

1. Using waxed 1/4-inch crepe tape (vinyl works, too) I masked off the edge of the metal face and the bottom of the club. You need a non-feathering tape to keep the edge clean when it's prepped. Any paint that gets onto the metal face risks delamination or chipping.



2. With the polished metal surfaces masked and protected, I sanded and prepped the surface with 600-grit dry sandpaper, and then applied KC-10 precleaner. Any engraved logos may be sanded and filled at this phase, but I prefer to leave them because they may mean something to the owner, and they don't get in the way too much.



3. After giving the club a nice coat of AP-01 adhesion promoter, I sprayed three light covering coats of BC-26 basecoat white. The TH-3 Iwata is perfect for this application because it's small enough to work in and around the club, and the fan head option produces a good covering spray pattern.

REMEMBER THAT JUST BECAUSE THIS IS AN AUTOMOTIVE COLUMN DOESN'T MEAN YOU HAVE TO stick to painting cars and bikes. These stencils can be used for everything from body art, to wall murals, to cake decorating, and they're made with a solvent-proof polymer, so you don't have to worry about what you paint them with because you aren't going to hurt these babies.

For this 23rd installment, I decided to do something for the guy responsible for all these laser-cut monstrosities: Gabe McCubbin, the owner of Artool. Gabe heard that I paint golf clubs for a couple of local pro shops, and sent me one of his drivers to trick-out.

Although golf clubs are pretty easy to paint, the main trick is to not get too much material on the club itself or it will impact the overall weight and balance of the club, not to mention causing an increase in chipping, too. A common concern begs if the paint is strong enough to take a hit and not chip. Well, theoretically, if hit correctly, the ball should only touch the face of the club, not the painted section. The same goes for the bottom of the club swiping the ground (pretty good incentive to not slice your drive, huh?) Even if they get chipped, they're real easy to touch up. Roughly, only about 5% of the clubs I paint are returned for repair work.

Because Gabe has always been a fan of skulls, and since the majority of stencils I designed for Artool are skull-oriented, the concept came easy: a nice pile of skulls with the Artool logo embossed across a big screaming one. After all, what says golf more than a pile of skulls? Enough talk, let's paint. >>

TRUE FIRE[®]

by MIKE LAVALLEE[®]

"Create your own heat with the Artool[®] True Fire[®] Templates. This ain't your daddy's flame job!"

— Mike Lavallee

SOLD AS A SET
FH TF1



18" x 9" **INFERNO** 11" x 5.5"



16" x 7.5"



10" x 6"



13.5" x 8"



18" x 10"



10" x 4.5"



18" x 8"



13.5" x 6"



...also in a smaller size!

MINI SERIES

SOLD ONLY AS A SET: FH TF1 MS

Each MINI SERIES Template is approximately 5" x 7"



DIABLO

WILD FIRE

INFERNO

DVD OF HOW TO USE THE ARTOOL[®] TRUE FIRE[®] TEMPLATES
BY MIKE LAVALLEE[®] INCLUDED WITH
TRUE FIRE[®] AND TRUE FIRE[®] MINI SERIES!



Mike Lavallee's True Fire[®] Techniques
Part 1 & 2 DVD's available at
killerpaint.com

Signature Series Artool[®] Logo by Mike Lavallee



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FH TF DVD

Mike's DVD of how to use the Artool[®] True Fire[®] Freehand[®] Templates can be purchased separately.

TRUE FIRE²

by MIKE LAVALLEE[®]

NEW!



"Take something insanely HOT, and make it even HOTTER!!!"

— Mike Lavallee

SOLD AS A SET
FH TF2



10" x 8"



13.5" x 10.5"



7.5" x 6"



14" x 10.5"



7.5" x 5.5"



10.5" x 8"



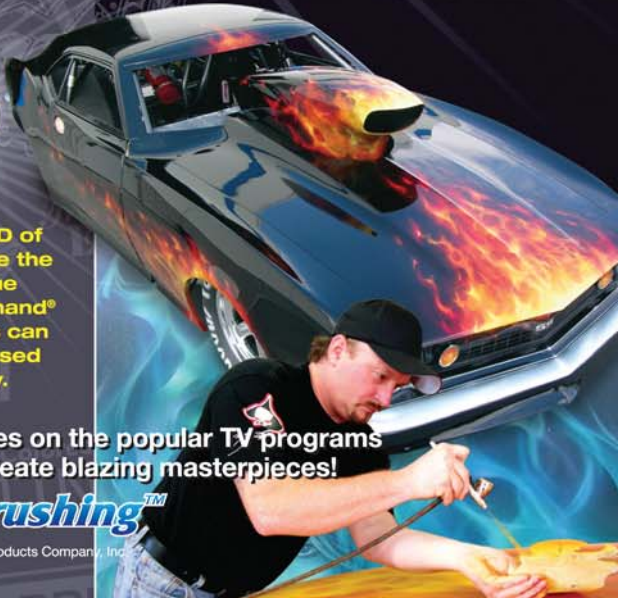
16" x 10.5"



