

# Bloodwars®



LIMITED EDITIONS  
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July 2009 Vol. 2 / Issue Two

The Magazine for Graffiti Writers, Street Lovers & Other things

Brought to you by [www.sfaustina.com](http://www.sfaustina.com)

Interview

**BONUS** VTS/BKF



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All other photos and pages  
designed by SFAUSTINA

## Forward

Bloodwars is a Pdf Magazine. Print it out pass it along. Bloodwars intention is to expose the various forms and styles of Street Bombing and what ever else I find stimulating out in the world.

## Submit

If you would like to contribute to Bloodwars (don't send files) first please send an email and I will get back to you. Submit photos of what you would like to see in Bloodwars: graffiti, stencil, sticker, or what jerks your head back for a second look. Social Commentary is welcomed.  
[bloodwars@sfaustina.com](mailto:bloodwars@sfaustina.com)

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This is a little piece of my world and me thank you for looking. sf\*

Text\* Found graffiti newspaper articles.  
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# Quito Cochabamba

*William Xavier*







X



## OAKLAND GRAFFITI STRADDLES LINE BETWEEN ART AND VANDALISM



*From left, Oakland native Sean Henry, Hayward Blake of the City of Oakland's Graffiti Abatement...*

Oakland spends well over \$500,000 every year on removing graffiti — from gang tags to elaborate frescoes covering any surface flat enough to coat with spray paint. Even modern street masterpieces get removed if the work hasn't been approved by the city or property owners, a policy that costs \$10,000 a month for solvents and paint. If the graffiti isn't sanctioned, "it will be abated," said Hayward Blake, a member of the "Keep Oakland Clean and Beautiful" division, which is run through the public works department. He spoke at a Friday evening gathering meant to bring together graffiti artists, city officials and residents. The event was organized by Oakland photographer Sean Henry to find a solution that would benefit the city and protect valued graffiti art. "There can be a meeting of minds," Henry said. The conflict over whether graffiti is public art or property damage dates back decades. And the question still hasn't been resolved even though graffiti has made its way to museums and high-end galleries around

the world. Oakland was no exception to the "graffiti is blight" mindset made famous by former New York Mayors Ed Koch and Rudy Giuliani. "It's always been a struggle in Oakland," said "Krash," who was a member of one of the original graffiti crews in this city, the Devils of Graffiti (which morphed into the Bomb Squad Kings and then TDK). Even when artists get permission to put up graffiti murals to prevent tagging, city officials have either blocked the work or removed it, Krash said.

If the artists were painting with brushes instead of spray paint, the graffiti wouldn't be an issue, he told the crowd. "You're probably right," Blake responded. "Politically, graffiti is a hot ticket." He suggested calling the "Keep Oakland Clean and Beautiful" division to register graffiti that is sanctioned. The question is how to create a citywide policy that will please the diverse population of Oakland. Henry and other supporters draw the line at what





graffiti should be protected according to who put it up and for what purpose. Tags that mark gang identity, territory or drug dealing are not art, according to Henry, and he has no objection to the tags being removed. "People get killed over that kind of stuff," he said. But he has documented hundreds of examples of Oakland graffiti that he considers worth protecting. "I'm not looking for the ultimate solution. I'm just looking for a better solution," Henry said. Spending more than a half-million dollars during a slash-and-burn budget crisis was not a solution supported by Oakland resident Novia Sanders. "Couldn't that money be saved instead of covering up good art?" •



# CLOUT

AMERICA'S LEADING GRAFFITI MAGAZINE





**Tyson Anthony Roberts**









P.S. NU

# WONDER

VACUUM VACUUM VACUUM IS MY BEST FRIEND

30 Years of Bullet	That in FLASH and more etc.	My DICK is my LOVER	HARD Blow HARD
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GIANT CUM	MY WAY of Life	TIME WARD	FLASH GARDEN
			RAIN IN MY HEART

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 THE TRUTH AND NOTHING  
 BUTT. ~~I WASN'T A~~  
 WASH I WASN'T A  
 EVERYONE HEARD OTHERS  
 CAN'T BETTER

