

# The monthly recap

July 2010





**H** Metal up  
your Head! **H**

**GROG**

FOR YOUR LOCAL DISTRIBUTOR, CHECK [WWW.GROG-INK.COM](http://WWW.GROG-INK.COM) OR QUERY GRAFFITISHOP  
Graffitishop - Tel: +39 0392 472105 - Website: [www.graffitishop.it](http://www.graffitishop.it) - Email: [info@graffitishop.it](mailto:info@graffitishop.it)

[WWW.GROG-INK.COM](http://WWW.GROG-INK.COM)

BOMBING SCIENCE

# Bombing





UNKNOWN\_MONTREAL



UNKNOWN\_ATLANTA





**ON THE RUN.865™**  
ACRYLIC PIGMENT PAINT MARKER



**20**  
YEARS  
ON THE RUN  
1990-2010



# Interview

## Priz & Stan

interview by DE DONE-101 TSF/TS5

**BOMBING SCIENCE: TELL US ABOUT YOUR EARLY DAYS HANGING OUT. WHAT DID YOU AND YOUR CREWS DO ON A TYPICAL WEEKEND?**

**PRIZ:** AS A KID, I LIVED ON 137TH ST IN MANHATTAN. THEN MY FAMILY MOVED DOWNTOWN. I HAD ALREADY BECOME FAMILIAR WITH THE LOCAL UPTOWN SPOTS. SO IT WASN'T UNCOMMON FOR ME TO HOP ON THE NO. 1 TRAIN AND HEAD OUT TO BENCH AT 125TH STREET. ME AND THE CREW WOULD SET UP A TIME AND PLACE TO LINK UP THAT FRIDAY NIGHT OR TO PAINT THAT UPCOMING WEEKEND.

**STAN:** I GREW UP ON TIEMAN STREET WHICH WAS A BLOCK AWAY FROM THE 125TH STREET STATION SO YOU EITHER FOUND ME BENCHING THERE OR CHILLING OUT ON THE COLUMBIA UNIVERSITY CAMPUS. SOMETIMES WE WOULD ALL MEET THERE AND GO DOWNTOWN TO TIMES SQUARE 40 DEUCE STREET (42ND ST) AND CATCH A KARATE FLICK OR GO TO BONDS'.

**BS: WHAT AND WHO GOT YOU INTERESTED IN THE WHOLE WRITING GAME?**

**PRIZ:** I WAS HANGING OUT WITH A NEIGHBORHOOD FRIEND WHO WROTE SAM (THE MOSQUITOES). HE INTRODUCED ME TO A LOT OF THE WRITERS WHO ALSO LIVED ON 83RD STREET AND AMSTERDAM.

THE PROMINENT CREW RESIDING THERE WAS BYB (BRANDEIS YARD BOYS) WHICH LATER BECAME (BAD YARD BOYS) I MET CATS LIKE DEAN, JEAN-13; ROOK AKA SEAN (R.I.P), BLAZE, BAD AND SAN-ONE. HOWEVER, JEAN-13 WAS ONE OF THE BIGGEST INFLUENCES TO ME IN THOSE DAYS. I SAW A LOT OF HIS EARLY WORKS ON THE WALLS OF P.S. 9, HANDBALL COURTS OF AMSTERDAM AND BLACK-BOOKS. BY THE TIME I GOT TO THE SUBWAYS, IT WAS A REALITY CHECK. THE NUMEROUS, MULTICOLORED LETTER STYLES WOKE UP ALL MY ARTISTIC SENSES. I SOON WENT FROM WRITING ON THE NEIGHBORHOOD WALLS, TO MOTIONING IN TRAINS AND THEN LEARNING THE IN AND OUTS OF THE LAYUPS AND YARDS.

