

# Special Effects The History And Technique

**Special Effects** Michele Pierson 2002-05-23  
Designed to trick the eye and stimulate the imagination, special effects have changed the way we look at films and the worlds created in them. Computer-generated imagery (CGI), as seen in Hollywood blockbusters like Star Wars, Terminator 2, Jurassic Park, Independence Day, Men in Black, and The Matrix, is just the latest advance in the evolution of special effects. Even as special effects have been marveled at by millions, this is the first investigation of their broader cultural reception. Moving from an exploration of nineteenth-century popular science and magic to the Hollywood science fiction cinema of our time, Special Effects examines the history, advancements, and connoisseurship of special effects, asking what

makes certain types of cinematic effects special, why this matters, and for whom. Michele Pierson shows how popular science magazines, genre filmzines, and computer lifestyle magazines have articulated an aesthetic criticism of this emerging art form and have helped shape how these hugely popular on-screen technological wonders have been viewed by moviegoers.

The Technique of Special Effects

Cinematography Raymond Fielding 1972

**A Century of Stop Motion Animation** Ray Harryhausen 2008 Examines the history of this film genre, from its origins in feature animation in the 1890s through the present day, with insight on the techniques used throughout the years, developments in technology, stills, photos, sketches, storyboards, and more.

Special Effects Robert G. Willard 2013-08 This

work is an educational and resourceful book about making Hollywood style special effects. These are tips on real-time and pyrotechnical special effects. Professionals, hobbyists and students will find working knowledge about creating real-time effects. The books includes many charts, diagrams and photos depicting the craft of special effects. Technical procedures are based on the author's thirty-four years of experience on major motion pictures, as well as knowledge acquired from other masters. Content subjects include discussions on rigging, atmospheric effects, break-a-way gags, pyrotechnics, fire, chemicals and motion picture terminology.

Special Effects Jake Hamilton 1998 Presents a behind-the-scenes look at some of the magic of the movies including the puppetry techniques used in ET, the animation in Toy Story, and much more.

**Painting with Fire** Matthew C. Hunter  
2020-03-23 Painting with Fire shows how

experiments with chemicals known to change visibly over the course of time transformed British pictorial arts of the long eighteenth century—and how they can alter our conceptions of photography today. As early as the 1670s, experimental philosophers at the Royal Society of London had studied the visual effects of dynamic combustibles. By the 1770s, chemical volatility became central to the ambitious paintings of Sir Joshua Reynolds, premier portraitist and first president of Britain's Royal Academy of Arts. Valued by some critics for changing in time (and thus, for prompting intellectual reflection on the nature of time), Reynolds's unstable chemistry also prompted new techniques of chemical replication among Matthew Boulton, James Watt, and other leading industrialists. In turn, those replicas of chemically decaying academic paintings were rediscovered in the mid-nineteenth century and claimed as origin points in the history of photography. Tracing the long arc of chemically

produced and reproduced art from the 1670s through the 1860s, the book reconsiders early photography by situating it in relationship to Reynolds's replicated paintings and the literal engines of British industry. By following the chemicals, *Painting with Fire* remaps familiar stories about academic painting and pictorial experiment amid the industrialization of chemical knowledge.

*Industrial Light and Magic* Thomas G. Smith  
1988-09-01

*Digital Visual Effects and Compositing* Jon Gress  
2015 Annotation Everything you need to know to become a professional VFX whizz in one thorough and comprehensive guide.

**Cinemachines** Garrett Stewart 2020-04-21 The hero stands on stage in high-definition 3-D while doubled on a crude pixel screen in Billy Lynn's *Long Halftime Walk*. Alien ships leave Earth by dissolving at the conclusion of *Arrival*. An illusory death spiral in *Vertigo* transitions abruptly to a studio set, jolting the spectator.

These are a few of the startling visual moments that Garrett Stewart examines in *Cinemachines*, a compelling, powerful, and witty book about the cultural and mechanical apparatuses that underlie modern cinema. Engaging in fresh ways with revelatory special effects in the history of cinematic storytelling—from Buster Keaton's breaching of the film screen in *Sherlock Jr.* to the pixel disintegration of a remotely projected hologram in *Blade Runner 2049*—Stewart's book puts unprecedented emphasis on technique in moving image narrative. Complicating and revising the discourse on historical screen processes, *Cinemachines* will be crucial reading for anyone interested in the evolution of the movies from a celluloid to a digital medium.

