

Bloodwars®

July 2010 Vol. 2 / Issue Five

The Magazine for Graffiti Writers, Street Lovers & Other things

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LIMITED EDITIONS

www.Bloodwarsmagazine.com

Interview
HERT NSF



MAC DRE "REST IN PEACE"

July 5, 1970 – November 1, 2004



Photo by digggs



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Hert /NSF

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FRIENDS OF MUTANTS CREW

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.

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

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Back Cover Photo: Gordon Gekkoh

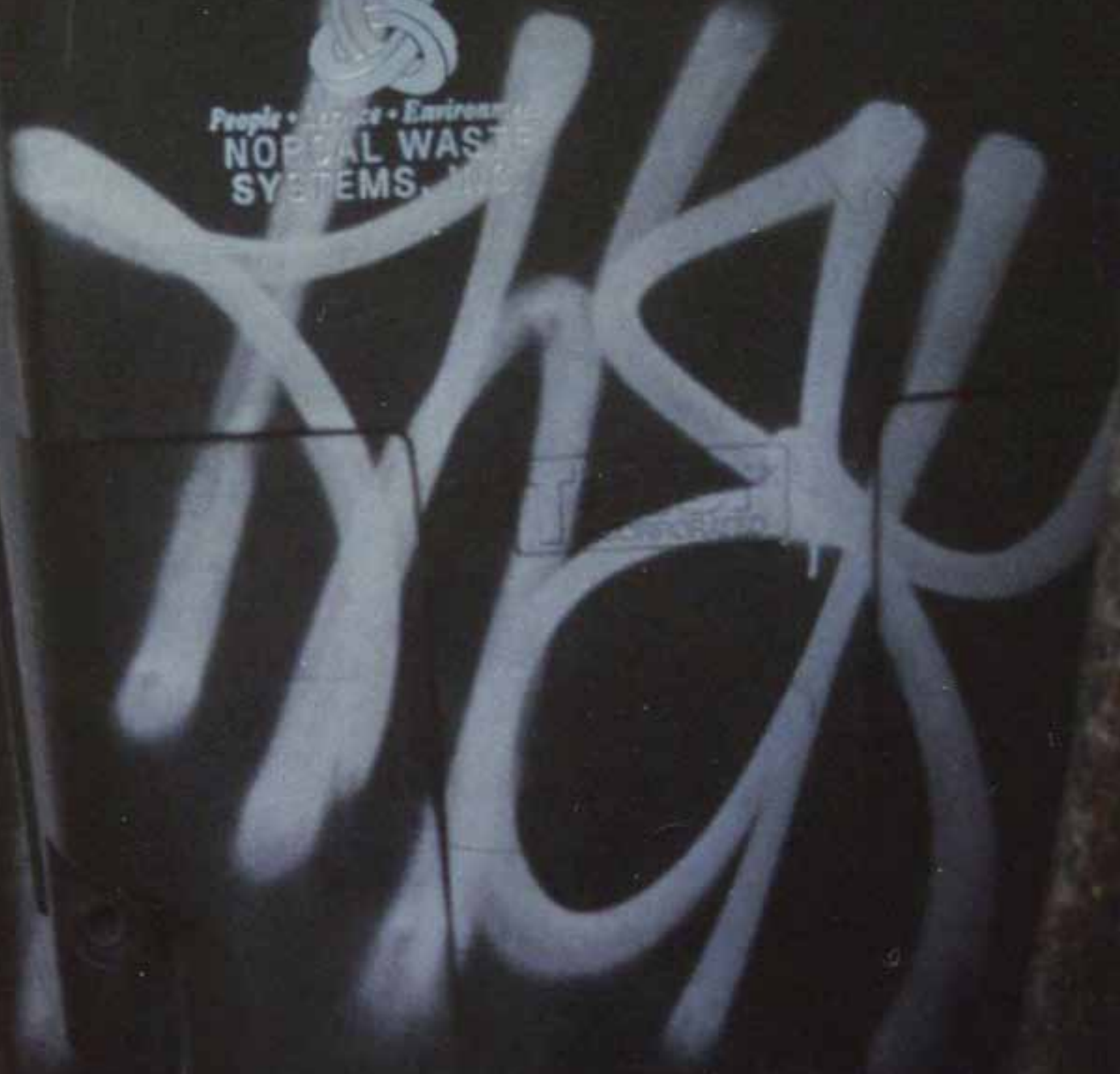
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Text* Found graffiti newspaper articles.

