

OUTANK

MAGAZINE

BLACK LIVES MATTER
BLACK LIVES MATTER
BLACK LIVES MATTER



SERVE

THIS ISSUE:

Rain

Charles Caldwell

Nic-One AK

Chi Modu (Photographer)

Jean Louis Rigaud (Photographer)





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Magazine



SERVE FBA

By timur A. Davis
Photographs by Joey "Serve" Vega

In what state did you start your craft of graffiti and how long have you been a practitioner of the craft?

Graffiti, to my eyes, started for me in the Bronx during the 70s. I started to get more into it by 1977 when everything on trains started to evolve more. So as a kid, a lot of time was spent drawing in my Black Books.

Did you start in High School and who were some of your influences "Subway Art"?

"No, I actually started getting into it more in the 6th Grade, and by the time I got into high school, I was already the best in the school.

When "Subway Art" came out, there was really no influence for me and my friends were influenced by the pictures we took at the train stations. But, it was a good book to have in those days.



SERVE FBA

When was the first and last time you did a piece on the train?

My very first New York City subway car was done with Jase One in 1985 at the Baychester layups in the Bronx. My last car was done with Kaze FBA in 1986 inside the # 1 Tunnel. So between those 2 years, I pulled out only 10 cars and I still have photos of most of them.







How did Graffiti since the 1970s did any of the traditional rules change?

Nothing changed much to any rules of graffiti except for the pieces which evolved much greater with Wild Styles from simple bubble letters on trains and walls. The rest was still the same along with the beefs crews had. In what state are you located now?

How do you receive your tag name Serve and did you go by any other names prior to your current writer tag?

Before, I wrote "Serve", I had names like Smoke76, Dest2, Chan2, Bar2 (given to me by Nic 707 RIP)

and Mug (Kaze FBA alias)... "Serve" came to me in 1983 from a battle I won inside a book and my boy Kace UMXS said, "Yo Joe, You Served him!!!" from there, the word clicked to my head. Back then, that name was very hard to tag and do pieces for me because it was a S letter and tough to create good outlines for it. I also wasn't good at tags so Kace, who had a better skill of writing gave me that style flow and it took about 5 years to write it normally. All this happened in the Bronx, where I'm still here today doing it.

"Serve" came to me in 1983 from a battle I won inside a book and my boy Kace UMXS said, "Yo Joe, You Served him!!!"





BLACK LIVES MATTER

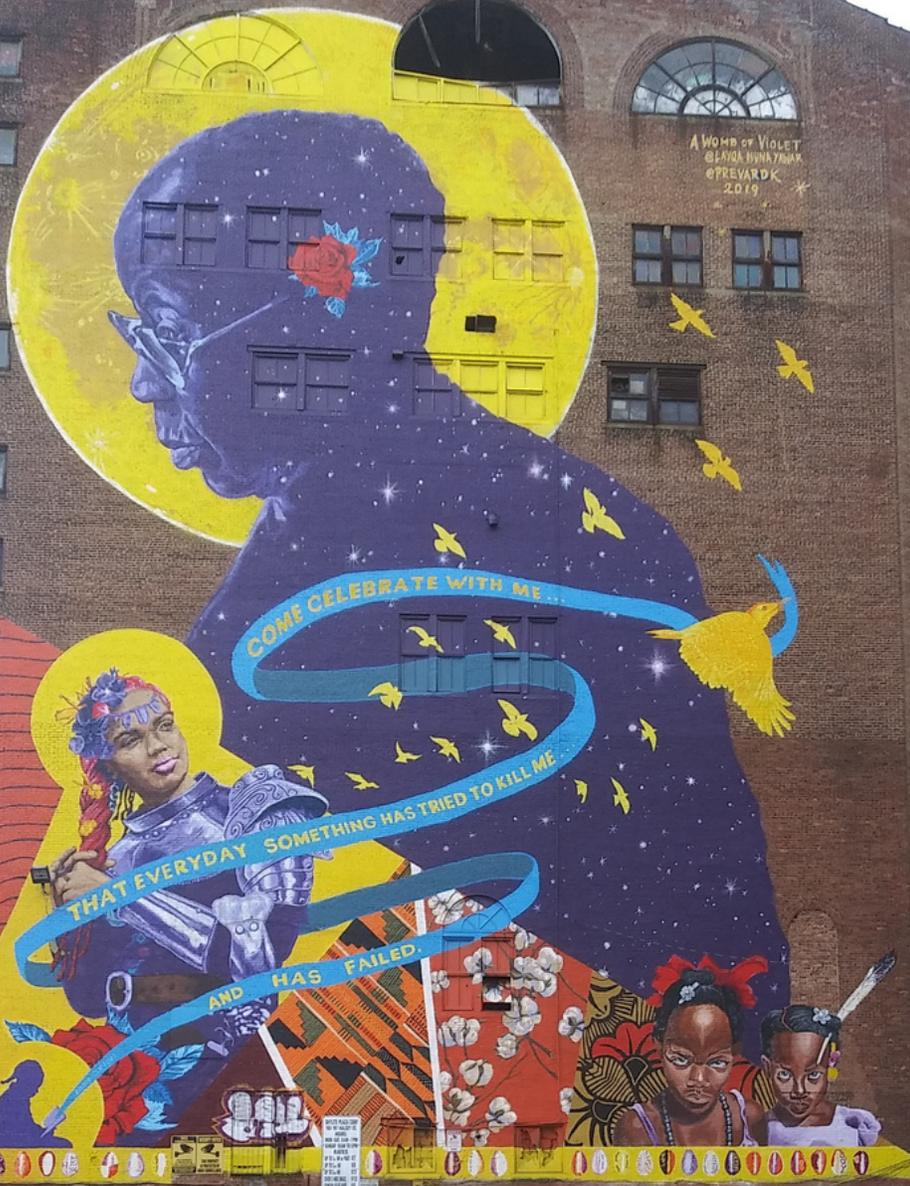
SERVE ON BLM

By Timur A. Davis
Photographs by Mark Halberg

What graffiti crews do you represent and who are some of the noted members?

