A Make-Up Guide by Graham Holt

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Well it's that time again. Time to pull out those beat up masks (really cool ones no doubt) and the same old costume that you wear every year and scare nobody, again... or not. This year you may be a little more adventurous and decide to try something entirely new. Make-up. Now don't get me wrong, this isn't the type that your momma wore or the kind that you hid from your sister when you were ten. It's the kind that you use to scare the bejeevers out of your mom and your sister. This here is manly make-up so all you guys out there should not be ashamed of it, and all of you gals out there you can scare people in more than one way with this stuff. SPFX make-up is a great hobby and very inexpensive to get into, it's a hobby in which the only limits are those of your imagination.
I realize that many of you are trying this for the first time and may be overwhelmed at the number of choices that your local Halloween /drugstore has to offer. This little guide should set you in the right direction. There are some bare bones items that you will need and some of them you should already have so that makes it convenient, but others you will have to go out and buy. Fortunately, none of the items are very expensive and you should be able to find them all for under $20 total.

Basic Essentials:

- Corn Syrup (for blood)+
- Food Coloring (for coloring food)+
- Small Fine Sponges (for applying make-up)+
- Liquid Latex (so you can tell your friends that you have some; they'll be impressed)+
- Cream Make-Up (available in tubes)
    - Black+
    - White+
    - Red
    - Blue
    - Yellow
- Eye/Lip Liner Pencils
    - Red
    - Blue
    - Black+
- Toothpicks (to pick your teeth)+
- Q-Tips (What's that in your ear?)+
- Empty Film Containers w/lids (available for free any where that develops film.)+
- Knox Gelatin (Jigglers all around.)
- A Shot Glass or Two (this is really too easy)+
- Petroleum Jelly or Cold Cream (ewe girl stuff)+

That's about all that you need to make a decent make-up kit in my opinion (please do not send hate-mail to the author if you do not agree). Anything with a + next to it is a necessity that is pretty much important if you want to do anything.
Since I'm typing this it's going to be done the way I want it, and if you don't like it well that's too bad because I'm not typing this again. What's going to happen is that I will list all the items individually along

with their vital information like where to get it, what to do with it once you've got it, and how much it should cost you to get it. Then I will list the uses down below. Please do not steal anything to fill out this list. If you need to steal to start a hobby then you've got other things to worry about. All costs are approximate and may be different in your area. Some of these items you can get at extreme discounts (I'll tell you about this toward the bottom of the page). Anything that is underlined will be explained further down the page in the "Stuff To Do" section. I hope that you enjoy this hobby, as well as my sense of humor, as you read this guide.

Stuff To Get:

Corn Syrup
Cost: About $3 for a pint
What it is: Average everyday Karo or other brand corn syrup. Get the clear or white kind. Before you buy some make sure you don't already have some (you don't need a lot).
Where to get it: Grocery/drugstore
What to do with it: Make fake blood

Food Coloring
Cost: About $3 for a set (red, yellow, blue, and green)
What it is: This is the same stuff that you use to dye Easter eggs every year.
Where to get it: Grocery/drugstore
What to do with it: Make fake blood

Small Sponges
Cost: Cheap enough not to worry about.
What it is: Small sponges sometimes triangular in shape usually yellow or white.
Where to get it: Beauty Supply Stores, drug stores, Discount stores (Pic n Save)
What to do with it: Used to apply make-up and blend in make-up.

Liquid Latex
Cost: About $2 for a one oz. bottle (if you can get the kink with a brush in it attached to the inside of the lid)
What it is: an organic rubber that applies wet and dries rubbery and almost clear.
Where to get it: Drugstore or local Halloween shop.
What to do with it: Facial adhesive, wrinkle effect, making of prosthetics, 101 household uses. Do not get this in your hair.

Cream Make-up
Cost: About $2 a tube (except right around Halloween when it's really cheap)
What it is: Water based make-up goes on smooth and comes off with soap and water.
Where to get it: During Halloween season these are at drugstores and Halloween stores (Get them early because they run out of red and blue very fast).
What to do with it: You can Paint Your Face. The reason you only need red, yellow, blue, white and black is because with these you can mix to make any color you want (remember the color wheels in art class. Yellow+blue=green, blue+red=purple, red+yellow=orange, all three give you brown. Always add the

dark color to the light one not the other way around).

Eye/Lip Liner Pencils
Cost: $1-$2 each
What it is: These are really cool make-up pencils that are just like the graphite ones only with make-up instead of the graphite.
Where to get it: Anywhere that make-up is sold
What to do with it: With these you can outline clown type make-up (black), make a light cut (red), or make a bruise (blue)

Toothpicks
Cost: Almost free
What it is: A little pointy piece of wood.
Where to get it: Between the cushions of your couch (that's where I keep mine, shhh don't tell).
What to do with it: Ideal for mixing make-up, blood and gelatin. Also good to poke out the eyes of gerbils (score one for the guys).

Q-Tips
Cost: Pretty cheap but more expensive than tooth picks.
What it is: A little stick with cotton one each side
Where to get it: Your grandparent's bathroom. HINT: Stay away from the yellow ones.
What to do with it: Clean your ears and naval OR apply make-up with them.

Empty Film Canisters
Cost: One of the best things in life (they're free)
What it is: You know those little black plastic containers that film comes in. Don't forget the lids.
Where to get it: Just about any place that develops film will be more than happy to give you all that you want(and then some).
What to do with it: These are great universal containers. If you store liquid in them you should seal the lid with tape and keep it up right at all times.

Knox Gelatin (not JELLO it has sugar)
Cost: About $2 for one ounce
What it is: Unflavored gelatin
Where to get it: The JELLO section of your favorite market.
What to do with it: Pour a little into your brother's mouth while he's sleeping OR make a cool Scar Effect.

Shot Glass or Two
Cost: Pretty cheap
What it is: A little glass that holds about one ounce of fluid.
Where to get it: You can get one of these from your local drunk or you can find them cheap at thrift stores. The only other time that I see them is at tourist type places.

Petroleum Jelly or Cold Cream
Cost: Less than $5 depending on brand of cream and a couple bucks for jelly.
What it is: Make-up remover and petroleum jelly (you probably only need the travel size).

Where to get it: Where ever make-up is sold
What to do with it: Well you'd find out about it sooner or later but I'm afraid you will have to take this stuff off, and one of these two items will help a lot.

In addition to this stuff you will need something to put all of it in. You can use an old tackle or tool box, make something cool out of a detergent box or be unoriginal and buy a make-up case. You also might want a mirror in case you want to put is on while in a car or bus.

Stuff To Do

Fake Blood

This is just about the easiest thing to do. Instead of buying runny blood that doesn't look real you can make your own that doesn't run so much and in any color that you like.

You will need: Corn syrup, food coloring, toothpick, shot glasses, and some film canisters.
You will do: My bidding. Join the dark side you hoser. Fill a shot glass ¾ full of corn syrup and color to taste (8 drops red and 1 and two blue works for me). Mix with toothpick till even. Store in the film canisters and apply with a toothpick.
HINT: Food coloring stains, don't get it on your clothes.

Paint Your Face

Make yourself look dead like. Basic shadowing and blending, a good thing to practice if this is new to you. Clean your face before you start.

You will need: Cream make-up, sponges, tissue, little sponges, and a victim er volunteer or yourself.
You will do: My laundry. Apply a base coat of white to make yourself look pale. Then add a *Little* black as shadow around the eyes, nose and mouth. Blend really well and use your fingers if you have to. Practice until it looks right, you'll just know kinda like with cooking. You can add purple for a bruise. You don't even need a base coat for just a bruise or cut. Try to make it look real, go with your imagination and try new things.

Scar Effect

Burnt scar effect much like that used in a movie released last summer about a comic book character. Really cool. This same stuff is sold for about $5 and is a big rip, make your own.

You will need: Gelatin, hot water, food coloring, the mighty toothpick, black make-up, and a shot glass.
You will do: Cluck like a chicken every time you hear the Hanson sisters on the radio. Heat up some water really hot, measure 1 tbsp. Gelatin and set aside. Measure 1 tbsp. Water into glass and add color to taste. Mix in gelatin being careful to avoid bubbles AND desolve it completely. Apply this to your face or arm or dog or whatever. Spread it on kinda thick. Poke at it with the side of the toothpick to get a bumpy texture before it dries. You must work quickly before it solidifies. After it is no longer tacky rub in black into the nooks and crannies then wipe away the excess. NOTE: If you add 1/6 tsp. Glycerin it will dry out a lot slower and won't be as full of little bubbles.

Check out the other S.C.R.E.A.M. how-to pages for more projects to try after you've attempted these.

Other Cool Stuff

This is a short list of cool stuff that you might want to get if you stick with the hobby or have more money to spend. You can get more info about these through the suppliers listed on the S.C.R.E.A.M. page.

- Bald Cap
- Grease Make-Up
- Rigid Colodion
- Spirit Gum
- Spirit Gum Remover
- Colorset Powder (Talcum Powder)
- Derma Wax
- Squibs
- Plaster (for making molds)
- Fake Hair
- Real Hair

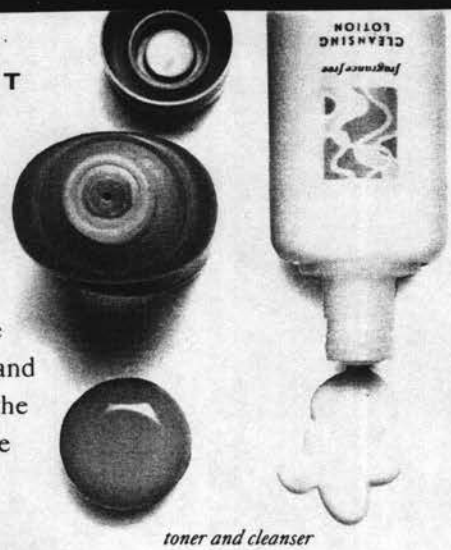
How To Get Stuff At A Discount

This is very important, read it Before you go shopping.
You can get most items at a discount store(like Pic N Save) pretty cheap. The best time to shop for make-up is the day after Halloween because the stores have to get rid of it or eat it and it's usually offered at 50% off or better. Some Halloween stores get damaged make-up, like with a messed up box, and can't sell it normally. If you ask for it you can get a nice discount and it's a good way to get talking to the owner and/or manager.

There was another section that I wanted to add but I forgot what it was. Oh well. Thanks for reading, I hope that you enjoyed it. Let me know of what you think about this little guide. TheGr8Kazo@aol.com

Materials

The materials used throughout this book come mainly from the Bob Kelly and Kryolan make-up ranges, available from good theatrical suppliers worldwide. The addresses of selected stockists are given on page 128. The colours often have letters and numbers, but you will soon become familiar with the more commonly used items. These are some of the types of make-up used in the book.



toner and cleanser

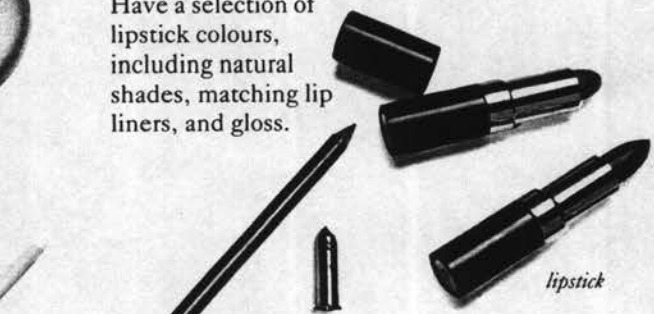
TONER AND CLEANSER
Always use a toning lotion or astringent before applying foundation. Unperfumed baby wipes make fine cleansers for children.

cream eye shadow

EYES
You will need powder and cream eye shadows in assorted colours.

powder eye shadow

LIPS
Have a selection of lipstick colours, including natural shades, matching lip liners, and gloss.



lipstick

lip liner

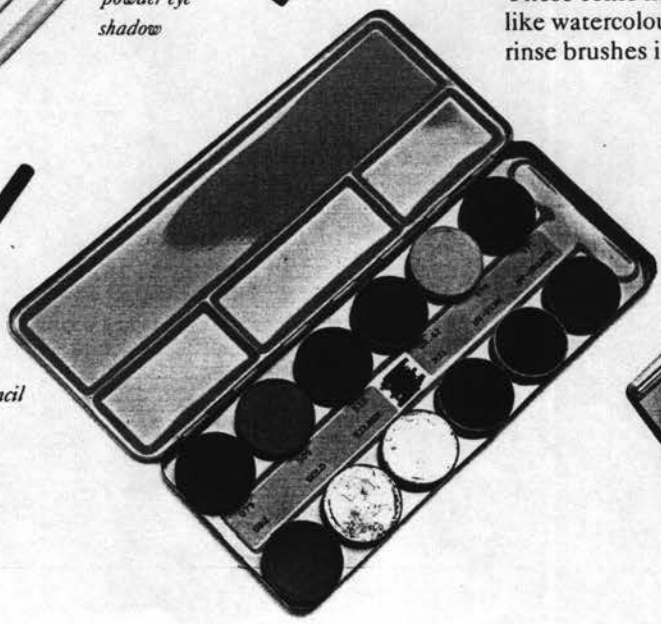
AQUACOLORS
These come in palettes like watercolour paints; rinse brushes in water.

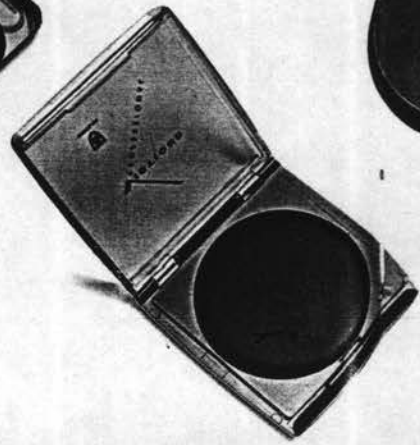
MASCARA AND EYELINER
Keep assorted colours of block and brush mascaras, together with pencil, cake and liquid eyeliner.

eyeliner

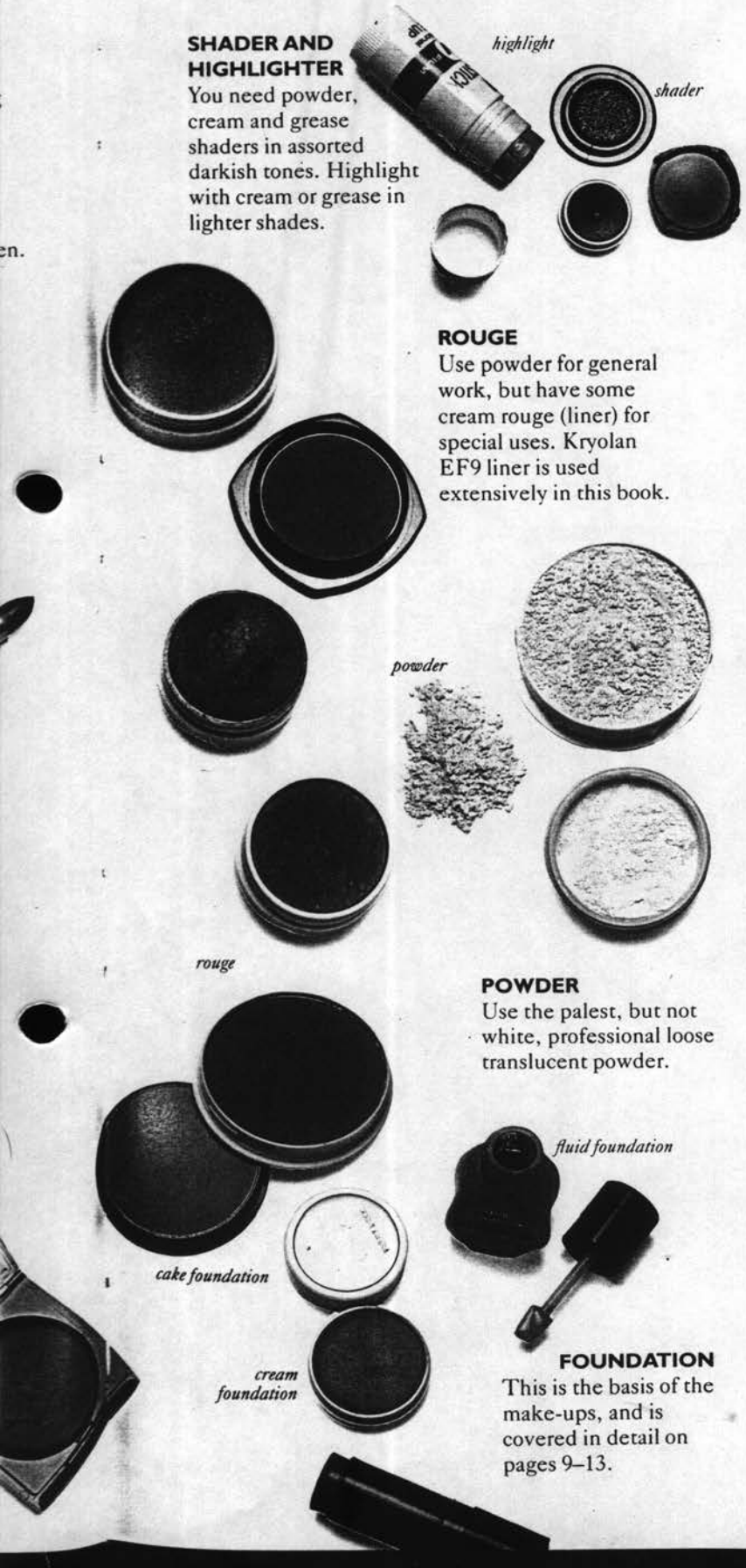
eyebrow pencil

mascara





cak



SHADER AND HIGHLIGHTER
You need powder, cream and grease shaders in assorted darkish tones. Highlight with cream or grease in lighter shades.

ROUGE
Use powder for general work, but have some cream rouge (liner) for special uses. Kryolan EF9 liner is used extensively in this book.

POWDER
Use the palest, but not white, professional loose translucent powder.

FOUNDATION
This is the basis of the make-ups, and is covered in detail on pages 9–13.

the pores, eventually causing spots. You do not need to use a thick, greasy remover; any good cleansing cream or lotion will do the job. If you hate the feel of creams and long for soap and water, use a washing bar, which is cleanser disguised as soap, or cleanse first and wash afterwards.

Foundation

Foundation, like the canvas of a painting, is the background to all your work. I only jettison it if the skin is dark and even in tone, if the actor has a wonderful, smooth and appropriate tan, or if I want the character to look tired or sick. Even in a tiny studio theatre, a well chosen and carefully applied foundation will look fine.

If you are dark skinned or tanned and need foundation, match the colour to your own skin. Otherwise women should choose a colour darker than their own skin for stage make-up, and men need a couple of shades darker than that, or the skin will look soft and feminine. For screen make-up the foundation should be nearer your own colouring unless you are very fair; matching to fair skin makes the face look heavy. If you are darker skinned never attempt to look paler, or you will end up grey. Redheads and other fair-skinned people may find foundation goes orange on them – if so, use a colour a couple of shades lighter than the recommended shade. You will achieve a better result if you use foundation colours designed for the medium rather than an ordinary range from the local chemist. All the theatrical make-up companies suggest colours for certain applications but they can tend to be very bright and old-fashioned, and it is wiser to go for neutrals. I favour those produced for colour television like the Kryolan W range.

Fluid Foundations

These are best for film and television, for both men and women. Kryolan Vistique is the one professional range available; in Europe Clinique is widely used. Fluids in day ranges may be moisturized or oil-free for greasy skins. Unless you have wonderful skin they have insufficient cover for stage work.

Equipment

Much of the equipment used here will be readily available at cosmetic counters, but it is a good idea to familiarize yourself with the less common items available from theatrical suppliers. Make sure you have all the equipment you need before starting the make-ups.

hair colour

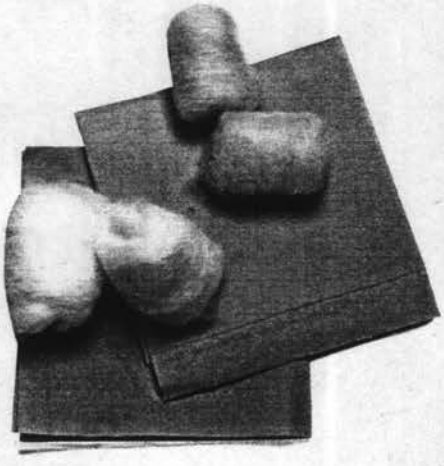
hair gel

ready-made beard/moustache

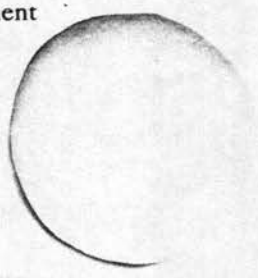
false lashes

natural sponge

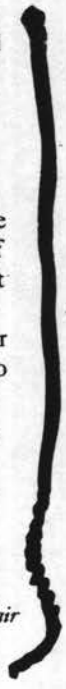
TISSUE AND COTTON WOOL
Have a plentiful supply and use 100 percent cotton wool, especially for special effects.



SPONGES
Keep an assortment of natural and synthetic sponges, and a velour puff for powdering. Sponge hair rollers are also useful.



HAIR
You can hire dressed wigs and ready-made moustaches and beards. Crêpe hair or wool comes in long plaits. Trim false eyelashes to fit if necessary. Don't forget hairgrips and coverings for the hair, and also coloured hairsprays, gels, brushes and (long-handled) combs.



crêpe hair

BRUSHES
Keep good quality brushes in a range of shapes and sizes for different uses.

SPECIAL EFFECTS
These are the main items used: rigid collodion; wax; Leukoflex; spirit gum; latex; "blood".

latex

spirit gum remover

spirit gum

collodion

fake Blood

Cochineal food Colouring (colourant)
Clear hair Gel (Base)
Red Acrylic Paint (Adds Vibrancy)
InstANt Coffee (Darkens)
Coffee Whitener (Adds Base whitner)

Thick Stay on Blood

As ABove
With Sugar then either
Boil down or leave for few
days to thicken will run
But Not Go thin will keep thickening if left too long.

Maybe thicker use As Gel
Blood :

Stuarts Blood

- dettox to Stop Mould
- industrial strength dye (paint dyes) (powder)
- Industrial Grade food thickener
- blue dye too
- Starch to Stop Staining

fake Blood

1 Bottle (100 ml) Glycerys / Sugar
Boiling water
2 tablespoons of Cochenial food colouring
5 tablespoons boiling water
5 tablespoons coffee (instant)
6 tablespoons sugar
Black food colouring
Red Acrylic paint

mix Glycerys & food Colouring
mix Boiling water & coffee
mix together
add sugar
Bring to boil for 5 mins
put in fridge

>

Transfer interrupted!

heatre

I'm just going to give the basic formulas for these bloods. If you want the full how-to and extra info, be sure to visit our friend at Shock Theatre.

Dick Smith's

This is a fresh looking blood, and one of the most basic ever used. Invented by make-up master Dick Smith.

1 c. White Corn Syrup
1 tbsp. Red Food Color
1 tsp. Yellow Food Color
1 tbsp. Water (this is optional, it makes the blood a little thinner)

Fix Blood

This recipe will make a thick blood that won't run off your actor, etc.

1 Large Tube of "Close-up" Clear Red Toothpaste (or any other clear red brand)
1/2 oz. Red Food Color

Drinkable Blood

You can drink this stuff if you want, but it will turn your mouth bright red for who-knows-how-long. I don't suggest using it too often as new research shows that digesting too much of some dyes may cause cancer.

1 Can Frozen White Grape Juice Concentrate (this is kinda hard to find but you could try it with another light/white frozen juice)
2 tbsp. Red Food Color
1 tsp. Yellow Food Color

A BLOOD TIP - Thanks to Matt

At school (The Art Institute of Pittsburgh) one of my teachers (John Cherevka) noticed that the red food coloring today has a lot of yellow already in it. He found that you have to be careful not to put too much yellow in it or the blood will look too orange. He also found that if you add blue or green food coloring you can make different shades of blood, what he calls vein and artery blood.

A BLOOD TIP - Thanks to Trina

If you add peanut butter to the karo syrup mixture it will add some thickness, it will stay on the actor better and the oil in it can prevent the dye (of the food coloring) from staining the skin. The best part is that this method keeps the blood edible! Mmmm!

Making Cream Make-up - Thanks to Ginger

Your own cream make-up can be made out of kitchen substances! Although it is of poor quality, it can be quite helpful if you can't get ahold of the factory made kind.

Blend one part cornstarch and two parts shortening add food coloring to make appropriate color. Be very careful if too much food coloring is added it will stain skin.
If skin does become stained, make a paste out of baking soda and gently scrub the area. This will help lighten the color, and in some cases remove it all together.

SCABS

You can make some good scabs by using half and half water and unflavored gelatin. Just smear the stuff on your area, but work quickly because it hardens really fast and won't stick anymore. It comes out crumbly, and scab-like, some will flake off while you work color onto it, but it'll wash right out of your brushes with warn water.
You can also mold gelatin if you use the same mixture but heat it until it melts. Don't let it boil though, because then you'll have bubbles in the final product. Gelatin turns out very rubbery and flexible, but it's only good for a short term use because it hardens when it dries and molds if you try to keep it wet.
You can speed up the drying of scabs using a hair dryer, and molds by sticking them in the fridge. Gelatin will melt in the hot sun or if you mess up you can melt it back down and try again.

FLESH

Flour
Corn Starch
White Glue (like Elmers)

Mix together equal parts of flour and corn starch, then add glue and mix until you get a doughy substance. It shouldn't be wet or sticky, just like a lump of dough that's kind of rubbery. You can roll this dough out, how ever thick you want it, to end up with a 'skin'. As this stuff dries you can bend it and the surface will crack and look more realistic. After a couple of hours it dries hard (and shrinks a little bit) but looks the same, then you can paint it with normal paint. Try it out by making a small amount and playing with it.

3rd Degree Burn

- tear tissue (white) into desired shape.
- Put A Dab of Latex in the centre of the Application Area and Put the tissue over the top.
- Apply More ~~liquid~~ latex to this AND thinly round the edges until it is completly covered (use more than one layer but try Not to have cut edges, torn ones Blend Easier)
- Put ~~it~~ small thin Amounts of cotton Wool on and work in with Latex. (Make sure there are No Clumps, spread the cotton wool out Beforehand)
- once dry (it should Be whitish) use food Colouring (pink or cochineal) and work it into the Appliance edge and surrounding skin with it Being Bolder Next to the Piece Apply Proportionally to size of Burn!
- once dry Stipple Black food colouring over the Latex Area and with a thin Marking into the skin Best down work in. Applying talc can help it to stick

- Mix Gelitene (1 pkt - 11.7kg) with Hot water (About 20ml) & Mix. If Need Be leave it to thicken But ADD A Small Amount of White Acrylic Paint (A Small (!) BRUSHLOAD) the Gelitin Should still Be Slightly yellow like Semen
- Get A Clear Piece of perspex and DAB the Gel onto it in Blister Shapes AND leave to Set (Make Sure the Surface is level or the Gell will Run) (Make lots!)
- While this is DRying use a Scalpel & Scissors to Make lots of little flakes in the Applence
- Mix Some of the Gel with Blood or Pink & Black food colouring and apply this Before it is Set (completly) into All the Holes you made.
- carefully Peel the Blisters off thick Surface & Apply them Where Needed with Spirit Gum or Latex

Simple Make-up

Easy make-up that can be done with a minimum of special supplies. 

 Thank you Ginger for these great directions!

BURNS

First-degree: Mild causes redness. Sometimes a small blistering.

Second-degree: Severe blistering . Always surround second degree burn with a first degree burn.

Third-degree: Flesh charred and black Surround with second-degree burn and surround that with first degree burns.

Third Degree Burn

1. Tear tissue into desired shape. Apply with liquid latex. When dry apply another coat over the tissue.
2. To get a charred effect add cotton wool and cover in latex. When dry spray with black hair coloring. When dry peel some areas back.
3. Mix knox gelatin and warm water. Use this to form droplets like blisters.
4. Cover in glycerin to give an oozy fresh look.

STITCHED WOUND

1. Decide how many stitches you need. Take black thread and tie knots about every 25mm along thread.
2. Cut between knots .
3. Apply scar plastic in a line to create a gather of a skin. Press stitches into plastic quickly. If needed, spirit gum can be used to attach stitches. Knots should be stuck every 12mm along a wound.
4. Make the area appear sore by applying red. Then take an eyebrow pencil and draw lines along either side of knot.

WART

Materials: Orange stick, liquid latex, powder, derma wax, flat brush, spirit gum.

1. Dip an orange stick into latex, remove and let dry.
2. Start at top of latex (do not powder yet) remove by rolling down top to bottom .
3. When removed squeeze into a lump. To flatten the wart on the bottom cut with scissors.
4. Dab spirit gum (no smaller than bottom of wart) onto skin. Tap gum lightly until tacky.
5. Press wart firmly into spirit gum.
6. When dry use derma wax to blend into skin with a flat brush.
7. Powder carefully and brush off excess.

DICK SMITH'S OLD AGE STIPPLE

1. Put 90 grams schram foam latex in a 8 ounce paper cup.
2. In another cup mix 10 grams talk u.s.p , 6 grams pulverized cake makeup (whatever color you want stipple to be) and 1 tsp plain knox gelatin.
3. Stir 3 tbs hot water into powder until dissolved.
4. Slowly stir solution into latex then pour into glass jars .
5. Place open jars in hot water for 10 min stir occasionally.
6. Cap jars and store in refrigerator until needed.
7. To use mixture heat jars by placing in hot water until liquified.
8. Then folow old age stippling directions.

Old Age Stippling

Use an orange sponge to apply old age stipple (regular latex can be used instead) onto streched skin. Let dry and powder before releasing. Do this to all showing areas, be sure to block any hairy parts with wax

that will be covered with stipple to prevent pulling hair out upon removal. Repeat the stippling process several times add tissue dipped in latex for sagging skin . After finishing add a paler than normal foundation. Lip color should be pale too and blues & yellows should be used for shading wrinkles. If the Dick Smith makeup was used no foundation is needed.

MAKING A MOLD OF SMALL CUTS WELTS ETC...

Materials: Derma wax, Plaster of paris, Vaseline, Slush latex, Paint brush, Popsicle stick, Glass dish with sides, Disposable bowl, Mixer stick, Cotton

1. Take derma wax and mold scar welt etc.. in dish as it would look as if put directly on skin the popsicle stick can be used to shape wax in tight spaces. Use soft brush to feather out edges of scar and to smooth any surfaces you wish .

2. Use vaseline to coat all areas in dish and putty this will prevent plaster from sticking.

3. Estimate amount of plaster to be used (remember it is better to mix too much than to little) in bowl add as little water as possible . Plaster should be thick, mix until lumps are gone.

4. Pour plaster over derma wax. Use popsicle stick to press lightly over plaster and even it out. Let dry over night.

5. When dry carefully remove plaster by moving side to side, it should come out easily. Scrape out any derma wax that is caught in mold.

6. Pour slush latex into mold let sit until desired thickness is reached (this varies depending on what your making several tries may be required to get it right). Take cotten and absorb excess latex. Let dry overnight or use a hair dryer to speed drying.

7. Powder scar while still in mold carefully . Peel scar out of mold powder ing as you go along, this will prevent it from sticking to itself.

7. To apply use spirit gum.

SCRATCH

1. Take a coarse stipple sponge with gray-brown grease. Draw it quickly across skin.

2. Use a fine brush to paint blood on different parts of the scratch. Then add tiny dots of congealed blood sporadically along scratch.

3. Dot coffee granules occasionally, be subtle.

QUICK SCARS & SLASHES: Courtesy of FXMills

Materials: Hot glue gun, wax paper, and other accesories you decide to use.
(wax paper can be replaced with tissue if nessesary)

Scars

1. Make a line across wax paper with glue gun and let cool.
2. Cut around the glue scar, making sure to leave some wax paper around scar to later be used as base for prostetic.
3. Apply to face, neck, etc., using either Spirit Gum or Liquid Latex. (I prefer to use latex since spirit gum is somewhat hard to work with on wax paper.)
4. Then, carefully use make-up to conceal.

Slash

Same materials and steps as above, fifth step being to simply add blood.

PUNCTURING NAILS: Courtesy of FXMills

1. Take some old nails, break them in half, and file tips til edges are smooth.
2. Lay out a sheet of wax paper, drip hot glue on surface of wax paper, and dip nails in glue before it cools.
3. When cooled, cut out around prosthetic, again leaving some to be used as base.
4. Apply to face, neck, etc., using either Spirit Gum or Liquid Latex.
5. Apply blood as you see fit.

You can really go wild with this simple effect if you have a little imagination. Besides nails, yaou could also try the same effect with glass, old drill bits, bolts, screws, kitchen utensils, etc. Just fool around and see what you can come up with.

Corrective Make-up Tricks

Try these tricks out, they're good for corrective purposes or to just change an appearance simply.

Make-up for Eyes

- Eyes can be lengthened by extending the shadow beyond the outer corners of the eyes (good for very round eyes).
- To make eyes seem further apart, apply shadow lightly up from the outer edges of the eyes, and a highlighting cosmetic at the inner corners (good for close set eyes).
- Make eyes look larger by extending the shadow or eye color slightly above, beyond, and below the eyes (good for small eyes or people with nearsight glasses).
- To make eyes look closer, use shadow on the upper inner side of the eyelid (good for far set eyes).
- To remedy the looks of deep sunken eyes, use very little shadow on the lids nearest the temples, and leave the part next to the nose and inner corners of the eyes untouched.
- Dark circles under eyes can be fixed by applying a lighter foundation cream, and blending it into the dark area.

Quick Tip: Courtesy of TLKoehler

Try applying toothache medication (like Orajel or Anbusol) before plucking eyebrows and what-a-ya know... no pain!

Makeup for Lips

- To make one lip thicker or even with the other, use a lip liner to expand the curve of the lip and balance it with the size of the opposite lip (used for thin lower or thin upper lips).
- To make a mouth appear larger, build out the sides of the upper and lower lips, and extend the corners of the mouth (good for small mouths).
- Lips can be made to appear smaller by keeping the lip color inside the lipline. A lighter color can be appplied to the lips, and then a deeper color brushed on the center of both lips (good for full lips).

Special thanks to S.C.R.E.A.M. member Ginger for adding more:

Make-up for the Nose

- To make a nose appear shorter, blend a darker color under nose and up over tip.
- To create the appearance of a longer nose, highlight down over and under the tip.
- Widen a nose by using a broad highlight down the center of the nose and blending. Use the reverse of the techniques used for widening to make a nose look narrower.

Make-up for the Forehead

- To lower the forehead use a color about three shades darker than the rest of the face. Apply along hair line and blend downward.
- To make the forehead appear higher follow the same steps above but use a shade of make-up three shades lighter than before.
- Narrow a forehead by shading the temples and blending onto the front plane of the forehead.
- Create the appearance of a wider forehead by adding highlights from temples to hairline and blending.

Make-up for the Jaw Line and Chin

- Round off a square jaw by shadowing the part that needs rounding. Carry the shadow both under and over the jawbone.
- To make a person more youthful, add highlight all along the jawbone softening the lower edge and blending the top.
- Make a prominent chin less noticable by darkening the whole chin with shadow.
- Make a chin appear shorter by shadowing the.lower part of chin.

Have Something to Add?

If you have something to add to this list please e-mail us at ScreamFX@aol.com

STAGE BLOOD

I find this recipe for stage blood the most effective. It is low cost, looks real, does not stain and even clots when exposed to air for some time. It's even edible, but I've tasted better things than this.

4 parts - Karo (R) clear corn syrup or equivalent.
2 parts - Chocolate syrup. Hershey's (R) or equivalent.
1 part - Red food coloring.
1 part - Water
1 drop - Blue food coloring per 59cc (1/4 cup)

For a one cup batch use a 1oz bottle of red food coloring, 2 tablespoons of water, 4 tablespoons of chocolate syrup, 4 drops blue food coloring and fill the balance of the cup with corn syrup. Mix well.

This recipe was originally from the old Bullet hit Squibs page. You may have to play around with the ingredients to get the right blood color. To test it I put small drops on a piece of tissue paper. This way it's easier to see if it looks like real blood.

BACK

Cream Foundations

These are ideal for women, but not for those with greasy skins. They are used for film and television work but more widely on stage. There are several different types.

1. Sticks, e.g. Bob Kelly Creme stick and Kryolan Paint stick – both dense textured for maximum cover and a smooth, velvety finish.

2. Finer textured television stick, e.g. Kryolan Face Cream stick – an ideal basic foundation for stage, that can be mixed with fluids to give a lighter finish.

3. Pots, e.g. Ben Nye, RCMA, etc. They have a similar texture to television sticks and are good for stage. Some, like Bob Kelly, Mirage and Joe Blasco, were developed for film and television.

4. Compact creams, e.g. Vistique, are one step up from a fluid, and very popular for film, television and stage with a lot of professional actresses.

Note: All creams need powdering well.

Cake Foundations

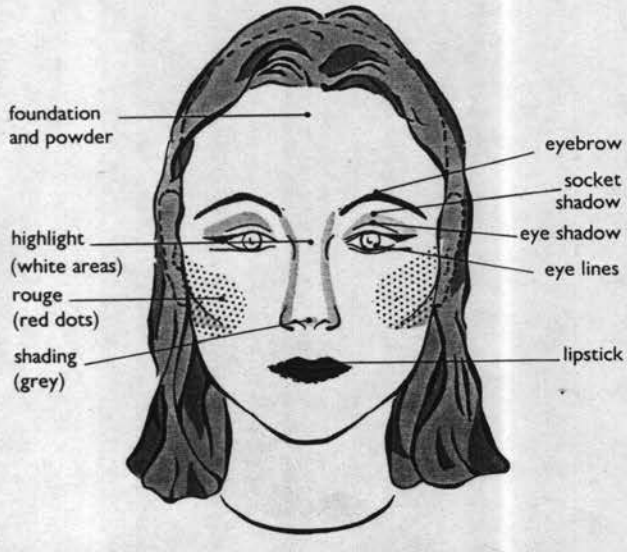
These are water-based make-ups, ideal for men, children and large casts, as they are quick and easy to apply, and are self-setting. They also make the best body make-up. Two types are available.

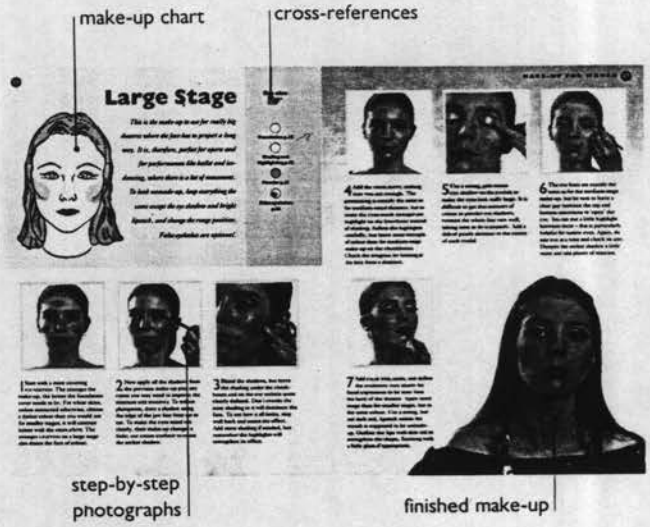
1. Creamy cake, e.g. Bob Kelly Rain Barrel and Kryolan Aquacolor. They may need a little powder. Aquacolor comes in palettes of many bright colours for face and body painting.

2. Dry cake, based on Max Factor Pancake, e.g. Bob Kelly and Kryolan Cake Make-up, Leichner Cake Make-up. These are completely self-setting.

How to Use this Book

Main make-ups are accompanied by a chart of the face, showing the positioning of the main elements. Each basic element has a key, so familiarize yourself with all the key symbols and read through the introduction and basic principles of make-up on pages 6–11. The following section, on pages 12–29, will take you step-by-step through all the basic techniques, from shading and highlighting to alter the shape of the face, to fitting wigs and moustaches. These are general principles common to stage and screen work. The step-by-step photographic sequences have make-up designs for all occasions. Always read through the routine completely first, and have all the necessary materials and equipment ready before you start. Practise your techniques and adapt them to suit.





FLUID

1 Pour a little fluid foundation into the palm of your hand, then dot it evenly over the face with a fingertip, remembering to put some on the eyelids and just under the chin. Be careful not to get too close to the hairline. Don't use too much, you can always add more later.

2 Blend the make-up over the entire face with a slightly damp sponge. There are several types available: wedges, round flat sponges and natural ones. You can, of course, use your fingers but a sponge gives a better finish. Avoid the lips unless you need to change their shape later. Fade the make-up away under the jaw line to avoid a hard edge there.

3 If you see any redness, apply a little more fluid with the sponge. With very fair skins and/or red-haired people, avoid getting make-up caught in the hairline or eyebrows where it will look orange. When you have finished, the skin should look even in texture.

CREAM

1 This type of foundation should be applied initially in strokes to the larger planes of the face – the forehead, nose, cheeks and chin. With a cream stick you can just roll it up and apply it directly from the container, but this is unwise if you are sharing make-up. Because creams are strongly pigmented it is always best to apply them as described to avoid using too much.

2 Blend the cream evenly over the face using a slightly damp sponge or your fingertips. A sponge gives a better result. When you have finished, check to see if you need more. If so, take a corner of the sponge and stroke it onto the cream, picking up just a small amount of make-up. Work this over the areas needing more cover.

3 This is how it should look before powder, with the skin smooth and even. It is easy to use too much cream, so test for heaviness. Finish blending, then run one finger across the forehead. If it leaves a track, you have used too much. To solve the problem, blend further with a clean sponge, then check again. Too much cream can look heavy and flat, and is difficult to keep matt.

CAKE

1 It is important to get the amount of water just right with dry cake make-up; the sponge should drip when squeezed gently. Creamy cake needs a little less water, and you will soon learn how much you need. Always work quickly to prevent the water evaporating before you have finished, and remember that you can always add more make-up later if you need to.

2 Make sure there is no stickiness on the skin before you start or it will go patchy. Do not apply the foundation too heavily or it will look flat and lifeless. Working quickly, wipe the make-up onto your sponge and place big strokes of colour on the forehead, nose, cheeks and chin.

3 Squeeze out the sponge and blend the cake over the whole face. Damp the sponge slightly again and add a little more make-up to any places you have missed, for example, the eyelids and under the eyes. If you are too slow, the make-up will set; once the water has evaporated it is impossible to even it out. Pat with a tissue and smile hard to ease the tightness.

BODY MAKE-UP

1 Choose a colour to match the face make-up. In some of the professional ranges they have the same numbers. Apply cake with a drier sponge than you used for the face and work in big strokes, blending as you go. When you have finished, pat the area dry with a tissue. If the arms and legs look powdery, polish them softly with a silky scarf.

2 Don't forget to do the ears if they show; they can become red if you are nervous and stand out, especially if they are large, which is distracting for the audience. As they are small areas, you only need a little cake on a fairly dry sponge.

3 It is important to make up the hands, especially for film and TV work. Otherwise, white skins look very pale and any redness is magnified, while black skins often have much darker pigment on the knuckles, which can be distracting. Work from the fingertips up and bend the fingers to blend the make-up into the lines. Here we see the effect on one hand.

Shading and Highlighting

To improve or alter facial structure for stage or screen, you must understand the principles of shading and highlighting and how they work under lighting. Shade a feature to make it less noticeable; highlight to draw attention to it. Shade with dark colours, and highlight with very pale colours. It is best to shade first and then highlight. Simple improvements can be done with powder shaders; use creams or grease liners for precision work. Greyish-brown tones are best for shading white skins, and dark browns and black for black skins. Apply shading with a brush a little at a time, but blend with fingertips. Highlighting is done with creams or grease liners. White alone is too strong unless you are using a very pale base or an unusual colour, but do not use too much. Without highlights, shading has little effect.

SHADING

HIGHLIGHTING

SHADING

1 Shading under eyebrows makes the eyes look bigger, except with naturally large eyelids. Under the cheekbones it adds structure and slims the face. Shading the dotted area improves square jaw lines and broader faces when done with a softer colour. Shadows across the point of the chin and over the end of the nose, curving up slightly in the centre, shorten long faces.

2 The position of cheekbone shading is vital – in the wrong place it looks like a dirty mark. Take it from directly in front of the ear (feel for the knotty bit) along the hollow under the bone to where the bone starts upwards. Dot a little colour at this point and aim towards it. The shadow is curved, with its widest point just in front of the ear. Blend back towards the hairline with a finger.

3 Blend all the shading softly with fingertips. The shading under the eyebrows covers the whole bone area – lift the brows to feel for the right place. Avoid the eyelids. Blending it too close to the nose gives a shifty look. Practise shading the sides of the nose. Don't blend the colour too close to the cheeks; it makes the nose shapeless. Cover the nostrils, or you will get a very odd effect.

HIGHLIGHTING

1 The basic positions are on the eyelids, in tiredness shadows under the eyes, over the cheekbones, down the centre of the nose and on the point of the chin. (Feel for the bones under the chin to guide you.) It should only be used for receding or small chins. Put the highlight on with a medium-sized, flat, square-ended brush.

2 Blend the highlight carefully with a sponge tip or fingers, covering the whole lid, smoothing back to the hairline on the cheekbones, filling in between the shadows on the nose and patting it gently to soften the colour on the tiredness shadows. Keep the chin highlight close to the crease. There should be no hard edges when you have finished.

3 The completed shadows and highlights after powdering. The aim is not to change the face dramatically, but to improve its features. The amount used here is suitable for stage work; for film and TV you use less, as the make-up needs to be very subtle.

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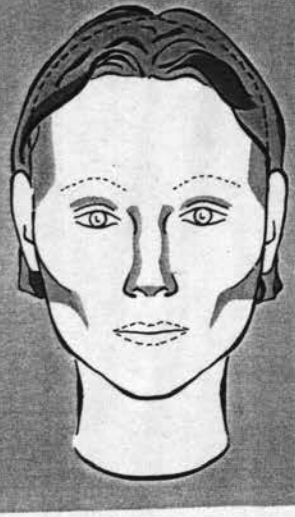
Thinning the Face

Here we are using basic shading and highlighting to make a face look thinner.



THINNING THE FACE

1 Use a slightly darker FOUNDATION than usual. Apply BASIC SHADING under the cheekbones but, when about halfway to the nose, curve down towards the jaw, finishing about level with the mouth. Take temple shadows from the ends of the eyebrows to the hairline in a fairly straight line fading back to the sides of the face. Shade the sides of the nose from eyebrows to nostrils.

2 Blend the shading, working it under the cheek back towards the ear, where it should be at its widest. With a broad face, add more shading on the sides of the jaw line as shown in BASIC SHADING. Blending the shadows with your fingers allows you to feel the bone structure. Unless the make-up is for a really large stage, there must be no hard lines at the edges.

3 Using a square brush, apply highlights to the inside of the temple shadows, the eyelids, down the centre of the nose, on the cheekbones following the shadows downwards, and on the end of the chin. After blending, the face appears thinner and bonier, and the nose and chin look longer. Accentuate the bump on the nose by widening the highlight there, and powder.

Noses

Use shading and highlights to create different shapes of nose, but not for small stage work. Study black and white photographs of real noses, which show the natural highlights and shadows.

THIN, DROOPY NOSE

1 Shade from the eyebrows right down to a point on the tip of the nose, and over the nostrils. Start the highlight between the eyebrows and fill in the area between the shadows.

2 To get a good effect, the highlight must be fairly strong, which makes this a shape best done for large stage performances.

FAT-ENDED NOSE

1 Narrow the top of the nose with shading, then shorten it by shading the end. Feel for the natural fullness on the tip and highlight it, continuing to the tops of the nostrils. Soften the shading and highlights a little.

2 When the make-up is powdered, you can see the effect. The light reflected from the pale areas of the skin will show up the end of the nose and make it look fat.

3 Increase the fatness by changing the shape of the nostrils with a black or very dark brown cake liner. Don't use a pencil – it smudges – and only work on the tops of the nostrils, not all round and definitely not inside them.

Powder

It is difficult to emphasize enough the importance of good powdering – it sets and holds the make-up when you are performing. The most useful powder is loose translucent; with it you can powder everything from the palest base to black, as it has no colour value, it simply sets the make-up. Choose a professional translucent of the palest colour, but not white. (Only a white foundation needs a white powder.) Brushes are no good for applying powder for this kind of make-up, as it must be pressed firmly into the base, and this means using a velour puff, a thin, smooth sponge or cotton wool. If you powder properly there will be little residue to brush off later. All fluid or cream foundations absorb an amazing amount of powder – don't skimp it.

1 Without powder the face will look shiny and unformed, and the lights will find the shiniest areas of the face, show them up and spoil your efforts. Even with minimum make-up, you must powder if you are using a fluid or cream base. Cake make-up by itself is self-setting, but even that needs a touch of powder in the interval.

2 If you want a make-up to stay matt and long-lasting, you must press the powder into the foundation. This is difficult to do with a brush, so keep brushes for removing any excess powder after you have finished.

3 The correct way to powder is with a velour puff, a smooth, flat sponge, or cotton wool. Do not use cotton wool near contact lenses. A velour puff is best because it holds plenty of powder and its velvety surface presses the powder firmly into the foundation. Hold the puff or sponge like this and press and roll the powder over the face until all the shine is absorbed.

Rouge

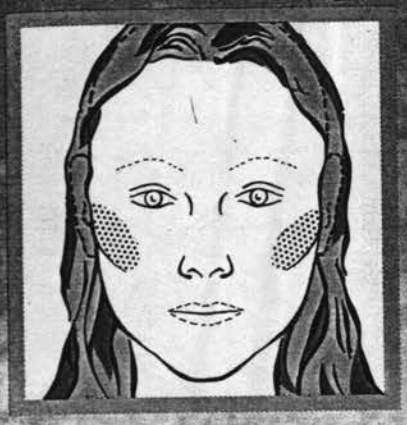
Rouge is used for emphasis on the face. Powder rouge or blusher is probably best for general use. For female make-ups, stick to peachy tones for an unmade-up look or to show up cheekbones; for period fashion check the colour of the time, but be wary of brown tones and bluish shades. Rusty colours work well for men, but use them with discretion. Black skins also benefit from rouge, particularly on stage, as it breaks up the uniform darkness of the skin. Cream rouge, usually called liner, is very useful to create ruddiness, high colour, broken veins, tiredness shadows and as part of the ageing process. The one used throughout the book was created for Technicolor film, called EF9, and is made by Bob Kelly and Kryolan. If you can't get hold of it, mix together a clear bright red and a grey-brown. This colour is very useful; you can even outline lips with it. For most general work, rouge is applied in these four basic positions.

POSITION ONE

1 This application gives a healthy, unmadeup look. Don't use bright or trendy colours: for white skins, use soft peachy tones for women and children, and slightly darker ones for men. For black skins, use one of the excellent deep rusty colours.

2 This powder (dry) rouge, or blusher, is simple to apply and ideal for the stage, but for film and TV, where sheen is appropriate, a cream rouge would be better. Apply it with your fingers. The position is the same for both types: take the colour in long triangles down both sides of the face close to the nose. Powder well before applying dry rouge, or it will streak.

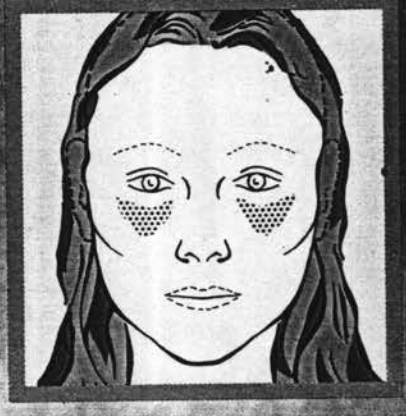
3 If the rouge is in the right place, it will be on the fatness of the cheeks when smiling. It is not a good idea to smile when it is put on, as the rouge will be too far to the sides of the face when relaxed. If the colour looks too bright, powder over it, but if you have been really over-enthusiastic, use a little foundation to improve matters. If you do this, don't forget to re-powder.



POSITION TWO

This is the standard position for straight female make-up in modern productions and where the first priority is that the woman looks good. It looks 'made-up' and shouldn't be used for natural faces. It is unsuitable for men, except in elegant costume productions like Restoration plays, and should not be used on children; it makes them look precocious.

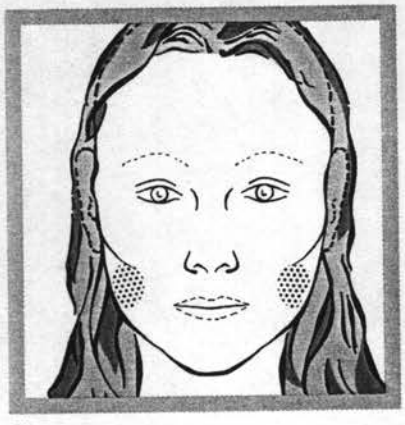
2 Powder rouge is best for this. Brush the colour over the whole cheekbone area starting from just in front of the ears. Suck in the cheeks to find the right position, but be careful not to get too close to the mouth. Be wary also of colour creeping up over the temples, as it narrows the face. For women, vary the colour to tone with the costume; men should use a natural tone.



POSITION THREE

This position makes the character look tired. Place the rouge in a v-shape on the centre of the cheekbones under the eye sockets, where it emphasizes the pale skin under the eyes, giving the illusion of puffiness. This position is also used for ageing.

2 When applying rouge in this position, if possible use a small, firm-headed rouge brush, or work with a piece of cotton wool; you need to be very precise. Choose a natural shade to give a finished effect resembling natural redness. Cream rouge in a browny-red tone may also be stippled on with a fingertip after the powder to suggest broken veins.



POSITION FOUR

Sometimes the face must look heavy or fat. In this case, the rouge should be below the cheekbones, emphasizing the lower part of the face.

2 Apply the colour with a big, soft brush in a roundish shape, fading it at the edges with your fingers to avoid a clown-like look. Use a fresh pinky tone on white skins unless the character is supposed to be tanned. For tanned and darker skins, use a rusty tone.

4 Paint more spirit gum above the top lip and apply the moustache. To get it straight, stick the centre down first, then work along each side. With most styles it is possible to lift or lower the ends to fit the face. Get the actor to smile as you stick them down, otherwise you may find it impossible, because the moustache is stuck to the laugh lines.

5 If the shape is uneven or needs altering, use a little cake liner in a matching colour to improve it. This is especially helpful if a moustache is crooked and there is no time to take it off and re-apply it. Don't try it for screen close-ups.

6 Here is the finished effect. The eyebrows have been darkened and thickened to match the beard and moustache. As the model is black, the beard texture needs to be slightly curly, like this. Apply side whiskers in the same way, remembering to push them well up into the natural hair to avoid a gap.

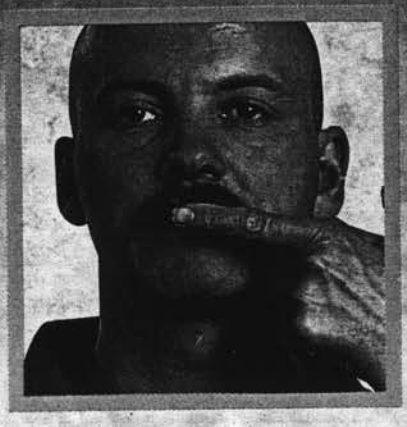
USING CRÊPE HAIR

1 Real moustaches are often a different colour from the hair, but for the stage choose crêpe hair matching the actor's hair or wig or the audience will think it is a mistake. Pull out about 75mm (3in) of crêpe hair, and flatten it under a damp cloth or steam iron. Put on the FOUNDATION. Draw the moustache shape you want above the top lip with an eyebrow pencil.

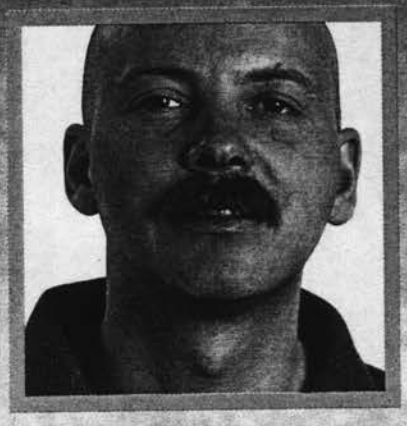
2 Cut the crêpe hair in half, then spread a piece out ready for use. Don't cut the hair too short or it will be difficult to hold. Paint spirit gum along the bottom edge of the shape drawn on the face on one side, then take a piece of hair and angle it with your fingers so that it lies in a natural way and press it onto the spirit gum. Use a brush handle to roll the hair into the gum. Do the same on the other side.

3 Paint another line of spirit gum above the hair and lay another line of moustache. The hair usually grows straight down in the centre of a moustache, but angles outwards towards the corners of the lips; follow this pattern with the false hair. Depending on the style, you may need a third layer, which should be shorter than the others.

4 When all the hair is laid, you can trim the length. Snip off a little at a time, or you may cut off too much and spoil the shape. Keep the lips tucked in just in case the scissors catch them.



5 Spray a little gel onto the moustache and press it up to give a natural fullness to the hair if required. You can also use acrylic theatrical spray, in which case the moustache can be removed later in one piece and used again. If you use acrylic spray, protect the eyes and nostrils and use short bursts of the aerosol rather than a long spray.



6 You can lay hair onto a layer of latex. Draw the shape, and then paint latex over it, dry it, add a second layer and then apply the hair. To remove the moustache lift up the edge and pull it off carefully, powdering underneath as you go to preserve the latex.

False Eyelashes

Thick lashes, often made of real fur, were fashionable in the 1960s. Adjust lashes by sticking them on the back of one hand and trimming them with sharp scissors. If you have trouble applying full lashes, cut each one into three sections and apply them separately. To ease the fit over naturally curly lashes, curl the false ones round a pencil and wrap them tightly in paper overnight.

1 Make sure the eyelid is not greasy. Put glue on the false lash, raise the chin and look down the nose. Using tweezers, lay the lash on top of the real ones, pressing down to the roots. Make sure the inner corner is well stuck, and position the outer corner slightly higher than the natural lashes. Press the skin of the lid over the false roots, and apply eyeliner over the strip to cover any glue showing.

2 You can also use half-lashes, going from the centre of the lid to the outer corners. Make sure they are natural-looking, not thick or heavy, or they will look strange. Redraw the upper eye line to the inner corners to balance the false roots, and apply a little mascara to blend the real and false lashes.

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Lighting and Gels

In screen work the lighting is usually adjusted for close-ups, so, as long as you understand the basic make-up principles and use the correct colours, you can leave the rest to the lighting camera operator. On stage, however, everything is affected by the lighting. In a typical theatre the top lighting and the footlights make you look paler, unless you are tanned or naturally dark-skinned. Top lighting hollows the whole eye socket, and you should avoid shading on the browbone. Footlights take the shape out of the face, and the coloured gels used on the lamps can do odd things to stage make-up . Neutral colours remain the same under all lighting.

PEACH
This is the face lit by a gel called Peach Special. It is a very flattering colour which warms the skin tone without altering anything in the make-up.

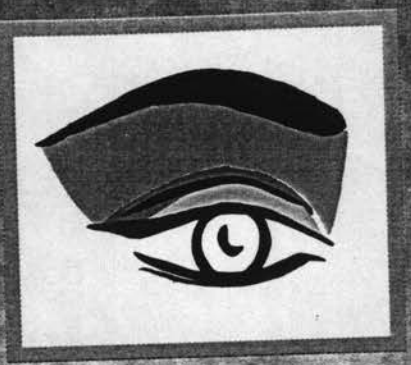
BLUE
A blue gel changes the red tones, making the blusher seem pinker and the lipstick darker. Blue or green eye shadow would appear lighter. The skin tone becomes cold-looking.

