

***A word on this transcription.***

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**So, here we are in my workshop after our two-day trip out to Coventry at the prosthetics event 2024. Spectacular event, great day.**

And here we are back. Yeah, a little bit jet-lagged without having got on an aircraft, but Yeah, you should be more tired than I am, and I'm, you know, cuz you did all the driving Yeah, it was pretty tiring, but it was such a good time I had a really good time and we spoke to hundreds of people was really good at least I was pretty hoarse yesterday.

Were you by the end of it all? Yeah. Yeah My throat was raw from talking so much Yeah, it was good. So we had our first talk, which was the mould making thing. And we've done some notes for that, which is up on the website, which will be available with the notes for this episode. So if you look below, you should see, or if you listen on YouTube, there should be a description because we did some notes for a mould that we've made.

Cause we did a presentation about. those afraid of mould making. Yeah, how to mould a spherical object and be able to remove it from the mould or not. But the point was to, yeah, deal with that fear. It's an introduction into what undercuts are. Yes. And the beauty of release agents and keys and all that kind of stuff.

But it's a practical exercise that you can partake in and it's not an expensive exercise to do. So no, and it's designed for you to fail. Yes. Which is a good thing to be able to do. We had that. We then spoke to people. Then we spoke to Mark Coulier for about an hour. That was terrific. Got an insight into his design process.

Yeah, which is interesting because Mark is known for doing very good work and having a good team. And I think it might be quite scary when you get to a point like with him. Where you're good and you're known for being good and then you have to be very careful about people you take on and how you maintain the people you have because he's been working nonstop and when everybody else is wondering what happened because he's that good so yeah so that was a really interesting chat and seeing some really cool behind the scenes photos from Frankenstein and Harry Potter and designing the Voldemort makeup and dealing with all that kind of stuff.

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It was really cool. Yeah, I did enjoy that So it was a highlight for you. I really enjoyed the little chat we had there were brief chats maybe 10 - 15 minutes each with Adrian Rigby and Sangeet yeah, Bob Baker and Wow. Yeah. And they were short and sweet because we only had brief moments.

Yeah. Sangh just really energised me. I was feeling I was starting to drag because it was toward the end of the day. Yeah. And he was so enthusiastic. It just really pumped me up. And we were able to tear down and get out there so we could go hit the after party and in the pub. Yeah. And everybody was in there.

It was, that was a great evening hanging out, talking with students who had been there that day and yeah. Being able to. Prolong some of the things that we had started earlier in the day. Yeah, so we've got those interviews on here So we'll put to Adrian's chat which we had first and then Sangeet towards the end of those almost at the end of the day Wasn't it?

And he just done his demo So he's all fired up So we'll put the Adrian Rigby one on and say because that's the order that we recorded them in on here but Something that I thought was really interesting was how there were a few things that became apparent to me throughout the day, speaking to a lot of students, one of them was the effect of How university courses and college courses here have been punched in the guts because of the whole the way the whole sector has been affected and a lot of courses have been affected and there has been a lot of tough things happening at colleges student numbers were down combined with the fact that the strikes have been for a year so it just made everything look very bleak but there's there was so much care and attention into the demos that everyone had done there was a lot of energy a lot of enthusiasm a lot of Hopeful thinking.

Yeah. Positive thinking about it. And it was great also seeing Howard Berger who's working on a film up in Manchester. It came down and spent a good part of the day. I haven't seen Howard in quite a while. Yeah. Everybody. V was there. Richard Martin. Yeah. Sebastian Lockman, two of the best sculptors in the world, and Sebastian works a lot with Marc Coulier.

And, oh my God, their work is amazing. In fact, we're going up tomorrow back near Coventry to sit down and have a longer chat with Richard Martin. Yep. Because he was very kindly set aside some time for us and it's it's a hassle to go back up, but I think it's totally worth it. Yeah, absolutely. And if you're not familiar with his work he's got a good presence on social media.

He's in the new edition of my book. He did an age makeup and it's just gorgeous stuff. It's good stuff. Yeah. His latest thing was Day of the Jackal with Eddie Redmayne. That's just come out, I think. So we'll be able to look at those pieces, from there and the moulds and all that kind of stuff.

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He's very generous and he's very. He's always been very process-orientated and very like a man of action like I'm very I get very distracted by Creative kind of block and thoughts, but he's very pragmatic and do just deals with things as a series of steps and needs to be achieved. I've never seen him like floundered or flustered by the creative process ever.

But then he churns out really good stuff. It's not like he cuts corners. He still makes things look good. He's innovative as well. He's Sebastian and Mark are there. They're pushing the boundaries. Richard's doing a lot of stuff in 3d. And then going straight to print of the moulds for flat moulds and contoured moulds.

It's really brilliant stuff. And not necessarily even just replicating what we do in the past with 3d printed versions. He's actually coming up with new techniques, like the from life stuff, where they're just, they're the kind of combinations of very common sense, old fashioned things. Even you'll hear it in this podcast.

From life. That's Sangeet's new company. Where he's doing, I'm not going to go into the process cause it's his thing. And I, he explained it and I, I'm still trying to wrap my head around it. Yeah. Now he explains it in the, in this audio you hear of him. He will tell you how he does it. That's what I mean.

That's what he's like. He's not holding on to anything. He just gives it all away because. The thing is, it's hard to do well. So if I tell you how to make a sandwich, doesn't mean you're going to bring subway to its knees because now you know how to cut a piece of bread in half and stick some fucking cheese in there.

Do you know what I mean? So it's not that. It's not. And that's, it's an excellent way of thinking. I think so. That was very cool. And he had a grin on his face. He was almost looked like a Canadian from South Park as his head was dead or split in half with a grin. He was so excited about what he was telling us.

I think he's worked so hard for so long. And also, the things he's been doing have been not what people do. So he doesn't really think, oh, sorry, other people don't really think the way he thinks. And I think he's had either a lot of resistance or a lot of people going, yeah, I don't understand why you need to worry about that.

We already got this nailed. And it's having people like that, that for a long time will think differently. And eventually when it bears fruit, everyone goes, oh, that's why you would think that. And it's Do you know what I mean? But he's been thinking that the whole time. It's spitballing ideas and brainstorming.