It's a very long list of "Crews" that I'm down with today. I'm still so grateful to be down with a lot of them all my life. There's really no crew stand out for me today because each crew was all dope, had great members and had great reputations both good and bad. So when I rep crews today, it depends where I'm at with them or the mood into my art that the crew is put up. Either way, I'm humbled to be down with many crews today in my career and history.

A WOMAN OF VIOLET
BY ANNA HUNTER
© PFEYARDK
2019



COME CELEBRATE WITH ME...

THAT EVERYDAY SOMETHING HAS TRIED TO KILL ME

AND HAS FAILED.

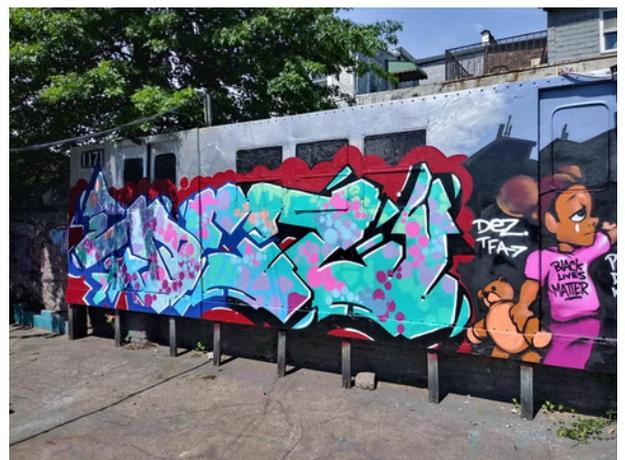




DEZ SERVE

What graffiti crews do you represent and who are some of the noted members? It's a very long list of "Crews" that I'm down with today. I'm still so grateful to be down with a lot of them all my life. There's really no crew stand out for me today because each crew was all dope, had great members and had great reputations both good and bad.

So when I rep crews today, it depends where I'm at with them or the mood into my art that the crew is put up. Either way, I'm humbled to be down with many crews today in my career and history.





BLACK LIVES MATTER

Do you still practice the craft of graffiti today? Of course !!!

I draw every single day whether it is graffiti or regular art, it's my life, my job, and how I make money from it during these hard times today. I used to sell drugs back in the days and the skills from that, I hustle my art that way to get paid. I tell my friends till this day not to pay attention to street shit and social media bullshit. If you're good at what you do, get paid from your craft because yall have no idea what art will do for you.

Have you had an opportunity to engage in freelance or contract work with your acquired skills?

Yes, my art of freelancing and commissioned work led me to so much in my life. I've done tons of logos and album covers for music, store fronts, major advertisement, corporate jobs, major sports merch and even worked for Rocawear as an illustrator. I even published my own Blackbook of my art that people hunt for today. So at 52 years old today,

I'm so grateful that God gave me this gift and venture on to more things. When you think more about how you use your shit, you'll be amazed on what and where it goes. My only advice to all, keep it rockin, Hustle your Shit, get that paper and "Always" Get Over!!!

TUFF • CITY • STYLES

FC

LUZE

SERVE



CHARLES CALDWELL

Photographs by Charles Caldwell







HELLO THERE, READER!

Magazines are publications, usually periodical publications, that are printed or electronically published. They are generally published on a regular schedule and contain a variety of content. They are generally financed by advertising, by a purchase price, by prepaid subscriptions, or a combination of the three.

At its root, the word "magazine" refers to a collection or storage location. In the case of written publication, it is a collection of written articles.

YOURS TRULY,

Timur A. Davis, Sr.
EDITOR, DUFUNK MAGAZINE

from
the
editor



BLACKBOOK WARS

MORNING
INVASIONS



2000

PRIORITY MAIL

UNITED STATES POSTAL SERVICE
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PRIORITY MAIL

UNITED STATES POSTAL SERVICE
VISIT US AT USPS.COM
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"A Death Squad...
...exclusive!"

FROM:

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sheld?

FAST BREAKING ARTISTS



NIC1 AK

From disruptive culture to out-of-this-world inventions, this issue celebrates the innovators and their relentless need to question the way things work.



In what state did you start your craft of graffiti and how long have you been a practitioner of the craft? A: It all started for me in the South Bronx, that was where I grew up. I was from 176th Street and 3rd Avenue. At a very early age I was checking out the 3rd Avenue El Trains that ran right next to my building. So yeah that's where it all started for me. I only got to see them for a few years as the line would eventually be torn down. But it was a few years later at the age 12 when I started on my pre journey into the style writing culture or Graffiti. I wasn't bombing anything seriously, it was all just me trying to express my love of writing. So yeah I would try and put my tag up and around as best I could all the while being enamored with seeing other writers tags up everywhere that I would go. As a kid growing up with out much to do that was my main interest. For me back then I was learning what writing was all about. Everything that I was doing was done in a fooling around sort of way. My exposure to graffiti back then would drive me wild at times because I was too young to get my hands on any spray paint. If I did get a can from one of the older guys around the way or a friend, it didn't last too long. Or makers as I wasn't hip to what surfaces you should use them on.

TIMUR A. DAVIS
Editor-in-Chief





CATCH SOME WAVES IN

NASTY NIC AK

By Timur A. Davis
Photographs by Nic One

Several years earlier I remember seeing FDT56 and Clyde names running on the 3rd Ave El line, mostly FDT56. His tag signature was my first true exposure and influence into becoming a StyleWriter. If it wasn't for that I'm not sure I would have taken to the writing culture as intensely as I have. I loved looking at the trains and over the years my fondness grew and my desire to paint them grew as well. But it would be some years later in my growth before I would paint a subway train. By 1984 I would start my true journey into becoming a real writer. I had spent the late 70's and the early 80's learning my craft and working on things like. Handstyles, throw ups, straight letters and piecing. Some of those things you had to go out to the streets and work on to get better at and some I would work on at home. So yeah I was out there hitting the streets trying to get my name up and around, all the while working myself up to painting on a train. The first piece that I did was on the number 6 train, which was way across town from where I was lived. I did it all along with no one to watch my back. I was crazy nervous and scared but I soon calmed myself once I was in the lay up.