RED
Red gels absorb all the blusher and shading and make the lipstick look pale. Green eye shadow appears much darker, blue becomes dark grey and lilac turns black.

GREEN
A green gel darkens the lipstick – if the model wore a deeper red, it would become very dark. The blusher loses strength but the shading is not absorbed. Green eye shadow pales, blue turns dark green and lilac becomes almost black.

Eye Shapes

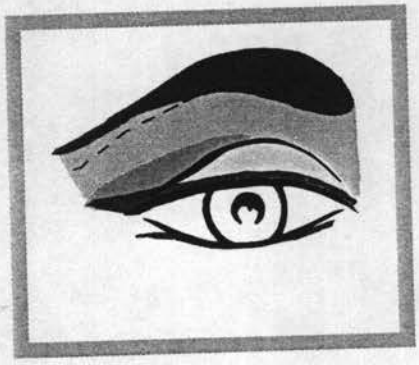
Very few of us have perfectly shaped eyes and these are just some of the variations. Use these examples to adjust your natural eye shape or to create new shapes for specific make-ups.



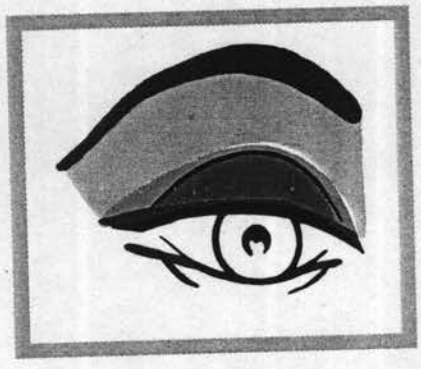
IDEAL EYES
This is the ideal eye shape, perfectly proportioned. However, most of us have eyes that are too round or too narrow or that droop a little, so we have to adapt the basic eye make-up to suit our own eyes. Here is how to do this: the diagrams show the most common shapes and how the make-up changes. I have used the colours from the section for white skins, but choose what is suitable for you.

ROUND EYES
Shade the browbone and blend the eyeshadow over the whole eyelid. Take the socket shadow from midway across the edge of the browbone to just over the end of the eyelid to balance the roundness. Don't take it right across or it will make the eyes look very round. Draw the underline in the same position as for the ideal eye, but leave a gap in the centre, to improve the shape of the lower eyelid.

NARROW EYES
Here it is important to shade the whole area where you can feel the bone under the eyebrow; if this is pale it will make the eye look small on stage. The eye shadow should cover the whole eyelid. Feel for the eyeball under the skin as you blend. You will see the colour above the crease if you have done it right. Put the socket shadow along the edge of the eye shadow, and draw the lower line slightly below the edge of the bottom lid.

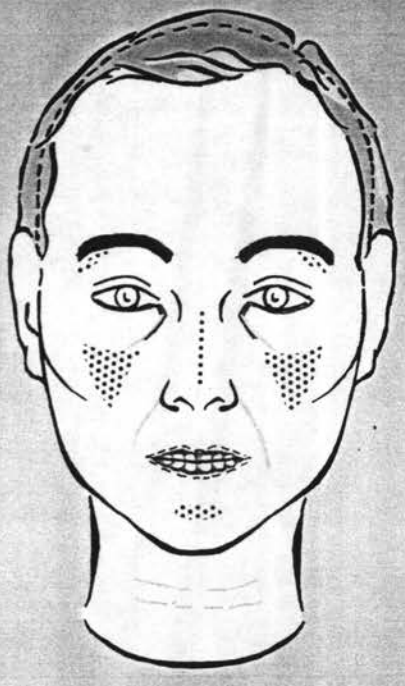


DROOPY EYELIDS
For droopy lids or those with a strong bone crossing the outer corner, shade the browbone to prevent it dominating the eye. The eye shadow covers the whole eyelid but, as for the round eye, the socket shadow starts from halfway across the eye. A strong bone at the outer corner makes it difficult to extend the top eye line, but if you round the top edge of the extension it will fit better. The bottom line is the same as for the ideal eye.



LARGE, HEAVY-LIDDED EYES
This type of eye needs rebalancing because the lid is too prominent. Use highlight, rather than shading, on the browbone to make it more noticeable. The eye shadow should be dark grey or brown to make the eyelid less noticeable. This is the only eye shape that can afford to use a thicker top eye line, which also helps to make the lid look smaller. The lowest line is the same as for the round eye shape.

Ageing a Middle-aged Face



Sometimes a person in their middle years needs to look older. This sequence shows the effect on a man; a woman would add a little eye shadow and lipstick as appropriate. Adapt the colours as appropriate to dark skins, but leave out the reddening for broken veins on black skin.

See also

Foundation p.12

Shading and highlighting p.15

Powder p.21

Crêpe hair p.25

1 For white-skinned people use a paler FOUNDATION than usual, or no foundation at all. Paler skin looks looser. As the face is already lined, SHADING is only needed to make it look slimmer. HIGHLIGHT the natural folds and lines.

2 Blend the highlights with your finger, taking care they don't creep into the lines or the face will look younger rather than older. Use a small amount of cream shader to deepen the smile lines and tiredness shadows unless they are already quite noticeable.

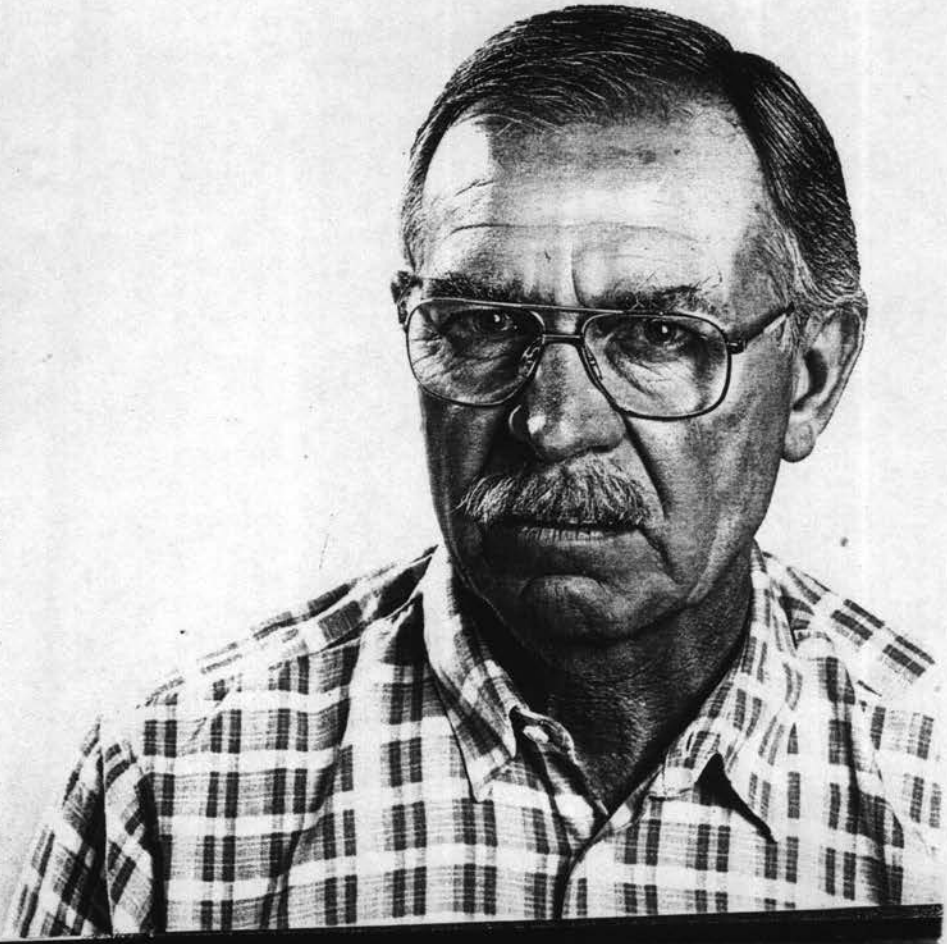
3 POWDER the whole face well with loose powder, stretching any folds to make sure you set the make-up in them. Make sure the eyelids and top lip are really matt. Brush a little spirit gum through the eyebrows to give a wiry look. Don't use too much or you will clog the hairs and create a messy effect.

4 Using a fine brush, run a little brownish-red liner under the lower eyelashes and into the outer corners of the eyes, fading the colour with your finger, to make the skin there look transparent. Do the same on the eyelids.

5 Stipple red onto the centres of the cheekbones to suggest broken veins. Don't use too much or they will look bruised. Run a little highlight over the glued eyebrow hair with your finger or a toothbrush. Don't use too much.

6 Lips tend to lose their natural warm colour as we age, so rub a little highlight over the mouth. It will also help to show up the lines on the lips. It is important to age the neck. Stretch the head up and shade the hollows beside the tendons, then highlight the tendons. Set the neck make-up with loose powder.

7 A moustache helps to add more age. Here we have used a simple MOUSTACHE made with crêpe wool laid onto spirit gum. When the whole moustache has been applied, trim it to the right length, working step by step to avoid cutting off too much. You can fix the finished moustache with a fixing gel or acrylic spray; cover the eyes and nostrils while doing this.



Special Effects

Here are some simple techniques that look totally realistic for theatre, and also work for film and TV. In addition to the range of make-up already used, these techniques use mortician's wax or putty, rigid collodion and Leukoflex tape. Always think of what you want to create first and position the wax or putty on a non-movable part of the face (like the bridge of the nose), or it will fall off. Collodion is good for creating old scars and thin, deep cuts, but only works on loose skin. Never use it close to the eyes or on sensitive or broken skin.

See also

Foundation p.12

Shading and highlighting p.15

Powder p.21

Blood p.123

SIMPLE CUTS

1 Powder the skin to remove shine and stickiness, otherwise the colours will smear; it is also easier to stipple on a dry surface. Dab a little EF9 liner on the back of your hand to ensure you don't use too much. You only need a smear of red for the pale pink soreness around a cut. Stipple a line on the face in the appropriate position.

2 Using the same colour and the wooden point of a brush handle, dig a little dark red out of the pot and dab it down the centre of the pale red. It needs to be quite thick in texture.

3 A cut caused by a sharp instrument will be thin at the ends and wider in the centre. To make the surrounding skin look swollen, take a little more of the paler colour and run two curved lines of it a little way from the cut, as shown.

CUT THROAT

1 Create the effect of dead skin with highlight or a grey-green Kryolan colour called 1742. Apply it thinly, then powder the neck. Paint a line of collodion across the throat; you may need to do this twice. As it dries it tightens the skin, forming a scar. The effect can be seen after a few minutes.

2 Colour the cut with a dark red to give it depth, using a brownish rather than a bluish tone. We've used EF9, which is probably the best one for special effects, but you can mix a grey-brown with a bright red for a similar effect.

3 For even more depth, take a little of the same colour on a finger and, leaving a gap, redden the skin above and below the gash. You only need a smear of colour. Then add blood, running from the centre – the most open part. Some situations need more blood than others, but it is usually better to use a small amount and show the cut clearly for a more horrific effect.

COLLODION SCARS

1 Paint the collodion onto the face with the brush provided, adding a second layer if necessary. When the collodion dries it contracts, pulling the skin into a scar. It will look shiny and need covering with make-up.

2 Paint over the collodion with a mixture of red, brown and yellow lining colours, being sure to cover any shiny areas. For medium to large stages, HIGHLIGHT around the scar to give it more depth, taking care not to catch any on the edge of the collodion.

3 POWDER the whole area well. When the collodion has been on for some time the edges will begin to lift, but the scar will not fall off.

WAX NOSE

1 Wax will create bumps and fatten the end of the nose, but it won't lengthen it successfully. You cannot use it between the eyebrows, or on any other part that moves; it will fall off. So choose the position carefully, then put on the FOUNDATION and set it, making it easier to match the nose colour to the skin later.

2 Dab spirit gum where the wax will go, press on a little piece of cotton wool and let it dry. It will become embedded in the wax and act as a safety measure. Don't use too much or you will have problems with the wax. Hypoallergenic medical adhesives are available for anyone allergic to spirit gum.

3 Using a clay modelling tool, dig out a small piece of wax and roll it into a ball, working quickly, if you have hot hands. Flatten the ball and place it on the cotton wool. Shaping the wax needs patience; always hold it with one hand while smoothing down the edges with the modelling tool, or it may come off. When happy with the front view, check both sides in the mirror.

4 Nothing is guaranteed to hold the nose on in all circumstances, but one way of making it more secure is to paint a layer or two of liquid latex over the whole nose. Another is to seal it with a product called Sealor. Either way, if the nose gets squashed, you will have to start again.

5 Colouring the wax is often the hardest part. You need a cream make-up, and usually more than one colour. On white skins this can mean a base tone, highlight and a little red. Experiment to find which mixture works best, but be careful the nose doesn't go grey. When you have finished, press on a lot of powder and brush off the excess.

6 Aim for a lump to suit the size of the nose; too big a piece of wax will sit like a saddle and look odd. You can always add more if needed. Similarly, a small bump on a large nose will also look strange. Nose putty is firmer and more difficult to use than wax, but is better if you have hot hands. Never use grease to soften the edges of putty; a damp finger works best.

Black and Distorted Eye

It isn't difficult to create a black eye or a damaged eye that looks totally genuine, even for small stage work where you are nose to nose with your audience. As usual, think about what you want to achieve, and use reference pictures if necessary.

BLACK EYE

1 Begin by HIGHLIGHTING around one eye – if one naturally looks smaller than the other, choose that one. The highlight will make the eye look smaller and puffier.

2 Blend the highlight and POWDER well. To give a really powerful contrast, SHADE and HIGHLIGHT the other eye normally.

3 Using dark red cream liner on a brush, draw a line under the eye and into the outer corner. Fade the colour to soften it.

4 Now work a little brownish-red liner onto your other hand and stipple colour under the outer corner of the eye, on the eyelid and browbone, on the bone above the end of the eyebrow, and on the cheekbone. Don't join the areas up or it will look like a pattern. Then draw in the tiredness shadow.

5 To make the eye look bruised, add a little purple or blue liner over the red; too much will spoil the effect. For a bloodshot look, run a little Kryolan EF9 liner along the inner rim of the lower lid. Don't do this if you wear contact lenses.

6 To swell the bruise, stipple extra highlight on the areas shown. Don't blend it. Then, to add still more dimension to the make-up, run a little line of dark brown-red through the eyebrow to give a split brow.

BLACK SKIN

To create a black eye on black skin, follow the same routine, but use a black or very dark brown lining colour (depending on the skin tone) instead of the purple. Apply this first, then add the dark red-brown to it. If the skin is very dark, just use black liner, as the red won't show up. Highlight with a shade appropriate for black skins.

DISTORTED EYE

1 Apply FOUNDATION and POWDER carefully. Cut a strip of Leukoflex about 38–50mm (1½–2in) long. Check the script to see which eye is damaged, then do a trial run, pulling the skin down to see how far the eyelid will stretch. Attach one end of the tape to the corner of the eyelid, stretch the tape and press the other end onto the cheek.

2 Colour over the tape with brownish-red liner, stippling it on with your finger and adding darker areas where appropriate. Redden the tiredness shadow and HIGHLIGHT anywhere you feel should look puffy and swollen.

FIGURE 15.25 *(A) The foam head and body fitted over the fiberglass inner body. (B) Note the decapitation line on the neck where the head of the dummy joins the dummy body. (Photo courtesy Stan Winston.)*

a dulled knife blade right through a Plastic Wax Material build-up made in the preceding manner. If a small blood tube is rigged on the knife with a rubber syringe of blood held in the palm of the hand, a good cut effect can be done. In addition to the PWM materials, a gelatin appliance can be used in the same way (see page 209 for gelatin formulas). For other uses of Plastic Wax Material, see the following sections on bruises, burns, and scars.

Dental Waxes

A number of grades of dental wax are useful. One is a soft pink shade used for simulating gum tissue (see page 40). Dental inlay wax is used to create teeth on a form (see page 40) or to fill a prominent space in the teeth. This is done by warming the wax with a dental spatula in a flame and placing the wax on a dry tooth. As soon as the wax hardens it may be carved with dental tools to the desired shape. A cotton swab can be used to buff the wax to give it a natural shine. This inlay wax is supplied in a number of light shades.

Black carding wax is excellent for the quick creation of missing or broken teeth. Simply cut out a small piece from the sheet of wax and press it over and around a previously dried tooth area. Don't get too much wax on the inside of the teeth as it might make it difficult to talk.

Wax for Molding

Suppliers of sculpture materials can also furnish various waxes for either carving or pouring into a form for certain effects. Breakaway heads can be made with some of these waxes as well as other body parts.

Glycerin

Glycerin can be used to create perspiration and is applied with a stipple sponge or a manual spray bottle. Placed in the corner of the eye (not *in* the eye), it will run and simulate tears. A very heavy grade of this product is furnished by RCMA, called *Tears and Perspiration.*

Burns

There are three categories of burns. First-degree burns redden the skin, second-degree burns blister the skin as well as redden it, and third-degree burns show charred flesh, with bleeding, blisters, and considerable reddening.

Most first-degree burn effects can be done with red foundation and raspberry cheekcolor, using a polyurethane sponge for application. Don't make the edges too even or the color too bright. Powder with No-Color Powder to avoid a shiny surface.

Second-degree burn blisters can be made with RCMA Scar or Blister Making Material (in the tube) for temporary effects or with the gelatin molding material (see page 209) warmed up and added to the desired area with a small spoon in large drops. One of the older ways was to place a blob of petroleum jelly on a piece of fishskin and invert it on to the area and blend off the edges. This technique can also be done with a film wrap (Saran Wrap) in small pieces. Broken blister effects can be made by laying down a coat of pure gum latex or eyelash adhesive, drying it, and lifting the center of the area with a small dental spatula. Always surround second-degree burns with the reddening of the first-degree burn.

Third-degree burns exhibit charred and broken tis-

sue that can be created with Plastic Wax Material or an appliance in latex or plastic, and deep burn areas can be blackened with black foundation. For the broken and cracked tissue, use the raspberry and red colors, and add some RCMA Type C tube Blood as well. A slight run of blood from the cracks can be done with RCMA Type A or Type B Blood. Surround with second-degree blisters and first-degree reddening. RCMA makes a Burn Kit with four colors in one container.

Bruises

Realistic bruises can be simulated with RCMA Color Wheel Violet applied with a brush or sponge. Older bruises should have a surrounding of Color Wheel Bruise Yellow. Bruise areas can be made deeper with a bit of black added to the violet or lighter with some red. RCMA makes a four-color Bruise Kit with these shades. Raised bruises can be made with Plastic Wax Material in the violet shade for temporary buildups or with foamed latex or Plastic Molding Material and covered with the violet foundation.

Blood Effects

There are many forms of blood effects and many materials that appear as blood for production work. Some show the free flow of blood for active bleeding, while others must hold a static effect when the scene takes a while to shoot and the blood must appear in the same place all the time.

Flowing Blood Types

RCMA makes a Blood Type A, which is a liquid that will flow very much like real blood and is easily washed off with water. Similar types have been made with Karo or other corn syrups that have been tinted with vegetable coloration. Some make-up artists use a thin gelatin mixture with color for this effect. The 1-ounce RCMA squeeze bottle is handy as the blood effect can be applied by the drop or in a stream for running blood. The cap effectively seals the plastic bottle, which fits well in the kit.

This variety of blood effect can also be put into clear plastic bags and placed over small explosive charges such as those employed by the special effects personnel to simulate a bullet hit. Take care that they are not overused as the effect will appear ridiculous if the blood bursts out of an area where the bullet hits. Often, it is better to see the exit of the imaginary bullet when using the explosive charge and the blood bags.

Appliances can be made of PMA Molding Material, foamed latex, or similar materials to cover an area of the body in a thin coating under which is imbedded a small polyethylene plastic tube that leads to a syringe full of Blood Type A. At the proper time, a cut can be simulated by passing a dull knife over a precut area or a small precut plug pulled with an invisible nylon thread from a simulated bullet hole and, with pressure on the syringe, the blood made to appear to flow fro the wound. There are many variations of this metho that can also be done with the knife blade having th small tube taped to it and a rubber ear syringe hel in the palm on the other end of the tube. When th cut is made, the hand squeezes the syringe at the sam time and the blood flows from the filled syringe throug the small plastic tube and down the knife blade. Fo safety's sake, the knife blade should always be dulle and rounded smooth so it will never create an injury Tom Savini makes many such weapons out of rubbe and then paints them in a very realistic fashion t simulate the real thing.

Nonflowing Blood Types

The first nonflowing blood type is a thin plastic styl that is useful for long scenes as it will dry in plac wherever it is applied in a very short time but stil appears to be fresh and running (RCMA Blood Typ B). Another variety is the soft creme one that come in a tube and can be used for smeared effects or fo quick wound applications. It does not dry out an stays fresh looking (RCMA Blood Type C).

Dried human blood is reddish brown in color, an RCMA Blood Type D is a liquid that dries rapidl and leaves an effect similar to dried blood. It can b used on bandages and wardrobe.

Scabs or clotted blood on wounds can be made b mixing a dark wood flour (such as walnut or mahogan dust from a sander) with RCMA Prosthetic Adhesiv A. First, dampen the wood flour with a few drops o Prosthetic Adhesive-A Thinner, then mix in some ad hesive until the flour is the consistency of peanut but ter. Apply directly to the skin (as it will dry rapidly in the shapes desired. This mixture will hold to th skin very well, even when wet. It is removed witl RCMA Adhesive Remover. These scabs can also b premade on a glass plate and then attached to the skir with Prosthetic Adhesive-A.

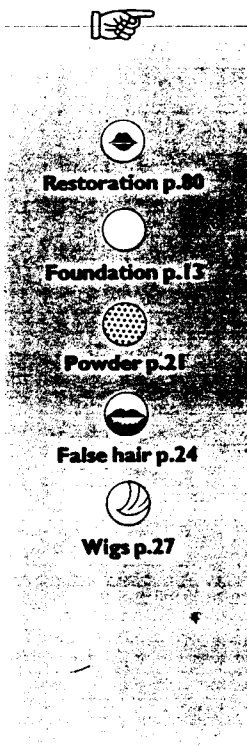
Scars

Raised scars can be made with latex or plastic appli ances or for temporary use with Plastic Wax Materia (Figures 15.26 to 15.28). They can also be forme with the tube variety of RCMA Scar or Blister Makin Material by squeezing out some plastic from the tub and forming it with a dental spatula. Thickened late (see page 189) can also be used to form raised scars When the surface has set slightly, it can be dried witl a hand-held hair dryer to form a skin and then b colored with foundation.

Indented or deeply serrated scars can be made wit RCMA Scar Material, which dries semimatte with a slightly pinked tone. Simply apply with a brush or the skin in a line or roughly outlined area, and allow to air dry. The dried scar will pucker the skin and car be slightly colored with red and white foundation t

Prosthetics

See also



Prosthetics can be used to create stunning effects and is not particularly difficult, provided you follow the important rules given here and make sure that you read through all the steps carefully before you begin. Here we are casting a face in two stages, making a false nose and then using the prosthesis and false hair to create an evil gnome-like character make-up.

IMPORTANT Read through all the instructions carefully first.

Always work in a well-lit and well-ventilated room.

Lay out a table with everything you will need and cut the plaster bandage into 65mm (2½in) strips.

Cover the floor and anything else nearby; this is a messy business.

Work with an assistant – this job needs two pairs of hands.

Check that the actor understands what is going to happen. It may feel claustrophobic under the cast.

Make sure there will be no interruptions.

FOR THE MODEL

A comfortable chair.

Protective clothing for the model, the assistant and yourself.

Something to cover the hair, for example a swimming cap or shower cap.

EQUIPMENT/MATERIALS

Three large bowls (one shallow).

Several jugs of water.

Alginate.

Plaster of Paris.

Several rolls of plaster bandage.

A piece of sacking or coarse fabric.

Vaseline.

Towels.

A wooden spoon.

Wire or a piece of metal coat hanger.

Modelling wax or clay.

Two short pieces of plastic drinking straw.

A small, sharp modelling knife.

Paint brush.

Patience!

CASTING THE NEGATIVE

1 Cover the model's clothes, and tuck a towel around the neck. Apply a thin film of Vaseline over the face to stop the alginate sticking to the skin, paying particular attention to the eyebrows and eyelashes (the model should close his or her eyes). Although we haven't here, cover the hair if it could fall in the face.

2 Quickly mix the alginate with water, as instructed on the packet, until it is thick but runny. Working quickly, cover the face with alginate starting at the forehead and working down one side, while your assistant does the other side. The alginate will run downwards as you work. Fill in all the crevices of the nose, but leave the nostrils clear.

3 The assistant is stretching the nostrils to keep them clear before the top lip is covered. The alginate is runny enough to drip off the chin – if you are quick you can scoop up the drips and use them. If it starts to set and you haven't covered the face thickly, peel off the alginate, check the Vaseline, and start again.

4 If you are inexperienced, put a drinking straw in each nostril before applying the plaster bandage. Make sure a bowl of water and the strips of plaster bandage are close at hand. Take a piece of bandage, dip it in the water and smooth it on the face. You can work in any pattern as long as you cover all the alginate. We covered the hair now because the plaster was getting onto it.

5 Now the whole face has two or three layers of plaster bandage over it to support the alginate negative. Pay particular attention to the nose area – if it is unsupported the alginate will split. The edges also need enough bandage on them to keep them firm.

6 Make sure the model is comfortable and the head supported while the plaster dries. It may take up to half an hour and feels warm as it dries. Keep checking on the model. When the plaster has set, it will feel cool. Check the cast edges are loose and ask the model to wiggle the face while you carefully lift off the cast, supporting it with your other hand.

Casting the Positive

Grease any plaster bandage sticking up above the alginate with a little Vaseline to prevent the new plaster sticking to it. Put a small towel into a large, shallow bowl to support the negative mould while you fill it with plaster, or support the mask on a ring of plasticine. Fill the nostril holes with wax or clay, raised above the level of plaster inside the mask.

7 Protect your hands with barrier cream to prevent the plaster becoming ingrained. Fill a bowl with water and pour plaster into the centre until it rises above the surface. Keep pouring until all the water is absorbed. Leave it for a minute, then hand mix it, breaking up any lumps. When it is thick but runny, bang the bowl on the floor to raise any air bubbles, then begin filling the mask with plaster.

8 We are holding up the mask so you can see inside it but you will have it supported on a table. Don't pour plaster into the mask to begin with as this will cause air bubbles which will pit the surface. Instead, flick it in, covering the whole surface thinly.

9 Then scoop up more plaster with your hand and pour it into the mask until it is about 25mm (1in) thick all over. Use a brush to spread it evenly. It will start to set immediately, and, as it does, score it with the knife to give a key for the next step.

10 Quickly wipe your hands, pull pieces of thread from the sacking and lay them on the plaster. This will strengthen the finished cast and provide another key for the next layer. Take care that no threads stick out of the mould, and work quickly before the plaster sets completely.

11 Build up another layer of sacking and plaster as before, again working quickly before the plaster sets.

12 Mix up a new batch of thicker plaster and pour it over the sacking, spreading it with your hands until you have a total depth of 50mm (2in) of plaster all over. Don't fill it right to the top because its weight would distort the alginate.

13 Make a little hook with the wire or coat hanger and place it at the top of the face to make it easier to lift the positive out of the mould when it has dried.

14 When the cast is dry, carefully loosen the edge with a knife, but don't dig into the plaster. Gently ease it out of the mould, holding it by the hook. Fill any air bubbles holes on the surface carefully with a little thin plaster, and scrape off any lumps with your knife or modelling tool.

MODELLING NEW FEATURES

15 We are going to use the cast of this face to model a nose. Whatever you are going to make, first find a photograph of what you want, then model the new feature onto the positive, using mortician's wax or clay. Shape the nose with modelling tools and make certain the edges are absolutely smooth.

16 Lightly grease the new nose with Vaseline. To build a strong nose, paint twenty layers of cap plastic or latex onto the cast – if it is too thin it will tear easily. To strengthen it, tear single sheets of facial tissues into pieces and lay them between the layers of latex, letting each layer dry before adding another tissue. Keep the latex edges very fine.

17 To remove the prosthesis from the cast, powder around the edges and ease it off with a fine palette knife, then powder it well inside and out. Tone the skin well. Apply spirit gum and fit the nose to the face, pressing down the edges well.

Special Effects

See also

Foundation p.13

Blood p.123

Complicated-looking effects, like this gory road crash victim and horrific burn, can be simple to create. This burn is on an arm, but it could be anywhere on the body. Read through both make-ups before starting, and use reference photographs if possible. The actor should be in costume first to avoid smudging the make-up.

Advice on using fake blood follows on page 123.

1 If you are using FOUNDATION, choose a pale colour to give the effect of shock. Paint a little blue liner into the tiredness shadows and smile lines, and a line of faded blue across the forehead. Highlight the lines and each side of the blue on the forehead with a little Vaseline. Tuck a piece of sponge into the mouth down past the lower teeth; too big a piece will look odd and hinder speech. Position it carefully.

2 Add areas of red liner to give BRUISING and small CUTS to the face. Think what a real accident victim looks like and try to recreate it as realistically as possible. Here, for realism, the impact has more effect on one side than the other.

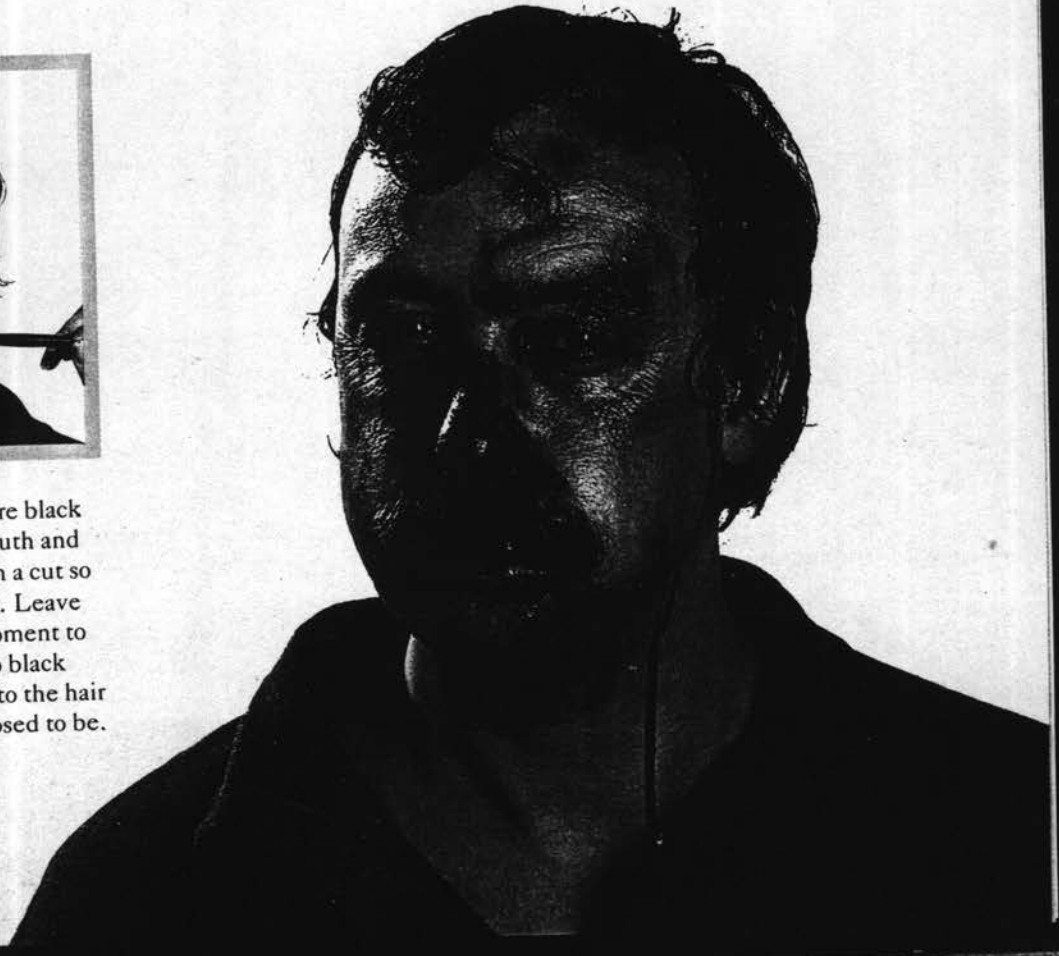
3 Paint spirit gum over the end of one eyebrow and let it dry. It clogs the hair and, when coloured, looks like congealed blood coming from a split eyebrow. When the gum has dried, colour it with black grease liner, then dab areas of black onto the nose. Paint red wound filler (or dark red liner) over it and the glued eyebrow. To suggest swelling, brush a powder shine onto the nose and around the mouth.

4 If the actor has a moustache or beard, thickly paint spirit gum on part of it and let it dry. Colour it with black grease liner and add "blood". Paint red liner along the top lid close to the eyelashes, under the eyes and in the tiredness area at the outer corners. Fade it to soften the colour.

5 Now distort the mouth. Paint rigid collodion under the lower lip on the same side as the sponge, and press the lip down onto the collodion to stick it to the skin. For extra hold, cut a strip of Leukoflex, wipe off any moisture on the lip and press one end of the tape onto it and the other end onto the chin. This will hold the mouth firmly in place.

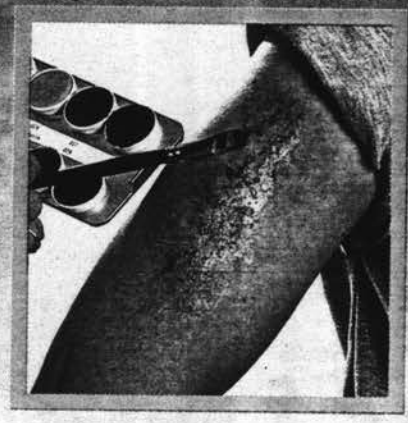
6 Colour the distorted lip with black grease, then add more to the skin under the mouth. Only grease make-up will adhere to the moist lip. Dry the lower teeth with a tissue and paint red tooth enamel over the roots (it won't work on wet teeth). For the sake of hygiene, avoid using the little brush in the bottle. Gel the hair with your hands for a matted effect.

7 Finally, add a little more black in the corner of the mouth and dribble some "blood" from a cut so that it runs down the neck. Leave this to the last possible moment to keep it fresh looking. Dab black grease and wound filler into the hair where the wound is supposed to be.



1 To match the face, apply a thin wash of cake make-up to the arm, then paint spirit gum over a large area. Drag a piece of cotton wool across the wet gum, allowing trails to stick, to give the typical stringy look of a serious burn. Always use 100% cotton, as the fibre type has silky strands which cause problems. When the first layer of gum is dry, add another layer and allow it to dry.

2 Apply D32 camouflage cream over the whole area with a damp sponge. The dull pink colour gives the look of raw tissue, and is also useful for covering bruises and beard shadows.



3 Add a brighter red to several areas of the burn to give depth. Sponge over the red areas to blend the colours together a little. Use a natural sponge, as the open holes help to give texture to the burn.

4 Now add a little black grease liner to give a charred effect on the wound – too much will spoil the effect. You could also use a black powder shadow. Sponge the black a little and pick off any over-coloured cotton wool.

5 Finally, to make the burn look as if it is oozing, pat glycerine over the whole area with your hand. As with the general rule for make-up, do not use too much, as you can always build it up later.

6 This is the finished effect. Stand back from the make-up to check its progress, and add layers and colour until you have the desired effect.

Blood

Nowadays you can buy lots of different types of "blood" over the counter. Here are a few types available, plus a recipe for creating your own.

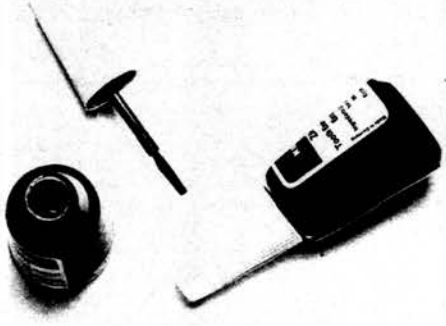
LIQUID BLOOD
This is the most widely used type. All companies make it and it comes in various colours suitable for film, TV and theatre. Most makes are washable. Don't apply it too far ahead because it gradually dries and eventually begins to flake.

SCURF BLOOD
This is made from liquid latex, and is good in make-ups where the effect is to be picked at.

PLASTIC BLOOD (TUPLAST)
This comes in a small tube in either a dark blood colour or transparent, and is used mainly for cuts. Ideal for quick work, squeeze it straight onto the skin and shape it before it sets. It is used extensively in TV work.

POWDER BLOOD
This comes in tubs and is useful when you need lots of blood. It is mixed with water, or can be thrown around and then sprayed with water.

JELLY BLOOD (WOUND FILLER)
This comes in various colours and is used to give a wet blood effect. It is good for filling large wounds and for matting in hair.



TOOTH BLOOD
This is a red tooth enamel which is painted onto the teeth, after they have been dried with a tissue, to give the appearance of bleeding gums. It stays on until rubbed off with damp cotton wool.

EYE BLOOD
This is squeezed into the eye like drops and gives a highly dramatic, though short-lived, effect, immediately turning the white of the eye scarlet. It only lasts a few minutes, however, before being diluted by the natural fluid of the eye. It must not be used with contact lenses.

BLOOD CAPSULES
Used in the mouth, these require sharp teeth to bite through the gelatine and release the blood, which then combines with saliva and foams. They won't work if the mouth is dry.

DO-IT-YOURSELF BLOOD
You will need: Baby oil, red grease lining colour, brown and blue lining colours. Put a small spoonful of red lining colour into a heatproof bowl and sit the bowl over a pan of gently boiling water until the colour melts. Gradually add the baby oil, stirring it into the liner until you have a blood-like consistency. If you need to adjust the colour add a little brown or blue liner. The EF9 liner used in this book makes an excellent dark blood colour.
Note: Being oil based, this "blood" doesn't set, and smudges easily.

Special Effects

See also

Foundation p.12

Shading and highlighting p.15

Powder p.21

Blood p.123

Here are some simple techniques that look totally realistic for theatre, and also work for film and TV. In addition to the range of make-up already used, these techniques use mortician's wax or putty, rigid collodion and Leukoflex tape. Always think of what you want to create first and position the wax or putty on a non-movable part of the face (like the bridge of the nose), or it will fall off. Collodion is good for creating old scars and thin, deep cuts, but only works on loose skin. Never use it close to the eyes or on sensitive or broken skin.

SIMPLE CUTS

1 Powder the skin to remove shine and stickiness, otherwise the colours will smear; it is also easier to stipple on a dry surface. Dab a little EF9 liner on the back of your hand to ensure you don't use too much. You only need a smear of red for the pale pink soreness around a cut. Stipple a line on the face in the appropriate position.

2 Using the same colour and the wooden point of a brush handle, dig a little dark red out of the pot and dab it down the centre of the pale red. It needs to be quite thick in texture.

3 A cut caused by a sharp instrument will be thin at the ends and wider in the centre. To make the surrounding skin look swollen, take a little more of the paler colour and run two curved lines of it a little way from the cut, as shown.

COMPLEX CUTS

1 Apply FOUNDATION, POWDER the nose and, if the cut is to stay on for some time, use the spirit gum and cotton wool technique [PAGE 91]. Roll a piece of wax into a sausage shape and press this onto the nose. Press the edges down, using the flat end of the tool, and holding the wax with your hand. The edges must be absolutely flat or the light will cast a shadow around the cut.

2 When the wax is secure and smooth, very carefully cut through the centre of the shape, taking great care not to cut the skin. If you use the cutter again, wipe it on a tissue, because it could lift the wax if it is too sticky. Seal the cut with latex or Sealor, smoothing it over the wax and surrounding area.

3 Redden around the new cut to add authenticity in the same way as for the SIMPLE CUT, but on the wax itself, using a small brush rather than your finger. Paint dark red thickly into the cut, mixing in a little Vaseline for a wet look. Notice how the edge of the wax is left uncoloured, making a highlight around it, which is particularly important on a large stage.

CUT WITH STITCHES

1 For a lasting effect, apply spirit gum and cotton wool as shown in the WAX NOSE technique [SEE PAGE 91]. Then roll a small amount of wax into a thin sausage, flatten it and press it onto the chin, keeping hold of it while you press around the edges to secure it. Smooth the edges to fade the wax into the skin.

2 Carefully cut through the wax with a sharp instrument, making a long, thin scar. If you work straight along the centre it will look like a slit, and if you cut closer to the bottom it will look like a flap of skin. Using a fine brush, paint dark red liner into the cut. A recent injury will also have some redness and soreness round it.

3 To make the stitches, tie knots in some black button thread and cut it to leave two tails for each knot. Carefully press the knots onto the cut. If they fall off, dab a little eyelash adhesive on them.

Using False Hair

See also
Foundation p.12
Powder p.21

These sequences show how to apply and create beards and moustaches. Ready-made pieces come in a variety of styles, colours and qualities. You can buy hand-knotted ones on fine, hair-lace bases for film and TV work, or cheaper, machine-made types which are fine for the theatre. Joke shop beards and moustaches, however, won't do, so keep them for parties. It is fairly simple, and much cheaper, to make you own moustache. This technique is called "laying hair" and for screen work uses real or acrylic hair. However, crêpe hair (wool) is readily available and makes a really good moustache. It can also be used for making false eyebrows by sticking some on a strip of double-sided toupee tape.

READY-MADE HAIR

1 Put on the FOUNDATION and POWDER the areas where you are going to put the pieces. Paint a layer of spirit gum (not the water-soluble type) in the shape of the moustache above the top lip, and another where the beard is to go, and let them dry. The gum forms a barrier to stop perspiration disturbing the facial hair.

2 If using both a beard and moustache, put the beard on first. Paint more spirit gum onto the chin and centre the beard under the lower lip; then press the sides down, checking that you have enough gum under them. Paint spirit gum under the chin and fit the beard up onto it. To "fade" the lace edge into the skin, take a velour puff or dry sponge and press it firmly along the edges of the beard.

3 If the shape needs altering y can trim it with nail scissors, check with your supplier first to if this is allowed. To improve th shape, spray on a fixing spray or gel, and push the hair into the s you want. This isn't usually necessary with good-quality pi

BLOOD MIX

This is a mix we have found is easy and cheap to make, and works rather well. We find it particularly useful for bloodbags. It's even washable!

Equipment

1. A mixing bowl
2. A kettle
3. A spatula, spoon or paint brush.
4. Boiling/pretty hot water.
5. Golden Syrup.
6. Red and Green/Blue food colouring.
7. A squirt of washing up liquid.

Method

The base is Golden Syrup, use the cheap own brand stuff.
For a pint or so you will probably want 1/2 jars.

Pour all syrup into a bowl and add enough hot water (boiling from kettle) to thin to the desired consistency. Add a bit at a time and mix until smooth before adding more water.

Add a small squirt of washing up liquid and mix - helps to make the blood run well and wash out of clothing etc.

Mix in sufficient red food colouring to taste, and a tad of green or blue to darken as required.

Bottle and use as required.

You can use it in the mouth, no you can't really taste the "Fairy"! (Provided the squirt is small!)

Keep the mixture in the fridge for storing prior to use.

Return to The Workshop

First Aid Special Effects

First Aid special effects (skin and blood) always made it fun to learn first aid.

Mortician's wax to hold on any funky attachments. Mortician's wax can be purchased at any costuming store. It was also useful as the "starting point" for bleeding wounds such as bullet wounds, impaled objects, and lacerations, in addition to open fractures.

Turkey and chicken bones for extruding bones, Plexiglas for flying glass.

Blue eye shadow strategically placed for simulating shock.

Burnt marshmallows exteriors for burnt skin.

Vaseline with white tissues over them simulate blisters.

Ground rouge and then ground charcoal over the top of Vaseline for third degree burns, tissue (either Kleenex or toilet tissue) over the Vaseline and rouge, then possibly torn and lifted up for the blister) for second degree burns; this can also be added for third degree burns, just don't use the charcoal on second degree.

For blood use blue liquid laundry starch with red food coloring added. It sticks well, it gives the coloration of blood, and dries with the consistency of real blood. Or a mixture of cocoa and water with food coloring, placed in squeeze bottles drips marvelously. Very gory.

For a simpler simulation of blood: mix catsup and face cream.

Maintained by Bill Nelson. Please let me know of any corrections.

[Return to the Top of this Page]

Page updated on: January 22, 2000

Gelitine formula (Mark Dansbury)

Soluble paints — experiment.
Burns easily.
Sticks to plaster
can be re-melted easily
apparantly "witch Hazel" can blend edges
on ~~prosthetics~~ really well (I've never met her).

- gelatine granules — 250 g
- sorbitol — 500 g
- glycerine — 500 g

can add Zinc oxide to lighten melting point.

Pure Gelatine (300 bloom) granules £15.00 kg.
Sorbitol £6.00
glycerin 2 x £10.00 1 litre

leave to absorb for half an hour
melt ~~in a~~ water ~~bath~~ — fill pan 3/4 full of water — boil — put glass mixing bowl with "ingredience" in pan 'o' water — heat for an hour or until all granules have dissolved — put in a container and put in freezer for rapid cooling — maybe half an hour. powder when cool — dont get wet — can add food colour — any water

Bullet Hit Body Squibs

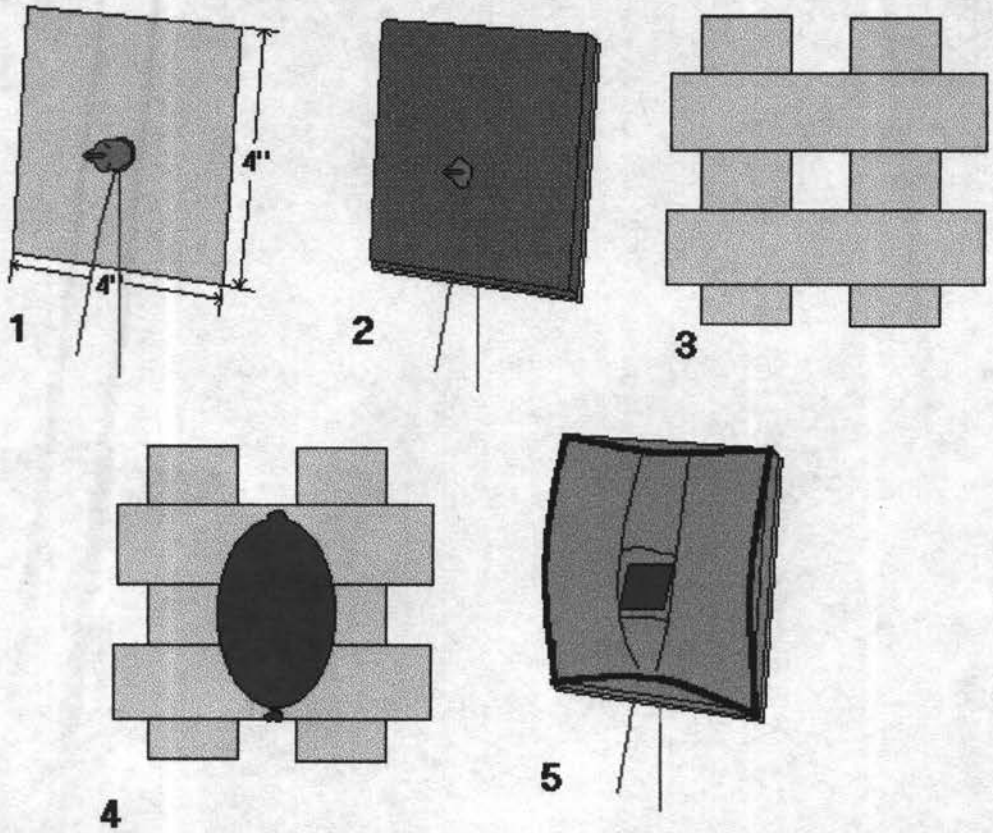
The original Bullet hit squib page has shut down. I have had a number of people asking for a copy of the page. However, I have found that the methods used in the document does no work very well, and I have improvised my own method. Which I believe to be much safer and more effective then the other method.

SQUIBS

Fig. 1

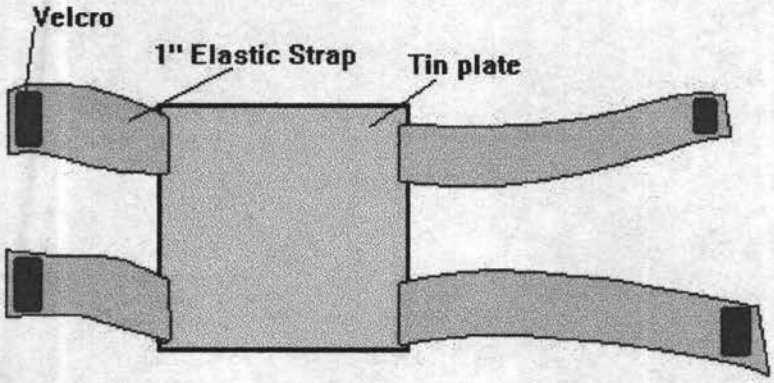
Fig. 2

My method is pretty well the same, only I use an empty 22. casing for the squib. In Fig 1 we see the 22. casing filled with FFFFg gunpowder. The top is folded flat and a Estes rocket igniter is hot glued into a hole on the bottom. What makes my method more effective is that the force of the blast is shot out the top, as seen in fig 2. This makes it much safer because the explosion is forced to blast forward, verses a fire cracker exploding in all directions. Since it explodes in one direction it gives a much more realistic effect of a bullet tearing through a body.



In dig. 1 we have the 22. casing hot glued to a piece of 4" by 4" cardboard. Since the 22. casing is about 1/2" tall and would puncture the blood bag, we need to pile up a few layers of cardboard, or a piece of foam, to level it out. About 1/8" of the 22. casing should be higher then the cardbord/foam. The folded end may be sharp so I put a piece of cloth tape over the folded end. In dig. 3 we lay out the strips of duct tape (sticky side up). They must be about 1 1/2" longer then the cardboard piece(the pouch). The center square is the bullet hole. I have it about 1/2" by 1/2". In dig. 4 we place the blood bag over the hole on the duct tape. An unlubricated condom works the best as a blood bag. The tricky part in dig. 5 is to place the blood bag over the squib and wrapping the duct tap evenly over the pouch. IMPORTANT!! The hole on the duct tape must line up with the squib. Or else when the squib fires the duct tape walls will absorb the blast and fail to break the outer blood bag wall. One trick I learned is to draw cross hairs from the squib to the edges of the cardboard piece. This way when you stick the strips of duct tape on you can line up the hole easier. You must press the bag as flat as possible, so the pouch is not so high and can be hidden easier. But you will find the more you press down the more the blood bag will bulge out of the hole. It is all right to have it bulge out. The more blood in front of the squib, the more the blood will splatter out. But if the bulge is too high it may catch on the shirt and break open or you will see the shirt bulge. Once the blood bag is taped down and the hole is centered with the squib. The edges of the pouch are taped so that the only way the blood can come out is through the hole in the center. Now that you have the squib completed, it's ready to fire.

STRAPING THE POCK



To strap the pouch on the body I used a tin plate (same size as the pouch) with four slits cut in the four corners. I use two long pieces of elastic straps to go through the plate. On the ends of these I sowed Velcro strips. The pouch is simply taped to the plate and the plate can be strapped to the body. With this method the pouches can be made before hand, and be quickly strapped to the actor/actress on shot day. A very effective method, I find.

HOLE IN SHIRT

It is impossible for this squib to blast through the shirt (or any squib for that matter). So a hole must be made in the shirt. I find the best way is to cut a cross in a shirt to the size of the hole wanted. Then put a small piece of scotch tape to hold the corners together. This cross hole should line up with the bulge of the pouch. To hold the shirt from moving out of line, pieces of scotch tape made in rings (sticky side out) are stuck on the pouch and shirt. This will keep it from moving during motion.

TEST SHOTS

It is important to do test shots. And I can tell you right now that it may not work the first few times. Here are some test shots I've done. Unfortunately you can't see the splatter effect in the still pictures as well as you can in the video. But when the squib went off we see a sudden burst of blood spray out of the shoulder. Then what ever blood was left gushes out of the hole in a stream, giving it a very dramatic effect. I was impressed by my test. The blood and shirt hide the flash/smoke from the squib. The cross hole can be seen in the shirt from pervious tests. I believe this method to be very safe. In fact you hardly feel the squib going off. Which may be a problem for actors that need to react to the bullet hit in time. Especially if there's a lot of noise. They may even miss the pop sound and not even realize it went off.

SAFTY TIPS

-Always test the first few squibs until they work properly.

-Always test the pouches until it works properly or is save before strapping it onto an actor/actress.

-Have patience and take time to set it up properly and safely.

These are the three most important safety tips. As in any new special effect shot involving explosives, tests must be done until all the problems are worked out and it's safe to involve humans. The most important safety tip is to use your common sense. If that is kept in mind everything should work.

HOME PAGE PYROTECHNICS MAKE-UP MODEL

·~·{Makeup Tutorials - *Bullet Hits*}·~·

-FX DeMoN-

Ok, the movie we are shooting in a week from now calls for a scene where a ghoul gets shot in the chest, with a considerable amount of blood splattering out of the exit wound. It is extremely important to familiarize yourself with the local and federal laws concerning detonation explosives. To the best of my knowledge it is a federal law to purchase and detonate any explosives. To legally purchase and detonate explosives you will need to get an explosives permit. Most likely meaning you will need to take a course, study, and pass a few tests to receive one. With all this said and done let's begin our task.

Click here for pic

- We will start out by making a cast of the actor's chest and back.
- With this cast we will either make or have made, a thin metal plate that will take the shape of the back and one for the chest.
- Drill some holes on the sides and lace them with string. (Now we have our protective armor, to shield any force caused by the explosive squibs (Explosive riggings.)
- Get a very thin sheet of foam or something similar, and glue it to the underside of the metal plate. (Optional.)
- A Squib is an explosive with a blood filled latex condom over the explosive. The explosive is detonated by a small detonator, kind of like a model rocket detonator. When the explosive detonates the condom will burst, and the blood will emit in a lovely red splatter.
- Fasten the sheets of metal on the actor.
- Place the explosive on each plate, and hide the detonation cables down the inside of the actor's pant leg, out behind the ankle.
- Make sure the camera will not be able to see anything that will give the effect away.
- Fill two latex condoms with blood, a mixture that is slightly deluded to the right splattering consistency.
- Tape them over each explosive, one for the back and one on the chest.
- Apply a layer of liquid latex on the chest plate and blow dry it with a hairdryer. Continue applying layers and drying them.
- Add a layer of cotton or tissue paper soaked in liquid latex and blow dry it.
- With your rubber latex grease paint, color the latex covered chest piece with the right hues.
- Pre cut the actor's shirt in the right spot where the shirt will be covering the back squib. (This will allow the shirt to flap out when the squib goes off, creating a nasty exit wound effect.)
- Now when the squibs are set off at the right times, there will be a perfect bullet hit effect, and the director might ask ya back for another job sometime. :-)

Sugar Glass

Make your own break-away glass with this easy sugar recipe

Materials:

- Cooking pot
- Stove Top
- Candy Thermometer
- 2 c. Water
- 1 c. White Corn Syrup (Karo)
- 3 1/2 c. Sugar
- 1/4 tsp. Cream of Tartar

Steps:

1. Mix the water, corn syrup, sugar and tartar together in the pot and bring it to a boil on the stove (at about 220 F). ≈ 100 °C
2. Leave it boiling until it reaches 300 F, which will take about 45 minutes. The mixture should be thick, with almost all the water boiled off. 300 F = 144 °C
3. As soon as it hits 300 F, pour it into whatever mold you're using and let it cool.

Notes:

- Sugar glass doesn't last long (warps or goes sticky) so make it close to the time when you plan to use it.
- Keep it out of moist areas and direct sun. The same as a lolipop it will melt or go gooey.
- The sugar can attract ants and other bugs so keep it packaged in plastic, etc. until you use it.
- Though only sugar, the glass can have sharp edges/points when broken, so be careful when handling.
- For more information on breakaway glass, molding, and casting of other kinds, we recommend this book:

  The Prop Builder's Molding & Casting Handbook
  by Thurston James
  ISBN 1-55870-128-1
  It's an excellent how-to book with lots of pictures and it's cheap, only $20 US.

Sugar Glass Notes

Put in Plaster in ~~fridge~~ freezer for 1/2 Hour then take out of plaster & leave in silicone for 2 Hrs (in freezer)

Leave upside down to allow running for 15 mins (IMPORTANT!!!)

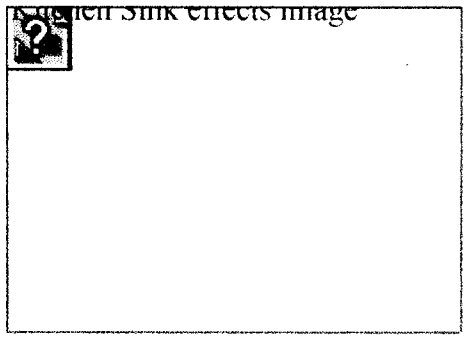
Don't Let it Get Wet!!

Note to self - try air drying in Metal tine

Once out of Silicone dont put Back in fridge (goes sticky)

135

try adding food colouring instead of some of the Water (substitute)



I love special effects. I have at different times been able to make a meager living from doing them. The effects that I love the most are the ones that I learned when I was young by using junk that was laying around the house or stuff in the kitchen pantry.

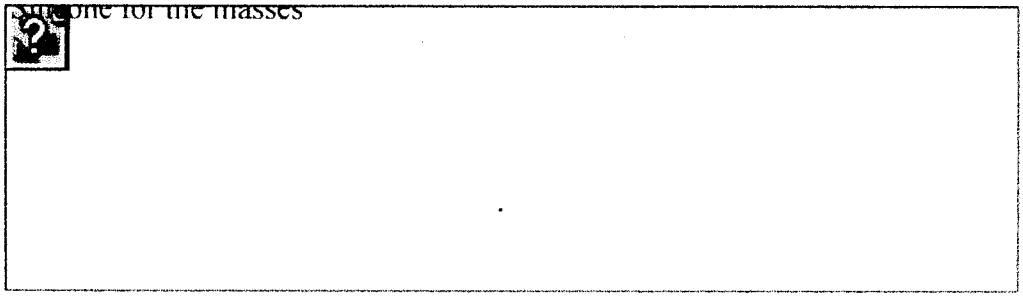
I call these effects "Kitchen Sink Effects" and they are a great resource for the beginner, or the parent with children of "Trick or Treat" -ing age, or for the home video enthusiast.

I wish to thank Dick Smith for all of his kind words of encouragement and help through out the years.

This issues mess:

Time to make and break some glass.

Due to something new that I have half-way come up with, the subject for this issues "Kitchen Sink Effects" has been revised. Forget last issue's feature on mold-making as it pertains to making break-away glass (but remember the basics 'cause you will always be able to use them). In this issue we give you...



The sweet part of this is that the materials needed for this type of mold are even easier to get your hands on than the hydro-cal plaster we discussed in the previous issue. The idea for this actually came to me years ago but I never applied it to break-away molds. To make a long story short on how it came to me, Dick Smith reported that when he was in a pinch for some silicone to make texture stamps for sculpting (many of you may not know what that is but thats O.K., the gist is that when he didn't have the high dollar special order silicone in stock) he would use silicone caulking

mixed with plaster. When I read that I thought, "I wonder if that could be used for a silicone mold substitute as well?" I tried it and it worked. Later I read that another effects guy had had the same idea after having read Dick's comment. The other guy may have got the credit but thats no big thing 'cause it was Dick who came up with using the caulk to begin with. Due to the last minute nature to change this article we do not have as many pictures to illustrate the process so it will be important that you read all the instruction carefully. It also will not hurt to review last issues article to check on certain terminology. You can download a "zipped" version of it *here* to view with you web browser while off-line.