You don't hold anything back. You try everything and it may not be the answer at the time, but it will spark something in somebody else's thinking. And they go, Oh, that's interesting. But what if I tried this instead of that? And boom that's how these Big new things happen, I imagine that's how Christian Tinsley and the whole Bondo transfer thing happened in the first place is somebody noticed that pros aid freezes and turns into plastic.

Can this be a good thing? Yeah. Yeah. That was it was the whole day was like that it was fizzing in the head excitement and what I found tricky to do was when we would do our talk and then we come back to our table we'd set up a recording set up so we had our thing to go and then we did get a couple of recordings done but we didn't that's all we did because every time we would turn around someone there wanted you to sign your book it was non stop all day long it was exhausting but a good exhausting, yeah, and the student questions as well, people would come up and they have a specific thing they want to get to the bottom of and, whip out a pen and paper and we bang out some ideas.

One thing I noticed is the quality of. Of novice work seems to be improving. Yeah. I don't think I looked at anything that I was going, you really shouldn't be in this field. I saw lots of good stuff, room for improvement. Yeah, but I didn't see anything that was disappointing. Yeah, I think there's, it's interesting as well, because a lot of colleges that they'll teach the techniques.

But I, this is why I like doing this podcast is we can get into the nitty gritty of how to think, because if what I've noticed, you get a lot of students that will do the same kinds of things the same way, because they're all taught the same processes and it's like they've displayed in their work that they understand the processes.

Which is good. But then like when we had our portfolio surgeries, that's one of the things I point is that I can see that, these things, but so do lots of other people. It's what do you do with those things? It's if you learn the alphabet, that's great. And you can write the alphabet beautifully with a, beautiful calligraphy pen and all that kind of stuff.

But I want to see those letters joined up into words that make interesting paragraphs that make compelling stories. And everyone's going to learn the same alphabet, but they'll write different things with those same 26 letters. And so I think that what Differentiates people is how they think and how they approach things from a design point of view rather than just doing a really good Thing that's not particularly inspiring.

I think that's the thing that sets people apart. Because if you see five beautifully revived ball caps and you've got to pick one, it might be the one that's also got a nice character to it as well, which is a hard thing to do. So how can you get character in a bald head? But it's if you look at lots of bald heads, sometimes you'll see some more than others.

Or do you wanna mean? So there's the exercise of how I make an edge go away and there's the exercise of how do I make this person look more sinister or more sympathetic and more upset? Makeup wise. Yeah. We actually, we're talking about that with Adrian and the bald caps, it's like, how do you make it when you are having somebody with a freshly shaved head obviously that the skin underneath that hair hasn't seen sunlight.

So it's going to be paler than the rest of the head. Do you leave it that way? Because it's going to be like a real hotspot and overblown. Yeah. When you shoot it, do you want to blend the color to look more tan, like the rest of the face that's seen the sunlight? Or do you leave it more natural?

It depends on what the tone of the story is gonna be. Yeah. Because it might look weird if you do it right, . Yeah. But that might be what you want to do. So it's a, yeah, that's a design choice. 'cause most people will be very happy to blend in. Into the skin, as you say, but if you just shaved your head, as you say, there will be a very different color.

And that's a bold thing to do. There's lots of things, a lot of makeup like that. There's lots of things that can be, I've seen people do like wounds and stuff. And they go, Oh, this does happen. But the thing that does happen looks weird. And it's almost like you need to make a choice to not do the real thing.

You have to run it by a second filter, which is, does it look stupid? Does it look believable? Because some things are so weird, even though they're real, this is a medical drama. That's very specific. It might look so. unfamiliar to people that in itself makes it look fake. And while I was talking with one student up there who was getting ready to do a neck wound, like a slit throat.

And she was asking questions about the, how the, how to rig the, do the blood, the best way to do a blood rig underneath it, to get it to bleed. So we were talking about that and, just. I know most directors want to go for the spectacle when you see a, a slit throat or a bullet wound, that's gonna splatter and, you see this just gushing blood all over the place when you slit the throat and it's, granted, there will be a lot of blood if you slit somebody's throat enough to, To kill them quickly, but it's not gonna shoot out like a spray gun, like a cannon, it will just come out and down the chest.

There won't be any splatter at all. Yeah. Or very little. Yeah, it's true. And so what kind of look do you want? It's a, it's an artistic choice. Yeah. But. To be real, don't do that. Yeah, we, there was a makeup. I had to do a while ago millennium effects probably 20 years ago, and it was a show called the walk and it was about this charity walk with a load of cancer survivors.

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And this woman had breast cancers. She had a breast removed and the director was a man and he wanted there to be a big gnarly scar there because he thought it'd be dramatic. And the makeup designer Who's a woman who had a friend who'd had breast removed because of breast cancer said it isn't like that and in addition to That's a very irresponsible thing to do because not only does it not look like that reality But also you're gonna frighten off people getting checked if they think they even get mutilated like this It's not how it works and the biggest difference was because the tissue had been removed and these have been joined up There was a difference in color here Then here, because normally that skin is higher up and this is lower down.

So it was like, that was a really subtle thing. So the scar itself was very small, but it was mostly a paint thing. And obviously absence of the tissue. And that made it a much better makeup and more realistic. So that was the, if it had been a guy doing it, who hadn't thought about it, or you were, Worried to disagree with your director, you might end up doing something that unbeknownst to you is responsible, which is why it's nice to have a team that's diverse, that I think in different ways, you can run it by people so that you end up doing the right thing with the makeup and not just say yes to a director who might be wrong, right?

Or a prick or both. He wasn't, but I'm just saying, sometimes you get something you don't think about, it'd be cool to have this guy, but in reality, yeah. It's different, the what I'm squeaking on the chair what looks real or what is real looks fake on screen, there's reality and there's screen reality.

You cheat shots to make somebody look taller or certain things. And that's one of them, what skin does in a real. Wound, fresh avulsion, you rip the skin, how the skin responds. Doesn't do what many wounds I see in student work. They're not really using reference or they're using reference images, but they're not really seeing what's going on in reality.

The, that skin kind of folds in inward on itself rather than blooming outward like a flower. Yeah. Yeah. Which is often the thing people do, because that allows you the buildup of the appliance, but that's not what you want to do, as you say, it should go inwards you want to keep the the profile of your wounds, or your scalps.

