

# PART ONE

## THE DEATH SQUAD



ARTIST



9076

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# SUBWAY WRITING 1970s

## FROM BROOKLYN TO THE BRONX

*“There was nothing like painting on trains, it was a once in a lifetime deal, it happened, it will never happen again.” PART ONE*

“MY first piece (on a train in 1973) was a light pink with a gray outline and it was really busted. I didn’t have no type of style, I was a toy. I did it with some neighborhood friends (JT, Blizzard, Kree-J, and Tan 5) but they just looked out and copped tags. This was on the 6 train line.” The number 6 line was closest to Part’s family home and became his line of choice for piecing. By late 1973, when Part was 14, many of his neighborhood friends had lost their interest in writing, which led him to connect with other local writers like Sly 108, Puma 107, and Hydra, who had the desire to burn. “Sly 108 a.k.a. David Centron (RIP) was a local cat and a Savage Samurai from 108th Street and Second Avenue. We were introduced by neighborhood friends and

shortly thereafter about eight of us attempted to do two whole cars but were raided. Sly 108 provided all the paint; he was a professional thief and a bombing machine. I remember he used to steal clothes, moped bikes, all kinds of shit. With Sly 108 I did a lot of stuff in the 6 yard.”

Like most writers, Part had his run-ins with the police and occasionally got caught. One such story comes from early on in his career, on a Saturday afternoon while he was painting a train at the St. Lawrence train station lay-up in the Bronx. “I knew Hydra from when I got arrested with him, Sunrise, and Tan 5. We weren’t together, but painting at the same time. I was in the middle and Hydra was at the end with Sunrise. Eventually the cops rolled in on us as we waited on the platform for the train to pass to continue painting and we were caught.

I received a ticket to go scrubbing stations but I never showed up since my parents sent me off to Puerto Rico for the summer. This was the first time I got busted and I remember my parents going ballistic. Puerto Rico was supposed to be a deterrent.” Part’s parents, like many other working class immigrants, dreaded contact with police and were even more concerned that their son would end up a statistic: in prison, a junkie, or worst of all—dead in the streets. His sister Elizabeth remembers; “I have to say my parents were never really crazy about his desire to paint. They were more concerned with him having job security. They always thought this was not a good thing to do because they would hear that a lot of kids were getting caught and were afraid that it would happen to him.” But it was too late... Part was just getting started.



PART / Panel piece beside IN throw-up / Bronx / 1974

**PART:** I didn't start taking pictures until after '75 to '76. [...] That was my first real throw-up. It was done in the summer of '74 in the Bronx. I was by myself and I put my tag at the door. The crew that I was writing with at the time was The Write Bros. This is a bubble letter style. I got the 'A' from Diablo. The style of the 'P' that I did was common at the time with writers like Puma 107, P-Nut 2, Pel, Phase 2, and even Pistol was doing it. The arrow with the number one, I added to let people know that I was the first writer to take the name Part. This was when I first met IN at summer school. After I did the piece he [IN] must have caught the same train later and did it in reverse colors and when I took the picture, I noticed that, which was cool. I never seen him after that. He went on to become the biggest throw-up king of all time. Last I heard he don't wanna be associated with this [writing/graffiti].

**"WHEN** I came back from Puerto Rico things had changed. Puma 107 and Sly 108 who had been partners at one time (and grew up within a block of each other) had a falling out. After Sly 108 went off on his own mission I started painting with Puma 107." Puma 107 was a member of the Harlem Renegades gang and also wrote with Roscoe, his brother. At the time, Take 5, a well-established writer on the 6 line, was gradually being overshadowed by the young Puma 107, the new writer to watch.

The two young writers, Part and Puma 107, made a good team, both interested in evolving and creating styles. Part recalls, "I started to develop style in late 1973 and early 1974 when I got back from Puerto Rico and started looking at the line again. I noticed Take 5's pieces as he was doing big marshmallow pieces. I started to see Phase 2's stuff, then Riff 170, Tracy 168, Cliff 159, Billy 167, Pel, and there was some other guy who used to write Piper 1, he used to execute these big, thick letters. Seeing their work got me to start experimenting with my letters. I took a little bit of this and that. It started with the big fat styles then it shrunk to the pipe styles with connections. I started getting creative with it, you know, the connections, and letters going through each other."



PART, PUMA 107 / Fat cap tag style piece / Bronx / 1975



**BARR**



*Handwritten signatures and scribbles.*

**ART PART**



**PART**



“ By 1976 I knew he was nice. He had a style that was reminiscent of all of our styles. We were all from the same school. We had all the same influences. You have to remember that there were only thirty dudes tops that were nasty. ” NIC 707

7294





***PART:** This was my first top to bottom done in 1978 in Harlem with Noc 167. My style was mechanical and Noc's was just plain wild. He went ballistic with the cosmic explosion. I believe it was also Noc's first top to bottom as well.*



PANIC, Pab 2 (PART) / Harlem / 1980 / Photo by Henry Chalfant

**PART:** The pieces are legible and tight. I like that the remainder of the car is clean. It is a classic window down. Mean 3 was also a Harlem writer who painted with Dez and Skeme. Panic and I grew up together; he is one of my long-time partners. I did a stippling effect around all the pieces to make it look like they were trying to break off the train. I did the outline for the Hard piece, and Kool 131 provided the outlines for the Part and the Panic. I ended up executing them on the train from his sketches.