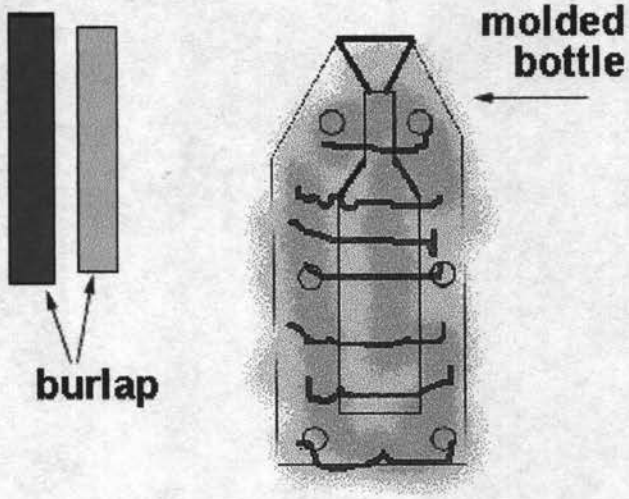
You begin by prepping the item you will be making your mold of pretty much the same way as you did before. A dividing wall of oil clay must be created around the object, only this time, because the molding material is soft in nature, you do not have to worry too much about undercuts, but careful attention should be paid to getting the wall as close to center as possible.

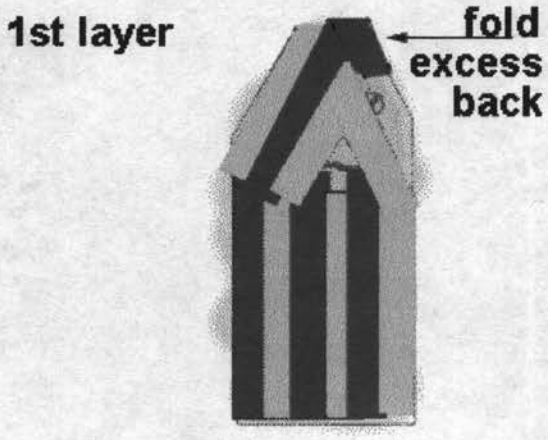
As you can see from the photo above, the wall divides the object pretty much in half and there are keys sculpted into the wall (the hemispheres). Because the bottle has a thin neck, I realized that pouring the breakaway material into the finished mold would be difficult unless I did something in the molding process to help. In this case I took a small kitchen funnel and stuck it into the bottle opening with a little bit of clay. Once the clay is in place, you should clean the exposed bottle with some glass cleaner of some sort. Finally a lite spray of a silicone release agent should be sprayed over the surface. I got the spray that you can see in the photo above at a local hardware store. Any type of silicone spray should do, even those described as "lubricants", but you should test it first by spraying it on some UN-IMPORTANT surface of the same material as your model and then mixing a small amount of the silicone up (as described below) and applying it to the test surface (witness the "highball" glass in the photo above. The grey mass sitting on the inverted bottom is a test batch of silicone).

Now for the silicone. BE CAREFUL WHEN USING THIS MATERIAL. USE A BREATHING MASK IN AN OPEN AND WELL VENTILATED AREA. DISPENSING THIS VOLUME OF SILICONE CAULK IN ONE LOCATION CREATES A HIGHLY CONCENTRATED AMOUNT OF FUMES FROM THE SOLVENT AND CAN CAUSE BREATHING DIFFICULTIES. This stuff can flat knock you out. I have tried two or three caulks for mold making now, and I have found that I like "DAP/ Dow Corning" brand the best. You can get this at "K-Mart". You will also need a caulk gun to dispense this stuff. For this mold I used pretty much an entire container of the caulk, so when you are ready to begin, squirt about half the contents of the tube into a mixing bowl of some sort. If you ever bought any of the cheap plaster I have told you on several occassions not to use in molds, well now is your chance to use it. Spoon 4 or 5 table spoons of the stuff into the caulk. The plaster acts as a "stiffening" agent. Since there is no water in the silicone the plaster remains inert and only thickens the silicone to make it easier to apply in good thicknesses. The amount of plaster I have suggested is just that, a suggestion. To be honest I have never measured the amount I

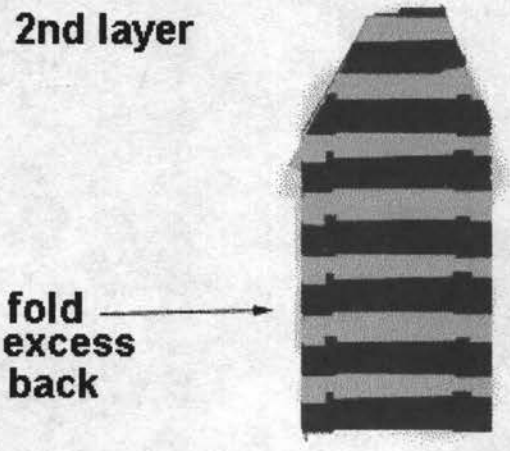
use. In his original description of this technique, Dick Smith described it as mixing enough plaster in to make the caulk a "dirty grey". That is what I have always done. Once I mixed the plaster into the the caulk (THIS IS WHERE YOU WILL GET THE MOST FUMES FROM THE CAULK) I used an artist's palette knife (available at art and hobby shops) to apply a thin initial coat to the bottle and clay wall. You should be very careful about making sure that there are no air bubbles trapped between the caulk and the model. Once a thin coat is applied, I continue to apply more building up the thickness of the mold until it is somewhere between 1/8th to 1/4 of an inch. For the next 24 hours that is all you can do. The silicone has to air dry and depending upon the thickness it can take even longer than 24 hours.

The next step once the silicone has dried is to create the first half of the "Mother Mold". A mother mold is needed to hold the silicone mold in place once you de-mold the object and are ready to cast some thing in it. You see, the silicone is still basically rubber, and will not hold its true form by itself , the finished mother mold will "cradle" the silicone mold and help it hold its shape. To make a mother mold you can use high dollar plaster bandage from a medical supply house, or middle dollar weak plaster bandage that I have seen in some art and hobby shops or you can create your own with some loose weave burlap. Basically all you need is a very loosely woven natural fiber fabric. You can sometimes get burlap at hardware stores or at fabric shops. When you are ready to begin the mother mold, you will mix some plaster just like you are for any mold, but instead of applying it directly to the silicone, you dip strips of the fabric into the plaster, make sure is is as saturated with the plaster as possible, and then apply the strips to the outside of the silicone mold. Using burlap like this does three things. First it allows you to build up a good thickness quickly. Secondly because of the fabric, the mold will be lighter and easier to handle. Third, once set up, the burlap will act like "rebar" in concrete, it will make the mold stronger without using as much plaster. When you make your mother mold, you should pre-cut several strips of the burlap before you mix your plaster. Anticipate needing enough to cover the mold with three or four layers. For the mold here, I cut strips about 2 and a half to three inches wide, and about 6 to 8 inches long. I use five strips to do one layer on the mold. When applying the strips you should overlap the previous strip slightly, and each layer should be "cross way" to the previous. Lets see if I can illustrate this in a drawing.





See what I mean by overlap?



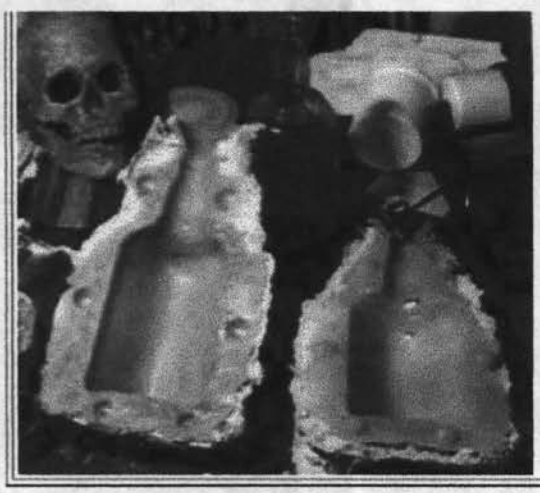
For layer 3 and, if needed, 4, repeat layer 1 and 2. I should have got the guy that does the gallery to do these. I used blue and red on the burlap drawings so you could see what I meant by overlapping the strips and also what I meant by applying each layer crossways to the previous one. The first layer went on length wise to the bottle and the second across the bottle.

Once the plaster has set you can flip the bottle over and remove the clay walls. Now the next material you will need may be a little hard to get. Its called Poly-vinyl-alcohol, or P.V.A. This is a green liquid that I have found at different hobby and craft stores that carry polyester casting resin. It is a separating agent, that you must use on the exposed silicone caulk to keep the next batch from sticking to it. It is possible, I suppose, to attempt to just use several coats of the silicone spray but I never tried cause I felt better safe than sorry. Once you have cleaned the glass on the second side and painted the exposed silicone with the P.V.A. and allowed it to dry completely, give the whole thing a good spray of the silicone release. Then repeat the silicone-plaster instructions above. Make sure that you fill the key holes in the first half of the mold completely and that the plaster mother mold makes slight contact with itself around the edges. You should actually create separate keys for the mother mold on itself but if you are lucky the silicone mold will key properly to itself and the mother mold should key to the silicone mold to assure proper alignment (thats the difference between the pros and the kitchen sinker).

Here is the bottle with the silicone mixture in place .

Here the plaster and burlap have been applied. To the right you can see a swatch of the burlap I used.

Here is a closeup of the burlap.



Here is the final mold separated along with the bottle.

And there you have it, a silicone mold. I suggest you start small and build up to molding a bottle and that you don't count on really using the first couple of molds you make. How do you get to Carnegie Hall? Practice, practice, practice. Next issue: FINALLY SOME GLASS.

I would like to make mention of another effects page on the web. S.C.R.E.A.M. stands for "Student Club of Realistic Effects Animatronics and Makeup". They have been kind enough to give me a couple of links and to post the basic blood formulas from "Shock..." So if you missed those formulas go to their tricks and formulas page to get them, and become a member of S.C.R.E.A.M. while you are at it.

*Don't be afraid to "play" to come up with ways to create effects, but at the same time don't be stupid either. Be safe and know all the details and hazards of any materials you are working with. Effects can be dangerous if not treated with respect. And if the only way to do an effect is by doing something dangerous, **DON'T DO IT**. Look around in the kitchen cabinet for another way to do it. Play safe.*

All information is given freely for educational purposes. "Shock Theatre" and its authors will not be held responsible for mis-use of this information and accept no liability for damages of any type that occur due to the use of this information. I hate that I have to say that but there are some really wicked people out there.

Lobby Film-vid Kolchack Effects ETC. Gallery Hobbies the Vault

e-mail

Suger Glass

2 cups water
1 cup white corn syrup
3 1/2 cups sugar
1/4 teaspoon cream of tartar

Mix ingredients then let it come to a boil. It will boil at 220 degrees. Let it go to 300 degrees and pour.

BACK

BASIC FOG MACHINE

WARNING:

THE FOGGING PORTION OF THIS DEVICE WILL CAUSE SEVERE BURNS FROM THE HEAT SOURCE AND FOG EXITING THE NOZZLE. THIS SMOKE/FOG CONTAINS SUPERHEATED STEAM AND VAPOR AS IT LEAVES THE VAPORIZING COIL. ALL RESPONSIBILITY LIES WITH THE BUILDER USING THIS DESIGN TO PROTECT YOURSELF AND THE PUBLIC FROM ANY ACCIDENTS. THIS FOGGER PRESENTS A FIRE HAZARD IF USED NEAR ANY FLAMMABLE MATERIALS OR LEFT UNATTENDED. USE ONLY WATER BASED FOG JUICES. IF YOU HAVE ANY DOUBTS ABOUT YOUR ABILITY TO UNDERSTAND, BUILD OR OPERATE THIS PROPERLY AND SAFELY...DO NOT PROCEED!

Tools needed:

-Drill, drill bits,
-Darious hand tools, tubing cutter or hacksaw<.P>

Materials needed from hardware store:

-75 to 150 watt electric soldering iron (150 is better than 75),

-4 ft. of 3/16" diameter soft copper tubing (water supply line),

-600 watt rotary incandescent light dimmer,

-light copper wire,

-small tube of silicone adhesive (can buy at pet shop also),

-electrical tape, assorted screws and stuff...

Materials from pet shop:

- small diaphragm air pump, in line air valve (brass, needle type if they've got it), in line check valve (sold to prevent water leaking back to the pump from an aquarium, try to get the kind that has a rubber part inside that looks a little like a duck's bill or the type with a small spring and plunger, they work a bit faster than the flap type)

Materials from hobby shop:

6ft. of 3/16 to 1/4" outside diameter SILICONE fuel line (used for model airplane engines) Silicone air line from a pet store could be used but has a thinner wall thickness. Make sure it's silicone.

Misc. materials:

-1 gallon plastic bottle with cap-the heavy type used for windshield washer fluid etc., -Empty 46 to 64oz. or larger tin can from a cheap fruit drink, commercial water based fog juice or distilled water & glycerin, something to mount this stuff on

What it's all for:

Soldering iron- heat source, if you have access to a 200-400 watt, 110 volt industrial cartridge heater, 1/2 inch in diameter or better it will save a few bucks over the soldering iron Soft copper tubing- wrapped around the soldering iron as a vaporizing coil Rotary incandescent light dimmer- wired to soldering iron for heat control.

1 gal. plastic bottle- fog juice reservoir Aquarium air pump- to pressurize the 1 gal. bottle to dispense fog juice, the air pump does not directly pump the juice (this is an old hydroponics farming trick)

Check valve- keeps the juice going in the right direction between the bottle and vaporizing coil.

In line valve- controls juice flow to vaporizing coil

Tin can- heat shield around soldering iron and coil

Silicone fuel line- all plumbing from air pump to bottle and bottle to vaporizing coil

Silicone adhesive- sealing silicone tubing to bottle cap

Getting it together:

If the soldering iron came with a heat shield over the metal barrel portion, remove it. Take about 6" of the copper tubing in hand and starting at the handle end of the iron, wrap the rest of the tubing around the metal portion of the iron going towards the tip end. When you reach the tip, straighten out a 1" portion of the tube to point in the same direction as the tip. Leaving this 1" piece cut any excess tubing off. Sand or file the sharp edges off the inside and outside of each end of the tubing. At the 1" straight portion at the tip, take the copper tube and flatten it until you have a small slit. Blow through the tube to make sure it's not too small or sealed shut, you should get a fast stream of air out of the "nozzle". If the nozzle is too small, it could eventually clog and cause hot fog juice to burst from the silicone tubing feeding the coil. This assembly is the vaporizing coil of the fogger. The rotary incandescent light dimmer should be wired to one wire (hot leg if the plug is polarized) of the soldering iron to control the iron's output. If you are unsure on how to do this wiring or recognize the proper wire, find someone who can help. Cover any bare wire connections with electrical tape or heat shrink tubing. Take the cap from the bottle and drill two holes in it just slightly smaller than the silicone tubing. Take 2' of the silicone tubing and stick it in one hole so it goes inside the cap 1 inch. The other end of this first piece of tubing hooks directly to the air pump. Take your remaining 4' of silicone tube and put it through the other hole so there is enough hanging on the inside of the cap to easily reach the bottom of the bottle. The 3 or so feet of tubing hanging off the cap should be cut into sections to allow the insertion of the flow valve and check valve. It should go like this from the bottle... tubing from cap-flow valve- tubing-check valve-tubing-handle end of vaporizing coil. This is the fog juice feed line. Use the silicone sealant/glue to form fillets around the tubing on the inside and outside of the cap. Make sure the check valve allows flow from the bottle to the coil by blowing through the line at the bottle end. Twist some light copper wire around each of the connections on the juice line to ensure they stay on. To make the heat shield, cut centered holes in both ends of the tin can so the aporizing coil is suspended inside the can by resting on the soldering iron handle and the 1" long nozzle at the other end. Punch holes around the outside of the can to allow air flow. This whole assemblage of parts can be mounted to plywood that has been covered with thin aluminum sheet or litho plate. Make some coat hanger wire legs and straps for the heat shield to hold it off the board and secure it from moving.

For fog juice mix 15 to 35% glycerin to distilled water. Experiment, the less glycerin you use the cheaper and cleaner your fog will be but it will also be lighter and not last as long. Buying and using commercial fog juice is also recommended.

Operation

Let the soldering iron/vaporizing coil heat up for 10 minutes, close the flow valve, start the air pump. Open the valve and adjust for a very slow feed to start out. STAY AWAY FROM THE NOZZLE When the fog juice starts hitting the coil, smoke will blast out of the nozzle. If the flow is too fast or the coil too cool the nozzle will spit hot liquid, adjust the flow or the coil temp. so the spitting just stops, this also gives you the proper temperature. It will take a few minutes to get the system to settle down, start very slowly. Depending on how everything is adjusted the smoke/fog will come out as a fairly steady stream or may surge slightly on and off. Also remember: the lower you can run the heat the longer your soldering will last. Periodically check the silicone tubing and aquarium valves for effects or weakening from the fog juice. Always flush out the tubing with clean water when finished. While water based fog juices are fairly safe, do not let children or pets ingest any of the liquid, some chemicals used can cause sever liver and kidney damage. Avoid extended exposure to the fog, remember...if you can see the air your breathing it's probably not good for you.

Options to improve operation and safety

-Thermostat on coil, set to 180 - 220C.

-Solenoid valve and a switch or timer to control flow on the feed line

-Weather proof housing for outdoor use

-Use a few hose clamps on the coil for better contact with the iron

-Wrap the coil in high temp. insulation to retain heat, (wrap the insulation with Teflon plumbers tape to hold it in place)

-Run two or three vaporizing coil assemblies off of one bottle and air pump

-Add a filter to the juice feed line

-Feel free to experiment!

BACK

Hot and Molten Metal

It is often difficult to show that something being used in a production is supposed to be hot. Branding irons or torture implements used in dark dramatic scenes need internal illumination. To seem convincing they must emit light and illuminate items with which they come into contact. Clear acrylic plastic transmits light so it can be used to make articles in which a light source at one end illuminates the other.

Pokers
The business end of a red-hot poker can be mocked up by constructing it from tinted clear plastic into which has been inserted a small bulb. There is, however, a fluorescent acrylic plastic that needs no internal light to look red-hot. If the ends are provided with smoke by using the hot-wire method outlined on page 86 they appear suitably convincing.

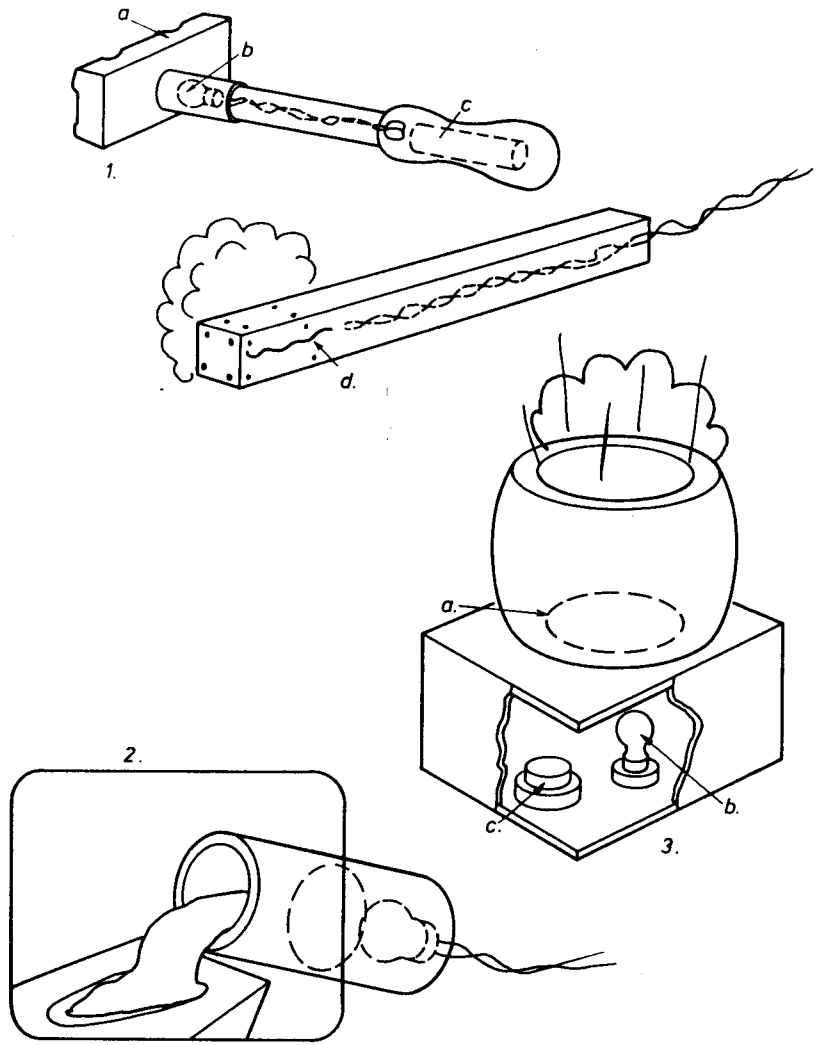
A felt-pad treated with liquid make-up and secreted at the back of the red-hot poker produces nasty looking burns on human flesh.

Pouring molten metal
Water with finely powdered aluminium sprinkled on its surface can pass as molten lead. Similarly, brass powder appears as molten gold. Such liquids can be poured, but look unconvincing without the addition of smoke.

A realistic effect of molten metal is achieved if the liquid is contained in a special crucible with a transparent bottom of plastic or glass. Light directed from below makes the 'metal' appear to be red-hot when the surface of powder is stirred or disturbed. Small pieces of floating cork add to the realism by appearing as slag.

Flat iron
A flat iron that has to scorch cloth can have the sole-plate smeared with brown grease-paint. Smoke produced within the iron by the hot wire method can be made to emerge from small holes around the bottom.

Use of heated items
The fact that safety in the studio is of paramount importance often leads effects designers to go to extraordinary lengths to simulate even the most mundane activity. Red-hot metal being quenched in water is a typical example. In such cases it is wise to consider using the real thing. The alternative is to screen something which looks less than realistic and is much more expensive.



HOT AND MOLTEN METAL

1. Branding irons
Red-hot pokers, branding irons, etc. must emit light and sometimes smoke. a, Fluorescent plastic. b, Lamp. c, Battery. d, Hot wire smoke.

2. Pouring molten metal
Water poured from a pot with a transparent bottom and built-in lamp. Even when poured the water continues to transmit the light.

3. Simulated hot metal
The metal itself is never seen, but the light and the smoke arising imply that hot metal is contained within. a, Open base. b, Lamp. c, Charcoal tablet.

be attached higher or lower on the frontal bone for the best effect).

Another case is the making of latex bald caps for extras or large casts. This method consists of pouring some casting latex into the mold cavity and turning the mold back and forth, with the latex being carried higher and higher each time and forming an edge. This procedure should be carried out carefully so that the leading edge around the forehead line of the hair receives only one or two such coatings of casting latex. Don't let the latex sit in the mold without this turning agitation because it will build in rings that might be apparent when the piece is dried out for use. Experience will show how long this procedure must be kept up to obtain a bald-effect cap that is both fine at the edges and heavy enough in the crown to hold its shape.

Pour off the excess out of the back portion of the mold, and drain fully before drying the surface with a hand-held hair dryer. Half an hour of drying is required generally, and then the mold can be set aside for another hour or so to cure fully. The cap can then be peeled off the mold, and to insure that it will retain its shape, it should be placed over a head form for about another hour so the surface can fully dry out. It is then ready for use (see mold shape in Figure 13.14).

Inflatable Bladder Effects

Many special effects transformations or illusions employ the use of some form of inflatable bladder whose effect is to ripple the surface of the skin to indicate violent changes taking place systemically (Figure 14.3). In essence, these bladders are inflatable plastic or latex balloons that can be controlled in size and flexibility by the introduction of air into them through fine plastic tubing. Such bladders may be concealed under surface appliances made of foamed latex, urethane, or plastic molding material so when they are inflated and/or deflated, it appears that the surface of the skin is expanding as air is introduced into the bladder or contracting as the air is let out. As such, a rippling effect can be created [like that on William Hurt's arm in Dick Smith's make-up in the film *Altered States* (Warners, 1980) and Rick Baker's *Werewolf* (see Chapter 15)].

To make a simple bladder, pure gum latex can be used. Make a plaster flat plate (a good size would be 6 by 12 inches and about an inch thick for a permanent stock plate) with a smooth surface. Sketch an outline with a #2 lead pencil of the two sides of the bladder, and paint on three even coats of RCMA Pure Gum Latex, right to the edges of the outline, drying each coat thoroughly between with a hand-held hair dryer. This will normally give a sufficient thickness for the walls of the bladder, but larger-sized bladders can be made with additional coats for more strength.

Cut out a piece of heavy waxed paper, allowing about ½-inch clearance to the edge of the outline. On larger bladders, allow at least 3/4-inch (for an adhering edge). This waxed paper will delineate the inside dimension of the bladder, which of course can be made in many shapes.

Dust this waxed paper cutout with RCMA No-Color Powder on both sides, and lay it down on the latex-painted shape on one side. Take care not to powder the surface of the latex. Carefully peel up the other side of the bladder and fold it over to fit exactly the outline of the other side. Press the edges together firmly so that the latex will adhere to itself to form the two sides of the bladder. Strip off the other side of the bladder from the plaster, and trim the latex nozzle end to within about 1/8 inch from the waxed paper end.

To remove the waxed paper, push in a small rounded wooden modeling tool to force an entrance and then remove it. Insert in its place a drinking straw whose end has been dipped into No-Color Powder. Blow in the powder into the bladder cavity on each side. Then the waxed paper insert can be teased out with a pair of dental college pliers or tweezers. The bladder with a nozzle end is now complete. Clear plastic tubing can be obtained from a medical or chemical supply house and inserted into the nozzle of the bladder. This can be sealed in with Johnson & Johnson 1/2-inch Dermicel Clear Tape and then coated over with pure gum latex. The bladder is then ready to be attached and used.

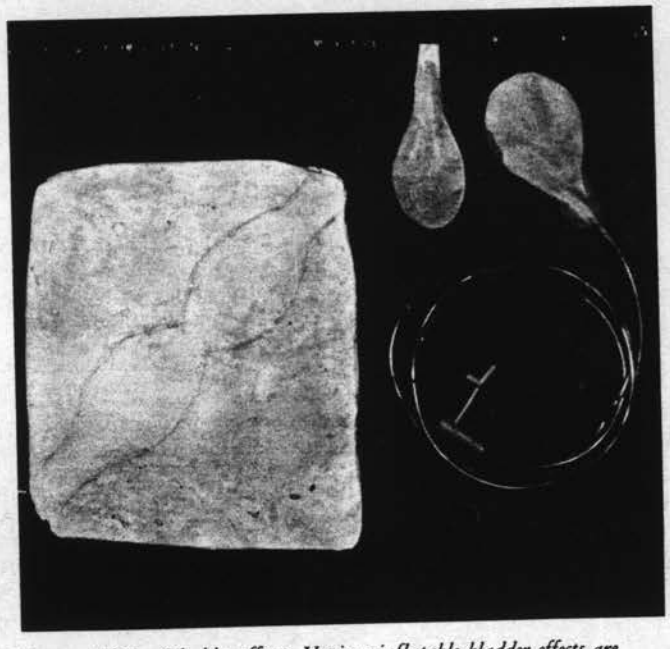


FIGURE 14.3 *Bladder effects. Various inflatable bladder effects are often seen in transformations. These can be made of PMC-724 (see page 225) or in pure gum latex. This is a plaster flat plate with an outline inscribed in pencil. A finished bladder is shown after having been attached to the tubing with Dermicel tape and a coat of pure gum latex as a sealer over it. In the center is the cutout wax paper used to keep the sides of the bladder from each other when it is folded over.*

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the complete eejit's
guide to film-making

Blood & Bullets for No-Budget movies

EXT. CITY-STREET - DAY.

LEWIE is surrounded by armed police pointing his guns straight forward.

BLAM! A shot rips through his arm, causing a fountain of blood to explode from the wound. BLAM!! Another shot rips through his chest. BLAM! BLAM! Two shots tear at his stomach. BLAM! BLAM! BLAM! BLAM! BLAM! LEWIE's torso is riddled with bullets. Finally the shooting stops.

LEWIE stands there, his breath turning to clouds of white vapour in the early morning. He takes a single laboured breath - and collapses.

Quicktime 3.0 movie - 150K

QuickTime 3 Download It Now!

Tarantino has a lot to answer for. For that matter so does Sam Peckinpah, John Woo, James Cameron and Robery Rodriguez. These maestros of gore-laden gunplay and balletic bloodshed all owe their careers to the humble bullet hit.

Wanna know the secret to big budget effects at no-budget prices? Read on my friend.

The bullet hits in the clip above were achieved using the same method professionals use - a small explosive charge is triggered by a battery causing a blood-filled bag to burst outwards.

I had a set of very sturdy 5 x 4 inch metal plates made up (which are usually backed with foam to cushion the actor). A squib, which is a small explosive charge triggered by a 9V battery, was taped to the plate and a blood pack placed over the charge and secured in place with gaffer tape. Blood packs can be anything that can be filled and sealed, but most people use condoms ('Always practice safe effects'). Placing the blood pack over the charge reduces the flash given off by the squib detonating. The rigged plate is taped or strapped to the actor and concealed under clothing. White clothes show the effect off best and should be pre-scored with a knife to weaken the fabric. Ideally the squib should blow through the shirt and it helps here if the shirt is tucked in. Cable is run from the squib down the actor's leg to a control box or nail board. A bit of simple wiring allowed us to trigger the charges in turn by running a nail across a nail board (a piece of wood with a series of nails in a line). Before firing everyone stood well clear of the charges, the actor avoided looking down at his chest, and the camera was a safe distance away. Only at the last moment was the circuit completed and the charges made live. A simple countdown helped the actor be aware of when to expect the hit.

Take a look at the film clip again. That is the first and last time I am ever going to use an explosive charge to perform a bullet hit like that. The first bang is near the top of the actor's chest. When he grimaces and pulls his arm back its for real. A plastic shard from the top of the squib flew off and hit him painfully in the shoulder. That's real pain. And at that point in time he knows he still has another two hits to come. To his credit he carried on far beyond the call of duty.

For low-budget/no-budget films there is no reason to use anything so dangerous or expensive. Each one of those bullet hits costs about £10. Suddenly your action movie gets a lot less violent as you start cutting out bullet hits to save money. And the cost of an injured actor is unimaginable. **There is a cheaper, safer and more effective method available. It is portable, easily made and uses no explosive charges! And it looks better!!**

Need your next movie to start with a bang? Eejit's Guide has full instructions for compressed gas bullet hits.

How to make compressed gas bullet hits

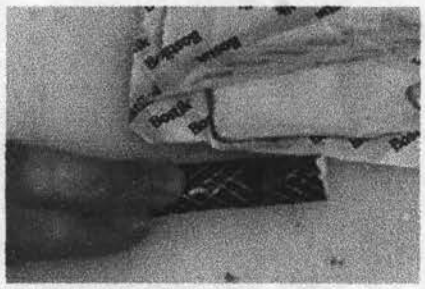
This method uses the force of compressed air to blast fake blood from a length of tubing. Simple!

What you'll need...

- **A pump-up insecticide sprayer** - Its worth investing in a new one as a used sprayer might have some insecticide in and you don't want to kill yourself off before you get to shoot your movie.
- **Garden Hose** - You probably need about 2 metres which you might be able to chop off your normal house. Failing that getting a good length to cut up is useful as you can experiment with different lengths for different purposes.
- **Fake Blood** - For a whole bunch of recipes try **Eejit's Guide to Blood**. For the example below we used *Cardiff Red*.
- **Gaffer Tape** - You would think I have a deal with the company cos I talk about this stuff so much. It is useful though.
- **Sponge -** You'll need to rip it into little pieces so buy a cheap car sponge.
- **Blu-tak -** Y'know the putty type stuff used to stick up posters.
- **Old Shirt**

Step One - Cut approx. a 2 metre length from your garden hose reel. About an inch up from one end you need to make a hole big enough to put your little finger in. This is where the blood will be ejected from. We used a heated screwdriver to melt through the hose as it was pretty tough. Probably not recommended though as it gave off these awful fumes. Best to do it in a well ventilated place so you don't pass out.

Step Two - Bung up the end you have made the extra hole in using Blu-Tak. By forcing the blood to fly out of the extra hole instead of the end of the tube it sprays out rather than jets out.



Step Three - Unscrew the spray nozzle from the insecticide sprayer. Attach the unmodified end of the tube to the empty sprayer. Now to work on your biceps! Give the sprayer about 150 pumps. The first 100 or so should be easy but by the end it should start getting more difficult. All this energy is being stored as pressure and when you push the trigger all the energy will be released at once, blasting the blood out.

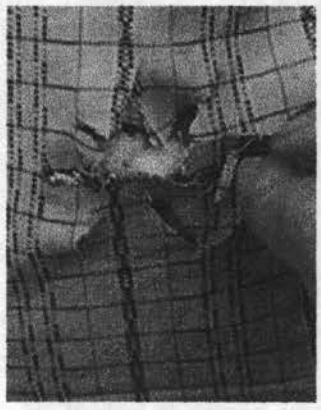
Step Four - Gently pour in about 20ml of your fake blood to the modified end of the hose. You may need to thin the blood mixture with water to make it less 'gloopy' (err...that sounds technical). Bung up the side hole with pieces of sponge. Ideally use red sponge as this will fly out when you trigger the sprayer looking like chunks of flesh. Mmm...nice!

Step Five - Make a hole in the back of the shirt and feed the tube over the actor's shoulder and down to the area that is going to be 'shot'. Tape the tube in place at the front with the side hole facing forwards.

MOST IMPORTANT BIT!!!

Have the actor get down on his knees and get an assistant to hold the sprayer as high as possible for 30 seconds. This allows the blood to run down and prime the tube. The blood should now all be in the last part of the tube held back by the bits of sponge.

Step Six - The shirt here has been prepared by scoring with a knife. The side hole of the hose should be lined up with the hole in the shirt. Use gaffer tape on the inside of the shirt to close the shirt up.



Step Seven - Have the assistant who will fire the trigger, out of camera shot on the ground. Here stuntman Stephen demonstrates what the setup would look like if it wasn't concealed underneath the shirt.

When positioning the camera be careful. The force was so powerful on one of the tests we ended up showering the camera operator with blood. If you are straight on get a good distance away and zoom in.

Step Eight - Push the trigger!! Ker-BLAM!! Blood flies everywhere. Gore City!

[Sick puppies can click for a close-up]

Gutshot movie - Here's the final result! Stephen, who worked so hard at designing these compressed air hits, takes a shot in the belly - OW!

Quicktime 3.0 movie - 120K

HeadHit movie - And just to prove how vicious we are here's a head hit using the same method. The delivery tube had to be much shorter as the compressed air had to fire up and out, - working against gravity. If you listen carefully you can also hear the compressed air hissing.

Quicktime 3.0 movie - 80K

OK, that's probably enough to get this page an 18 certificate! But funnily enough its not *what* you see that makes the effect so gory. In truth there is probably only one

or two frames where you can see a flash of red spray. If you pay attention whilst watching some action movies you'll notice the same thing. Most bullet hits are one frame wonders, barely enough for the eye to register.

So what makes these effects so shocking? Turn the volume down and watch the clips again - not so effective huh? There's two reasons for this :

1) Sound is 80% of the effect - It's the bang, crunch and splat that make the effect work. Most of the clips above had had their sound tweaked (using Adobe Premiere). The original sound for the squib movie has explosions that sound like 'pops', they were lowered as the clip was slowed down and become more effective. The compressed air hit had an extra sound of a slowed down and distorted hand clap added to it to beef up the hit. Finally the compressed air head hit had a gun shot and splat added from a copyright-free sound effects CD (the bizarre 'Totally Gross Sound F/X from Hell'). All of the above methods work to increase the shock value.

2) They need to be in a dramatic context - OK, so we've been talking about how to achieve the effect, but this is wasted if they are overused in a film. Repeat the same images again and again and they lose their potency. By watching these clips to see how they are achieved you probably no longer find them so shocking - you've become desensitized to them. To be effective in a film they have work dramatically - we have to care about the character who gets shot, there needs to be a tension in the air before the gun goes off, or it needs to suprise us by happening when we least expect it. We don't always need to see the hit itself, sometime only the effects of the hit (the spray of blood on the car windshield) or the sound of the gun (whilst cutting to a wideshot of a building) can be just as disturbing. Don't believe me? Seen a Tarantino movie lately?

Finally a word of warning - whatever you are using to make your effects be careful. **Your cast and crew's safety is vital.** Not only that make sure that everyone around you knows what you are doing. We were shooting a bank siege. There were a couple of police cars and van, extras as an armed response team and our lead actor in the middle of all this toting a pair of handguns. A couple of squibs later and he was lying on the floor in a pool of fake blood. Unfortunately this was so realistic that we later discovered that a member of the public had made a complaint when they discovered it was a film we were shooting. They hadn't entered the building as they believed it was for real!

Big-budget effects at low-budget prices! Now you know how its done. So next time you shoot your video, shoot your actors as well. So to speak.

Facial Facilities Ltd.

FX CREW INFO

P.O. BOX 123, Hounslow, Middlesex.

Issue 6 - March 1994

EYEBALL TO EYEBALL

New to Facial Facilities Ltd. are an exciting range of clear acrylic eyeball half-spheres that are ideal for human and creature eyeballs.
These CLEAR ACRYLIC HEMISPHERES are optically clear and may therefore be inserted into masks and creature heads, that may be worn by creature performers. As they do not distort the light entering the mask, the performer's vision is not impaired.
Our standard size is 28.6 mm - the average human eye size.
However, other sizes are:

CLEAR HEMISPHERE 1 - 9.52mm	CLEAR HEMISPHERE 6 -19.05mm
CLEAR HEMISPHERE 2 -11.11mm	CLEAR HEMISPHERE 7 -22.22mm
CLEAR HEMISPHERE 3 -12.70mm	CLEAR HEMISPHERE 8 -25.40mm
CLEAR HEMISPHERE 4 -14.29mm	CLEAR HEMISPHERE 9 -28.60mm
CLEAR HEMISPHERE 5 -15.87mm	CLEAR HEMISPHERE10 -31.80mm

Other sizes are available to special order up 152mm.

These hemispheres may be glued together very easily using clear epoxy adhesive to produce a complete hollow sphere, ideal for animatronic eyeballs.
By "reverse painting", realistic coloured eyeballs can be created. Paint a black pupil of the eye in the centre of the hemisphere and then paint the coloured iris. Finally, an off-white sclera (the white of the eye) may be painted over the rest of the interior of the sphere. By painting inside the sphere in this order, when viewed from the outside, a human or creature eye can be created.
For added realism, why not pick apart some red cotton to create red fibre veins that may be glued into the interior of the hemisphere using clear epoxy prior to painting the sclera.
Items in CAPITALS denote products available from Facial Facilities Ltd.

coming up...

PUMPING BLOOD

* * * *

TUBING, CONNECTORS, PIPES & PUMPS!

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FX CREW INFO

P.O. BOX 123 , Hounslow, Middlesex

Issue 7 - 2 May 1990 — PUMPING BLOOD

Next time you are planning some splatter effects or simply just a little oozing of blood - don't just think of Facial Facilities Ltd. for our top quality non-staining FILM BLOOD, but ask us about our tubing and connectors for blood pumping too!

Facial Facilities can provide a wide range of highly flexible silicone tubes in a number of diameters from very thin tubing for use under prosthetic appliances right up to wide diameter guages for when the blood letting really begins!

We also can obtain a wide range of tube diameter reducers and coupling sleeves for tubing. Our range of T-joints and support clips for tubing is second to none.

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You can also connect an ordinary garden plant pump action sprayer to your tubing network to give you even more pumping capacity!

coming up...

MOULD MAKING TECHNIQUES

* * *

PART 1

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Personal Notes

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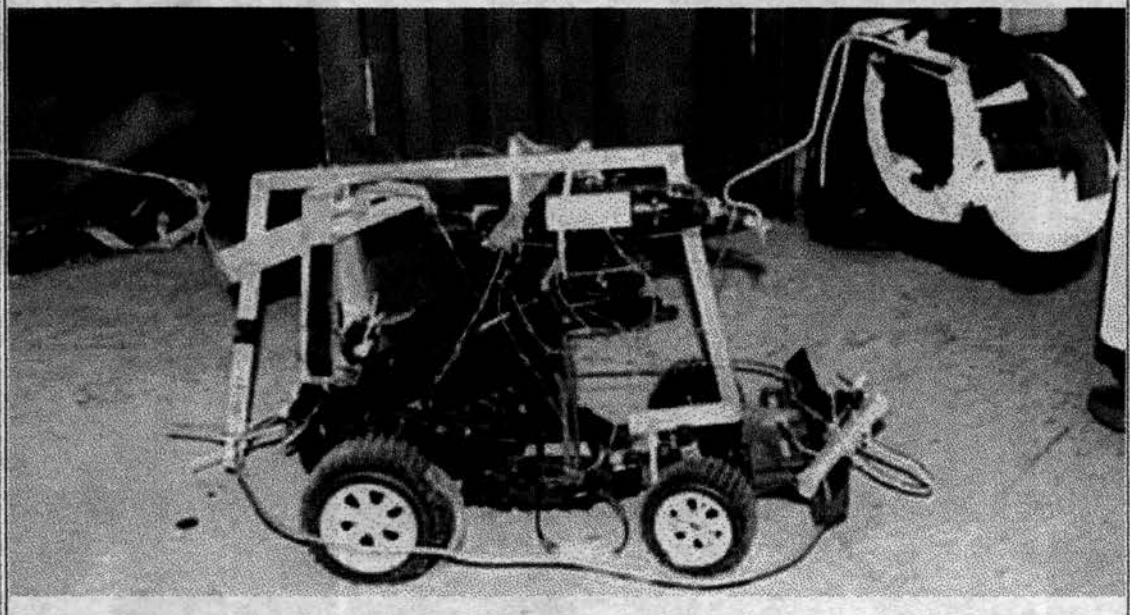
Animatronics

The cutting edge in animated technology isanimatronics. It combines puppetry with robotics and createsrealistic movement independent of the puppeteer. Lately, I havebeen very excited about this form of puppetry and have beganexperimenting with it. I have decided that the best way to getexperience with animatronic puppets, would be to create my ownanimatronic puppet from scratch. I was given this wonderfulopportinuty in the summer of 1998 for Merely Players theatercompany. I was hired to build Horrid, a remote contolled dog.

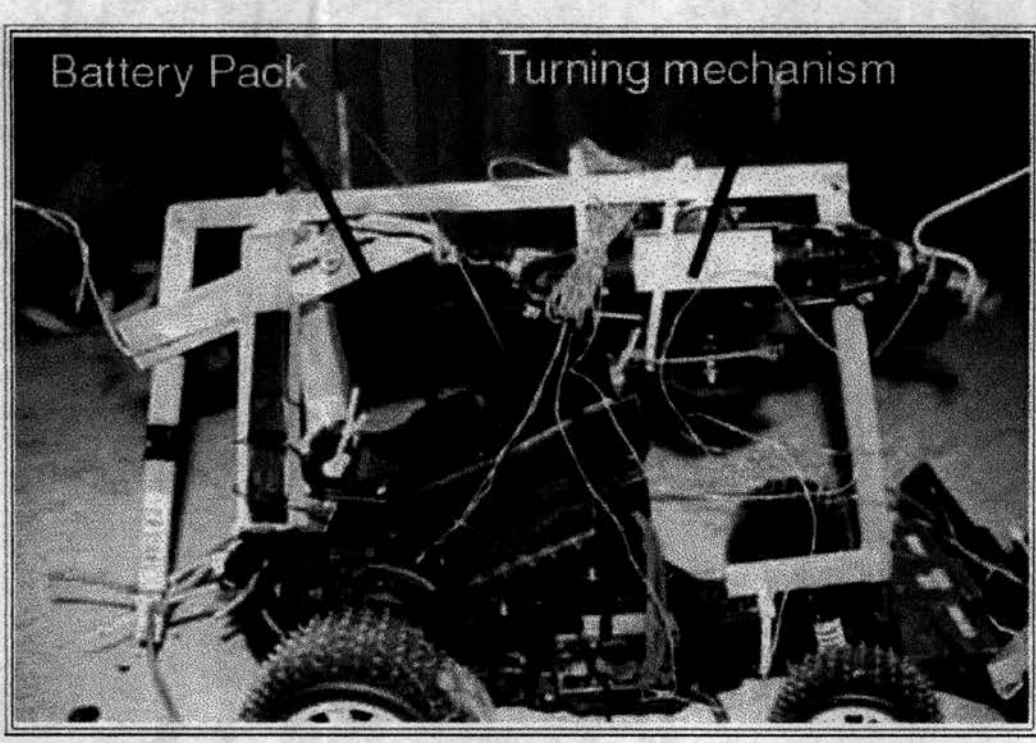
In the summer of1998 I assistant technical directed two shows. I had many dutiesand jobs, but here I have entered two of my favorite. For MerelyPlayers' production of CAMELOT, I was asked to build the dog,Horrid. I say build because the directors wanted a remotecontrolled animatronic dog and know that I am pursuing thisfield. Below I have some pictures and descriptions of the processof building Horrid.

I began with what I could get my hands on- two remote controlled cars and an extra servo motor.

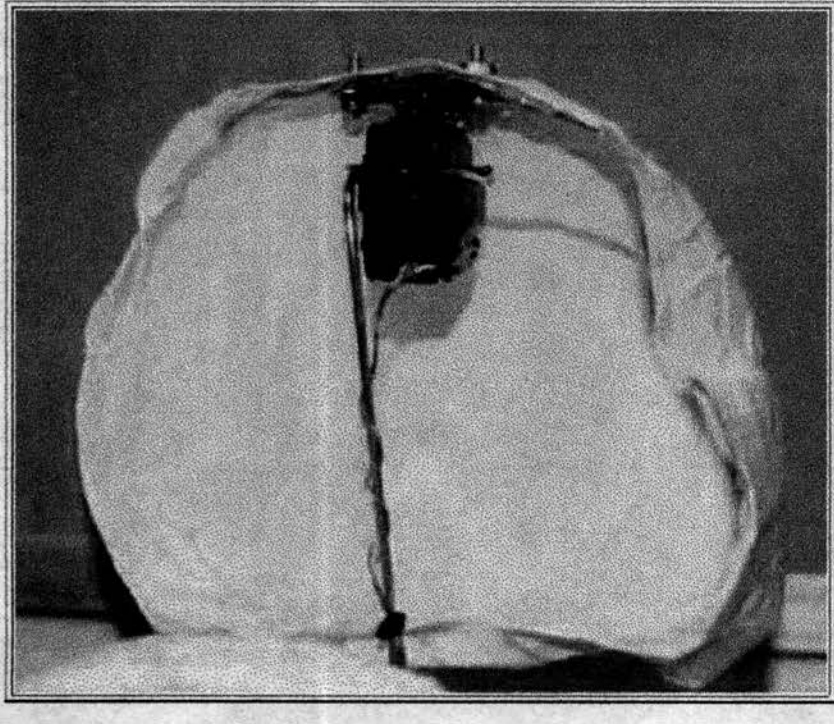
I cannibalized the cars and the motors for their parts. Using one car as a base, I built a metal skeleton to mount the other parts on to.



Here is the mechanics of it before it was cleaned up and covered. The head and tail were rigged together to wag and move up and down with a lever system.



Here's a close-up of the guts. The turning mechanism was taken from the front wheels of another RC car. This moved the head and tail. The battery pack held the batteries for the motors and the RC receiver.



The head was a very very lightweight piece of vaccuformed plastic. The verticai rod is attached to the turning mechanism in the body. On the end of that rod is a servo that spun the head left and right.

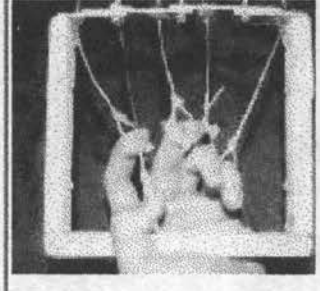
Here I am as Pellinore with Horrid.

I have a few morepictures of the finished dog that are forthcoming. If you areinterested in seeing the makeup I designed and applied on myseiffor Camelot, or the obsceneiy gross fat suit I built for Merchantof Venice, click here for my _____.

Before I tackeled remotecontrol, I decided to experiment with cable control. My firstcable controlled project was this mechanical arm. After it wasbuilt, I realized that this arm worked on the same basic ideasthat the Pinnochio puppet arm that was used in the recent film.

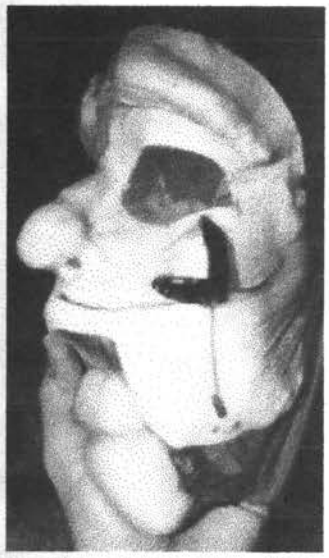
This is the whole mechanical arm. This picture is without the latex skin so you can see the mechanisms.

These are the fingers of the arm. they are a flexible plastic tubing. After being pulled, they will naturally spring back to their original form.



The controls of the arm are simple. One puppeteer's finger for one puppet finger.

I constructed a small pair of eyes to test how an eyebrowmechanism would work on a puppet.



I made a test mask. This mask, here without the skin, fitsexactly on my face. I constructed the undershell with thermalplastics. I don't have access to a vacuform table at college, soI had to think of another way to make the underskull. I decidedto use a heat gun on the plastic and them manually press and formthe plastic over a mold of my face. The huge eyebrows will moveup and down. The cheeks can stay normal, will smile, and willfrown. The mask's chin and mouth are connected to my chin andmouth with a chin cup. So, when I speak, the mouth moves.

I designed this glove to control the mask. The wearer of themask can both operate it and wear it. It only takes one hand towork all of the movement, and I left space for other controls onthe glove.

Animatronic Figures, Puppets, Body Costumes, Prosthetic Make-up

Animatronic Figures

These are constructions that are built around a mechanism. Generally a skeletal structure is constructed then muscles are built around and onto this. The mechanism sitting inside this and connected together at key points . The strength of the mechanism needs to be taken into account when deciding on the method of fabrication, as well as the final look of the creature . Combinations of different densities of foam may need to be used to create the form and not restrict movement . Tendons can be created with the use of lycra`s and powernet . The depth of the final skin has to be taken into account as this may greatly increase the overall size of the creature , particularly if it is long haired fur. Depending on the storyboard it may be necessary to produce different figures depending on the angles necessary for each shot e.g. front on , rear on, side on etc. It may also require figures in different poses .

Puppets

These are constructions that need to be built around a puppeteer`s hand and arm. They may include animatronic or mechanical elements so as before these need to be accommodated into the structure The most important thing to take into consideration is the overall weight of the creature and the whole balance of the construction onto the hand . This enables the puppet to manipulated more satisfactorily and for longer periods of time. The mouth section needs to be especially pliable and to be made around a particular performers hand . Again several different puppets may need to be made to enable all the shots to be achieved successfully .

Body Costumes

These are shapes built around a human form , which a person wears to perform in . A lifecast is essential for a good fit to be achieved and movement maximised . Body shapes can be either totally fabricated or sculpted and then patterned to produce desired form . Strength , weight and movement are major considerations when planning on the method of fabrication . Skeletal structures are usually built along with muscle or limb shapes which are then developed to allow movement . Extra things to take into account here are ease in getting in and out of the costume, the need for it to be laundered and particularly how a performer is going to go to the toilet ! Remember a performer may need to be in the costume for up to 14 hours a day . Again for long shoots multiple costumes may need to be made .

Prosthetic Make-up

This involves sculpted pieces being glued or attached onto a person`s skin to transform the visual image but retain the movement enjoyed by the human face . Pieces are sculpted onto a lifecast, moulded ,and then foamed. Prosthetics are usually used in conjunction with body costumes to maximise the amount of re-usable pieces and to reduce the make-up time each day . Once the pieces have been glued onto the persons face they cannot usually be re-used.

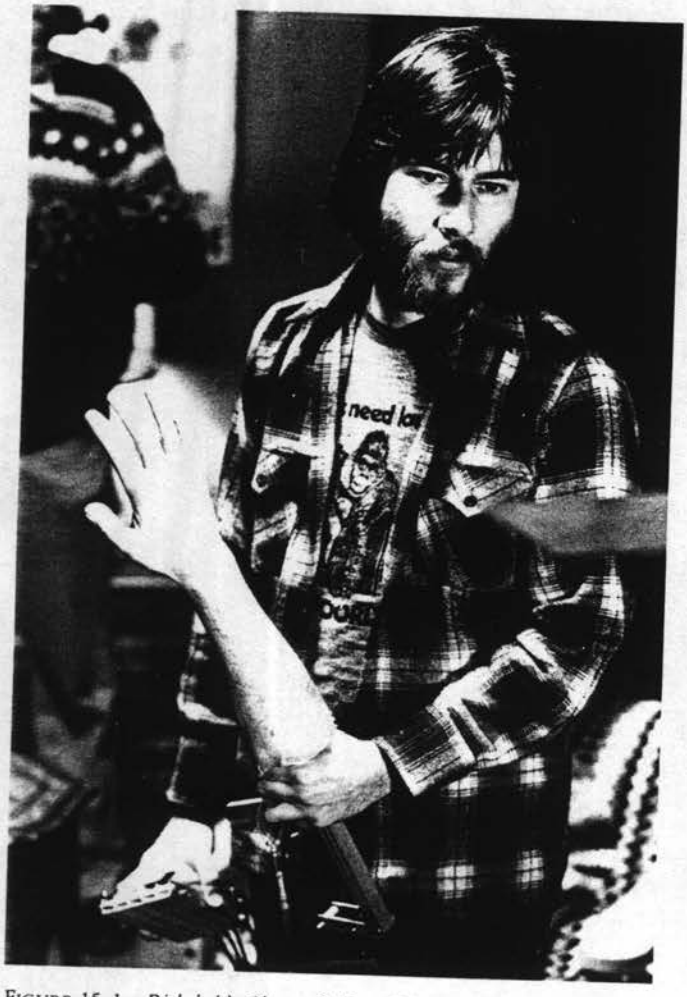


FIGURE 15.1 *Rick holds Change-O-Hand #1 that shows the metal rod extension that controlled the wrist movement. In his other hand is the device that controlled the individual finger movements, and the tubing connected to the pneumatic rams controlled with air pressure to extend the hand in the palm area. (Photos courtesy Rick Baker for Polygram Pictures.)*

FIGURE 15.2 TOP: *In Change-O-Hand #2, the palm extension was continued further with the action of the pneumatics as the palm section was fluctuated with bladders controlled with plastic tubing and a syringe. All the hair was added as the filming progressed and was laid by hand on the arm and the chest (as the actor, David Naughton, had little chest hair). A small appliance nose commences the facial transformation that was the next progression in the make-up.* BOTTOM: *Due to camera framing, as the actor looked at the hand (seemingly his own), the changes occurred and he reacted to them. (Photos courtesy Rick Baker for Polygram Pictures.)*

speed to give a slow motion effect when played back at normal projection speed.

2. This process can be reversed and the camera run more slowly, which speeds up the screen action.
3. The action is performed in reverse for a normal camera run and a print made that again reverses *that* action. For example, a section of skin (made from PMC-724 or a similar product or even a foamed one) can have long hairs implanted. As the camera is running, these hairs, attached to a material under the false skin, are withdrawn until the skin is smooth. The reverse printing makes the hair appear to grow from the skin in the proper pattern.
4. A diffusion disc or filter can sometimes be employed to soften certain effects, or sometimes colored filters can add to an effect. Proper lighting to *see* the effect is essential!

A thorough discussion of all special effects in a film by department heads will aid the final concept as sometimes a minor contribution to an idea will make it work better. However, a make-up artist who does these special make-up transformations or effects should have a thorough knowledge of what the film camera can do as well as be familiar with all the new advances in electronic techniques or special effects. Of the latter, make-up artists should be aware that some directors get carried away with the sight of electronic changes and employ them to superimpose over make-ups. This may add to the overall visual effect or, in the case of some overuse of such, destroy the make-up concept. Films like *Altered States* displayed an excess of electronics or light-created effects *over* a splendid concept designed by Dick Smith for the transformations. The

creative illusions of the make-up artist can be *aided* at times with such visuals but should not overpower them with their inherent artificiality.

Editing also plays an enormous role in creating visual effects. For example, if one videotapes a film and then plays it back frame after frame, the methodology

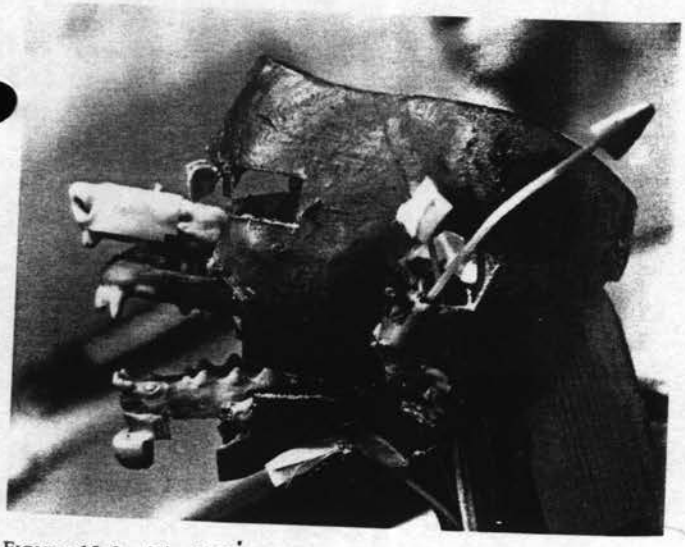


FIGURE 15.3 *The skulls, shown here in (top) frontal and (bottom) profile views, show the jaw and teeth portions that could be extended out, along with an acrylic nose section. Space was left in the forehead area for another acrylic section that could extend the movement. Ear movement was controlled by the tubing devices seen on the sides of the skull, and the cheekbone extensions were being constructed (see frontal view). (Photos courtesy Rick Baker for Polygram Pictures.)*

FIGURE 15.4 *Sequence photos of Change-O-Head #1, showing facial distortion activated by the devices of the skull that stretched the outer plastic skin in the mouth, nose, cheekbone, and forehead areas. Facial hair was individually embedded in the face mask and a wig added to complete the effect. The body hair also increased during the sequence. (Photo courtesy Rick Baker for Polygram Pictures.)*

IGURE 15.5 *During the filming on set, note the various cables, tubes, nnectors, boards, and other devices operated by the technicians activating be [illegible]ge-O-Head devices. (Photo courtesy Rick Baker for Polygram ictu[illegible]*

IGURE 15.6 *With Change-O-Head #2, Rick made the sculpture symmetrical, with the mask's left side more human and in pain while the ight side is more wolflike. (Photos courtesy Rick Baker for Polygram ictures.) (A) A test with the head, note area where teeth will be set. B–D) The extensions continue and the face becomes more and more nimalistic during the change. Note that the eyes remained closed during he Change-O-Head sequences so no false eyes were required.*

FIGURE 15.7 *The Change-O-Back photo shows the number of technicians required for the change to activate a number of bladders to ripple the spinal cord by means of various syringes that acted as pneumatic rams for the effect. The hands, made of slush molded latex and mounted on long sticks, were moved on each side by technicians. With the camera shooting downward, the hands were in their proper place in the frame. (Photos courtesy Rick Baker for Polygram Pictures.)*

of the sequence is revealed. Take for example Tom Savini's throat-cutting sequence in *Friday the 13th.* One sees a frightened girl up against a tree and the back of a figure approaching with a knife. We see the knife gleam on the left side of the frame and sweep toward the girl. As it does, the figure effectively blocks out the scene for a few frames. Here the cutting of the film takes place. Then we see the girl lift up her head, revealing a cleverly concealed throat-cut appliance, the blood pumps out as the knife gleams on the right side of the screen, appearing to be a continuation of the slash. For safety, even the knife blade was a rubber copy made by Savini to look realistic. In this momentary film cut, the audience is fooled by a visual illusion of a continued action.

