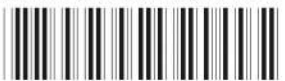




Documenting the worldwide graffiti scene



#FIFTYNINE/05.2022/ROCKFILE

# stylefile

Rock Around the Clock



Not From the Bronx but Still Boogie Down

# STENONE



On the following pages, it will once again get hyper local – with STENONE from Aschaffenburg. Already in the early days during the mid-80s, he was one of the few responsible for the development of a graffiti scene in our magazine’s hometown that still exists today and has also made a name for itself far beyond the city limits. As co-founder of the TUFF STUFF graffiti magazine and member of the breakdance group FRESH FORCE, he was also a pusher bringing the whole topic of hip-hop – still in its infancy at the time – to the forefront. He has never really stopped writing over the years, but since 2020 at the latest, STENONE has been more active than ever and has probably claimed the most pieces at the local halls since then.





MEAT, OJEY, KEAR, HEIS, DEPOT, FRED: Hamburg | HOKUS, NORIS, PUNCH, MSIR, MR.BENZ: Berlin | DEPOT, BENER: Hamburg | MEKI, FÖRTRESS, CARIO: Neumünster

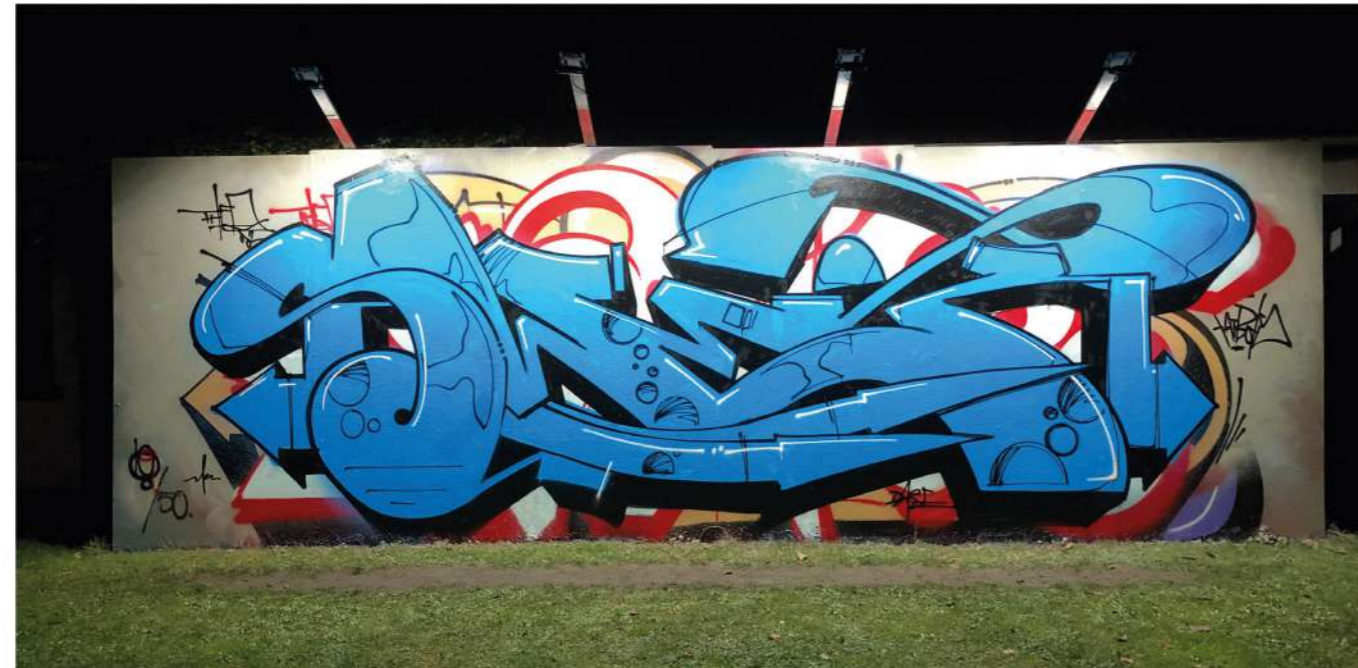


TRUN: Moscow | TRUN, AROE: Saint Peterburg | IORK: Belarus | NOBLE: Barcelona | SUNCHES: Russia | ROTE, LUNAR, POSTER: Croatia





