

# BLOOD WARS MAGAZINE

AUGUST 2003 ISSUE EIGHT

The Magazine for Graffiti Writers & Street Lovers.  
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The Best **Graffiti**  
**Books** Issue



## Forward

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



NAME \_\_\_\_\_

SCHOOL \_\_\_\_\_

		PERIOD 1	PERIOD 2	PERIOD 3	PERIOD 4	PERIOD 5	PERIOD 6	PERIOD 7	PERIOD 8
TIME		FROM	TO						
SUNDAY	SUBJECT								
	ROOM								
MONDAY	SUBJECT								
	ROOM								
TUESDAY	SUBJECT								
	ROOM								
WEDNESDAY	SUBJECT								
	ROOM								
THURSDAY	SUBJECT								
	ROOM								
FRIDAY	SUBJECT								
	ROOM								
SATURDAY	SUBJECT								
	ROOM								

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## 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\*

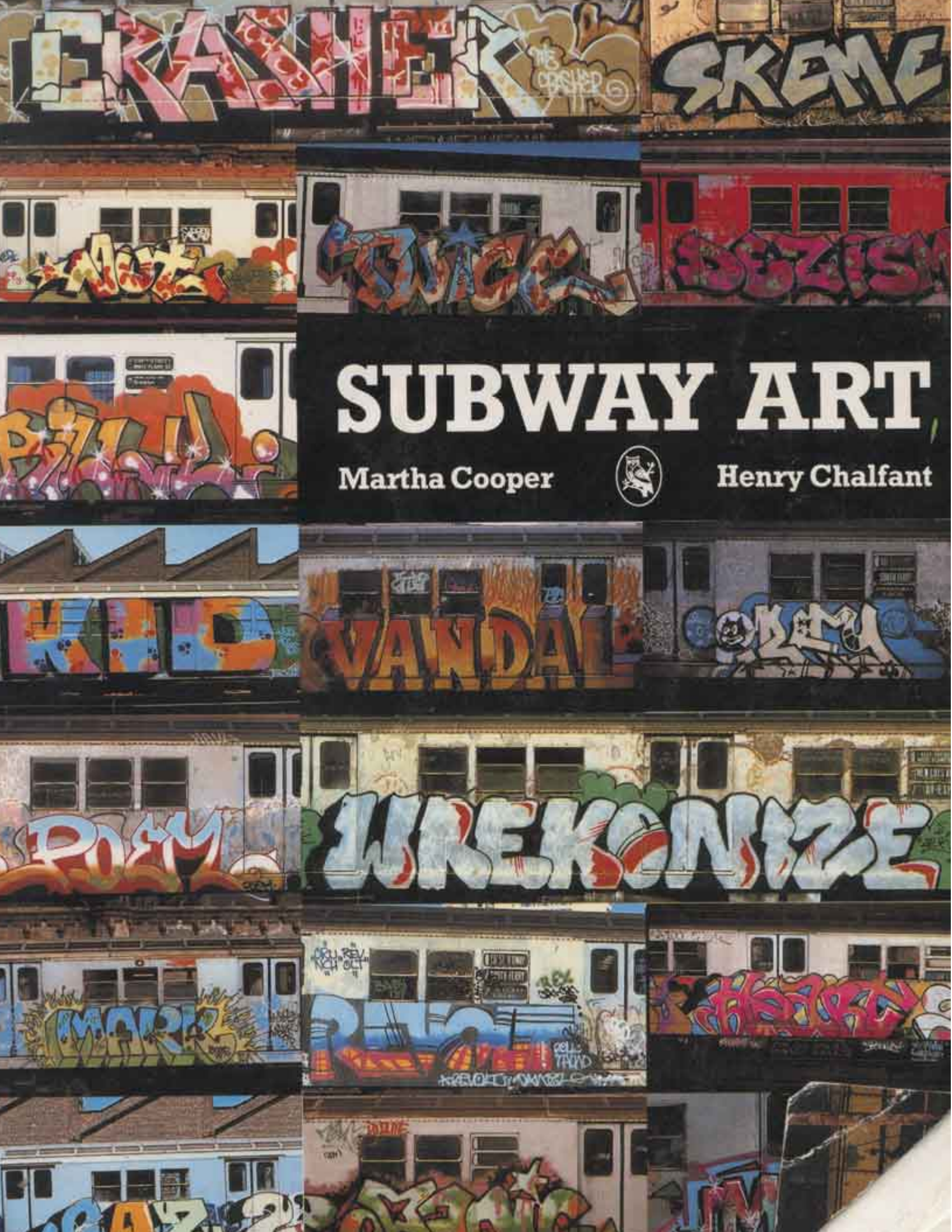


**Text\*** Found graffiti newspaper articles.  
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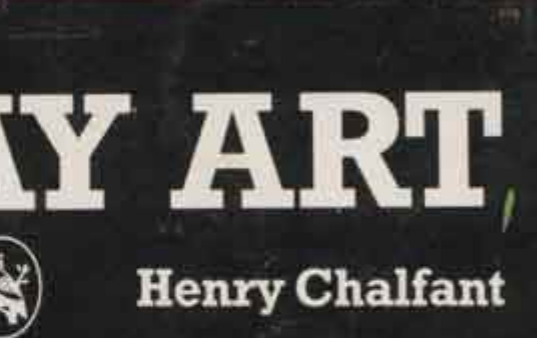
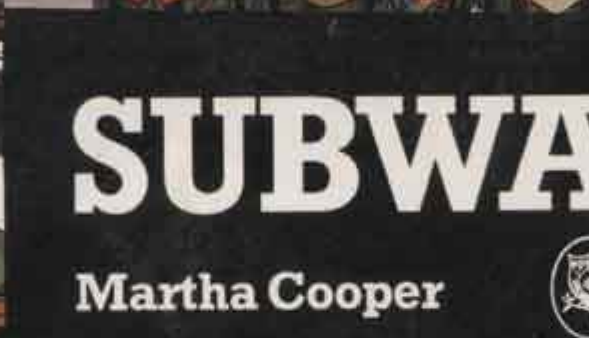


