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BODYJAR
AUSSIE PUNK ROCK
'ROLE MODELS'

KING OF TATTOO
INSIDE THE FAMOUS JAPANESE EXPO



ISSUE 23 JAN / FEB 2014
AUS \$12.95 NZ \$14.95 INC GST
9 771837 908005
ISSN 1837-9087
05
cmma digital print

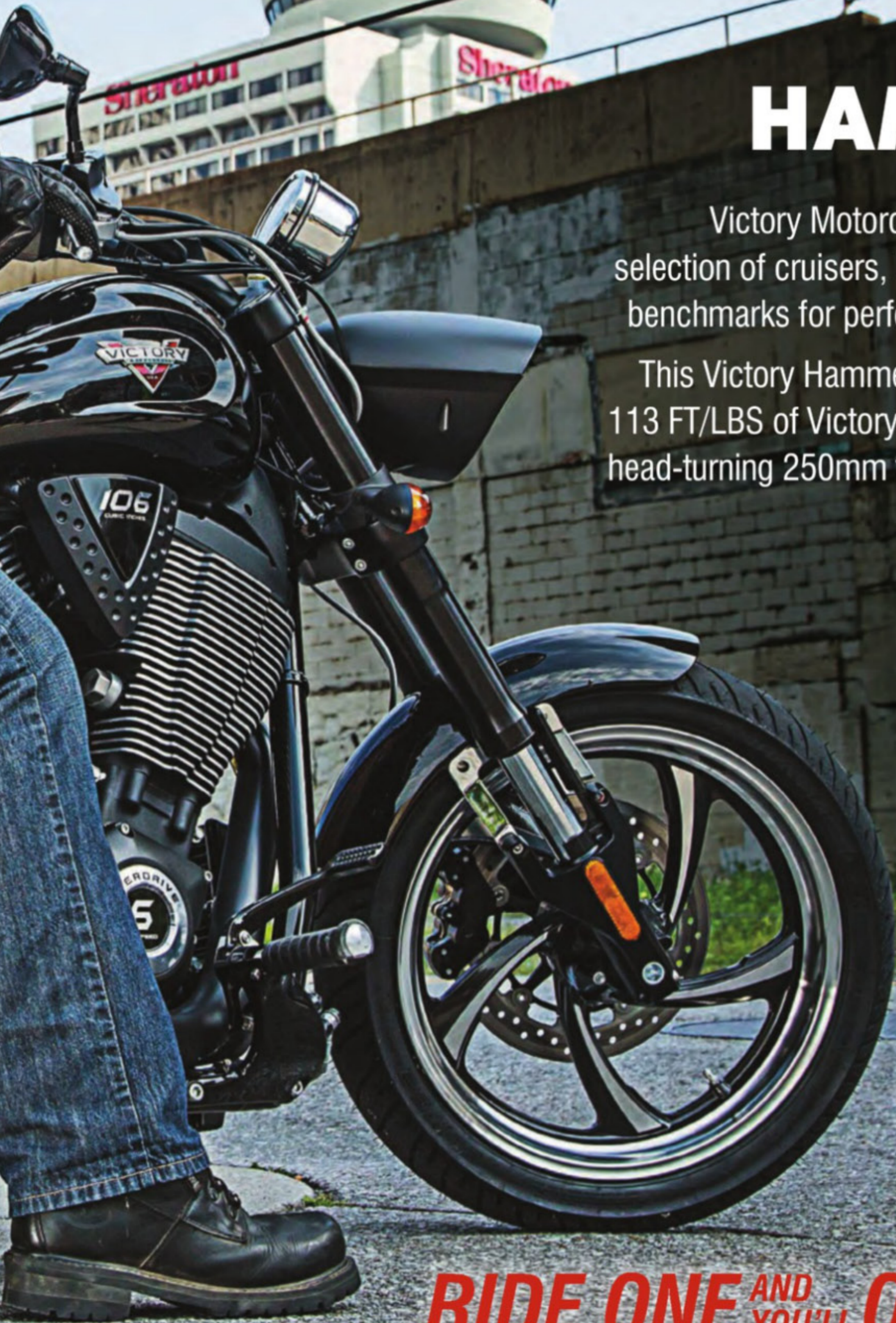




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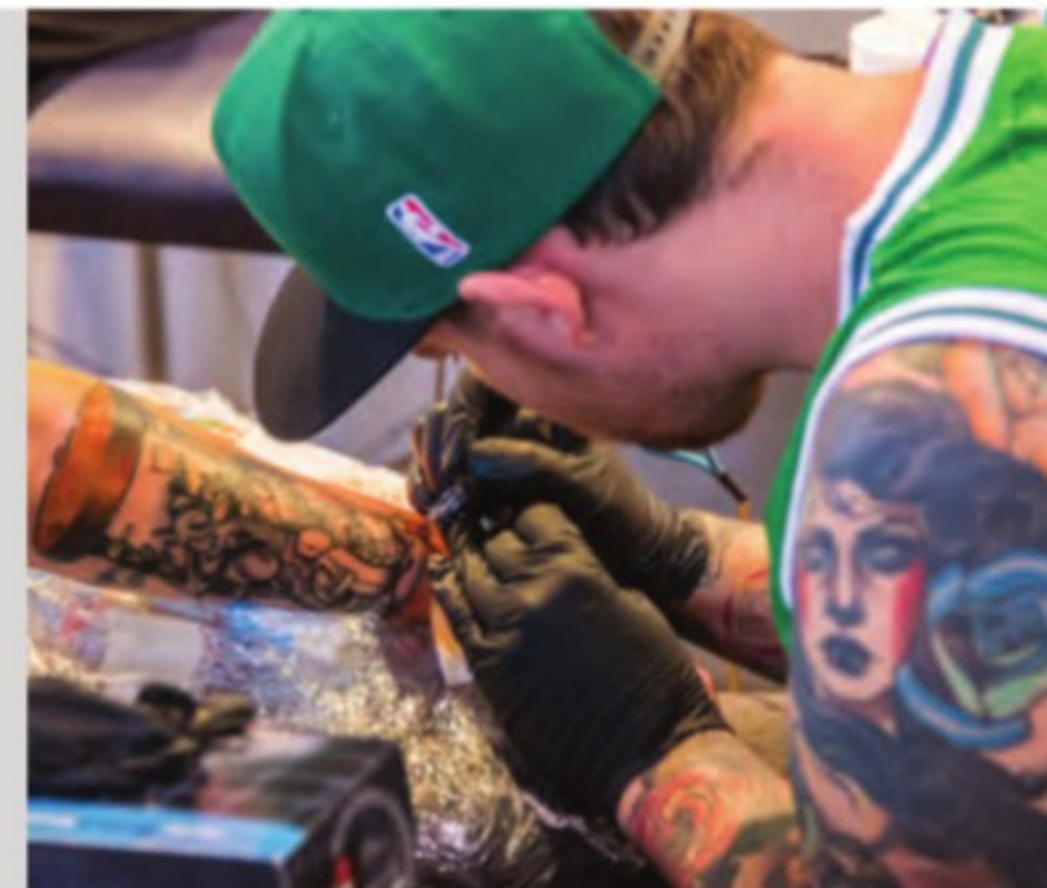
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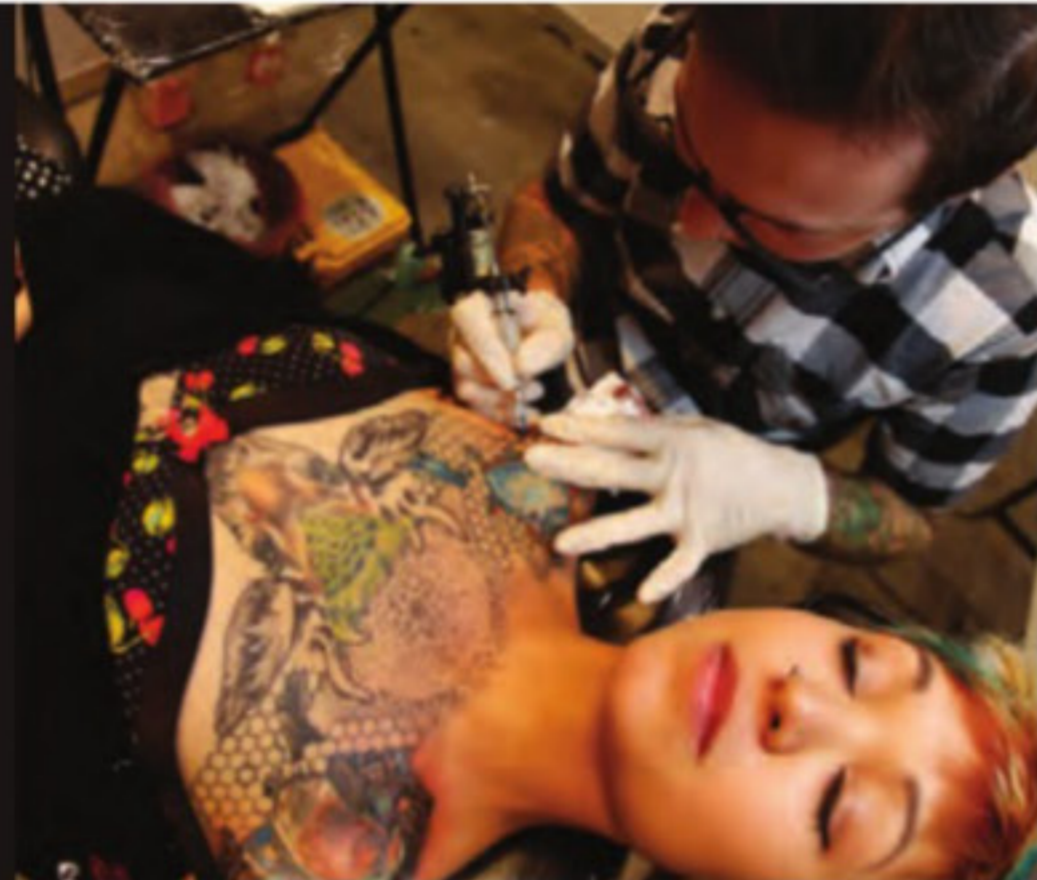
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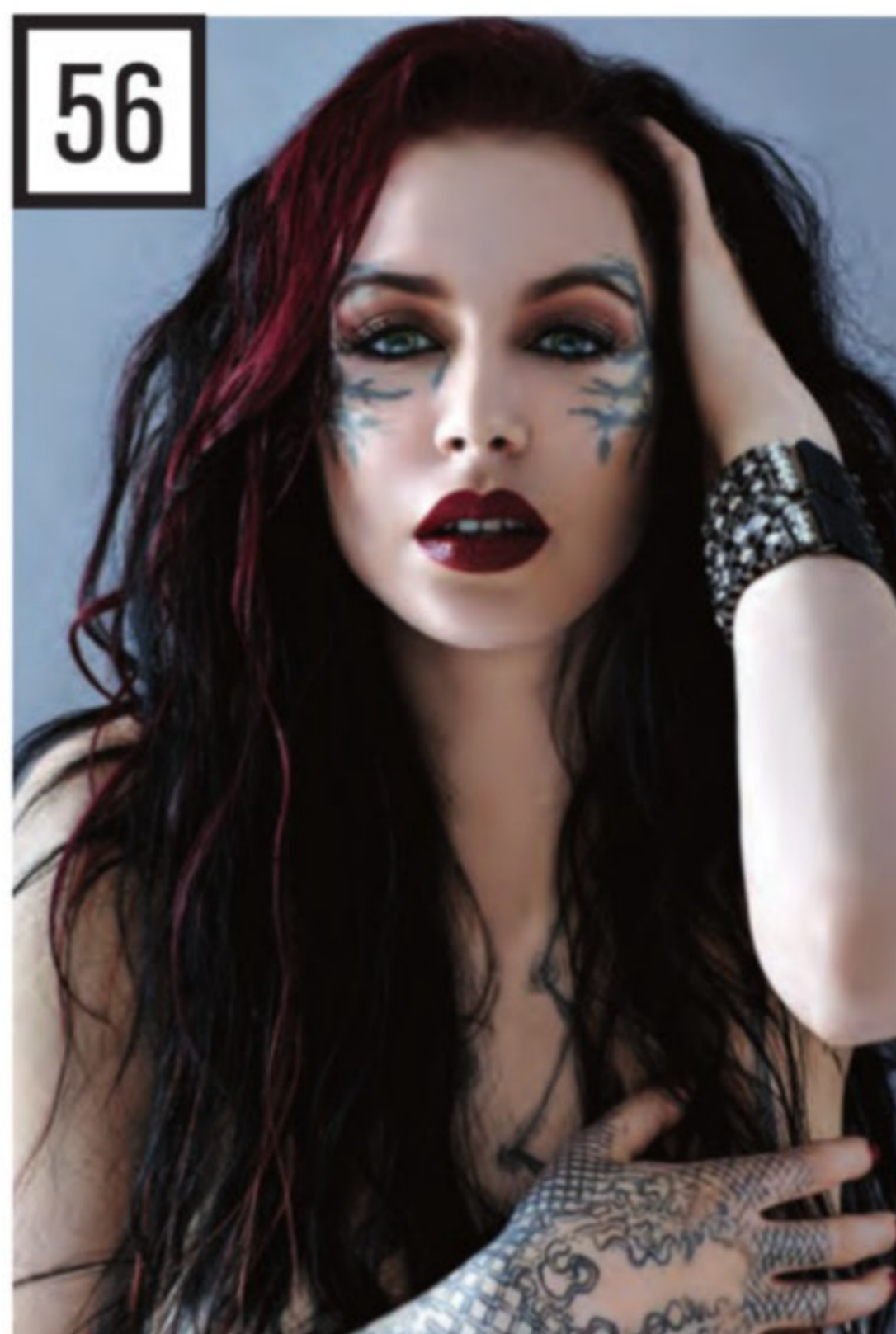


