

## ARTOOL INSTRUCTOR SERIES:



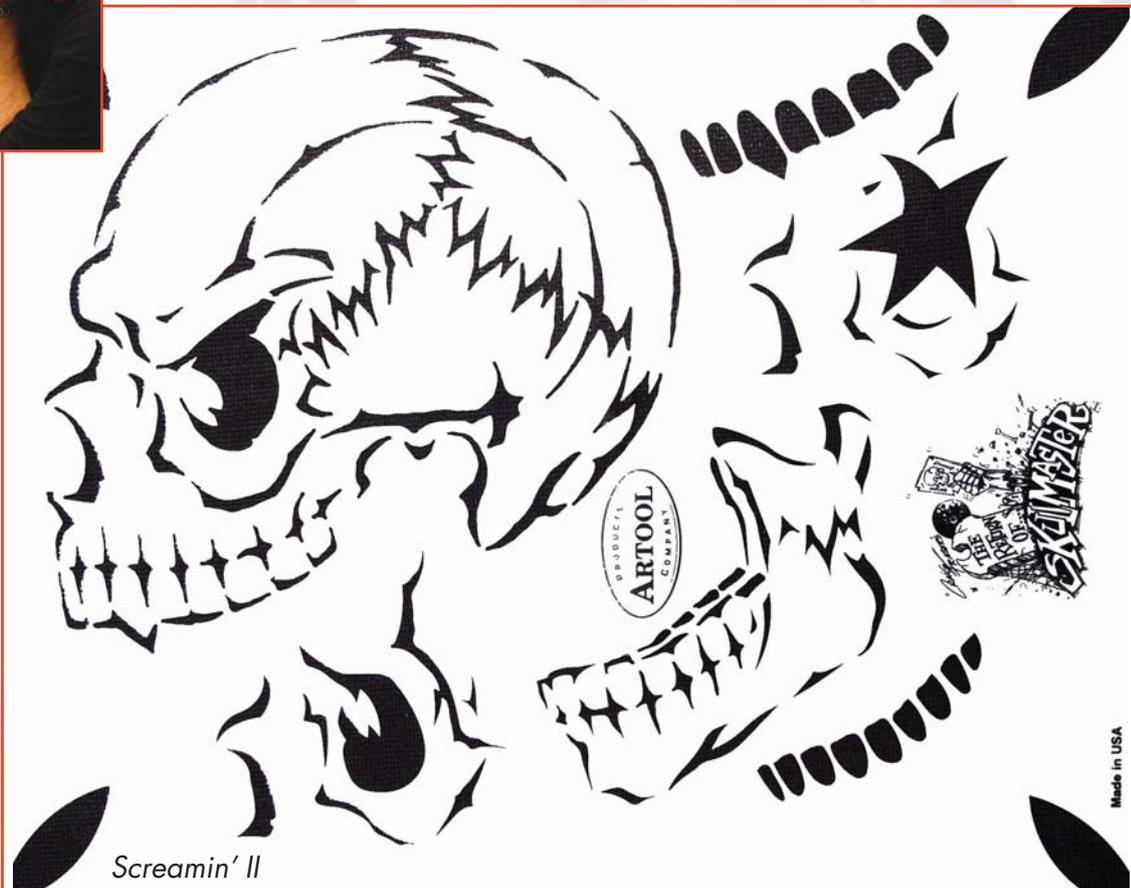
By Craig Fraser

Used properly, stencils can effectively achieve continuity in a design and save you a lot of time. Used improperly, they can create some pretty nasty remedial designs.

Next in the *Skullmaster* line is *Screamin' II*, a side-profile image that is similar in some respects to *the Frontal II* stencil.

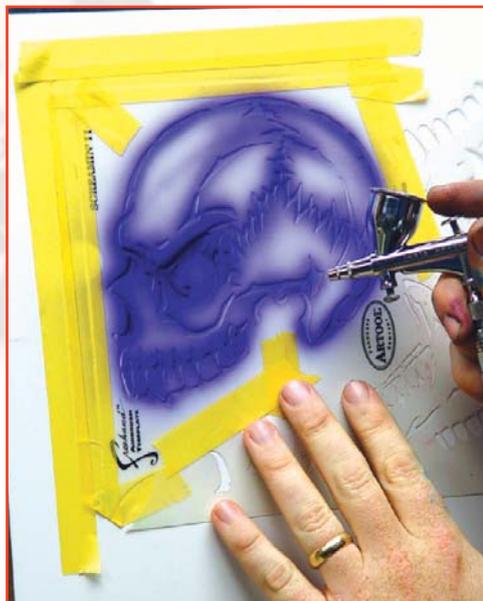
# SKULLMASTER SERIES: SCREAMIN'

"Everything you wanted to know about your new stencils — but were afraid to ask."



