

Welcome!

Welcome to the product catalog of FormFX! We offer a wide selection of products for the special (make-up) effects artist. In this catalog you can find various alginates and specialty silicones to make molds of bodyparts with. We also carry several different clays both epoxy, water-based and wax/oil-based clays to sculpt your designs in. There are also plastics and gypsum products to make moulds with and a lot of choices of casting materials such as gelatin, foam latex, polyurethane foams and silicones. Have a look and see if you can find something you require. If you by any chance can't find what you're looking for let us know and we might be able to help you. We are also always available for technical support - feel free to contact us with your questions.

Steven H. Frantzen &
Lawrence I. Kelatow

Contents

<u>Lifecasting</u>	4
<u>Rigid Moulding Materials</u>	5
<u>Silicone Moulding Materials</u>	6
<u>Sculpting Materials</u>	6
<u>Skin Silicones</u>	7
<u>Silicone Paint</u>	8
<u>Foam Latex</u>	9
<u>Adhesives</u>	9
<u>Barriers</u>	10
<u>Skin Illustrator</u>	11
<u>Removers</u>	12
<u>Break Away</u>	12
<u>P.U. Foams</u>	12
<u>Instructional DVD's</u>	12
<u>Tools</u>	13
<u>Extra Items</u>	14
<u>Our Most Economical Shipping Options</u>	16

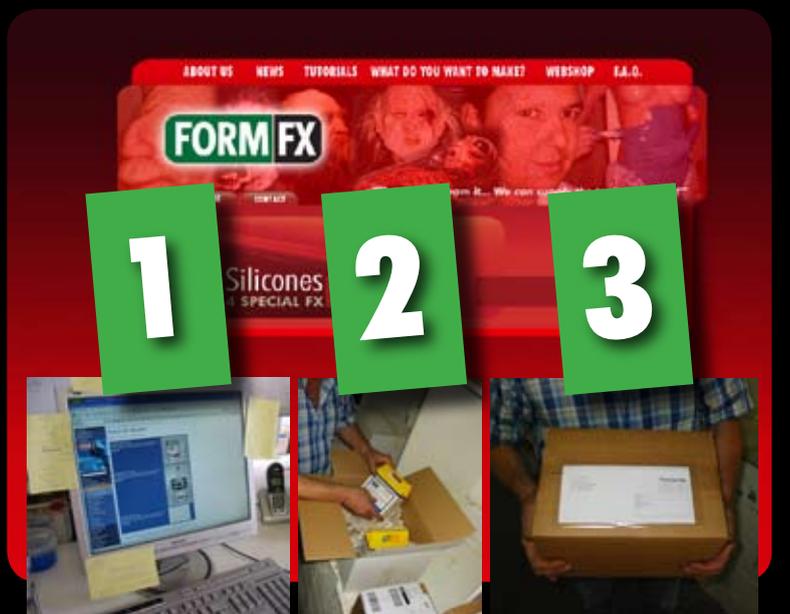
Order through our webshop: easy as 1, 2, 3...

The quickest and easiest way to order is through our webshop on www.formfx.eu. There you will find all items from this catalog and many more. Also, new items will be available sooner through our webshop as through our printed catalog - we frequently update our site.

Ordering is easy:

- 1: Make your order through the webshop. Go to check-out, choose your shipping and payment option, fill out your address and click on "send".
2. After we receive your order, we check the availability and inform you. Then we pack your order and...
3. ... send it through your preferred method of shipping - It's that easy!

Ofcourse, when you have any questions regarding materials or the availability of products just give us a call! We'd be happy to talk to you!



Lifecasting

Lifecasting is the art of copying the features of an model and reproducing them in a hard material so it can be used as a mould. Traditionally this was done with alginate but in recent years silicone is used more in more. While alginate is in comparison cheaper it makes a mould that can be used only once. Silicone bodymoulds can be used over and over.



...all the alginate you need!



Alginates

Alginate is a water-based material formulated from sea-algae. Mixed with water it makes the ideal paste to mould body parts. It cures to a flexible - strong - rubber-like mould, in which one or two highly detailed casting can be made

FXallginate

FormFX **FXallginate** was formulated specifically for the special effects industry. FormFX was actively involved in the development of this product. **FXallginate** is the best choice for face and bodycasting. It has good working qualities. It mixes easily and lump free to a creamy consistency and is easier to work with than any competing product that we know. It's low dust formulation prevents inhaling and makes **FXallginate** perfectly safe to work with. Capable of copying forensic detail up to

the fingerprints and with an ideal working time of 5-8 minutes, **FXallginate** is the right choice for castings that require absolute detail.

Hollywood Impressions

Hollywood impressions is an alginate with a cure time of 2 to 3 minutes. The perfect choice for dental impressions, impressions of baby hands and feet or ortho-
dentic applications.

Algislo

3 -in-1 Alginate Formula. Adhesive, flexibilizer, retarder. Can be used to give alginate a longer working time. Adheres fresh alginate to cured alginate.

Gelstik

Alginate adhesive. The gelstick makes it possible to apply several layers of alginate on top of each other.

Mould EZ

Hair and mould release agent for use with alginate.

Body Double silicone for Lifecasting

Body Double™ "Standard Set" and "Fast Set" are long lasting silicone rubbers that can be applied directly to the skin to make moulds of the face, hands and other body parts. The rubber cures quickly and will reproduce perfect detail from any original model – far better than any alginate! Unlike alginates, which are good for one only casting. Body Double™ will last for many castings of almost any material including plaster, Matrix-G, wax, resins. (Smooth-Cast urethanes, polyester, etc.), Low-melt metal alloys, etc. The amount of Body Double™ used per mould is less than most alginates, so the cost per mould is about the same.

HYPER-FOLIC®

Hair-Release Additive for Body Double®

Usage Option #1 – Mix HYPER-FOLIC® with Body Double® rubber components (100A + 100B + 40 Parts HYPER-FOLIC®) and apply. Results – Body Double® mold rubber will completely penetrate facial or body hair and capture detail from underlying skin. Hair detail will mostly not be reflected in the finished mold or reproduced during casting. This technique is often used for prosthetic make-up applications.

Usage Option #2 – Apply Body Double® Release Cream to the skin and facial or body hair. Mix HYPER-FOLIC® at a reduced amount with Body Double® rubber components (100A + 100B + 20 Parts HYPER-FOLIC®) and apply. Results – Body Double® mold rubber will partially penetrate hair and hair detail will be reflected in the finished mold or reproduced during casting.

Body Double™ "Standard Set" works well for larger surface areas. The working time is 5 minutes and demould time is 30 minutes*. A rapid-cure version "Body Double™ Fast Set" with a working time of 90 seconds and a demould time of 5 minutes* is also available. The fast set version is available in cartridges for use with a dispense gun.

Body Double Release Cream

Release agent for releasing Body Double from hair and skin.

Body Double Gun & Body Double Cartridges

Next to the popular 900 grams packages Body Double we now also sell a 450 grams double-cartridge package for use with a dispensing gun. The two components are automatically



Making a facemould with Body Double:

The face and exposed hair are coated with Body Double Release Creme; Body Double is applied with a special dispense gun; Plaster bandages are applied as a mother mould; Plaster bandages and Body Double mould are easily removed; A perfect mould!; Pigmented resin is brushed in the mould to make a positive casting.



mixed in the replacable mixing tube. This is a very efficient and quick way of working with Body Double and always gives a perfect result

HYPER-FOLIC® Release Additive

Is a non-toxic, skin conditioning liquid that is mixed with Body Double® silicone mold rubber prior to applying rubber to the skin. HYPER-FOLIC® will not only aid in releasing cured rubber from the skin but will also release cured rubber from hair-covered skin surfaces (closely cropped beards, moustaches, eye-brows, pubic hair, etc.)

Plaster Bandage

This is plaster bandage of high quality. The plaster is very creamy and easy to manipulate. Cured Cellona plaster bandages are strong and have a smooth surface. Available in rolls of 2 metres and widths of 6-, 10-, en 15cm or in packs of 5 rolls of 4 metres and widths of 8-, 10-, 12-, 15- en 20 cm.

Varaform

A Thermoplastic Material used for:

Theater and cinema scenery, Sculpture, moulding

Masks, armors, Creation of various forms, Restoration

Key Benefits: Rigid when cold, mouldable when hot, adheres to itself, Non toxic
Rapid and easy to use, No waste - all off cuts can be reused, Light weight, Remouldable
Biodegradable.

The material frame is a natural mesh cotton carrier impregnated with a thermoplastic resin. It is available in 3 configurations.

Heavy Varaform : thick, rigid, used to support your structure.

Light Varaform : same mesh structure but thinner, for more precise moulding.

