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AUSTRALIA/NZ

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SAM NUGENT  
KAT ABDY  
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*SAILOR  
JERRY*™

# EAGLE

Plying his trade in the rough and tumble world of Hotel Street in Honolulu, Sailor Jerry had a steady stream of roughnecks and sailors on whom to hone his tattoo skills. Patriotism was a common theme for these fighting men, and nothing symbolized this more than an image of a bald eagle along with a proud shield. Amuletic in nature, these designs served to foster strength and power into the hearts and minds of men ready for war.

FIND OUT MORE AT [FACEBOOK.COM/SAILORJERRYAUS](https://www.facebook.com/sailorjerryaus)  
AND [SAILORJERRY.COM](https://www.sailorjerry.com)

RESPECT HIS LEGACY. DRINK SAILOR JERRY RESPONSIBLY.



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# letter



Tattoos have entered the mainstream. As much as many may hate that idea, it is time to accept the fact that every footballer, hipster and checkout chick has one. Especially when every newspaper, radio station and women's magazine wants to now report on tattoos – often getting it oh so wrong!

So it's strange that tattoos continue to have such an impact on some people in society. No sooner had a gorgeous friend with barely any tattoos

messaged that the woman next to her on the bus was so appalled by her visible tattoos that she fled, that I had a number of the most bizarre tattoo experiences.

Ever been followed around a supermarket before? Me either, until recently. I admit I was half asleep so was a little on the slow side when I'd thrown on a dress and jacket and run across the road to get breakfast supplies. And so it took me a while to realise that every aisle I turned down had the same woman in it ... staring. The thing is, my heaviest tattooed areas (arms and back) were completely covered but this woman wasn't looking at my face; she was fixated with my legs. Even dumbstruck (and she didn't even hide her amazement), she just followed me at every turn, and made me feel like a member of a lost tribe that hadn't ever been seen in western society before. Now, I live in inner, inner, inner city Sydney, so you only have to look left and right and you've got a good chance that one of your new besties has a tattoo or three, so how is it that tattoos can still make you feel like a foreign, alien entity?

Well, in my experience, it comes down to lack of understanding of tattoos in the wider community. To many out there, tattoos are the green smears that old heavily tanned ex sailors and bikies wear with regret. And the media at large are partly responsible for perpetuating a negative stereotype of what a tattooed person really is, by continuously running stories that lack research and focus on negatives of tattooing. So what can we do? Educate, promote a positive view of tattoos, and just be us! Because we rock!

Ness

PS. Check out our letters page for other stories!

## Inked, Inked Girls and Inked Artists are all available on iPad! Search for Inked Australia at the App Store.







Get Licensed

# Attention

## all tattoo operators and artists

All body art tattoo businesses and tattooists who operate in NSW must be licensed under the *Tattoo Parlours Act 2012*.

Apply for a licence with NSW Fair Trading today.

Heavy penalties will apply from 1 October 2013.

Individuals and businesses that only perform cosmetic tattooing procedures are exempt from the new licensing requirements.

International tattoo artists visiting NSW to perform body art tattooing procedures must apply for a visitor permit, while organisers of body art tattooing shows or exhibitions in NSW must apply for an event permit.

For more information about the new licensing scheme or to obtain licence application forms, visit [www.fairtrading.nsw.gov.au](http://www.fairtrading.nsw.gov.au) or call **13 32 20**



Fair  
Trading

# contributors



**Brent Leideritz** is an Adelaide-based photographer and graphic designer. Using knowledge gained through 15 years of photographic experimentation and traditional graphic design principals, he continues to offer a unique vision in editorial, fashion and art photography.



**Tina Parkinson** has an obsession with taking photos and enjoys sharing them with others. Inspired by the challenge of all genres of photography, for her photography as important as air. Based in New Zealand as Epic Images she captured the Nelson Tattoo expo for us and is busy travelling around her beautiful country photographing all things tattoo.



Two-time Australian Make Up artist of the year and lover of all things inked, **Rachel Montgomery** has been making faces for over 12 years. With a passion for her craft and an easygoing attitude, Rachel's success comes from a strong technical know-how and a commitment to creating beautiful work on every single job. Her body of work includes beauty and fashion editorials, fashion advertising, commercials and celebrity clientele. Rachel boasts an impressive list of local and international clients including Florence Welch, Cyndi Lauper, Jimmy Barnes, PM Julia Gillard and Ruby Rose, to name but a few.



**Horisumi - Kian Forreal** is a professional tattoo artist with 20 years international tattoo experience and specialises in traditional Japanese tattoo work and script lettering. He has worked all over the world and has studied under some of the leading tattoo artists of today. He was given a Japanese tattoo title in 2013 by Horiyoshi 3 in Japan and is based out of Sydney, Australia. His website is [kianforreal.com](http://kianforreal.com)

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SAILOR JERRY

PinUp COUTURE

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IRON FIST

LUCKY-13

FRED PERRY

MISS FORTUNE

# mail

Emma Mae – one of our more talked about covers!



**This month we asked for your weird, rude and strange stranger danger tattoo stories!**

#### **EveElle Scarlett**

This one really drunk bloke wanted to stroke my arm because he felt he was at one with my tattoo. It was REALLY creepy!

#### **Ruth Kathryn Bradshaw**

A guy asked me out on a date, only to later say I have too many tattoos, which I don't. I have two on my forearm and one on each ankle, and then he told me to cover my arm up because it's insulting. I was like, 'you're the one who asked me out!'

#### **Nic Healey**

Last night at the train station a woman angrily demanded to know why my Hanged Man tattoo was "reversed". It isn't, but that apparently wasn't an okay explanation. Hilarity (in the form of weird vitriol) ensued.

#### **Jennifer Gray**

I once got told, as the person grabbed my arm, 'you know they are permanent don't you'? Hmmm no, I thought I'd just try it on and see how it looks.

#### **Jacqui Merriel**

I constantly get people asking me if it's real! Such a weird thing to ask,

as its position means I couldn't draw it on myself.

#### **Natti Fingergunsforlife Douglas**

I work with preschool children and find it funny when they look at my arm (I have an Audrey Kawasaki piece) and ask 'why doesn't she have any ears?' Ha, no adult has ever pointed that out!

#### **Alan Deans**

Went to the doctor, lady couldn't believe her eyes, she kept taking pictures saying 'these are the most realistic tattoos I've ever seen'.

#### **Rhiannon Martha Dangersmith**

I have a drawing my daughter did tattooed on me. I've had it close to two years and I'm still asked nearly daily if it's real.

#### **Cameron M Wood**

I have my two daughters' names written in Cantonese on my arm... a woman started yelling at me and abusing me because I had them in Cantonese and not English. She even had the audacity to call me racist. Go figure.

#### **Emily Barton**

When I had Playstation buttons tattooed on my tongue (circle, triangle, x, square) I often had people asking if they could 'play my tongue'... it was so disturbing.

#### **Ky Grant**

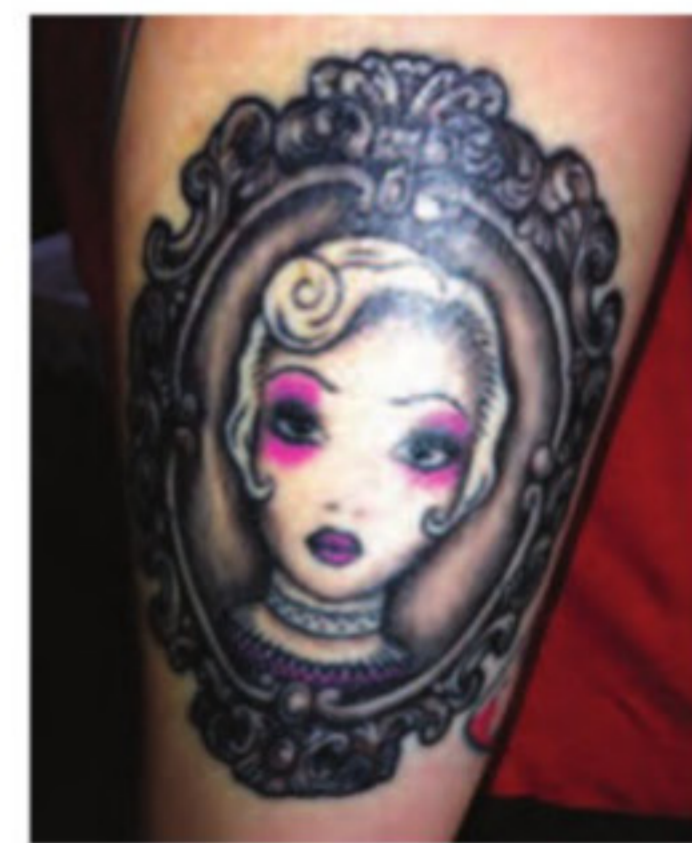
I was waitressing in a snooty area of London and had a patron ask if the tattoo on my forearm was to cover my track marks! Good one dickhead (my mandala is an inch below the inside of my elbow).

#### **Pensoy Candles Penn Dyson**

I was born with one third of my right arm not formed, so I have a 'stump'. It was always stared at so I decided to say a big up yours by getting a tattoo on it. It's a butterfly with a bit of colour and under it I had the words 'beauty comes from within' in a scroll, so when people stare I can show them I know they are being rude without myself being rude. After I had it done this random lady in my local shopping centre just grabs my stump, pulls it in a way so she could see my ink (did I mention I never met this woman in my life?) an says 'oh, that's different, I suppose', yanks it to show the woman she was with, then just drops my arm and walks off. I stood there stunned that someone could be so rude. I still to this day don't know if she meant my ink or my stump.

#### **Fiona Bellingham**

My girlfriend got called a circus freak once in the supermarket because of her ink.



**READER OF THE MONTH**

SARAH-JANE TEAKLE



**WRITE TO US!** Got something to say? Send all letters of praise, notes of complaint, story suggestions, invitations and very loud music to [inkedaustralia@gmail.com](mailto:inkedaustralia@gmail.com)  
Letters may be edited for clarity, length, and content.



## My First Ink

**Name:** Ame

**Occupation:** Florist/Makeup artist

**Location:** Victoria

"I got my feet tattooed by Marshall at Third Eye Tattoos when I first turned 18. I got something traditional, and family oriented, to soften the blow with my mum [laughs]. The rose and swallows with my family initials I still have and love. Being a creative person, I believe having tattoos is another form of self-expression. It allows us to collect unique pieces of art that signify different chapters of our lives and carry them with us forever.

One of my favorite pieces I have is for my daughter. Created by Emily Rose Murray, who along with Ally Riley from Dangerzone and Toby Gawler from Shanghai Charlies, are my favourite artists. Not only are they amazing tattooists, but some of the best conversations I've ever had.

I have plans to get tattooed by Clare at Korpus and take a trip to Queensland to visit the Trailer Trash Tattoo parlour! I definitely want to visit Angelique at Salon Serpent in Amsterdam, too. I'm lucky enough to work in an industry that body modifications don't affect your job prospects. Though from time to time I might get a few negative comments from customers, but generally most people appreciate and like them!

**PHOTO BY BRIAN RICHARDS**

# OFF THE CHAIN

GET ON YOUR BIKE AND RIDE WITH A WINTER JACKET AND FRESH BAG  
PHOTOS BY JOSH DEHONNEY



**BAG IT UP**  
Clockwise from top left: Vans skatepack, shop.vans.com; French Connection messenger bag, amazon.com; DC Shoes backpack, store.dcsneoes.com; Carhartt backpack, carhartt-wip.com; Herschel Supply bag, herschelsupply.com; Church of Clocky X Mason Brown backpack, churchofclocky.com.

**LIGHTWEIGHTS**  
Clockwise from top left: Shades  
of Grey by Micah Cohen jacket,  
shadesofgreyclothing.com;  
Mackage jacket, mackage.com;  
Lightning Bolt jacket, lightningbolt-  
usa.com; Fred Perry X Raf Simons  
jacket, fredperry.com. Center:  
Diesel jacket, store.diesel.com.



# WATCH OUT



## THE PAPERBOY

**Director:** Lee Daniels

**Cast:** Zac Efron, Matthew McConaughey and Nicole Kidman  
Ward Jansen (Matthew McConaughey) is a journalist returning to his hometown to investigate the trial of Hilary Van Wetter (John Cusack), destined to be on death row. Assisting him is Charlotte Bless (Nicole Kidman), a woman in love with Van Wetter and Ward's younger brother, Jack Jansen (Zac Efron). Inside this story are twists wrapped around other twists and relationships that shouldn't exist. This is where racism and homophobia play a part in bad decisions that make for an uncomfortable and brutal film. It's a hard look at humanity and it's not something most people want to look too closely at.



## THE LAST STAND

**Director:** Jee-Woo Kim

**Cast:** Arnold Schwarzenegger, Forest Whitaker and Johnny Knoxville

The Governor, aka Arnie, plays Sheriff Owens, an officer who has retired from the LAPD to a life of sitting around dealing with petty crime in a sleepy little town known as Simmerton Junction. It's all smooth sailing until a drug kingpin escapes and makes a run towards the border – straight through Owens' town. It's a straight-up story where the good guys shoot up the bad guys. It's not an original idea, but as it doesn't take itself too seriously, it stands up as a decent and enjoyable flick.



## PARANORMAN

**Director:** Chris Butler and Sam Fell

**Cast:** Kodi Smit-McPhee, Tucker Albrizzi and Anna Kendrick  
Kids need zombies. Big kids love zombies, so it makes sense we prepare the young to start watching all the good stuff from an early age. In this case our would-be hero, Norman Babcock, can speak to the dead. Only problem is that no one believes him, except Neil his extremely eccentric friend. When they discover the town is cursed and the dead are rising a ragbag group of kids try to fix the situation the best way they can. *ParaNorman* offers a lot of dark and mature content while still catering for the young with low-level humour.



## 1000 WAYS TO DIE

**Creator:** Thom Beer

**Voice cast:** Ron Perlman and Khyber Zaffarkhan

When you've had an utterly crap day we can guarantee that *1000 Ways To Die* will make you feel better about yourself. Because, let's face it, you're not stupid enough to end up as one of these poor buggers whose stupidity has become legendary. This is very much the Darwin Awards given a visual TV presence. Destined to be one of your guilty little pleasure shows, it is gruesome, the commentary is hilarious (often when it's not meant to be), and some of the special effects are laughable. You can see why we thoroughly recommend it!



## GORE, STEEL AND POPCORN!

### THE MORTAL INSTRUMENTS: CITY OF BONES

We admit this might be totally crap, but the name was reason enough to put it out there. The cast isn't much to scream about but the idea that there are secrets, bloodlines and lies, and blood and gore, and all those things that are great winter entertainment, means this August cinema release could leave an interesting taste in your mouth! Buy popcorn!

### THE GOOD STUFF!

The movies you might want to splurge on Gold Class for include *Elysium*, a sci-fi set in 2154 where the wealthy live on manmade space stations while the rest put up with a destroyed planet. Starring Matt Damon and Jodie Foster, it's off to a good start. Also on the list has to be *Wolverine*, released later this month. Hugh Jackman will shred the screen. Also later in the year we see the return of Thor, a remake of *Carrie* and *Kick Ass 2!*



# KILLER INSTINCT



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# SOUND ADVICE

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## FAT FREDDY'S DROP

### Blackbird

New Zealander's Fat Freddy Drop have flown out of the studio with their third full length album, *Blackbird*. This band has built its reputation on its ability to bring out the best of a crowd with an amazing and relentless tour schedule. With over 800 shows including an amazing 412 in Europe, this nine-track album, recorded in the band's own studio and an apostolic church, has a distinct New Zealand feel. Rich with musical layers and a little unruly and crazy – like their live feel – with a distinct mix of disco, blues and electronic funk and soul.



## MONSTER TRUCK

### Furiosity

We're heading back to the swamp water and dusty haze that surrounds this grunge, punk band. Canada's Monster Truck has masterfully been called "vintage rock", and if you're thinking tight pants and men with hair in all the right places then you're almost there. There is a guitar groove that flows through *Furiosity*, topped with ferocious vocals from front man Jon Harvey and a singalong rock anthem that drives straight through you headphones into your brain receptors forcing you to sing loud and proud. No more sloppy wasted rock for these guys, this is now serious LOUD business.



## TRANSPLANT

### In A Warzone

Once you pull together three well-respected punk legends – Tim Armstrong, Travis Barker and 'Skinhead Rob' Aston – and allow them to do whatever the hell they want you are bound to end up with quality. Not giving a shit has paid off for the members of Transplant as it seems that a whole stack of people agree with the ethos expressed through their music. The band has offered fans a free download of the record's title track 'In A Warzone' (available now), which gives you a great idea of the loud, in your face music we've come to love!

# SAILOR JERRY HOTEL STREET

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Those that love their tattoo history won't want to miss Sailor Jerry's Hotel Street event happening throughout July in Sydney. Featuring a gallery of original Norman Collins artwork on display for you to drool over you'll be entertained with babes, ballads and booze. More information is slowly leaking out from the history shelves so head to Sailor Jerry Australia's Facebook page for more details.



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# GAME ON



## MLB 13: THE SHOW

**PLATFORM:** PlayStation 3

A vast gulf exists between the haves and have-nots in MLB. While cash-rich teams like the Yankees and Red Sox go on shopping sprees each off-season, smaller market teams like the Pirates and Twins basically serve as glorified farm teams. In *MLB 13: The Show*, passionless penny pinchers like Marlins owner Jeffrey Loria won't derail your quest for the pennant. As long as you keep stringing together wins, the virtual owners will free up more funds to spend on the open market. A revamped scouting system lets you find diamonds in the rough to kick-start your dramatic turnaround, and fans looking for a more casual experience can turn on beginner mode for a flashback to the home-run-heavy steroid era. — *Matt Bertz*



## FUSE

**PLATFORMS:** PlayStation 3, Xbox 360

When a villainous corporation infiltrates a secret government research facility to steal a powerful alien technology, the feds don't send in the National Guard. Instead, it's up to you and three friends to stop their quest for global domination. Developer Insomniac Games cut its teeth making fun-to-use guns in the *Ratchet & Clank* series, and *Fuse* taps that expertise to give you a powerful arsenal of experimental weaponry. To survive the four-player cooperative campaign, players must coordinate attacks and leverage the unique skills of each character class. If you prefer to roll solo, you can switch between the four characters at any time to gain the same arse-kicking advantages.



## GRID 2

**PLATFORMS:** PlayStation 3, Xbox 360, PC

Most racing games are content to hang their hats on the shine of the hood and the thrill of the ride. *Grid 2* matches their speed and style, and kicks the fantasy into another gear by adding a narrative framework to the mix. As the star driver, you get to travel around the world defeating other skilled drivers and convincing them to join your entrepreneurial endeavor. Recruiting better talent yields better sponsorships, larger fan bases, and more competitive races. On the asphalt, the new TrueFeel handling system finds the sweet spot between hyper-technical realism and joy-riding arcade titles — but with no artificial assists, it's totally up to you to take the checkered flag.

## TOTALLY WRECKED

1. *Wreck-It Ralph* has 188 unique, individual characters, more than any Disney movie in history. Normal Disney films have between 40 and 60.

2. *Fix It Felix Jr* is primarily influenced by *Donkey Kong* and *Super Mario Bros*, but there's some *Rampage* in there too.

3. Vanellope's wardrobe, like everything else in *Sugar Rush*, is made of all kinds of candy. Her skirt is a Reese's cup wrapper, her shoes are black liquorice, and she has a red liquorice hair band.

4. Unlike most animated films, the principal actors regularly recorded audio sessions together in the same room, a situation that led to a lot of improv.

5. For the first two months of story development on the film, *Fix It Felix Jr*. (McBrayer) was the main character. Moore soon realised his nemesis, Ralph, had a better arc.





# PROTAT

AFTERCARE



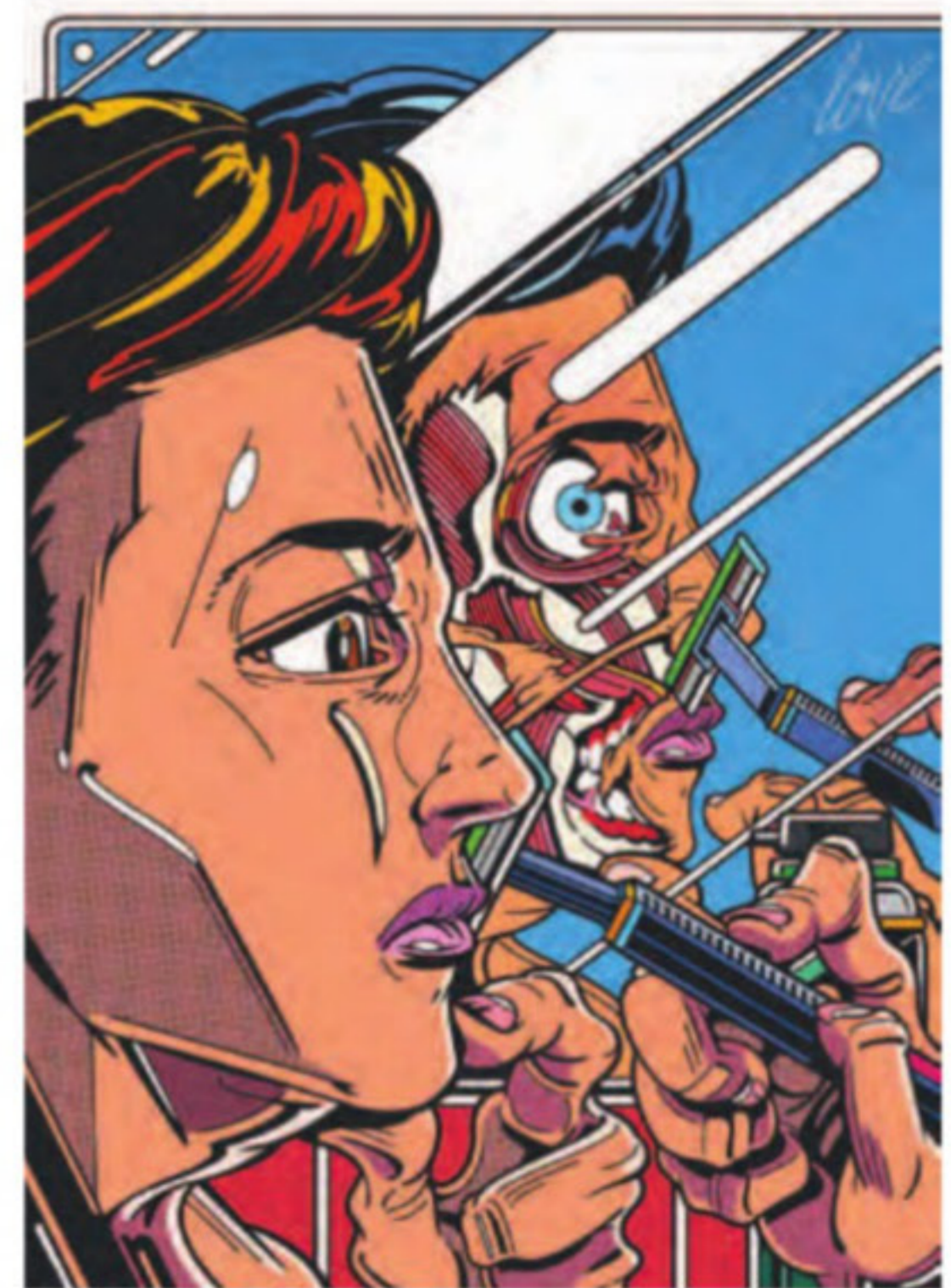
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Clockwise from left: Miss You, Pray, Peel Off.



# EAST MEETS WEST

South Korean illustrator Rudcef creates pop art in a vacuum.

"I didn't even know that I draw in the style of Western comics," says South Korean artist Jae Young Sohn, better known as Rudcef. "About

two years ago someone told me my art is like [Roy] Lichtenstein, but here [in] Korea it isn't easy to [see] much Western art culture."

Like the pop art master, Rudcef uses bright colours, bold outlines, and a comic-book aesthetic. But even though the works are colourful, the imagery tends to be eerily dark – a style his country has never seen. "In Korea, every student has to master the same style to go [to the] college of fine arts, but I just hated that and drew in my fashion," he says.

His pieces bring to fruition scenes that range from a tattooed nun with a black eye to a man shaving off his skin with a razor. "I like finding

hypocrisy in people and exposing that," he says.

Only a handful of years ago, Rudcef was considering ditching his creativity and getting an office job, but then his cousin, who was 10, passed away, and he decided to continue drawing so his bold statements would remain after he was gone. "I draw with my feelings – then, after I die, people in the next generation can have conversations with my drawings," he says. One they might be talking about is a girl crying into her tattooed hands, which is based on a woman he loved. "The girl in the drawing is me and the tattoos on her body are all about her," he explains. – *Natasha Van Duser*



Clockwise from the left: Panther; Mermaid; Pharaoh's Horse; portrait of Perrott; Spider Murphy's Tattoo Shop Sign; Unicorn.



## BRANCHING OUT

Bryn Perrott has carved a place for herself in the art world.

A self-professed "counter girl" at Wild Zero Studios in West Virginia, Bryn Perrott is more than just a floor sweeper and appointment taker. She's also woodcutter extraordinaire to the tattoo world, creating commissioned pieces for everyone from Doug Hardy of Tattoo City to Tim Beck of Freedom Ink to Thomas Kenney of Classic Electric Tattoo.

Armed with a BFA in printmaking from West Virginia University, the 30-year-old has been creating relief-carved woodcuts since high school and now puts them on her Tumblr page, DeerJerk. "It's only been about three years that my work started taking on this tattoo imagery," she says of subject matter that includes an eagle sitting atop two skulls, a dog dressed as Dracula, and a cowboy skeleton smoking a cigarette.

Working mostly with high-grade birch plywood, Perrott estimates she created well over 200 pieces in 2012. "I look at flash all day," Perrott says of her day job. "When a commissioned client references something [from tattoo imagery] I've missed, it amazes me and gets me excited."

Perrott sells her carvings at a few conventions

and group shows in her area, but relies heavily on the connections she's made within the tattoo world. "I tend to really get along with people who tattoo," she says. "I have a ton of tattoos myself, but no desire to become a tattooist."

Tattoo artist Christos, one of Perrott's coworkers at Wild Zero Studios, has done most of her work, including a Russian cat, deer antler, Indian flower, and *Orca* (the boat from *Jaws*). She also has a Clint Eastwood portrait by Josh Mason at Old Soul and a piece on her left thigh by artist Jeff Zuck that features a rabbit, dagger, and butterfly.

Whether creating a woodcut for her favourite band, Lucero, or getting comfortable in the chair at one of her favourite tattoo shops, Perrott is all about the experience — etched in stone, wood, or otherwise. — Kara Pound

# THREE-STEP SYSTEM

Forget 12 steps. You can boil down your grooming routine to an easy three: shower, shave, and style.

Remember those three things you did in the communal bathroom of your share house? (Here's a hint: They all start with *sh.*) Well, you can cut the shit (literally) and consider this three-step grooming routine the updated version of that classic program. "The three S's is a good routine that shows," says John Cafarelli, founder of skin care company Ernest Supplies.

Always shower first; the warmth and moisture open your pores and soften facial hair, making shaving easier. But keep the water lukewarm so as not to dry out your skin. Next, shaving. With this step, patience is a virtue. "Make a first pass *with* the grain to vastly reduce skin irritation," he says. "If you feel the need to shave against the grain for a closer shave, do so in a second pass." Finally, hairstyling. A little product goes a long way to help create (and hold) at least some semblance of a style.

The only thing left to do is choose which products to use. "If you build your grooming routine around a \$150 moisturiser but you live on a ramen noodle budget, that won't be sustainable," Cafarelli points out. "But your face is your biggest billboard to the world, so it's worth making a reasonable investment." Start with some of these solid finds. — *Christine Avalon*



#### AXE APOLLO SHOWER GEL

Bar soap, eh. This wash (\$4, supermarkets) is much better, thanks to the refreshing scent, a mix of sage, sandalwood, and mandarin. Lather up and skip cologne.



#### ERNEST SUPPLIES COOLING SHAVE CREAM

This multitasker (\$25, [ernestsupplies.com](http://ernestsupplies.com)) adds necessary lubrication while moisturising and fighting gnarly red bumps and razor burn. Props for the cool pouch packaging.



#### GILLETTE FUSION PROGLIDE SILVERTOUCH RAZOR

This razor (\$13, supermarkets) gets it done with thin blades that have a low-resistance coating. Translation: super smooth glide.



#### SUAVE PROFESSIONALS MEN STYLING PASTE

A dab of this stiler (\$3, supermarkets) will give your hair hold, without feeling sticky or tacky—or making you look like Pat Riley.



STYLIST, BRIANNA MOON; STYLIST ASSISTANT, KELLY THOMAS; MAKEUP, KRISTEN RUGGIERO; HAIR, PRISSEY DAUGHTERY; MODEL, AMANDA LENSINK





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# TEQUILA!

Tequila on a friday night doesn't have to mean you'll be hugging your pillow the next day waiting for the end!

There is a reason why songs are written about this stuff, it's not the cat cry for another round of Salty Chihuahuas or Smurf Piss that strikes fear of sandpaper mouth and a 24 hour bongo player running rampant in your head. No one little word can bring you to your knees – tequila!

But while most think of it as something that leaves bitter taste in the mouth and throat, when made well the taste is pleasant, smooth and crisp. As with most spirits aging is required, while this is usually done with barrels or casks, with tequila it's done a little differently. While they will make it to the barrels eventually most of the ageing occurs out in the field.

Yes, the blue agave plant, the key ingredient to tequila, is left in the fields anywhere from eight

to 12 years before being harvested for the good quality stuff. Much like whiskey, once you've opened it, it is obligatory that you drink it fast as the quality can deteriorate over time and after just two months, the agave profile in the of the tequila will diminish.

While agave has been cultivated for roughly 9000 years, tequila's predecessor (pulque) was only discovered around 1000 years ago when lightning struck the agave plant. The result was the plant being 'cooked' inside, causing the juices to seep out. As it was sweet and, let's face it, alcoholic, they believed it a gift from the gods which opened up a line of communication.

Haven't we all felt that way after a night on tequila?



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## ← TOTAL GAS

You may get a load of stares carrying around this Gas Mask Purse, but it'll make a change from people staring at your tattoos. Made to order from Koala Art Design they're only \$59.95. (koalaartanddesign.com)



## ↻ RED ORANGE?

Out of Print takes iconic book covers, like *A Clockwork Orange*, and puts them on t-shirts (\$28, outofprintclothing.com). For each shirt sold, a book is donated to a community in need through Books for Africa.



## SURF POP ART ↻

Tim Bessell put out the first boards (\$6,000, bessellsurf.com) in his Artist Series in conjunction with the Andy Warhol Foundation.



## RAIN IN THE FUTURE

Click the button on the Glow Umbrella (\$30, gadgetsandgear.com) and you'll look like an Angeleno from *Blade Runner*.



## ← SUNGLASS JAW

The Skull Tidy (about \$52, suck.uk.com) holds your shades on its front and the contents of your pocket in the back.



## VINYL ICE

Cartoon Network's *Adventure Time* is now captured in vinyl – yes, even the hapless Ice King (\$12, [funko.com](http://funko.com)).



## SWEARING UP A SNOW STORM

Nora Ligorano and Marshall Reese's Fuck Snowglobe (\$60, [pureproductsusa.com](http://pureproductsusa.com)) ain't your grandmother's home decoration.



## SUMMER IS COMING

Why not spoil yourself with the *Game of Thrones* seven-foot seat of the Seven Kingdoms (\$30,000, [hbo.com](http://hbo.com))?



## NAIL'D IT!

This Plain Nail Bangle from Dark Horse Jewellery is available in gold, bronze or silver and is an easy way to make a simple statement with the perfect balance of punk and glam! ([thedarkhorse.com.au](http://thedarkhorse.com.au), \$90)



## TYPECAST

17th and Oak creates amazing typographic movie posters, like this one of Darth Vader's line from *Return of the Jedi* cut into his evil silhouette (about \$43, [etsy.com/shop/17thandOak](http://etsy.com/shop/17thandOak)).





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IMAGE BY DEBORAH FITZGERALD



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"I LIKE STYLING PEOPLE  
BECAUSE I ALMOST  
ALWAYS SEE THEM  
DIFFERENTLY THAN  
THEY SEE THEMSELVES."  
— JOSH MADDEN







# JOSH MADDEN

---

Josh Madden works in so many outlets that it would be difficult to fit all his roles on a business card: DJ, stylist, radio show host, writer, photographer, videographer, music producer, and marketer. To spare the typesetter, he usually goes with the simple yet effective “producer.”

Madden produces words, images, videos, fashion, music (currently Freaky Franz’s album), playlists, magazines (he is director of content and marketing at *Nylon Guys*), an internet radio show (*First Person With Josh Madden*), and more. He is the great and powerful Oz of downtown culture, working behind the scenes on art you’ve seen but probably not known was his creation. When his younger twin brothers, Joel and Benji Madden, were in the spotlight with their band, Good Charlotte, Josh was behind the glass, masterminding their look and working in the marketing department at their record label, Epic Records.

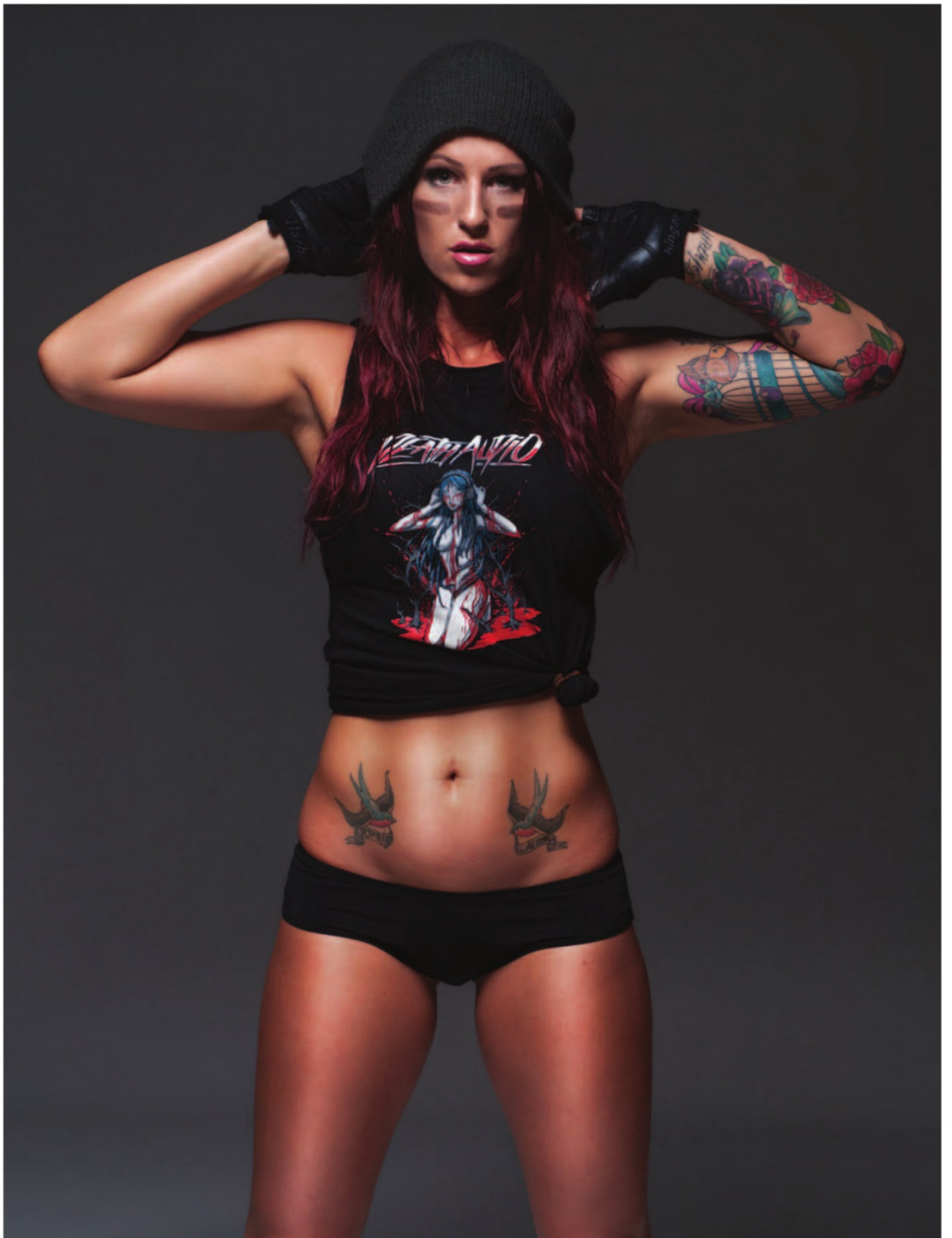
“I like styling people because I almost always see them differently than they see themselves,” Madden says. In cultivating the look or sound for a person or a brand, you need more than creative chops; you have to be able to prove to the other party that your influence will enhance their stature. The relationship is akin to a tattoo artist providing a piece of art that somebody else wears. “That tattoo is your name; it’s right there forever,” Madden says. “A tattoo isn’t a couple of extra pounds you can lose. A tattoo is going to be out of style in three years if you aren’t careful. I bring art to the shop, but I take all advice as to placement, and the art is always redrawn to work best in respect to its position and location on my body.”

Grant Cobb has done most of his work, save some pieces by Frank Carter and a few other artists, including the one who did his first tattoo, which he got with the Good Charlotte boys. “When I was 19 or 20 my brothers came down to visit me in North Carolina and we all got our first tattoos together. It was this little shop about a block from my school and we had no idea what we were doing.”

Madden’s tattoos are clean and timeless, and his style is a reflection of his current playlist. “I’m a Beastie Boy for life,” he says. “I listen to hardcore one day, the next day I’m listening to something instrumental, that same day I could listen to some dark ’90s stuff and then some new hip-hop. My personal style trends come directly from the catalog of music I’m listening to from day to day.”

What he’s looking forward to seeing on the streets is a return to the MTV days. “Everyone is making a version of creepers [suede boots with rubber soles] and I’m stoked to see that,” Madden says. “Everything is all early-’90s-looking because of economic reflection in trends. When the economy goes sideways people get interested in the meaning of things and they turn to rebellion. I’m always down for some blue-collar rebelliousness. I live there; that’s my home state of mind.”

Don’t discount his eye for trends and his ability to know what’s coming next. He says he has a “desire for something other than what we almost always settle for – I am on an eternal search. I wake up with it and go to bed exhausted from it.” – *Rocky Rakovic*



# TARA SILBERBAUER

---

Tara Silberbauer isn't scared to charge straight into a pit full of aggressive women. As a member of the Victoria Maidens, part of the Legends of Football Gridiron League currently being set up in Australia, she'll stare anyone down and heaven help you if you get in her way. "If you take a hit and get knocked down, you have to get up and keep pushing through – no matter how tired or battered and bruised you are", explains Tara "Contact sports are appealing to me. I love how the whole game is basically one massive tackle sesh. It's fast, it's aggressive... You have to be agile, physically strong as well as mentally strong".

After seeing American-based Aussie, Chloe Butler, promoting the new league, known to most as Lingerie Football, on the Wide World of Sports Tara pulled herself out of her Sunday morning hangover and decided to make a big change. While there are a number of women's leagues throughout the country, they are currently kit leagues (fully clothed) and by no means popular. It's hoped that the fastest growing US sport will have the same dramatic impact when its first season gets started in December. Much like Roller Derby, and unlike most "women's sports" this full contact sport involves dedication. Tara trains three times a week with the Maidens and trains on her own five to six times a week including weights, drills, ball skills and boxing. "I also drink

between 2 and 5 litres of water a day. My eating habits depend on my training. If I'm doing weights and gridiron training in one day, I'll have a high carb day. If I'm just gridiron training, I tend to eat lighter foods so I don't feel too heavy while I'm running."

Tara is definitely someone you'd call a high achiever. She works hard and trains hard getting up at 5am each morning, but she is also a full-time property manager and studying to be a personal trainer.

Though she started getting tattooed at 21, she'd been longing for a tattoo since she was 13 years old, but figured her mind "wouldn't be mature until about 21", this grown-up approach saw her mum and stepdad pay for her first tattoo, but now getting a tattoo comes with new pains and issues due to the league. "The last two tattoos have taken a long time to heal because I keep running into girls/pads/sleds etc..." explains Tara "They get knocked around and start to bleed. So I need to be a bit smarter and plan ahead depending on training and games." While still in its infancy, Tara already has a goal in her sights and she'll celebrate it with more ink on her body. Planning a new tattoo for when they win the premiership at the end of the season, then she'll "get something to represent that time in my life."

# FLOGGING MOLLY

---

There are few lonelier feelings than wanting to go home and being unable to do so. After immigration laws changed, unbeknownst to Ireland native Dave King, he became an illegal alien living in Los Angeles. Instead of wallowing in sorrow, he was able to channel that homesickness into the signature sound of Flogging Molly.

"I couldn't go back to Ireland," King recalls. "It was only natural for me to go back musically. It's hard to find a direction when writing songs – you can be writing songs until the end of time. I didn't have any direction at the time. As soon as I heard Bridget [his future wife and band member] playing traditional fiddle, fucking lightbulbs went off. Now I have a direction. I can go home."

Many years and thousands of shows later, Flogging Molly and King are still working to perfect that hybrid of punk rock and Irish folk music. What King has found as he has toured all over the world is that the band's music speaks to more than just those who have Irish heritage – it also hits home to those who are oppressed in any way. While the instruments may be unique to the Emerald Isle, the style and message are universal. "Irish music is rebel music; it has always had a punk rock ethos about it. Irish music was all the

Irish people had because all our land had been taken up and blah ba-blah ba-blah," King says with a laugh.

Nods to his heritage are as abundant in the ink that adorns King's skin as they are in his music. King's first tattoo was a Celtic piece featuring three bearded men all tangled together in one beard. The three men represent the bonds between King, his father, and his son. King has put an ample amount of thought into each of his tattoos. "I'm not one of these people who gets a tattoo just because it looks cool. I only get things that mean something to me. I'm very proud of them," he says. "For me, it needs to be something that I can look at any time of the day and smile, even if it is just a drawing of a dog that you love."

King plans to get more tattoos, and a portrait of his Irish wolfhound is at the front of the line. "He's not going to be living much longer, and I want to be able to remember him every time I look in the mirror," King says.

"I don't have as many tattoos as some others in Flogging Molly," King says while inspecting his body. "I have five ... no, wait, six ... huh, I guess I have seven. Okay, maybe I do have a good amount of tattoos." – *Charlie Connell*

From left: Nathen Maxwell, Bob Schmidt, Dennis Casey, Dave King, Bridget Regan, George Schwindt, Matt Hensley.





From Left: Jim Riley, Andrew Tkaczyk, Johnathan Vigil, Aaron Brooks, Zach Johnson.

# AARON BROOKS - THE GHOST INSIDE

---

Touring to the point of a certain kind of craziness, Aaron Brooks admits that the rollercoaster ride that is being part of metalcore band The Ghost Inside doesn't always guarantee they do things the right way, but, regardless, the outcome is somewhat sensational. Take, for instance, their last album, *Get What You Give*. With the band always on the road, when they got to the studio they had simply "run out of time" to write the album. Brooks and new drummer, Andrew Tkaczyk entered the studio with "five guitar riff, none of which went together." As luck would have it Tkaczyk wrote for his previous band, so after just nine days in the studio and a week of recording, the album was done. Brooks warns anyone reading this: "It's definitely not the way you should do it!"

Touring for the album has been much like the rest of their lives – unconventional. Embarking on a tour of South East Asia – which takes in China, Malaysia, Thailand and Vietnam – the band approached the booking agent with a request for places that they've always wanted to visit, and if they could break even by touring, then they were going.

