



**The Simple Steps To**  
**Custom Motorcycle Painting**

**Your Guide To Discovering Custom Painting.**

# TABLE OF CONTENTS

<b>Intro</b> .....	3
Making It “Fool Proof” .....	4
Transferring Your Design .....	5
Masking .....	6
Surface Prep .....	7
Equipment .....	7
Base Coat .....	7
Candies .....	8
Pearls .....	9
Protective Clears .....	10
Pinstriping .....	11
Other Tricks and Tips .....	11
Get the Info You’ll Need .....	12

## Introduction

Most people who dream of adding pro-level **custom paint and graphics** to their ride think that this task is to be left to brain surgeons and true “artists”. Bull.

We’re about to show you that this isn’t true. In fact, I want to PROVE to you how -- over the course of a short weekend -- you too can complete a complex graphics job worth thousands.

The purpose of this report is give the average car, cycle, truck and lowrider enthusiast a quick overview of how simple this can be. Once you know a few “fundamentals” you’ll be on your way.

This simple guide is the foundation to adding professional-level custom graphics to your ride.

This material will really be a “supplement” or overview to the wide variety of car, truck and motorcycle customizing “how-to” DVDs available through BAA Direct. You can see my full line at [www.CyclePaintSecrets.com](http://www.CyclePaintSecrets.com)



Painting your car, truck or custom bike is a breeze... once you understand a few key tricks. A professional “basecoat-clearcoat” is the simplest of all -- and you can quickly advance to wicked speical effects and complex-looking “multi-layered” graphics for the big bucks.

It’s all explained step-by-step in my instructional packages. The best part is that these simple secrets to paint and “speed-graphics” for trucks, cars and *motorcycles* is EASY -- *even if you’ve never painted in your life!*

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The DVDs are more detailed and are critical if you’re truly serious about having the kind of graphics splashed across your ride that make bystanders gasp, girls drool, and your buddies standing their with their mouths open asking you *“how the heck” you did it*

Have fun -- this isn’t hard.

# STARTING

## Making It “Fool Proof”

Since this report is dedicated only to demonstrating how to easily and quickly anyone can add graphics ontop of your existing paint job,



*These flames may look difficult, but in reality the entire job -- from basecoat through graphics and clearcoat -- was completed in less than 3 days.*

we're assuming that your ride has already been painted and has one or two coats of clear urethane protecting the surface.

This “cleared” surface (for you new guys don't worry -- most painted vehicles already have one or two coats of clear) is your “safety net”. If you later decide you don't like the work, you can simply wipe it off with “wax n grease” remover -- or lacquer thinner (be careful with lacquer thinner) or you can lightly sand away the unwanted work down to the cleared surface without damaging the paint job below it.

There are various paint systems, and you have to be careful not to use paints that will react with one another. All the DVDs cover paints, which ones to use, how their mixed and applied, and which combinations to avoid so that you'll NEVER experience “checking” -- a heart-breaking reaction between paints that can be disasterous. Don't worry, we don't assume you're an expert and walk you through everything step by step.

The topics discussed can apply to almost any paintable surface -- a car, a truck, a motorcycle, a helmet, etc.

Wash your vehicle well with water and dish soap and a gray “scotch brite” pad (to clean and add a “scratch coat. Then use a “degreaser” to remove all oil and wax from

the surface to be painted.

## Transferring Your Design

Let's say you've seen some old-school flames in a magazine and want to replicate them on the side of your motorcycle tank, car, or truck.

First step is to get a rough outline of the design onto the side of your vehicle. You can accomplish this in a few simple ways.

1.) Hand draw the rough design straight onto surface of your ride. Once again, we are assuming that the car has one of two coats of clear urethane to protect the surface of your paint job. It is also ex-

tremely important that you are using a specific type of "non-reactive" pencil so that the paint you apply later won't "fish-eye" or "check".

These "stabilo" pencils are quite common and easy to find and wipe off with water. Do NOT use a wax or graphite pencil as it will interfere with the paint.