This same type of illusion of continued action is also accomplished by cutaways. In the case of the *Werewolf* transformation sequence, reaction shots of the actor's face are intercut with changes of appliances for the various Change-O effects. In these, first the actor's face is made up with various appliances (during cutaways), then the first Change-O-Head is used to its full extension, another cutaway to another part of the body changing, and then back to the face that is now Change-O-Head #2 that is starting its extension at the point that Change-O-Head #1 left off.

Body positioning to show just the head and neck, with the rest of the body a simulation, is sometimes used, as with Tom Savini's arrow-through-the-throat effect. Here only the head of the actor is seen through a pillow, but the neck and shoulders are an appliance. In *Werewolf,* Rick Baker used this same type of effect when the wolf-body transformation is taking place, by having the actor's upper torso showing through a hole in a false floor, and the wolf body attached (which, due to its conformation, could not possibly be done on a human body) is a dummy simulation.

Within the framework of these cooperative illusionary visuals the audience is fooled into believing what they *think* they see on the screen. The mind connects these illusions into a pattern of thought that shows the effect but is deceived by the camera work and the film editing during the sequence of the transformation, change, or final result in addition to whatever bladders or mechanical devices are utilized in the make-up to produce the changes.

CARL FULLERTON

Although in the production of Paramount's *Friday the 13th: Part II* much of the gore and effects that Carl Fullerton made for the film were cut in the final editing due to a clamp-down on explicit grisly make-up effects, there remained some good foam latex appliances. The character of Jason from the original film *Friday the 13th* has grown up into a deformed, retarded youth so Carl constructed a foamed latex head, along with false eyes, upper and lower dentures, and laid-on brows and beardline to go on the actor's face (Figure 15.8).

The decapitated head of another character from the earlier film is also shown, and this is a prop made with an epoxy substrate and covered with a skin of a slush molded latex (Figure 15.9). Epoxy eyes along with a set of acrylic teeth, a wig, and some dried blood effect all add to the realistic figure. The coloration was done with acrylic paints.

In *The Hunger,* which Carl worked on with his mentor, Dick Smith, he made a number of mummified figures. One of them, seen in Figure 15.10 with Carl, was a very tall and very thin man for which a full body suit (that zipped up the back) was made. Various latex products were employed to construct the suit.

Those mummies that had to crumble into bones and dust were largely made of a fragile wax compound with a very friable polyurethane foam as an interior

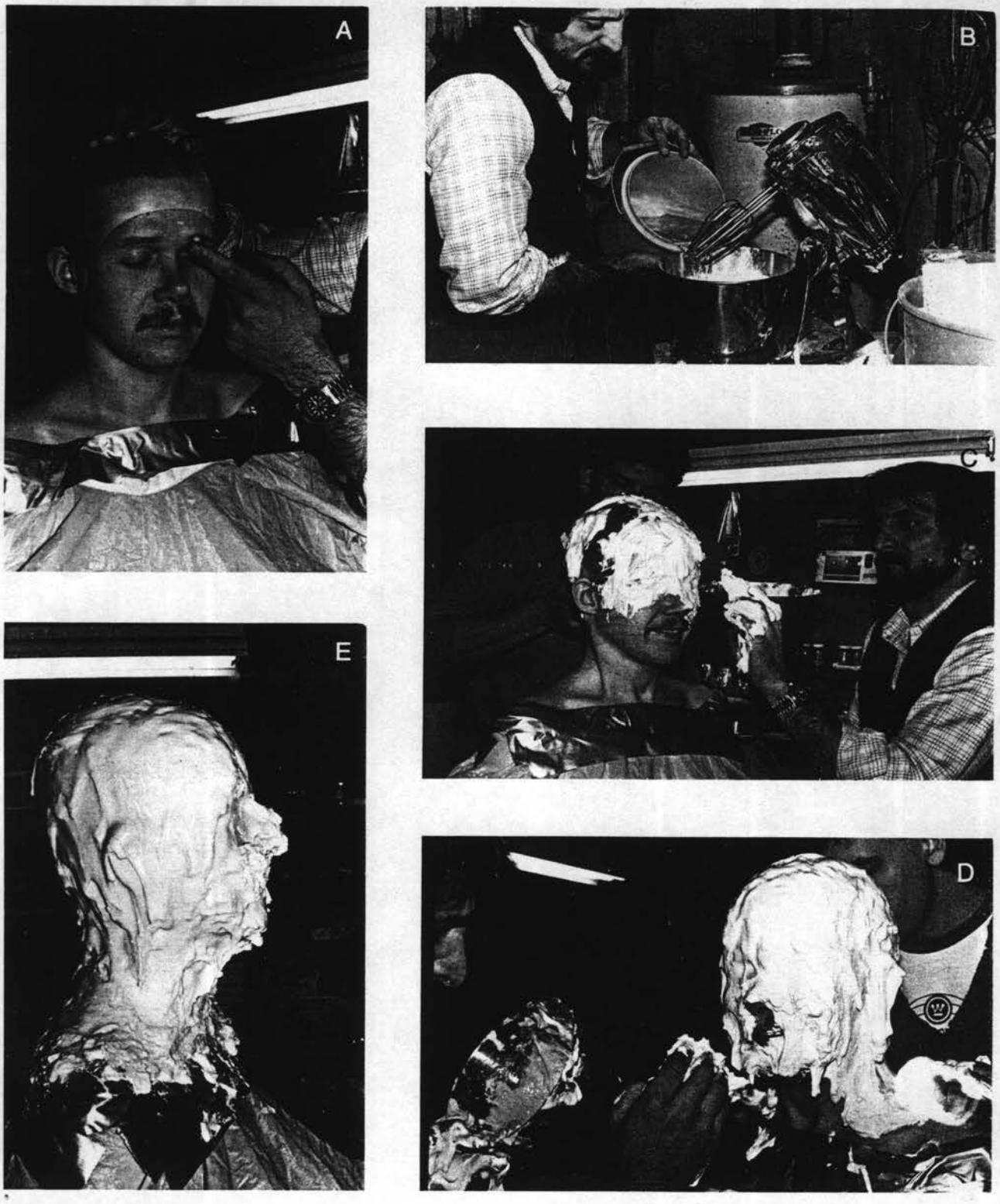
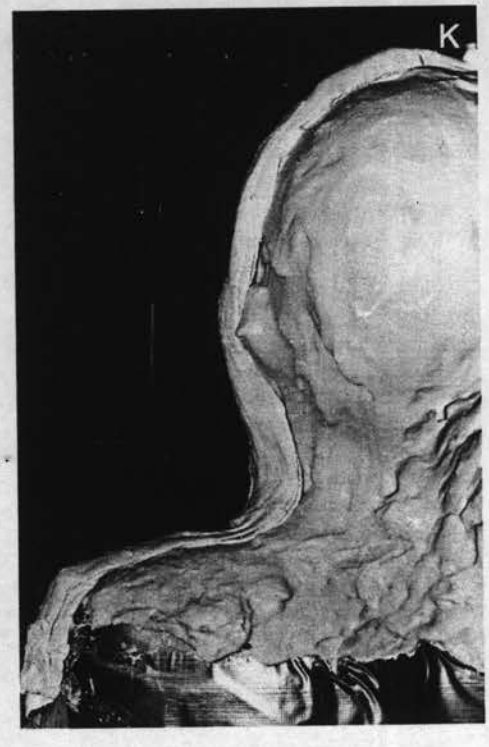
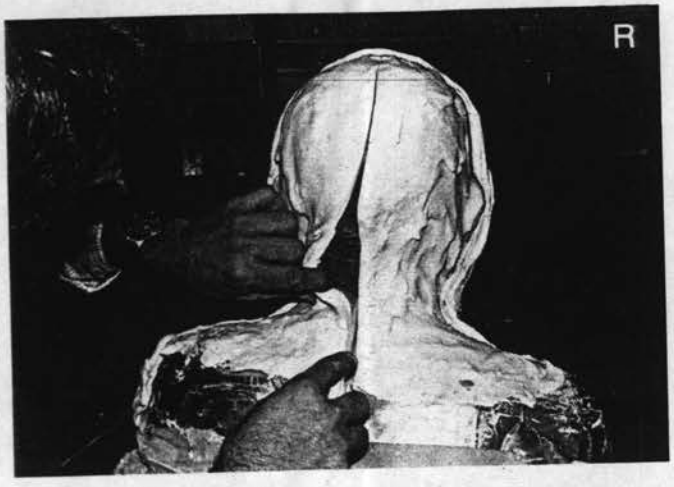


FIGURE 13.5 *Casting a full head and shoulders. (Photos and casting courtesy Tom Savini from* Grand Illusions.) *(A) The subject's head is covered with a plastic cap and adhered to cover all the hair. The brows, lashes, and facial hair are generously coated with petroleum jelly while the entire skin to be cast is also covered with a fine coat as well. (B) Tom mixes a large batch of the alginate in a kitchen mixer after weighing and measuring the proportions carefully. (C) With the aid of an assistant, he commences to apply the alginate all over the face and head, taking care around the nose section. He generally fills the ear cavity with cotton and petroleum jelly as can be seen here and, unless the ears must be part of the cast, fills the back of them with a plastic wax material to avoid heavy undercuts. Note that the subject has been covered with a plastic sheeting, which is held to the body with gaffer tape. (D) The mouth and nose area being worked on with care. (E) The head, neck, and shoulders covered with alginate. (F) Previously cut and rolled strips of plaster bandage are soaked in water for use. (G) The first strip goes over the head (H) and down to the neck area on both sides. (I) Plaster bandages on the neck (J) and face area, again taking care not to cover the nostril vents for breathing. The face is covered to a thickness of about four layers of bandage on the front half. (K) The front section of the head, face, and*



shoulders with the plaster bandage. (L) A coating of petroleum jelly is given to the first 3 inches of the plaster bandage. (M) Overlapping the first 2 inches of the front plaster bandage, more plaster bandage is used to start the back section of the mother mold. (N) A careful placing of the first bandage to ensure a good overlap and fit for the two halves of the mother mold is important. (O) The back section of the mother mold completed. (P) Felt pen marks made to aid in refitting the two halves of the mother mold for casting the head later. (Q) The back half of the mother mold is gently removed. (R) With a metal spatula the alginate is cut up the back of the head and a wooden tool used to separate it from the

subject. (S) The head in a forward inclined position. (T) With the head forward, the alginate and front half of the mother mold are removed with care. To prevent the alginate from separating from the front half of the mother mold, he imbeds a layer of a terrycloth material into the alginate on the forehead, mouth, and chin area and down each side of the face. See page 167 for directions on adding to a set alginate surface if the alginate sets too soon before this can be done. (U) With the mold put together, the sides matching on the lines, and the alginate held to the sides of the mother mold if necessary with a false teeth gel, it can be taped, as shown, to a plastic bucket with gaffer tape and the mold held together with the same. Cord can also be used, but the tape is convenient and works well. The nostril holes can be filled with quick-set dental plaster or some plastalene forced in. A mix of Ultracal 30 is made. (V) After a splash coat is worked around the mold, the head is filled with the remaining Ultracal. Some workers prefer to make a head about one inch thick to save weight, but the usual full head is solid for strength. (W) When the Ultracal is set, the mother mold is removed and the alginate separated from the head. (X) After the usual minor clean-up around the ears and nostrils and any imperfections such as small holes or bumps are filled and removed, we have a completed perfect head cast.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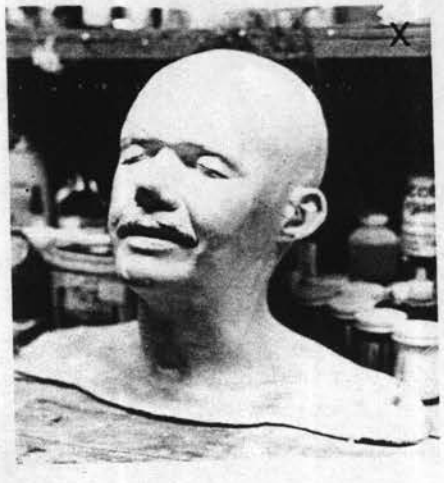
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Life Casting

How to create a life cast of a face (not the whole head)

If you haven't ever done a life cast before, the prospect is daunting. For many it's the first step towards doing more professional and complex work, and it looks tough. But, in all truth it really isn't. Making a life cast of another person (we don't suggest you try it on yourself) is actually quite easy, and doesn't take long either. We hope that this how-to will help you.

Materials

We've used fairly cheap materials and the cost for our life cast was about $30, most of which is for alginate, but that can fluctuate depending on the quality and amount of materials that you buy.

- Petroleum jelly
- Bald cap (suggested, but not nessecary)
- Alginate
- Plaster bandages
- Plaster
- A paint brush (can be a cheap one)

Before You Start

Make certain that your subject is not cloustrophobic! They should feel at ease with their face covered, and should trust you so they aren't scared. You also have to be careful not to make your subject move their face (laugh or frown) while the alginate is setting, if their face moves it will screw up your cast and the positive will come out distorted.

Making the Negative

1. Have your subject clean their face well, and tied back their hair if it's long. Dampening their hair around the face and using a little hair spray or gel will help keep their hair out of the alginate.
2. If you have a bald cap put it on your subject, the alginate won't damage it and it will keep the alginate from sticking to the hiars around your subject's face (it isn't very fun to pick out afterwards). Smear a little petroleum jelly on any of your subject's face hair (eyebrows, lashes, mustash, etc.) you don't need to glob it on, just use enough to kind of grease the hair.
3. Cut the plaster bandages to lengths approximately 2 or 3 times the width, and then the length, of your subject's face and fold them in half or thirds so that they're the right length. Make sure to have a

few extra pieces cut and have a few pieces that are only an inch or two to use around the nostrils. With the bandage it's better to over calculate than skimp and end up with a distorted casting.

4. If you feel you need to (or the subject wants it) use pieces of drinking straw in their nose to make sure that you don't block off their breathing. Usually if you're careful you won't need to use straws, but it's always a good precaution, especially for beginners.
5. Mix up your alginate (however the instructions say), you'll probably need 2 to 4 cups depending on the size or your subject's face. The alginate should be about the thickness of tomato paste or runny mashed potatos, so that when you put some on your subject's face it will glop down slowly with most of it sticking. Using cool water will give you a little more time to work before the alginate starts setting up. Don't worry about the alginate sticking to the bowl or the counter, it'll peel off easily when you're done.
6. Start at the forehead, glopping the alginate on your subject's face. Kind of pat it on, don't wipe at it too much or you'll get thin spots. Be carefull to get alginate into the corners of the eyes and mouth so that you don't get air bubbles on your final product. Work it over the entire face, almost to the ears and down the neck a little ways, making sure that you get a pretty thick coat. Check the nose to make sure the alginate is thick enough, it's easy to leave it too thin there and that will cause the nose area to distort or break. When you've done the face put any extra on spots that might be thin (like the forehead, cheeks and nose). If you get a little alginate over your subject's nostril just have them blow it out before it's set.
7. Lean back for awhile and let the alginate set, it doesn't take very long. You know it's set when it is solid and rubbery without being sticky. Now you can start with the plaster bandages.
8. Wet your plaster bandages, again the temperature of the water will change your setting time (colder = slower, warmer = faster). Just dip it in and then bring it out and rub the layers together slightly to saturate it well. Leaving it in the water too long will wash away the plaster. Squeeze the bandage out a little so it isn't sopping wet (but don't wring it dry), and start layering them over the alginate. Make sure that you cover the entire face well with plenty of bandage so that the negative won't bend out of shape too much when you remove it. Be careful around the nose and use one of your thin strips between the nostrils for strength there.

Wait for the plaster bandages to set. If will take longer than the alginate but probably no more than 15 min. or so. You could use some of this time to clean up a little of the mess you're making before your subject can see it ;)

10. When the plaster bandages are dry, have your subject lean forward slightly and wiggle their face while your hold the outside. You may have to help them by loosening it off around the edges. It should come off really easily and you'll have your negative done.
11. Now that you have the negative you need to make a positive. Alginate dries out fairly quickly and starts to shrink when it does so you should make the positive as soon as you can.

Making The Positive

1. Take the negative and set it so that it sits flat. Sometimes a box of sand works well to hold it level and still, but just about anything will work, just be careful not to bend or stretch the negative too much.
2. Mix up your plaster. One way to judge how much you'll need is to carefully fill the negative just about full of water and then pour that into your mixing bowl (before you set it up level) then just mix it to the right thickness.
3. Use the paint brush to spread a layer of plaster in the negative. Just kind of glop with it, don't brush at it too much or you will make air bubbles. Be carefull to get into all of the creavesses. This will make air bubbles on the outside layer of your positive less likely. Get down close and blow on the surface of the plaster to get rid of any bubbles that may there.
4. Let that layer set up a little, but not for so long that the rest of the stuff you mixed up starts to thicken

up and harden. Carefully pour the rest of the plaster into the negative, pouring as close to the surface as you can to eliminate the chances of air bubbles. Blowing on the surface will get rid of most that appear there.

5. Let the plaster set, long enough so that there's no doubt that the inside areas are hard enough that they won't break when you remove the negative.
6. Carefully work off the negative. Usually you can peel it off well enough that you could make another positive if you wanted to.
7. Voila! You've just finished making a life cast of your subject's face! I suggest leaving it alone over night so that the plaster can fully dry and harden before using it for anything. If you want it to stay fairly clean through whatever you use it for, try spraying it with a coat of clear acrylic spray, then you'll be able to wipe off most of any mess you make.

Good Luck!
We hope this how-to makes it easier for you to make a life cast. If you've done it you may want to check out our how-to on a simple latex face mask.

Teeth & Fangs

Spruce up your projects with some teeth or fangs with our easy-to-follow directions.

Casting Teeth

Materials:

- Alginate
- Tin Foil
  (or tooth trays if you have some)
- Plaster
- Small paintbrush
  (it can be a cheap one)
- Mixing Bowl
- Paper towels or napkins

1. Unless you have tooth trays, use the tin foil to make some temporary ones. Make a "U" shape about the same size as your top teeth and about 1 wide, then set it in your mouth and use your fingers to work it into a trough shape around your teeth. Pull it out of your mouth and pull the trough a little wider so there's room around your teeth when you put it in your mouth. It should look somewhat like a mouth guard does (like for boxing).

2. Mix up about a tablespoon of alginate and drop it into the tray, the tray should be about 2/3 full.

3. Shove the tray over your teeth, making sure that you keep alginate around all the sides of your teeth - especially the bottom of your tray, don't bite down too hard or there won't be any alginate between your teeth and the tray bottom. Work over a sink and lean forward a little so excess alginate doesn't run down your throat. You can spit out some excess as long as you don't move the tray around much.

4. Let the alginate set. It only takes a few minutes and you should be able to feel it go rubbery with your tongue. Then carefully pull out the tray (over a sink because you'll probably drool some). Spit out any globs and rinse out your mouth to get any little bits, alginate isn't dangerous at all but it's slimy feeling.

5. Carefully rinse out the tray and dab the water out with a paper towel.

6. Mix up about a tablespoon of plaster and use the paintbrush to coat the inside of the alginate mold, getting into all the cracks and crannies. Fill the mold with plaster and gently tap and rock it to get rid of any air bubbles. Let the plaster dry.

7. Carefully peel out the plaster copy of your teeth. It will be very exact replicas of your teeth. If the alginate is still ok, we suggest making another 1 or 2 plaster copies (they break easily).

Easy Custom Fangs

These fangs won't last long because they tend to be very brittle, so if you will be using this technique for a longer term project, make several pairs and be ready to make more if you need to.

Materials:

- Tooth cast
- Fimo, Sculpty, or other oven bake polymer clay (clear, white, or cream colored)
- Paint (craft paints work) or Tooth dyes for color (optional)
- Oven or Oven Toaster and Cookie Sheet or Casserole Dish (just to put the teeth on while they're baking)

1. Take your Fimo and work it in your hands until it's warm and soft. Make several smal balls about the size of a pencil eraser.

2. Use these small balls over the plaster positive of your teeth to form your fangs. Try to keep the edges smooth and make sure that the clay fits over the front of the tooth and up at least half way on the back (to keep it on). Shape the clay however you want the teeth or fangs to look, keeping in mind that you have to shape them so that they don't interfere with your gums and allow you to close your mouth.

3. Smooth out any fingerprints on your final model or add texture if wanted.

4. Take the positive with the teeth on it and put it on a cookie sheet in a preheated oven as directed on the clay's packaging. Bake until finished. Check regularly to make sure the fangs aren't burning!

5. Carefully wiggle the fangs off of the plaster positive. The plaster may break, but try not to tear the fangs. If you have problems removing the fangs and need to try on another positive, try smearing a little petroleum jelly on the plaster before attaching any Fimo.

6. Test the fangs over your own (or your subject's teeth) teeth. If there are any sharp edges use sandpaper to dull them. Then use paint or tooth stain to color the fangs as needed. The small acrylic craft paints from craft supply stores usually work fine, but you migh need a few coats before you get proper coverage. If the paint won't stop peeling off when your fangs get wet, try coating them with a paint sealer or clear nail polish.

7. Your fangs are now done. They should fit perfectly over your own teeth and feel fairly comfortable. If they don't stay in place by themselves, use a little spirit gum (put on wearer's teeth and fangs, allow to dry fully, then stick together) or denture adhesive to hold the fangs/teeth in place. Don't bit down too hard on your fangs or eat with them in, because they're pretty brittle and one may come loose and be swallowed.

Quick Fake Gold Tooth

Materials:

- Gold Candy Wrapper ("Kisses" work great)
- Spirit Gum
- Mechanical Pencil with an Eraser

1. Take your candy wrapper and smooth it out, the smoother it is the better it will look later. If it has one side that's paper you have to try to pull a small square of the metal part off. Usually the easiest way is to burn the paper off with a lighter. Kisses work great because they don't have any paper and are ready to go.

2. Cut a small square piece out of the metal wrapper a little bigger than the tooth you want covered.

3. Dry the tooth and brush a little spirit gum on to it, brush some spirit gum on the duller side of the square you cut as well and let both dry a little until tacky.

4. Center the square over the tooth and push it into place. Use the mechanical pencil to fit it over the tooth exactly - the eraser to smoth any flat edges and the pencil end (with no lead) to push it down around the edges and gums. When it's all smoothed on you're done. The tooth is pretty durable and should last a few hours (or you can peel it off) but don't eat with it. If you want a different colored tooth use a different colored wrapper.

A Tray Tip: Courtesy of jlewis

Impression plates can be made easily out of matboard. Custom fit the trays to your jaw by simply measuring your jaw by biting the surface and tracing. Then measure the distance from bottom of your teeth to about a fourth inch above gumline and add that to the edges of your tracing. You can make a tray that is very similar to what you see in the dentist's office.

A Toothy Tip: Courtesy of Chris S.

I made a pair of very realistic vampire teeth myself using dental acrylic that I got from The Monster Makers on-line. I recommend this to the plaster or sculpy because the coloring is the same as real teeth. This is the same acrylic they use on dentures and runs for less than $20. I've made three pairs in total and I'm happy with the results. Good luck, and I hope this tip will help with your projects.

Have something to add?

---(Makeup Tutorials - Teeth Casting)---

-FX DeMoN-

The following are few definitions about some of the materials we will be using.

- DENTAL STONE- Hydrocal gypsum cement used for various cast.
- DENTAL ALGINATE- A chemical (in powdered form), that when mixed with warm water eventually solidifies. Used for taking impressions.
- DENTAL ACRYLIC- Made up of two main parts: a liquid polymer, and a powdered monomer. (The powder comes in different kinds of colors, so make sure you get the right color for the task.)
- DENTAL BASE- The rubber dental tray (used by dentists), is a tray that Dental stone will be poured into, to form the base for our cast.
- A DENTAL TRAY- Comes in a disposable plastic form, or a metal reusable form. It is used to hold the alginate and is essential for casting.
- ACRYLIC LACQUER- A lacquer used on dental acrylic to give a fresh wet appearance.

It is very important to be familiar with the chemicals you will be using. Most chemicals used today by the Special FX makeup industry require a well-ventilated environment. You want to be able to understand how to use the chemical safely and effectively. The more you know the less materials you will waste, which means the more " $ " you will be saving. It is bad practice for your subject to get a strange rash, deadly infections, or even death. So before you do a makeup job, learn about the chemicals and their proper uses. Special FX Makeup is an art, and I'm sure artist can agree with me here, you need to practice, practice, and practice.... don't be afraid to experiment, just do it safely.

- Let's start out by informing our model what exactly we are going to be doing to him/her.
- Mix up an appropriate batch of alginate. (There are many brands out there some have different pourposes and almost all will require water to be added. The warmer the water the faster the alginate will set. So experiment to find what temp is right for you.)
- Spoon out the alginate onto the dental tray and becareful not to trap air bubbles.
- Slide the tray into the subject's mouth up over their upper set of teeth
- Make sure that their teeth get covered completely and that their lips go over the dental tray.
- In around 2 to 3 minutes the alginate will set.
- Take out the tray. You have to carefully jiggle the tray so it will snap free.
- Quickly mix up a small batch of dental stone and pour the creamy stone into the cast.
- To prevent air bubbles probe gently down into the teeth crevices a little bit.
- Now fill the rubber dental base with the remaining stone.
- When the dental stone in the rubber dental base is firm but not completely dry, turn the dental cast over and place it a tad bit into the dental base tray.

- Let these set for at least 6 hours, longer if you want the cast to be stronger. (The stronger the better.)
- Once the stone is set, gently pry the dental tray away from the stone and peel off the alginate.
- You will be left with a positive cast of your subject's teeth.
- Check for major imperfections that will hinder the use of the cast. (If this happens just throw it away and try again.)

Ok we have the cast. Now we need to create our false teeth effect. (In this case we are going to make vampire fangs.)

- Remove the preordered set of acrylic teeth from the pink wax that the teeth are so conveniently packed with.
- Place the wax in a solid line across the outside of the teeth. (Perpendicular to the teeth.)
- Now place the each acrylic tooth into the position on the wax infront of the appropriate tooth.
- Mix up a small batch of acrylic, following the manufacture's suggestions.
- Begin to shape the acrylic into the fangs or whatever types of teeth you need.
- You can shape the acrylic with a piece of sandpaper, a file, or my favorite...a hand held dremel tool.
- Set the finished fangs into position on the wax with the other acrylic teeth.
- Using separate eyedroppers, apply the polymer where the gums would be and then sprinkle some monomer onto the polymer.
- Keep building this up around the acrylic teeth. It will start to resemble gums.
- Once it is finished and you are satisfied we will be ready to cure the acrylic.

We will need to have a pressure cooker prepped and ready to go. We are going to cure our acrylic teeth and gums, to make them safe to be in our subject's mouth.

- Fill the pressure cooker with some water and toss in the teeth cast and all. (Carefully of course.)
- Turn the pressure to about 25 lbs.
- This will remove all the nasty air bubbles, and allow for some really smooth acrylic teeth.
- After you are finished, simply pop off the teeth cast from the positive stone cast.
- Now sand, and grind the teeth cast till you are satisfied with the condition.
- Be sure that there is no sharp edges that may cause discomfort for your subject's mouth.
- Paint the teeth as desired and gloss them for that really wet look with some acrylic lacquer.
- The teeth cast will have shrank a little, but since it is a exact replica of your subject's mouth it will fit over their real teeth and hold firmly in place.

Making a Latex Face Mask

A simple how-to on creating a partial mask with slush/slip/mask latex.

 This simple half mask of a skull brought many comments this Halloween. The photo isn't clear, but it looked really good.

Basic Slush Latex 101

Slush latex, also known as mask and slip latex, is a thick cream colored liquid with a strong ammonia smell. Unlike foam latex, it doesn't need to be oven baked and will dry by air into an opaque rubber-like material similar to a rubber band. This kind of latex can be purchased at most costume stores and from any make-up supplier including Burman, Ben Nye and Graftobian (at various prices). Slip latex can be molded in many materials including plater, hydrocal, and plastic molds, but for our how-to we'll be using the easy to find plaster of paris. Slip latex is easy to use, and this how-to will give you the simplest and cheapest way to make a partial mask or appliance. Once you have tried it this way you may decide to upgrade your materials or try more complex work.

Materials

For this how-to you will need:

- A Lifecast
- Slush Latex
- Plaster of Paris
- Oil Based Clay (You can use water based, but the directions are for oil based, like plasticine)
- Liquid Dish Soap (Ivory works well)
- Talc or Baby Powder
- Sculpting Tools (read ahead for some suggestions)
- Mixing Bowl & Spoon
- Q-Tips or a cheap Paint Brush
- Rubber Cement or Contact Cement
- Acrylic Paints (the cheap craft kind will work too)
- Tin Foil or if you have one a Plaster Form
- Stuff to clean up your mess

Sculpting

You first job is to sculpt what it is that you want to make. Take your life cast and stick the clay to the area you're going to work on. Sometimes it won't want to stick to the plaster, but if you feater the edges well it will usually stay put. Start by 'roughing' your creation, that is making the basic form with lumps of clay. Then when you have the basic shape work on making it into the form you want and adding the detail you want. You can use your hands, store bought sculpting tools, or anything you have around the house that will help you add shape or detail. Some things your might find halpful as tools are: screwdrivers, exacto knives, pencils of different sharpness, cutlery, needles, wire brushes, sticks, etc. You can add texture by using texture stamps, sponges, leaves, rocks, crumpled paper, feathers, etc. If you want a smooth surface, getyou fingers wet and smear (try not to leave finger prints) or use the quick touch of a lighter or candle (the black they leave won't hurt anything).
The sculpting of your creation is very important, so make sure you have it exactly how you want it before continuing.

Making the Negative

When you are done your sculpture it is time to make the negative mold. Use the tin foil to make a tub the size & depth (nose to back) of your life cast (or at least large enough for the area sculpted). Try to make the walls of the tub thick and the corners fairly sealed so you don't make too big of a mess. Carefully use a Q-tip of a paintbrush to coat your sculpture and lifecast with the liquid dish soap. This will make it easier to remove later, make sure that any plaster areas of your lifecast are coated extra well. Mix up your plaster of paris to a yogurt-like consistancy, no thicker or it widamage your sculpture. Pour the plaster into the foil tub carefully, leaving a little room from the top. The tub might leak a little but that's ok, the tub will very likely overflow when yuou put in your scupture so make sure you have your cleanup stuff nearby.
Carefully pick up your lifecast and press it face down into the tub, far enough to cover the sculpture but keeping the back half above the plaster. The plaster should be thick enough to hold the lifecast/sculpture in place, but if it isn't keep it in place with your hands until the plater solidifies enough. Make sure that the nose doesn't hit the bottom of your tub or your mold could come out deformed. Let the mold sit until it is dry, a few hours at least. After it has solidified enough you can peel away the tin foil to help the underside dry faster.
When the mold has dried, carefully remove the lifecast (you might have to pry a little). If any clay is still in the mold work it out carefully with you hands or a sculpting tool. If your mold has very find work, you may have to melt out some of the plasticine using a lighter, oven or microwave, just be careful! Peel off the rest of the clay from your lifecast as well, and clean it as best you can with a little soap and water or alcohol. Now you have a finished mold (negative) and your lifecast (positive). It's a good idea to let the mold sit for a while after cleaning so that you can be sure the inside is dry.

Pouring the latex

First you have to prepare the mold. Use the dish soap again, just light coats though, and coat the lifecast and mold. Make sure that it is just a coat and there are no pools of soap in the negative. After the soap, carefully dust both sides with talc or baby powder. Now the mold is ready for use.
Start out by using a Q-tip to fill the smallest areas of your negative mold with latex. Try to get rid of any air bubbles by rocking the mold and blowing on the surface of the latex. Now use the Q-tip, or pour a little from your latex container into the negative to coat the rest of the surfaces. Fill any deeper areas of the

negative that aren't part of the positive (wherever things stuck out of your sculpture). When the mold is well coated pour in a little more latex and rock the mold to get rid of air bubbles. Now carefully set your lifecast into the mold and press it down into place. Some latex should squirt out around the edges of the mold. Sit the mold somewhere to dry and leave it to dry. The face mask in the picture took about a day and a half to dry, smaller objects will dry quicker and larger will dry more slowly. The mold should be kept at room temperature to dry the best (cooler temperatures slow the drying process). Do not bake the mold!!

Removal

When you believe the mold has sit long enough (the longer it sits the better guarantee that it will be dry) then carefully pry the lifecast loose and set it to the side. The latex piece will be finished in the mold. If the piece is still wet, just press the lifecast back down and leave it longer, the finish on the back of your piece will be lumpy from opening, but the front should be just fine. If it is done the latex will be rubbery and can be pulled from the mold carefully. Work it out from tight spots if you can, but you may have to break the mold to get it out. Molds with many fine parts are usually only one use, so be extra careful not to damage the latex piece. As you pull out the latex us a little talc or powder, this will stop the latex from sticking to itself which it will tend to do.
Once you have the piece out, dust off any excess powder and set it in place in your lifecast. Latex pieces can deform if not kept in the proper shape on a lifecast. You can repair any visible air bubbles with a little latex and a toothpick, letting it dry while sitting on the lifecast.
Note - If your mold is still good, you may notice after a few days that it has grown mold of it's own. Don't worry, it happens sometime when using these super-cheap materials. Simply clean off the mold with a soft cloth or Q-tip and some alcohol and it should be fine.

Painting

If you decide to paint your lifecast and don't have specialty latex paints, then this technique will work (but may create a gravelly look, usually not noticable though). Take whatever color of acrylic paint that you chose for your piece and put some out on a tray or piece of paper. Mix in some rubber cement or contact cement and paint this mixture onto your piece. You have to work fairly quickly, only mixing small amounts at a time, because the rubber cement dries quickly. This paint mixture works fairly well, but don't use expensive brushes with it because it will destroy the brush you use. after the surface is painted you can use normal make-up and paint to finish it off exact. For a good gory look, paint your bloody areas with rubber cement paint in red and then when it's dry paint on some corn syrup blood. It will dry shiny red (but stay a little sticky) and looks really good.

Finished

Now your appliance is done! You can use any adhesive, including spirit gum, to attach it to your subject. Latex pieces can be reused over and over if cared for properly. Keep these guidelines in mind:

- If it isn't on a subject, it's on the lifecast.
- Keep dry at room temperature.
- If you bag it, chuck in a few of those little envelopes that come with pills and leather goods.
- Keep it away from pets and insects (especially ants if you used fake blood on it).

Good luck with your projects!

More Uses for Slush Latex

A comical look at more uses for slush/mask/slip latex besides mask making.
Donated by S.C.R.E.A.M. member Graham who can be reached at TheGr8Kazo@aol.com

- Make texture stamps for use when you're sculpting. Find something that you like the texture of, for example an orange, and cover it with a coat of latex (not too thin, you might have to let it dry and add a second coat). When it's dry, peel way the latex and use the patterned side agains your clay for texturing.

- Cover an area of skin with latex then rip holes in it to look like torn skin. For deeper looking holes take a small torn piece of tissue paper, brush some latex on your skin and then cover it with the tissue. Brush more latex over the top carefully, and rip the center of the paper open (while still wet) to make it look like there's hole.

- This past Halloween my friend came up with a great idea last minute so I had little time to prepare. He wanted a large open wound on the side of his stomach. It had to last about 4 hours so I thought an appliance would be best because he could apply it himself. What I ended up doing was coating the area with latex then adding a layer of tissue for strength. This was covered with two coats of latex and more tissue placed all bumpy like for some texture. The sides were built up with more tissue. I didn't actually see how it turned out the next day, but once garnished with fake blood he won 2nd place in a costume contest.

- Latex can be tinted with food coloring to give you a water proof color that won't smudge once dry. Some people use this stuff for clothing (Janet Jackson at the A.M.A.s last year, that was quite an opening huh :). You need several coats for solid color.

- Latex will permenatly remove those pesky hairs that you have. No need to waste money on removers...

- You can use latex as a base for mustaches (three layers).

- Base for wax scars. (three layers and a top coat).

- Take some spirit gum and spread it around an area that you want textured. Poke it until it's tacky. Now apply the texture agent (this could be cotton, yarn, crushed cereal, oat, barly, small rocks, or toenail clipings) on top. Cover this with a coat of latex so that it can take make-up. Using the gum makes for easy removal but you could just mix the texture agent with the latex and apply.

- Make cool "Mission Impossible" rubber lips to avoid a poison kiss.

- Put a light coat on the toilet seat. Let it dry and watch the fun...

- Use it to hold back ears for wigs. Put a spot on the ear and another on the head, let it dry, then touch the two together. This works for small light objects too, I got a coke can to stick in this way.

- Replace suntan lotion with latex :)

- You can attach items to your skin with spirit gum and then surround them with tissue covered with latex to give a built up effect. This works good for rubber snakes so I've been told.

- I have not gotten this to work but you should try it anyway. The problem is with the skin stretching over the adam's apple. Paint some latex about an inch wide all across your neck. After this dries pull either side to meet the other, they should stick making a trench. I think the trick here is to not let all of it meet, mostly the edges and not the middle. Add blood and you got a quick slit throat.

Have Something to Add?

If you have a tip or idea to add to this page e-mail us at ScreamFX@aol.com

Gelatin

How-to and notes from a seminar given by Academy Award winning make-up artist Matthew Mungle

About These Notes...

Who is Matthew Mungle?

Matthew Mungle has earned 3 Academy Award nominations and 1 Oscar (for *Bram Stoker's Dracula*, 1992) for his work in special effects make-up. His credits include such hits as *Edward Scissorhands, Natural Born Killers, Congo, Outbreak* and *Schindler's List*. His most recent Oscar nomination was for his work with gelatin appliances aging James Woods in the recent hit *Ghosts of Mississippi*.

What are these notes from?

These notes were taken during a seminar given by Mr. Mungle at this year's Make-up Artist Magazine's 'Make-up and Effects Trade Show' which took place Aug. 3rd in North Hollywood, CA.

Notes:

Why choose Gelatin?

Gelatin is more translucent and moves better than other materials. It also has a very realistic texture and takes a minimal amount of make-up to cover. Gelatin's drawbacks are that it breaks down from heat (melts) and sweat (disolves). There are solutions for the sweat problem, but not much can be done if you are working in a hot area.

Molding

- Use a mold of Ultracal or Epoxycal.
- Epoxycal is better but also more expensive.

- Use Epoxy Parfilm release.

Directions for Use

1. Gelatin Formula:
    - 100 grams Sorbitol
    - 100 grams Glycerine
    - 30 - 20 grams Gelatin 300 bloom
    - + any coloring, flocking, etc.

Mix and let set, preferably overnight.
Heat in a microwave for approx. 2 minutes, mixing several times.
Don't allow mixture to bubble or foam, because it will burn, change color and leave bubbles in your finished piece.
Carefully swirl and bump mixing bowl to get rid of any bubbles that may have formed.
Pour carefully into mold, as close as possible to the surface. The farther up you pour from the better chance there will be of trapped air bubbles.
Rock the mold from side to side, coating the full surface and allowing air bubbles to escape.
NOTE: Only put escape holes in unused areas and flashing.
Press postive into place if you have one and band or weight mold.
Let cure.
Remove your positive, trying to keep the gelatin in the negative. Leaving your piece in the negative allows you to repair any bubbles easier.
Cut around flashing, leaving a small edge, and powder the inside of your piece.
Carefully find an edge and start removing your piece, powdering as you remove.

Piece Preparation

1. If applying the piece to skin you must build a barrier between the gelatin and skin (or sweat will disolve piece). For this you can use a light plastic over the areas of the piece that will be touching skin. - Eye pieces should be totally sealed.
2. After plastic sealing, cover back of piece (except edges) with Pros-Aide.
3. Dry and powder.

Application

1. If being applied to skin, clean area of application with alcohol.
2. Coat area with Pros-Aide and dry.
3. Press piece into place, starting in the middle and pressing outwards. Be careful not to trap any air bubbles.

4. Work on edges of piece. Cutips work well to give edges a coat of Pros-Aide.
5. After all edges are glued down, rub over edges with a little Witch Hazel. This breaks down the edges and blends it into the skin. - Don't use too much Witch Hazel or the appliance will break down too far!
6. Pull off any extra flashing bits and blend these edges as well.
7. Go over the edges with a little Pros-Aide to blend further and lightly powder.- For long durations, use a little of the same plastic sealer you used on the back of your piece around the edges as well.
8. Use paints like Stay-color (basically a light plastic with color) to match skin colors closer. - Alcohol can be used to blend these paints.
9. Use make-up as needed and add anything else (beard, stubble, etc.).

Removal & Tips

- Use Detachol, Ultrasol, Isopropyl Myristate, or other remover.
- Gelatin can be colored using tattoo colors, make-up, or flexable paints.
- If you mess up during molding, gelatin can be remelted and used again.
- Putting a few BB's in your pigment bottles will help stir them when shaken.
- If you must move or store a gelatin piece: Leave it on the positive, and wrap it in plastic or seal it inside a ziplock bag. It's also a good idea to put some silica gel in with the piece (often comes in small paper packets in pill bottles or leather goods).

FX LAB's Makeup tutorial - Molds.

·~·{Makeup Tutorials - *Molds*}·~·

-FX DeMoN-

First of all there are many types of plaster. The two types that will be covered in this tutorial will be. Click here for pic

- **HYDROCAL** gypsum cement
- **ULTRACAL 30** gypsum cement

Hydrocal is a medium strength cement, used for Scrap molds or Waste molds. This is mainly because it is cheaper which makes it ideal for molds that need to break away. **Ultracal** is used when high strength or detail is needed and if the mold will need to be cured in an oven. **Ultracal**, is one of the ideal cements for making supremely thin edges for makeup appliances. The advantage for having thin edges on appliances is an invisible edge perfect for seamless makeup jobs.

Reinforcing molds is very important. The following are some of my favorite materials I used to reinforce molds:

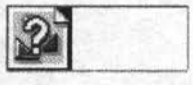
- **BURLAP**
- **ACRYL 60**
- **HEMP**

Now that we have the basics down lets begin a basic mold.

- Prep some warm tap water to about halfway in a 5 gallon plastic bowl (Flat wide ones are preferred).
- Spray a light coat of Endust (The furniture cleaner), to the inside of the plastic bowl (This will aid in the removal of the left over plaster).
- Open your bag of Ultracal, and begin to fluff the plaster.
- Next sift out the plaster into the bowl. (Don't dump the plaster, gently sift it!)
- Make sure to go slow, let the plaster get soaked completely by the water.
- Before long you should start to see dry hills above the water level. (that's the hint that you need to stop sifting and let the water do some soaking.)
- You will know when to stop sifting in plaster when the mix starts to look like a dried river bed.
- That's the sign that we need to begin the messy part.
- Place your hands into the bowl and agitate the plaster. (Gently move your hands side to side in the bowl).
- Once the mix is smooth like whipped cream, it will be ready use.

Hopefully you had a project planned before you began mixing your plaster. Luckily we have a negative cast of an arm all ready to go.

- We are going to pour a small amount of plaster into the negative mold. (Small amount)
- Rotate the mold to give the cast a light coat of plaster. (Referred as, the Splash Coat.)
- Continue to pour in the plaster. (In this particular mold I would pour in plaster till all five fingers were full.)
- Agitating (Lightly tapping the mold), will help to prevent annoying air bubbles that greatly destroy the delicate details.
- Continue pouring in plaster, taking pauses to agitate often till the mold is full.
- I am going to need a stand to help me with my future sculpting. So I have already precut a piece of aluminum piping with a screw on base.
- We will need to slide the piping gently into the mold about four inches deep. (this will ensure that the stand will be sturdy enough.)
- Let's tape the piping so it is sticking out of the mold. (Meaning I need it to stand straight not fall over!)
- Now we have to let it set. During the setting process, the mold will go through a few stages. (Heating and cooling)
- Over night should be an appropriate time for this process to take place.
- Let's pretend it is the next day and our mold is dry.
- We now have to carefully chisel and peel the negative mold off of our Ultracal positive cast (the arm).
- Carefully rasp and sand out the imperfections left by the trapped air bubbles we missed, making sure not to damage our cast.
- Turn the arm upside down on the stand. We now have a finished positive that I will use to sculpt several burn effects later on.



·~·{Makeup Tutorials - *Life Masks*}·~·

-FX DeMoN-

Preparation is just as important as the makeup project itself. So naturally the preparation for this project will need to be taken just as seriously.

Click here for pic

- This project will best be accomplished with two people splitting up the tasks.
- What I mean is, while one person preps the model the other should be preparing the materials needed for the next step.
- Start off by having our model sit in a comfortable chair or stool. (A hair saloon or dentist's chair would be best).
- Comfort is the key. Have some relaxing music playing lightly in the background.
- Breifly describe what the following process will involve to your model.
- It is important that they feel comfortable with having their face covered completely except their nostrils for about twenty minutes or so.
- Once your model is ready, begin by slicking their hair back. (If their hair is long make sure to put it in a ponytail so we can wrap the tail in cellophane)
- Place a bald cap over the slicked back hair, making sure that there are no stray hairs sticking out over the face and ears.
- Trace with a water ink marker, on the bald cap, along the model's hairline. (This will transfer the line onto our positive for future reference).
- Apply a light coat of Petroleum jelly over the model's eyebrows and mustache if that applies.
- Now while you were prepping the model,..your assistant was preparing the plaster bandages and mixing the alginate with the pre-tested temperature of water. (The warmer the water temp the faster the alginate will set).
- The idea is to experiment ahead of time to find what temperature for the alginate, yields the best working time before the alginate sets. (once it is set...forget it!)

We're ready to start the casting.

- You both begin by placing the alginate onto the model's head, starting at the top of the head and working your way down.
- While your assistant completely and thickly cover every inch of the head, you will need to concern yourself with the nostrils and mouth.
- The crucial nostrils will be the model's only source for air, so you need to make sure you spend a lot of attention to ensure air flow.
- Make sure that when you cover the eyes, ears, and mouth, that you do not trap any air bubbles.
- Naturally it is hard to give or get a good solid visual of what I am saying here without seeing it in person, so if I am not ringing any bells by all means E-MAIL US!
- Now apply a light coat of cotton onto the alginate. This will help the plaster to stick

- When head is covered and the alginate begins to gel (set), soaking your prepared strips of folded plaster bandages, and create your median strip along the center of the head and work your way down one side over the ears to the neck.
- Do the same for the other side of the head overlapping the previous plaster strip.
- Apply the remaining folded strips of plaster to the forehead and work your way down, making sure to completely cover (by overlapping), the entire front half including about a half of an inch of the median strip.
- When the alginate starts to dry, have the model flex his facial muscles. (This will aid in loosening the alginate from the face.)
- Now take a flat dull spatula and begin to pry the plaster shell apart and set it aside.
- Gently remove the alginate mask.
- Place the alginate mask back into it's plaster cradle, using some super glue to fasten the edges.
- Make up a small batch of alginate to fill in the nostrils, and back that up with a small piece of plaster bandage.
- Mix up a nice batch of Ultracal 30 gypsum cement, and begin to pour the mix into the mold (Refer to my first chapter MOLDS for more details on plaster and mold use.)

Once the Ultracal is set you will be able to start the peeling away of the plaster and alginate. Rasp and sand away the imperfections left behind from air bubbles. After all that is done you will have a wonderful LIFE MASK.

Ready for sculpting and foam appliances?

~~(Makeup Tutorials - Sculpting & Foam Appliances)~~

-FX DeMoN-

In the previous chapter we learned how to make a positive bust.
(refer to Life Masks for more details.)

In this chapter we will use the bust, in our case a head, to help us sculpt something hideous.
You will need to know a few things about the materials we will be using first.

Click here for pic

- PLASTILINA CLAY- A medium grade oil based clay yielding high detail and capable of maintaining it's shape.
- WET CLAY- Water based Clay that is used to help form molds and when detail is not the issue.
- BURLAP & HEMP- Used for reinforcing molds.
- R&D's 318-C FOAM RUBBER LATEX- Though there are many brands of foam latex I prefer R&D's because it is inexpensive and easy to use.
- ALCOTE- Used to seal the positive, so the clay won't stick to it.
- ACRYLIC SPRAY- Used to seal the finished clay sculpture.
- ACETONE- To soften and dissolve oil based clay.

Ok, that's out of the way let's start.

- Take a snap shot of the model and draw a few sketches of the desired effect you intend to achieve. (These will be your referenees).
- Seal the positive bust with Alcote.
- After the mold dries, we will place our Plastilina clay in small balls onto our bust.
- This is where you will have to be really creative, and toil away to sculpt the effect you intended to make.
- Use your reference photos as guidelines.
- You will need texture pads and sculpting tools to aid you in your sculpting.
- Texture pads can be formed by applying thin layer after thin layer of Liquid Latex onto certain surfaces and then peeled away providing the texture of what ever you needed. (I prefer oranges, and stippling sponges.)
- Use Acetone or alcohol to soften the edges of the clay.
- As a finishing touch, apply texture and fine lines to the sculpture.
- Once you are satisfied with your work, apply a thin coat of clear Acrylic spray to seal the sculpture.

Now it is time to make a negative mold of our sculpture.

- With your Wet clay, roll out long thin snake-like rolls of clay and place them about an eighth of an inch from where the sculpture ended.

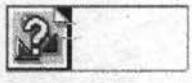
- Make sure the clay completely surrounds the edge of the sculpture.
- Use a metal spatula to bevel the edges of the rolled barrier of clay, to create the flashing.
- Be sure to add flashing in the eyes and mouth.
- Flashing is the space between the sculpture and the barrier. It is necessary to allow the excess foam to over flow. (This will ensure ultra thin edges for foam appliances.)
- The space between the positive bust and the negative cast where the clay is right now will eventually be replaced by Foam Rubber Latex. (Clay will = Foam appliance.)
- Now that the flashing is in place let's cut our Wet clay into one fourth inch slabs.
- Place these slabs along the flashing down the sides of the bust.
- We will need to blend in the oil based flashing and the Wet clay till it is seamless.
- Now cut half-inch slabs of Wet clay and place it around the base of the sculpture to make up the border.
- Smooth the Wet clay with a damp sponge.
- Now for the professional look, trim the edge evenly.
- Mix up a decent batch of Ultracal 30 gypsum cement and apply a light coat over the sculpture. (Be careful not to damage or distort the sculpture.)
- Be conscious about not trapping air bubbles.
- After the sculpture is completely surrounded with a light coat of Ultracal 30, begin applying a second coat and so on....
- Once the Ultracal is near dry (Firm), place some Hemp balls dipped in Ultracal 30 to the mold, starting at the tip of the mold (the nose), and then the sides.
- Continue building up the mold with Ultracal soaked Hemp balls till the mold looks protected.
- Now dip precut Burlap into, You guessed it, the Ultracal 30 and place the Burlap over the layer of hemp.
- With the remaining Ultracal 30 apply it over the Burlap layer.
- Finally smooth and square off the top layer of Ultracal. (The smooth squared off Ultracal will serve as a stable base for the entire mold to rest on.)
- Once the Ultracal mold is completely dried, turn it over and start to pry the positive and negative from each other, carefully with a screwdriver or a thin chisel. (The key here is to be really careful!)
- Peel out all the clay and use a soft brush dipped in acetone to clean away any residue left from the clay.
- After the mold is clean you will need to cure it in an oven.
- Set the oven on 200 degrees and bake the mold for around 31/2 to 5 hours.

Ok, it's time to make up a batch of Foam Latex and finish our foam prosthetic. I'm not going to give you instructions on how to mix and prepare the latex since you should be buying a Foam kit that has it's own instructions plainly stated. (Follow their instructions.)

- Apply mold release into the negative and onto the positive molds.
- On some molds that will have thick areas of Foam Latex, you will need to drill a few small holes for venting.
- We will be placing a hole on each upper cheek bone.
- Measure and mix your Foam latex, being sure to mix all the chemicals appropriately and exactly to manufacture Guide lines. (They made it, they would know what works, and don't work.)
- Work a small amount of Foam Latex into the negative's nose and eye cavities. (make sure not to trap the dreaded air bubbles.)

- Always spoon it into the center of the mold.
- Clamp down the positive bust into the negative.
- The Foam will spill over the sides a little. (We want this it was planned when we added the Flashing.)
- Tie or strap the molds firmly together and leave to dry.
- Soon the Foam will gel, you will know once the Foam has gelled because it will not spring back when poked.
- Now it is time to cure the mold and Foam.
- Bake the mold (Foam and all), in an oven referring your Foam Latex instructions.
- Once cured, pry the positive from the negative with a screw driver or a thin chisel and as always be careful not to damage the mold or Foam.
- Now we need to remove the Foam Latex appliance.
- Latex is really touchy. The edges will try to curl onto itself and once it does, it will be nearly impossible to separate them.
- So we will be using some baby powder to prevent the curling from happening.
- Add powder to the Foam and peel the sides of the latex towards the center being sure to add baby powder to the underside as well.

Your Foam Latex appliance is ready to be painted with makeup and applied onto your model's face for the finishing effect.



·~·{Makeup Tutorials - *Severed Limbs*}·~·

-FX DeMoN-

OK, if you have read the **Molds**, **Life Casting**, and the **Sculpting & Foam Latex Appliances** sections, then you are ready for the fun stuff! If not click here. The director has instructed us to do a severed leg effect, for a scene we are shooting in a few days from now. We happen to already have a positive cast of a leg hanging around in our Lab so we are ready to work the effect.

- Start doing some researching for some references concerning severed appendages.
- Books, videos, hospitals, internet, and community colleges, are all real good places to find some references/images.
- Take the leg cast and stand it on a clean worktable. (In our case we already have an aluminum pipe stand, that comes out off of the bottom of the foot. This was designed to allow the leg to be set straight up so we can work with both hands free.)
- To give you a visual, our leg cast is only of a foot up to the mid shin.
- Now with the leg standing straight up, with the foot down and a top flat cross cut of a shin where we need to sculpt the severed "gore", for our effect.
- Clean the cast with some Alcote.
- Apply some Plastilina clay to the top of the cast and around it's side. (About 2 to 3 inches down the side, should be enough.)
- Begin sculpting the severed effect.
- You should be referring to your references.
- Add in your fine lines and texture using the texture pads if this applies.
- Remember to soften the clay and clean the edges you can use a soft bristle brush dipped in Acetone.

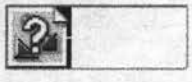
Were finished sculpting and now ready to take an impression of our sculpture.

- Seal the sculpture with a clear acrylic spray and lay the leg on its side.
- Build a box frame out of plexi glass. (The box frame needs to be designed to encase the leg completely with about an 1 1/2 to 2 inches of space between the leg and the walls.)
- Mix up an appropriate batch of Ultrical and pour it into the box frame, only half way.
- Now spray mold release being sure to completely cover the leg. (this will prevent the leg cast from bonding permanently to the Ultrical.)
- Place the leg on it's side, into the Ultrical half way.
- We need to either hold the leg in position till the Ultrical dries, or rig a brace to aid in holding the leg in place. (call me weird, but I prefer to just hold it.)
- When the Ultrical is near dry, cut a bouncing ball in half, and place them in the Ultrical on each side of the leg with the round part face down. (Make sure that the flat side of the ball is flush with the level of the Ultrical.)
- Once the first half is dry, spray a coat of mold release over the entire Ultrical surface, including the visible side of the leg.

- Take out the bouncing ball (both halves). Spray mold release into the holes that were left
- Pour in more Ultrical till the leg is completely covered.
- Once the Ultrical mold is finished we can begin to carefully split the mold halves apart.
- If we were going to use this mold more than once we would continue to add strength to the mold. But this is a one-time mold.
- Take the lag cast out and set it aside for future jobs.
- Clean the mold with a soft bristle brush dipped in Acetone, to remove all clay and it's residue.
- Now bake both halves in an oven set to 200 degrees for about 3 1/2 to 5 hours. (Curing the molds.)

We're ready to mix up our Foam latex and begin the next stage. You should be referring to the Foam Latex's manufacture's instructions for mixing.

- Drill a couple small holes into the mold in each side of the shin, for ventilation.
- Drill a larger hole in the heel of the foot for a injection gun.
- Purchase or make and appropriate sized Foam injection gun.
- Fill the gun with the appropriate amount of Foam latex.
- Inject the Foam through the injection hole we Drilled in the base of the heel.
- The access foam will spill out of the two vent holes and the base hole. (Don't be alarmed this was planned.)
- Now bake in the preset oven according to the Foam's instructions.
- When the baking is done gently pry the two halves apart and you will have a Foam latex prosthetic leg, which kind of looks like a severed leg.
- Now we have to paint the leg, and add whatever additional effects we need.
- Your leg is finished and now you are already for the scene to be filmed.



FX LAB's Makeup tutorial - Molds.

·~·{Makeup Tutorials - *False Eyes*}·~·

-FX DeMoN-

In this tutorial we are going to make up some fast (but realistic looking), false eyes.

Click here for a Pic of Eyes

- Start off with a metal door knob (Brass, silver,etc.)
- Strip the knob from the rest of it's cradel. (So the is just the round part left.)
- It's ok if you have cut it apart from the cradel.
- With a drill, bore about a 12 mm. hole in the center of the knob. (Just bore not impale!)
- Place some plastilina clay in the bottom of a butter dish and press the knob bottom side down into the plasilina.
- Build up the clay around the edges of the knob, so the knob's bottom half is covered and only the part of the knob we will need to cast will be visible. (And be sure to place a little clay in the hole you drilled aswell.)
- (Click here for a PIC of what I mean.)
- Apply a light coat of mold release or petroleum jelly over the exposed part of the knob.
- Now mix up a batch of Silicone, and pour it into the dish.
- Once the Silicone has set, split the silicone cast from the knob. (The silicone is your negative cast.)
- Mix up an appropriate batch of dental acrylic and add a type of white oil-based pigment into the mix. (this will give it the white look of an eye.)
- So you won't destroy the negative silicane cast, gently pry the negative from our positive dental acrylic cast.
- Since we bored a hole in the knob there will be a hole in our acrylic positive.
- Mix up a smaller plaster batch of dental acrylic and add an apropriate amount of pigment (the color for the iris), to the mix.
- Carefully pour the dental acrylic into the hole.
- Using water based acrylic colors, paint the eye and iris as desired.
- After every layer of paint add a layer of Minute Stain (a clear resin).
- Apply one drop of water that will act as the shiny lens of the eye.
- Apply the last coat of Minute Stain quickly over the drop of water, to trap it.
- place the eyes in a pressure cooker filled with tap water and set to about 25lbs.
- Once it's done takeit out and repeat the process for the second one!

Prototypes

Sculpting

This new animatronic project has me started on all sorts of things. Sculpting for example. For this project, I needed a perfect clay scupture of what I wanted the finished puppet to look like. The skin features and textures would be taked exactly from this sculpture. I used plastina clay for this so that it wouldn't dry out. The finished sculpture looked pretty good, a picture is forthcoming.

Mold Making

I have made numerous molds for my prosthetic makeup designs. I have made several nose molds, some ear molds, wrinkle stamps, cheek, lip, and chin molds. Recently, I casted a mold of the clay sculpture that I mentioned above out of Ultracal 30 plaster. I will be adding a picture of that mold soon.

Life Casting

For my makeup and puppetry experiments, I had my partner in crime, Pat, help me make a life cast of myself. Yes, I covered my head with alginate, and made a plaster mold of it. Over the years, that mold has proven to be such a useful tool for me! The experience with making the molds has also given me valuable experience when dealing with my new puppetry molds.

