

# 34I

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Create and cast small prosthetic pieces and bald caps

This unit is about creating and casting the pieces you have made. You will learn how to choose which glue to use for the different appliances and bald caps. You will train to get a feel for applying prosthetics under the right tension so it won't crinkle. You will also try a variety of different make-ups that fit different prosthetic materials.

# Assignment mark sheet

## Unit 341 Create and cast small prosthetic pieces and bald caps

Your assessor will mark you on each of the practical tasks in this unit. This page is used to work out your overall grade for the unit. You must pass **all** parts of the tasks to be able to achieve a grade. **For the practical task a pass equals 1 point, a merit equals 2 points and a distinction equals 3 points.**

### Conversion chart

| Grade       | Marks   |
|-------------|---------|
| Pass        | 1–1.5   |
| Merit       | 1.6–2.5 |
| Distinction | 2.6–3   |

### What you must know

Task 1: fact sheet

**Or** tick if covered by an online test

### Grade

### Points

### What you must do

Task 2a: prosthetic piece

Task 2b: bald cap

### Grade

### Points

Total points for graded tasks

Divided by

**÷ 3**

= Average grade for tasks

### Overall grade

(see conversion chart)

Candidate name:

Candidate signature:

Date:

Assessor signature:

Date:

Quality assurance co-ordinator signature (where applicable):

Date:

External Verifier signature (where applicable):

Date:



*You can draw on many things for inspiration – famous paintings, films, theatre, music videos etc*

## What does it mean?

Some useful words are explained below

### Acetone

A very strong solvent that is too often recommended to dissolve edges on bald caps or prosthetics. Try using a plastic (like Super baldies) that can be dissolved with Isopropyl alcohol instead.

### Gafquat

A unique hair gel that dries rock hard but is still fairly easy to remove in the shower. A must for getting a perfect bald cap head.



### PAX

A mixture of Pros aide glue and acrylic paint. This is a more modern way of painting a prosthetic as it doesn't smear and stays on well for long periods of time.

### Pros aide

A water-based acrylic emulsion glue. It's very strong setting but can't be used under non-breathable materials since the water can't evaporate from it. Ideal for applying foam latex and if pre-dried for silicone transfers. However, it is useless for bald caps.

### Remover oil or solvents

This is the most important part of your make-up kit. Without this you can't use any glue on an actor as you won't be able to remove it. Always follow the manufacturer's recommendations. Some oils contain lanolin, which many people are allergic to. Always ask your actor if they have any allergies.

### Rubber mask grease

An oil-based make-up that is used as a foundation on rubber bald caps and prosthetics. Also see PAX.



### Silicone glue

There are several different brands of silicone glue, including Telesis, Kryolan medical adhesive and Snappy G. They all very fast drying and will stick things on very strongly. The best choice for bald cap work.

### Spirit gum

The most traditional skin glue of them all. It is based on the sap from the Mastix bush and is dissolved in ether. However, it isn't very kind to the skin.



## What you must know

### You must be able to:

- 1 Describe the importance of the preparation techniques for making small prosthetic pieces and bald caps
- 2 Describe the products and key ingredients used in casting prosthetics
- 3 Explain the importance of positioning and joining sections, and trimming and marking of the positive impression
- 4 Explain the importance of using correct techniques, materials and methods to create small prosthetic pieces that do not require casting, sculpting or moulding
- 5 Describe the importance of correctly measuring patterns to fit individual performers' heads
- 6 Explain the importance of using the correct techniques to create bald caps
- 7 Explain the importance of using the correct techniques to remove bald caps from the blocks.

#### Revision tip

Always try to test your make-up in various lights to see whether it will work on stage or not before showing it to the director.



### Follow in the footsteps of... “ *Lars Carlsson*”

At the age of 13 Lars started creating latex monster masks in his parents' basement. He devoted all his free time to practising his talent, and when he was 18 he was offered his first professional job in a theatre. He was given the opportunity to work there as an apprentice and was taught the skill of wig making. Over the last 20 years Lars has enjoyed working on several hundred theatre, opera, TV and film productions. Teaching is another big passion for Lars, which he does both in schools and through his website Makeup-FX.com. [Read on for Lars' top tips on media make-up!](#)

