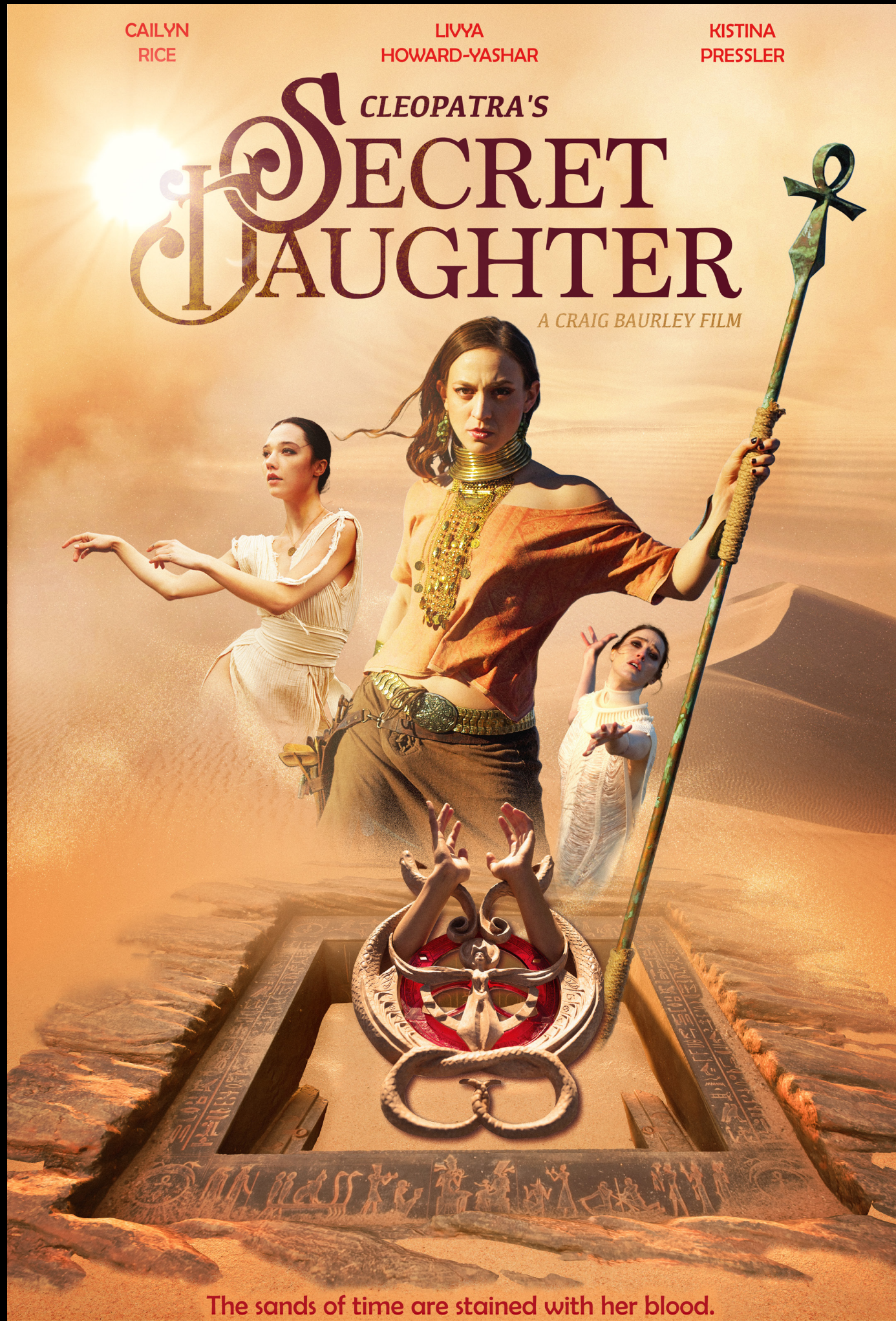




*CLEOPATRA'S*  
**SECRET  
DAUGHTER**

**Film Art Journal**  
by Craig Baurley





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# Tomb Entrance - Miniature Fabrication

The tomb entrance is an ancient structure buried in the sand-dunes that leads down to the burial cave chamber. It was built as a miniature and photographed both on location and composited into shots in post production. A 3D scan was also used for a CGI model.

The hieroglyphics and structure were designed in AutoCad and laser cut in MDF. The rocks were hand-carved from dense polyurethane foam. This was then hard-coated with plaster and given a scenic paint finish.



## PAINT DRAWDOWN

BASE	RUST-OLEUM (spray) Chalked Ultra-Matte 302590	HIGHLIGHTS	Americana Decor Chalky Finish Color: Lace
MIDTONE	PPG Flat Int/ Ext PPG 1069-5 Honey Graham	HIGHLIGHTS	Folkart Home Decor Chalk 34155 Color: Vintage
MIDTONE	BEHR 'Marquee' Latex Flat MQ1-25 Color: Kalahari		