As low profile as possible because it helps you with blending edges and it doesn't stand out like like a pimple, it's not a volcano. No, a little flash volcano. Yeah. You want it to be, you want somebody to look at and go, Oh my God, what did you do? I need to take you to the emergency room.

Yeah. It's tricky with appliances like that, isn't it? Because. Often you want that depth and so that to supply that depth, you do have to build up, but then I think they really get that sense of depth and that becomes a paint job. Yes, exactly. Yeah. Yeah. Because the depth is you're right.

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I've seen people make pieces very thick in order to create depth, but what it actually does is it creates a flesh volcano and it doesn't look like it goes in.

It looks like you built it out and it doesn't, it looks weird. Yeah. You're right. And that can affect, the, as you say, with the paint, that can be very good. And I've often done that with, people have a wound and they want it to look dark. So you can paint black in the very, very center. But sometimes if a wound is bleeding or it's being touched in action, that might wipe out.

So what you can do is maybe paint PAX paint on the underside of the piece or in the skin first where the hole is going to be the deepest part. Then when you glue your appliance over the top, that black is underneath, so it doesn't get wiped away. And as you say, then it becomes a paint job issue because the depth.

Often looks deeper than you think. And if it does have to be like a massive cavity, then that's a green screen thing. You've got to composite something else in afterwards. Yeah, because you're never going to be able to stick your finger in and poke around, to probe inside a wound. No.

And if you do, you have seen that like in Iron Man, that's a, that, then it becomes a visual effects or some kind of an insert shot where you've built something designed. To stick your hand into, but you're not seeing the rest of the body. Yeah. Yeah. There was going back to the show, there was a lot of digital presence as well.

I know Neil and Brad Greenwood, Neil Gordon, Brad Greenwood did a demo of a scan and then the cleanup as much as they could in an hour to demonstrate the scanning process. And there were loads of Neil's materials had loads of printers there. They were showing all those kinds of stuff. And there's a, again, there's that kind of sense of urgency that might create.

Where people see all this stuff and go I can't afford a scanner and a printer, all this kind of stuff. But what I would like people to take from this is that there are cheap scanners and you don't necessarily need to print a lot of stuff. Inexpensive scanners. They're still good scanners. Yeah, but then you're burdened with having to learn how to use them.

That's the trouble, but but Nomad is a reasonably priced sculpting practice, like 15 pounds or 15 as a less expensive alternative to ZBrush. Yeah. Which can be or ZBrush as, as you Brits call it. Yeah. I make a habit trying to call it ZBrush because I know that's how it should be said, but But the but the but for all of that, you still have to understand if you're going to make a digital mould, or you're going to do something with a scan, turn it into a mould in the piece, you still have to understand moulds anyway.

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Yeah it just builds on what we were talking about last year at the prosthetics event, when we were telling of the 3D revolution, which had already come, but. Now it's really in place. Yeah, but it doesn't, those 3D things don't replace ability to understand forms and shapes and sculpting. No, it's another tool that while it's a different species, it still utilizes the same principles to achieve the results.

Yeah, it does. That we use. Yeah, and I think that's why the notes that we prepared for our talk, which you can get again, you click on the show notes for this episode, you will get 20 page document that takes you through a very simple morning process. That's not expensive. It's just plaster and clay and a rubber ball.

But the point is by doing that, if you've never made a mould, do this thing that's in the exercise, because if you get this in your head, you understand how moulds work, then you can take that across to digital. A lot of people are worried. Yeah, and it's better. A lot of people are buying a bunch of expensive shit and then sit there and they won't know what to do with it because they didn't learn the moulding bit first.

Sure, and it's better to screw this up when you're not spending any money or very little money to learn the principles of mould making than trying to learn how to make a mould on something you've spent six weeks on. Trying to make beautiful and you want to show off as a portfolio piece and then you mould it and you can't open it.

Your beautiful sculpture is trapped forever inside two pieces of stone or urethane or whatever one thing I think that was worth mentioning as well is if you are in the process of moulding something you I think it's really important you take clear photographs of the thing that you sculpted or the object you're going to mould you the mould, it's like before you mould it, like any clay walls or shim you're going to put on, take pictures of those front and back and top and side and then take a photo of the finished mould before you open it and then if you open it and it breaks or you can't open it or whatever.

Document everything. Document it all. Yeah, because the reason is, then you can show someone a photo of your mould. Claying up and we can go. Oh, this is why this went wrong is because you're and even take notes, you know so, you know with each iteration as you improve you can look back on.

All right, this didn't work so I'll try something different next time, you know documented in a notebook can we there are a few people who've done very well in the business as mould makers? who've made you know volumes of their notes, Brian Best being one of them a clear green another, you know the kind of things that, wow, if this was published, I would buy this in a heartbeat because there are illustrations or drawings and notations of how this flange applies, how things intertwine when you're making complex moulds that are more than two pieces how

they all put together, because you really need to design the mould rather than just, Putting it together, mould making is not something that is just a throwaway.

It's, I think mould makers, as we talked about, are underappreciated maybe in, in some cases that without a good mould. You got nothing. Yeah. It's frequently the mould makers who are doing the scans and the life casts that the sculptors will then sculpt on and then back to the mould making those same mould makers to mould that sculpture so that prosthetic pieces can be run by the foam guys or the silicone guys, or if it's a small shop, it's one person wearing all of those hats.

Like I do. , like I do. Yeah. You have to know it all. Gotta know how to do everything. Yeah. And screwing up something you don't, you wanna make, you're gonna make mistakes no matter how long you work in the field. Everybody makes mistakes. , you just make different mistakes.

Yeah. And hopefully smaller mistakes that have fewer consequences. Yeah. And you that's the only way to grow, but. In order to grow, you have to make mistakes. You got to get, you work in your comfort zone and some people never get out of their comfort zone. But in order to improve and advance, you've got to push yourself outside that comfort zone until that area becomes comfortable.

And then you go outside the comfort zone again. But it's, that's the only way to get better. Was there anything else I wanted to cover? I don't think so. We'll think of other things to go. Tomorrow, we already mentioned that we're going up to see Richard Martin back up near Coventry, but we're also stopping off on our way back down to Surrey to see Chris Clarke.