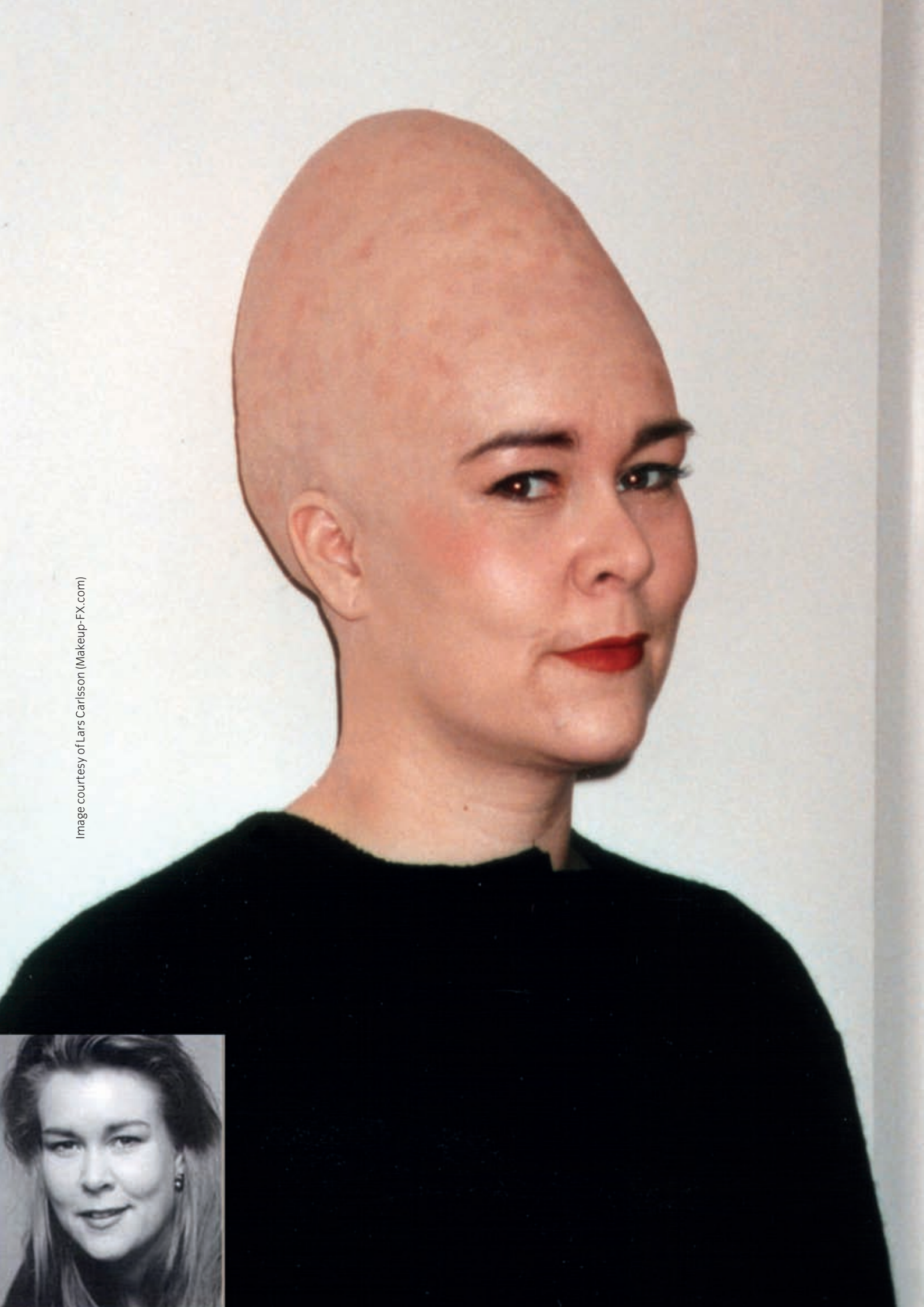


Image courtesy of Lars Carlsson (Makeup-FX.com)





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*Build a glue bottle holder that can't tip over your make-up table and actor.*

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For stage work you need to overdo the redness of the piece since the harsh stage lights will kill reds and make everything look pale.

# Create and cast pr

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*When gluing down the neck of a bald cap always try to apply tension in a 45 degree angle from the neck and keep it trimmed to about an inch. This way you will get less material that can crease and look bad.*

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This simpsons make-up was created using a latex bald cap and pipe cleaner hair.

A bald cap's front edge is easy to glue down if you roll it up on the actor's forehead before applying the glue to the skin. Then quickly roll the edge down into the glue and it will vanish.

# prosthetics and caps



Image courtesy of Lars Carlsson (Makeup-FX.com)

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*Always choose your prosthetic material depending on the media you are working with. For an opera stage you rarely need to have a prosthetic with edges that can be dissolved since it will never be seen on a huge stage anyway. Go for speed and comfort for the actors.*

# What you must do

## Practical observations

This page shows what you need to do during your practical task. You can look at it beforehand, but you're **not** allowed to have it with you while carrying out your practical task. You must achieve **all** the criteria; you can achieve 1 mark, 2 marks or 3 marks for the criteria indicated with **\***.