Gauze Varaform : gauze impregnated with thermoplastic resin: very thin, for details & joints

Rigid Moulding Materials

After you copy the features of your model in alginate or silicone it's time to make your (positive) molds. Gypsum products can be used in both. When using Body Double you can also use Shell Shock or Epoxy for your molds. Here are a few options:

Shell Shock Molds

A negative mold made from Shell Shock: a two component polyurethane plastic that works as a replacement for plaster moulding materials. Super strong!



Crystacast

Extra hard plaster for moulding purposes. Great surface hardness and excellent detail.

Crystacal Alpha K

Ultra hard plaster for moulding purposes. Great surface hardness and excellent detail. The hardest, most dense plaster product we have on stock.

Shell Shock

Shell Shock is a thixotropic plastic that (self) thickens when mixed and can be brushed onto a variety of surfaces or into rubber moulds. When Parts A and B are mixed in proper proportion (1A:3B by volume or 1A:5B by weight), material cures at room temperature with virtually no shrinkage to a hard, durable plastic that exhibits good compressive and flexural strength. Fully cured castings can be sanded, primed and painted. Color effects are possible by adding SO-Strong Color Tints. Shell Shock is ideal for making fast -light-weight - rigid moulds for creating silicone appliances and effects (use as a replacement for stone moulds). You can also brush a "gel coat" into a rubber mould and back it up with rigid foam, creating a highly detailed lightweight casting. This product can also be brushed onto Styrofoam as an impact resistant coating that can be sanded, primed and painted (2 to 3 coats recommended). A slower version is also available of this product.

Plasti-Paste II (NEW!)

Plasti-Paste is a two component fiber resin that is designed for application on vertical surface. Part A is a liquid and Part B is a paste. The mix ratio for Plasti-Paste® II is 1A:2B by volume (57A:100B by weight). It has no odor and pot life is 8 - 10 minutes depending on mass. Demould time (can be handled) is about 90 minutes depending on mass. Plasti-Paste holds a vertical surface without sagging and cures to a strong, durable and lightweight plastic. Suitable as a mother mould / support shell, or as a laminating material. Can be pigmented with So-Strong color tints from Smooth-On. Add cabosil or other filler as an extender or for special effects.

Smooth Cast 300Q

The Smooth Cast 300Q liquid plastic is a ultra-low viscosity casting resin that yield castings that are bright white and virtually

bubble free. The key feature of this material is that it cures so fast that it can easily be poured in an ALGINATE mold to create quick and strong molds for prosthetic appliances. Vacuum degassing is not necessary. It offers the convenience of a one to one mix ratio (one part A to one part B by volume). Fully cured castings are tough, durable, machinable and paintable. They resist moisture and mild solvents. Key Values: Mixing Ratio: One to One by volume. Color: White Durometre: Shore 70D Working Time: 30 seconds. Demoulding time (depending on mass) 4 - 5 minutes

duoMatrix-G

duoMatrix-G (Matrix-G for short) is a polymer additive system that greatly enhances the physical properties of alpha gypsum products. Matrix-G replaces water when mixed with (alpha) gypsum such as Crystacast and Alpha K. It reduces the demould- and drying time of gypsum and drastically reduces water permeability making it suitable for both interior and exterior applications (seal for exterior use - see "post finishing" section). Matrix-G is easy to use and can be cast solid, laid up by hand, or sprayed. Fully cured pieces can be painted, sanded, machined and polished. Matrix-G is generally reinforced with fiberglass to form thin but strong-, lightweight pieces that are water-resistant.

Moulding Silicone

General moulding silicones to use when copying lifecast for instance or molding props and the like.

FormSil 25

Mixing Ratio: 100A op 5B
Economic, Tin-based silicone rubber. Strong elongation at break and very dimensionally stable. Formsil can be thickened to a brushable paste by adding Thi-Vex thickening agent. Available in shore hardness A25.

Mold Max Silicone

Mixing Ratio: 100A:10B
Shore A10 resp. A20, A30, A40
Elongation at break: 375% resp. 450, 400 en 225%
Mold Max Silicones are tin-cured silicone rubber compounds that have exceptional tear strength, working properties and library

life. Mold Max Silicones feature Smooth-On's exclusive "Libra" catalyst for long library life. They cure overnight and feature knotty tear propagation (if the rubber is torn, the tear quickly terminates in a "knot" reducing further mould damage). Mold Max 15T & 27T are

cream colours.

Le Beau Touche HM (LBT)

LBT-HM (High Melt) is specially developed to work with high ambient temperatures. Available in Brown, Green and cream colours

Chavant Y2K Clay

Chavant Y2K is a new lightweight modelling clay for modelmakers, artists and the automotive industry. Y2K is:

Light in weight and gives per kilo 75% more volume than other plastilines.

Sulphurfree and almost odorless. Lessens corrosion of armatures.

Longer shelflife, the surface is less prone to oxidation

stable en relatively non-sensitive for temperature, so less cracking occurs.

Apoxie Clay

Apoxie Clay is used around the world by professional sculptors, wood carvers, restorers, miniaturists, hobbyists, and craftsmen. It is used in museums, wildlife art studios. Apoxie Clay, is a self-hardening synthetic clay that combines the features and benefits of sculpting clay with those of epoxies.

Features and Benefits:

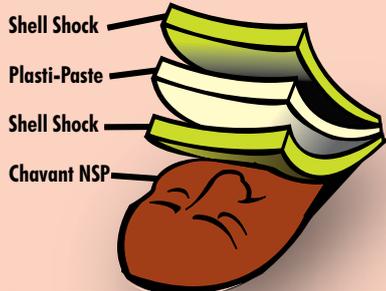
- Plasticity and handling features make this clay very user friendly.
- Apoxie Clay accepts all paint, wet or dry!
- Working time is about 2-3 hrs., curing to a hard waterproof finish in 24 hrs.
- 0% shrinkage!
- Sticks to most clean surfaces.
- Superior modelling, impressions and detail finishing.
- 2-part product (A & B) must be mixed.
- Easy to clean with water & soap.
- Use this product if you are sensitive to solvent-based epoxy. Apoxie Clay is much safer.
- Available in 2 colors - White or Native/ Earthstone.

Apoxie Sculpt

Apoxie Sculpt is used around the world by sculptors, restorers, miniaturists, hobbyists, crafters, repair persons and students. It is used in museums, schools, motion picture studios,

aquariums, and theme parks. Apoxie Sculpt, is a self-hardening synthetic clay that combines the

features and benefits of clay with those of epoxies.



Moulding System for Prosthetic Moulds

A great way to make prosthetic moulds is to make an all urethane mold. To begin add a layer of **Shell Shock** stippled on to minimize bubble entrapment. After this layer has set add a layer of **Plasti-Paste** to give the mold extra "strength" - Plasti-Paste is light and full of PET-fibres that will render the moulds super-strong. Finally add a thin (couple of mm thick) layer of **Shell Shock** to give the whole construction a nice coat and let cure for a couple of hours. Be sure to clamp both moulds shut during all curing so no warping might occur. This system also works great for moulds for props such as severed heads and limbs.

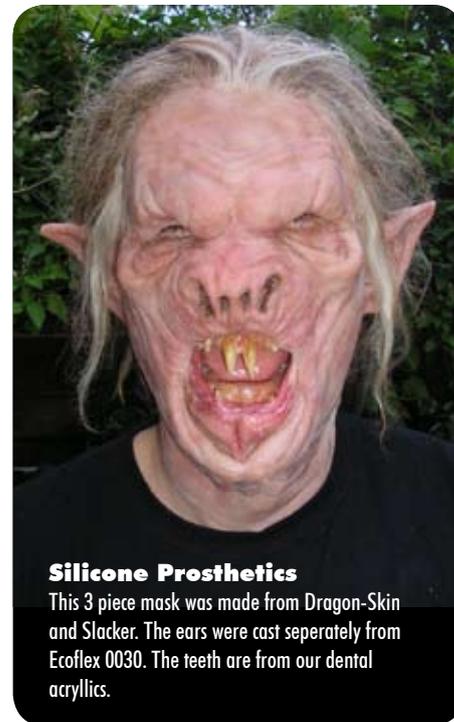
translucent clear (no colour) and can be used for making moulds or creating special effects using Silc Pig silicone pigments.

Sculpting Materials

We have a wide line of clays to choose from. Note that when using prosthetic silicone (which is platinum based) that you also use sulphur free clays such as the Chavant NSP and Le Beau Touche. The Apoxie clays are for maquettes & props and not to be used in prosthetic moldmaking since they dry to a hard finish.

Chavant NSP

Available in hardnesses Soft, Medium and Hard. NSP (Non-Sulphur)-Plastilines can be melted like wax. They can be poured (in a mould) slushed, brushed etc. meltingpoint at: $\pm 70C$. (N.B.: no residue-less melting, so less convenient for lost wax casting) Available in Brown, Green and



Silicone Prosthetics

This 3 piece mask was made from Dragon-Skin and Slacker. The ears were cast separately from Ecoflex 0030. The teeth are from our dental acrylics.