**Cinema against spectacle** Jean-Louis Comolli  
2016-04-09 Jean-Louis Comollis six-part essay *Technique and Ideology* had a revolutionary effect on film theory and history when it first appeared in *Cahiers du Cinéma* in 1971. In 2009, Comolli revisited his earlier text, arguing

that the present age, marked by the total dominance of media-filtered spectacle over image production, makes the need for an emancipated, critical spectator more pressing than ever. This volume brings together annotated translations of these two texts to provide an overview of Comollis activity as both a theorist and a filmmaker.

**Film Technique and Film Acting** Vsevolod Illarionovich Pudovkin 2013-04-16 This vintage book contains two pioneering volumes on the subject of film making by V.I. Pudovkin. Considered two of the most valuable manuals of the practice and theory of film making ever written, these texts will prove invaluable for the student or film enthusiast, and are not to be missed by discerning collectors of such literature. The chapters of this volume include: 'The Film Scenario and Its Theory', 'Film Director and Film Material', 'Types Instead of Actors', 'Close-Ups in Time', 'Asynchronism as a Principle of Sound Film', 'Rhythmic Problems in

my First Sound Film', 'Notes and Appendices', 'Film Acting', et cetera. Vsevolod Illarionovich Pudovkin (1893 - 1953) was a Russian film director, screenwriter, and actor, famous for developing influential theories of montage. This volume is being republished now complete with a new prefatory biography of the author.

Historical Painting Techniques, Materials, and Studio Practice Arie Wallert 1996

*The Visual Effects Arsenal* Bill Byrne 2012-11-12 Build your VFX arsenal with quick-access, step-by-step instruction on how to create today's hottest digital VFX shots. This essential toolkit provides techniques for creating effects seen in movies such as 300, Spiderman 3, Predator and others, with lessons on how-to: \* splatter blood or digitally lop someone's arm off \* create a scene with actors running from an explosion \* create the "twin effect" (same actor, same location, 2 performances) \* produce space-ship dog fights Organized in a ?cookbook? style, this allows you to reference a certain effect in the

index and immediately access concise instructions to create that effect. Techniques are demonstrated in each of the most popular software tools- After Effects, Final Cut Studio, Shake, Photoshop, and Combustion are all covered. Brilliant, 4-color presentation provides inspiration and stimulating visual guidance to the lessons presented, while the companion DVD contains project media files enabling you to put concepts learned into immediate practice.

**Adobe After Effects CC Visual Effects and Compositing Studio Techniques**

Mark Christiansen 2013-08-01 This is the only book to focus exclusively on the creation of visual effects for After Effects, and is a one-stop resource for anyone who wants in-depth explanations that demystify the realm of visual effects and how they were created, thanks to veteran author Mark Christiansen's friendly and accessible style. A thoroughly packed, informative read, this masterful guide focuses on explaining the essential concepts, features, and techniques that

are key to creating seamless movie-quality visual effects. Users who are comfortable with After Effects will find a helpful review of the fundamentals—managing footage, viewing and editing layers, animating type, and more—so they can learn how to work smarter and more efficiently. Readers of all levels will learn core techniques for effects compositing including color matching, keying, rotoscoping, motion tracking, emulating the camera, and concluding with using expressions in After Effects. The final section of the book delves into creative explorations, demonstrating professional effects that readers might want to re-create. Readers will also find comprehensive coverage of all new features, including the new workflow between After Effects CC and CINEMA 4D, coverage on the 3D Camera Tracker, and examples of the Refine Edge tool for high-quality matting results. Included with the book are HD media files and After Effects project files used for many of the techniques in the book, as well as demos of plug-

ins that you can use to experiment with in your own effects. To access these files goto [www.peachpit.com/redeem](http://www.peachpit.com/redeem) and redeem the unique code provided inside this book. Information on where to locate the code can be found on page xxvi. Author Expertise: Mark Christiansen ([christiansen.com](http://christiansen.com)) is a visual effects supervisor and creative director and has worked on features including Avatar, Pirates of the Caribbean 3, and Beasts of the Southern Wild, and has served as a director, producer, designer, and compositor/ animator on commercials, music videos, live events, and television documentary productions. Mark has done work directly for the Adobe After Effects development and marketing teams, is a founder at [provideocoalition.com](http://provideocoalition.com), and has taught courses at [fxphd.com](http://fxphd.com) and Academy of Art University. He has been a guest host of popular podcasts such as “The VFX Show” and has written all editions of this book and coauthored After Effects 5.5 Magic. Mark is also founder of New Scribbler

Press.