Hard (MEAN 3), PART, PANIC / End to end train / New York City / 1980 / Photo by Henry Chalfant













*“ Friggin’ dude is a MONSTER! He got style for miles. When you piece with Part TDS, you gotta bring your ‘A’ game, nothing short of that. My dude is on another level. He pieces with such ease and such nonchalance that it’s disgusting. ”* SYE

*right: Mural by CYCLE, BIS, PART, MICKEY, PINK, SMITH, and others / Brooklyn / late 90s*

*MARTIN and SPLASH piece by PART / The Graffiti Hall of Fame / New York / 1990*







PART, DEZ, Shock 123 (SERVE), DAN, SERVE, Joey (SERVE), T-KID 170, KING B, VASE and COPE 2 / The Graffiti Hall of Fame / 2007 / Photos by Cope 2

“ His longevity speaks volumes about his dedication and commitment to the art. ” IVORY

“ It’s a shame more from our generation are not as active. In my eyes, Part’s a god because he is still out there and no matter what he has to face, he keeps spraying. ” FUZZ ONE



*“ When you look the word ‘writer’ up in the dictionary, the name Part pops up immediately. Not many cats can say they have been active all those years and still influence the younger generations. I hope I can have that kind of longevity in the game. ”* SENTO



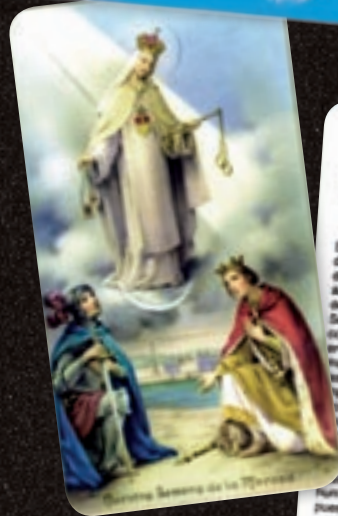
"MOM"  
R.I.P.

“ Our mother always knew he would be painting all of his life, she always thought he should be making more money with it. ”

DANNY TORRES, PART ONE'S BROTHER



**PART:** I will never forget this piece because when I started outlining the piece I received a call saying that my mother passed away. I rushed out to the hospital and finished it a week later.

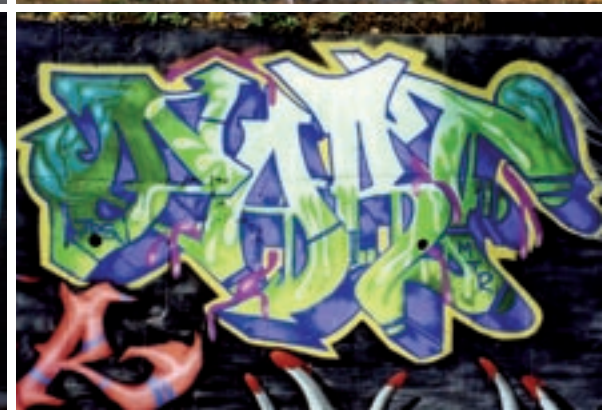
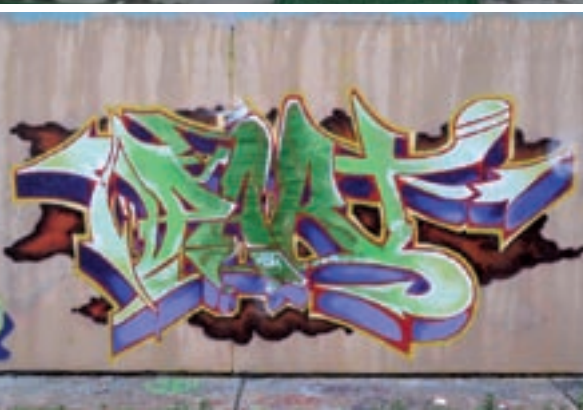