And while Australia is not a place that they've neglected to visit, touring six times in six years, it was also on their list of achievements that they wanted to

cross off the list, only this time headlining their own shows. Brooks reflects sentimentally on Australia as the first country they toured outside of the US. "It's hard to believe that before 2007, we hadn't left the country. Then Prom Queen asked us to come down for their Goodbye Tour – that was before they said hello again. Our singer had been doing merch for Bleeding Through when we met them, so we said 'we'll do it!'"

Brooks has some unfinished business in Australia that he's looking to cross off his personal list. His upper arm, designed and tattooed by Queensland tattooist Rachi Brains, is yet to be finished and he says she'll probably get a last minute call begging her to fit him in. Even with her crazy wait list he is sure that the Brains, who he met when on tour with her boyfriend, will be able to fit him in. While he can't stop praising the beauty of his current tattooist's work, he does admit that 75 per cent of the work he had done young is utter rubbish. "When you're young you don't think," says Brooks, "And what you don't realise is that you'll have to pay for it no matter what." Brooks says he's had to work around the old stuff ever since, but there is always more room for great artists and great stories.

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**patton**

*photos by diana scheunemann*



Tripp NYC jacket;  
Maison Close bra and  
underwear; Bess X Dr.  
Martens boots; Bones  
and Feathers necklace  
and ring (left hand);  
Sunahara ring  
(right hand).

Previous page: Bones  
and Feathers ring (left  
hand); Sunahara ring  
(right hand). Bess  
jacket; Clo Intimo  
underwear; Jeffrey  
Campbell shoes.





**W**ith long, blond locks and a subtle smile, Patton Suicide is a gorgeous girl – but add in her tattoos and she's a dynamo. As a bona fide head-turner, she's an amazing ambassador for the inked community. "I've always been fascinated by how I could permanently change my body in a beautiful way," she says. "It's about belonging to the side of humanity that didn't choose the standard path, and I'm happy to promote alternative beauty and individuality."

There are few acts more individualistic than getting a tattoo. Patton's most significant piece spans the curvature of her back. "It's based on one of my favourite stories, *The Call of the Cthulhu* by H.P. Lovecraft," she says. "It was a serious test of will to get it completed and I'm grateful to have sat through it all."

Born and raised in Cleveland, Patton comes from a family tree with inked branches. "My grandfather had traditional navy ink on his forearms that inspired me as a kid, so I got a replica of one of his tattoos on my inner arm," she says. "I've marked my body with all of the things that have influenced my life significantly, whether amusing or personal." Her mother took her to get her first tattoo at 15, and Patton hasn't stopped since.

She may be in front of the camera a lot, but Patton has managed to maintain a humble outlook on her existence: "I lead a simple and happy life, despite all the strangeness that surrounds it," she says over a glass of freshly made ginger ale. "I'd sum it up in four words: solitary trees grow strong." You may not have expected Patton to paraphrase Winston Churchill, but this brave vixen with good roots is full of surprises. – *Mariel V. Zayas-Bazan*

NYC Sex Trash corset; Maison Close underwear; Janessa Leone hat; Sunaha ring.

**Stylist:** Sara Cooper  
**Hair:** Jennifer Brent for  
Bumble and Bumble  
**Makeup:** Lindsey Williams for M.A.C.  
at [artistsbytimothypriano.com](http://artistsbytimothypriano.com)

Maison Close  
bodysuit; Bones  
and Feathers rings;  
model's own boots.



**“i’ve always been fascinated by  
how i could permanently change  
my body in a beautiful way.”**







# TAMING

THE

# LION!

FROM THE STRANGEST OF PLACES COMES INSPIRATION, WHICH CAN LEAD TO A NEW PASSION IN LIFE. JUST ASK MAGGIE SCHREIBER.

STORY BY VANESSA MORGAN PHOTOS BY DONATELLA PARISINI



Inspiration can be found in the most unusual of places, such as finding a lion laying in wait at the side of the road. For Maggie Schreiber driving home late one night, with the rain pelting down on her windscreen, she spotted something by the side of the road that would change her future. A wooden chair and three-legged bamboo table were piled into her car, and after a time of reflecting on them while they took up space in her lounge room, the idea of a lion tamer using a chair to subdue their charge got her thinking. "So I thought I would paint a lion tamer's chair and a fortune teller's tarot table... and the addiction began," says Schreiber.

Just as the first piece called out to her, Schreiber says that the pieces she creates talk to her. Whether being commissioned to create a piece of furniture, a surfboard, clothing, or paintings, she simply paints things that she finds. "I'll buy a chair from an op shop or garage sale. I have a rule that I can't spend more than \$50, and it has to be broken but just enough that I can fix it, then I put it in my lounge and look at it for a week or so and eventually it shows me what it should have painted on it. I start to see images on it," explains Schreiber of her process. Even while being interviewed, her mind reflects on a stool at her home that's calling out to be covered in an old school emerald snake. But the addiction to creating her pieces comes with a price. Her house is slowly fill-



ing up with chairs and furniture that she's become attached to, much like a cat woman surrounded by all her babies. While the chairs don't shed hair, they have a way of taking over; with each piece she designs helping her to make the next piece even greater than the last.

Art has always been a part of Schreiber's life. Her mother has been a lecturer of fashion at Central St Martins from the early 1960s and taught a list of amazing designers, which ensured that their house was full of wild art and collectables. But Schreiber adds that she believes that her mother's Persian background filtered through into their lives, filling it with so much beauty. "From the touch of rose water and pistachios to hand embroidered gold cloth kaftans," adding to

the creative feel of her life. Her father was a professor of linguistics at London University and bought back amazing artifacts from his travels and studies, from the Marsh Arabs of Saudi Arabia to Sioux Indians of Dakota. Not to be left behind, her brother, Erik, is a true 'till death punk', who continues to be an endless inspiration with his "love of punk music, tattoos and general chaos." It's not surprising that, surrounded by so much beauty and art, Schreiber's passion fell to creating her own art.

It's not a shock that her tattoo story started through her family. Her brother was her hero growing up, and she admits that to her everything he did was cool, from his band to his punk rock outfits. After he came home with a 'Death or Glory skull' on his arm it stuck in Schreiber's

mind. While her first tattoo, a Kali Yantra tramp stamp, wasn't the success she wanted, each tattoo since then is a piece that she loves and each has its own story. "But not in the kinda *NY Inked*-way like 'Oohhh my dog got run over', (which is very touching but...) I just simply love old school traditional tattoos. Tattoos from history, so their stories are mostly in terms of the artist that did them on me, or the master who created them in the first place. Sailor Jerry, Bert Grimm, Brooklyn Joe Leiber, Les Skuse or Lyle Tuttle, to name a very few." Not that the tattooists that have tattooed her with these symbols of tattoo history are anything to scoff at, with a long list including Saira Hunjan, Tom Burrey, Stuart Cripwell, Stizzo, Josh Roelink, Milly Loveknuckles, Perdo Soos, Johan Ingemar and Chad Koeplinger all leaving marks on her body.



Schreiber describes the relationship between her work and tattoos as "one big Ouroboros", with each influencing the other in her life. "I live, breathe, eat tattoos and I still know very little", says Schreiber, who has just been accepted to start working at Byron Bay Tattoo Shop. "There are so many artists that inspire me every day. Australia has some of my favourite artists in the world. Tom Burrey, Johann Ingemar, Josh Roelink, Stooks, Mitch Love, Daniel Octoriver, Fergus McGlone, Kirk Jones and Jessica Swaffer."

Along with the peace she finds in her art, it is obvious that her place of happiness is her home. Schreiber's lounge room went from one piece to many, and has become the heart of her house; a

place where she spends time with her daughter, Chloe, and where she is surrounded by inspiration from Tibetan Thankas, Huichol bead and thread art and, of course, old school traditional art. There is also a massive black teepee and a piano for her daughter to rock out on, with music constantly filling the space.

Maggie Schreiber's world in Byron Bay is filled with love, family and art. Right now she's focused on painting old school pieces on surfboards, finding the freedom of using Poscas over the paintbrushes, but it's hard not to believe that in the back of her head her next piece of furniture is calling to her, and just as quickly she'll be off to work on her next new and exciting piece. ■



# NUTTY

THE VOICE BEHIND DEEZ NUTS, JJ PETERS, STAYS



# TIOUTI

**TRUE THROUGHOUT THE YEARS AT THE MIC...**

**INKED:** Things haven't slowed down for you since the album launch. You've just returned from Indonesia?  
**JJ PETERS:** We got back Friday. We did five shows around south east Asia and then spend four days in Bali just solid relaxing.

**IT'S NOT AN EXPECTED DESTINATION FOR A HARDCORE BAND TO VISIT. WHAT'S IT LIKE PLAYING TO THE CROWDS THERE?** It's wild actually. We've only been there once before. And last time we just played Jakarta for a one off festival. We headlined that and we didn't know what to expect it was like 1600 kids and it was crazy. [This time] we did Bangkok, we did KL, we did three shows in Indonesia and so it was wild. It was cool.

releases I wrote and recorded everything by myself, so it was more stressful having to tackle all those things myself and not being able to have any space to step away from it. But this time we wrote and everyone recorded their own instruments. So it came together really quickly.

**DOES IT SOMETIMES FEEL LIKE IT'S EASIER JUST TO DO EVERYTHING YOURSELF?** There are good points and bad points. I find that with writing music that it's cool to be able to have all the control and be able to put it together yourself without running it by everyone else, but at the same time it's difficult to not have someone there to tell you that it might suck [laughs]. With other people around you can write

**GROWING UP IN ADELAIDE MUST HAVE HAD AN IMPACT.** We see so many talented artists and bands coming from South Australia! Adelaide, because it's a bit further out, is a place that not a lot of big bands go to when they're on tour.

In the early stages of doing bands the biggest thing was being able to travel over to Melbourne and play a gig there. That seemed like the biggest thing in the world. [In Adelaide] everyone has to push that little bit harder to get to the next stage. There is a strong music scene in Adelaide and a lot of really great new bands. I guess when there are creative people around you it pushes you to try a bit harder as well. People rely more on their local scene because there are not bands coming in

“No one wants to see a 50 year old man jumping around the stage singing about pussy and booze, that's kind of creepy”

**REALLY INTO THE MUSIC?** Kids are so super appreciative of anyone that takes the time to go out there. And this time we didn't do Jakarta we did Malang, Bandung and Bali. It was like regional shows for Indonesia so the kids were super appreciative that we came out.

**AND THE VENUES?** Extremely different. One was your standard [venue] just like something you'd see in Australia, another when we entered it looked like a bar but after going through the front door it was all outdoors and looked like an old temple or something, with us set up in the middle of it. And then there was one in a skate park.

**LOGISTICALLY, HOW DOES THAT WORK?** The whole thing was sponsored by Macbeth, who kinda bankrolled it, so they built a stage and so it was a huge production inside a skate park. Which was kinda cool.

**WHAT WAS THE PROCESS LIKE BEHIND THE NEW ALBUM, BOUT IT?** I work much better under pressure so we usually set a date that's kinda unreasonable and are forced to get it done on time. But this one was a little different because we wrote and recorded everything as a band. The other three

something and they'll be like, “That isn't great. We should change that”. Where as when you do it yourself you look back at it and go “oh fuck I wish someone was around to tell me that was shitty in the beginning” [laughs].

**SO NONE OF THE GUYS ARE SCARED TO TELL YOU WHAT THEY THINK?** Everyone in my band is a loud mouth, so there are no problems there. It's cool we have a good working relationship and everyone that's recording, or permanently in the band have been playing in the band for two years before we started recording this album. So they're well versed in the sound of the band and the vibe of the band. They all can put their two cents in but still sound like the band, which is cool.

**YOU MUST HAVE GROWN UP BEING SURROUNDED BY MUSIC, WHAT DID YOU LISTEN TO?** My earliest memory of music is listening to Bob Marley, because my mum always used to crank that around the house. So that's something that even to this day is very therapeutic for me and has been from when I was a little kid. Pink Floyd was always playing and Cat Stevens. My mum was cool, so that was my first impressions of music. I'm glad she has great taste.

constantly. I guess these days there is more touring and stuff, but when I was growing up the local scene was really dependant in order to have something to do and so everyone really pulled together and worked on their own stuff. Everyone is really supportive of their home town talent.

**IT'S ALSO WHERE YOU GOT YOUR FIRST TATTOO... TRIBAL, NONE THE LESS...** [Laughs] yeah, I was 16, tribal was the shit back then.

**WHAT WAS THE EXPERIENCE LIKE AT 16?** I knew very little to do with anything to do with tattooing except that I wanted one desperately. So I just kind of drew something up in maths class and then used the Yellow Pages or some shit to look up a tattooist and the first one I found was the one I went to. I didn't really know what was going on or what he was doing. It was a bit sketchy. It's a scary experience when you're 16, especially when you know very little about what's going on.

**A VERY DIFFERENT EXPERIENCE TO GETTING TATTOO NOW DAYS I IMAGINE!** Yeah, it was intimidating, because it was an old sketchy dude smoking a cigarette while doing it. It sounds really dodgy, but I was so excited



about it. It was a cool experience, but intimidating. Now it's usually a drunken experience while on tour. It will be a mate or a tattooist on tour or I'll be around visiting a friend in a shop and they'll be like "Hey, get this tattooed" and it's "Oh, ok" [laughs] it's pretty much just about filling gaps now days.

**DO YOU HAVE ANY SPACE FOR MORE WORK?** I've got all my bigger spaces covered now. Did my back a couple years back and the whole front of my torso is done. I've got an unfinished piece on my right hand side of my ribs and I've still got a huge gap on my other side because it hurt so much the first time that I don't want to go back. I'll finish that eventually but I'll have to be so highly medicated to do it. It's horrible.

**A LOT OF YOUR WORK WAS DONE BY DAN SMITH WHEN HE WAS BASED IN ADELAIDE, RIGHT?** Dan smith was in his early stages of tattooing. It was the first couple of years that he was tattooing. He did my whole sleeve and my neck, the back of my neck and a few other bits and pieces here and there and then later on down the track after he'd relocated to LA he did both my hands and my knuckles at different times.

He relocated to Adelaide from New Zealand to play in a band called Day of Contempt. That's why he was living in Adelaide and then the whole band relocated to LA. And then the band just disbanded and he obviously stayed on there. And from there he's had a very successful career tattooing.

**IT SEEMS LIKE EVERYONE SEEMS TO CROSS OVER AS THEY PASS THROUGH LIFE. DOES IT FEEL LIKE EVERYONE KNOWS EVERYONE THESE DAYS?** The degrees of separation are very small. Especially being in a touring band as well. I can't go to any city in the world without bumping in to someone I know or someone I've grown up with or toured with. It's cool.

**ONE STAGE YOU'RE A MADMAN, HOW DO YOU KEEP IT UP?** I drink a lot [laughs]. That gives me the power to battle my demons and keep fighting. Nah, I enjoy being like that. I've been touring pretty heavily. I started touring sporadically when I was 18, just around the country. Now I'm on tour about 10 months of the year. I can't deal with too much time to myself I feel like I need new projects and new things. So used to living that.

**DO YOU HAVE ANY RESEMBLANCE OF A NORMAL LIFE?** My life is pretty shit [laughs].

I enjoy it. I still enjoy everything about this life-style. I couldn't see myself doing anything else. I don't take anything for granted. The ups and the downs I just take it in my stride because it's not a bad job to get up and jump on the phone for an interview. I could be up an working before nine

painting houses or digging ditches. If I can get up, have a cigarette and the worst is doing an interview then it's not too bad.

**DID YOU EVER HAVE A 'REAL JOB'?** When I was 17 to 19 when I couldn't live off music I was working in a fruit and veg shop packing the fridge and driving a forklift. That was pretty tedious. That was the only real job I ever had. I used to do some roofing work with my old man just to help him out and earn a little bit of money on the side before going on tour overseas. I've never really held down a real job, I've never really done an office job or anything serious, this has pretty much been my job for as long as I can remember.

**SO WHEN YOU CAN'T MOVE ON STAGE LIKE YOU DO NOW WITHOUT A WALKING STICK...** You mean in a couple of weeks time [laughs].

**[LAUGHING] ...OR A FEW YEARS AFTER THAT, WHAT'S YOUR PLAN CAREER WISE? PRODUCING?** Yeah, it would def be something in music. No one wants to see a 50-year-old man jumping around the stage singing about pussy and booze, that's kind of creepy. I'd also hope that I'd mature a little bit musically by then. Do something a little bit different, but still playing music. Maybe producing with other bands or working in a studio. I'll definitely be doing something creative. I have a clothing line, One Love Apparel, with my friend Ahren Stringer (The Amity Affliction) so I could see myself doing more along those lines. But I really don't plan too far ahead. I hope for the best.

**OBVIOUSLY ONE OF THE BIGGEST THING OF RECENT TIMES, ASIDE FROM THE NEW ALBUM, WAS SAYING GOODBYE TO I KILLED THE PROM QUEEN. WAS IT A HARD DECISION TO MAKE?** That one's weird because the band had been on again and off again for six or seven years. Essentially I've been with them up until the tour I did with them at the end of last year. From when I first started 'til then it was 13 years I'd been doing that band for. Of course it's going to be a little bit hard to say goodbye, to but at the same time I'm really happy with what I'm doing with Deez Nuts, that's been my focal point for the past six years so that's kinda like my life, my bread and butter and my passion for the last few years. So it wasn't too hard to make that decision but it's a little sad, and it will be weird watching them the first time with a new drummer and stuff, but at the same time the thing I would miss the most is seeing those dudes, and I still hang out with them all the time. I spent last weekend with them and so I'm not missing them just yet.

And I'm sure our bands will tour together, I mean we already have some stuff in the works to tour Europe. I'll still be seeing plenty of those dickheads. ■







# ALKALINE TRIO



**MATT SKIBA LEADS US THROUGH HIS LIFE AS THE VOCALIST OF ALKALINE TRIO AND HIS LOVES AND LOSSES THAT WENT INTO THE CREATION OF THEIR LATEST ALBUM.**

**STORY BY: VANESSA MORGAN**

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hile Australia battens down the hatches in the midst of torrential rain, Mike Skiba was enjoy his last sprinkling of California sunshine before heading back out on tour. It's not strange for interviews to start on the lighter side of things like the weather, but it is unusual for someone to tell you that they've been following your weather reports from the other side of the world. Especially when it's from the vocal-

ist of a punk rock band who formed in Middle America. "I read your surf reports all the time," admits Skiba, who took up surfing when he moved to Los Angeles around 10 years ago and while he says he's still not very good, he "god darn" tries.

This serenity found in a hectic life, lived mostly on the road, is something Skiba is reluctant to let go of. "I think the same that can be said for anyone. Anybody that surfs will feel better when they hit the water," he says.



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*With My Shame Is Truth* released earlier this year, Matt Skiba will soon be travelling and this calmness will be far behind him, much like the experience of making the album itself. It's no secret that a great deal of Alkaline Trio's work comes from a deeply personal place, based around their views, experiences and the world itself. For the eighth studio album, many of the experiences emoted come from the cathartic experience of letting go of a painful break up.

While Skiba says that, to him, it is almost cheating when he writes about something that is so personal that has happened to him, he also believes the "challenge is turning it into a story without the 'poor me' feel. Instead, it should be powerful, but also truthful." The result of writing about his "gnarly breakup" is an album lacking any of the Taylor Swift moments or sentimentality that comes across as "corny or trite". The rough, raw feeling comes through, resulting in an album that people can apply to their own lives and experiences, because let's face it, everyone goes through heartbreak and loss. What Skiba hopes is that listeners "can make their own story about it" and use it to get through their own life events.

Skiba has always found a way to focus the negatives of life into positives. He is undeniably a workaholic. Aside from the band he helped form in 1996, he has launched various solo projects, formed various side bands and been guest vocalist for everyone from New Found Glory, Kill Hannah and Rise Against to working with Chuck Ragan and The Bouncing Souls. His work ethic is something that he believes comes from his father. "I think I inherited a lot of nervous energy from my father that I manage to harness... thankfully. I have a really close family, but my family is fairly neurotic."

"My dad came from nothing. He grew up very poor and is now teaching oral surgery at the University of Chicago. He just really worked his arse off to get out of that dark place and out of the trailer park, and there is nothing wrong with trailer parks, but they were really poor and that's where they lived. He is self-made."

His dad worked to ensure his children would start off with a leg up and be able to find their own way, but Skiba says he chose to go against his father's wishes and decided not to go to college, resulting in a few rough years between them. Skiba says: "He had worked really hard to give that to me and I didn't want it. I want to go earn my own battle, not with daddy's money. So when I didn't go to school it was kind of rough for a couple of years, but now he couldn't be prouder." While he admits that he may have been a "total fuck up" back then, it's obvious that there is a lot of respect for the achievements of each other, and even more love as Skiba talks of his family.

The decision to take on music as a career couldn't have been too much of a shock to his family – Skiba played a variety of instruments from a young age, and at an even younger age, had set his goals on travelling the world. Around the age of five he dreamed of tour buses. Having never seen one, and not yet old enough to make friends with people that had travelled on them, this prediction of the future is something that he still reflects on when travelling between shows. He knew that his love of music would mean he had to spend time away from his family and on the road and this brought sadness to him even as a child. "Even as a little kid I would think 'I would like to be a musician but then I'd have to be on a bus and never see my family and I would be homesick all the time'. That was my concern at an early age and it wasn't like 'if I choose to do that' it was a matter of it's something I have to do."

Beyond the buses, a young Matt Skiba couldn't have imagined the plane trips he would also be taking. Alkaline Trio's members are based in three different states, which made putting together their latest release more difficult than most. As luck would have it Skiba's inability to stay still means he burns that nervous energy through travelling to work and collaborate with people, and in order to catch up with his bandmates, it means much of the music is written while on the move. He has a love hate relationship with planes – one part aeronautical nerd and one part antsy flyer. When his focus isn't on how these metal birds stay in the sky, he is reading or writing. "I do a lot of writing up there. I think it's kind of romantic, being nowhere when you're creating something."

While creating in music has always been something that he's been able to do wherever in the world, the journey he's taken with his recent work, writing and co-directing the band's video clip 'I Want to be a Warthog', saw a relationship spark with co-director Rob Soucy, that has seen a new career path blossom for Skiba.

"We're writing videos for other bands now and we only met a month ago. We hit it off and this magical thing just happened", says Skiba. "I feel like I've known the dude forever – that we were separated at birth. We can read each other's minds and when we were doing the video we would just give each other looks and we would just know what we were thinking. Which I think is very much like Alkaline Trio, which is a rarity. That chemistry. I'm excited to venture into screenwriting. I think it's a lot of fun." Believing that a great song with a great video is the best thing that a band can do, this rare find means that he'll be helping propel even more bands into the eye of those hungry for more music.

For now, the band is continuing to lock in tour dates and preparing themselves for what will undoubtedly become an international tour. Having travelled the world, the band feeds off the energy from crowds, which fuels them on to the next leg of their tour.

European, American and Australian audiences project a very similar vibe. Skiba says, however, that for him one of his favourite reactions is in Japan. "The main difference is Japan because in between songs the Japanese don't clap", explains Skiba. "They think it's rude. So when you finish, there is just silence. Utter and complete silence. And we've played in front of 20,000 people at a festival before and we're in front of all these people and you can hear a fucking pin drop. It's awesome. It's powerful and it's almost like the most intense applause."

While talking of Australia and previous visits, Skiba says he promises to visit soon, and that on arrival he'll show us his new full back piece. Something that he's been in discussions with Dan Smith about over time, and which he describes as some crazy "Cape Fear style shit". While this large real estate has been carefully planned, not all of Skiba's pieces have had much thought. "I keep all my shitty tattoos. I love them. They're like a moment in time that you have on you," many of which are tour tattoos where the band decides to get something together. Like the emerald they all picked up in Austin Texas, or when icon tattooist and friend Oliver Peck joins them on the road and often lends them his machines so they can give each other "terrible, shitty tattoos". No matter whether spur of the moment or planned, Matt Skiba's body – much like his music – reflects his life: bumps, scratches and mistakes, all captured in time. ■

# 21

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On their 21st anniversary, Less Than Jake are doing the same shit they have always done: Collecting Pez dispensers, getting strange tattoos, flying remote-control airplanes, and making fun ska-punk music.

BY CHARLIE CONNELL PHOTOS BY JULIA ARIELLE COX





**A**t its core a band is nothing more than a bunch of friends hanging out, doing what they love, and sharing their good times with the world. Being in a band is supposed to be fun. Bands start because like-minded friends want to have a good time together. That desire for fun was what brought Less Than Jake together as a band 21 years ago, and it's also what has held them together for so long. Seconds into a Less Than Jake live show, it becomes abundantly clear that the guys in the band are enjoying the hell out of themselves. Sometimes they'll perform with a set reminiscent of *The Price Is Right*; other times they'll shoot streams of toilet paper into the audience using leaf blowers while someone blows fireballs on the side of the stage. The background for these antics is always the same: a bouncy take on punk and ska music that's perfect for jumping around in the crowd and pumping fists while screaming along.

Having fun is such an integral part of the band's identity that it would be impossible for them to lose the spirit. They even named their first full-length album after one of their personal obsessions, Pez. Drummer Vinnie Fiorello boasts a collection of more than 850 Pez dispensers; bass player Roger Manganelli thinks he has about 50 more than that.

But instead of laughing off their affinity for the pellet-shaped candy, they embraced it and built an identity around it. Their 1995 album *Pezcore* combines the candy's name with the silly trend of labeling every new type of music \_\_\_\_core. And the cartoon kid shooting a Pez gun on the cover makes it clear that the music will be lighthearted and fun.

It's been more than two decades since Less Than Jake started playing shows in Gainesville, Florida, with the loftiest of ambitions: "We just wanted to play for our buddies at house parties and drink from the keg for free," guitarist and singer Chris DeMakes remembers. "That was the closest thing to goals that we had when we started. One gig led to another, which led to another, and then we started making records." After spending so much time together as a band, it's easy for the guys to look back on their humble beginnings with amusement.

Manganelli still has trouble explaining the good fortune the band has experienced. "I'm at a point in my life where I can't believe that I'm still goofing around, working on music and playing shows, and that's how I'm paying my bills and feeding my kid. I remember tripping out the first time I filled out my tax return and I had to put 'musician' on it," Manganelli recalls.

The best explanation for what has held Less Than Jake together all of these years is offered up by the man who holds the songs together with his drumming, Vinnie Fiorello. "It's about communication. You have to talk it out; you have to hear what other people are saying and apply it to yourself. Being in

**"I'M AT A POINT IN MY LIFE WHERE I CAN'T BELIEVE THAT I'M STILL GOOFING AROUND, WORKING ON MUSIC AND PLAYING SHOWS, AND THAT'S HOW I'M PAYING MY BILLS AND FEEDING MY KID." – ROGER MANGANELLI**

a band is about being *in a band*. It's not a singular thing, it's a plural," Fiorello explains.

While their special blend of ska and punk rock may go in and out of popularity, there is an element of fun in the music of Less Than Jake that is infectious. It's damn near impossible to listen to their music without tapping your foot and smiling. As a band transforms from a hobby to a career it would be easy for some of that fun to dissipate. And while many bands want to impress the world with just how serious they can be, Less Than Jake go the other direction and have a blast doing so. They connect to their fans of all ages with a universality that few bands are able to achieve. Songs like 'One Last Cigarette' (from *Pezcore*) and 'Abandon Ship' (from 2008's *GNV FLA*) find a way to describe loneliness in a way that the 15-year-old kid struggling in high school can relate to just as much as the 30-something-year-old teacher can.

It is the songwriting that has allowed Less Than Jake to thrive for so long. And no matter what hot trend in music comes along, there is always room for bands that write well-crafted songs to succeed. "I think the reason that we are still around is that at the core of the band – and I don't want to make us sound cheesy or watered down – but it's always been our pop sensibilities. We've always been a pop band," DeMakes says. "We have hooks and we have melodies. Even though it was punk at times and ska at times, underneath it all we had good songs with good hooks. Ultimately that's why we are still here." A large part of Less Than Jake's catalog consists of cover songs, particularly those of old TV show jingles. The band has always found joy in "punk-ing up" the songs they remember from their youth. Frankly, there aren't many bands that could get away with covering songs from *Grease* or the *Laverne & Shirley* theme, but somehow they pull it off.

The band members treat their tattoos with the same sense of humour they bring to their music. Manganelli has tattoos of Pez dispensers depicting the mascots of some of his favourite bands, Iron Maiden's Eddie and the weasel from Screeching Weasel. Fiorello has gone even further and dedicated an entire sleeve to all of the sugary treats that he loves so much. "I always had a sweet tooth, I was always sugar-oriented," says Fiorello of his arm, which features images of Skittles, Kit Kats, Fun Dip, candy corn, and gummy bears. "It's weirdly the most anti-bad-guy sleeve I could possibly have," he says. "I do love some of that older tattoo flash style, but I couldn't see jumping into that style for a full sleeve. I

wanted something that was my own."

In addition to his Pez-inspired pieces, Manganelli has tattoos influenced by his childhood love of toys, in particular things that can fly. And he can thank a wicked hangover for one of them. "I ended up going to a Teen Idols show and getting so wasted that I missed the Screeching Weasel show the next day," he says. "I had four hours to kill before my flight home, so I just picked a place out of the phone book and went and got the cartoon airplane from *Toy Story*. I got it because I was on the trip and flying there and whatnot, but also because I'm really into remote control planes. I have a shit-ton of those things," he says with a chuckle. A rocket, a bird, and a UFO inspired by *Toy Story* – tattooed by Eric Carlson – have since joined the plane. "I love getting tattoos that are really iconic-looking," he says. "I'm not a 'getting words tattooed' kind of guy; I love straight-up thick lines and cartoony-looking things."

DeMakes says he's a bit jealous of all the work Fiorello and Manganelli have. "I got my first tattoo back in '96, and it was all of the artwork from the first record that we did. It's a bunch of lucky charms and bad-luck symbols too. The number 13, some stars, dice, a rabbit's foot, and a four-leaf clover. It's an armband... but it looked faded right away," DeMakes laments. "It's not that it was a bad tattoo job, it's just that my skin is so ashy and dry. If I didn't have eczema and dry skin I would be covered in tattoos. I'm in a punk band; I like the way tattoos look. I see things all of the time and think, That would be an awesome tattoo! But unfortunately for me it just doesn't look good. So one tattoo and I was out."

Now that the band is old enough to legally drink that free beer, the guys view their longevity with their signature sense of humour and fun. "We joke that we have seen the rise and extinction of rapcore, New Orleans bounce rap, pop punk, vampcore, Christian metal, and sports metal like Nickelback. We've seen these genres pop, become successful, and then drop off the face of the earth," Fiorello says. Less Than Jake don't plan on becoming a nostalgia act, though. They will keep churning out new music at the same frenetic pace they always have.

"We're like a bunch of brothers," DeMakes says. "We fight like hell sometimes, but at the end of the day we're all here for the same purpose and we still love playing music together."

Manganelli shares the same sentiments, albeit in a slightly more juvenile way: "We're still having a good time, we're still laughing, and we're still making dick jokes." ■





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Kissing Booth

THE SEARCH  
FOR...

# Miss Inked 2014

The winner represents the magazine for one year! They receive a minimum six page spread in Inked magazine (issue 22), they will receive clothing and jewellery from their shoot, and will have the chance to write for and attend events on behalf of the magazine!

## *The judges:*

Inked Australia/NZ magazine

Miss Inked 2013 -  
the lovely Tash

## *And you!*

Get online to our Facebook  
page or Instagram  
(@inkedaustralia) to vote!

Voting closes 23 August 2013

# Miss Lizzi

I'm Lizzi Valentine. I've been getting tattooed for almost nine years and I have tattoos from head to toe! I am a big nerd. I am covered in things I love and things that make me happy. My tattoos are mostly fun, colourful and girly, like my personality!

Photo: Wildkat



# Miss Saiba

My tattoos represent the trials and tribulations of life. They turn the pain from the inside into beautiful art on the surface.

Photo: Sean H Choe



## Miss Leah

My tattoos are the epitome of who I am: intelligent, strong minded and artistic. Every bit of ink on my body has sentimental meaning and becoming Miss Inked 2014 would be a dream!

Photo: Nick Art & Photography

## Miss Cathy Leigh

I know it is such a cliché but my tattoos really do tell my story. They are everything from reminders about places I've been, dark places I've come from, those I've loved and lost, and serve as a way of reflection on just how far I have come in life. Some are also simply words of encouragement to myself, and reminders of past hopes and dreams that I continue to carry with me.

Photo: Andy Hopkins



# Miss Jessica

I love traditional and black and grey work; I'm currently turning my left arm into a huge Black and Grey piece. One of my favourite tattoos are my knuckles, which read 'Born to Run'. Bruce Springsteen love lasts forever!



# Miss Hayley Rivers

The majority of my tattoos are done by my amazing partner Matthew 'Bumer' Joyce - he's featured in last month's Inked mag. I also have work by Katelyn Crane (LA), Fabz and the incredible Benjamin Laukis - also in last month's Inked magazine!





## Miss Jax

I don't have any amazing long-winded stories to go with my tattoos; they are pieces of art that I can take with me all the time! My favourite is my stomach, which is my dog Bob. He passed away late last year and now I've got him with me forever! It took a very long (and insane) 11.5 hours - in one go. But it was totally worth it! I also really love the way that the Spanish/Mexican celebrate Day Of The Dead to remember their loved ones that have passed. That is why I have the gypsy sugar skull (plus I really love Mexican food).

Photo: Leather & Lace Creative

## Miss Hayley

I've been getting tattooed for the past nine years by various artists depending on their style. My favourite tattoo style is grey wash Chicano, and portrait. Most of my tattoos don't have significant meaning, I just like to be covered in pretty pictures that reflect my style and personality. My favourite tattoo artists are Emily Rose Murray and Erin Davies.

Photo: Softhand



## Miss Alana

All my tattoos have meaning - my sidepiece is for both my daughters and incorporates their names and birth dates. My back piece is dedicated to my son who died a few days after birth, and my thighs both have tattoos for my friends I've had for more than 10 years with the same group.

Photo: Painting With Light



## Miss Jackel


My tattoos are purely based on my love for the arts, my family and my lifestyle. Most of my tattoos are cartoon-styled, coloured and cutesy. The majority of my tattoos have a good meaning behind them, and some of them are just for fun.

Photo: Kounelli Photography



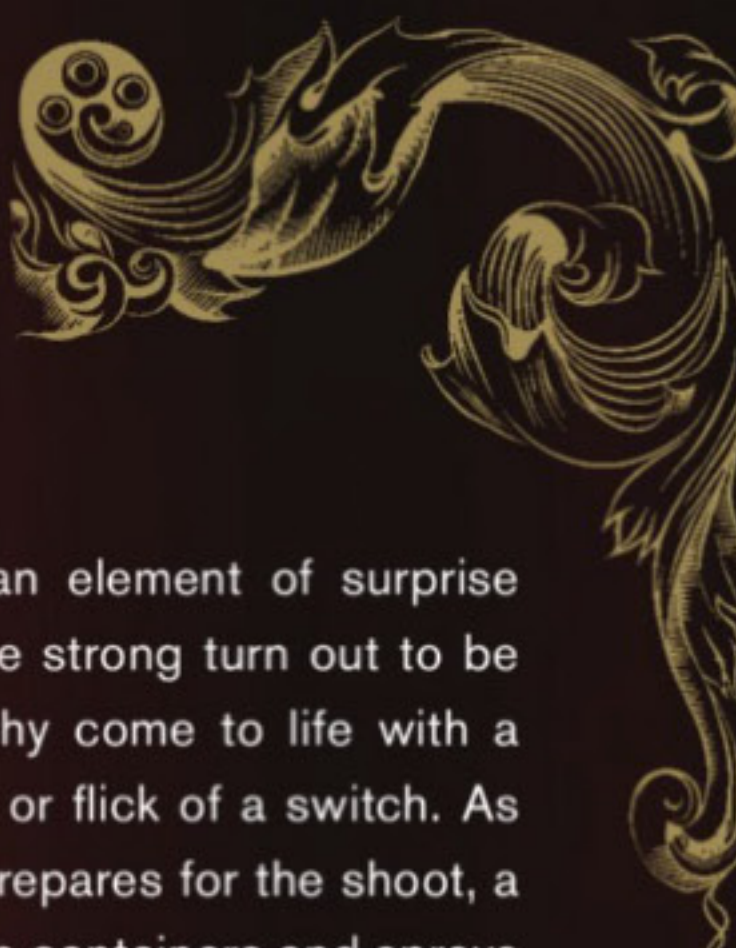







# All that gutters is gold

It's home to Tā moko,  
Crowded House and natural  
wonders as far as the eye  
can see. Now meet  
New Zealand beauty,  
Sarah Marie Summer!



There is always an element of surprise with people – the strong turn out to be meek, and the shy come to life with a click of a button or flick of a switch. As the Inked crew prepares for the shoot, a bunch of make-up containers and sprays appear, and a battle for power points begins. All the while, a small, delicate girl stands to the side and waits calmly and patiently for her time to begin.

Sarah Marie Summer, standing alone – no makeup, no fuss – is beautiful, there is no doubt there. But as she moves from girl in waiting to model, she changes into a distinctly different creature. She moves into a 'zone' that allows her to put it all together in her head, and she gets lost in the storyline, "like there is a movie playing."

The result is breathtaking. Whether on stage or in front of a camera, Summer feels a "somewhat artistic natural high" when in the process, which is reflected not only in her face, but it seems to also shimmer through her body. "I'm a bit of a dreamer," says Summer, "but someone has to be or it would be a grey world".

Growing up, her dreams always fluttered around performing, and whether singing or dancing she was always fascinated by the red velvet of the Moulin Rouge in Paris, filled with beauty and glamour.

A strange visualisation for a child perhaps, but some things are just meant to be. While life has taken her in different directions, trying out career paths that strayed from her goals, she has never felt right doing anything else.

"The largest tattoo on my left arm is a personalised version of the tarot card 'The Star'. I got it

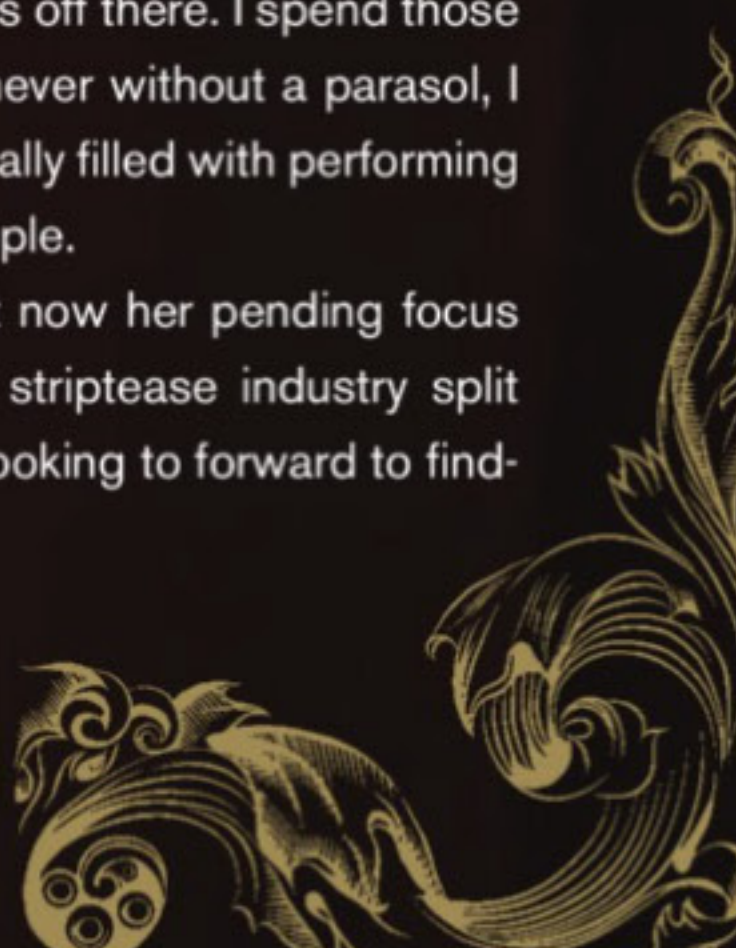
when I decided I was going to stop listening to my conscience, and listen to my heart and committing to my dreams", says Summer. "I believe success follows passion, and happiness is only possible by living a passionate existence."

Much like her tarot piece, created by New Zealander Erin Chance, her tattoos are based on dreams, beliefs and precious moments she wishes to hold on to, such as her 'Everything I touch turns to gold' tattoo on her wrist. Her next tattoo will focus on a precious relationship "that has boasted many unforgettable experiences". Summer thinks that there is a "warmth in having a photograph of a loved one, that is the same warmth I feel in a piece of art that is a cluster of amazing times represented in one tattoo."

Recently she has started gathering inspiration from her travels, having moved to Australia she says that she is "never in the same state for more than four days at a time", which also means there is never a dull moment.

With such a chaotic lifestyle, Sarah Marie Summer needed to find a base to call home, which she found in such an unusual place for a girl with a glowing Moon Tan. "I am now currently a proud resident of Bondi and spend my days off there. I spend those living up Bondi culture via gym, cafes/bar's and the beach (never without a parasol, I have to preserve my moon tan!). The rest of her week is generally filled with performing from state to state, continuously crossing paths with new people.

With plans to open a venue of her own in the future, right now her pending focus is on performing and travelling. She believes that with the striptease industry split between two categories – burlesque and showgirls – she is looking to forward to finding and developing the next generation of tease. ■









**Photography:** Brent Liederitz  
**Hair:** Lyndall Vile @ Head Over Heels  
**Makeup:** Rachel Montgomery @  
Reload using Illamasqua





FOR LOVE  
OF THE  
TRADITIONAL...

# WITH A VAST HISTORY DECORATING OUR SKIN, TRADITIONAL TATTOOS HAVE MADE A COMEBACK, BUT SADLY MANY PEOPLE COLLECTING THE ART HAVE YET TO DISCOVER THE REAL BACKGROUND. MITCH LOVE IS ONE ARTIST WHO IS BRINGING TO LIFE THESE STRONG-LINED, BEAUTIFUL PIECES WITHIN AUSTRALIA.

## **INKED: WHAT DO YOU THINK PEOPLE DON'T UNDERSTAND ABOUT TRADITIONAL TATTOOS?**

**MITCH LOVE:** I think the main confusion is the simplicity of it. Traditional tattooing, in my eyes, should be basic and made up of a few things – strong bold, clean lines; solid black, and strong bold colour. A lot of people get stuck between traditional and a more modern take on it using thinner lines and adding a lot more detail, rather than sticking to what I believe are the basics of making a traditional tattoo look traditional. I like to keep it all fairly basic with a hint of my own spin on it. I also think that it is called traditional tattooing for a reason – most ideas and shapes have been done and recycled from old traditional flash, and revamped to look up to scratch in this day and age, but in my opinion, when you do that, you need to include the basic elements of the old design to keep it a traditional tattoo.

## **DO YOU BELIEVE THAT THERE IS STILL A LACK OF KNOWLEDGE OUT THERE IN THE COMMUNITY ABOUT THE OLD ICONS OF TATTOOING AND THE INFLUENCE THEY'VE HAD ON MODERN TATTOOS?**

**Yes,** definitely. In this day and age the public is very much into a lot more realism, colour portrait style tattooing because of the attraction it has to the eye. A lot of people who see this stuff for the first time compare it to a traditional tattoo and think: "that is so simple, it would be so easy compared to that colour portrait", but when you sit down and look at how these traditional tattoos are done, it's not easy at all. I could never sit down and do a colour portrait, I think it has to be executed perfectly just like a traditional tattoo does, just on different scales. I think people in this day and age would much rather see that stuff and not really worry about where tattooing kind of came from and where it's at. For me, I would much rather sit down and go through old flash books and see where the style of tattooing I do came from, and how the shapes and designs have evolved into what they are now. I definitely think the tradition of tattooing gets overlooked big time in the public's eyes, not so much with tattooers though.