Who, if you don't know who Chris Clarke is, what's wrong with you? He's an animatronic. He is. Oh, he's brilliant. And he's also a novelist. He's also a thriller novelist, which I'm excited to talk to him about the writing. process because I'm in the process of writing my first novel, if I ever get it finished we'll see, but I'm having a great time with it.

So there's that, but the mechanics of what we do, there are, I don't know that there's anybody better than Chris Clark. He's certainly me. Up there in the upper echelon, along with Rick Lazzarini and some of the Stan Winston guys, whose names are escaping me right now, but he is amazing. He's also a spectacular puppeteer.

He did the horror. He did Joey, the horse in war horse. And if you haven't seen the movie that it's the puppetry in that is. And puppeteering is an interesting crossover because usually when you sculpt an appliance, you stick it on an actor and then they animate that through their performance as an actor.

But if you make a an animatronic creature or a puppet, that then only looks right if the person moving it looks it because it can look shit. Otherwise it can look beautifully. As a static object, but as soon as it starts moving, it doesn't say being able to translate movements of horses. And there's a very good clip of Chris.

There's a close up of what looks like a horse. I actually have it on my phone. So we can get that in the notes. Yeah, it's incredible. Yeah, it's the folks who sculpted the horse and built it. Did a spectacular job and Chris did all of the mechanics, the nose paddles and lips and the ears and then puppeteer the whole thing and watching that horse do the horse thing, what horses do, so much of that observation is to see what they do because their mouths are always moving and when the nostrils flare and how the ears will, Twitch did not, flip flies away kind of thing and the camera pulls out.

It looks like Chris's got his arms up the horses, but it's do big leave Yeah, it's the back of the horse. No legs. It's just the neck and head and It's an incredible thing and it's the gross moves as well as the head moving in the neck pushing against the Somebody holding the reins holding a bridle.

And it's just it looks like a real horse until you pull back and it's not a high quality horse Yeah, it's just, where's the rest of the choice, but it's, what's nice is it's not it's not a high, it's not like a 4k high def, but you can, what I'm saying is because that you don't get to the subtle movement, but even the big, that makes you realize the big movements And it happens a lot with performance as well.

If someone's not acting the right way, then we don't believe that this guy's more like a bringer of doom because he looks like Steve from accounts. Do you know what I mean? And how he walks. Do you know what I mean? So you've got, to embody that character. So it's a lot, it's a lot to put on to be able to design the mechs and then make the thing fucking move around.

And I know you do get puppeteers that don't do mechs and vice versa, but Chris is the whole package. He does that and that. So it'd be really nice to talk to him about it. So stay tuned fabulous. We waffled on what we need to do is say listen first to this one. This is Adrian. Ruby talk about ball caps, and then we'll be back after that.

We're walking around just a minute ago and ran into Adrian Rigby. Who is well known for doing ball caps. I want to talk ball caps with you. Yeah, I can do ball caps, okay. But other people do them just as well. But I think I've just ended up getting asked a lot. Because I've just got like a technique that works for me and I'm really happy to pass that on to people because it's, I like it simple.

I've changed the way I do them because of your way. Yeah. And if you really like it, you can look at my book. Oh, yeah. I forgot about that. One of the things that's interesting is that, for me, ball caps are one of those benchmark make ups. We were talking to students and they say, what kind of make ups do you think would really blow people away?

We always say noses, just a realistic nose and a ball cap. Yep. Because you can't hide a realistic ball cap. There's no bruising, there's no patterns, there's no blood, there's, just, it's all there. You can hope, but it never happens. No, but it's just that kind of thing. It's a good thing to aspire to.

Aspire to, I think. Yeah. But and I think it's a skill that you should be able to do as a micro artist, even if you don't do prosthetics because it's something that, it's, yeah, it's a good skill. Yeah. What's the biggest problem you think students have in learning how to do a I think it's 'cause I always look at a ball cap as two jobs.

It's hair and it's, then it's the application of the ball cap and the painting. Which I think is the easier bit, because if you get the hair wrap wrong, it's going to let you down when you do the cap. Yeah, give somebody a lumpy head. Yeah, so if you know how to do that properly, the next bit is straightforward.

Do you have any bits of advice for somebody trying to do a wrap on a cap? I'm not really a person to advise because I don't do hair generally, but I know I can do it for a bald cap. So sometimes I approach it in so many different ways. So Do you have a favorite way? Yeah, you have to use product and get the hair wet.

And, There's quicker techniques which you really have to be able to do a quick technique because often the time, they don't give you the time to do it. What's the average time you think it should take to do a ball cap well? Because I know where the With 7. 06, I think it was 30 minutes?

When they used to have the test? Yeah, I don't think I could pass that. I wouldn't think many people could. I guess it all depends on the hair you're dealing with, isn't it, right? I think I've talked to people and their stories about doing the test, and they've said they did so much prep before they did the test, that it was Quick.

Yeah. So if you go, I suppose if you go in and the hair has already been wrapped, that's not what you mean by prep. Yeah. Okay. Or it's been, the cap's been pre painted or so you just literally pop it on and blend it. Yeah. Yeah. Cause we did a, did you recommend it to me? I've got that bull cap on Kate Winslet.

Last year, I don't know if that came via you. Which I was going to do. Yeah. And I couldn't do it, and I'm glad I couldn't do it. And it was for a shower scene as well. And that makeup, what I did was in my head, is I did the ball cap. Fifty different times in my head thinking about every single thing that could go wrong and I let that fear sit there And I thought right how would I fix that and I just came up with problem after problem And I just went through how I would fix it and in a weird way doing that meant that when I did it We didn't have any problems But it just meant that I had something, all the things that I can think of to go wrong, I thought of a counter argument as to how I might respond to it.

I think that's the best way to approach it. But you also did a test, I think. Yes, we did a test. It wasn't on tape. But still, it was good to get to know that. Because it irons out any potential problems. Is there one area during an application that you find fails more often than others? Like around, is it around the ears?

It's the back of the neck. Back of the neck. Because the back of the neck is always the giveaway. If you can tell somebody's wearing a cap, you're always looking there. Yeah. And they've either got a scarf there, a high coat. But, more often than not, you're going to see the back of somebody's head.