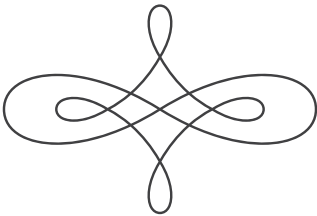
Baroque Painting



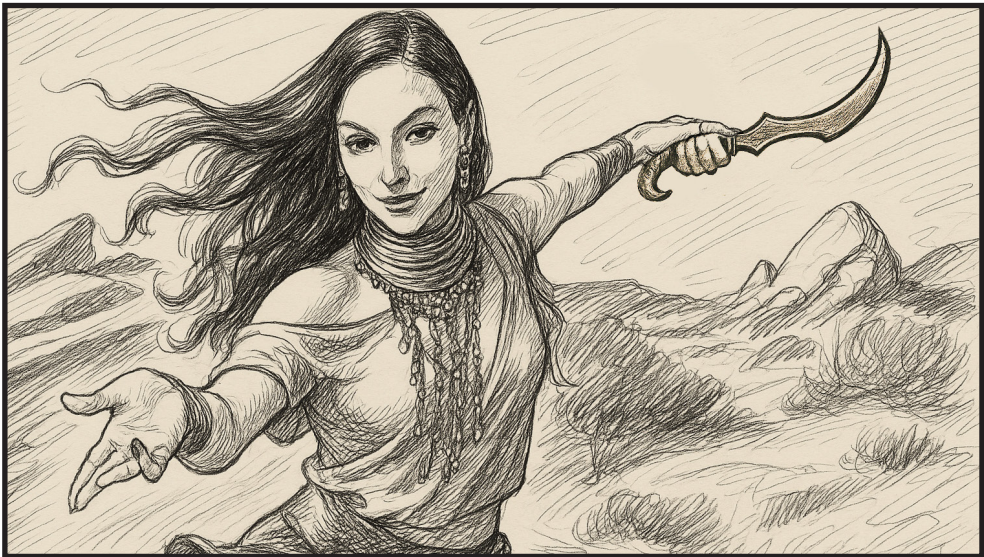
Metal Ankh



Surviving Bust of Selene

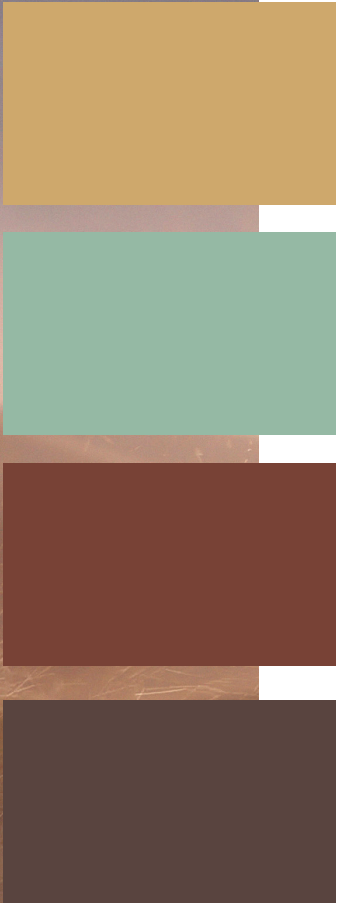


Selene  
Character Sketch



Selene was a historical daughter of Cleopatra, born in Egypt. Following her mother's defeat and death at the hands of invaders, Selene was taken to Rome. Though her young age spared her life, she was still paraded as a war trophy. Despite living a life of royalty in Rome, Selene experienced limited freedoms and struggled with her national identity, feeling neither fully Egyptian nor Roman. Consequently, she had to be constantly vigilant and self-reliant. Meticulous and methodical by nature, Selene sought purpose and control in her life by turning to shamanism in Rome. Her desire to resurrect her deceased mother was fueled by resentment and a need to prove her own worth, particularly given the Egyptian people's deep love for Cleopatra. Selene was also aware of her younger sister, Aelia. Harboring resentment towards Aelia for having lived a relatively peaceful, albeit simple, life further motivated Selene's actions.

Test shot of  
Livya Howard-Yashar







Coin with Cleopatra's Portrait



Braided Hairstyle



Statue of Roman Girl

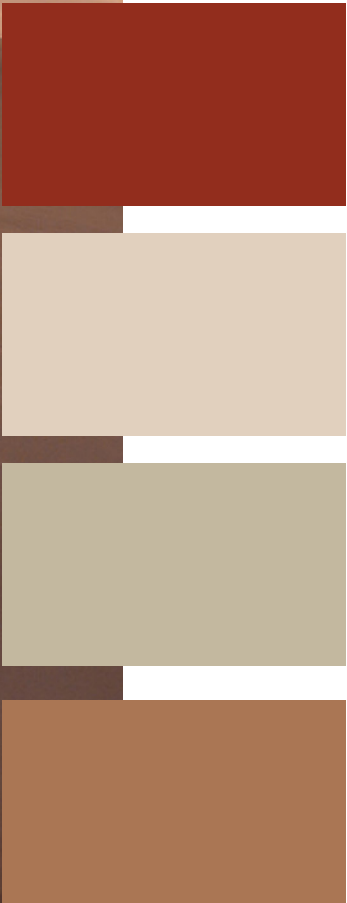
Aelia  
Character Sketch



Aelia, the protagonist, is a fictional youngest daughter of Cleopatra who has concealed her true identity to avoid execution or exile to Rome, the fate of her sister, Selene. A simple coin bearing her mother Cleopatra's image serves as her sole connection to her heritage. In stark contrast to Selene, Aelia has experienced no royal privilege or wealth, living a working-class existence, focused on daily survival. She complies with Selene's demands begrudgingly, driven by the fear of her secret being exposed. Feeling like an outcast, belonging fully to neither Egyptian nor Roman society, Aelia's deep connection remains with her mother.