12" x 8"



9" x 5.5"



You've seen Mike using his Artool[®] True Fire[®] Templates on the popular TV programs "Overhaulin'", "Rides" and "Monster Garage" to create blazing masterpieces!

#1 Templates in Airbrushing[™]

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4. After giving the club a half-hour to cure, I used the new mini version of the original *Frontal Skullmaster* stencil. I used the positive part of the stencil for the general outline for the main skull of the design. I fogged House of Kolor BC-25 black along the edge for the relief effect.



5. Switching to the mini version of the *Son of Skullmaster Frontal*, I achieved a killer skull face and open-mouth layout with basecoat black. At this point, I used the stencils as sketching tools. If you had 10 clubs to paint identically, you don't want to do it freehand.



6. Using Artool's new Ultramask, I masked off the skull area I just roughed in, and cut the edge with an X-Acto knife. This allows me to paint around the skull for the background and come back later to finish it. The masked edge will emphasize the separation, and give it a cool 3-D effect.



7. Heck, I had a whole mess of mini's lying around, so I grabbed *Wrath of Skullmaster*, one of the newest ones. Remember the playing cards that go under the skull in the *Mr. Potato Bonz* stencil? Well, here they are, laying out a set of cards behind my golf club skull.



8. Using *Skullophenia*, a stencil from the popular Nano series, I airbrushed a random pattern of skulls throughout the entire background. *Skullophenia* is perfect for jobs this small. Golf clubs and RC car bodies can get real awkward when trying to use full-size stencils.



9. With the stenciling complete, I performed freehand work. Triple reduce the BC-25 black, add a little SG-100, and you're good to go for detail work. An excellent trick to spraying small detail areas is to keep the air pressure low. The higher the pressure, the more the tip dry.



10. Of course, what would a pile of skulls be if their eyes were not all glowing? So, time to clean out the Micron and add a little hyper-reduced BC-26 white (always test your detail white on a scrap surface when tweaking your reduction ratio. Nothing messes up a bunch of skulls like white paint spit!)

11. Time to unmask, and work on the big skull. A little shading and shadowing and you get a nice rendered skull. Great thing about using the stencil for the layout is that if you make a mistake, you can come back in with white and the same stencil, and not disturb the surrounding detail work.



ARTOOL STENCIL SERIES #23 By Craig Fraser



12. To complete the airbrushing, I used the same hyper-reduced BC-26 white. Remember, white can make or break a design. For highlighting, use as little white as possible for the most effect.



13. I used the TH-3 to clear the club (I added some FA-01 flattening agent to the clear for a satin finish, and to actually make it more durable and scratch-resistant.) Here's a trick from Brian Lynch, of House of Kolor, for using the flattening agent: mix the FA-01 to equal parts RU-311 reducer first, and set aside. Then, mix UFC-35 clear with KU-150 catalyst as usual, but don't add any reducer. Then combine equal parts of the clear and the FA-01 reducer mix. This formula is killer.



FINAL.

If you've never painted a golf club, you should give it a swing sometime (get it?). Although they create a challenge for tight detail, there's relief in knowing you won't be working on it for days. Who knows, you might even like working on them. As for the new minis and Nano stencils from Artool, they're not designed just for golf clubs, of course, but for all small areas. In fact, they'll likely pay for themselves after the first job. Heck, how many tool manufacturers can guarantee that?!

Paint to live, live to paint. —Fraser 🚩



Craig Fraser has been airbrushing for more than twenty years, is the owner of Air Syndicate Inc., and, since 1992, has been the in-house airbrush artist and designer for Kal Concepts, of Bakersfield, California. Kal Concepts/Air Syndicate specializes in automotive kustom graphics and the fine art of the Kustom Culture. Craig divides his time between the shop, teaching workshops (the esteemed Airbrush Getaway, House of Kolor, Coast Airbrush), and writing articles. He's also the author of *Automotive Cheap Tricks and Special F/X*, and the star of 15 instructional DVDs on kustom painting techniques. You may view more of Fraser's artwork at www.gotpaint.com.