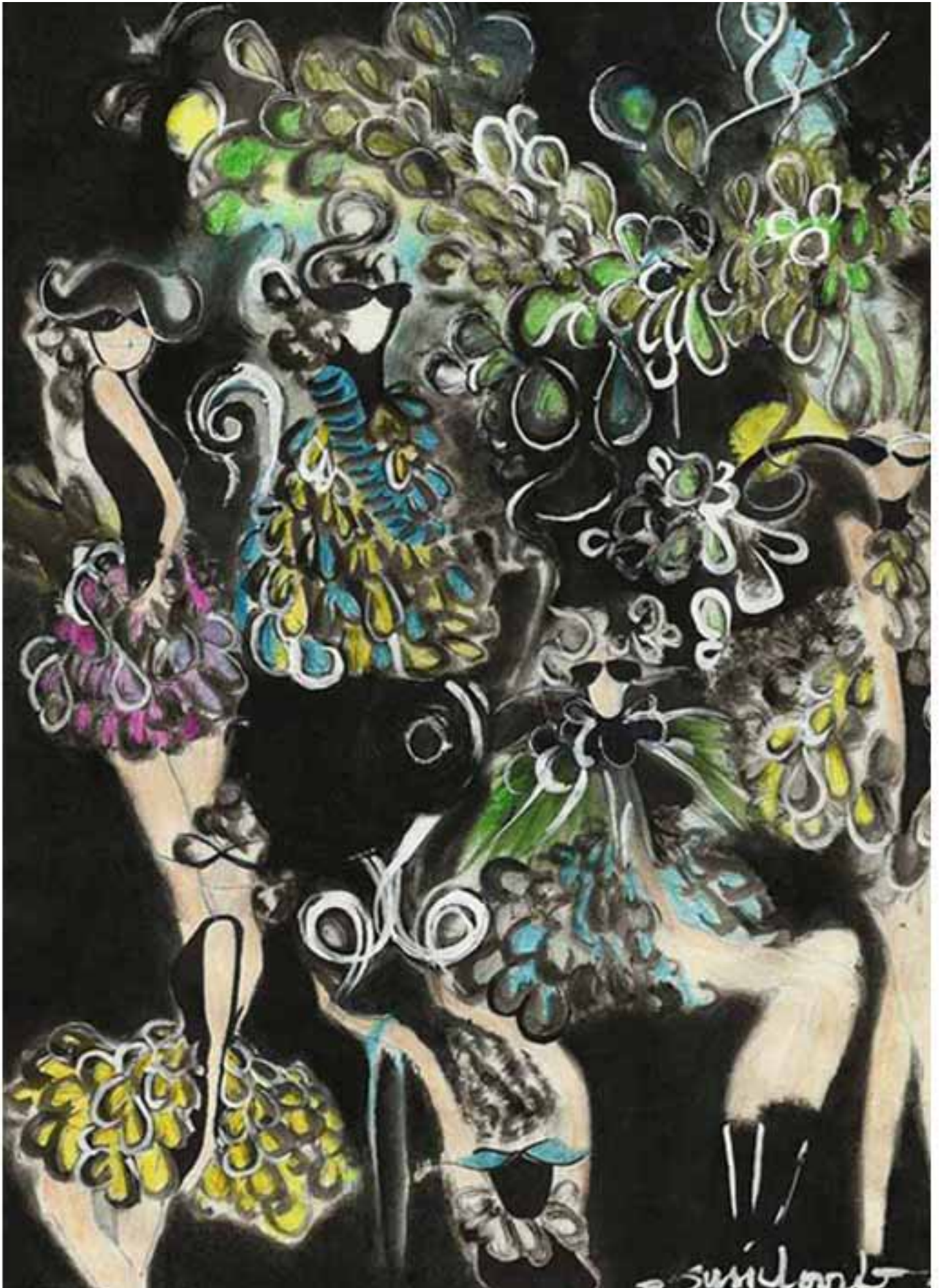
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Riot Car Show

