



SOULPT GEL

CL33000

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WHAT IS SCULPT GEL?

Sculpt Gel is a two-part platinum silicone paste made by Mouldlife which is mixed together to create a spreadable mixture which can be applied directly onto skin, appliances or pretty much any surface.

It can be modelled to the desired shape and texture, and then the silicone sets so that it retains its shape whilst remaining flexible so it can move with the skin.

THE BENEFITS OF SCULPT GEL

- Quick - mix it up, apply it and colour in 10 - 15 minutes.
- Makeup on the spot - great for those 'we need it on set now' moments
- Flexible - moves like skin and with the skin
- Translucent - like real skin, it is not flat and opaque
- Sweat resistant - unlike gelatine, heat and moisture will not affect it
- Durable - press down on the set material and it pops back unlike wax
- Economical - mix up only what you need when you need it
- Great edges - blend the edges out with a tool to nothing
- Repairable - if you get any accidental wear and tear, repair with more Sculpt Gel
- Takes makeup - tint the material intrinsically and tweak it with makeup

WHAT IT'S GOOD AT

Sculpt Gel is great for small to medium sized casualty makeup effects such as cuts, scars, blisters, swelling, gunshot wounds and other fleshy trauma.

Being translucent, soft and flexible it behaves like real skin and moves with the body.

Also, you can choose to use it directly on the skin or use in a mould for a quick turnaround appliance or for continuity reasons.

It has been tested, developed and improved with feedback from professional makeup artists.

WHAT IT'S NOT SO GOOD AT

It does have it's limitations! You are not going to economically create a whole body out of Sculpt Gel or a decapitated head - these things require premade appliances, gags and props. After all, you wouldn't paint your house with tiny pots of paint from an art shop when huge tins of house paint can be bought in hardware stores.

It is not easy to quickly make false noses or other 'built-up' facial features using Sculpt Gel as it can slump under it's own weight when piled on too thick in one go.

These kinds of things are best done with appliances. However, there are plenty of makeup effects which once required the use of pre made prosthetics which can now be created directly on the skin using this product.

This is great news for makeup artists who don't have the skills or a workshop to create prosthetics, and for low budget or independent film makers who just need an effect for a shot and can't justify the time or budget that it would require.

HOW TO USE IT

Sculpt Gel is a paste that comes in three parts - marked A, B & C. All components remain a soft paste until equal amounts of parts A & B are mixed together - they do not dry with exposure to air. Once mixed you have a working time of between 5 - 10 minutes depending on the ambient temperature (the warmer it is, the quicker it sets, or 'cures').

All you need to use Sculpt Gel is a Sculpt Gel kit, a clean mixing palette and a mixing tool such as a palette knife or tongue stick.

It remains soft and flexible after it sets, and sticks well to skin. If you want a softer mix, then you can add part C when you mix it - the more you add, the softer it becomes when set.

This is especially useful on very flexible areas such as around the mouth or on the neck, where the skin can stretch a lot more than, say, a nose or an ear.

Sculpt Gel has been tested for use of normal skin and does not cause irritation under normal circumstances. If someone has particularly sensitive skin, use a good barrier cream or mousse such as Derma Shield on the area to be made up.

It comes either clear or precoloured, and you can tweak the colour by adding pigments to the material while mixing.

Tint colour with silicone pigments, flocking or greasepaints. Once set, you can apply makeup onto the surface if necessary to help get an even better blend.

MIXING

First, you will notice that the standard Sculpt Gel kit has two flesh toned parts, A&B and the softener, part C is clear.

The reason the two parts are different colours is to make it easy to tell the two components apart.

Start by placing equal sized scoops of parts A and B on the mixing palette. It is important to clean the tool used to scoop between parts A & B to ensure you do not cross contaminate.

Sculpt Gel remains soft and flexible once cured, but if you want to make the mix even softer, you can add part C now and mix the whole lot together. Make sure you mix it well for at least 30 seconds and ensure the colour becomes uniform.