,The piece that I did came out terrible but I needed that. I needed to fail in order for me to move forward as a style writer. What I thought would be a fresh piece turned out to be the total opposite. I kept on tagging up around the Bronx and working on my letters. I went back to the train lay ups, this time staying close to home hitting the CC line practicing up on my can control and getting a better understanding of the caps and the paint.

Krylon and Rustolum were my main go to paints. As time passed on I stayed on my arts and grind, meeting great writers that would become added influences to me. Writes like TRACY168, PHASE2, NOC 167, MITCH77, DONDI, SEEN, LEE, A-ONE (TDS), ZEPHYR, I would learn a lot from these writers and as a result continue to grow. I've been writing my tag for 40 years now and I never had any time off from writing or being a writer. I've seen lots and lots of writers come into the writing culture and grow to become well known. I've seen writers over the years come back to the writing culture and I've seen many over the years pass away.

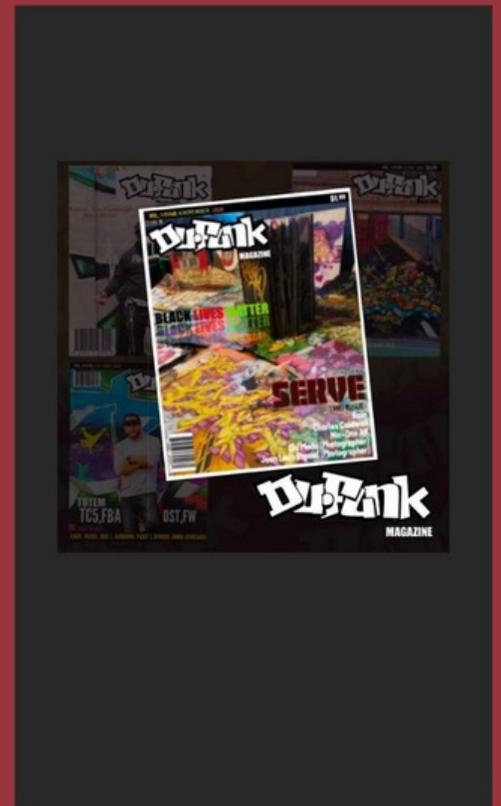


The one thing that I've done and continue to do is stay true to what I love. I'm a fan of other writers works but as well I never lose site of my artistry and all of the god giving talent that I have inside of me. These days being a writers is not about getting up or hitting the trains or chasing fame. Those days are long gone behind me. If I haven't accomplished anything by now then I should just give up. These days it's about pitting out my work and feeding my artistic soul.

If what I do moves people I take it as a blessing if not that's a blessing too. What I'm after now is my own artist greatness nothing more nothing less.

Did you start in High School and who were some of your influences "Subway Art?"

I went to Walton High School in the Bronx. It was then when things started to really happen for me as a writer. I started meeting other writers and I was doing my homework just checking out the subways and all of the crazy dope artwork that was on them. I remember seeing the DONDI car with the hand and the one with with Bodie character also cars by Mitch77, Daze and Crash, Shy147, Kel149, Part Tds, Spin TFS, whole cars by Mad Seen, and so many more. Looking out the window of my Math class I would see so much work and I failed math with flying colors. First writer that I met in High School was a writer named Toxic he was a cool guy that was a lot like me. He just loved writing and he knew a lot of real writers, cats like KASE2, LEE, DELTA2, SHARP, DEZZY DEZ, AGENT and so on and son on.





I can't remember how we got to the what you write part but we always would talk about the graff on the trains, what I call The Who's up talks. The second writer was a cat by the name SED he was a bit more of a local type of writer meaning he wasn't up on the streets but he was up in a small part of the Bronx. The third writer was a guy by the name of MAD2 he was a writer with a great hand style, he didn't do any street bombing he was just a guy that loved writing specially hand style writing. At that time he did have a better hand style than I so he would often bust my chops about it. There was always some sort of writers competition going on between us. It was fun, he pushed me as for as hand styles goes. Because of him I kept a pilot or a uni wide maker on me all of the time back then. There weren't too many writers in my High School. I didn't hit up my school to much as I was more about being out on the streets. Years later when the book Subway Art came out I would see photos of some of the pieces that I had seen running earlier in that decade.

Writers who's works influenced me and motivated me to grow to become a better style writer. By the time Subway Art came out I had met a lot of the writers that were featured in it, writers like TRACY168, TKid 170, Seen UA, Smiley149, Dondi, Mitch77, Agent, Phase2, Ramelzee, Lady Pink, Crash and Daze. Coming up through it all to a point of meeting and seeing writers that I had the pleasure to meet was a great feeling for me. It was a validation of my come up in the writing culture and a confirmation that I was a true part of it. High School opened up a whole world of things to me because I was meeting writers and they were opening my eyes as to what was going in the writing and Hip Hop cultures. I got around a lot more. Outdoor Hip Hop Jams were going down in the summer and I was out there writing my name up and getting around the Bronx and I mean around. Same thing in the winter time tagging and going everywhere that I could go that was writing or Hip Hop related. Great times or as I like to call it the coming of age times.

"Outdoor Hip Hop Jams were going down in the summer and I was out there writing my name up and getting around the Bronx and I mean around. Same thing in the winter time tagging and going everywhere that I could go that was writing or Hip Hop related. Great times or as I like to call it the coming of age times."