Features and Benefits:

Offers economy as well as performance, strength and waterproof performance. Flat to semi-gloss finish to make repairs and painting easier. 10 Colours plus 2 metals! Mix more choices or patterns. Self-hardening, 2-part product (A & B) must be mixed thoroughly. Open working time about 3 hours, cures hard overnight (24 hour full cure). 0% shrinkage. Strongly adheres to almost any clean surface...including ceramic, fiberglass, foam, glass, metal, plastics, stone, wood, and more! Can be seamlessly feathered before set-up, or sanded, tapped, lathed or otherwise tooled after! Easy to clean-up with apoxie Safety Solvent or water & soap.

Skin Silicones

These silicones can be used for simulating skin. The platinum silicones such as the Dragon-Skin and Ecoflex are all usable for on-skin prosthetics while the tin-based silicones such as the MoldMax 27T & 15T are best used for dummies and props.

Dragon Skin

Dragon Skin and Dragon Skin Q are high performance, platinum cure silicone rubbers that can be mixed 1A:1B by weight or volume and cure at room temperature with no shrinkage to a Shore 10A. Cured Dragon Skin is very soft, very strong and very "stretchy". It will stretch many times its original size without tearing and will rebound to its original form without distortion.

Dragon Skin is suitable for many special effects applications, especially animatron-

What Kind Of Prosthetic Material Should I Use?

There are so many choices for prosthetic materials nowadays that it is sometimes hard to tell what material would be best for which application. We made this handy table to help you make your best choice.

Material	Softness	Trans-lucency	Max. Thickness	Molds	Pre-Paint	Make-up	Adhesive	Best For
PVS latex	Shore 50	None	2 mm	Plaster	PAX-Paint	Pax/Skin Il-lustrator	Pros-Aide	Bald Caps, Hollow Noses and Pull-over Masks
Gelatine	Shore 20	Yes	2,5 cm	All	None	Skin Illustrator	Pros-Aide	Thin Character prosthetics
Pros-Aide Cream	Shore 20	Yes	2/3 mm	Silicone	None	Skin Illustrator	Not necessary	Thin Scars and such
Foam Latex	Foam	None	5 cm	Epoxy, Plaster	Pax Paint	Pax/Skin Il-lustrator	Pros-Aide	Thick Prosthetics, Whole Masks and animatronics
Dragon Skin	Shore 10	Yes	2 cm	Epoxy, Plaster, Shell Shock, PU	Psycho Paint, FuseFX	Skin Illustrator	Skin Tite	Thin Character prosthetics
Ecoflex 00-30	Shore 00-30	Yes	2 cm	Epoxy, Plaster, Shell Shock, PU	Psycho Paint, FuseFX	Skin Illustrator	Skin Tite	Thin Character prosthetics such as Noses, Chins and Scars
Dragon Skin/Slacker	Gel	Yes	2 cm	Epoxy, Plaster, Shell Shock, PU	Psycho Paint, FuseFX	Skin Illustrator	Skin Tite	All kinds of Prosthetics, Whole Masks and animatronics

ics, where repetitive motion is required. It is water white translucent and will accept pigments for creating color effects or for creating a paint that can be painted on to an existing Dragon Skin™ (or other) silicone surface. Because of the superior physical properties and softness of Dragon Skin, it is also used for orthopedic- & cushioning applications. Dragon Skin has a pot life of 20 minutes and a demould time of 5 hours. In A Hurry? Dragon Skin™ Q (Quick) has a pot life of 8 minutes and a demould time of 75 minutes.

Mold Max 27T, 15T and 10T

The Mold Max 27T, 15T and 10T are semi-transparent, colorless silicone rubbers (polycondensation). They are an economic alternative to our Dragon Skin Rubbers for special effects, props and animatronic applications. The mixing ratio is 100A : 10B in weight. The cure-time is 16 hours. Curing can be accelerated with "Accel-T", a transparent fin-cure accelerator.

Accel-T

Colourless accelerator for Mold Max 10T,

15T and -27T.

Slacker

Slacker is a modifier for silicone rubber (Dragon Skin, Ecoflex). Many interesting effects can be made for masks and synthetic bodyparts. Silicone gels created with Slacker are used to create facial prosthetics with the suppleness of the original skin for medical applications (anaplastology). The outer skin can be made with Dragon Skin or Ecoflex. Slacker can be added to make a gel-filled prosthetic. Slacker allows the user to vary the degree of tackiness of the cured silicone, allowing for the creation of self-sticking silicone appliances. Pieces created with Slacker will not exude silicone oil, thus eliminating a common problem with other softening agents.

Ecoflex 0010 & -0030 & -0050

Ecoflex™ Rubbers are platinum-catalyzed silicones that are versatile and easy to use. Ecoflex™ Rubbers are mixed 1A:1B by weight or volume and cure at room temperature with negligible shrinkage. Low viscosity ensures easy mixing and de-airing. Cured Ecoflex-rubber is very soft, very strong

and very "stretchy", expanding many times its original size without tearing. It will rebound to its original form without distortion. Ecoflex™ Rubbers are water white translucent and can be color pigmented with SILC Pig© pigments for creating a variety of color effects. You can also add Smooth-On's "Silicone Thinner" to further lower the viscosity or add Smooth-On's "Thi-Vex" thickening agent for brush-on application. Soft, Softer, Softest . . . Ecoflex™ Rubbers are based on Smooth-On's "Dragon Skin™" technology and are currently available in two Shore A hardness's: 00-50A, 00-30A and 00-10A. They are suitable for a variety of applications including making prosthetic appliances, cushioning for orthopedic appliances and special effects applications (especially animatronics where repetitive motion is required).

Sil-Poxy

Sil-poxy is a one component adhesive, specially developed to adhere silicone to other material or other silicones. The working time is 5 minutes and the cure time 20 minutes.

Ecoflex Prosthetics

A model is transformed into an Orc using prosthetics made with Ecoflex Silicone. The prosthetics are anchored to the face with Skin Tite silicone glue. Made by SuperPhantom, Prague, Czech Republic



Plat-Cat

Plat-Cat is an accelerator that (only) works with platinum cured silicones. Plat-Cat does not change the final result. Though it's not our cheapest product, you only need little to get results.

Silicone Paints

These paints and pigments are all designed to colour platinum cured silicones. With Psycho Paint you can create your own paints by adding silPig to the mix. FuseFX are already precoloured and available in a wide range of colours.

Psycho Paint

It is a two component translucent clear platinum-cure silicone that is used to make a base for color pigmentation. Once the desired color is attained, Psycho Paint is thinned with a solvent (e.g. Toluene). Thin layers of paint can then be applied to a model's surface (made of Dragon Skin, Ecoflex or other platinum silicone) using an airbrush. In addition to painting the exterior of a cast piece, you can apply Psycho Paint as a face coat to the inside of a platinum silicone or urethane rubber mould and then cast platinum silicone behind it. Psycho-Paint can also be applied by brush. Colored Psycho Paint bonds to the model's surface and offers good abrasion resistance. It is very strong and will stretch and bend with the model without cracking or peeling. Advantages are it's low viscosity and its premium adhesive properties. Other painting-media may show delamination - this will not happen when using psycho paint.



Dragon Skin Heart prop made by Guy Louis XVI FX. Colouration with FuseFX silicone paints and pigments

Sil Pig

Silicone pigments for intrincingly colouring tin and platinum cured sili-

cones. is also used to pigment Psycho Paint. A little goes a long way.

Available in:

Sil Pig black	Sil Pig white
Sil Pig blue	Sil Pig red
Sil Pig yellow	Sil Pig green
Sil Pig brown	Sil Pig fleshcolour.

FuseFX

FuseFX Platinum base silicone paints are packaged in a unique dual syringe dispenser or two bottle system Each syringe contains 1 oz (30 grams) of silicone and can cover an area of approx. 10 square feet when applied in a stipple fasion. Double your surface area when diluted for airbrushing. A little goes a long way.

FuseFX M-Series

The M-Series are excellent for creating the most realistic skin tone effects. These colors are semi-transluscent and especially designed for intrinsic and extrinsic coloring.

Available in the colours:

M-101 - Olive Tan	M-102 - Tan
M-103 - Dark Tan	M-104 - Warm Blush
M-105 - Blush,	M-106 - Deep Blush
M-107- Yellow	M-108 - Blue
M-109 - Base Coat	

M-100 Intrinsic/Extrinsic Coloring Kit,

The M-Series Silcone paints have been developed for the Medical Prosthesis and Anaplastology fields, designed to create realistic skin tones in a simplified kit.

