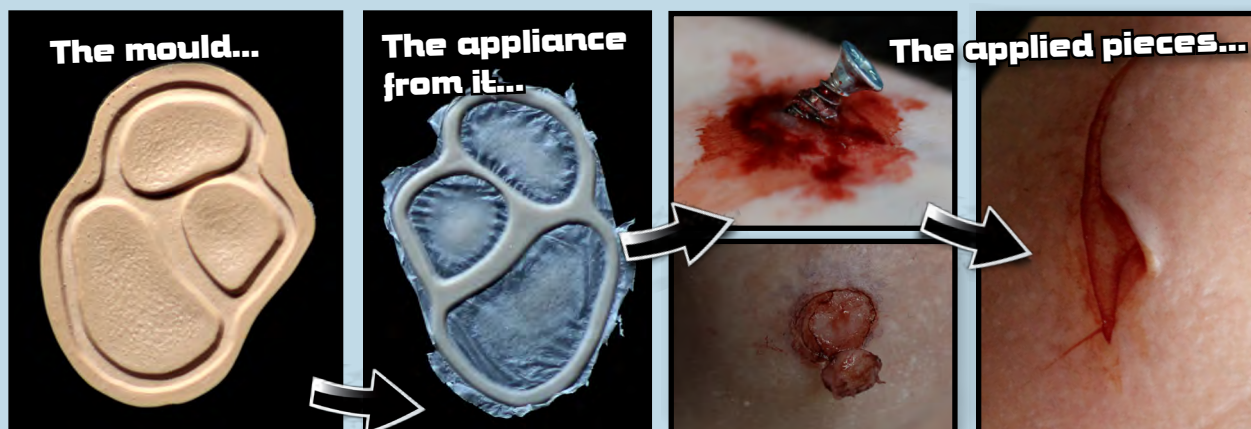
### Mould Specs:

Mould name: **BLANK #1**  
Approx. Weight: 35g  
Approx. Dimensions: 100mm x 70mm x 7mm  
**Price: £22.50**

## BLANK #2

**B**lank #2 is a set of three small patches, conveniently shaped and styled to sit pretty much anywhere on the body and allow you to create endless effects. Here we made a screw get stuck, a circular flap of skin injury and a nasty little laceration.

Because they start out life as smooth skin texture patches, they are also great for repairing appliances damaged during use!



### Mould Specs:

Mould name: **BLANK #2**  
Approx. Weight: 48g  
Approx. Dimensions: 90mm x 64mm x 9mm  
**Price: £22.50**





# **Part 2:**

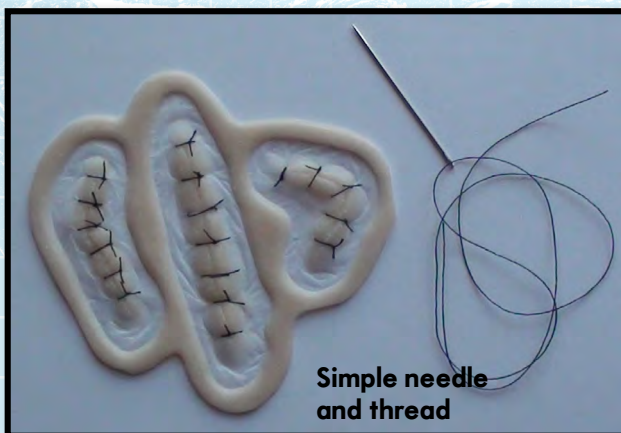
# **TIPS & TUTORIALS**



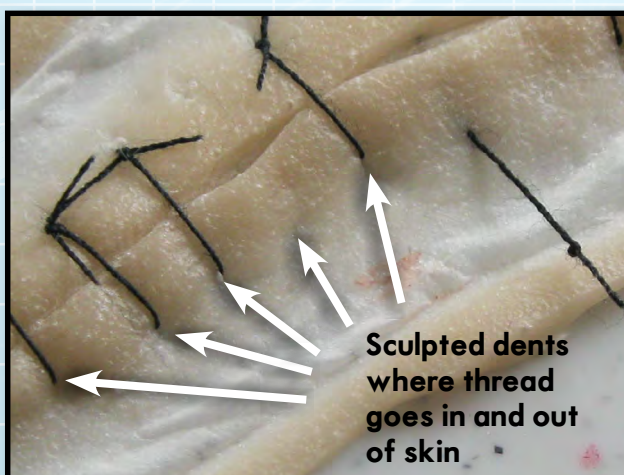
# SUTURE NICE EFFECT

**S**orry for the pun! But seriously, the suture appliances are really effective at simulating stitches in the skin.

The most important thing is to thread the appliance *before* you stick it on - you don't want to actually stick someone with a needle in real life!



Using a simple small sewing needle, thread a single piece of yarn (cotton, polyester etc) through the top, and come through underneath and pass up again to reappear out of the opposite 'dent' in the skin.

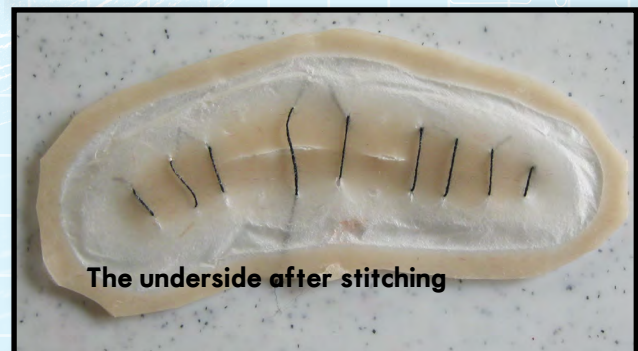


Give yourself enough length to tie a knot in the thread easily, and snip

off the excess to leave a nice looking stitch. Do this for each 'stitch', one at a time.



Most real sutures are individual, so should the thread or knot break in any one place, the rest of the sutures are unaffected and the wound remains closed



By pulling the knot just a little bit tight, you can compress the silicone slightly to make each stitch really appear as if it is pulling on the skin.