**WHO ARE THE ARTISTS THAT YOU ADMIRE, WANT TO READ ABOUT AND WHO HAVE INFLUENCED YOUR STYLE?** For me, I look up to older tattooers who had to work hard to be where they are. Guys like Paul and Luke Braniff –

they kind of started me off in the direction of working hard to earn a spot in a tattoo chair. Paul has a passion for tattooing, he could make a tattoo machine out of a steel cap boot and it would run amazing. People like him taught me to respect what I am apart of. Luke is one of my good mates and he has also taught me to work hard, he doesn't see something I do and just tell me it's good if he doesn't think it is, he will tell me straight that "nah, that looks poo, man", and you need that to progress, in my eyes. Other people, like my current boss Matt Cunningham. Matt is probably my favourite tattooer in the world; everything he does is flawless. I will think I am working out his technique and colour choices then the next day everything I was watching him do has now changed, and is better again. I have never worked with someone who I think cannot get better any more, yet betters himself every day. His technique in tattooing and the saturation of pigment in the skin is mindblowing. I'm often watching him tattoo then find myself walking away, shaking my head thinking what the hell was I just looking at, it's not human. But with Matt's stuff it looks fairly simple to the eye, but when you look deeper into his tattooing you can see how flawless he actually is every single time. He drives me every day to try and work harder and better in my tattooing.

## **WAS TRADITIONAL TATTOOING A STYLE YOU WERE ALWAYS DRAWN TO?**

**I've** always kinda touched on it from when I first started drawing, but it has changed a million different times into the way I tattoo now. I've gone through stages where I want more detail, I want thick and thin lines throughout my tattooing, but I find the methods I have now are what I am happiest with. I really like getting stuff done, and on to the next piece. Which I find a lot easier to do using bolder line work and more solid black into solid colours.

## **ARE THERE TRADITIONAL SYMBOLS USED IN TATTOOS THAT ARE YOUR FAVOURITES?**

**Not** really so much symbols, I really just love everything about traditional tattooing. I love seeing tattooers in this day and age do an awesome tattoo, then finding where they have referenced it from in old flash. I love that people stick to shapes and guidelines that were put in place well before my time, but in saying that, I love

seeing someone take a traditional idea and make it their own while still using the basic shape of the traditional idea

## **WHEN WERE YOU FIRST DRAWN TO TATTOOS, AND WHAT DO YOU THINK WAS THE MOST APPEALING?**

**I** got into tattooing through music where, in that day and age, it was all about super bright colours. Everyone was using super bright yellows and purples and there was really no black going into a lot of the tattooing. I use to go into All-Star Tattoo and say, "yeah cool, tattoo me here, I don't care what it is just make it as bright as you can". I think back then I was drawn to the bright colours more than the bold lines and black I am into now. I think the other thing was the look of being so heavily tattooed. Ever since getting into it I wanted to be completely covered in tattoos.

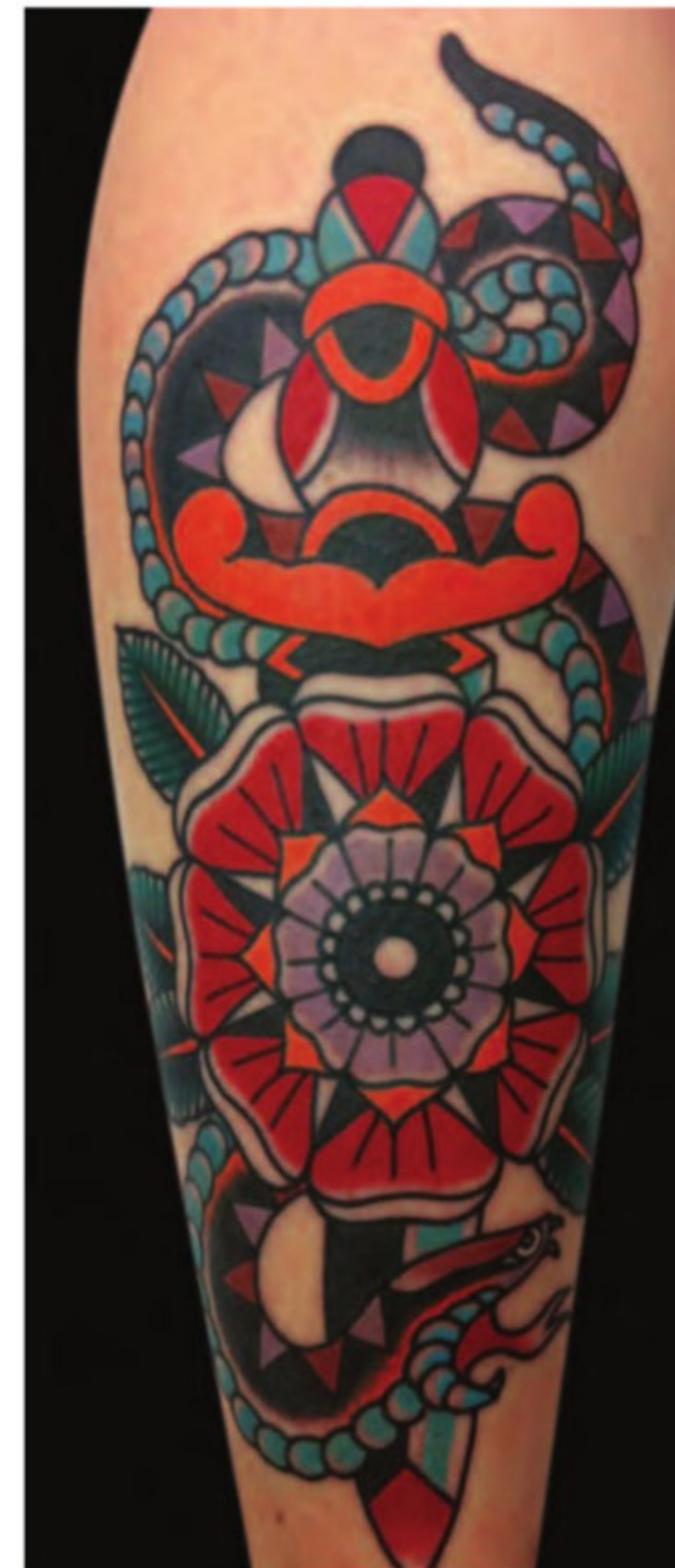
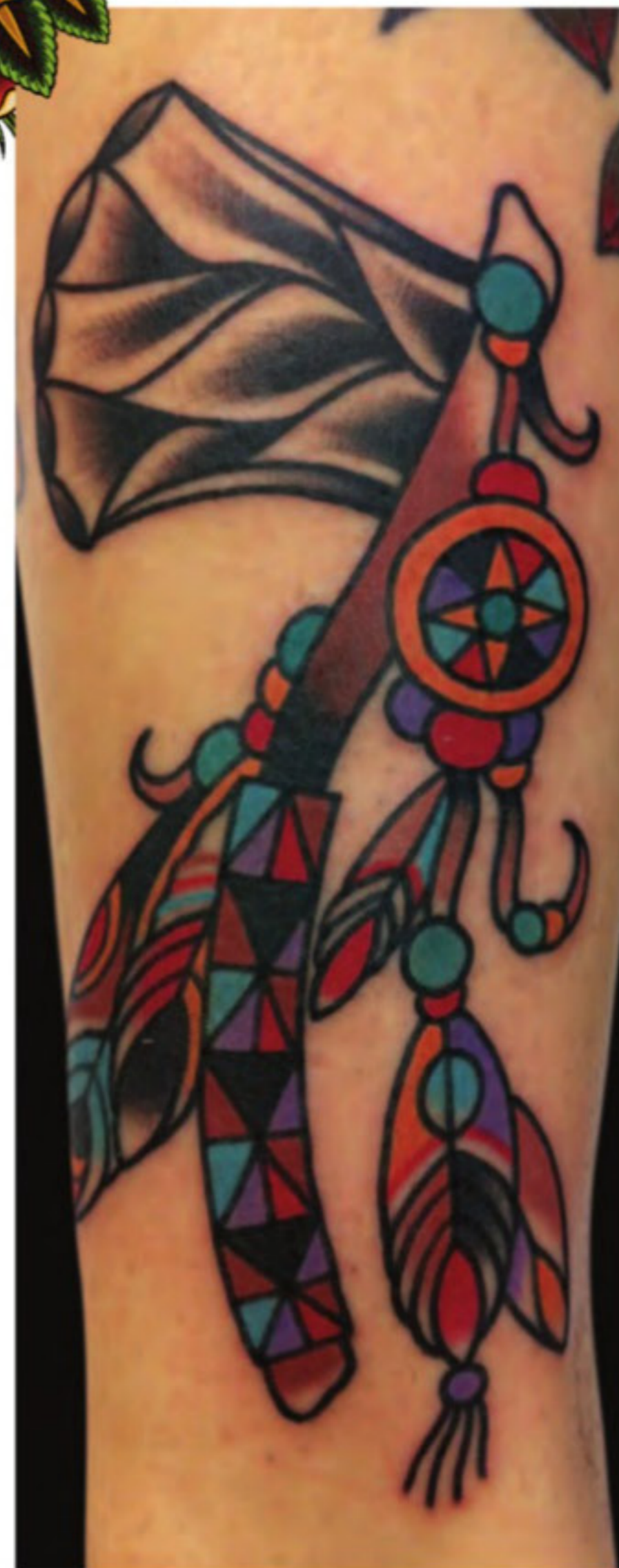
## **WAS IT AN EASY PATH FOR YOU INTO TATTOOING OR WAS IT SOMETHING THAT YOU REALLY HAD TO FIGHT FOR?**

**I** think for me I was very lucky. I had been getting tattooed at All-Star Tattoo for about four years and at the same time was working for Paul and Luke Braniff at Skin Fx Tattoos. I owe most of my preparation into becoming a tattooer to Paul and Luke, because working for them kind of gave me a wild card into getting an apprenticeship under Link at All-Star. I guess Link could see that I was really into tattooing, I just hadn't been given an open door yet, which came from him. I never really did an apprenticeship. Link's way of working is more to throw you into tattooing and if you want to tattoo you will make it work. At the time I had a lot of good tattooers around me to try and aspire to be like. Going back to working for Paul and Luke was the hard work I think. I thought I was going to apprentice under Luke, so I always worked my arse off, as hard as I could, for them so they would give me a shot. I remember spending weeks in the little unit beside Skin Fx pulling flash sheet after flash sheet off the walls and pulling each piece of Velcro off and redoing them all perfect with new flash for Paul. It was fucked, but I knew if I wanted to tattoo I had to do this. I remember one day Paul spent so much money on getting a new floor put in the shop and I was vacuuming and some of the floor came up, I nearly shit my pants



## THE BEAUTY OF TRADITIONAL

Roses, swallows, skulls and daggers - they feature in so many of the tattoos walking the streets today, but the simplicity and strength of these designs dates back to the first modern tattoo machine. After Samuel O'Reilly created the modern rotary machine (patented in 1891), tattoo artists could take flash (which dates back to 1872) and produce it at faster rates. While names like Don Ed Hardy, Mike 'Rollo' Malone and Dan Higgs propelled traditional art, you can't look passed the Sailor Jerry, aka Norman Keith Collins, as a pioneer of the style. But he definitely wasn't the first to tattoo these icons, as Gus Wagner, Bert Grimm, 'Brooklyn Joe' Lieber and others filled the skin with mermaids, snakes, eagles, religious and nautical symbols. If you appreciate the beautiful clean lines of these distinct designs, then you'll love the stories that go along with the history of traditional tattoos.



because this floor was supposed to last for a lifetime and I remember thinking 'how the fuck am I going to tell Paul that some of the floor just came up?' Paul was always stern with me, there was no fucking around, and although he thinks I am a little tattooed ferret he instilled in me things that I think a lot of the younger generation wanting to get into tattooing know nothing about. You have to work hard for this. Everyone thinks, 'oh yeah, tattooers have so much money, they have the best job'. Yes, we do have the best job, but yes, it is fucking hard work. I wake up at 6am with my kids, play with them until 9am, go into the shop, tattoo from 11am-6pm, go home and play with my kids, me and my wife feed them, bathe them, put them to bed, so by 8pm I am ready for bed, but still have to draw and be prepared for the next day. It's not all 'hey I'm a tattooer, take a photo of me'; it is hard work. Guys like Dan Smith have worked hard to get where they are - he wasn't just thrown onto a tattoo show, it has been a long process to get to where he is and be successful in what he does. People see guys like him and think 'fuck, I can be like that', and maybe you can, but he loves tattooing and has worked super hard to get where

he is and has also helped me a lot. It's not just one big party.

### TELL US ABOUT BEING PART OF WITH THE LIGHT OF TRUTH. HOW DID THAT COME ABOUT AND WHAT WAS IT LIKE BEING PART OF A BOOK?

I've known Dan Smith for nearly 10 years now, I met him that long ago on tour with a band, and we stayed at his house and I use to call him dad just because he was a bit older and into all the same kind of stuff as me. At the time of the book, me and my family were going through some tough stuff with Malika's stepmum passing away, and our house going under with the Brisbane floods. I remember emailing Dan and saying, 'Man, I just can't do it hey, I've got too much bad shit going on', and his reply was simply "I'm not taking no for an answer grommet, your doing this book", and then I thought, 'yeah, you seriously need to do this'. Dan kinda gave me the push I needed, although I'm not stoked on the flash I painted for it, I'm glad I could be a part of something so awesome, put together by a legend.

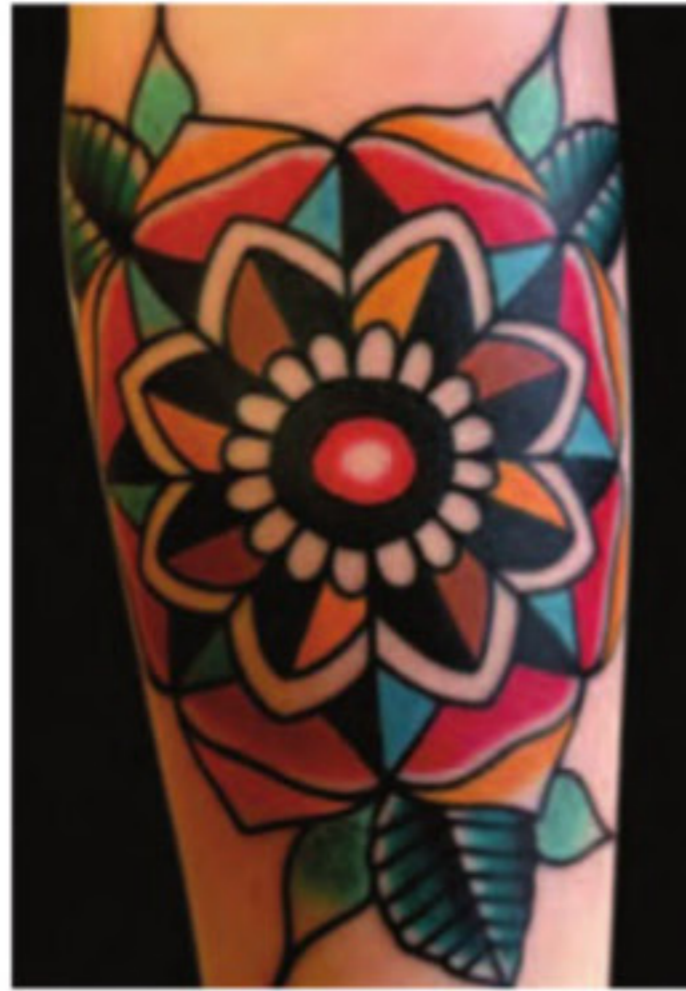
**WHICH TATTOO ARTIST HAS BEEN THE MOST INFLUENTIAL WITH YOUR WORK TO DATE?** I get a lot of inspiration from the people I work with because they are all

so good at what they do. Matt is a massive influence on my technique in tattooing; Ben Rorke, he sits in the room beside me and is always a couple of steps ahead of me in his tattooing. Dan Bursell, who I think is the country's most underrated tattooer, is so good but just doesn't care about showing how good he is, we tattoo completely differently but I look at his work and think I could never do that. Other guys would be Steve Byrne, Greg Christian, Chad, Andrew McLeod, just because as soon as you see one of their tattoos you know straight away they did it. They are so set in their ways that you can pick one of their tattoos coming from a mile away. I want my tattooing to be like that one day.

### WESTSIDE HAS A GREAT REPUTATION AS A STUDIO. WHAT IS IT THAT THE STUDIO THAT DRAWS IN TALENTED ARTISTS?

I think the main draw card is pretty simple - it's Matt. He is just too good, every day we all get to see his tattoos and it is such an inspiration. I feel so sorry for people who don't get to see what I get to see every day when Matt is tattooing. The other thing that is awesome about Westside is the presence in the shop, I'm not just working with tattooers, they are all awesome people, I look forward





to going to work because it's like hanging with my best mates and tattooing all day. There's not a day where me, Dan, Ben and Mike rant, yelling at each other constantly. Most people would actually think we are four-year-old kids at school trying to annoy each other, because that's actually what it is. If you are gonna come guest, you have to know the shop games or there's no point, you won't survive *[laughs]*, like this: "Hey Beno, Dan, Mike...". Nothing. "Smoked ya's!"

**WHAT ARE THE THINGS THAT ARE MOST IMPORTANT TO YOU IN LIFE AND HOW DO THEY AFFECT WHAT YOU DO?** The most important things to me are my wife Malika, and my two boys. Everything revolves around what my family is doing, I have a passion for tattooing, but my main love is my family. I am very lucky to have such an awesome partner who is so talented herself and pushes me to be better. My little boys drive me to want to work harder and give them everything they could ever want in their life, as well as teaching them that this doesn't come easy, you have to work for it. Me and Malika often clash heads with our styles because she can actually draw good and I can't *[laughs]*, so she tells me 'nah, change this'

and I'm often saying 'nah, that's your opinion', when I clearly know she is right. I just can't draw it the way she thinks will look better *[laughs]*.

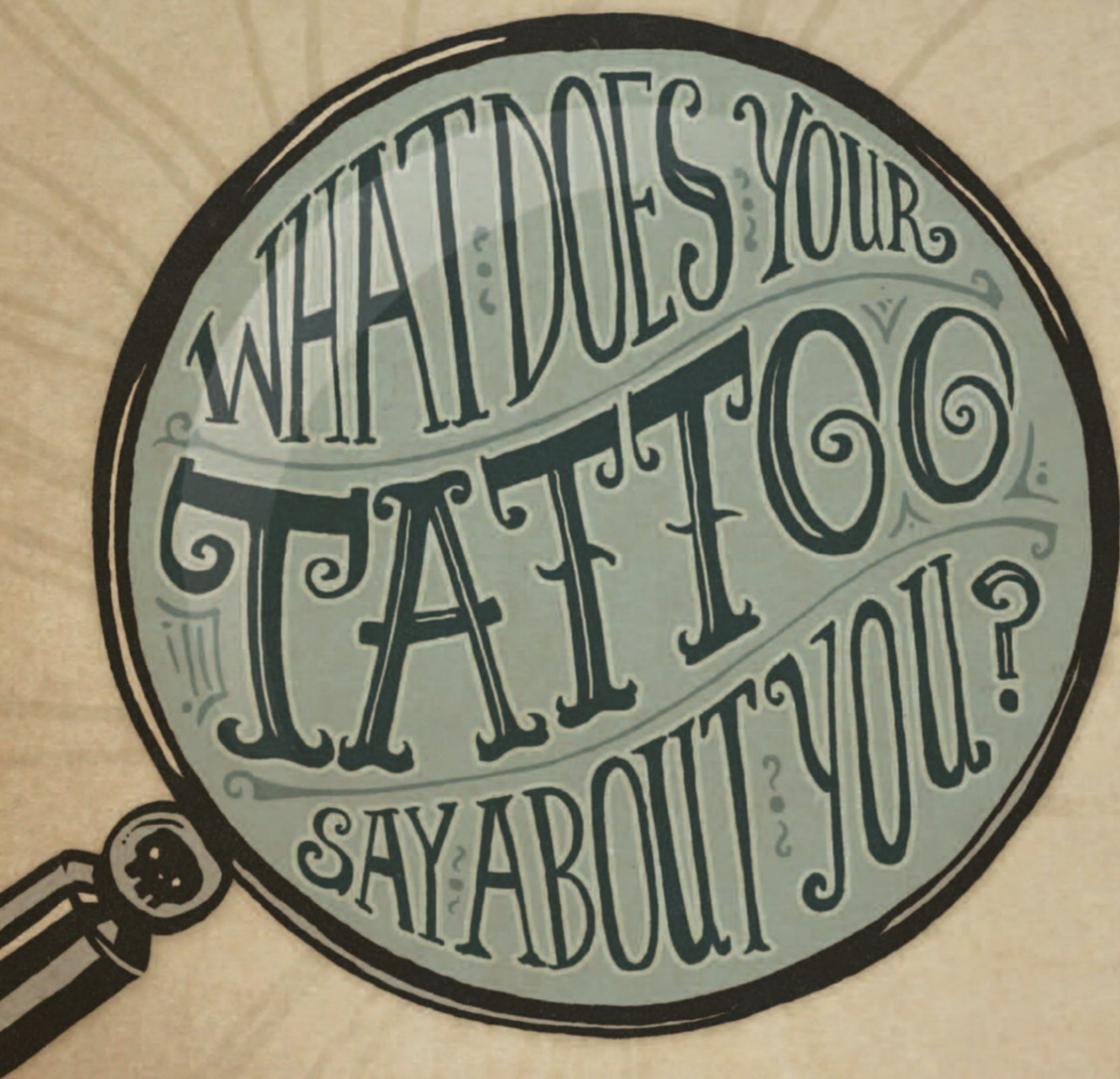
**DO YOU STILL HAVE TIME FOR MUSIC?** Yeah, very limited though. I'm still in two bands – The War, and Deceiver – we just do stuff when we all can, everyone is kinda busy with other stuff so we do stuff when we can. Deceiver is writing new stuff at the moment and I'm sure The War will always be playing the same old straight edge songs until me and Simmo have laughed for the last time.

**YOU'RE AN INTEGRAL PART OF HARLEY DAVIDSON'S NEW CAMPAIGN. WHAT'S IT LIKE HAVING YOUR WORK LINKED TO AN ICON?** When I was asked, I didn't really think it was real to be honest. I was more like 'why do they want me for this?' But I am humbled by the experience because a lot of old Harley tattoos are very traditional to look at, which I have tried to incorporate when working with them.

**HAVE YOU EVER BEEN INTO BIKES? OR DO YOU RIDE?** I have always had an interest in them, which seems to be growing, as I get a bit older. I don't think my wife

would be psyched if I got one after the few times I've said 'I'm going to get a bike' and the look of death that follows is a sign that I'm not ready yet *[laughs]*. But yes, they do interest me as well as the old design elements that come with the Harley logos we have seen through the years.

**WHAT DO YOU LOOK FORWARD TO MOST WITH YOUR WORK AND LIFE IN THE FUTURE?** I'm looking forward to seeing what my tattoos look like by the time I decide that I can't tattoo any more. I want to continue to work hard and start to travel more. Now that the boys are getting a bit older I would like to work around the world and try to show the world of tattooing what I have to offer. I want to work with tattooers I look up to, and take what they teach me and learn, I just want to keep learning. My oldest little boy is really into drawing and always makes me show him pictures of tattoos I have done. I would love to see him grow into an amazing tattooer, but if not I would just love to see him grow up and be happy, as well as his brother. I've been going through a lot of laser treatment with my friend at Westside Tattoo, Mike. I can't wait to see the end of that road, with new tattoos on my body that I am super stoked on. 🍻



**New research attempts to pinpoint the characteristics that tattooed individuals share. Read on to see if the scientists got it right.**

**BY TEMMA EHRENFELD  
ILLUSTRATIONS BY MICHAEL MILLER**



Forgive  
&  
Forget

Kelly

1974

Love & Hate

M.M.

“Putting on a tattoo sends a message to the outside world about the person inside you.”



Look in the mirror: What you see might not be what someone else sees. People decide to get tattooed for a myriad of reasons (an appreciation of art, faith, or culture, to name a few) but there's one motive most in the tattoo community agree on: You get inked to set yourself apart.

But while you see yourself as an iconoclast, employers, neighbours, people you

encounter in public, and even family members might not see you as an individualist. Putting on a tattoo sends a message to the outside world about the person inside you, and in the modern day it can be perceived that you have negative characteristics – that you are a freak, a weirdo, an outlaw.

That wasn't always true. Tattoos go back a long way, to at least 3300 B.C., the year Ötzi the Iceman, one of the oldest mummified bodies yet discovered, died. His body shows evidence of tattoos, which may have been widespread in ancient cultures. Was Ötzi a Fonzie? The cool tattooed cat of the Cooper Age – or did everybody have tattoos in his culture back then?

What we do know of ink and culture – at least in the Caucasian, Western world – began in the 18th century, when Captain James Cook and his crew headed to the South Pacific. During their travels, they met the tattooed residents of Tahiti and other islands, and in July 1769, Cook wrote in his ship's log: "Both sexes paint their bodys, Tattow as it is called in their language." Many of his sailors returned home with tattoos of their own, and by the mid-1800s, professional parlours had opened up in Boston, US and Liverpool, UK, catering mainly to soldiers and sailors – the working class. Throughout the late 18th and 19th centuries, criminals were sometimes branded with ink, and inmates often got tattooed by choice. The idea of body art was thought to be so outlandish that inked women during the Victorian era drew crowds at the circus.

Then something interesting happened: In the late 1880s, the fashionable elite in the United States and England adopted body art. Influenced by designs from faraway lands, including Japan, tattoos became a symbol of worldliness, declaring that you were rich enough to travel or appreciate other cultures. In 1891, an American, Samuel O'Reilly, adapted Thomas Edison's electric pen

to create the first electric tattoo machine, instantly making the process faster and less painful. O'Reilly also brought Japanese artists to the States to cater to the upper classes, giving them more designs to choose from, with more detail.

But by 1910, the fad had faded, most likely because tattoos had become more accessible to the working folk. And for the next 70 years or so, a tattoo declared that you had been imprisoned (justifiably or unjustifiably, as during the Holocaust) or that you'd served in the military. In the 1980s, punks, homosexuals, and rebellious teenagers began displaying tattoos, in part as a form of social protest. As the nuclear family blew up, the cool kids started to look less like Alex P. Keaton and more like the tattooed rockers on MTV.

From the first Unplugged to today (the decade that MTV no longer features music videos), the number of tattooed folks has exploded. In Australia, an estimated 1 out of 4 adults – a gigantic proportion – are inked.

But what does that mean? Has the trade sold out? Did tattoos go pop and lose the identification with rebellion? Viren Swami, Ph.D., a London psychologist who studies body image and attraction, went looking for an answer. Swami himself sports a tribal armband, roses and swallows on his right forearm, and cherry blossoms, a bird, and a quote from the Indonesian poet Chairil Anwar on his left forearm. All his work is from *Evil From the Needle* in Camden Town, a shop run by Jeff Ortega that was opened by tattoo legend Bugs in the 1980s. So Swami, an associate editor for the journal *Body Image* and lecturer at the University of Westminster, is an insider in both the academic and tattooed communities.

In 2011, he conducted a study of people contemplating a tattoo. He arranged for a receptionist at a tattoo shop in Camden Town to give psychological questionnaires to people who came in without tattoos. The group ranged in age from 18 to 50, with an average of 25. About 36 men and 26 women who answered the questionnaires went on to make an appointment for their first tattoo, and 42 men and 32 women decided not to. After reviewing the questionnaires, what he found was this: "As compared to individuals who did not subsequently obtain a tattoo, individuals that did were significantly less conscientious, more extroverted, more willing to engage in sexual relations in the absence of commitment, and had higher scores on sensation seeking, need for uniqueness, and distinctive appearance investment. The effect sizes



of uncovered differences were small to moderate."

In plain speak: Other than being less conscientious, the aforementioned characteristics were heightened but not extreme when compared to the majority of the population. That means that people wishing to join a community once thought to be audaciously antiestablishment and uncongenial don't necessarily embody those traits. Be it from a large injection of normal folk entering the tattooed group or attitudes of the modern tattoo community shifting, empirical data shows that tattooed people are "mainstream."

Before you become irate at the thought of being called mainstream, consider that the scientific definition of the word is slightly different from the straitlaced connotation you may have. What it means is that tattoos are "not restricted to any particular social class, gender, or ethnic group," says Swami.

In 2012, Swami and his colleagues at the University of Vienna decided to

study people who are already in the tattoo community. They surveyed 540 people, mostly Austrians, including 140 with an average of 2.7 tattoos. In the second study, the researchers identified several traits that set the inked apart. Compared with those without tattoos, the inked individuals scored higher on personality traits related to extroversion, experience-seeking, and need for uniqueness. The researchers concluded: "Tattoos may now be an important means through which individuals can develop unique identities."

So back to the question that brought us here: "What does your tattoo say about you?" Your tattoo says that you are a part of a group that extroverted people want to join. To the scientific community, at least, you are not labelled a freak, weirdo, or troubled individual; you are an unguarded, unique, free spirit with a lust for life. In short, there is now scientific evidence that your tattoo says you are cool. ■



# THE BEST TATTOOS IN MOVIES *EVER.*

The definitive  
list of film's  
most iconic ink.

ALPHA DOG



Directors will stop at nothing to put a shirtless Justin Timberlake on the big screen, including adding a black-and-grey back piece and gangster numbering to his character's chest.

AMERICAN HISTORY X



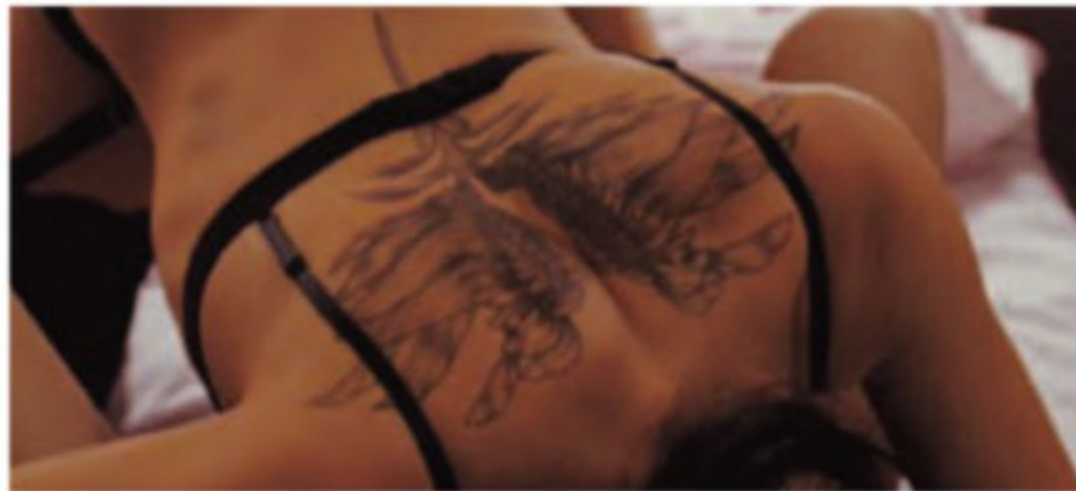
Few wardrobe choices are as impactful as the neo-Nazi tattoos on Derek Vinyard. For a guy trying to reinvent himself, Vinyard's ink shows that it is tough to slough off your skin and start anew.

APOCALYPTO



Mayan tattoos by the scores come to life for this epic film. "I spent hours and hours going through the pottery and the images looking for tattoos," advisor Richard D. Hansen said of their accuracy.

BLACK SWAN



Mila Kunis, playing the consummate black swan, is decked out with a black-and-grey feather back piece whose best view comes during a love scene with Natalie Portman's character.

BLADE



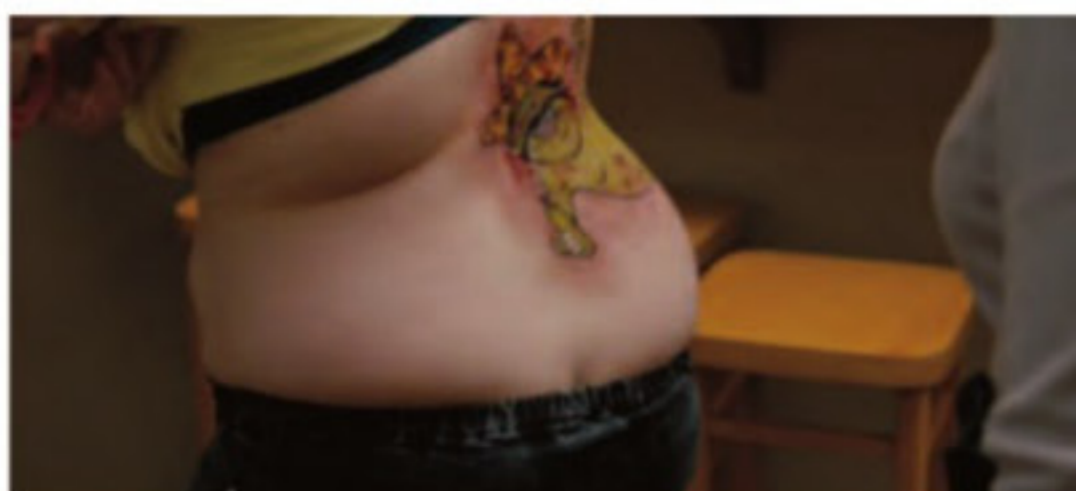
Remember when vampires were cool? Wesley Snipes's half-human, half-vampire hybrid Blade carries a badass tribal tattoo that goes from his shoulders to the fringes of his hairline.

BLADE 2



In the second movie from the only franchise to double up on this list, Blade is pitted against the Bloodpack, which includes the vampire Lighthammer, who is emblazoned with Maori face tattoos.

BRIDESMAIDS



Brynn (Rebel Wilson) gets herself a free tattoo and shows it off to her then-roommate Annie Walker (Kristen Wiig), saying: "It's a Mexican drinking worm. It's the Native American symbol for wasted."

BOONDOCK SAINTS



The brothers' "Veritas" (truth) and "Aequitas" (justice) tattoos are a reminder that there is honour in their killings. Sometimes the only thing that can scratch an itchy trigger finger is the tattoo needle.

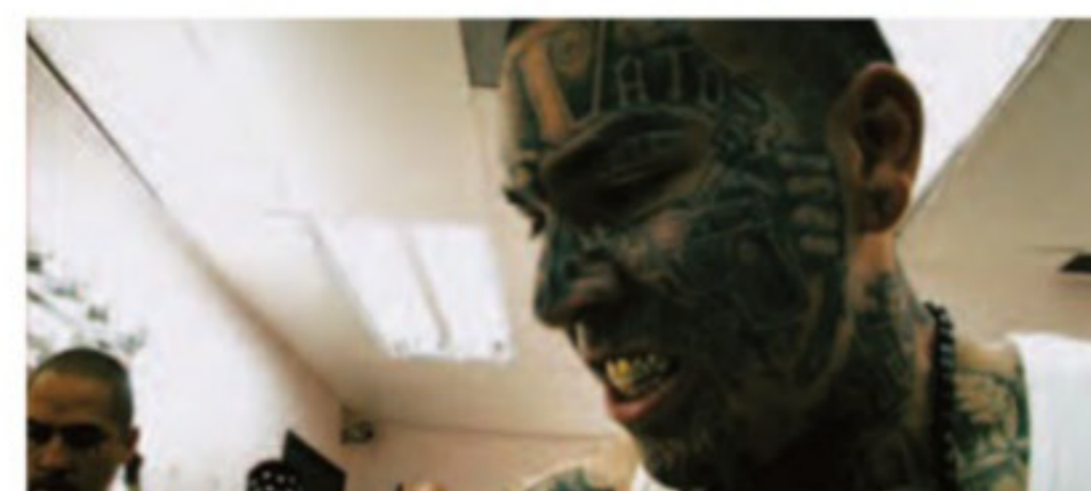
CAPE FEAR



Max Cady (Robert DeNiro) has a selection of prison tattoos that don't quite show attrition for his act of convicted rape. If his parole officer had one look, Cady wouldn't have seen green grass.



Constantine's arms connect to provide protection. When put together, the tattoos form the fire triangle with arrows – the alchemical symbol for the Perfect Red King, the Sulfur of the Philosophers.



Joseph Julian Soria plays Chico, the scary motherfucker from El Huron's Crime Syndicate who, per square inch, is one of the most-tattooed characters ever put on celluloid.



Are those red-inked pieces angel's wings or crow's wings on the back of tattoo artist Sarah Mohr (Mia Kirshner)? To find out you'd have to sit through a bad sequel.



Johnny Depp playing Wade 'Cry-Baby' Walker abhors electricity because it killed his parents. To prove it, he rips his shirt open to show an electric chair. Later he gets a teardrop tattoo in jail.



Garrett Hedlund has tribal art coiled from his neck down his arms for his portrayal of Billy Darley, a murderous thug with an abusive father, in the Kevin Bacon vehicle.



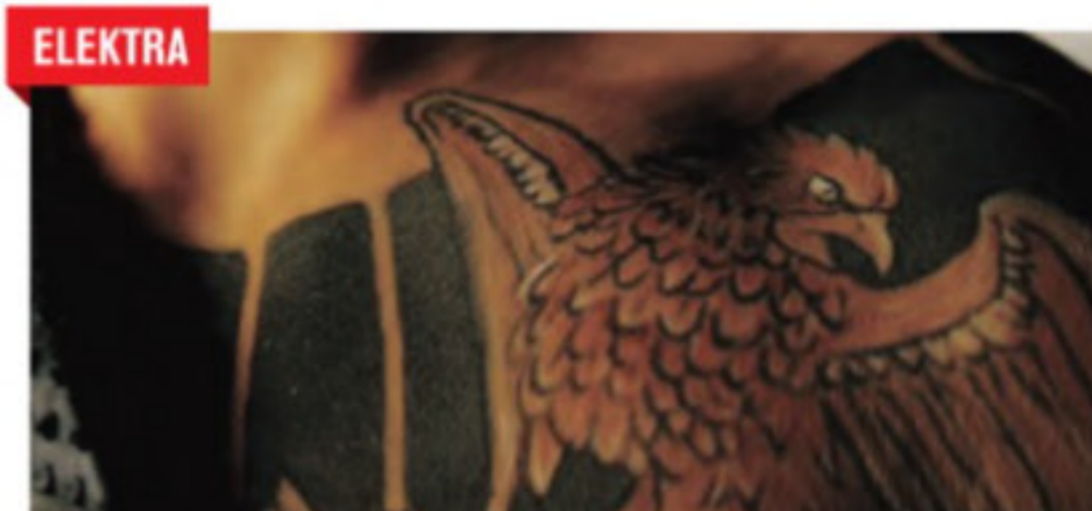
There is so much cool ink in this 2008 flick, from the Maori-style adornment of Viper's visage to Sol's gigantic biohazard symbol covering his back and shoulders.



Jesse: "Dude! You got a tattoo!" Chester: "So do you, dude! Dude, what does my tattoo say?" Jesse: "Sweet! What about mine?" Chester: "Dude! What does mine say?"



"In Russian prisons, your life story is written on your body, in tattoos. You don't have tattoos, you don't exist." This Russian mobster flick showcases an encyclopedia's worth of prison ink.



While in the books Tattoo is a female mutant, Chris Ackerman plays the villain in the comic book film. Adorned with animal ink, Tattoo summons the beasts to come alive off his skin.

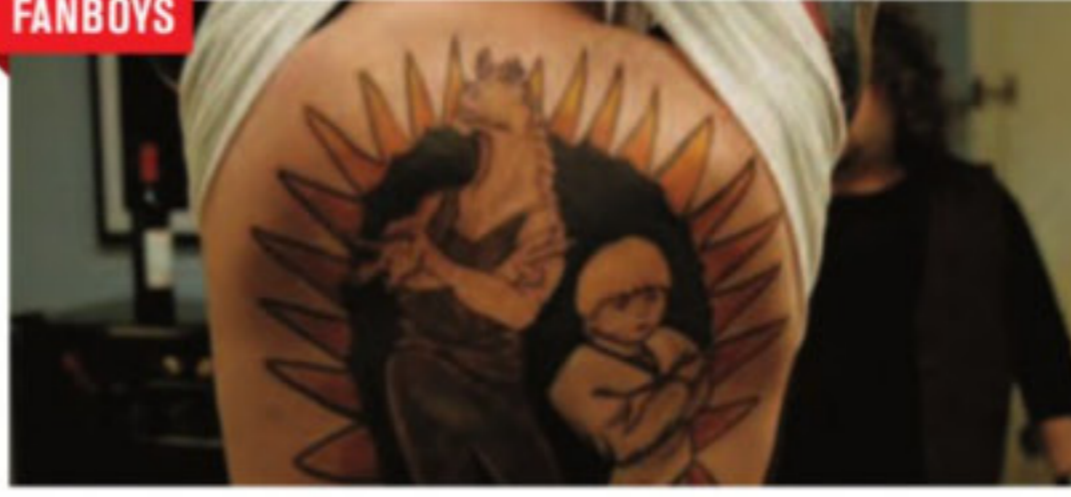


ESCAPE FROM NEW YORK



What came first: his name or the sick cobra tattoo crawling up his abdomen? One thing's for certain – Snake Plissken doesn't give a fuck about your war.

FANBOYS



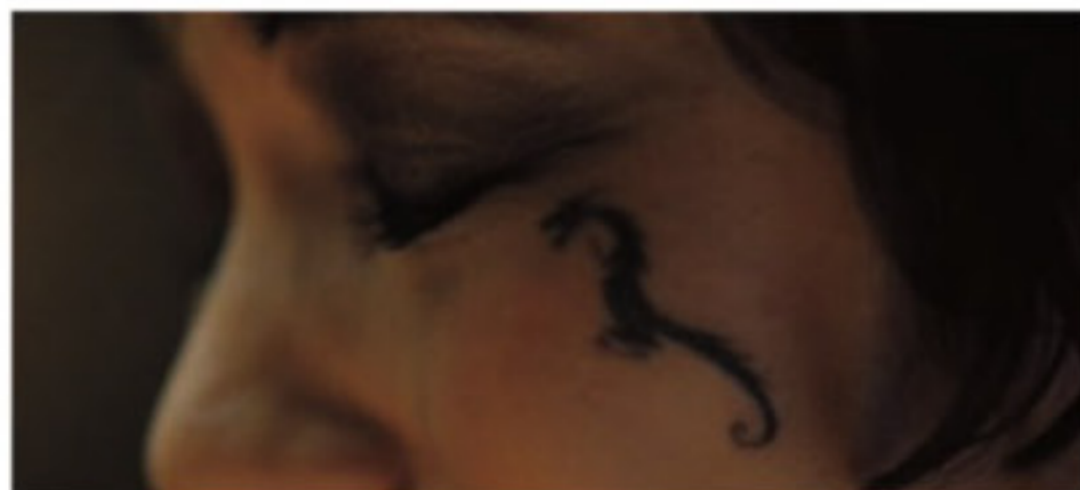
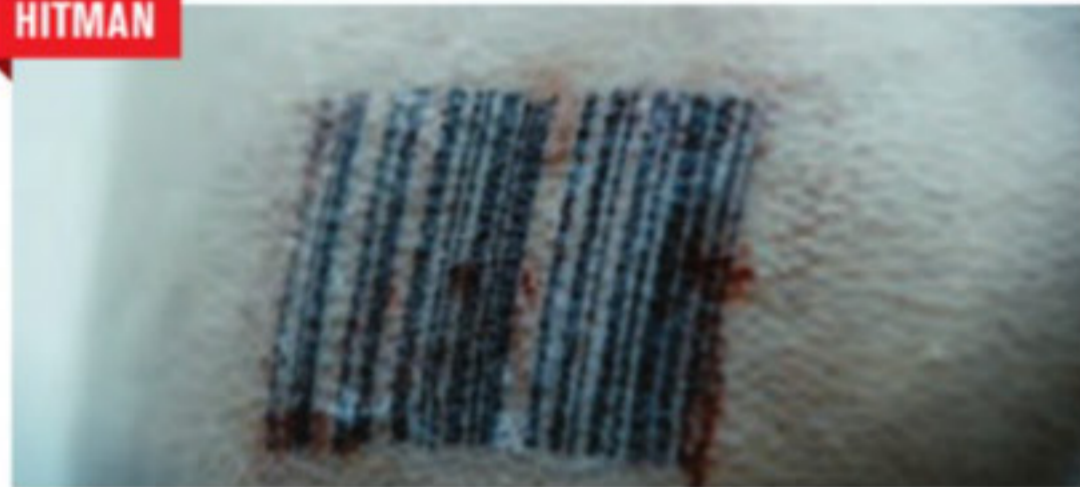
There may be more Star Wars tattoos walking around today than there are anchors, and Seth Rogen gets covered in them for the movie about geek devotion, including a Jar Jar Binks back piece.