# SUBWAY ART

Martha Cooper



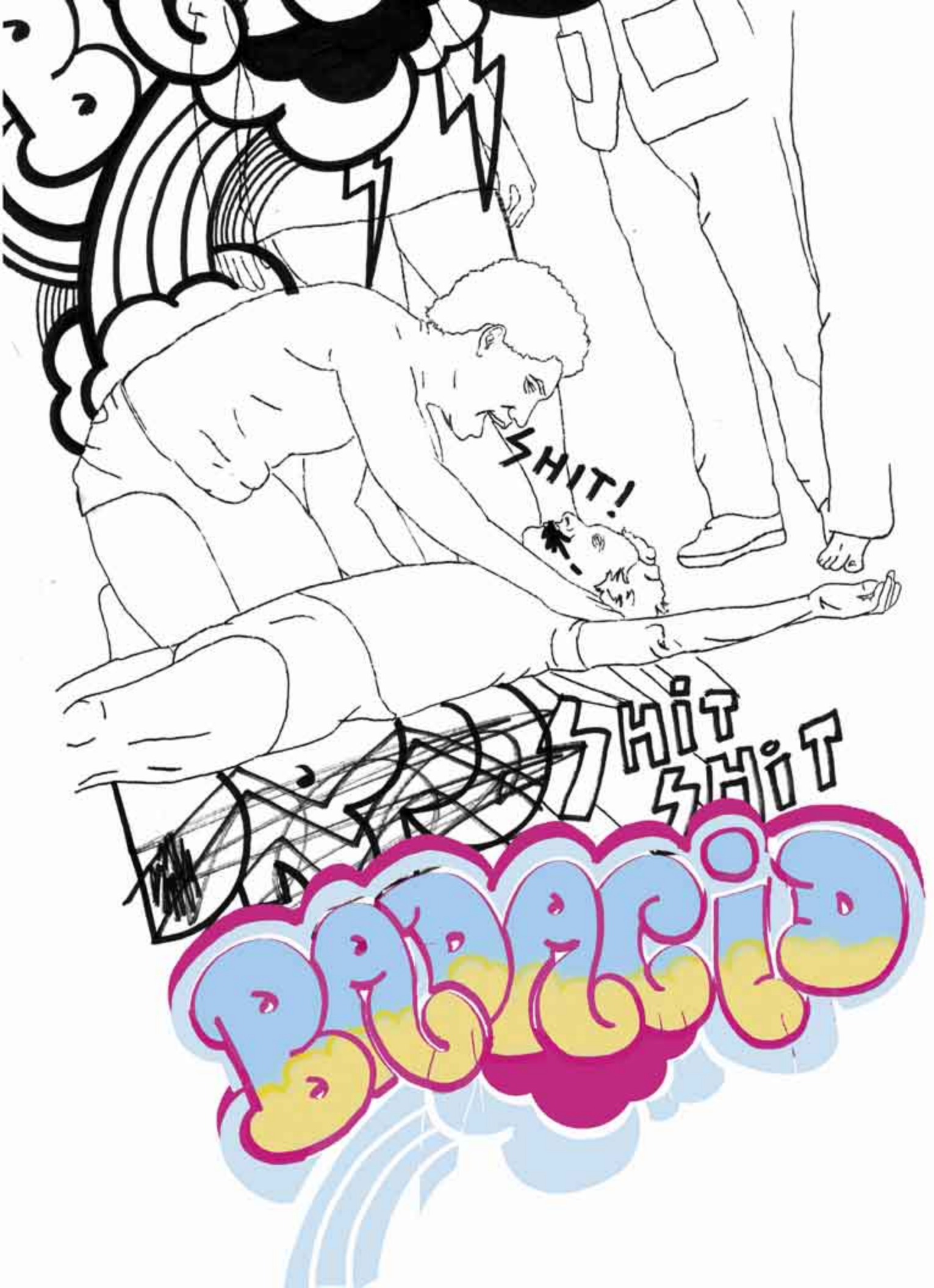
Henry Chalfant











SHIT!

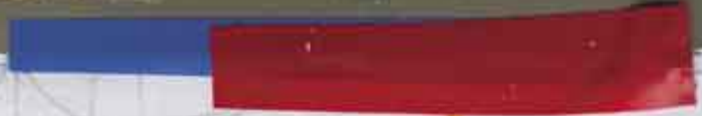
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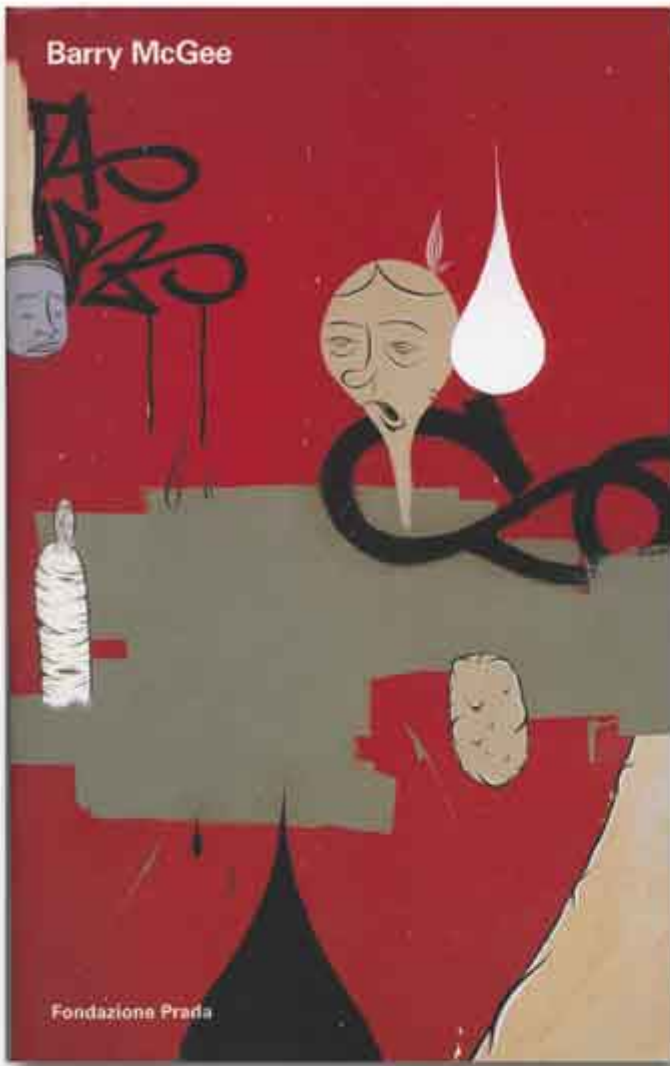
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BARRY MCGEE  
STREET MARKET



