PROSTHETIC MAKEUP WORKBOOK #1 LA IMATS 2017

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Trade shows like IMATS are a wonderful opportunity for artists to have some fun creating things that they might not otherwise get to do.

For some people, it's to show off a skill or technique or new material. For others, it's a chance to take chances, experiment and play with some ideas. To indulge in a little playing, pushing some envelopes or exploring with methods which a show schedule just wouldn't allow.

This was my plan with this makeup. I wanted to do some makeups which were effective, relatively straightforward to replicate and understand, and that would be pretty inexpensive to make without requiring tons of expensive materials or materials.

This makeup was made using gelatine from Titanic FX in Belfast, on whose stand I was demonstrating at the show. I have taught a few workshops over there in Belfast, and really enjoy it at Titanic.

Check them out and the workshops and kit they have to offer at <u>titanicfxstore.co.uk/</u>.



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CORE BLIMEY, GUV'NAH!



Let me be clear - that was the first and last pun in this workbook.

Onto matters more prosthetic. We start as always with a core of some type - that is, a section of a face cast which has been modified and optimised to be of maximum benefit to the sculpt in question.

In this case I have utilised an old core mould for speed. I slimy used a little *Easyflo 120* urethane resin mixed with a bit of black pigment so it sets to a nice grey finish when it fully cures.





Easyflo is white naturally when it cures, so in order to avoid a jarring comparison with my preferred grey plastiline, I opted to make the core darker grey.

The look I wanted to go for was a worm infested illness kind of thing. Looking at reference images of tapeworm and bot fly larvae, I made the face swollen and puffy by bulking out the eyelids (essentially closing them up) and swelled the cheek slightly.

I wanted to avoid covering the eyebrow, and so I made as best a guess as I could where that would be looking at images of the model.

The chin was literally an old core again reused. For this makeup, I didn't want to spend any time making new cores or buying any extra materials unless I had to.

The idea was to be economical with everything and show how the things I already have can be reused to great effect.

If you want to see the process of making these cores originally, <u>check out the post and</u> <u>video from the UMAE 2015 here</u>.









I also wanted to have some worm shapes under the surface of the skin, as well as some obvious entry points where one can deduce that the worms gained entry.

To make the work shapes, I rolled really thin sausages of plastiline out on a clean, flat worktop. These are then carefully blended out, making sure to follow the regular wiggle pattern that I saw when looking at pictures of the real thing.

Often it was more seen as a colour than as a three dimensional volume beneath the skin, but I wanted to try it out.

The chin was treated the same way, with a lip swelling out significantly on one side to add to the asymmetry of the look. Lips and eyelids are often seen swelling when irritated, and the thin skin causes it to appear shiny and tender.

I wanted to maintain the lip textures, and to fade the swelling to that as it progressed away to the more unaffected side, there would be no sudden shift in shape or texture.

The overall texture is done with a stipple sponge (reticulated foam) through cling film as it is a quick starting texture. Over this was tooled the pore textures, and fading them out was done with a stipple sponge again, only this time using one with finer cell structure so as not to cause too much surface damage or scratching.

A stiff paintbrush with alcohol can also be used to polish back texture and reduce it. A final spatter with plastiline slip is used to finish.

To see a video of this technique then check out the post and here: <u>http://www.learnmakeupeffects.com/</u> <u>sculpting-prosthetics-skin-textures/</u>





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One little thing I needed to fix was the location keys. These are often drilled in prior to sculpting, but in this case I was reluctant to do them so early as I wasn't sure how the sculpt would change, so I decided to drill them after the sculpt was done.

Keys ideally are not too far from the sculpt and the swarf and dust created by a countersink bit (my preferred method for quick drilled out keys) can land on the finished sculpt and damage it.

To stop this, place wet tissue on the sculpt and drill away. Once finished, peel the damp tissue off and you will have a clean sculpt that may need a quick rinse to remove any remaining mess.













Once the sculpts are finalised, it's time to finish the cutting edge and overflow.

I use the same plastiline as the sculpt, and simply create a thin, even blanket of plastiline to cover everywhere the sculpt is not, leaving just a thin line around the sculpted edge and the keys clear.

The process of making a cutting edge is covered more clearly in <u>this document</u> turn to page 12 to see it.