*Many times the toughest part is to simply get the basic outline of the design onto your ride. There is a number of ways to get this including 1.) using a stabilo pencil to "transfer" the design... 2.) using a "projector" then tracing the design... 3.) using butcher paper, a "pounce wheel" and chalk to outline the design. After that it's a matter of masking off the areas you don't want paint, then spraying a basecoat, candy colors and clearcoat!*

2.) A second way to get the basic outline on your ride is to enlarge your design to the exact size you want it using a copy machine or a computer -- you may have to carefully tape together the copy sheets if the design is big.

Rub the non-reactive "stabilo" pencil on the backside of the copies, and tape design to the side of your ride, exactly where you want it. Then simply use a pen on the front of the copies to trace around the design. Press firmly so the non-reactive pencil on the backside of the copies is transferred to the surface of your vehicle.

3.) A third method is to use an opaque projector to project the design onto the surface of your ride, then use the non-reactive pencil to trace around the edges of the design.

4.) A fourth method is to simply skip using the stabilo pencil altogether and "tapeout" the outline of your design using 1/8" masking tape. I walk you through this process in my "4-Keys" dvd package.

## Masking

Masking is nothing more than the process of covering the area you don't want to paint, and exposing the surface area that you DO want to paint.

This is accomplished with a clear adhesive masking material that comes in rolls or large sheets. Art stores sell this, (called "Frisket") but it is quite expensive. An inexpensive alternative that works as well is clear "shelf paper". But I'd suggest you avoid both Frisket and shelf paper because there are times that the adhesive backing "releases" and starts gumming up your job -- an ugly situation. Use a clear "auto mask", "spray on mask", "transfer mask", or even a paint on mask. A little more expensive, but it'll avoid problems.

If you sketched out your design with stabilo pencil, you'll want to outline the design with 1/8" masking tape before your masking material is applied. This will protect the surface of your vehicle when you later cut out the clear masking material.

Then simply cover the entire area with the masking material and use a sharp "Exacto" knife to cut around the outside edge of the area you want to paint. Use center of the 1/8" tape as a backdrop (do NOT cut along the edge of the tape) with only enough pressure to cut through the material. You don't want to press so hard that you score through your tape and urethaned surface and into your paint job.

Peel the masking material off, exposing

the area you want to paint. Make sure the edges of the masking material are pressed to the surface -- you do not want paint creeping under the edge of this mask. Use "adhesion promotor" if you feel that the mask edges aren't sticking good enough. You definitely don't want the masking to lift up and allow paint to leak underneath.

Also take care to protect all surrounding areas of the vehicle from overspray -- you should use the inexpensive rolls of green paper mask from any paint supply store.

## Surface Prep

This is important, so I'll cover it in more detail. You do NOT want to start painting on a surface which has not been properly prepared.

Wash, scratch coat, and "Degrease" the surface to make sure all wax and dirt has been removed.

Washing with the scotch brite will dull the urethane (don't panic) and gives the surface to be painted a "tooth" so that the basecoat will adhere properly. Finally, wipe down area to be painted with a damp rag and "tack rag" the surface to remove dust.

## Equipment

The only real equipment you need is a double-action airbrush, a touchup gun, a quart gun, and a compressor. Forget about the crafters "table top" compressor as they often are not powerful enough.

## Basecoat

I suggest using a "basecoat/clearcoat" system, because basecoats are simple to work with and only require a simple "reducing" or thinning before spraying.

A standard basecoat is opaque and is intended to cover-up the color underneath as well as provide a base color from which to build upon.

A "candy" on the other hand is a translucent (see through) color that will essentially "colorize" what's underneath it. For example, in Fig 1 the basecolor graphics were painted black, the buried under 3 coats of "candy red" This may sound complicated, but it's actually quite easy. All the instructional packages walk you through the process step-by-step so there's NO confusion.

## Candies

As I said, "candies" are translucent

paints that adjust the basecoat color and add depth.

Candies are fun to work with and do not require a lot of effort to quickly change the look of your basecoat color.

When using candies to paint graphics, many newcomers make the mistake of applying too much material. The secret is to apply as little material as you need to

accomplish the job. Or as the saying goes, to “achieve the most with the least”.

