

FUP THE SCRIPT

A Guidebook for Aspiring
Vandals & Typographers

Christian P. Aaker

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Getting to know your tools



1 **Pilot Paint Marker**
Japanese Market.
Oil-based ink. Chisel Tip.
Good for most surfaces.

2 **Pilot Medium Point**
Silver Oil-based Marker. Also
available in Black, Silver, Red
& Blue.

3 **Krink 4cc Map**
"Shoe polish" styled mop for
large coded and drippy tags.
Available in Krink Super Black
Opaque Ink. Also a long used
tool for original silver Krink
tags. Writes on most surfaces.
But the soft sponge tip is best
used on smooth surfaces.

4 **Mini Wide**
The Junior sized subway era
classic. Fill with pilot or house-
made ink. Best used with dye
based inks as opposed to
oil-based paints.

5 **Krink K70**
Dye-based inks. Translucent
colors are water resistant.
Fine point tip with valve action
that lets you control the ink's
flow. Writes on most surfaces.
Colors: black, red, blue, cyan,
magenta, yellow, purple.

6 **Pilot Super Color Marker**
Wide & Broad. Permanent
ink. Black, Red, Blue and
Green inks. Good for smooth
surfaces.

7 **Krink K53 Paint Marker**
& **K52 Ink Marker**
Dye Based ink markers: red,
purple, blue, green. Paint Mark-
ers available in over a dozen
varieties including metallics.
Squeeze bottle for controlling
drips.

8 **Sharpie Pen Chisel Tip**
Permanent ink marker. Best
for positive use on paper and
other smooth surfaces.
Chisel tip nib.

9 **Phat Connection Pen**
White, Squeeze Bottle.
Metal Roller ball nib. Writes
on most surfaces, with a nice
whippy effect, but it takes a lot
of practice to master.

10 **Brush Pen**
Japanese Market. Replaceable
ink reservoir. Squeezable barrel
to control ink flow. Best on
paper. Black ink.

11 **Uni Wide/Ultra Wide**
A subway era classic. Fill with
pilot or house-made inks. Best
used with dye based inks as
opposed to oil-based paints
and used on smooth surfaces.

12 **Purell White 100W**
Paint Marker. A not quite
opaque, translucent quality to
the paint. Shake well for best
results. Good for small tags on
smooth surfaces. A rused nib.
Always seems to be in your
pocket.

13 **Pilot Super Color Marker**
Broad Chisel Tip. Good for
paper and small tags on
smooth surfaces.
Permanent ink: various colors.

14 **Uni Paint Po-30**
Broad Line Chisel Tip. The
Toyota Corolla of vandalism,
well available, reliable, not too
picky. Thick and Painty. May
drip but not as nicely or con-
trollable as other products.

Getting to know your tools





BIG SLEEPS

Los Angeles 1980's & 90's

Sleeps is a writer and a tattoo artist from Los Angeles, mostly active in the 90's he has an artistic side today. He has dozens of styles and is constantly developing new variations. The Square Gangster style you see below is indicative of a lot of LA gang styled graffiti. The lean is also a very unique quality to LA. Both right and left leans, they are common in all areas of the city.

Upper Case



Lower Case



FORWARD LEANING

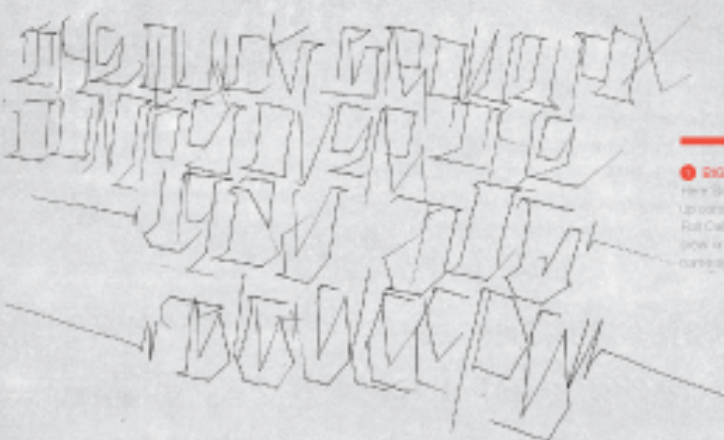
1. CONSISTENT LEAN

When leaning your letters to the right the hardest part is keeping your lines of text straight.

2. BEST FOOT FORWARD

Indicate the descender or "foot" on certain characters that emphasizes the bottom angle of the letters. Some like the 'E' terminate at the baseline, while others descend below the baseline, helping to create an optical balance, particularly with letters that have a round curve on the right side. See K, M, N, O, & R.

Roll Call



1. BIG SLEEPS

Here Sleeps displays a Roll Call graphic for a Place or Roll Call of the names of your crew or gang members. Artists name signed at the bottom.