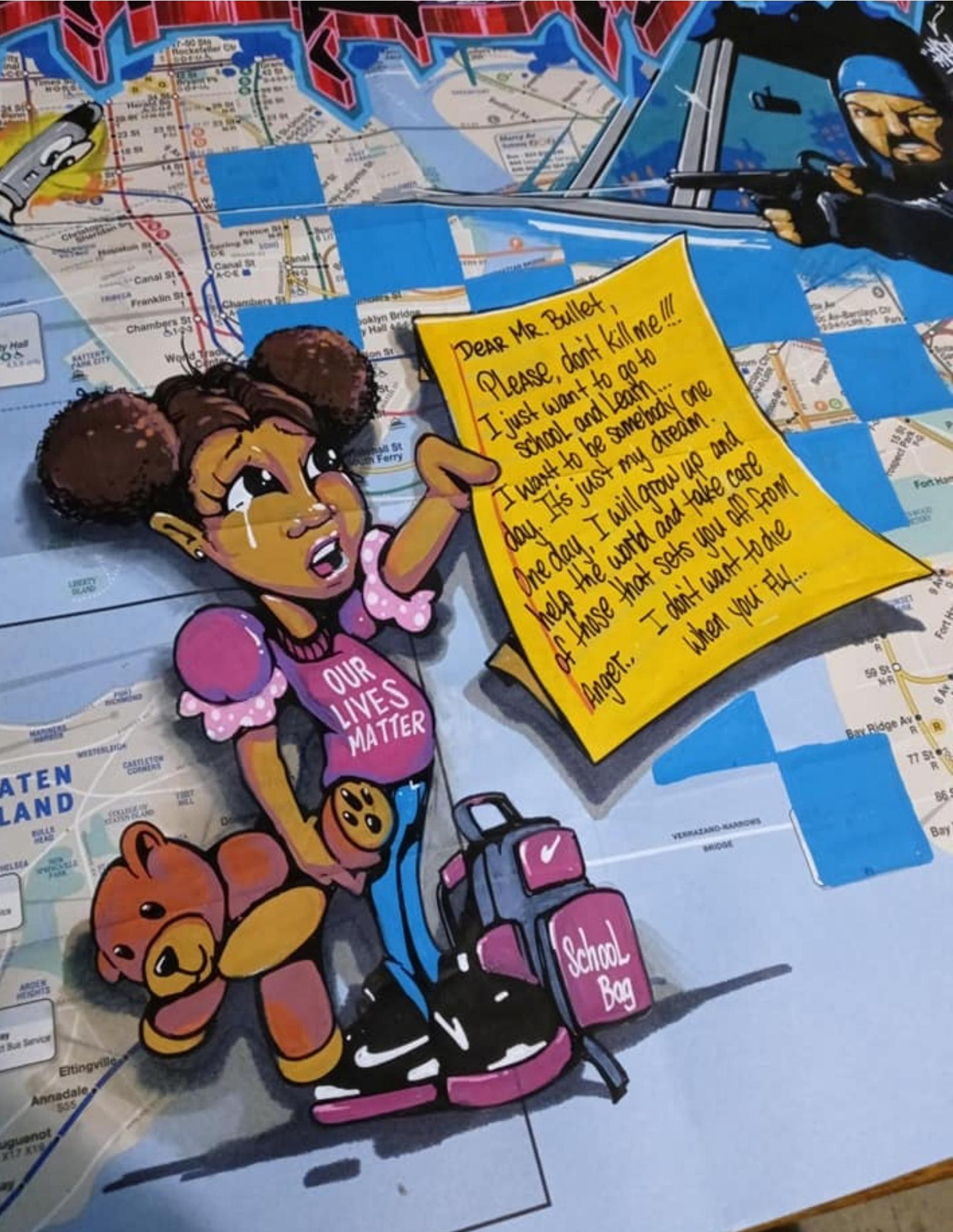
I can't remember how we got to the what you write part but we always would talk about the graff on the trains, what I call The Who's up talks. The second writer was a cat by the name SED he was a bit more of a local type of writer meaning he wasn't up on the streets but he was up in a small part of the Bronx. The third writer was a guy by the name of MAD2 he was a writer with a great hand style, he didn't do any street bombing he was just a guy that loved writing specially hand style writing. At that time he did have a better hand style than I so he would often bust my chops about it. There was always some sort of writers competition going on between us. It was fun, he pushed me as for as hand styles goes. Because of him I kept a pilot or a uni wide maker on me all of the time back then. There weren't too many writers in my High School. I didn't hit up my school to much as I was more about being out on the streets. Years later when the book Subway Art came out I would see photos of some of the pieces that I had seen running earlier in that decade.

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Dear Mr. Bullet,
Please, don't kill me!!!
I just want to go to
school and learn...
I want to be somebody one
day. It's just my dream.
One day, I will grow up and
help the world and take care
of those that sets you off from
Anger. I don't want to die
when you fly...

OUR
LIVES
MATTER

School
Bag

chi
modu

LEGENDARY

Hip-Hop Photographer

BY TIMUR A. DAVIS

Editor



Chi Modu was born in Nigeria and raised in New Jersey, Chi lived in the United States since the age of three and had to decide at a young age whether to return with his parents. He decided not to return to Nigeria or stay behind at boarding school. He chose boarding school, and found himself at Lawrenceville, New Jersey, the prestigious prep school attended by the likes of Michael Eisner and Malcolm Forbes. He matriculated to Rutgers University (New Brunswick campus) where he began his studies in Economics and later decided the art of Photography. "The minute that I tangled with photography it was pretty natural for me," said Chi. Despite the digital nature of information, the art of photography still goes through the same process which is light exposing an image and going through the "Dark Room" process.

He followed the traditions of great photographers such as James Van Der Zee and Gordon Parks, whereby Van Der Zee were able to capture the zeitgeist of the Harlem Renaissance and Parks were able to capture the changing cultural dynamics of society during the 1960s - 1970s in the United States of America. Chi was able to capture the cultural social dynamics and the economic rise of the Hip-Hop Culture during its Golden Ages. Which he defined as the defining years of the cultural genre, he states "I did not do the beginning nor do I do the end. It was on every television show, feature films, commercials, and advertisements throughout the world. In the beginning we were not sure that Hip-Hop culture would be here thirty years later, no one hand no clue.