Kit includes:

M-101 - Olive Tan	M-102 - Tan
M-103 - Dark Tan	M-104 - Warm Blush
M-105 - Blush	M-106 - Deep Blush
M-107- Yellow	M-108 - Blue
M-109 - Base Coat	M/F-110 - 2 Clears
1 - WS-8 Matting Powder 8oz.	
2 - Stainless Steel Syringe Holders	

FuseFX S-Series

These FISC Silicone Pigments (AKA Functional Intrinsic Skin Colors) are the fundamental basics of all human skin tones.

Adding a few drops of these pigments to your clear Platinum silicone will give you a foundation to mimic human flesh.

Available in the colours:

S-301 light	S-302 medium
S-303 Olive	S-304 Medium Olive
S-305 Rosy	S-306 Warm Rosy
S-307 Warm Tan	S-308 Tan
S-309 Dark Tan	S-310 Dark



FuseFX F-Series

The F-Series Silicone paints have been developed for the Special-FX Artists, Silicone Sculptors and the Doll Artisans in mind. With a wide range of colors, the F-Series will make painting realistic skin tones and special-FX props more attainable for the novices and more convenient for the pros.

Available in the colours:

200 Jet Black	202 Cyan Blue,
203 Smooth Blue	204 Smooth Yellow
205 Juicy Orange	206 Luscious Red
207 Chewy Magenta	208 Skin Mauve
209 Moulin Rouge	210 Green Green
211 Pickled Olive	212 Yellowy Ochre
213 Rusty Sienna	214 Earthy Umber
215 Totally Marooned	216 Fresh Blood
217 Old Blood	218 Sasha Vein Blue
219 Bruise Red	220 Bruise Yellow
221 Bruise Purple	222 Bleached Bone
223 Sickly Grey	

FuseFX Matting Powder

The "must have" product if you don't want your painted piece to have a glossy look (unless you want it to...).

FuseFX Platinum Silicone paints naturally have a glossy finish so if you need to matt down the surface, WS Matting Powder is the way to go.

When used with M/F-110 Clear, the WS Matting Powder creates a little to no shean surface.

WS Matting Powder residue washes off clean with a little soap and warm water, dries clean and does not leave a "blue" tint to the surface unlike Cabosil or Amorphous Silica.

TK- Series Trial Kits



FuseFX Pro Play Kit available from our webshop

With 4 color bases to chose from, the new mini TK-Series Trial kit is a great way to discover what FuseFX paints are all about! You get one 15 grams bottle of silicone pigment (enough to tint approx 1,400 grams of Platinum silicone) and three 3 grams mini packs of color.

One 6 grams portion of mixed color (3 grams of "Color" and 3 grams of Part "A"), can cover over 1 square foot of surface area when used by brush in a stippling fashion (can be airbrushed too!).

One customer reported that he had enough material in the kit to make 6 ear prosthesis.

Foam Latex

MonsterMakers Foam latex

You've seen it featured in academy award winning "The Chronicles of Namia": The Lion, The Witch and the Wardrobe, Land of the Dead, Planet of the Apes, Men in Black 2 and dozens of other feature films and TV's shows. Top foam runners agree that there is no finer product of its kind available today. Used throughout the world by top industry professionals, Monster Makers Foam (formerly known as McLaughlin Foam) is unmatched for its quality, dependability and stability. It's unique Microcellular Chemistry yields a velvety soft foam with extremely fine cells. This makes for beautiful prosthetic blending edges and precision detail reproduction. Monster Makers Foam is suitable for a wide variety of applications ranging from stop motion puppets, prosthetic make-up-appliances, creature suits to large animatronic characters for film and television. Each kit comes complete with detailed instructions and all the necessary components for making foam. Choose from Animatronic or Prosthetic Grade Kits depending on your application. Can be baked in moulds made from aluminum, stone, fiberglass, epoxies and silicone. Latex Foam is a very economical choice for all sorts of creature and make-up effects and is still considered the backbone of the make-up FX industry.

Latex Pigments

A super concentrated latex pigment for in-



Foam Latex Prosthetics

This full face prosthetic are made from Monster Makers Foam, colored with PAX/Paint with contact lenses added to complete the effect. Make-up by SuperPhantom in Prague, Czech Republic

trinsically coloring latex polymers such as mask latex. Just a few drops of this pigment will add color to a 5 gallon bucket. Very useful when your character has a predominant color. Allows paint to cover the mask better. Cuts down on paint and paint time. Produces very intense color if needed. Available in Red, Yellow, Blue, Black, White, Flesh and Ruddy Red.

Latex Paints

A super concentrated, pre-mixed paint medium developed for use on latex masks, props and body parts. Features excellent coverage, super flexibility, dries quickly and adheres well to the mask surface. These specially formulated elastic paints have a unique, stretchy quality that allows them to bond to the latex and flex without cracking or peeling. Colors can be intermixed to create custom colors. Can be used on a variety of slush latex, casting la-

tex, molding latex and Mask Latex formulations but works especially well on our RD-407 Mask Latex. Can also be used on urethane foam and Foam Latex as well. Colors can be intermixed to create an endless variety of shade possibilities. Recommended for use with external mix airbrushes such as the Paasche H, the Badger 350. Can also be applied with a brush or stippled with a sponge.

Choose from the 9 Color Kit: Red, Yellow, Blue, Black, White, Brown, Light, Medium and Dark Flesh or the 13 Color Kit: Red, Yellow, Blue, Orange, Green, Violet, Light, Medium and Dark Flesh, Brown, Gray, White, and Black

Adhesives

Adhesives to adhere prosthetics to the skin. Note that Skin Tite can only be used for silicone prosthetics and not for gelatin or latex.

Skin Tite

Skin Tite is a versatile two-component silicone rubber product that can be used as; An adhesive to temporarily adhere platinum silicone appliances (such as wounds, scars, masks, prosthetic appliances and more) directly to human skin. Appliances



will bend, flex and stay put until you take them off!

An "On Skin" Sculpting Medium - Create Wounds, Scars, etc. Directly On The Skin! Skin Tite can be combined with Silc-Pig silicone pigments and a small amount of Thi-Vex thixotropic additive to create silicone appliances directly on the skin.

A Casting Medium for casting into moulds to create moulded, reusable appliances (wounds, scars, etc.).

Cured Skin Tite is strong, stretchy and will move with the skin, even when affixed to hard to hold areas such as elbows, fingers and joints. It is ideal for repetitive motion applications. Skin Tite requires no release agent, even when applying to hair-covered skin surfaces. The tacky surface of the appliance can be eliminated with Talc or alcohol-activated theatrical makeup.





Pros-Aide®

The "original" water-based adhesive for the skin. It adheres for long periods without irritation. Pros-Aide is the standard in the industry for adhering appliances and other makeup components to the skin. It is safe to use on all skin, including sensitive areas. It gives a strong bond which has a high water resistance. It is completely safe to use. Pros-Aide is the base for PAX Paint which is a combination of water-based acrylic colors with Pros-Aide. PAX Paint is a flexible color with high bond strengths to skin and many surfaces. Pros-Aide has been used for special makeup effects in thousands of projects in film, stage- and TV work. It was originally developed and is still in use for long term adhesion of maxillofacial prosthetics

Pros-Aide II

Pros-Aide II was developed to help eliminate

PAX Paint

PAX paint was invented by Academy Award-winner (for "Amadeus in 1984) Dick Smith. PAX-Paint stands for Pros-Aide and liquitex and was originally formulated as one part Pros-Aide to 1 part Liquitex acrylic paint. PAX can be used to (pre)paint foam latex prosthetics and masks. It can also be used (sparingly) on the skin for blending purposes. It creates a long lasting colour that won't rub off like normal creme-based make-up does. Lately PAX is used as a base and is "washed" over with Skin Illustrator colours for more colour depth in make-ups. PAX made with regular (the "Original") Pros-Aide stays tacky so powdering after drying is a necessity. It's best to create PAX out of Pros-Aide No Tack nowadays because then powdering after application is not necessary anymore.

the difficulty of removing Pros-Aide (the "Original") from the skin. Pros-Aide II is very similar to the Original in all its characteristics except that many cleansers and adhesive solvents will break it down. To remove, loosen appliance with rubbing alcohol or similar material. Then soak adhesive repeatedly with adhesive cleansers and rub gently with fingers to roll adhesive off of skin. Wipe off with cotton or warm wet towels rather than tissue.

Pros-Aide No-Tack®

Pros-Aide No-Tack skin adhesive is used as a medium to formulate paints for prosthetics, masks, or live skin (PAX-paint). Because it is Tack Free, no powdering is needed. It also works great as a paint on Urethane (Cold) A/B foams. PAX formula: Equal parts of Pros-Aide and Liquitex (or any other acrylic craft paint).

Pros-Aide Cream®

A heavy viscosity, "creamy" version of Pros-Aide Adhesive without fillers or additives. Useful for edge blending and areas where heavier consistency is required.