# PAINTING THE CYBORG

**The Cyborg pieces are highly detailed, and there are a few things you can do to get the most out of them.**

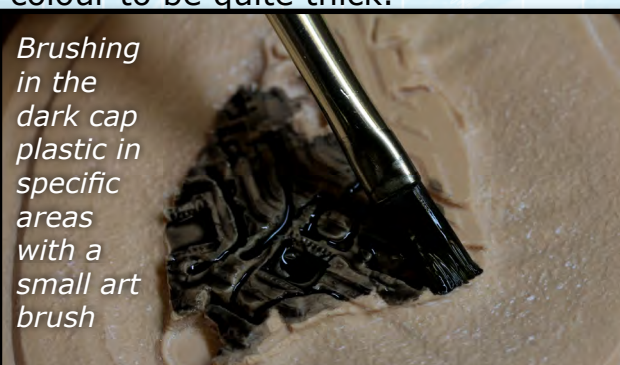
If you have the time, the best thing you can do is make up some dark tinted cap plastic when you are ready to run your pieces. Black works really well.

Release your moulds, and prepare some cap plastic. Liquid Skin Illustrator can be used to tint it, or greasepaint/creme based makeup will also dissolve well usually.



Smear some greasepaint or pour in the Skin Illustrator into the bottom of a container which can handle solvents (some plastics can melt with acetone!) and stir in a little pure cap plastic, ensuring it is completely mixed.

Paint your coloured cap plastic into the area you want to be darker into the details using a small brush. Add a little solvent to the cap plastic if necessary, but ideally you want the colour to be quite thick.



*Brushing in the dark cap plastic in specific areas with a small art brush*

You may need more colour or wait for it to dry and apply another layer. Allow this cap plastic to dry thoroughly (I left a desk fan on my moulds for an hour).



*Once dry, the cap plastic is matte*

Now you can airbrush the thin layers of cap plastic barrier all over the mould surface, including the black area painted before.

If you are not sure of how to airbrush cap plastic, check out the tutorials further along in this catalogue!



*Spraying cap plastic barrier*

**!** Take precautions when using flammable liquids and solvents, especially with an airbrush. Ensure adequate working conditions. Refer to product information to ensure you understand the materials you have and how to use them safely!





Once this has completely dried, you can check the thickness by picking at a small area using a pin.



*A pin can be used to carefully lift and check a small area of cap plastic.*

The plastic needs to be feather thin, but thick enough so as not to show any holes in the stretched membrane. The image above shows the correct thickness.



*The flesh coloured silicone poured in*

Once the cap plastic barrier is ready, pour up your flesh tone onto the back of this and scrape the silicone as normal. (Check the tutorial on this catalogue if you haven't already!)

As usual, you want it slightly under filled which occurs naturally when the back is scraped.

Once this silicone has almost set, apply cap plastic to the back if you wish, and allow to dry.

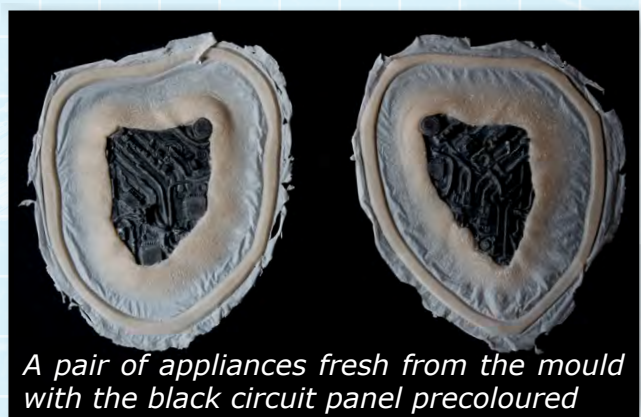


*By positioning yourself to see light reflected off the surface, you can see more clearly when the silicone is wiped clear*

When you are ready to remove it from the mould, powder the piece as normal and you should find the inner area is black, surrounded by a fleshy border.



*The appliance peels out with a perfectly painted dark circuit area*



*A pair of appliances fresh from the mould with the black circuit panel precoloured*



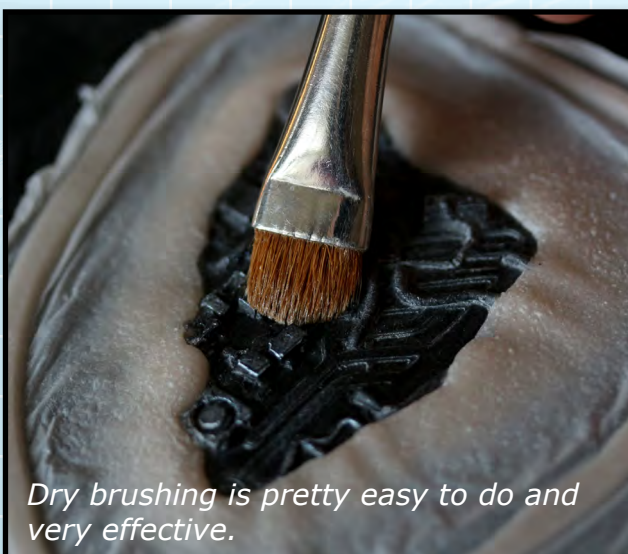


## Dry Brushing

Dry brushing involves getting some paint on a brush, then wiping most of it off on some paper towel, so the brush is almost dry.



Dip the brush into some silver paint and wipe most of it off and drag the brush over the high points to bring out the details.



You can also use the paint marker to punch up wires and straight lines more easily than a brush.



You can of course use a brass, copper or any other metallic colour for different effects, and use solid colours for the wires - have fun with it!



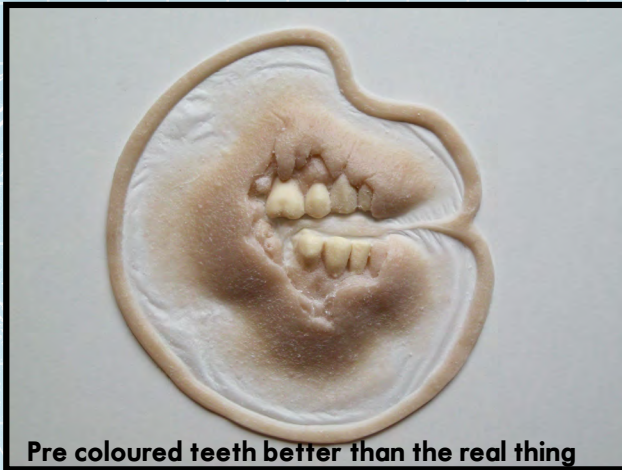
*Incidentally, if you don't want to do this method with the precoloured cap plastic, you can run the appliance as normal with a flesh coloured silicone. Simply paint the inside circuitry area with a dark PAX paint instead (mix of acrylic paint and Pros Aide). Once this has dried, you can drybrush and detail with silver paint as before.*





# BONES, TEETH & HORNS

**T**here are a number of moulds which will create appliances that reveal areas of bone.



Pre coloured teeth better than the real thing

Appliances with horns, bones or teeth can have the bone colour applied afterwards, but it helps a lot if you can put a firmer mix of bone-coloured silicone into the mould first and allow that to set first.