Over the summer of 1997, I was fortunete to have another friend of mine make an entire head cast of my head out of Ultracal 30. I plan on using this for many future foam latex makeup projects.

Foam Latex

Recently, I have been able to finally get Foam Latex to work. I used a four part GM foam that I ordered from the Special Effects Supply. (A link is on my main page.) Actually, the results were wonderful! Click here to go to my Animatronics page to see the foam skin for my puppet.

Mock Ups

I recently have been experimenting with several small mock up models for this animatronic puppet project.

These eyes, for example, were made to help me understand just how the eyebrow mechanism would work in the puppet

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Back to my Online Portfolio. 

Prosthetics

Prosthesis (definition): the replacing of missing parts of the body with artificial substitutes.

In the world of video and movie production the term 'prosthetics' is used to mean the application of body make-up to resemble wounds, growths, scar tissue, surgical operations and so on. It has become a specialist subject and its practitioners are artists in their own right.

Generally this work is the province of the make-up experts, but occasionally special effects and make-up need to co-operate.

Body attachments

Science fiction and horror movies often demand that human beings are shown with body deformations and unnatural additions. Characters with two heads, knotted fingers or eyes in the middle of their foreheads are almost commonplace.

Where items have to be attached to human skin much depends on the weight, the size and the use to which the item must be put.

Small devices can be affixed with gum or surgical adhesive tape, the joins being feathered with make-up or morticians' wax. Larger ones will need integral supports.

A false arm moulded in latex from a plaster cast taken from the performer's own limb can, where mutilation is required, be shown in close-up. In certain circumstances it can be fitted over the real arm.

Surgical gloves are often used as a basis on which to build claws or deformed hands, but where only a small local abnormality is required it is possible to use just a cut-off glove finger.

For half-human, half-robot characters all sorts of mechanical devices may be attached to the human body. If the edges are disguised with liquid latex and paper tissues they can be made to blend into the flesh without detection.

Dried latex can be removed without difficulty, but body hair should be shaved before application. The combination of latex and paper tissues may be utilised to cover wires (low voltage only, of course) and control cables. Faced with the problem of making a false eye move in the middle of an actor's forehead some sort of control line would need to be hidden under a false skin.

Directors should always consider cutting away to a reproduction of the original item. A latex cast of the performer's limbs or torso will look real enough – and suffer no pain. An example might be a control panel stuck to an actor's chest which in close-up could be smashed inwards with a hammer.

PROSTHETICS

Burns, wounds and physical injuries may be simulated by the application of various make-up materials. Paper tissues, latex and acrylic paints are invariably used to form a base over which conventional make-up is applied as a finishing or blending coat.

Supports for 'embedded' weapons can be hidden under a coating of flesh coloured latex.

These rubber models are being used to test simulated accident make-up.

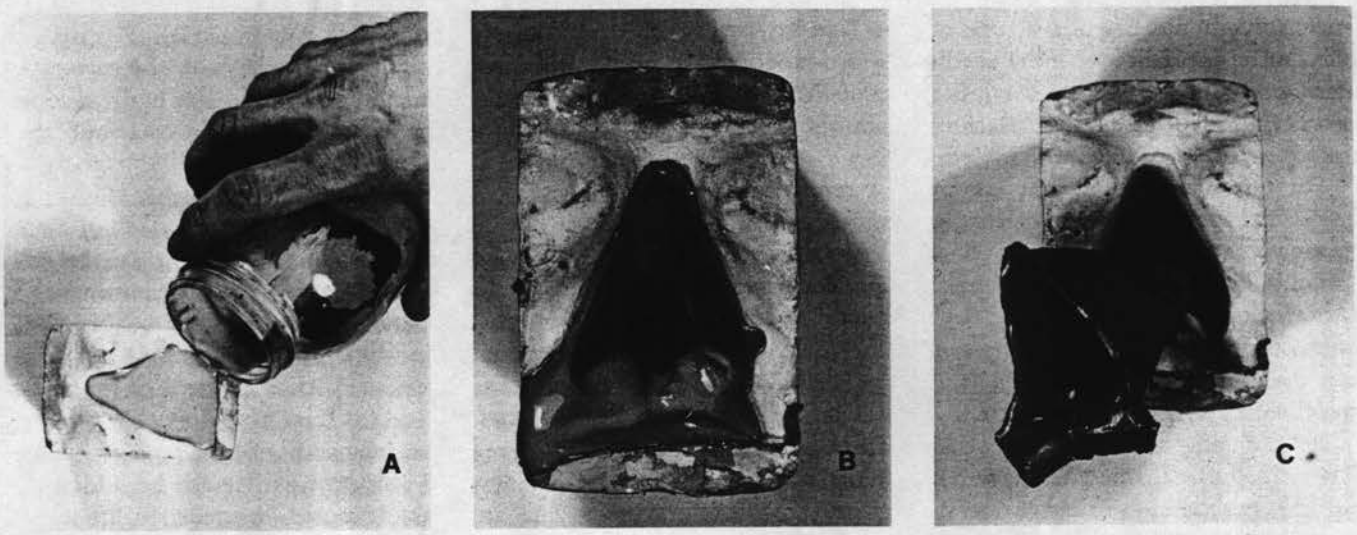


FIGURE 14.2 *Slush casting. (A) A nose mold is filled with casting latex and allowed to set until the buildup is about 1/16 to 1/8 inch. (B) The latex is poured out of the mold and the surface of the latex dried with a hand-held hair dryer. Unless oven cured in a low heat for about 1 hour, the mold should be left to air cure for about 8 hours after the latex has been thoroughly dried. (C) The nose is then removed and trimmed for use. Clown noses are usually made by this method as their edges do not need to be thin for blending into the skin. As with all slush- or paint-in-type molds, to reuse them after they are dry (especially after oven curing), they should be rinsed in clean water before use. This restores some of the moisture in the mold and prevents the latex from adhering strongly to the plaster when the appliance is removed. Otherwise, no separating medium is required for latex-to-gypsum castings.*

pending upon the thickness of the desired appliance (Figure 14.2). The excess latex is then poured back in the container and the mold turned upside down to drain. It can be force dried with a hand-held hair dryer, set under a large hair dryer, or placed in a low-heat oven. Drying time varies with the thickness of the prosthesis, but separation from the mold is relatively simple due to shrinkage of the latex. It should be noted that the appliance will have rather heavy edges and is unsuitable for blending into the face during application.

A slush cast nose is generally made for clowns as they will last longer than the delicate paint-in or foamed pieces. Full heads often found in joke and costume shops are made in this manner as well as full or partial appliances made for extras in a production where special make-ups are required but do not have to have any facial movement.

Paint-in or Brush Application Molding

This method consists of painting casting latex into the mold in successive overlapping coats with the thinnest being closest to the edge of the prosthesis. While a slush molded piece has a heavy ungraduated edge, the brush application method will allow the blending edge to be carefully controlled. This is quite necessary because a casting latex edge cannot be dissolved into the skin area as can many of the plastic types. Another advantage of a painted-in piece is it can be built up more heavily where it is necessary. For example, the alae and the bridge of the nose will require extra coats to produce an appliance that will hold the proper shape.

Sometimes workers add small pieces of paper towelling in to strengthen a piece. The towelling should always be torn into shape rather than cleanly cut to produce more graduated edges. It is then placed where desired with a brush and additional casting latex coated over the paper to make it a part of the prosthesis.

Medium-sized Chinese bristle brushes are used for this work by many technicians due to their size, configuration, and cost. Always work up a good lather of soapsuds on a cake of Ivory Soap with the brush and wipe it lightly before putting it into the casting latex. This procedure prevents the latex from solidifying or building up on the bristles of the brush and facilitates its cleaning in cold running water after use. It is a good practice to pour some casting latex in a 16-ounce wide mouth jar for painting use. The brush should always be left *in* the latex when not in use between coats so that it will not dry out. Leaving the latex-covered brush on a counter top for just a few minutes can ruin it for further use. Sometimes a coated brush can be salvaged by soaking it in RCMA Studio Brush Cleaner overnight.

Some appliances require special attention and painting—for example, Oriental eyelids where the lid area must be painted heavily enough to hold the proper shape while the upper portion that is attached to the skin must blend off in a thin coat. It is a good idea to have a series of eyelid molds (see Figure 13.13) and to paint up a sample of each for try-ons when a number of them are required. Then the eyelids can be individually fitted and the area to be painted in casting latex noted (as eyes tend to be different, some lids may

How to Make Nice-Looking Fangs for Next to Nothing

I've used the following method many times in the past with excellent results. It's dirt cheap, and with a very little experimentation you can make some quite realistic-looking fangs that are comfortable to wear.

Materials. You'll need to acquire some "friendly plastic." I got mine at a local costume shop last year. It cost about a dollar fifty per pack, and one small packet contained enough plastic for several sets of fangs. Friendly plastic is available at craft stores for (I think) even less than that. The stuff I bought was in the form of small pellets, about 3mm in diameter. I think craft stores usually sell it in small sheets about the size of a business card, but it's the same stuff. Make sure to get white unless you want some really weird-looking fangs, although I've seen it in glow-in-the-dark as well, which might be interesting. It may or may not be sold under a different name outside of the U.S.; if anyone can **provide me with information** one way or the other I'll include it here.

Once you have your plastic, you'll need to shape it into fangs. Friendly plastic melts quite easily in boiling water. Put a little chunk of plastic into a small bowl or cup and pour in enough hot water to melt it. The plastic becomes clear as it softens, so you'll be able to see when it's pliable. Take the plastic out with a spoon, divide it in half, and shape half of it into a teardrop shape, as large or small as you want the fang to be. Press the blunt end of the teardrop against your canine tooth, fitting the plastic over your tooth until it stays. You have a couple of minutes before it cools and hardens again. Shape the fang until it looks the way you want it to. Try biting down, very gently so as not to distort the plastic too much, to make sure the fang will fit with your teeth closed. Repeat for the other side.

It might take a couple of tries to get the fangs just right. The nice part is that friendly plastic can be re-melted any number of times, so it's easy enough to start over if you don't like the results. You may have to add more hot water to keep the rest of the plastic soft if it cools too much while you're working.

I've been told that you can stain the plastic a more natural tooth color by soaking it in tea -- not too hot, or you'll melt your fangs back down -- but I've never tried it myself, so can't say how well it works. The original white has always looked fine to me.

My fangs have always turned out so that they stay in just fine just by adhering to my teeth. If you've got anything really big or fancy in mind, or your teeth are shaped so that they won't stay in, denture adhesive should work.

Home

Carving a Foam Head

Introduction

I took no pictures while constructing my first costume, Oncilla, and resolved to take lots while making the next one. So I ended up with a complete set of pictures of Jenna's head, from block of foam to furred head. The photos were taken each night when I was done working for the evening. This is just one of many ways to make a carved foam, mascot style head and is neither the One True Way[tm] of carving, nor a way that will work for everyone. The information provided on this page is merely a recap of my experiences. Use any technique provided here-in at your own risk.

Information about other construction techniques I've written up is available here.

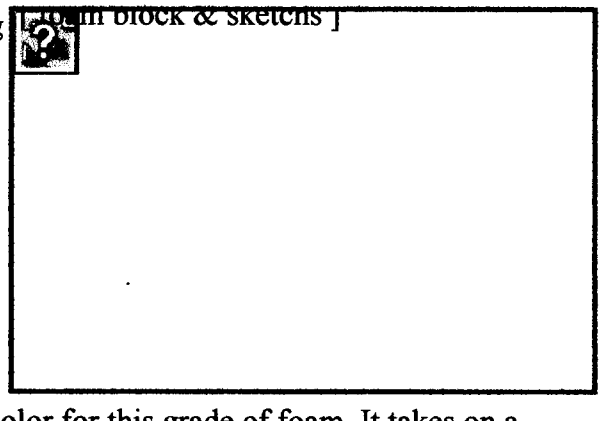
Materials I Use

- upholstery foam bolster
- spray on rubber cement - e.g. Scotch's *Super77* (for attaching foam to foam)
- black marking pens - e.g. the fat tipped Sharpie markers
- various cutting implements (see below)
- hot glue (for attaching fur to foam)
- fur

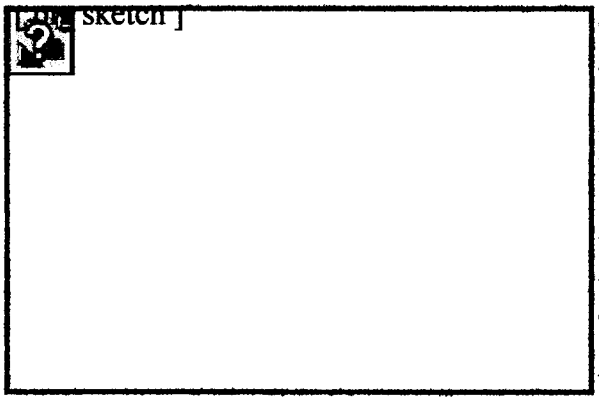
Prior to Carving

This is the one thing I forgot to photograph, the foam bolster before I turned it into a block of foam. The bolster was about 4 feet long and trapezoidal. Cut the bolster in half and rubber cement the angled faces together to form a rectagular block. Place the finished block prominently in your living room where it'll make you feel guilty about the fact you haven't started carving it yet.

I do lots of sketching of head ideas, trying to come up with a profile, front and 3/4 view. Though you can't see it in the picture, all sketches are done around a sketch of a human head, with lines extended out for where my eyes and mouth will end up. This ensures that the head, once built should more or less allow me to see and breath.

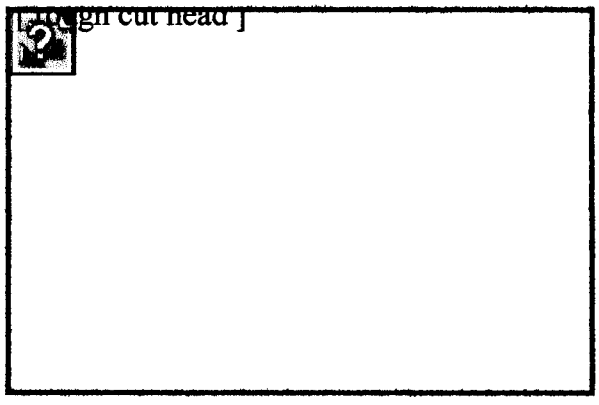


The picture also shows the two halves of the foam bolster. The blue is the normal color for this grade of foam. It takes on a greenish cast as it oxidizes. The side facing forward became the bottom of the head.



Once I've got a workable sketch, I scan it and print it out, large enough to cover the side of the foam block. Note: this usually means having to posterize the printout. The sketch shown here was printed on 4 separate 8.5"x11" sheets of paper, which were then taped together. I cut away the excess white paper and traced the outline onto the foam with a Sharpie. While the sketch has ears, I didn't trace them, because I planned to attach the ears after the fact to make it easier to carve the main part of the head.

Carving



Cut away the excess foam, to give a rough head shaped blank. For this sort of cutting, I used an electric carving knife to quickly remove the large chunks of foam. The rounded rectangle is the area where my head will go inside the block. The perpendicular line extending from the rect is my intended line of sight.

Ok, here's where the second picture I forgot to take belongs. I cut the head hole at this point. The hole is oval shaped and centered around the midline of the foam. The main part of the head hole was cut out (at the angle shown in the picture) with a 9" carving knife. The top of the hole was rounded to match my head by tearing out bits of foam by hand.

From this point, the hard part starts: carving the features.

For carving this head I used a variety of tools: electric carving knife, 9" carving knife, Exacto knife, 2 different styles of Fiskars scissors, razor blades and tearing with my bare fingers. I kept all the cutting tools available all the time, so if one wasn't giving me the look I wanted I could switch.

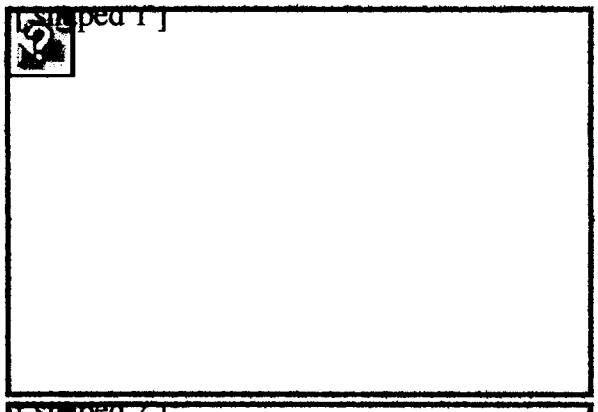
Mostly, the carving process is a question of refining features further and further until the head looks like what you want. I know that's not the most helpful of statement, but I'm not really sure how and why I make the choices to cut where I do.

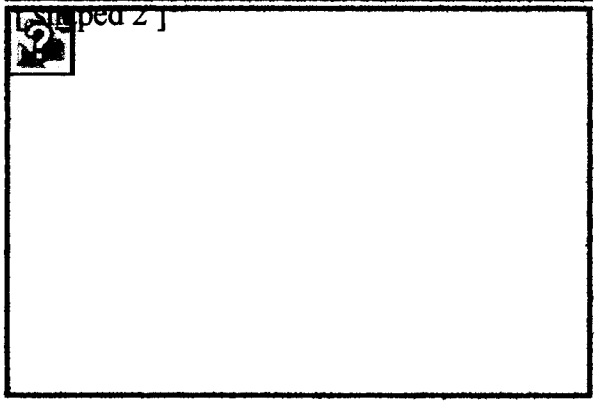
Things that have helped me:

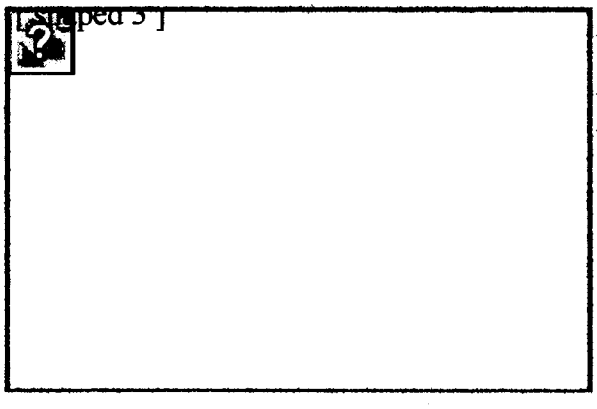
- Keep drawing in the center line, and use that line to check symmetry between the two sides of the head. You can see it below.

- On spare foam, practice how the knife/scissors cut. All sorts of different results can be achieved using the tips of scissors vs. the normal cutting edge, etc. Also, it will help you find a comfortable technique that won't tire your hand too much.
- Remember, you can glue bits of foam back onto the head! here, you can see where I extended her upper muzzle. And here, you can see where I attached more foam for her eyebrows and (just barely), where I altered the angle of her lower jaw.
- Test pin foam to check results before rubber cementing. The angled bits of foam on Jenna's left cheek here were a check on how her cheek ruffs might look. The paper eyes I was using to test eye placement were also held on with straight pins.

The following sequence shows many nights of carving and shaping.

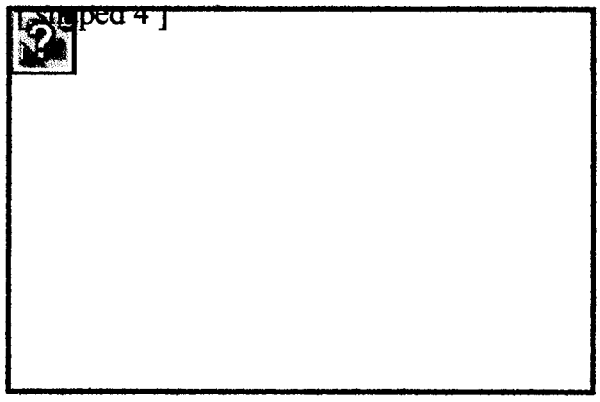






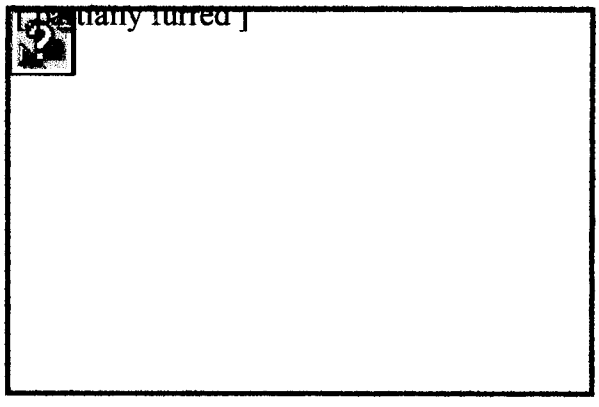
About this point, the head looked 'doggie' enough to start placing paper markers for the eyes. It was also close enough to want to carve the ears and begin placing them as well. The ears were carved from the excess foam cut off the first night I was carving.

Except for the angular cheek ruffs, which I scrapped, this last picture is the final carving of the head. The ears are only pinned on at this point, but they are in their final placement. The eyes continued to move around a bit as I was furring the head.



Furring the Head

The fur will add extra width to the head. Before starting to glue fur to foam, try draping pieces of fur across the head/muzzle/ears to see if it will be too bulky when the fur is attached. If so, trim more foam.



Jenna's ears were furred separately, before I attached them to her head. Once furred, I attached them to the head using hot glue, then furred the top of her head around the ears.

On the head itself, I started with the small areas (e.g. eye brows and cheeks) and working to the larger ones. The hot glue bonds the two together quite tightly. It's hard to remove the fur if you make a mistake in placement. Razor blades work well for carefully removing mistakes.

Be aware of the direction the fur lies when you are placing two pieces side to side. Placed right, the fur should hide any seams. This means you can use smaller pieces of fur to better mold to curves and still not have any seams showing.

Finishing

Jenna didn't have many 'extras' to handle once the fur was on. The inside of her mouth is covered with pink felts. Her eyes are made from cheap plastic bowls, which were painted with Testor's model paint. Her nose is carved foam covered with black felt.

Back to Onci's Fursuit page.

This page was last updated in *September 1998.*

STUDY NOTES - Prosthetic Techniques. Simon Tytherleigh.

MATERIALS. Try to understand your materials; it is the secret to success. Always experiment with any new stuff.

1. PLASTER. The most basic ingredient, and the cheapest. Note the different types, plaster of paris is soft, dental stone (e.g.Crystacal D or R) hard. Most plaster moulds must be reinforced with some scrim or sacking or even fibres such as horse hair.
2.CLAY. A smooth-bodied clay is essential. I find grey to be the best colour. Some people use 'Plastiline'(n.b. not Plasticene) for sculpting. This has the advantage of not drying out, but will not blend or smooth out in the same way as clay. Always keep clay wet, don't leave bags open to the air. Generally the mistake made by students is to sculpt with clay that is too dry.
3. ALGINATE. Used for taking accurate impressions of body parts. Setting time 2 to 5 mins, can be accelerated with warm water. Must be backed up with plaster bandage or similar, except when casting ears, because it is very floppy and structurally weak.
4. GYPSONA. Plaster bandage. Soak briefly in water, wring out, and smooth over alginate. Can also be wound around cracked plaster moulds to prolong active life.
5. SILICON RUBBER. Very expensive room-temperature vulcanising rubber compound, for making flexible moulds. Must be used on large gelatine moulds, can be used on small moulds to give superior 'bite' to the mould halves.
6. GELATINE. Powdered calves' hoof used for making gelly. Available in 300 grade technical gelatine. Must be poured into hot moulds and allowed to cool to produce rubbery compound. Very water-sensitive. Mixed with glycerol and sorbitol for mould gelly, with glycerol and water for direct-applied gelly.
7. FOAM LATEX. 4 or 5 part latex compound which will beat into a foam, then be poured into a cold mould, gel and be cooked in the oven to produce foam prosthetic pieces. If you are lucky. Can be unpredictable, always expensive. Must be used for very large pieces where weight can be a problem.

BASIC CASTING TECHNIQUE.
It is essential to ensure that your actor is comfortable at all times, and does not end up with gunge on his clothes. They will only co-operate if you treat them with care.
After applying a bald cap, vaseline any exposed hair, eyebrows, lashes and facial hair. Mix alginate by adding water to the alginate, to reach a thick custard consistency. Start applying at the top, allowing it to flow down over the features. Make sure that you press it gently in under the eyebrows and at the corners of the nose. Keep the airway clear at all times. The actor should sniff out if there is a blockage. It is a good idea to allow an airway through the mouth. The chin area should be given attention, so that a bubble does not form under the chin.
When the alginate has set, apply plaster bandage over the alginate. Dip it in warm water and smooth out the holes in the bandage. About four thicknesses are necessary for a good cast. Small strips should be used around the mouth and nose. Remove the cast by gently easing it off the face, having asked the actor to move his face muscles to loosen the alginate. Clean up actor, fill nostrils of cast with really wet clay, use hair setting clips to hold up sides if necessary, and position it gently in a bed of soft towels, packing material etc. (to ensure the nose does not get squashed.) Fill with dental stone (brush or blow the first layer) and reinforce with scrim. Remove bandage and alginate carefully when set.
Use the alginate/gypsona technique for most body parts without under cuts, use alginate alone for ears (in a little tub), hands, feet etc. A full head cast is achieved as follows: The baldie must be fixed all round, and the ears stuffed with cotton wool. The actor must be calm and happy with the process. Alginate is applied over the entire head in a single operation, thickly over the ears, pay the usual attention to airway and details. Then build a temporary gypsona wall (good side facing back) from ear to ear, and down across the shoulders. Vaseline thoroughly, then apply gypsona to the back of the head up to the wall.

Leave the area around the ears clear. Remove the wall and discard, then apply the gypsona bandage to the front, having first vaselined the rear section thoroughly. Remove by taking off the rear section, then cut up the middle of theback of the alginate with a BLUNT knife, slide hands around to free the ears and remove as before. Join up the two halves with more gypsona bandage, and fill with dental stone.

Basic MOULD-MAKING TECHNIQUE.

Plate moulds are among the most useful to have available. All other types of moulds can be considered as a complication of this flat technique. Make a flat plate of plaster reinforced with scrim about ½" thick with a smooth top. This is often done in a plastic 'ice-cream type' box, but walls of damp proof course plastic or lead etc can be made.
Cut keys into the sides of the plate, off centre so the mould can only go together one way round. Make the keys big for strength.
Sculpt using water-clay after sealing the plaster with shellac and vaseline. If time does not permit, use vaseline only. Clay put onto bare plaster will lose all its water and shrivel up.
Sculpt your piece, leaving plenty of room all round for the edge of the mould. Blend away the edges with a soft sponge, a brush etc etc. Leave a good ¼" all round the piece of bare plaster. Make the walls around this, cover all the rest of the plate except the keys and the immediate area around the sculpture. This is so that pressure applied to the mould will have the effect of making thin edges to your piece. Apply release agent (Vaseline, Frekote spray) to the mould, making sure every bit of exposed plaster is treated.
Replace the mould in its box or walls, and build the other half of the mould. Slow or lightly brush on the first layer of plaster over the piece, pour all the rest, add scrim, ensure that the mould is deep enough. Remember that larger moulds will need proportionately thicker plaster for adequate strength.
SILICON RUBBER: If using the rubber technique, mix the rubber with a liquid catalyst, and pour into the mould. Bubbles will rise to the top, add some scrim, but not over the sculpture. When the rubber is cured, add a back-up of plaster to form the mould.

Undercuts: Take great care to avoid under cuts in plaster-to-plaster moulds, which can easily lock together and ruin all your work. Try to visualise the direction in which the mould will separate, and check to see if any part of the plaster overhangs this. Do not worry too much about the clay overhanging on e.g. a nose, because this will separate with one of the halves of the mould. If you are in doubt, and the piece is precious, use silicon rubber as above; it is much more tolerant of undercuts.

Mixing plaster: It is very important to mix plaster correctly. Always add the plaster to the water, and remember that the proportions are approx ⅔ plaster, ⅓ water, so use less water than you think you need. Sprinkle in the plaster until it forms a mound, allow it to absorb water, then mix, ideally without trapping air into the mix. The final plaster should be a good double cream consistency. It is not necessary to agitate the plaster very much if you mix correctly. And do NOT put wet hands or implements into the dry plaster sack; this is the surest way to get lumps in your plaster.

Separation: If you have left good walls around the piece, a couple of large screwdrivers or chisels will be enough to separate the mould. Clean off both sides of any traces of clay, dry them out, coat with shellac if necessary, then proceed with pouring gelatine etc.

MOULD-MAKING USING GELATINE.

Here is the Mould Gelly recipe. NEVER use it directly onto anyone's skin, it will cause burns.
100g fine powder gelatine; 200g liquid sorbitol; 200g glycerine; ½ tbsp. Zinc Oxide powder; xxxx scraped pancake colour etc.

Mix the liquid sugars with the gelatine, then heat moderately until the mixture has clarified (although it will still contain many bubbles). Add Zinc Oxide and pancake, having previously mixed them with a little glycerine. Continue to add colour until you are happy with the shade.
The mix is ideally left for some time for the bubbles to rise and disperse. It can also be kept (cold) in a plastic bag or container almost indefinitely.

Variations: Less gelatine makes a softer, and weaker compound; more gelatine makes a harder and tougher one. No Zinc Oxide makes a clear gelly for blisters etc. Other colours can be put into the mix. Chppped crepe hair adds a vein texture.

Pouring: Pour the hot mixture into a hot mould (but not too hot!), make sure the piece is well-covered with no air bubbles, and close. Apply pressure evenly, i.e. do not press hard then release, because air will be sucked back into the mould. I prefer to use a stage weight or similar and leave the average mould for two hours until cold. Do not try to open a warm mould as the gelly will be a sticky mess inside.

Opening: Separate the mould gently, using powder to stop the edges rolling over, and a modelling tool to lift the piece. Care taken here will result in the best possible piece. When the piece is free, pull off the excess edges around the piece - it is tempting to leave them on just because you have made them beautifully thin, but the best edges for application are close to the piece itself.

Troubleshooting: If the edges are really thick, there are only four possible causes: 1. the mould does not close properly. Check it against the light for any trapped pieces of plaster etc. 2. the mould was too cool when the gelly was poured. Adjust. 3. the gelly was too cool. Ditto. 4. Not enough pressure was applied during the cooling period. Add more weight. (With a rubber mould it is possible to squeeze the mould so tightly that the piece itslef becomes smaller. This is going too far!)

APPLICATION OF GELLY PIECES.

Place the piece in postion on the skin. Powder all round to give the outline. Apply Dow Corning 355 Adhesive to both sides, i.e. the skin and the piece. This glue only sticks to itself when it is dry. More coats of the glue will produce a stronger bond. Apply the piece taking great care to position it correctly, there are no second goes. Press well into the skin with a powder puff. Blend the edges using a little witch hazel on a cotton bud. Use the dry end to press firmly and roll on the edge. Do not expect to melt great doorstops away, and do not be tempted to use too much witch hazel. When the piece is dry, apply RCMA Matte Plastic Sealer up to the edge of the piece, but not on the skin. If on a sensitive area, apply this sealer before putting the piece on, but seal only to within 1/8th of the edges.
After sealing the piece is ready to be made up using ordinary make-up. Try not to cover the gelly with a thick layer - this will only draw attention to the edges; apply little dots of colour to confuse the eye. If applying a cut, put colour into the cut early, because the bright colour will draw the eye to it, and will distract attention from the edge.

Troubleshooting: The Dow Corning can be thinned using 1:1:1 Trichlorotrifluoroethane, or Tipp-ex thinner. Unthinned it can be very stringy. Rolled-over edges can't really be rescued, they have to be removed. If you put too much colour on, you can start again by wiping over with Serman's Proclean Remover. Practice is the key. For edges which will be a major problem, consider making the pieces big enough so that the edge disappears round the back of e.g. the arm.

Removal: Remove gently using Sherman's ProClean Remover. Any remains of gelly can be washed off with soap and water.

DIRECT-APPLICATION GELLY.

This gelly mix is for making blood which won't run, skin colour material, etc etc. to be applied directly to the skin. The basic recipe:

Equal volumes of gelatine powder and glycerine ; water; colour.

Mix the gelatine and glycerine together, and heat gently while adding a small quantity of water. Note that quite a lot of water is needed, but it is easier to continue to add water than to add gelatine to the mix. Clarify as before, then add colour. Don't add colour before the mix has clarified, or you won't be able to see when it has!

Test this mix for temperature on the table first, then add a little more water, then test again, and venture carefully to putting a bit on yourself. This way you will ensure that you don't burn your actors. Continue to add water until you are happy with the mix. It should be warm enough to be liquid when it goes on, thick enough to set quickly and stay put, but cool enough not to harm your actor.

Colouring: This can be coloured like the Mould Gelly, to give a flesh effect (e.g. for varicose veins, monster masks, bumps etc.) or as blood for a blood that stays put and will not come off on clothes, or as a burns effect using just a little colour. 101 uses.

Application is simplicity itself. For a really firm hold, spirit gum can be applied to the skin previously, and pinged-off gelly can be re-stuck with spirit gum. Otherwise just apply with sponge, brush etc. Dirt will [illegible] and stick conveniently, as will glass, and the whole mix will wash off with soap and hot water. Practice is the secret to getting good effects with the material.

FOAM LATEX.

Foam latex is used in similar moulds to gelly, but is always poured into cold moulds, then cooked in the oven until vulcanised (2 to 4 hours). Mixing must be done in fairly exact proportions according to the maker's instructions, and the beating must be timed for good results. The most important element to measure is the gelling agent, which is best added using a syringe. I generally expect my first mix of the day not to work out successfully, and I then adjust the proportions accordingly. So, if the mix gells in the bowl because it is hot today, reduce the quantity of gelling agent.
Many moulds can be used with foam quite successfully without drilling holes or using injection techniques, but multiple section moulds, and moulds where air gets trapped need special treatment. Only trying it will reveal the answer. It is fair to say that it is easier to make costly mistakes with foam latex than with gelly. These notes cannot cover

the details of the necessary techniques, and I refer you to Lee Baygan's book 'Three Dimensional Make-up' which contains much of value on the subject.

OTHER MATERIALS.

Liquid latex or Latex milk or Copydex. Liquid latex is a versatile material that can be painted onto surfaces, into moulds etc to form solid latex pieces. Noses in this can be very successful, as they are very light, but also easy to apply. The latex must be built up in thin layers and dried thoroughly between layers. Powder when removing from the mould. Apply using Dow Corning, or spirit gum or surgical adhesive, seal with prosaide stippled over the surface, then use rubber mask grease make-ups or ordinary make-ups with some oil added. Reinforcement for mask-making can be given by adding sections of old tights to the back of the piece.

Plastic. Cap plastic or PVA can be painted into moulds to achieve small pieces. Particularly good for thin skin effects. Can be melted again with acetone. These pieces have atendency to shrink and harden over time and I find they are of limited use.

Wax should not be entirely dismissed, although it will not last long under lights. Great for a close-up bump, which can be the hardest thing of all to do. Best applied only a minute before needed, and used for a short time only on a non-mobile part of the body. I know someone who was a wow at parties with his pointy ears from wax!

These notes are designed just to help jog your memory over what we covered, not to be a comprehensive guide. There is bound to be stuff that I have omitted but there is no substitute for practice and learning from mistakes is the best way to improve.

Addresses of suppliers:

Alec Tiranti Ltd., 70 High Street, Theale, Berks. (0734) 302775
Sculptor's suppliers with a comprhensive catalogue. You could get practically all you need from here. Their ranges of tools are very good. Mail order.

Boots the Chemist, your High Street.
Suppliers of Dow Corning, Zinc Oxide etc. Must be ordered.

Mitastyle, 24 Powis Terrace, London W11 (071) 221 8289
Make-up etc. Now stock the gelatine powder best for making.

Glynn McKay, Unit 6, Granary Building, Hope Sufferance Wharf, St Mary Church St, Rotherhithe, London. 071-231 0799
Supplier of foam kits, blood, various potions.

Philip Rowe, 4 Park Avenue, Castle Cary, Somerset BA7 7HE (0963) 50830
Supplier of powder blood colours, false eyes and stuff for Casualties Union.

Further reading: Apart from Baygan (above), Kehoe's make-up book has a good section on prosthetics, Tom Savini's "Grande Illusions" is a gory read, and there are a few magazines for effects and horror fans: Fangoria is what its name suggests, but Cinefex is a good mag, with often excellent pictures of film effects, some of which may be prosthetic.

APPLICATION OF GELATINE PIECES - some hints and tips

You will need:

Dow Corning 355 adhesive (Boots are the cheapest stockist)
Thinner for the above (Tipp-Ex thinner can be used)
witch hazel
KCMA Matte Plastic Sealer
Dental tool or small spatula (for lifting edges)
Translucent powder (KCMA No-Color Powder is ideal but not essential)
Sherman's Pro-Clean remover.

1. Prepare the piece you will use by removing any unwanted edge material if the edges are rather long. Give the back of the piece a coat of thinned Dow Corning all over except for 1/8" to 1/4" around the edges to avoid trapping the edges. Allow this to dry, powder lightly if tacky. (The greater number of coats of glue you put on the piece, the better it will stick. 2 is good, 4 is limpet-like) On the outside of the piece, you can brush on a coat of Matte Plastic Sealer, essential if the piece is going on the face because the sealer contains acetone. If the sealer is not done at this stage it will need to be done when the piece is on. Again, avoid coating up to the edges or you will not be able to blend the edges during application.
(I like to do all the above before the actor has arrived, it cuts down the time he is in the chair.)

2. Before the application, get the position exactly right, then powder generously around the outline. When the piece is removed, you will be able to see precisely where to put the glue and where to reposition the piece itself. Put a fresh coat of glue on the piece, and one coat on the skin. Allow to dry. (This is a contact adhesive, and only works when dry.)

3. When positioning the piece, take great care because you only get one go to get it right. Once it is stuck there is no shifting it around. If the piece is complicated or floppy, so there is a risk of it sticking prematurely in the wrong place, only coat a small central area at stage 2, then glue this, lift up the side of the piece to glue the next area, and so on. But remember to allow the glue a few moments drying time...

4. Now your piece should be stuck all over quite firmly. Press it on with a dry powder puff. The edges should be lifted and glued a little at a time all round the piece. When they are done, press them well with the puff.

5. Blend away the edges with a tiny amount of witch hazel on a cotton bud. I like to use the damp end just to soften the edge, and the dry end to press well in. Do not make the mistake of thinking that more witch hazel will get rid of a problem edge; it will just make it mushy. If the glue has not covered every corner under the edges, this can make the edge more visible, and witch hazel may be the only answer. Do not worry if the piece looks floury at this stage; the sealer sorts this out. The best edge is the perfectly glued one that needs very little blending.

6. Apply the Matte plastic Sealer, all over if not previously done, but certainly over the edges. Do not cover the skin, as it tends to

make a series of small wrinkles. When the sealer is dry you are ready to apply make-up.

7. It should be remembered that water should not be allowed to come in contact with the piece, so a dry brush or sponge is best. I also feel that these pieces work best when they have very little make-up on; they can show their lovely translucence, which is the whole point of using gelatine, and what makes it superior in colouring to rubber. It is also not possible to blend colours on gelatine, without using Vaseline or similar to help them flow.

My own preference for colouring a piece is to emphasise the skin folds with a brush, then to use a dry sponge to add a little colour to the texture of the piece, e.g. D32 Dermacolour. Often it is a case of gradually getting the piece to come closer to the skin colour and vice versa. Because the application of gelly pieces is so much quicker than foam, you do tend to have more time to spare on getting the make-up right. In any event, do not put massive amounts of make-up on the piece, use highlights and lowlights and detail to achieve the effect.

On set the pieces work best in sympathetic lighting. The sort of lighting that is going to show wig-lace is certainly going to show the piece, and the lighting designer must give it the gentle bounced light treatment, or we are lost before we have started.

Do practise putting on the pieces. I usually supply plenty of spares and the nearly- perfect ones to have a good go. They really do work!

Perhaps my best tip: Thin the Dow Corning glue to about 50%. It makes it much easier to use, and the bottle gets less gunged-up. It also goes further..!

Simon Tytherleigh
April 1993

Facial Facilities Ltd.

FX CREW INFO

P.O. BOX 123, Hounslow, Middlesex.

Issue 2 - July 1993

PROSTHETIC GELATINE

This month sees the launch of Facial Facilities Ltd. own brand of prosthetic gelatine.Made to an exclusive formula our gelatine is ideal for most prosthetic applications. What's more,it contains a special additive that helps prevent it from sweating off or becoming soft - even under the studio lights.

MOULDS FOR PROSTHETIC GELATINE

Moulds are very similar to those for foam latex work.Normally, a two part positive and negative mould will be required,although for small,flat castings such as scars the prosthetic gelatine can be cast into single negative plate moulds.Moulds can be made from the usual foam latex casting plasters (CRYSTACAL R or CRYSTACAST) but also from SUPERFINE PLASTER for high detail work.A mould release like petroleum jelly should be used.If you require the moulds for foam latex casting afterwards,use Woodbridge Productions SILICONE RELEASE or RELEASE LUBRICANT instead.

WORKING WITH PROSTHETIC GELATINE

Simply melt the strips of prosthetic gelatine in a DOUBLE SKINNED BOILER or over a water bath (you can also use a microwave to melt the gelatine but make sure you don't overheat it and cause it to bubble).Stir the gelatine to ensure it is thoroughly melted.Pour the gelatine into your moulds and allow the product to cool.When totally cool,strip the prosthetic from the mould as you would foam latex.

The gelatine may be coloured using food colouring or face powder.It is supplied in translucent natural (tan) colour.

HEAT PROOF GLOVES should be worn when handling gelatine. Never apply molten prosthetic gelatine directly to the skin. [Items in CAPITALS denote products available from Facial Facilities Ltd.]

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NORMAL PRICE £15.00 FOR 300 GRAMS
(plus £2.55 P&P)

* OFFER PRICE £7.50 POST FREE *

Please rush me a pack of 300 grams Facial Facilities Ltd. Prosthetic Gelatine.
I enclose a cheque/postal order made payable to Facial Facilties Ltd. for £7.50 for my trial sample.

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This offer is exclusive to FX Crew Members registered with Facial Facilities Ltd. during and up to the expiry date of this offer.
This sample offer under our usual Terms & Conditions of Sale as detailed in our catalogue.A copy of which is available on request.
Please allow up to 14 days for delivery.
Offer expires Monday 30th August 1993.

When completed,this form accompanied with payment should be sent to:

Facial Facilities Ltd
P.O.Box 123
Hounslow
Middlesex TW4 7EX

Please photocopy this form should you wish to retain a record of posting.
A receipted invoice is sent with the goods.

Facial Facilities Ltd.

FX CREW

INFO

P.O. BOX 123, Hounslow, Middlesex.

Issue 5 - January 1994

JOHN WOODBRIDGE - EXPERT FOAMER

Facial Facilities caught up with John Woodbridge late last year just after he returned from a highly successful trip to Sydney, Australia, promoting his foam latex systems. Although still only 26, John is already firmly established as a leading expert in effects make-up, particularly foam latex work, and his work has taken him to every continent in the world. We were interested in how his career began.

JW I have been around make-up for a long time. I am the third generation of make-up artists in my family, my great uncle, Stuart Freeborn, beginning this trend back in 1936. I been learning about make-up artistry since I was aged nine.

FF How did the foam latex systems come about?

JW Completely by accident! I had developed my own foam systems by studying the brands already on the market and finding ways to improve those to give me softer, more reliable foams. I had no intention or idea of marketing them. A well known brand of prosthetic foam suddenly disappeared from the marketplace leaving many foam latex users without a brand that they could rely on and Dick Smith, whom I had known for some time, asked if I would supply foam to a store in New York to fill the gap in the market. My initial answer was no but the store rang me direct, persuaded me to do so as a stop-gap, just until they found a foam system that was equally good. They never did find one and so I was in the foam latex business! The rest, as they say, is history!

FF You have many additional chemicals - and a two part foam...

JW You must innovate, and spend time on research and development. Some foam systems haven't changed that much since the 1930's when they were developed! That is ridiculous as technology is changing all the time. The two part foolproof natural foam latex is just one example of more modern technology improving on an old idea.

CONTINUED OVER PAGE

coming up...

SEEING EYE TO EYE

* * * *

New eyeball spheres from Facial Facilities Ltd.

ORDER HOTLINE (081) 571-5601

FF The two part foam system is the Duocast.
JW That's right.But there are two grades of Duocast.The SuperAppliance is a very soft foam for prosthetic pieces.It's generally too soft for masks,puppets and props.The SuperMask,as it's name suggests, is more durable and suited for these processes.You can mix the two grades together if you like,to make your own foolproof foam formulations.
FF The foam seems very easy to make.Can you outline the mixing procedure?
JW For the Duocast,simply put a cupful of the latex based Part 1 into a three speed mixer.Whisk the latex at medium or high speed for 4 minutes to whip it to a foam,then turn down the mixer to low speed for another 6 minutes to refine the bubble structure. Then add a spoonful of Part 2,which is a delayed action setting agent,and mix for around one more minute.Then,stop the mixer and fill your moulds.You can use a spatula,an injection gun or simply gloved hands.When full,the moulds should be put in a warm oven at 40°C for 15 minutes and then cooked at 100°C for about three hours.When cooked,the moulds can be opened and the foam stripped and washed in soapy water.When dry,the pieces can be used.
FF What about the four part Professional System?
JW Mixing is similar to the Duocast.The only major difference is that you must weigh out the components instead of measuring in cups and spoons.The advantages with the Professional System is that softness,working properties,curing properties and processing can be infinately varied to produce an amazing array of different foams for different purposes.From ultra-lightweight foams to foam rubber as tough as concrete!
FF Can kitchen mixers and ovens be used to make foam latex?
JW Yes they can.You should careful to ensure that mixers are washed well after mixing foam.If you can use a different bowl to that which you prepare food in,so much the better.Domestic electric ovens are fine,just make sure the temperature is accurate.Kitchen scales are fine for weighing out foam.You really should not have to be that accurate when making foam.A good foam system should be very tolerant of processing errors.If you need to weigh your foam components to the nearest gram - you're either doing it wrong or should change brands!The only thing I wouldn't advise is cooking fibreglass or silicone rubber moulds in a domestic kitchen oven.Plaster moulds are fine.
FF Tell us about your newsletters and technical advisory service.
JW We publish a quarterly newsletter,FOAM NEWS,which is mailed to foam technicians all over the world.It contains up to the minute information about foam latex techniques and other related aspects of make-up and special effects.Our 24 hour international helpline is there to answer questions our clients,or potential clients may have about working with the foam.It's there all day,every day of the year,so people need not worry about working with the products and calling out of office hours or through time zones. We also have a highly successful training video,UNDERSTANDING FOAM LATEX which details many aspects of foam latex work,from making tiny delicate pieces through to large puppets and masks.
FF Where do you see you and your company going in the next few years?
JW I have many exciting plans for both myself and my company.I hope that I shall contiued to travel and train people in make-up effects skills.Too many people are unwilling to part with information.That is a great pity.We need to pass on our skills to next generation of make-up artists.But I just don't know where my work will take

Facial Facilities Ltd.

FX CREW INFO

P.O. BOX 123, Hounslow, Middlesex.

Issue 1 - May 1993

LIFE-SCULPTURES WITH ROMA PLASTILINA

Life-casting is a process familiar to most special effects make-up artists.
The process involves taking an ALGINATE impression,re-inforced with PLASTER BANDAGE,from the face of an actor and casting the impression in PLASTER.
When the plaster lifecast is required for sculpting masks or prosthetics,the rigid plaster impression is ideal.However,when a LATEX or FOAM LATEX head or mask of the actor must be made, it is often difficult or costly to duplicate a negative mould from the rigid plaster lifecast.Either the negative mould must be made from flexible SILICONE RUBBER,or a plaster split mould needs to be created in order that the plaster lifecast can be removed in one piece from the negative mould.
These problems are now a thing of the past with life-sculpting, a fascinating special effects technique.
Instead of casting the alginate life mask with rigid plaster, ROMA PLASTILINA may be gently melted in a DOUBLE SKINNED MELTING POT,and poured into negative alginate shell.The Roma Plastilina may be slushed around the mould (as one would a liquid latex casting) or simply filled right up,and then be allowed to cool.When casting the melted plastiline HEAT PROOF GLOVES and OVERALLS should be worn.Where risk of splashing occurs,FACEMASK and GOGGLES should be worn.When cool,the alginate can be carefully stripped off the plastiline sculpture to reveal the lifecast - exactly as if it had been sculpted in plastiline!Experts like to use Roma No.4 due to it's hardness on setting.Of course,it doesn't just work on face masks.Alginate impressions of hands,feet and other 'difficult to sculpt' areas can be quickly and easily created using this innovative Life-Sculpture technique.
[Items in CAPITALS denote products available from Facial Facilities Ltd.]

coming up...

PROSTHETIC GELATINE

***

TECHNIQUES,CASTING AND HALF PRICE SAMPLE OFFER!

ORDER HOTLINE (081)571-5601

Facial Facilities Ltd.

FX CREW INFO

P.O. BOX 123, Hounslow, Middlesex.

Issue 4 - November 1993

PAINTING PUPPETS & MASKS

One of the most difficult aspects of painting flexible skins, whether they be foam latex, skin rubber, polyureathane or other plastic, is finding a technique or material that will allow the paint to flex and move with the skin rather than crack or peel when dry.
In past times, flexible paints relied on toxic solvents like toluene or hexane, which were used to dissolve often equally hazardous pigments and gums for adhering the paint to the plastic or rubber skin. Nowadays, these toxic products have been replaced with ultra-safe synthetic latex mediums like PROS-AIDE.
Pros-Aide, unlike ordinary latex, dries to a totally clear finish and is used as a powerful prosthetic adhesive for both film and medical puposes
By mixing ARTISTS ACRYLIC PAINTS with Pros-Aide adhesive, a tenacious and flexible paint for puppets and masks can be produced.
Acrylics such as Liquitex or Windsor and Newton are mixed in a 50/50 ratio with the Pros-Aide to produce opaque colours. These may be made more translucent by mixing Pros-Aide with artists Acrylic Gel Medium, a totally clear acrylic used to thicken the paints. This totally clear mixture may be used with the opaque paints to lessen the saturation of colour. The paints can also be thinned with water, but this sometimes results in a weakening of the adhesive properties imparted by the Pros-Aide Adhesive.
Alternatively, when you wish to airbrush a mask or puppet, simply paint a coating of Pros-Aide Adhesive over the skin of the puppet or mask and then airbrush artists acrylics or gouache over the top. If neccessary, the paint may be sealed with a layer of the clear Pros-Aide/Gel Medium.
When all Pros-Aide based paints are dry, they should be powdered with a TRANSLUCENT FACE POWDER.
Items in CAPITALS denote products stocked by Facial Facilities Ltd.

coming up...

FOAM LATEX TECHNIQUES

***

AN INTERVIEW WITH EXPERT FOAMER JOHN WOODBRIDGE

Facial Facilities Ltd.

FX CREW MEMBERSHIP OFFER

P.O. BOX 123, Hounslow, Middlesex.

Buy a pint bottle of Pros-Aide Adhesive and receive a tube of Winsor & Newton Artist's Acrylic Paint (60ml) FREE.

Just tick the box next to the paint colour of your choice and return the form to us by 7th January 1994 and we will rush you your order. (Receipted invoice accompanies goods).

Winsor & Newton Acrylic Paint (60ml) Colour Choices

(Tick one box only)

BURNT SIENNA	☐	RED IRON OXIDE	☐
BURNT UMBER	☐	ULTRAMARINE BLUE	☐
GOLDEN OCHRE	☐	UNBLEACHED TITANIUM	☐
MARS BLACK	☐	YELLOW OCHRE	☐
MARS VIOLET	☐		
NEUTRAL GREY	☐		
OLIVE GREEN	☐		
RAW SIENNA	☐		
RAW UMBER	☐		

PLEASE RUSH ME - a pint bottle of PROS-AIDE ADHESIVE at £33.45 (incl.P&P) and my FREE 60ml tube of Winsor & Newton Artist's Acrylic Paint in the colour of my choice.I enclose a cheque for £33.45 made payable to Facial Facilities Ltd.

* * *

THANKYOU FOR YOUR ORDER

PLEASE FILL IN YOUR FX CREW MEMBER DETAILS BELOW
AND MAIL TO: FACIAL FACILITIES LTD.P.O.Box 123,Hounslow,Middx

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Facial Facilities Ltd.

FX CREW INFO

P.O. BOX 123, Hounslow, Middlesex.

Issue 8 - July 1994

MOULD MAKING TECHNIQUES PART I

At Facial Facilities one of the most common questions we are asked is "How do you make moulds?".Over the next three editions of FX Crew INFO,we will answer that question.

Plaster Moulds

Plaster is the cheapest and easiest material to work with and provides quick,good results when used expertly for most moulding jobs.Very often,the high detail sculpture created for film and tv work requires fine plasters such as SUPERFINE CASTING PLASTER that will pick up alot of detail on the mould surface and provides an excellent mould for LIQUD LATEXX,polyureathane foam,or gelatine castings.Foam latex requires stronger plasters such as CRYSTACAL R or CRYSTACAST because the plaster mould must be cooked in a hot oven for several hours each time the foam latex is made.SUPERFINE CASTING PLASTER would certainly crack after only a few bakings. CRYSTACAL R is an excellent,strong plaster for foam latex moulds but proves quite thick in it's fluid state and this can mean a loss of detail in the resultant cast.CRYSTACAST PLASTER is more fluid and equally strong,and picks up alot of sculpted detail that is faithfully reproduced in the mould.However,unlike CRYSTACAL R,CRYSTACAST does not thicken well and this causes problems when creating "balloon moulds" (see next issue).Some mould makers opt for an intial splash coat of CRYSTACAST PLASTER to pick up every detail,and then move on to create the bulk of their mould with CRYSTACAL R which has good thickening properties.

Cont'd overpage.....

coming up...

MOULD MAKING TECHNIQUES

* * *

PART II

aster Moulds (Cont'd)

e-inforcing moulds with burlap,SISAL,hessian,CHOPPED STRAND MAT or GROG (ground up pottery) will provide even greater working life in most cases,

SMALL (BOX) PLASTER MOULDS

Now that we have looked at the basic types of plaster available,let us now see how to work with it.
Single negative moulds from CLAY or PLASTILINE sculptures are simple to produce.For the purposes of these notes,box moulds will be made from a nose sculpture,modelled directly onto a lifecast face but the process is similar for any other casting.
To cast a negative mould,it should first be established that all undercuts have been filled in.Undercuts (see FIG 1) are recessed areas of the mould (in this case behind the nostril wings and up the nostrils themselves) that may lock the negative mould onto the positive when plaster is cast over the sculpture.These undercuts should be filled in or "modelled out" if possible to prevent the inevitable breaking of the mould.
When it has been established that all undercuts have been eliminated, a clay wall may be placed around the sculpture and the surrounding bare plaster to create a plaster-tight wall.
The height of the wall should be at least 1" (2 cm) above the highest point of the sculputre and the top of the wall should be level with the horizontal (see FIG 2).By leaving some surrounding plaster of the lifecast within our clay box walls,we can paint latex or other prosthetic material such as CAP PLASTIC into the negative mould and will be able to paint onto the area surrounding the sculpture to create a good blending edge.
Plaster bonds to plaster,so a barrier of petroleum jelly or,preferably, DP100 AEROSOL RELEASE should be applied to the sculpture and surrounding plaster prior to plaster casting.
When this preparation is complete,the plaster may be mixed and cast.
It is important to mix the plaster correctly.Most people do this by eye and once learnt,is easy to repeat.
Plaster powder should always be added to the water (never the other way round) and the water used should be clean and drinkable without impurities.The water should be placed in a FLEXIBLE BUCKET or FLEXIBLE BOWL and the plaster powder carefully sprinkled into the water and allowed to sink through the water.The process should be repeated until small "islands" of plaster are visible on the surface of the water.
When this occurs,the dry plaster powder that make up the "islands" should be allowed to wet through prior to mixing.
When mixing,it is helpful not to mix too vigorously as air bubbles may become trapped in the mix.To remove air bubbles,lightly tap the FLEXIBLE BOWL on the floor or tabletop until the air bubbles rise to the surface.Continue mixing until there are no visible plaster lumps in the mix.Then,pour the plaster carefully into your clay box mould.
If possible,it is preferable not to pour the plaster directly over the sculpture,but to pour it to one side and allow the plaster to flow naturally up and over the sculpted detail.If there are any awkward angles or areas of high detail,blow sharply with your mouth to spread the plaster into these areas.
Fill the mould to the top (if you have created the top of the wall correctly to the horizontal this should prove no problem) and allow

Cont'd overpage....

mall (Box) Plaster Moulds (Cont'd)

the plaster to totally set.Removing the plaster whilst it is still partially soft can damage or even ruin a mould. Normally plaster will go through a "hot" stage when it warms considerably and normally,it is not advisableto remove the plaster cast from the sculpture until this stage has passed.In fact,if using plastiline,the warmth of the plaster slightly softens the plastiline making removal of the mould somewhat easier. When removing the plaster mould,first clean away the clay wall and then gently wriggle the plaster cast to remove it.It is important not to remove the cast against the "line" of the mould (see FIG 3) as damage will doubtless be caused. When the mould is opened,it should be cleaned with an appropriate product (eg:water for clay or alcohol for plastiline) and trimmed if required prior to prosthetic casting.

Next issue:-Two part box mould for foam latex and gelatine pieces. Items in CAPITALS denotes products available from Facial Facilities.

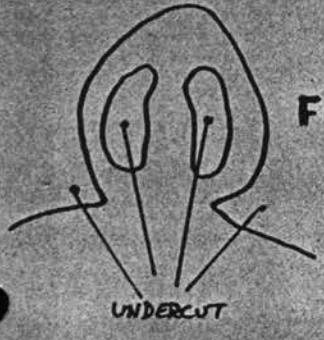


FIG.1

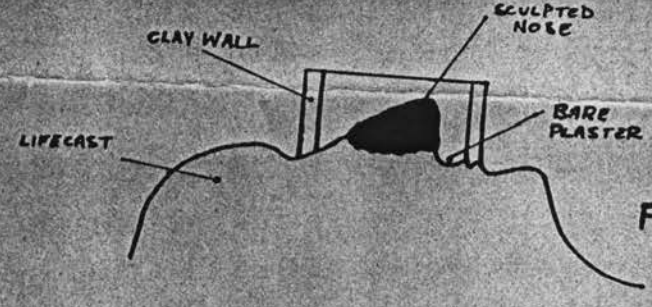


FIG.2

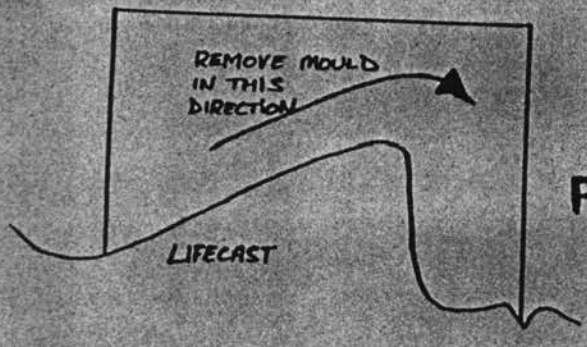


FIG.3

Types of Plaster

- Fine Casting Plaster - General → Soft
- Superfine Casting plaster - Smaller Grains → Better Detail Hard Fine
- Crystal Cal-R - less Water Ratio than ↑ Stronger Harder Great Detail
- Crystal Cast - thinner ↑ Same As ↑ Better for Pouring
- Alpha-K - Very Hard / Good for figurines / Good for small detail Finishing Hard to drill!!!
- Kaffir-D - Yellow / Very Hard / Good Detail

DISINTEGRATE while Baking !!!