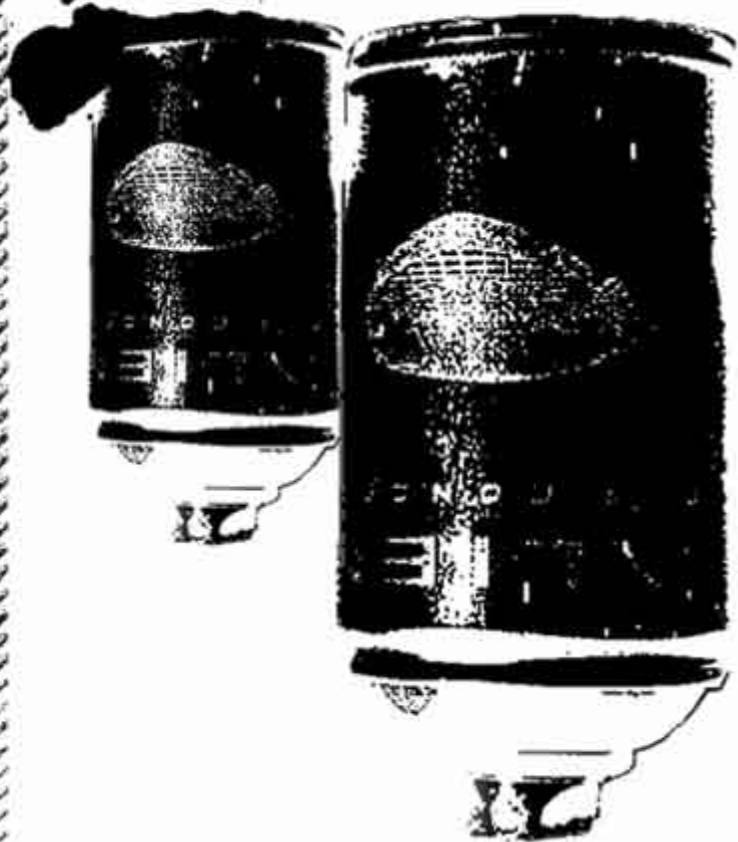






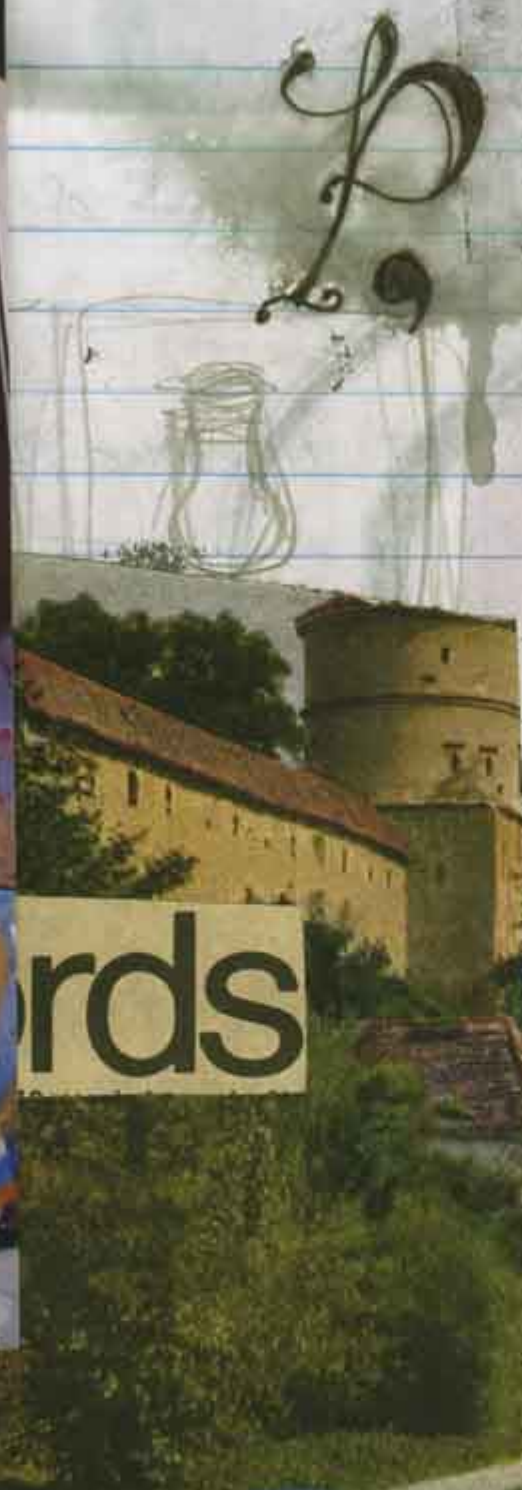
WILZABERS





**BACK TO SCHOOL** ★★ ★ 





ords



© National Geographic Society

A terrific battle was fought outside the walls of the city of Nordlingen in 1634. The Prussians, under the command of General Gallas, decisively defeated the Swedish army of General von Werth. This was the major engagement in which the city figure was no soldier. Above is a tower whose basement was used as a prison.



3 st.  
AHEAD  
of you.





Don Bolander, M.A., University of Chicago; B.S., Northwestern University; Director of Career Institute; authority on adult education.