Because that's the whole point of doing it. Unless there's a wig on there or some kind of, like a foam appliance. Yeah, like a blender or something. But you can't always rely on that. You have to be able to do it as though you can just see the back of the neck.

Because I've seen people like skip that bit or not because they think it's at the back. And then they shoot it from the back. Yeah, I've seen big movies where that's not natural. And would you recommend having an edge low to the hairline? So it's the smallest person or take it down way past costume? If you're going to have a high collar and you are take the cap down.

So you've no edge to see, but if you're going to have no collar or it's going to be open, As long as you've got a good anchor point. Do you make your own caps? No. No, it's not worth it. Who makes the best ones? I like the ones that PAM sell They're From Germany, yeah, and I, the guy's name escapes me, and I know it, but I can't, I've got his, I've got his details, because I had to find them the other day for somebody else in Germany.

Yeah they're pretty good. They're robust, and are they vinyl? They're vinyl. And I think now that he's started making them in two sizes. But yeah, they don't rip very often. Alcohol or acetone? Acetone. They're really soft. Yeah, really soft. You'll get the odd one now and again that might have a flaw in it.

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But, that's in quality control I guess when they, if he's, making tons. I actually don't know who, who makes them, whether he just makes them himself or he has a team, I have no idea. But, they're pretty good, and Pam has started telling them now with a, like the blood tone, the D32 color on top, which it saves you five or six minutes really.

Because it's generic, so it's not always going to line up where you need it. But they're good, yeah they do blend off really nice. And they're thick where you want them to be thick, and thin where you want them to be thin. But because they're generic, they Behind the ear, you always find it a bit thicker because you've got to take that bit away.

But again, it's if you're paying attention to the back of the neck or behind the ears, then you're looking in the wrong place, you know you should be. But yeah, Al Cohn makes some really nice caps from New York. Louis put me onto those, but they're paper thin. So you really have to be careful.

But they blend off beautifully. And Louie's using them. And they're doing what, three minutes? Yeah. I got a taste of that. Yeah, I remember you went back, but three minute ball caps. No, I've never done one so quick. I did one with Jason at some events thing in L. A. Literally, last minute, I didn't know I was doing it.

Jason Milani? Yeah, Jason Milani. And we, they gave us 15 minutes and we did it in 12. And we had to take it off in, we took it off in 4. Good lord. Yeah. What were you gluing it on with? We should have used Pros Aide. But, I think Keenan Thompson wanted it with Telesis, because I think Louie had been using it on him.

And he got it in his head that, It's easier to remove, so it let us down a little bit. Can we just go back, touch on that a little bit about the choice of glue. Why would Telesis? Telesis is stretchy, so a ball cap's under tension. I've seen people put caps on with Telesis.

It's fine for a life cast or something quick, but not for a makeup that's going to last all day. And Pros Aide, it sticks. It might, sweat might affect it a little bit, but it doesn't move. If you did the proper contact, it will stay. Yeah. It doesn't budge all day. Fantastic.

And if you use Prozac cream, even better, because it's thicker, stronger, but yeah. It takes longer to dry it. Yeah, but it doesn't matter. It's gonna, not gonna budge. Yeah. Yeah, inevitably. What do you use to remove? What do you, what's your favorite? I think just generally in the UK we use propylene.

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Because it's the cheapest on the market, yeah, I don't know that I'm sure. Sherman's make it, Aaron Sherman makes it. Yeah. Or anything oily, supersolve. Supersolve, anything. Yeah. Or whatever you're given, yeah. Whatever you're given. Usually. Yeah. Fantastic. Yeah. That's can we touch a little bit on colouring?

If you're doing like a ball cap, obviously the skin tone of the person is gonna be the thing. The thing with the ball cap is it depends, I think, if someone's, there's a couple of things at play. If someone's just shaved their head, and that's why they're bald, it's understandably gonna be paler than normal, because it doesn't see daylight.

But that can look weird. If they don't. So do you have to think about that? Do you like make it to match their skin or do you make it deliberately paler? Or is it, are you worried that would look like it's makeup then? I think I'll do that if I'm asked to do that. But generally I'll just do it to match them.

Nobody's ever questioned that unless they specifically want even like a five o'clock shadow look or It's never really come up, because I just don't think they think about it. It could look weird, even if it's accurate. Yeah, if you just don't get the color quite right, it depends how, if they've been bald for a while, for say, a different example their head's gonna be the same color, because they've been in the sun or whatever.

Yeah, but yeah, unless somebody asks you to do something specific. Yeah, I can see how it could work if you're having some of these. Angry, angsty, and they just, you see them shaving their head, and then you want to deliberately have it be paler because it's going to be, it's one of the edgier, edgier scenes.

It's like new skin to the sun, isn't it? Yeah. Yeah. Yeah. Yeah. Fantastic. Cool. Thanks very much, j. Thanks, man. You're welcome. It's great to see you. Don't get to see you enough. That was Adrian talking about ball caps and honestly, I think ball caps are still one of the benchmark makeups. Like a good ball cap.

If you can't do a good ball cap, that in itself is a good sign that you need to learn more. You can stick a ball cap on, but it's making it look like a real bald head. And there is a difference as well. This is where the prosthetic side of things come in. There's a difference between removal of hair flawlessly and looking like a bald head.

Like a good ball cap, particularly, you see it from the front, it's the right color. The head doesn't look, the hair underneath doesn't misshape the head, but when someone turns around, you don't necessarily see the details you would see on my head, , because this is a bald head. So there's an cytal bone, for example, which on a ball cap is covered with layers of hair and then

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may be a net, a wig net or something, and then, yeah, and you don't wanna see those wrinkles that the horizontal wrinkles at the base of the skull that you, yeah.

Inevitably get with a bald cap. You can minimize it, but you're never going to make it completely go away. But the head is completely smooth, aside from under underneath the skin, there's connective tissue, but there is no fat. No. And if you look at that's a bald head straight on the side of the head does not stick out.

Past the ears. And if someone's got a huge amount of hair, that's got to be glued down, they almost look, I've seen bald cap applications that they were great applications, but they look alien because. The side of the skull is sticking out past the top of the helix on the ear. Yeah.

And that's a dead giveaway. Yeah. But it's also really hard to avoid if somebody's not going to actually cut their hair short. They may be doing a play somewhere where they need to have long hair and. They're just doing one day on a film and they're putting a ball cap on. So there's all kinds of considerations you have to take into account.

