

# Stylefile

# BLACKBOOK SESSIONS #5

SKETCHES · SCRIBBLES · FULL-COLOR STYLES



*„Stylewriting is the essence of good graffiti. I don't care about colors, cleanliness, concepts, characters, and effects if your letters are weak!“*

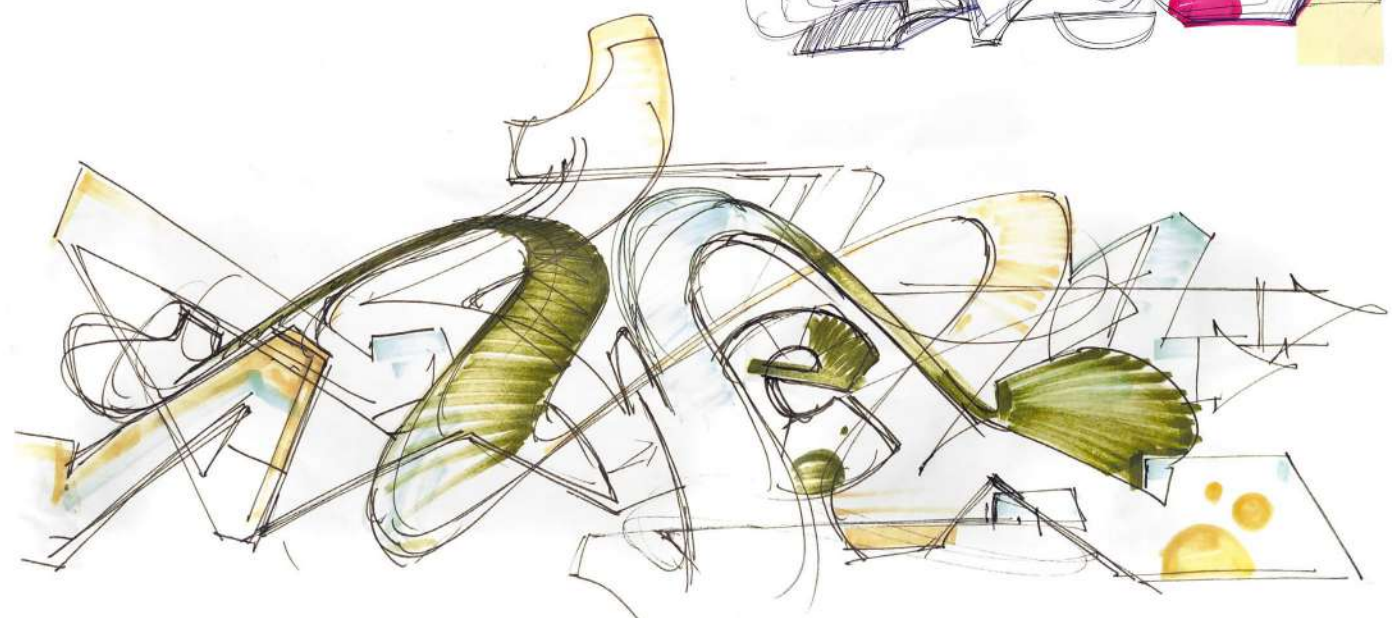
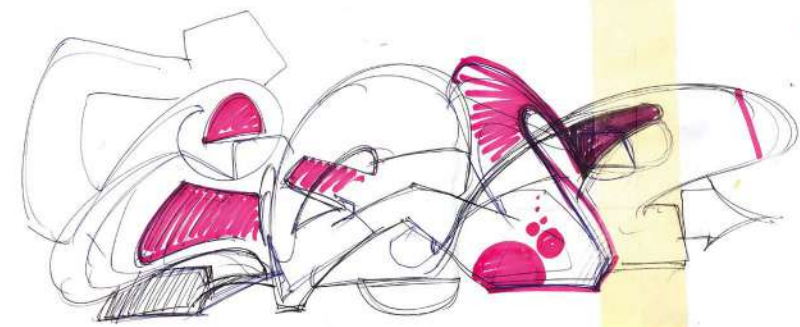
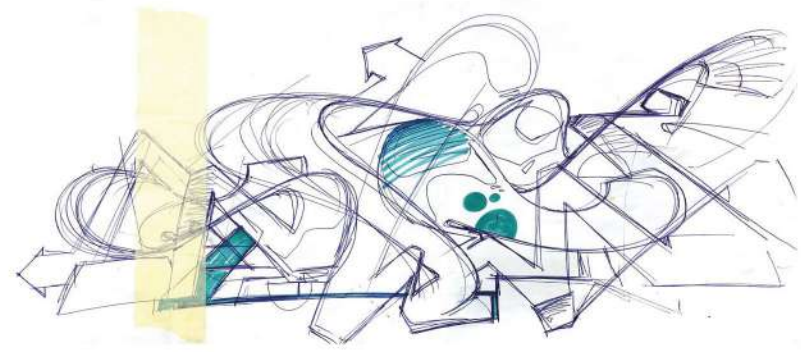