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Printing and Distribution

Printed through Genii
Distributed by Network Services Company

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WELCOME



Beauty as a concept has always fascinated me. I can't talk from a teenage boy's perspective, but as a teenage girl there was and is an image of what it is to be beautiful. Once you realise you aren't in that category you can either strive to obtain that ideal or you can realise that it's more fun just being you, because that's what ultimately makes you beautiful as a person, and to the world around you.

I am constantly surrounded by beautiful people with amazing stories and unique perspective and yet I am not surprised when they tell me that they hear the almost predictable words "You'd be pretty if you hadn't done THAT to your body" or called appalling names because stereotypes link tattoos to promiscuity. I can't think of anything less beautiful than hurling abuse at a stranger or placing labels based on pigeonholing. And just because you're hiding behind a computer screen it doesn't make it less painful, less rude or less real.

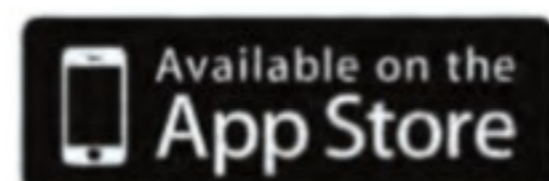
This issue is dedicated to strange beauty. It is filled with people, ideas and a level of strength that comes from people being who they want to be. People are at their most fascinating when they aren't trying to be someone else. The stunning Vorpall Suicide bewitched me from the first time I saw her and I knew she would be on our cover at some point; the ATL twins fascinate me and I guarantee that you'll Google them within minutes of skimming through their feature (I'm obsessed!); *Succulent* is an amazing book and I wish we could reprint every single photo, but I guess they still need to sell books so get online and buy it; and then there is Kareen, an Israeli who fascinates me because her life is so similar to my day-to-day, and yet we have so many preconceived notions of the country she was born in.

There have been tattoo expos, planning, travelling, new tattoos for the team (some a little more serious than my latest) and it all makes for an amazing life! Most of all I want to say thanks for another amazing year – 2013 saw us grow and grow. In 2014 let's celebrate our own strange beauty, because it's our differences that make life more interesting.

Ness

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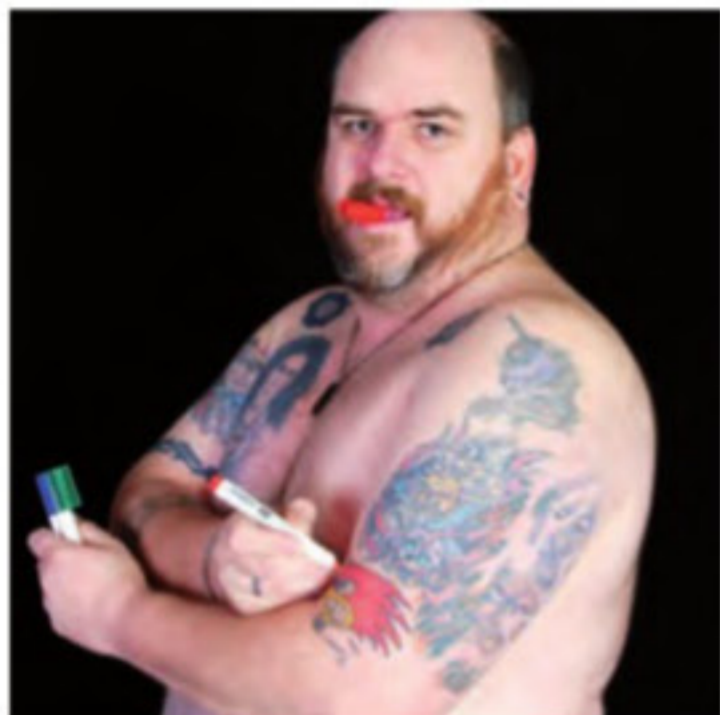
CONTRIBUTORS



Michael Beck first worked with us when he shot our cover with Didier Cohen and Tal Cooperman, way back at issue four. Having shot everyone from Kat Von D to Snoop Dogg, this issue we threw him into the world of the ATL Twins – and he loved it. Currently hiding away in Melbourne, we hope to keep him here for a while to come.
www.michaelbeckphotography.com



Leather & Lace is a creative team based in Sydney's Inner West, offering photography, makeup and retouching packages including, but not limited to, fashion, alternative, dancers, promo, roller derby teams, look books and bands. They have recently released their first book, *Succulent*, which we've devoted a feature to!
www.leatherandlacecreative.com



Darrin Acreman got lost in Japan this issue! The office is jealous. Celebrating his 21st year of getting inked, Darrin knows tattoos and everyone surrounding the industry. If you see him, get your photo taken by him as it will end up somewhere between these pages.



Jaimie Nicole is Melbourne born and bred, with a soft spot for photographing tattooed ladies. You will often find her with her Yoda hat on, pen and paper in hand, conjuring up ideas for shoots that involve all things comic books, sci-fi and nerdy. It's her lot in life to be surrounded by beautiful women. Jaimie shot the cover for this issue of *Inked Australia/NZ*. www.jaimienicolephotography.com

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FEEDBACK



Miss Inked 2014:
Miss Jessical

Which tattooist would you like to see at an Australian Tattoo expo and why?

facebook.

Christian Tartaglia

I just got some work done from a bloke named Rob at Eruption Tattooing in Mcloud and I hadn't seen his work before, but got an awesome vibe from him. So we talked about what I wanted and provided pics and ideas and he put them to practice perfectly and the art is absolutely amazing. So I think I would love to see Rob tattooing or even tattoo me at an expo. Cheers.

Kylie Brooks

Corey Miller. He is an inspiration and a true artist. Someone who has

been in the industry for as long as he has and still loves his work. His freehand skills are amazing and his 'old school' tats are to die for. I would love to see, talk to and be tattooed by Corey Miller, that would be a dream come true.

Sarah Arnup

Frederick Bain!! He is simply a freak! His skills and creativity never cease to amaze me and he deserves much more recognition for his work!

Jodi Marino

Benjamin Laukis! As I have a booking with him early next year and I am curious to watch how he works. Brilliant artist.

Beka Boo

I would LOVE to see Chris Garver

because his Japanese artwork is like none I've seen before it would be an honor to watch him in his element.

Jessie 'Jeto' Azzopardi

Justin Hartman. Does some amazing artwork as well as some smooth tattoos. Also saves a trip to Mesa, Arizona. Or Dean Kalcoff. I have a piece by him but I think everyone should see his awesome skills and meet him. Super nice guy.

Brad Slade

I would love to see Paul Booth and Jamie Henderson Both tattooing at an Australian expo in 2014 due to both of their dark/warped mind twisting black and grey designs that have the perfect blends to flow with the body on where the piece is tattooed.

Piers Parmenter

Dmitriy Samohin, but sadly I've only got two chances of this happening, and neither are very good.

Danica Cicchini

Wishful thinking but Andy Engel he has the most incredible realism and portrait work it's mind blowing.

Zoe Turnbull

Would love to see Marina Storm from Canada, that or Jesse Smith from the US. Oh! Or Victor Portugal. SO MUCH TALENT!

Mel Rajic

Shige from Yellowblaze studio. Two words = fucking amazing!

Candy Courtney

Miss Kimberley - she does the most amazing realistic black and grey

portraits and I'd love to get my nan tattooed on me by her.

Sarah Longlong

Lauren Fenlon! Because not only is she an amazing tattoo artist she is a mind blowing artist full stop and makes the world a better place!