- 1 Carry out a consultation outlining the procedure
- 2 Prepare the performer's skin, hair, facial hair and clothing
- 3 Position the performer to minimise discomfort
- 4 Use techniques to obtain a replication of performer's features without defects or distortion for the facial cast
- 5 Remove negative casts and restore performers skin and hair
- 6 Create a positive cast **\***
- 7 Create sculptures onto the positive cast in preparation for a latex piece or the full moulding process **\***
- 8 Select appropriate releasing agents
- 9 Create small prosthetic pieces
- 10 Confirm that sculptures and moulds meet all technical requirements of the design brief
- 11 Develop patterns that fit the performer's head shape

### Conversion chart Prosthetic piece

| Grade       | Marks |
|-------------|-------|
| Pass        | 13    |
| Merit       | 14–15 |
| Distinction | 16–17 |

### Conversion chart Bald cap

| Grade       | Marks |
|-------------|-------|
| Pass        | 10    |
| Merit       | 11–12 |
| Distinction | 13–14 |

Please tick when all pre-observation requirements have been met

| Prosthetic piece |   |   | Bald cap |
|------------------|---|---|----------|
| 1                |   |   | 1        |
| 1                |   |   | 1        |
| 1                |   |   | 1        |
| 1                |   |   |          |
| 1                |   |   |          |
| 1                | 2 | 3 |          |
| 1                | 2 | 3 |          |
| 1                |   |   |          |
| 1                |   |   |          |
| 1                |   |   |          |
|                  |   |   | 1        |

*Continues on next page*



|   |
|---|
| 12 Transfer patterns to head blocks                 |
| 13 Create bald caps *                               |
| 14 Remove bald caps from the block *                |
| 15 Monitor contra-actions and respond appropriately |
| 16 Follow health and safety working practices       |
| 17 Communicate and behave in a professional manner  |
| <b>Total</b>  |
| <b>Grade</b>  |
| <b>Candidate signature and date</b>                 |
| <b>Assessor signature and date</b>                  |

| Prosthetic piece | Bald cap |   |   |
|------------------|----------|---|---|
|                  | 1        |   |   |
|                  | 1        | 2 | 3 |
|                  | 1        | 2 | 3 |
| 1                | 1        |   |   |
| 1                | 1        |   |   |
| 1                | 1        |   |   |
|                  |          |   |   |
|                  |          |   |   |
|                  |          |   |   |
|                  |          |   |   |

Image courtesy of Lars Carlsson (Makeup-FX.com)



## What you must do

### Practical observations descriptors table

This table shows what you need to do to achieve 1, 2 or 3 marks for the criteria indicated with \* on the previous page.

|  | 1 mark   | 2 marks   | 3 marks  |
|--|--|---|--|
| <b>6</b><br>Create a positive cast   | Positive impression taken of the face with some imperfections and some dimensional imbalance       | Positive impression taken of the face, has well balanced dimensions with minimal imperfections  | Positive impression taken of the face, shows true dimension of the subject cast with no imperfections  |
| <b>7</b><br>Create sculptures onto the positive cast in preparation for a latex piece or the full moulding process | Sculpted piece meets brief requirements showing a depiction of the designs<br><br>Basic tools used | Sculpted piece meets brief requirements, is in correct proportion, well balanced and dimensions appear correct from some angles<br><br>Edges are well blended. Range of tools has been used. Positive cast is kept clean throughout the process | Sculpted piece meets brief requirements, is in correct proportion, well balanced and dimensions appear correct from all angles<br><br>Texturising has been used to show detail and a range of imaginative tools have been used. Positive cast is kept clean throughout the process |
| <b>13</b><br>Create bald caps  | Bald cap follows the template created  | Bald cap follows the template created<br><br>Product has been applied evenly to create a smooth finish  | Bald cap follows the template created<br><br>Thickness of the product applied to the block is evenly graduated from the crown to edge of the template to create fine edges and a smooth finish   |
| <b>14</b><br>Remove bald caps from the block   | Bald cap removed with no tears   | Bald cap removed with no tears<br><br>Shape of the bald cap maintained without overstretching   | Bald cap removed with no tears<br><br>Shape of the bald cap maintained without overstretching and edges remain fine with no signs of curling or folded edges   |

## Comment form

### Unit 341 Create and cast small prosthetic pieces and bald caps

This form can be used to record comments by you, your client, or your assessor.

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Image courtesy of Lars Carlsson (Makeup-FX.com)