Made in USA

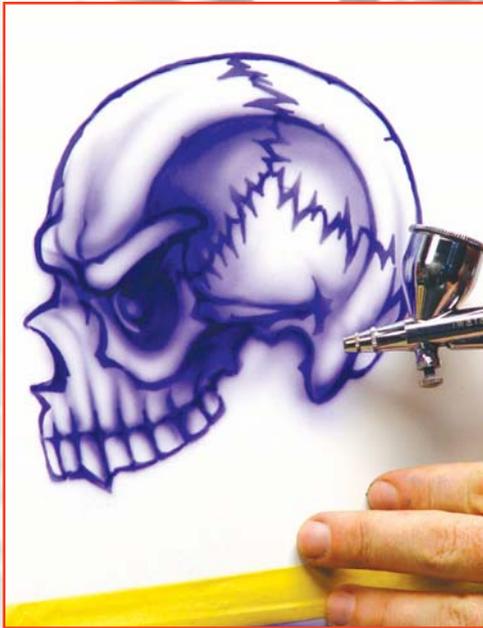
**Step 1:** Wanting color, mix up a batch of blue/violet kandy. This gives you more depth than black does when dealing with a monochromatic. Start out by spraying the basic skull design that is apparent in the actual stencil. A little tape keeps the overspray at bay.



**Step 2:** After peeling back the stencil, you can see the general outline of the skull, minus the jawbone. For this first one, leave the jaw off, and keep the standard "evil eye" in place. Use your airbrush to outline, and connect all the stencil marked lines.



**Step 3:** With your airbrush, fill in the details, shading and shadowing the entire design to give it depth. This rendering with the airbrush also eliminates the "stencil" look, giving the final piece of artwork a freehand feel.



**Step 4:** A little background airbrushing for effect, and some hanging cob webs give the skull more character. Heck, just because you're using a stencil doesn't mean you have to turn off your imagination. I then sprayed in basecoat white for highlights. This brings out the details, and achieves more



**Step 5:** Using the same stencil, but with the eye masked off, airbrush in the same skull outline. This allows you to use the other eye in the stencil to give the skull a different look. The second eye is a more realistic, expressionless skull eye.



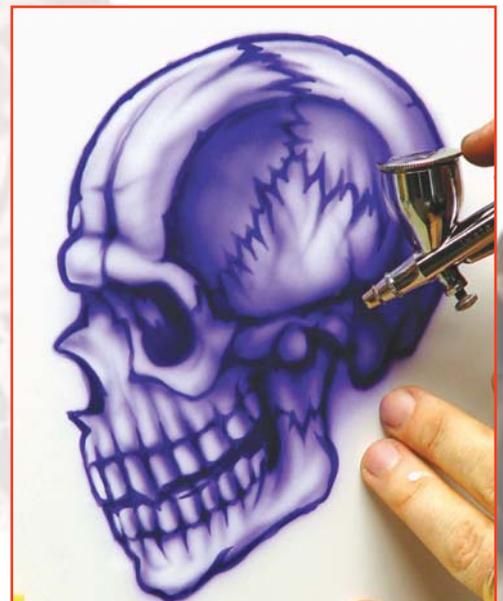
**Step 6:** Mask off the stencil area around the jaw, and spray the jawbone in place. For this skull, the jaw is closed. The cool thing about having a separate jaw in this stencil is that you can place it wherever you like, giving the stencil a lot more possibilities.



**Step 7:** After finishing with the stencil, connect all the linework with an airbrush. You can see that the skull already has quite a different look with the connected jaw and the different eye.



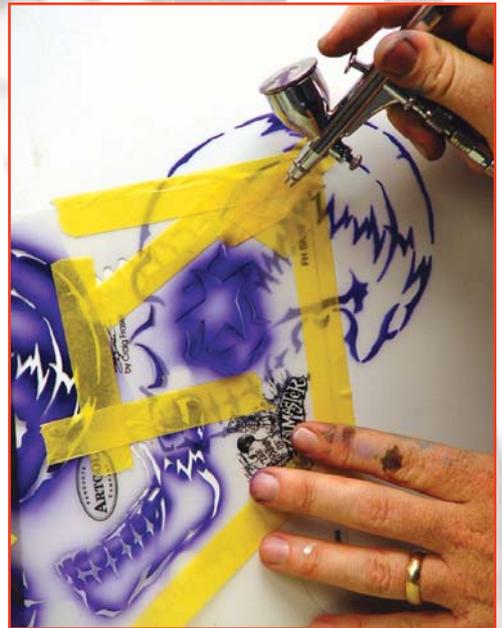
**Step 8:** The freehand part of the airbrushing is the most important aspect of successful stencil or shield work. It's your freehand ability, and the unique ways you use the stencil that defines your artistry.