COME ON LETS GET HIGH COME ONE  
 LETS GET HIGH HIGH

460

SHAVED

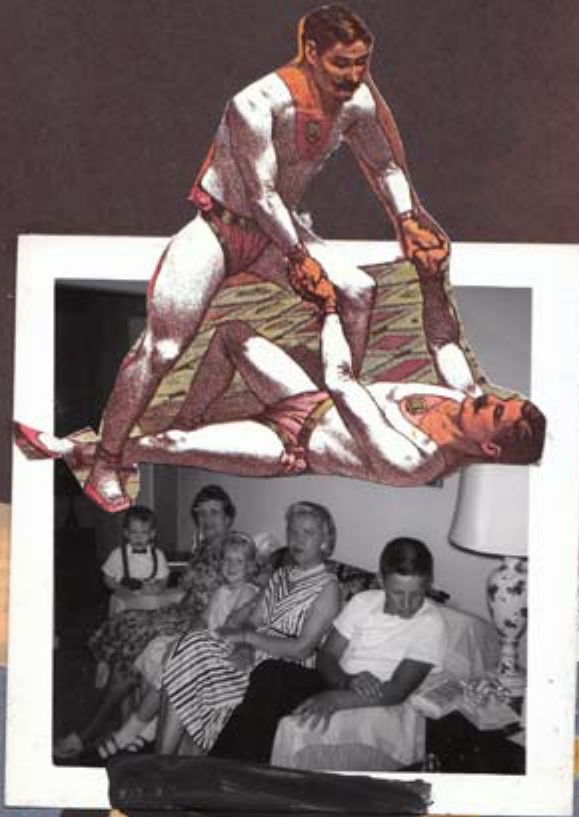
FIG. I

260E

FIG. II

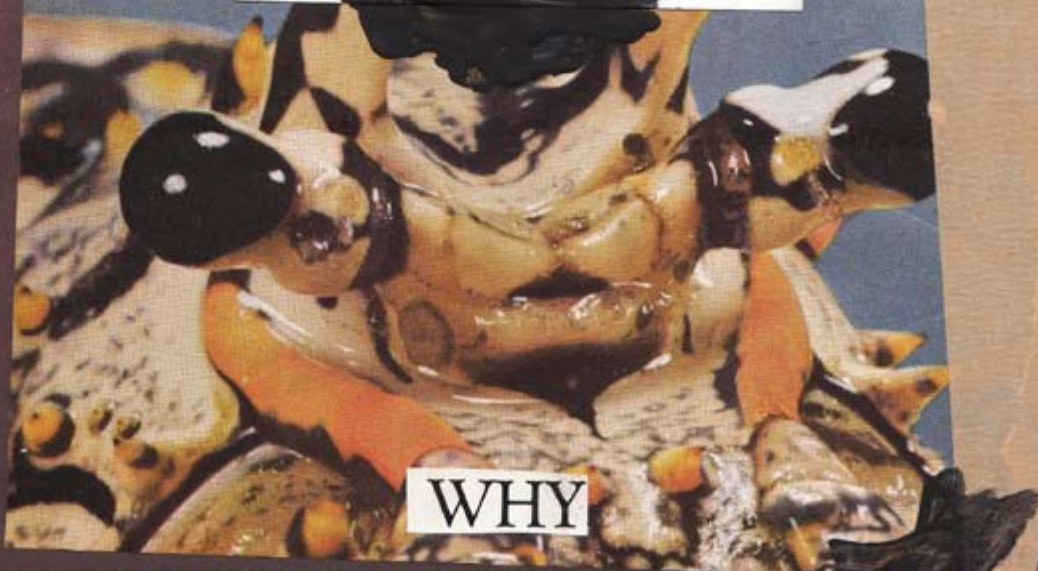
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Let's just hope  
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WHY