PIGMENTING



- CL10071 red
- CL10072 yellow
- CL10073 green
- CL10074 blue
- CL10075 black
- CL10076 white
- CL10077 brown
- CL10078 flesh
- CL10079 dark flesh

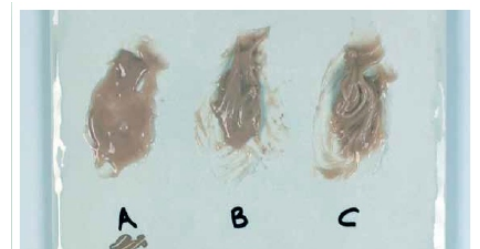
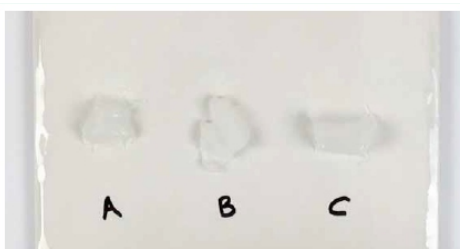
If you need to adjust the colour, add a little concentrated silicone pigment to the mixture.

Take care not to add too much or else the colour will too strong and opaque. I prefer the clear Sculpt Gel kit, as you can mix exactly the colour you want in advance.

I discovered one day when, desperate for an alternative to the pigments I had left out of my kit, I tried mixing a little greasepaint in with it and it worked great.

I actually used the Kryolan Supracolour 'B palette', although I am certain most crème/oil based makeup will work. Oil or crème makeup disperses well in silicone which is essentially an oil-based substance.

As with silicone pigments, it is easy to accidentally add too much colour and make the mixture opaque, so cautiously add in small amounts until you get the right amount. You should develop a sense of how much to add after a few mixes - it is inevitable that you may mix a bad batch at first.



It is a good idea to pre mix the individual components with the desired colour, so every mix made from them will be the same, and save you the trouble of matching the same colour every time.

APPLICATION



Place the mixture where you want the effect to be on the skin, and blend out the edges with a palette knife or similar flat bladed tool.

Once the edges are blended out into the skin, you can begin to roughly create the shape of the effect inside.



As the material begins to cure, it will gradually change from a liquid into a solid, becoming stiffer and 'cheesy'.

If you try to blend the edges out now, you may find that you create lumps and unwanted texture.



This is now the time to start to get more detail in the centre of your effect, using a tool to pull the sticky material into the desired shapes.

You can use a little surgical spirit or Isopropyl Alcohol (99%/IPA) on the surface to smooth some areas, as it prevents things from sticking to the gel in the same way that flour is used with pastry.

IPA will not affect the setting material, and will evaporate leaving no residue.

Soon the material will set up and stop being sticky. However, just before it does so you can stipple the surface with a sponge to give it some texture and help reduce the shine. Use a powder puff with some translucent makeup powder or an anti shine product to matte the surface if necessary.



I like using this Super Matte Anti Shine from Makeup International.

It comes in light, medium & dark tones and mattes without the need for powder.

APPLICATION

The real trick with Sculpt Gel is to do the right thing at the right time. Sculpt Gel starts as a liquid (albeit a rather thick one, but a liquid nonetheless) and gradually sets up into a flexible 'solid' which will retain its shape once cured.

Once A&B has been mixed, the clock is ticking and you need to apply the Sculpt Gel into place quickly.

It is at this time that the edges need to be smoothed out and blended into the skin. If you leave this too late, the material will start to thicken (the heat of the skin can speed up the curing) and as the material thickens it does not blend out so smoothly.

You want to blend the edges out so they appear to disappear into the surrounding skin without leaving a noticeable edge.

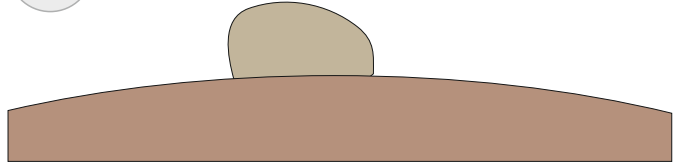
If the edge is too steep, then it will look like a flesh volcano coming up and out from the skin surface.

