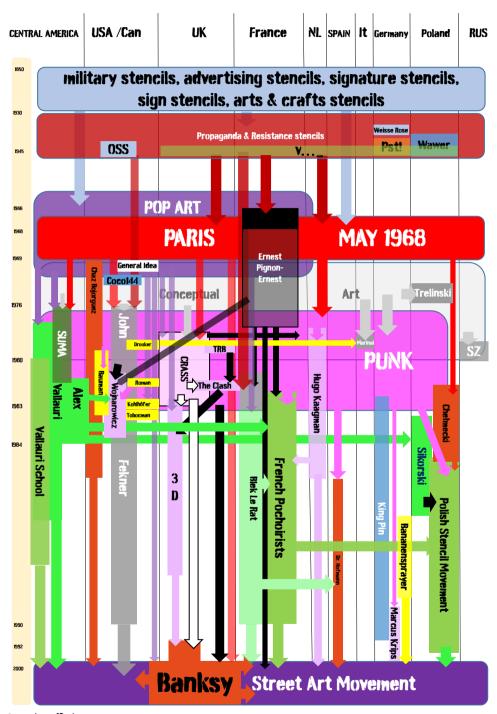
## **Table of Contents**

Introduction				1
I	Qu	estion/	Problem/Goal	3
	-		Definitions	7
	2.I	The F	our Main Stencil Terms—Etymology and Differences	7
			Why "Stencil" is better than "Template" in a Street Art Context	8
			Similar to "Template"—The Term "Schablone"	9
			The Term "Pochoir"	9
		-	The Term "Estampa"	II
			Overview Meaning of "Stencil" in Some Languages	ΙI
	2.2		il Definitions	Ι2
		2.2.I	Stencil Image and Stencil Tool	Ι2
			Stencil Maker and Stenciler and What Is the Work of Art?	14
		2.2.3	Repetition, Cheapness, Speed of Attachment and an Art Term	16
			Stencil and Paint	17
	2.3	The T	erms "Stencil Graffiti" and "Street Art" (A Short History)	19
3			tate of the Art	20
4	A B	rief Hi	story of Stencil Usage (Pre 1965)	21
	4.I	Utilita	arian (Letter) Stencils as Marks of Ownership, for Signs	
		and A	dvertising (Since 1850)	23
	4.2	Stence	iled Propaganda and Resistance on Walls	26
		4.2.I	Stenciled Propaganda	28
			4.2.1.1 Mussolini, Franco, and Schuschnigg Propaganda	
			Stencils on Walls	28
			4.2.1.2 Nazi Stencil Campaign "Feind hört mit!"	35
			4.2.1.3 Princess Elizabeth Stenciling in a Church (1949)	40
		4.2.2	Resistance	42
			4.2.2.1 Subverting the Nazi "V" Campaign in Poland	
			and Norway circa 1941	43
			4.2.2.2 Weiße Rose Stencil 1943	49
			4.2.2.3 OSS "Parole Heimat" Stencils 1944	54
	4.3	A Sho	ort History of Stencils in Avant-Garde Art	55
A	Stre	et Art I	History of Stencils	57
I	Ma	y 1968	, Pignon-Ernest, and the 1980s Pochoirists in France	61
	I.I	The I	mportance of Paris '68 for Later Street Artists like Banksy	61

	1.2	Paris May 1968: Few Stencils and Many Screenprints	66
		1.2.1 Stencil versus Screen-Printed Poster	68
		1.2.2 Aftermath of 1968: Riot Policeman in Punk, Pochoir,	
		and Street Art	74
	1.3	The First One: Ernest Pignon-Ernest	76
		1.3.1 Pignon-Ernest's First Large Outdoor Stencil Project (1966)	81
		1.3.2 Pignon-Ernest & Blek: Stencil versus Screen Print.	
		Not Every Paper-Based Street Work is a Poster	85
	1.4	1980s Pochoirists in France	87
		1.4.1 Blek le Rat's (Questionable) Origin Story	87
		1.4.2 Why "Pochoirists" Makes More Sense than "L'école de Blek le Rat"	91
		1.4.3 Pochoir and Punk/Rock	100
		1.4.4 Developments of Street Stencils by the Pochoirists	105
		1.4.4.1 Blek's (?) Life-Size Stencil	107
		1.4.4.2 Rouffet's Row of Image and Text	ΙΙΙ
		1.4.4.3 Aérosol's Sliding Stencil	114
		1.4.4.4 The Role of Spray-Performance on a Surface	116
		1.4.4.5 Blek's Mirrored Stencil and Aérosol's Non-Filling of	
		the Pochoir	116
		1.4.4.6 Multiple Stencils	117
		1.4.4.7 Pochoirs and Color	118
2			119
	2.I	Conceptual Art & Resistance	119
			119
		2.1.2 Birger Jesch's "Wolf Biermann Allee" Stencil Graffiti	
		in East Germany (1976)	124
		2.1.3 One-Word Street Stencils by Γρуппа C3 [Group SZ]	
			127
			132
	-		139
3		· ·	141
	-		141
			145
		<u> </u>	148
4			I 5 3
			153
	4.2	The First Documented Stencil Graffiti Art (1969):	
		) 1 ( 8 /	162
	4.3	•	165
		4.3.1 Fekner's Background: Pop Culture and Minimalism—	
		Buren, Johns, Artschwager	166