**STAN:** I GREW UP IN THE SAME NEIGHBORHOOD WHERE THE EARLY TSF AND LATER TMT CREW MEMBERS CONJUGATED. TEEN-125 GAVE ME STYLE AS WELL AS MY CAPITAL "N" THAT LOOPED OVER TO THE RIGHT THAT I STILL USE TODAY. THIS INSPIRED ME TO GET BETTER AND GET UP EVERYWHERE TOO.

**BS: WHEN AND WHERE DID YOU DO YOUR FIRST PIECE?**

**PRIZ:** IN THE WINTER OF 1982 IN THE 1 TUNNEL. I GRADUATED FROM PILOT MARKER TAGS AND THROW UPS TO A SIMPLE WINDOW DOWN PRIZ PIECE WITH A SLEW OF KRYLON PAPER LABEL BURNER COLORS.







STAN: IN 1980. IN THE 1 TUNNEL WITH DE-DONE. WE DID A ROB-MANNY WINDOW DOWN WHOLE CAR IN JUNGLE GREENS AND BABY BLUES.

BS: HOW DID IT ALL BEGIN FOR YOU AS A WRITER?

PRIZ: HITTING BLACK BOOKS, SPENDING LONG HOURS BENCHING WITH MY SPIRAL NOTEBOOK IN HAND AND BEING INTRODUCED TO LOCAL VETERAN NEIGHBORHOOD WRITERS. I SOON DEVELOPED A STYLE FROM JUST WATCHING AND OBSERVING THE FORM AND FUNCTION OF THE LETTERS ON WALLS AND THE EXTERIOR OF THE TRAINS.

STAN: I SAW WHAT THE OLDER WRITERS WERE DOING BECAUSE WE ALL LIVED IN CLOSE PROXIMITY TO ONE ANOTHER. WHEN THEIR WHOLE TRAINS ROLLED INTO THE STATION. I ALWAYS TOOK NOTICE.

BS: WHO WERE YOUR MENTORS?

PRIZ: UNFORTUNATELY, NO ONE MENTORED ME. I WAS SELF TAUGHT. I ADMIRE THE WRITERS WHO WERE CONSISTENT AND SKILLED IN ALL LEVELS OF HAND STYLES, THROW UPS AND PIECES. I WAS INSPIRED BY CREWS LIKE BYB (BAD YARD BOYS), TMT (THE MAGNIFICENT TEAM) AND RTW (ROLLING THUNDER WRITERS). I STILL REMEMBER SEEING A BLACK AND WHITE "JOEY MISERABLE AND THE "WORMS" POSTED FLIER DONE BY ZEPHYR AND SAYING "THAT'S THE WAY IT SHOULD BE DONE."

STAN: MY MENTORS WERE THE FIRST GENERATION TSF/TS5 (THE SPANISH FIVE) CREW. LEO, RATE, TEEN AND THEN TMT (THE MAGNIFICENT TEAM). THEY HANDED THE OLD TSF/TMT LETTER PROTOTYPES DOWN TO ME.

BS: WHAT WAS IT LIKE SEEING YOUR FIRST WINDOW PIECE DOWN ROLL BY?

PRIZ: I REMEMBER IN THE SUMMER OF 81 I DID THESE CHROME "PRIS" (SHORT FOR PRISMA/PRISM) THROW UPS ON THE OUTSIDES WITH SOME RACKED GENERIC SPRAY PAINT. THE STOCK

CAPS ON THE CANS WERE SO BAD THAT THE PAINT ATE RIGHT INTO THE BLACK KRYLON OUTLINE. SH\*t! I HAD SO MUCH OF THAT PAINT THAT I DECIDED TO JUST HIT THE SET OF PARKED CARS ON THE UPTOWN TRACK FROM 145TH TO 137TH. THOSE TRAINS WERE THE OLD HIGH CEILING, SQUARE WINDOW R-15 CARS. TO MY DISMAY, I DIDN'T REALIZE THAT WHEN THE WINDOWS WERE RAISED, MY "I'S" WOULD BE GET CUT OFF OR JUST LINGER ABOVE THE THROWIE LIKE A HALO. THE FOLLOWING MONDAY ON MY WAY TO SCHOOL, I SAW THAT SAME SET RUNNING BEFORE THEY GOT SPLIT UP AND RE ROUTED TO THE 2 AND 3 LINES WEEKS LATER. THE PAYOFF WAS WHEN I FINALLY SAW THEM PULL INTO 96TH STREET ON THE LOCAL TRACK; I HAD A EUPHORIC FEELING THAT LASTED FOR HOURS EVEN THOUGH THE THROW UPS LOOKED PRETTY TOY.

