

GRAFFITI BLACKBOOKS







Sketching is the key to stylewriting. If you want to develop your style, you have to do it on paper. My ambition was never about quantity, and I have always challenged myself to create something different with every piece. That's why I always bring a sketch with me when painting. Without it, I'd often end up doing something too similar to what I've done before. The sketch is the starting point — it shapes the direction, gives me freedom, but also discipline. It's the moment where the idea takes form before it hits the wall.

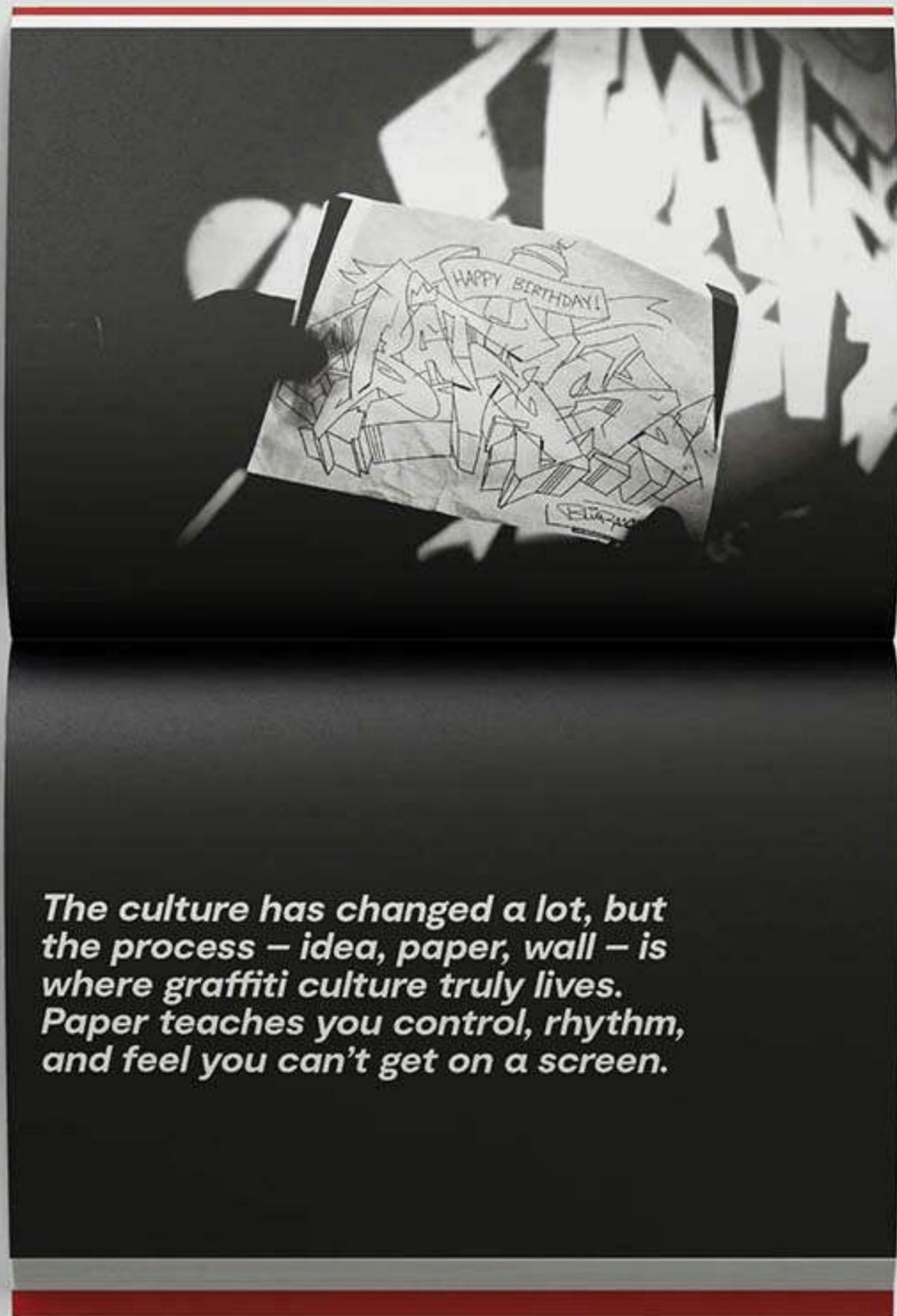
When it comes to graffiti, I'm pretty well-organized. I always come prepared with a sketch. Sure, I've done freestyles, but honestly, they never really worked for me. The sketch isn't restrictive—it's more like a rough idea I bring along and build from. After putting up the first outlines, I step back to see what's missing to make the piece really work

with the wall's shape and space. Sometimes I add arrows, stretch letters, or bring in rhythms and dynamics I didn't think of before. But I always need that outline; it's how I get the best results.

Sometimes I go through my old sketches and repaint one in an updated version. I see some of them differently now, because I've developed a lot as a writer over the years. If I find an older outline with new potential and the moment feels right, I'll paint it again. Revisiting outlines from the '80s is especially fun. Back then, I could draw them on paper, but I didn't yet have the skills or confidence to paint them on walls the way I imagined. Now, almost 40 years later, I finally can.







The culture has changed a lot, but the process – idea, paper, wall – is where graffiti culture truly lives. Paper teaches you control, rhythm, and feel you can't get on a screen.







*Style is your DNA, your fingerprint, your
linework. It's what makes someone look
at a piece and say: 'That's BATES!'.*