CHRISTMAS

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# BABE

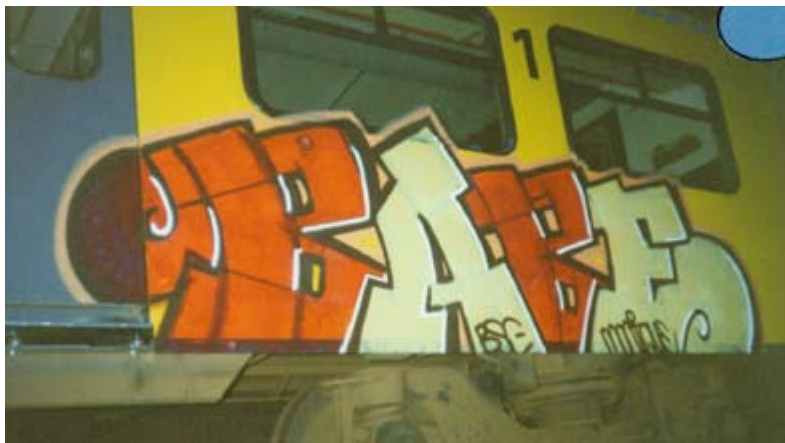
## ROLLING STEEL

*Part one*



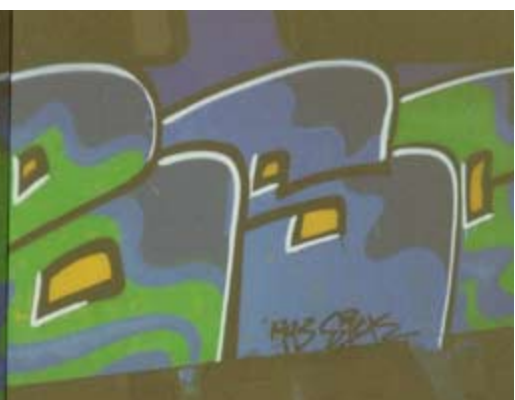












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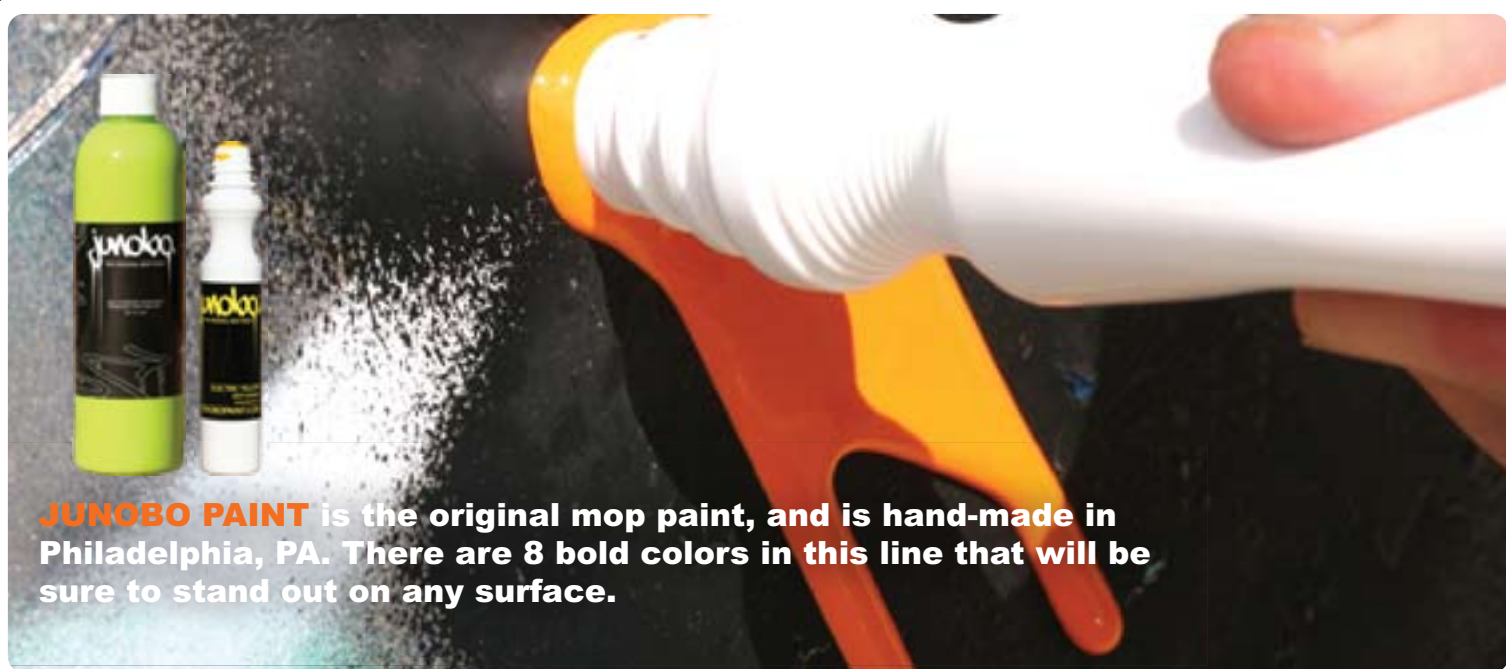


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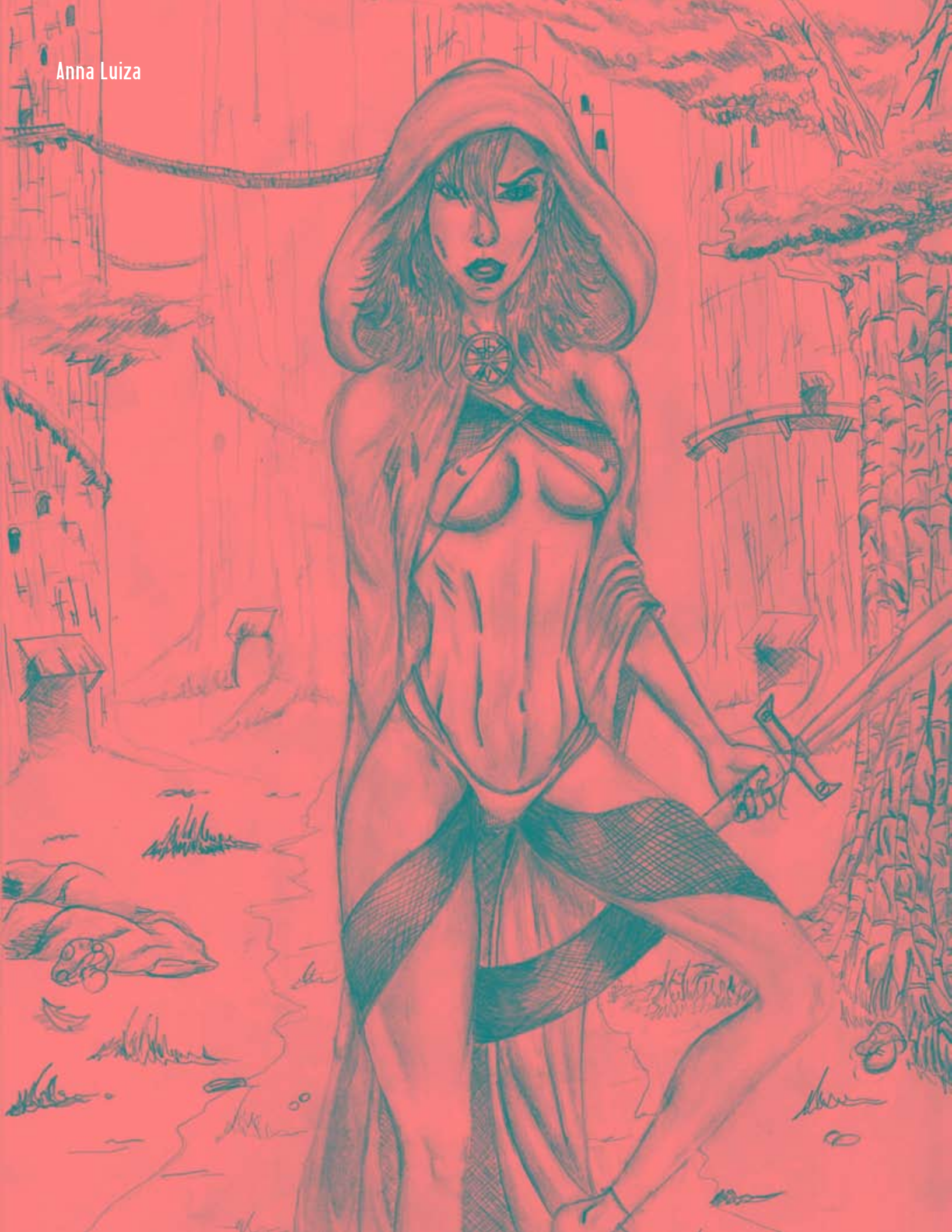
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Anna Luiza









ANNA  
W3A  
04-12  
2007







Interview with

# BONUS

**BW: How did you get your name?**

Well I pretty much went through some really shitty names when I first started, and settled on a slightly less shitty name later on. No special meaning or cool story about how I got it. Just a not so great letter combination...