STAN: IT WAS A STAN-DONE WHOLE CAR IN 1980. THAT WEEKEND, WE KEPT GETTING INTERRUPTED BY WORK- BUMS THAT WERE WALKING IN AND OUT OF THE DOWNTOWN SIDE OF THE 1 TUNNEL. DONE AND I HAD A LOT OF LAUGHS BETWEEN ALL THE SPRAYING AND INTERRUPTIONS. SO WHEN I FINALLY SAW THAT CAR PULL OUT, I WAS COMPLETELY EXHAUSTED BUT SATISFIED.

BS: HOW DID TSF/TS5 CREW FORM?

STAN: THE SPANISH FIVE CREW HAD BEEN AROUND SINCE THE MID 70'S. I BEGAN TO SEE LESS AND LESS OF THE MEMBER'S TAGS AND WHOLE CAR PRODUCTIONS. IN 1978, I APPROACHED RATE-125 (VICE PRES) (FIRST GENERATION TSF) AND LEO (PRES.). I ASKED THEM IF I COULD TAKE OVER TSF CREW AND BRING IT INTO THE 80'S. BY THIS TIME, MY CONFIRMATION THAT THE CREW WAS FADING OUT AND THAT MOST OF THE MEMBERS HAD JOINED UP WITH TMT CREW WAS TRUE. THEY GRANTED ME THE PRESIDENCY OF THE CREW. I THEN STARTED RECRUITING NEW MEMBERS FOR THE SECOND GENERATION LIKE DONE, CHAZ, SON-ONE AND PRIZ ETC.

PRIZ: I OFFICIALLY GOT DOWN BY STAN PRIOR TO THE WEEKEND I WAS GOING DOWN TO PAINT WITH HIM. I ALREADY KNEW THE MEMBERS PERSONALLY AND SEEN THEM UP ON BROADWAY.



I DIDN'T REALIZE HOW BIG AND DIVERSE TSF CREW WAS TILL I STARTED PAINTING WITH THEM.

**BS: WHAT DO YOU THINK YOU'D BE DOING IF IT WEREN'T FOR WRITING?**

**PRIZ:** BACK TO BOXING, COMMERCIAL ART OR COMIC BOOK FREELANCING.

**STAN:** MARTIAL ARTS, COMPUTERS OR VIDEO GAMES.

**BS: LOOKING BACK TO THE EARLY 80's, WOULD YOU HAVE DONE ANYTHING DIFFERENT?**

**PRIZ:** I WOULD HAVE LINKED UP WITH A CONSISTENT, SELF MOTIVATED PARTNER AND THEN JUST CRANKED OUT PIECE AFTER PIECE ON THE 1's.

**STAN:** I WOULD NOT HAVE RETIRED IN 1984. I WOULD OF KEPT PAINTING.

**BS: DID YOU ALWAYS DRAW AS A KID, DID YOU HAVE ANY FORMAL ART TRAINING?**

**PRIZ:** YES, WAY BEFORE I TRIED MY HAND ON THE 26 LETTERS OF THE ALPHABET. I HAD NO FORMAL TRAINING. I WAS DRAWING AS FAR BACK AS FIRST GRADE. AS A PRE TEEN, I WOULD DRAW COMIC

BOOK CHARACTERS FROM MAD, EERIE, AND CREEPY MAGAZINES. THEN COMIC BOOK CHARACTERS LIKE BATMAN, SGT ROCK AND THEN BODE. WHEN I TOOK A VACATION FROM WRITING, THEN I WENT TO COLLEGE AND RECEIVED A B.A. IN FINE ARTS. I TAUGHT CONTEMPORARY ART CLASSES FOR HIGH SCHOOL STUDENTS.