**„28 minutes for each piece within 24 hours sounds easy – but I forgot all the birthday phone calls and messages in between. Therefore, I had to add some easier ones to catch up on lost time.“**



PYSK, TOWN, ALOE: Regensburg



# HOW2FLIX

We are very happy to receive a lot of emails from you with photo contributions. Without them, a graffiti magazine would just not be possible. Many thanks for that! On the following pages we have summarised a few points for you on what should be considered when taking or storing graffiti photos. Of course, on the one hand to make it easier for us or other graffiti magazines to process them, but on the other hand you will also find one or two clever tips for your personal archive that you should better know.

## Syntax of Files

For various reasons – on the one hand regarding the load on the mailbox but also due to data protection – we try to store all photos locally directly after being received and then delete the email directly afterwards. However, this also means that any information you may wish to send us in text format within an email will be lost. Important for us are always the artist's name and location of production, ideally also the year of creation. As soon as the layout of an issue is finished, we often have to spend a lot of time researching the info as we put this information next to the pics. Even if we are not that stupid, we are quite often unsure what was written and where it was painted. If we have this information in the file name, everything is easy. Otherwise, we have to do research or even choose an alternative pic as we want to avoid wrong details in our image caption.

An ideal syntax of your data looks like this:  
***krixl\_aschaffenburg\_2022.jpg***

If you want to give us (and in case of doubt others, too, please remember!) the opportunity to contact you, feel free to put your email or Insta-profile in the file name:  
***krixl\_berlin\_2021@markus\_christl\_krixl.jpg***  
***krixl\_berlin\_hello@krixl.com.jpg***

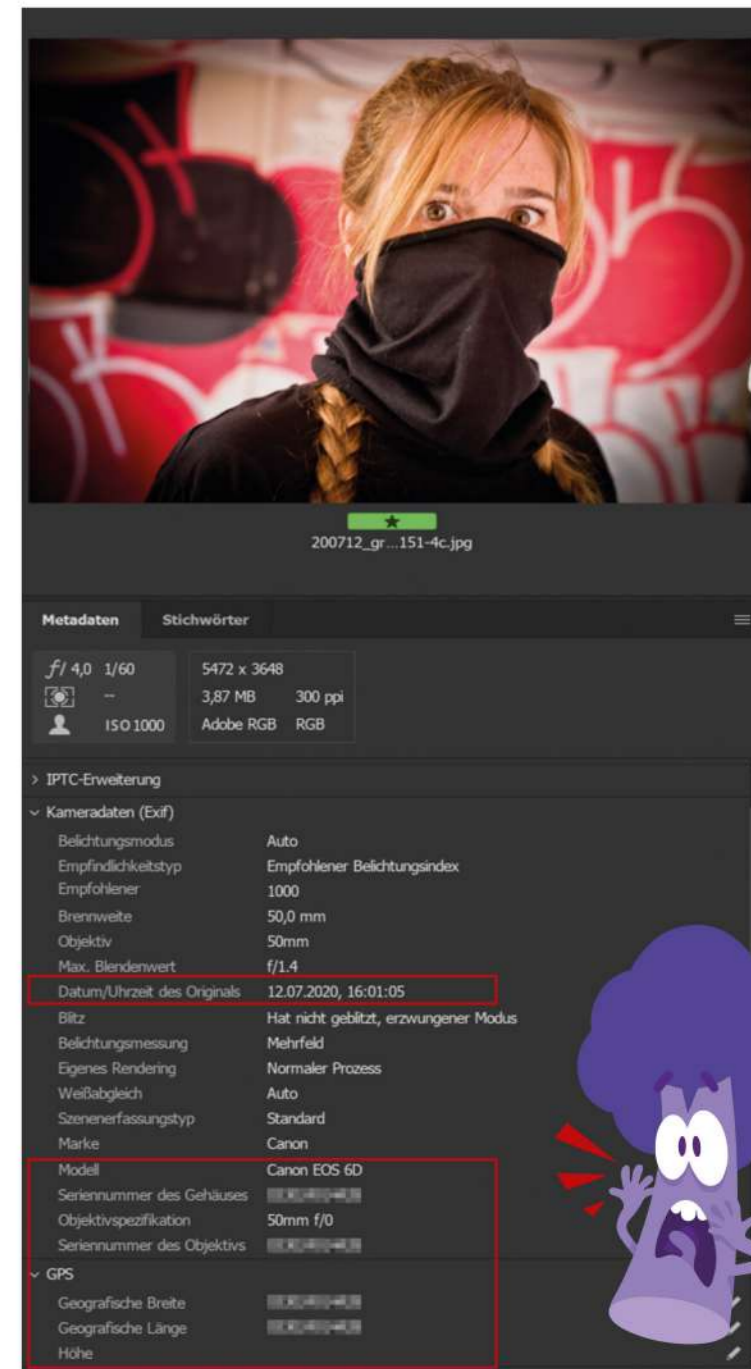
Of course, this is not necessary if you can be found via Instagram search anyway.