Good for Prototypes (Baking) ~~ss work~~

~~Ja Not Good for~~

FOAM Latex

SafeMask foam - Good latex formula

Silicone

Shor Number (Reading for firmness)

10 - Very Soft (Bottle math is 25)
30 - Medium
60 - Very firm

Expandable foam

Always use Respirator (use outside) → with SEPARATE Air Supply !!! (Air tank)

Comes in foam soft to stiff foam Hard

J-FOAM - Has Parts A and B

A - Base
B - Catalyst

2 Parts A to 1 Part B (usually)

1 Cup of A with ½ of B will expand to fill 1 ½ ft³
Only Have a few seconds Before it Starts Expanding
So Mix fast!!!
Use Disposable Cups!

AMBERCOL

Release Agent (DP 100/2) Good for Silicone
other types Avalible (Buy from
Arco DR Only

½ Bottle for Scoop

Plastering

Mix Custard Plaster and Paint on with A Brush & let Plaster Dry (touch Dry)

strand glassfibre

Strand Glassfibre Limited,
Head Office:
Brentway Trading Estate, Brentford, Middlesex. TW8 8ER.
Tel: 01-568 7191 Telex: 8811794

technical information service

VINAMOLD

Technical Data Sheet 7 A/M

MOULDING MATERIALS

Vinamold hot melt compounds are castable materials based on Vinyl resins. They are designed for casting concrete, polyester resin and plaster as well as for glassfibre laminates.

Vinamold compounds are proof against many chemicals and are not affected by climatic conditions. Mouldings can be stored for many years without detrimental effect.

Treatment of the Original The original must be perfectly clean and all paint or decorations removed. Any rigid material can be used provided its melting point is higher than 170°C. China, glass and large metal originals should be warmed before using Vinamold. Porous originals such as wood, cement, etc., should first be sealed with shellac or Release Agent No.1.

Place original in a suitable box or container ready for pouring the plaster. Ensure the materials used for the box has had the correct type of release agent, as above.

Melting Procedure

1. Cut Vinamold into small pieces and place in melting pot.
2. Place over moderate heat until Vinamold melts.
3. Stir as soon as melting begins.
4. Add more Vinamold into melted mix.

Large quantities should be melted in a special two can system. The outer container is heated the inner, containing the rubber, is melted with the resultant hot air. Slight colour change is unimportant but if dark streaks appear, it indicates that the rubber is decomposing because of rapid heating. Ensure good ventilation at all times.

Pouring a Mould

When all the material has melted into a thin liquid pour in one smooth operating around the original, never directly onto it as this causes air bubbles to be trapped. Fill to approximately 12mm or so above the maximum height of the original.

Remelting

When a mould is damaged or worn it is cut up and any dirt, etc., washed off. It is then ready for remelting.

Vinamold can be melted a number of times without losing its elasticity.

Handling and safety advice is available on request from our Technical Department.

Casting Rubber

Mold Making > Heat Cure type / cold Cure Rubber

Vinamold ← (Test on object) → Silicoform

Vinamold

Hot to a temp of up to 160°C

check molecular of object will it melt or tarnish

Reproduction is good – look out for air bubbles

Supplyed in chunks or blocks
Red = flexable
yellow = Rigid (more)

Cut into chunks and place in vinamold pot – Make sure its liquid Before pouring

prepare mold with box

takes between 3–6 hours to set depending on thickness then peel it off

relatively cheap
you can reuse
less if Discolours
Burns finger)

Silicoform

object is meltable or its a rigid object requiring the minimum amount of Join

Supplyed in 2 parts :
liquid rubber & Caytlist

excelent Detaid reproducing

Good for Casting in fibreglass Resin / concrete / and some liquid metals

to cast pour into mold (box) to find its own leavel

(H&S) Ventilation → fumes
wear rubber gloves
Respirator

Setting time – dipends on thickness → 4 – 8 hours controled by amount of catalist

more expensive → 1 kilo £29.95

Super Simple Pyrotechnics

The following are recipies for easy to do, and fairly safe pyrotechnic tricks, even so, we advise you to have a parent watching whenever "playing with fire".

DISCLAIMER

If you try one of the following recipies and for whatever reason, injure yourself or another, S.C.R.E.A.M. accepts no responsibility. *It is up to you* to take all possible safety precautions and to handle any materials with care and safety. In some areas these tricks are illegal to perform, so we also suggest that you check your local laws before trying anything. Youths should always be under adult supervision. S.C.R.E.A.M. provides this information for educational benefits only, and will not accept responsibility for inappropriate, illegal, or unsafe usage.

SMOKE

Please be careful not to breathe smoke as it may be harmful to your health, and never use indoors! Remember, the amount of smoke given off varies with the formula and amount you use.

Regular Smoke

This formula creates a thick, pretty much odorless, white smoke. Do not attempt to hold it while it's burning!

- 6 parts Potassium Nitrate (salt peter) - can be purchased at most drug stores.
- 4 parts White Sugar (the normal kind you use in coffee)

There are 2 ways you can use this mixture:

a. Mix an amount and wrap it in thin, easy burning paper, in the same style a taffy cany is wrapped. Then you can light the ends.

b. Heat the mixture over a LOW flame/temp while it melts, stirring well. Then pour it into a container, such as a paper cup, and imbed a fuse (or you can use a few matches) before it solidifies.

When you're done, light the fuse or matches.

Stinky, White Smoke

This formula also produces a white smoke, but it smells horrible!

- 12 parts Potassium Nitrate
- 1 part Fine Charcoal
- 16 parts Sulfur

All of these ingredients can be purchased at most drug stores. This formula can be used the same way as

the regular kind, but heating it if you wish to pour it into a cup will smell.

SPARKS

The following formula should never be used indoors, held or used near anything flamable.

- 1 part Fine Charcoal
- 2 parts Meal Powder
- 1 part Sawdust

Mix together and light, can be used with a fuse of the 'taffy wrap' technique above. Stand back when you light it.

SLOW BURNING FUSE

Approximately 2 inches per minute, but will vary so always test before using.

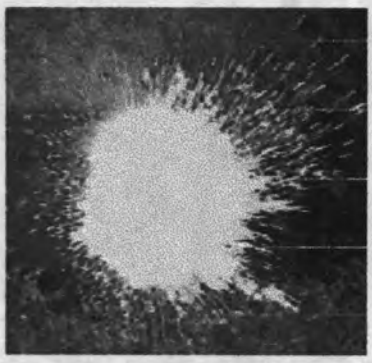
Materials:

- Cotton string or shoelaces
- Potassium Nitrate
- White Sugar

1. Wash the string or shoelaces in hot soapy water and rinse with fresh water.
2. Mix the following together in a glass bowl:
    - 1 part Potassium Nitrate
    - 1 part White Sugar
    - 2 parts Hot Water
3. Soak the string or shoelaces in the solution.
4. If you want fuses heavier than the string you're using, twist or braid several strands together. If not, just continue to #5
5. Let strings dry, preferably overnight.
6. Test the burn rate before using, and now your fuses are done.

PYROTECHNICS

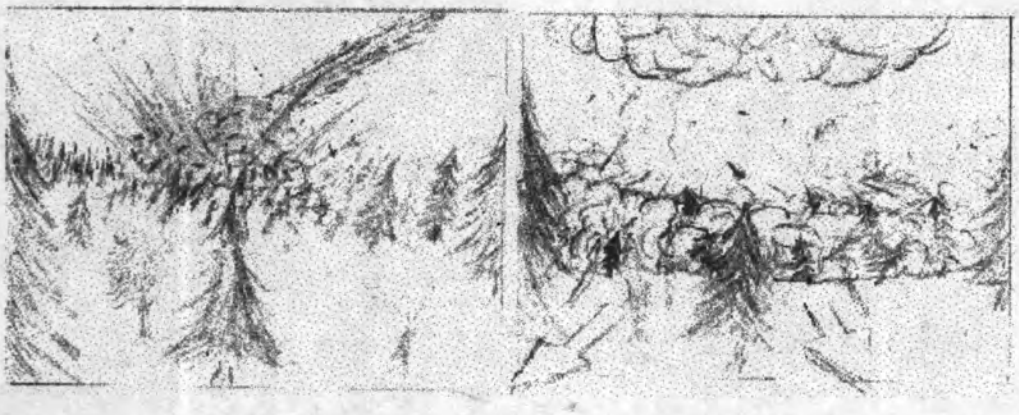
One of may favorite effects would be pyrotechnics. There is so much you can do with pyrotechnics. When done right and good, will bring amazement to the audience.



For example here is a StarWars type explosion I made. This type looks impressive by the huge shower of sparks that blast out from the center of the bright fire ball. When filmed at high speeds to slow it down, it gives an illusion of a mammoth explosion in space.

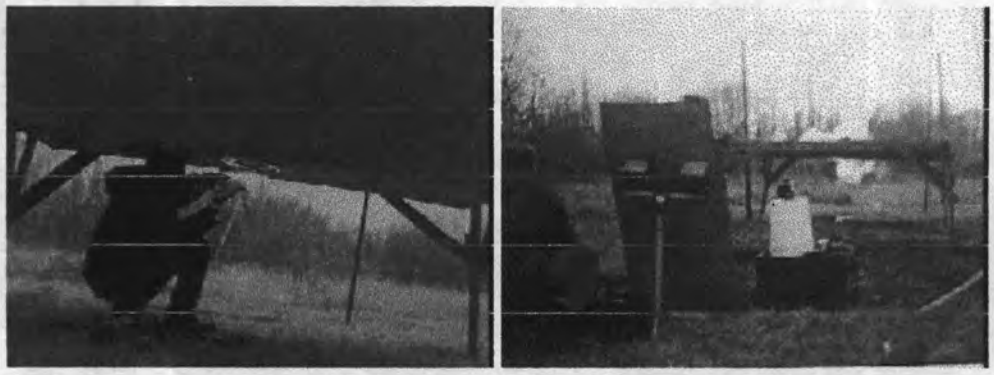
This was made simply by igniting fast burning gunpowder mixed with iron filings in an empty film container. Simple, cheap, but looks good.

Now for something more impressive and MORE dangerous. Gasoline explosions are by far the most spectacular. Doing explosions like this is dangerous enough but when combined with an actor it's a whole new ball game. To give it the illusion that the fire ball is right behind him. The camera was placed far back from the actor. The actor was 50 yards from the fire ball. The camera was zoomed in on the actor. Which causes the back ground to look larger. In actuality the actor was well out of harms way. (Well, We hope).



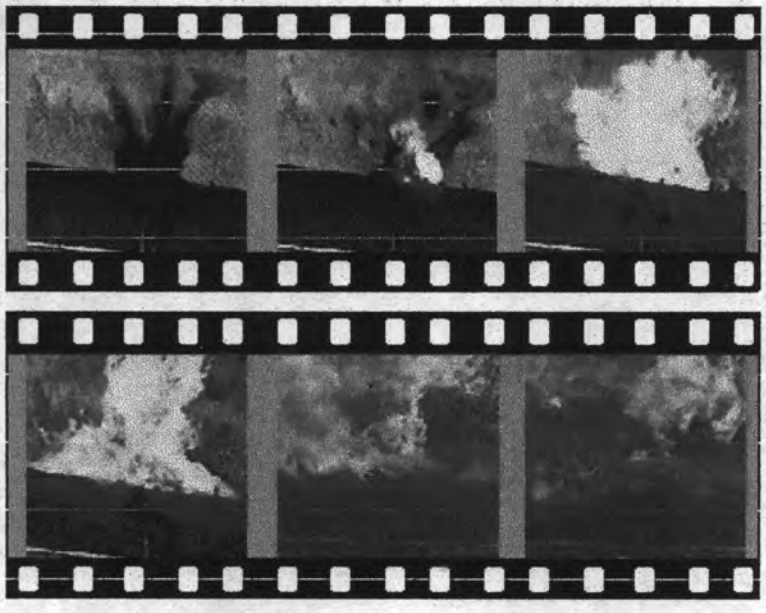
Pyrotechnics can be combined with other simple effects to give the illusion that the explosion is doing something its really not. For example, above are two scenes from a storyboard I did. I needed a huge meteor to strike a hill in a forest. The hill explodes from the impact. Kicking thousands of tons of sod and

rock into the air. Then bursting into a huge fire ball that fills the whole horizon. This huge explosion gives off a powerful blast wave. Which I want as a wave of fire tearing through the trees, sending them flying through the air before the fire wave hits the camera. Consuming the whole scene in flames. Very impressive and tricky.



In order to cause a blast wave effect where the fire stays close to the ground and moves outward like a disk. I would have to set the entire model upside down. So when the explosion goes off, the fire ball will naturally want to roll upward. However with the platform in the way. The fire will hit the platform and be forced to roll outward until it rolls over the edges. I will then have many model trees set up under this platform. All will be lightly tacked in Styrofoam which is made to look like the ground. Under these trees are small packets of very fast burning gunpowder. These will be exposed to the fire. On top of the platform is a trap door where the explosive is set. Underneath the platform I covered the hole with a thin film of plastic. Then put loose soil on top of the plastic, making it look like a hill. The explosive was set on top of the soil, and the trap door shut tight.

When the explosive goes off. It will blow the hill apart. Since it's upside down everything will fall to the ground. The camera is also upside down so it will appear on film that the hill explodes sending the dirt and rocks high into the air. The fire ball emerges out of this explosion which fills the horizon. Then rolling along the platform, igniting the gunpowder packets causing the foam to melt and making the trees fall down, or in the cameras point of view up. The trees will also be laced with FFFFG gunpowder. So it bursts into flames when the fire hits it. Theoretically it should work.



But just to be save I did a few test shots. In frame one the hill explodes sending the dirt flying. Frame two the fire starts to emerge. Frame three the fire ball is big and bright. Frame four it comes down, forming the

blast wave. Frame five it continues to roll outward toward the tree. Frame six, the fire consumes the tree, igniting the gunpowder causing the tree to drop.

All in all it worked well. However the fire blast wave burns out before it reaches the edge or camera. I learn from doing these test shots that I need another explosion to go off on the ground at about the same time as frame three. The problem is that the explosion is almost smothered being up side down and by the soil. If I had the second explosion go off underneath the platform it will produce a full fire ball and that will definitely roll underneath the platform. This scene will be shot later this year.

HOME PAGE MODEL CONSTRUCITION MAKE-UP HOW TO DO IT FX

Explosives

Gunpowder (or 'black powder') is a pyrotechnic mixture which burns at an extremely fast rate. This rate increases under pressure so that, when confined, gunpowder literally explodes. This is known as a deflagration.

The more powerful high-explosive materials are said to detonate, which is a different effect altogether and is brought about by the de-stabilisation of molecular structures. High explosives do not need to be confined, nor do they respond to initiation by fire. They must be triggered by small devices called detonators, which deliver a powerful shock setting off the process of de-stabilisation.

Their use

The majority of war scenes recorded outdoors rely on pyrotechnics for their explosions. However, there are occasions when something more powerful is required, and this is when high explosives are employed. Examples would include a huge underwater eruption to simulate the detonation of a sea-mine, the impact of a torpedo, a boat which had to be blown up on water, or, on land, a real building which had to be totally demolished.

Some ground effects can benefit from the use of high-explosive materials, as these give a sharper impact than pyrotechnics. An aerial attack with missiles might come into this category.

High explosives have other uses. An effects expert would have little choice but to use them when faced with the problem of blowing a branch from a tree or demolishing a number of wooden supports to drop a bridge.

The suppliers of these materials publish specifications and instructions which can be obtained on request, but all users in the entertainment industry must be fully trained and must hold both a certificate of competence and a valid user licence.

Types

High explosives for film use come in several varieties. Some are in the form of loose material, and others resemble putty, but one of the most useful for smaller effects comes as a reel of cord which can be cut into lengths. All require their appropriate detonators.

Regulations

Quite obviously, stringent regulations govern the purchase, use and storage of these materials. People who need them for TV or movie-making purposes are advised to consult both the appropriate licensing authority and the local police.

DO'S AND DONT'S

Accidents seldom happen without human participation; they result from carelessness or diminished concentration.

DO ensure that all containers of explosive or incendiary materials are kept covered at all times.

DON'T make up large amounts of material nor work with anything but the minimum of ingredients.

DO ensure that unused, non stock, items are destroyed at the end of a programme.

DON'T destroy by ignition. Gunpowder and flashpowder should be neutralised in water.

DO wear protective goggles when working with explosives.

DON'T connect anything to wires before ensuring that they are disconnected from any form of power supply.

DO rehearse dangerous effects and check results before using them near people.

DON'T hurry or take chances. Don't revise explosive or fire effects without further rehearsal.

DO expect the unexpected.

Firing Boxes and Exploders

Commercial exploders can be purchased, but for effects work it is often better to use purpose-built devices.

Uses
Firing boxes are used mainly to fire pyrotechnics, explosives and bullet-hits, but they are also used to operate such things as panel lights, dropping boxes, remotely operated props and many other things. Used with long runs of cable they should be capable of supplying a voltage sufficiently high to overcome the resistance of the wire.

Facilities
Designs should include a rotary switch for rapid-sequence operations as well as single buttons for individual items. A permanent, transparent, plastic cover fitted over the buttons allows them to be used freely, but prevents the entry of dirt and grit.

Robust, easy to use terminals should be incorporated and situated as far apart as practicable.

Danger points
Toggle switches that may be inadvertently left in the 'on' position should *never* be used, but remember that grit and sand can jam push buttons in the 'on' position.

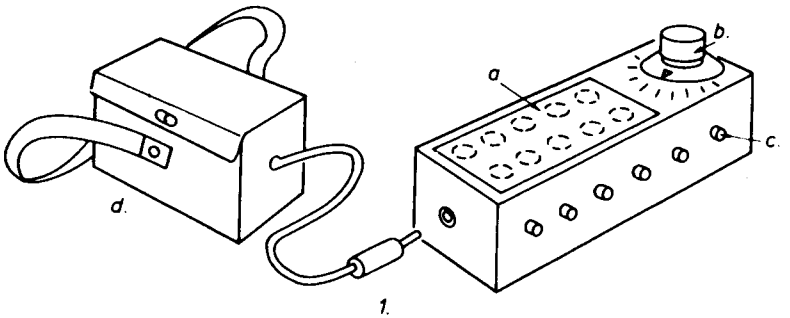
A separate battery supply, to be connected only at the last moment, safeguards the person wiring the charges. To make absolutely sure that it is not connected, *he* can carry it with him.

Indicator lamp circuits should be carefully designed so that they do not provide a secondary path to the terminals.

Circuits
If a firing box operates on a low-voltage high current, it is advisable to fire detonators or pyrofuses on a parallel circuit. If a commercial exploder, incorporating a high-voltage magneto, is used then the items may be wired in series.

Nail board
Entirely primitive, the nail-board still turns up from time to time. It has several virtues; it is simple, the circuit can be plainly seen and the speed of operation is easy to control.

A nail-board is a length of wood into which has been driven a row of nails with about an inch and a half of nail left protruding. Wires soldered to each nail are taken to the pyrotechnics or bullet hits and these are fired by wiping the common return lead along the row of nails.



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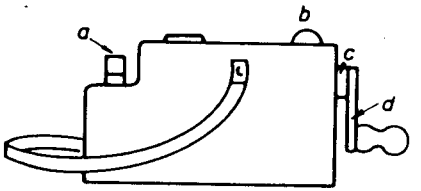

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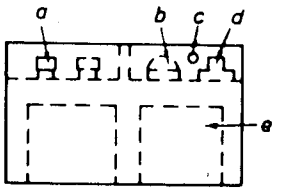


3.

FIRING BOXES AND EXPLODERS

1. General purpose firing box
The battery supply is detachable and can be carried by the person wiring up the charges. Not suitable for very long cable runs. a, Press buttons behind plastic shield. b, Rotary switch. c, Terminals. d, Battery case.

2. High-voltage magneto type
Fires one circuit only, but suitable for long distance work with a large number of charges wired in series. a, Terminals. b, Pilot light. c, Press button. d, Handle.

3. Simple battery box
A basic type with on/off switch, red indicator light and single press-button to fire one circuit. Ideal for studio work. a, Terminals. b, Pilot light. c, Switch. d, Press button. e, Batteries.

Pyrotechnics

Pyrotechnics used in TV and movie-making are obtained from commercial sources or are purpose-made items concocted in the effects workshop. Strict regulations govern their manufacture as well as the premises in which they are stored. Statutory licences must be obtained for both. Even the cutting open of a simple firework can be regarded as 'manufacturing', and the same rules apply.

Stage pyrotechnics

These (and there is a considerable range) are designed to meet the main requirements of the entertainment industry.

They include pyrotechnics which discharge small sparks, produce huge flashes, deliver small bangs and create large explosions. There are various smokes, coloured fire, flash-paper and so on.

The sparking varieties are used to simulate electrical faults, welding sequences and the contact that comes from a speeding vehicle as it grounds on the highway.

Magnesium flash-pots may be used for anything from the appearance of a genie to the searing flash of a bomb blast.

There are also various fuses, simulated grenades, tear gas bombs and other items.

Explosions

Commercially produced bombs and shell-burst simulators are available in a variety of forms, many deriving from army training requirements. Generally only those that are electrically initiated should be considered.

Where possible it is a good idea to fire a number of these items experimentally, recording the results on video or film and noting the way in which they were employed. Records of this kind can be extremely useful when planning productions.

Certain large flashes and bomb simulators may be fired in the bigger studios, but only when special precautions are taken.

PYROTECHNICS

A few of the pyrotechnics, fuses and firing devices used in television productions. The plastic beer-bottle containing gasoline is used for explosive fireball effects. It is initiated by the sealed gunpowder charge immersed in the liquid.

Pyrotechnics in the Studio

Any form of fire in a TV or movie studio must be rigorously controlled and constantly monitored. Several huge studios have been totally destroyed because these rules were not observed. Nevertheless viewing audiences do not pay to see regulations – they demand realism and are entitled to be given it. To achieve this safely is the responsibility of the production unit.

Detonators and pyrofuses

Detonators cannot be used to set fire to things, but pyrofuses are designed specifically for this purpose. To ignite gas or inflammable liquids successfully they require a primer – a small amount of flash powder or gunpowder placed around their heads.

Used to ignite gunpowder or flash powder pyrofuses should be buried in the heart of the mixture, ensuring that they are not against the wall of the container. Where this is a polythene bag it is possible for the head of the pyrofuse to fire through the plastic without igniting the contents.

Fireworks

Pyrotechnics are frequently used in the studio, most popular being the small magnesium (or aluminium) flashes associated with magicians' tricks and illusions.

Other fireworks often seen in productions are sparklers, which may be held in the hand, used to simulate slow burning fuses or set out simply as decorations. They should be initiated by another firework (a port-fire) or a small gas torch; ordinary matches produce insufficient heat and take too long.

The conventional hand-held golden rain firework, when slipped into a welder's torch, can be used to simulate the cutting open of a safe door. A surface of wax applied to the door beforehand enhances the effect.

For a close-up on a safe-cracker's face a sparkler may be held just off camera to imply that cutting is taking place.

For fiesta sequences and dance routines a curtain of fire can be arranged by hanging micagerbs on an overhead line. The golden sparks discharged from these devices are incandescent mica flakes which quickly lose their heat and their power to ignite.

Safety

For *emergency* use it is essential to keep fire extinguishers to hand wherever fire effects are taking place, but for the dowsing of small local fires, spent cases, etc. a pump-up garden spray is more suitable.

PYROTECHNICS IN THE STUDIO

1. A selection of indoor and outdoor pyrotechnics for professional use.
2. Gas filled balloons can be employed to give a quick burst of flame.

Pyrotechnics in the Open

Mealed gunpowder (or black powder) confined in tough cardboard cases or plastic containers is commonly used for pyrotechnic explosions in the open. There are also several commercial products known as bomb simulators which produce explosions of differing hues. Some have light grey smoke, and others a browny/black.

The mortar

This is a heavy steel tube with one end sealed. Primed with a charge of black powder and loaded with a paper wad and stout wooden dowel, this device is employed to hurl items into the air. It can be used to demolish wooden sheds, tip over piles of drums, fling dummy soldiers over parapets and blast out 'lightweight' tree stumps. The effect is enhanced if secondary, more visual, pyrotechnics are placed around the base of the mortar.

Ground explosions

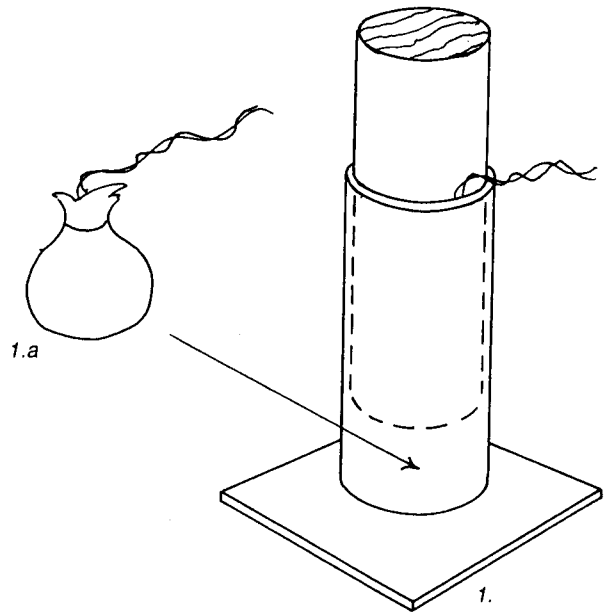
For the best and safest effects ground maroons or bomb simulators should be fired in steel pans sunk into the ground. These prevent stones from being flung around like shrapnel.

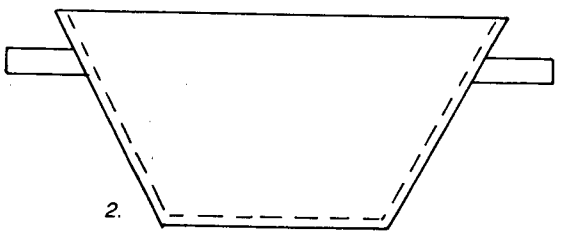
On their own simulators provide a satisfactory explosion, but their effects can be enhanced by piling peat, cork chips and pieces of builders' softboard on top of them. Placed in between bags of flour they will produce an improved fire-ball effect. For the large fire-balls associated with napalm bombs or exploding automobiles, one or more simulators are placed below plastic bags containing gasoline.

The trip-wire

In order to ensure that ground explosions fire at exactly the right moment and at a safe distance from performing actors, trip-wires are set out in the field through which the actors run. The action must be carefully rehearsed and each actor must traverse only the pre-determined path.

The trip-wire consists of a cord stretched between two tent pegs which when snatched pulls a small piece of insulating plastic from between the jaws of a clothes peg. The jaws, having been fitted with metal contacts, then fire the bomb.





PYROTECHNICS ON LOCATION

1. Steel mortar and wooden plunger used for throwing items into the air or demolishing buildings.
1.a Loosely wrapped gunpowder to eject the plunger. It is essential to place a wad of paper or cloth between the charge and the projectile.
2. Mortar pan used to fire ground bursts and bomb simulators.

Safe Studio Explosions – 2

Bombs that explode with considerable force and do a great deal of damage are not always easy to simulate in the studio. Nevertheless there are means of achieving very passable results if use is made of large weights to supply the energy.

Swinging weight

A weight tied to a rope and allowed to swing downward in an arc produces equally dramatic results on items that need to fly outward. A door of a room in which a bomb is supposed to have exploded can be fiercely ejected in this way. The weight, held by a solenoid catch, can, when released, sweep down and strike either the top or the bottom of the door. This time a switch fastened on the door itself operates a flash-pot inside the room. It is a good idea to squirt some smoke behind the door just before the action. This improves the effect.

The weight will, of course, enter into shot following the door, so it is necessary to disguise it to look like something that could have been blown from inside the room. If it strikes the bottom of the door its progress can be halted by fixing a second line tied to a dragging sandbag anchor. If it is at the top it can be released from its rope by having a nylon loop which is destroyed by a detonator fired simultaneously with the studio flash.

Falling weight

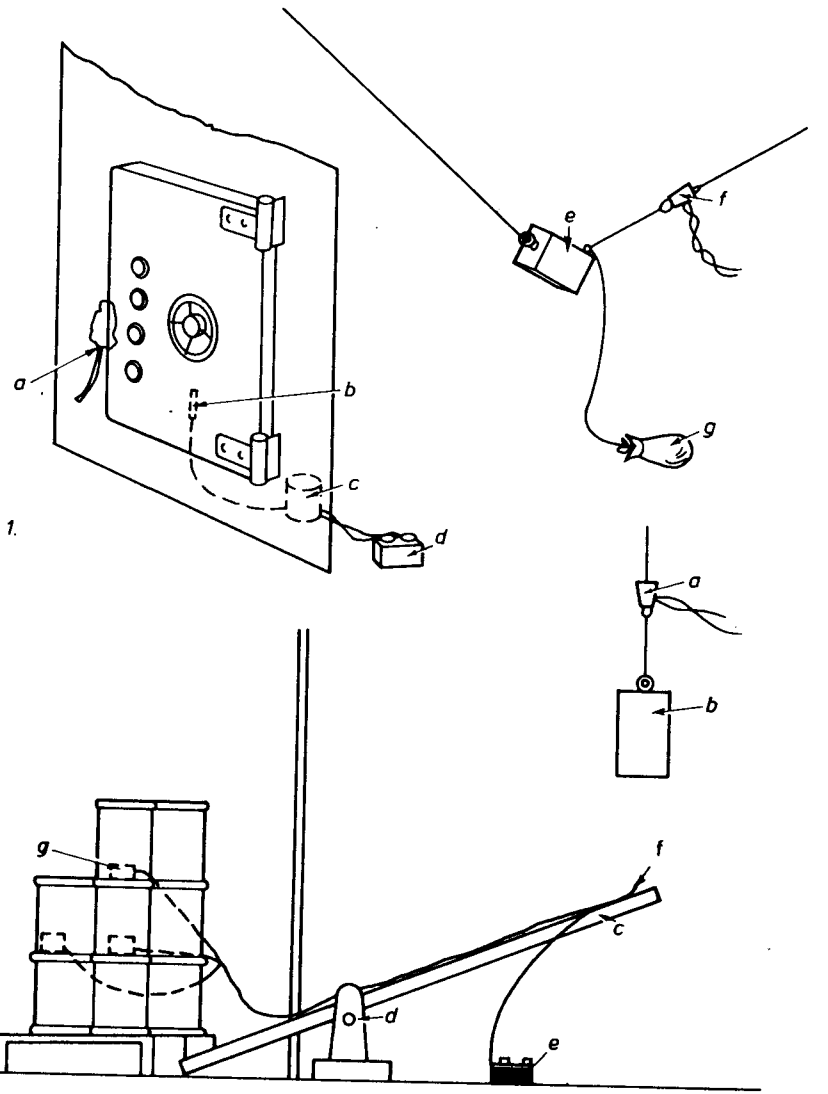
This arrangement consists simply of a heavy weight which, when released, falls upon the end of a lever. It works very well when applied to items of furniture or free-standing units on the studio floor.

The lever, which usually needs to be hidden, can be positioned either below ground level or inserted through a hole in the scenery.

One example might be a desk situated against a wall. If it was required to be blown to pieces with some force, the lever could be sited behind the scenery, passing through a hole in the set wall and its end locked into the back of the desk. It is easy to see that if the lever passes over a fulcrum then a heavy weight (such as a sandbag) dropped on the other end of the lever will cause the desk to jump up.

To create the explosion a flash-pot could be placed in the desk and fired via a switch fastened to the end of the lever where it would be triggered by the falling weight.

Parts of the desk could be made to fly off by using elastic and nylon lines released as the flashpot burned through the tethering point (see page 108).



SAFE STUDIO EXPLOSIONS

1. Swinging weight
a, Mock fuse and explosive. b, Switch. c, Flash pot. d, Battery. e, Weight. f, 'Bomb' release. g, Sandbag drag anchor.

2. Falling weight
a, 'Bomb' release. b, Weight. c, Lever. d, Fulcrum. e, Battery. f, Switch. g, Flash pots.

Pyrofuses and Bullet Hits

These are small devices fired from a low-voltage electric source. They are similar in size and shape and it is important to know which is which and to ensure that they are used *only* for their stipulated purposes.

Pyrofuses

Pyrofuses are used to ignite pyrotechnic mixtures and flammable substances.

The ignition effect derives from a small bead of chemical material which flares like a match-head when an electric current is passed through an embedded fuse-wire. This is sufficient to ignite such loose materials as mealed gunpowder or flash powder, but is too short-lived to ignite paper or cloth. For these it is necessary to prime the area around the head of the pyrofuse with gunpowder or to treat the material with an area of flammable spirit.

As well as providing ignition the pyrofuse can be used to burn through nylon threads, which in turn can release heavy objects. Fine nylon lines placed close to the head of a pyrofuse will melt instantly, but tougher lines require a priming of gunpowder.

Bullet hits

These are plastic-cased explosive detonators and are usually supplied in full-strength and half-strength grades. They are employed primarily to simulate realistic bullet hits on woodwork, rock faces, bottles and clothing.

Bullet hits discharge small pieces of their tough plastic cases with considerable force, and it is important to ensure that they are suitably shielded when used near actors and studio personnel. Where it is impractical to use rigid shields it is possible to surround the bullet hits with energy-absorbing soft materials such as cloth or plastic foam. Such precautions are usually only necessary when bullet hits are employed on the body.

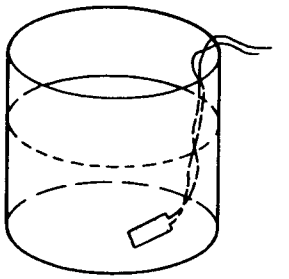
Circuit test

Where long runs of wire or complicated distributions have several connections it is useful to test the circuits for continuity beforehand. To do this using a standard test meter with an internal battery would be to risk firing the charges. Instead, an approved ohm-meter designed for use with explosives must be used.

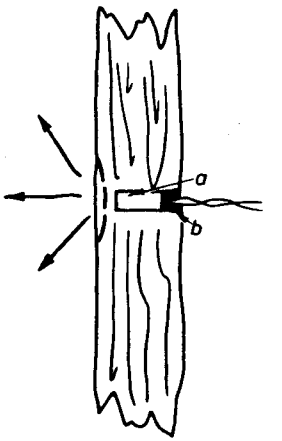
Pyrofuse.

Plastic cased detonator or bullet-hit.

Metal-cased detonator.



Pyrofuses should always be positioned where they will be in contact with combustible material.



Bullet-hit embedded in wood just under the surface. a, Bullet-hit. b, Wood or clay plug.

Bullet Effects in Scenery

Walls and stonework in the studio are of different materials, and pose different problems, from those used on location.

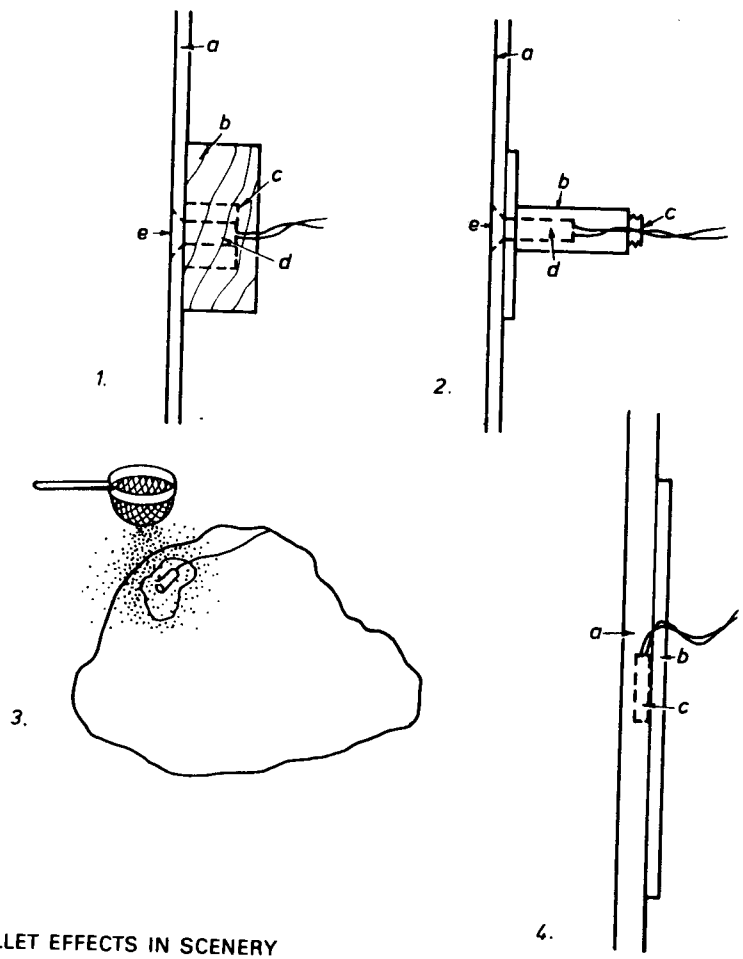
Walls
The walls in the studio are scenic flats surfaced with artificial brickwork, plaster or wallpaper and are not thick enough to permit realistic effects. The areas in which bullet holes are to appear are therefore backed with blocks of wood in which the holes can be sculpted in advance and then filled with powder and chips and covered with fresh surfacing material. The holes can subsequently be blasted out with plastic bullet hits or pyrofuses fitted with capsules of black powder. An alternative method is to fix steel tubes to the backs of flats.

The type of wall surface is very important. Large plain areas make it difficult to disguise the treated spots whereas unduly busy or patterned surfaces can almost hide the final bullet holes. On location, if an outdoor wall must remain free from damage, it can have false work modelled on the surface with modelling clay. A small pocket of dust provides sufficient effect.

Rocks
Both real and artificial rocks can be treated similarly. First a prepared hole is made on the surface then the bullet hit is laid in the depression. The leads should be cemented to the surface if they are not to fly up when the effect is fired. They can be covered in modelling clay to disguise their whereabouts. The depression should be filled in with powder and chips and smoothed to the original contours. As it is easier to colour the rock than to disguise the prepared hole, suitably blended coloured powders should be dusted liberally all over the area until the holes disappear.

Woodwork
Wood presents fewer problems than other materials as it splits realistically when subjected to the explosive force of a bullet-hit detonator. Two holes, one to accommodate the detonator and one for the wires, are drilled in softwood and the hole is then plugged and disguised.

Direction
Bullet effects often appear far too contrived. To give maximum value for money they tend to run in a straight line up the middle of the frame. It is often easier and more effective to position them erratically in less exposed areas.



BULLET EFFECTS IN SCENERY

1. Holes in walls
Scenic flats are not thick enough for realistic effects, so the bullet hole area is usually backed with a wood block. a, Scenic flat. b, Wood block. c, Powder. d, Half charge bullet hit. e, Prepared area surfaced with paper.

2. An alternative
A steel tube can be used instead of a wood block. a, Scenic flat. b, Steel tube. c, Screw-in plug. d, Bullet hit. e, Prepared area surfaced with paper.

3. Bullet-struck rocks
A prepared hole takes the bullet hit which is covered with chips and powder.

4. Replacement panels
If, because of rehearsal requirements, the same areas have to be used several times a method must be chosen whereby the holes can be made good by re-papering or by the replacement of suitable panels. a, Replacement panel of timber or board. b, Metal plate. c, Bullet hit.

Bullet Effects on Vases and Bottles

While the majority of porcelain or earthenware vases shatter easily when hit with a metal projectile, glass bottles often prove stubbornly indestructible. It is advisable therefore when bottles have to be shot at to use imitations made from other materials. Both wax and plaster react well, but where the action involves a person in close proximity to the bottle, it is safer to use wax.

Using projectiles

Bottles and vases may be destroyed by firing solid projectiles from the capsule gun (page 122). Accurately lined up on the centre of the target the gun should be positioned as near as possible, bearing in mind that the projectile might ricochet from the set behind.

Wax bottles tend to soften in the warmth of a studio. This inhibits the shattering effect, the bullet passing straight through and leaving a hole that is disappointingly un-dramatic. Chilling on a block of dry ice or in a refrigerator helps, as also does filling with cold water.

Vases and bottles made of clear resin of the type used for breakaway glass give the best results, but these usually have to be specially made and are more expensive.

Using detonators

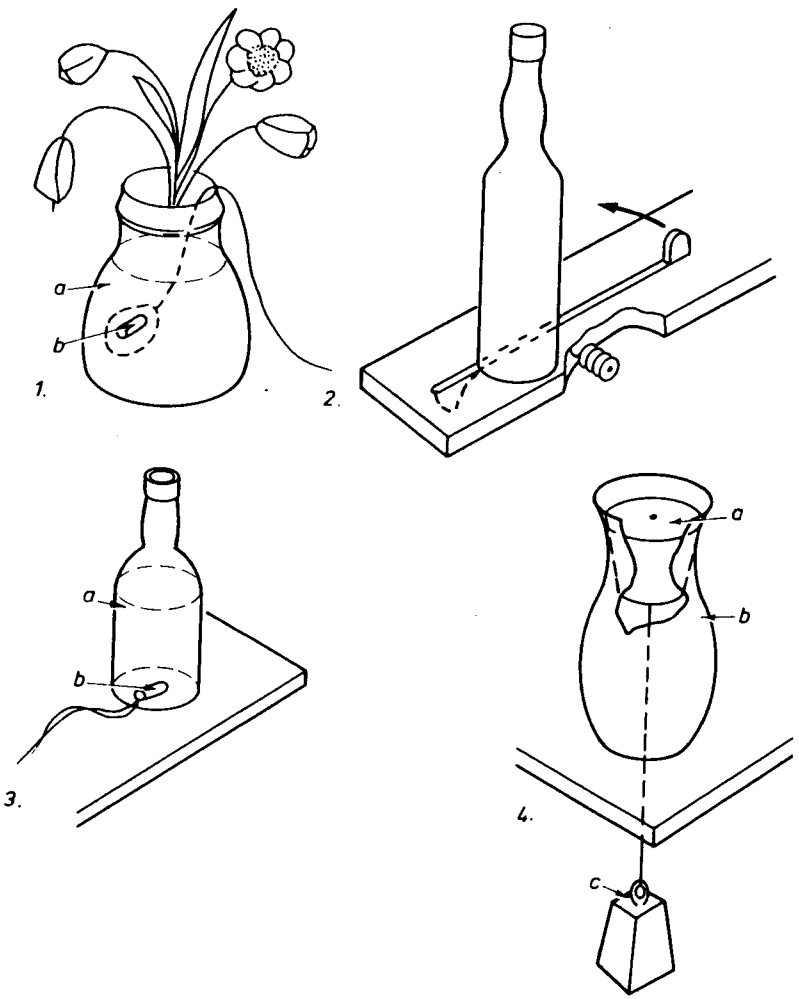
Bullet hit plastic detonators may be used to give realistic bullet effects on vases and bottles whether made from breakaway glass, plaster or wax. It is usual to fill the vessel with liquid and immerse the detonator (suitably waterproofed) in the centre of the liquid. This gives a better pictorial effect, and helps to spread the explosive shock.

In vases of flowers the wires from the detonator may be hidden in the stalks and leaves of the blooms, but with bottles the leads should be taken through a small hole low down in the back.

A simpler method is to situate the detonators under the bottles, hidden in the table or shelf on which the items stand. Success depends on having liquid in the vessels to spread the shock.

Using the dropping weight

A vase may be broken without using either projectile or detonator if a cone shaped plug is inserted in the neck and a line (tied to the plug) is passed through a hole in the base. A suitably heavy weight tied to the other end of the line need only be dropped a few inches to demolish the vase.



BULLET EFFECT ON VASES AND BOTTLES

1. Exploded from inside
a, Water. b, Waterproofed bullet hit. The water spreads the explosive effect.

2. Mechanical shattering
Where explosives cannot be used, a rapidly moving spring arm can be used as a projectile.

3. External detonator
a, Water. b, Bullet hit hidden in shelf.

4. Dropping weight
a, Conical plug. b, Wax vase. When the weight drops the plug is pulled into the vase and breaks its neck. The plug should be disguised to look like a piece of broken vase.

Bullet Effects in Glass and Mirrors

Bullets fired at glass should ideally produce holes surrounded by a number of radiating cracks giving a roughly circular, fist-sized area of destruction. Without this surrounding area of damage, bullet holes appear unconvincing.

Bullet effect by editing
Dramatic effects can be obtained by painting simulated bullet holes on cut-out pieces of self-adhesive clear plastic sheet. When the scene is filmed these cut-outs are applied in sequence to the glass and the resultant film edited to show the holes appearing one after another. With post-dubbed sound-effects this is an economical way of achieving results.

Capsule gun
This device (described on page 122) can produce realistic effects – again, without actual damage to the glass. This is useful where automobiles are required to have their windshields shot at.

Gelatine capsules filled with petroleum jelly are fired at the glass with sufficient force to rupture the capsule and spread the jelly across the surface. The capsules may have small black discs and pieces of tin foil added to their filling. The theory is that the black disc resembles the hole and the foil will give a better shatter effect on the glass, but success is a matter of chance.

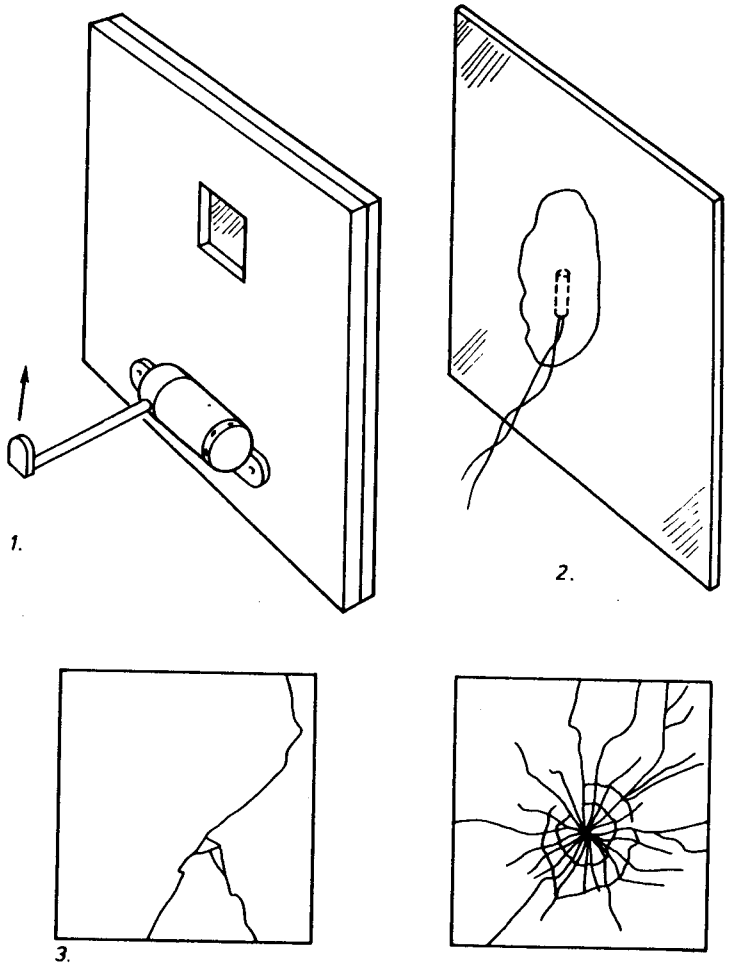
Shatter glass
Ordinary glass may be treated to provide dramatic bullet holes but in this case, unlike the effects described above, the glass is actually smashed by the impact.

A sheet of clear, self-adhesive plastic (of the type used to cover pictures or books) is applied to a sheet of thin window glass. This must be done carefully to ensure that air bubbles are not trapped between the two materials.

Mirrors may be similarly treated, but the plastic sheet in this instance need not be clear.

To produce the bullet holes in glass treated in this fashion it is necessary to fire a projectile right through it. The capsule gun, this time loaded with steel slugs, produces an admirable effect.

A mirror can appear to be shattered by a bullet if a captive, spring-loaded bolt is released from behind. Few splinters of glass escape from the adhesive backing, but if an actor is close to the mirror, it should be fronted with a protective sheet of acrylic plastic.



BULLET EXPLOSIONS IN GLASS AND MIRRORS

1. Mechanical method
A spring-loaded door closer can be used to smash a mirror from behind.

2. Explosive method
A mirror can be shattered by placing a bullet-hit behind it and covering the spot with a chunk of modelling clay. This method must not be used close to actors as small fragments of glass are projected with considerable force.

3. Improving the effect
Mirrors or sheets of glass that are shot at with metal projectiles (including the spring arm) will break disappointingly (*left*) unless they are covered at the back with adhesive plastic sheet. This produces a much more satisfactory visual effect (*right*).

For those of you who are feeling the effects of the winter chill, I hope I can offer some encouragement with my little story...

Wind and rain and a cold London night...

by David Kenny

In a nutshell I am a student making a documentary for my final year project. The subject is the currently trendy 'video nasties' of the 1980's. After about three months of research and building a very busy schedule, I found myself waking up one morning, heading off to London to interview James Ferman (Director of the British Board Of Film Classification) Yep, those wonderful moral guardians who draw the line as to what we can and cannot watch had agreed to let me interview the main man.
The Ferman interview was somewhat of a scoop, he has been Director of the BBFC for almost 25 years and is retiring in December 1998. I had arranged to meet Lisa (my friend / unpaid p.a. / godsend of a helper) at her house in Farnborough. We were to walk the mile or so to college to pick up the various donated equipment which consisted of two lights (a 'Redhead' and a 'Blonde') a big heavy tripod, headphones, microphones and camera etc. Then, walk the mile or so to the train station and from there we would take the familiar trek to the big smoke.
We arrived at Waterloo near on 12.00 lunch time. The black velvet suit I had dug out of the wardrobe was cutting into my waist (I knew I should have spent that student loan on some clothes). The shoulder straps of the camera and tripod were really cutting in... Still, we plod on, "we don't mind", "we are going to succeed" and "everyone has to start somewhere". Unfortunately for us, our starting point was at Waterloo train station, followed by a trip on the tube.
After taking all the equipment on and off our shoulders many times, so that we could fit through those oh so friendly turnstile thingies in the underground, we were heading for Piccadilly, only two stops and a short walk away from Soho, home of the BBFC (uuhhh... irony, in the fact that the BBFC is based in the heart of the video pirates and pornography capital of the UK).
We strolled the mile or so to Soho Square and found the glamorous terraced Victorian building in the sweet secluded parks. We were an hour early so I insisted that I take Lisa for a cup of tea, giving us a chance to regain our breath and also run through the questions I had been preparing for so long. I knew the £5 in my pocket had to last all day. I was down to four cigarettes and the £1.75 for a small cup of tea and the £1.50 for the even smaller coffee meant that I was not in a financial position to buy any more.
I was off to the Institute Of Contemporary Arts in the evening, to see if I could get an interview with Jorg Buttgeriet, a notorious German film director. As usual the ICA had been oh so unhelpful, but I knew it was too good an opportunity to miss and I would kick myself if I was too lazy to go. Anyway, I sipped the tea as if it had cost a tenner and after 45 minutes we went back to the BBFC HQ.
We opened the big oak doors, got a friendly smile from the receptionist and introduced ourselves. "Hi, I am David Kenny and this is Lisa Clapperton. We are here to interview James Ferman". A man comes rushing into the reception area, "uuuhhhhh.....David Kenny?" he asked. "Yes" I say with a smile but knowing this does not look good. "uuuhhhh...did you not get our messages? We have been trying to get in touch with you all day", "uuuhhhh....NO" I replied. "I left home at 7.15am because I had to travel the 65 miles from Southampton to London by train". "uuuhhhhh, ever so sorry but...James Ferman is ill today!...We e-mailed you....uuuhhhh"...etc.etc.etc. Another date was booked, we loaded ourselves up with the equipment and stepped outside.
I took a few seconds to regain my composure, I looked at Lisa and smiled, her eyes were filled with sympathy. This was a big day for me and she knew I was upset. "Lisa, you go home, I am going to hang around until the ICA". She expressed concern at leaving me with all the equipment but I insisted she went. It was her day off and I could not justify making her wait until around 9.00 PM when there was only a very slight chance I may get the interview. Eventually she took the tripod and a second or two later I found myself stood amongst the mass consumerism of Oxford Street, with my new £1500+ student loan funded camera and all the other equipment. I had a cigarette and planned my day. It was now when the chill started to settle in and it dawned on me that the rain was not doing the velvet any favours either.
Being alone in London can feel daunting enough, but being a media man in London is a truly lonely

experience. The assumptions seem to be that one: you have money and two: you are going to expose everyone's deviant sex lives, therefore people become very unfriendly. The bus pulled up and in a split second I decided to jump on it and head for Camden. There was a shop that sold horror comics and may have had some relation to my documentary in the fact that in the 1950's horror comics were looked upon as the root of all societal evils, such as the so called 'video nasties' were in the 80's. I slowly made my way through the wind and continuous drizzle to Camden. I conducted the interview in the shop, talked for an hour, knowing it was cold outside, and eventually left the guy to carry on sitting in the warm, whilst I headed back into the cold, grabbed a bag of chips and got back on the bus.
Bus conductors, being such caring, understanding guys always want to see the ticket. Irrespective of the amount of gear you are carrying and knowing that to get it out you have to take everything off your shoulders, and by the time you put it back on, everyone on the bus will be looking down on you because you cannot shift the gear on your shoulders quick enough to get off at the stop you have requested. Still, I flash him my ticket and get off the bus.

Charing Cross 4.00 PM

The darkness of winter is now upon us. The time lapse shot of clouds rushing over Big Ben was no longer an option. I just had to hang around until the ICA session kicked off.
The ICA had been running a series of films and discussions entitled 'Censorship: Past and Present'. It consisted of a few films being shown with an introduction by a respected author/critic/darling and two panel discussions. The first one being with James Ferman, Derek Malcolm from the *Guardian* and Geoffrey Robertson QC. The second being with Jorg Buttgeriet, Nick Jones (Film Four) and the European Editor of *Wired*.
I stood at the archway, opposite Trafalgar Square, at the top end of the mall. I took time out for another cigarette. I now had two left. I puffed as if it was my last ever. The inhaling of the dreaded smoke left me with a feeling of warmth and helped me regain my confidence. I was totally knackered and knew I looked a mess. It was still continuously drizzling, the wind was getting chilly and the suit was still cutting into my waist (I knew I should have spent my student loan on some clothes!) I watched the guy selling *The Evening Standard* to the commuters. Rushing by, throwing him the coins whilst he handed them the paper. Of course, they are in too much of a rush to say thanks, or even acknowledge the guy, but still he carried on folding and passing the papers whilst collecting the coins with an elegance one would expect from a man who has been practising perfection for no doubt many years.
I walked under the arch and a few minutes later opened the oak doors of the ICA.
I knew I looked a mess, I approached the reception to be greeted with the oh so charming ICA grunt.
I explained that for three months I had been liasing with the press officer and that although she had promised me many interviews over the telephone, I had only recently found out that she had actually confirmed nothing and was currently on holiday. I stressed that I had travelled many miles by train, that I still wanted an interview with Jorg Buttgeriet, that I was a student and that everyone has to start somewhere. I dropped the name Simon Ward into the conversation (Assistant Director of the ICA). They grunted that he was out at the moment but if I would care to wait, they would let me speak to him when he returned.
Of course there are no chairs, so I stood like a lemon for near on an hour, casually smiling, knowing I looked rough and that the velvet suit was not such a good idea. The pain around my waist was always nagging. I was in need of a hot bath, not an hour or so wait for an unconfirmed interview. I decided to prop myself against a wall and get out my notebook and start planning questions, just in case. I started to think of some but they were not flowing like they usually do.
I was approached, mid question, by a presentable young man who introduced himself amidst the whiff of a brandy tainted breath as Simon Ward. He seemed completely different than the rest of the ICA grunters, he was genuine. After explaining my long-winded, heart felt story, he told me "Jorg is in the bar and I will ask him if it is OK for a quick interview."
Jorg Buttgeriet is a low budget film director. His films are far from run of the mill stuff. They include titles such as *Nekromantik 1* and *2*, *Der Todesking (The King of Death)* and *Shraam* (a 'cute' little film about a depraved serial killer who likes to tie up girls, kill them, then photograph them) as well as many

short films. It seems quite apparent that this guy is into something more than the 'Multiplex Culture' garbage that we have thrust upon us.
Being the unintelligent bigot that I am, I expected (via the influence of various media effects and the generating of stereotypes I am regularly subjected to) for Jorg to be somewhat of a Nazi loving bastard who was probably going to give me a bunch of closed "yes" "no" answers, that would be of no use to the project. If not, he was bound to be a pretentious artist, or something. To my amazement, literally a minute later, Simon came back with a six foot plus Aryan male who could only possibly be Jorg Buttgeriet (I watch the football, I know what a German looks like). To my amazement again, Jorg smiled and said "Hello", whilst holding his hand out to be shaken.
We shook hands, I decided to drop the "oh I've travelled miles" story and get to the point. "Can I do an interview with you for my third year media degree project? I am making a documentary on 'Video Nasties'". "Sure" he replied with his deep tone and strong German accent. "Do you mind if we do it in the bar?" he asked. "uuuhhhh...Of course not" I replied. I grabbed the equipment and followed him through the galleries to the bar. I loaded myself with the gear as quickly and graciously as the man had folded the *Evening Standards*... I hurried on, following.
We arrived at a table where a dark haired male in his early 30's sat. Simon Ward introduced himself, and then introduced me to him. I did not quite get the name and as I was shaking his hand I somewhat rudely asked "Who?" "David Kerekes" the Mancunian accent rang out. I leant forward "David Kerekes?" I asked, he smiled and said in his Mancunian accent "Yeaahhh"...
For those of you who do not have a lifelong interest in violent films and 'video nasties', the names David Kerekes and Jorg Buttgeriet probably mean very little, if anything at all. To me (someone who does have a lifelong interest in violent films and 'video nasties') this was the equivalent of meeting Bowie and Jagger, Giggs and Beckham, Dianna and Dodi etc.
David Kerekes is the author of the most shocking book I have ever read: *Killing For Culture*. A far more demanding book than even Bret Easton Ellis' *American Psycho*. OK, it may not have the fluidity of Ellis' masterpiece, but the depth of research is simply phenomenal. This guy has seen films that even the most arduous of pirate dealers would love to get their hands on, he has simply seen the lot!
I pulled out my camera whilst asking if I could do a joint interview... I knew I had only one mic' with me and no tripod, "how embarrasing", but what the hell "just go for it" was all I could think...
They agreed, and with a *Becks* bottled lager influenced giggle, off we went. We sat down and discussed all the relevant issues. Jorg told me how Nekromantik 2 had been seized whilst playing in Munich. That he had to go to court for 'glorification of violence'. How he had been proclaimed an artist in his own right and had had all lawsuits dropped. How he appeared on dozens of day time chat shows with 'German housewives waving their fists at him'. How the tabloids had made him out to be some 'mad man' and that he was just playing along with it, saying what the media and the housewives wanted to hear, that yes, he was a 'mad man'.
He also made one point which I thought was of great relevance to the documentary: that banning his film in one country, was the best marketing tool in another!
David emphasised the UK's fascination with the 'video nasty', that the press need to sell papers and that 'media effects' is a saleable topic. How the SS Nazi films were simply cheap trash that never warranted the column inches devoted to them and how Nekromantik is considered art around the world, yet here in the UK we seemed to have missed the point.
All the way through the interview I just kept thinking to myself that here we have a writer and director of two of the most violent/shocking media texts, yet I would take them home to meet my grandparents without thinking twice. Am I a bad judge of character, being that I watch and read all this violent material and must have some sort of clouded vision, or were these two guys just genuine lads who the media has singled out as the 'mad men'?
After half an hour I even had the nerve to ask Jorg if I could have my picture taken with him, which David kindly took. Eventually we shook hands and said goodbye.
I managed to blag a free ticket to the discussion, and afterwards headed home. For some unknown reason the suit did not hurt anymore, the equipment did not weigh more than a feather and the 65 mile train journey seemed to take as long as it took me to smoke that last cigarette. .