Yeah, it's true. And, doing a silicon appliance or, foam appliance, but an appliance over the top of an existing ball cap. Maybe the way to correct that. But you might actually have to make new ears. So the whole thing sits, but then we'll make the head look too wide. So there's so many considerations.

It's really hard, but we can't afford to do that. We don't have that. We don't have the money for that. That can write a different fucking script or hire somebody else. Yeah. So yeah, ball caps are still a benchmark makeup to do. And I think, I still think they're amazing to do. Yeah. A bald cap done well is a thing of beauty.

Yeah. And Adrian does do demos up and down all over the world. And so if you do get a chance to do a ball cap demo, Yeah, I think he's a little disappointed that he's become known as the bald cap guy because he's so much more than that. His application is amazing. And he's just general, just straight makeup as well.

Brushes and color is really good, but it's just unfortunate that he particularly, he's particularly good at something that most people find very difficult or afraid to do. But that was a really nice chance to talk to him about a little bit of trivia. When I got was in the approval process of the first edition of my book, Adrian was one of the people that my publisher sent.

My proposal to see what he thought of it, if it would be worth that, if he thought there was value in that, and Adrian was one of the, one of the first people to, Oh, so you owe a debt of gratitude

to people that kind of gave you the thumbs up. He was enthusiastically in favor of me writing that book.

So I don't know if I've ever said thank you to Adrian for that. You can now. Thanks, Adrian. That's awesome. We should probably chase on to the second recording that we did on the day with Sangeet. Sangeet, someone I've known for about, as he reminded me, 20 years. We started on, I think it was Doctor Who, the first round of Doctor Who, Millennium Effects, when it was Chris Eccleston in that new series.

And like me, he spent a lot of time. You were a good Doctor. He was. He was really only he only agreed to do it for one season. Also it was such a horrific shit show. He just wanted out and I was there and I agree. It was a shit show and I don't blame him. I didn't want to go back either. It was I did not enjoy first season of Doctor Who at all.

He's me hives now. There we go. I've got my scars. I didn't enjoy it. It wasn't nice for me. And for quite a few people, but but yeah, but yeah yeah, we were talking about moulds and the digital stuff, but you'll listen to me. It's fascinating, but he's so enthused. And it's really nice to hear people that we're doing it that long who are still excited about it.

And this is the thing. I'll be honest with you. They really love what they do, but they don't necessarily get listened to because it's not Instagram popular. It's not blood. It's not gore. It's not instantly thing. But when you actually listen to what they've got to say. Yeah. That it runs so deep and they care a lot about it and they want other people to be able to do well too.

And he's very articulate and very clever. And if you ever get the opportunity to meet Sandgate, he's a terrific guy. I remember, I think probably about 10 years ago, we were on set of red dwarf and we were in between takes talking about the future of things and how things were going to be.

And he was like fizzing in the pants then about the stuff and it's just like it's really good you know when you're jobbing going from job to job as a freelancer you often don't have time to think these things and in the downtime it's very easy to just be so preoccupied with the fact you're not working that you don't innovate anything but he's always tried to push and innovate he's not had an easy time of it I mean he's had to work really hard for everything he's got.

And it, it's lovely that he knows where he comes from, he's grounded, and he's come up with a lot of clever stuff, but he's not shy about sharing it with people. And I've seen people, and he, but he's, and he's also not egotistical about it, look what I've done, cause I've seen stuff that Sangeet, Develop being broadcast by other people saying, look what I've done when well, you got that from Sangeet.

Yeah. It happened to Lars as well, in, in Sweden, he's he's the first one I know of that came up with those 3d printed airbrush tips. Yeah. And then other people started doing, so we've got, and they were selling them and I think he was saying, look what I did. Would you like the file?

Yeah. Yeah. And it's, one of those things where it can be. A little bit spicy because people want to try and hold on to things, generally speaking, and in the long run, it doesn't really work that well doing that unless you're Coca Cola or something, just embrace the Dick Smith philosophy of if you want to know how to do it, just ask and move on.

As well, something that I've noticed is that I've been teaching stuff for a fair bit, but there are people I remember teaching like 10, 15 years ago, who are now much better than I could ever be, who will show me things and share me things. Things with me and so I love when that happens, but you benefit because the thing is you it's like watering flowers like, you're selling these little seeds.

You're watering things along when they start out and then they go off and they just grow into extraordinary people. They can be so capable and they can be so much more capable than you ever can be. And that's fine. Because that's how it's going to you can't always be on top of things and you know we all have our peaks and then you could you tell off no one has their time in the sun forever so the thing is to be good to people early on so that as you dwindle and fade you're surrounded by people that you fed a long time ago who are now able to help you and support you and that's how it should be and there's obviously with businesses you get things where like I say Coca Cola don't publish their products.

Formula of how they make Coca-Cola. 'cause it's a secret recipe and that's fine. It's got cocaine in it, used to, but the, but if everyone thinks like that, then everyone holds onto everything. Then you end up with silos and you end up with lots of people doing the same thing. And it's a bit of a tug of war between not telling anyone, everyone everything, but at the same time.

And I get that, so there's gonna be times when you, like Christian Tinsleys not gonna, tinsleys, not gonna give away his, how he creates. Is Bondo for his transfers and it's incredible stuff. I get that. He's doing some things. I knew how the fuck he did that, but that's okay.

I know how to make stuff that works. It's just, there are different ways. And he doesn't want to share that. I get it. But yeah, the basics are still out there. Yeah. But then there's also this, it's a bit of both. It's it's like you don't let everybody in your house. You have a front door that you lock and you assign who's allowed in and out, but if you're a hermit that's terrified of everything, you never see anybody that also isn't healthy.

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So having no front door and living in a concrete bunker where you're away from everything, neither of those two extremes is the way to think about things. And so it's just one of those things where you've got to be generous but not stupid but if you're talking about techniques and things I think it's different than if it's a formula of a material that you may have spent a lot of money with a laboratory developing that's a different thing because that's different kind of process because it cost you money up front to do that but there are plenty of things that people do and then they are mistakenly thinking that this is then their edge and it's if it's just three words away from revealing the entire process.

