



“THE BLOB MEETS DOLLA BILL”

FROM THE FX II STENCIL LINE, BY CRAIG FRASER

FOR THOSE OF YOU THAT ARE NEW TO THIS COLUMN: We are systematically going over the use, and techniques recommended for all the stencils that I have created with Artool for the past 6 years. From the Skullmasters, to FX, to Flame-A-Rama,... to anything else we have laser cut out of plastic. We are gonna show you the techniques we have designed them for,... and a few others that we found out accidentally along the way! Remember that just because this is an automotive column, it doesn't mean you have to stick to painting cars, and bikes. These stencils can be used from everything from bodyart, to wall murals, to cake decorating. Made with a solvent proof polymer, you don't have to worry about what you paint them with... you aren't gonna hurt these babies.

In the previous column we demonstrated Dragon Skin from the FX-II stencil series. For this installment we're staying with FX-II and going in-depth on *Dolla Bill* and *The Blob*. Both are considered “point-and-shoot” stencils, requiring little, if any, freehand skills to paint with. You literally just point at ‘em and shoot ‘em! These are the fastest of the stencils, and they're excellent as background space fillers, and for embedding designs into your graphics, flames, or murals. Here are some of the advantages of my stencils versus the computer-cut variety: With adhesive-backed stencils you run the risk of delamination, and tape-tracking of your underlying paintwork. Also, there's the pesky vinyl weeding. Besides, if you've ever tried to accurately lay down a sheet of adhesive vinyl, you know how much fun, in reverse, it is. Well, enough yapping, and let me show you an advanced graphic effect that's easily accomplished with these simplest of stencils. *Paint on!*



STEP 1. For this article, I took a break from flames, and chose to go tribal. Using my favorite 3-M 1/8-inch crepe fineline tape, I layed out an interesting crossover tribal graphic. Nice thing about the crepe tape is you can reposition it as many times as you wish with little, if any adhesive residue. ▼



2. I masked off the design, and airbrushed an even layer of HOK SG-101 Lemon Yellow with an Iwata fan head trigger gun. This latest of the Iwata TR line of guns is very unique with its two-head system that includes a standard airbrush head and a fan-pattern head. ▼



3. Next, I used PBC-39 Lifetime Pearl—a lime green basecoat mixed with gold pearl, and over-reduced—and using the same fan gun, sprayed over the yellow for a very bright green result. Thanks to transparent paints, this is easily accomplished. ►



4. I added KK-09 Organic Green and SG-100 to the previous Limestone mix for a killer dark green kandy pearl. After positioning Dolla Bill, I simply sprayed away. With no freehand work required, it's literally the easiest point-and-shoot tool in kustom painting. ➤



5. Using the FH-1 freehand shield, I airbrushed the drop shadows to show the cross-overs of the tribal graphic. By adding a few drops of BC-25 basecoat black, I get a perfect shadow color. Remember, no shadow is truly black, but a little black added into the background color works nicely. ➤



6. Giving the airbrush work a little time to cure, I unmasked and wiped down the entire piece. A little pre-cleaner with water on a soft cloth towel removes any unwanted overspray, and adhesive residue from the background color. I perform this step every time I unmask or change colors on a job, and it also keeps the surface clean by preventing overspray from piling up. ➤



7. Using AutoMask from Coast Airbrush, I masked off and cut out the design, leaving the background exposed for the next color. I use the Automask over masking tape on fresh graphics because it's less tacky and doesn't leave tape tracks. ➤



8. I mixed HoK PBC-40 violet pearl with BC-26 white to make an opaque pastel violet pearl base that will cover the black quickly. Mixing a little white in a color as the initial base allows it to cover much faster than multiple layering. ➤



9. I do the same trick with the violet that I did with the Limestone: I mixed some KK-17 violet and KK-04 Oriental blue (my kustom mix of a deep violet kandy) with some SG-100 intercoat clear, and bingo, instant transparent kandy violet pearl. Plus, I don't have to clean out the brush, or make up another batch of paint. Holding up the *Blob* stencil, I began spraying. Because I will use the design all the way to the edge, I applied two-inch crepe tape to keep the overspray to a minimum. ➤

Craig Fraser has been airbrushing for over two decades. The owner and operator of Air Syndicate Inc., Craig has also been the in-house airbrush artist and designer for Kal Concepts since 1992. Located in Bakersfield, CA, Kal Concepts/Air Syndicate specializes in kustom graphics, automotive airbrush, and the fine art of the Kustom Culture. Craig divides his time between his shop and conducting workshops, writing magazine articles, and working on his latest book, *Automotive Cheap Tricks and Special*

F/X II. He is also the author of the top-selling book *Automotive Cheap Tricks and Special F/X*, as well as a number of instructional videos. Check out Craig's artwork at www.gotpaint.com. If you have any comments or questions concerning this article, on anything stencil or freehand related, you may email Craig at Fraser@gotpaint.com. For more information on these stencils, contact your local Iwata/Artool distributor.