This core was made using a harder urethane resin called FC54. Being blue, it makes it a little easier to see the core when making the neat cutting edge.

I take the overflow (*a sheet of plastiline about 2mm thick*) all the way down to the baseboard. I like to extend slightly beyond where it is needed just to be sure the whole of the core is covered evenly.

This close-up gives a good idea of how close and neat a cutting edge ought to be, The distance between the sculpt and the cutting edge varies depending on the material.

As this will be gelatine which cools and thickens as it does so, a thinner edge typically is a good idea to more effectively achieve the feather thin edges needed.

Silicone sets slower and so offers less resistance. If cap plastic barriers are involved then usually we would leave 3 to 5mm gap to supply an edge to be dissolved off during application.







The next step is to build a wall to retain the mould material which will be poured in. I will be using the same resin - Polyteks' EasyFlo 120, which is liquid to begin with.

This being the case, it makes sense to create a watertight surround which will not leak, holding the resin in place until it thickens and solidifies, when the chance of leakage stops.

I like to build the clay walls up using several smaller strips rather than one large slab of clay as it is easier to manoeuvre and navigate the undulations and curves of a face.

I covered this extensively in a previous blog post which has video and a workbook - check it here: <u>http://www.learnmakeupeffects.com/</u> <u>using-fibreglass-part-1/</u>



The clay wall needs to be higher than the highest point of the sculpt to ensure there is sufficient coverage. The resin will need to be about $12mm/\frac{1}{2}$ inch than the highest point, so allow that much at least extra when making the wall height.

The clay is about 10mm thick, and once the wall is built high enough, the outside is reinforced using plaster bandage. This is then allowed to set up firm, making a strong wall which makes smoothing the inside much easier as the clay won't shift when you push against it.



Once the clay is smoothed, I dust a little wax mould release spray in there to ensure any exposed resin (*i.e. the keys and cutting edge, uncovered by any plastiline*) has a layer of wax release which will prevent the resin mould from bonding to it.

I then swill a small amount of EasyFlo 120 (50ml part A and 50ml part B, totalling 100ml) with a touch of black urethane pigment.







When the first layer of resin thickens, it will slowly move over the surface as it is swilled, eventually stopping.

I like to do the mould in several layers rather than one big mix for a couple of reasons. The first swill is pure resin designed to catch all the detail. Subsequent layers will be mixed with poly-fibres, an inert lightweight filler which reduces cost and heat build up.



As soon as the first swill layer sets, another mix is made using the same amounts, (*in this case 50ml A and 50ml B*). This time, poly-fibres are added to thicken the mixture slightly.

The exact amount is hard to measure, as the resin sets quickly. Typically, I add about the same volume as the resin and the mix is similar to a porridge consistency.



This mix may not be sufficient to fill the mould, and if is the case then I simply wait until this sets and add another.

By building up layers like this, much less waste is created. The first layer was pure resin with no filler - this runny mixture readily went into every pore detail. The layers backing this up can afford to be thicker as their job is not to catch detail.



Once the thickness has been achieved (*12mm* higher than the highest point) I decide to add a small final mix of pure resin just to make the top perfectly flat and smooth.

You may have noticed in the picture above that the grey surface is slightly lumps, and because clamps will be used to close this mould, I wanted to have a smooth, flat surface.









These cross section illustrations should help make the process a little clearer. In this example, we have a cross section of a typical block mould - a nose appliance. The sculpt and cutting edge etc. are all done, a wall of clay is built up higher than the highest point of the nose tip.

A single layer of resin is swilled all over the inside (1), up the walls as much as possible and ensuring all the details of the appliance are covered. Naturally, being very liquid it will settle into the deeper areas.

As soon as the resin has stopped moving and sets, a second mix is made (2), this time with the addition of poly-fibres. This will make the mixture thicker - not so thick that it can't be poured, but thicker so it doesn't swill as easily or quickly.

This is fine though, as the job of this thicker mixture isn't to catch details - that was the job of the first pure liquid resin mixture. Being a thicker mix, it sits on the higher points such as the nose tip a little better.

A third mix (**3**) fills in even more of the mould, and ideally will be flat and smooth enough to be the final mix. Allow this to fully cool down, as warm moulds expand slightly, and need to cool down whilst still in place on the core to ensure the mould halves remain accurate.