FROM DUSK TILL DAWN



For visuals in the Robert Rodriguez – Quentin Tarantino film, a close second to Salma Hayek in a bikini is George Clooney's Seth Gecko sporting a tattoo that creeps out of his collar.

HITMAN



Price check! The film based on the hit video game features Agent 47, whose most distinguishing characteristic is the bar code tattoo on the back of his head.

MEMENTO



One of the most powerful uses of tattoos in film comes when Leonard Shelby, post-head injury, uses his script body art as a daily reminder of who he is and what his mission in life is.

NATURAL BORN KILLERS



Damn, Juliette Lewis was the queen of the mid-'90s. And in *Natural Born Killers*, Oliver Stone makes a perfect excuse to expose her midsection by placing a scorpion on the side of her torso.

NIGHT OF THE HUNTER



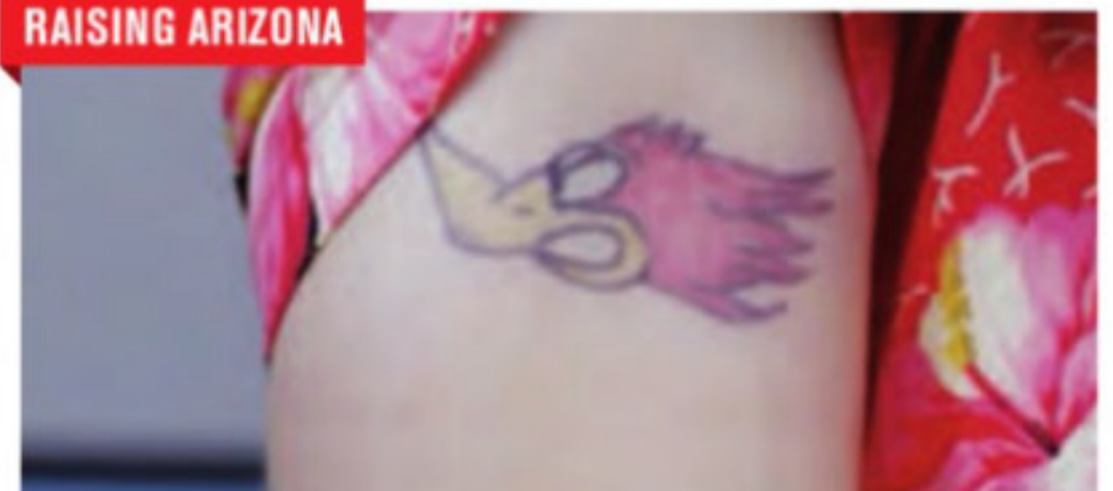
The knuckle tattoo that launched a bazillion knuckle tattoos comes from Robert Mitchum's character in the 1955 flick. If you haven't seen the fight between love and hate, go to YouTube now.

PAPILLON



For those who don't speak French, *papillon* means *butterfly* – one of which appears on Steve McQueen's chest flanked by suits of playing cards and a crude skull with a scythe.

RAISING ARIZONA



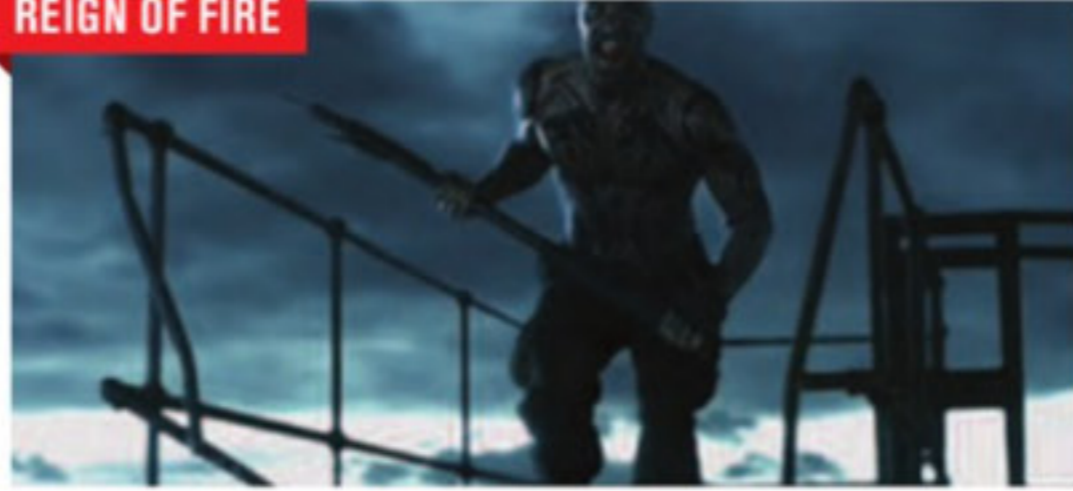
That's not Woody the Woodpecker, that's the thrush from Clay Smith Cams on Nicholas Cage's H.I. McDunnough (and rival Leonard Smalls) in the Coen brothers' early work.

RED DRAGON



Now that's a back piece. Tattoos are all about transformation and personal growth, which is all that Francis "Tooth Fairy" Dolarhyde wants. He just finds more interesting ways to achieve it.

REIGN OF FIRE



Early on in film production, the director had Matthew McConaughey's trainer and artist powwow to make sure the design would contour with the beefy body McConaughey was working toward.

RISE OF THE GUARDIANS



Yes, Virginia, there is a tattooed Santa Claus, and he was in last year's animated feature in which St. Nick has black-and-grey script tattoos of "Naughty" and "Nice" adorning each forearm.

ROCKY HORROR PICTURE SHOW



In the cultiest of classic films, Tim Curry's Dr. Frank-N-Furter rocks a stabbed heart with the text "Boss" over it on his shoulder and the numbers 4711, in honour of the cologne, on his thigh.

ROMPER STOMPER



Before there was Zombie Boy, there was Russell Crowe as Hando, the skinhead with the exoskeleton. His boldness didn't stop with the heavy tattoo, and by the end he bleeds out, ink and all.

SAVAGES



Clad in a prominent pastel butterfly back piece that corresponds to the butterflies dancing down her arm, Blake Lively shows she can be much more than a gossip as O, the tattooed hippie.

SNATCH



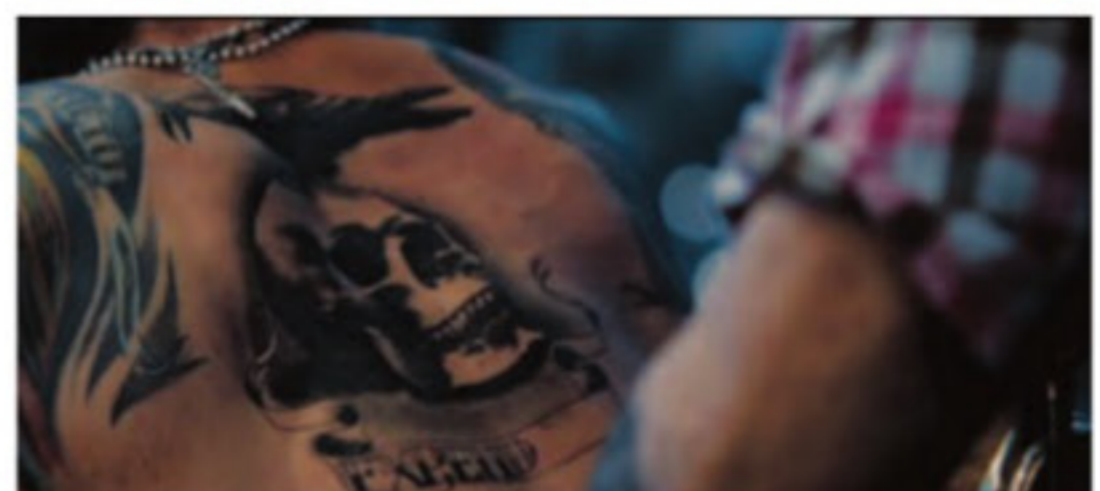
On Brad Pitt's Mickey O'Neil: "It turned out that the sweet-talking, tattoo-sporting pike was a gypsy bare-knuckle boxing champion. Which makes him harder than a coffin nail."

THE BLUES BROTHERS



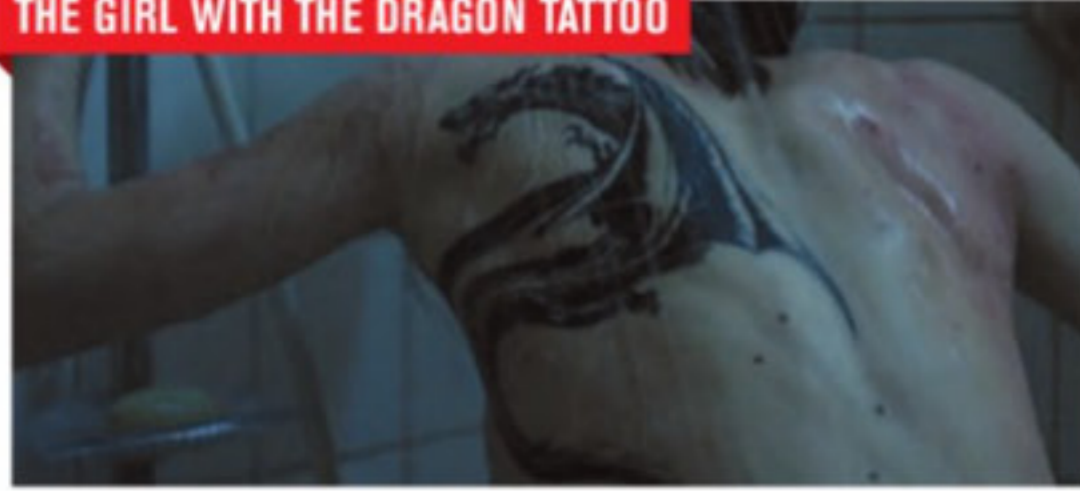
Jake and Elwood Blues sport their own names on their knuckles. Jake can fit his first name on one hand, whereas Elwood must space it out: *E L W O* on the right and *O D* on the left.

THE EXPENDABLES



Including the tattooed Sylvester Stallone, Mickey Rourke, Terry Crews, and Steve Austin, this flick is an action-lover's wet dream. Stallone's character even gets a huge piece of a crow on a skull.

**THE GIRL WITH THE DRAGON TATTOO**



The book or the movie? The Swedish film or the American version? Above all we like the European dragon on the back of Lisbeth Salander in the Hollywood version.

**THE HANGOVER II**



This time after Stu blacks out, he finds that he got a copy of Mike Tyson's face tattoo. Tyson's actual tattoo artist sued over the use of his design, and Warner Brothers settled out of court.

**THE ILLUSTRATED MAN**



This cinema icon features a slew of futuristic yarns tied together through the ink of a walking storybook played by Rod Steiger. Stare at a tattoo long enough and you'll see into his future.

**THE LAST AIRBENDER**



Aang is decorated with an intricately lace-like tattoo (created by East Side Ink's Josh Lord) that originates on his forehead, extends down his body, and glows when he becomes enraged.

**THE MUMMY RETURNS**



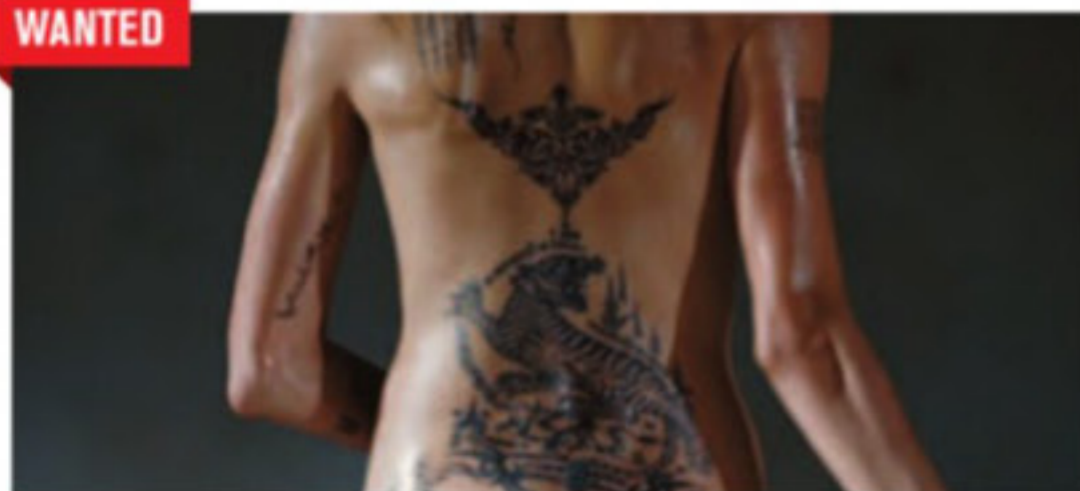
Normally when a character has a face tattoo, it's code for bad news. But in this film, the Medjai warriors sworn to protect others from Imhotep and other evils are marked with Arabic on their cheeks.

**THE NUMBER 23**



In a pivotal scene, the psychologically disturbed Walter Sparrow tells the chilling tale behind his back and shoulder piece of barbed wire that coils down to his arm to stab a bright red heart.

**WANTED**



Angelina Jolie added some more ink to get into character as the femme fatale Fox. When she fires a gun, the vine design, stemming from her wrist and wrapping around her thumb, dances.

**WARRIOR**



Who says you can't get work in Hollywood if you're covered in ink? Tom Hardy's tattoo collection fits his cage fighter persona, and probably shaved a few hours off his time in makeup.

**XXX**



Vin Diesel has played a bunch of roles that have required tattoos, but none had finer ink than his time as the extreme athlete turned secret agent. His neck tattoo also serves as the movie logo.

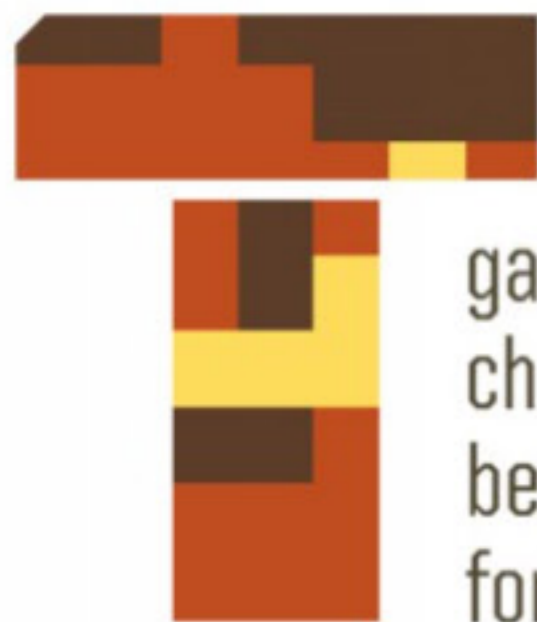
Tattooers Paul Booth and Steve Soto cast as if they were in the Army of Two: The Devil's Cartel video game.



# ARMY OF TWO TATTOOERS

The tattoo  
revolution will  
not be televised  
- it will be in a  
video game.

BY ROCKY RAKOVIC  
ILLUSTRATION BY  
BJÖRN HURRI/OPUS ARTZ



he most true-to-life digital tattoos of all time come to video gaming with the release of *Army of Two: The Devil's Cartel*. Thousands of bits' worth of tattoos have been in video games, but up until now they have been wholly lackluster, inaccurate, and rote. That all changes with EA's third installment of the *Army of Two* series. In the new game (which has been described as Steven Seagal in a Michael Bay movie), operatives Alpha and Bravo, working for Tactical Worldwide Operations, have to meddle with a Mexican drug cartel.

"Tattoos have a lot to do with the underpinnings of the game," says Robert Clarke, the art director for *Army of Two*. "Our main characters are private military contractors, and PMCs are usually former law enforcement or military, and tattoos are a big part of that culture. When you're in that line of work and you go through trials and tribulations, your tattoos really express something that's happened in your life that is very significant."

Part of the experience of *Army of Two* is the ability to customise the characters by choosing from a bank of outfits, masks, and now tattoos.

"I have tattoos, a lot of us here have tattoos," Clarke says. "It's a beautiful art form, and so to get the most authentic look, you really have to work with professionals who could take the restrictions of the video game world and work within those bounds."

With that in mind, about a year ago, EA came up with a bold proposal: Instead of having digital designers craft tattoos, they wanted some of the best tattoo artists in the world to create ink for in-game characters. Horror tattoo legend Paul Booth and West Coast black-and-grey wizard Steve Soto, to outfit the *Army of Two* boys Alpha and Bravo.

"I am a big fan of the art in video game graphics that my son plays," Soto says. "And I love the concept and graphics in *Army of Two*."

"I played around with a similar idea of my own a while ago, so when the idea was presented to me I was all in," Booth says.

Clarke was thrilled to have them on board. "This isn't just Joe Six Pack tattoo guy down the street who's drawing standard flash; these [artists] are one in a handful," Clarke says. So it was off to rendering for Booth and Soto. "I draw daily; I eat, sleep, and breathe art, so this was nothing new to me," Soto says. "The drawing process was primarily the same, maybe a bit more refined, for the final piece of art. And then the tattoos were laid out on the templates using Photoshop instead of tattooing an actual live client."

Booth was up to the challenge as well. "Every piece I do is custom, different from any other tattoo I've ever done," he says. Over the years, his style has gotten more and more intricate, but knowing how his artwork would need to appear onscreen, he reverted to a cleaner look, drawing on his old sketches for inspiration. He used his experience inking bands like

Slayer, Slipknot, and Pantera to guide his decisions on the size of the tattoos. "Musicians want the guy in the middle of the crowd to be able to see what their tattoos are, so you have to make them big," he says. "Same here, with how big the characters appear on your screen." The finished pieces feature his signature skulls and demons – although they may not be immediately discernable. "I like my tattoos to be recognisable from afar but reveal more secrets when you get up close," he explains. The process was time-consuming. If the tattoos were life-size, Booth thinks they would have taken as many hours as a custom tattoo. So how will he feel if his character's arm gets blown off during the game? "I'm going to dig him up and take my skin back," he says.

The tattooers worked on more than Alpha's and Bravo's guns, adorning helmets for the heroes. Booth used the opportunity to design outside of his comfort zone. "I never worked with anything Day of the Dead, and it was a challenge, so I did my research – I hope I was close to accurate – and made a Paul Booth Day of the Dead skull," he says.

The natural styles of each of the tattooers mesh well with the characters developed for the game. "They're both kind of evocative of that demeanour of private military contractors," Clarke says. "Our characters have seen more of the scarier side of life than most people are exposed to."

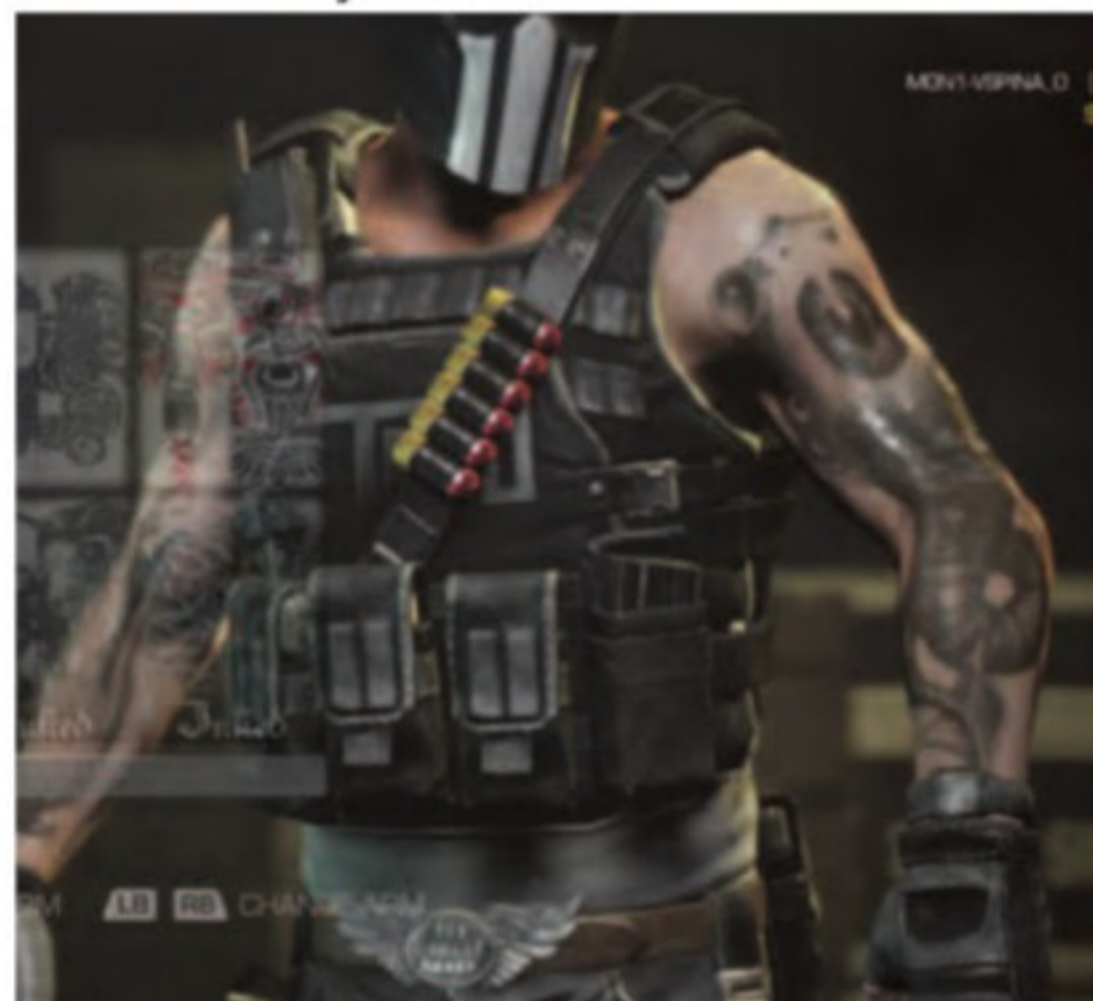
The final tattoos add to the story's framework. "Since they are fighting the Mexican drug cartels I used my Chicano heritage," Soto says. "Our Day of the Dead-themed mask, our Aztec tattoo designs, and the Aztec Warrior Skull mask were easy to get my head around because they are the roots of a lot of my art."

And what about Booth's demon and horror imagery? Well, "soldiers have been to hell," he says.

Soto says, "I believe the player will take away the culture, the roots of black-and-grey tattoos in southern Californian and Mexican culture, and the South American warriors' culture."

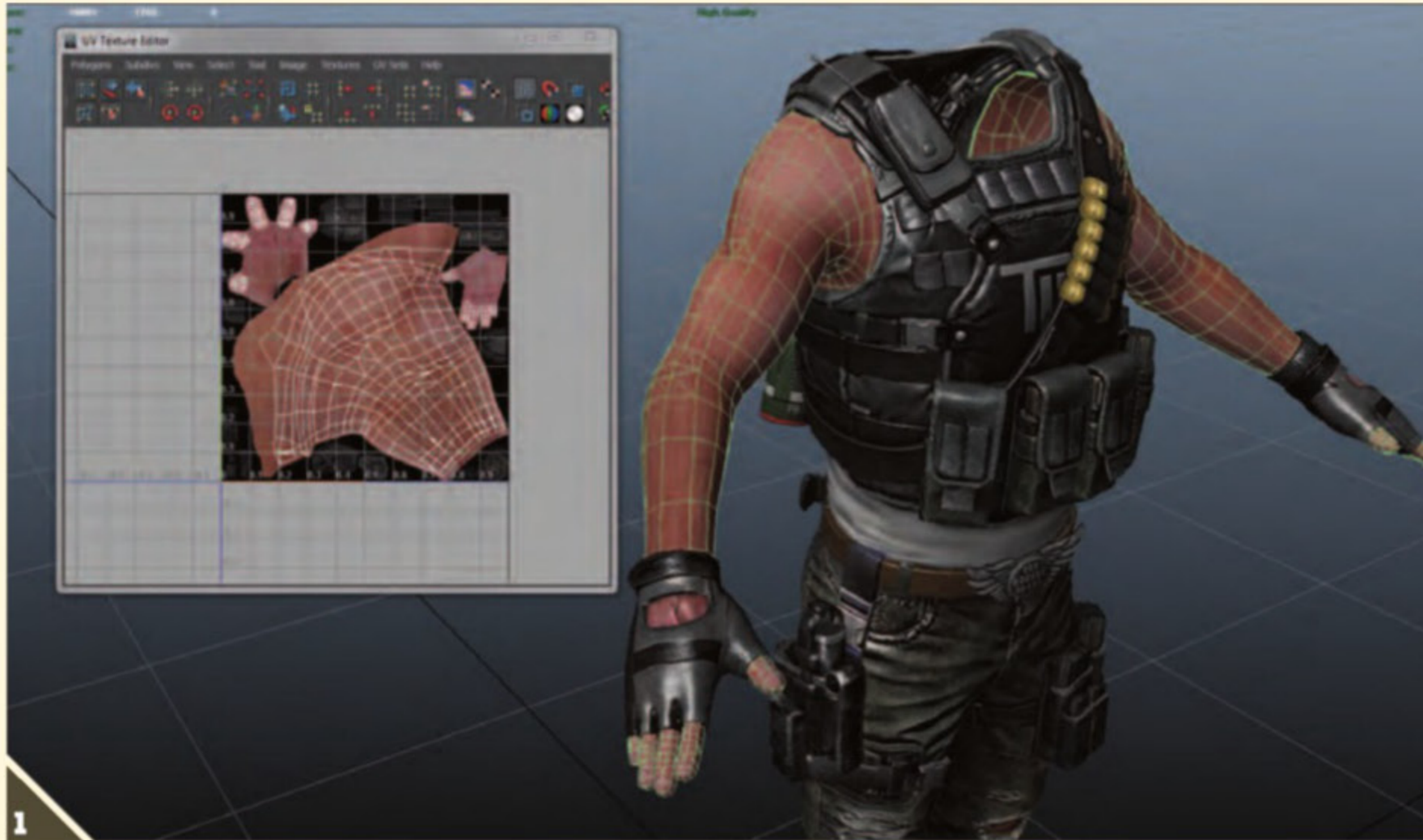
Clarke is thrilled with the final product and hopes players will be as well. "We want that edge. We want people to be like, 'That's a little bit more than I'm used to, but it certainly is cool,'" he says. "Maybe we'll expose tattoos to people who don't have them and have never really considered them as personal expression, so that they go, 'Wow, that's art!'"

Left-arm sleeve by Paul Booth.



Right-arm sleeve by Steve Soto.





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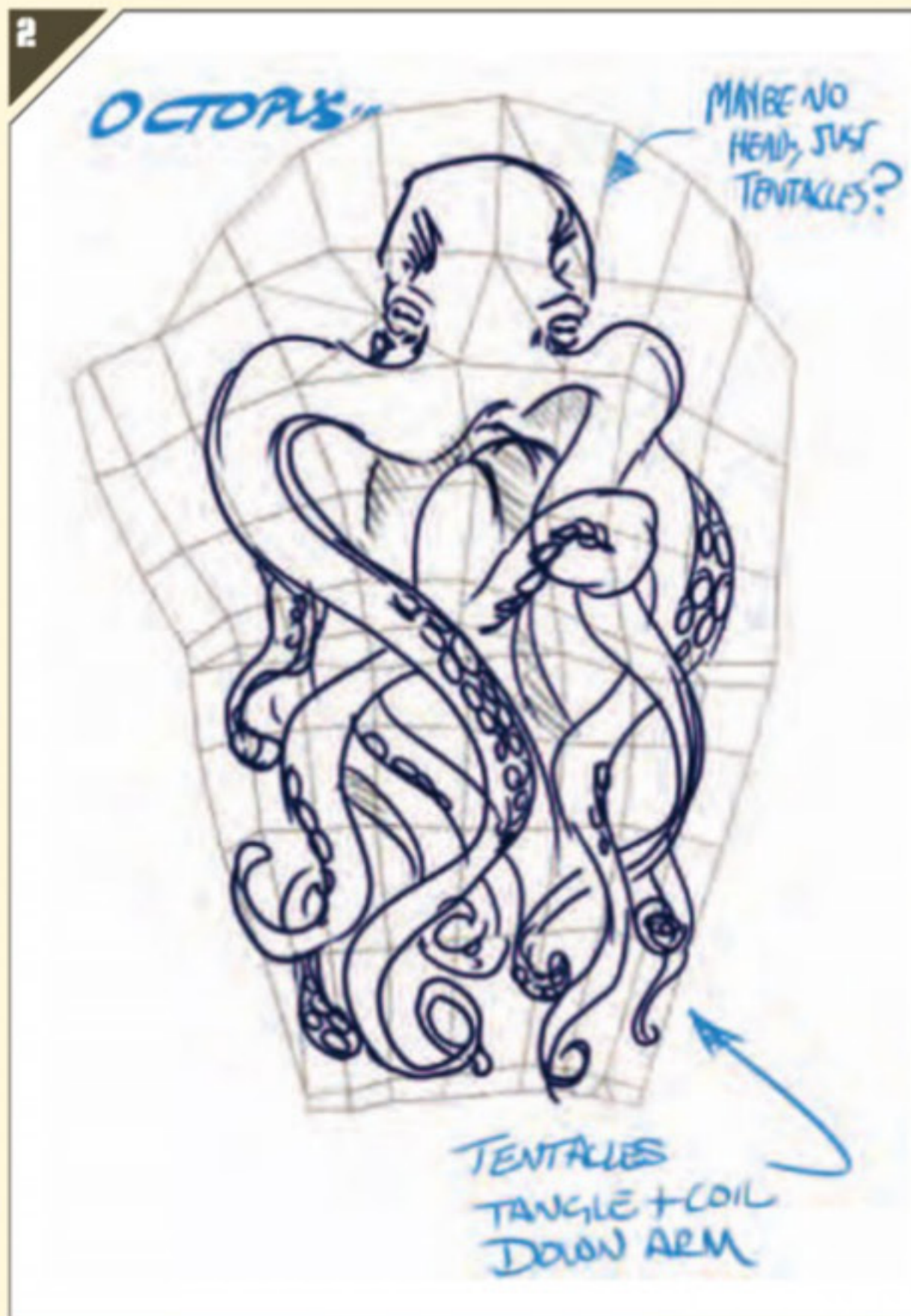
**PHASE 1:  
VIRGIN SKIN**

This is a screenshot of a character model in a 3-D editor. In the left inset image you can see the arm texture laid flat. The wire frame shows the coordinates

that determine where the image is placed on the arm like a tattoo transfer but with a grid. When the wire frame is wrapped, the edges connect.

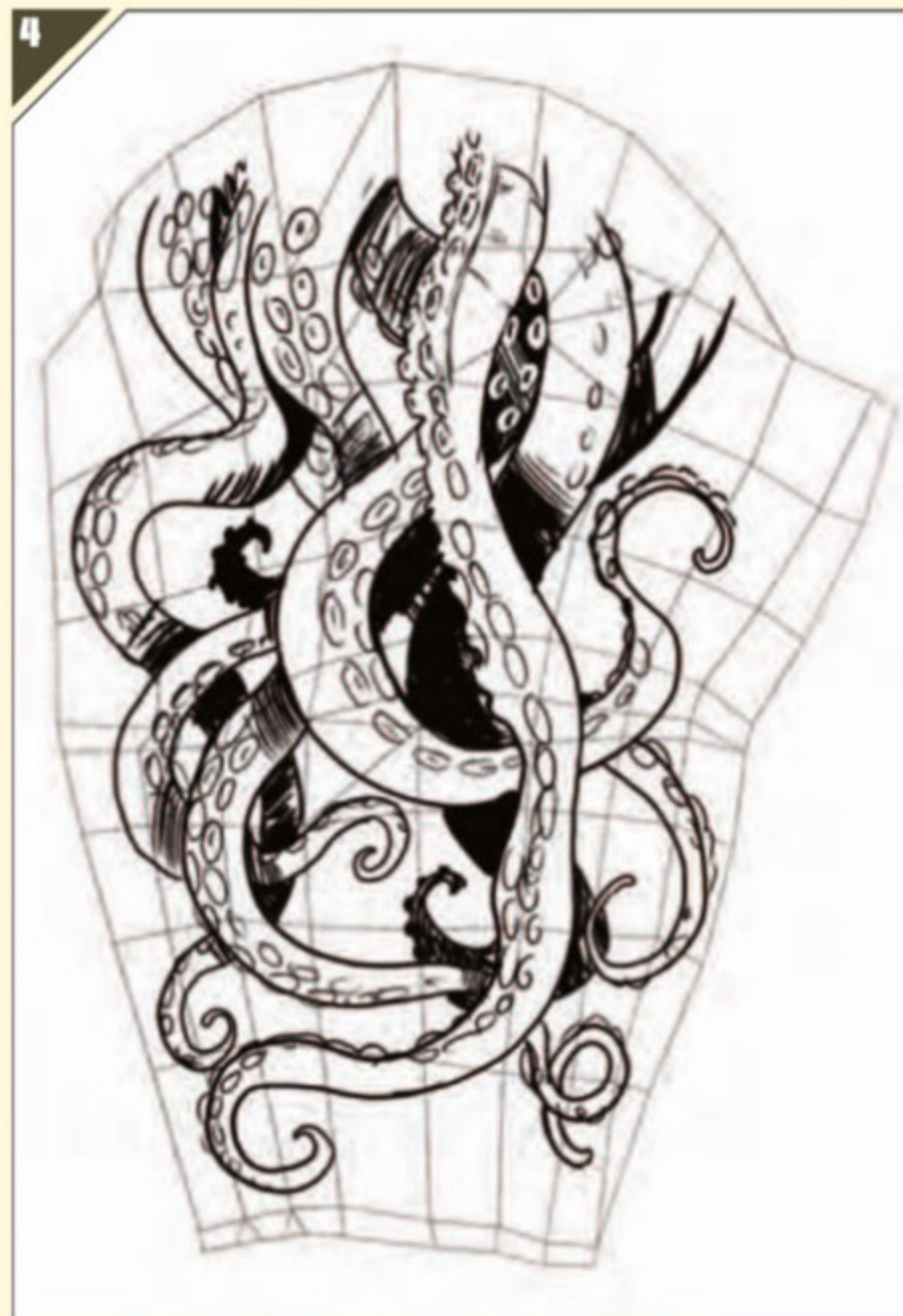
**PHASE 3:  
CHOICES**

The artist came back with a few quick thumbnail sketches to explore different ways they could treat the octopus tattoo. One was an animated octopus in its habitat, another was a nest of tentacles curling around an eye, and the last was a mess of daunting tentacles.



**PHASE 2:  
PRELIMINARY  
SKETCH**

The actual tattoo starts with a sketch. In this case, EA asked the artist for an octopus tattoo. After receiving a draft, EA gave design edits.



**PHASE 4:  
EXPLORING  
THE TENTACLES**

EA then decided to hone in on the image of tentacles. Note how the depth, created from shading, adds to the ominous feeling.



5



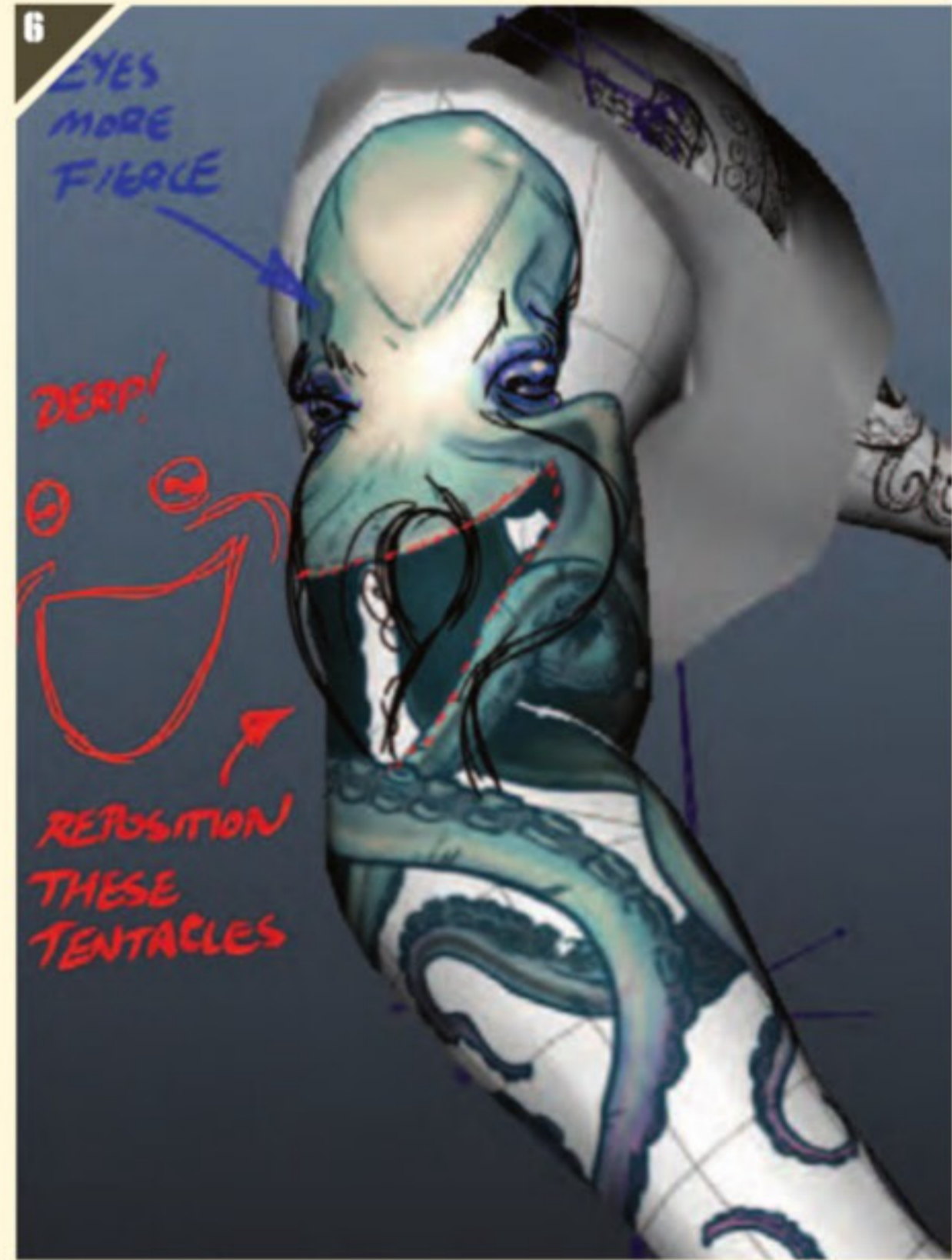
**PHASE 5:  
BACK TO  
THE DRAWING  
BOARD**

After some more back-and-forth between the artist and EA, the designers decided to stick with having a full octopus graphic. Here it is with some color added and the line work cleaned up.

**PHASE 6:  
PLACEMENT**

They then applied it to an arm in 3-D and tinkered with its orientation. "This is where making game tattoo art differs a bit from the real thing," says Robert Clarke. "We have to 'warp' the art in the flat version so that it will look correct on a 3-D surface."

EA art director for *Army of Two: Devil's Cartel*, Robert Clarke: "It is super important to our team and our character that the tattoos look authentic. It has to feel like a good custom tattoo done by a quality tattoo artist – not something picked off of some generic flash wall."



**PHASE 7:  
APPLY  
DIRECTLY TO  
THE SKIN**

After making the design fit, EA put the refined octopus design onto the arm texture. The difference between a tattooist looking at a transfer and this step is that the digital design can be examined in a flat state with the true skin tone as a background.



**PHASE 8:  
MAKE IT LOOK  
LIKE AN OLDER  
TATTOO**

They then blended the colours of the tattoo so that it gives the appearance of ink under skin. Additional techniques are used in the game engine to make both the skin and tattoo reflect and refract light in the same manner that a shoulder piece glistens in real life.



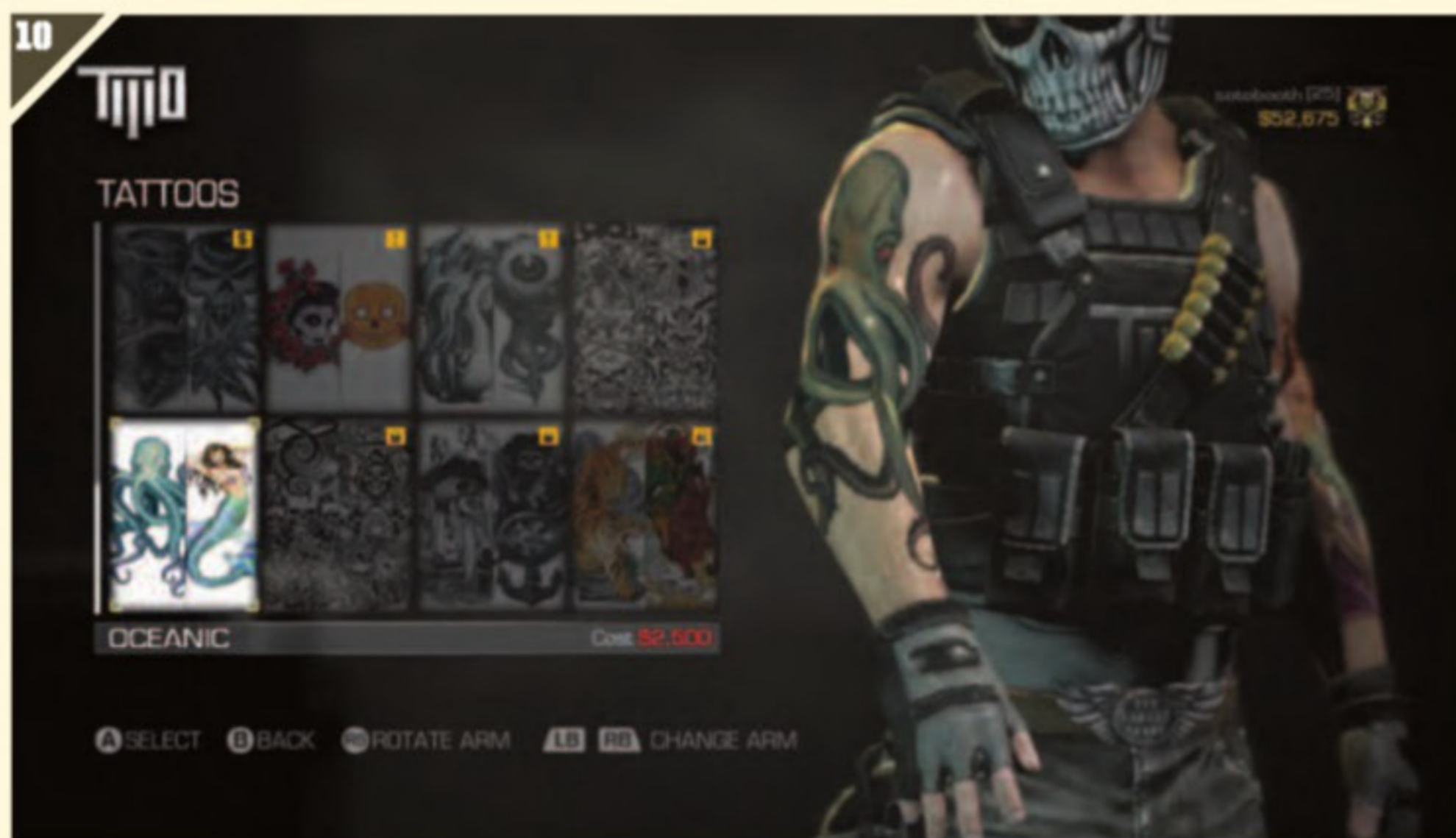




**PHASE 9:  
APPLY TO THE  
CHARACTER**

Our warrior has his ammunition and gear, but the finishing touch is the tattoo. The refined skin and tattoo texture is wrapped around his arms

and pops out of his vest. The colours of this particular design double as camouflage when hiding in flora. He is finally fully kitted out and battle-ready.