*Ray Harryhausen: Titan of Cinema* Vanessa Harryhausen 2020-10-12 100 objects selected by the animator Ray Harryhausen's daughter - packed with personal stories that have never previously been heard or publishedA fascinating examination of the work of the pioneer of the special effects that we see in modern cinemaContributions from experts in the field and in conjunction with the Ray and Diana Harryhausen FoundationA broad readership drawn from those who appreciate art, film, science fiction and fantasyTells the story of the man who changed the face of modern cinema - the pioneer of stop-motion animationSteven Spielberg and Tom Hanks are among his legion of fansEntries often include earlier versions of finished models and sketches of scenes that illustrate how Harryhausen worked and developed his modelsAccompanies a major exhibition at the National Galleries of Scotland from October 2020 Special effects superstar Ray

Harryhausen elevated stop-motion animation to an art during the 1950s to 1980s. With material drawn from his incredible archive, his daughter, Vanessa, selects 100 creatures and objects that meant the most to her as she watched her father make world-famous films that changed the course of cinema. The book includes many newly restored works and items that have never previously been seen. In addition to Vanessa's reflections, many of those who worked with Harryhausen or were inspired by him add their own memories and comments. Ray Harryhausen's work included the films Jason and the Argonauts, the Sinbad films of the '50s and '70s, One Million Years B.C and Mighty Joe Young, and a wider portfolio including children's fairy tales and commercials. He also inspired a generation of film-makers such as Peter Jackson, Tim Burton, George Lucas, and Steven Spielberg, and his influence on blockbuster cinema can be felt to this day. 2020 will be the 100th anniversary of his birth.

**Editing and Special/Visual Effects** Charlie Keil 2016-08-26 Most moviegoers think of editing and special effects as distinct components of the filmmaking process. We might even conceive of them as polar opposites, since effective film editing is often subtle and almost invisible, whereas special effects frequently call attention to themselves. Yet, film editors and visual effects artists have worked hand-in-hand from the dawn of cinema to the present day. Editing and Special/Visual Effects brings together a diverse range of film scholars who trace how the arts of editing and effects have evolved in tandem. Collectively, the contributors demonstrate how these two crafts have been integral to cinematic history, starting with the “trick films” of the early silent era, which astounded audiences by splicing in or editing out key frames, all the way up to cutting-edge effects technologies and concealed edits used to create the illusions. Throughout, readers learn about a variety of filmmaking techniques,

from classic Hollywood's rear projection and matte shots to the fast cuts and wall-to-wall CGI of the contemporary blockbuster. In addition to providing a rich historical overview, Editing and Special/Visual Effects supplies multiple perspectives on these twinned crafts, introducing readers to the analog and digital tools used in each craft, showing the impact of changes in the film industry, and giving the reader a new appreciation for the processes of artistic collaboration they involve.

Looking at Movies Richard Meran Barsam 2010  
*One Hundred Years of Violoncello* Valerie Walden 2004-08-19 The first book to address the full range of performance issues for the violoncello from the Baroque to the early Romantic period. Richly illustrated with over 300 music examples, plates and figures, this book provides playing instructions which can easily be applied by modern players to their own performance of period music.

Digital Visual Effects in Cinema Stephen Prince

2011-12-07 Avatar. Inception. Jurassic Park. Lord of the Rings. Ratatouille. Not only are these some of the highest-grossing films of all time, they are also prime examples of how digital visual effects have transformed Hollywood filmmaking. Some critics, however, fear that this digital revolution marks a radical break with cinematic tradition, heralding the death of serious realistic movies in favor of computer-generated pure spectacle. Digital Visual Effects in Cinema counters this alarmist reading, by showing how digital effects-driven films should be understood as a continuation of the narrative and stylistic traditions that have defined American cinema for decades. Stephen Prince argues for an understanding of digital technologies as an expanded toolbox, available to enhance both realist films and cinematic fantasies. He offers a detailed exploration of each of these tools, from lighting technologies to image capture to stereoscopic 3D. Integrating aesthetic, historical, and theoretical analyses of



digital visual effects, Digital Visual Effects in Cinema is an essential guide for understanding movie-making today.

*Technology and Film Scholarship* Santiago

Hidalgo 2018 Cover -- Contents --

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History of Techniques and Technology in Cinema

/ Benoît Turquety -- Index.

**Closely Watched Films** Marilyn Fabe

2014-10-14 "Through detailed examinations of

passages from classic films, Marilyn Fabe

supplies the analytic tools and background in

film history and theory to enable us to see more

in every film we watch"--Page [4] of cover.