Test shot of  
Cailyn Rice







Layered Fabric Strands



Makeup Inspiration



Painting of Cleopatra



Bust of Cleopatra

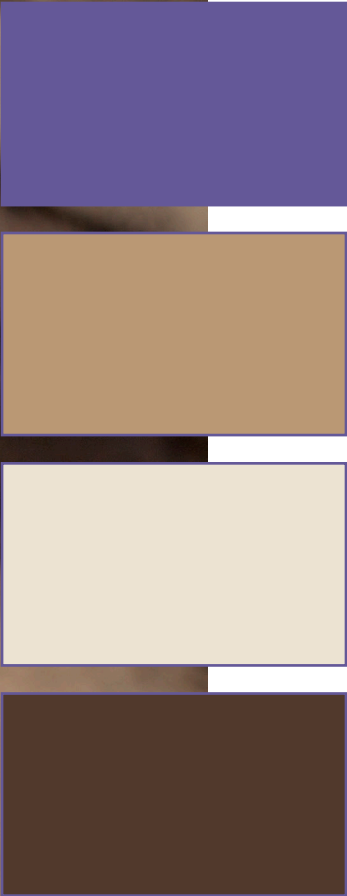
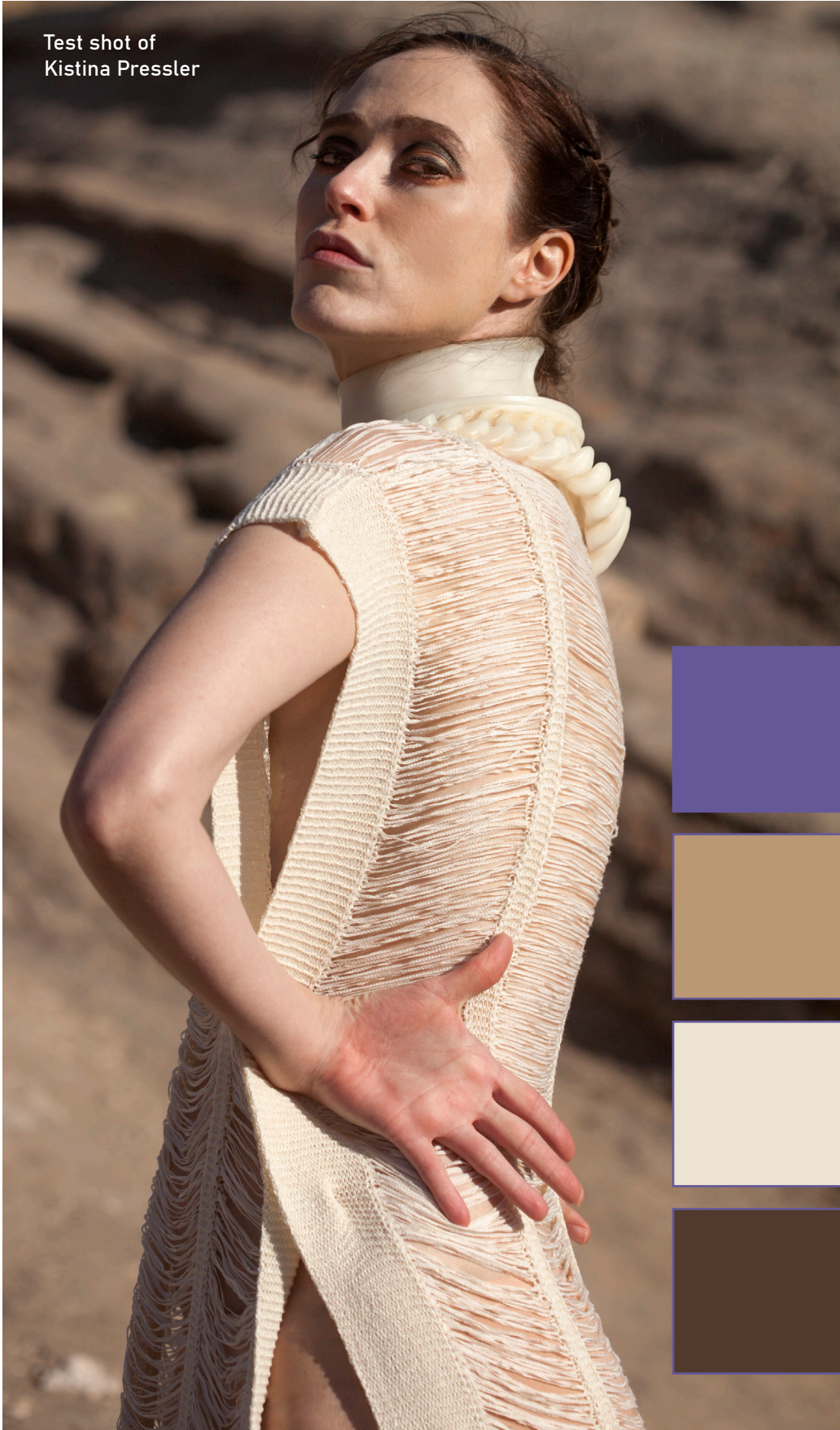


Cleopatra  
Character Sketch



Cleopatra was the last Queen and Pharaoh of the Ptolemaic Kingdom of ancient Egypt. She died in 30 BC, likely by a cobra bite in an act of suicide, following the Roman invasion of Egypt led by Octavian. While other figures of power were executed, Octavian permitted Cleopatra's mummification and burial near Alexandria, Egypt. However, the precise location of her remains and tomb remains an enduring mystery.

Despite being of Macedonian Greek descent, Cleopatra was deeply loved by the Egyptian people, and Egypt was her home. She had one publicly known daughter, Selene. A second daughter, Aelia, was kept secret as Cleopatra's defeat became imminent. Both daughters were very young at the time of their mother's death and have few, if any, personal memories of her. Their understanding of their mother is largely based on reputation and legacy, which portrays her as a powerful and charismatic leader who commanded attention. Therefore, when her mummy is revived, they discover a woman who is surprisingly humble and nurturing, quite different from her formidable public image.





# Tomb Marking Fabrication



After trekking across the desert, the daughters unveil Cleopatra's tomb marking buried in the sand - hinting at a much larger structure nearby

The bas-relief was sculpted in oil-based clay and moulded in silicone. The final props had to be light enough to transport and durable enough to bury in the sand-dunes. It is cast in a epoxy gel-coat with fiberglass reinforcement. Finally it was scenically painted to blend with the sands.





Selene's character carries many tools for spells and necromancy. Her tool belt is full of potions, dissection instruments and animal artifacts. The red-hot "blood tap" knife was created to brand symbols and draw blood. Rigged with SFX blood and lighting.