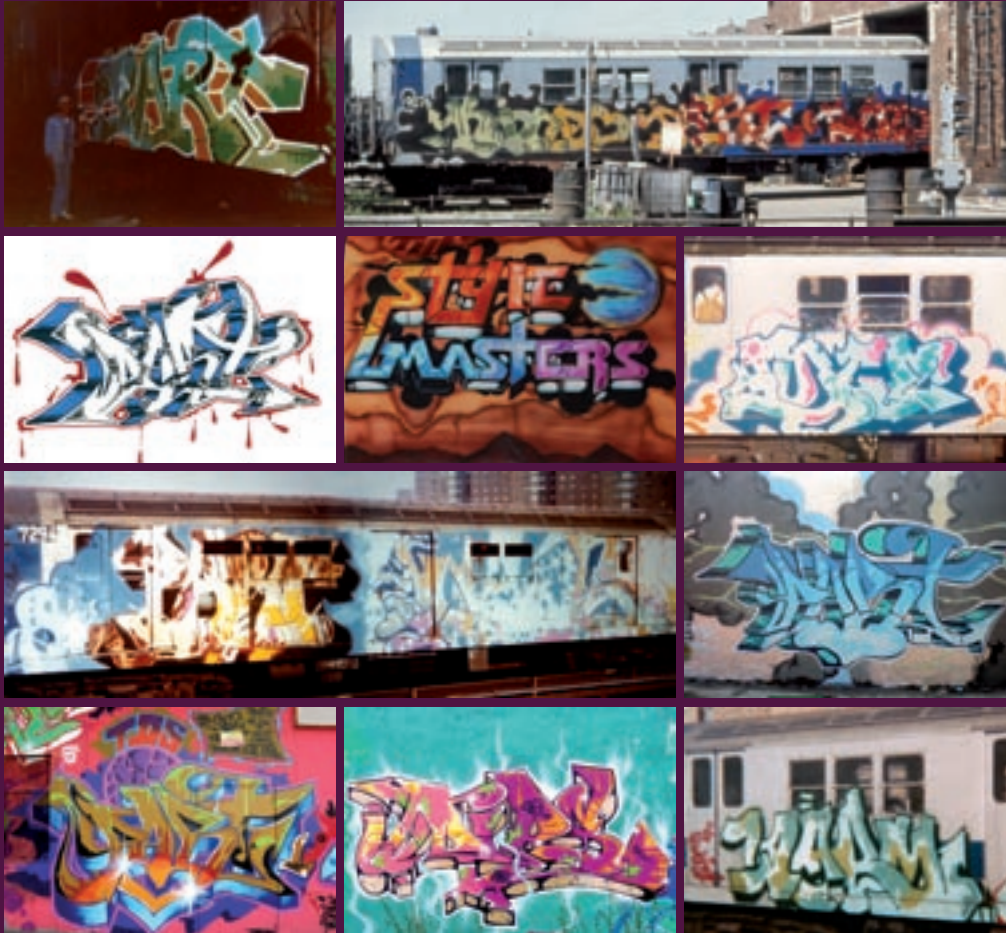
En Memoria de  
**ISALURA TORRES**  
 Atenió el 4 de Junio de 1934  
 Atenió el 6 de Abril del 2008

**Oración a Nuestra Señora de las Mercedes**  
 Santísima Virgen María de la Merced, Madre de Dios y por este augusta custodia, digna de los más profundos respetos de los Angeles y de los hombres. Hoy como a uno de vuestros hijos y confiere que sabido Señora desde ni sería infancia os he llamado como madre, abogada y patrona mía, desde entonces me habéis mirado por vuestras manos e intercesión, me han verido todas la gracias que he recibido de homenajes y a pagar al socorro de vuestra misericordiosa protección; así poderosa para con vuestro preciosísimo, al deseo que tengo de no ser feliz durante el curso de mi vida para poder de esta manera veros y gozaros la eterna felicidad con vuestro hijo, y vengo a tribularos pedidos mis humildes oraciones a S. ni Dios, con vuestra misericordia de la gloria. Amen.

**GEORGE H. WELDON**  
 Funeral Home  
 343 E. 116th St., NY, NY 10029  
 (212) 427-3300







**ON THE RUN BOOKS** together form an encyclopedia that catalogs graffiti and urban art from around the world. Since 1990, the OTR team has built an ever-growing archive, eventually to be donated to the Museum of Urban Art, a project presently under development as part of the Campus of Urban Culture, which focuses on Hip Hop and graffiti culture. With every title, we digitize and preserve original material from various key artists, and bring their story to the public. All this, and in-keeping with our motto: **KNOW YOUR HISTORY.**

*Handwritten graffiti signature in the top right corner.*

“ You can’t mention the New York train movement without talking about Part One. He’s done it all the right way. Cool brother. Great writer. ” *FARGO*

*Handwritten signature: "Part One" with a star and a flourish.*

**PART** One entered the subway graffiti movement in 1974 just after the foundations for piecing had been laid down. He began doing the bubble and mechanical styles of the era, and by 1975-6 he truly came into his own. From 1977 to 1980, few writers could compete with Part One and his TDS partners. Today, Part One continues to burn and is considered an original New York City style master. This book sets the record straight, giving Part One of TDS credit where credit is due. It is the first publication dealing exclusively with his impact on writing culture, with

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