**PHASE 10:  
TATTOO SHOP**

*Army of Two: The Devil's Cartel* is all about customisation. In the game's Armory you can browse through different tattoos, trying each on (you

can even rotate the arms to see how the image looks from different angles), so you can wear the tattoos that best connote your fighting style.

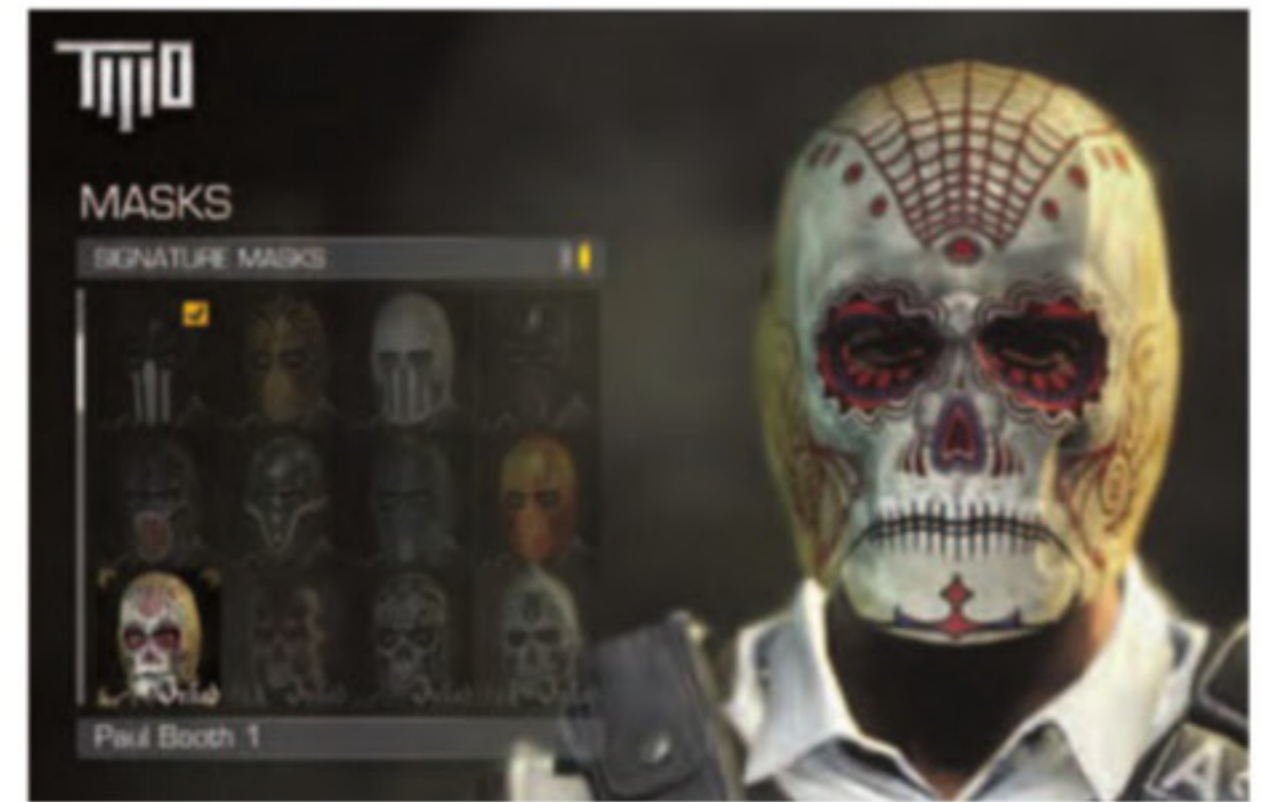
**PHASE 11:  
INTO THE  
BREACH**

After a trip to The Armory, you go to war – and your last easy day was yesterday. Our soldier roams the battlefield with an assault rifle, octopus tattoo, and Steve Soto mask. He looks like a man not to be fucked with.

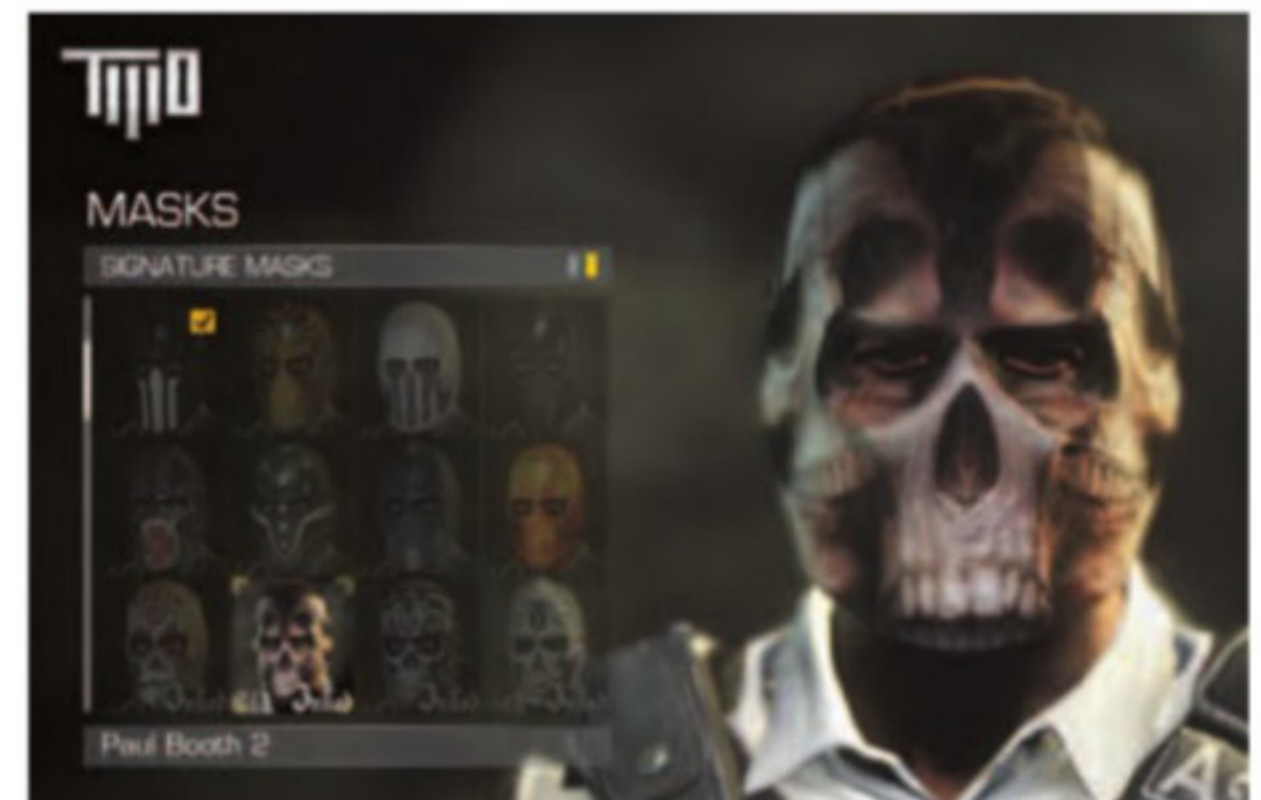


**MASKS:  
WAR FACES**

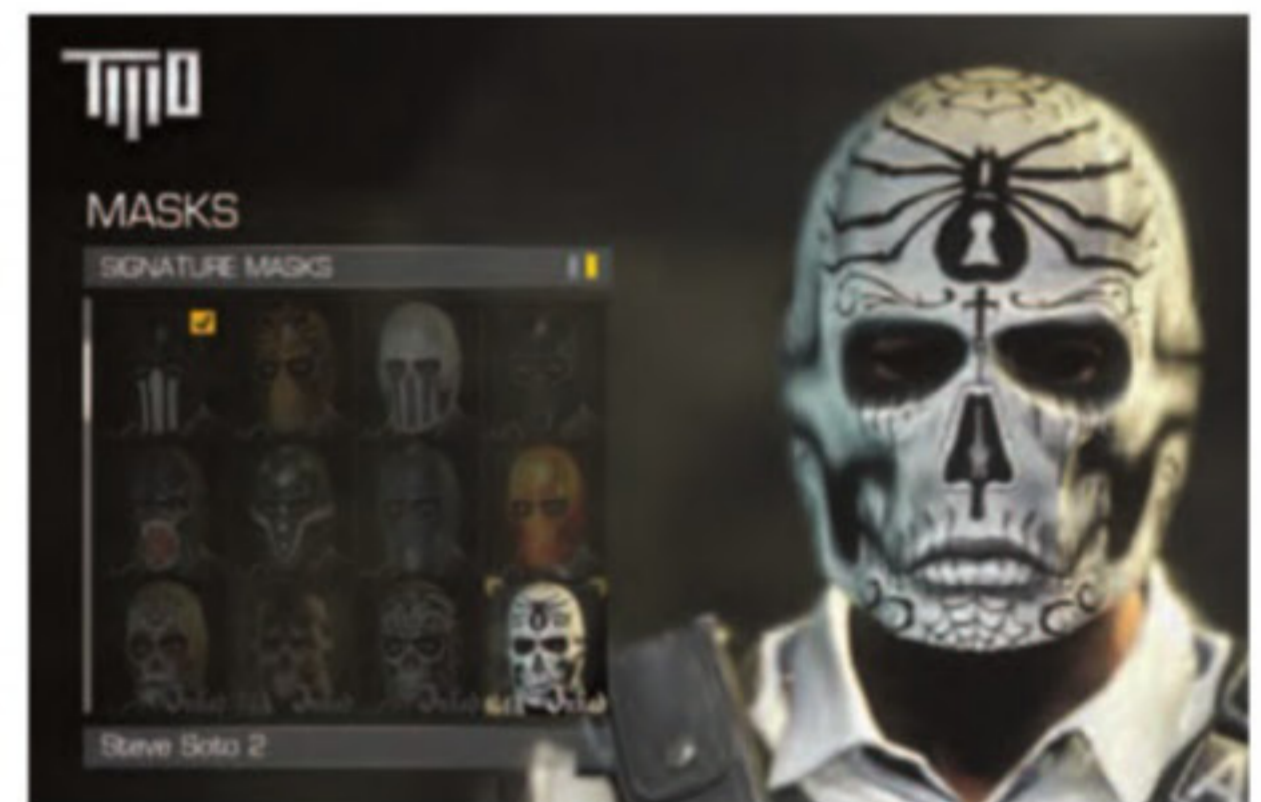
Paul Booth and Steve Soto didn't just design tattoos. In The Armory you can also select one of their haunting masks.



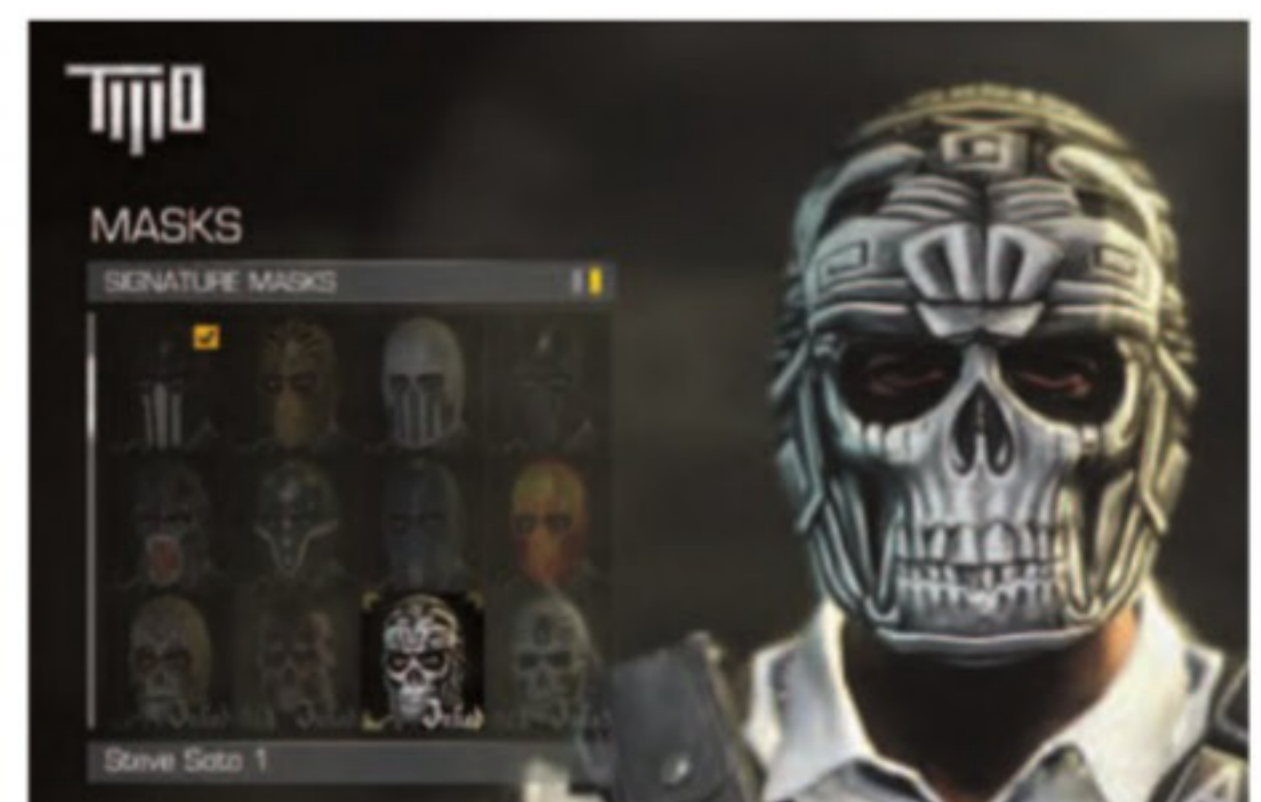
Dia de los Muertos Mask by Paul Booth.



Skull Inception Mask by Paul Booth.



Black Widow-Maker Mask by Steve Soto.



Aztec Warrior Mask by Steve Soto.



# KIAN FORREAL - HORISUMI

After spending a week sightseeing and absorbing the rich culture that Japan has to offer, our resident columnist had an experience that left an astonishing impression on his life.

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STORY BY HG

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**INKED: HOW LONG HAVE YOU BEEN TATTOOING?**

**KIAN FORREAL:** This will be my 20th year tattooing. I started in 1993 in Canada. So, you've obviously travelled around a bit and worked all across the world. Yeah, I tattooed in Canada for many years and then Europe and all across Asia, then Australia, then back to Europe – enjoying endless summers for about eight or nine years – and then I decided to settle in Australia.

**SO, WHAT DREW YOU TO SPECIALISING IN JAPANESE TATTOOING?** Well, when I first started tattooing, that's what I was drawn to. But it was a different time. I was in a smaller town, and the library only had a limited selection of books on Japanese stuff. You know, there was no Internet, and you couldn't just buy Japanese books online like you can now, so there was very little to see without actually going to Japan. I was quite young, so I didn't have the money to go. So I was drawn to it initially, but then you get stuck in a street shop and you get stuck doing normal tattoo designs, and you start to drift away from your initial interests and then, as things progressed and time went on, I got better at what I did and travelled more, and naturally drifted back towards Japanese. It's just a classic style, you know, whether you're 20 or 40 or 60, you can have a Japanese tattoo and it doesn't date you, it doesn't look young or old, it doesn't look new or old, it just is. It's a timeless style. That's the great thing about it. It's classic. Whether it's five years old or 20 years old, the tattoo still looks great if it's been done properly.

It's a classic style built on tradition, and it stands the test of time. And that's what I'm drawn to. It's a magical style; there's so much that can be encompassed in a Japanese tattoo, you can tell a million different stories with the different elements. You know, for me, there is no better style of tattooing than traditional Japanese.

**YOU RECENTLY CAME BACK FROM JAPAN. WHY DID YOU GO THERE THIS TIME?** This time I went just for a week to sightsee, visit friends and to get tattooed by Horiyoshi 3 in Yokohama. It was a very successful trip – I got to see some temples and some nature and some of the nightlife. Then the last day of the trip was in Yokohama at Horiyoshi 3's private studio, and getting a tattoo by him.

**YOU'VE MET HORIYOSHI BEFORE, SO WHAT WAS IT LIKE THIS TIME? DID HE ASK TO SEE YOUR WORK?** Yeah, the first time I met him, it was just in and out, quick. I bought a couple of prints and had a chat, got a photo taken. This time was a little different. I had arranged with my friend who happens to be Horiyoshi's deshi (apprentice) to get tattooed and to have a chat and to have my work looked at. So I went, and he requested to see my portfolio. I showed it to him, and he went over it for quite a while. It was nice; he didn't just flick through it, like a lot of guys do. He spent the time going back and forth and examining it. And paid me some compliments on my backgrounds and compositions and that kind of thing...



and then he had already come up with a Japanese tattoo name for me. Which I kind of knew was happening, but it was nice I didn't have to ask for it. So after 20 years of tattooing and specialising in Japanese for probably eight years, to finally get some recognition or validity from someone who is a living legend such as him was pretty cool. He had done calligraphy of my tattoo name on a piece of paper. I ended up going to get a tattoo from him, at the time I didn't know what, but then I decided getting my tattoo name in his calligraphy done on my chest. So it was a very meaningful experience and tattoo. I also got him to sign it as well.

**SO, WHAT NAME DID HORIYOSHI 3 GIVE YOU? AND WHAT'S THE MEANING BEHIND IT?** The name I received was Horisumi. 'Hori' is a prefix to tattoo names for traditional Japanese masters. Hori means 'to carve' so a tattooer is called a Horishi which means a carver, and this is a throwback to the wood block carving days of the Edo period in Ukiyo-e and so a lot of wood block carvers were also tattooers, and there's a big link between the woodblock prints and tattooing. So a Horishi would have the prefix Hori. So Horiyoshi, his name is Nakano Yoshihito. So he became Horiyoshi 3. For me, my last name being Forreal, he took Forreal and found a kanji that means truth, and it's the same kanji that is for Sumi. And sumi is the black ink that you traditionally use for brush painting and for tattooing. You grind the stick – it's a Sumi stick – and you create the Sumi ink. The word Irezumi which is the Japanese word for tattooing comes from using the Sumi stick. So, Horisumi is 'carver of black ink' but the kanji also means 'truth', so it's a little bit of a pun. So it's quite cool, and it fits me perfectly, and I'm extremely happy with the name.

**WHAT DOES THIS MEAN FOR KIAN FORREAL NOW?** Well it's an honorary name, it doesn't mean I join the Horiyoshi 3 family or anything like that. It's an honorary title bestowed on me based on the quality of my work, and the dedication I have had with Japanese tattooing in my career. So it's a big deal to me and I take it seriously, that it's going to make me look inwards and push myself harder to live up to the name, honour the name and the person who gave it to me, and to just go to the next level and work harder, take my work

to the next level. Be more traditional, more attention to detail and more serious about what I'm doing.

**AND HOW HAVE YOUR PEERS AND CLIENTS RESPONDED TO THIS NEWS?** My clients are stoked. For them it's pretty cool, and for me it's cool. You know, I'm trying to take it all in my stride. I had an idea this was all happening. I didn't want to get excited about it until it happened. It did happen, and I'm stoked. I'm still trying to keep my feet on the ground and just focus on being busy, you know, not believing my own hype so to speak. My peers, my colleagues, my friends are happy for me and have congratulated me. For me it's a milestone in my career, but I'm not going to just stop here and rest on my laurels and be like 'yeah, this happened'. It's just another stage of my evolving career.

**SO, IN THE NEXT YEAR OR SO, WHAT CAN WE EXPECT TO SEE FROM KIAN HORISUMI FORREAL?** Well, I'm probably going to have a party at some point this year, to celebrate my 20th year of tattooing and the one year of my own private studio, and my Japanese name. So there'll be that. And I don't know, we'll see what else happens from there. I'll also be going to London at the end of the year for the London tattoo convention in September, and maybe tattooing in New York in August. It remains to be seen.

**YOU'VE JUST BEEN TO JAPAN AND OBVIOUSLY THAT HAS A BIG EFFECT ON YOUR WORK. TRAVELLING AND WORKING WITH OTHER ARTISTS AND SEEING OTHER WORK, HOW IMPORTANT IS THAT TO YOU?** Travelling is a massive inspiration. It's one thing to sit in your little tattoo cave and do your thing and focus on work, but getting out and working with other artists and meeting other people and being inspired by the outside world is one of the most important things you can do as a tattooer. Too often we seclude ourselves, and we hang out with the same people and don't grow. Really, the most important thing is to grow and to evolve and to find our true selves. I haven't really travelled much in years, so hopefully this year I'll be able to get out more and hang out with my friends that tattoo, and work in different shops with good people and expand my horizons. I look forward to doing all of that, and hopefully tattooing some people overseas. 🇺🇸



# SHANGHAI KATE HELLENBRAND

GOOD GIRLS GO TO HEAVEN; GOOD TATTOOISTS GO EVERYWHERE.

BY CHARLIE CONNELL  
PORTRAITS BY ELLEN VAN DOORN

**FOR AS LONG AS SHE CAN REMEMBER,** Shanghai Kate Hellenbrand has been inquisitive about the world around her. Any time she saw a machine, she wanted to know how it worked. Any time she heard about a new place, she wanted to go there. Most importantly, the second she learned about tattooing, she wanted to know how she could become a part of that world.

Hellenbrand's foray into tattooing began before she ever picked up a machine, when she worked on a tattoo exhibit for the Museum of American Folk Arts. Soon after, she discovered her future career alongside Michael 'Rollo Banks' Malone, was brought in by Sailor Jerry in a whirlwind of learning that would last a lifetime, and experienced the craziness of tattooing in a military town, at Don Ed Hardy's shop in San Diego.

As a woman, it wasn't always easy for Hellenbrand to break through in tattooing, which was very definitely a man's world. "I ran into a lot of opposition. I didn't really pay too much attention to that. Once I found this work it was something that I had to do, and no one was going to stop me," Hellenbrand says. "Someone telling me that I can't do something because I'm a girl is the biggest firecracker you could put under my ass."

In her earliest years in the business, Hellenbrand was able to befriend many of the greats and learn from them. Her fortunate upbringing has given her a respect for the history of her art that she tries to pass on to the next generation of tattooists. As Hellenbrand reminisces about her career she seems truly grateful for her experiences. "Sometimes I think that in my last life I must have been really, really good, because this is great karma that I am experiencing in this life."

**INKED: WHAT WAS IT ABOUT TATTOOING THAT INITIALLY APPEALED TO YOU?**

**SHANGHAI KATE:** Well, really it was my love of tools that led me there. I was a tomboy when I was growing up and I was fascinated with hard work and tools. I helped my stepfather with building our houses and I was always out in the shop. When I graduated from high school I went to a couple of art schools;

I had drawn since I was a little girl. I had a career in advertising that sort of helped me get involved with the Museum of American Folk Arts exhibit in 1971, regarding tattoos. After that museum exhibit was launched and finished its run, Michael Malone, a friend of mine, was tattooing and we were living together and his clients knew I had an art background. So they said, "We bet that you would be able to tattoo – you went to art school and know how to draw. Have you ever considered doing a tattoo?" I remember saying exactly that I'm not Yoko Ono. At that time Yoko had come in and busted up the Beatles. There were strong lines between men's work and women's work at the time. Tattooing was definitely man's work. So I said that I had never thought of doing it but that I would love to know how the little tool works. I had already been around tattooing for a couple of years by virtue of hanging out with Michael, Thom Devita, and Huck Spaulding. I watched Huck work a lot on Thom and others. I had a vocabulary in my head about how things worked.

**WHAT WAS IT LIKE TO GIVE YOUR VERY FIRST TATTOO?** When I picked up the tool in my hand for the first time it was kind of like white noise. It was very confusing and there is a lot of pressure in doing a tattoo. I wasn't really conscious during that first or second tattoo. By the third one I was aware. On the third one we had started really early in the morning and when I looked up it was five hours later. I realised that this was the magic tool that I had been looking for all of my life. This little tool, the tattoo machine, can take you to places where time and space no longer exist – when the work is going through you perfectly and you are in that void. I saw that little tattoo machine as the gateway to that. Whenever I want to go to that place, which I think is the epitome of the creative endeavour, I can go there by picking up this little machine. That's what got me involved.

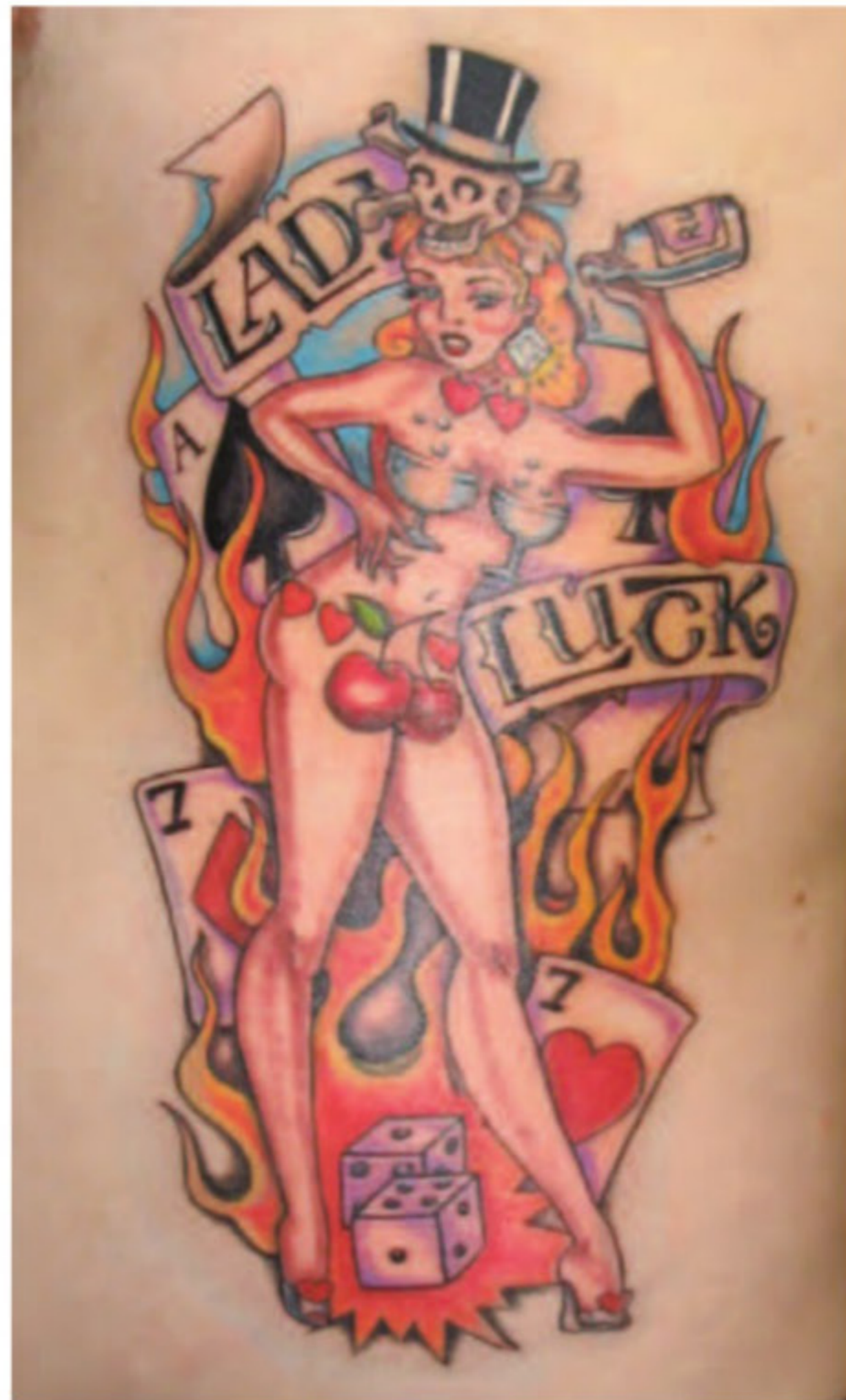
**YOU MENTIONED THAT THERE WERE CLEAR LINES BETWEEN MEN'S WORK AND WOMEN'S WORK AT THE TIME THAT YOU ENTERED THE TATTOOING PROFESSION. HOW WERE YOU TREATED AS YOU STARTED YOUR CAREER?**

I didn't feel any backlash or any sort of resistance against my entering this work as a female. Michael and I started in New York City, where tattooing was still illegal, so we were protected by the bubble that was created by not being in the public eye. We were underground. Everybody was working illegally. Michael and I became a sort of golden couple of New

York City tattooing at our little Catfish Tattoo Studio underground. The problem came when Michael and I relocated to San Diego to work with Ed Hardy. San Diego was a military town. The time that I came into tattooing, women were viewed as a threat to the men in the business who worked in shops around military bases. When there was a female in the shop they would go to her first because she could remind them of their mother, their wife, their girlfriend, daughter, sister, aunt, whoever it was that they were missing. Plus, a female tattooer was still a novelty. Lines would go all around the shop if there was a woman working in it, three or four times longer than at the total men's shops. That's why I was seen as someone who should not be in the business as a tattoo artist. Civilians weren't coming into the shops. We would have two or three days, 72 hours of "wham, bam, thank you ma'am" of incredible amounts of business, and then everyone is back on the base and it's just crickets in the shop. We only had a few days to make all of our income. That's where I think the really strong competition comes from.

**YOU HAD THE OPPORTUNITY TO APPRENTICE WITH SAILOR JERRY. TELL US A LITTLE BIT ABOUT THAT EXPERIENCE.** Nobody 'apprenticed' back in the day. You were 'brought in'. Jerry taught me an awful lot at his shop in Hawaii. I also learned a lot just watching. I have a very inquisitive brain. I would watch Huck and pick up things from him, and I'd watch Cliff Raven and pick up things from him. But the most solid thing that could be considered an apprenticeship would be what I had with Jerry in those three weeks at his shop. It wasn't a very long time but he was able to teach me so, so much. Here I was as a young girl – I think I was 26 – and I had just entered this world of salty old men. Jerry was a giant. He was even beyond all the legends about him. He was a walking, talking phenomenon. I was smart and I was respectful so I didn't talk a lot around him. I learned very quickly that you watch and listen. Then, when you figure it out, you put the answer to your question in the question and then you can ask it. That allowed me to sit and be around him longer. He would not let anyone be around him who was a fool. He did not suffer fools at all.

**WERE YOU AWARE OF HOW LUCKY YOU WERE?** The fact that I was invited to work with him and be at his shop was an immense honour. The thing he taught me above all was how to act in a tattoo shop. How to own that space. How to project yourself as the master of that room and how to not be manipulated by clients into doing what isn't right. First of all, to know what is right, and secondly, to not be coerced into violating the rules. He taught me the rules. The greatest lesson anybody could learn very early in their career is how to think of yourself as a shaman, to think of yourself as a master and then operate from that standpoint but without ego. To solidly know what you are talking about and to not talk about something unless you know what you are talking about. Then when you don't know what you are talking about, to go and learn it. These days were really filled with adventure, while learning Japanese,



learning Chinese, learning art, learning tattooing, learning about drawing flash, learning how to mix colours, learning about building tattoos and the machines. It was like a masterclass in everything because I was sitting with the master. Jerry never let anybody coerce him or tell him what to do in his field. He was very romantic – he loved women. He was so gentle while still being hard. I learned so much from him. Sometimes I think that in my last life I must have been really, really good, because this is great karma that I am experiencing in this life.

**HOW DID YOU END UP WITH THE NICKNAME SHANGHAI KATE?** Jack Rudy was the one who gave me that name because I always worked in Chinatowns. I worked in Chinatown in NYC, Honolulu, Los Angeles, and San Francisco. Wherever I have worked, I end up in the Chinatown. Initially, tattoo shops were not welcome in 'occidental' neighbourhoods. The only people who would rent to us were the Chinese landlords who didn't care who they rented to as long as they

got paid. Then I also have ability to 'shanghai' people with my sweet nature and my feeble body. I shanghai the people that I love, I grab them, and I collect them. Jack saw that in me and gave me that nickname.

**IT SOUNDS LIKE THE OLD TIMERS WERE MOSTLY VERY ACCEPTING OF YOU AS AN ARTIST. WERE CLIENTS AS QUICK TO ACCEPT A FEMALE TATTOO ARTIST?** I never had any prejudicial feelings from any of these men. It wasn't until I moved to California and started to deal with clientele that people started questioning my abilities and thinking that I was not capable. At that point I had to prove my capabilities. I had a golden ticket coming into tattooing because of the museum show I worked on. I was also helped by my tenacity and my basis and foundation as to what my art was. Plus, I have talent, which helps. So I was welcomed and my gender was overlooked. I didn't pretend to be a girl [laughs]. I didn't wear makeup, I didn't dress provocatively, and I didn't dress up when I went to the shop. I knew that I was there to work and be a functioning part of the team. I downplayed my femininity. I did that because of how I grew up. You don't dress up to go work on a tractor or when you are building something in the garage. You wear blue jeans and T-shirts while getting sawdust and dirt all over yourself. I think I earned my way by approaching it like that. When I got to [Good Time Charlie's] Tattoo and people were reticent to get tattooed by me. I think that's because of the Chicano culture; it's very hard and heavy. Here I was, a young white girl in the middle of all these gang members in their zoot suits and their cool cigarettes soaked in PCP. Their guns, their machetes, and all that. At that point some of the clients questioned my ability: Was I strong enough? It's a warrior culture, so was I strong enough as a warrior to do the tattooing? Quickly enough I earned my respect there as well.



**WAS THERE A CERTAIN LEVEL OF HAZING THAT YOU WENT THROUGH?** I knew that I was a woman and I knew that I was entering a man's field. Yet I just found a way to get in there and do what I had to do. When I worked at TattooLand, Jack Rudy told me that I had to learn to pee standing up because

if I was going to be one of the boys I had to pee like one of the boys – there would be no sitting down for me when going to the toilet. That comes in very handy when you're on a camping trip, for example [laughs].

That's probably the most intense that it got. And I would have to work my shift and their shift. As a woman you do have to prove yourself, you do have to work 10 times harder, in my opinion. They would leave me alone during the day shift and I would have to work the night shift as well. I didn't have to, but I chose to – that way I could learn more. Men aren't always forthcoming with information. The best way to learn what they were doing was always just to watch them while they were working, if they'll let you. I've been lucky in that I've been able to stand around and observe some pretty tough characters and listen to what they say.

**YOU SEEM TO TRULY VALUE THE HISTORY BEHIND YOUR PROFESSION. WHAT MAKES THAT HISTORY SO VALUABLE TO KNOW?** Regardless of whether I picked up a tattoo machine or not, the whole subculture of tattooing appealed to me from day one. My grandmother, God bless her, used to take us to the carnivals and sideshows. My grandmother loved all of that. She also wanted to give me the best leg up in life that she could so that she always had me going to every kind of experience that she could think of – not only operas and concerts but also sideshows and circuses. My grandmother encouraged me to be as brave as I could possibly be; I completely credit her with my love of life. What appealed to me with the tattoo subculture was how free they could be. The people that I first met had all come up in a carnival and circus background. Huck Spaulding, Paul Rogers, Joseph Spaulding. All of these people had initially worked their way around America in caravans with wild animals and freaks. That appealed to me. It's adventure, it's living outside of the norm – it's freeing, in a way.

**DO YOU FEEL THAT A LOT OF THE TATTOO ARTISTS NOWADAYS ARE FAILING TO GIVE A PROPER AMOUNT OF RESPECT TO THOSE THAT CAME BEFORE THEM?** Yes. I think a lot of them are not giving the proper respect. It's being presented as a hobby: 'Look at my new hobby! Buy a tattoo kit, buy a gun, and have a new hobby!' With the advent of the internet, people can get any information easily. Yet the depth of that information is being lost. The totality of the surface knowledge is spreading but the actual information and the respect for it is getting lost. I think that when you cut the legs out from under it and diminish it to a hobby, then people lose respect. They don't care about the old man who did this before. I have people tell me right to my face that they don't care about the history. To do this well you have to know immediately that it is a great responsibility and that it takes great dedication to do it right. There are rules to the human body, there are rules to the skin, there are rules to sterilisation, there are rules to the placement on the body, there are rules to the chemical nature, and there are rules to the electromagnetic part of it. There are rules. If you say that you are going to tattoo, then know the rules and respect the people who took 30, 40 years of their lives to build those rules.

**ARE YOU FINALLY GOING TO PUT DOWN SOME ROOTS WITH YOUR NEW SHOP IN AUSTIN, TEXAS, OR WILL THE WANDERLUST GET THE BEST OF YOU AFTER A BIT?** I have some health issues now that I'm older. I still went zip lining and swimming in a waterfall on my last trip, so I'm still trying. I've fallen down and broken my back five times, both of my legs. I fractured my hip. I have some health issues that I need to address, including some autoimmune illnesses. I've been looking for a place like this for a long time. I still feel like there's a lot of the world that I have yet to see and a lot more adventures that I would like to go on. Staying put in one place is a sort of death; an apartment becomes a glorified coffin. I need to take this time when I address my health to also write a book, build my shop, and share my information. 📖



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—FRANCO VESCOVI



#### IS TATTOOING LOSING ITS SOUL?

It is undeniable that the artwork, conditions, and tools have never been better (and will only continue to improve), but there certainly is something special about those original prison tattoos etched out using an aquarium-pump motor and a guitar string by artists with no reference materials – and no training, for that matter. Compared to today's elaborate pieces, those tattoos are so bad that they are good. Outside of prisons, tattoos show no signs of reverting backward to that simple style. But we're lucky that some true artists came up that way, as their work is indelibly polished but still embodies the spirit of a time when tattoos were solely for renegades. Franco Vescovi is one of those tattooers. He first picked up the art form with instructions from his cousin who was inside the joint, and then he taught himself with guidance from Jack Rudy and Freddy Negrete. Because of his own journey, Vescovi is leery of apprenticeships, which are the norm today. He believes no matter how many times someone scrubs a toilet in their mentor's shop, it's not going to replace one hour of pushing a single needle into your classmate's skin during study hour – not that he advises the latter. Since the tattoo industry has come so far, it's not likely it can go back; the best we can do is absorb the knowledge of a black-and-grey master.

# FRANCO VESCOVI

For the head of The Vatican, religious iconography and black-and-grey tattooing as a whole is a spiritual experience.

BY MARCO ANNUNZIATA  
PORTRAIT BY JEN ROSENSTEIN

**INKED: When was the first time that you saw a tattoo?**

**FRANCO VESCOVI:** The first time I remember seeing a tattoo was when I was 16. The first tattoos I really saw and noticed were made by Freddy Negrete about 21 years ago. The one that stands out was a big mermaid on this guy's arm. It was beautiful – I didn't even know tattoos could look that way!

**How did you get into tattooing?** I used to draw on people all the time with markers. I never thought about tattoos before then, but ever since I saw those first tattoos in the San Gabriel area, I fell in love with the idea of making tattoos. I developed a fascination with it. It was calling me, and I came to it. That was the beginning, and from there, my brother and I made a homemade tattooing machine. We got the instructions to make the machine from my cousin, who was in prison. Back then, there weren't distributors selling these start-up kits, so we had to put it together with a motor and all kinds of little parts.

**Who are your mentors and biggest influences?** I used to draw all Chicano-style tattoos. That was the only style for southern California back then: roses, cholos, and girls. I was very influenced by my environment. There are people who have mentored me who aren't artists, but they've helped me develop my artistic sensibility. Some of my mentors in the tattoo industry are Negrete and Jack Rudy, because that was the first style of tattooing that I saw and liked, and that was what I wanted to do. I fell in love with single needle tattooing, and that's all I did for the first three years. Big pieces, small pieces, everything was done with the single needle. I'm fortunate and blessed to have started that way, because nowadays it's impossible for anyone to start with that method. It honed my eye for detail, especially when you're doing a 12-inch chola girl, even the shading – lips, eyes, hips – all single needle. So for tattooing, my mentors are Jack and Freddy, but along the way my number one mentor was my mother, who always encouraged me to draw even

though I was bad in school. She always told me I would be a famous artist. I'm still waiting for that day, but maybe I have to die first.

**Which came first, the pencil or the tattoo machine?** I've always loved drawing. I've drawn with a pencil since I was a kid, four or five years old. The pencil is still one of my favourite tools, so that came way before tattooing.

**Do you think that drawing skills are essential if you want to be a good tattoo artist?** Drawing is essential to becoming a good tattoo artist. If you're a great artist on paper, you have the potential to eventually do good work on skin. But it doesn't work the other way around. Nowadays, there are so many artists and competition that you need to follow those steps to succeed. Otherwise you won't have a following. But I draw as well. I make album cover artwork for bands like Blink-182, and most recently Psycho White. I also make designs for T-shirt companies.

**And you tattoo Dennis Rodman.**

Dennis is an old friend and I started tattooing him about 13 years ago. We've done most of his tattoos. I first started tattooing his neck and chest, a lot of pieces on his arms. Then we started a big back piece, which we never finished. It's a large pinup girl. Then we started a large piece on his thigh. He's a very good-hearted, interesting man. He just loves to get random tattoos whenever he's in town.

**Has your style changed over time?** My style is black-and-grey, fine line, single needle. For the first 10 years, all I did was Chicano-style artwork with portraits and realistic tattoos. Then I started getting influenced by the baroque Italian Renaissance – Bernini-style type of artwork. I guess you could say my style is Chicano and religious [artwork]. I don't use colours – it's just not in my soul.

**As someone who uses religious iconography in his pieces, do you always stick with symbols of your own faith?** I'll still do other religious iconography, because everyone should be able to express

themselves. If someone is Buddhist and comes to me, even though I believe in Jesus Christ, I don't judge. But when it comes to evil tattoos – negative subject matter or violence, that's not really the imagery I like to create. Sometimes I like to look at them because the artists are good, but I can't create those kinds of tattoos because it's just not in me.

**Do you remember your first portrait tattoo?** It must have been in 1996. It was a portrait of one of my friend's girlfriends. I outlined every tooth with black. It was very poor quality, but on the bright side, it triggered a lifelong pursuit of trying to draw portraits correctly. I wanted to never draw another portrait, but I'm glad I took on the challenge of trying to improve my skills instead.