Formula For Determining Proper Camera Speed When Filming a Miniature

This formula is used by Industrial Light & Magic to film miniatures at proper camera speed. It works really well for miniature explosions or falling objects. This was copied from the book "Industrial Lights & Magic - The Art of Special Effects" A very beautifully made book, with tons of color photos. It's a very inspiring book.

$$24 \times \sqrt{\frac{D}{d}} = f$$

D = Dimensions in feet of real object
d = Dimensions in feet of the miniature photographed
f = Frames per second (Camera frame rate)

If you were to photograph a spaceship that is supposed to be 20 feet long (D = 20) using a model 2 feet in length (d = 2), here is how the proper frame rate would be calculated:

$$24 \times \sqrt{20/2} = f$$

$$24 \times \sqrt{10} = f$$

$$24 \times 3.16 = f$$

$$76 = f$$

In theory, the proper frame rate for a tenth-size miniature is 76 frames per second, a little more then three times normal speed. This would make a one-second event slow down to 3.16 seconds.

BACK

British Film Censorship

Introduction

These pages are my discussion and opinion on general and more specific aspects of British Film Censorship. It also provides some (hopefully) interesting information on films which have been subject to censorship and those which have been banned or rejected by the classification bodies.

Who censors British Films?

All British Films which are intended for public distribution be it in Licensed Cinemas, Cinemas or on Video Cassette are subject to scrutination by the British Board of Film Classification (BBFC) The board assesses the suitability of each film for British Audiences, deciding whether the content is acceptable viewing for different age groups and in some cases whether the content is at all suitable. The distributor may have already made cuts to the film prior to submission in order to try to receive a certain certificate or they may make cuts according to BBFC recommendations after it has been viewed.
The Boards decisions on films for cinema exhibition are not legally binding though. The legal status of a decision is given by local authorities. This means that local councils can over-rule the decisions made by the BBFC subject to the content not breaking any British Law. This is however rare and only occurs in exceptional circumstances.
When a film is classified for release on video cassette the decision is binding by law under the Video Recordings Act. Although in all cases the decision can appealed. In the case of cinema exhibition cases can be referred to the courts for consideration. Video classifications can be referred to the Video Appeals Committee, which is an independent body set up as a requirement of the Act.

Why are films censored?

Films are most often rejected or cut because of explicit sex or violence.
In the case of sex there are strict guidelines which must be adhered to under both criminal law and moral grounds. Any Illegal sexual practices are unacceptable as well as many other restrictions on what can and cannot be shown.
Lengthy and detailed scenes of violence which are deemed unnecessary are not acceptable. The biggest problem for the censors seems to be repeated violence, such as continued punching, shooting or other sustained acts of violence upon a person. Films which contain scenes with weapons such as Nunchukas, Butterfly Knives and Throwing Stars are nearly always cut. Scenes of torture, rabbit punching, neck braking, headbutting, and throat jabs are often censored also.

How can I legally watch banned films?

If a film has been refused a certificate by the BBFC there are still legal ways of viewing them. Firstly the decision whether to show a film in the cinema ultimately lies with the local council for the area under the Cinemas Act (1985). An example of this is the film *Texas Chainsaw Massacre* which has been given an 18 certificate by Camden Council to allow the film to be shown in the ABC Shaftesbury Avenue in December 1998. This occasionally happens when there is a special anniversary in association with the film, or if there is a strong public interest in the area.
Occasionally banned films are shown on television. This may seem suprising, but often there the context of the showing and the time shown are taken into account. Films without certificates from the BBFC are allowed to be broadcast on television, but are still subject to legal restrictions. Should complaints arise from the showing of controversial material, the broadcaster could find themselves the subject of investigations by the police and recieve a hefty fine or worse. Channel 4 and BBC2 are the channels on terrestrial television that are likely to show banned or uncertified films. Usually they are shown as part of a film season, with works by the same director or actor. Most are shown late at night and without much

advertising of the controversial subject matter and content. You will not find banned films on either BBC1 or ITV as these are considered 'mainstream channels'. They can't even show most films with BBFC certificates in their full versions, never mind banned films!
Satellite Television is another source for controversial and banned films. Because Sky offer subscription and Pay Per View (PPV) film channels the content is often not subject to as much scrutiny as terrestrial TV. An example of a banned film shown on Sky is *Deathwish* which was shown uncut, but is unavailable on video in the UK. FilmFour is a new subscription channel whose original claim was that it would show films uncut. This has not been completely possible so far because of the ITC's intervention. To their credit though, they are appealling for the right to show uncensored films. Foreign Satellite Channels available legally in this country but not intended for english viewing sometimes show uncertified films. This is alright if you can speak German or French!
You can legally import videos or Digital Versatile Discs (DVD's) into the country for personal viewing in some circumstances. If the film is not officially banned, and does not contain any material likely to upset the BBFC then there shouldn't be any problems importing. However the guidelines are not clear, and reports of the same DVD or video being allowed through on one occassion, but not on another are not uncommon. Also be warned, HM Customs and Excise, will and do report you to the police should they intercept any illegal videos or DVD's addressed to you. You could find yourself having your house turned upsidedown or end up in court.

What films have been rejected by the BBFC in the nineties?

There has been only one film in the nineties that was completely rejected for cinema exhibition. That is Texas Chainsaw Massace 3. Usually films for cinema exhibition can be cut to achieve a certificate, but in the case of Chainsaw 3 the BBFC have decided that the subject matter is too controversial even for adults. The reasoning for the seemingly small number of offically rejected films for cinema exhibition is that distributors are now more aware of what the board will and will not tolerate. Usually it is the case that the board has a quiet word with the distributors of controversial material. Consequently they don't bother submitting material which is unlikely to get a certificate. The board is effectively telling distributors that if they submit questionable content in films it will be officially banned, and worse, that they could be prosecuted under the Obscene Publications Act if any of their material falls foul of the law. Most of the rejected films are what the BBFC consider to be unsuitable for home viewing in any form. Usually this consists of straight-to-video porn flicks which if cut would mean the removing of scenes people are watching the film for, and the complete loss of an usually already waif story line.

1999-Nine Rejections
Banned from Television (video), A Cat in the Brain (video), The Classic Films Of Irving Klaw Volume I (video), Straw Dogs (video rejected twice), Nympho Nurse Nancy (video), T.V Sex (video), Wet Nurses 2 - Continental Version (video), Miss Nude International - Continental Version (video)

1998-Four Rejections
Frisk (video), Changing Room Exposed (video), Maniac (video), Deadbeat at Dawn (video)

1997-Five Rejections
Date with a Mistress (video), S A S Weapons and Training (video), Brave, Bashed, Battered and Bruised (video), Naked Killer 2 (video rejected twice, rated 18 after 4m 42s cut)

1996-Six Rejections
Bare Fist - The sport that wouldn't die (video), Urotsukidoji IV Part One : The Secret Garden (video), LA Blue Girl(video), S & M - Why? (video), Ultimate Pursuits(video), Mikey (video)

1995-Three Rejections
Schoolgirl Fantasy (video), Arrowhead (video, rated R18 after 1m 20s cut), Boy meets Girl (video)

1994-Five Rejections
Kickboxer 4 - The Aggressor (video), Sadomania (video), Bare behind Bars (video), Demoniac (video), Back in Action (video, rated 18 after 1m 28s cut)

1993-One Rejection
A Brief Encounter (video)

1992-Three Rejections
Caged Women (video, rated 18 after 3m 43s cut), Tied and Tickled 18 (video), Tied and Tickled 4 (video)

1991-None Rejected

1990-Two Rejected
Leatherface - Texas Chainsaw Massacre 3 (cinema), Sixteen Special (video)

Famous Films that have caused controversy

Film	Reason for Controversy	Outcome	My opinion/Comments
A Clockwork Orange (1971)	Violence/Rape	Given an 'X' certificate for cinema exhibition. Never submitted for video release, therefore uncertified. Withdrawn by the director Stanley Kubrick possibly after personal death threats and embarrassment over 'copycat violence' Available in the United States and Europe.	An dark, ultra violent, but brilliantly made film. Scenes of torture and rape make it controversial in parts and it remains a very violent and quite unpleasant yet gripping film. Before his retirement, James Ferman suggested that it would be considered for a video release if several cuts were made. However it is unlikely that Kubrick will resubmit the film in the foreseeable future, especially now the seemingly less tolerant Andreas Whittam-Smith has taken over presidency.
Straw Dogs (1971)	Violence/Rape	Given an 'X' certificate for cinema exhibition. Rejected for Video Release twice in 1999, therefore Banned on Video Available in the United States and Europe.	The BBFC objected to a violent rape scene, which was already cut for a cinema release. The board have said that the film may be considered with more substantial cuts to this scene. Will not get a Video Release in the immediate future Originally banned because of outrage by religious groups over the blasphemous content and nature of the film. There are several memorable scenes where

The Exorcist (1973)	Contains blasphemous scenes Perceived by the BBFC to be too influential to young teenage girls	Given an 'X' certificate for cinema exhibition. Released uncut on video prior to the Video Recordings Act. Given an 18 certificate for video release, after being banned for 14 years.	the possessed girl spits choice obscenities at those who have come to see her. The reason why the film is still unavailable on video is because of the effects it could have on impressionable teenage girls. I find the film to be very mild compared with more modern horror films. There were some parts which I laughed at, and some which are still debatably shocking. There will be a uncut video release in April 1999.
DeathWish (1974)	Violence	Given an 'X' certificate for cinema exhibition. Never submitted for video release, therefore uncertified. Shown uncut on Sky Available in the United States	The first in the series starring Charles Bronson and directed by Micheal Winner. It is the story about thugs receiving vigilante treatment after a mans wife and daughter are raped and murdered. The BBFC objected to the strong violence. It is not really a classic film but set up the story for the other four films in the successful series Probably won't get a video certificate.
Texas Chainsaw Massacre (1974)	The film as the title suggests features chainsaws which the BBFC object to. It features some scenes of perceived extreme violence. Cannibalism is not a popular culture.	Given an 18 certificate for cinema exhibition. 25 years after it's original release. Shown uncut in some cinemas under local authority ruling. Released uncut on video prior to the Video Recordings Act. Now banned on Video in the UK. Available in the United States and Europe.	This film is quite powerful but is not "An outrageous, revolting film which shows the pornography of terror" as the BBFC has officially said. James Ferman has made several attempts to cut the film, with a view to release the film with an 18 certificate. But the disturbing content of the film is what you can't see and not the relatively mild on-screen violence. The terror of the film lies in the imagination and no amount of cuts can overcome, this without the film itself being reduced to load of nonsense clips. Submitting the film for video classification is pretty laughable, although it is understood the distributors are still seeking a video release in the near future.
		Given an 'X' certificate for cinema exhibition.	Hailed as a classic horror by many. The BBFC objected to several scenes of graphic violence

The Evil Dead (1982)	Violence	Released uncut on Video prior to the Video Recordings Act. Banned on Video until over 4 minutes of cuts were made. Available edited in the UK with an 18 certificate, and uncut in Holland and the United States.	and rape and banned it after the infamous video nasty clearup. It was later re-submitted with cuts and granted a release. I don't think that this film is especially more violent than many other horror films released more recently. It is possible that a restored version may be released in the near future
Crash (1995)	Violent/Sexual Themes	Given an 18 certificate for cinema exhibition. Given an 18 certificate for video release after over 4 minutes of cuts. Available in the United States and Europe	Controversial David Cronenburg flick about a couple who get cheap thrills from nasty car accidents. There were calls from quite a few do-gooders that the film should not be screened at all. After the hype the film got an uncut release. It was not going to be submitted for video release, but it now has and with 4 minutes of chops can be seen on video. Again an example of a relatively mild film with controversial subject matter which has been the victim of interfering Whitehouse-ites
Natural Born Killers (1996)	Violence	Given an 18 certificate for cinema exhibition. Given an 18 certificate for video release after over 1 minutes of cuts, although still unreleased. Available in the United States and Europe.	A violent film which could be perceived to glorify killing and violence. Over 100 cuts were made to the film before it was granted a cinema release in the United States. A version is now available in the US which restores these cuts. The video release was originally delayed out of respect for the killings in the 'Dunblane Massacre'. It has now still not been released, and seems to have been shelved indefinitely. I found the controversy and hype surrounding the film to be mostly hot air, and thought that the film was not actually as violent as some people made out.

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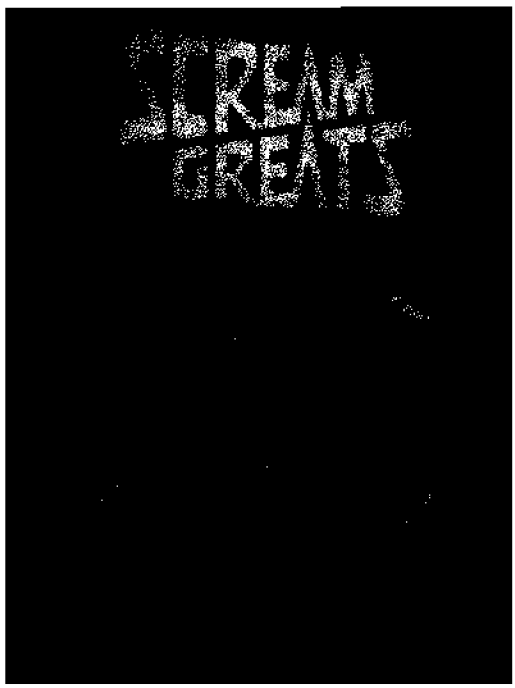
Books I own

Grande illusions I / Baggato - Tom Savini

Savini - The Wisard of Gore - Midnight Media

Scream Greats

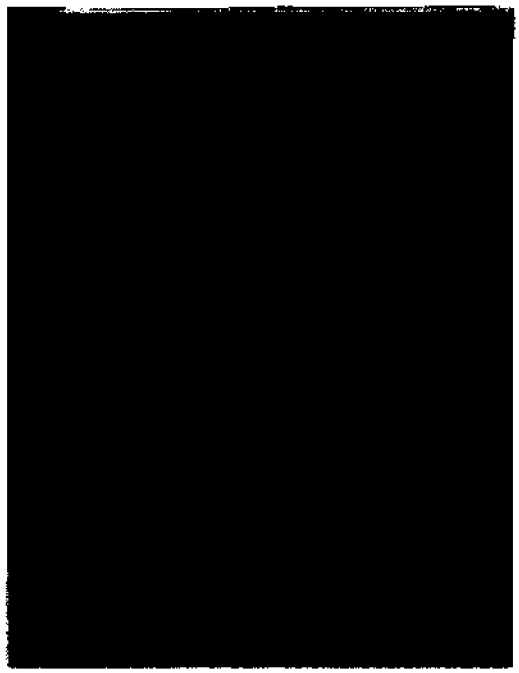


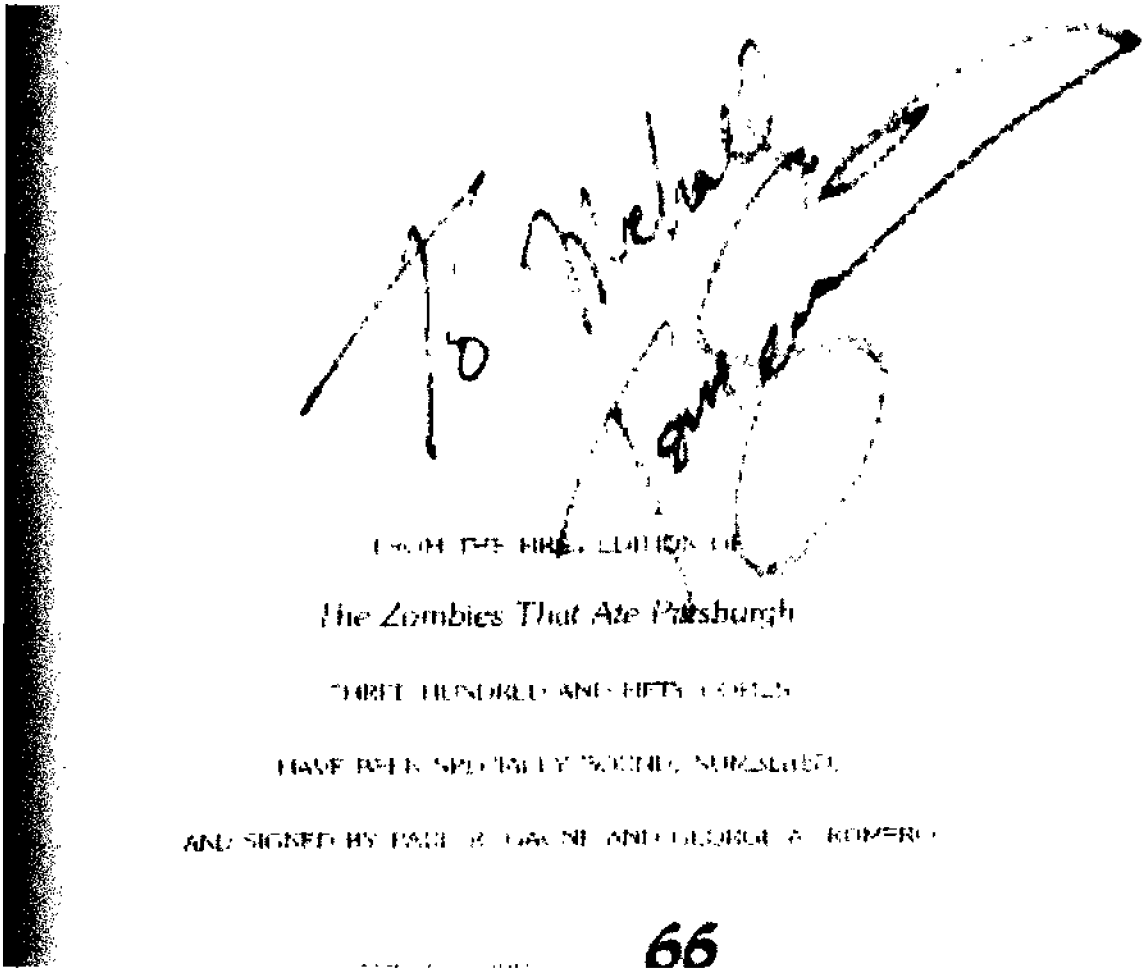
There is a superb 60 minute video called "Scream Greats Volume 1" which is dedicated entirely to Tom Savini and the special effects he has created. The video is presented by Fangoria Magazine and is in documentary format. Tom steps through each of his movies and provides details on the special effects used.

Most importantly - there is a 15 minute portion dedicated entirely to the special effects he created in Dawn of the Dead and Day of the Dead. The information is fascinating - it provides an insight into how some of the special effects were performed - and you also come to understand what a charismatic and interesting character Tom Savini is.

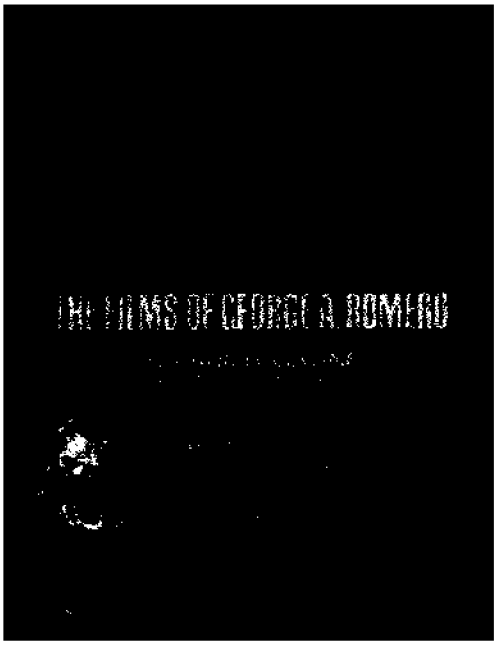
Check out my special effects section. A good portion of the information contained there came from this video.

Title: The Zombies That Ate Pittsburgh - Limited Edition Red Leather	
Publisher: Dodd, Mead and Company Inc	**Year:** 1987
Author: Paul R. Gagne	**ISBN:** 0-396-09088-5
Information: This book was limited to 350 copies and it is signed by Paul R Gagne and George A Romero. It has 236 pages with 8 in color. (Tom Savini has also signed this particular version)	





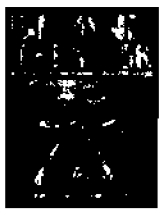
Title: The Zombies That Ate Pittsburgh - Soft Cover	
Publisher: Dodd, Mead and Company Inc	**Year:** 1987
Author: Paul R. Gagne	**ISBN:** 0-396-08520-2
Information: It has 256 pages with 8 in color.	



Recommended Books Showing Front Covers

TECHNIQUES OF THREE-DIMENSIONAL MAKEUP
One of the best books on prosthetic laboratory techniques in make-up. Full of pictures, techniques and plenty of commentary. Best book I've seen in a long time.
By Lee Baygan

AIRBRUSH MAINTENANCE
This is a pocket-sized hardcover book that tells about airbrush operation, cleaning, maintenance and trouble shooting for all kinds of air brushes.
By Peter Owen and John Sutcliffe



BEHIND THE MASK
This is an excellent book about the makeup artists behind much of the best special makeup effects since The Exorcist, who have proven to be the leading experts of this art.
By Mark Salisbury and Alan Hedgcock

STAGE MAKEUP (8th Edition)
Well known as the "stage makeup bible". This book covers all aspects of stage makeup application. Basic techniques as well as new methods and materials are covered. Many drawings of historic hair styles for use in ordering or manufacturing wigs. Softbound
By Richard Corson

DICK SMITH'S DO-IT-YOURSELF MONSTER MAKE-UP HANDBOOK
Features 16 step-by-step, easy-to-follow instructions on Halloween makeup for all ages by make-up legend Dick Smith.
Dick is an Oscar winner whose credits include The Exorcist, Altered States, Little Big Man, Amadeus, and many more. This is a classic re-release
By Dick Smith

FOAM LATEX SURVIVAL MANUAL
DONNA DREXLER'S FOAM LATEX 911
In these two indispensable guides, Donna Drexler, one of the make-up industry's premiere foam latex experts, offers beginning and advanced techniques for running great foam latex appliances.

DO IT YOURSELF VACUUM FORMING

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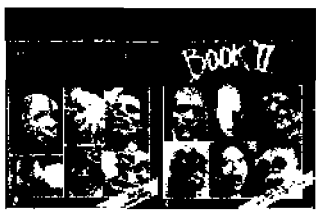

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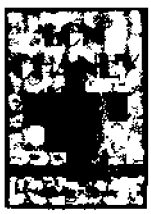

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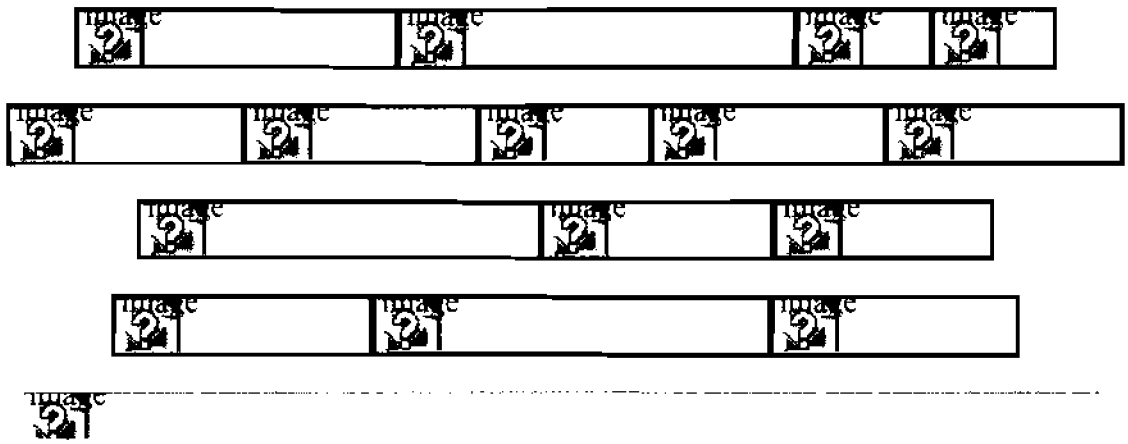

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GEORGE ROMERO

"I don't want to make another zombie film. I'd rather make a good action film involving zombies."

by Keith Phipps

In 1968, Pittsburgh-based filmmaker George Romero released *Night Of The Living Dead*, forever changing the face of horror movies--and arguably, the face of movies in general. Gory in a

way unseen outside of the work of Herschell Gordon Lewis, *Night* established a mood of unshakable dread that was further heightened by Romero's flair for suspenseful direction. Like their predecessor, *Night*'s sequels (1978's *Dawn Of The Dead* and 1985's *Day Of The Dead*) brilliantly use zombies as free-floating metaphors for the social anxieties of the time period when each film was made. The *Dead* trilogy remains Romero's best-known work, but the recently re-released *Season Of The Witch*, a tense feminist drama about a put-upon wife who joins a coven, and *The Crazies*, a *Dead*-like allegorical retelling of the '60s, reaffirm that his other work is often just as compelling. Martin (1978) is a fascinating look at a modern-day vampire living in Pittsburgh during the impoverished '70s. *Knightriders* (1981) provides a similar update for Arthurian myths, placing equivalents of Arthur, Guinevere, Lancelot, and more in the middle of a Renaissance Fair employing motorcycles instead of horses. The clever EC Comics homage *Creepshow* (1982) saw Romero working with a major studio, the first of several uneasy partnerships, which also yielded the interesting *Monkey Shines* (1989) and 1993's *The Dark Half*, starring Timothy Hutton. The years following *The Dark Half* have seen Romero in the midst of a dry spell, frustratedly trying to develop several new projects. Fortunately, the dry spell appears to be nearly over. Romero recently spoke to *The Onion*.

The Onion: One reason I wanted to talk with you was the recent re-release of *The Crazies* [a.k.a. *Codename: Trixie*] and *Season Of The Witch* [a.k.a. *Jack's Wife*]. I'd never been able to find them before, and I kind of thought there was something quality-wise keeping them from being released, but I really enjoyed them. Can you tell me a little about the making of those films and why they were unavailable for so long?

George Romero: Well, they were little films that were made for very, very little money, and the distribution was all screwed up on *Season Of The Witch*. It was one of those tax deals in the days when people were sheltering money to buy movies, so the ownership was really screwed up; there was nothing going on. They were hung up in ownership problems. With *The Crazies*, the distributor that had it originally made a deal. They were both out on video a long time ago, but, you know, now they're back.

O: *The Crazies* is such an interesting variation on *Night Of The Living Dead* and *Dawn Of The Dead*. It seems more overtly political, more overtly a metaphor.

GR: Yeah. It goes beyond metaphor, you know? It is what it is. I always liked it a lot. It was hard to do without money, but I've always had a soft spot in my heart for it. I think it turned out okay considering the resources we had.

O: You'd think *Season Of The Witch* would probably pick up an audience over the years because it's such a strongly feminist film.

GR: Well, that's again what we were trying to do with it. But at the time... You know, no stars, and it's just impossible to get good distribution of films like that. But they've survived, so I'm happy to have them out there.

O: The new video version has the original trailer, which is sort of a hilarious repackaging of *Season Of The Witch* as a soft-porn movie.

GR: Yeah. Ridiculous. I couldn't believe they actually thought they were going to make something happen with that. Just so typical.

O: I'm assuming the film was well out of your hands at the point, but how did that happen?

GR: A small company financed it, and it really was a little porn company. They had just had a moderate box-office success with... I think *Cry Uncle* was the name of the film. John Avildsen, it might have been his first film. And they wanted to legitimize; they were looking for something that might be a little more mainstream. But they didn't want to spend any dough, of course; I think we did it for around a quarter of a million. It was my first SAG [*Screen Actors Guild*] picture. It was a pretty decent cast, all out of New York. But they didn't know how to distribute that kind of a film. It just didn't go anywhere.

O: At least you got it made. It doesn't seem like there's really a market anymore for interesting films that get snuck out through the exploitation route.

GR: Well, this was a while ago. It's basically always been the same, you know? It's just on a different level. You used to be able to at least stand a chance with a little film if it was handled well.

O: You haven't made a movie since *The Dark Half* in 1993. I'd read that you were semi-retired. Is that true?

GR: Oh, no. I've been in development hell. I've got about four projects out there now, all with studios. They keep paying me to rewrite and do this and that. It's literally all the sad tales you hear about development. It's awful. We have a little film that we're trying to raise the money on now, which looks pretty good. And I have a project at Disney. I have two projects at Fox, one at MGM, one with a producer named Joe Wizan. They're all sort of genre things. One is a little softer, for children, a soft-horror thing called *Moonshadows*. I think somebody's going to probably make that movie. And I just got signed to do *Resident Evil*.

O: That's interesting. Because the game seems so directly, not even subtly, inspired by your movies. How are you approaching that?

GR: We've just had one meeting so far. I have a creative meeting in a couple of weeks. I'd like to just stick to the game and try to make a really good action film out of it.

O: More of an action film than the *Dead* trilogy?

GR: I think it's gotta be. They're easier to kill. It's gotta be scary, obviously, but I don't want to go crazy with it. I don't want to make another zombie film. I'd rather make a good action film involving zombies.

O: It's got to be really frustrating to go five years without actually making a film.

GR: Oh, completely. It's just been hell. As I say, we've finally got a couple of things that look like they're probably going to pop. So, I'm feeling pretty good about that.

O: You've expressed discontent working with studios in the past. Was *The Dark Half* a difficult experience for you?

GR: Only because Orion was having financial trouble. Orion was pretty good. We did *Monkey Shines* with them, and then *Dark Half*. I liked the guys, and it was a pretty comfortable place to be. I just hate this preview process. That's what happens with having to change endings and all of that shit, which really bothered me on *Monkey Shines* a lot. But we had a pretty good experience on *Dark Half*, except they were basically out of money. We never finished the 12th reel. So, if you look at that film, the 12th reel wasn't even scored. The music there was lifted from other reels. So that was frustrating, but that wasn't because it was a studio per se. They were just in financial [*dire*] straits. So it was forgivable that way. [*Laughs.*]

O: Test screenings seem to be something a lot of directors complain about, and they don't even seem to work that well. Why are they continued?

GR: I think it's ass-covering; that's really what it's about. They don't work. They're completely wrong so many times. Pictures that test great go out and go in the toilet. And pictures that test poorly, all of a sudden they'll come out of the pack and people like them, but they don't get a chance because a studio won't really get behind it if it tests poorly. It's a mess. I mean, it's really a mess. People go to those screenings, and you don't get honest answers. You get wise-aleck answers, and you get this whole array of different personalities and people having something to say about what you should do. And so often, you have to test it before it's finished, with a temporary music score and no effects. I think it's an extremely unfair process, and I wish they would stop it. But I doubt they will, because it covers ass. It says, "Well, we did all we could to test-market this, and this is the way it turned out."

O: At the same time, there's this recent resurgence of affection or attention to the films of the early '70s, when the studios put out films that didn't go through that process and were unusual. You think they'd at least try.

GR: I know, but it costs so damn much to distribute a film now. That's the problem. Nobody wants to take that risk. It's very, very frustrating. There's almost no such thing as a little movie. If you get lucky and Miramax wants to do one of your little projects, then maybe. Because those guys are great distributors, and they can really get behind a thing. But even if you make a film for two million bucks or under, in order for it to have a shot in the marketplace, somebody is going to have to risk $10 or 15 million minimum just to get it out there. It's almost harder to get a little film financed than a

big film. Because they figure, "Well, all right, we'll hire stars, we'll do this, we'll do that, and we'll do whatever we can to cover our ass." It's a pretty frustrating biz right now, with all of the expansion and the companies taking other companies over, and all that. It's a bigger business than it ever was, and everybody's shooting for the moon. There's almost no such thing as a middle-ground movie anymore.

O: A lot of your earlier movies thrived because of the midnight-movie tradition. But that seems to have died now.

GR: I think video really has killed that.

O: But *The Beyond* is just now being reissued in an attempt to revive that. Do you think there's any chance that it can be revived?

GR: I don't know. I mean, I really have no idea. I really don't know what people want to do these days. It's so hard to read those tea leaves. The big tickets come from a much younger audience and a different audience base. The midnight moviegoers were, like, movie fans: people who were either into films or into particular films, and into them in either a sophisticated or a kind of quirky way. I think today's audiences, the audiences that make the big money for a studio, are out for whatever the latest event picture is, or the must-see stuff. I think it's a different crowd. I think the crowd is there, but once again, with operating costs, you almost can't do it. Maybe with old films, small-theater owners could revive that trend and actually make money. But that wouldn't help the producers or the talent, because there's never going to be enough money there to pay anything back to anybody.

O: On the other hand, if you were to announce you were doing a new zombie movie, there would be a built-in audience for it.

GR: Well, I'm actually talking about that. I'm talking to [*former partner*] Richard Rubenstein again with my current partner. I'd love to do a fourth one for the '90s and, you know, *Resident Evil* ain't it. It ain't mine. I'd like to do one. But you'd be surprised. There's very little receptiveness, because everybody says it's hard to release an unrated thing now. It's the same story, the exact same thing I ran into with the last one. But I think we'll get it financed. Probably European or Japanese financing. I've been scribbling on it already.

O: What would a zombie movie for the '90s be? Not to ask you to give away too much...

GR: I think it's about ignoring the problem. [*Laughs.*] That seems to be what the '90s are. Living around it, you know? Enclaves where people are... They try to re-create life as normal and ignore it. Some kind of a situation like that, where humanity has reorganized, sort of like living with the plague, setting up fortresses or walled cities. Something like that.

O: Completely separating themselves.

GR: Separating themselves, yeah. But of course, they can't, because, you know, people die. Another disastrous scheme on the part of the jerks. [*Laughs.*]

O: I watched *Day Of The Dead* and wondered how you got away with a lot of that stuff in 1985.

GR: Well, again, it was unrated. The distributor was willing to put it out, but it didn't make money. That's the problem. Even then, you couldn't advertise in certain newspapers. It's very limiting to go out unrated with something. Even the European markets now, the markets that used to not worry about stuff like that, like Germany, now they're pretty concerned about it. Even on *Resident Evil*, they're very concerned about how far they can go. Because most of the European money now is off TV, and they're having a hard time now with anything that pushes the envelope.

O: *Day Of The Dead* is probably the least well-regarded of the trilogy. How do you feel about it now?

GR: I like it a lot. It's almost become my favorite. I would say it is my favorite. I don't know why. There are so many factors when you think of your own films. You think of the people you worked on it with, and somehow forget the movie. You can't forgive the movie for a long time. It takes a few years to look at it with any objectivity and forgive its flaws. I guess I've come around to that now, and I think it was pretty successful. I mean, I laugh like hell watching that film.

O: Well, there's the clown. If nothing else, the clown zombie.

GR: Yeah. I love him. I'm probably going to have some of those guys in the new one.

O: What do you think of horror movies in the '90s?

GR: Have there been any?

O: It didn't seem like it for a long time. It seemed like there were none, but then *Scream* comes along, which I like, but when you look at it, it's not even a horror film.

GR: I love Wes [*Craven, Scream's director*]; he's a good friend of mine. I didn't like *Scream* too much. I thought *Scream 2* was better. I thought *I Know What You Did Last Summer* was better than both of them. But, you know, that's really sort of listing them in order of preference. It's just not my cup of tea. I never liked those kinds of movies, except for the original *Halloween*, which was almost an exercise--which I thought was fun and well-made and all that. I never liked the *Friday The 13th* movies, or any of that. It's just not my bag. It's a genre that I guess current audiences haven't seen in a while, or haven't seen at all. I have a 14-year-old daughter, and the first one of those she ever watched, she only watched because of peer pressure. It's very hard. It didn't open any doors, because when you go out there and try to pitch something different, you know, "Well, we want another *Scream*. We want a franchise." It doesn't really indicate that horror is strong. Because along will come something like *Mimic*. I thought *Mimic* was much better than *Relic*. But, you know, go figure. *Mimic* didn't do anything, and *Relic* did okay. I thought *Relic* was abysmal. *Species*... Occasionally something pops. But the studios aren't going to credit the genre as much as

they are, you know, the marketing of an individual thing, or whatever it was. They'll try to imitate it. They want something that has the same things--young stars from TV. They think they have the formula worked out. I just think it's a fool's game.

O: It's frustrating, because part of what made *Scream* successful was that it was something that hadn't been seen in a while.

GR: Exactly. When it came out, it wasn't formula at all. But nobody will think that way. I'm working on a thing right now that I have hopes for. It's with Richard Matheson, and it's actually a story he wrote that he never published. I'm doing a screenplay on that for Disney. But I don't know if they have the guts.

O: At this point, are you pretty much committed to making horror films?

GR: Oh, no. Not at all. I have a project right now with Ed Harris which we're trying to get going--a little film which is not a horror film.

O: Mentioning Ed Harris reminds me that I'm forgetting *Knightriders*, which is a very interesting non-horror film. I'm glad to see that you and he are still working together.

GR: We've worked on a couple of things together since. We haven't gotten them off the ground, because, again, it's too esoteric. And as great as Ed is, the wisdom out here is that he can't carry a movie. They'll pay him $3 million to be the second banana in Julia Roberts things. But they won't put up $3 million for an Ed Harris movie. [*Laughs.*]

O: Are you surprised there aren't more regional filmmakers? I'm sure you don't consider yourself a regional filmmaker, but someone who's committed to working out of a certain region.

GR: I'm not really committed to it. My first move is always to try to get a production into Pittsburgh, but I don't know if that's going to happen anymore. We came real close on a project called *Before I Wake*, this thing I've been working on for five years. MGM had actually started pre-production. Then they pulled the plug on it.

O: What is the project like?

GR: It's great. I love it. It's a ghost story. I really love it. I don't know if it'll ever get made or not. What happened with that is that I wasn't able to get it into Pittsburgh. The rate of exchange in Canada is just too attractive. *Resident Evil*, oddly, we might be able to shoot there.

O: Are you writing *Resident Evil*?

GR: Yeah.

O: Any ideas for an interesting take on it? Because the game is fun, but there hasn't been a history of great movies made from video games.

GR: I think it's just gotta be a balls-out action movie. It's a wild accident,

and they go in to try to contain it. It's basically an action piece with a lot of scares, maybe like the second *Alien* in personality. We've had one meeting, and we have these creative meetings with the game designers coming up in two weeks. I'm sure they're going to have all kinds of... Don't touch this, don't touch that. I'll wait and see what they have to say before deciding which way to go. [*Laughs.*]

O: My tip would be to get better actors than those featured in the game.

GR: Yeah, right, exactly. That's a good suggestion.

O: There's one moment in *Dawn Of The Dead* that's always puzzled me. It's a moment during the big zombie attack at the end, when one of the bikers decides to have his blood pressure checked. Why the hell was that in there?

GR: [*Laughs.*] It was in there for the hell of it.

Tom Savini

(interviewed on January 11th, 1997)

Q: By being sent to Vietnam, you just missed doing makeup effects for Night of the Living Dead. How did you become involved with **Dawn of the Dead**?

A: Well, I'd already done **Martin** for George, and while I was doing **The Lion in Winter** in North Carolina, I got a telegram from George: "Start thinking of ways to kill people. - George." That was it. I called him, and he said he'd got the money to do a sequel to **Night of the Living Dead**, and that it was called **Dawn of the Dead**. He sent me the script, and that was that. Of course, at the time, I was doing my Darth Vader costume for Halloween, and kept putting off the effects for **Dawn** (laughs)...in fact, I was making Darth while we were working on **Dawn of the Dead**, and in between, I was doing a head cast of somebody, or building "Boris" the dummy. But when Darth Vader was done, I got serious about **Dawn**.

Q: You've said that working on **Dawn** was like "it was Halloween every night." How so?

A: Imagine playing a part in a horror movie, doing the effects in a horror movie, doing stunts in a horror movie every night, at a shopping mall, from 7 at night until 7 in the morning. Halloween...every night!

Q: You were injured, falling from a balcony for a stunt shot. Was this the only stunt-related accident?

A: To *me*, it was the only accident (laughs)! Actually, nobody else got hurt, that I can recall. Taso and I set up two layers of cardboard boxes, two mattresses, and we practiced in

the Carnegie-Mellon gym, diving off a ladder into a 4x4 mat, getting higher and higher until we were at the ceiling of the gym and could dive off and successfully hit this 4x4 mat. But at the mall, diving over the balcony was a little trickier. I dove off as a test, missed the boxes, missed the mattresses...my head and shoulders hit, but my feet and legs went slamming into the floor. I didn't know that I was hurt until I went to run back upstairs and realized that I couldn't walk! So, two weeks went by...I was still doing the effects from a golf cart or a wheelchair, with a cane. A couple of weeks later, after my heels healed, we did the stunt for real, but this time with *three* layers of cardboard boxes and *three* mattress lengths so I'd be sure not to miss, and I did it twice that night, successfully.

Q: How did you happen into the position of "Stunt Coordinator?"

A: I said, "Hey! I can do that!"

Q: How was your character, "Blades" invented? He wasn't in the script...

A: No, Blades wasn't in the script. We saw everybody having so much fun, dressing up in costumes and stuff, that when it came time for the bikers to come in, Taso and I said, "Hey! We can do that!" So, we dressed ourselves up with bandoliers, swords...I had all kinds of props with me. So, I became "Blades," and I had this rubber sledgehammer, so Taso grabbed it, and he became "Sledge." George just kept giving us bits, after he saw us. It was easier to do with *actors*, than with the Pagan Bike Club [who portrayed most of the "background" raiders].

Q: What was the most difficult special effect to achieve?

A: Hmmm...my recollection is that everything we planned went pretty smoothly. I think we invented tearing Taso's guts out. I had this chest appliance that I had made that fit him pretty well, so we glued that halfway up and stuffed it with pig intestines and glued the rest of it...the zombies just tore into it, spilling the guts. The first "juicy" effect that the crew applauded, told me I was doing a great job, didn't think it was possible, was when the zombie bit the chunk out of the girl's neck.

Q: Didn't that actor accidentally bite her for real?

A: When he bit her arm, he really *bit her arm*. That scream that you hear is the girl's real scream, because when he was biting into her arm...you know that's a really tender area, a "turkey pinch" area. It wasn't his fault, really, because all he could see, after it was made up, looked like an arm. With him not knowing where to bite...luckily, he bit the *appliance* off! In fact, in the movie, you can see when he bites that the skin pulls and there's an area of her skin that's not made up brown.

Q: Where was the premiere held, and what was the audience's reaction?

A: It was here, at Chatham Center...the *late* Chatham Center. They went *crazy*.

Q: Describe a typical night's work on **Dawn of the Dead.**

A: A typical evening...well, every evening was different. Let's see...Jeannie and I would wake up, watch the **Monty Python** episode that had been taped the night before, my dad would make us dinner, and we'd drive out to the Monroeville Mall. We'd walk in, and there would be hundreds of people there already, at 7 o'clock. If it was a typical zombie night, there'd be about six guys who would be an "assembly line," to put gray cake makeup on the hundreds of zombies. I would do all the foam latex stuff, glue the appliances on, paint them, bloody them up, and they would go to the set. We might have a little bit of time to relax, or they might call me or Taso to the set to do a stunt, which means we'd have to dress up like a zombie, put makeup on like that zombie, and get hit by a truck, or fall off a balcony, or get dragged by a car, or swing off a balcony...or, they would call me up [to the set] and need a squib or two done in the elevator, or wherever...or they'd call me on the walkie-talkie and say, "Get into your Blades costume, we need a scene of you chasing Ken Foree down the hallway," or something. I always walked around with a sleeping bag, because, between those calls, I'd throw my sleeping bag *anywhere* , under a staircase, in a closet, behind the counter in a store and sleep until they would call me again. After midnight, that would be it, just finding a place to sleep until they needed us to do something. The Brown Derby used to be a restaurant at the Monroeville Mall that served liquor... they closed at 2 AM, so after we made up zombies, a lot of them would go up there in zombie makeup and drink at the Brown Derby and come back drunk! They'd grab a golf cart and crash it into something, or generally misbehave...and about 7 AM, the Muzak would come on, and nobody knew how to turn it off, so no sound takes were possible after 7 AM because of the Muzak. No matter who they called, *nobody* knew how to turn the Muzak off. Typically, by that time, we'd be having breakfast in a restaurant on the bottom floor, near the hockey rink, where the "food court" is now...and after breakfast, we'd all go home.

Q: Do you remember shooting the alternate ending?

A: We actually shot it...George didn't remember shooting it! When we did the analog track for the laserdisc, I had to assure him, "Yes, I remember, we were up on the roof, it was freezing..." There were three guys with scissors and fishing line holding Gaylen Ross' "body" up, so after she would hit the blade, the head would explode, and *phhht*, they'd drop the body. There was this big wooden structure over the helicopter for us to throw the fishline over and hold her body up. It was "Boris" [the trusty dummy] again, dressed up as Gaylen. I think they cut from the shot of her sticking her head up to this shot of the actual head exploding and blood splattering, which was below the blades, so I think that's where

the camera was, just showing the head go and the body fall. Actually, it was a couple of cameras...there was a long shot, to show the body falling, a closer shot for the head squibs going off. No one knows where that footage is, however. That would be a great addition to some laserdisc's "Unseen Sequences" section.

Q: Tell me a story about you and **Dawn of the Dead** that no one's heard before.

A: We prepared the zombies and the costumes and held the extras in the "Community Room" of the Monroeville Mall...now it's the kiddie nursery at the mall. It was a big room, the size of a basketball court, with a stage, where they would show movies and bring food in, and that's where we made up the zombies. There was a closet back there, a big closet with boxes and mattresses, all kinds of stuff. It was snowing, the roads were treacherous, and one particular night, I didn't feel like driving home, so my girlfriend at the time, Jeannie and I decided to spend the night in that closet. The next morning we woke up casually, stood up, and left the closet hand-in-hand... and in the Community Room was a board meeting of all the trustees of Monroeville Mall, in suits and ties, around this big conference table. Out we walked, past them, to total silence and stares, walked out of the mall and drove home. We heard about it that night when we reported for duty!

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Day of the Dead FX

Special Effects

The special effects in Day of the Dead were created by Tom Savini and Greg Nicotero. They also had a small team of special effect and make up artists working for them. Most of the information below came from the Scream Greats video and assorted magazines.

The Zombies

According to Tom Savini,

"I think the effects in Day of the Dead are technically superior to the stuff in Dawn of the Dead. In Day of the Dead, I had six guys working for me, three months before we started shooting. We did elaborate zombie designs, and began making generic zombie appliances, small medium and large."

And his assistant, Greg Nicotero, who was responsible for most of the zombies, had more to add,

"At the beginning of the shoot, they handed me a list. And it had a date, and how many zombies they needed for that date. When you are preparing the zombies and putting the make up on, you might have 20 people to do, and you only have so much time to do it. So they get the brush and the glue, and they stick the appliance on. I mean.... its fast. At the end of the day, getting the glue off was very painful. I even had one girl pass out on me while I was taking it off !! I was holding her up and she just fell !! Eventually I sat her down and gave her some water, and she was ok."

Cannibalism

According to George Romero,

"We have never had any problems with people on the set having compunctions about the gore. We have never had any problems recruiting zombies. Everyone wants to be a zombie, and not only that, they want to be a zombie who has a horrible wound or a zombie that gets to eat."

And Tom Savini,

"They want to get in the front line, and get close to the camera if they are eating something. Especially when they know what it is. For example, we have these long home-made sausage things that look like intestines. Some of the actors were actually chewing on bones and things from slaughterhouses, that had been sitting around for a long time !! But mostly it was turkey, chicken, bolony, ham and hot dogs, decorated with this barbeque sauce that looked a lot like blood. Maybe that, or they would just be chewing on pieces of rubber, such as a latex lower intestine, or something we call chunks of flesh. This was something we would just whip together out of rubber and latex, and when a piece of a person came off, it would just stretch and tear off. "

Savini would also gather information from technical journals, such as "Head and Neck Anatomy", to add realism to the effects.

"I wanted it to be as realistic as hell. We could just throw in some clumpy latex and splatter some blood around. It would have looked ok, but there is something about seeing an effect that is more realistic. "

You will also find that some of the intestines used in specific scenes were the real thing, and consisted mainly of pig entrails. Savini always prefered to use real intestines, since "Nothing moves or slithers or falls or has the weight or the sliminess like the real thing. "

Autopsy Zombie

The autopsy zombie effect was achieved by creating a fake chamber outside the actor's real stomach. Several latex lower intestines were attached to the inside section of the chamber. The real pig intestines were then wrapped around the fake intestines. When the actor moved to a sitting position, the real intestines would slide off and fall to the floor, leaving the fake intestines dangling outside the body.

Shovel Scene

Blood tubing was placed all the way through the handle of the shovel. It would emerge on the back end of the shovel that you were not going to see. Strategic holes were cut in the tubing to allow blood to spurt out when the shovel was embedded on the zombies head. A centre piece was cut out of the shovel head itself to allow the stunt man's head to fit in.

Dr Tongue

One of the more popular zombies from the film was nicknamed Dr Tongue. This is the jawless zombie we see at the start of the film. It was one of those special effects that failed to live up to expectations. According to Tom Savini,

"I wanted a zombie at the beginning of the film that was unlike anything you'd ever seen. Of course, it was shot badly; it was shot against the sun and you never saw the face. But that was my body; we cast me, and Dr Tongue is actually me. It was actually a big hand puppet: In the movie, Everett Burrell, wearing huge knee pads, would hold him way up and walk on his knees to make it look like the puppet was walking. And, of course, there were four or five of us operating cables, which were connected to make the jaw open, the eyes move, and the brow furrow."

Death of Rhodes

One of the more spectacular effects from the movie was Captain Rhodes being torn in half. Tom Savini sat around with his friends and devised different deaths for each of the soldiers.

"We were sitting around thinking of way to kill when Joe Pilato arrived on the set. He's Rhodes - he's the main bad guy !! We wanted his death to be glorious, so we thought we would tear him in half. I mean, lets just have the zombies tear him in half... but have him still be alive, to see it happen, to suffer more !!"

Except for his head and arms, the rest of Joe Pilato was hidden under the stage. A cast was made of his body and this was attached to him at the chest area using latex. This fake lower half had a stomach cavity that was filled with pig intestines. When the zombies tore him in half - they simply tore the fake lower body away from the real upper body of Pilato - spilling the intestines onto the floor. The connecting latex added to the flesh tearing illusion.

Gun Shot Effects

The gun shot effects were quite interesting. They were achieved by placing a small explosive charge on the center of a large flat piece of metal. A condom was then filled with fake blood and taped to the metal plate directly over the charge. The entire contraption would then be placed inside the clothing of the actor or zombie and taped down. The charge was connected by thin wires to a detonator box which was operated at a distance. Pressing the appropriate button would cause the charge to detonate and the blood would explode out and away from the body.

The scenes where Rhodes killed Dr Logon and where Steel lets loose with the machine gun were based on a similar principle. It would involve sticking a number of strategically placed charges on the person - and the buttons on the detonator box would be pressed in sequence to similate a machine gun hit.

According to George Romero,

"You never know how the charge is going to hit, what its going to feel like, which way the blood is going to go, is it going to go in your eyes, is it going to go in your mouth, is it going to burn you. That's the impossible stuff to call."

Savini's Interview

and I (Monster Bash 97)

The following interview with conducted(July 97) at the recent Monster Bash in Ligonier, Pa. The con focused mostly on classic horror (i.e. Wolf Man, Frankenstein, Dracula, etc), but one of the guests of honor was Tom Savini. As you can tell from my page I am a big fan of Tom and was lucky enough to sit down and do an interview with the King of Splatter himself. So enjoy!!!

Caretaker: I am here at the Monster Bash talking with Tom Savini, the King of Splatter. Tom, I have read many of the articles you have done over the years and was wondering who your influences were? I know Lon Chaney, Sr was one of your idols, but who else?

Tom Savini: Definitely, Jack Pierce, of course. Because to me Frankenstein existed and I didn't realize or discover to some years later that he existed because of Jack Pierce and James Whale and other people. But as far as the actual monsters, something I would duplicate on myself was inspired by Jack Pierce's efforts. Dick Smith, of course. Dick Smith was the only guy who you could call up and he would share information with you, secrets of make-up techniques. Before that I was sticking chewing gum in my ear. Later on you have Staurt Freeborn, Rob Bottin, Rick Barker, Stan Winston. You know all the walking ones today.

Caretaker: How about as an actor?

Tom Savini: Not that they are great actors, but personalities. Actually when you are watching a movie, you are watching a series of takes that work. An actor is only as good as he was within that take. Tom Lee Jones, to me is like one of the greatest actors around. But growing up, I was influenced by Charles Bronson, Charlton Hestion, John Wayne, Steve McQueen, Lee Marvin, the tough guys. Again, personalities and not so much the actor. But as far as actors go, Tom Lee Jones, Lawrence Oliver, Burt Lancaster, and Tony Curtis were all big influences.

Caretaker: Are you a horror fan?

Tom Savini: I thought I was the horror fan. No, I am the fan that made it good, well at least that is what they tell me. Horror is such a right turn off the path, the beaten kind of everyday normal path. Also, its a scary thing, anything that gets your adrenaline going . Endocrinologist will tell you a horror movie, a roller coaster ride that sort of thing releases in your system a chemical. I don't know the name of chemical, but it's a cancer fighting chemical. That if you were to go get a treatment of it would cost you $40, 000. So watching a horror movies, riding a roller coaster or that kind of thing

produces millions of dollars of this chemical in your body. But horror is such a...its the weirdness of it. We all love a freakshow. We all stop to look at the accident. It stems from that.

Caretaker: Speaking as a fan, what is your view on the state of horror today?

Tom Savini: Well, I don't think that horror has reached the point where they are making movies as an excuse to sell hamburgers, button, etc. I am a little afraid that the danger of a movie like Scream making so much money, is that it trains people to except such stupidity as a horror movie. I prefer the classic horror, the monsters, but they are not scary anymore. The only horror that scared me was The Exorcist and the Alien trilogy. So it is possible to be inventive and unique in the genre of horror. Who is going to do that I don't know, but I 'll be waiting for them and hopefully I can be one of them.

Caretaker: Tell us a little about what it felt like working on your first film "Deathdream"?

Tom Savini: Well, it was my first movie so being in a room with lots of people with a big camera on a dolly...it was like "Wow, hey I am where they are making a movie", someplace where I always wanted to be. Then it was like the Peggy Lee song, "Is that all there is". The things that stick out was doing the effects, when they didn't work we could do them again, but when they did, it was very rewarding.

Caretaker: How did you come to meet George Romero?

Tom Savini: Well he came to my high school, I think I was a sophomore. He came looking for actors for a film he was making called "Whine of the Fawn", which was never made. I was one of two actors that he took down to his studio for a screen test. Years later when I heard he was making "Night of the Living Dead", I went down with my portfolio to say "hey, I can do make-up effects." George said he could use me, but I had just enlisted in the army and was in Vietnam when the movie was made. But a few years later, I heard he was making "Martin" so I went down to audition for the vampire, but he was already cast. So I stayed on and did the effects for the film.

Caretaker: How did you come to do the make-up effects for "Dawn of the Dead"?

Tom Savini: I was in North Carolina doing a play when I got a telegram from George that said "start thinking of ways to kill people." That's all it said.

Caretaker: I just finished watching the recently released Director's Cut of "Dawn of the Dead" from Elite and heard George and you discussing a suicide ending for the film. Was that ever shot?

Tom Savini: He doesn't remember shooting it, but we definitely shot it. I was on the roof of the Monroeville Mall in the snow with the helicopter with a big bracing 2 x 4 systems that was holding up the dummy with fishing line. After the head explodes, we cut the fishing line and the dummy dropped. We definitely shot it and I saw the footage, but where it is now who the hell knows.

Caretaker: Which ending did you prefer?

Tom Savini: Definitely, his ending.

Caretaker: How did you get involved with "Friday the 13th"?

Tom Savini: That was right after "Dawn" and they saw my name on it and so they called me. They wanted to get the guy who did those effects.

Caretaker: Any effects on that film that really stick out in your mind?

Tom Savini: Everything was new in those days. We were inventing it. Probably, the arrow through the throat of Kevin Bacon, but that was more of a magic trick.

Caretaker: "Day of the Dead", was that the movie that George Romero really wanted to make?

Tom Savini: No. We went through 3 or 4 scripts on that one. Every time they gave him a budget cut, he had to make it smaller and smaller. It was an epic. An zombie epic film. It just got too expensive.

Caretaker: Hopefully, with the next one in the series, George can make the movie he wants to make.

Tom Savini: I don't think he wants to do another horror movie.

Caretaker: That's our loss as fans if that's true. Well can you tell us a little about working with Stephen King?

Tom Savini: It was a blast. He's a funny guy, but brilliant. He is like a 13 year old kid. You could sit around all day talking about your favorite Twilight Zone episodes with him.

Caretaker: "Night of the Living Dead 90", I think was better than the original, whose idea was it to do the remake?

Tom Savini: Thanks. I wish you could have seen the movie I wanted to make. But budgetary and rating constraits kept us from doing that. Oh yeah, your question....actually, it was George's idea. I think he finally got the financing. When he asked me about it I said, "great I guess I will be doing the effects", but he said, "no I want you to direct." George gave me a lot of freedom on this film.

Caretaker: Whose idea was it to change Barbara's character?

Tom Savini: That evolved from us trying to think who we could bring back and George said "no one." I said what about Barbara. We see her dragged out, but never killed. Why couldn't she escape, grab a gun and help these people. Than George began writing the Sigourney Weaver/Barbara part.

Caretaker: What part did you play in the effects for the film?

Tom Savini: I picked the effect team and designed what I wanted to see. John Vulich and Everett Burrell from Optic Nerve Studio had just worked with me on "Two Evil Eyes". I had wanted to take cadavers and mechanize them. We couldn't do that, but that's the look I was after. They did a great job for me.

Caretaker: I am a big fan of the Italian Horror scene, any favorites?

Tom Savini: Dario Argento, Lucio Fulci, Lamberto Bava.

Caretaker: What did you think of Fulci's zombies?

Tom Savini: Great effects. The eyeball puncturing scene was wonderful.

Caretaker: What does the future hold for Tom Savini?

Tom Savini: Two possibilities immediately. One is called "Claustrophobia" and the other is "Vampirates". Promises, but not contracts. Hopefully, they will lead to contracts.

Caretaker: To direct, act, or do special effects?

Tom Savini: To direct and play parts.

Caretaker: Tom, one final question. Why the web?

Tom Savini: Two guys in Ohio called me up and said they wanted to do a website. I said "website, what's that"? So the website was created well before I had a computer. It was their idea and I love it. I love plugging in my laptop and being able to talk to the world. I love getting e-mail.

E-mail Tom Savini at savini@www.savini.com

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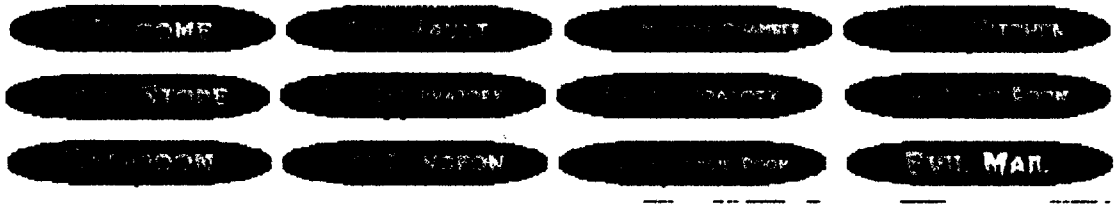

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An Internet Zombie Production

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Gore effects

Tom Savini is the mastermind behind the gore effects in Friday the 13th (1980). He served as a photographer in Vietmnam and so when he produced gore for a film, he wanted the same look as the real gore that he saw all those years ago, never happy unless the effect looked real and so the amazing effects of the best Friday the 13th Films were produced by Tom Savini.