Mixing a little white with yellow and a touch of brown will create a pretty nice bone colour.



That tooth colour will stay no matter what

Pour and scrape the desired flesh tone on the back once the bone silicone has set, and presto - a ready-coloured bone area.

This saves you having to paint thick layers of opaque paint over the top of what would otherwise be fleshy silicone.

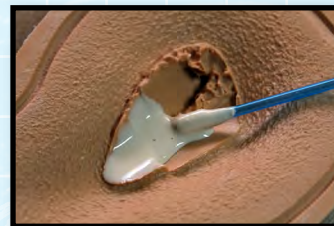
You can have the translucency usually found in horns or teeth, adding an extra touch of realism.

Also, by not adding any softener or deadener to this first mix of silicone, you will have a firmer area of 'bone' than the skin.

Any blood or colouring you do over the top can't affect or damage the bone coloured silicone as the pigment is *in* it rather than *on* it!



*Looking into the mould, you can see where the hard edge where the bone section finishes.*



*Using a cotton swab, carefully apply some bone coloured silicone. White, a touch of yellow and brown for pale bone.*



*Go up to the edge of where the bone stops, and leave it to set up completely. Speed up with a hair dryer.*



*Once you peel out the appliance, you'll be way ahead of the game with the pre coloured bone all ready to go!*





# BLANKETY BLANK!

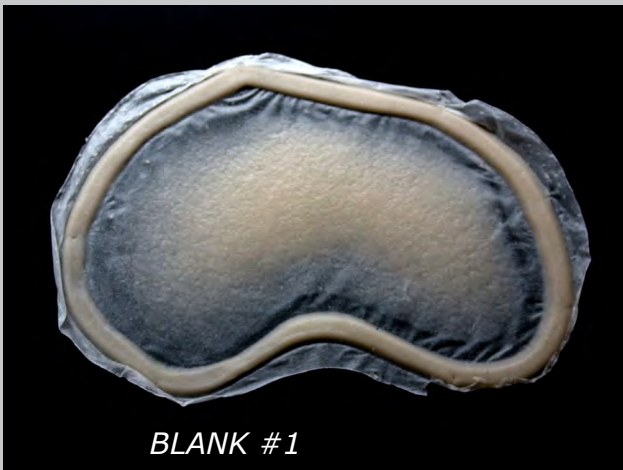
**W**hat's all this blank stuff, then? I hear you ask.

**Well, quite simply it's a small patch which has some basic skin texture and the blended, thin edges you need to help it disappear into the surrounding skin.**

You then can do whatever you like to it, so you can get endless makeup effects all from the same mould!

Admittedly with all the other moulds, all the hard work of designing and sculpting the effect is done for you - but what if there is something you need which doesn't exist as a mould, or you only need a one-off effect?

You can cast out the appliances as normal, and then once you have your appliance you can do whatever you need to create your effect. The next few pages takes a look at a few ideas.



*BLANK #1*



*BLANK #2*

*BLANK #1 is a single, larger patch which is ready to go. BLANK #2 is a collection of three irregular shaped patches which are easily cut into separate pieces making it easier to work with.*

*These blank pieces can also be used to cover or repair damaged edges on a larger appliance during a shooting day!*



*BLANK #2  
SEPARATED*





**F**oreign bodies protruding from the skin is always an effective gag. You can attach small items like large wood splinters, shrapnel or woodscrews, as I have here, to the skin by first fixing them to a small disc of clear plastic.

A cut down woodscrew suerglued to a tiny disc of plastic is the base for a cool makeup effect



I cut a woodscrew at an angle using a hacksaw, then attached it to a piece of plastic cut from the pot fruit comes in from stores. This is clear and pretty flexible, but still stiff enough to hold the screw in place.

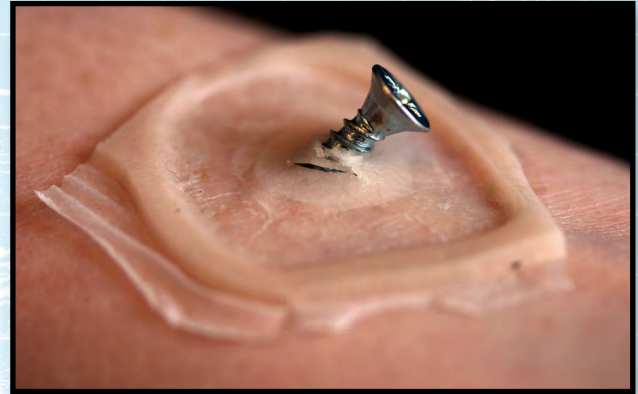
I attach it to the plastic with superglue, allowing it to fully dry before continuing. I used a superglue activator (*sometimes known as a 'kicker'*) to accelerate the setting time.

When pressing two surfaces together, superglue can create an almost instant bond. When used as a blob like this, even a very small blob, it can take a while to set to full strength.



Attach the disc to the skin with a prosthetic adhesive first

I then attach the plastic base to the skin with Pros Aide or a similar skin adhesive. If you apply glue to the back of the disc AND the skin, and allow them both to dry before pressing it down, you will get a much stronger bond.



Then, by snipping a small hole in the middle of a silicone appliance cast from BLANK #2, I can stretch it over the head of the screw, and glue the appliance down onto the skin and the plastic.

Apply as normal (*check the [tutorial](#) and [video](#) in this catalogue if you are not familiar with application technique!*) leaving the edge attached. This gives you something to hold when handling the appliance without damaging your precious edge.