**You were an early adopter of white ink.** I started using white in my tattoos 16 years ago, before people began using white in tattoos. I used it a lot, in the same way someone uses colour. People used to think I was crazy. But for some reason I was fascinated by using white in a black-and-grey piece.

**Who did your first tattoo?** I was already a tattoo artist for nine years before I got my first tattoo because my mom didn't want me to get any tattoos, so I promised her I wouldn't. After she passed away, I decided that I could begin to get tattoos. My first one was by Rudy, who did a portrait of my mother on my leg. It was a wonderful experience – I knew I would become addicted to getting more.

**Where did you start tattooing?** The first shop where I worked was called Body and Mind in Los Angeles, in 1997. That's where I learned the foundations of professional tattooing. Before that, I was tattooing underground, and back then nobody wanted to take on new artists. I had a good time at my first shop, met a lot of good people, and I was able to further my black-and-grey skills there.

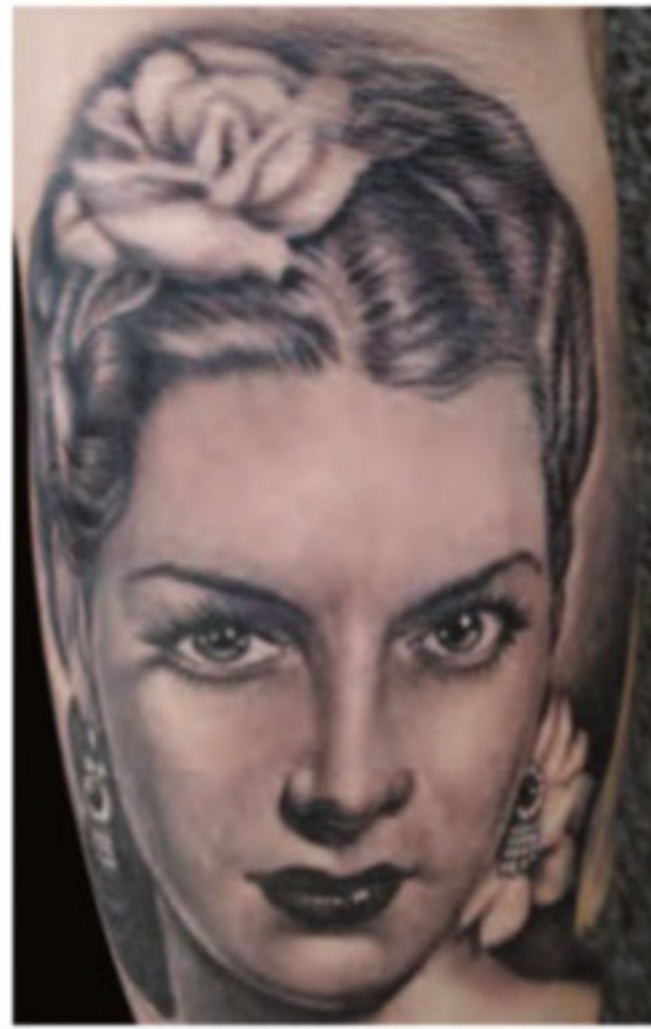
**Why did you decide to open up the Vatican in Orange County?** I moved to Lake Forest several years ago. I love Orange County because it's more mellow and laid-back. Lake Forest

**“I DON'T USE COLOURS - IT'S JUST NOT IN MY SOUL.”**

was the perfect city because, at the time, it had no competition. We were the only tattoo shop around for 60, 80 kilometres. We decided it was a great location in between L.A. and San Diego. We opened up the Vatican, a unique shop in the sense that it's not in a mall, it's in a warehouse. I got the inspiration to do this from Mister Cartoon and my good friend and artist Noah, who operate their businesses from their warehouses. I never understood why they wanted to operate this way until I started to get sick of owning a shop in a busy mall. One day, I had enough of the bars and people all around the shop, and decided to open a private shop in a warehouse district. We have an energy in here that's different, and we have award-winning artists who are fully booked, so we don't need the walk-in traffic. We like to have a nice, comfortable environment. We also were free to decorate the studio with free reign.

**Who are in your stools?** Everyone here is very custom – we all draw our pieces for our customers. We have Alexis Vaatete, Robert Ullom, Latisha Wood, London Reese, Carlos Macedo, and Rich Pineda. We also have two guest spot stations, which will be opening soon for visitors around the world. They're welcome to come to our city and experience what we have. Alexis Vaatete's style is described as surrealism, and it's pretty unique. Carlos Macedo does nice Chicano black-and-grey. Latisha makes fabulous pinups. She's very detailed, and does great black-and-grey, as well as colour tattoos. Then we have London Reese, who does the brightest colour ever. He has his own style, super realistic portraits. Rich Pineda's lips and eyes in his portraits are so real and vibrant. Rob Ullom is very versatile, tattooing everything but specialising in Japanese-style tattooing. We all make art together.

**Do you travel much?** In the beginning of my career I used to travel all the time, especially around California, and then I stopped. But I've been



**“I WAS ALREADY A TATTOO ARTIST FOR NINE YEARS BEFORE I GOT MY FIRST TATTOO BECAUSE MY MOM DIDN'T WANT ME TO GET ANY TATTOOS, SO I PROMISED HER I WOULDN'T.”**

no fun, it was very hard work, and I wish I never took that job on. I'm sure she's one of the many people who regret getting a tattoo.

**Anything else you don't like being asked to do?** A customer should avoid asking me for a discount! A customer shouldn't ask me to tattoo their underage kid. A customer should avoid asking me to tattoo anything colour.

**Do you have a policy on tattooing hands and necks?** I honestly think that anyone can get whatever they want. But no matter what, people who do tattoos will agree that you have to earn those tattoos. Of course, there's a little part of us that is bothered when we see these people jump into daring areas like the hands and neck, mainly because you had to be a musician or a hardcore gang member or someone crazy to get those. Nowadays, people just jump into them and they probably get them for the wrong reasons.

**Have you seen any other changes in the tattoo industry that concern you?** These recent tattoo TV shows are a good thing, because with this economy it's better that customers keep coming through our doors. On the other hand, the bad thing is that everyone wants to become tattoo artists, and bad companies are peddling crappy machines to people who don't know how to use them safely.

**Does TV do a good job portraying the craft?** They are very misinformed. Tattoos are not as easy as they seem on TV. Actually, they are very time-consuming and difficult. And there is not that much drama. I hope one day there will be a show that could set the record straight, with no negativity. I hope this show could inform viewers what it really takes to be a tattoo artist.

**How about the documentary *Tattoo Nation* that you are involved with?**

*Tattoo Nation* is a really good movie because it revolves around Freddy Negrete and Jack Rudy. To me, it's real. The writer and director, John Corry and Eric Schwartz, did a great job in casting and the story line. I've seen a few rough cuts and it looks really good. I'm working on the movie poster right now, and I'm very thankful they gave me that opportunity. For a lot of tattoo artists, this movie is very important because our story is being told, especially mine of black-and-grey in southern California. It's wonderful to be able to share this story with people around the world.

**Do you have any advice for young tattooers?**

My advice is just to be more realistic with your direction and to start tattooing for the right reasons. A lot of people get into tattoos because it's popular. Everyone who tattoos has to know that it's a saturated market and could be bad for everyone. I would ask everyone who's starting to tattoo to please do it with the right intentions. This isn't a rock star job; it isn't what it seems. There's a lot of hard work and sweat – it takes 20 years to be a success. Don't try to become famous. That's the worst thing any young artist could do, is try to be famous. Put your ego to the side, and just be who you are. Nowadays it's very hard to get people who are real. Everyone copies styles from different artists. Try to develop your own style that is unique, because with so much competition these days, it's the only way you'll stand out or make a living. If all that is done correctly, that's the only way your work will be recognised. 🙏

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travelling again in the past few years to promote my machines. We love to travel overseas. I love Europe and London. And I love some of the local conventions here. Some of the local ones don't treat the artists very well, and that's one of the biggest problems. A lot of tattoo artists don't talk about it, but I will: Most of the conventions take advantage of the

artists, but some throw a convention and take care of the artists.

**What's the oddest tattoo request you've followed through on?** The weirdest one ever was when a girl came in and she wanted me to tattoo a butterfly from just below her belly button to right close to her anus. It covered her entire pubic area. It was



**NAME:** Jes Leppard

**SHOP GIRL AT:** Wooster Street Social Club, New York City

**WE ONCE HAD THIS CLIENT** come in to get a piece on his way lower abdomen, in a place we call the "cock rocker," and he had to be shaved clean. After he left, there was a massive amount of pubes surrounding the station, and the tattooer saw it as a prime opportunity to haze the new girl. He chased me around the shop, across the street, and down the block, hoping to cover me in this man's discarded weebles. I hightailed it out of there, but hours later I found the pubes in a latex glove, securely tucked into my purse.

**IT'S SHOCKING HOW MANY PARENTS** come into the shop asking us to tattoo their children – I'm talking 12-, 13-year-old kids, which never fails to unnerve me. In New York, tattooing a minor is punishable by a \$5,000 fine and up to three months in jail. Your tastes change, so wait until you're 18 to start getting tattooed.

**A BUNCH OF US WERE HANGING ON THE STOOP** after close, and this guy started blathering at us: "Go do your tattoos in the underworld! Keep mutilating your mongrel friends in hell!" We get clients from all walks of life here – policemen, doctors, lawyers... we're not part of a devil-loving secret society. The guys weighed the pros and cons of busting this dude up for his rotten manners, but instead we just got on with our awesome lives.



Know a stellar shop assistant who keeps the autoclave humming and the tattoo station so organised? E-mail us at [vanessa@inkedaustralia.com](mailto:vanessa@inkedaustralia.com)



# AUTHENT/INK

## On the changes happening in the Australian tattoo industry

So it seems we are at a crossroads, and when I say 'we' I mean those of us that are involved in and in love with the tattoo world and tattoo art. There is a massive clampdown being planned and perpetrated on our culture that is now coming to fruition by the powers that be. The first phase is the NSW Tattoo Parlour Act of 2012. The criminalisation and regulation of individual tattoo artists and the studios they work at and own, the job that we do to make a living and feed our families, is under attack. An art that is now being regulated by the police that can treat every practitioner as a possible suspect for an unspecified crime.

We tattoo artists work hard with long hours; we study different styles of drawing and painting; we travel to learn; we sacrifice time lost with the ones we love and in the end, we try to draw beautiful pictures on people's skin, period. Hardly a crime worthy of fingerprinting, palm printing, mugshots, intense background and criminal character checks, and interviews with every single practitioner of this art. I understand that there is an element of the tattoo world that operates outside the law; I would venture an educated guess that there are zero to .01 per cent actual tattoo artists that are directly involved in OMC activities. You see, when you are a tattoo artist, you don't have time to do anything else but tattoo. The people that operate on the fringes of society do so because they have nothing better to do and are limited in their ways to make a living. Why would a working tattooer be involved in such risky activities when he already has a way to make a living? If it's money laundering through tattoo shops that is the issue [as proposed by Gold Coast MP for Mermaid Beach, Ray Stevens], then regulate and audit tattoo shops, and leave the working men and women out of it. Getting a tattoo license costs \$700 per artist every three years in NSW, on top of all the other expenses we have. Go figure! So now that we are licensed, catalogued, photographed, fingerprinted and pigeonholed, the next step is to make it harder for us to do our jobs, of course.

I've been having online discussions with Josh Roelink over at the Australian Tattooists Guild, and although we don't see eye to eye on everything, we both agree that we need to be proactive in regulating ourselves before the hammer fully comes down on us from above. There has been talk about regulating the importation and possession of tattoo equipment, kits that I personally find

quite distasteful. These bloody eBay kits and the morons that are tattooing their friends in the kitchen are seriously making us all look bad. If you are one of these morons... stop it! You are killing tattooing with your actions. And not because you're taking away our business, you're not, if anything you're creating more for people to cover up your crap, but what you are doing is getting your antics lumped in with professional tattoo artists and studios, and people who are already paranoid enough about disease spreading at tattoo parties are now being given good reason to be.

And where are the bloody parents in this? Don't blame eBay or tattooing, blame yourself if your child has come home with a crappy backyard tattoo. You raised him, he made a bad decision... Deal with it! If your son or daughter bought tattoo gear online and is doing garage tattooing on the weekends, that's on you. Again, regulate your children, don't scream for the government to regulate tattooing or online purchases. And if you as a tattoo artist are losing business to backyard scratchers with eBay kits, seriously, you are doing something wrong. Look at yourself and your shop and your skills and your marketing, don't scream for the government to step in and regulate tattoo gear to prevent someone from stealing your stupid customers away, deal with it! I mean, really, if you have a nice shop, reasonable skills and decent prices... why would someone risk everything to get tattooed in a kitchen? Maybe because they don't know any better? Yes.

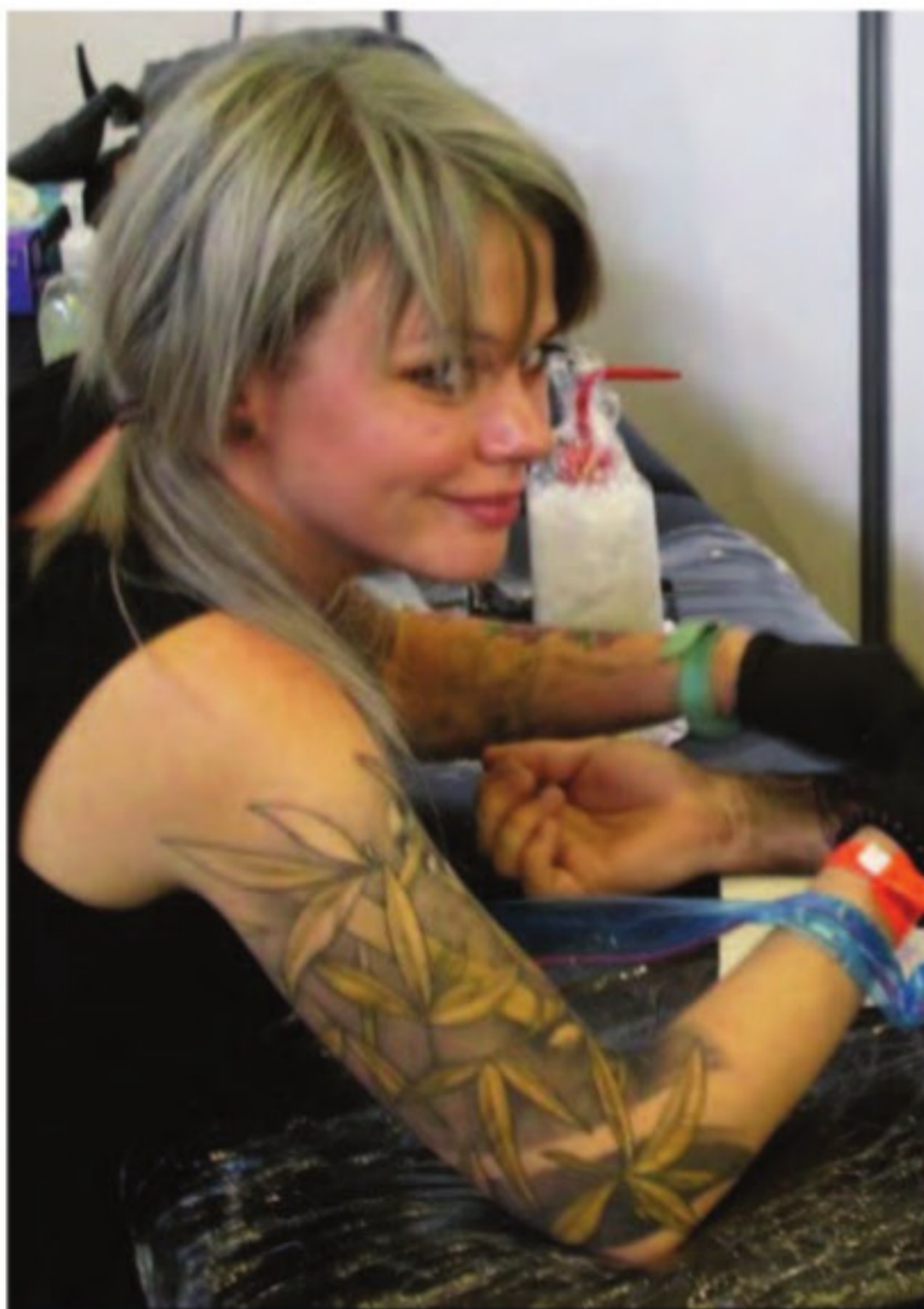
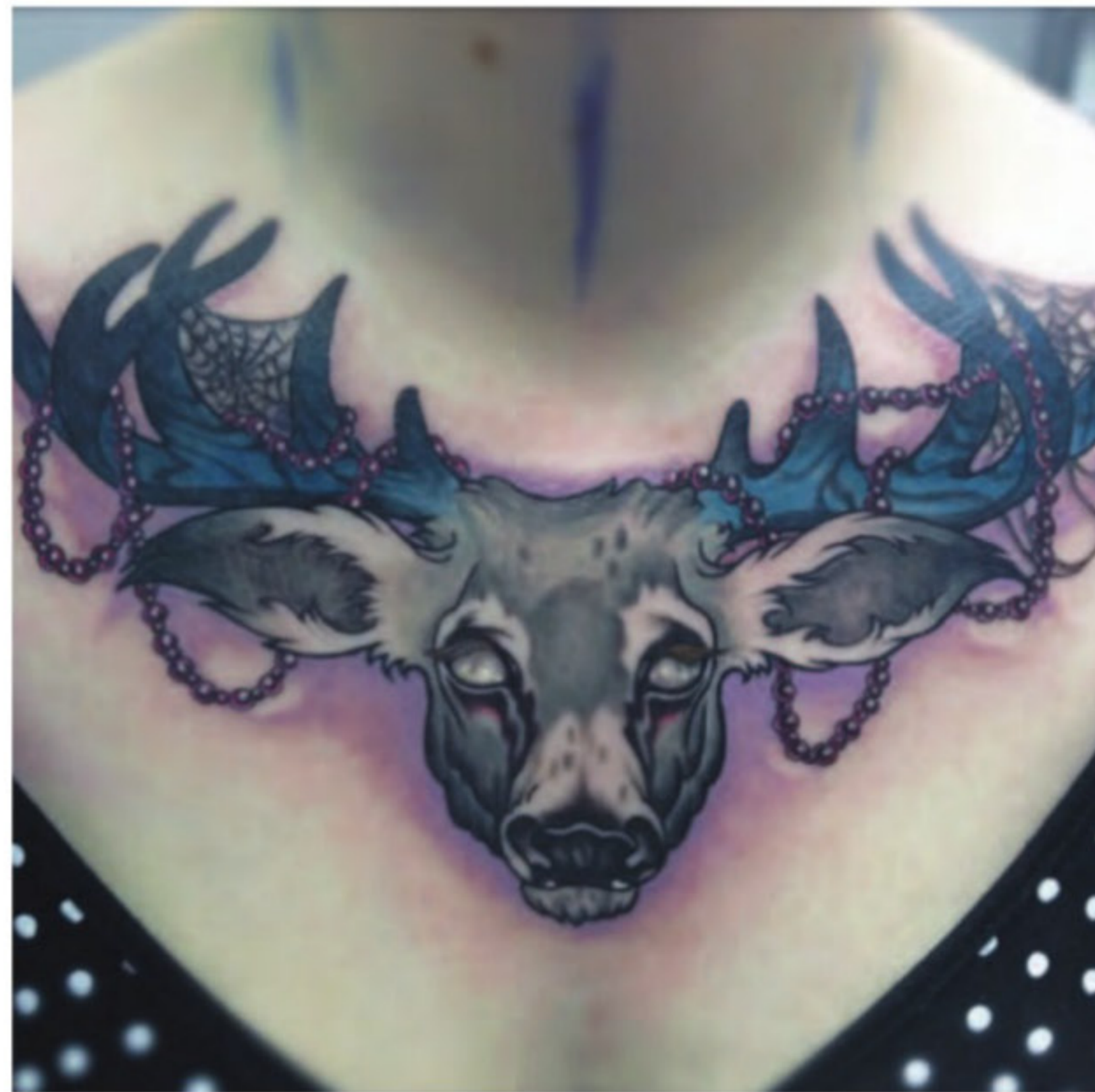
So what Josh and I are talking about is an industry-generated and promoted public awareness campaign about the perils of home tattooing, from both the client and artist perspective, that will make your clients know better the risks involved and the damage it does to the industry when unsanitary amateur tattooing is practiced. You think tattoos are expensive now? Wait until everything is completely regulated and materials are only available from medical supply companies and you need a permit to buy a needle.

We need to regulate ourselves and educate the public; it starts now, with all of you. Spread the word that tattooing from home with eBay gear is not cool, getting tattooed by a friend in a kitchen is not cool, in fact, it's pretty stupid on every level. Not only is it unclean, you're going to have an ugly souvenir to remind you of your foolishness. We need to get that point across before it's too late. The government is already talking about having the Therapeutic Goods Administration (TGA) regulate tattoo equipment.

From a public health perspective, do we think that making tattoo needles harder to get and replace, and ink harder to get and replace, that this will make our young people safer, or more likely to get disease from an amateur reusing his needles and ink? The government gives free needles to junkies for this very reason, and drugs are 100% per cent illegal. Scratchers aren't going to let something like this get in the way, they'll just 'boil' their needles to clean them, if we're lucky. At least now, at the very least, sterile cheap needles and disposable tubes are available to the idiots that want to play 'TV tattooer' at home. So yes, heaps of shitty tattoos... but no Hep C epidemic. If we remove the availability of clean tools, we might have both. And although I don't agree with amateur home tattooing, from a public health perspective, things could be a lot worse. As we've already said, a public awareness campaign is the best tool at the moment. Something constructive that we could do is lobby all the tattoo magazines to run public service ads that educate the public on the risks and pitfalls of home tattooing. That kind of thing will make a difference. Not regulation. Take my word for it, the last thing we want is the federal government TGA regulating the possession, importation and trade of any tattoo equipment. That is the very last thing we want as a group. It will not work out to our favour. The problem is an awareness issue among young people wanting to get quick, cheap tattoos, not an issue with the tools. Spread the word. 📢

*Horisumi - Kian Forreal is a professional tattoo artist with 20 years international tattoo experience and specialises in traditional Japanese tattoo work and script lettering. He has worked all over the world and has studied under some of the leading tattoo artists of today. He was given a Japanese tattoo title in 2013 by Horiyoshi 3 in Japan and is based out of Sydney, Australia. His website is [kianforreal.com](http://kianforreal.com)*





## GEMMA PALLAT

TRAVELLING ARTIST  
WWW.GEMMAPALLAT.COM

**INKED: What started your career as a tattooist - studio, apprenticeship etc?**

**GEMMA:** My first opportunity to start tattooing came around 2004. The local studio in my hometown Worthing, UK, was selling a complete setup. I was an illustration student at the time and had various friends mention to me that they'd seen it advertised and encouraged me to make the investment. They were interested in getting some work, so I went down to the studio and introduced myself. The artist there talked me through the basics and left me to it. One of my biggest regrets is that I never took on a conventional apprenticeship. You can't teach yourself something you don't know and I could have gone further in my career much faster with a mentor in those early days. Soon afterwards I moved to Cornwall to apply for a degree course, but instead ended up working full time at Electric chair (now electric Om) in Falmouth. From there I learnt on the job and, surrounded by other artists, realised the potential that the industry had to offer and became dedicated.

**Did you always like to draw as a kid; was it something you were drawn to?** Always, My earliest memories are all of drawing. I remember I used to borrow my brothers manga comics and spend days copying all the characters and intricate backgrounds. I still feel compelled to draw or paint every day and guilty when I don't. It was obvious from childhood that I was going to develop into an artistic profession and it was a natural progression to apply that to tattooing.

**Do you think it's different for female artists working in the industry?** I used to find that tattooing was a

male orientated work place, but in the last three or four years it seems to have evened out. It's probably even an advantage nowadays to be female and a tattooist. I think women tattooist have brought their own style of design to the industry, which has in turn made more women comfortable with being tattooed.

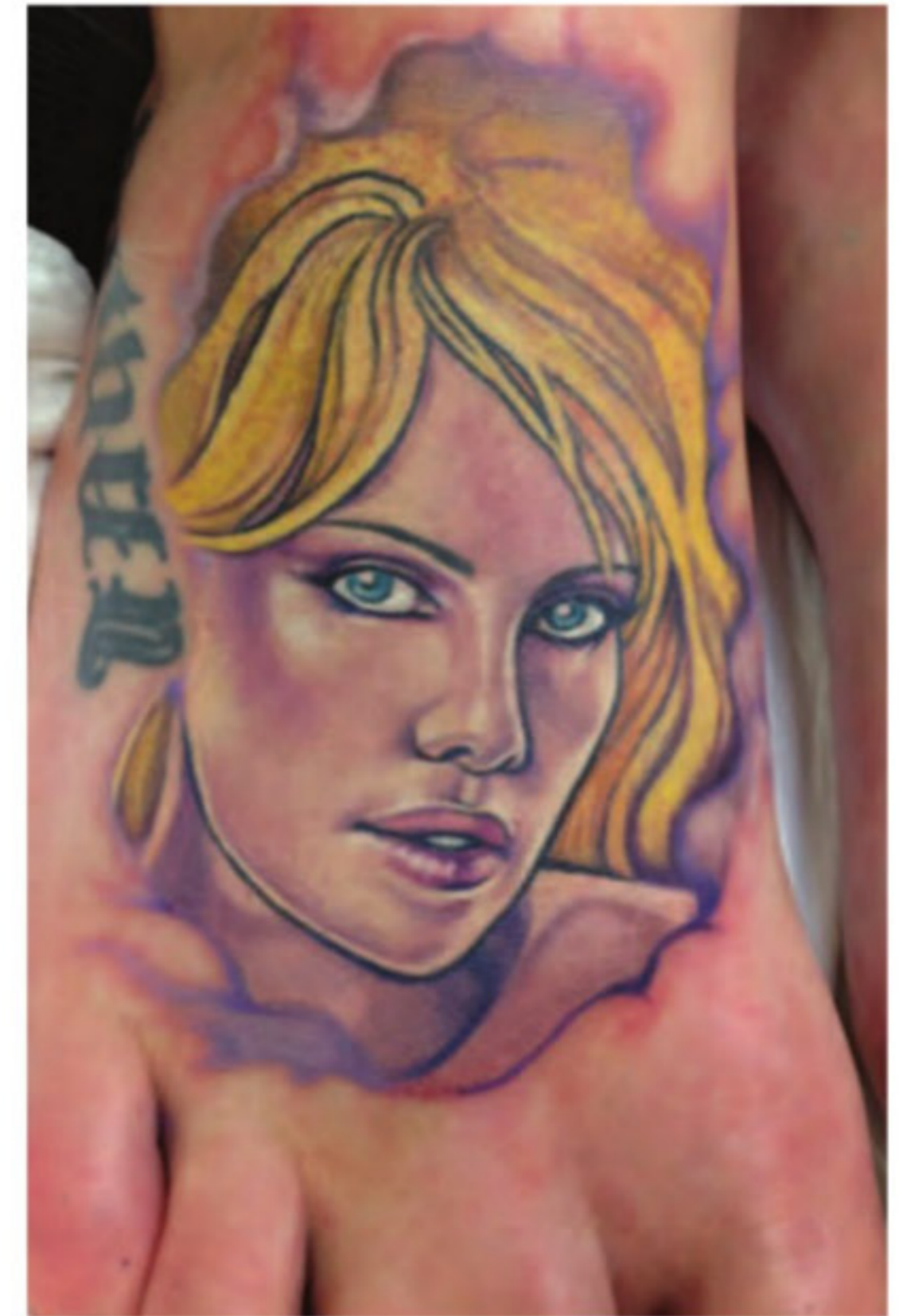
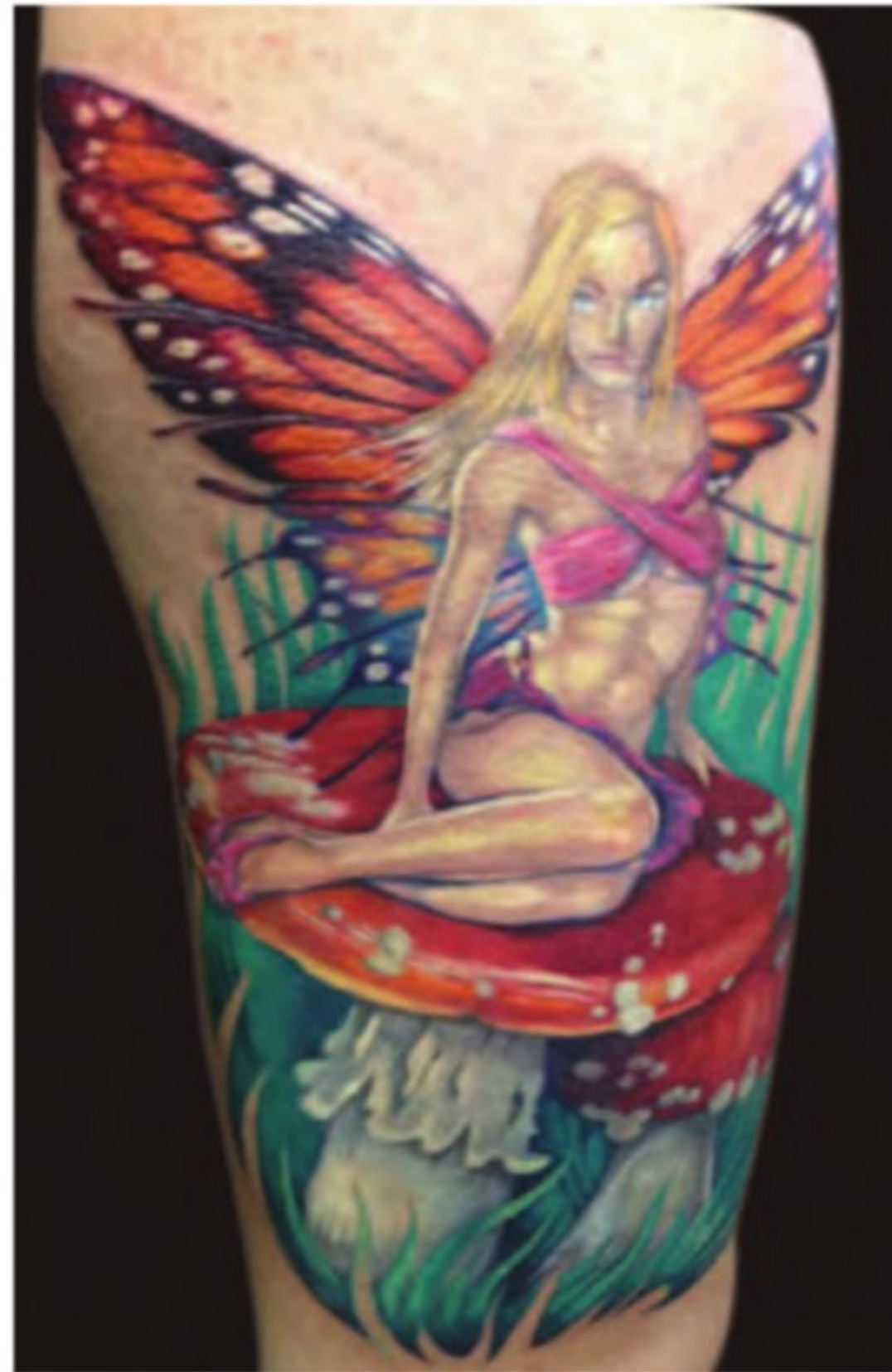
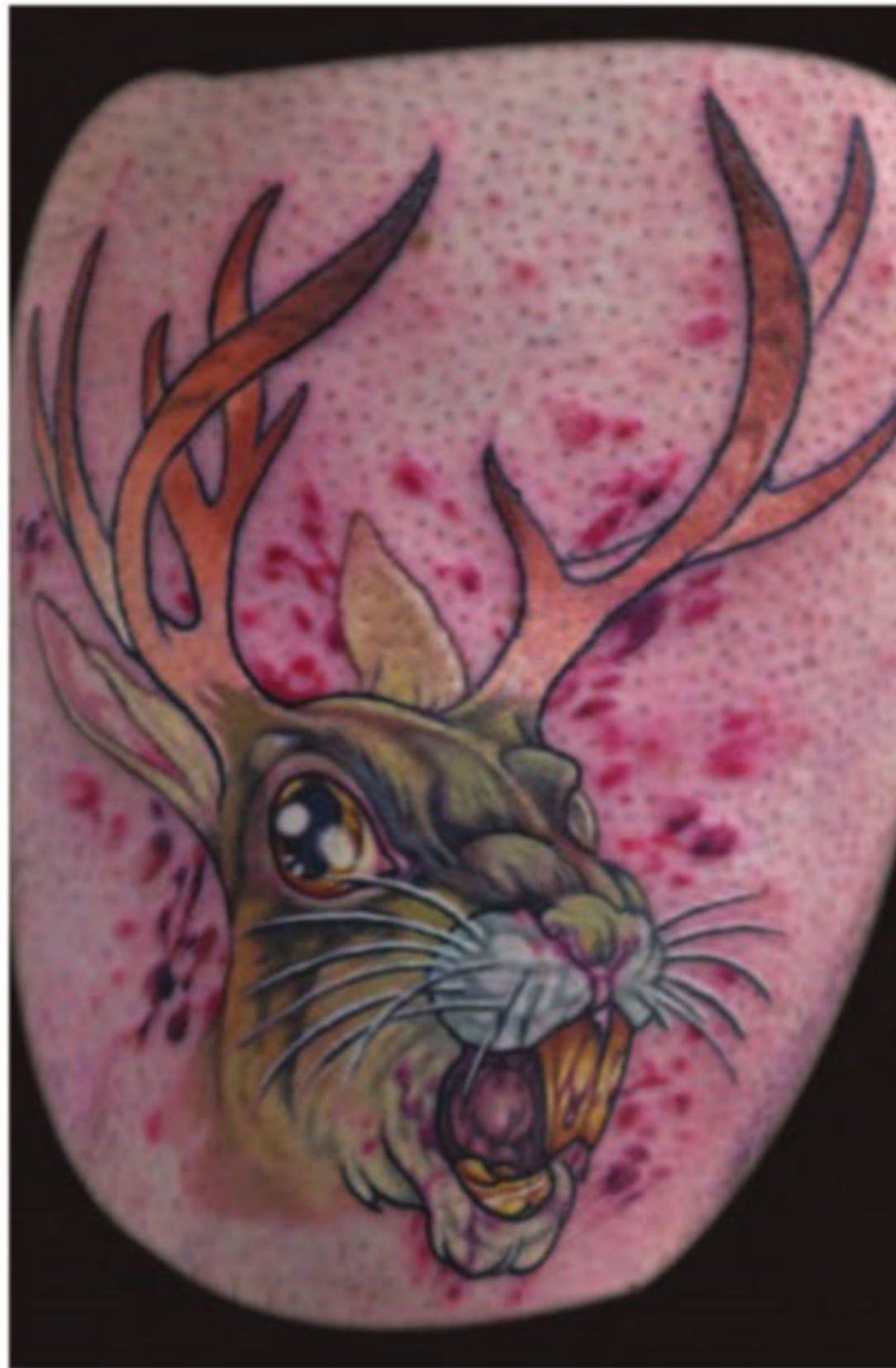
**What inspires you to get up in the morning and start work?** I still get really enthusiastic about an awesome design that I have coming up, especially something Japanese Yokai orientated or something hyper realistic. The imagery I get asked to do is what keeps me passionate and competitive.

**You're always travelling and work in a number of studios, what's that like?** I've been really lucky and worked alongside some crazy good artists since taking my work on the road in 2009.

The last few months have been at Southside Custom Ink, a state of the art modern shop that has a lot of guest artists coming by. The resident artist Ollie is a big inspiration and the owner Ali too. The first hour of the day is usually checking out the amazing standards of tattoos online... That people are exceeding on a daily basis, it's overwhelming but keeps you pushing your own limits.

**What drives you to travel so much?** I find you can pick up a little something from everyone you work alongside, I don't ever want to stop learning and the opportunity to travel and learn is too tempting. I would like to do longer stints in one place so I can concentrate on larger custom pieces so I'm planning to settle in Australia for a while so I can increase my output for larger works.





**What are the advantages and disadvantages of always being on the road?** I really love to work conventions, apart from the chance to catch up with good friends from around the globe its a mecca for inspirational artists and new clients with fresh ideas. I find the expenses can be higher than the earning potential but that's completely worth it from the opportunities that they present. My guest spots are usually planned around the conventions too so I often find an upcoming show will mark the end of whatever studio I've been a part of for the previous months.

**Which artists do you admire and look up to?** So many! There seem to be a lot that I see for a moment and am mind blown by but because of the sheer multitude of phenomenal artists I can barely keep up with names.

James Jean's been one of my biggest inspirations, Takato Yomomoto for his intricate organic and sometimes disturbing illustrations, the master Frank Frazetta, Hussar for his macabre, to name a few.

Tattooists that have changed the way I considered tattoos to be even possible and introduced me to a new approach are Elvin Yong, Jeff Gogue, Nikko Hurtado, Shige, there are too many to mention but after I saw these guys work my whole outlook changed.

I really love the Neo Japanese style that seems to be coming from Spain at the moment, Jee Sayalero, Lolo Banzai, Chil Victor and the guys from Barracuda tattoo are all pushing a genre that I want to be part of, kind of humanoid animals in traditional Kimono with bright colours and a graffiti flare. I can't get enough of it.

**Is there anything you refuse to tattoo?** Stars! There

was about a solid three months where every tattoo I did was a star. I thought it was a joke!

**What has been the highlight of your career so far?** I think the people I've met and places I've visited has been the biggest highlight for me. Being able to take Seminars in Japan and the States has broadened my mind and enhanced my career, and being able to give this back to the industry by producing work that my clients are happy with and I can be proud of too.

**What do you do when you get 5 seconds to relax?** I like to paint when I get the chance, or get out into nature, it's all pretty time consuming though so I usually kick back with My fiancé Dougie and watch some films. He's apprenticing so we both get the sketchbooks out and get creative with maybe some kung fu in the background.

**What's something that you love and hate about tattooing?** It can be quite physically strenuous, my wrists and back can't take more than a six hour sit anymore but that's enough for anyone getting tattooed too. It's also mentally challenging, to have four to five custom designs coming up in the next week while working full time means late nights, and you want each piece to be really special so you can't slack off. I'm learning to try not to render the design into a complete illustration and rely on the freehand side of the process, so the design fits the area with the natural flow of the body and we just have a thumbnail for the reference and colour scheme. It saves some time in the drawing process and doesn't compromise on the design.

I'll always love the fact that I get to draw full



time, in times when it gets overwhelming it only takes a second to reflect on the fact that I'm working on my passion while getting to travel and network with some amazing artists, and everyday collaborate with a new person on an idea that they'll wear everyday. It's a huge honour and the end result outweighs any negatives.

**What's next in your career? What would you like to achieve?** I'm looking forwards to finally opening my own private, custom studio, to focus entirely on the art and technical side of tattooing and limit the travelling to maybe one or two shows a year. I have a big client base back in the UK so my long term plan is to divide the year into a few months back home and having a studio here in Oz. I'm excited about having a place for my friends to work from, so I can pay back all the people that have had me guest at their shops and the hospitality that I've been shown over the years. 🐼



**SAM (INSOMNIA) NUGENT**

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 NUNAWADING 3131 VICTORIA  
 AUSTRALIA  
 (03) 9878 0300

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PORTRAIT BY EMILY LOUGHNAN

**INKED:** When did you realise that tattooing was what you wanted to pursue?

**SAM NUGENT:** I got my first tattoo at 15 and realised pretty quickly it was something I wanted to or had to do. It was just a matter of time and opportunity. I remember buying my first tattoo magazines very young and being fascinated by them. I think it was always going to do some form of art. I just didn't know which one for a while

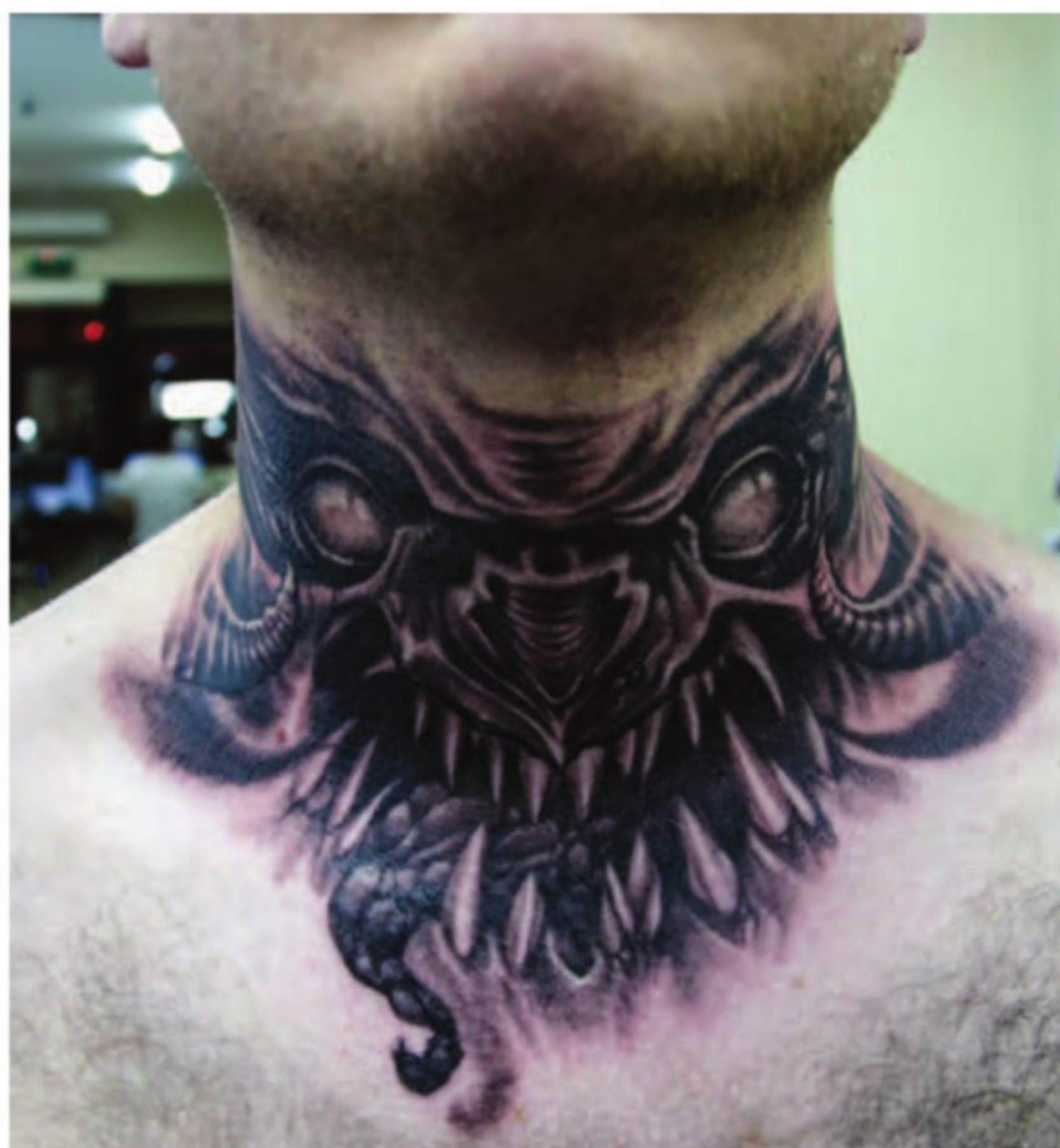
**Did you follow the traditional apprenticeship path?**

I wouldn't call it a traditional apprenticeship as such. I first worked for Brett Stewart Tattoo Supplies helping to build machines, doing general supply duties and making tips while learning everything I could along the way. I did conven-

tions and tattoo shows with Brett to get a taste of the tattoo world not to mention the countless hours after work solving all the worlds problems and inventing new products and machine designs. Brett really lives and breathes this art form and has the years of stories to back it up. I eventually landed in my first shop on weekends to get my big start. Beans at Crossbones Tattoo was my first shop mentor, I have since been in a few shops around Melbourne Voodoo and Victims Chapel.