ON the cover of the current issue appears our artist's concept of a riot car just patented by V. Tunaya, of Brooklyn, New York. The vehicle is provided with a discharge nozzle through which a stream of water or liquid



BLOODWARS MAGAZINE

*THE MAGAZINE FOR GRAFFITI WRITERS,
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I WANNA man control
 I WANT A PERFECT soul. I
 I WANT WASPICA. I tell you
 WASH I WASPICA. I tell you
 THE whole TRUTH and NOTHING
 BUTT.

Wishing I WASN'T
 ever just WARD OF OTHERS
 CAN'T BE BETTER
 come on lets get high
 LET'S GET HIGH HIGH
 come one

460

SHAVED

FIG. I

2606

SHAVED

FIG. II

HERT
NSF
NON
STOP
FIN





What do you write and how did you get your name?

I write HERT and I forget exactly how I came up with the name. Like any other toy I was desperate to come up with something solid and eventually HERT was just what it was you know? The Horrible Enigmatic Rooftop Terrorist, that's what it stands for.

Where do you consider home and when and where did you get started doing graffiti?

Buffalo NY, the Queen City— that's where I'm from and that's where I first started doing graffiti. Lived briefly in Pittsburgh PA but the homies there make it feel like home and I still go back frequently. I currently live in NYC and love it there, hopefully one day I can officially call it home but right now I still feel like I'm on a long term visit.

What has graffiti taught you?

A tough question to answer without diving into my personal philosophies so I'll just try to keep it plain and simple... the action of it is all that really matters in graffiti, everything else is secondary; like this interview, for example.

What is your favorite tool to get up with?

Spray paint. I recognize the importance of being well rounded when it comes to using different materials or methods for painting but there's nothing more pure and right to me than doing a fillin right on the block or some simple shit on a rooftop. That's where I'm at right now, not sure how I'll feel tomorrow.

How do you see the new school of street bombing compared to the past?

Anyone bombing now, I love you. Graffiti now is so different from graffiti then. Its not uncommon now for a kid to go to jail for graffiti, or to be convicted of a felony, or to have to pay fines that will financially cripple them even for life. Is it more difficult now to be a writer? I think it is, but of course that could be argued.

In what direction do you foresee graffiti going in the next ten years?

In the States I think its going downhill. The system is unforgiving and it is very hard to paint graffiti enough to actually get good at it, or be noticed.... and the community of writers in general is dwindling. When I left Buffalo I saw graffiti die in that city. When I left Pittsburgh it was on its way out. Now I'm here in NYC, the graffiti mecca, and there are very few new names popping up. There are no new REVS' or JA's or VFR's or REAS' or GHOST's. A lot of kids are trying to be like MQUE but there can't be another MQUE, not with his history. Man, I don't mean to discredit those people trying to do it now— I just know what they're facing and honestly I think eventually we'll be defeated... for better or worse. I know when I quit, it will probably be for a reason related to money. Money makes the rules, and so eventually graffiti will die, probably in the next 10 years.

Who have been some of your bombing partners?

ATAK is the only person I'd really call my bombing partner.

How has graffiti influenced your life both negatively and positively?

Well if you read in to my answers for previous questions I sort of already stated the negatives. I've had a lot of legal trouble, lost lots of money. It's kept me from being more social, or spending more time with my girlfriend and keeping in touch with family. Things real writers already know about and things fake writers could assume. The positives I guess would be traveling and meeting good people I might not normally have met. I've seen so many things and been forced to deal with real life situations as a result of graffiti and to me that's positive.

What style of graffiti do you prefer, bombing, piecing, or trains? Please explain.

I prefer street bombing over all. Rooftops particularly— and usually just black, white, and occasionally primer or maybe a color



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for eye catching effect. Really though the people that amaze me are the people that can do it all.

Have you traveled? What's your favorite city?