**The Filmmaker's Guide to Visual Effects**

Eran Dinur 2017-03-27 The Filmmaker's Guide

to Visual Effects offers a practical, detailed

guide to visual effects for non-VFX specialists working in film and television. In contemporary filmmaking and television production, visual effects are used extensively in a wide variety of genres and formats to contribute to visual storytelling, help deal with production limitations, and reduce budget costs. Yet for many directors, producers, editors, and cinematographers, visual effects remain an often misunderstood aspect of media production. In this book, award-winning VFX supervisor and instructor Eran Dinur introduces readers to visual effects from the filmmaker's perspective, providing a comprehensive guide to conceiving, designing, budgeting, planning, shooting, and reviewing VFX, from pre-production through post-production. The book will help readers: Learn what it takes for editors, cinematographers, directors, producers, gaffers, and other filmmakers to work more effectively with the visual effects team during pre-production, on the set and in post, use visual

effects as a narrative aid, reduce production costs, and solve problems on location; Achieve a deeper understanding of 3D, 2D, and 2.5D workflows; the various VFX crafts from matchmove to compositing; essential concepts like photorealism, parallax, roto, and extraction; become familiar with the most common types of VFX, their role in filmmaking, and learn how to plan effectively for the cost and complexity of VFX shots; See visual effects concepts brought to life in practical, highly illustrated examples drawn from the real-world experiences of industry professionals, and discover how to better integrate visual effects into your own projects.

*Smoke and Mirrors - Special Visual Effects B.C. (Before Computers)* Mark D. Wolf 2021-07 Visit the realms of The Twilight Zone, journey to The Outer Limits and boldly go on a Star Trek! Read how motion picture and TV special effects were created before computers! From Lon Chaney to Ray Harryhausen, from Georges Melies to

George Lucas, meet the multi-talented magicians-many of whom never received screen recognition-who invented ways to conjure up ferocious dinosaurs battling a giant ape in King Kong or the catastrophic natural disasters in Earthquake. They brought people uncomfortably close to Boris Karloff's Frankenstein and the fanciful, beloved Wizard of Oz. During WWII they gave home audiences a taste of distant warfare without risking any actors and in the 1950s they introduced us to destructive invaders from other worlds - without a real national landmark being destroyed. Dozens of rare, unpublished behind-the-scenes photos from classic films and obscure productions reveal the best kept secret tricks of the trade: miniatures, matte paintings, makeup effects, special props, mechanicals, animatronics, stop-motion and more.

*Filming the Fantastic: A Guide to Visual Effects Cinematography* Mark Sawicki 2012-12-06 Don't waste valuable time and budget fixing your

footage in post! Shoot the effects you want effectively and creatively the first time. This full-color step-by step guide to visual effects cinematography empowers you to plan out and execute visual effects shots on a budget, without falling into the common pitfall of using high-end computer graphics to "fix it in post. Learn how to effectively photograph foreground miniatures, matte paintings, green screen set ups, miniatures, crowd replication, explosions, and so much more to create elements that will composite together flawlessly. Filming the Fantastic focuses on the art and craft of visual effects using real case scenarios from a visual effects cameraman. These lessons from the front line will give you ideas and insight so you can translate your skills into any situation, no matter what camera or software package you are using and no matter if you are using film or digital technology. Learn how to film your fantastic visual effects with this book!

*Digital Storytelling* Shilo T. McClean 2008-09-26

How digital visual effects in film can be used to support storytelling: a guide for scriptwriters and students. Computer-generated effects are often blamed for bad Hollywood movies. Yet when a critic complains that "technology swamps storytelling" (in a review of Van Helsing, calling it "an example of everything that is wrong with Hollywood computer-generated effects movies"), it says more about the weakness of the story than the strength of the technology. In *Digital Storytelling*, Shilo McClean shows how digital visual effects can be a tool of storytelling in film, adding narrative power as do sound, color, and "experimental" camera angles—other innovative film technologies that were once criticized for being distractions from the story. It is time, she says, to rethink the function of digital visual effects. Effects artists say—contrary to the critics—that effects always derive from story. Digital effects are a part of production, not post-production; they are becoming part of the story development

process. *Digital Storytelling* is grounded in filmmaking, the scriptwriting process in particular. McClean considers crucial questions about digital visual effects—whether they undermine classical storytelling structure, if they always call attention to themselves, whether their use is limited to certain genres—and looks at contemporary films (including a chapter-long analysis of Steven Spielberg's use of computer-generated effects) and contemporary film theory to find the answers. McClean argues that to consider digital visual effects as simply contributing the "wow" factor underestimates them. They are, she writes, the legitimate inheritors of film storycraft.