**Were you always a creative person, even as a kid? Do you remember drawing on everything?**

I remember drawing as far back as possible I think its the one thing I have always come back to, I have done classes in different forms of art from pretty young and started





airbrushing at 12 this is my most extensive art training and I started teaching it at around 16 but gave it up at 18 to travel around Europe.

**What's your ideal tattoo/customer? Or dream piece you'd like to create?** My ideal client is someone that places complete trust in what I am going to create I like free handing pieces on the spot and see what comes out or working with a really nice reference image and having the freedom to lend it to a certain style. But generally anything on the dark side I prefer. Scariest the better, the bigger the better and the blacker the better!

**You've been travelling a lot in the past few months, how was the Sydney and New Zealand expos?** It was good to get a taste of my first overseas trip even tho only to the brother country of New Zealand but always good to experience it first hand, Sydney was an amazing show and I was glad to participate in my first one in the new location and with such an amazing crew of artists working alongside the Inkjecta guys and gals was a real honour.

**Are there other places you'd like to travel to work?** I have a trip to Germany planned for mid may with a few good fellow artists to Randy Engelhard's Rock'n'Ink in Chemnitz. Then after that most likely guest spots and conventions around Australia. And the United states next year for sure.

**Who has inspired you or pushed you along the way? Good or bad?** My biggest artistic influences over the years has slowly progressed with the art form but I had an amazing chance to get tattooed by Kamil Tattoo in London who was someone I already admired from UK magazines we get back

in Australia. Spending time with Kamil ignited my passion to get into the industry I had dreamed about for so long. But I always remember flicking through magazines before any computers existed and I always saw the same names and could eventually pick the artist before I found the corresponding number, Robert Hernandez was always on the top of my list and still is, Victor Portugal, Paul Booth, Bob Tyrell and many more. These days I look up to many young artists including my biggest inspirations are the guys I am fortunately to call my mates the Inkjecta guys. Some guys I follow these days are Tommy Lee Wendtner, Mr Dist, Den Yakovlev, Dmitriy Samohin, Markud Lenhard, Paul Ackers and many more now with social media expansion.

**Craziest tattoo you've been faced with creating?** To many I block them out to make room for new original ideas!

**Do you feel your work on a whole is easily recognisable - to other artists or clients?** I think some of the work I am starting to do it bringing out more of my own style I'm still not sure myself where it is heading I have a love for portraits and surrealistic surrounding and also distorting and playing with reference imagery but I also love to create freehand monsters and bio mech types things so I guess we will just see where time takes me.

Working with Ben Laukis for a brief period and spending a lot of hours talking shop has helped me with the idea of having a more clear cut style and ideal outcomes every time.

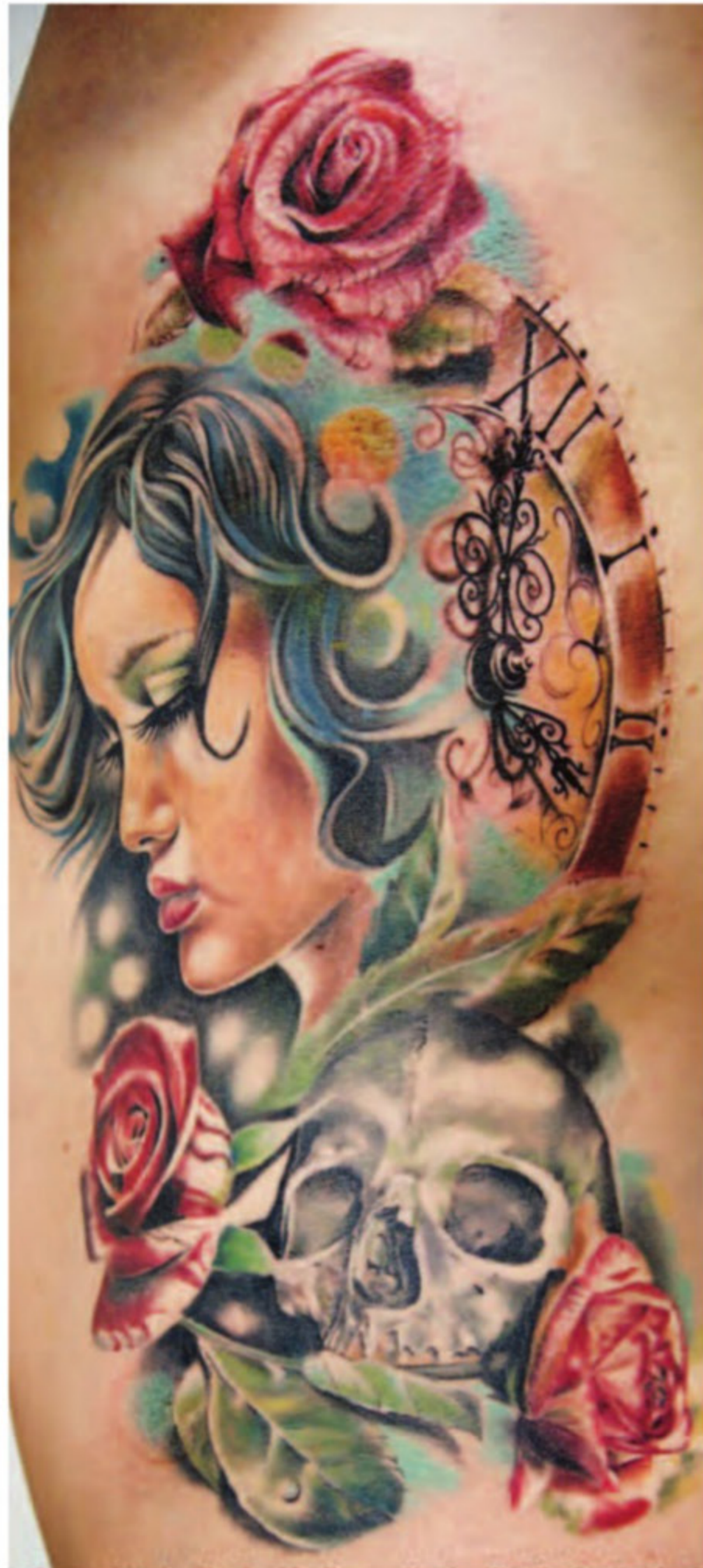
**What's the crew like at Capricorn Body art?** I am very fortunate to be given the opportunity to have a



space at Capricorn Body Art and work alongside a good mate Terry [James]. It's a great environment to work in and I enjoy the quite surroundings and being out of the hustle and bustle a bit more than I have been in the past.

Terry Benny and Levi are amazing artist in all various forms and has made me rethink how I do things all over again which I think is great for artist seeking new direction and creating something new. Be around artists that d this different to you and take them on board.

**Do you have any spare time and what are the things that are important to you in those times?** The usual I guess painting, drawing I don't really do computer games unless I'm with people. I used to skate. I love watching docos and get into conspiracy and aliens and anything out of the norm I guess, when I get time I like to train in different fighting forms but this is proving harder and harder with a busy schedule. 📺



## MONI MARINO

VISIT: [facebook.com/monimarinotattooartist](https://www.facebook.com/monimarinotattooartist)

**What is your artistic process?** I always drew and painted with my father when I was a little girl. He was an extraordinary artist. I was 14 when I discovered that you can draw on the skin permanently, and it has become the biggest love of my life.

**When did you start tattooing?** Twenty years ago. I was fascinated by the Chicano style in black-and-grey. Over time I experimented with new techniques and new machines. Now I'm tattooing realism in full colour.

**What's the most difficult part of a photo-realistic tattoo?** When I'm working on a photo-realistic tattoo I try to relay

emotions with my art. I put soul into every tattoo I do. I believe that you may feel emotions better through the eyes of a woman or a child; that's also the reason I love doing tattoo portraits of women and children.

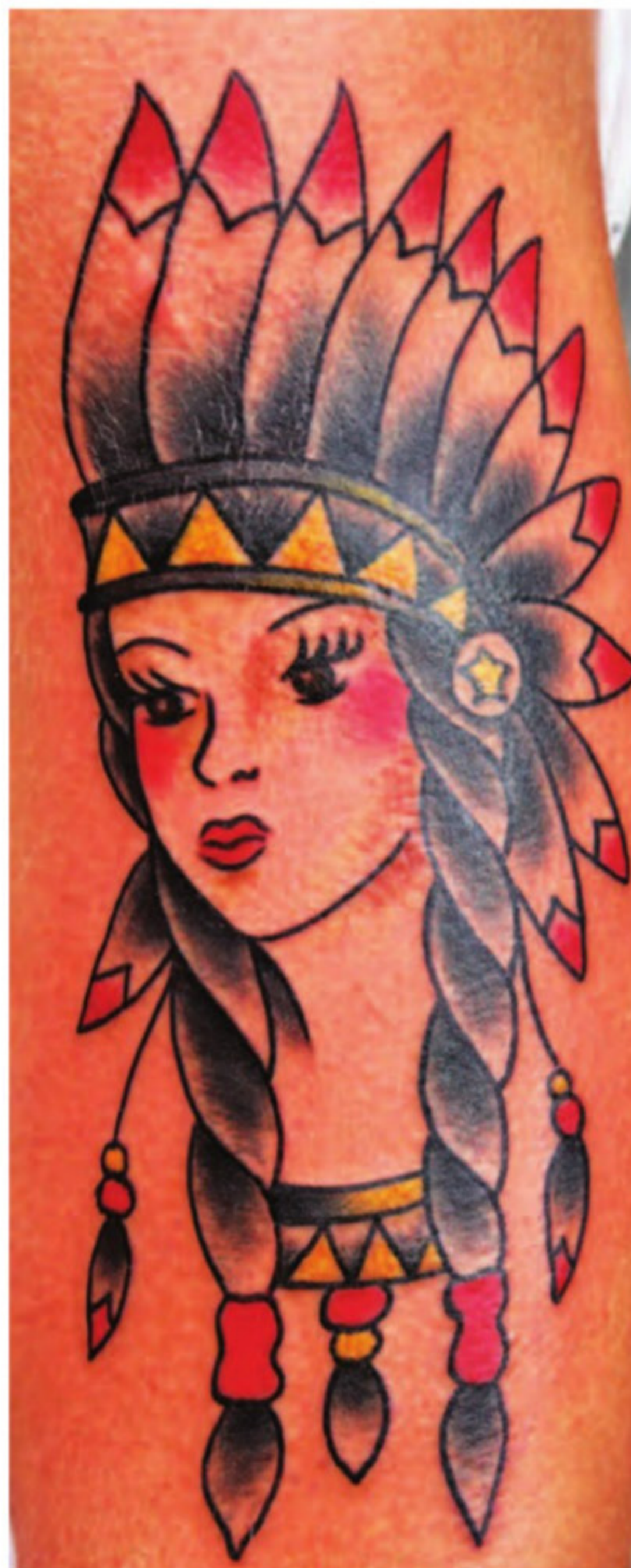
**Would you consider tattooing a portrait of yourself, for the right client?** If the client wants a portrait of me because he admires my art, of course.

**Ah, and you assumed it would be a man. Do you think your appearance has helped or hindered the way people view you?** If you are a good-looking tattoo artist but you cannot do good tat-

toos, you have no chance to be well-known and accepted as an artist.

**You seem to be in high demand as an artist all over the globe. And from your social media accounts, it seems you are always painting as well.** I take the plane every two weeks and I paint always when I travel. It is a great passion of mine.

**How do painting and tattooing coexist?** For me, painting and tattooing interact completely. When I paint I study the shadows and light reflections, and then I try to apply my studies of painting while I'm tattooing. Obviously the two are completely different techniques, but I think I tattoo as I paint. 🎨



## SASHA BRANDT

THE DARLING PARLOUR TATTOO  
BEATTIE ST, BALMAIN, NSW  
(02) 9555 6316

**INKED: What drew you to tattooing?**

**SASHA:** I met a tattooist and fell madly in love with him... and he had the life and freedom I wanted, so I started to learn from him. I then fell equally madly in love with tattooing.

**Then was it a traditional path into tattooing?**

I started tattooing fruit and fake skin for the first few months, as my partner and I had moved over to Norway. I then started tattooing my friends and very trusting beautiful people who knew they wouldn't be getting a perfect tattoo. Later moving back to Sydney I started apprenticing at Manly tattoos in Sydney. I was only there for a year, when I moved back to Oslo and worked and learnt under the amazing artist at Lucky 7 tattoos in Oslo Norway. Who were amazingly generous with their time and extremely patient with me as I was still very new in tattooing.

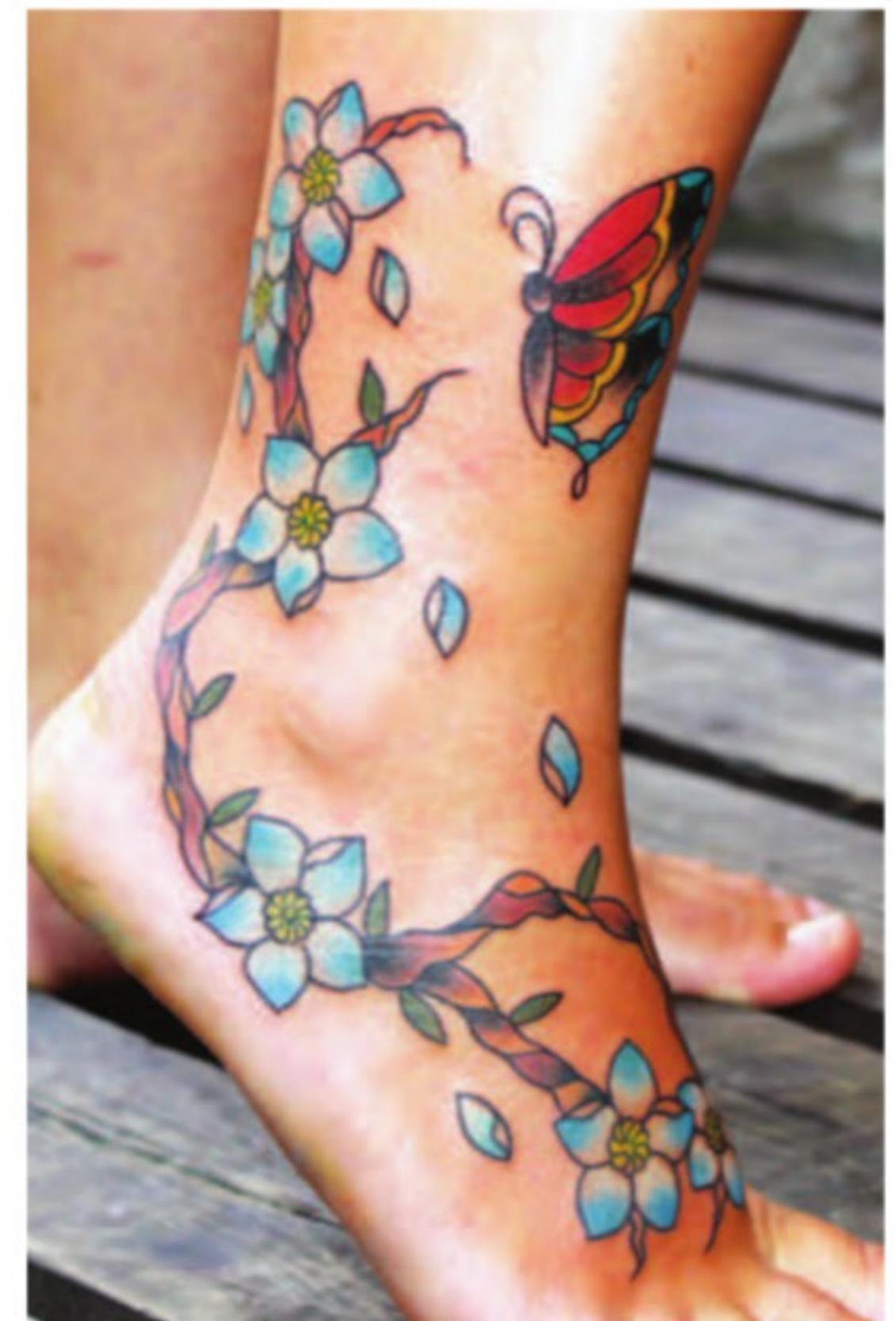
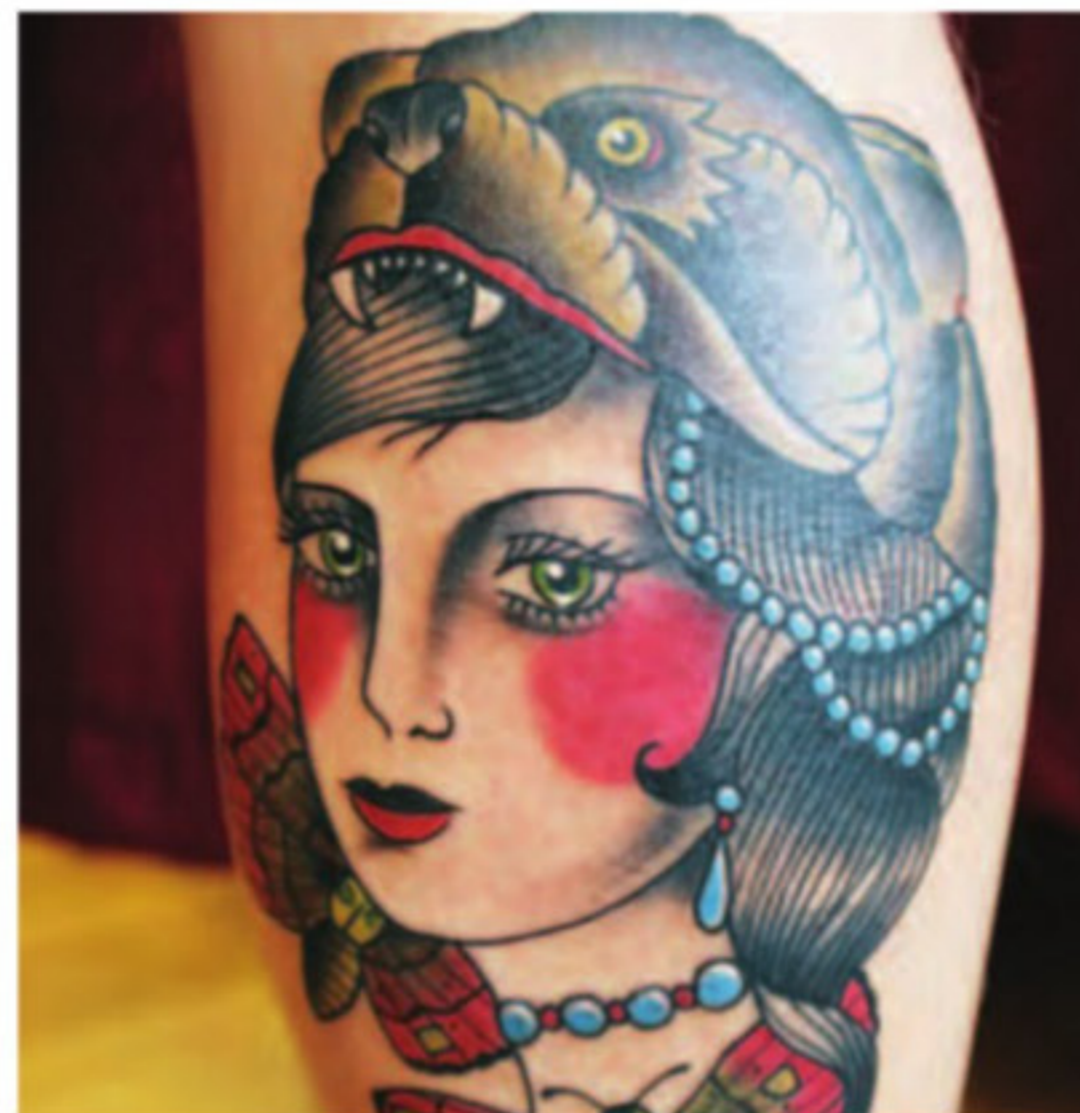
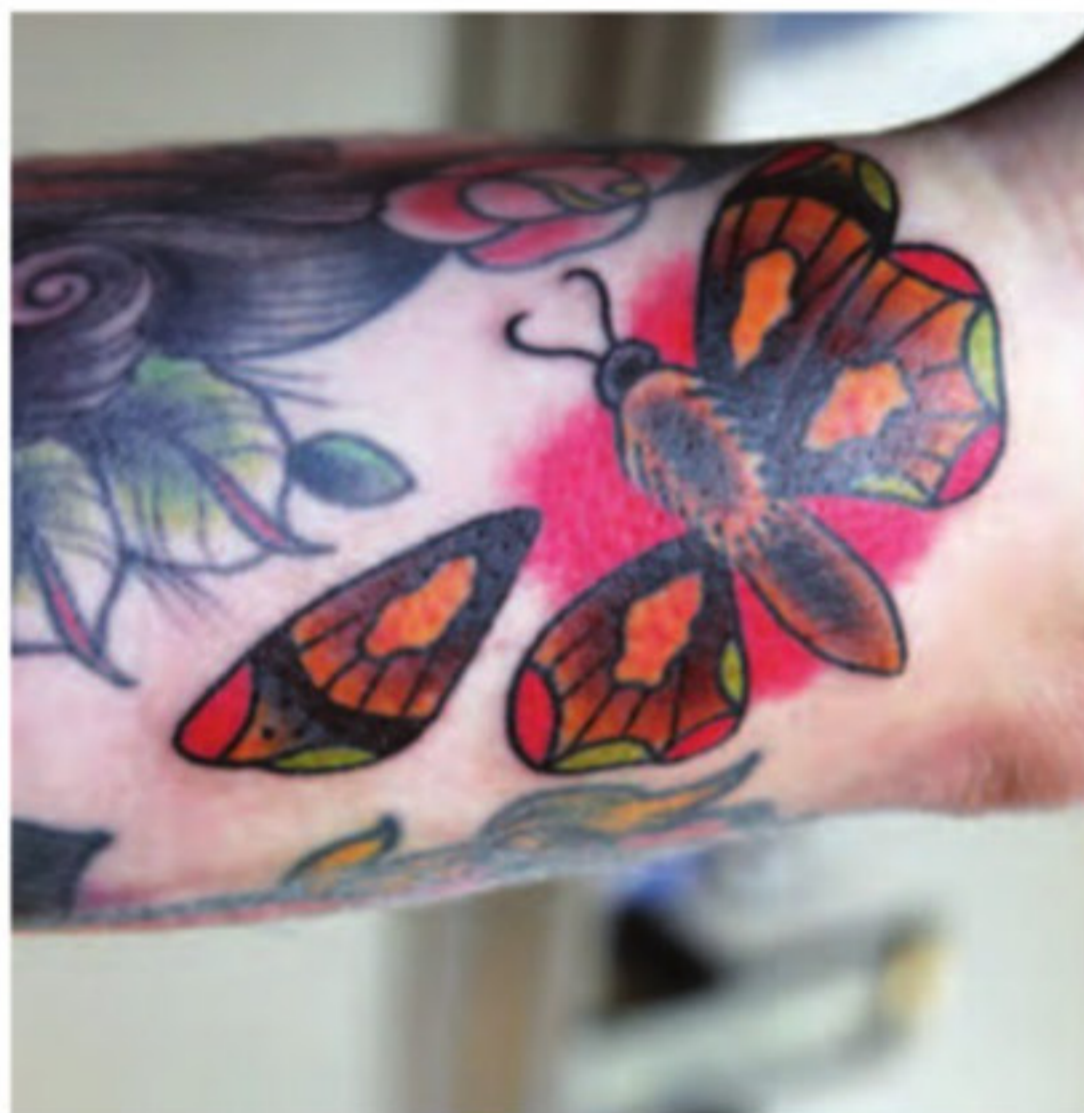
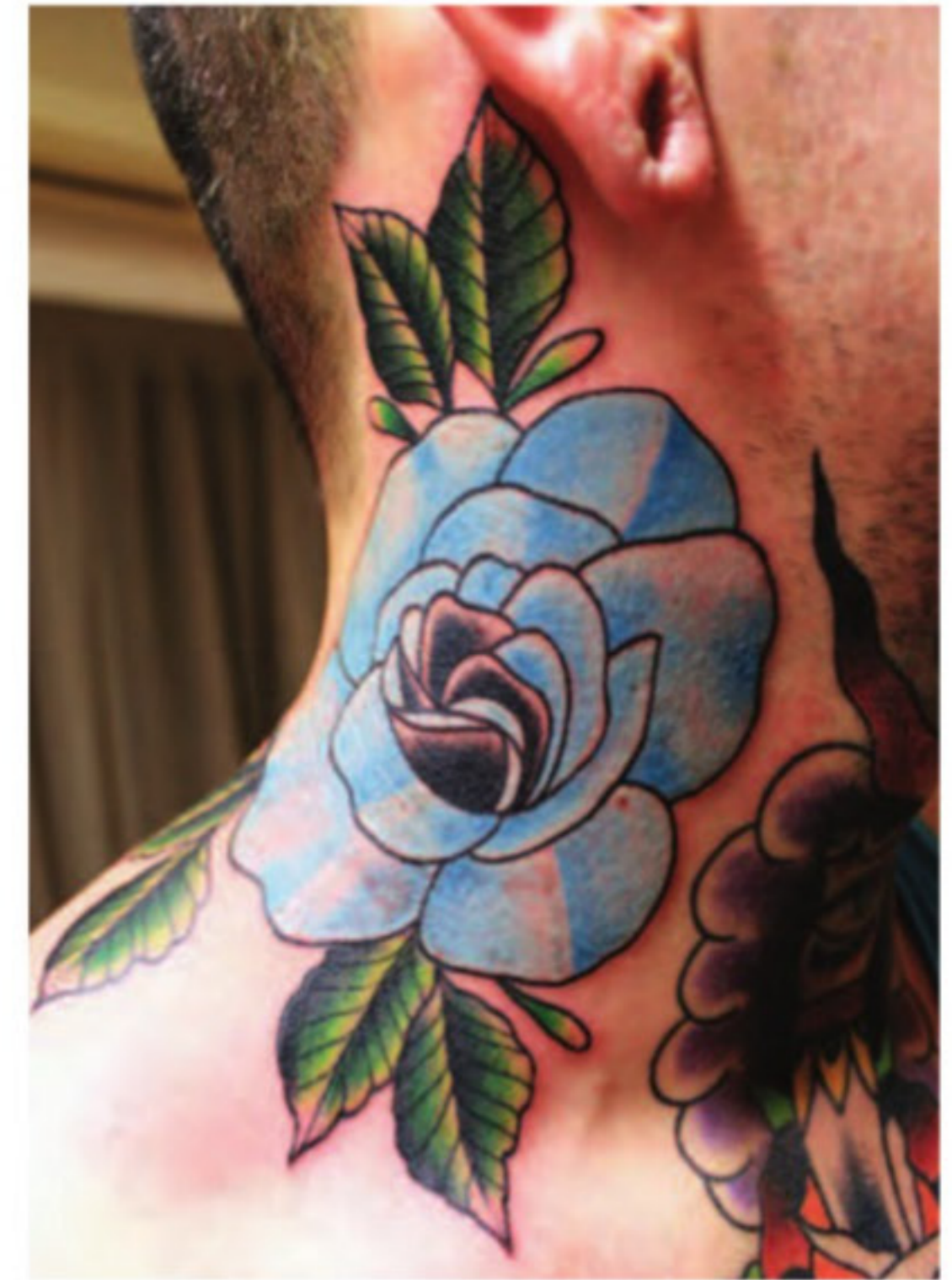
**What was your first tattoo and how did it come about?** My first tattoo was my own name in

Russian. I didn't know what to get, I only knew I wanted to get tattooed. It is also my mum's name as well, so it was for both of us. I also wanted to impress this tattooist I had just met, who is still my partner today.

**What do you most love tattooing?** Flowers, butterflies, and most traditional motives.

**Is there a reason why traditional art appeals to you so much?** I love everything about it. Its bold, solid and there are so many really cool motives.

**Do you ever refuse to tattoo someone - body placement or what they're requesting?** I always try with every customer to gauge the situation with talking to the person finding out why and where they what to get tattooed, meaning behind it is a big thing and placement. I have had people over the years that have asked for very strange things. I always try to be sensible and responsible.



**What's it like working at The Darling Parlour? Is it a close team with a family vibe or just plain crazy?** Amazing. I work with the best guys and girls; I have so much fun and feel safe and comfortable everyday at work. When we were not tattooing we were just laughing and having fun! I couldn't ask for a better shop or environment to work at. Plus it's very personal to me, my partner, and my sister also work with me and it's beyond perfect!

**Where have you tattooed in the past and who has been the most influential in your career?** I have worked in various studios, but the most influential ones that have made a real difference in my career was working at Lucky 7 tattoo in Oslo Norway with Pero and Mya and Primitive Abstract also in Oslo with Sacha Lehne. The guys and girls that work at those studios have made me who I am today and showed me that tattooing is more than just putting the tattoo in the skin. Also I can't forget my best friend and

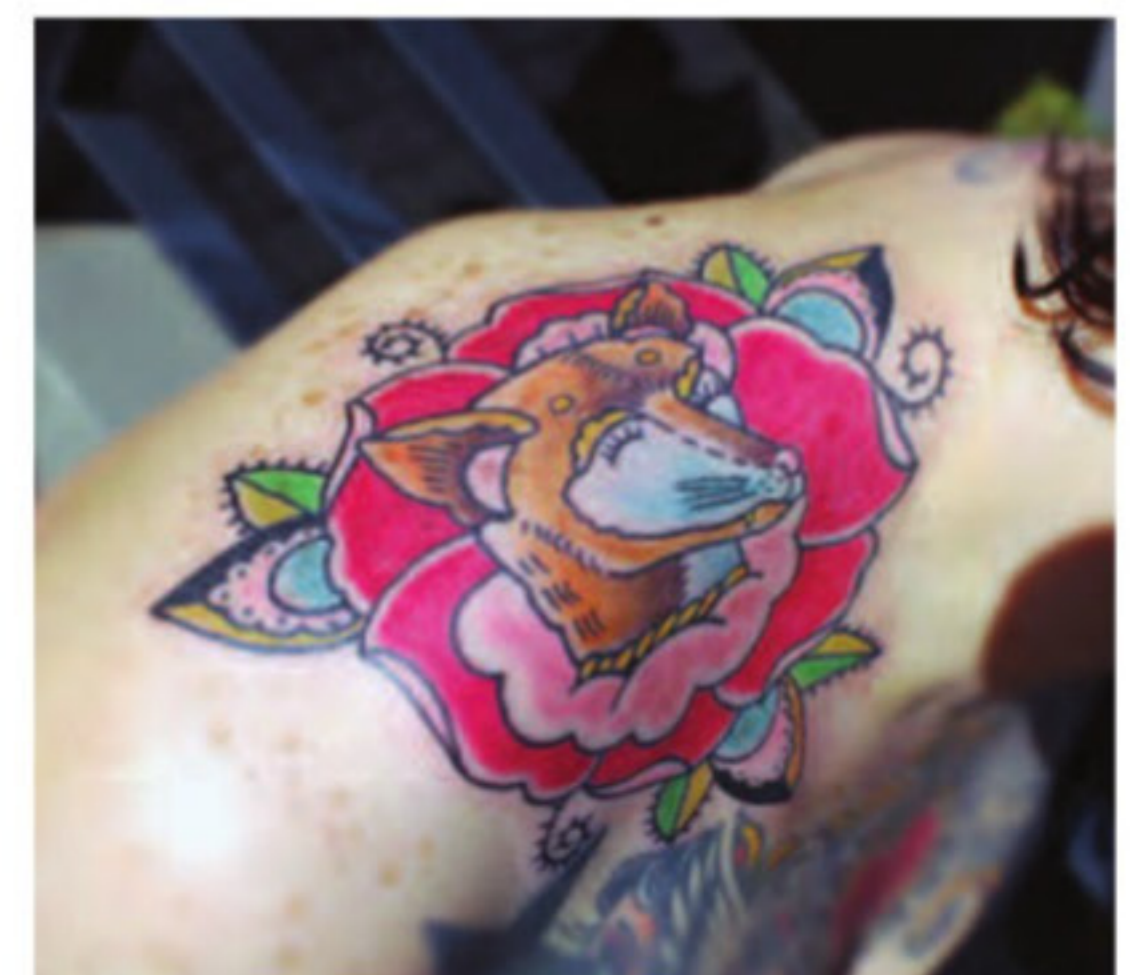
partner Dave who opened the door for me into tattooing and gave me the biggest and first real chance.

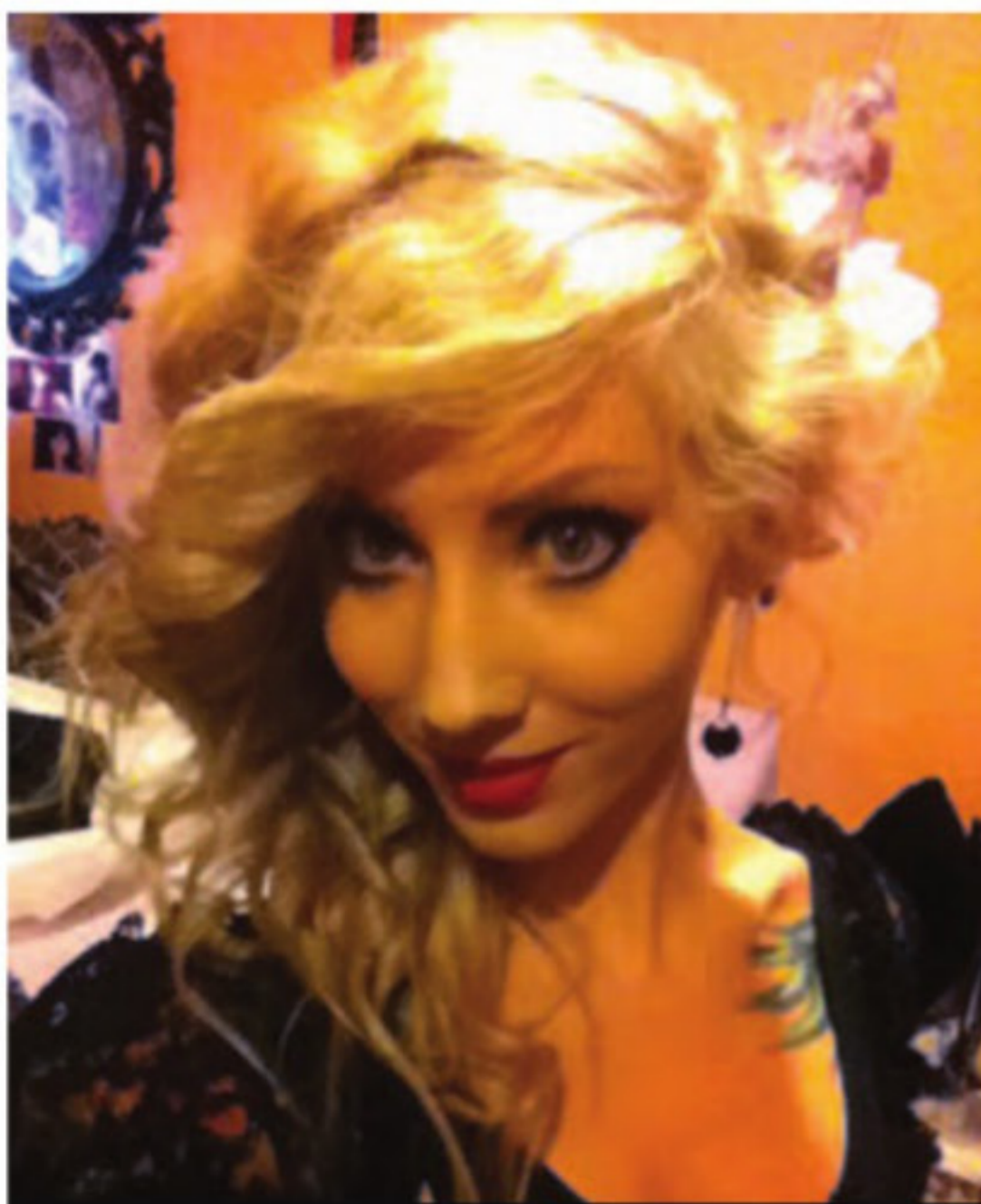
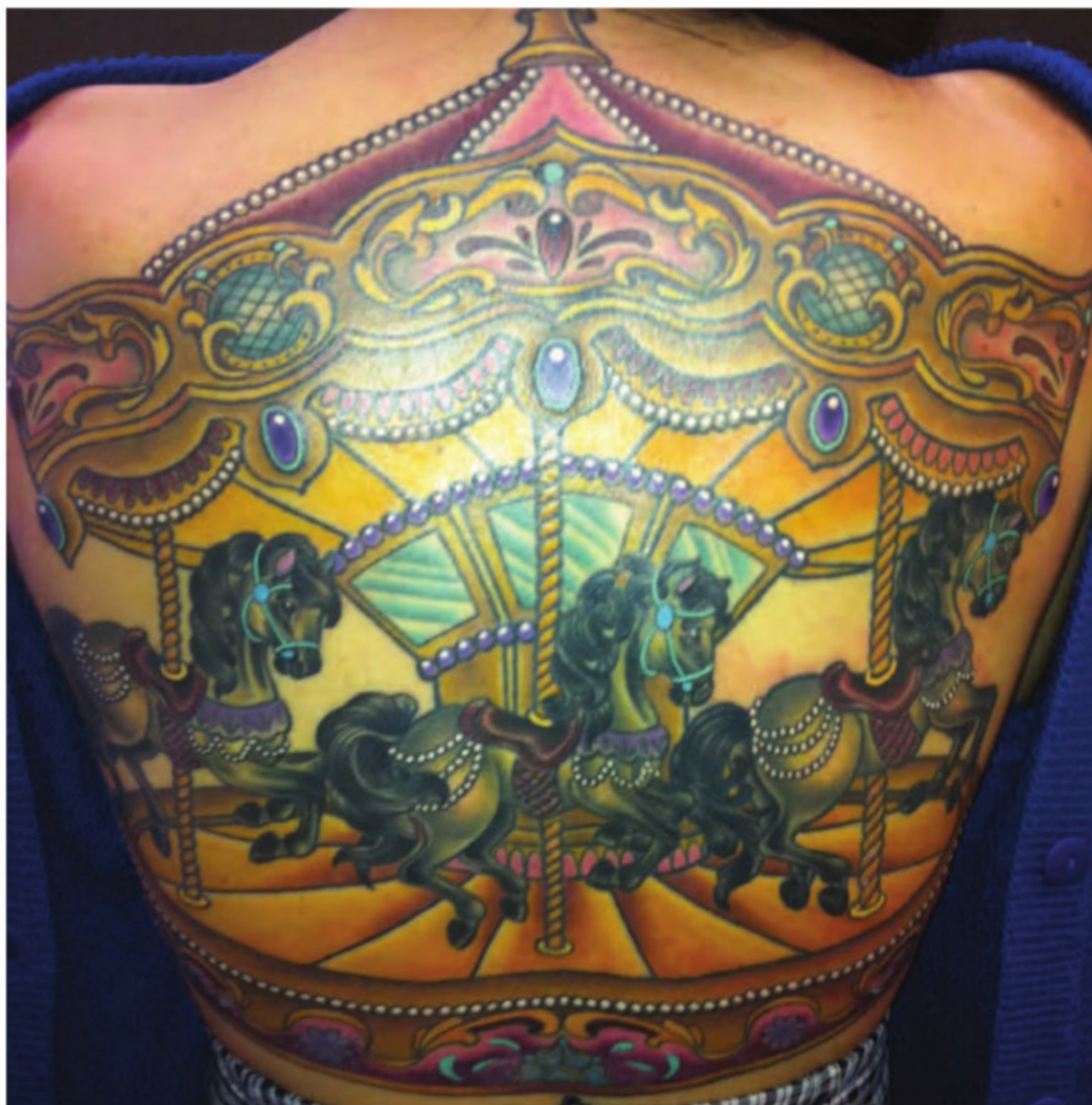
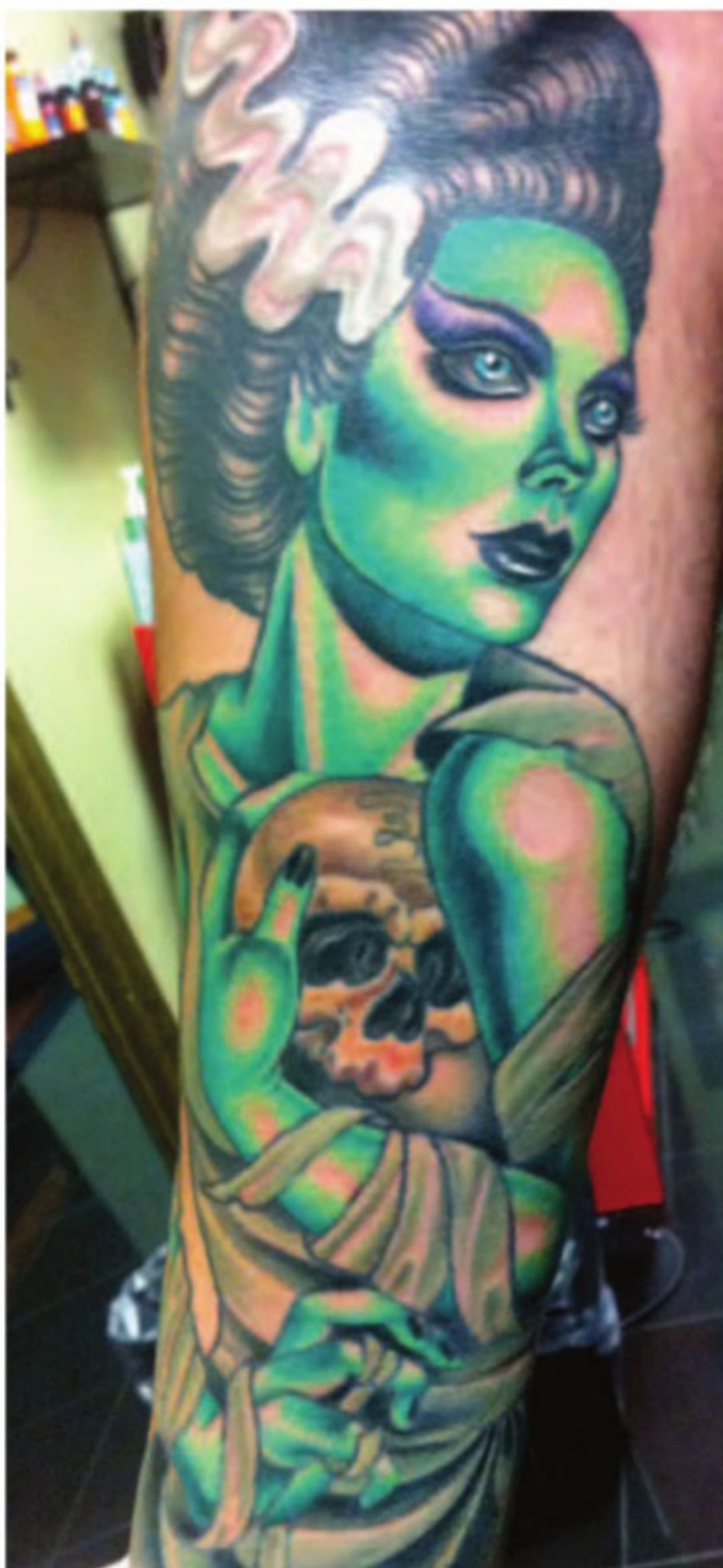
**What has been the highlight of working as a tattooist to date?** Travel, life on the road, freedom and being able to be fully and completely myself at all times, for ever growing and pushing myself to new limits.