# STRAK LIFE\*



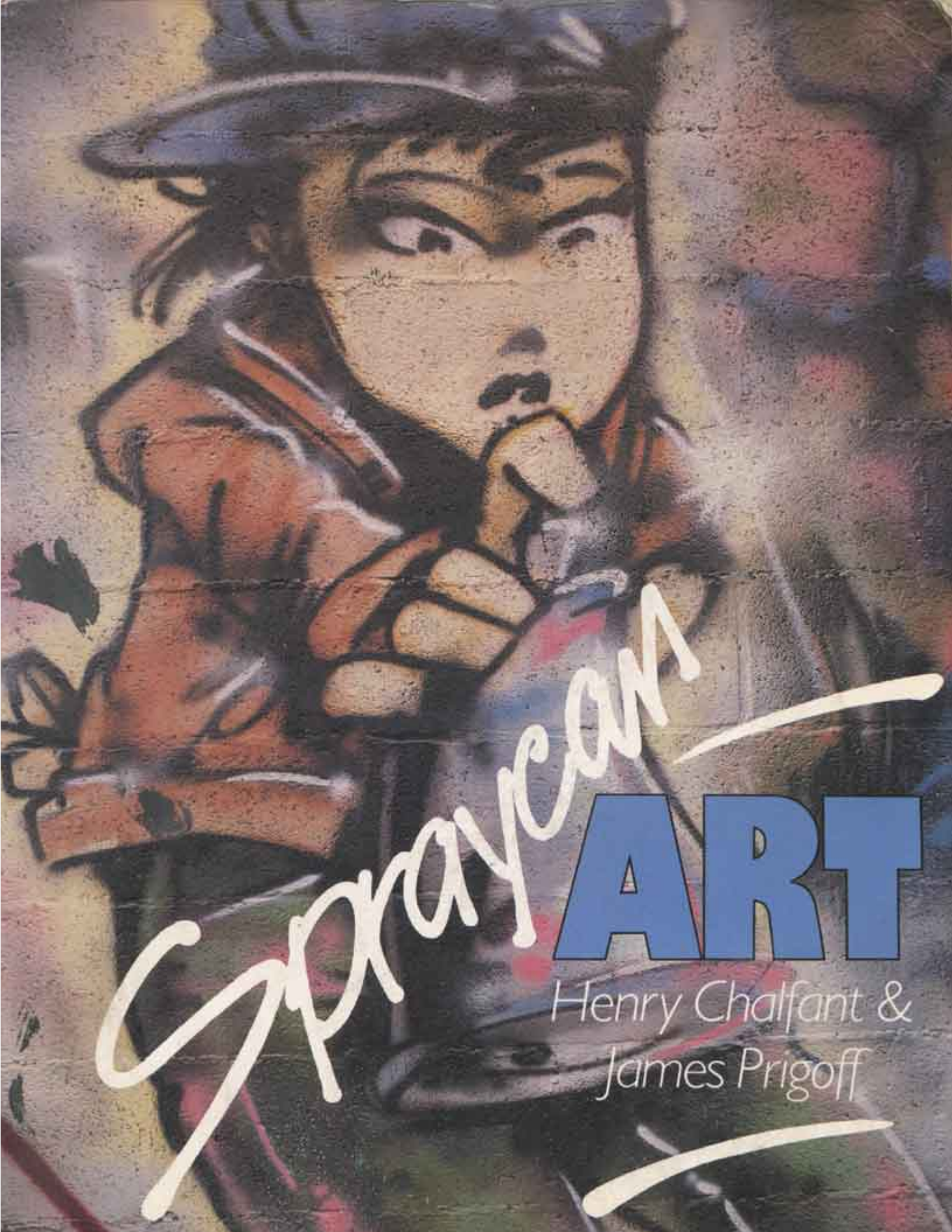
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2003

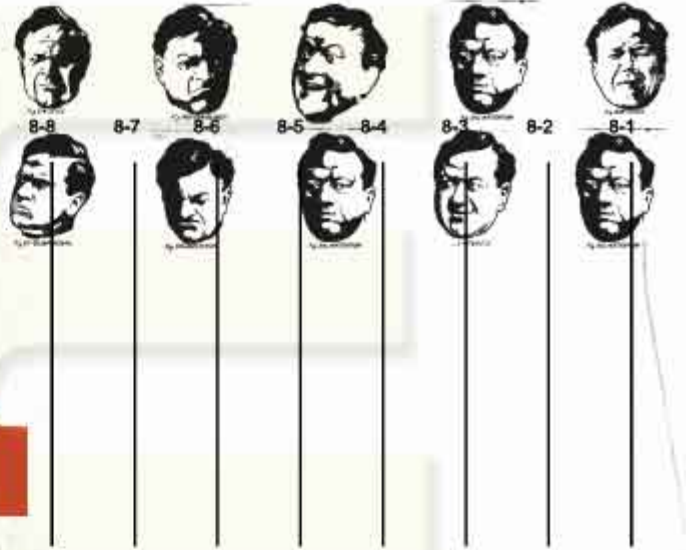




*graffican* **ART**

Henry Chalfant &  
James Prigoff





# Graffiti is **BULLSHIT** Not Art

Graffiti is not art; it is vandalism. It is prohibited when done without permission of the property owner. Furthermore, Municipal Code Section 54.0405 requires that property owners keep all walls, buildings, fences, signs and other structures and surfaces visible from the public right-of-way free of graffiti.







BOMB →







# Fame and Culture

The “fame” of the individual tagger or crew is measured by the number of tags, by the size of the area the graffiti covers, or the degree of challenge required to place the graffiti. Since fame and notoriety are what they seek, tag crews are not usually territorial. They will display their work wherever they can find a clean wall or “canvas.” They love to tag freeways or trains so that their graffiti will be seen by a wider audience. Many taggers thrive on finding spots which have never been hit by graffiti so they can claim the fame for breaking new ground. Taggers often feel an adrenaline rush when they tag an unusual location, like a rooftop or overpass. The element of danger involved in tagging these areas only adds to the rush. Taggers will generally stay away from residential property, committing most acts of vandalism on business or public property.

To many taggers, graffiti is a culture and a way of life. Many taggers believe they are creating a form of artwork, which they call “aerosol art.” As a tagger begins to build a reputation, he or she will chose a style and nickname. As taggers gain more experience, they will look for larger walls and locations that are more difficult to reach. It is difficult for habitual taggers to resist the urge to put up graffiti. When they are not doing more graffiti, most taggers will talk about graffiti and carry sketchbooks to draw ideas. Many will keep ledgers or records of their activities, including where they tagged and how long the graffiti stayed up before it was removed. Some will travel to other areas to learn about graffiti techniques. They also study the work of other taggers, often from other areas around the world. Of course, the Internet has only facilitated this process. Taggers are proud of their “art,” and will often photograph or videotape their “work” as it is being drawn by the tagging crew. They will take their friends to see it.











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FOR GLO...  
OR

CREW



Stylized, bold, black-outlined text in a decorative, calligraphic font, possibly reading 'GLO' or similar, set against a grey background.





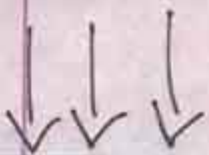








FTW...