Ryan Edwards

Mike Devries, Jose Perez Jr, Hailin Fu, Bob Tyrell... all have mad skill!

twitter

@fulloglee1 @inked_australia Juan 'Pabz' Rodriguez... have sent him an email and have crossed everything

@mbeckcheck @inked_australia Sterlingbarck.com/color.html he is the man!

@NatskiB @inked_australia Roy Uno. He is Hawaii's best! True Hidden Gem.



READER OF THE MONTH

JO DENNIS

TATTOO BY DANIEL CLARKE
BEAUTIFUL BODY ART



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 Letters may be edited for clarity, length, and content.

INKED LIFE



My First Ink

Name: Kerri Lee Duncan
Occupation: Personal Assistant
Location: Perth

When I was fifteen I got my first tattoo. It was of the Chinese year symbol 'tiger' on my hip. I took my best friend to get her first tattoo for her birthday and she decided that I had to get one as well. So being a great friend I walked out of there with my first tattoo.

I'm definitely spur of the moment person when it comes to tattoos. If I see somebody getting a tattoo I get jealous and I MUST have one straightaway. I usually have an idea or come up with something within 30 minutes

The idea of be able to turn my body into a canvas is what I enjoy the most about my tattoos. It's just a creative way to express the meaningful moments, people and feelings in my life so far.

My fave artist is my friend from New Zealand Luke O'Donnel (Switchpunk). I couldn't find anyone in Perth with the same style so we flew him over. He now lives in Perth and works at N8tive Ink in Vic Park. He's done all of my tattoos.

PHOTO BY NAOMI CRAIGS

DEAD HEADS Left hand, from left: King Baby Triple Skull ring, kingbabystudio.com; Lost Apostle Bronze Human Skull ring, lostapostle.etsy.com; David Yurman Black Diamond Waves Skull ring, davidyurman.com; Bill Wall Leather Graffiti Master Skull ring, billwallleather.com; Luke Satoru Skull ring, lukesatoru.com; Chris Habana Fractal Skull ring, store.chrishabana.com; Night Rider Chains & Flames ring, nightriderjewelry.com. Right hand, from left: Ryan Matthew Cohn Keith Half Skull ring, ryanmatthewoddities.com; Double Cross by Travis Walker Kiss of Death Skull ring, doublecrossjewelry.com; Good Art HLYWD Jack Moto ring, goodart.com; Spragwerks Wrath ring, spragwerks.com; Han Cholo Loco Skull ring, hancholo.com; The Great Frog Biker Skull ring, thegreatfroglondon.com.

CHAIN GANG From top: Andyshouse Jawbone necklace, andyshouse.etsy.com; Boy NYC Man Vs. Animal necklace, inkedshop.com; Evolution Store Anatomical Heart pendant, theevolutionstore.com; Verameat Brains of Steel necklace, verameat.com; Blue Bayer Bird Claw necklace, bluebayer.myshopify.com; Bone Jewelry Femur Bone necklace, bonejewelry.net; Penny Royal Tooth pendant, pennyroyalstudio.com; Lost Apostle Raven Skull necklace, lostapostle.etsy.com.

Skull & bones

These macabre accessories look good year-round.

PHOTOS BY
THOMAS LIGGETT



1979
★

★

take, these broken wings
tell m

WATCH OUT



ELYSIUM

Director: Neill Blomkamp

Cast: Matt Damon, Jodie Foster and Sharlto Copley

It's not too hard to believe that the future holds a world where there are two classes of people – the rich and the poor. Like many sci-fi films there are some enviable flaws, but the cast with strong, watchable performances is not one of them. They play well off each other working to present a great contrast between the haves and the have-nots. With much the same feel as *District 9*, *Elysium* is by far the easier and faster paced of the two films with Matt Damon as the likeable lead that you'll cheer on till the end. It's up to you whether you decide to take in the film's wider global themes!



RUSSELL BRAND: MESSIAH COMPLEX

Director: Various

Cast: Russel Brand

It's hard to know just how much of his own bullshit Brand buys in to, but what we do know is that he is very good and promoting anything he has to sell. With this new world tour he's made a splash in interviews preaching socialist ideals and it's inevitable that he'll be linked with a pretty lady that may or may not be dating someone else. *Russell Brand: Messiah Complex* was posterized as featuring "Jesus Christ, Che Guevara, Ghadhi, Malcolm X and Hitler" and as he tours his show unloading his verbal diarrhea where ever he came it's inevitable that at least some of what he has to say will either be interesting or hilarious.



BIRTH OF THE LIVING DEAD

Director: Rob Kuhns

Cast: Larry Fessenden, Mark Harris and Gale Anne

When we think of zombies very few amongst us instantly cast our minds to Pittsburg 1968 and the birth of the classic horror genre, but this documentary explores all the reasons that spurred the creation of the classic *Night of The Living Dead*. This traditional "making of" feature explores how the film's director went from children's shows to a horror film with great commercial potential. It also looks at how the formula of "the dead coming back to life" was perfect to capture the disillusionment and anxiety of the country at that time.

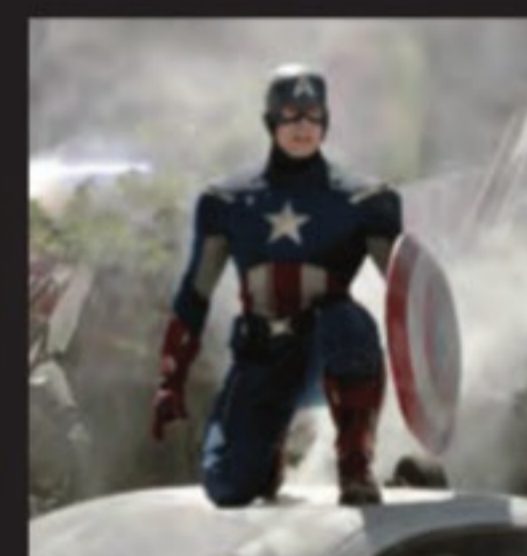


STOKER

Director: Park Chan-wook

Cast: Mia Wasikowska, Nicole Kidman and Matthew Goode

On her 18th birthday India Stoker has her life turned upside down. Her father dies in a car accident leaving her no one to turn to and an unstable mother to look after. From nowhere her father's charming and helpful brother appears to help fill the hole. Only the lovely, charming Stoker family are part of a psychological thriller so not surprisingly the pieces don't all fit nicely together. India quickly sees the charm wear off, as her uncle after he cozies up to her mother and the housekeeper suddenly goes missing. From there it's every man for themselves!



WE CAN BE HEROES!

Next years movie roster involves loads of men running around in latex and lycra. X-Men, Captain America, Spider-Man, Hercules, RoboCop and even Fast and Furious 28136721836 are all returning to the cinema screens.

Alongside this are some great documentaries including *Year Zero: The Politics of Punk*, *Why Horror?* a documentary about the psychology of horror around the world and *Under My Skin*, which looks at a tattoo studio as they struggle to make money in a depressing economy! There are a range of titles so explore beyond the latex!



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SOUND ADVICE



ESKIMO JOE
Wastelands

You'll probably check that you have the right disc when you first hear the new Eskimo Joe album. There has been a very distinct shift in the music that the band is making. In a way, what they're making now, with its electric piano and electro beat, feels more 90s than the music they were making when they formed in 1997. The mellowed out 'Not Alone' is a smooth, lighter trip than previous work and 'Running Out Of Needs' is an endearing ballad. Their sixth studio album was funded by a crowdfunding campaign, so the fans obviously were in need of more of the band.



THE FRAY
Don't Let Love Die (single)

We hoped to bring you a review of Helios the forthcoming album from the formidable band, The Fray. However, holding back a magazine from print over 12 tracks seemed somewhat pointless, so we thought we'd share the love of what we have. 'Don't Let Love Die' is sexy. It's the kind of song you want to have playing in the background of every romantic comedy or in the moment of your first kiss; it's dirty dancing with the lights down low with sweat making a steamy barrier between bodies. In short, we want this album and we want it now!



HACKTIVIST
Hactivist EP

Admittedly, if you're not 16 years old it's often easy to feel gut-wrenchingly old when it comes to metalcore. It's loud and energetic, and in Hactivist's case, the addition of a quick, aggressive rapper makes it all the more confronting to the ears. However, by the time you've hit track five, 'Hactivist', it's hard not to see the appeal of this five-piece UK band. Too much of the metalcore scene sounds exactly alike, with the same terms and phrases, so it's great to hear something that has the passion, but is backed up by lyrics that offers more than just fluff.

GET YOUR INK ON!



Prepare yourself: it's 2014 and we know that every single one of you has made a New Year's resolution to get more tattoos! Well, a great way to do so is to check out all tattoo expos that are coming your way.

The Sydney Tattoo & Body Expo runs from 7-9 March at Royal Hall of Industries, Moore Park, Sydney with the adorable Megan Massacre in attendance!

SURF 'n' Ink will be held at the Gold Coast from 10-12 January, and SURF n' Ink Cairns in June.

Perth (6-8 June), Adelaide (15-17 August) and Melbourne (5-7 December) for the Tattoo & Body Expo... Going to be a big year!



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GAME ON



ASSASSIN'S CREED IV: BLACK FLAG

PLATFORMS: XBOX ONE AND 360, PLAYSTATION 4 AND 3, WII U, PC

Who rivals assassins in badassery? Pirates. What happens when you mix them together? *Assassin's Creed IV: Black Flag*. For the series' next-generation console debut, Ubisoft blends its signature stealth action with high seas swashbuckling. When he's not killing Templar agents with his hidden blade, Edward Kenway can be found drinking rum in Caribbean ports, exploring the uncharted islands, and rubbing shoulders with infamous pirates like Blackbeard and Charles Vane. As you plunder the many treasures the natives and colonists have to offer, you can spend your spoils on your vessel, the *Jackdaw*, to make it an even more formidable frigate. Features intense sea battles, colorful island characters, and a large, open world to scout. – *Matt Bertz*



WATCH DOGS

PLATFORMS: XBOX ONE AND 360, PLAYSTATION 4 AND 3, WII U, PC

Most video game heroes rely solely upon high-caliber weaponry to do their dirty work. Not Aiden Pearce. By tapping into the various networks around Chicago, this scoundrel hacker can dig up sensitive information on his enemies, kill the power for entire neighbourhood blocks to avoid detection from police, and alter the traffic-light system to aid in his getaways should things get messy. This high-tech, open-world sandbox puts all of these tools at your disposal as you seek revenge for a family tragedy. Tread lightly, though; other players can infiltrate your game to disrupt your carefully laid plans. Paranoia has never been a more valuable asset.