*„When you do a sketch, sometimes it just pops out of your mind like bubbles and sometimes it comes hard like a stone. For me, a style is always a reflection of my own state of mind. Sometimes funky, bubbly, quick rocking – but sometimes ruff and not easy to get along with. It’s tough to do a funky sketch if your mind is solid!“*



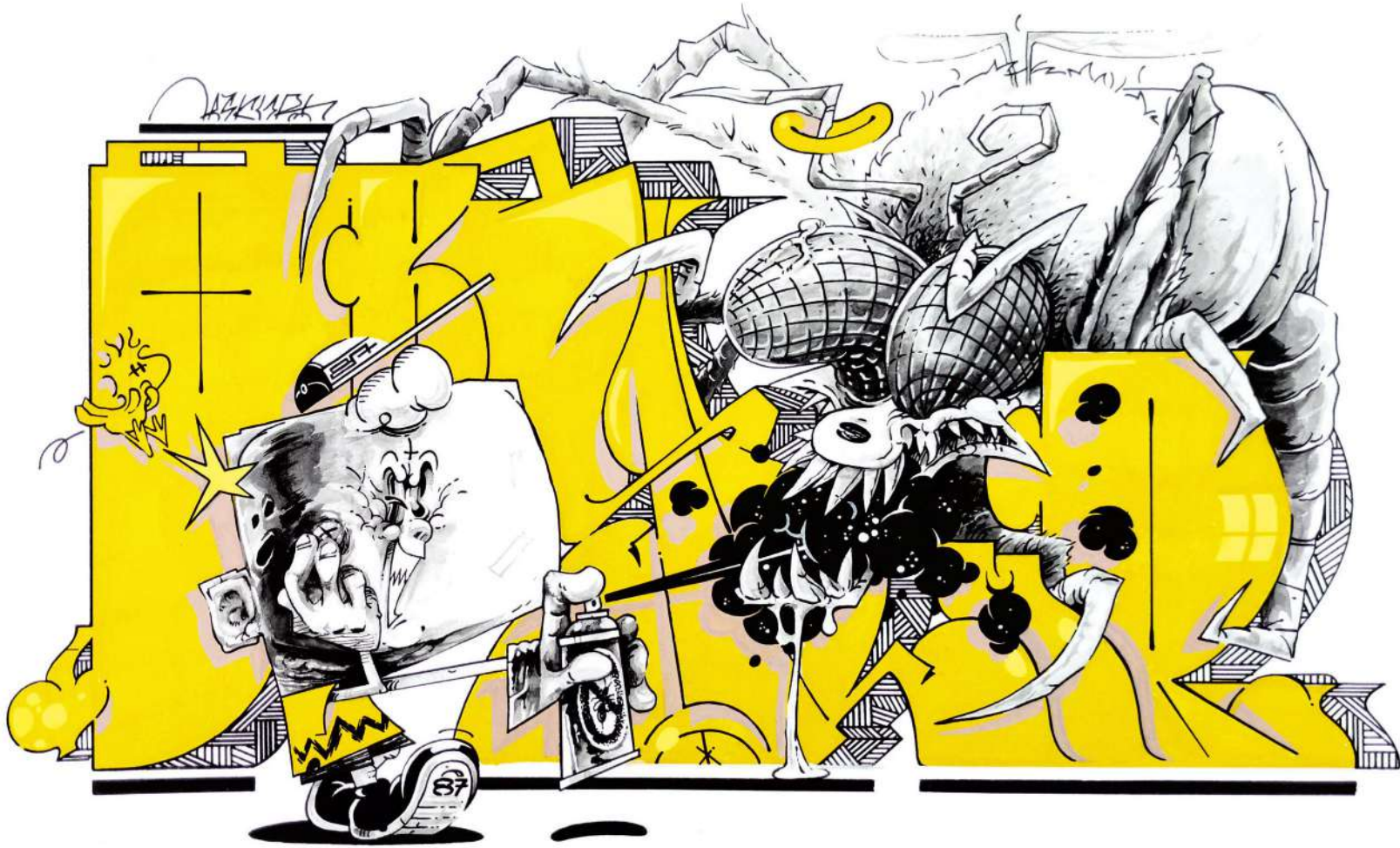






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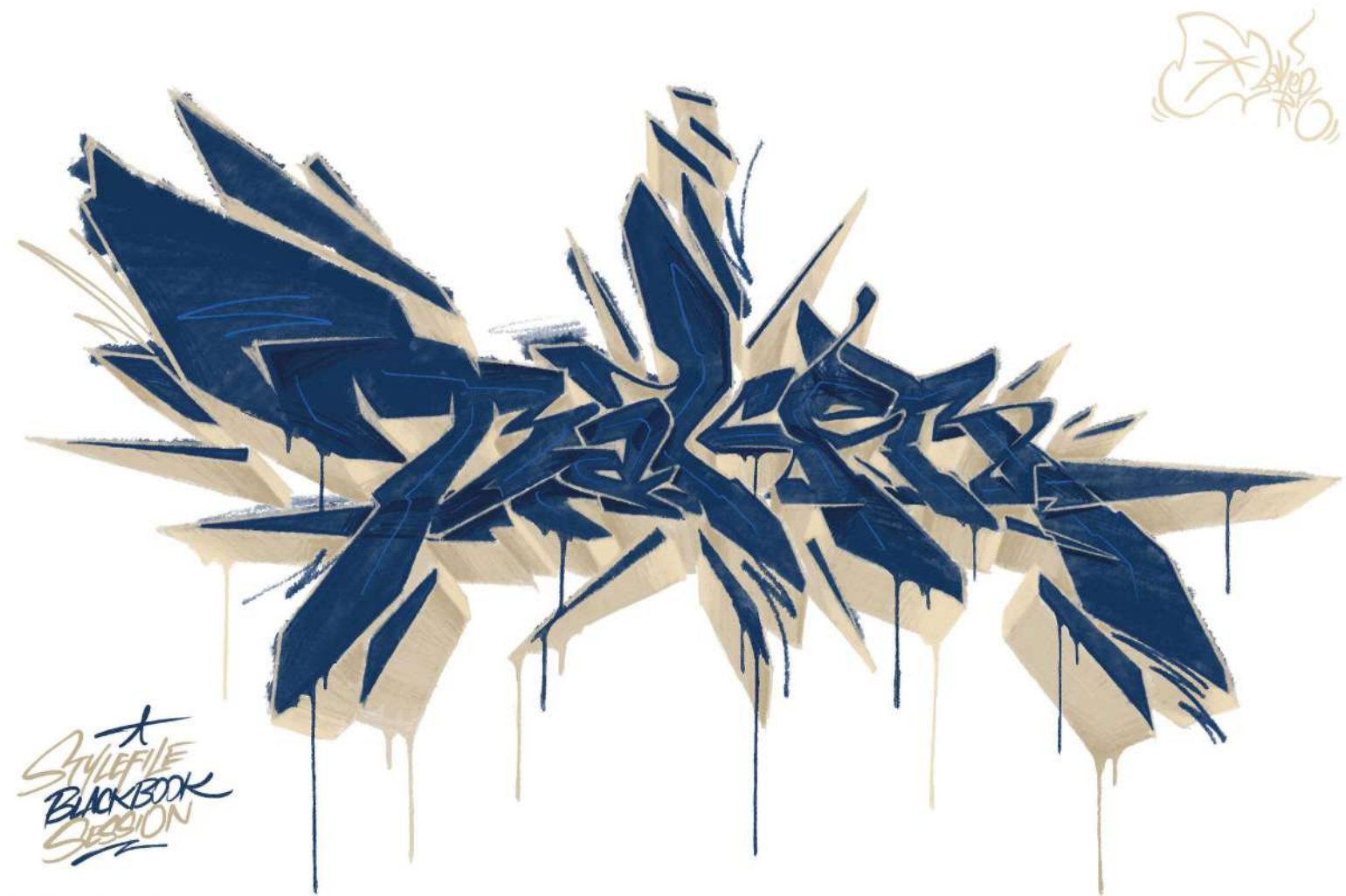