I've only traveled a little bit. Usually when I live somewhere that's basically it for me because I've always had to hold down full time jobs and somethings always been keeping my bank account close to empty. My favorite city so far, overall, would have to be NYC. This place is crazy, there's so much to see and I want to see all of it.

Have you been caught?

Yes of course, you play you pay.

Any stories?

Tons

Here's a short and sweet one with a happy ending though...

One time ATAK and I climbed up onto a spot that was very difficult to get on. You had to jump up, grab an escape ladder, go 2 stories up on the escape, then shimmy over on a ledge that was maybe a foot wide past a couple windows and then at the end of the building you had to grab a slanted rooftop with no lip and just use your upper-body strength to pull yourself onto that roof. ATAK did it, so I knew it was possible. As I was pulling myself up I just felt defeat for a second, I thought I was about to fall for sure and it was at least a 30 foot drop.... I wouldn't have died but fuck... wouldn't have been good. Anyway I made it up somehow and we both just kinda chilled for a bit panting and being like wow that shit was wild. From that level we could

access a billboard and climb up the back to the top and paint above the billboard— I'm sure you've seen spots like this. So we did that, did our thing or whatever, and then climbed back down to the rooftop level. Then we realized the way we came up was impossible to get down. You'd have to swing your body over as it hung off the roof and there was just no lip, nothing to hold on to. We had a moment where we panicked because we were sure there was no other way off the roof and the sun was coming up, traffic was starting to pick up. We entertained the idea of climbing behind the billboard and hiding there till the next night and calling a friend with a ladder to come get us... but I was really not looking forward to that. Around this time I started carrying a Swiss army tool with me, one of those jams with multiple tools all packed into one. I climbed up to the part of the billboard that you can stand on, the part that the men who paste up the actual advertisements stand on when they are working. I found a thin metal wire that ran from one end of the platform to the other and was attached to the platform with several nuts. I think this wire was here for the workers to clip themselves to while they were working. So I thought maybe, if I loosen up all the nuts on the one side we could throw the wire over the side of the building and use it to slide down. The nuts were pretty rusted and the wire itself was definitely thin and my concern was that we wouldn't be able to get a strong grip on it, strong enough to trust hanging 30 feet from the pavement. Anyway, the nuts all came loose— I threw the wire over the edge and gave it a grip and tug and it felt alright. We half slid, half just fell down the side of this building but we made it down safe and the ground felt so good. Ran a distance from the spot and took a look back to admire how we just fucked this building up.









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Amanda Rae







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WORMS →

DP1N70

ZFD. ↑

Large stylized graffiti tags in white and yellow, including 'R' and 'WORMS'.

Top section of graffiti featuring various tags in white, yellow, and orange.

Vertical graffiti tags in yellow and white on the right side.

Blue graffiti tag in the center.