**Step 9:** With the skull finished, create a radiant background fade, and freehand in a couple of crossed wrenches. This not only helps the skull design stand out further from the original stencil, but gives the entire design a retro "Hot Rod" look.



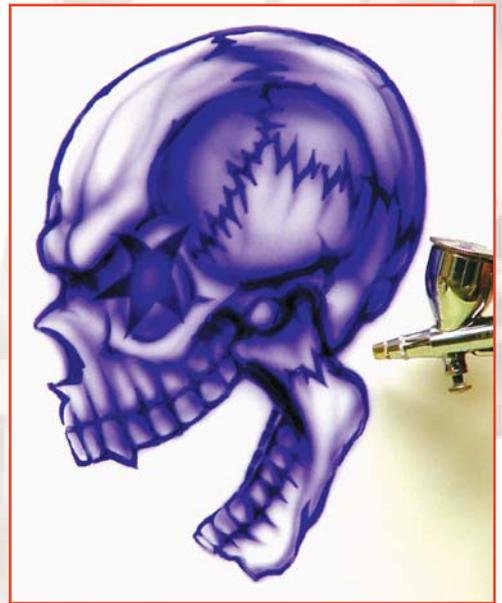
**Step 10:** For the final skull outline, use the same skull outline with the third-eye feature. The third eye is actually a star—sort of a "Bootsy Collins" Funkadelic thing. This star can also be used to create a series of stars over the skull, much like the stars on the *Frontal II* stencil.



**Step 11:** Open the jaw. Go through the same process of lining out the skull with an airbrush to eliminate all stencil gaps.



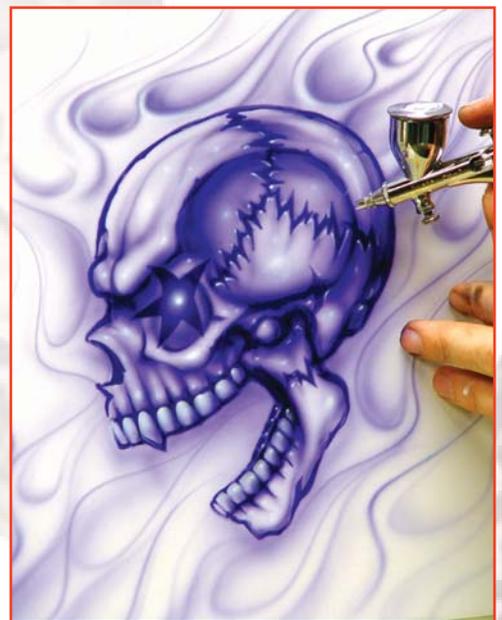
**Step 12:** Render in all the shadows and details to reduce the stencil evidence. Remember, stencils are cool to use but not cool enough for you to advertise their use.



**Step 13:** With freehand flaming going on in the background of the *Bootsy* skull, our last trick: a very handy positive cut-out for both the top and bottom rows of teeth. This comes in handy if the teeth end up too dark. Definite time saver here... and something that was not in the original *Screamin* design.



**Step 14:** With the teeth properly punched out with white, freehand in the rest of the highlights, completing the third and last skull—all derived from one stencil!





**Final Shot:** As I've demonstrated, there are some pretty interesting things you can perform with stencils. In the past two articles, I introduced three drastically different stencil tools. The *Frontal II* is a good example of a versatile freehand stencil that is limited only by your imagination. The *Lucky 13* is much more detailed, but is limited for freehand work; you'll have to be creative in how you use it, and not how much you are going to modify it. The *Screamin II* is an improvement over the *Side Facing Skull* stencil from the first series. Which stencil is better? Neither, and paradoxically, all three. It depends on what you're using them for. It bears repeating: use the right tool for the right job. In the next issue, we're gonna compare the new *Multiple II* with the original *Multiple* from the *Skullmaster I* series. Stay tuned...same skull time...same skull channel.

**Paint to live, live to paint**



Craig Fraser, author of *Automotive Cheap Tricks* and *Special F/X*, has been airbrushing for nearly two decades. The owner and operator of Air Syndicate, Fraser has also been the in-house airbrush artist and designer for Kal Concepts since 1992. Located in Bakersfield, Calif., Kal Concepts/Air Syndicate specializes in custom graphics, automotive airbrush, and the fine art of the custom culture. Craig divides his time between working in his shop, writing magazine articles, and instructing. He has also appeared in a number of instructional videos, and is credited with pioneering the original automotive custom paint workshop for the Airbrush Getaway more than 10 years ago. Craig works directly with a number of manufacturers to develop new and innovative custom paint products. You can check out his artwork at [www.gotpaint.com](http://www.gotpaint.com).



**COMING NEXT - Multiple II**