It's only a matter of time before you lose that edge. And like I said, it's like the subway thing. It's if you can if you know how to make a fucking sandwich, does that mean you're going to destroy. Quiznos subs and fucking subway. No, because there's more to what they are. You have to have your own special sauce.

Yeah we cut the bread, we put the cheese. You put cheese in the bread? No fucking way. Oh my god, this is electric. It's it's, it's just thinking of it. Anyway, I'm waffling. Please listen to Sangi talk some good shit about digital moulds and the stuff that he's been up to.

Alright, we're recording. Oh! There we go. Hello! Hey! How you doing? Hey, I'm great. Man, good to see you. Great day. Yeah, good to see you again. Crazy day. So how's your day been? Explain to us what you've done, because I haven't seen anything to know what you've been up to today. Have you been demoing? Yeah, I've been demoing.

We start, I started in a new company last year From Life Prosthetics. So we've got a stand here like this year. So we've had one of our team demoing some of our off the shelf, generic prosthetics aging prosthetics. And I've just done a character makeup and my friend Doug, which has been really fun.

Oh the kid you had demo and some of the age stuff is a German Austrian guy that we met last year. And I gotta tell you, I, He was my portfolio surgery dude last year and I've looked at his book and I'm like, holy Yeah, he's a prodigy and Anselm Mueller. His name is yeah from Austria. Yeah.

Yeah. Yeah. He's outstanding. Outstanding. Yeah. The work he was doing at 16 makes us look. Yeah. He's somebody to keep an eye on. Very good. So tell us about from life prosthetics for people who don't know what it is and then you one of the things that I've done with From Life Prosthetics is I've developed a new technique for making aging prosthetics, where we reverse engineer actual life casts.

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I came up with a technique that allows me to make a piece, okay, With no texture, and then allows me to clone the entire texture straight onto that piece. Without having to sculpt it or use texture stamps. It's a, I think, a unique process. It basically involves stamping. starting with the negative from a live cast, right?

So I've got all my detail. The negative essentially looks like a finished mould, but it's just the negative. And then separately I designed the piece. I sculpted it with no texture. So then I just make a blank appliance with all the shape, the volumes, the transitions, and then I glue that back into the negative and cast a new core.

So I end up with a copy of my original sculpt with the core. texture cloned onto it because you've established those volumes before. That's awesome. Yeah. That's a great idea. It sounds like a lot of work, but the results are going to be we've seen the results are second to none in my opinion.

Yeah. Yeah. Amazing. Yeah. Very cool. Thank you. We've always been like, you were on the podcast a while ago, a few years ago now. Pre COVID. Yeah. Pre COVID. Yeah. And you were a novice then, you were always coming up with stuff. The little picture we did of you was your head open. Yeah. It was very fitting.

Yeah. So nothing's changed, man. Nothing's changed, man. You're still innovating. Innovating is in my blood. It's a defining part of who I am, is to do things differently, I think, I believe that's a symptom of being dual heritage. Just allows me to see multiple views simultaneously and to synergize them.

So I've been really feel really fortunate that I've been able to bring a bit of who I am into my craft. And I think other people have started to see the relevance and validity of how you're approaching things and adapting it to their own workflow, with The hot glue for the transfer pieces, not having to have the transfer paper.

You've already got a frame built around it that stretches it out. Indeed. So all you have to do is worry about placement and the edges are going to be out where they are. Take care of themselves. Yeah. Yeah. That's a no brainer. There he is right now. Yeah. Anselm. Yeah, that's amazing. And I think you, I had a point on this fucking run now.

Sorry about that. He's good looking too. What I find interesting is that you have the bandwidth to keep thinking about stuff because a lot of people will get to a point and then just relax on that and not really feel the need to make things different where you're always getting around.

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I remember we were on set on Red Dwarf and you were talking about things you were planning on doing and your brain was like, you're on set, but your brain is somewhere else thinking like, this will take care of itself. It's fine. So in the between times we've been coming up with ways of doing stuff.

Again, bro, it's just a part of who I am. I've had to deal with a lot of negative crap from society, right? Being one of the few brown guys in the industry, it's kept me apart. Kept me a little bit on the outside. But that's given, like I said, that's just given me the ability to, not the ability, but the motivation to want to change things.

So you're using that as fuel to push back? Yeah. Yeah. Yeah. Yeah. Yeah. Awesome. Yeah. That's fantastic. And everyone benefits from it as well. Everyone, that's the whole point of anti racism and progress, right? And progressive ideology is that we all get to progress. Yeah. We all get to go forward.

Yeah. And it's lovely you've come to here because we were like walking past, you pointed out those moulds that have been printed, the 3D printed moulds. That was brilliant. What is the 3D printing aspect of it affecting you? So yeah this past year, we've pretty much successfully transitioned over to an entirely digital workflow.

So we're working from scans. We don't always sculpt digitally. It depends. Certainly some of the more kind of like hard surface stuff or slightly different shapes we like to 3D print. So we're now. 3D printing master sculpts and with SLA. printing master sculpts.

We're FDM printing jackets and pouring silicon negatives. So Oh, you've got this torso mould on the stand. Yep. The core and the jacket can't weigh more than two pounds. No, it's less than a kilo of PLA in a full torso mould. That's insane. And it's a recyclable material. It's a recyclable material, yeah.

It's mad. It changes everything. And, I'm sure none of this is like new news, but Little things like I used my daughter's 3D printing pen to then be able to go in and correct FDM prints. So that's a great idea. And I'll use a little soldering iron to weld FDM prints together.

Yeah. And things like that. So it's really exciting. I remember you years ago, we were at an IMAX and you were showing me some mould you'd made of a back form with little clips and they were like, you don't need these big clamps anymore. And yeah, it's just it's just amazing. It's lovely to whenever I catch up with you, it's like annually, cause I rarely see you and if you could see the grin on his face right now, cause he's fucking shit up and it's what needs to happen.

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It's. needs to happen. Look, I'm going to use this opportunity to jump on my soapbox and we're a creative field, right? Yeah. I do believe that we're slightly bogged down with dogma with a very Dogmatic approach to how to make prosthetics very much. So you said this in the podcast, I remember that distinct.