Telesis 5

A silicone adhesive that is used to adhere silicone foam latex prosthetics for years. Telesis 5 has been proven to be both safe and highly effective in the medical, make-up and cosmetic industries. Telesis 5 has been tested by independent labs for dermal irritation and they do not contain any known carcinogens or cyto-toxins.

PAX Paint

FormFX is proud to be one of the FIRST companies in Europe to carry PAX-Paint by MEL (Make-up Effects Labs) Products.

PAX Paint

Created by Oscar winning makeup artist Dick Smith, is a mixture of acrylic adhesive and cosmetic pigments and can be used on both skin and (foam) latex. It's available in 6 color kits and 120 ml bottles. We also carry PAX Thinner and PAX Airbrush thinner.



Barriers & Sealers

Green Marble SeLR (sealer)-SPRAY

Created by award winning makeup artists Richard Snell & Kenny Myers, Green Marble SeLR was originally designed to seal makeup and prevent it from rubbing off on costumes. Being the most durable makeup sealer available, Green Marble is also excellent for aging techniques and multi-layering effects.

General Applications – Spray Green Marble SeLR directly on makeup. Avoid spraying in the eyes and mouth. Do not spray on open cuts or broken skin.

Multi-Layering Makeups – A unique feature of Green Marble SeLR is its resistance to alcohol when dried. This allows you to overlap makeup products for layering effects. Spray Green Marble SeLR to makeup, let dry, then apply another layer of makeup. Repeat the process as often as necessary.

It is also possible to mix Green Marble SeLR with powders and pigments to create tanning effects. Airbrushing Green Marble SeLR is possible but not recommended for beginners as the matting agents will cause clogging unless thoroughly cleaned.

Aqua-cream™

aqua-cream is a unique lotion with two important uses for the makeup professional. Hands: As a makeup professional your hands take a beating. Constant washing and contact with chemical materials are rough on your hands. aqua-cream can help! By using it often your hands will feel smooth and soft. And, with regular use, you'll find that adhesives and colors are easier to remove from your hands due to aqua-cream's unique film-forming nature. To use, wash hands and dry. Apply aqua-cream generously and



Skin Illustrator Mardi Gras palette



Skin Illustrator Necromania palette



Skin Illustrator Alchemy palette



Skin Illustrator Ve's Pirate palette



spread evenly. Do not rub in! Rinse with cool water and pat dry. Then see how great your hands can feel! Face and Skin - Just like on hands, aqua-cream is great for an actor's face both before and after applying Pros-Aide and other makeup materials. It will not only make skin smooth and soft but it allows for easier adhesive and makeup removal due to the film-forming attribute which helps to prevent deep penetration into pores. Use it just like on hands. Spread evenly, rinse and pat dry.

Glazing Gels

Introducing GLAZING GELS - a collection of water based transparent colors which allow you to do bruise and injury work directly onto the skin. Designed for extreme close-up work, GLAZING GELS wear exceptionally well for the demands of High Definition Film and Television work. From subtle to over the top, GLAZING GELS allow you to create realistic sunburn, freckles, shadows and illnesses that look like they're 'in' the skin, not 'on' the skin.

Ready to use right out of the bottle, GLAZING GEL colors offers an endless variety of effect possibilities. The age of HD is here, and no matter what is asked of you, it has to look great. GLAZING GELS, and the soon to be released, GLAZING SPRAYS creates that realistic subtlety that you just can't get with heavier SPF materials.

1 oz. (28 ml) Sizes ONLY:
 Available Colors: Black & Blue, Bright Yellow Bruise Blue, Bruise Green, Bruise Red, Bruise Yellow, Character 1, Character 2, Clear, Deep Purple, Olive Grey, Peach Blush, Red 3, Rust, Sun Burn 1, Tan 2



Alcohol Activated Make-up

These colours can be used to externally colour and adjust your prosthetic make-ups after you've applied them to your model. Can be used on both prosthetics and skin.

SKIN ILLUSTRATOR, developed by award winning makeup artist Kenny Myers, is a system of durable, water and abrasion resistant alcohol activated make-up that is available in palettes and liquids. Created by professionals for professionals, Skin Illustrator is designed to speed up the process of color

applications and touch ups by greatly reduc-



Skin Illustrator Fleshstone palette



Skin Illustrator FX palette



Skin Illustrator Dark Fleshstone palette



Skin Illustrator Complexion palette



Skin Illustrator Grunge palette

ing the need to mix colors. The wide range of colors allows you total control to create any illusion imaginable.



Character palette

Full Color palette

SKIN ILLUSTRATOR will cover tattoos, create effects, color hair, and it can be used on foam latex, gelatin, plastic, and silicone appliances. The high pigment content provides rich color tones that stay in place and last all day. Skin Illustrator colors can be activated with a spray or dab of alcohol, and they require few touch ups other than an occasional powdering. Whether you use a brush, air brush, sponge or stipple technique, Skin Illustrator can fix a problem or keep one from happening.

Available in:

Skin Illustrator Flesh Tone Palette

Basic skintones; a must have for each make-up artist. Includes the following colours: RICE PAPER, NATURAL 1 & 2, CORAL ADJUSTER, OLIVE ADJUSTER 1, VEIN TONE, LAO 1 & 2 and CEDAR BROWN

Skin Illustrator FX Palette

Designed for just about any injury or illness imaginable, the Skin Illustrator FX palette can simulate 1st, 2nd & 3rd. degree burns, cuts, scrapes, scabs, and bruises. Another must-have for any make-up artist. Colours include: BLOOD TONE, ULTRA BLUE, YELLOW, BLUE, GREEN, BRUISE TONE, RED, BURNT ORANGE, AGED BLOOD, WHITE AND BLACK

Skin Illustrator Dark Flesh Palette

For the more dark skin tones. Includes the colors: BAMBOO 1 and 2, CHOCOLATE, ESPRESSO 1 and 2, MIDNIGHT BROWN, BURNT SIENNA, GOLDEN OCHRE, RED OXIDE and CORAL BLUE

Skin Illustrator Tattoo Classics

Recreate any genre of tattoo using the classic aged black and green colors of the past with Skin Illustrator's new Tattoo Classics. From the old, faded, hand-made style to modern recreations of tribal bands to historical designs, Tattoo Classics can easily produce the aged effect you desire. The only variable is your application technique. Make it look modern, make it look classic, make it look like it's been there forever!

Skin Illustrator Complexion Palette

The Complexion palette was created to give artists a wider range of red tones and adjusting colors which allow the fine tuning of an appliance makeup or to help blend the appliance with the natural skin tones. Colors include: Light Sienna, Warm Ochre adjusters, Pastel Yellow, RedRum, Cool Tone (formerly Olive Adjuster) and DT Blush

Skin Illustrator Grunge Palette

This collection of colors is designed to simulate a variety of dirt, grime, and filth effects, and can be used to recreate the look of almost any dirty or soiled visage. Includes the colours: Soot, Powder, Dark Brün, Din, Rotten Stone, Prarie Dust, Sand, Grass Stains, Muddy Waters and Sedona

Skin Illustrator Necromania Palette

For CSI-Style Forensic Effects.



Reel Color Wheel palette



Reel Flestone palette



Reel Flestone "Dark" palette



Reel Cover-up / Effects palette



Reel Cannom "Aging" palette



Reel "Shades from the Crypt" palette



Reel Dark Hair palette



Reel Light Hair palette



Reel Silver Hair palette

Other palettes:

Skin Illustrator Mardi Gras Palette

Skin Illustrator Alchemy Palette

Skin Illustrator Ve Pirate 1.2&3 Palette

Stacolor Palettes

These alcohol activated palettes are made by the well known makeup artist Matthew Mungle's W.M. Creations. Can be applied translucent or opaque. Use on bare skin, color gelatin, foam latex or silicone appliances. For optimum adhesion, clean skin with 70% or 99% isopropyl alcohol. Stacolors are re-activated with 99% alcohol. Avoid contact near eyes. Remove with isopropyl myristate, Super Solve, or baby oil. available in:

Stacolor Full Color Palette

Colors in this palette: Skin tones #1-10, Lip, Red, Blue, Yellow, Green, Purple, White, Reddish-Pink, Pink 6205, Black, Brown & GBB Beard Stipple.

Stacolor Character Palette

Colors in this palette: Bright Blue, Grey Blue, Olive, Brown Green, Ebruisy, Less Yell, Orange Newt, Dark Vein, Light Green, Black Green, New Vein, Capillary, 6205, Bruise Purple, Tattooe, Old Red, Old Age Spots, Med. Brown Iron, Orche, White Yellow & A-Gray.

Reel Creations Skin/Hair Palettes

Want to make scars, bruises, blemishes, old age, scary monsters or change hair color? We have an array of palettes and kits to suit your needs. Spectrum colors, fleshtone colors, ghoulish colors, metallics and day-glo, even a palette designed by Academy Award winner Greg Cannom.