**STAN:** I WATCHED AND DREW A LOT OF SATURDAY MORNING CARTOONS AS A KID. WHEN I RETIRED FROM GRAFF, I STARTED DOING ACRYLIC, OILS AND AIRBRUSHING ON CANVASES.

**BS: WHAT THINGS DID YOU ENCOUNTER OR SEE WHILE PAINTING IN THE 1 TUNNEL?**

**PRIZ:** I SAW A LOT OF GREAT PAINTINGS COME OUT OF THERE. ARTISTIC GRACE UNDER EXTREME PRESSURE. CREATIVITY AND NERVES TESTED.

**STAN:** FUN. FRIENDSHIP. VICKING, VAMPING, RAIDS AND NUMEROUS ENCOUNTERS BETWEEN WRITERS.

**BS: ANY FINAL WORDS?**

**PRIZ & STAN:** THANKS DE, FRED AND BOMBING SCIENCE FOR GIVING US A CHANCE TO RAMBLE ABOUT THE PAST. MUCH LOVE AND RESPECT TO MY BROTHERS OF THE MTA, TMT, TSF/TS5, TDS, CAC, OTB, BYB, MAFIA, P.O.G, N.O.G.A, TPA, CREWS.



# Freight





ICH\_UNKNOWN



OPT\_HORUS\_UNKNOWN





BEST CHROME WORLDWIDE  
**THE ORIGINAL BURNER™**



6000

**MOLOTOW**  
**BURNER-CHROME**

Das Original!  
keine Kugeln  
viel Druck viel Farbe  
Molotow-Flowmaster™  
Ventil-System

Anwendung auf eigene Gefahr

Vor Gebrauch gut schütteln

Keine Scherze. Schütze Dich!

**SAFETY FIRST!**

wear your protective gear!




Molotow Technology  
no dust\*  
anti drip\*  
all season\*  
covers all\*\*  
**MOLOTOW**  
ACTION

high output • no mixing balls • ultra-high gloss • all-season™

**MOLOTOW™ EAST COAST Distribution: BSCI Inc. • 666 Sherbrooke o. • H4A 1W7 Montreal, QC**

**MOLOTOW™ WEST COAST Distribution: ART PRIMO • P.O. Box 80932 • Seattle, WA 98108**

patented original MOLOTOW™  spraypaint-technology • [www.molotow.com](http://www.molotow.com)

available in





# Walls









ESTRIA\_EXHAUST\_CHICAGO



CHUCK\_TORONTO



LIKE\_CHICAGO



KILLA EF\_MONTRÉAL



TECK\_TORONTO



SOKI\_DANBURY







RIME\_LAS VEGAS



2010 5 30  
SAYER\_HOUSTON







RAGE 5\_MONTREAL



RIDLE\_ERIE PA





SWK\_RIO DE JANEIRO





# Interview

## 6 cents

interview by Sean Mac Donald

NOW THIS IS A GUY YOU SHOULD KNOW ABOUT. HE'S HOLDING IT DOWN IN THE CROSSROADS OF AMERICA, AND HELPING INDIANAPOLIS BECOME KNOWN AS THE CROSSROADS OF A GRAFFITI NATION. HIS WILDSTYLE COLOR SCHEMES ARE SICK. HIS CHARACTERS ALWAYS HAVE OFF THE WALL PERSONALITY. 6CENTS HAS SERIOUS STATURE IN THE INDY STREET ART STORY.