**Ozu and the Poetics of Cinema** David Bordwell 1988 Over the last two decades, Yasujiro Ozu has won international recognition as a major filmmaker. Combining biographical information with discussions of the films' aesthetic strategies and cultural significance,

David Bordwell questions the popular image of Ozu as the traditional Japanese artisan and examines the aesthetic nature and functions of his cinema. Over the last two decades, Yasujiro Ozu has won international recognition as a major filmmaker. Combining biographical information with discussions of the films' aesthetic strategies and cultural significance, David Bordwell questions the popular image of Ozu as the traditional Japanese artisan and examines the aesthetic nature and functions of his cinema.

**Social Science Research** Anol Bhattacharjee  
2012-03-16 This book is designed to introduce doctoral and graduate students to the process of scientific research in the social sciences, business, education, public health, and related disciplines.

**The Advanced Art of Stop-motion Animation**  
Ken A. Priebe 2010 Take an in-depth look at the art and techniques of stop-motion animation. The Advanced Art of Stop-Motion Animation

helps experienced stop-motion artists enhance their craft by exploring the professional methods and advanced technology used by top film studios today. This book features expanded coverage of the basic principles of animation, including specific applications for character performance and visual effect compositing techniques. All the newest technology is touched on, including detailed information on camera rigs, effects, and shooting stop-motion in stereoscopic 3D. Discover new puppet building techniques, including the technology behind the rapid prototyping of computer models for stop-motion production. You'll even find a thorough history of early feature-length stop-motion films. The practical techniques and skills presented are enhanced by interviews with many of the most celebrated stop-motion artists as well as coverage of the work of several artists working in the online stop-motion community. Whether your focus is low-budget indie filmmaking or big studio productions, The Advanced Art of Stop-

Motion Animation provides a comprehensive look at both the latest methods and the artists who are driving the revival of stop-motion animation.

*Special Effects* Richard Rickitt 2000 Traces the history and evolution of motion picture special effects from silent films' smoke and mirrors to computer-assisted effects, and dissects such components as optical illusions, models, animation, and makeup and sound effects.

*Film Music* Kathryn Marie Kalinak 2023 Film music is as old as cinema. The first projected moving images were accompanied by music through a variety of performers-from single piano players to small orchestras-that brought images to life. Film music has since become its own industry, an aesthetic platform for expression creative visions, and a commercial vehicle for growing musical stars of all varieties. This Very Short Introduction takes the reader behind the scenes to understand both the practical aspects of film music and the theories

behind why it works. The updated second edition includes the music from film industries in Africa, Asia and South Asia, and Latin America, and the stories of musicians from previously under-represented groups.

*Eiji Tsuburaya: Master of Monsters* August Ragone 2014-05-06 Now in paperback! Behind-the-scenes hero to anyone who's thrilled by giant monsters duking it out over Tokyo, Eiji Tsuburaya was the visual effects mastermind behind Godzilla, Ultraman, and numerous Japanese science fiction movies and TV shows beloved around the world. The first book on this legendary film figure in English, this highly visual biography surveys his fascinating life and career, featuring hundreds of film stills, posters, concept art, and delightful on-set photos of Tsuburaya prompting monsters to crush landmark buildings. A must-have for fans, this towering tribute also profiles Tsuburaya's film collaborators, details his key films and shows, and spotlights the enduring popularity of the

characters he helped create.

#### Making Movie Magic John Richardson

2020-01-24 John Richardson is an Oscar-winning special effects supervisor and designer, who has been involved in over 100 movies, including nine James Bond adventures, all eight Harry Potter films, Aliens, Superman, A Bridge Too Far, Straw Dogs, The Omen, Cliffhanger, Far and Away, Willow . . . and many, many more. In creating the magic that flows through these films - by creating huge explosions, beheading people, producing futuristic gadgets, making a man fly or breathing life into creatures that amaze and haunt us - Richardson has come to hold a unique place in cinema history. The son of pioneering FX technician Cliff Richardson, he learned his trade at the feet of a master of the craft. With over five decades of adventures under his belt, and a vast photographic collection of unseen pictures, Richardson now lifts the lid on his exciting and fascinating career of making movie magic.