Melt the edge away and blend the skin tone if necessary to help the piece match the skin better. **Lastly, apply makeup and gore as needed to complete the effect!**





## Slashed and sutured skin is another fun thing to do with the BLANK moulds.

As before, a little preparation goes a long way. Any cutting or stitching happens off the skin, BEFORE you apply the piece, obviously. I really don't need you to be trimming your real skin for this.

**To start a stitched** (or sutured) piece, I begin by cutting a neat, straight cut into the middle of the large patch of BLANK #1. Its quite a fiddly operation to do stitches on a small appliance.



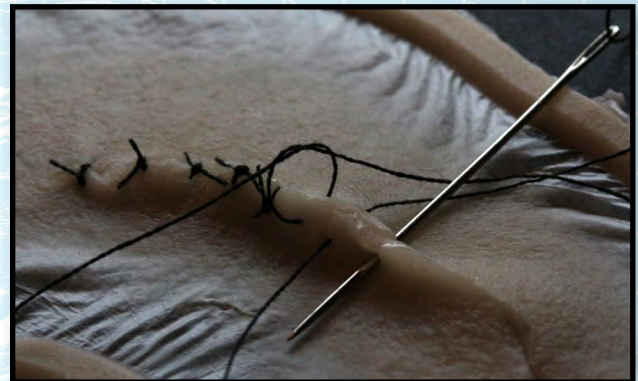
On another appliance cast from the same mould, I decide to create a messy laceration using a sharp utility



knife. By carving into the silicone you can get nice messy

edges which look like lacerated skin from the start. Digging around, and folding some flaps of the scored silicone skin under itself creates a pretty gruesome effect.

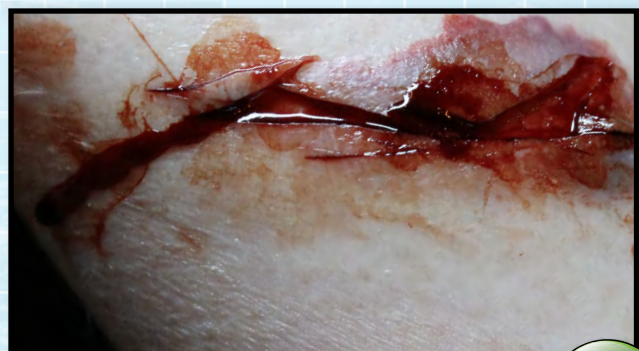
Then, I used black thread and a sewing needle to stitch the wound up of the first piece cut using scissors. *Check the 'Suture' feature earlier in this catalogue for more details on this.*



Apply the now fully stitched silicone appliance, and tweak the colour with blue and pinky bruise tones around the stitches to help sell the illusion that the skin has been injured and is responding to the stitching.



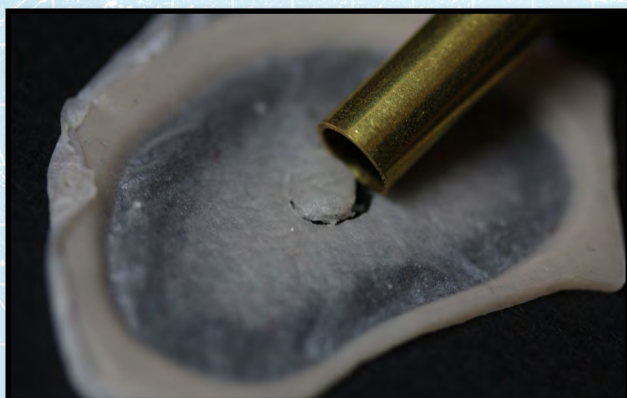
The laceration can be applied just the same, with blood and bruising completing the effect of the clean cuts and lacerated edges.





**T**his little number was used on one of the smaller pieces of **BLANK #2**.

By using the end of some metal tubing, I pressed a cut into the middle of the piece to create this nasty looking flap of skin which looks painful whether lifting slightly from the skin, or hanging open like a door in the wind!



**A** little laceration created as before, only using a smaller piece from **BLANK #2**.

You can see, even without any colour added, with the edges melted away you have a good match to the skin, with the translucent appliance allowing for a gradual shift from the piece to real skin. Once made up and applied, the effect is totally realistic.



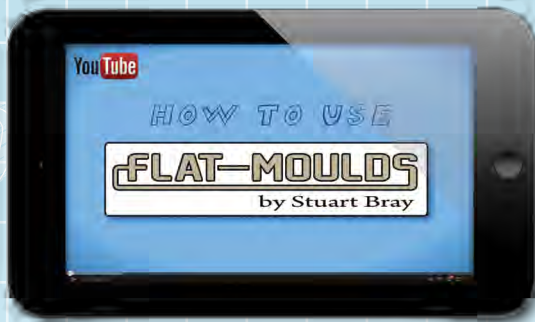
Often with blood, less is more. After all, if the edges on the piece are thin and blend out beautifully, you needn't smear everything with blood to hide them!



**BLANKETY BLANK!**







**CLICK TO CHECK  
OUT THE  
CASTING PIECES  
TUTORIAL VIDEO.**

## **Casting silicone gel-filled appliances**



*Vaseline is cheap and works well. Apply way too much, and leave it to soak in for a while before wiping the excess away with a tissue.*

**The first thing to do is to rub some petroleum jelly such as Vaseline into the mould surface to act as a release, allowing the piece to peel out of the mould more easily.**

If you can get an Epoxy Parfilm release spray, this works amazingly well. I use Ultra 4 by Price-Driscoll, and it works great - I just wanted you to know you can also use Vaseline which is cheap and readily available!

It is advisable to cover the *whole* mould as silicone can go anywhere. Silicone moulds can be surprisingly thirsty when new, absorbing oily substances readily.

This thirst can make the mould 'grab' at the cap plastic barrier you apply, so I feed that silicone mould surface as much grease as it can drink with vaseline first.

When it's had its fill, you'll find that any light layers of release agents applied will work well as they haven't been sucked into the silicone!

The best way to make sure it has been well released is to apply far too much and leave it for a few minutes. Then with a tissue or paper towel, wipe off the excess to leave a thin film behind.

The more you use the mould and add release, the less release it will tend to need as the mould gradually tops up its oily needs!