MR. SLEEPS STYLE

Los Angeles 1970's & 80's

Of the many handstyles Sleeps has, in his artistic arsenal this one is his most personal and signature according to him. And it's more commonly "seen in the 'Rampart District' of LA, especially Pico and Union-Gin and Union."



Teen Angels



- 1 TEEN ANGELS #1
- 2 TEEN ANGELS #11
- 3 TEEN ANGELS #12
- 4 TEEN ANGELS #13
- 5 TEEN ANGELS #14

Teen Angels magazine was started in 1979 in Southern California, as a vehicle for expression and communication for underprivileged inner city youths, who frequently would end up in gangs and eventually in the prison. It then served as a vehicle for exchanging art and letters, for acquiring new pen pals, and for publishing your art or looking to find inspiration in other peoples. Often the smaller squares of the interiors were filled with letters submitted to the magazine, filled with roll calls of gangs and their members names, providing limitless inspiration of alphabets and styles. These magazines have long been inspiration for outsiders who would tap into them for inspiration, in the low-order series, tattoo artists and eventually graffiti writers from different cities unfamiliar with Cholo art and culture first hand, whom it originated.

7. From the possible collection of the artist.

MR. WENT

From Albuquerque, New Mexico, WENT has spent over 20 and is practicing his hand style and over 10 practicing letters. This particular style is a slanted style, where each letter comes to a point at the bottom, similar to the beer cans in Puerto Rican. It works with any type writing implement, but works best with a school type marker or fat edged brush.

= MR. WENT

Upper Case

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

Lower Case

a b c d e f g h i j k l m n o p q r s t u v w x y z

Cholo English: New World

The first penmanship in the new world was established in Mexico City in 1564. Today, despite the centuries, the Cholo style has remained the same, with the only difference being the use of the word "Cholo" in the name. In the past, it was a derogatory term, but today it is a term of pride and identity. The Cholo style is a blend of traditional Mexican calligraphy and modern graffiti. It is a style that is constantly evolving, and it is a style that is proud to be called "Cholo".

New York Handstyles

Brooklyn were partial to more sweeping, curling letters, utilizing accoutments like arrows, stars and halos. This combination seems to be what eventually differentiated Broadway from Philly Gangster writing.

The first book of photos, *The Faith of Graffiti* by Jon Nae and Norman Mailer was first published in 1974. The movement was strong had local scenes everywhere by that time, but the outside eye looking in for the first time helped to solidify certain signifiers, namely the "Broadway style" on and along the number 1 and 9 trains of the Upper West Side of Manhattan where most of the documenting took place. Apparently there were stylistic differences from most of the boroughs if not each neighborhood. As graffiti grew in scale and complexity and moved to the outside of trains, the styles grew too, shared in a linear manner along the main routes and the extreme ends of each line. Styles were shared from The Bronx to Brooklyn. Extreme ends of the city and everywhere in between.

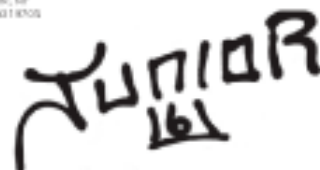
In most histories of graffiti New York's outer boroughs usually got short changed, but there's no denying the influence of Phase 2, Stay High 149 or LEE 163d from the Bronx, and "UNDERTAKER ASH" and "FRIENDLY FREEDIE" from Brooklyn and many others from Queens, and Staten Island played just as significant a role as their Manhattan counterparts. LEE 163d has even been long time credited with the first interlocking letters. Moving tags away from a print or script styles, more toward a lockup or logo treatment that in many ways still characterizes New York tags to this day.

By the mid 1970's the game became about the influence of writers gaining more and more cache. Sometimes for style. Sometimes for the vastness of exposure. Small innovations, one at a time. Pushed into the future in a competition-laden fast forward. New York breeds competitive innovation like nowhere else on the planet. And the competitive nature is amplified in graffiti so the point where imitating or "biting" another writers style can be hazardous to your health. It demands a code of ethics that requires a physical and mental decency.

Stay High once told me Cor's Stick Figure character was ok, because it faced the

New York Handstyles

Junior 101 - Upper West side of Manhattan
New York, NY
circa 1970s



Heck - New York, NY
circa 1970s-80s



Tracy 149 - New York, NY
circa 1970s



Topcat by 910n - New York, NY
circa 1970s



Stan 100 - New York, NY
circa 1970s



Mello - New York, NY
circa 1970s



Speed Bunch Bugg - New York, NY
circa 1970s



Topcat by Mello - New York, NY
circa 1970s





SABE

From street to gallery

Sabe is one of those unique characters who can be simultaneously deeply steeped and in the culture and history of New York graffiti and yet never be afraid to try anything he does. Constantly experimenting, he has been the face of the early graffiti videos and brought it into a new decade. He was the first to put a character on the wall instead of his name in the early 1980s, years before the street art scene became a standard. He is constantly experimenting with new tools and techniques. And this brush pen script is one from circa 2000.