SOUTH PARK: THE STICK OF TRUTH

PLATFORMS: XBOX 360, PLAYSTATION 3, PC

Trey Parker and Matt Stone have conquered television, film, and Broadway. Now the powerhouse duo behind *South Park*, *Team America*, and *The Book of Mormon* is unleashing its searing brand of humour on video games. Ubisoft bought the rights to the title from THQ in January and is finally sharing the twisted take on gaming with the world. Parker and Stone oversaw the entire production, from writing the script to providing the signature voices of characters. Players assume the role of a kid who just moved to South Park and who now must battle through waves of hippies, crab people, and goths to prevent the pending doom. Watch out for that bastard Cartman.



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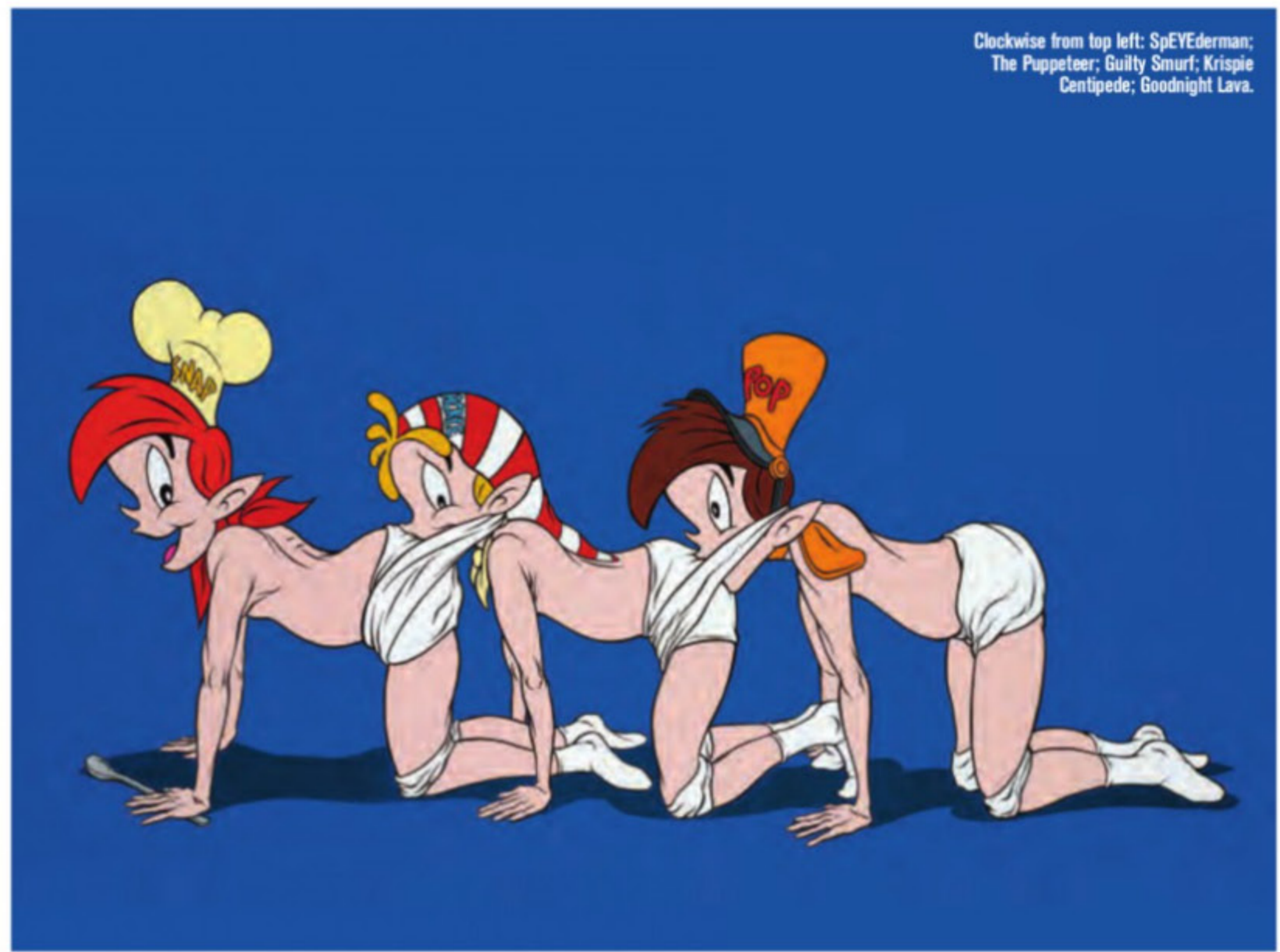
A few months ago Arizona-based tattoo artist Chris Escobedo, who sued videogame publisher THQ over the UFC Undisputed games was finally free to tell his story. The plaintiff had tattooed a lion on US mixed martial fighter Carlos Condit's ribcage, and claimed that he owned a valid copyright to this image. Therefore, unauthorised use by THQ of his work in UFC Undisputed 3 was tantamount to copyright infringement. THQ ceased to exist shortly after the proceedings were brought, so Escobedo's claims "migrated" to a bankruptcy court.

Escobedo claimed that the amount owed to him amounted to US\$4.16m (i.e. 2% cut of all post-bankruptcy sales of UFC Undisputed 3). The judge disagreed and valued the claim at a slightly lower value: \$22,500, this being the same amount Condit himself had been paid for the use of his image in the game.

Interesting stuff! And there is likely to be more of this in the future!



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Clockwise from top left: SpEYEderman; The Puppeteer; Guilty Smurf; Krispie Centipede; Goodnight Lava.

DARK ARTS

Come, if you dare, and visit the brain of Alex Pardee through his artwork.

When he was just 14, Alex Pardee was diagnosed with depression and anxiety and was admitted to a mental hospital, where he stayed for a few weeks. "While I was in there my parents brought me a book called *The Draw Squad*, which was an instructional book on how to draw," Pardee says.

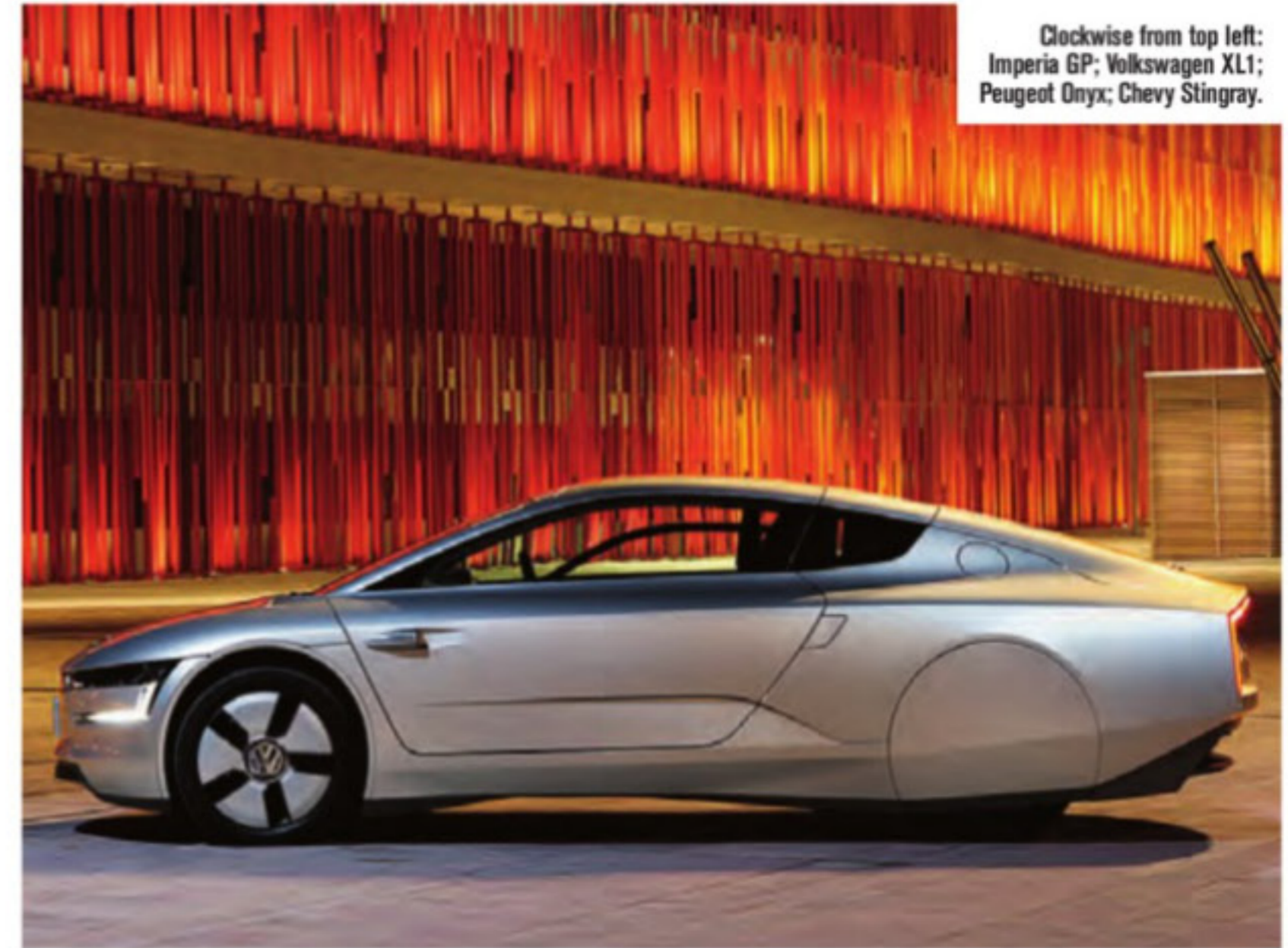
"I realised at that time that drawing was the only thing that was able to make me feel better."

Now a grown-up, at least in age, Pardee gifts the world his art, which is equal parts horror and comedy. One of the best examples: a piece from his series "The Butcher Kings" in which the Rice Krispies mascots are given *The Human Centipede* treatment.

"I like drawing wrinkles, and I like messy splashes of red paint, and I like sharp teeth and tentacles and scrunched-up faces," explains Pardee of his style. And when asked which compartment his brain unlocks while he's creating, he answers,

"It's more like rooms, and I think that most of my art comes from the bathroom of my brain."

In addition to painting, Pardee has created comic books, apparel, and album artwork for the rock group The Used. The method he uses to create his art is just as unique as the art itself. "I love making a mess with paint and then having the ability to control that mess by drawing and inking on top of the mess," Pardee says. "My preferred method is making a mess with watercolours, and then using a brush and india ink on top of it to make something hopefully cohesive out of it." — Trevor Lewis



Clockwise from top left:
Imperia GP; Volkswagen XL1;
Peugeot Onyx; Chevy Stingray.



FANTASY DRAFT

With muscle, speed, and agility, these sports cars personify the modern athlete.