You want to avoid unnecessary thick layers of build-up which are unsightly and the sign of amateur work. Excessive build makes it difficult if not impossible to later pinstripe cleanly around the design because the “cliffs” tend to split apart the



**FIG 1:** *This graphics job was painted using an Iwata airbrush and black basecoat, then covered with 3 heavy layers of urethane candy red. When using candy to paint graphics, it is recommended to use “intesifier” candies mixed into a clear basecoat. This will keep the colors thin and clean. This job was completed over a weekend.*



hairs of the pinstripping brush.

The moral of the story is to simply use only enough material to get the job done.

## Pearls

Pearls enhance a flat basecoat color

and give it a lustrous shine. It can make certain colors “come alive” when lit by direct sunlight, and other colors will take on the look of a metallic paint. Once again, you do not have to spray on a lot of pearl to



**FIG 2:** Pearls can add an intense “sheen” and brilliance to your paint. It is an appealing Special Effect that is highly sought after but not difficult to produce (on the other hand it IS difficult to repair). Pearls come in powder form that can be added directly to paint or clear or come ready mixed.

change the appearance. Many times the full impact of the pearl is not evident until you get the painted piece into full sunlight, where the effect is suddenly dramatic. Do not let poor lighting in your work shop or garage fool you into applying too much pearl. There are a number pearls and specialty paints that can dramatically alter your base colors.

## Protective Clears

There are two different types of “clears” to protect the surface. One is temporary (like House Of Colors “Intercoat Clear”), the other is a final durable urethane-clear that is applied over the finished job.

Intercoat Clear (Dupont’s version is called “Mid-Coat Clear” and PPG’s version is called “Color Blender”, is designed to protect your work in progress. It also is a simple and thin vehicle to mix your own candy colors using “intensifiers” (also covered in detail on the dvds). Intercoat Clear and their equivalent will not provide permanent protection or protection from gasoline. You must later protect your work with a durable urethane clear.

Urethane-clear is hard-core protection

that will make the surface highly resistant to gasoline and everyday road hazards (flying pebbles, etc). It requires a catalyst to harden (Intercoat Clear does not) which makes the urethane hard as a brick.

The downfall of urethane-clear is that it quickly adds “build” to the surface (something we want to avoid) and therefore should not be used to protect a work in progress. I also avoid using the urethane clears to mix a candy, and instead keep it all thinner by using Intercoat Clear.

The urethane clear should then only be applied after the masking material has been removed and you’re 100% certain the job is complete.

The urethane-clear will also help “even out” the surface so that your graphics don’t look like they’re sticking-up over the surface of the original paint job. It’s here that you’ll realize the importance of “achieving the most with the least.”

Oh... and remember... if you are clearing over your pinstriping (which use enamel paints), you MUST catalyze the pinstriping first. My “Advanced Pinstriping” DVD covers all that.

## Pinstriping

Pinstriping dramatically “cleans-up” the look of your graphics by covering up any imperfections around the edges of

your design.

It is something that requires a little practice, in “Advanced Pinstriping” you’ll discover some simple practice drills that will quickly give you the skills you’ll need to become an expert.

Pinstriping requires specific kinds of brushes. Though discussed in more detail in the dvd-set, the most notable brush required is the “dagger” or “striper” brush. This unique brush, shaped almost like a tiny butcher’s knife and normally made from squirrel hair, allows you to easily “load” paint and pull long even lines.

Like I said, typically the paint used for pinstriping is enamel and you need to use specific “thinners” to achieve proper consistency, and “retardants” to adjust your drying time. “Advanced Pinstriping” shows you how to do it, which brands to use, and some easy tips and tricks. It’s actually quite simple once you get the hang of it.

## Other Tricks and Tips

For over 27 years, I’ve worked as a graphic designer -- adding custom graphics to cars, motorcycles, trucks, helmets, lowriders, race cars. Now it’s your turn to discover the customizing tricks and tips to get you started in killer custom graphics and paint.

*Here’s some of my DVD sets:*

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Regards,

Jimbo Curley