*A large art brush works well.*



*Positioning a light behind the mould will help to show where the spray is landing.*



*Checking cap plastic layers with a pin.*



TAKE NECESSARY PRECAUTIONS TO AVOID INHALING CAP PLASTIC OR SOLVENT FUMES. WORK IN A WELL VENTILATED ENVIRONMENT AND AVOID FLAMES & SOURCES OF IGNITION SUCH AS CIGARETTES, CANDLES ETC.

Once the mould has been released, you will need to apply cap plastic to the mould surface. I recommend using **Super Baldies** Cap Plastic by Mouldlife, as this is thinned with 99% alcohol. There are other cap plastics which work well, and these usually use acetone as a solvent - you can use standard acetone-based cap plastic instead if you prefer.

Whichever you use, make sure you have the appropriate solvent too - acetone or 99% alcohol.

The cap plastic is supplied as a thick concentrate, and needs thinning with solvent. As I will be brushing on my cap plastic, I mix in 2 parts alcohol to 1 part cap plastic.

If you intend to airbrush the cap plastic, you will need to thin it more, perhaps as much as 5 parts solvent to 1 part cap plastic. Do a test away from the mould to see how it is coming out of the airbrush. You may need to wash the nozzle should it become clogged. I usually keep a cup of solvent handy to dip the tip of the airbrush into. Also regularly flushing some solvent through helps too.

Brush/spray the mixture thinly all over, right up to the edge of the mould, taking care to not let it collect in pools in the deep areas of the mould. Work it into detail areas to ensure these are all covered.

This will need approximately three or four coats of cap plastic, allowing each layer to dry thoroughly before applying the next. You can use a blow drier to speed up the process.

If you want to airbrush the mixture on, then you may need to thin it further to maybe 4-6 parts solvent to 1 part cap plastic to get it to go through without cob webbing.

When the cap plastic is dry, carefully pick at an edge of the mould with a pin to check the cap plastic is thick enough and doesn't have any obvious holes. If it does, then simply add a few more layers.

**TIP:** If you add more solvent to the mixture, remember to do extra layers as there is less cap plastic present in it by volume. The solvent evaporates - only the cap plastic remains.

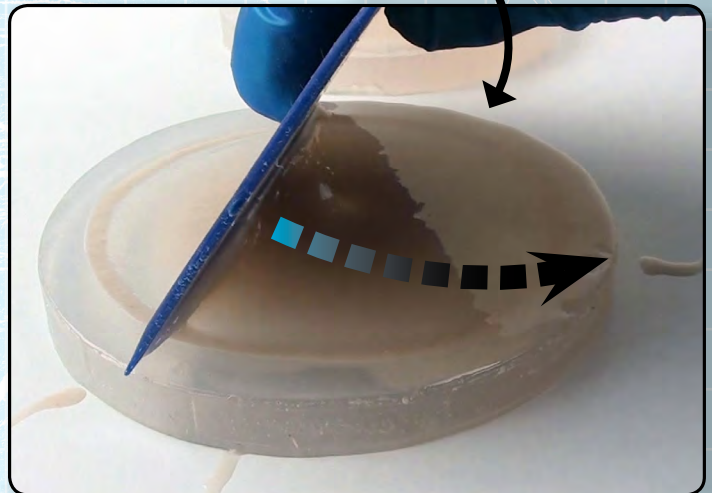






*These kitchen scales measure in single gram units, and are ideal for mixes up to 5 KG. They are not expensive scales.*

*If you don't have scales, use equal sized amounts in clear plastic cups or use syringes to measure out smaller amounts.*



Once you are happy with the cap plastic, carefully measure out and mix the required amount of silicone for the moulds you are running. There is a guide for the amount required for each mould in this booklet.

I recommend using Platsil Gel 00, as this is a simple two part silicone mixed together in equal amounts, and does not require any softeners to be added.

Pour the silicone into the mould from high up, allowing it to form into a thin stream as this will help to pop any larger air bubbles that may be present.

Smooth the silicone over the mould surface, and using a flat utensil such as a scraper, carefully scrape the back of the mould. You want to press as firmly as

you can without peeling the cap plastic layer up.

You may need to scrape a couple of times to get the fine edges necessary. Ideally, you want to have a dry border around each piece where there is no silicone at all.

You can see this more easily if you use a lamp to create a reflection on the mould surface like this. Use a cotton swab if necessary to clean the edges.

For some moulds, you may wish to add a small amount of different coloured silicone to areas, such as a paler colour in the horns or sores. Once this has set, fill behind this with the required skin tone to create a superior appliance.

**TIP:** You can add Smith's Prosthetic Deadener if you wish to soften it further, but Plat Sil Gel 00 is fine for most applications.







As soon as the silicone has cured, apply a few thinned layers of cap plastic over the back of the piece, again going right up to the edge of the mould itself.

Silicone cure times vary depending on the ambient temperature you are in...the warmer it is the quicker it will set.

Once the cap plastic has completely dried (minimum of an hour), apply talc powder to the back. Carefully peel the appliance out of the mould, taking care to talc the inside as you go to stop it sticking to itself.

Once the piece is peeled out, you can trim off the excess cap plastic, leaving the thin border of silicone attached. This border will give you something to hold when applying the piece, and is dissolved off once it has been glued on.

Keep this piece somewhere flat, clean and safe until you are ready to apply it.



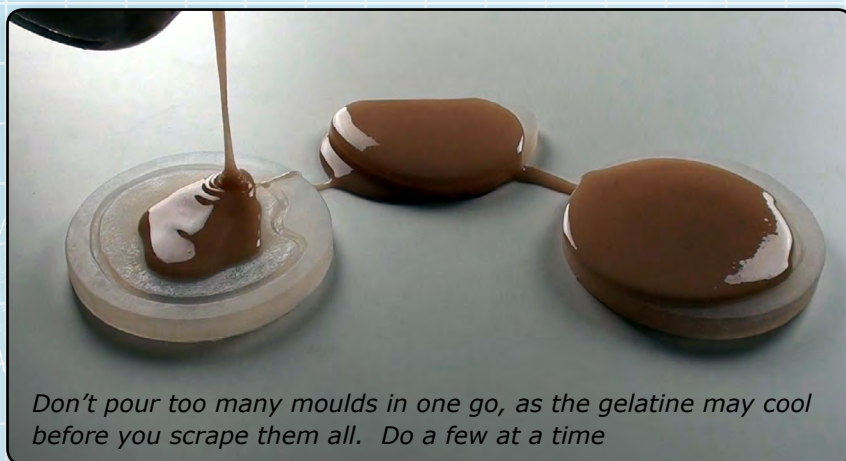
**TIP:** You can use the silicone border to attach the piece to foam-board for transport, ensuring the appliances are not damaged in transit. Keep the board in a box - pizza boxes are cheap and ideal!