**BW: Where do you consider home?**

Portland, Oregon

**BW: How long have you been writing? Tell me a little about that. how did you get started?**

I have been tagging and graffitiing since high school, shit did not get real until I quit drinking in 2005 and had to find something to occupy a lot of time.

**BW: What's your favorite medium walls or trains?**

Not a big wall guy, I like painting spots first and foremost. To me freight trains are the relaxing chill aspect of graffiti, and necessary if you are trying to be up in the US. Of course clean trains are the best if you wanna talk transit.

**BW: What misconceptions do you think most people have about graffiti and about you?**

Man I dont know what people think about graffiti, people in general have misconceptions about everything. As far as me personally?? The most common misconception is that I am a yoked out black dude who juggles chainsaws whilst cursing at white girls. For real though, people dont know shit about me, so everything is a misconception....

**BW: You have a really creative style were does that come from and do you do any other art?**

I dont do art, I can barely sketch... and aside from a general preference to traditional bar letter graffiti, simple characters, + clever concepts.... I get most of my style queues from my friends, the people I paint with are, in my opinion doing the hottest shit out there....



ET SONNE.T





**VANDAL  
TEAM  
SUPREME**



BONK

HONK

LEARN

2017/6/20

**BW: Do you think graffiti has changed much since you started?**

No, graffiti is still the same.... you either do it a lot and well, in lots of places around the world or you dont. The world has changed a lot, with that parts of graffiti have changed. Consequences have changed. Graffiti though, it is the same... you write on lots of stuff or you dont...

**BW: Is there a philosophy or motto you try to live by...if so what is it?**

My philosophy in life is that it is yours for the taking. You can get yours or you can fall in line and wait for something decent to happen to you. I dont wait around for shit...

**BW: Favorite paint to use. Favorite Marker?**

I have traveled the world used lots of paint and Rustoleum still wins hands down. Dont have a favorite marker, anything that holds a lot of black ink or silver ink and flows good will do the trick.

**BW: How has graffiti influenced your life both negatively and positively?**

Well obviously all the legal complications fall into the negative category, but being able to go to just about any major city around the world and be taken care of offsets that pretty good.



**BW: Style or Quantity?**

SQUANTITY

**BW: What has graffiti taught you?**

It has taught me who I am, more importantly it has taught me who I am not. It has forced me to be able to deal with anything at anytime and adapt to almost any situation.

**BW: You have traveled to a few cities? Whats your favorite city.**

Favorite city to live, Portland. Favorite cities to light off spray bombs... NYC, SF, LA, BARCELONA, BERLIN, PARIS...

**BW: Did you ever get caught over seas?**

Yes...

**BW: Have you been caught in the US?**

Yes...













Peace symbol, Heart, 3, Smiley face

4/20

4/20 CHANGE

BONITO

VERMILION SUPREME

White tag



Handwritten graffiti in brown paint or marker, appearing to read "BOY" or "BOY" with a large "A" to the right. The graffiti is heavily smeared and drips down the wall.



Handwritten graffiti in blue ink, appearing to be a stylized signature or the letters "BOY".



**VANDAL**  
**TEAM**  
**SUPREME**



LISA RCRALLE







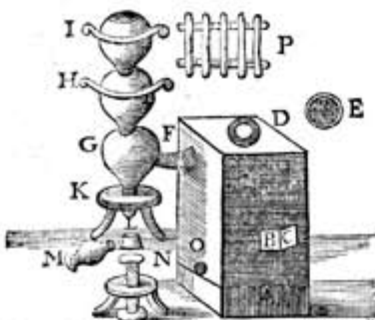


## BEIJING TYPOGRAPHY EXHIBITION 2009

Beijing Typography Exhibition 2009 will be one of the official exhibitions of XIn: Icoqrada World Design Congress 2009 in Beijing, under the theme of "Typography, Unity with New Life." Chinese characters symbolise both words and images, indicating sound and meaning.

In its five thousand-year history as a language system that incorporates pictograms, ideograms and phonograms, the Chinese language has evolved into a highly sophisticated writing culture, illustrated by the creation of the first form of (wood-based) printing. Furthermore, the idea of calligraphy as a "sophisticated art" has influenced many countries worldwide. Over the last 30 years, however, a new set of technological difficulties have been faced and overcome, including the migration from traditional writing and mechanical systems into a digitized one. The exhibition has an ambitious goal to be one of the most influential and largest graphic design exhibitions to take place in China to date.

It is expected that, through this exchange between different cultures and languages, the Chinese language will be able to inspire a contemporary visual expressiveness informed by a cultural richness.



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 æquali F. Vas recipiens fistulae illi accommoda-  
 tum collocatum in labro quodam I. in aqua ad

B @ M B U L e



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**VIA WESTERN UNION**



July 10<sup>th</sup>, 2009

VACIE

A mysteriously famous icon has been appearing in the streets of this neighbourhood. Its story is only a rumor. The experts says that it announces the coming of something impossible. These apparitions are apparently the work of a lonely mystic living in the mountain. This symbole clearly depicts the magic jug that's always full (nothing inside and always full), which was banned from this earth tousands of years ago because it was too impos-sible. This item is regarded as "the last magic item to have existed" before humans began destroying everything on their way with rati-onal means to put their hands on these "special items". They say the symbols apparition predicts eternal boredom. Everything will slow down for a while untill it reaches abnormal immobility, at this moment a big stream of light will strike us all, leaving nothing. Experts are skeptical as to say when all this will happen. We might want to start piling magazines...