*„I paint on paper similarly to how I paint on the wall.  
This is just 'graffiti at home'.“*

**Where does the definition of a sketch end for you and when does it become a canvas work?**

That is a very good question, but also a difficult one! I think there is no end to the definition. A sketch could perhaps end with the outline because „only“ color flows in after that. Or does it end after the first rough pencil strokes? The sketch becomes a final drawing and then ends in a complete picture? Each of my sketches has its own development, often with a detailed, fully developed end result. The leap to canvas work is not far in the end, except that the surface is changed.

**What surfaces do you work on, apart from paper?**

Besides paper, I work on canvas.

**What tools do you currently use?**

I currently use varnish, acrylic, acrylic marker, airbrush, layout marker, spatula, brush, water, and acetone.

**Do you construct your letters, i.e. with pencil and eraser, or do you draw the outline directly with marker?**

To discover new swings or connections, the classic pencil and eraser are definitely a must for me. The pencil gives you safety; you are free in your mind to try out other things. Drawing directly with marker, for example, with acrylic marker on varnish, can be compared to the can on the wall. Because of the opacity, mistakes can be corrected in a relaxed way. But I also find 20-minute sketchbattles exciting, for example. There is no time for erasing, and every stroke has to be right.

**Do you have a sketch with you when you're on the wall?**

In 99% of the cases, I don't need a sketch on the wall.

**Is there a difference for you between standing on the wall and working on a sketch?**

Absolutely, on the wall the whole body dances! This creates a completely different dynamic while painting. Also, on the wall, you are often with friends, you exchange ideas, and sometimes new impulses develop. Of course, the idea of competition is clearly there – so the incentive is always high. When I'm

working on the sketch, I always push myself; it's a process that sometimes takes several weeks. So here, too, completely different influences can enter into the creative process. And: while sketching, I have to trust my wrist and arm. The rest of the body plays a subordinate role.