Similarly, if you spread it too far out, you will end up with an unnecessarily large patch of Sculpt Gel, and you won't much to show for three dimensionally.

The rule of thumb is to make it as big as it needs to be, and as small as possible.

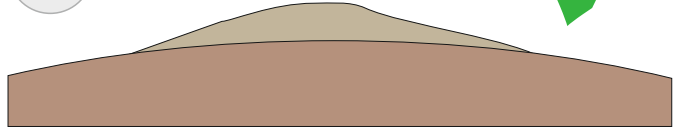
If you try moving the gel around as it sets, then it retains the tool marks and starts to take texture. If that is the desired effect then great - but in the interests of blending the edges out to nothing it is worth doing this first.

1



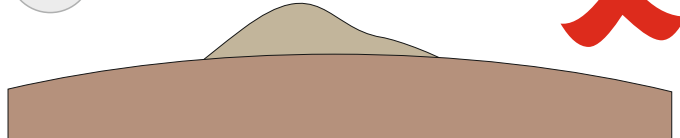
Seen in cross section from the side, Sculpt Gel is placed onto the skin.

2



When blended out to the skin correctly, there is no discernible shift in angle from the Sculpt Gel to the surrounding skin.

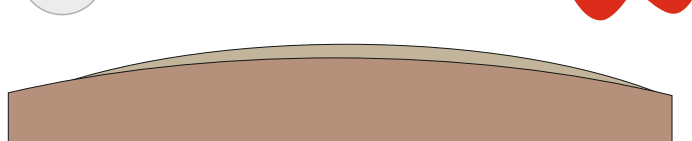
3



If you finish the edge too suddenly, there is an obvious edge where the Sculpt Gel stop.

It looks more like a flesh volcano and doesn't blend in with the surrounding skin.

4



If you blend out over too large an area, you will have a lot of shiny skin for little three dimensional gain. Plus you will have a lot more area to make up.

COLOURING



Once the material has set fully, then apply makeup as required.

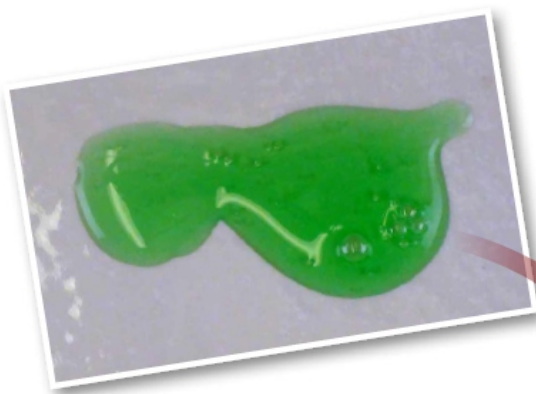
The best makeup for this is an alcohol activated type such as Skin Illustrator which is durable.

You can also use crème/oil based makeup and I suggest using alcohol or surgical spirit to water it down and apply it as a liquid in washes.

This can be applied in layers, building up translucent washes of colour to create a realistic finish that matches the surrounding skin.