Hip-Hop + Photography = History



Chi Modu

The Unapologetic Galvanization of Hip-Hop History Through Photo-Journalism



Chi was able to control all aspects of his intellectual property through using the laws of Copyright to secure his interest. He was able to feed his family and live off the Copyrights for decades, f.g., writing his magnum opus, Tupac Shakur: Uncategorized; his photography was used for noted news paper periodicals and pop magazines such as: The Source, Rolling Stone, New York Times, The Guardian and many others. He is an internationally known photographer who developed relationships with the biggest icons of the hip hop movement, including Tupac Shakur, Notorious B.I.G., Mary J. Blige, Nas, Wu tang Clan, and L-L Cool J.

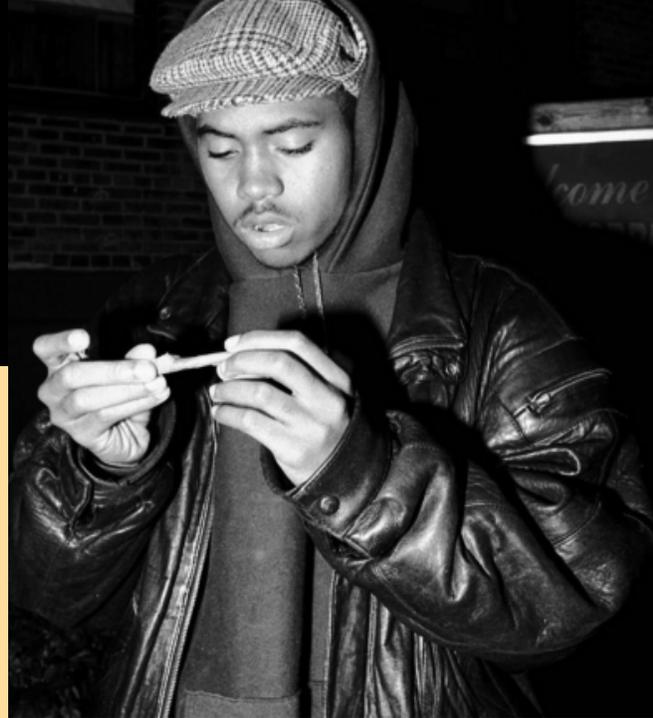
The phenomena of Hip-Hop in all genres was changing the social and economic dynamics of POP culture throughout the world. In the same vein in which Rock -N- Roll changed the world, Rock and roll (often written as rock & roll, rock 'n' roll, or rock 'n roll) is a genre of popular music that evolved in the United States during the late 1940s and early 1950s. It originated from musical styles such as gospel, jump blues, jazz, boogie woogie, rhythm and blues, and country music. While rock and roll's formative elements can be heard in blues records from the 1920s.] and in country records of the 1930s, the genre did not acquire its name until 1954.

The Bronx hip hop scene emerged in the mid-1970s from neighborhood block parties thrown by the Black Spades, an African-American group that has been described as being a gang, a club, and a music group. Brother-sister duo DJ Kool Herc, and Cindy Campbell additionally hosted DJ parties in the Bronx and are credited for the rise in the genre. Hip hop culture has spread to both urban and suburban communities throughout the United States and subsequently the world. These elements were adapted and developed considerably, particularly as the art forms spread to new continents and merged with local styles in the 1990s and subsequent decades.

Images of Legends

HIP HOP IN PHOTO-MOTION

Even as the movement continues to expand globally and explore myriad styles and art forms, including hip hop theater and hip hop film, the four foundational elements provide coherence and a strong foundation for hip hop culture. Hip hop is simultaneously a new and old phenomenon; the importance of sampling tracks, beats, and basslines from old records to the art form means that much of the culture has revolved around the idea of updating classic recordings, attitudes, and experiences for modern audiences. Sampling older culture and reusing it in a new context or a new format is called "flipping" in hip hop culture. Hip hop music follows in the footsteps of earlier African-American-rooted and Latino musical genres such as blues, jazz, rag-time, funk, salsa, and disco to become one of the most practiced genres worldwide.

















BEE AWC: CAPTURING HISTORY

By Timur A. Davis
Photographs by Brian "BEE" Miller





Monday
Thursday
11:00am - 5pm
→

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ABCDEFGHIJKLMN
OPQRSTUVWXYZ



LCS
COD

LCS

LCS



100% Pure
COCONUT
WATER
FOCO

Solo
APPLES

LANGERS
FRUIT PUNCH









Encore
ENTERTAINMENT



RAIN

By Timur A. Davis
Photographs by Rain

In what state did you start your craft of graffiti and how long have you been a practitioner of the craft?

I started in the Late 80's and Early 90's tagging in California. But I relearned everything from Pose 2, Joe Base SM and Sew SM in Philly the early 2000's.

Did you start in High School and who were some of your influences "Subway Art?"

I was first influenced in 1st grade. I was an 80's baby and movies like Style Wars, Beat Street and Breakin '. Books Like Subway Art, Spraycan Art and Gettin Up had a big influence on me. When I saw kids painting subways in those books and movies I always wanted to do graffiti from then on. But being a kid in the sticks in Northern California it seemed so far away. When I moved with my grandparents while attending Junior high in San Jose, Ca. I was actually exposed to people tagging and I started making a mark.



When was the first and last time you did a piece on the train?

I painted my first train piece in the early 2000's and got into them seriously about 2010.

How did Graffiti since the 1970s did any of the traditional rules change?

I don't know since I wasn't painting in the 70's but I think the rules or traditions as I like to call them were probably similar. In my mind there are rules and there are exceptions to every rule in graffiti depending on where you are and who you are. For instance per sey a throw up goes over a tag, a piece over a throw up etc., We all know what we are first taught but say in a city like Philly that is focused on hand styles, you can catch beef goin over tags.

In what state are you located now? How did you receive your tag name Rain and did you go by any other name before your current writer tag?