**Do you still have a classic blackbook?**

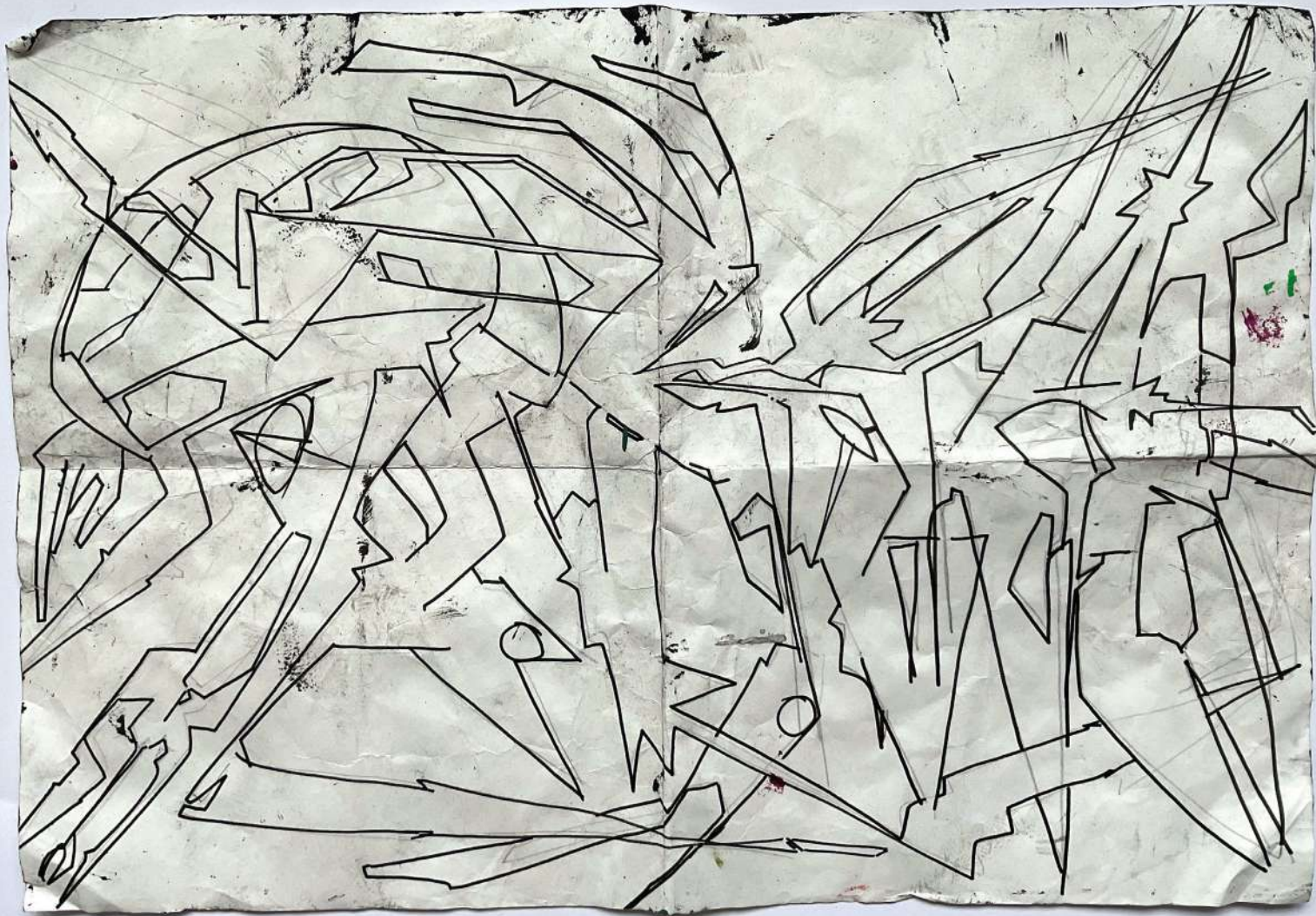
Yes, I think I have three, but they are not fully painted. I don't have enough space in a blackbook because I like to paint generously. I prefer loose paper with a high grammage in A3 format.