**BOMBING SCIENCE: WHERE DID YOU GROW UP?**

6CENTS: EAST SIDE OF INDIANAPOLIS

**BS: WHAT IS YOUR FIRST MEMORY OF GRAFFITI?**

6CENTS: HAHA, MY FIRST MEMORY OF GRAFFITI IS OF THE GUYS IN MY APARTMENT COMPLEX AS A TEENAGER. MY FRIENDS WERE THE RAVE KIDS AND SKATERS EMULATING CITIES WHERE THERE WAS A REAL STREET CULTURE. THEY USED TO DO THESE GIANT DRAWINGS OF THEIR CHOSEN NAMES ON THE GROUND WITH CHALK. THEY CALLED IT TAGGING, BUT I NEVER KNEW ANY OF THEM TO DO SO WITH SPRAYPAINT. THE DRAWINGS WERE HUGE THOUGH WITH BUBBLE LETTERS AND CHARACTERS, NOT REALLY TAGGING. I DON'T THINK THEY GOT UP EITHER, NOT IN THE GRAFF WORLD SO I DIDN'T CATCH ON TO IT THEN.

**BS: How did you start writing?**

6Cents: Sacred was in my art class in High School. I transferred across town and didn't really know anybody but he had all these graff magazines and showed me a ton of writers; I didn't even know about that world until then. Mags were really important for us. We had local kings but there was so much was done in other cities and we could only see it in magazines. He kind of sparked my interest with the mags but when he saw that I could draw characters I think he wanted me to be the IWS character guy and that's what made him teach me to paint. He gave me the name 'SENSE' but I flipped it to be a little more unique.

**BS: How does the IWS fit into the local history?**

6Cents: At this point, IWS is the main piecing/production crew in Indianapolis. Founded in 1995 by Dose (whose mentor was Slope MUL) and Creep, it's one of the original Indy crews. At one time or another we had members from NUA, KA, HFX and S2L, all crews that put in work in Indy at one time or another. Now we have members in MFK, which has had a big influence



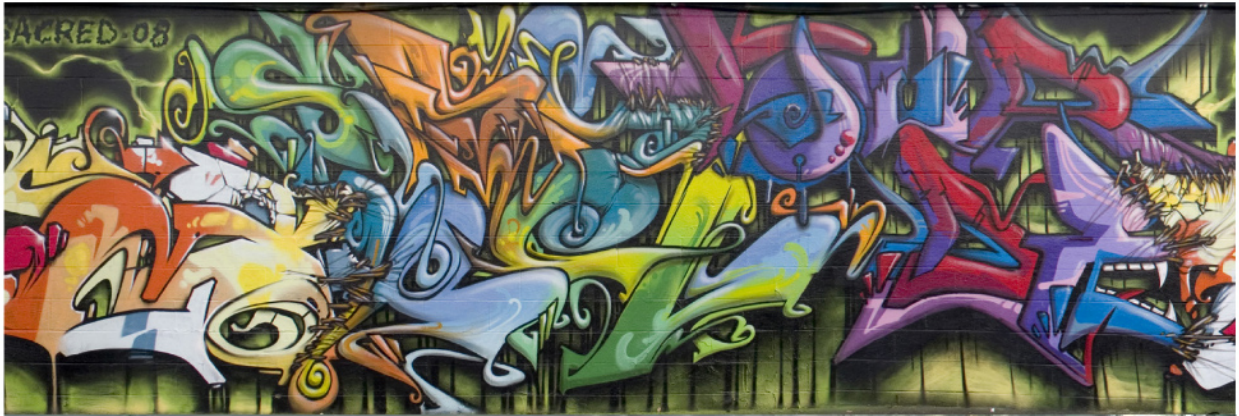
on tagging and streets in Indy and kills freights. Dose went into the galleries and started TUA Project, coordinating community involvement in the first SubSurface in 2002. Without leadership, everyone dropped IWS. We have since reorganized and refocused our goal of being kings of productions and pieces and we have no leader, just a bunch of guys that all want to raise the bar as much as possible. MUL is another crew from that era that still holds it down but they are more known for their work in Chicago and abroad. The greatest contribution the crew has made to Indy history is that we try to flex on walls. TCB is king of streets along with MUL; NUA and MFK are all about the freights. IWS is the only crew in town to pursue credibility as a production and style crew for years in a row. We have great writers here, but local fame is not what we're after now; all the writers here know us. IWS has seen good times, bad times, battles and beef but the crew is strong now and we never forget that history.