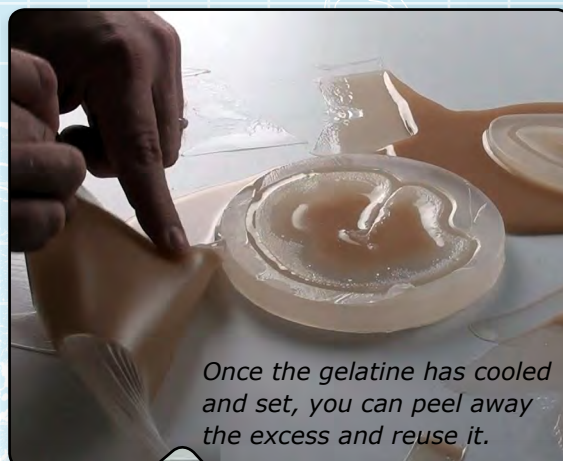


# workshop tips

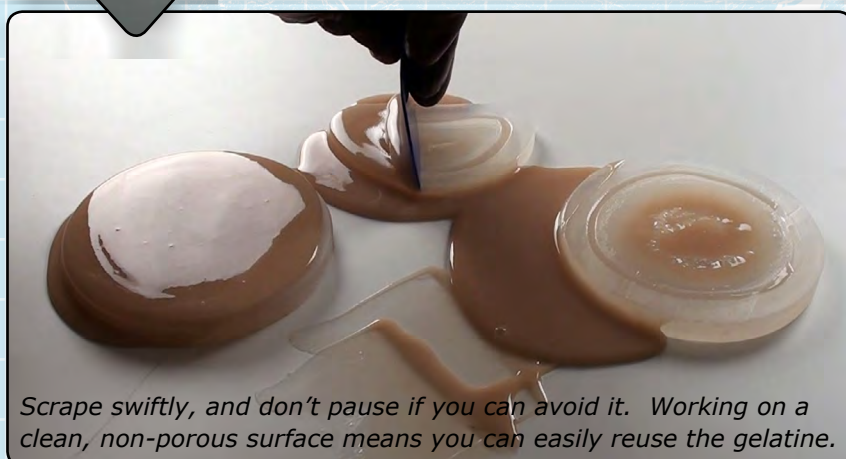
## Casting gelatine appliances



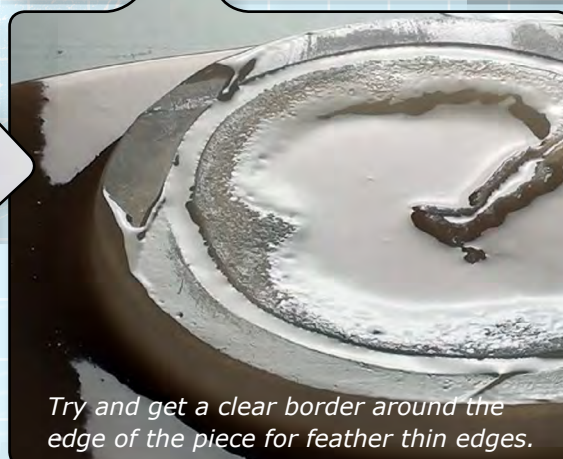
*Don't pour too many moulds in one go, as the gelatine may cool before you scrape them all. Do a few at a time*



*Once the gelatine has cooled and set, you can peel away the excess and reuse it.*



*Scrape swiftly, and don't pause if you can avoid it. Working on a clean, non-porous surface means you can easily reuse the gelatine.*



*Try and get a clear border around the edge of the piece for feather thin edges.*

**TIP:** The works gloves I use for heat protection are really cheap from hardware stores. They are coated with rubber so they do not absorb the gelatine, making it easier to clean them.

**TIP:** The scraper I am using is for spreading car body repair filler. A plastic ruler, old credit card or an old plastic food container lid cut with a straight edge will do just as well.

To cast gelatine appliances, simply melt your gelatine until it can be poured into the moulds, without it boiling as this can create bubbles and damage the mixture.

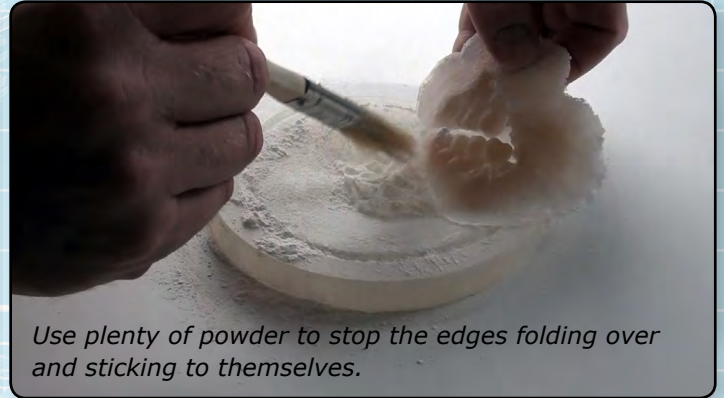
Take sensible precautions to avoid injury when using molten gelatine such as wearing heat proof gloves.

Quickly wipe the back of the moulds as before to scrape away the excess using a flat edged utensil.

Like the silicone, there should be a clear border around each piece to ensure a good edge. Leave the gelatine to cool.







*Use plenty of powder to stop the edges folding over and sticking to themselves.*



*The ultra fine edges are easily damaged, so take care of the piece until you are ready to finally apply it.*

Powder the back of the mould, and peel up an edge gently using a brush. Powder the inside as you lift it out of the mould.

The fine edges should be feather thin, and you are now ready to apply the piece.

If you won't be applying it immediately, store it somewhere flat and safe, preferably in a sealed bag to protect it from moisture until you are ready to apply.

**TIP:** Gelatine absorbs moisture from the air, and can expand when left in a damp environment. To be safe, keep the piece flat in a plastic bag until ready to use.