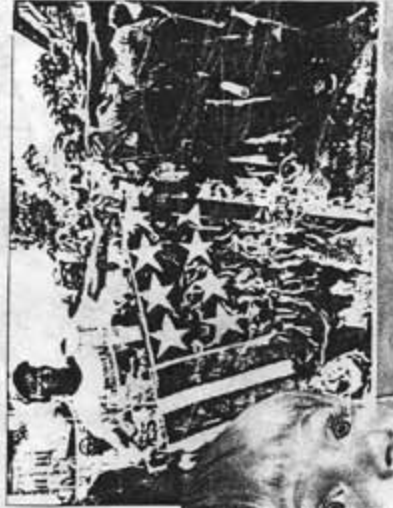
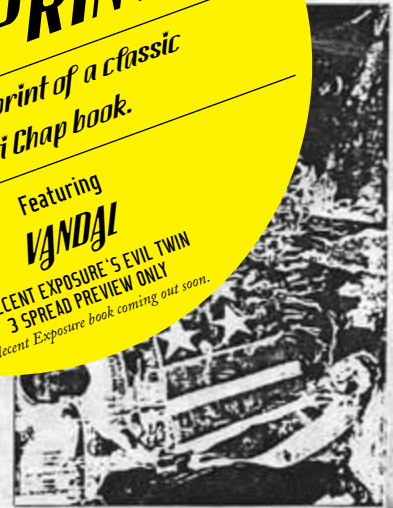




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Do you turn down responsible because you doubt your fitness to cope?

JJJ127 Can you get quite enthusiastic over "some simple little thing?"

REARMENT

Handwritten graffiti tag in a circular shape.

Handwritten graffiti tags including "WANG" and other stylized letters.

Large, stylized graffiti piece consisting of a series of interconnected loops and curves.

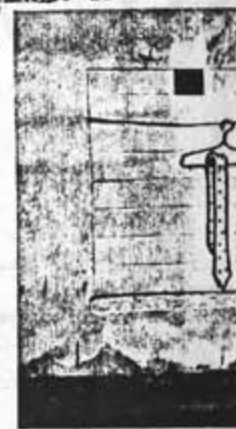
Handwritten graffiti tag on a wooden plank, featuring sharp, angular letters.

Handwritten graffiti tag on a wooden plank, featuring a cursive-style word.

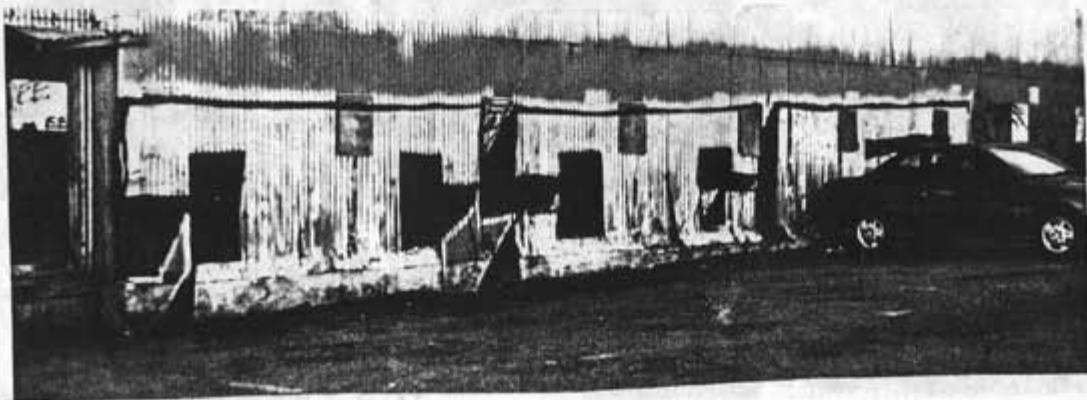
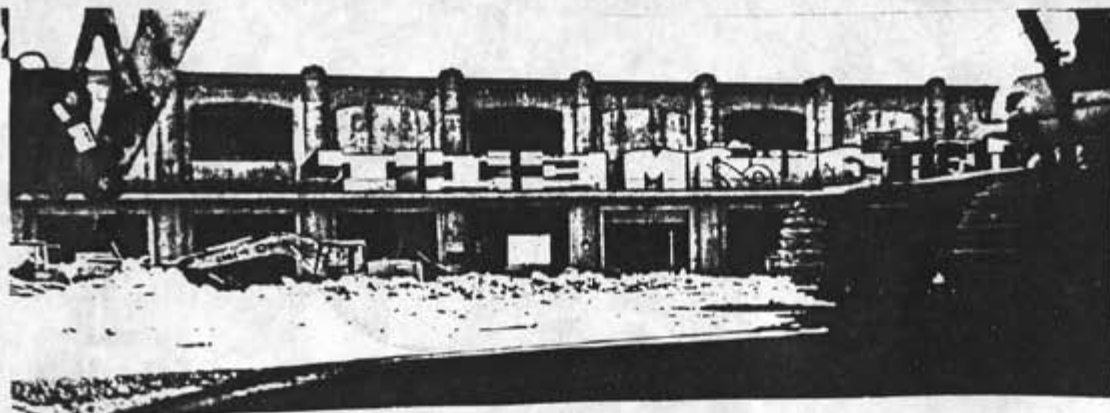
Handwritten graffiti tag inside a television set graphic, featuring a stylized word.

Complex graffiti piece with multiple tags and text, including "THE SCURT", "DANNY", and "NEVER NOTHING SHELL LIVE SKUNK".