Upper Case

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z

Lower Case

a b c d e f g h i j k l m n
o p q r s t u v w x y z

Numbers

0 1 2 3 4 5 6 7 8 9



• BETTER THAN

The challenge for this hand is to maintain the flow, the weight, change with a bit of the brush pen on canvas. This pen is used very effectively.

• MAKE AN ENTRANCE

For the lower part this hand is characterized by the extreme of the line with a thick stroke and end with a thin stroke. It also adds a combination of bold letters and thin strokes and ends, providing a unique look to the world of letters.

Pangrams by SP One



THE QUICK
BROWN FOX
JUMPED OVER
THE LAZY DOG

• SP ONE - PANGRAM
FROM THE NEW YORK
CITY STREET ART
• SP ONE - PANGRAM
FROM THE NEW YORK
CITY STREET ART

THE QUICK
BROWN FOX
JUMPED OVER
THE LAZY DOG

Handstyle

"COOL"
DISCO
DAN

COOL DISCO DAN

Washington D.C. 1980s & 90s

By all accounts Cool Disco Dan was a pioneer and king of Washington D.C. from the mid 80's to the mid 90's. Dan had DC on lock. Before him were a few, his heroes—such as P.E. Randy and Sir Nose 84. But Dan took it further—much further—than any of them. At one point Washington Post Style Invisional asked, "What two people's help will Mayor Marion Barry need to clean up Washington, D.C.?" Cool "Disco" Dan and God."



SQUARE STYLE

Dan's handstyle had a retro feel to it. Similar to the Philly Gangster Print, from 10 years prior. Note the platform or 'seal' on the bottom of the A and ends of the N, similar to the 1970s Gangster Print in Philly or the Broadway Elegant in New York.

AREK

Baltimore 1980s, 90s & 2000s

Many places seem to think their cliche style is based upon starting smaller and getting bigger as the tag progresses. Seems natural as you write large scale on a vertical surface. Baltimore takes that cliche to an extreme. One series of extreme backward angle and progressive growth whip from one letter to the next in succession.



Upper Case



Lower Case



Numbers



BACK (LEADING)

DOUBLE OR NOTHING

Note the Double E. Upper and lower case in a single letter. More of a signature to link than a shared style.

LINKS AND LIGATURES

Similar to Philadelphia, 100 miles up the Potomac, Baltimore scripts make the most of its letter connections, often creating one-liner tags, necessitating extra apostrophes or looping with. Note: A, H, J, R, The V and W particularly are reminiscent of old Philly hands like Hildt on Page 17— with the loops at the ends of the letter.

FAN IT OUT

Not visible in the alphabet but very noticeable in the tags, Baltimore writers have a habit of fanning their letters backward very aggressively. Tags start small and grow rapidly from left to right.

Handstyle

RENOS

San Francisco Bay 1960s, 80s, 00s

Bushop style is the homegrown school-age style in the bay. But by the mid 80s older writers were moving the style "fancy, elegant, more Twist. A Twist-based-kind of hand, moving toward a fine hand whereas Bushop hasn't left. It's still there and it's still breeding. Which is so crazy to think about, because a lot of those kids will know of all the other writers and jock them, but they won't aspire to write like that." It's its own thing. A separate style. Two worlds of style coexisting.

Upper Case



SOUTHWEST

The angle of a third tip will change considerably depending on what hand you hold it in. There is also a bit of twisting and manipulating in this alphabet. Not recommended for beginners. Consistency is very difficult when changing the angle your marker nib touches the surface.

NEW YORK INFLUENCE

First seen widely in SF by TIGST. Renos says "It's got that OE, E. A different shape to it, but that same concept. With the big center 'nose.' The only tip and the big center nose."

Numbers



SMOKER

Philadelphia 1980s-Mid 90s

Handstyle

Bushop style is the homegrown school-age style in the bay. But by the mid 80s older writers were moving the style "fancy, elegant, more Twist. A Twist-based-kind of hand, moving toward a fine hand whereas Bushop hasn't left. It's still there and it's still breeding. Which is so crazy to think about, because a lot of those kids will know of all the other writers and jock them, but they won't aspire to write like that." It's its own thing.



Upper Case



Lower Case



CAPTION XXX

"A lot of Bushop style is based upon the curve everywhere. Every corner would be curved. Never square." -Renos

THE TRADITION

"And it's barely changed in 30 years at all. And it starts maybe even in 6th grade. That's the first. That's how they do their homework. That's how they write everything." -Renos