# HOW TO APPLY

## Working smart

- Work on clean, dry, healthy skin. Avoid placing appliances on injured or irritated skin.
- Use adhesives and removers specifically designed for use on skin.
- After removal, take care of the skin by cleansing and moisturizing.
- Be aware that FX grade gelatine is, at the time of writing, still made using animal products - usually protein from cows or pigs.
- Saline (salted water) such as perspiration, tears and saliva can cause gelatine to break down and melt.

If working in a humid environment, or where heat will be an issue then it is advisable to use silicone appliances rather than gelatine!

- You are responsible for your health and safety, as well as those around you when working.
- It is recommended you check your model's suitability for the products you will be using by doing patch tests.





**CLICK TO CHECK  
OUT THE  
APPLICATION  
TUTORIAL VIDEO.**

## **Applying silicone gel-filled appliances**



*Apply a thin layer of glue - you don't need pools of the stuff on there!*



*Only press down firmly when you are happy with the position.*



*That silicone ridge around the outside is a handy grip for stretching out the edges.*

Apply to clean skin free of makeup, dirt and oil as these will reduce the effectiveness of adhesives.

Position the piece on the skin to check fit before applying any adhesive!

Apply adhesive to the skin using a prosthetic adhesive such as Pros Aide, Beta Bond or similar water based acrylic emulsion adhesive.

These tend to be cheaper than silicone based adhesives such as Telesis (which are excellent - but pricey).

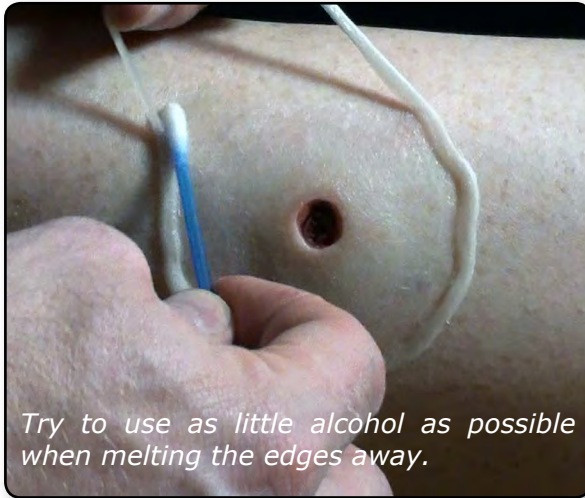
When the glue has almost dried, gently place the appliance and check position. These acrylic emulsion glues tend to dry clear whilst remaining sticky to the touch.

When you are happy with the placement, press down firmly in the middle of the piece, and work outwards to expel air that may be trapped and create little bubbles visible under the surface.

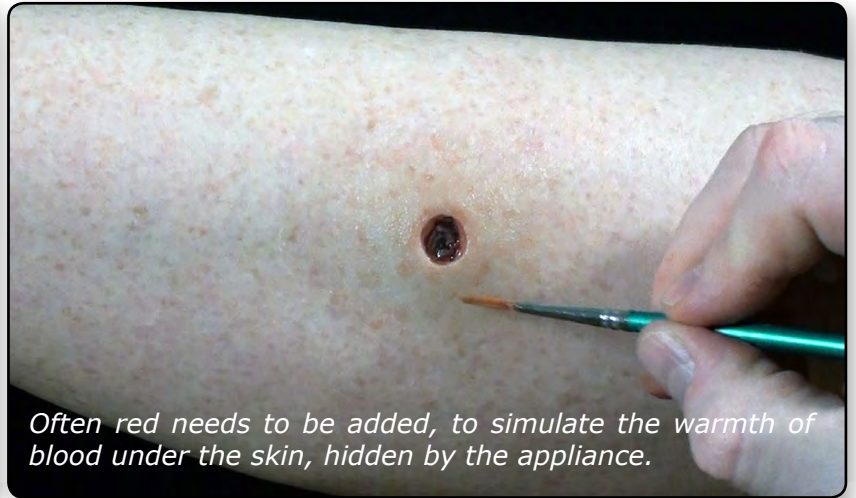
Stretch the edges out gently by grabbing the silicone border.







*Try to use as little alcohol as possible when melting the edges away.*



*Often red needs to be added, to simulate the warmth of blood under the skin, hidden by the appliance.*



*A cut down decorators paint brush can be used to flick thin washes of colour on in a more natural looking way.*

**G**etting a flawless, perfect match is not easy to do with makeup, and takes practice to perfect.

*The base colour of the silicone is crucial, as the closer to the person's skin it is, the less colour will need to be applied to the surface.*

*It is better to make the appliance material slightly paler to begin with, as it can be made darker with makeup more successfully than it can be made paler.*

*Thin washes can be built up layer after layer, preserving the translucency which natural skin has.*

When the piece is stuck down, use a little 99% alcohol around the edge to peel the silicone border away, leaving a thin edge stuck to the skin. Use a little alcohol to help blend any visible edges.

Don't use too much solvent - you want a thin border of cap plastic remaining to blend into the skin. If you melt the cap plastic away entirely, you will get back to the silicone which can't be melted.

Apply thin washes of makeup to blend the piece into the skin. I recommend alcohol based colours such as *Skin Illustrator*

although you can thin crème makeup using alcohol or surgical spirit.

I like to use a mattifying spray or cream to take any shine that may remain from the adhesive. If you don't have this, use a little translucent powder to take the shine away.

Match the skin tone as best you can first, then add any effects such as bruising or blood to complete the look.

**TIP:** *If you accidentally create bad edges, fill them with a little of the silicone or use a silicone paste such as Sculpt Gel.*





*Smearing blood with a tissue or hand will help it to look less contrived. Also consider adding dried blood, which would happen around the edges of blood smears quite quickly.*

Before adding any blood, a little dark makeup in the centre of the wound can make it appear deeper, hiding any paleness which may show through.

It may seem odd to put blood coloured makeup into the wound, when fake blood will be added anyway.

The reason to do this is because fake bloods are usually water based, and can dry out or eventually leave the wound through accidental wiping or gravity.

To help reduce this effect, using blood

coloured makeup which will stay in there better, helps the effect to remain.

If the blood should bead up on the surface (reticulation) due to oily makeup being present, add a little dish washing detergent to the blood.