**BS:** Describe your style...

**6Cents:** Letter-based Hip-Hop wildstyles with lots of colors. I like funky, legible letters with a lot of personality and energy. Beyond that, it's all about the wildness, rendering is not that high on my list. Characters are a different story, I just like my characters to be clever and well-painted. That's the style with productions in general, just be smart and dope whenever possible.

**BS:** Is vandalism ok if its art?

**6Cents:** No. But graffiti doesn't really try to pass itself off as art. I think being acceptable makes a thing mundane and easy to overlook. What's great about illegal art is that it might only last 5 minutes but it will affect someone. Graffiti, though, has no intention to be beautiful or pleasant to the average person and that's why it works. If it were acceptable we would see less of it. Vandalism is wack, but most writers are not purely out to destroy. Nonetheless, the true essence of graffiti is in the vandalism. There is no writer out there that got good without tagging or bombing or illegally piecing something somewhere.





**BS:** How did Subsurface come about / How have you been involved?

6Cents: There used to be a jam in St. Louis. It was called Paint Louis and it was a huge deal. I-dub guys had gone in 97 and we went back in 98. It blew my mind; hundreds of writers, every US crew you could think of and some international writers. The Mississippi River flows through downtown St. Louis and is lined on the city's side with 3-story flood walls. For well over a mile, crews were piecing, tagging, bombing, doing characters and HUGE productions. The vibe was amazing; like a barbecue where everyone you wanted to come showed up with their whole crew and blew up some nasty styles for a whole weekend. Anyway, we all said we wanted to do that in Indy. Dose was the one who really saw it through; he wanted it to be legit like Paint Louis with permits and vendors and all that. We just wanted to have a graff party. He got tied in with a popular neighborhood and got their village association on board. My role has always been first to create art for any materials we have on a given year like shirt and card designs; and to coordinate the artists' walls or whatever they need. The first year it was only crews that operate in Indiana (KA, NUA, MUL, TCB and CISA crew from East Chicago, Indiana) because we didn't really have connects in other states then. The neighborhood let us do it again in 2004 and that time we had friends; DF, TAC, IO and a lot of other writers from far away. That's when we first met Scribe, Denz, Mines, Enemy, Arize and lots of others. After the vandalism the walls attracted, Dose walked away and we lost those walls...

well Dose still has them actually but they don't get painted. Then in 2005 I designed and cut flyers by hand and passed them out at Scribble Jam, also at a jam in Hammond, Indiana and other places. We took the best spot in the city which was American Tent & Awning who gave us their entire building. Since then, we just fill up our south side walls with whoever comes. Each year I make and receive calls to new and old friends to try and fill the walls with the kind of work we want to see. I also do a lot of planning on the IWS wall each year and paint characters and scenery. This year our boy Nemesis handled the walls. It has become something that the whole crew supports: pulling weeds, talking to owners, hosting writers, donating paint...everyone has to get involved to make it work.

**BS:** Has it been successful and will it continue?

6Cents: SubSurface has been a lot more successful than I think we expected. 2007 was our biggest year with 75+ writers from all over the country. Chicago, Cincinnati, Cleveland, Dayton, St. Louis, D.C., Baltimore, L.A., Portland, Denver, Louisville, Detroit and other cities have represented every year since 2004. You have to imagine going from years when barely anybody was writing in Indianapolis to what we have now which is people flying here for the jam without even meeting us. In that way, SubSurface is our claim to fame. Not just IWS, but the city itself has become known for the jam in our circle of people. It's also successful in that people usually show up and try to do something significant which is how we have always envisioned it.