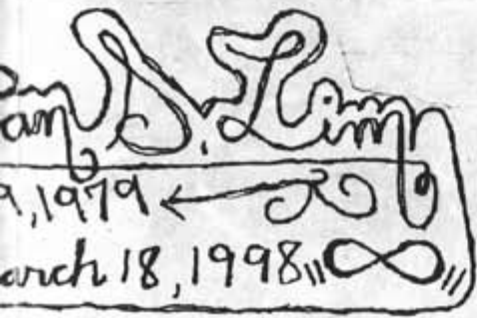
000044 If you saw an article in a shop obviously mistakenly marked lower than its correct price, would you try to get it at that price?



Jonathan  
June 19  
→ M







The tag which is monochromatic and a writing style that just about anyone can do,



FLIPINO EDUCATION CENTER

Are you "always getting into trouble?"

THE NEWS TRIBUNE  
Teen abortion restriction passes



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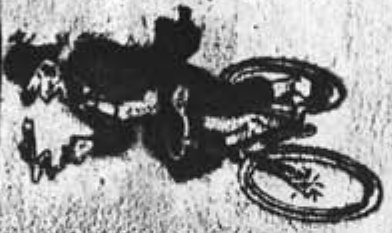
ALIX

NON

SO D'APND. FB. VREYMM...  
MROAGE -> SOL I D'R  
AND. KID KOOL IS OUT...

Handwritten graffiti on a tiled wall, featuring stylized letters and symbols.

Handwritten graffiti on a tiled wall, featuring stylized letters and symbols.



Handwritten graffiti tag, possibly reading 'M... #IS TRAINING, HIS P...'

Large, stylized graffiti piece on a wall, featuring a face-like shape and various symbols.

Large, stylized graffiti piece on a wall, featuring a face-like shape and various symbols.

Large, stylized graffiti piece on a wall, featuring a face-like shape and various symbols.

Are you opposed to the "probation system" for criminals?

WIR MUSSTEN UNS IN DER SPRACHLOSIGKEIT (EINRICHTEN !!!

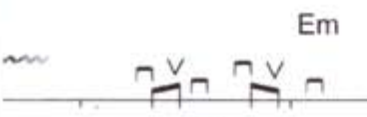
Large, stylized graffiti piece on a wall, featuring a face-like shape and various symbols.

21 MARÇO  
SÁBADO 2009

# MAXIMUM PILING UP BOXES

A RATIONAL CAUSE FOR THEIR EXISTENCE  
SOMETHING SLIPS OUT OF OUR CONSCIOUSNESS  
WALK BACK TO THE POINT WHERE THE FANTASIES HAD  
DREAMS ARE MUCH MORE PICTURESQUE AND [BEGUN  
THEY ARE MORE CLOSELY RELATED VIVID  
A BEGINNING HAS BEEN MADE TO PRIMITIVE MYTHS  
SUCH AS THING AS HAVING TOO HIGH AN AMBITION

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2008

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MEDO É UM  
BOM  
SENTIMENTO**



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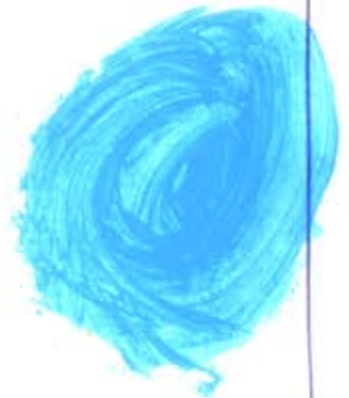
FAUSTINO TEM PESADELOS  
COM JOSÉ DIRCEU