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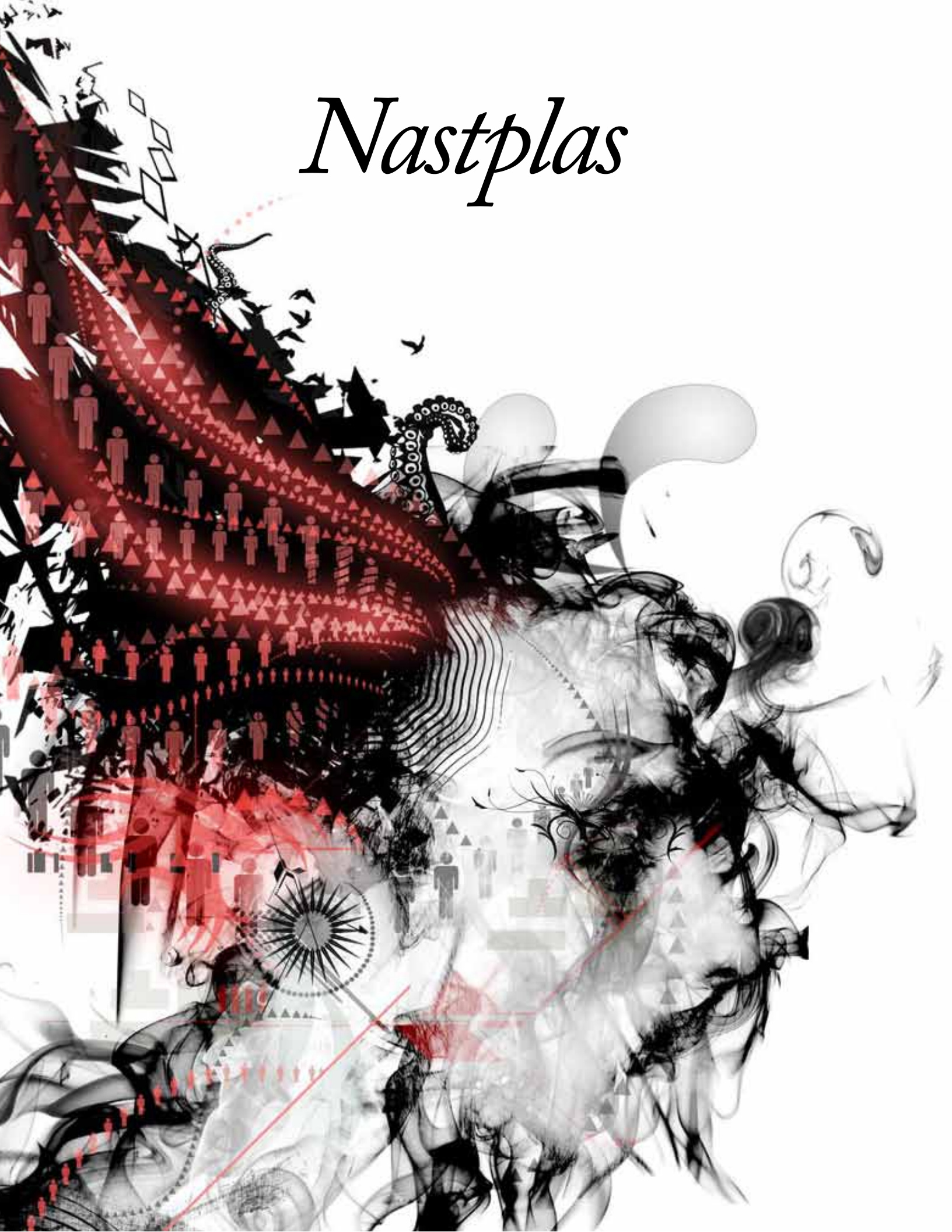