It also helps to smear the blood in a more realistic fashion, rather than placing it too deliberately.

Bleeding is a messy business, and it can end up all over from hands trying to stop it, dressings and catching on clothes etc.





## Applying gelatine appliances



*Applying glue to the appliance and the piece will create a stronger bond. Just don't drop the piece after you have glued it!*

With gelatine, you don't apply cap plastic to the mould so there are no edges other than those of the feather thin gelatine around the edge.

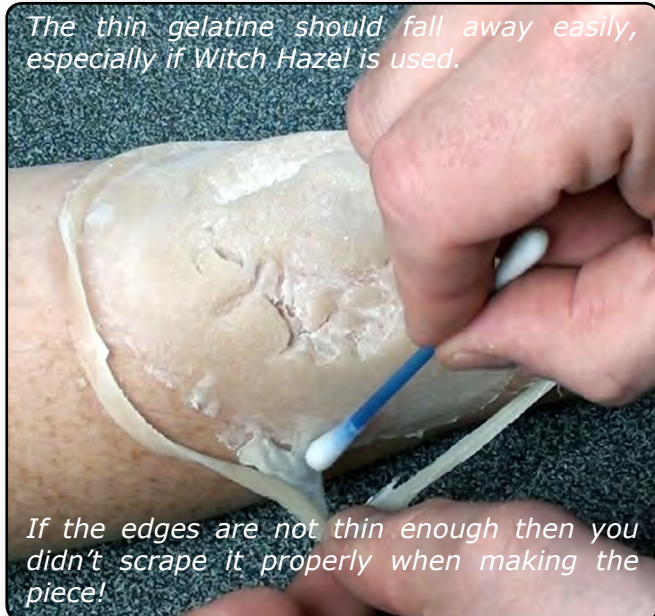
Apply the same way by putting a prosthetic adhesive onto the skin. In addition, you could also help the bond by applying a thin layer of glue on the underside of the piece, keeping back from the edges.

Glue on the fine edges can cause them to roll and stick to themselves, causing a messy nightmare which can damage the piece.

Lightly position the piece to check placement. If you are unhappy with where it is sitting, or if there is a wrinkle or fold then you can unstick it with a little 99% alcohol.

Secure the piece in place by pressing firmly.





*The thin gelatine should fall away easily, especially if Witch Hazel is used.*

*If the edges are not thin enough then you didn't scrape it properly when making the piece!*



*Cotton swabs are great for applying glues. They don't need cleaning, and you can roll the edges out by twisting the swab as you place it under the edge.*



*99% Isopropanol Alcohol (sometimes known as 'IPA' for short or just '99%') works wonders on edges.*

**A**dding alcohol on the edges works great for getting edges which you know you glued down to stay down. Sometimes, remaining powder residue from taking the piece out of the mould can stop it from sticking well.

*The alcohol doesn't damage the gelatine or take the glue away unless you rub it off. Instead, it creeps under the piece because of capillary action, and allows you to smooth the edge into place.*

*The alcohol quickly evaporates, leaving no residue and the glue should stick the edge down as it does so.*

Apply glue to the skin in any areas where the edges haven't been stuck.

Pull any flashing still attached to the gelatine away using Witch Hazel solution (*Hamamelis Water*, available as a skin astringent from Pharmacies or makeup shops).

This melts the gelatine, allowing it to come away more easily. If there are any edges which have been glued but which don't stay stuck, apply a little 99% alcohol to reactivate the glue and help

the thin edge stay down. Often this is caused by powder residue on the back of the piece.

Alcohol does not affect gelatine, and will evaporate allowing the newly positioned edge to remain in place.

Once you have stuck down what you can, melt any thin edges which show with Witch Hazel. If you can't find any Witch Hazel, salted water will do the job too.





*Apply sealers over the piece and overlap onto the skin slightly. You can get sealers which also matte the surface down if necessary.*



*Colours flicked on can be subdued slightly by stamping them out with a sponge.*



If you want to at this stage, you can add a sealer to protect the gelatine from moisture.

There are a number available such as Kryolan's Fixer Spray, Green Marble by PPI, Matthew Mungle Sealer A or Final Seal by Ben Nye which I am using here.

Incidentally, you can also apply this to the underside of the gelatine appliance before applying any glue.

It helps to stop moisture from the body such as perspiration from melting the gelatine.

Brush or sponge it on, and allow it to dry. To colour, apply thin washes to adjust the piece to better match the skin whilst preserving the translucency that gelatine provides.

Washes can be built up to gradually nudge the piece closer to the skin tone on which the piece sits.

Fake blood or blood coloured makeup can be added to the wound area to punch up the contrast, and finally add some blood to complete the effect.





*Establishing the edge of a well applied piece is more easily done by rubbing it with a moist baby wipe.*



*Adhesive removers are designed to be used on skin, but take care near the eyes especially.*



To remove the appliance, use a little prosthetic adhesive remover on a wet wipe.

Rub at the edge until it can be peeled up a little, then either continue with a wet wipe or brush, wiping the remover into the glue to remove the piece.

Good prosthetic adhesive removers include Pro Clean by Sherman Labs,

Super Solv by PPI Inc., Ben Nye Bond Off and Super Cleanse by Mouldlife.

Take care near eyes, and use a cleanser and moisturiser to clean the skin of any remover or glue residue.

Most adhesive removers are oily, so cleaning the skin after removal will help to take care of the skin.



Tap here to check out the awesome podcast I did with fellow FX artist Todd Debrececi all about glues and removers! Yup, we're that nerdy.





## Appliances - a one shot deal



*This is what most appliances look like around the edges once they have been removed from the skin...no matter how carefully!*

Sometimes, people are surprised to find that appliances cannot really be reused once they have been removed after a day's use.

It's not entirely true - they can be cleaned up and re-applied but they are usually the worse for wear, and the work needed to make them look good often exceeds that of making and applying a new piece from the mould.

The trouble is, appliances that blend beautifully into skin without a trace need incredibly thin edges. It is these delicate

edges which are most easily damaged during the removal process, meaning they are essentially useless.

For TV and films, a new appliance is provided for each application. There are exceptions - large pieces or body suits are often reused, and have damaged edges covered by small appliances made fresh for each application for that purpose.

Essentially though, the smaller and finer an appliance is, the more it will suffer damage during removal.



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