I've been in Trenton, NJ since 1997. I am half native American so my last name is Rainbow so when I started painting in the early 2000's I shortened it to Rain and the rest is history. My first tag was XTRM (extreme).

What graffiti crews do you represent and who are some of the noted members?

I represent Vicious Styles Crew (Pro RIP, Mek, Ras, Asthma, Kasso, Demer) SFB Crew (Pike, Link, Mr Strange, Blank) HU Crew Penr, Mugs, Masoe, Wein, and Twig

"What graffiti crews do you represent and who are some of the noted members? I represent Vicious Styles Crew (Pro RIP, Mek, Ras, Asthma, Kasso, Demer) SFB Crew (Pike, Link, Mr Strange, Blank) HU Crew Penr, Mugs, Masoe, Wein, and Twig"



JERSEY FRESH

By TIMUR A. DAVIS
Photographs by RAIN

Do you still practice the craft of graffiti today?

Absolutely, I feel at home painting graffiti. This is one of the things I was meant to do with my life. It is a gift and a curse.

How and why did you come up with the idea of Jersey Fresh in Trenton, NJ?

I used to help Pose 2 with the BBoy BBQ in Philly. When we got permission to paint the Terracycle warehouse in 2005 we started our own Jam. It started small and we built it slowly over several years.



ARTARAMA Lawrenceville, NJ
ke (US Hwy 1) · Lawrenceville, NJ 08648 · (609) 530-8972

KEY FRESH JAM

Party!
SIGNING BY JON NAAR!
FREE GRAFFITI DEMO!
+ Free refreshments!

Jerry's! **August 10th, 2012 · 6pm - 9pm**
Party will be at Jerry's Artarama of Lawrenceville. See back for map and savings!



How many years have you been engaged with the Jersey Fresh project and what social impact did it have for the overall Graffiti and Urban Art community?

We have put together the Jersey Fresh Jam for 15 years. I feel that it is important just to have the community engage with the graffiti artists and Vice Versa. The community in the past has thought of graffiti at best as a nuisance. This Jam has given it locally the respect as an artform that it deserves. Have you had an opportunity to engage in freelance or contract work with your acquired skills? Yes I have had the opportunity to do projects large and small and travel and paint across the United States and sometimes out of the country.







ROYA



Large, stylized graffiti piece in black and yellow, featuring a complex, interconnected design. The number '218' is visible on the left side, and the signature 'Megan 6/12' is at the bottom left. The number '105' is visible on the right side of the piece.



Large, stylized graffiti piece in black and yellow, featuring a complex, interconnected design. The number '105' is visible on the right side of the piece.







CATCH SOME WAVES IN

RIGAUD VISION

Photographs by RiGUAD in Paris,
France















SNATCH CWK

By Timur A. Davis
Photographs by Snatch CWK

In what state did you start your craft of graffiti and how long have you been a practitioner of the craft?

I'm a Native New Yorker from the Planet Brooklyn, born and raised in "Never Ran Never Will" Brownsville. I've recently adopted a motto; 30 years plus, where's my pension?

Did you start in High School and who were some of your influences "Subway Art?"

I did begin writing in earnest while attending the High School of Art and Design (A&D). A few writers showcased in Subway Art attended A&D. SonOne, Lady Pink, Mare, SeenTC5 and Doze I believe. So, the influences abound. I must make particular note of Dondi and the FBA cars. They were tremendously impactful to a young writer such as myself.



What year did you start?

I date myself from 1983-1984.

When was the first and last time you did a piece on the train?

My first piece on the subway actually came late in my career. I had been to a few layups in the eighties but that was mostly to do insides. Early on, I was primarily focused on the insides. Anyway, I was participating in the "Clean Train Movement" of the 1990's into 2000. The last subway was pulled off in 2005. As a side note, I was very active doing freight cars additionally during this time period.

How did Graffiti since the 1970s did any of the traditional rules change?An interesting philosophical question. One could ask- what are the "traditional rules"?

If you're referring to "throwups trumps a tag", etc. Then I don't see much change. Early writing culture could be interpreted as against the rules in many aspects of practice; "inventing" or "racking" supplies, breaking into the guarded yards and layups, benching at the subway stations...Aesthetics change I've concluded. Today, we bomb and bench via social media (capturing their work using a phone as opposed to 110 or 35mm cameras), create pieces using Photoshop and Illustrator or similar programs. We have access to a plethora of specialized spray paints, caps and markers.

How has it changed?

Technology is the simplest answer in my view.

In what state are you located now?

How did you receive your tag name Snatch and did you go by any other name before your current writer tag? Still a Native New Yorker! I have a simple origin story. Basically, trial and error. I recall first starting writing Bond and Wise. I was educated on the tradition of attempting to establish an identity using a name never used or seen up previously (this is one change I've noted, several writers in NYC using names already established. I even had to battle for my name in the city!) Eventually I settled on Snatch.

What graffiti crews do you represent and who are some of the noted members? I'm always proud that I'm a founding member of CraftWork Kings (CWK), the acronym spelled out as Criminals Rocking A Fresh Train When Other Writers Kant (we took some license). I currently serve as co-prez of 156 Crew (@156allstarz) along with JezaGod.



In terms of noted members, I'll use this to honor my crew mates who have passed on. Foremost, Isiah Roberts-Gemini/Gem7, vice prez of CWK and my mentor. Alex Farrow-Rem311, prez of JHF. I honor Pabs, Pone and OZ of 156. Paint in power to LEROY 444/ LM4 TGF MOB, MadMax DK and Bez IF.

Do you still practice the craft of graffiti today?

Emphatically Y Equals Self! I haven't had much time to actually do any pieces lately, but I take 50 tags a day to keep my handstyle strong!