- 1. perception
- ✓ 2. good form
- ✓ 3. figure/ground
- ✓ 4. proximity
- ✓ 5. similarity
- ✓ 6. closure
- ✓ 7. continuity

- 1) Try PHOTO CRESTALT
- 2) Try split BLACK-White

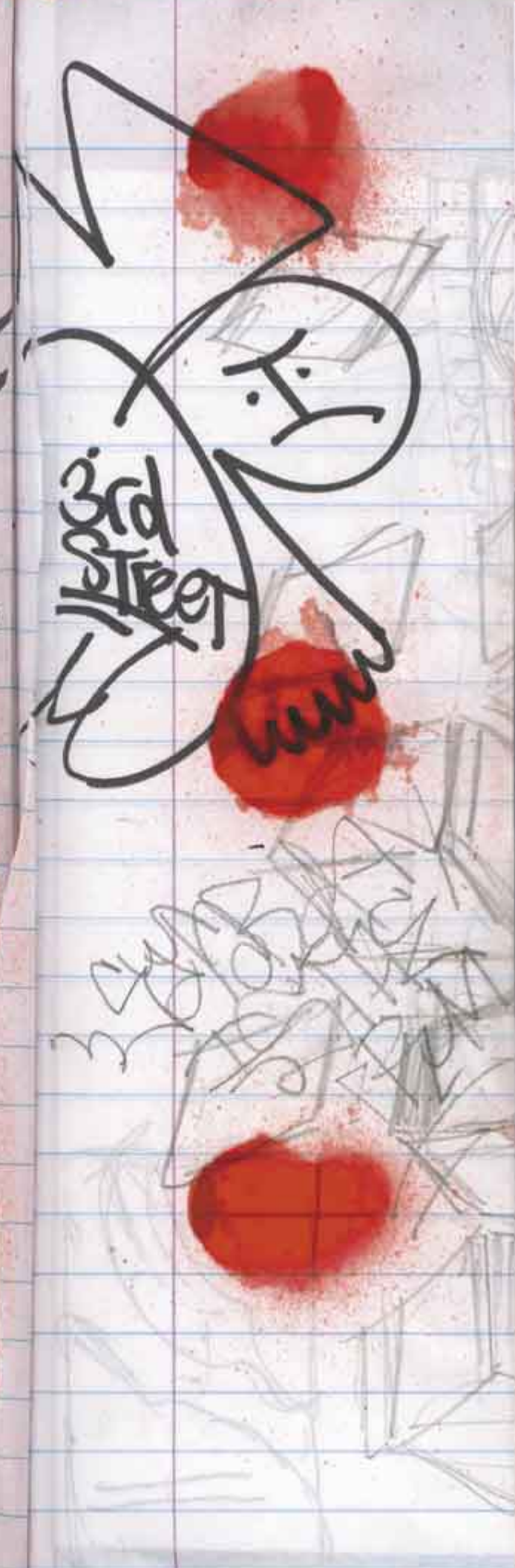


How fast

A) All pieces + ed.



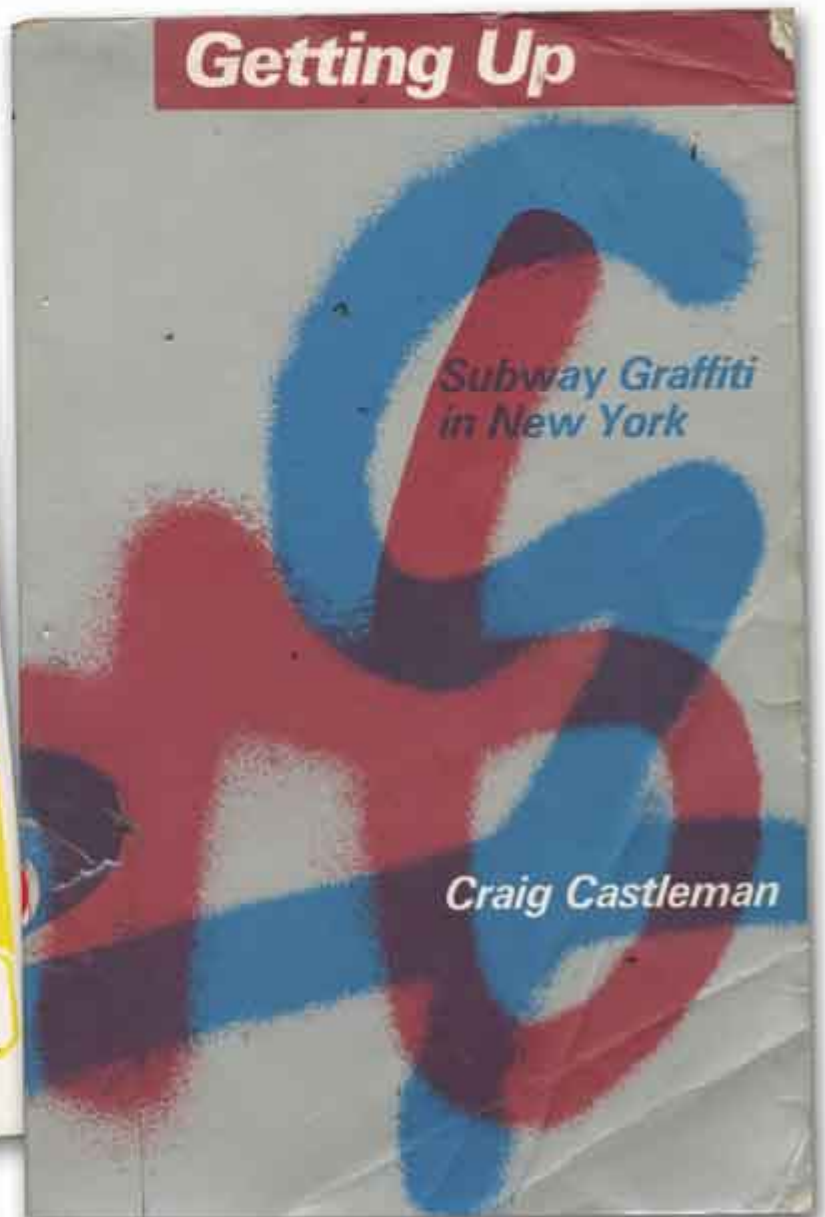
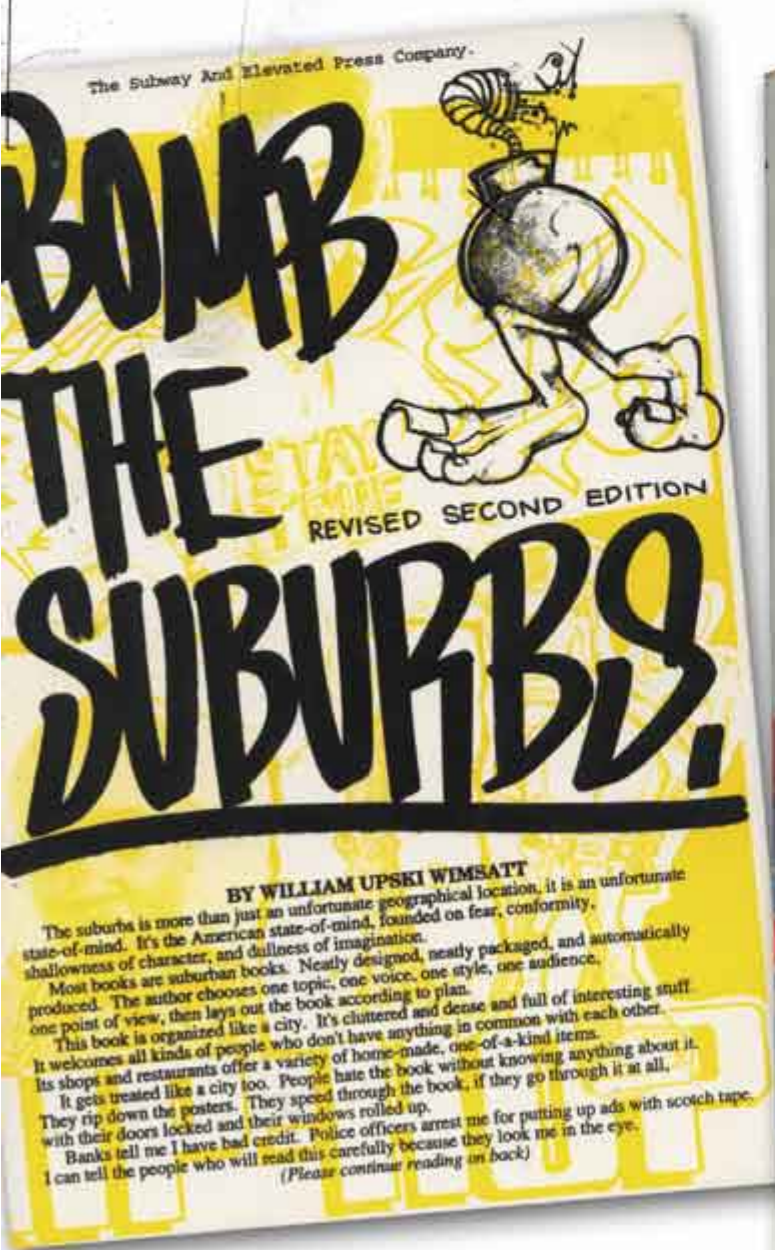