PEUGEOT ONYX The earmarks of a classic sports car are its lightweight, sleek design and its muscle; nowhere in that description is a giant copper side panel included, but the folks at Peugeot have taken a few liberties. This concept car's mirror-like copper shell is attached to an ultra-light carbon fiber exterior that is set in motion by a 600 horsepower diesel engine coupled with an electric motor that adds an additional 60 horsepower. That's right: This galactic beast is a hybrid.

IMPERIA GP A throwback from the Greatest Generation, the Imperia GP may look like a tricked-out '40s roadster, with its massive grille, front wings, and flight-simulator-like console, but it is actually one of the greenest sports cars of the year. The Belgian automaker

has coupled a 1.6-litre BMW engine with an electric motor that yields about 200 kpg with extremely low CO₂ emissions. Plus, if you're too busy jitterbugging the night away to remember to get gas, the battery will carry you about 60 kilometres on a single charge all the way home.

CHEVY STINGRAY The Chevy Stingray has always looked more like a cheetah in mid-sprint than a creature from the deep, but we're willing to overlook the car's spirit animal and focus on the good stuff. The 2014 model offers a seven-speed manual transmission and a 450 horsepower engine that can take you from 0 to 95 kph in less than four seconds, and it grinds to a halt quickly on enlarged, air-cooled brakes. If the 2014 Stingray looks angrier than

its predecessors, that's because it is: The body has evolved with steeper curves and a more pronounced and angular front end than last year's model.

VOLKSWAGEN XL1 The XL1 is a super-efficient, ultra-lightweight head-turner that is redefining low curb weight and high kpg. Its turbo diesel-electric engine propels the 800 kilogram VW up to 420 kilometres on a four litres of fuel. The featherweight sportster rides on magnesium wheels with tires slim enough to fit on a motorcycle, and to ensure that no bumps or sharp curves interrupt the flow of its sleek frame, the vehicle boasts cameras in lieu of side-view mirrors. The XL1 is all about reducing drag while boosting efficiency – a hybrid that can handle like the big boys. – *Nick Fierro*

PACK IT UP, PACK IT IN

Get ready to travel during the holiday season.

Travelling is pain in the arse enough without having to worry about taking your grooming goods with you, but there's really no need to transport your entire product arsenal. The trick is to develop the right packing strategy. First and foremost, keep in mind that travelling can wreak havoc on your skin. "You're dealing with changes in weather and grime from planes. Changing your skin care routine can make all of that even worse," explain Matt and Madison Ruggieri of The Motley, an online grooming shop. So the items you *should* pack are those that end up on your mug. "Pack your usual skin care regimen, particularly face wash and moisturiser, since some of the items in hotels may have ingredients that irritate sensitive skin, and the hotel offerings usually don't list the ingredients on the packaging," say the Ruggieris. Shaving essentials are another biggie: "Hotel soap and a one-blade disposable razor are never going to leave you nick-free." For everything else – toothpaste, body soap, and shampoo, to name a few – take advantage of hotel freebies (hell, you're paying enough for the room and minibar as it is). This strategy holds especially true when you're crashing at one of the many chains that now feature high-end, legit brands in their amenity kits. And since the products typically come in airport approved sizes, you can take the ones you like with you upon departure (unfortunately, the same doesn't hold true for the robe). Of course being avid travellers we tend to find ourselves in places minus amenity kits, perhaps prepack some of the below. – *Christine Avalon*



Bali belly

There is a name for it for a reason! When things are coming out of you at rapid fire the only thing you can do it suck back electrolytes – so pack some of this!



Thai bites

We're not talking about the food or the lady boys! Tropical weather and puddles means mozzies. You're not just protecting yourself from scratching off your skin, but also from malaria. Pack the guard!



The never travelled before

If you're a newbie or someone who's scared of their own shadow in your day-to-day life, then these kits from pharmacies or your doctor contain everything from toilet seat covers to Digital Thermometers.



The minimal packer

Want to protect yourself from diseases? This is probably the best thing you could ever pack. Not every country has the same standards for rubbers so pack them before you leave for protection!



STYLIST, MADELINE DAVISON; MAKEUP, STEPHANIE PEREZ; HAIR, AIKO KAHN; MODEL, DANIEL DILLINGER; AMERICAN APPAREL TOP; FOREVER 21 BOW BRACELET; VINTAGE HEELS; MODEL'S OWN BRACELET, EARRINGS, AND SHORTS



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THEY DON'T BITE

Flavours like maple and honey take the sting out of whisky.

One of the most problematic decisions you make at a bar is what kind of shot to order for a large group. It's like ordering pizza or doughnuts at the office – somebody wants pepperoni, somebody needs a vegetarian option, another person would like anchovies, and Rob really wants chocolate sprinkles. No, Rob, the pizzeria doesn't have sprinkles.

The worst thing you can do is take shot orders from your group. Not only do you run into the problem of trying to remember the list, it's a pain in the arse for the bartender to make six different shots. So what do you do? The novice drinkers prefer vodka and lime shots or lemon drops; the

party boys want tequila with salt; and the rocker drinkers want Jägermeister. Instead, give them flavoured whisky. The up-front sweetness will be palatable to all, and they have a kick that lets real men know they are still alive.

Taking a note from the vodka industry, which has been doing flavour infusions for years, whiskey brands such as Jack Daniel's, Crown Royal, Jeremiah Weed, and others are starting to swirl flavours like honey, maple, and cherry into their concoctions. The results are bottles that will be welcomed at any party – and a promise that we've drunk our last Buttery Nipple. – *Rocky Rakovic*



OLD VIRGINIA HONEY BOURBON LIQUEUR

Mixing exceptional Bourbon with genuine American honey creates a smooth, irresistible flavour that cannot be resisted. Flip out a couple ice cubes and sip in the warm Aussie/NZ sun!



DUBLINER IRISH WHISKY

Dublin and Whisky! It's a bit like Mexico and tequila or Russia and Vodka. The Dubliner is a blend of honeycomb, caramel and whisky flavours to produce an enticing unique liqueur.



GLAYVA SCOTCH LIQUEUR

This isn't a drink to be sculled at the end of a big night out. The mix of exotic spices, tangerines, and cinnamon with the sweetness of honey sweetness is a sweet kiss goodnight in the early evening after a feast with friends.



DRAMBUIE SCOTCH WHISKY LIQUEUR

Drambuie is a traditional liqueur that is aged Scotch Whisky that has been blended with herbs, spices and heather honey to produce this decadent after-dinner sipper. No, it's not just for cocktails!



FIREBALL CINNAMON FLAVOURED WHISKY

Canada whisky and cinnamon flavours, smooth but not sweet it's a must have for the home bar to impress the friends – In and out of the bottle. Best of all it's a nice little drop!



CROWN ROYAL MAPLE FINISHED WHISKY

Already possessing the caramel colour of maple syrup, this whiskey has caramel and vanilla tones that meld well with its maple-toasted oak flavor.



JACK DANIEL'S TENNESSEE HONEY

Incredibly smooth without being sugary. The smokiness of Old No. 7 plays nicely with the honey, whether served warm or chilled. A nice drop for a late night deadline session in the office!



JEREMIAH WEED CHERRY MASH

Jeremiah Weed carefully added a touch of cherry to its 90 proof bourbon. Bartenders have worked with this flavour pairing for decades, and it's a good base for a Manhattan.

SUMMER belly rings



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CHECKOUT



FREAKY FRIDAY

Fashioned to replicate Jason's mask in the Friday the 13th franchise, the Forest Green Frenzy Jason replica mask (\$115, houseofmysterioussecrets.com) will put fear into the kids at Crystal Lake.

TOESFERATU

Back in 1922, when vampires didn't go to high school or have dreamy hair, there was Count Orlok of *Nosferatu*. Tattooist Edgar Armendariz captured his spirit on custom Vans (\$195, deadgartattoos.com).



HEADS WILL ROLL

We're petitioning to get these in the office, these skulls are carved out of a set of billiard balls (\$4,795, theevolutionstore.com).



HERE'S JOHNNY!

This is a cap that you can wear forever, and ever, and ever ... The Weir Overlook Special Edition hat (about \$45, shop.casualco.com) is inspired by the infamous carpet in *The Shining*.



HORROR BOWL

Need something to read while in the water closet? Japanese horror novel *The Drop* by Koji Suzuki is printed across three rolls of toilet paper (about \$13, thefowndry.com)





FIGHT OF THE LIVING DEAD

Prepare yourself for the upcoming zombie apocalypse by shooting this life-size, biodegradable Bobo Zombie Bleeding Zombie Target (\$100, zombieindustries.com) designed to look like a undead clown that is after braaaaaaiiins.



BOARD TO DEATH

Zombie chicks make everything better, including a snow-covered half-pipe. Hit the slopes with this new Horrorscope FK Capita snowboards (\$270-\$290, capitasnowboarding.com) and try not to eat it.



BACK TO BLACK

Signature Leather and Wool Jacket (\$1650 www.kaylenemilner.com)



BRIGHT IDEA

Before the invention of light bulbs, when people were struck with ideas they imagined a lit wick above their head. Actually, we have no idea if that's true, but the Brain in a Jar Candle (\$25, thegeminicompany.com) is pretty cool when lit.



MASKERADE

Looking to scare the fuck out of someone? CFX Composite Effects has an extensive collection of masks, does masks of the month, and will work on custom requests. Seen here is the Horseman of Pestilence (\$720, compositeeffects.com).

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“On my forearm I have ‘Life is a Dance Floor.’ I guess it is kinda cheesy, but sometimes the cheesy phrases are the most meaningful.”

— Jahan Yousaf-of Krewella

STYLIST, MADELEINE CHAPMAN

KREWELLA

The eighth day of June in the year 2010 is a significant date in the life of Krewella singers Jahan and Yasmine Yousaf. For this was the day the sisters decided to quit school and dedicate their lives to music. To prove their commitment, the siblings had 6.8.10 tattooed on their necks. "Yasmine and I got the date tattoos together on my birthday," says Jahan. "Getting them meant there was no turning back."

And there was no looking back either. Since then Jahan and Yasmine, along with bandmate and producer Kris "Rain Man" Trindl, have relocated to Los Angeles from their native Chicago, collaborated with idols Patrick Stump and Travis Barker, and embarked on their first-ever headline tour. Bus included. "It's amazing!" laughs Jahan. "You don't have to wake up early. You go to sleep in one city and you wake up in another."

But Jahan assures us that living the tour bus dream won't affect the group's close relationship with The Krew (Krewella's affectionate nickname for their fans). "We feel like they're our friends and family," she says. "After every single show we always go and hang out and take photos or shake hands. I think it's really important to give fans something back, no matter how big you get."