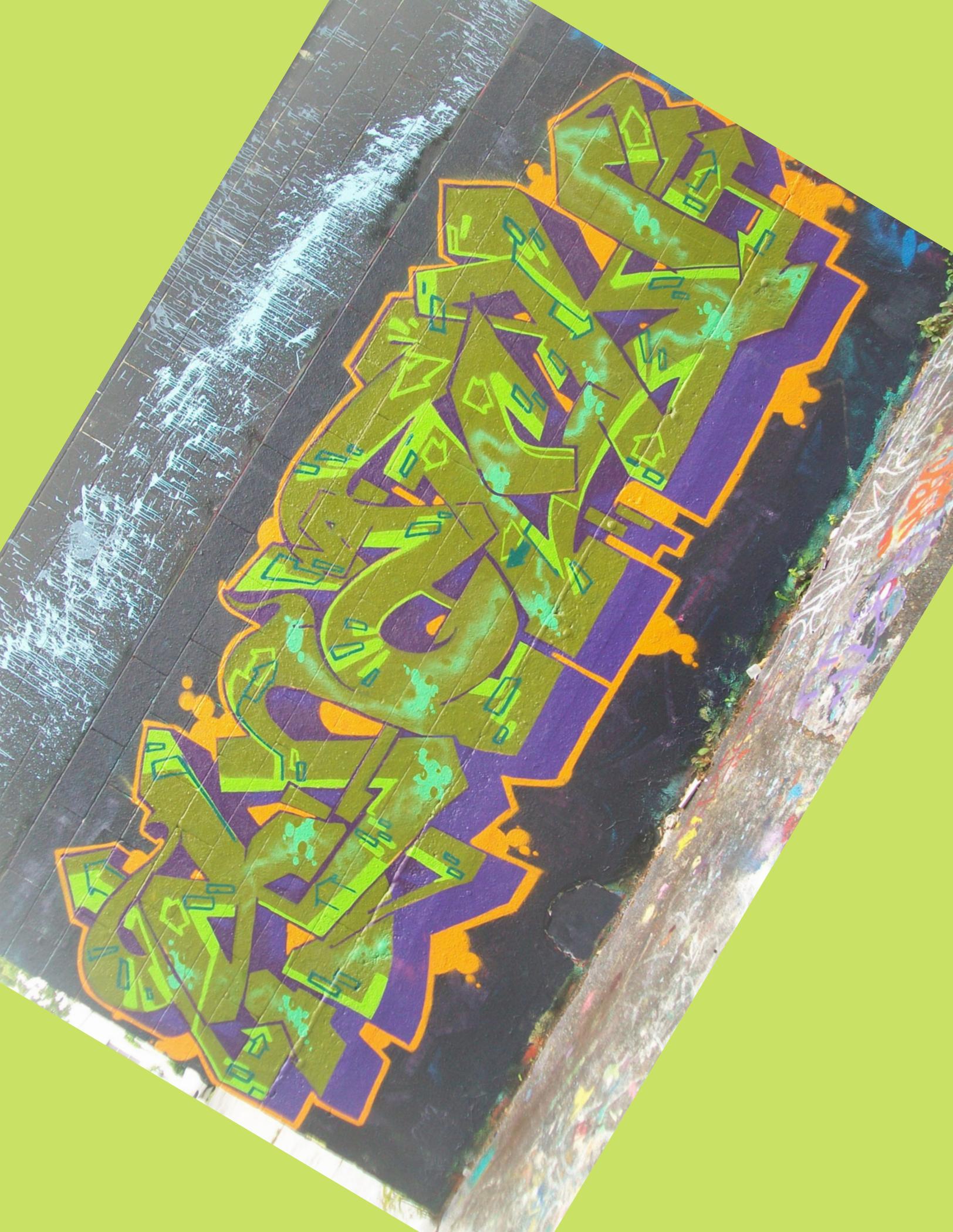
Have you had an opportunity to engage in freelance or contract work with your acquired skills?

I have. I've executed a few murals. Tattoo designs. Completed some graphic design for clients. There are a few illustration projects needing to be finished. I have some ideas for canvases I'd like to see manifest.





JHF





4SAKN CBS

WHERE TO NEXT?



4 Woodlawn-Jerome Av, Bronx
Utica Avenue, Brooklyn

OLD
SKOOL
FUNK

GRASS

NO SMOKING
NO ALCOHOL
NO DRUGS

7 6 5 4 3 2 1



Editor in Chief



POKE IBM





LADY K FEVER

By Timur A. Davis
Photographs by Lady K Fever

In what state did you start your craft of graffiti and how long have you been a practitioner of the craft?

I started writing in 1991/92 in Vancouver Canada. I started as a bomber - tagging and doing illegal spots.

Did you start in High School and who were some of your influences "Subway Art?"

I moved to Toronto in 2000 and then to NYC in 2004.





What year did you start?

I started at the age of 18 as a skateboarder. Lee, stitch 1, futura were some of my early influences... also I was influenced by the freight scene on the west coast... Take5 , Cmor, Kwest,

When was the first and last time you did a piece on the train?

I am more of a street graffiti writer, I started after the subway train movement and in Canada we were into Freight trains. I hit my first freight in the early 90s.

How did Graffiti since the 1970s did any of the traditional rules change?

There is still a lot of traditional rules from the 70s.I started in the 90s so things were different but I am definitely inspired and influenced by the 70s writers.

In what state are you located now? How do you receive your tag name Fever and did you go by any other names prior to your current writer tag?

I live now in the Bronx. Since 2004.I was given the nameLady K in the early 1990s as a nick name - for years I tagged separately lady k and fever and put together. Like a first and last name. I messed around with other names like B-Live and lady Bug... but fever was the name that stuck with me. Fever as in passion and great dancehall music.



What graffiti crews do you represent and who are some of the noted members?

I am vice prez of TPT- NYC (The Problem Team) chapter Share 37 is prez NYC chapter and Brarer is the ores of the whole crew. I am down with TDS- The Death Squad with Part1 and Flite and so many other incredible members TDC- The destiny Children with SHO And many others.

Do you still practice the craft of graffiti today?

Yes I paint a lot and stay up!! have an outdoor graffiti gallery The Bronx graffiti art gallery As well as put on annual events with graffiti herstory & other fun.