Tom Savini prepares Annie for her death at the hands of Pamela Voorhees in Friday the 13th, where she gets her throat cut after a brief chase through some woods near Crystal Lake.

By far the best Friday the 13th is Part 4 - The Final Chapter. The reasons that this film is so good is because of the violence and realistic gore effects provided by Tom Savini. From the Banana woman getting a machete shoved through her neck to Jimbo getting a hachet driven into his face, Savini made sure that the effects were as good and realistic as they could.

Savini demonstrating Tommy's 'creature' from his collection of horror effects.

Among Savini's other movies are Dawn of the Dead (1979), Creepshow (1982), Day of the Dead (1985), Creepshow 2 (1986), The Texas Chainsaw Massacre 2 (1986), Night of The Living Dead (1990)

This is the mask that Kane Hodder had to wear on part 7, along with the bulky body suit.

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The Sculptor's Eye and the Chaney Legacy

An Interview with Tom Savini
by Carnell

The smell of freshly popped corn is the first thing you notice. Its scent, full and mouthwatering, brings back lost memories of childhood. Posters of upcoming films line the walls picturing the famous and infamous, looking out at you like old friends. You push through the double faux leather doors and walk down the gently sloping ramp to your usual spot. As any ardent movie-goer knows, the preeminent seat in the house is located exactly fourth row, center. Kicking past abandoned Ju-Ju-Bees and slimy, empty popcorn containers, you find your chosen seat. You settle in, feeling the worn cushions wrap lovingly around your backside. As luck would have it, just as you get comfortable, the lights go down and an image begins to flicker on the screen.

This is the Imagination Factory that is the motion picture theater. Many are driven to break into the industry that manufactures these feats of wonder. A few of them make it, many fail. A small percentage of those who achieve their goal rises to the pinnacle of their profession and their names become synonymous with outstanding work. Their efforts draw us out of our daily routine and let us, for a few hours, live lives that we, until then, only dream of. Tom Savini is such an artist. A name whispered with reverence by horror film fans. A true artisan. He does it all. His phenomenal calibre of artistry in the Special Makeup FX field, along with acting and directing, has made his name a quantifiable draw in the Horror genre. His achievements as artist, sculptor, director, and actor are nothing short of legendary. The FX he has created in such films as Dawn of the Dead, The Burning, Friday the 13th, and Day of the Dead have inspired a whole generation of FX artists leaving a legacy that has written its own page in the annals of Hollywood.

One of his next projects (which is drawing a lot of attention) is a part in Robert Rodriguez' new film, *From Dusk Till Dawn*. This picture could, potentially, re-write the book on how horror films are judged and, more importantly, rated. Its bold attempt to strive for a NC-17 rating could turn the spiraling receipts of horror films around and bring them back to what they were intended to be-scary.

Tom Savini is a gifted man. One might even go as far as to say a renaissance man. His work is legendary, his scope awe inspiring, his perspective unique. Film fans look to his

future, alive with possibilities, with anticipation and the hope that he can help save a beloved genre from the Bottom Line inspired, industry-driven miasma where it presently resides.

CN: You've said in print several times that Lon Chaney was a major influence on your life. Was this because he was the first artist you were exposed to, or because he was the best there was given the materials he had and the state of the art at the time?

TS: I think because he was the first one ever presented to me. I saw *Man of a Thousand Faces* when I was twelve years old in a movie theater, and that's where it all began. In fact, my son's name is Lon, and he is named after Lon Chaney.

CN: Did he also affect you because he was doing the effects as well as acting?

TS: Oh, absolutely. I want to be him when I grow up.

CN: I read in the book The Zombies That Ate Pittsburgh that you were supposed to work on the original Night of the Living Dead. What kept you from doing that?

TS: I had enlisted in the Army on the Hold Program, which means they can take you in within a hundred and forty days of your signing. I met George Romero, and he said he could surely use me on the film, but the Army called me before they started, so I was actually in Viet Nam.

CN: Did you find that the experience of going to Viet Nam profoundly affected the way you viewed what you wanted to do? I mean, when someone said, "We're going to do a bullet shot," you, having seen something like that for real, would tend to lean toward the realistic portrayal of that moment?

TS: Absolutely. For me, unless the effects look like, or give me the same feeling that I got when I saw the real stuff, then it's not good enough. So, my stuff got a reputation for being very realistic, and I think it was directly because of what I had observed in Viet Nam. I'm not saying that Viet Nam spurned me on to doing it, because I'd been doing it since I was twelve, but it made me do it in a realistic way, as realistic as I had seen it.

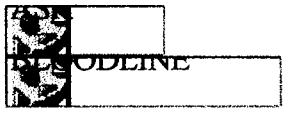
CN: One of the things I really like about your work is the suddenness of some of your effects. For example in the staking of Martin, the exploding head in Dawn of the Dead, and the falling metronome in Two Evil Eyes, the effect happens so suddenly and seemlessly that even though you know something is about to happen, you are still taken aback. Is that part of the punch that you like to achieve in your work or is it just you following a director's vision?

TS: Well, I'd say both. What you are talking about are the "Boos," the chair-jumper effects where something pops up and scares you for a couple of seconds. I think

the best scares are, like Hitchcock says, you show the monster behind the door, then you send a woman usually toward the door, and on her way you slow her down-the phone rings, she breaks a nail, she opens a letter, or something happens to slow her down, and the audience is wanting her to get to that door because they want to be scared. So, that scare lasts as long as you want it to, as long as you're delaying this woman. I mean, there's a point where it...

To read the full article please see Volume II, Issue 4. This [illegible] for purchase online.

BRUCE CAMPBELL



BRUCE IN HIS OWN WORDS

"Hello - It's Bruce people,Here's my story: I am the youngest of three brothers (Mike and Don) and I was born in Royal Oak, Michigan at the same hospital as my pal Sam Raimi on June 22nd in the year of the Edsel (you do the math...can you?). I'd call my childhood "normal" in that I grew up in the suburbs, watched "Lost In Space" on TV, dug tunnels in my back yard and ran around dressed as Zorro. Are you starting to get the idea?

That nasty acting "bug" took a bite out of me when I was 8 - I saw how much fun my dad was having performing in local community theater and decided I wanted in on the action!!

My first official acting job occurred at age 14 when the actor who was to play the young prince in The "King and I" became ill and I stepped into the role. I even had to sing -- now there's something you don't see every day...

I went on to appear in several Community theater productions, including "South Pacific" and "Fiorello," then was directed by my dad as "Chance Wayne" in Tennessee Williams' "Sweet Bird of Youth."

Somewhere along the way, I started to experiment with this "filmmaking" thing, doing cheezeball super-8 flicks with a neighborhood pal of mine.

I then met future big shot director Sam Raimi in a high school drama class in 1975. See, Sam did a lame-o pantomime in class, and I followed it with an equally lame-o one - we consoled each other and became fast friends. Soon, along with Sam and a bunch of other high school knuckleheads, we began making heaps of super-8 movies - about 50 or so.

During the summer of '76, I volunteered to work as an apprentice up in northern Michigan at Traverse City's Cherry County Playhouse - a summer stock company. I worked 18-hour days putting up sets, being assistant stage manager, doing errands, etc. I didn't make a stinkin' nickel, but it was a very positive, eye-opening experience. Working with TV actors, it was my first real taste of "Hollywood."

That fall, I BRIEFLY attended Western Michigan University and took theater courses, but dropped out after six months because I just got too darn antsy. I managed to get work as a PA (production assistant) for a production company that made commercials in Detroit.

For the next year, I was a "gopher" for them, sweeping out studios, running around picking up camera equipment, etc. - it gave me a good chance to learn the technical side of the business rather than just the "artsy-fartsy" actor stuff.

In the early part of 1979, with buddy Sam Raimi and new associate Rob Tapert, I set out to become a professional filmmaker. We realized that the fastest way to break into the real world of "show biz"

was to take fate into our own hands and raise the darn money ourselves. We put together a short super-8 horror film, "Within The Woods," which served as a good vehicle for raising money from potential investors. This resulted in a whopping $350,000 (almost as much as "Titanic") to make "Evil Dead." I starred in this epic and Co-Executive produced it as well.

A mere four years later, the completed film first got noticed in England where it became the best-selling video of 1983, beating out "The Shining." After its appearance at Cannes, France, author Stephen King dubbed it "the most ferociously original horror film of the year" -- not a bad endorsement, and New Line Cinema stepped forward to release Evil Dead in the U.S.

Our next film, "Crime Wave" (a fiasco), was a cross-genre picture. I co-produced and co-starred as the super egotistical sleaze, "Renaldo." It was written by Sam Raimi with his newfound partners Ethan and Joel Coen.

Dino DeLaurentiis then got into the act and agreed to take on the sequel to "Evil Dead." Blessed with a budget ten times the original, "Evil Dead II: Dead By Dawn" was released in 1987 and I again starred and co-produced this "less gory, more funny" sequel.

A move to Los Angeles followed, and I clawed my way into a series of independent genre films - you know, classics like "Maniac Cop," "Moontrap" and "Sundown." In 1990, I made a film called "Mindwarp," a "post-apocalyptic Jeremiah Johnson," which, for me, turned out to be a good thing. The film was just okay, but I met my future wife (costume designer Ida Gearon) on that set. Just to clarify things, I had been married before and have two swell kids from that marriage.

I then donned the producer hat again, and co-executive produced the biker yarn "Easy Wheels" and produced "Lunatics: A Love Story," for RCA/Columbia with Detroit pal, Josh Becker.

In 1992, I rejoined my buds Sam and Rob and co-produced the third (and yes, most likely final) installment of the Evil Dead trilogy, "Army of Darkness" for Universal Studios. I once again reprised the role of lame brain, "Ash." Immediately following that, those whacky Coen Brothers invited me to join them for a featured role in their "big business comedy" "The Hudsucker Proxy" for Warner Bros.

It was time for a trip to TV land, so my first real venture was via the pseudo-touted Fox series, "The Adventures of Brisco County Jr." A year later, it was old news, but a good time was had by all.

I then began that "Guest Star" thing on shows like "Lois and Clark: The New Adventures of Superman." The director itch began and I scratched it with several episodes of "Hercules: The Legendary Journeys." I have since recurred as the "King of Thieves" character, "Autolycus," in both "Herc" and that rowdy spin off: "Xena: Warrior Princess."

The winds of TV kept blowing and and I appeared on Sam Raimi's cryptic "American Gothic," did the dramatic thing on "Homicide: Life on the Street" and blew into the world of TV movies with Fox's TORNADO!

From there, don't ask me how, I stumbled into the popular sitcom, "Ellen," on ABC and recurred as "Ed Billik" the bookstore manager for the better part of a season. Around this time, I stunned the world by singing again (if you can call it that) in an episode of "Weird Science" in which I play, of all things, a "genie." Move over Wayne Newton.

The TV movie thing began to blossom and next thing ya know I'm talking to a car in Disney's TV movie update of "The Love Bug," robbing banks with Lori Laughlin in NBC's "In the Line of Duty: Blaze of Glory," and panning for gold with Alyssa Milano in ABC's, "Gold Rush!"

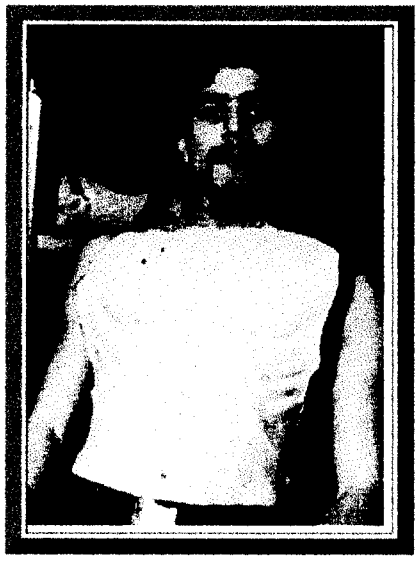
But those film roots run deep so during this time, I snuck into the blockbuster "Congo," "John Carpenter's Escape From L.A.," and Universal's feature version of "McHale's Navy." It was time to get back to basics, so I then joined the cast of fellow Detroiter Josh Becker's independent crime drama, "Running Time."

Recently, I had a whack at the multi-media industry, providing voices on cutting-edge CD-ROM adventure games for 7th Level, Konami and Activision.

Recently, I jumped across the "big ditch" and Co-Starred in my first international film, the French production of "La Patinoire."

So there you have it - my stinkin' life in a nutshell...hello...hello? Are you still awake?"

--Bruce <!-- var urlOfNewPop= "http://www.gurlpages.com?cuid="+cuid+"&keywords="+keywords; oldPop= window.open(urlOfNewPop, '_popIt', 'width=515,height=125'); if (oldPop.location.href != urlOfNewPop) { if ((navigator.appName == "Netscape 3.0") && (parseInt(netscape.3.0) == 3)) { setTimeout("oldPop.close()", 750); setTimeout("window.open(urlOfNewPop, '_popIt', 'width=515,height=125')", 1700); } else { oldPop.close(); setTimeout("window.open(urlOfNewPop,



Taso N. Stavrakis

POSITION: Stuntman

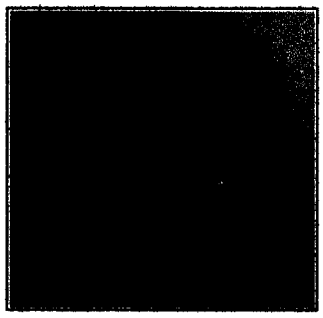
CAMEOS: (Taso appears as several "stunt" zombies.)

Taso's career with Romero began with **Dawn of the Dead**. Hired as a stuntman, Taso assisted Tom Savini with various makeup effects and performed several stunts, most notably a twenty-five foot rope swing from the mall balcony. As filming progressed, Romero decided to round out the cycle gang (an actual Pittsburgh "bike club") with people who could actually act, and called upon various crew members and friends to play raiders. Tom Savini strapped on a dozen swords; Taso grabbed a wig and a rubber sledgehammer. George was delighted with the result, and "Sledge" and "Blades" became part of the cast. Since **Dawn**, Taso has worked on various Romero productions and performed for New York's Big Apple Circus, as well as jousting with the Hanlon-Lees Action Theater, a Chicago-based stunt troupe. Most recently, Taso appeared in **The Mask of Zorro**, starring Antonio Banderas and Sir Anthony Hopkins.

OTHER ROMERO FILM CREDITS:

- **Knightriders** (1981) (actor: Sir Ewain)
- **Day Of The Dead** (1985) (stunt coordinator, actor: Torrez)

Interview with Ken Foree



How and why did you get into acting? Was it a conscious decision or more by accident?

Beautiful women! <Laughs>

Was there anyone else in your family in the industry who may have inspired you?

I had a great uncle who had a show. He had four tents, different acts and he travelled throughout the south and midwest. I would imagine if it's in my genes it came from there.

What sort of age were you when you first thought about getting into acting, and what were you doing before?

Oh... well in my twenties. Before that I was doing city politics in New York.

Do you find it hard to watch yourself on the screen?

Sometimes! <Laughs> Most times you always see the worst in yourself.

Are you self-critical?

Of course, like most actors and most people.

Do you find yourself getting nervous before you perform?

Not necessarily. There's always that little nervous energy, but not anything that gets in the way. It's always the nervous energy that gets you going. But nothing more than that.

Does it get easier with time?

Oh, I don't think so. I think it changes, you adjust. It changes from project to project depending on the character and the role, film or television. Sometimes you're still going to have some butterflies, some worries.

Have you done theatre work?

I started in the theatre in New York off Broadway. I did my first TV show there, then my first film out of New York. Then some more theatre off Broadway and then of course Dawn of the Dead. Then I left New York.

I keep a filmography of a lot of the actors in Romero's Dead trilogy and you probably have the largest one on the site. What do you believe your qualities are that have allowed you to work on such a large

number of projects?

Flexibility, I would imagine. That's the reason, I would think. Being a chameleon, which is what we're suppose to be! The fact that they don't know quite where to put me and they're trying find a place for me to fit.

All six foot five of you?

All six foot five of me, exactly! <Laughs>

Do you consider yourself lucky being able to switch and change between so many different types of roles?

I consider it a plus. Yes, absolutely!

Did you know Romero before Dawn of the Dead?

No, I didn't.

How did you get involved with it then?

Let's see... I, at the time, was doing an off Broadway play at a place called the WPA Theatre in New York and one of the guys who was in the play said they were auditioning for a character that I might fit. He gave a description of the character and I said, "I may fit that!" He told me where to go and I went over and auditioned twice and got the part.

Maybe you can answer a question about the industry in general? At times there almost seem to be little "communities" of people who work on projects. You quite often see actors or technicians popping up in several films together. This seems especially true of Romero's films.

Well there is, because most of the people who do the horror genre, they're fans themselves. They're watching other films, watching other people in other roles. I think you'll find that with most directors if they like working with someone they try to bring them in. I think Clint Eastward did the same thing with several of his people. Sondra Locke was one, even though he had a relationship with her, but he had several other guys that worked with him. One guy worked with him in three or four films. In the Gauntlet he used a few friends. So most directors do it. If they're comfortable with you, they like your work, they'll use you again if you can.

Do you have any particular memories from Dawn, good or bad?

Good or bad memories? A good memory was I met Donald Rubinstein (Richard Rubinstein's brother), a good friend. Bad! Being snowed in at the mall and we couldn't get anything in to eat one night, so it was cookies and coffee all night.

Was the shooting schedule hard?

All night! Night to morning! We had a great dedicated low-budget crew who really worked very hard for the production.

How did you find Romero to work with!

Horrible! <Laughs> No, just joking! He was wonderful. He's a laid back guy, as big as I am, a bid teddy bear of a guy and very creative and nice! He's a nice person.

You didn't think at any time while shooting the film with very gory effects going on all around you, "My God what have I got myself in to here?"

> You know, when I first read the script I thought it wouldn't play the United States - it was so gory. I didn't know the censors would let it in. I thought it might play Europe, South America maybe, the Orient, something like that, but I didn't think it would open here.

Do you have any memories of working with Savini?

> Not really. He was a good make up guy. He certainly is very qualified. He was very good in what he did, he did a lot of good work and I was impressed by his abilities as a makeup artist. He really put a lot of prosthetics together that were impressive to me.

When you finally saw the completed film, do you remember what your reaction was to it?

> Well, I saw the directors cut in a screening room and I was quite taken by it. I still thought it wouldn't play in the United States. I thought it was far too gory for the censors to let it in.

There's a lot of talk about the alternative ending of Dawn where you and Fran commit suicide. George Romero and Tom Savini have both said that this ending was shot along with the one we now actually see in the film. Do you recall shooting this "down" ending?

> As I remember I think we shot that!

Do you think you might have preferred the "down" ending?

> You know, I think the up-ending, as someone has to get away. There has to be a bright side, there has to be a tomorrow and if there's not it's quite a depressing feeling, and it was quite a depressing film as it was and something had to be redeemable.

When was the last time you actually saw it?

> It played on Cinemax or something like that here a couple of months ago. I didn't know it was going to be on and I was flipping through the channels and I had to watch it for a while because it was the first time it ever played on television in the United States. For some reason Day of the Dead played on one of the cable stations; so did Night of the Living Dead, the original, which is always played of course; so did the remake, but ours never played and I never thought it would but all of a sudden there it was so I had to take a look!

Have you seen Night of the Living Dead?

> Oh yes. I actually knew Duane Jones before he shot Night. When it came out I was walking down the street and I saw Duane's picture there and his name and I looked at the title and I said, "my God!" I ran to the theatre group he was in and I said, "Duane, you're all over the marquee!" And he said, "Please, I'm trying to forget it!" <Laughs> It was very strange that Duane and I knew each other and had passed through each others lives and I turned around and did Dawn of the Dead right behind him. It's a small world!

If you had to pick a favourite out of all three, which would it be?

> Oh gee, that's a tough one. I like Day, I thought it didn't get the credit it deserved. But I would imagine that I'm like every other fan, Night of the Living Dead the original. It's always the best

because there was nothing like it. Yeh, that's my favourite.

You later worked with Romero on Knightriders. How did that happen?

Well, he had already cast the actors for the film and I gave him a call and he said he was doing it and I said "anything for me?" He said, "Well, no! But I'll write you something." So he just wrote me something.

Do you have any good or bad memories of the film?

I'll tell you what was bad, I didn't get to ride a motor cycle! <Laughs> That was bad! I met some good friends. Donald Rubinstein was on that one too. He played one of the minor parts of the troop and did some of the music score.

If you had to choose a single medium, TV, Theatre or film, which would it be?

Oh, that's a difficult one. You know, I'm partial to theatre. I made my bones in theatre and I really love the boards. There's nothing like doing it live. Nothing like feeling an audience breathe down the back of your neck. It's wonderful.

It must be terrifying, worrying about what happens if you forget a line?

There is some trepidation, but not as much as sometimes when you're doing a TV show and it's live, cos you've got everyone there and you know if you make a flop everyone's gonna see it immediately and you've got all the technicians running around. With the stage, you go out there, you flub a line and actors will throw it back to you or you can just weave your way around it so you get through it. Don't Stop! <Laughs> So I think theatre, films second and TV third.

We've just got Keenan and Kel (comedy series) in the UK. I was sitting there one Saturday morning and it came on and there you were!

It sure is! An older and a fatter version, but that's me! <Laughs>

No! From what I've heard you still work out at the Gym.

I work out about five days a week.

Do you do any other activities in your spare time?

Oh sure! I coach little league, basketball, football, that sort of thing. Volunteer work for mentally handicapped children.

And to relax?

I read, sleep, go to one of the islands and just lay on a beach for a couple of weeks. That's relaxing! <Laughs> Doing nothing! Absolutely nothing! Not a phone call or a letter or anything else.

Is there something you can tell me about yourself that most people wouldn't know about you?

Oh gee! Well... I was an all-state basketball player, all-city basketball player in the state of Colorado for my junior and senior years of high school before I started acting... I once met the mayor of New York and Jimmy Carter... There's nothing I could say that's really that exceptional, but it's been a life of meeting a lot of great people and I've been blessed that way. I've met some

very interesting people in all walks of life!

Finally, if you had to choose some personal favourite films, what would they be?

They Shoot Horses Don't They, Lawrence of Arabia, The Producers, The Sunshine Boys, The Omen, Alien... and Night of the Living Dead.

Of course! Nice answer.

I'd like to thank Ken Foree both for his time and patients.

Interview with Karl Hardman and Marilyn Eastman

What were you doing prior to Night of the Living Dead and how did you both get involved in the film?

Prior to NOLD, I was president of Hardman Associates Inc. and Marilyn was Vice President and Creative Director. Our firm was deeply involved in the creation and production of industrial films. The majority of our industrial clients were multi-national corporations. In addition to filmwork, we also created and produced and presented exhibit shows all over the world. At the time of Nold, we had just ended a morning radio show which we broadcast from our own studios in Pittsburgh, Pennsylvania. It was a four hour, five day a week comedy show mixed with music, news, weather reports and lots of commercials. The show was successful but it was exhausting us. During this period, Hardman Associates employed 25 people. We had an art department, three audio recording studios, a photographic studio for commercial work, a color film processing lab for professional photographers and an educational division which produced materials for use in school systems throughout the US.

We had some friends who ran a small film production company by the name of The Latent Image. They produced commercials for TV. Those people were George Romero, Russell Streiner and John Russo. We had worked together on several film projects.

One day (shortly after we had ended the radio show), Marilyn received a phone call (I think it was from Russ), who said they would like to talk to us about an idea. She told him that we were very interested , and the three of them came up to our studio and we sat and talked about the idea...a horror film...no title of course at that time,...and would we be interested in becoming part of a core group for the production of the film. Marilyn and I had just ended the radio show and we were ready for anything!!

That's how it all began. We became two of the ten core group. The core became Image Ten Inc. Today, along with Russ Streiner and John Russo, I am a trustee of Image Ten Inc., elected by the shareholders to oversee the ongoing affairs of the corporation.

Night of the Living Dead is generally considered a revolutionary film for its time. When you read the

script what were your initial reactions to it?

When we read the script initially, the five of us agreed that it would take a goodly amount of work to make it really horrific. Georges' idea was excellent, we thought. John said that he would go to work on the screen play and the dialogue for Helen and Harry Cooper in the basement sequences would be written by Marilyn.

.....And so it began to evolve.

In regard to it being a revolutionary film....yes, it certainly was.....but that was accidental. We knew that we could not raise enough money to shoot a film on a par with the classic horror films with which we had all grown up. The best that we could do was to place our cast in a remote spot and then bring the horror to be visited on them in that spot. We had no idea that we would be creating a mutation of the horror film genre. Our goal: "make it as scary as we could".

There have been references that have said the script was being written by John Russo as the film was being made. Is this true and if so to what extent? Did you have any input?

The references to the script being written while we were shooting the film, came about largely, I believe, because of the lead actor, Duane Jones. The script had been written with the character Ben as a rather simple truck driver. His dialogue was that of a lower class/uneducated person. Duane Jones was a very well educated man. He was fluent in a number of languages and went on to hold a professorship at Vassar. Duane simply refused to do the role as it was written. As I recall, I believe that Duane himself upgraded his own dialogue to reflect how he felt the character should present himself.

In the making of many films, quite often there will be dialogue changes for a variety of reasons. This task fell to John...who handled it well. Marilyn made changes in our basement dialogue as those scenes were shot.

In addition to acting I believe you were involved in other aspects of the production of the film?

As to our roles in the production: I (Karl),chose the music for the film since Hardman Associates owned the Capital film music library. I chose a selection of music for each of the various scenes and then George made the final selections. I then, took those selections and augmented them electronically. Marilyn and I recorded all of the live sound effects used in the film (two 10 inch reels of edited tape). Marilyn was in charge of all makeup (she sure used a lot of morticians wax on the ghouls!). Wardrobe also fell to Marilyn.

NOTE: Of all the sound effects that we created, the one that still gives me goose bumps when I hear it, is Marilyn's screaming as she is killed by her daughter. Judy O'deas screaming is a close second. Both were looped in and out of echo over and over again.

Finally, all of the production stills for the film were shot by me and printed by me. A number of cast members formed a production line in the darkroom for developing, washing and drying of the prints as I made the exposures. As I recall, I shot over 1250 pictures during the production.

When the film was finally released many critics condemned it. What were your thoughts regarding the

completed film?

When the film was finished and then condemned, we were hopeful that the condemnation would spark boxoffice activity. Frankly, we were all too close to the film to realize just how frightening it really was. It took months for us to accept the fact that it really did **scare** people!

Karl, a strange twist was that Harry was actually right, the cellar was the safest place. Does this get mentioned often?

Yes, Harry was correct regarding the basement. To this day, people come up to me and say, "I hated you in that movie.....but you were right about the basement".

In what way has Night of the Living Dead affected your lives?

NOLD has not had a tremendous effect on our lives. However,for the past thirty years, we have lived, almost daily, with reminders of the film....most often via mail from fans (mail seems to be increasing...notably from young people who have been captivated by the film), or from people we meet on the street. There are increasing requests from fans who want to know if we have anything to sell!?!? As a consequence, we have indeed begun to produce items for sale. T-Shirts as an example and copies of Marilyns Scrapbook of Night of the Living Dead which she has faithfully maintained through the years. It now weighs 5 pounds! Fans love it! It's a great 30 year history of the film.

Perhaps the most important effect the film has had for us...on us, is the profound feeling that the fans of NOLD have engendered in us. We are humbled by our fans!

.....And, having said that, perhaps that feeling, in and of itself, is indeed a tremendous affect!?!?

There have been rumours that George Romero is planning on adding new footage to Night of the Living Dead with the aim of releasing a special edition in 1998. Have you heard anything regarding this?

Ah...the question of the re-issue!!! We do indeed know about this! Marilyn had the idea a few months ago, presented it to me and we discussed it at great length. It's a very exciting idea. The basic premise is to shoot new footage as an addition to the film but without damaging the web of the film as it exists. George is not involved as of now. He has too many irons in the fire...too many ongoing projects. It is not yet decided who will do what, but I believe it will happen. However, I don't think it will be for a 1998 release. Stay tuned!!

Q. How old were you when you did the movie?
A. I was 9, almost 10. The film premiered three days before my 11th birthday. Do the math.

Q. Were you scared during the filming of the movie or later, when you saw the finished product?
A. No. I got to see the actors as real people before they had their makeup applied and they were all very nice and friendly.

Q. During the scene where you ate your father's arm, what were you really eating?
A. It was someone's leftover meatball sandwich from lunch. But I didn't really eat it. I just held it up to my mouth and pretended to eat it.

Q. What did they use for blood on the arm?
A. BOSCO (not Hershey's, as one horror website quiz claims) chocolate syrup.

Q. What were you really stabbing into in the scene where you killed your mother?
A. I was really stabbing a pillow. Marilyn (Eastman) was nowhere near me at the time.

Q. I read in the "Night of the Living Dead Filmbook" that your hand was used as a meal for a zombie in the "barbecue" scene. There's a picture of you laughing as he's munching on your hand.
A. The book is wrong. That wasn't me.

Q. What did your friends think of you being in the movie?
A. They thought it was cool! I was able to invite some of them to the premiere.

Q. Did your parents ever worry that the film may have ill effects on you?
A. No, they knew that I understood the difference between fantasy and reality. I saw everyone being made up and I knew that they were just actors. I'd been watching horror movies since the day I was born, anyway.

Q. Where was the movie filmed?
A. The farmhouse and cemetery scenes were shot in Evans City, PA. The farmhouse is no longer there. The basement scenes were filmed in the Latent Image basement in Pittsburgh.

Q. Did you ever dream that the movie would be so popular this many years

later?
A. None of us did! But we're all very happy that it is!

Q. Did you ever pursue a career in film?
A. No. I grew up in Pittsburgh and there weren't many opportunities for film work in town at that time. By the time I was old enough to make a decision about what I wanted to do with my life, I was no longer interested in acting. Prior to NOTLD, I had done a number of radio commercials and one TV commercial and print ad.

Q. I've heard about a "30th Anniversary Edition" being released. Can you provide any information about this?
A. The rumors are true. Should be out soon. Can't wait to see it.

Q. Do you ever see the other cast members?
A. Yes. I run into John Russo and Bill Hinzman at most of the conventions I attend. Judith O'Dea and I keep in touch frequently, also. The last time all the "surviving" (I really hate that term) cast members were together (with the exception of Judy Ridley) was at the Zombie Jamboree in Monroeville, PA in 1993.

Q. Do you know the addresses of any of the other cast members and would you give them to me?
A. Yes. No.

If you have any questions for me that haven't been answered here, please feel free to e-mail me!

Home

Interview With A Zombie

Important News

I recently received an email from Thomas Brown - who played one of the more prominent zombies in Day of the Dead. This is what he had to say.

Absolutely fantastic web-site. Your tribute to "Day of the Dead" is nothing short of sensational. It brought back a lot of memories and the pride I have for that film as well as actually being in this important contemporary horror film.

Would you be interested in having me write an hour-to-hour detailed account of what it's like to be a zombie in a George Romero film on-location at the Wampum Industrial Storage Facility in Beaver Falls?

I certainly was interested in hearing about life on the set - so Thomas kindly agreed to write me a small article on the topic.

Where to Find Him

Here's how to find me in the film. I'm actually in the movie more than once and on two separate filming days and locations.

1. While Steele and fellow army buddies look on in horror the elevator filled with ghouls begins to come down. After it hits bottom a zombie walks out and then falls on the platform. Look for a portly zombie to come out from the center and pass the other ghouls. (Hey...I knew where the camera was and I was going to get a close-up!) On this cold October day in 1984 I was wearing a zombie-mask. (which was too tight and hurt like hell)

Location: Manor Nike Missile Sight - Monroeville, PA

In mid-November I returned to play a portly chef (George referred to me as 'baker man' zombie...and the rest is history.

Location: Wampum Industrial Storage Facility - Beaver Falls, PA

After Steele tries to hide from the gun-toting Bub, he takes aim at what he presumes will be Bub coming through the door. Instead it is a horde of very ravenous ghouls. One male zombie is shot...followed by two female ghouls...

1. I am on the left side of the screen coming into the room with my arms outstretched. My costume consisted of a tall chefs hat, a maroon colored sweater and a white blood-drenched apron.

Steele figures "aw what the hell" and blows his brains out. As his large body slinks down the wall, the zombies enter the frame.

2. The chef ghoul is the first to enter the room.

After Rhodes is ripped apart we see various splatter, then we are in the room where Steele lost his head.

3. I am munching down in the coral (with back turned) on Steele.

More limb munching...

4. I am now in front, full head and torso shot, gobbling mercilessly on Steele's liver.

More assorted gut-eating shots.

5. I am in full in the shot again. In disgust I pull Steele's dog-tags from my incredibly bloody gore filled mouth..the metal tags hit the floor...then I pick up a huge slab of liver and plunge it in my mouth like there's no tomorrow.

Click button to continue...

Texas Chainsaw Massacre 2 Bill Moseley Chop Top Interview Tobe Hooper Texas Chainsaw Massacre 2 Bill Moseley Chop Top Interview Tobe Hooper Texas Chainsaw Massacre 2 Bill Moseley Chop Top Interview Tobe Hooper Texas Chainsaw Massacre 2 Bill Moseley Chop Top Interview Tobe Hooper Texas Chainsaw Massacre 2 Bill Moseley Chop Top Interview Tobe Hooper

On February 12, 1999 my year-long search for the phenomenal actor who gave me one more reason to love chainsaw movies ended! After viewing Bill Moseley's comments in the guestbook here, I decided to pester him into giving an Interview via email for Arachnia's Den of the Deceived. Not only did he comply, but he complied with kindness (more than can be said for Bruce Campbell. Does this guy really think people would give a damn about him had he not appeared in the Evil Dead Trilogy?).

To the seasoned Horror fan, Mr. Moseley needs no introduction, but for those who aren't familiar with his work, you can catch him in the absolutely amazing Texas Chainsaw Massacre 2 as "Chop Top", the loveable maniac who enjoys nothing more than a little head cheese and carving himself up like a turkey. Of course, he's also made notable appearances in other Horror greats such as: Night of the Living Dead '90, Silent Night Deadly Night III, and The Blob. This is by no means his full repetoire, but I could spend all day talking about this man. I'd rather you read the Interview, you've 'read' enough of me at this point :).

Most people will list the original Texas Chainsaw Massacre as being one of their most memorable film experiences ever. Did this factor come into play at all in terms of feeling like you had some big shoes to fill with TCM 2? Or was it viewed amongst cast & crew as being something entirely different and separate from the original concept (which I actually think it ended up being, quite effectively)?

Did the original "chainsaw" make for big shoes to fill for "Saw 2"? Definitely. We were all excited about carrying on the tradition; I think the idea of ":Saw 2" fired up the morale of the cast & crew, but it never overpowered or cowed us. Can you imagine a more FUN job? Tobe Hooper at the helm, Kit Carson at the typewriter, Tom "King of splatter" Savini and his henchmen (Mitch DeVane, john Vulich, Gabe Bartolos, Gino Crognale (sp?), Sean McEnroe (sp?)) there to greet you every morning before dawn with cold glue and rubber appliances? No, you just can't beat fun at the old Chainsaw factory!

In my own personal opinion, the Leatherface we are introduced to in TCM 2 actually surpasses Gunnar Hansen in overall creepiness. Do you have any thoughts on this yourself, or any comments about the transition we saw the leatherface character make from the original film to it's sequel? (He seemed to go from a supressed cross-dresser to 'product of brother and sister sleeping together' chansaw-wielding romantic-freak)

I never worked with Gunnar Hansen,but I loved everything about him in Saw 1, his fretting, his violence, the wide wide turns he made with smoking saw, his authority with the sledge. Bill Johnson was my Bubba, and we bonded like brothers on the set and off. The first nine days on the set for us, we sat in his or my little trailer cubby playing gin rummy. nine days in full makeup and wardrobe, and they NEVER used us! We got to be pretty good friends, and pretty good gin sharps. Bill lived in austin, a "local hire," married, worked as a bartender- you can see him for a second or two in the opening of "D.O.A."- he's the desk cop. anywho, what he did in the radio station with

Stretch was one of the creepiest seductions I've ever seen- and man, that boy could really use his tongue! My idea of "Saw 3"- conceived about a week after I'd gotten back to New york City from "Saw 2"- had Leatherface and Stretch married, living in New york, Stretch pushing a bone baby carriage with a baby in a cute little leather mask. Bubba had gotten "discovered" by the artsy fartsy crowd for his "sculptures," the Cook was chef of the best Tex-Mex chili parlour in town, and ChopTop had made it big as a rapper ("he-he-he-head cheese!") after a stint pushing a hot dog cart in Central Park. Whoops, I'm getting off the subject. Bill Johnson gave Bubba soul- and as his older brother, I deep down appreciated that he "turn traitor for a piece of tail."

Along the same lines, what was the basis for the Chop Top character in TCM 2? Is he the same person we were introduced to in the first film (the "hitch-hiker" with an affliction for self-inflicted injuries) or is it another Sawyer brother that's just been locked in the attic until this movie was shot? If in fact, it's the same character, to what extent did you study Edwyn Neal's protrayal of the role? For what it's worth, I think a tremendous job was done on your part in carrying on the same basic character type (i.e. mannerisms, disposition, etc.) if in fact this was the objective.

ChopTop was Hitchhiker's twin brother who'd been fighting for his country in VietNam while Saw 1 was taking place. Thanks to a lucky head wound, courtesy of "a gook with a machete," I got a big payout from Uncle Sam, more than enough to bankroll the family chili business, buy the "Rolling Grille a go go," our cool pickup truck and some gasoline and oil for Bubba's chainsaws. Not only did i come back with a plate in my head, an itchy one at that, I came back with an attitude. Used to be that Drayton, the oldest brother, ran the family. but seeing as how I was bankrolling the operation, I got some big ideas about realizing MY dream, Namland! Vietnam theme park! Hell, we were already living beneath Texas Battleland- Namland would have been a snap to pull off!

Ed Neal rules. I met him at Universal Studios, LA, when he and the Saw 1 bunch were inducted into the Horror Hall of Fame. What he did as hitchhiker will forever blow my mind. for me, the first thing I found as Chop Top (originally named Platehead- but I think there was already a Masters of the Universe character registered by that name) was that VOICE. then when I came down to austin and they SHAVED MY HEAD, the twitching began. I was fully willing and able to be a geek for the two-plus months we shot Saw 2. I had a beautiful girlfriend at the time (the mother of my now 11-year-old daughter), so I didn't sweat the girls all running in the opposite direction. Baldness
runs in the family, so I found it cool to be Mr. cueball, knowing (and hoping) that my hair would indeed grow back.

I worked so many hours a day- four hours of makeup each morning, hour and a half to remove it, hour to and from the set, plus working time-that my brain just melted somewhere along the way. i never BECAME ChopTop off the set- I didn't slash anyone, stomp kittens, etc. but I've always loved him.

One of the things that influenced my opinion of TCM 2 was the fact that it put a different spin on the "damsel in distress" situation. Caroline Williams (Stretch) wasn't the stereotypical "screaming beauty" we've been exposed to in the past (PJ Soles immediately comes to mind). On the contrary, she was brave (but not to the point of being *blatantly* stupid), tough as nails, and when she screamed, you didn't just feel the hair on the back of your neck stand up, you felt it right in your gut. Now *that's* a Scream Queen! Was this "new approach" to the woman in danger aspect of the film intentional, or an I just imagining it because Ms. Williams did such a great job with the role? (Also loved her in Leprechaun 4)

Caroline williams was so a blast to work with. she was a local hire out of Dallas. She told me for for her audition, she ran screaming into the office where toby and Kit were waiting for her, slammed the door behind her and piled

up all the furniture in the room against the door! We've been great good friends since Saw 2, live in the same town, still keep working as actors, talk as often as we can. I stay in touch with tobe and Jim Siedow, too.

I've often wondered, does an actor have to be equally as twisted to do a good job with a slasher role as the people who enjoy watching the performance, or does it only seem that way? I mean, am I wrong in assuming that you *must* have felt just a little different about yourself, carried yourself a bit differently, after hacking the Hell out of L.G. in the radio station lobby? *laughs* In a nutshell, does it help to be just a little bit looney?

Yes, i am a bit looney. I've always loved horror films, monsters, dinosaurs, space travel. when I was a kid of 8 or 9, I founded the Hairy monsters club in my hometown of Barrington, Illinois, still have my membership card! I loved Famous monster of Filmland, disobeying my parents and sneaking into the library long after I'd been put to bed to watch Boris Karloff on our black & white TV- in chicago we had "Shock theater." I loved making faces of sheer terror in the bathroom mirror. and I always fwelt an obligation when I acted in horror films to give the audience the real deal, no fake stuff, because as a young horror fan, the real stuff was what gave me the four-star chills. I guess fear was my first drug of choice- right, sigmund? I loved throwing snowballs at passing cars, getting them to stop and maybe, gasp, chase me and my little pals. Making a living being a monster was for me a dream come true! You just can't beat fun at the old boneyard!

You mentionned when you signed the guestbook here that Mr. Hooper and yourself are in the midst of discussing a possible comeback for the guy who's plate we'd all love to lick. Is this for real? Anything you can say about it, is it under wraps, or still just a vague semblance of an idea? Would Chop Top get the floor to himself or be spazzing it up once again with Leatherface and the gang? (By the way, I absolutely ADORE Jim Sideow, I hope he'll make it back for a new installment in the series if there is to be one)

Tobe and I are talking about doing something together. I just did a Chop Top cameo for his son, Tony's 10-minute digital video called "the All-American Chainsaw Massacre." ChopTop as an older man, with flashbacks using a ChopTop lookalike named Tod Bates. Hell, I'm not that old, but Tod was willing to work for the thrill of it, and I'm getting used to money. I'm not sure what the story will be with tobe, but I'll keep you posted as things progress. It will focus on ChopTop, or whatever his name will be to keep us legal and independent. I just got back from Haiti, and down there i was sketching out some ideas that are fun, scary and very very weird.

Finally, pant, pant, I just want to say that Jim Siedow is god. He's old as the hills, so i'm not sure what his future holds in terms of feature films, but I'd love to fly down to Houston and shoot some home movies of him and wife
Ruth kicking back in their hammocks or lawn chairs or whatever they do down there in the cactus belt. When I first got to Austin, full of excitement and fear in equal parts, just seeing Jim walking around the motel was so uplifting, such a psych that it gave me LOVE for Chop Top and Chainsaw. The only other time I've had that feeling was when I happened to see Muhammad Ali walking through chicago's O'Hare airport one time. Without thinking, I gushed, "It's the champ!" He looked up and smiled at me as he passed. Same feeling seeing Jim Siedow. My heart leaped up. And hell, he's a dirty old man with some sick jokes and a great sense of humor.

Well, my fingers are bleeding and my morning coffee's starting to wear off. My kid's still sleeping (day off for Lincoln's Birthday) and in the distance I hear what may well be a chainsaw laboring through a tree (a human body?). So I'll say ta-ta, and for all you fans, LICK MY PLATE, YOU DOG DICKS!!!!

Bill Moseley

Glossary

Acetone : A highly volatile liquid that is one of the primary solvents of adhesives, sealers, and prosthetic plastics.

Acrylic Paints : A kind of water-based paint that dries, and stays in the dried form even if wet.

Airbrush : A tiny, hand-held paint-spraying device used to paint.

Alginate : A soft material used to make the negatives during lifecasting. Also used in dental work during the casting process for teeth. Sets as a white, soft, rubber-like material and captures great detail.

Animatronic : A puppet likeness of a human, creature, or animal, whose movements are directed by electronic, mechanical, or radio-controlled gadgets.

Armature : The skeletal insides of large-scale or stop-motion puppets.

Cable Control : A crew-operated system using cables and levers for animatronic life.

Cabosil : A lightweight, silica-based powder used as a thickener or matting agent for most urethanes, resins and latex.

Clay Extruder : A tool that forces clay through an opening which creates strips of various shapes.

Collodion : Nonflexible or rigid collodian is a clear, brushable liquid, which can be applied to the skin and dries creating a scar effect.

Duo Adhesive : Mild, latex-based surgical glue used as an appliance sealer on sensitive areas of skin and for blending foam latex appliances.

Flash Paper : A paper-like substance which is actually made of compressed gas; when exposed to spark/flame it ignites immediately and totally; used by magicians,etc. for tricks such as fire balls or burning finger tips.

Foam Latex : A type of latex rubber used for more complex appliances, etc. That changes dramatically in texture/capabilities depending on the formula used and must be baked to attain a finished product.

Gelatin : An organic substance often used for make-up appliances. Not very durable, gelatin will dry out and/or rot much more quickly than other materials.

Glycerin: A slick, liquid used to simulate tears or sweat, that is applied with a stipple sponge or spray bottle. Is one of the main ingredients used in retail bubbles (the kind you can buy at the store for a buck).

Hero Puppet : The main puppet used during shooting, usually capable of the most movement.

Hydrocal : A medium-strength cement used for life casts and nonessential (waste) molds.

Maquette : A miniture form/model of an object or character, often used during the design process to display possiblities and during production as a scale model of a final product.

Morphing : The computer graphics technique of changing one object into another.

Mortician's Wax (also Plasto Wax): A soft wax used to remodel or build up facial features such as noses or cheekbones.

Negative : The mold surface that contains the reverse 3D imprint of a positive sculpture.

PAX Paint : A smudge-proof appliance paint made up of Pros-Aide and either cosmetic-grade pigments or Liquitex (an acrylic-based paint). Best for painting foam latex.

Plasticine : Oil based clay, does not dry out and can be melted and cooled repeatedly, will not harden beyond its original state.

Pneumatics : A branch of mechanics that used air drivers and compressors for movement.

Positive : Any sculpture or model used to create the negative mold. For example, in a life cast, it's the actual head.

Pros-Aide : A very flexible and strong acrylic-emulsion prosthetic adhesive. In liquid form, Pros-Aide can be thinned with water, or thickened with cabosil into a paste form.

Prosthetic Appliance : In make-up, a piece of latex rubber that has been sculpted and formed to fit the face (etc.) of an actor to alter their features or create wounds.

Roma Plastilina : An oil -based, brand-name clay that is the most popular sculpting medium for prosthetics and small to medium size sculptures.

Salt Peter : Also known as "Potassium Nitrate" used in the manufacturing of glass and nitric acid, also used for health reasons. Available in small quantities at most drug stores.

Scleral Lenses : Thin contact lenses that cover the entire eye (regular contacts only cover the cornea).

S.C.R.E.A.M. : Short for "Student Club of Realistic Effects, Animatronics and Make-up". Owners/creators of this site.

Servo Mechanism : A small motor controlled by remote units to create life-like movements, especially facial expressions for animatronic puppets.

Slip/Slush (sometimes Mask)Latex : A form of latex rubber that can be used for directly on the skin and for simple masks, it dries in the air and does not require baking. When dry it is a material similar to rubber bands.

Spirit Gum : A rosin-based adhesive useful for gluing lace hair pieces, laying beards, and disguising edges of foam latex appliances.

Tempera Paint : A kind of water-based paint that can be wet after drying and will return to liquid form.

Ultracal 30 : A gypsum cement product adapted from the tool and die industry. Popularly used as a molding material for very hard, long-lasting molds.

Waste Mold : A mold that is broken off after being used.

WED Clay : A water-based modelling clay known for it's smooth, fine texture. Perfect for large sculptures requiring fine detail.

Glossary

Acrylic
A synthetic polymer used in resins and paints. **Jet Acrylic** is a brand used to make artificial teeth and dentures.

Airbrush
An atomizer for applying by compressed air a fine spray (as of paint or liquid color). An airbrush is the best choice for painting masks and special effects props because of its ability to blend colors smoothly and naturally.

Alginate
A fast-setting mold material used to make casts from living people or delicate/ unstable/ perishable items. Dental Alginate is used to make casts of teeth and gums.

Appliance Make-Up
The technique of creating and applying flexible foam latex components directly to the skin of an actor's face and/or body.

Armature
A support for clay sculpture. For mask making and special make-up effects, a head form is used to support the clay and to ensure a proper fit for the finished mask or appliance.

Base Coat
Refers to the initial painting of an overall color to a mask or prop. Subsequent colors are applied on top of the Base Coat.

Burlap
A strong, reinforcing fabric added to the outer layers of a plaster mold. Add strength and reduces the possibility of cracks forming in the mold. Burlap is sold by the yard.

Cast
An impression taken from an object with a liquid or plastic substance.

Casting
Something cast in a mold. When casting a rubber mask, latex is poured and/or brushed into a mold.

Dividing Wall
A temporary wall made of water-based clay. Used to create a separation between the front and back halves of a mold.

Foam Latex
A special formulation of liquid latex rubber which is

whipped with air and then baked into a sponge form. Used throughout the special effects industry for appliance make-up effects, prosthetics, costumes, and animatronic creatures, etc.

F/X
An abbreviation of "**Effects**". See Special Effects and SPFX.

Highlight
Highlights are painted to simulate where light would fall naturally on the high points of a mask or sculpture. This heightens a relief effect. Highlight paint can be made by lightening the base paint.

Kidney Tool
A flexible rubber palette used to direct the flow of plaster as it sets. If you want to make professional molds, don't be caught without this tool.

Maquette
A small clay model created as a guide for a larger sculpture. A miniature full head armature is often used as a base for a mask maquette.

Mask Latex
A liquid latex compound formulated especially for slip casting latex masks and props. Also referred to as **slush latex** or **casting latex**.

Mask Paint
A super concentrated, pre-mixed paint medium developed for use on latex masks and props. Flexible and quick-drying, Mask Paint is formulated to adhere to latex rubber. Recommend for use with *external mix* airbrushes such as the **Paasche H**. Can also be stippled or brushed on.

Mold
A cavity in which a substance is shaped as in a plaster mold for casting.

Mold Jacket
A rigid outer shell used to hold a flexible mold in place.

Mold-Making
The act or process of making molds. Necessary for reproducing or transferring a three-dimensional pattern into a plastic material.

Negative
The mold surface which contains a reverse three dimensional imprint of the positive sculpture.

Oil Based Clay
A re-usable sculpting medium which comes in a variety of colors and consistencies. Oil based clay is often the best choice for mask and special effects sculpture because it doesn't dry out, allowing the sculptor to work the clay for long durations.

Perma-Wet
A urethane material which is used to simulate wet areas on flexible masks or props. Perma-wet is extremely flexible and stretches with the product, instead of cracking.

Positive
Any sculpture or model used as a pattern for a negative mold.

Reference Material
Any visual information used as an aid in creating a sculpture, etc.

Resin
Any of a large class of synthetic products that have some of the physical properties of natural resins but are different chemically and used chiefly in plastics.

Shading
A painted-on shadow which is applied to recessed areas on masks and props to deepen a relief effect.

Silicone
An elastomer material used to make flexible rubber molds.

Special Effects
A term used to decribe **special theatrical make-up effects**, as well as other theatrical and film effects. Often abbreviated as **SPFX** or **F/X**.

SPFX
An abbreviation of the term "**Special Effects**". See Special Effects.

Steel Palette
A piece of thin, flexible sheet metal which is used to scrape a clay surface. Removes surface irregularities and helps in creating a smooth surface.

Surgical Adhesive
A strong non-toxic glue which has the ability to bind to human skin, such as **Duo**, used by the effects industry to attach Appliance Make-Up components.

Texture Stamp
A flexible stamp made from latex or flexible urethane. Texture Stamps are pressed onto a clay sculpture to impart texture and detail.

Ultra Cal
An industrial stone pattern material adapted from the tool and die industry. Used to create very hard, long lasting molds.

Undercut
Any positive or negative area which creates a lock situation between the mold and casting.

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Pros-Aide : A very flexible and strong acrylic-emulsion prosthetic adhesive. In liquid form, Pros-Aide can be thinned with water, or thickened with cabosil into a paste form.

Prosthetic Appliance : In make-up, a piece of latex rubber that has been sculpted and formed to fit the face (etc.) of an actor to alter their features or create wounds.

Roma Plasilina : An oil -based, brand-name clay that is the most popular sculpting medium for prosthetics and small to medium size sculptures.

Scleral Lenses : Thin contact lenses that cover the entire eye (regular contacts only cover the cornea).

Servo Mechanism : A small motor controlled by remote units to create life-like movements, especially facial expressions for animatronic puppets.

Spirit Gum : A rosin-based adhesive useful for gluing lace hair pieces, laying beards, and disguising edges of foam latex appliances.

Tempera Paint : A kind of water-based paint that can be wet after drying and will return to liquid form.

Ultracal 30 : A gypsum cement product adapted from the tool and die industry. Popularly used as a molding material for very hard, long-lasting molds.

Waste Mold : A mold that is broken off after being used.

WED Clay : A water-based modelling clay known for it's smooth, fine texture. Perfect for large sculptures requiring fine detail.

FX GLOSSARY: A compendium of common FX terms

(For additional info, see our FX-FAQ page.)

Animatronics:

The use of mechanical and/or electrical components and systems to simulate and replicate the movements of creatures, whether replications of existing terran life forms or fictional creations of fantasy.
(See TCS Animatronics Page)

Prosthetics:

The use of form-changing materials, applied, blended, and colored on a performer's skin. Can be foam latex, rubber, plastic, gelatine, or other materials. In the medical field, synthetic replacements or enhancements for defective body parts.
(See TCS Prosthetics Page)

CGI:

Computer Graphic Imagery. Computer graphics have revolutionized the movie business in every possible way - especially in the FX business. Some companies fear CGI means the end of the FX industry. Meanwhile, the smart companies (like TCS) have learned to work with the new technology, and combine it with traditional FX techniques to create even more amazing results.
Also **CG**.

Suit:

Something which a performer wears, usually made from fabrics, foam, and fibers. Can be donned and doffed relatively easily, as opposed to having something adhered to the skin as in Prosthetics.

Makeup FX:

Usually, an active change to a makeup; as in, for example, an injury. Something beyond the changing of performer's look through mere pigment. A thin monofilament embedded in derma wax on an actor's head, with red rouge underneath, can be done as an on-camera ripped flesh or cut effect. Bladders, fake tears, bleeding, sweating, and the like are all makeup effects.

Derma Wax:

Soft wax troweled onto a corpse's face so it looks all lumpy and pink

at the wake. (The mortician thinks he did a great job reconstructing that crushed cheekbone and eye socket! Don't say anything! You'll hurt his feelings!) Also used by fx artists as a quick fix to achieve three dimensional "out-of-kit" makeup effects. We get it used from funeral homes, cheap. Just kidding!
Also **Mortician's Wax**.

Nernies:

Rolled up, organic-looking tendrils of latex, gelatine, or vinyl. Used to "dress" creatures so they appear to have veins, decomposition, or hanging rotted flesh. HUUWALLP!

Servo:

The "muscle" behind many animatronic movements. A rotary actuator consisting of a motor, circuit board, potentiometer, and gear train. Receives an electronic position signal from an input device and "sends" the output arm to that position. Whatever is attached to the output arm (cable, pulley, lever) also moves. Made in a range of sizes; the most common are found in hobby R/C vehicles.

Linear Actuator:

At its simplest, a piston-like mechanism that travels from one extreme to another. At its most useful, a bigger, stronger, faster version of a servo.

Potentiometer:

A variable resistor, either in rotary or linear form. Used as a position indicator in input devices and feedback systems. Do you still have a stereo with a rotary volume control? That's a potentiometer!

Silicone:

Silica-based chemical, used in creating molds, synthetic flesh, adhesives, and Hollywood bimbos. Can be plasticized, pigmentized, and mesmerized.

Polyfoam:

A two-part polyurethane chemical system. A catalyst is added to a base, both are mixed together, put into a mold, and, voila! It explodes and gets all into your clothes and hair! An inexpensive way to produce body forms. Comes in rigid and flexible varieties.

Hot-Melt:

A rubbery vinyl which can be heated until it becomes liquid. Unlike latex, hot-melt can be used over and over again.

Latex:

An organic rubber, also used to make surgical gloves and Halloween masks. Applied as a liquid, it dries into semi-solid form. Special latex mixtures are used to create foam latex.

Foam Latex:

THE staple of the makeup effects industry. Oh sure, plenty of people are jumping on the silicone bandwagon. And while silicone has many cool properties, you still can't beat foam latex for it's combination of cost effectiveness, softness, stretchability, glue-ability, paintability, and reparability. Made by weighing out and mixing, with 1/10 of a gram tolerance, precise quantities of five different chemicals into a bowl, mixing for scientific amounts of time at various specific speeds, injected into molds using high tech-injectors, and then put into a 200 degree oven to bake for..I don't know, four hours? What do you think? Okay, we'll make it six!

Gelatine:

Before silicone and hot-melt came around, this was THE material to use for translucent flesh-like effects. Only trouble was, it would start to soften and melt under the hot sun and studio lights, and with the actor's sweat having nowhere to escape, would liquefy and fall (to quote Dick Smith: "like a fried egg.") into a heap in the dirt. Still useful for some applications. Yeah, like making jello jigglers to keep your kid out of your hair while you try to figure out this new silicone stuff.

R/C:

Radio Control. A wireless method of controlling servos, actuators, motors, and other electro-mechanical whoseywhatsis so that your animatronics don't have to have a big "umbilical" cable dragging behind them. (Then you find you don't have enough space for batteries and have to run a power cable anyway!) Hobby shops sell R/C transmitter/receiver/servo combos with up to 9 channels of movement. Professional FXers uses the highest grade consumer R/C equipment.

Puppet:

A replica of a human, animal, creature, or other character, made to move and "brought to life" by a puppeteers' manipulations. Controls for a puppet may be string, rod, hand, cable, joystick, WaldoÆ, potentiometer, or any other number of devices.
(See TCS Puppet Page)

Rod:

A slim wooden, plastic, (but usually metal) well...ROD that is used to control a puppets' movements externally.
In film and commercial work, rods give the best control, but must be eliminated in post production by highly-trained computer operators who whine that you crossed in front on that shot while they listen to their Enya CD and sip cappuccino in their padded chairs. Let them try to balance on a painter's plank, sweating, in the most contorted position, trying to breathe life into a puppet, and give a convincing performance even though your hands are shaking because they made

you hold the thing in position for lighting for the last half hour and didn't give you a break before they started shooting, and not cross in front! HAH?

Cable:

Twisted strands of steel wire encased in a teflon liner and spring wire housing. The technological equivalent of a tendon, used to transmit power and movement from the puppeteer to the puppet. Same idea as your bicycle brakes, but more sophisticated.

Hand:

Oh, for Pete's sake. You need me to define "hand" for you?

String:

Now cut that out!

Monofilament:

1. Synthetic, non-stranded version of string. One of the secret weapons of the FX industry, monofilament has hundreds of uses because it is difficult to see on camera, comes in a variety of strengths and sizes, and is available almost everywhere.
2. Okay, it's just a fancy word for fishing line.

WaldoÆ:

1. TCS' trademark* for its brand of ergonomic-gonio-kineti-telemetric input devices for controlling its puppets and animatronics. Ergonomic because it is engineered to fit the puppeteer's body (and/or head and/or face) and comfortably allow a wide range of physical freedom. Gonio- and kineti-metric because it measures the angle and movement of the wearer's joints and limbs. And telemetric because the movement data is measured and sent via remote control.
2. In simpler terms, an electro-mechanical rig you wear that makes a puppet mimic your movements.

*That's right, a registered trademark. You can make use of a WaldoÆ-like system, but you can't call it a WaldoÆ!
(See TCS WaldoÆ Page)

Pyrotechnics:

1. Something that you need a license to do.
2. Something that, when fooling around with earlier in our career, made us realize how lucky we were that we didn't hurt anybody or burn any buildings down.
3. Something we don't mess with anymore!

Bullet Hits:

Thin packets of fake blood with a protective metal and leather plate, worn on the body, and detonated by a small explosive charge called a Squib.

Squibs:

Involves Pyrotechnics. Don't ask me!

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