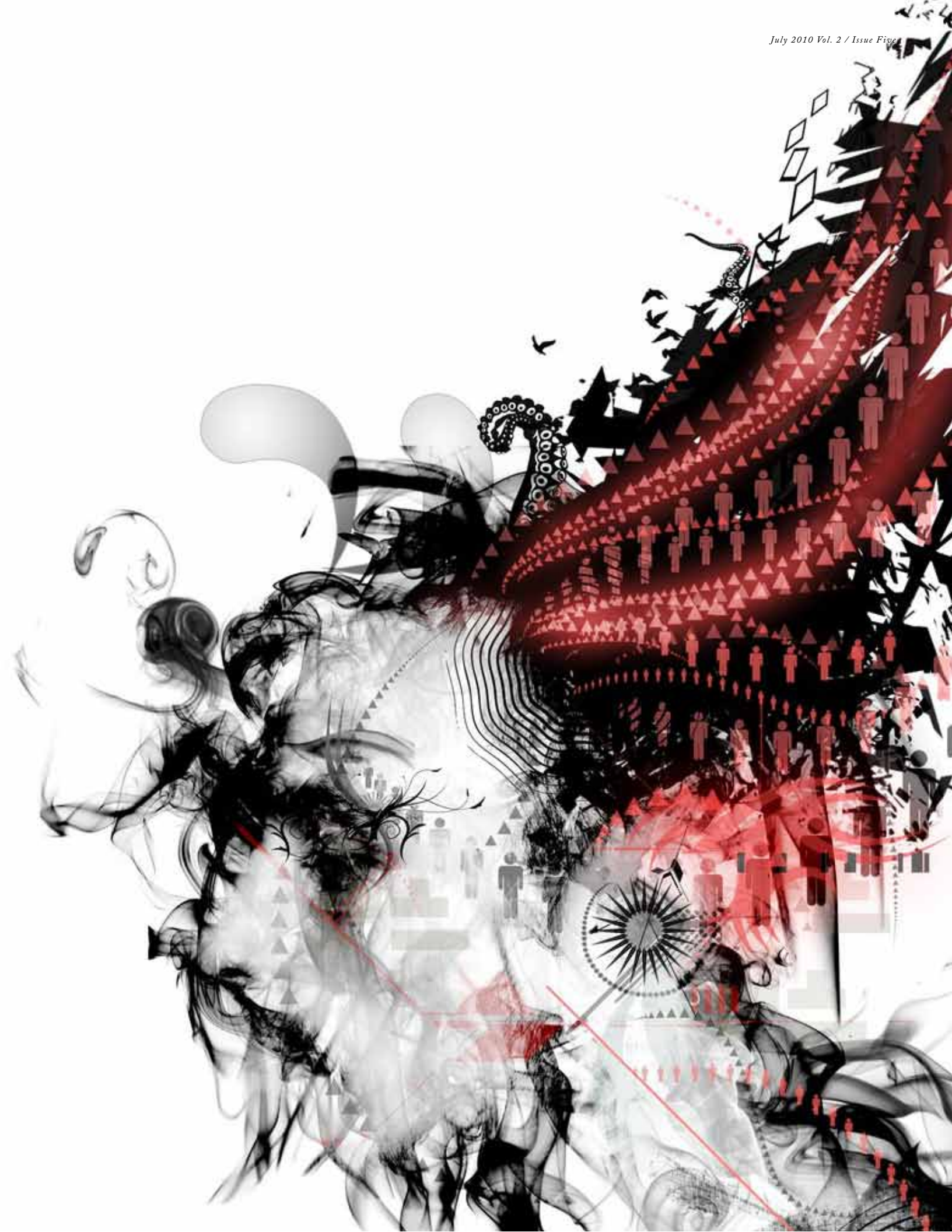
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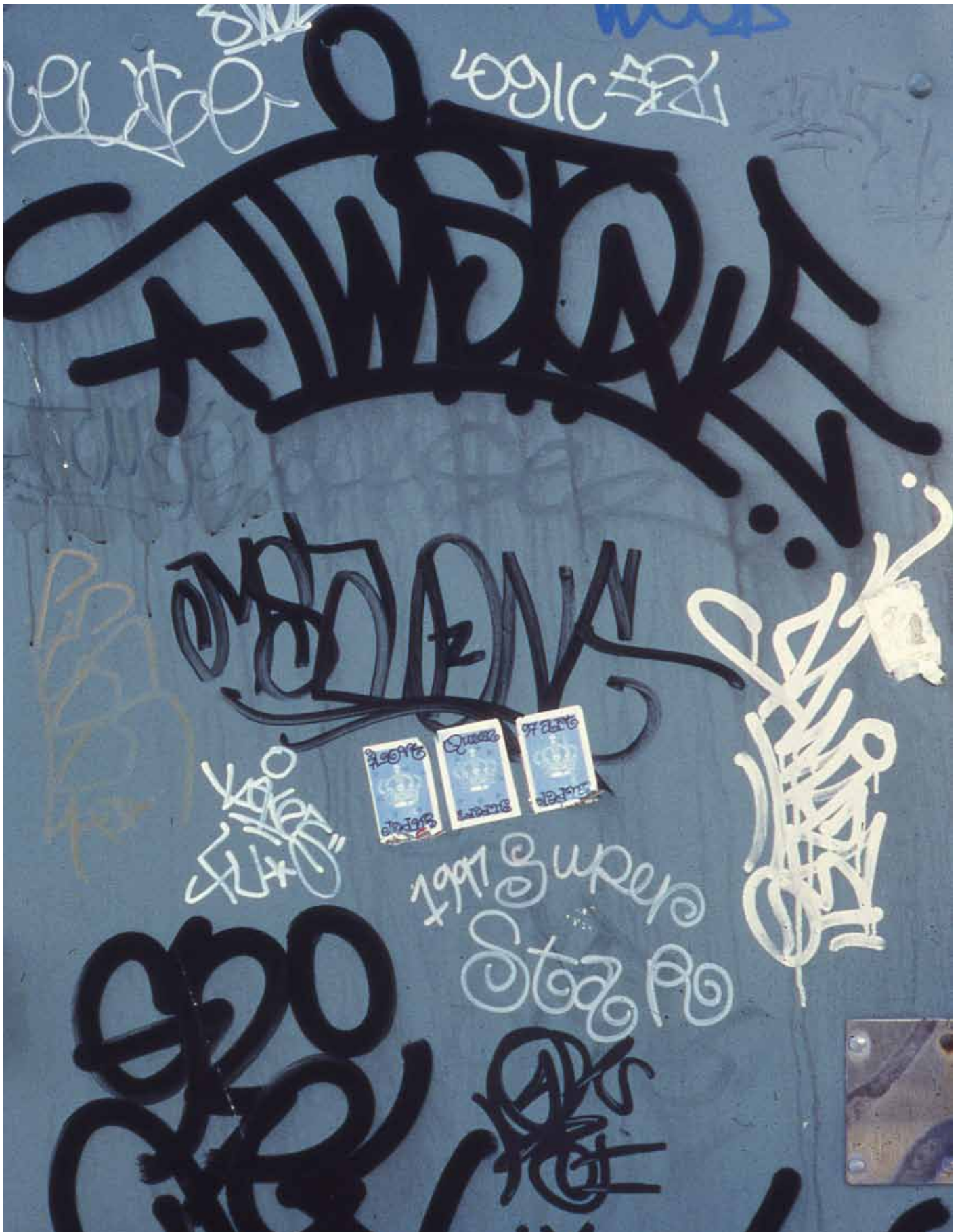