The fans have done their fair share of giving back too. Two of the three band members have tattoos that were designed by a member of The Krew. Rain Man's 6.8.10 piece was the result of a Tweet asking his followers for potential designs. The outcome was the date in Gothic Roman numerals inked on his right biceps. Yasmine, meanwhile, has a half-dead Kurt Cobain on her right forearm that was composed by a fan too young to get into a Krewella concert. "She waited outside to give us a portrait she'd done of us," says Jahan. "It was so good that Yasmine asked her to design a Kurt Cobain tattoo for her arm."

The group's debut album, *Get Wet*, is a bombastic 12-track romp of electronic music currently filling dance floors globally. And it's the dance floor that's responsible for what Jahan considers to be her weirdest tattoo. "On my forearm I have 'Life is a Dance Floor,'" she says. "Rain Man teases me about it. I guess it is kinda cheesy, but sometimes the cheesy phrases are the most meaningful." — Jon Langford





ANDY BERGHOLTZ AND RAY VILLAFANE

As if channeling Michelangelo, Ray Villafane sculpts with bold and hurried strokes, creating lifelike facial features with remarkable precision. His medium isn't marble, but rather the orange shell of a sizable squash, the pumpkin. With basic clay carving tools, Villafane and his business partner, Andy Bergholtz, are the duo behind Villafane Studios, which creates intricate (and mostly ghoulish) 3-D figures. "A well-carved, animated face on a pumpkin is something that seems almost magical," says Villafane. "It appeals to not only our visual senses but also our inner kid."

Villafane, who started his career as an art teacher, used to carve rudimentary pumpkins for his students each fall. But after visiting a friend who was a professional commercial sculptor in New York City, he decided in 2007 to ditch his day job and began working as a sculptor, securing gigs creating collectible statues for the likes of Marvel and DC Comics. Eventually he landed on Food Network's *Outrageous Pumpkins*, as well as *Pumpkin Challenge II* and *Halloween Wars*. His growing media presence also scored him invitations to the White House and one of Heidi Klum's Halloween parties, where he enlisted Bergholtz's help for the first time. "Ray dangled a carrot I couldn't pass up," says Bergholtz. "I started sculpting pumpkins a couple of days before that gig and have never looked back."

While Michelangelo's *David* still stands more than 500 years after it was created, pumpkin sculptures are obviously perishable – and that suits the men of Villafane Studios just fine. "Because the final product is short-lived and seasonal, I believe it has the ability to exist in our memo-

ries in a slightly more exaggerated, romanticised state," Villafane says.

According to Bergholtz, the duo goes through about 150 pumpkins each season, tossing a dozen or two aside due to errors or natural imperfections. The sculptures can take anywhere from about three to eight hours to complete, depending on complexity, and they're best shaped under an overhead light source in a relatively dim room. The guys essentially whittle away the thick outer flesh to create their sculptures in relief. "Being too cautious will only yield flat carvings that lack the deep shadows that really cause the face to jump out at you," says Villafane.

These purveyors of artistic impermanence also delve into sand sculpting, which allows for the creation of massive sculptures in quick turnaround time. "It's tremendously satisfying, although it's definitely not without its challenges," says Bergholtz. "When working exclusively with sand and water, gravity is your worst enemy."

Impressive works of art aren't solely reserved for pumpkin and sand creations. The heavily tattooed skin of the Villafane Studios men reflects their overall passion for the arts. No matter how contradictory the artistic process of tattooing and pumpkin sculpting may seem, Villafane finds a commonality. "While its shelf life is totally opposite of that of tattoos, for the artist creating them it is not much different," says Villafane. "I have to believe the majority of tattoo artists never see their creations again once that client leaves their shop. The finished photo is the only remaining link to the experience, much in the same way [photos of our] pumpkins are to the carving." – Lani Buess





AIMEE FRANCIS

Passion drives us to do crazy things. Whether you're just bashing away at the pots and pans at seven years of age 'til the family goes insane, or jumping on a plane to the other side of the world to sign a record deal at 17 years of age, making music has always held a crazy fervour for some. Aimee Francis was always a "tinkler" when it came to making sounds. She forced her brother into forming her first band at just seven, and while Fireballs wasn't a wildly original band name for their first band, their one and only song, 'When you look at the stars', is likely to be immortalised on her skin to mark the moment that she became well and truly set on becoming a singer/songwriter

Francis has a distinct and memorable voice, whether signing her own songs from her self-funded EP, or covers of songs like 'Sweet Child O' Mine' or 'Wrecking Ball', her truthfulness flows through when she sings. From a non-musical family, Francis picked up guitar at 10, drums at 12 and was signed by 17, and now devotes herself 100 per cent to "brand Aimee Francis". "It's not enough now to just play music," says Francis. "That time in the 90s, when all pop stars were unreachable, has gone. I don't know if that's a good thing or a bad thing." Francis says she finds one of the hardest things is working out just how much should be shared with fans. "They start calling you a friend and they expect things from you and you might

not be in the position to give these things". Francis admits that finding the middle ground isn't always easy, as it's personality that tends to win people over and what's become a larger focus for musicians in order to "make it" in the industry.

After signing her contract, Francis found herself "growing up very quickly" and not just on a personal level, but when it came to her business and marketing mindset she says she grew up "very fucking quickly". Francis says: "They all want their pound of flesh, but they aren't willing to give anything for it." Armed with her fake ID, Francis found a few other passions in LA besides Coronas with lime and whisky. Tattoo artists are aplenty and she found herself, inspired by Tommy Lee, getting stars on her fingers as her first tattoo. Since then she continues to get tattooed in LA whenever she returns, visiting Christina Ramos and Dean Burton of Melrose Tattoo.

While being lonely, and being comfortable with being alone, is "just one of those things" that comes with being a touring artist, especially a solo artist, Francis wouldn't give it up for the world. For every wedding, engagement or birthday she misses of a loved one, there are tours, meetings, and planes to be boarded as she pushes herself to grow as an artist. — *Vanessa Morgan*

Aimee Francis' new single is out January 2014

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Vorpalsquicide

vorpalsquicide: An adjective originating in Lewis Carroll's "Jabberwocky" poem in "Through the Looking Glass and What Alice Saw There" Due to his description of it, most generally would agree that it deals with slashing damage severing a limb or head; however, it can be stretched to mean any form of weapon that can possibly kill in one blow, considering the word itself is a "nonsense word" created by Carroll. Despite its popularity and history, it still eludes a normal dictionary.

By **Vanessa Morgan** Photos by **Jaimie Nicole**





ay in and day out we stare at our computer screens, filtering through emails and working on documents, all the while stealing moments to check Facebook to check out countless images. For the most part the people we view remain nameless and the images forgotten, but as creatures of habit we continue to return to the same kind of images and, as our current cover girl Vorpal Suicide says: "Who doesn't want to look at hot, tattooed babes all day!"

As the name would suggest, Vorpal is part of the notorious Suicide Girls. Winning a public vote, she was accepted as part of the family and now works for the site as a model recruiter. Her job involves opening emails, seeing beautiful faces and messages filled with joy from hopefuls looking to break through and make a name for themselves on the site.

"Suicide Girls brings something special to your life, a whole new family," gushes Vorpal "Gorgeous girls from all over the world who are there for you every day." And she would know – it was through the site that she found Peggysue Suicide, her confidante, friend and hip attachment. It was also through her role that she found a whole

new level of strength, confidence and a passion for taking on the world.

Although she decorates her body with pieces that are a reflection of each of these areas of her life, the tattoo with the most meaning to her she wears on her sleeve for all to see. Her Little Red Riding Hood tattoo is a reminder that no matter what life throws at her, she can overcome it and for this reason she wears it proudly. Vorpall fully admits that her OCD plays a large part in her approach to tattoos, as in her life she is a planner. She sees her tattoos as a representation of who she is, in picture form on the skin.

Like many of us, as she catches a glimpse of a tattoo out of the corner of her eye she links it to the meaning behind the work, and she says she falls in love with them all over again. But perhaps her strangest tattoo is yet to come. Vorpall will travel to California to be tattooed by Alex Strangler of Dolorosa Tattoo Co, where she plans to get her nipples tattooed into hearts.

Passionate about life, human movement, and importantly, women, Vorpall looks to promote beauty in all shapes and sizes. It's easy to plow through 100 emails a day when you're promoting positive body image! 🍷



Who
Doesn't
want to
look at hot,
tattooed
babes all
day?







SUCCULENT

PHOTOS BY **ASHLEE SAVINS** TEXT BY **ATILIANA ACE LEAR**

One rainy night in Sydney, a lady's elegance butted heads with her barehanded clamp around a juicy leg of red meat. She was enraptured by her tasty meal. I was bemused. Onlookers were stunned, disgusted or both. My first thought was "That's HOT!" My second and perhaps more significant, was "You wouldn't see that on TV!" And thus was the incident that gave birth to *Succulent*.

Eating is a complex act; and arguably more complex than it should be. Women, for example have been affixed with the kitchen for centuries; chained to strict instructions on what to eat, when to eat, and how much to eat in order to be considered 'beautiful'. Society's obsession with the perfect body has made tracks with anorexia, bulimia and obesity; whilst the school playground is ablaze with reinforcements that breathe right into adulthood. Welcome to *Succulent*, where 70 women from around Australia explore, challenge and in many instances completely throw these ideologies out the window, all awhile exhibiting the alluring nature of 9-inch heels and a corset.

Not only a visual feast; *Succulent* is about redefining beauty, identity and sexuality according to the individual, and about shamelessly relishing the foods that make us happy and healthy. This being for the model and the viewer. *Succulent* is about celebrating choice. It's about challenging what's 'hot' with diversity. It's about confronting norms and pushing boundaries. One of the most powerful aspects of alternative culture is its movement toward choosing models based on who they are – their personality, their authenticity. *Succulent* combines alternative culture with professional photography to promote new principles around beauty, self-perception, choice, and empowering the truth of the individual. In doing so, *Succulent* has gone beyond a book to build a supportive hub of powerful, independent-thinking women.