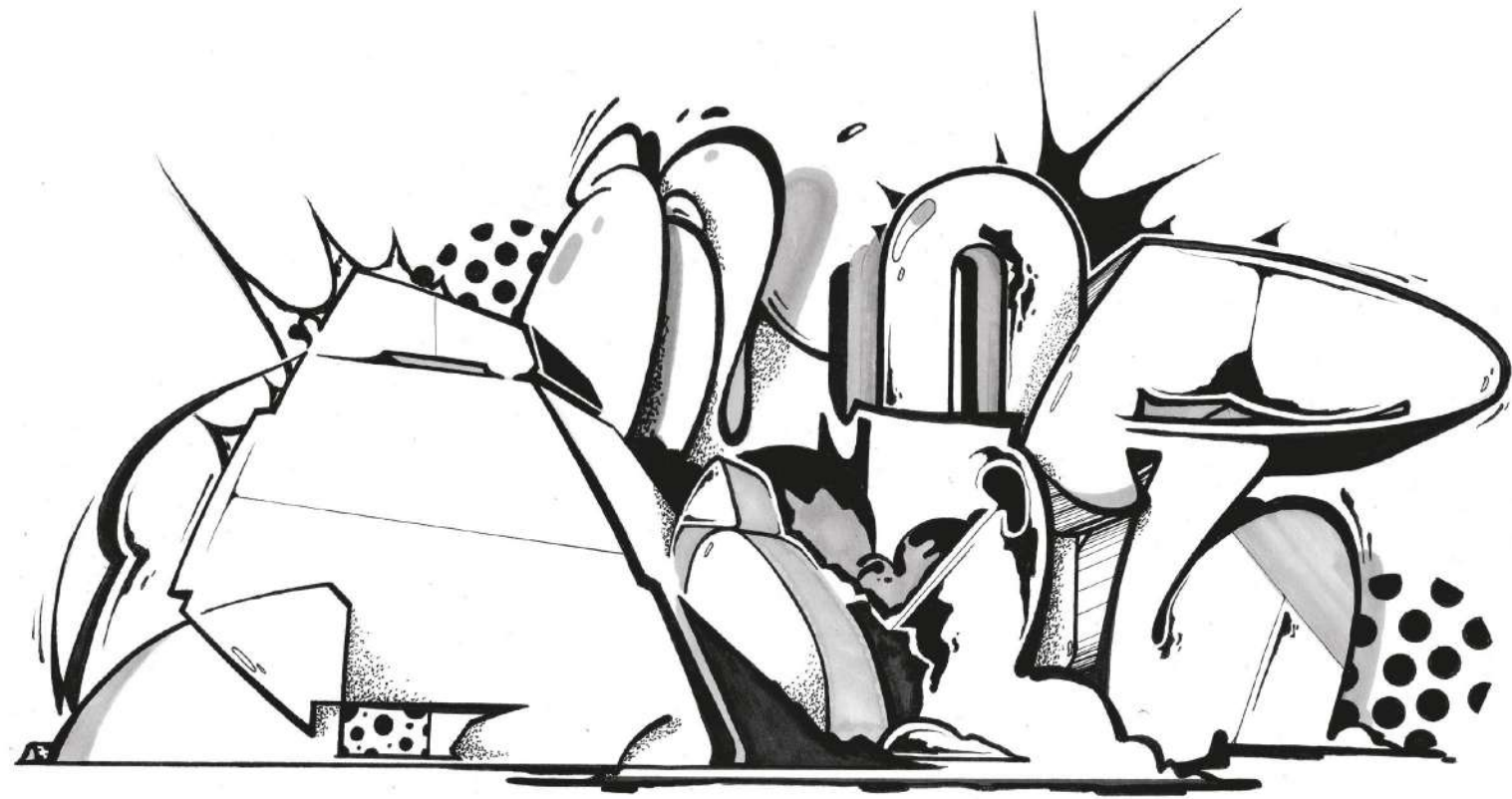
**Do you have a special recommendation for paper?**

I recommend sketching paper of at least 170g or heavier. There are various manufacturers such as Hahnemühle, Canson, Clairefontaine or other high-quality papers from the relevant artist supply shops.

**Thank you very much for the interview!**









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