A. SELENE COSTUME  
ON DRESSFORM

B. TOOLBELT W/  
CUSTOMIZED PROPS

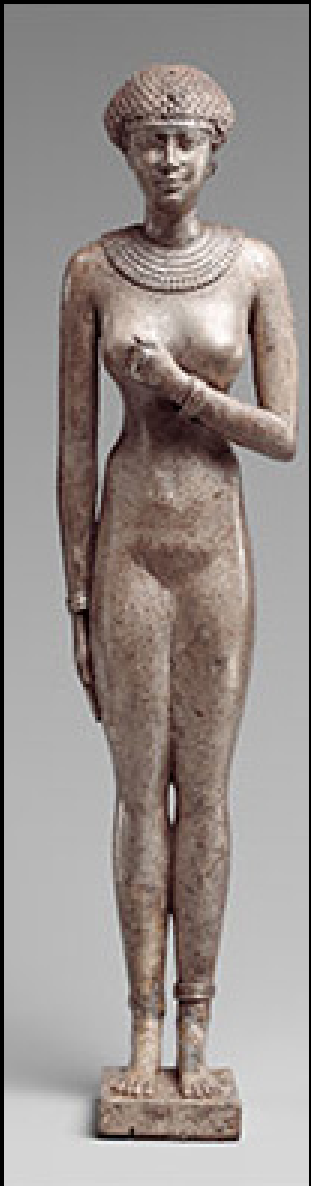
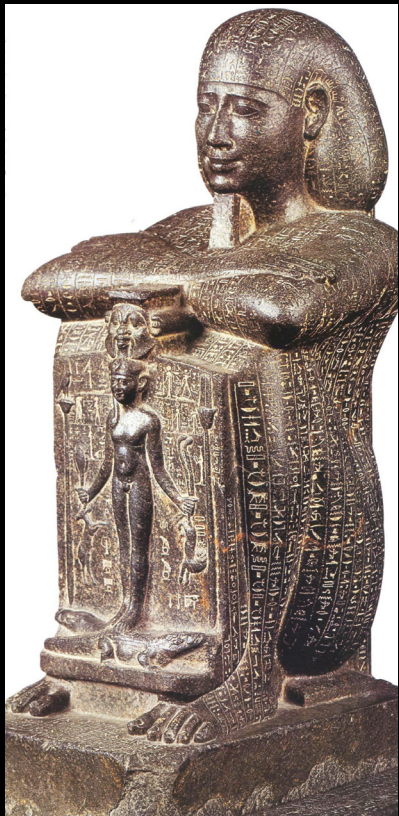
C. BLOOD TAP  
CUSTOM PROP

D. SCREEN TEST W/  
LIVYA HOWARD-YASHAR





VISUAL RESEARCH



Egyptian Statues



Egyptian Asp



Deep within the hidden recesses of the cave, the daughters made a startling discovery: the sarcophagus of Cleopatra. The figure appears suspended in time.

Breaking away from the traditional image of a lavish, gold-leafed sarcophagus, I opted for a design that subtly referenced statues of Isis. This choice was deliberate; Cleopatra's tomb was intended to be a closely guarded secret, not a spectacle adorned with ostentatious jewels. The understated design reflects this desire for concealment.

For the practicalities of filming, it was crucial that the actress could comfortably fit inside the sarcophagus and dramatically break free as the mummy underwent its reincarnation. This necessitated creating several versions of the prop, each tailored to specific stages of the breakaway sequence and ensuring a precise fit for the actress.







For the sculpting process, we began by creating a bodycast of the actress. We employed a simple technique using masking tape and plastic wrap to form a basic mold, which was then filled with expanding polyurethane foam. Once cured, this foam provided a lightweight and easily carvable form that could be posed as needed, serving as the foundational base for the clay sculpting.

Certain elements of the design required hyper-realistic detail, notably the face and hands. For these features, a lifecasting using alginate and plaster bandages was created and cast in hydrocal plaster. These detailed plaster pieces were then embedded into the larger foam sculpture, ensuring a seamless integration.







PAINT DRAWDOWN

BASE	RUST-OLEUM Chalked ultra matte 329194 Cocoa Bean
MIDTONE	Glidden Exterior Paint + Primer Latex Flat PPG 1202-6
HIGHLIGHTS	Glidden Exterior Paint + Primer Latex Flat PPG 1106-3

Once the initial lifecast of the actress was complete, a layer of oil-based clay was applied to its surface. This served as a medium for sculpting the details of Cleopatra's likeness and the sarcophagus itself. The texture and form were carefully shaped at this stage.

Next, a silicone mold was created using a brush-on application technique. This method allows for capturing even the finest details of the sculpted clay. To provide rigid support for the flexible silicone mold, a bolted five-piece fiberglass overlay, known as a support shell, was constructed.

The final sarcophagus was then cast using an epoxy resin reinforced with fiberglass. This combination of materials provides both strength and a relatively lightweight structure.

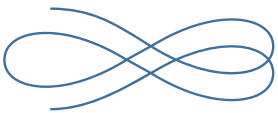
Finally, a scenic paint finish was applied. To accommodate the various needs of filming, including scenes requiring the sarcophagus to break apart, multiple identical versions were created.











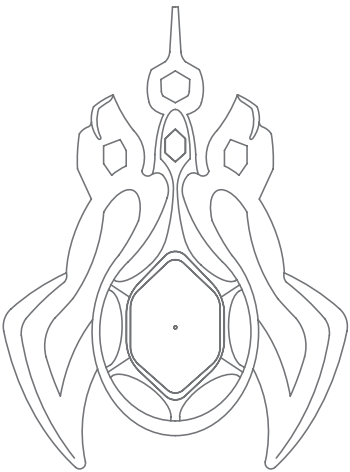
INTO THE WILD

The film features expansive desert landscapes with rolling sand dunes. To achieve authentic visual realism, many of these scenes were captured in-camera in the actual desert, lending a unique magic to the visuals. However, the challenges of filming in such an unpredictable environment meant that numerous exterior shots were also filmed in more controlled locations and later digitally composited with desert plate photography.

Furthermore, even shots filmed on location often underwent visual augmentation. This included adding elements like camels and set pieces to enhance the scene, replacing skies for aesthetic purposes, and digitally removing footprints to maintain the pristine look of the dunes. While creating these environments entirely digitally might have been an option, there is an irreplaceable quality and authenticity that comes from filming in a real desert environment.