Reel Color Wheel Palette

The REEL COLOR WHEEL PALETTE is a paint box with all the REEL spectrum colors including aged tattoo linear and red neutralizer. You can make virtually any color either fleshtones or vivid spectrum colors.

Reel Cover-Up/Effects Palette

The COVER-UP/EFFECTS PALETTE KIT is the most versatile palette in the REEL Palette collection. You can create bruises, black eyes, cuts, etc. and also you can cover-up tattoos, bruises, scars, etc. with the fleshtone colors.

Reel Fleshtone Palette

The FLESHSTONE PALETTE is basically your lighter fleshtone for cover-up of scars, tattoos, bruises, etc.

Hard and Soft Poly-Urethane foams

There are both hard and soft polyurethane foams in our product range. This table makes choosing a bit more easy.

Hard Poly-Urethane Foams			Soft Poly-Urethane Foams		
Product	Density	Expands (app)	Product	Density	Expands (app)
FormFoam	40 kg/m3	25x	FlexFoamIII	48 kg/m3	18x
Foam-it 3	48 kg/m3	18x	E-60	60 kg/m3	18x
Foam-it 5	80 kg/m3	10x	FlexFoamV	80 kg/m3	10x
Foam-it 8	130 kg/m3	8x	E-90	90 kg/m3	8x
Foam-it 10	160 kg/m3	6x	FlexFoamX	160 kg/m3	6x
Foam-it 15	240 kg/m3	4x	FlexFoam 25	160 kg/m3	2,5x

Soft Silicone Foams		
Product	Density	Expands (app)
Soama Foam 15	240 kg/m3	4x

Reel Fleshtone Palette (Dark)

REEL FLESHSTONE PALETTE (Dark) is created for the darker skin tones. To be used the same way as the regular FLESHSTONE PALETTE.

Reel Greg Cannom Aging Palette

GREG CANNOM has developed make-up colors to represent the colors he uses and is famous for in his 'old age' make-ups. You remember the character 'Rose' in the movie 'Titanic'? Well, these colors are now a standard item made exclusively for REEL CREATIONS.



REEL SHADES FROM THE CRYPT PALETTE

REEL CREATIONS now offers this new palette for you to create ghouls, monsters and other morbid effects. Included in the palette are new colors 'dead', 'blood' and 'vein'. All colors in this palette are also available in the REEL Body Art Inks.

Reel Hair Palette (Lite)

REEL HAIR PALETTES are created to either lighten hair or darken hair depending on the palette you choose. Obviously the Lite palette is designed to lighten hair.

Reel Hair Palette (Dark)

The REEL HAIR DARK PALETTE is used to darken light or gray hair. You can also use this palette to darken a scalp in a pinch (not to be confused with REEL HAIR SCALP

SHADOW), as you will not have the dulling agent in this product as you would have in SCALP SHADOW. You may also use this product to paint single hair strokes, using a fine brush, especially around the thinning edge of the hair.

Reel Hair Palette (Silver)

The REEL HAIR SILVER PALETTE is another way to go to lighten or streak dark hair. Some artists prefer the more opaque colors (REEL HAIR (Lite) PALETTE) while other artists prefer a more reflective color. Both of these palette may also be mixed to get the best of both worlds.

Also Available:

REEL Marvin Westmore Brow & Hair Effects
REEL Bradley Look's Weather & Grime

Remover

To remove your make-up and prosthetic creations from your models.

Super Solv

Our strongest and most popular adhesive and prosthetic remover. Hydrocarbon based, mildly scented. Provides rapid removal of adhesives and prosthetics without damage to appliances and latex foam. Excellent for use on delicate lace wigs and skin. Non-oily and not harmful to materials. Available in 4 oz., 8 oz., and 1/2 Gallon sizes.

Super Solv Gel

This gelled version of SUPER SOLV will not drip or run and is an excellent adhesive and make-up remover for use around the mouth and eyes. SUPER SOLV GEL can be used in any application where regular SUPER SOLV is used. Does not contain Cabosil or TS100. Available in 2 oz., 4 oz., and Quart sizes.

Break Away Products

These unique products are for stunt effects and special props. Rubber Glass can even be used to make fake glass that can be adhered to a model without danger.

Smash!! - breakaway plastic

SMASH! Plastic is a new urethane liquid plastic designed to shatter/crumble on impact ("breakaway glass").

SMASH! is water-clear and, once fully cured, shatters like glass. It can be cast solid in thin sections to make window panes or rotationally cast to form hollow bottles, jars or other glass-like objects, used as breakable props for movie and stage productions. Maximum recommended thickness is 1/8" (0.33 cm.).

Rubber Glass

Rubber Glass is a tin-catalysed silicone rubber product developed specifically for special effects and display applications. Two liquids (2 Parts A + 1 Part B) are mixed together and poured into a container. The mixture cures overnight to a solid water-clear rubber that can be easily broken or "crumbled" into pieces that look exactly like broken glass, ice or diamonds. Vibrant colors are possible by adding liquid color pigments. Rubber Glass can be used to create a variety of display effects (i.e. encapsulate dried flower arrangements in vases for retail displays), special effects (i.e. simulated broken glass where human contact is required) and model effects (i.e. simulated ice or water).

P.U. Foams

Foams for making dummies and props. The hard ones can also be used to make lightweight copies of lifecasts to transport prosthetics on.

Flexible PU-Foams

FLEX FOAM-IT! III, FLEX FOAM-IT! V, FLEX FOAM-IT! X, and FLEX FOAM-IT! 25 are two-component flexible foams that are versatile and easy to use. Parts A + B are mixed and poured into a mould or other form (apply release agent if necessary). FlexFoam-IT! III is mixed 1A:2B by volume, expands 15 times its original volume and develops a uniform 3 lb./cu. ft. cell structure. FlexFoam-IT! V is mixed one to one by volume and expands 10 times its original volume and develops a uniform 5 lb./cu. ft. cell structure. FlexFoam-IT! X is mixed one to one by volume and expands 6 times its original volume and develops a uniform 10 lb./cu. ft. cell structure. FlexFoam-IT! 25 is "self-skining" - develops a tough skin that will reproduce fine mould texture. It is mixed 1A:2B by weight and expands 2 times its original volume and develops a uniform

25 lb./cu.ft cell structure. FlexFoam-IT! Series foams expand to full volume in 5 minutes, develop handling strength in 30 minutes and fully cure in two hours. Vibrant colors can be achieved by adding color pigments. FLEX FOAM-IT! products can be used for a variety of arts & crafts, industrial and special effects applications such as body-parts and soft stunt props.

Hard PU-Foams

Smooth-On's FOAM-IT! Series consists of two-component rigid foams that are versatile and easy to use. FOAM-IT! products are available in 3lb., 5 lb., 8 lb., 10 lb. or 15 lb. per cubic foot densities. Parts A + B are mixed in equal amounts by volume (1A: 1B) and are poured into a mould or other form (apply release agent if necessary). The mixture will expand many times its original volume (how many times will depend on which FOAM-IT! product you are using) and develop a uniform cell structure. Foam becomes tack free in about 4 - 6 minutes, develops handling strength in 20 minutes and fully cures in 2 hours. Note: FOAM-IT!™ 8 is measured and mixed 2A:1B by weight.

Instructional DVD's

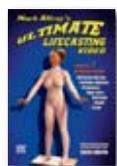
We also carry a line of instructional DVD's

Sculpting the Human Head DVD



Teaches everything from the basic armature to the final skin textures. Also features a demo on sculpting caricatures and includes tips on photographing your work.

Ultimate Lifecasting Video DVD



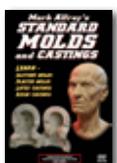
This is the most complete lifecasting video ever produced. Hobbyists and professionals alike find these demonstrations informative and easy to follow.

Sculpting Movie Monsters DVD



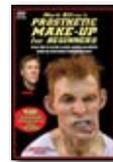
One of the first steps in creating a fantasy character for the movies is to sculpt it. Alfrey demonstrates this process with two original sculptures.

Standard Moulds and Castings DVD



Learn modern techniques of making silicone moulds and plaster moulds. Then learn how to cast latex or resin from those same moulds.

Prosthetic Make-up for Beginners DVD



In this video you will see demonstrations from a group of Hollywood's finest artists as they create a prosthetic make-up including false teeth and hair. Also includes an interview and career profile of make-up legend Tom Burman.

Sculpting the Nude Figure DVD



Witness the creation of a female figure moulded in clay as a live model poses. It will arouse your imagination as it reveals secrets of the art.

Sculpting with Water Clay DVD



This video takes you step by step through the creation of three different sculptures using various techniques specifically designed for working with water based clay.