Succulent liberates the reader's love of food, whilst offering the perfect nucleus for lounge room banter. Scientifically linked to sex, eating is an act of pleasure; and *Succulent* shows you just how enjoyable it can be! Eating is an act of self-love. Eating what, how and when is your choice. And the definition of 'beauty' is yours to make. 🍷

For more information about *Succulent* contact info@leatherandlacecreative.com

“
WHO
DOESN'T
LOVE A
CANADIAN
WITH MAPLE
SYRUP, ALL
YOU NEED
IS SOME
BACON!!
”







“

**I'M A SHEEP FARMERS
DAUGHTER. AND LITTLE BO
PEEP WAS NO VEGETARIAN
EITHER... FACT**

”











“
THIS IS
HOW I
GAINED THE
NAME FISH
FRECKLES.
I LOVE TUNA
ALMOST
AS MUCH
AS I LOVE
LEATHER
& LACE.
”

JESSICA



PHOTOS BY HYUNA SHIN



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YOUR CLOCK-
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YOUR LAST-
WILL BEAR
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WILL BEAR

HERE ARE SOME KEY POINTS IN JESSICA LOVE'S LIFE:

on mother number three by age 10, daddy issues, Christian cult, started smoking cigarettes at eight, boarding school, mental institution, heroin, jail, David LaChapelle photo shoot, work as a dominatrix. To do her story justice would take a book – and in fact, Jessica has completed the first draft of her memoir. Following are some excerpts touching on her tattoos:

My arm was something I drew after my sister died. It was dark. I was on crystal meth. It was one of those drawings that drew itself. Even though it was dark, it was my tribute to her. I find beauty in darkness. I wasn't good at keeping mementos or photos because it was too depressing. My tattoo, however – I would wear it everywhere and stop running from her memory. I got it on my right arm – the arm I held my heart with when I ached for her.

I got my leg tattooed with a poem I wrote about

time and a drawing I drew with all kinds of body parts morphed into each other. I chose these particular drawings so I could watch the body parts wrinkle in time with my own. The question I get asked most is, "What about when your skin gets old and wrinkly?" Well, then I'll have old, wrinkly, tattooed skin rather than old, wrinkly, not tattooed skin. I prefer the former, just like I prefer tattooed young skin to non-tattooed young skin. A tattoo isn't going to make the aging process any worse and will in fact mask veins and marks of aging.

I tattooed my face. It was something I knew I would do at some point, but I hadn't put a whole lot of thought into it. I always knew I would probably tattoo something around my eyes that would frame them, but it always seemed so far off that I never put much thought into what the design would be. One day I looked in the mirror for about five min-

utes, visualising what I would get, and it hit me.

I got my half sleeve, chest, and back in the matter of a couple months. I drew them when I was serving time. The chest tattoos are the tree branch arms that stem from the woman on my back who has babies on vine umbilical cords swimming out of the top of her head. She also has little vines coming out of her mouth and eyes that wrap around her throat. Her arms reach around my hips and up my chest. Ants crawl out of her scratches on my shoulders that create wings. I hate putting my art to words because art is a way to create what can't be put to words. It's a thought we feel but can't quite explain but just flows, and when it's birthed it's very satisfying because we no longer feel the need to explain. Others with the same thought get it and those who don't, won't, no matter how hard we try to explain. ■





Agent Provocateur
fringe necklace;
model's own
underwear.

Page 57: Victoria's
Secret underwear;
RRRentals bracelets
and rings.



Joanna Mastroianni
choker; RRRentals
bracelets and rings.

fuck fuck fuck AROUND
WHERE THEY'LL STOP
THERE'S NOTHING



Versace studded bra;
Joanna Mastroianni
cape; Christian
Louboutin pumps;
RRRentals rings.

Versace studded
underwear,
Chrome earrings,
RRRentals rings.



“I FIND BEAUTY IN DARKNESS.”

Victoria's Secret
underwear;
Alexander McQueen
vintage pumps.

Stylist: Rod Novoa for Seen Artists
Stylist assistant: Nicole Morales Pinto
Hair: Seo
Manicurist: Jessica Tong
Makeup: Aerial Payne for Inglot Cosmetics



DAMNATION, HELIUM & BODYJAR

Australian punk icons Bodyjar hit the road and relight the passion. Bassist Grant Relf tell us about 20 years of the band, and about returning from hiatus with Role Model.

By Vanessa Morgan Photos by Ben Gunzburg

Inked: Bodyjar celebrates 20 years this year. Does it feel like 20 years?

Grant Relf: Yeah... geezz. I can feel them all. Yeah, it kinda does if I think back 25 years ago to when I was just jamming and dreaming.

Is it harder now? You're older, but that also more experienced. I think writing is much easier for me these days. You learn all the tricks over the years. It just comes naturally, because there has always been a bit of a formula to the way we write. I try to write other stuff and it just ends up sounding like Bodyjar.

When we had a break for a bit and I was playing with another band. I'd put together a song and someone would say "Nah, sounds too much like a Bodyjar song", and I'd be thinking 'time to get the band back together' because this is a bloody good song.

We wrote a lot over the past year. Whenever I'd have some spare time I'd just sit down with my guitar and then record something. It was usually if a riff got into my head. They're the ones I'd keep going back to. The ones I could remember in my head; if I don't remember them then I usually think those aren't really any good. If I am still thinking about it the next day, it's going to happen.

After the long break for the band, was *Role Model* a done deal? Was it the album that had to happen?

Yeah, it was pretty much a done deal. We all said we'd come back to it. It's just the one band we always say yes to. So we got together and started jamming. Tom had songs and we decided to do it because it was just good fun again. It had been getting a little bit tiring and I think if we'd done another album back then it

YOU DON'T START ON YOUR NECK. THAT MEANS YOU'RE 'TATTOO GUY' FOR THE REST OF YOUR LIFE. JOB-STOPPERS I CALL THEM, WITH GOOD REASON.

wouldn't have been very good. But now that we've had the time off, it's time. I mean, I've had two kids in that time and things have changed a lot for us all. A lot of stuff happens and then, after a while, you start reminiscing and you say, 'Why don't we?'

I've always thought of Bodyjar as a touring band. We used to do it all the time. It's a bit hard these days. Now it comes down to if we can make money then we'll do it. But I can't just go piss off on tour now and say to the wife 'I'm going to go and get drunk for two weeks and play some shows, but we'll sort out the money situation when I get back'. I'd be in deep shit then. We've got to make it viable for us to do. I think we'll do tours once or twice a year. We've already started writing for a future album.

Any places you'd like to tour, but haven't yet? I've never been to Broome. I've always wanted to play there. When we do shows we go, play, go back to the hotel and then move to the next one. We toured Europe and I can't remember half the places. It's straight to the venue, do the show and then repeat again and again and again. We do America and we just see car parks. Lots of car parks. We don't do signings or anything like that. But hopefully next time we can get some fishing in, or get in a round of golf up north.

Touring has become harder, with venues closing throughout Australia. I think pokies stuff up venues and live music a lot. When I was growing up,

when I was 19 and had my license, we used to see gigs three times a week. And there were venues everywhere. Up Brunswick Street there were four or five venues. And for that reason people were just starting up bands. There were new bands popping up everywhere. Nowadays it's all restaurants, pokies, and I hope it comes back, and I think it will. There seems to be a cycle. It's totally disgusting that there are no venues. There is no art; it's all about money.

It seems that tattoo and punk have always been linked. Only nowadays you have to have a full body suit before you can even form a band. I think with the guys today, and I may sound a little old, but I think they've gone a little crazy. I mean, some of them now start on their neck. You don't start on your neck. That means you're 'Tattoo Guy' for the rest of your life. Job-stoppers I call them, with good reason.

Or on their face! Yeah, that's just retarded. They're not thinking future; they're thinking it's cool now. It's ridiculous and causes so much regret in future!

Tattoos go through cycles too though. What tattoo did you start with? My first tattoo was a Paul Booth-inspired tattoo, one of his designs; obviously I couldn't get him to do it. I was 19 and I started on my shoulder, and then got another of his designs on the inside of my arm. Saw them in tattoo magazines and now I've got both arms down with all sorts of bits and pieces [laughs].

Are you a planner when it comes to tattoos? Sometimes I do and sometimes I don't. I have on my arm Slayer cover artwork and a Misfits tattoo, Iron Maiden and Pink Floyd all on that arm. It came up really good and started to pull together.

Wearing your love and what you do on your sleeve, literally. Yeah, yeah definitely! I could have just got something like a snake on my arm, but that really wouldn't mean anything to me. These bands do. Though I do have a tattoo that looks a lot like that Red Hot Chili Pepper tattoo, the one they all have that was used on the album [*Blood, Sugar, Sex, Magic*], but that's all crowded and a little covered up now thankfully [laughs]. The Anthony Kiedis tattoo that wasn't meant to be. It was just something I picked off a wall that I like. Just a design, but looks kinda close.

No regrets, then? No. They're memories you can keep with you. I remember getting each of them. Like I got one in Canada in some girl's bedroom. Stuff like that. Often they make for the favourite tattoos. They may not always be the best tattoos, but I can remember that time. Reminds me of the stories and things I've done.

So 2014. 20 years, any surprises? [Laughs] We haven't even spoken about it! So we better get started on it. I mean we've got all the old stuff there, but I'm more excited about writing all the new stuff. Creating new punk! 🎸





stereophonics

Whisky vocals and Welsh pride pour from the Stereophonics band, with bassist Richard Jones giving us a shot of straight up band truth.

By Max Grey Main photo by Steve Gullick



Inked: We hear you immerse yourself in music, even in your downtime.

Richard Jones: Yeah, I still get blown away. I think with all bands and particularly electronic music, it's still in its formative years basically. Rock and roll only came about in the '40s and '50s and we're only 60 or 70 years later now – so it's pretty new still, with the scope people can do with it.

I love it when someone comes out and does something musically that no one is expecting. For me, over the past five or 10 years, one of the artists who are pushing the boundary like that is a pair of DJs in the UK that go by the name U.N.K.L.E. What they produce is just great. It's a mixture of rock music with all the beats and everything thrown in. Even Steve Martin the comedian, he's done some brilliant downtime music. I put that on and it takes me to places that other music just can't.

In the press notes for *Graffiti on the Train*, Kelly [Jones] said he didn't care if it succeeded or not. That must have made the recording experience interesting.

In the beginning when we started doing the demos for it, we felt that we were pigeonholed a little bit with the way music is put out in the UK. You know, people wanted tracks to be three minutes or whatever so the songs fit into certain formats on radio and this that and the other. And we were just tired of playing that game and it was like, 'this is all bullshit, let's just do some music for what we starting playing music for. Music for us. Trying to move ourselves and push ourselves'.

That was the thought process with this album, from the beginning to the end. We released it on our own label too because the record company we were with wouldn't commit to our plans. They would only commit to one album of 10 songs so we were like, 'thanks but no thanks... we'll do it off our own backs'.

We wanted to carry that through to the video process and the art. It gave us total freedom, which goes back to what we were doing in the beginning. We didn't need any outside help and it's going really well. We're really pleased with the outcome.

And you built a studio to record it? Yeah, it was really fun. I don't know why we didn't do it before. I think it was just finding the location really. This building came up for lease and Kelly went to take a look around the area, and he really liked the vibe of the place.

I went down and had a look and thought it was a great location for everybody to get to and we got

the techs in to do all the wiring, and we had a hand in building stuff and putting soundproofing in.