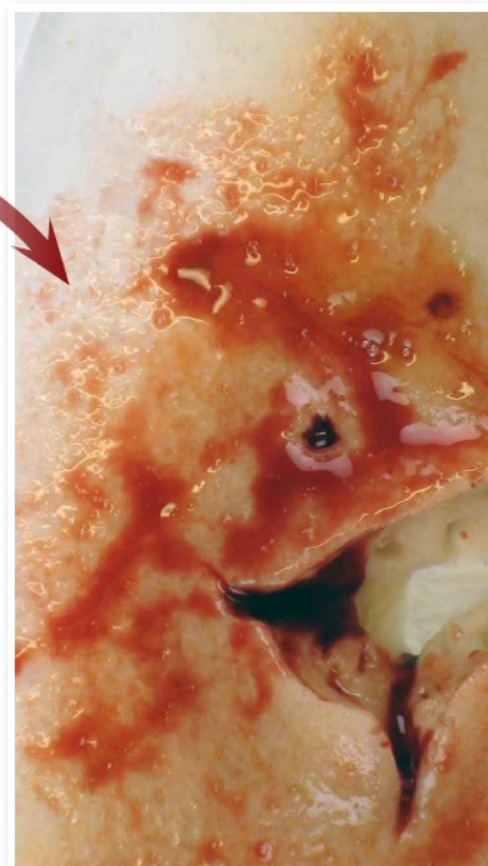
Flicking and stippling of colour usually works best, as rubbing the surface too much can cause the alcohol to reactivate the layers beneath and cause patches of colour to be rubbed off.

If the Sculpt Gel still appears too shiny in areas, add a little translucent powder or antishine.



If using a water based artificial blood, you may find it beads up on the Sculpt Gel surface which is essentially a water repellent silicone.

This is known as reticulation and can be overcome by stippling a little dish washing/washing-up detergent such as Fairy Liquid onto the surface.



REPAIR

Sculpt Gel itself is very durable, and once cured will not be damaged by heat or moisture. Depending on the punishment it is exposed to, it is possible for edges to lift or repairs to be needed.

Thin edges which have simply lifted may be restuck using a silicone adhesive such as Telesis 5. If edges have become dirty, they may need cleaning out with a cotton swab and alcohol before regluing.

For more severe damage, more Sculpt Gel can simply be used to repair itself, as it will stick to itself assuming the surface has been cleaned and dried.

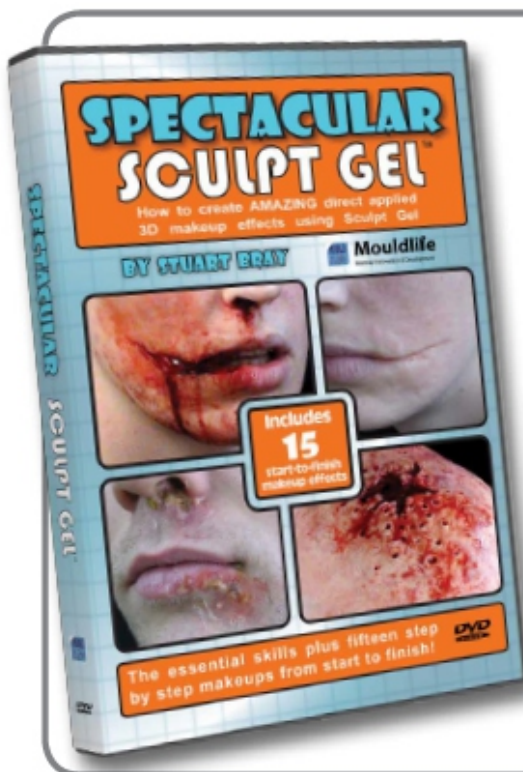
LATEX INHIBITION

Beware the use of latex and Sculpt Gel! Latex can be used on cured Sculpt Gel, but there are chemicals in latex which can prevent Sculpt Gel (a platinum based silicone paste) from curing correctly. I say 'can' because it will cure, just that it may remain tacky where heavy latex contact has been made.

Generally in workshops, people who work with platinum silicones have become 'latex aware' and use vinyl gloves instead of latex, and keep all latex items away from platinum silicones where possible.

This is one of the most ironic twists in the development of makeup effects materials. For most of its history, makeup effects and prosthetics have used latex in one form or another as one of the most central materials in its arsenal.

Then, along comes translucent silicone gel filled appliances, and guess what single substance has to be kept out of its way? That's right...latex. Like a two feuding tribes, they mustn't be liquid at the same time near each other!



SPECTACULAR SCULPT GEL DVD



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