An Introduction to Mould Making and Casting DVD

Rubber Guy & Rubber Gal Lead The Way To Mould Making Success!

This video will introduce you to the basics of mould making and casting. This video will show you:

- Materials available for making a rubber mould of any original model.
- How to select a mould rubber for your project
- How to prepare your original model for mould making
- How to use mould rubber so that it cures properly
- Casting materials available for making copies of your original model.



Life Casting With Alginate And Skin-Safe Silicone Rubber DVD

This video covers the essentials on life casting using

Alja-Safe™ alginate and Body Double™ Silicone Rubber. With over 90 minutes of step-by-step instruction, this video will show you how to:

- Use Alja-Safe alginate to make a mould and casting of a hand
 - Use Alja-Safe alginate to make a mould and casting of an arm
 - Use Alja-Safe alginate to make a mould and casting of a face
 - Use Body Double™ silicone rubber to make a mould and casting of a female torso
 - Use Body Double™ silicone rubber to make a mould and casting of a human head
- In addition, the DVD contains a bonus section demonstrating the latest in platinum silicone rubber skin effect materials from Smooth-On. This includes creating wild skin effects with

Psycho Paint, using Skin Tite on-skin adhesive and appliance builder, and using Slacker tactile mutator to alter silicone rubber for life-like skin effects.
NOTICE: This DVD contains images of a nude model in an artist's studio setting. Viewer's discretion is advised.



Making a Mold Using the Cavity Pour Technique - DVD

Creating a negative space or "cavity" between an original model and a support shell that is filled with rubber is an economical method for making a rubber mold. This technique minimizes the amount of mold rubber needed and results in lower material costs for the mold making process. Step-by-step instruction. Bonus video included: "Duplicating a 3-Dimensional Model by Making a Single-Seam, 2-piece "cored" mold.



MasterClass Volume 1

Over 3 hours of Special Effects lessons and demonstrations.

Jordu Schell, creature designer on movies like X-Files, Men in Black and Starship Troopers gives you a lesson on sculpting a maquette. **A lesson in Life..."casting"**, that is Veteran Effects artist, Kevin Yagher hosts this lesson on lifecasting using his most recent work on Mission Impossible 2 as an example. Then Mark Villalobos and Joe Castro of of State of the Art Effects demonstrate the procedure step by step. **Vampire makeup lesson** We're tired of people showing up at Halloween parties with poorly applied vampire makeup. So the good folks at Makeup Designory decided to show you how it's done...THE RIGHT WAY! **Sculpting lesson 2** Hollywood creature designer Jordu Schell is back to show us how to sculpt a 1:1 scale monster bust. **Half Mask Lesson** Creature Designer Jordu Schell is back to show you how to sculpt, mold, cast and airbrush a half mask! **Fangs anyone?** Effects artist Michael Pack shows us how to make dental appliances in this lesson.



MasterClass Volume 2

Over 3 hours of Special Effects lessons and demonstrations.

I've Been Shot!- The guys at Motion Picture F/X show you how to sculpt, mold, cast an entry and exit wound appliance in gelatin. **Gunshot Wound Part II** - This second half of the lesson shows you how to apply the two prosthetics. **Prop Casting** HMS, famous for their work on numerous TV shows and movie shows you how to mold and cast a movie prop. **The "Eyes" Have It** Creature Designer, Casey Love, demonstrates his custom painting techniques for human and alien eyes. **Pneumatics 101** The Motion Picture F/X guys show you

how to make a Haunted House standard, a head popping out of a garbage can!
Zombie Makeup Makeup Artist, Greg McDougal shows you how to make a realistic zombie using just greasepaint makeup...NO prosthetics!



MasterClass Volume 3

Over 3 hours of Special Effects lessons and demonstrations.

Toxic Waste Face - Use gelatin to make a truly horrific (not tasty) makeup! **Cuts & Bruises** - Whether it's for Halloween, or freaking out the neighbors, here's some pain free ways to add wear and tear to your noggin! **Facial Hair** - Need to grow a manly beard in only a matter of hours? This lesson will put hair on your chin! **Visual FX** - So you and a buddy shot your own little lazer sword duel, but you want to add the glow, and other effects? Check out this lesson of basic CG!



Master Class Volume 4

Burn Makeup -Need a nasty burn for your independant film, or you just want to freak out your parents? This will do the trick

Facecasting -A staple of makeup effects is being able to sculpt your own appliances, but before you can do that, you'll need to cast your actor's face. This lesson shows you how **Silicone Hand Pt. 1** -If you ever need a realistic body part, silicone is the way to go. Part 1 shows you how to mold and cast a hand, as well as preparing it for painting **Silicone Hand Pt. 2** -This is where your hand comes to life (so to speak)! Part 2 shows you how to paint it and add hair
 Approximately 200 minutes



Master Class Volume 5

Tubing Effects -Sometimes, you need that wound to do more than sit there looking pretty. This lesson shows you how to add smoke

and squirting blood
Drowning Makeup -Here's a lesson on how to apply gelatin prosthetics to give your actor that waterlogged look as shown on all those forensic crime TV shows
Slipcast appliances Pt. 1 -This is an older technique, but one that all good makeup artists should know. Here we show you how to sculpt, mold and cast some creepy slipcast appliances
Slipcast Appliances Pt. 2 -In the second half, we show you how to apply and paint them...giving your actor a sort of swollen "leprosy" look . Approximately 250 minutes

Tools

We have a large selection of tools for you: sculpting tools, mixing tools, spatula's, beakers and several other products that might be

of interest to you.
 For our complete line of sculpting tools please visit our webstie and web-shop www.formfx.eu.

Blood 'n Gore



Formblood

Theatrical blood that looks and smears realistically. Washes out of most fabrics. Tested for and works on HD digital cameras!

Formblood Gel

Gelled version of our "regular" FormBlood; great for scratches and filling wounds.

Mae-Kup Bloody Super Stringy Blood

A super stringy version of our classic blood, non staining, non beading. 30 ml jar

Mae-Kup Bloody Real Blood

A sugar free non staining (Patch Test Before Use), non-beading, non-sticky blood perfect for use in squibs and blood pumps as has virtually no-resistance even through fine tubing. Available in Light & Dark. Not suitable for use in the mouth.

Mae-Kup Bloody Sugary Blood

A non staining (Patch Test Before Use), syrup based, non-beading blood perfect for use on actors, set dressing, or costume where a high gloss vibrant blood is required. Available in Light & Dark. Not Suitable for use in the mouth.

Mae-Kup Bloody Sugary MouthBlood

A non staining (Patch Test For Suitability Before Use), syrup based blood perfect for mouth based blood effects. Can be made darker instantly with the addition of a couple of drops of Bloody Blue Dye for Blood.
PLEASE BE AWARE THAT THIS PRODUCT HAS A HIGH GLUCOSE CONTENT PLEASE INFORM THE RECIPIENT BEFORE USE. THIS IS NOT A FOOD PRODUCT AND IS NOT FOR CONSUMPTION.

Mae-Kup Dried Blood Dark

A film forming reddish brown liquid that can be applied to actors, costumes or sets to produce ultra-realistic dried blood effects, Can be used in conjunction with our Scab material for the dressing of wounds etc. Perfect for blood splatter patterns especially on glass or window panes. Available in Light and Dark

Mae-Kup Scab Dark

A quick drying non-staining washable blood for producing aged matt scabs, scratches and dried blood effects directly upon the skin or wardrobe. Available in Light and Dark

Mae-Kup Wound Filler Dark

A fully waterproof wound filler for scenes where a lot of exposure to water may cause more traditional blood materials to fail, can easily be applied to skin or prosthetic wounds etc. and stay in place even under water. Not recommended for direct application to costumes unless a patch test is performed to check for suitability. Easily removed from skin or hair with soap and hot water. Available in Dark Only.

Mae-Kup Clotted Blood Dark

A stringy gelled version of our Bloody Real Blood with a deep reddish / brown colour perfect for filling of prosthetic wounds or direct application to an actor or set, stays looking fresh and will remain in place even upside down. Available in Light & Dark

Mae-Kup Clotting Blood Dark

A gelling version of our Bloody Real Blood with a deep red colour perfect for dressing of actors where a blood maybe required to stay in shot for long periods, may also be used on sets or costume (Patch Test Before Use). Stays fresh looking, Available in Light & Dark. Not suitable for use in the mouth.

Mae-Kup Gloopy Runny Blood Dark

A runny version of our classic Thick Bloody Gloopy Blood available in Light & Dark perfect for producing scratches nicks or smears directly upon the skin.

Mae-Kup Bloody Blue Dye

A highly concentrated blue dye for darkening our Sugar and Sugar free bloods. Will allow more control over the darkening of your bloods so you get it just the way you like it. Not for direct skin contact in concentrated form.