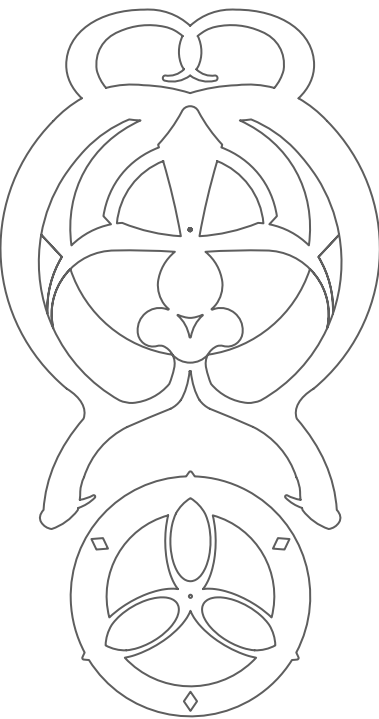


The honey jar pattern was designed in AutoCAD and then laser-cut into MDF. This MDF form served as a rigid sculpting base, onto which a layer of oil-based clay was applied and sculpted to achieve the desired three-dimensional shape and texture. Following the sculpting phase, a silicone mold was created to capture every detail of the clay design. This mold was subsequently cast in a translucent urethane resin, a material chosen specifically to produce the amber-like effect crucial for the intended backlighting. Finally, the urethane casting underwent a scenic painting process involving a series of paint washes. These washes were layered to create a convincing antique aesthetic.

PAINT DRAWDOWN	
TINT	Smooth-On So-Strong Urethane Color System Color: Red
TINT	Smooth-On So-Strong Urethane Color System Color: Yellow
BASE	KRYLON (spray paint) Stained Glass 9034 Color: Tangrine Orange
BASE	BEHR 'Marquee' Latex Flat MQ1-25 Color: Kalahari Sunset
WASH	BEHR 'Marquee' Latex Flat PPU5-19 Color: Dark Truffle
	Folkart Home Decor Chalk 34155 Color: Vintage Mustard



Ouroboros Magic Ring



PAINT DRAWDOWN

BASE	RUST-OLEUM Chalked ultra matte 329194 Cocoa Bean
MIDTONE	PPG Flat Int/ Ext PPG 1069-5 Honey Graham
HIGHLIGHTS	Americana Decor Chalky Finish Color: Lace

The magic ring's design is inspired by the ouroboros, a symbol of interconnected snakes. A central Isis figurine is backed by a spinning dial that unlocks its mythical powers.

The ring's base was laser-cut using AutoCAD design files and then covered with hand-sculpted oil-based clay. A silicone mold was created, and the ring was cast in urethane resin. Multiple versions were made to show the ring turning red and glowing during the film.





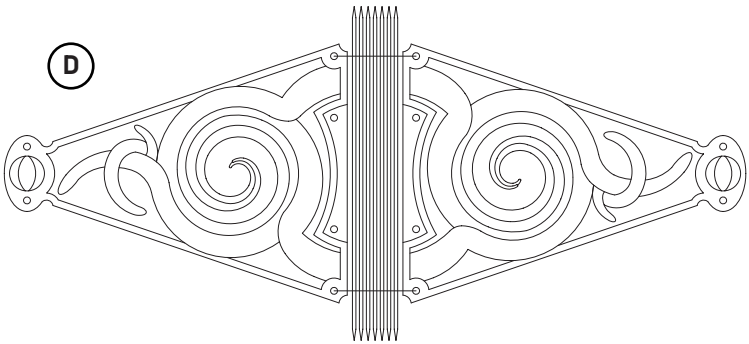
A. CLAY SCULPTURE  
READY FOR MOULDING



B. URETHANE CASTINGS  
NEXT TO SILICONE MOULD



C. LASER-CUT MDF  
SCULPTING BUCK



D. PATTERN TEMPLATE  
DESIGNED IN AUTOCAD

E. FINAL PROP W/ SCENIC  
PAINT FINISH

For the incantation scene, Selene consults the Necronomicon (the book of the dead) to craft a spell intended to summon Cleopatra from the afterlife.

The design for the spell book's cover prominently featured serpents in an ouroboros pattern. This motif seemed particularly fitting, alluding to Cleopatra's historical death by an asp.

The cover's design was initially laid out digitally in AutoCAD, and the primary shapes were laser-cut to serve as precise guides for the subsequent sculpting process. These laser-cut forms were then overlaid with oil-based clay and meticulously hand-sculpted to achieve the intricate snake design. From the finished clay sculpture, a silicone mold was created, and the final cover was cast in durable urethane resin. This resin cover was then bound with printed pages and given an aged appearance through scenic painting to create an authentic-looking ancient prop.



PAINT DRAWDOWN

BASE	RUST-OLEUM Flat Protective Enamel 312821 Color: Redrock	HIGHLIGHTS	Americana Decor Chalky Finish Color: Lace
MIDTONE	PPG Flat Int/ Ext PPG 1069-5 Honey Graham	HIGHLIGHTS	FolkArt Home Decor Chalk 34159 Color: Irish (green)









PAINT DRAWDOWN

BASE	RUST-OLEUM Flat Protective Enamel 312821 Color: Redrock	HIGHLIGHTS	Americana Decor Chalky Finish Color: Lace
	MIDTONE		PPG Flat Int/ Ext PPG 1069-5 Honey Graham

The botabag, an original design, features an exaggerated form and a spine-like structure of animal bone. It was sculpted in oil-based clay, molded in silicone, and ultimately cast in durable epoxy and fiberglass.

Functioning as a practical botabag, the prop needed to pour water on set. Consequently, extra attention was paid to ensure the main chamber was completely watertight.

A second, lightweight version was created using expanding polyurethane foam. This significantly reduced the weight, making it easier to handle and transport in the desert environment.