You said people deify the process and they get hung up on that and it can limit your vision because you don't want to deviate from what Dick Smith taught or whatever. And it's there's no wrong with those techniques, but it shouldn't. He was innovating and he wanted us to innovate, so I think for us to slightly, sit back on our haunches and just play safe. It kind of piggybacks on what Stuart and I were talking about this morning with mould makers being, people being afraid of making moulds and that mould makers are an underappreciated cast in the scheme of makeup effects.

And they shouldn't be. If anything, they should be a deity that's looked upon much more favorably than they are in many cases. For sure. I think even the concept of defining someone as a mould maker only really works in the context of an industrialized process, right? So that's only relevant, that only works in the context of big studio systems that like to segregate their crews into little departments.

Of course, there's an economic value to that at that scale, managing huge teams like that. It works to segregate people into different job titles. But the truth is, this is a, an industrialized process. And as in my opinion, as a prosthetics artist, you should be able to do everything competently.

So that idea that, oh, we're mould makers and we're out of a job because printers are long. That's progress, I'm afraid. That is progress. And Embrace it or find something else to do. I started almost 20 years ago now working with Stuart at Neil Gorty's company at Millennium Effects and I started as a mould maker and I worked for many years as a mould maker.

I don't make moulds now, I print them. The difference is I've adapted. Yeah, but you had to know how moulds work in order to do it and then you're dragging things across like you say because it's that ability and when you're a small one man and we've done that, you're one or two people in the job, you have to do it all and you can't just rely on something, it's good to be able to do a thing.

It is. But more importantly, like you've just said, like mould making, really the craft of mould making is the conceptual one. Okay. It's a purely conceptual process. I design it in my mind, right? So the same processes and the same kind of skill sets are being used. I'm just applying it in a different way with a different tool set.

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So I, mould makers. Like I said, I'm still a mould maker. I just use a computer and a printer instead of clay and fiberglass. Yes, and it's much cleaner. Much cleaner. Look, I'll give you that example of I can now get to a point where I'm ready to start running appliances, and I've had to wear one pair of gloves to pour a negative, and that's it.

My bin is empty. It doesn't have the Bags and bags of plaster bandage and tissues and dirty clay and cling film and all the other kind of rubbish that we produce. So I think there's an argument to say that it's environmentally friendlier, it's cost effective now. It's just the material slowly catching up with our demands, isn't it?

Same with the cost of scanners and printers, too. They're getting bigger and less expensive. It allows you to do higher quality work faster. The bamboo printers are like, Stuart should, here, watch this. And started on this basic speed. It's holy shit. It's just taking it faster and more efficient. I think my thought is that, My first printer printed at 60 millimetres a second, right?

And my current printer prints at 500 millimetres a second. And it costs a fraction of what my first printer cost, and it's also three times the size. Yeah, it's just all these things coalescing into a different world. And also, if you start thinking that way, you can start planning things like people, like we talk about Neil scanning things and scanning things, practically and shrinking them down, printing suits, mixing and matching your skills, and let's face it film has moved on.

So visual effects and post production are a big, huge part of filmmaking now. So now working with prosthetics in a digital sphere means that from the get go from pre production, we can already start working alongside post production and visual effects. So there's been a couple of jobs we've done recently where we've been able to create a digital workflow for our prosthetics, but everything we've created digitally can then be ported straight over to post production to visual effects to incorporate.

Great. So they no longer have. to do a dodgy photogrammetry scan on the side of our makeup because we have everything digitally there. So we've been able to do digital prosthetics where I create a practical appliance practically, but still from a digital workflow that then goes to the visual effects guys.

And then the prosthetic that you'll see on film. is a digital application. We never even applied it to the girl's face. We just created it practically sent it to them, made it digital, made a practical version so we could light it and color it photogrammetry that. Okay. And then in post production, we're applying the digital prosthetic to the girl's face. So it's, there's no longer even any rubber or glue involved. No makeup. Just a very disruptive thing. Yeah, it's going to happen. It's going to happen, man. It's the time of disruption. It's the Kali Yuga. That's amazing. That's what Bill Corso is doing with It's his digital company, where he's doing digital touch ups, it's gonna come down to being, make up artists are doing it.

Yeah. That's the thing, get make up artists to do the digital stuff, because they'll do that bit right. And then it'll be composited in which we don't do compositing, so the composited bit, but they're working in a language that they, that we can speak now to a bit. I think you've just now, the word language, I think our the we used to speak different languages and the, our languages are starting to converge now and this is how language works, right?

That you get two languages, they slowly converge and morph in together and a new language that incorporates the best of both emerges. Yeah, it's progress.

There you have it. Yeah, thanks guys. It's been a real treat being back here again. Yeah it's great to see you. We've got both of us this time as well. You get to speak too.

I came to see you in your house when you were in London. Yeah, that's right. We're in Dorset now. Dorset. Yeah, out in the countryside. Oh, it's a real pleasure. Yeah. the best. Yeah. That's all. Nice one, guys. Cheers, man. Thank you. you. Thank you again. Yeah, you too, man. You too. Lots of love. So I enjoyed that chat with Sangeet.

I think you did too. Yeah. Yeah. It was good. It energized me. I was starting to drag because it had been a long day on my feet. Yeah. But he came over with that grin on his face and sat down and just went BAM into it and shot electricity I just felt my energy level going up and up. Yeah, that's the thing about energy though It does transfer doesn't it?

Kind of cool. That's cool. Yeah, that was a great talk So have a look at his website. We'll put the links into the show notes. You can have a look at the cool stuff he's doing, particularly the from life stuff. Cause that's quite new. I haven't seen that. Had a full torso mould, including the jacket over on his stand that was all 3d printed and the entire thing.

Couldn't have weighed more than two pounds. And it's made from a material that's recyclable. It was amazing. It changes a lot of things. But again, you can't just pick this stuff up without knowing the basics, so you still need to know how to mould a ball. So that's why you should look at our notes from our talk, because it's the source of everything, really, being able to do that.

Yeah and, like we said in the, in our talk, and I think it's in the notes too, send us pictures of your failure. Let us, and let us know how it went. It's designed to make you feel better out about moving forward with your next mould. See you next time. Bye.

**Super 8 quote:** " *It'd be good for you to spend some time with kids who don't run around with cameras and monster makeup.*" (We disagree)