Have you had an opportunity to engage in freelance or contract work with your acquired skills?

Yes I am museum educator that specializes in graffiti art. I have worked with over 200000 people making graffiti related artwork! I work at the Bronx Museum and all over NYC, USA and international in countries like Bermuda and Jamaica.

Thank you!! Shout out to Share37, SHO TDC, Flite TDS, Tuff city!, DJ C4 Aja Chappy And to my family! Lil A, Big A

"Yes I am museum educator that specializes in graffiti art. I have worked with over 200000 people making graffiti related artwork! I work at the Bronx Museum and all over NYC, USA and international in countries like Bermuda and Jamaica."





DJ-FUNK
Magazine

Rakim: The Personal
Entertainer



VOL. 1 ISSUE 3 OCTOBER 2020



TOTEM
TC5, FBA

OST, FW

THIS ISSUE:
SADE, NICEO, SEN 1, AIRBORN, PART 1, SPHERE, ORNO (CHICAGO)

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VOL. 1 ISSUE 4 NOVEMBER 2020

DJ-FUNK
MAGAZINE

BLACK LIVES MATTER
BLACK LIVES MATTER



SERVE

THIS ISSUE:

Rain
Charles Caldwell
Nic-One AK
Chi Modu (Photographer)
Jean Louis Rigaud (Photographer)

DJ-FUNK
Magazine

VOL. 1 ISSUE 2 JULY 2020 \$1.99



DJ-FUNK

MAGAZINE







Supreme Elavatian LTD







Large, stylized graffiti text in orange and black, possibly reading "MUSIC" or similar, positioned at the top of the illustration.

Stylized graffiti text on the floor in the background, possibly reading "MUSIC" or similar.

Master Crews

Arte de Bud

Stylized graffiti text on the left side, possibly reading "TOP" or similar.





2020

DAMI

MOM

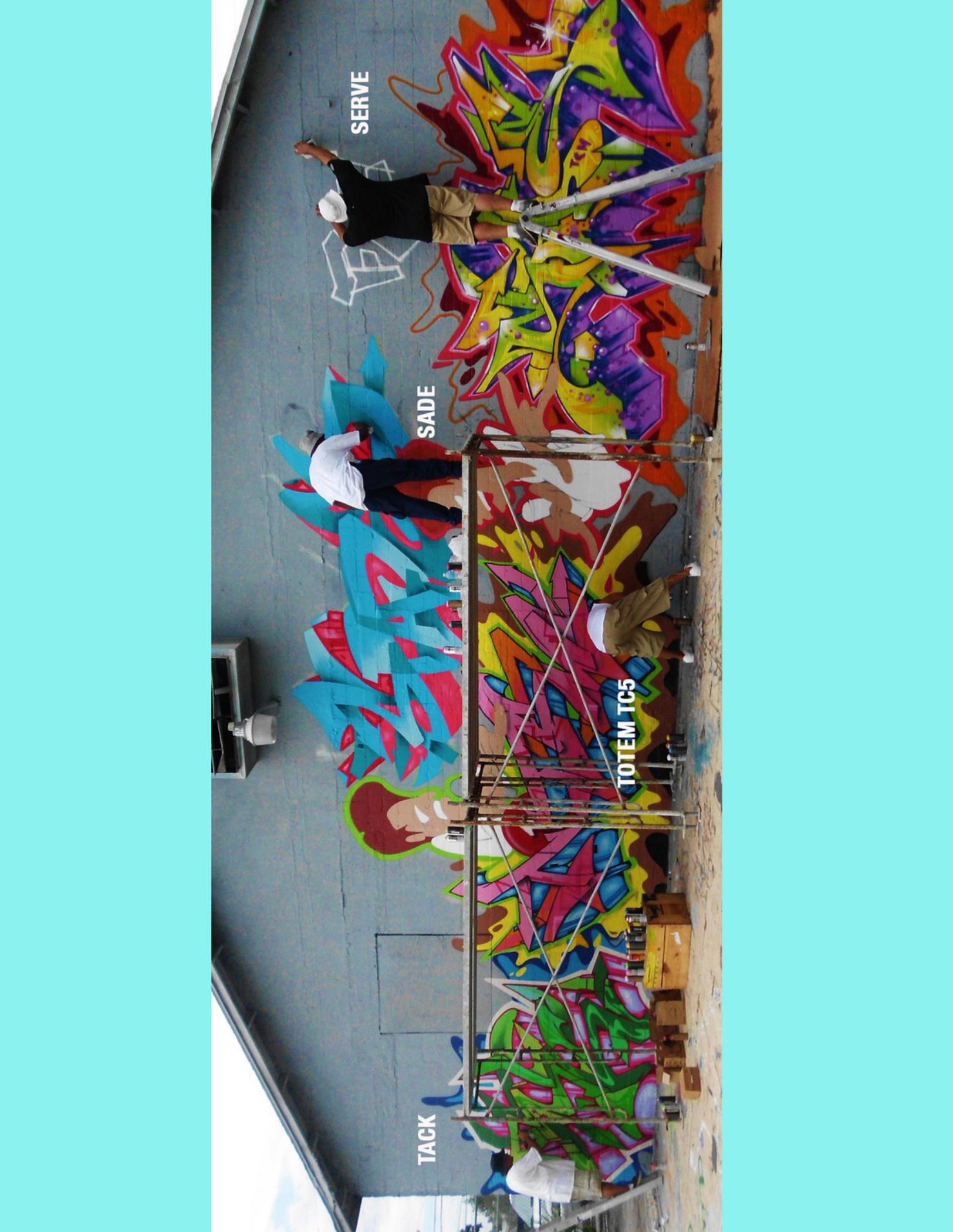
SAYS.



ARTIST'S SIGNATURE

ARTIST'S MARK





TACK

SADE

TOTEM TC5

SERVE





STAY SAFE!

the notorious



r e a d y t o p i e c e

BLINGNOT MEDIA

It's not about the bling...it's about what we bring.