SPRAY PAINT alien figure

25 ABRIL

2008

SEXTA



ALIEN



SPRAY PAINT



UNDRESSING



# RADIATION BLUES



radiation  
blues



PHOTOS BY  
**ODDIO**  
PART ONE





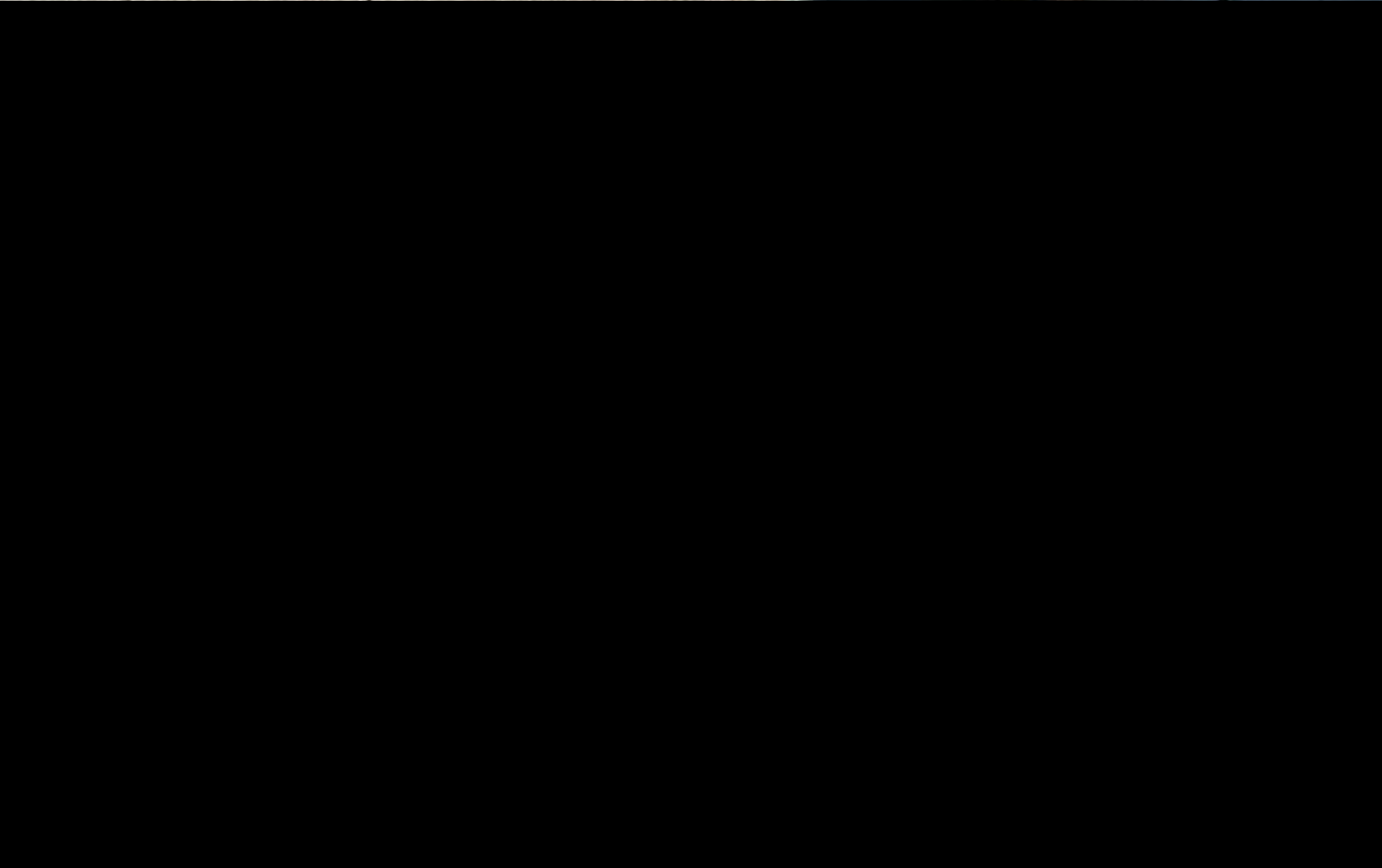






KT 503-390626





















Zonenkinder Collective





*Rest in Peace*

IZ THE WIZ



In the 1970s and '80s, chances were good that anyone traveling the New York subways rode at least once in a car emblazoned with "Iz the Wiz." Cryptic but euphonious, often abbreviated to the ultraminimal Iz, the signature could be seen all over the subway system: fat capital letters spray-painted on a door, below a window, across an entire car or even along the full length of a train.

Iz the Wiz was a legend among graffiti artists, by almost all accounts "the longest-reigning all-city king in N.Y.C. history," as the graffiti Web site at149st.com puts it. In other words, Iz put his name, or tag, on subway cars running on every line in the system more times than any other artist. Michael Martin — Iz the Wiz — died on June 17 in Spring Hill, Fla., where he had moved a few years ago. He was 50. The cause was a heart attack, said Ed Walker, who is working on a biography and documentary of Iz the Wiz.

"Look at any movie shot on location in New York from the late 1970s to the early 1980s, and you will very likely see an Iz tag," Mr. Walker said. "He told me once that in 1982 he went out every night and did at least a hundred throw-ups" — letters filled in quickly with a thin layer of color. "People can't fathom it."

Not everyone was appreciative. His career put him on the wrong side of the law — he was issued summonses on several occasions — and of New Yorkers who regarded graffiti as vandalism, not art. But he was a hero to generations of taggers. Mr. Martin started out spraying graffiti on walls and buildings when he was 14, using the tags Scat or FCN, for French Canadian National, although he was not Canadian. He soon graduated to subway cars, specializing in the A line, the longest in the New York subway system. He painted his first cars with the tag Ike — his nickname, Mike, minus the first letter. In 1975, in the 68th Street Station of the Lexington Avenue line, he saw a poster for the Broadway play "The Wiz" with the slogan, "The Wiz Is a Wow." It had a certain ring. "He said, 'If the Wiz is a Wow, why can't Iz be the Wiz?'" his friend and fellow graffiti artist SAR (real name, Charles Sar) recalled in a telephone interview last week. With the graffiti artist Vinny, Mr. Martin mounted an intensive throw-up campaign on the A line. In the late 1970s he branched out to other lines, spray-painting top-to-bottoms (graffiti displays extending from the top of a train to the bottom), burners (complicated works intended to dazzle the competition) and fully realized scenes, like his homage to John Lennon, painted after Lennon was shot to death in 1980. It was a two-car scene with a portrait of Lennon and a graveyard filled with tombstones.

"He was an artist, but also a bomber, recognized as a person who made himself seen by everybody," said the photographer Henry Chalfant, using the graffiti term for a prolific artist. "At the same time he appreciated the aesthetic side of it. He didn't do wild style" — complex, interlocking letters — "he had a simple, readable style with great color and interesting forms within the lettering itself." With the photographer Martha Cooper, Mr. Chalfant published "Subway Art" (1984), recently reissued by Chronicle Books; with the director and producer Tony Silver, he produced

the documentary film "Style Wars" (1983), which included Mr. Martin in its portraits of graffiti and hip-hop artists. He also appeared in the role of a transit police detective in the cult 1983 film "Wild Style." Mr. Martin was born in Manhattan and lived in a succession of foster homes after his mother was imprisoned for burglary. He did not know his father. He grew up in Ozone Park, Queens, and as a teenager lived in Covenant House on the Lower East Side.