		4.3.2 First Street Stencil Series: Random Dates, 1976–78	172
		4.3.3 Urban Decay Series, 1978–83	175
		4.3.4 In the Future—Fekner's Pictorial Stencils (since 1979)	177
	4.4	David Wojnarowicz, Urban guerrilla Stencil Artist	180
		4.4.1 Inspired by Ernest Pignon-Ernest? Rimbaud in	
		New York, 1978–79	181
		4.4.2 "Punkband Pestering"—From Photocopy to Street Stenciling—	
		3 TEENS KILL 4	184
		4.4.3 (Punk) Stencil Graffiti in NYC before Wojnarowicz	187
		4.4.4 Urban Guerrilla Stencils: The Influence of Central	
		American Resistance Stencils	192
		4.4.5 Wojnarowicz's Development as a Stencil Artist	195
		4.4.6 The Burning House	202
		4.4.7 Hunger (1981–82)	208
		4.4.8 From Stencils to Painting	212
	4.5	Alex Vallauri: International Artist under the Radar in NYC	213
		4.5.1 Vallauri's Development as a Street Stencil Artist	219
		4.5.2 Vallauri's Street Stencils in New York City	226
		4.5.2.1 Richard Hambleton and Stencils	229
		4.5.2.2 Vallauri Interacting with Hambleton's Shadowmen	230
		4.5.2.3 Vallauri's Signature Acrobat Stencil, Wojnarowicz &	
		Street Stencil Postcards	234
		4.5.2.4 Best of: Vallauri's Tompkins Square Park	
		Stencil Mural (1982) and Readymade Stencils	240
		4.5.2.5 Vallauri's Signature? 27—or a Man Chasing a Woman	246
	4.6	Crazy Horse: Kohlhöfer's NYC Stencil Graffiti (1983)	249
5	DIA	Y Punk Stencils	253
	5.1	Stencil Graffiti by Anarcho Punk Band Crass (1977–84)	254
		5.1.1 Designed as a Stencil: The Origin of the Crass Logo, Lettering, and	l
		Conflict's ® Logo	263
		5.1.2 Crass' High Art Stencil Inspirations and Exitstencil	265
		5.1.3 Crass "How to Make a Stencil" DIY Manuals	268
	5.2	Guerilla Advertising Punk Stencils	270
	5.3		
		The Clash vs. Crass	271
		5.3.1 Stencil Fonts and Imagery on Punk Posters and Records	271
		5.3.2 Punk/Rock Record Gimmick Stencils	273
		5.3.2.1 TRB—the First Punk Gimmick Stencil (1978)	273
		5.3.2.2 (Punk) Stenciling on T-Shirts and Jackets	275
		5.3.2.3 Punk Gimmick Stencils (1979–82)	278
		5.3.2.4 Rejection of Gimmicks by Crass	282

		5.3.2.5 More Record Gimmick Stencils	283
		5.3.2.6 Résumé Gimmick Stencils	285
	5.4	Hugo Kaagman and Punk Stencils in Amsterdam	286
6	UK	Stencil Graffiti in 1980s Bristol and 1990s Brighton	291
	6.1	Robert del Naja—Stencils between Punk, Comics,	
		and Hip-Hop Graffiti	291
		6.1.1 First Style-Writing/Stencil/Graffiti in Bristol and Punk	291
		6.1.2 Early Stencil/Graffiti and Comics	294
		6.1.3 Punk Brought Hip-Hop to the UK	295
	6.2	Style-Writing Graffiti Pioneer 3D	297
	6.3	Post-Hip-Hop Graffiti: 3D's Pop Art Stencil Graffiti	301
	6.4	Pablo Fiasco: Stencil/Graffiti from Vancouver, Canada	
		to Brighton, England [An Interview]	306
		6.4.1 Beginnings in Vancouver, 1970s–1990s	306
		6.4.2 Pablo Fiasco in the UK and Punk	311
		6.4.3 Fiasco in 1990s Brighton	312
		6.4.4 Stencil Graffiti in General	315
		6.4.5 Fiasco and Banksy	322
7		ıksy's Stencil Graffiti—Origins and Style	325
		Robert del Naja, Robert de Niro, and Rob[in] Banks[y]	328
	7.2	Banksy and Blek le Rat	332
		7.2.1 Rats in Street Art since 1968	333
		7.2.2 Did Banksy Rip Off Blek le Rat's Stencil Technique?	337
	7.3	DIY Stencil Manuals—How to Make a Stencil	341
		7.3.1 "Do It Yourself" and Gimmick Stencils (1912–Banksy)	341
		7.3.2 A Commented Summary of Banksy's Stencil	
		Manuals 1999–2005 (+ His Gimmick Stencils)	347
	7.4	Banksy's Use of Stencils	353
		7.4.1 Ants—Banksy's First Stand-alone Stencil Graffiti	355
		7.4.2 Repetition, Banksy's Tag, and the Apparent Paradox	
		of the Single-Use Stencil	356
		7.4.3 Speed and Immediacy	359
		7.4.4 Life-size resulted in Site-specifity and Life-likeness	360
		7.4.5 Authorship and Stencils	361
		7.4.6 Optics of Command and Authority	366
		7.4.7 Color/Fields	368
		7.4.8 "Bleeding" Stencils	369
	7.5	A Short Summary: Banksy's Signature Stencil Style	370
Summary & Conclusion			



Stencil graffiti history.