Bomb the suburbs

Getting up











# THE DEVIATED



DEVIATE

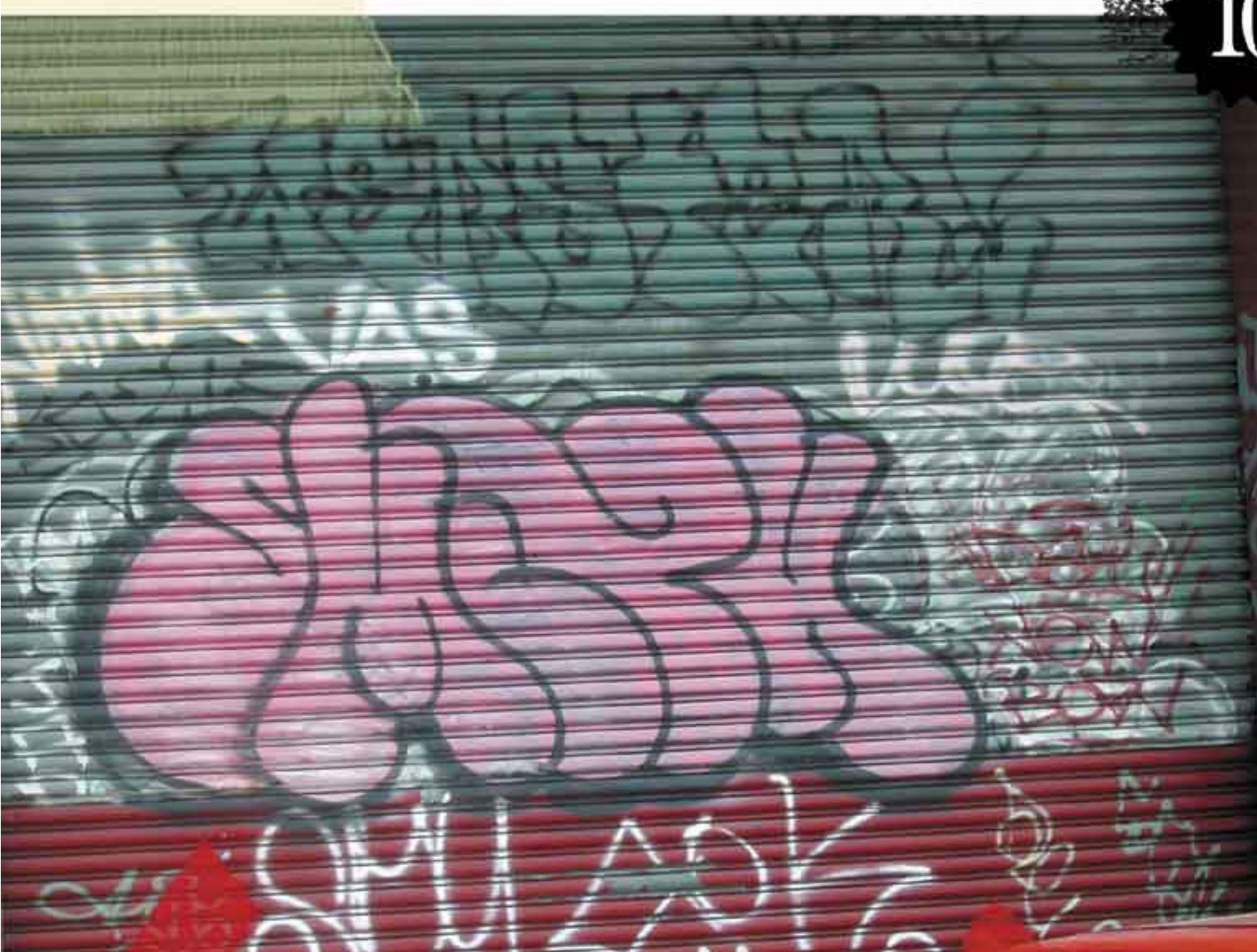
ITS OUR  
RIGHT



29

R







# WU



WILL BE TUNED AWAY  
FROM THE STATION





WORDS

FUGITIVE;  
0005

oks







the

kiss

Printed With Pride By:

I'M SO HURT  
TO THINK  
THAT YOU  
LIE TO ME  
I'm so hurt,  
Way down  
Deep inside  
of me



21315



SECRET ONLY

The  
DEATH





## Tell us a little about yourself?

Well, I was born into a militant vet/hippie settlement up in northern California but the ATF set fire to the hills one summer to burn everyone out. I was evacuated and raised, from a very young age, in an underground bunker deep in Alaska. Most of my childhood/training took place there. A good deal of my education consisted of a variety of techniques learning to be aware of and resist the bombardment of disinformation that's hurled at the populous. They were really adamant that I be able to resist the information barrage. They made sure that my identity was not documented anywhere so later in life I'd be able to move unnoticed. "Ghost in the Machine", they called it. I was also taught a variety of graphic techniques in order to document the information that is forced fed anyone who participates in the social structure, which is what I am working on now. It was pretty covert. I remember I was allowed out only when there was a surge of solar flares as it made the CIA and NSA radar sweeps relatively weak and we were able to jam it. Anyway, its a long story...

Do you have a motto or philosophy you live by, if so what is it?

# Die tryin g .

## What things scare you?

I don't know so much about "scared" but I'd say a similar mental response would be "mistrust". Maybe if you combined that two words you might get my feelings towards things like: Monsanto, Nike, Haleberten, McDonalds, ect, ect.

## What makes you happy?

The demise of the above.

## I KNOW YOU ARE WORKING YOUR ASS OFF FOR A SHOW COMING UP, TELL US WHAT THE THEME IS, AND WHAT IT HAS BEEN LIKE FOR YOU PRODUCING SO MUCH WORK?

The current project is basically the accumulation of all the information I've been processing since my reintroduction into society. Its a stream of consciousness applied to wood panels, probably around 40 or 50 panels when its complete. Take the seemingly random bombardment of information that is pushed into you mind, all the incalculable pieces, and reassemble them into a visual panorama of sorts. We are all handed pieces of the puzzle everyday, I'm hoping to put some of it together. When all is said and done I hope that some sort of clarity will show through. Ultimately, I want to expose the underside of the beast but that is a daunting task. I'm just shooting for clarity right now. The big fish will meet their makers soon enough.

As to the the question of volume...I have been approaching this whole project like I was out doing a wall. You get one chance to do it start to finish. On a wall or a train you go until its done because a man with a gun might come around the corner at any moment. At home you might work on something at your leisure because there is no real pressure. Keeping the pressure on myself. As far as I am concerned the man with the gun is just around the corner.







Interview Questions for Unknown Soldier

# RENTR

[www.youdie.com](http://www.youdie.com)



sway  
Dondi White

Style: Writing  
from the  
Underground



**Writing**  
from the  
**Underground**

**Style**

*(R)evolutions of Aerosol-Linguistics*



Stampa Alternativa in Association with IGTimes

**DO**

**WHI**

STYLE MASTER

The Life of

Andrew "ZEPHYR" Witten & Michael White





### Taggers

Graffiti does not mean that gangs are in your neighborhood! The vast majority of graffiti in is written by "taggers." A tagger writes his or her nickname ("tag") so that it will be seen by his or her peers. Taggers vandalize all parts of the city, and are not necessarily tied to a specific neighborhood. Taggers are usually part of a group called a "crew." Tags can be recognized by their particular style, which consists only of the tagger and/or crew name. Tag names are typically one short word, like "BUSTER," and crew names are usually three or four initials, such as "RLP." Taggers thrive on placing their tag names on as many and as dangerous places as possible. The objective of tagging is peer recognition: the tagger gains more notoriety the longer the tag is "up." Quick removal of graffiti is important because it discourages more tagging.

In some parts of the country, taggers have started to mimic gangs by becoming increasingly violent. Besides stealing most of the materials they use to tag (it is illegal to sell spray paint to minors), many vandals have started to carry weapons to protect themselves from gangs or rival tagging crews. This alarming new phenomenon is called "tag-banging."

# Tag-Banging





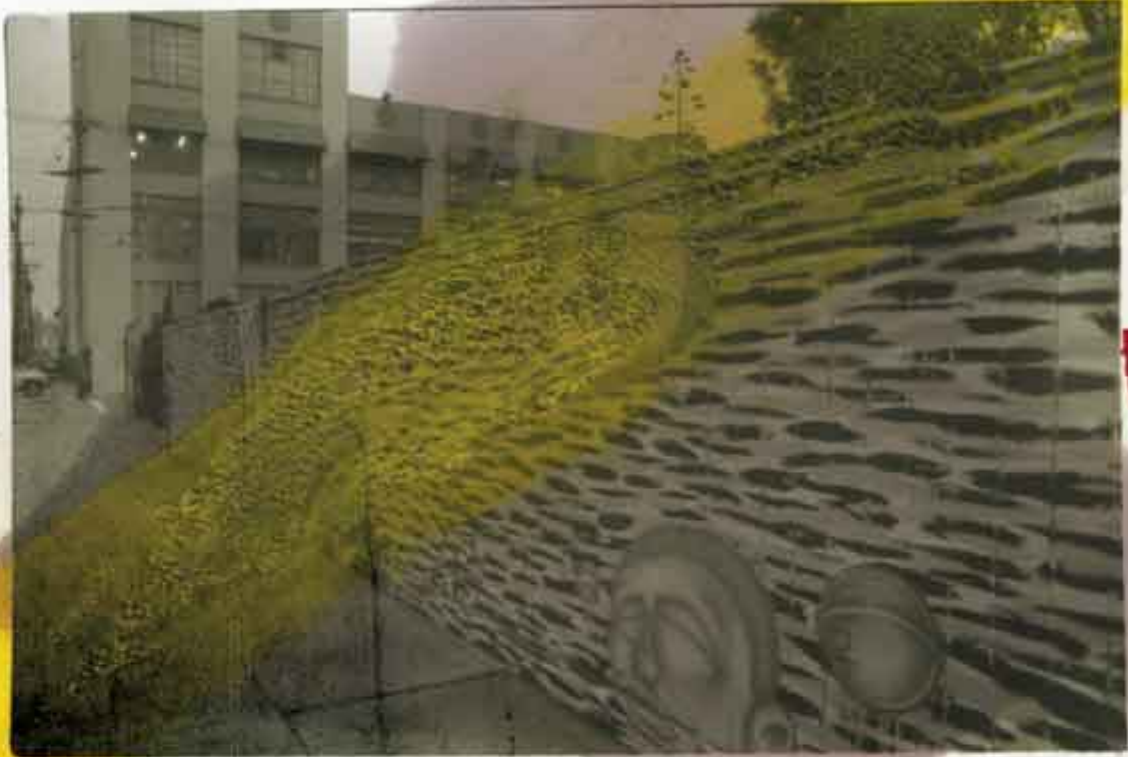
Handwritten notes at the top of the page, including the word "DRAFT" and some illegible scribbles.