Like many others, he found a community in the graffiti movement. Early on he worked with artists like Vinny, Epic 1&2, and Evil 13. Later he painted with many of the top crews, or graffiti collectives, in New York, including the Odd Partners, the Crew and the Three Yard Boys. At one point he was president of the Master Blasters and the Queens chapter of the Prisoners of Graffiti.

When the graffiti artist Spar One, interviewing Mr. Martin for at149st.com in 1995, asked how many complete cars he had decorated ("You mean like burner top-to-bottom jammies?" he asked), he said: "Oh, I don't know, I never counted. But I know in the years '81 to '82 I did no less than 25." Mr. Martin often added snippets from classic rock lyrics to his tags, like "whole lotta love" or "welcome to the machine," which became the informal titles for his more famous works.

The displays enjoyed surprising longevity in the days before the Metropolitan Transportation Authority began cracking down on graffiti. Elaborately painted cars could run for months or even years. Artists would often gather at certain stations to watch their work and keep an eye on the competition, much like their counterparts did in 15th-century Florence.

Mr. Martin withdrew from the scene in the mid-1980s. He managed a grocery store briefly, then began using drugs heavily. A marriage in the late 1980s ended in divorce. He is survived by a brother, Peter Poston of Spring Hill, and a sister, Evelyn Poston of East Stroudsburg, Pa.

In the 1990s Mr. Martin jumped back into graffiti, painting cars, but also taking part in the legal graffiti movement, expressing himself on walls set aside for the purpose. He was one of the first artists to work on the Phun Phactory, a 200,000-square-foot industrial building in Long Island City, Queens, that artists began covering with graffiti in 1993. It is now known as the 5 Pointz Aerosol Art Center, or the Institute of Higher Burnin'.

Mr. Martin learned he had kidney failure in 1996, which he assumed was a result of working with aerosol paint, and for the rest of his life he was on dialysis. His financial situation was dire. "He never made the connections he needed to make to be appreciated in the art world," Mr. Sar said.

Iz the Wiz sought fame, and found it, but not on gallery walls. His work appeared on the old dusty brown subway cars known as coal mines, and their replacements, called ding dongs for the bell tone that chimes when the doors close. Painting one of those, end to end, Mr. Martin once said, "was like sex in a can •

*Rest in Peace*

DASH SNOW AKA SACER





# The Secret Door

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# BOOK REVIEWS

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## GRAFFITI JAPAN

Remo Camerota

Page Count: 128  
 Format: Casebound  
 Price: \$27.95  
 ISBN: 978-0-9790486-7-8

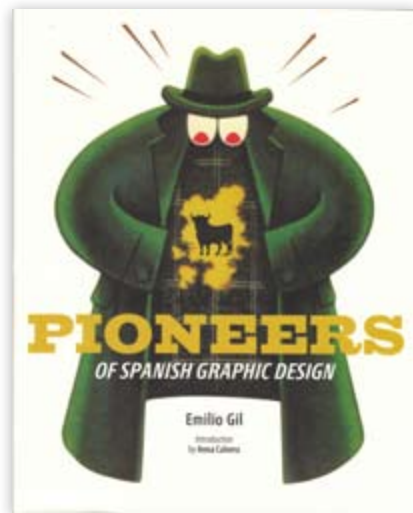


★★★

Japan has long been a breeding ground for innovative approaches to Western traditions, like movies and baseball. But, the fanatical embrace with which Japanese artists have welcomed graffiti has made for a form of graffiti wholly apart from its Western origins. Photographed by Remo Camerota, *Graffiti Japan* captures the culturally unique aspects of Japanese street art, providing the most complete look at Japan's contemporary graffiti scene ever compiled.

Camerota could never have guessed that his first, on-a-whim trip to Japan would result in him moving to Tokyo and befriending the scene's most prolific and talented artists. The more time he spent with them traveling from city to city, meeting local luminaries, the more photographs he took, the more excited the artists became about helping Camerota delve deeper and deeper.

Interviews with KRESS, BELX2, FATE, TENGA, EMAR, SUIKO, QP and many more reveal how these artists define their work as specifically Japanese, musing on everything from replicating the calligraphic intricacies of the Japanese language with spray paint, to foreign influences and national pride. Every single photograph in *Graffiti Japan* was shot in Japan, featuring anime and manga characters, kanji, sprawling legal murals and illegal hidden spots, all of which comprise this spectacular scene that could not exist in any other country.



## PIONEERS OF SPANISH GRAPHIC DESIGN

Emilio Gil

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★★★★★

Spain: a country that calls so many famed artists – Picasso, Dali, Goya, Miro, to name only four – its own. Yet, the reputation of its graphic designers has never been fully recognized by the international design community, until now. Pioneers of Spanish Graphic Design establishes, once and for all, the legacy of 15 groundbreaking Spanish graphic designers working between 1939-1975. While that historical era was one of economic and political isolation in Spain these designers elevated the daily grind of commercial graphic design work to the level of true inspiration, altering the visual culture of post-war Spain.



Showcasing the work of Josep Artigas, Alexandre Cirici Pellicer, Amand Domenech, Elias & Santamarina, Jordi Fornas, Fermin Garbayo, Daniel Gil, Richard Giralt Mircale, Ernest Moradell, Antoni Morillas, Joan Pedragosa, Josep Pla-Narbona, Manolo Prieto, Julian Santamarina, Tomas Vellve, every chapter in *Pioneers* is adorned with the work of these designers – posters, book covers, album sleeves, logotypes and packaging – as well as commissioned appreciations of their work penned by contemporary Spanish designers and writers.

Compiled by Emilio Gil, who contacted the designers, their families and sorted through mountains of archives, *Pioneers* fills in a historical gap that speaks volumes about how these designers influenced Spanish, and international, visual cultures.



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