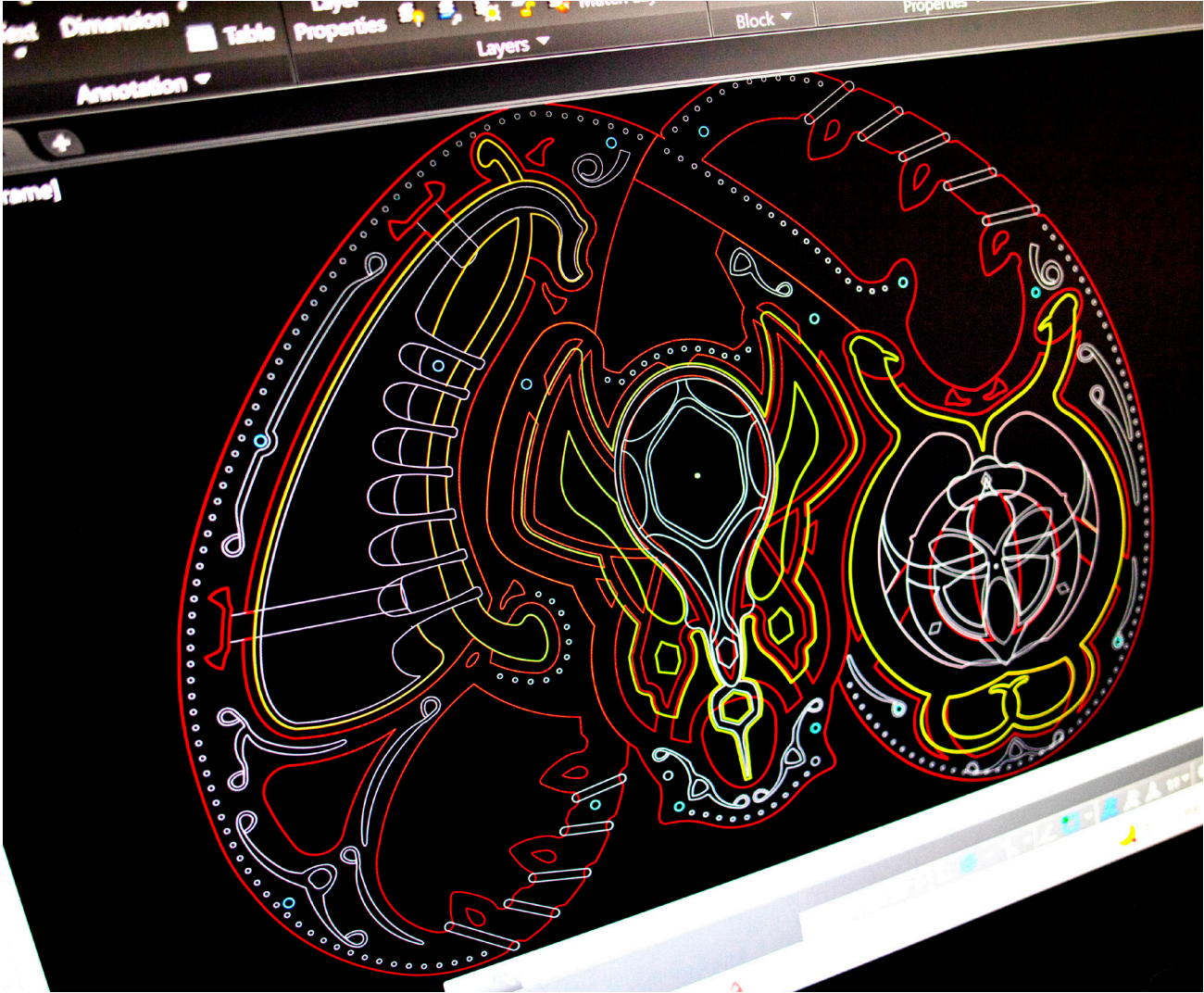


Three key props were designed to travel attached to the camel's side. To achieve this, a custom carrying satchel was created with individual compartments to securely stow each item.

The templates for these three props had already been designed in AutoCAD. Consequently, the satchel's design was also generated digitally and then laser-cut from interlocking MDF pieces. The components were assembled with glue and sealed with an epoxy coating for durability. Finally, ropes and edging were threaded through laser-cut holes, and a scenic paint finish provided a rustic aesthetic.

PAINT DRAWDOWN

BASE	RUST-OLEUM Chalked ultra matte 329194 Cocoa Bean	HIGHLIGHTS	Americana Decor Chalky Finish Color: Lace
MIDTONE	PPG Flat Int/ Ext PPG 1069-5 Honey Graham	HIGHLIGHTS	FolkArt Home Decor Chalk 34159 Color: Irish (green)







Beyond life,  
where the veil thins  
a reunion unfolds.

KISTINA PRESSLER  
CAILYN RICE

TENDER STEPS  
IN THE MOONLIGHT

A SHORT FILM BY  
CRAIG BAURLEY



Synopsis:  
In a realm where the veil thins, beyond the constraints of life, movement becomes the language of reunion. Two souls, bound by an unseen connection, engage in a silent dialogue, a dance of recognition that speaks to the enduring power of love and the mysteries that lie beyond.

Photography by Craig Baurley  
Title Graphic by Greg Ghielmetti



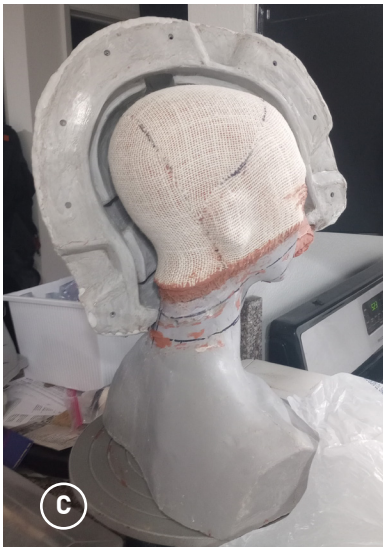


Aelia's mask holds significant prominence throughout the film, as the actress wears it for 75% of her screen time. Therefore, it was crucial for the mask to be comfortable, easily removable, and allow for adequate vision.

The process began with an alginate mold taken of the actress's head, which was then resculpted in clay. This clay sculpture was subsequently molded in silicone to produce a durable epoxy bust.

Using this bust as a base, the final mask design was achieved through a combination of clay, burlap, and latex. This composite design was then molded in silicone. Ultimately, the finished masks were cast in tinted urethane rubber and hand-painted.

For vision, holes were punched around the eyes. The hero mask had fairly restrictive vision while the action mask had large holes not seen at a distance.