Once the mould has cooled down, preferably overnight, the clay and plaster bandage can be removed (**4**) and the mould opened (**5**) and then cleaned out (**6**).









When I popped the moulds open the next morning, they opened really easily. This was in part because the mould had no undercuts at all, and was sufficiently released.

Once the bandage and clay is removed, the plastiline can be scraped out and reused. It is possible to reuse the clay if it has been kept clean, but more often than not I will trash the clay, as the time spent picking bits out will cost me more than a new bag.

You can see how cleanly it separated, and the keys are clearly visible. These will ensure that the mould halves align perfectly each time.

When the mould halves are assembled, you can see the gap between them created by the overflow. This is where the excess gelatine can seep out when we clamp the moulds together during the casting process.



The same result with the chin core easy opening and separation of the two halves, and an easy clean-up. Check the fit by putting the two mould halves together and clamping them shut.

Sometimes I will mix a small amount of alginate and ran that in the mould to test

the mould closure and see the edges. If all is well then we can quickly see that without investing any time in making the gelatine just now.

It's a quick way of seeing the mould results as alginate sets in minutes and is easily cleaned up.











The moulds are now ready to cast pieces. I am using pre-made gelatine from <u>Titanic FX</u>. I used a mix of 'Pale' and 'Medium', tweaked with a little crème based makeup as the oily material melts and mixes well with molten gelatine.

I use a microwave oven to melt 4 cubes of gelatine, checking and stirring at 30 second intervals to ensure it doesn't get overly hot and boil over.

To see the process more fully, check out this post with a video showing me mixing and filling a mould for gelatine:

http://www.learnmakeupeffects. com/coraline-button-eyes-makeup-part-4-casting-appliances/



Both appliances came out fine on the first run, and I ran another spare set as backup.

As you can see, the cutting edge did it's job and completely separated the flashing off from the piece.

This means the bare edge visible is the edge which will be going onto the skin and blended out, so it is very important that it is carefully looked after and not damaged.

















To make the worms, I simply mixed up some silicone (here I used Pro Gel 10 from PS Composites) with pigments to make a pale, fatty yellow colour.

I added a little thixotropic (chemical thickener) to the mixture to turn the liquid into a paste, the consistency similar to toothpaste. This silicone sets in about five to ten minutes so I need to work quickly.

I scoop the thickened mixture into a syringe and squeeze out about fifty various worm shapes onto a tear-off artists palette. I have found the waxy surface readily releases the silicone paste once it cures (sets).

Looking at pictures of worm infestations and the damage under the skin caused by their passage, I saw lots of tight wiggly curves.



Pretty gross, huh?

I allowed these to set and then painted them by mixing a reddish brown silicone with naphtha (*the fuel used in Zippo lighters is ideal*) and stippling this liquid onto the set silicone worms.

Once all this was fully dried (I left it for a few hours) it was all powdered and bagged up ready for the makeup.







For the application, I was very lucky to get a patient model in the form of Stephanie Marie Shorter, a fellow makeup artist recommended to me by fellow makeup instructor Gary Christensen.

The chin piece went on first.

I applied a sheet of cap plastic over the eye, although the appliance itself covered the eye totally, so there was nothing to actually protect against. It is more of a courtesy and a psychological benefit. It is possible sweat could build up and sting the eye over time, and if filming in a situation where this is possible, then I would make the eyelids 'openable' to allow the eye to air between takes.



All appliances where attached using Pros Aide adhesive, which I really like for gelatine appliances.

The edges of the piece are thin, so they blend in well to the skin with almost no effort. A little witch hazel may be required to melt some minor edges.

Once the piece is down, I apply a base of stippled pinky red to add a blotchy redness which is in keeping with infected skin. Areas around the eye are more bruised, and redder areas such as around the nose etc. are added to prevent the pieces from being too uniform in colour and thus too 'masky' looking.

Over this was a few flicked layers of alcohol based colours to match the skin tone better, and some worms were added, seen here creeping out from the eyelid and the ear, and from the hairline. The face was made slick with a lip gloss and some hand soap to represent sweat, and cause the hair to cling to the skin. Ew!

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THE PODCAST ABOUT MAKING PROSTHETICS

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email the show stuartandtodd@gmail.com