#### **Special Effects and German Silent Film**

Katharina Loew 2021-03-22 - Examines special effects as an expressive device and key factor in cinema's emergence as an artistic medium - Analyses the impact of special effect technologies on the style of German silent cinema - Reveals the tension between technology and spirit as formative for German film culture

#### **Grande Illusions** Tom Savini 1983

*The VES Handbook of Visual Effects* Susan Zwerman 2014-07-11 Wisdom from the best and the brightest in the industry, this visual effects bible belongs on the shelf of anyone working in or aspiring to work in VFX. The book covers techniques and solutions all VFX artists/producers/supervisors need to know, from breaking down a script and initial bidding, to digital character creation and compositing of both live-action and CG elements. In-depth lessons on stereoscopic moviemaking, color management and digital intermediates are

included, as well as chapters on interactive games and full animation authored by artists from EA and Dreamworks respectively. From predproduction to acquisition to postproduction, every aspect of the VFX production workflow is given prominent coverage. VFX legends such as John Knoll, Mike Fink, and John Erland provide you with invaluable insight and lessons from the set, equipping you with everything you need to know about the entire visual effects workflow. Simply a must-have book for anyone working in or wanting to work in the VFX industry.

*Special Effects* Richard Rickitt 2006 As well as an illustrated history of the special effects industry looking at all the different types of audio and visual effects, this title also contains detailed technical explanations of how the effects are created.

*Special Effects* Richard Rickitt 2000 We've all sat spellbound in our seats at the cinema and thought, How did they do that? as another stunning special effect unfolds in front of us.

These effects are the product of a whole range of movie-making techniques and visual trickery that make us believe in the exploding spaceships in Star Wars or talking animals in Babe.

**Special Effects Make-up** Janus Vinther 2003 Special effects have become an increasingly important part of both film and theatre production. With storylines becoming more sensational and technology more sophisticated, the market for high-quality special effects is huge. In this book Janus Vinther provides step-by-step guidelines for achieving a wide variety of grotesque and outlandish effects, including bullet holes, body fluids and burns. In addition there is a chapter on specialised character make-up, ranging from Dracula to the Terminator. With detailed explanation of techniques and materials and illustrated throughout, this book contains everything you need to know to look your worst.

Special Makeup Effects for Stage and Screen Todd Debrececi 2013 Transforming an actor into



a character for film or theater takes a great deal of skill, prowess, and creativity, and in this new edition, author Todd DeBreceni empowers you with just those qualities. From his years of film, TV, and theatrical experience, he shows you tips and techniques that will have you applying your own makeup effects like a pro in no time. Along with walking you through genre-specific considerations (horror, fantasy, sci-fi, and so on) Todd also teaches you about the gear you will need, how to maintain your kit, how to take care of the actor's skin, how to airbrush properly when HD is involved, and so much more. Learn how to sculpt and mold your own makeup prosthetics, with a focus on how human anatomy relates to sculpture, to create the most realistic effects. Recipes scattered throughout the book show you exactly what you need and how to use it, helping you to create the best SFX makeup applications. Case studies feature some of the world's top makeup effects artists including Steve Wang, Thom Flouts, Ve Neill, Neill Gorton,

Greg Nicotero, Kazuhiro Tsuji, Jordu Schell, Howard Berger, Matthew Mungle, Christien Tinsely, Vittorio Sodano, and Tami Lane. Put your new techniques into practice right away and see how some of the looks from the book were achieved with the step-by-step tutorials on the companion website, [www.focalpress.com/cw/debreceni](http://www.focalpress.com/cw/debreceni). New to this edition: \* Animatronics \* Specialty contact lenses \* Collapsible core molds \* Contoured or conforming molds \* Making resin and silicone eyes \* Even MORE information about silicone rld's top makeup effects artists including Steve Wang, Thom Flouts, Ve Neill, Neill Gorton, Greg Nicotero, Kazuhiro Tsuji, Jordu Schell, Howard Berger, Matthew Mungle, Christien Tinsely, Vittorio Sodano, and Tami Lane. Put your new techniques into practice right away and see how some of the looks from the book were achieved with the step-by-step tutorials on the companion website, [www.focalpress.com/cw/debreceni](http://www.focalpress.com/cw/debreceni). New to this edition: \* Animatronics \* Specialty

contact lenses \* Collapsible core molds \*  
Contoured or conforming molds \* Making resin  
and silicone eyes \* Even MORE information  
about silicone

## Special Effects The History And Technique

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