- A. RE-SCULPTED CLAY LIFECASTING
- B. SILICONE MOULD & FINISHED EPOXY LIFECASTING
- C. MASK SCULPTURE W/ SUPPORT SHELL READY FOR MOULDING
- D. SILICONE MOULD OF MASK W/ SUPPORT SHELL
- E. FINISHED URETHANE CASTINGS OF MASK
- F. & G. TEST FITTING W/ CAILYN RICE OF FINISHED MASK

PAINT DRAWDOWN

BASE	PPG Int/Ext Flat PPG U83-140 Sarsaparila	HIGHLIGHTS	Americana Decor Chalky Finish Color: Lace
Base	PPG Flat Int/ Ext PPG 1069-5 Honey Graham	HIGHLIGHTS	Folkart Home Decor Chalk 34155 Color: Vintage Mustard
URETHANE TINT (Smooth-On KX Flex 60) So-Strong Pigments White (90%), Brown (4%), Yellow(4%), Red (1%), Flesh (2%), Black (1%)		Edges	Wicked Colors Createx Colors 0069 Color: Burnt Umber



# The Cave Set

The cave depicted in the film was inspired by, and in part filmed within, a real-world location characterized by multiple openings to the surface, which dramatically created shafts of natural light.

For the corresponding stage set, only the specific areas illuminated by these light portals were constructed as physical set pieces. The surrounding, unlit areas were intentionally blacked out to focus the viewer's attention. Set pieces that did not require interaction with the actors were efficiently crafted from chicken wire wrapped with cinefoil, providing lightweight and easily shaped forms. Ground row scenery, used to create the illusion of depth and terrain, was constructed from plaster-coated foam. To further enhance the sense of realism and seamlessly extend the physical set, visual effects (VFX) incorporated photography captured from the actual cave location.



BASE

MIDTONE

HIGHLIGHTS

A. TEST SHOOT IN  
ACTUAL CAVE

B. STAGE SET DURING  
PRODUCTION

C. LIGHTING TEST OF  
4' x 4' CAVE PORTAL

D. HARD COATED  
FOAM ROCKS

Glidden Exterior Paint  
Latex Flat  
PPG 1009-6

Glidden Exterior Paint  
+ Primer  
Latex Flat  
PPG 1202-6

Glidden Exterior Paint  
+ Primer  
Latex Flat  
PPG 1106-3







The cowl was sculpted by hand in an oil-based clay over a fiberglass lifecasting of the actress. A silicone mould was made and then casted in a tinted urethane rubber. Metal buttons were cast into the rubber to hide the part line at the back of the neck.



Silicone mould nested in a fiberglass support.



URETHANE TINT  
(Smooth-On  
KX Flex 60)  
So-Strong Pigments  
White (90%), Brown  
(4%), Yellow(2%), Red  
(1%), Flesh (3%)\*values  
estimated

PAINT DRAWDOWN	
RECESSES	CREATEX Transparent Air-Brush Colors 5126 Sand
BUTTONS	Game Colors 72.034 Blanco Hueso Bonewhite





Throughout the film, ancient symbols are either branded into flesh or appear magically through spells. Known as 'scarification,' these markings were intended to be beautiful rather than grotesque. The more complex designs were cast into encapsulated silicone prosthetics and applied to the actors, while simpler designs were sculpted directly onto the skin.

A. Silicone eye of horus test application by Craig Baurley.

B. Clay eye of horus sculpture by Craig Baurley.

C. Clay roman symbols sculpture of by Craig Baurley.

D. Direct Makeup application by Meg Wilbur.

E. Encapsulated silicone application by Meg Wilbur.







The prototype suit for Rissi was custom-built using a fiberglass body cast to ensure an exact fit. It features twelve overlapping pieces, designed to allow for a greater range of motion during performances. This initial prototype utilized cotton piping saturated with tinted casting latex to sculpt the desired forms. This was then dressed with a mixture of facial clay to produce crumbling skin and rot.

To facilitate sculpting, an accurate representation of Rissi's torso was necessary. Since fine detail wasn't required, plaster bandages were used to create a mold. This mold was then layered with a thick coat of Smooth-On Epoxacoat, followed by fiberglass cloth and Epoxamite. This process resulted in an exceptionally lightweight and durable mannequin ideal for fabricating the suit.

A. PHOTOSHOP DESIGN STUDY USING RESEARCH IMAGES.

B. COSTUME PROSTHETIC OVER A BODYCASTING OF THE ACTRESS.

C. SCREEN TEST W/ RISSI ZIMMERMAN.

D. CLOSEUP OF MAKEUP TEST DECAYED BANDAGES.

E. CLOSEUP OF MAKEUP TEST CRUMBLED SKIN.



Mummy chest piece sculpted in oil-based clay over a fiberglass lifecasting of the actress.



In the initial stage of the mummy's awakening, her appearance is still shriveled with sunken flesh. To achieve this effect, a clay sculpture depicting exposed ribs was created over a lifecast of the actress's torso. This sculpture was then molded and cast in an extremely pliable silicone material. The resulting silicone appliance was applied to the actress, and its edges were seamlessly concealed using various decayed bandages and wardrobe elements.



Final shot of mummy first awakening.





A FILM BY  
CRAIG BAURLEY

# FEAST OF THE SERPENT

INDULGE  
IN THE  
FORBIDDEN.



CAILYN  
RICE

LIVYA  
HOWARD-YASHAR

KISTINA  
PRESSLER



**Synopsis:**

Aelia joins her ghastly mother, Cleopatra, for a candlelit dinner where her serpent sister, Selene, twists maternal instinct into brutal subjugation. Amidst flesh-binding rituals and spiritual manipulations, Aelia is left to grapple with the terrifying mysteries and fractured reality of her venomous lineage.

Photography by Craig Baurley  
Title Graphic by Greg Ghielmetti



# Feast of the Serpent - Dining Hall Set Fabrication



The dining hall served as the setting for the nightmarish encounter between the resurrected mother and her daughters. Due to the need for extensive practical effects and complete control, the set was built from the ground up.

The design incorporated basic monolithic shapes to establish a surreal environment. The table was fabricated from wood with a troweled flex-bond mortar surface, and a faux-finish paint treatment seamlessly integrated it with the floor and surrounding set pieces.

To enhance the illusion of depth, a digital version of the set with extended scenery was used to augment almost every shot.