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NAME TAGGING

Martha Cooper

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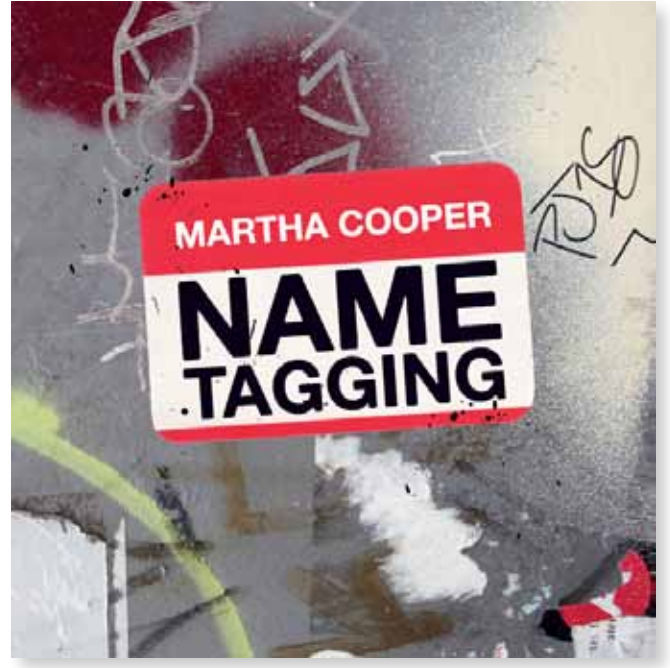
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In Name Tagging, graffiti photography legend Martha Cooper presents a dizzying array of “Hello My Name Is” stickers adorned with tags, the origin of graffiti and today’s street art cultures. Interviews with ZEPHYR, COST, EDEC, CLAW, TWIST, SURE & FAUST, COSBE, ALONE, CAHBASM, OVERCONSUME and EARWORM reveal the history of this tradition as well as shed light on how some of today’s most prolific writers get up.

These interviews and photographs document how artists famed and anonymous take advantage of the accessibility and practicality of nametag stickers. Cooper’s camera has captured the artistry and audacity of these artists and their distinctive tags.





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