Dried Dirt (Quick Dry)

A liquid dirt in alcohol for producing

dried caked dirt effects on skin hair or costume, dries rapidly to a matt finish. Available in Dark Grease, Dark Brown and Grey.

Dropper Dirt Water Removal

A water based liquid for producing water-resistant, rub-proof matt dirt effects on actors. Great if you have a lot of extras or children to cover where traditional grease based products may be easily removed. Available in Dark Brown, Dark Grease and Grey. Will not transfer onto costumes once dry but not recommended for direct application to costumes unless a patch test is performed to check for suitability. Easily removed from skin or hair with soap and water.

Dry Lip Water Removal

A water based milk protein liquid for producing extremely realistic dried lip effects without the use of adhesives or solvent based films. Very comfortable to wear once applied, can be removed instantly with water.

Extremely Wet II Water Removal

A more gloopy water-clear water based gel than Extremely Wet perfect for producing slimy wet look type effects on actors or costumes. Can be used directly upon the skin, hair or costume for great wet-look effects, may also be tinted if required.

Foaming Mouth Powder Water Removal

A high foam food grade product for producing convulsing / foaming type effects directly in the actors mouth. Perfect for zombie or rabid type character effects.

PUS Water Removal

A water based Pus ideal for filling of prosthetic septic wounds and sores

Scab Flammable / Water Removal

A quick drying non-staining washable blood for producing aged matt scabs, scratches and dried blood effects directly upon the skin or wardrobe. Available in Light and Dark

Sunburn Flammable.

A classic product for producing Sunburnt skin, our solvent based liquids can be sprayed or stippled directly onto the skin to produce a water resistant sunburnt effect. Also comes in a warm red version for producing 1st degree burn type effects.

Yellow Wound Gel Water Removal

A translucent yellow / orange gel perfect for infilling of burn type effects where a high sheen maybe required to recreate sore or weeping burns. Non-drying perfect when used in conjunction with Peel and our Sunburn sprays.

Extra items

Dental Resins

When mixed 1 on 1 with monomer, dental polymers quickly form tooth-coloured or gum-coloured plastic. Good for creating special effects and modelmaking. Available in 9 colors:

Acrylic Tooth Stains

A liquid resin system for characterizing custom made teeth and gums. Eight long-lasting, translucent, colors that air dry in less than 2 minutes after application. Eliminates the need for polishing. Chemically bonds directly to the tooth plastic and won't rub off. Kit Contains: Kit contains: 1/2 ounce each of custom staining liquids: White, Red, Grey, Violet, Blue, Yellow, Orange, Brown, Clear. Also included is 1/2 ounce of Thinner. Please specify color when ordering individually.

Flockfibres

Flock can be helpful in colouring (translucent) resins or (silicone)rubbers and give them more depth of colour. per set of 8 colours or in singles.





Dental acrylics

- #59** (Our lightest shade. Typical of a young, non-smoker.)
- #62** (Typical shade of a non-smoker age 25-45.)
- #65** (Typical Shade of a person in their 50's. Non-smoker.)
- #67** (Typical Shade of a person in their 60's. Non-smoker.)
- #81** (Typical shade of a moderate smoker in their late 60's.)
- #84** (Typical shade of a heavy smoker.)
- #RTSC** (Not a shade to be found in the dental field. But perfect for those nasty Monsters and folks with very bad teeth.)

Gelatin

300 bloom gelatin to make prosthetics and dummy body-parts.

Glycerin

To use with gelatine

Creature Slime

A slimy product to use for all kinds of gory effects. Can be coloured with food colourants. Has been used on numerous TV Shows and movies.

Bald Cap/Encapsulator Plastic

This material is a one-part urethane in a acetone suspension (can be thinned with acetone for airbrushing) that can be used to make high-quality bald caps. It is also the ideal material to use with silicone gel systems (like a Slacker/Dragon Skin mixture) to use as a alternative barrier instead of silicone (i.e. Dragon Skin - which is more commonly used as a barrier). The added bonus is the fact that the edges of this material can be melted with isopropyl alcohol acetone in the skin of the performer - making a flawless edge.



So-Strong

So-Strong pigments are pigments specifically designed for pigmenting polyurethane resins, rubbers and foams. Available in black, white, red, yellow, blue, green, orange, violet, brown and fleshcolour.

Liquid Latex Rubber

Prevulcanized liquid rubber for quick appliances (prosthetics) and skin for polyurethane bodyparts.

Neoprene Casting Compounds

These neoprene casting materials come ready to pour into a clean plaster mold, allowed to

Face Casting Kit

Our "face casting kit" is a complete set with everything you need to make a casting of a person's face

The kit contains:

- 450 gr alginate - 3 rolls of plaster bandage - mixing cups - mixing sticks - burlap - brushes - latex bald cap for covering the hair - spirit gum and remover - 2kg. Alpha Crystalline plaster - An extensive manual.**



stand 1 to 5 hours, then the slurry or slip is poured out of the plaster mold. This excess is reusable. The lining or casting that builds up on the walls of the plaster mold is allowed to dry overnight then removed for further drying, 2 to 3 days preferably before sanding and painting. Available in: Rigid casting material, Semi-rigid casting material, Flexible casting material.

Matthew Mungle's Old Age Stipples

The most widely used stipples in the industry. Old age stipples are available in light skin tone (neutral and dark skin tone formula's available on special order) Usage: Clean the Skin with 70% or 99% alcohol for maximum adhesion. Decant stipple into a small container and heat in a microwave for 2 seconds. Be careful not to overheat as the material will coagulate. Stretch and stipple skin area with a light coat of desired old age stipple, powder and release. Castor oil make-up base or Stacolors may be used as translucent washes over or under stipples for a natural look. A wash of castor oil and 70% alcohol may be used to remove the powdery look of latex over the stretch and stipple area. Available in 4 versions:

- A** - Used when performer is in a perspiration-free environment. Will give slight wrinkling effect when applied to unstretched skin.
- B** - Perspiration resistant, under normal use.

Gives heavier wrinkling effect even if the skin is not stretched. Most widely used stipple. **C** - Heaviest wrinkling effect possible. Good for use on hands. **Crusty** - Gives the illusion of deeply wathered skin. Great for use on hands. Apply a thin layer of pros-Aide before stippling on hands for maximum adhesion.

Texture Stamp Kit 1,2,and 3

Our original set of stamps consisting of 12 different skin textures ranging from heavy to fine. Create realistic textures by pressing these onto the surface of the clay during final detailing. Made of durable urethane. Long lasting and easy to clean.

Full Head Armature

This is the brand new version of our popular Deluxe Full Head Armature. Looking for a ready made base on which to sculpt your masks? Well, we've created one for you. Just apply clay and you're in business. Made of hollow, rigid, polyfoam, the Deluxe Full Head Armature is inexpensive to ship, shatterproof (unlike stone armatures) and taken directly from a lifecast. Suitable for small to very large mask sculptures, this new design leaves off the shoulders which are unnecessary for most mask sculptures. This not only reduces the shipping costs, but allows us to manufacture using a higher density foam for added strength.

FORM FX

AMSTERDAM / BARCELONA

NEW!

Dragon Skin F/X Pro & Slacker

Make silicone prosthetics the quick, easy and economic way with this new and exciting product!



LOOK AT OUR WEBSITE FOR OUR CURRENT PRICES!

SilTone Kit



Our SilTone silicone pigments are used with Psycho Paint Silicone Paint system to create amazing paint effects on silicone prosthetics and silicone body parts. Designed to create life-like skintones this kit has everything you need to get started with silicone painting! This kit includes: Light and Medium Skintone, Mauve Tone, Freckle/Tan tone and Vein Blue and a set of Psycho Paint.

Complete Silicone FX Kit

Our "Complete Silicone FX Kit" is a complete set everything you need to start with Silicone FX. With this extensive kit you can make anything from silicone wounds you can model directly on the skin, to making prosthetics that can withstand HD filming to realistic bodyparts that look as convincing as the real thing! It contains Silicone, Alginate, Adhesives and removers, Silicone pigments, Silicone for on-skin modelling, Release agents and mixing materials and much much more.

The kit contains:

- 500 gr. Slacker,
- 1 Kg. Dragon Skin FX/Pro
- 7x SilTone silicone pigments
- 1x Red Flocking Fibres
- 1x FormGel Kit 60 gr.
- 1x FormCap Encapsulator
- 1x Vaseline release agent
- 500 gr. FX All Ginate, Alginate
- 1x Psycho Paint 240 gr.
- 1x 60 ml. Pros-Aide
- 1x SuperSolve 240 ml



European distribution of:



www.formfx.eu

KNSM-Laan 810 - NL 1019 LT - Amsterdam - Tel. (020) 418 21 05 - Fax: (020) 418 03 85

e-mail: info@formfx.eu - Powered by: **FORM X**