## File Format

We prefer .jpg – a quality of 9 (out of 12) is just perfect. This is ideal for further processing and requires the least storage space. A higher quality would be .tif, but if you have created them on the basis of .jpg, this does not increase the quality but only the required storage space. The format .tif is therefore only an option for professional photographers who generate the data from a .raw, but even that is oversized for a maximum size of A4. We don't like .haic at all – an internal format from Apple. If you have your pics in this format, please convert them to .jpg online beforehand. You can find easy tools via Google.

## EXIF Data

An important piece of information that is apparently only known to the absolute pros in the game: every digitally created photo has a whole spectrum of different additional information in the file – the so-called EXIF data. This includes very sensitive information that some people might not want to pass on to third parties. The information on the exact model of the camera (or mobile phone) is one thing. However, you can also find the unique serial number of it as well as the exact date and sometimes even geodata of the shot. We don't need this info at all and are happy, if we can work with clean files. Check Google to see what you can do.



PENCIL, TRES: Aielli  
Mondragone  
Right page: both in Napoli



**„When you choose to remove a fundamental sign as the outline, your choice is radical.“**

**Hello TRES, please give us a little info about yourself ...**

I have been writing since the early 2000s. I study lettering and propaganda based in Caserta, in the warm south of Italy. I grew up painting between Caserta and Naples – two realities that welcomed me, stimulated, and educated me to write on the street. I’m a member of LDKCTA DIAUHT WAWAZOO Crews.

**By the way, should we call you TONY, TRES, or TONY TRES?**

I prefer to be called TRES, but my friends and the people I’ve met over time call me Tony or Toni, in a friendly and affectionate way. Maybe because it’s easier to remember, like a name and a surname.

**You are one of a few who do pieces in solid letters without outlines – and the outcome is just perfect! While studying your solid styles, I was wondering why this is so unusual within the worldwide movement. Any idea?**

Thank you for the nice words. I don’t know. Probably it’s more commonly seen as an artsy or graphic act rather than a pure style writing. Even if it’s always lettering and style to me.

When you choose to remove a fundamental sign as the outline, your choice is radical. That’s not for everybody. It also depends on personal influences and stimuli: it comes from what you see and from your life.