**Where do you get inspiration for your art?** Other tattooists, nature, my Russian culture, my family, values and principles, and who I am around.

**What would you like to achieve in your career in the next five years or so? Have you set yourself goals to achieve?** Be doing exactly what I am doing, striving for perfection, and being happy doing what I love.

**What makes you want to get up in the morning?** Breakfast. 🍳





## KAT ABDY

CHERRY BOMB TATTOO  
462 FITZGERALD ST,  
NORTH PERTH WA 6006  
(08) 9228 1313

**INKED: How did you get started as a tattooist. Was it an easy ride?**

**KAT ABDY:** I guess I kind of fell into tattooing! I've always been artistic and wanted to do something with art, but tattooing wasn't exactly an option I thought I had!

I had no idea how I would get into it or if I would be good enough. I was looking through the paper for work and came across an ad for tattoo apprenticeships and thought I'd give it a shot. I got the place and from that moment I knew that's what I wanted to do for the rest of my life! I worked really hard at my drawing, but didn't stay at that shop. I kept drawing and eventually got a job at another shop that got me started quite quickly. I was really lucky to have someone pick me up and get me tattooing within a year. It took a long time to learn a lot of the technical side to tattoo application, I basically learnt by trial and error, as it was hard to get any solid information about how to actually tattoo. I remember asking how to do a greywash piece, and was told it was just a matter of flicking out black, so it was news to me when I learned that you needed to water down black ink [laughs]. Seems like common sense, I really had no idea! After a couple more years and working in a few more shops, I picked up knowledge on machine

quality and technique from working with different artists. I finally got to a point where I could reproduce a quality that I was drawing/painting on paper. So all in all I'd say it was relatively easy for me to get into the industry, but it was a long struggle to learn how to tattoo properly!

**Which artists have guided you through your career?**

In my early years I was fascinated by painters and realistic artists. I learnt a lot from watching my sleeve being done by Ivana; it makes so much more sense watching the process of creating a tattoo. The third shop I worked at gave me DVDs to watch, which included Nikko Hurtado, Brandon Bond and Joshua Carlton. These again showed the process of creating the tattoo and taught me a lot about application. In the past few years I've been strongly drawn to more neo-traditional artwork. I'm heavily inspired by Emily Rose Murray; she's done a couple of pieces on me and I learned a lot from watching and talking with her. My husband Nathan also tattoos; he's a phenomenal artist and since being with him I've greatly improved on my drawing technique. If I'm ever stuck on something he always knows how to fix it! I'm inspired by the artwork of Glenn Arthur, Mucha (art novel in general), Justin Hartman, Greggle-





tron, Dave Olteanu, Saira Kwol, Rachi Brains, Jake True and many more!

**What's it like working at Cherry Bomb Tattoo?** I'm really happy working at Cherry Bomb. Lance Daly owns the shop and I work with seven other artists – Task, Liz Hapi, Ed, Angus, Pip, Elli and, recently, Alessio. They all have very different styles so there's always something to learn. Lance has been really accommodating over the years I've worked there. I get free rein on what I do, which allows me to focus on work rather than shop politics.

**What is the clientele like in Perth? Is there a lot of variety?** I love Perth. I've been working in Perth since I started so have built up a great clientele. They have some great ideas I get to create! Most people that come to me have seen my work, so they give me a concept and generally let me do what I want with it. I couldn't ask for better clients. There's definitely variety, they all have unique ideas, which helps me push out of my comfort zone sometimes. I enjoy creating things I haven't drawn before, and probably wouldn't have if someone hadn't asked for it. It's always rewarding being able to draw a concept in your own style, and I thank my clients for trusting me to do that.



# KAT ABDY

will be at the Perth Tattoo & Body Art Expo 6 – 8 September 2013, Melbourne, 29 November – 1 December 2013 and Sydney 7 – 9 March 2014

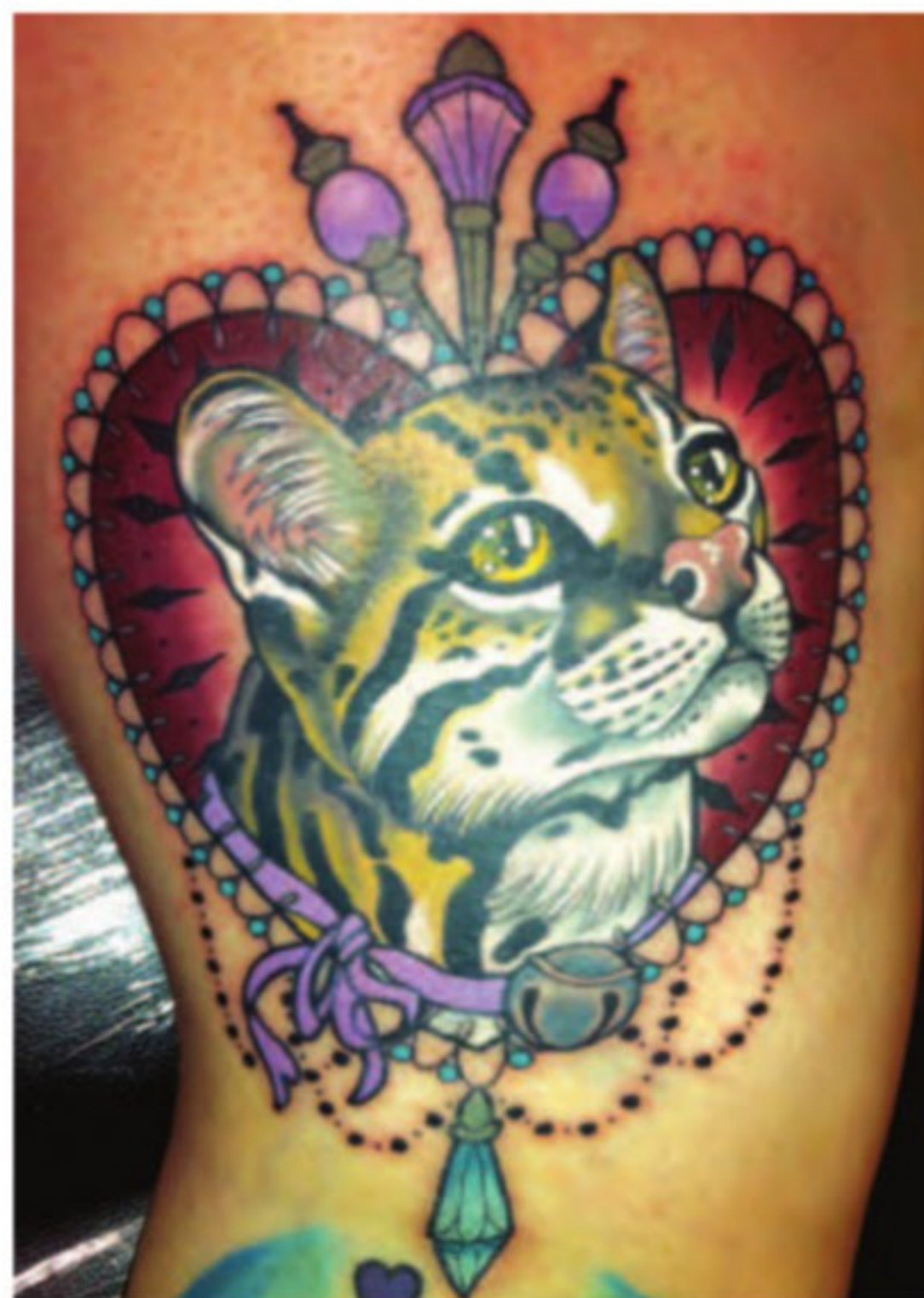
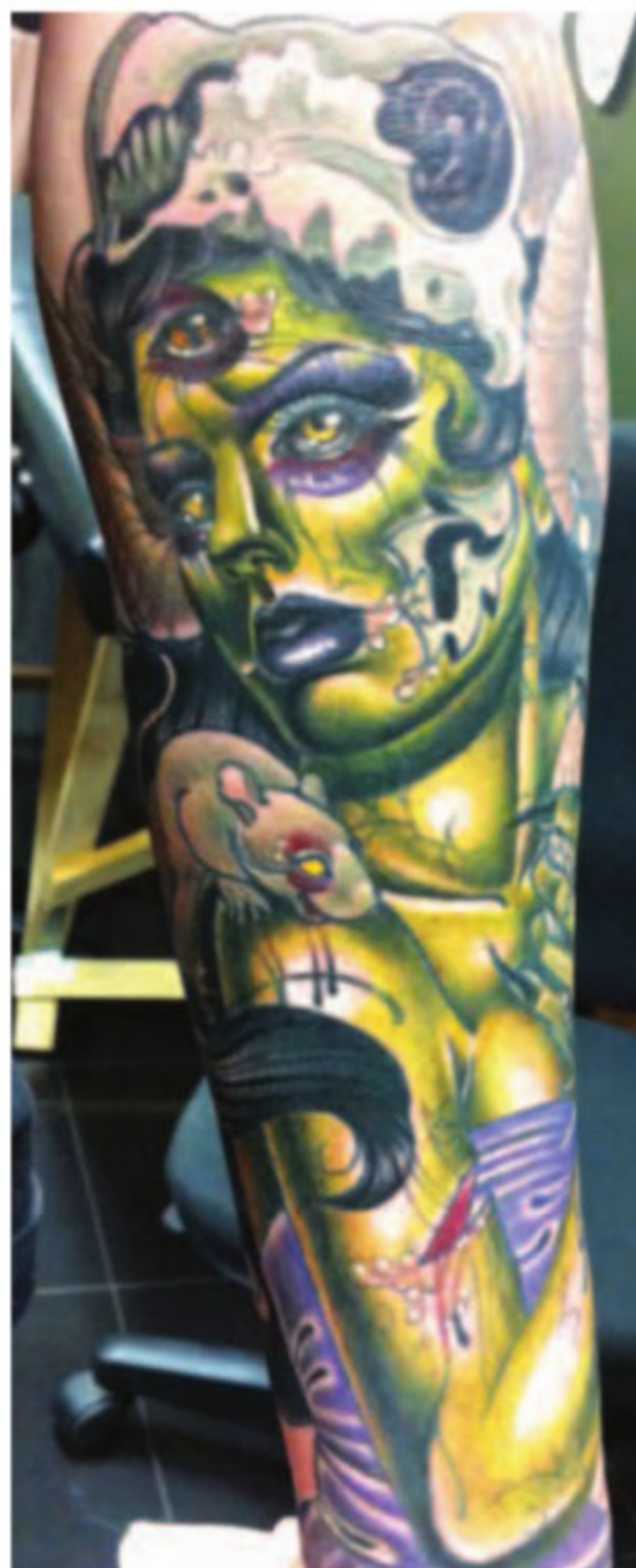


**You travel a lot. What is the biggest advantage for you of taking your work on the road?** The biggest advantage is being able to travel because of work! I figure I'm able to stay overseas longer if I can support myself while I'm there. Work gives me a bigger opportunity to travel, and gives me the potential to be able to work alongside artists that inspire me. It gives me a chance to meet people I wouldn't otherwise meet.

**You've signed on to do the next three expos with the Tattoo expo guys. Are you looking forward to taking part in the expos?** Definitely! I've been doing the

Sydney and Melbourne expos for the last couple of years; I've always enjoyed working them. It's nice going somewhere and knowing what to expect, it's always run smoothly and I've had the opportunity to do some great pieces on new clients. It's great being able to meet and see other artist's work, discover new artists, buy lots of prints! Love adding to my art collection... And its always a great opportunity to eat out in Melbourne and Sydney!

**Do you think the Perth expo will be different from previous expos in the state?** I haven't been to any previ-



ous expos in WA... I think we have only had two in the past two years. It'll be great to finally work one in Perth.

**You have a very distinct style - it's easy to spot a Kat Abdy print or tattoo. Is this a style that's come naturally to you or did you have to work to find it?** I would say it's definitely evolved over time. When I started I tried out lots of different styles, it was just part of the job being able to do what people ask you to produce. I didn't get a say in what jobs or style I wanted to do the tattoo in. The first couple of years involved a lot of basic replication-script, symbols, tribal and flash. The industry has evolved a lot over the years, and I eventually got more customers wanting custom designs. My style developed with the more custom designs and personal drawing/painting I did, and it continually evolves as I'm always trying to push forward and try something different. Social media plays a big role; it's a constant source of inspiration. It's a quick and easy way to see what's out there and bounce off it. I think everyone has a natural style to start with. I'm always told people can spot something I've done when sometimes I can't really see what exactly stands out. It's just something that is continuously refined and developed with every drawing you do and every artwork you see.

**Would you ever refuse to tattoo certain body parts or tattoos?** If someone came in asking for

something I found particularly offensive I would refuse. I would rather not tattoo faces; in saying that I have done two, on people that are heavily covered - full throat/necks already - but I didn't feel comfortable doing it then and I wouldn't want to do it again. I have nothing against face tattoos, but it makes me way too nervous doing something so prominent!

**What makes you excited to get up in the morning and get on with it?** My beautiful blue English staffy puppy... recently, anyway! It's given me something else aside from work to focus on [laughs]. It's nice having something that relies on you and gives so much love back. It's the only reason I get up earlier than I have to.

**What work do you love creating?** I love anything involving girls and animal. Just most living things, actually - insects, birds, gentlemen, aquatic life. When it comes to tattoos, the bigger the better. I like making things flow with the body, and as an overall design. I'm open to most ideas as long as I can put my spin on it!

**Is there a wish list of things you'd like to achieve in your career?** I'm really happy with how things are going at the moment. I would like to continue travelling, I would like to work more international conventions, get tattooed by more of my favourite artists! Anything that can improve what I'm doing and give me inspiration. 🐾



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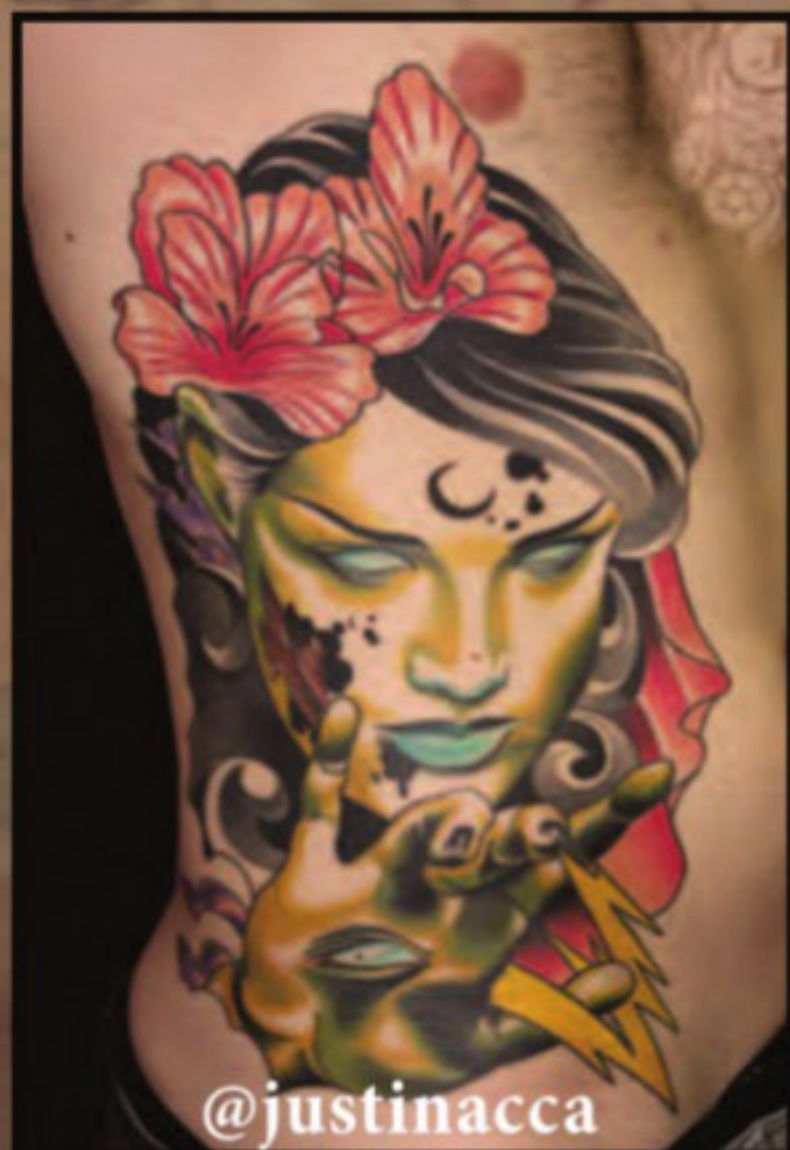
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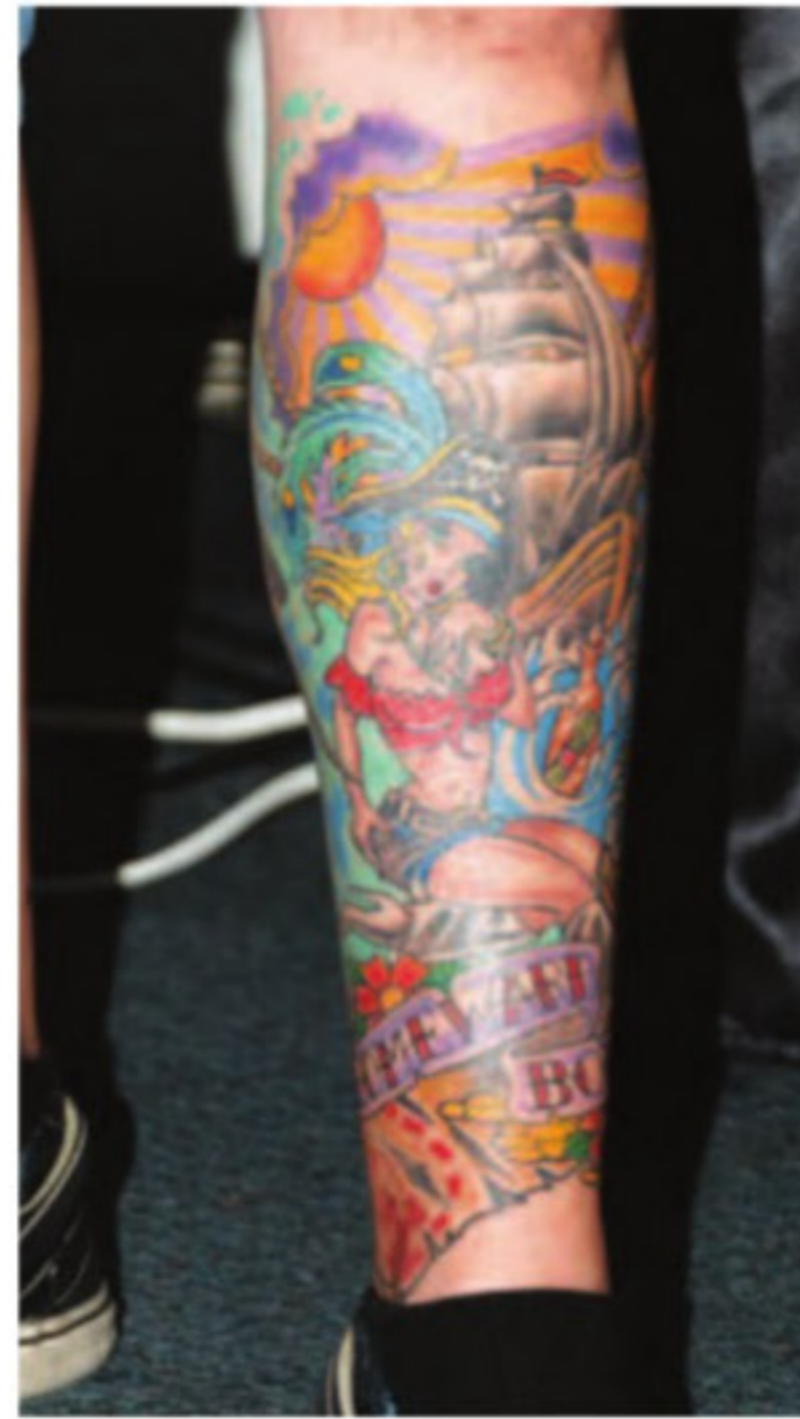
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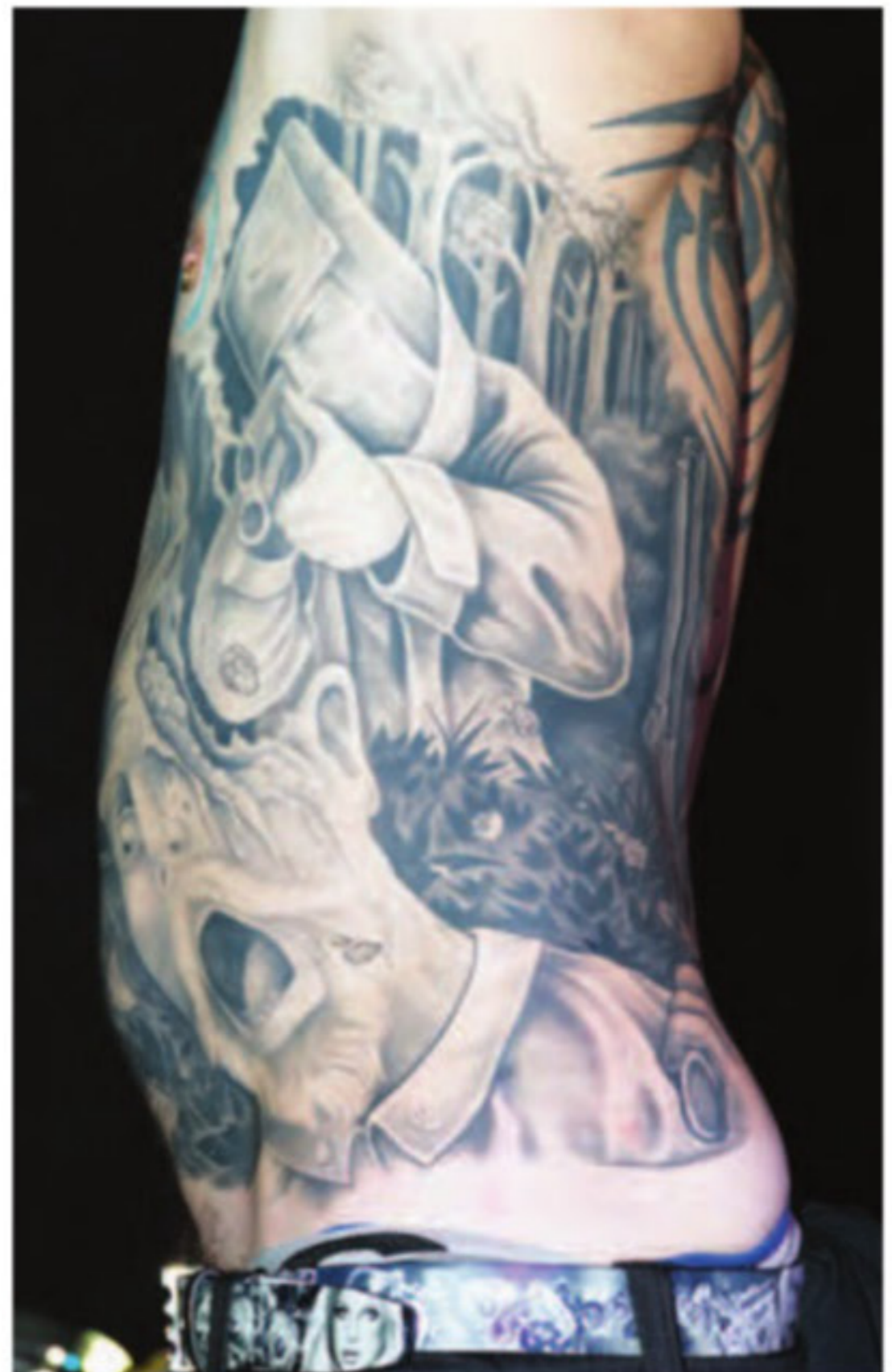
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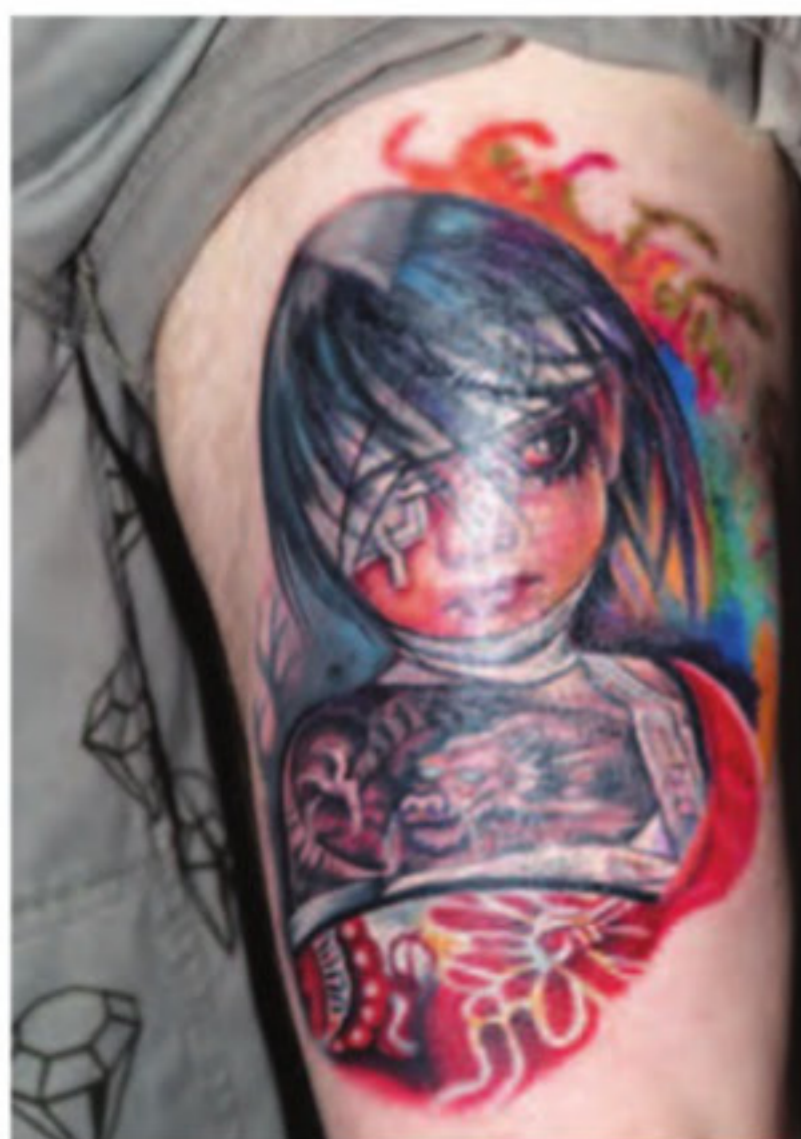
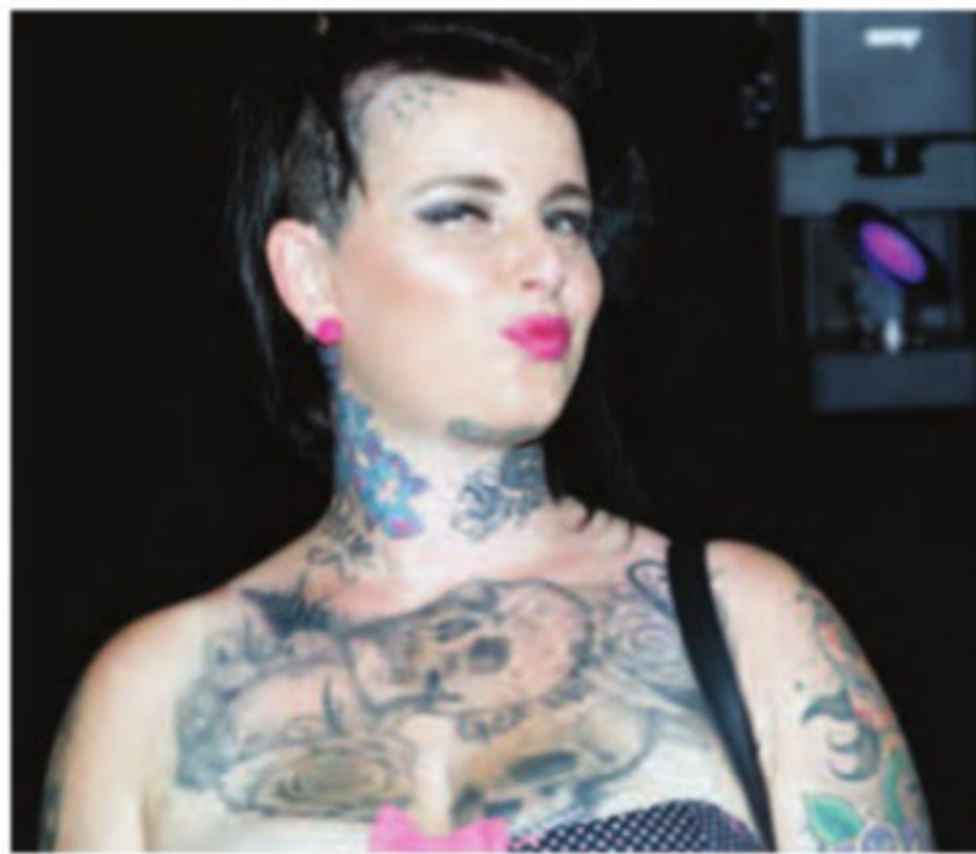
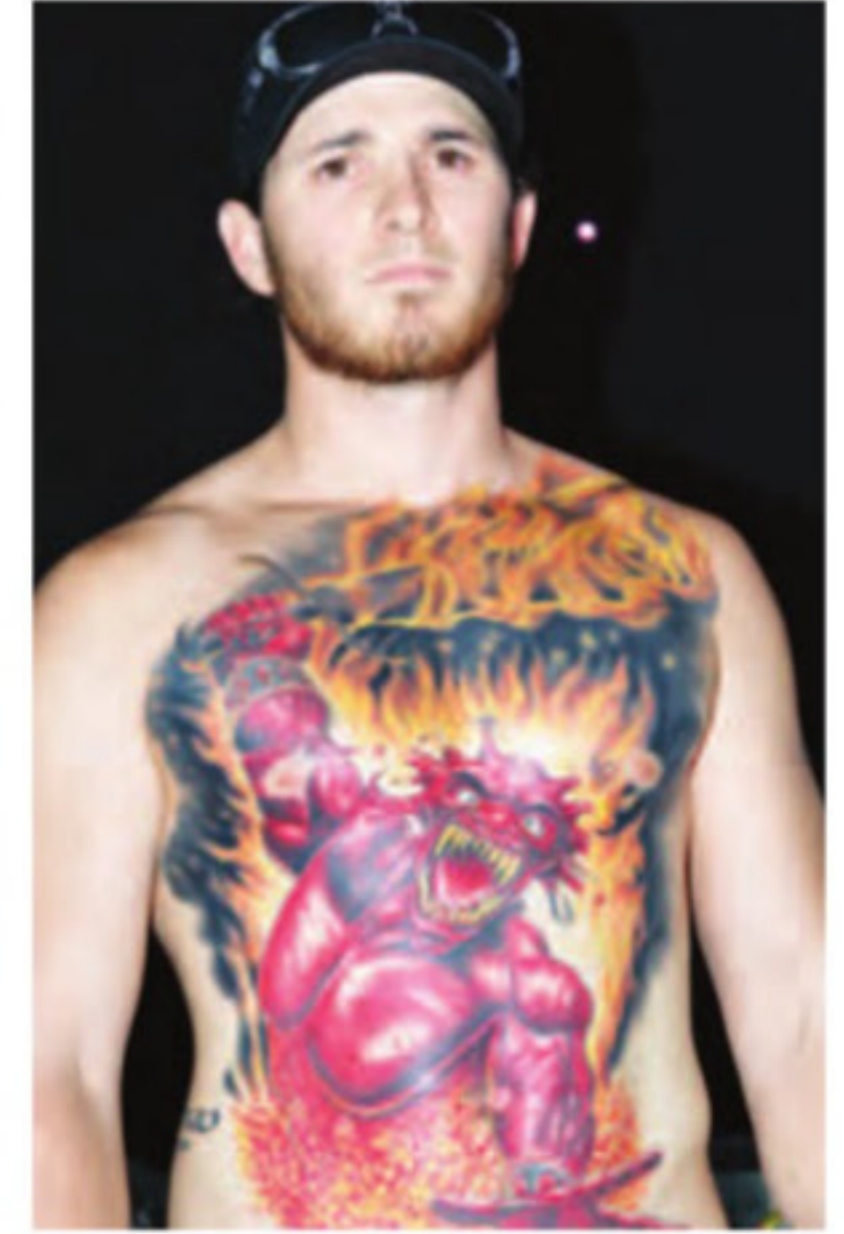
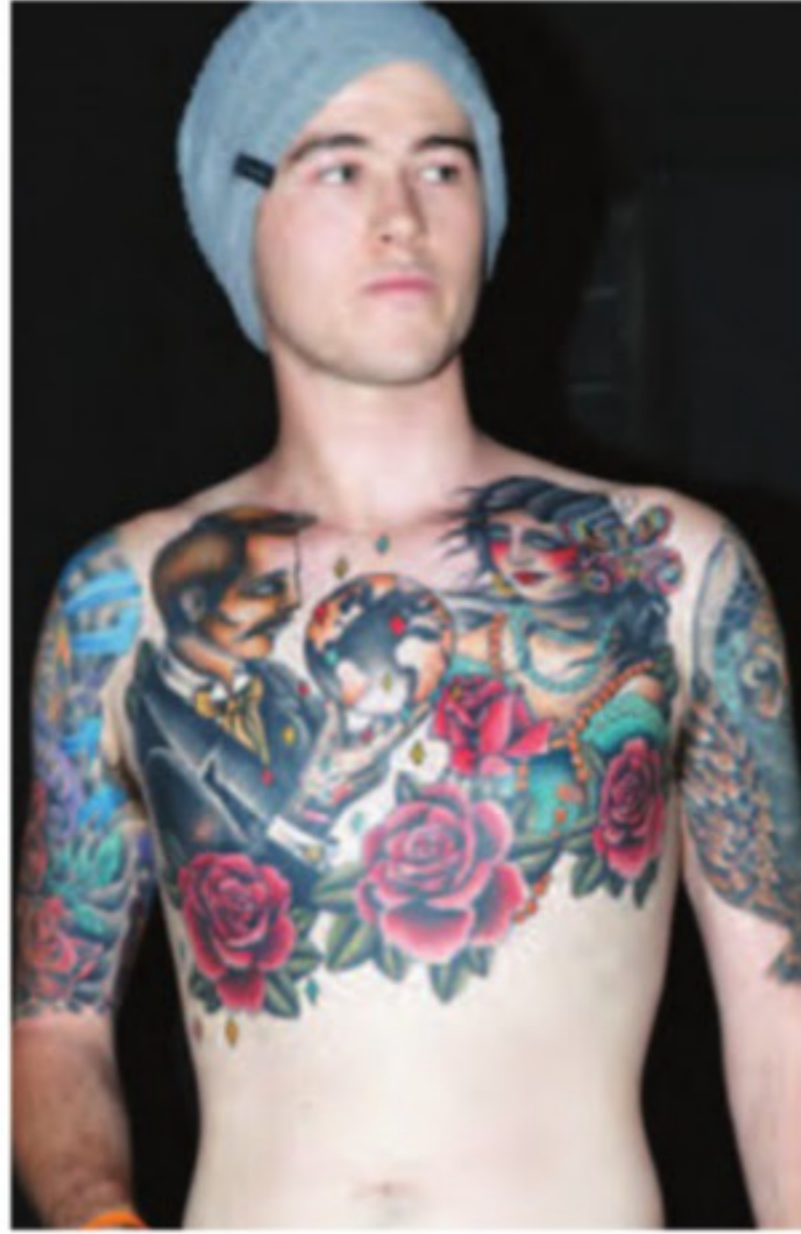
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**ANNUAL LOGAN TATTOO AND ART EXHIBITION 2013**  
The 11th Annual Logan Tattoo and Art Exhibition was held on the 16th March 2013 at Acacia Ridge Hotel in Queensland with some fierce face offs in categories such as Aussie Theme, Realistic Colour Portrait, Tribal/Celtic, Cover Up and many more. Congratulations to all the winners including Best Artists, AJ who won a number of categories Full leg male, 1/2 Sleeve Male, Full Arm Male and Full Back Male and Female.





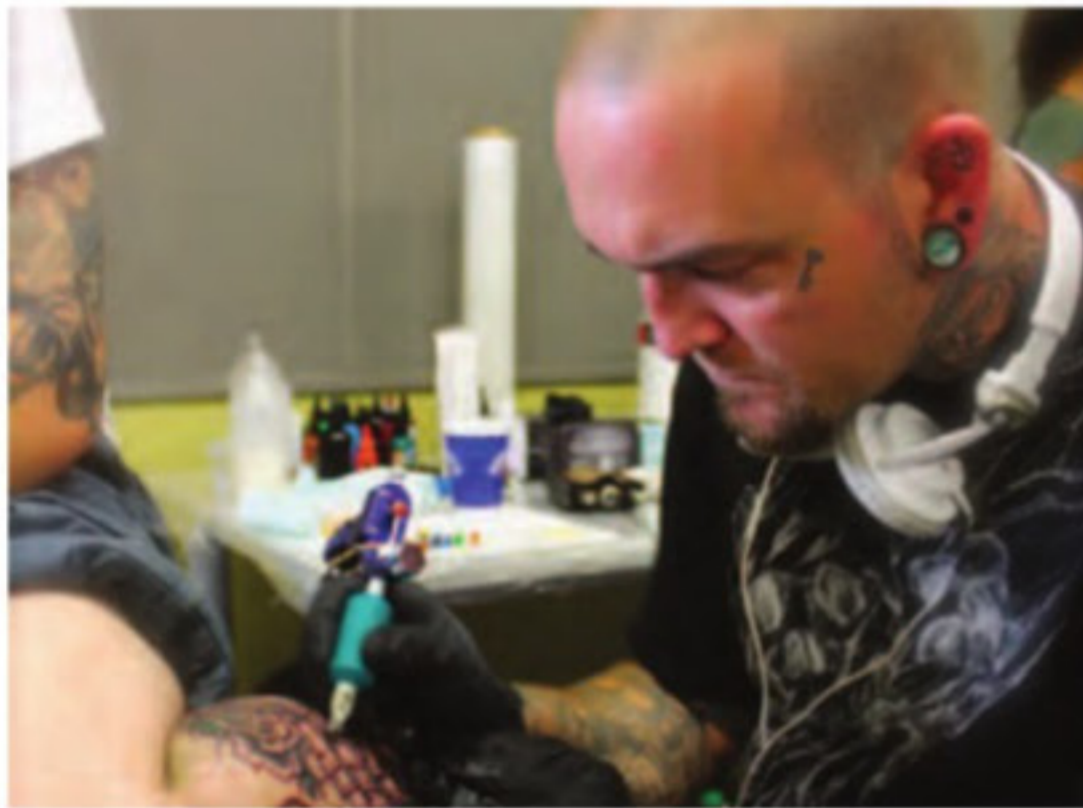


**LOW N SLOW EXHIBITION**  
Talented photographer, Gordon Rae, showcased one year of his work in the Low N Slow exhibition in Brookvale at the National Grid Gallery. With over 70 images on display, a garage full of American lowrider cars onsite, and DJs, hip-hop and Latin performances live on the night it was a large night for all that attended partying late!









**OUT THERE - INKD 13 TATTOO AND ART SHOW!**  
New Zealand gathered together artists; performers for the 4 @ WAR Tattoo face off, where four artists had four hours to create one piece. While the artists got to work custom motorcycle competitions, body piercing, tattoos and great food and drinks. Congrats to Greg Campbell from Lifestyle Tattoo Auckland on taking out the War!



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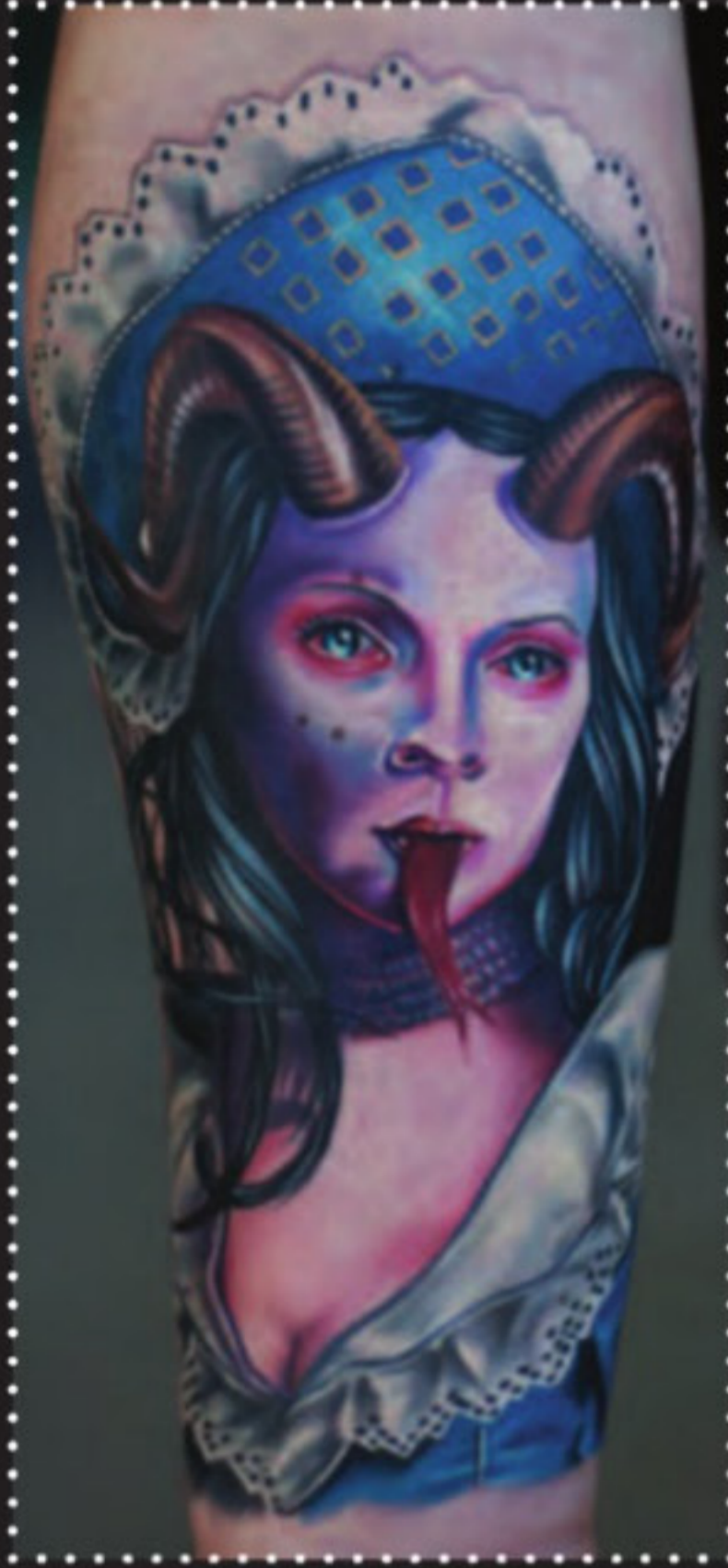
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