

AlphabeatZ

Gratititi alphabets from A to Z

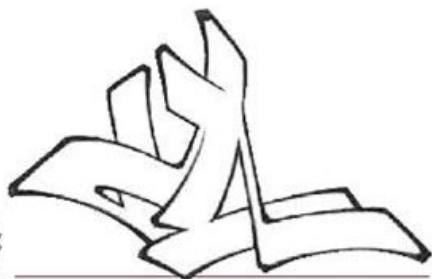
Woshe



PROMOPRESS 77



01
Le L est une lettre simple, qu'on écrit en une seule fois. Le secret de son style de street est dans sa silhouette qui permet d'en faire une lettre horizontale et verticale tout en gardant son caractère et son identité. On utilise souvent une lettre de couleur qui se démarque de la page.



02
On mélange habilement les deux styles qui composent la lettre de base, afin de la rendre plus intéressante. Tout cela, sans perdre de vue la possibilité de créer une lettre qui se démarque de la page, comme celle-ci qui est écrite de la main d'un artiste de street.

03
L'important est de ne pas perdre complètement le style de la lettre de base. Ici, le caractère de la lettre est toujours présent, mais elle est devenue plus horizontale et plus simple. On peut aussi utiliser des couleurs différentes pour la lettre, ce qui permet de la rendre plus intéressante.



04
Dans le regard de la lettre, on peut voir deux styles, l'un est plus simple et l'autre est plus complexe. On peut aussi utiliser des couleurs différentes pour la lettre, ce qui permet de la rendre plus intéressante.



05
Le style de la lettre est très simple, mais on peut la rendre plus intéressante en utilisant des couleurs différentes. On peut aussi utiliser des lettres de différentes tailles pour la rendre plus intéressante.



06
On peut aussi utiliser des lettres de différentes tailles pour la rendre plus intéressante. On peut aussi utiliser des lettres de différentes couleurs pour la rendre plus intéressante.





SYE NEW YORK, UNITED STATES

The number of groups of writers that can claim to have been around for four decades can be counted on one hand. Having built their reputation on New York's trains during the first half of the seventies, TCB is one of them. Although crackdowns and the systematic clearing of blueprints compelled them to desert the yards as the 1980s came to an end, they have always kept the flame of classical graffiti alive, with their output almost exclusively centred on letters' dynamics and a scrupulous respect of the orthodox grammar.

At the age of forty-seven, SYE is one of today's speedheads of the legendary group. After two decades away from the graffiti scene, he returned to it in 2005.

For graffiti lovers, your group TCB has been the most representative one when it comes to the New York style. On the one hand, this is about the absolute priority given to the design of the letters, and on the other there's that unrelenting desire to create interplay between them. Is that still the key for you?

Yes. Each time that I create a piece, I am concentrating on the balance and the fluidity of the outlines, and I think about the way I will connect the letters to one another. How you go from one to the other through having things merge or adding in connections is one of the most important aspects of graffiti in my opinion.

Between 1985 and the 1990s, everyone in Europe worshipped the TCB name. CCC - AAAA - SWUSA, which appears in Graffiti NYC has captivated generations. But today many new artists prefer to see

outputs as the colours or volume effects. Has this classical style become a language for artists?

I do not think that it's about trends and fashions that come and go. I would say instead that graffiti has never been anything other than letters! This creativity concentrated on form comes from the fight, the spirit of competition and the lack of prospects that we had at the time. Today, graffiti has become a friendly sport. There are no longer any rules, and you see the players in this culture turn their backs on it. What we are doing, and what most New York writers are doing, is based on letter forms. Trying to subvert everyone else with colours and that sort of thing, which distracts from the subject of letters' structure, seems in my view to



80 SYE in action
82 2010
Although they feature new elements, the letters in most early artworks



a little magic trick.

48 June 2011
 a few years earlier (2007),
 James explored the culture
 of the European artist
 of the 1960s, embracing
 an "open" culture.

We're capable of drawing any letter, and not just the ones in your name, and you can mess up the traditional stylistic effects. How have you managed to "mess up" all these elements?

I'm really interested in this culture. I really pay attention to everything that I see, and I imagine that automatically, there are things that have jumped out at me and that I remember. I also try to respond what the pictures have passed on and to see that by producing something new, so that I'm not copying the same thing again and again. I

try to preserve the traditional elements and borrow all of graffiti's history, and at the same time, try to offer something new.

Let's talk to letters now. Sometimes you add an S to the end of your name, making it James Why not an L or an Z?

The S is the best letter of the alphabet, so it's great to be able to use it. I think that its structure, which is already based on curves, makes it more dynamic. But the rest of the letters, it makes me nervous about, from "jumps" to "jumps." At the end of measuring, it still works. With an S



at the end of your name, it's possible to cut off the whole lettering.

So when you're in the use of the S in its lower case form, why do you do that?

The shape of the lower-case N is better than the upper-case version of the letter in my view. It feels like it gives me more options for creating, lengthening one of its legs, or extending its ending, without sacrificing the letter's identity. So, yes, I prefer the lower-case version. You can definitely do more things with the capital form in terms of references and visual additions without changing the letter to its core. With the lower-case N, you have to be more careful. It's more difficult to spice it up while preserving its shape. But I think it is better to go with it, because the capital N is naturally more rigid and has a tendency to break up the lettering's movement. The capital N is like a neighborhood filled with stop signs. If you compare it to the lower-case N,

Can you comment on each of these letters?

- A. simple, primary, nice in lower case.
- C. is a bunch of trash out there are loads of things that you can do with it.
- F. very hard to get into it with this one. (Dear advice)
- H. better than the P, but only just. The lower-case version is what saves it.
- O. dynamic. Come you hope. Do what you want.
- R. classic top-top, long legs. Awesome.
- S. the best.
- Z. None. I don't use a backward S. Limited design. Works with what it has. Not very exciting.

49 June 2011
 frequency much
 the wall? or 2011.
50 Finally by 2011,
 2012.
 Although his objective
 is to continue with
 the classical style. A
 2011 was primarily to
 understand better.