**We see your stuff quite often in a very special colour scheme within a limited range of colours. What is your idea behind that?**

I have been using primary colours for a few years now, with a variant of red instead of magenta. I only use these colours. My study focuses on the rhythm that colours and shapes stir up inside the lettering. I had an experience with screen printing. After that, I investigated the use of full shapes and the graphic outcome. I am deeply interested in a braided lettering that has to be also spaced, readable, and complex. At one point, I had the necessity to bring this study to a much more personal level: I wanted to take my own way. The lettering without outline happened after a long period of monochrome production. I wanted to try new coloured solutions. I was tired of the usual fill in, and graphic design deeply influenced me.

**And why exactly those colours?**

I use primary colours, basic colours. They are perfect to create my own minimal world.

**If we look at your stuff over the years, it seems you are very keen on doing serial work. Since when do you do so and why?**

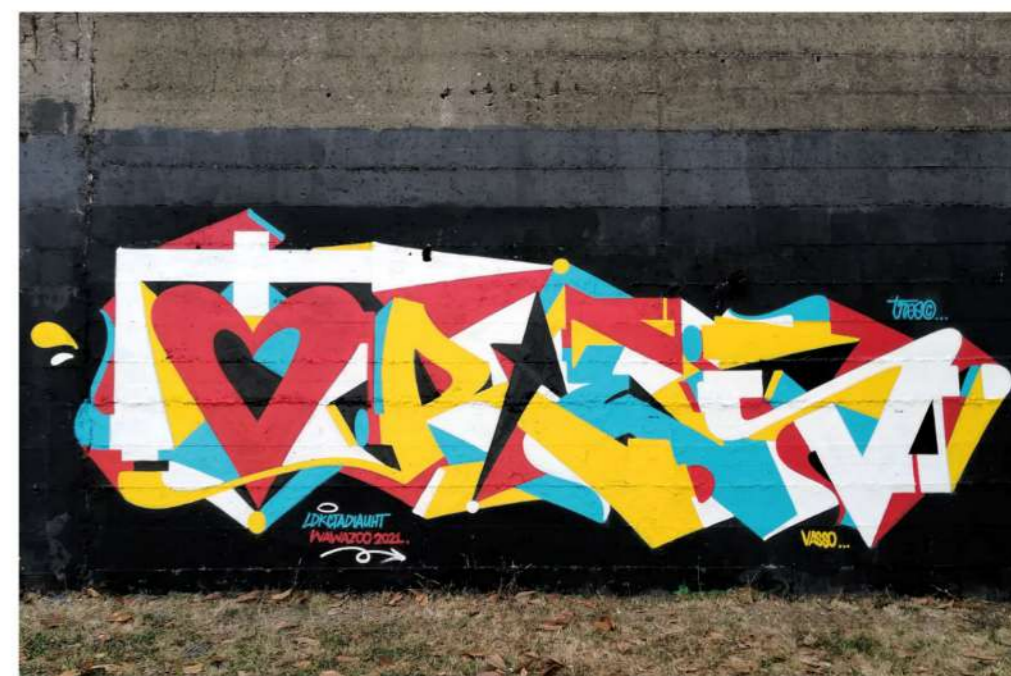
Yes, I like to paint in a serial way. Sometimes it might be just necessity. It depends on the material that I have. In the last few years, I’ve done big artworks for commissions, so I came back home full of blue and red paint. Not for nothing do these colours define long periods in my graffiti production.

**In your eyes, what is a perfect style?**

It’s an insane mix of skills. Maximum result with minimum effort. It’s made with letters with style, loops and hooks. It’s lettering with identity and power, maybe placed in a good spot painted just with an outline.

**What is the difference between graffiti and style writing?**

It’s about the style and the dedication to lettering. As we all know, graffiti is a word used by the media to define everything and nothing. Instead, style writing defines a particular method.







„PROST  
KUT!“

Cheers My Dear!

# PROST



After more than 10 years of classic panels with outlines and mostly characters – and being somewhat bored by that as well as enthusiastic about serial works on trains in general – PROST has opened a new chapter in his career as a trainwriter and developed a rather unusual but very graphical and unique style. Since 2017, the Bavarian writer has been on the road with this, kicking steel on various train models at home and abroad.