A, B & C FINAL FILM SHOT W/ DIGITAL SET EXTENSIONS.

D. DETAIL OF DINING TABLE & SETTING.

E. SNAKE DINNER PROP.

F. CUSTOM BUILT DINING TABLE W/ MORTAR FINISH.

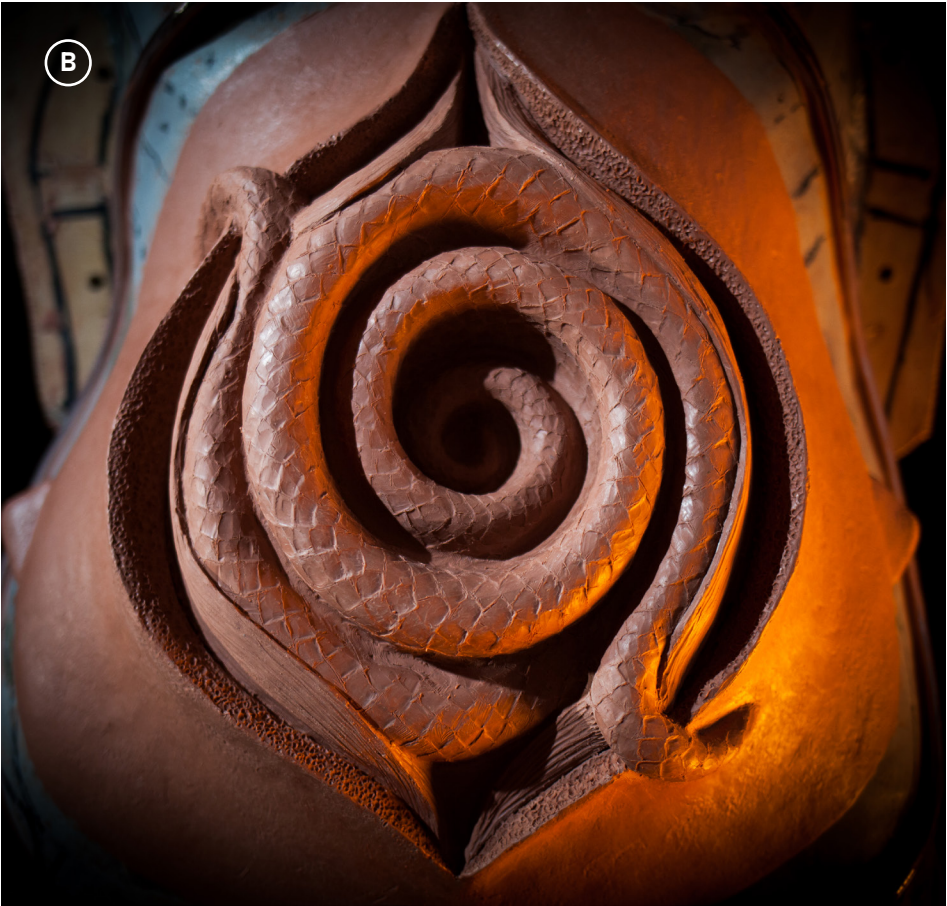






In a nightmarish moment, the character’s abdomen is pulled open, revealing two interconnected snakes forming a literal ou-roboros. This ancient symbol, found across various mythologies, typically represents cyclical processes such as eternity, renewal, or the continuous cycle of life and death.

The open snake-belly was sculpted in oil-based clay on a fiber-glass lifecast of the actress. A rigid epoxy mold was then created and cast in silicone. The final casting was colorized using Smooth-On Psycho Paint silicone pigments. This process minimized application time for the prosthetic on the day of shooting, requiring minimal edge blending when adhered to the actress’s body.



A. & B. CLAY SCULPTURE BY CRAIG BAURLEY OVER EPOXY LIFECASTING.

C. TEST FITTING W/ KISTINA PRESSLER OF THE UNPAINTED SILICONE CASTING.

D. FILM STILL SHOWING FINAL APPLICATION IN THE SCENE.

E. MAKEUP ARTIST DRE LAMPARELLO PREPPING THE ACTRESS FOR THE SHOOT.







A. FILM STILL OF SNAKE BELLY IMPRESSION (STAGE 1)

B. BEHIND THE SCENES OF FILMING

C. MAKEUP ARTIST DRE LAMPARELLO APPLIES CUT SNAKE BELLY (STAGE 2)

D. FILM STILL OF STITCHED SNAKE BELLY (STAGE 4)

E. CLAY SCULPTURE OF CUT SNAKE BELLY BY CRAIG BAURLEY

F. CLAY SCULPTURE OF STITCHED SNAKE BELLY BY CRAIG BAURLEY

The scene required the character's dress to be ripped open, revealing a snake concealed beneath the skin. The belly was then slit and pulled apart to fully expose the creature. Finally, the opening was stitched closed using ancient-looking tools. The effect was achieved using four separate prosthetic appliances. Minor digital enhancements were added in post-production to increase the visibility of blood and create subtle movement. The opening in the costume was precisely sized to the prosthetic to avoid visible edges and minimize on-set touch-ups.





A. FILM STILL OF MISSING EYES

B. FINISHED SILICONE PROSTHETIC OF MISSING EYES

C. CLAY SCULPTURE OF MISSING EYES

D. FILM STILL OF SHREDDED MASK

E. TEST FITTING OF SHREDDED MASK

F. FILM STILL OF ANKH IN FOREHEAD

G. CLAY SCULPTURE OF ANKH PROSTHETIC

H. PROP SKULL W/ ANKH CARVING





A. FINAL FILMING PROP  
W/ SAND GLUED TO  
FIBERGLASS COATED  
FOAM.

B. ULTRACAL PLASTER  
CASTINGS NESTED  
INTO SCULPTED FOAM  
LANDSCAPE.

C. RE-SCULPTED CLAY  
HEAD LIFECASTING.

D. FINAL FILMING PROP.

E. ALGINATE &  
PLASTER BANDAGE  
LIFECASTING OF THE  
MODEL (PICTURED DRE  
LAMPARELLO & CRAIG  
BAURLEY)