**DRAFT**







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 dren happy.

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**GRAFFITO**

22  
W



**GRAFFITO  
WALLBANGIN'**

SUSAN A. PHILLIPS

**Wallbangin'**

GRAFFITI and GANGS in L.A.







The **soul** is  
healed by being  
with **child**ren .

*Fyodor Dostoyevski*





DRUG  
WAR

July 2002



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THE  
ART  
OF  
GETTING  
OVER  
A

GRAFFITI AT THE MILLENNIUM

\*Stephen\*

New  
Book

ALL CITY



THE BOOK ABOUT TAKING SPACE

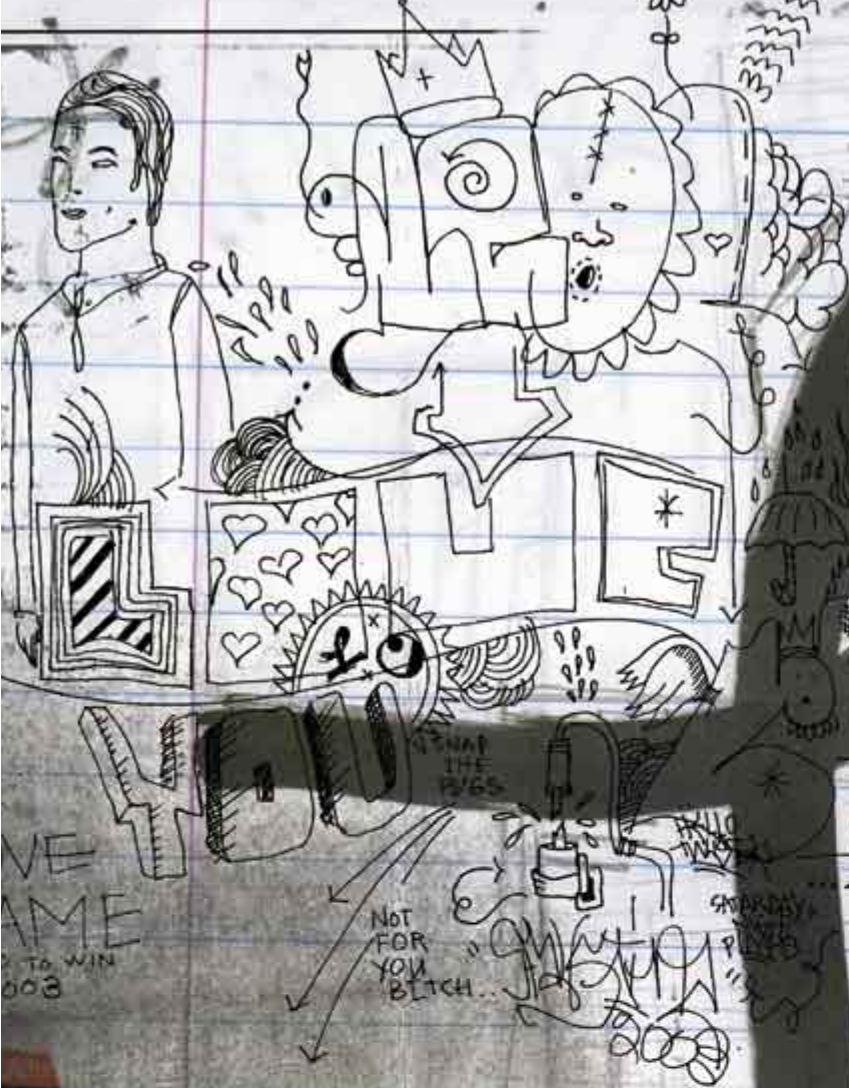
COMPILED BY PAUL 107





K.O.













# the faith of graffiti

documented by Mervyn Kurlansky & Jon Naar  
text by Norman Mailer





WITRED

Large, colorful graffiti piece in the center of the page, featuring stylized letters in pink, blue, and yellow with black outlines.



Stylized graffiti signature in the bottom left corner, with the words "FILE COPY" written below it.

Large, stylized pink graffiti piece at the bottom of the page, featuring the word "BLOOD" and other abstract elements.

Vertical text on the right edge of the page, possibly a page number or date, including "8.4.98" and "BLOOD".



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**SFAUSTINA original artwork**

The artwork on this page by SFAUSTINA is now up for auction on ebay. So if you would like to purchase this piece go to ebay and search under SFAUSTINA.







## **Bloodwars is having a Cover Contest.**

---

### **What you need to do**

Send an object you would like to see on the cover of Bloodwars. The object (s) i.e. original artwork, essay, poem, drawing, photo, magazine, doll, lid, can, envelope, hat... anything... will be used for issue number 10 due out in October. I will design the cover using the object. The objects not selected for the cover will be given credit and seen either through out the mag or on a spread. Credit will be given.

### **What winner will receive**

An interview in Bloodwars about the object and you, gift pack including: two mean streaks, odd little objects, stickers, one t shirt, piece of art work, buttons, a copy of a lovely little mag out of London called Dirty Soup, and other little surprises to play or display in your space.

### **How Submit**

Must submit your object by September 15th.

Objects will not be returned. They most likely will end up in my artwork.

Maximum size: 8"x 8"x12

Send object to  
SFAUSTINA\* design  
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usa