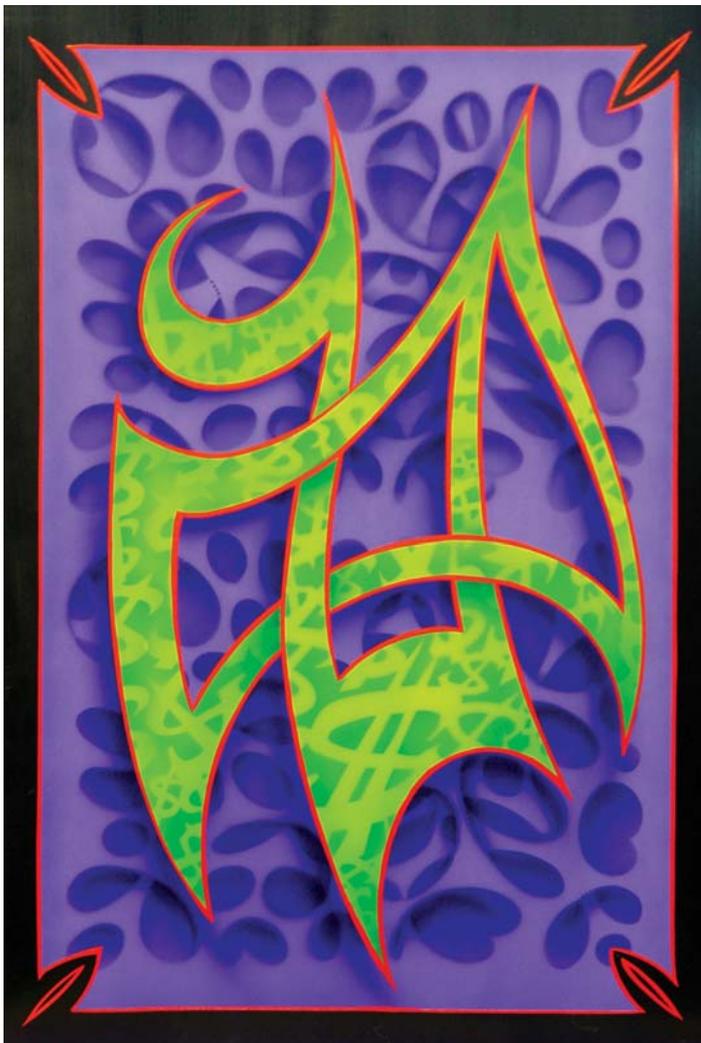
10. Notice the dots in the overlaps of the stencil. A little freehand work is all that's required to eliminate the transition areas and to add some serious depth to the piece. Except for the fan-patterned TR-1, I used the Iwata Eclipse CS for this stencil and detail work. Top-feed airbrushes make it very simple for mixing colors on the fly. ➤



11. Adding the same black to the violet, I airbrushed a killer drop shadow to really punch out the graphic from the background. Back-masking the graphic and spraying the background second is great because it prevents any drop shadow overspray from getting on the graphic. ➤



12. With everything unmasked, the only thing left to do is to stripe the design. The ultimate compliment of violet and green is orange, especially if you want to make the design really stand out. So, with my trusty X-Caliber 00 striping brush and HoK orange striping urethane, I outlined the tribal design and its border. The TR-1 gun kept the edge so low that I was able to stripe right over the graphic without having to use a leveling clearcoat. ➤



FINAL: Not bad for a couple of point-and-shoot stencils. Are stencils the end-all be-all of the kustom world? No... but then again, neither is freehand. Stencils are like any tool; used correctly they work great, and can increase the profits in your shop by saving time, giving your designs continuity, and helping out painters that may not be the best freehand airbrushers. As background effects and underlying patterns, *Dolla Bill* and *The Blob* will give your graphic job or mural that extra kick. The nicest thing about the point-and-shoot stencils is that they guarantee practically instant satisfaction. Plus, unlike other tools, they spray the same in the hands of beginners and advanced painters. Good luck, and keep on stenciling. ■

Tune in next issue for the continuation of our stencil adventures. I think I'll stick with FX-II for the time being, and the next one will probably be *Nutz and Bolts...* and maybe *Puzzled*. Hey! Another two-fer. Must be your lucky month! Also, look out for *Horror Of Skullmaster*, and *FX-III* coming soon. I'm not supposed to show them yet, but they never said I couldn't talk about em! I just may become absent minded in my old age, and debut one a bit earlier than the suits would like. If you have any comments, suggestions, or requests, please submit them to: Craig Fraser at Fraser@gotpaint.com.

Paint to live, live to paint... and sometimes with stencils. —Fraser