It has been very far from a financial success because we have never made money from it. It actually costs money in some ways. For example, we have made T-shirts in years past and just gave them away. We do this for fun and for personal advancement, taking money means compromising both of those so we'll just roll up our sleeves and do it ourselves; let Scribble Jam deal with the money. SubSurface will continue for sure. At this point, I think people would show up even if we didn't make it happen. The walls are mostly free to paint. Although we try to maintain them for the sake of the relationship to their owners, we can't keep someone from coming out here on Labor Day every year to paint. In fact, that is a real threat to the life of the jam. The more we paint the spot, the more it attracts vandalism, just like in the Broad Ripple village which forced us to move to the grimy south side on downtown Indy where the community has been much more tolerant of graffiti. The owners end up holding us accountable for the fates of the spots and if things continue the way they have, it's only a matter of time until we get squeezed out of those walls too. So, yes we will keep working for it no doubt.

**BS: Who ARE the Fantastic Aerosol Brothers?**

6Cents: 6Cents and Sacred. We dropped IWS in 98 and became a 2-man crew until about 2004 when we reconnected with Nemesis and the 3 of us started to push IWS again. We still do a lot of murals and commissions together; every writer needs a good partner and we've been getting down for so long we just got the same goals and tastes. It started as a funny excuse to have an old school crew name but we suspended our I-dub memberships we went with it and it's still in effect. We actually started the crew with 5 members: me, Sacred, Dose, Skue and Nex but people have different agendas and we decided to take it where we saw fit on our own.

**BS: What inspired you to want to do murals?**

6Cents: Scribe and DF crew. FX crew from NYC. Stick Up Kids from Germany. Mode 2 from

France. These were the guys that took piecing way beyond outlines and did huge, detailed productions. Everything they did had a graffiti edge, even in galleries. FX crew especially had a funky mural style. I didn't even look at murals until I got into graff, but once I started, it was like art just meant more to me if it was massive and right in the city where people might actually get to live with it in their lives. The physical nature of painting murals is very fulfilling also. I still have hard time sitting down to paint a picture. I don't think I would aspire to be a muralist if I didn't think I could apply it to graffiti. It's important to point out also that productions were a way to outdo a lot of local artists as well as graff writers; we stood out next to them all.

**BS: What has been your favorite FAB crew production?**

6Cents: My favorite for a while has been what we call the 'sidewalk' wall. I don't know if it's our best wall, but we both went off with our names and incorporated a pretty interesting background/foreground concept. It had a little of everything you want in a piece: composition, movement, details, rendering and, most importantly, some dynamic pieces that are a little different than you would see on a piecing wall.

**BS: What's the best / worst thing about being in Indianapolis?**

6Cents: Best: There are not a lot of writers here which has made it easier for me to stand out. In a city like Chicago or New York, there are so many writers and kings of all kinds of different places and things. A guy like me might have a hard time getting noticed in a city like that. Also, we live in the Crossroads Of America which means wherever you are in America, there's a highway to take right into our city. That makes it easier for some people to end up here.

Worst: At times, there has been very little activity and connectedness in terms of graff in Indy. Crews here are very divided by beef and it's just not easy to get people on the same page. There have been some pretty lonely times here.



THE REAL ARTIST CHOICE

# MOLOTOW™ ORIGINALS



Molotow Technology  
no dust™  
anti drip™  
all season™  
covers all™

MOLOTOW  
PREMIUM

\*High precision reference artist aerosol · highly pigmented for 100 % coverage and UV-resistance · available in 186 colors  
– original MOLOTOW™ quality you *see, feel* and *smell!*

MOLOTOW™ EAST COAST Distribution: BSCI Inc. · 666 Sherbrooke o. · H4A 1W7 Montreal, QC  
MOLOTOW™ WEST COAST Distribution: ART PRIMO · P.O. Box 80932 · Seattle, WA 98108

The patented original MOLOTOW™ spraypaint-technology  100% lightfast & UV-resistant pigments. Check your local dealer or [www.molotow.com](http://www.molotow.com)