It was good fun getting it all together. We didn't even finish putting it all together before we started recording... we were that keen to get it up and running and everybody was still soldering around us and seeing if the lines were working while we started recording the album!

The band filmed a MAX Session for MAX TV while in Australia. Do you enjoy filming things like that?

We get asked to do a variety of different things. We've played in front of American football things in Wembley Stadium and we've done rugby performances. If we've got the spare time and we're up for it, then of course, we're happy to do whatever's put in front of us. As long as it makes sense.

How do you find Australian audiences?

I'd say they're probably on par with audiences in Europe and the UK. It all depends on what day of the week it is too. If you do a gig on a Monday or a Tuesday night you're not necessarily going to get the same reaction that you're going to get on a Friday or Saturday night, because people have still got a long working week to not look forward to.

But it's all levels of good for us anyway. Pretty much all of our shows around the globe now, we get audiences reacting the same way. You play your set according to what is going on. If your audience is a little bit mellower, you can take your time and focus on the musicality of the performance rather than the energy and jumping around.

Got any new tattoos? I haven't yet, no. But I'm planning on getting some in the next 12 to 18 months. I've got a bit of space left on my torso so I'm going to get some more going. I think the actual quality of tattoo artists, now compared to like 10 years ago, they've upped their game so much. You can get some amazing pieces of work done so I'm really looking forward to choosing something good and seeing what can be done.

What's your approach, generally to tattoos?

It's more, for me, about the art side of it. I really like the way images look on parts of a body. You watch TV programs with all the tattoo studios and they try to attach an emotional story behind each tattoo. For me it's never been that way about tattoos. It's more about how I like them looking on my body and that's how I'm going to make my decision, and that's how I've made every decision for tattooing in the past. ■

Land of milk and honey...

Tattooing has a global following, even in countries where the acceptance of body art is only beginning to emerge.

BY VANESSA MORGAN
PHOTOS BY NATI KEREN





There are seven billion people in the world and while the land we walk on may be different to those in other lands, it's surprising how similar our stories can be. Kareen Hill is a tattooed model. She is a beautiful, modern girl who loves to display art on her body. What makes her different is she was born in a country that many of us wouldn't associate with tattoos. Kareen's home is in Israel.

What most will find surprising is just how ordinary her life is and how similar it is to our own. While many may assume that having tattoos in Israel limits your job potential to dancing on tables for foreigners, Kareen's life involves heading to the office where she works as the social content manager at Disney Israel.

Israel's two most populous cities are almost polar opposites. Jerusalem is one of the oldest cities in the world and is considered holy to three major religions – Judaism, Christianity and Islam. Tel Aviv is a cosmopolitan city where it is becoming more common for heavily tattooed people to be seen within the community. As Kareen explains, "Tel Aviv is very different from any other city in Israel. There is no other city even remotely close to the culture, nightlife and atmosphere".

It is possible that walking through any other city of Israel you may not see a heavily tattooed person for weeks on end. Tel Aviv is such a liberal and artistic city that it's no wonder many of 'outcasts' from other cities find a refuge there. That being said, it does not mean you wouldn't get stared at or get remarks for being tattooed in Tel Aviv, because you most definitely would, and on a daily basis. However, Kareen hits the nail on the head when she says: "You find ignorant people all over the world".

Like many of us, Kareen's obsession with tattoos started at a young age. At 14 years she fell in love with the images she found in the tattoo magazines at her local shop. She was in awe with the works of art on the bodies of the models, and ever since has known that she wanted to be in tattoo magazines. While she's worked on shoots for the past two years, she says, "Only recently did I decide to follow my dream and try and become a tattoo model. I feel I finally look the way I always wanted to look, and I'm proud of it, it makes me truly happy".

Her path from awe-filled 14-year-old to now could be that of any aspiring tattoo model. Very shortly after she discovered the magazines, Kareen got her first tattoo. "I was unpopular at school, mostly due to my different appearance, and became friends with a guy who owned a skate shop" Kareen says. "I was so jealous of

him because he was covered in ink, and begged him to take me to get one. I don't think the tattoo artist was so happy to tattoo a 14-year-old girl, but I guess because he was such good friend with my friend, he agreed."

He did a terrible job, but she felt special so she really didn't care, and she still doesn't care to this day. "I will always remember that day as one of the best and most important days in my life", she says.

Her tattoo collection has continued to grow and now her tattooed arm serves as a representation of all the dreams she has in life in pictorial form. The process that started at 14 has come true, and the symbols of all the things she loves in life such as Rosie the Riveter, lipstick, and vintage perfume bottles are displayed for people to see in bright, luscious colours.

Of course, this wouldn't be possible without tattoo artists! As with the rest of the world, Japanese and traditional style tattoos are among the most popular in Israel with artists such as Alexey Zamotevsky of Inkdonkey Tattoo quickly filling their calendar due to the exceptional skill

"You can find ignorant people all over the world"

in their work. However, as the community grows, there are just as many fresh artists looking to learn but without the skills and teachers to guide them. Kareen says, in the past couple of years, a lot of the older artists have developed and improved their style with many talented artists suddenly emerging, allowing Israelis to choose artists based on style – something that was "quite lacking before".

Along the way to achieving your goal everyone has role models and a tattoo model in Israel is no different to one in Australia, the United States or Europe. Kareen fell in love with the images of Sabina Kelley for her beauty, femininity and ambition. She loved Makani Terror for her dramatic look and the mysterious and sexy vibe of her shots, and discovered Vanessa Lake, who she views as one of the "most beautiful women I have ever seen".

Now Kareen sits in the position of being a role model to future emerging faces from within her country. Not only does her story teach us that, with work, dreams are achievable, but that you never know the story behind a face, and quite often that story – no matter where it comes from – may not be far from your own! 🇮🇱





MEGAN MASSACRE'S APPEAL

KNOWN FOR HER BEAUTIFUL TATTOO WORK, **MEGAN MASSACRE** IS HEADING TO SYDNEY, AUSTRALIA IN MARCH!

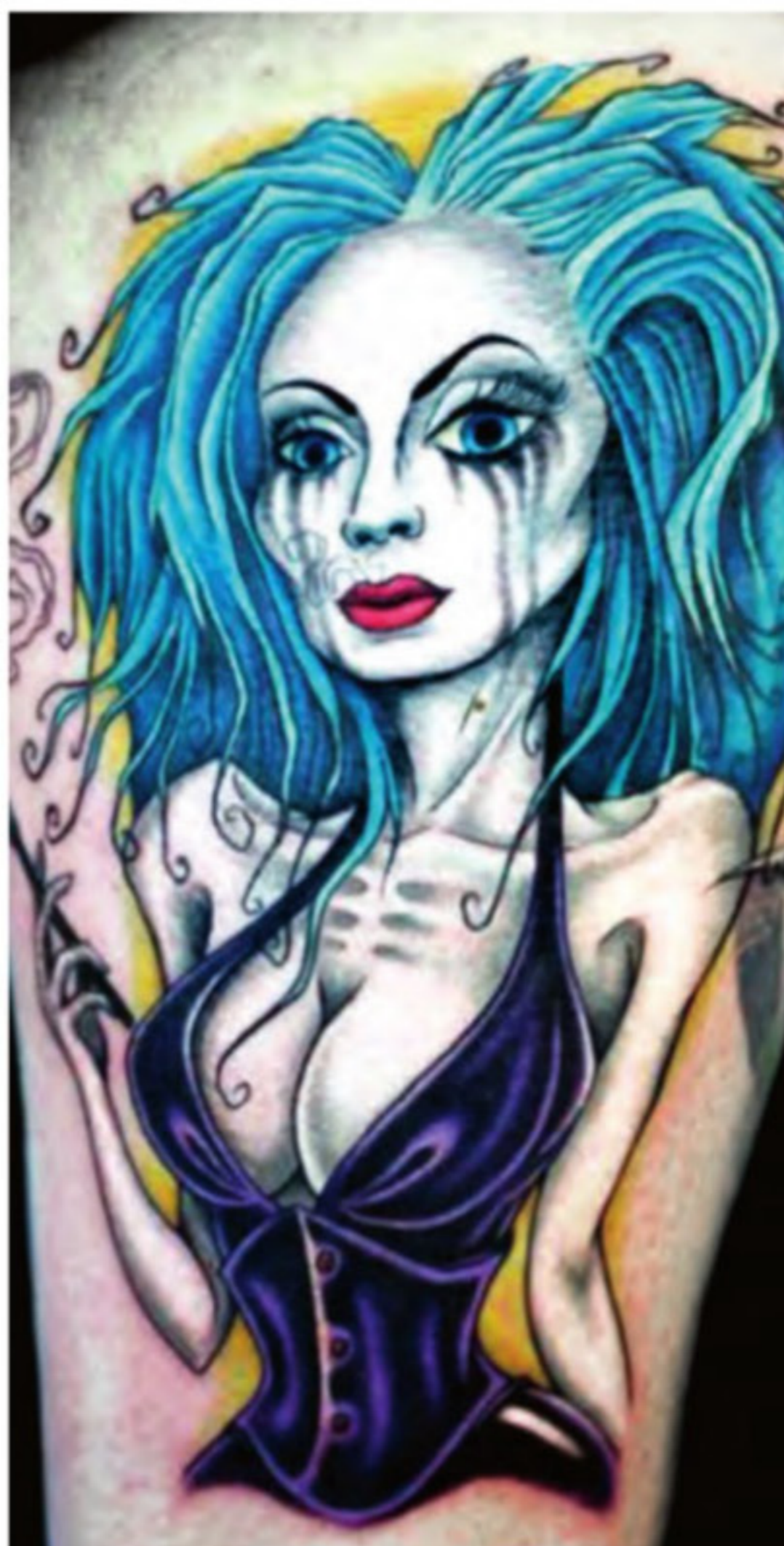
PHOTOS BY **KAREEM BLACK**

Inked: What year did you start tattooing?

Megan Massacre: I started tattooing back in January of 2004 – I had just recently graduated high school and turned 18 years old.

How did you get into tattooing?

Tattooing honestly in a way fell in my lap – it wasn't something that I had always thought growing up I would want to do as my life career. Coming from a rather conservative household, a job idea such as tattooing would have been frowned upon. I really had no idea what I wanted to do or who I wanted to be – all I knew is that I wanted to have a job that really embraced my artistic talents. I have been drawing since age two, and art has been a huge and natural part of my life since I can remember. Growing up I had real passion for learning every different medium of art that I could. I took classes on painting, sculpture, calligraphy, photography – anything that would further my artistic knowledge. When I reached 14 years of age I had an opportunity to go into my first tattoo studio. At the time I knew a few people who had gotten tattoos and I saw it as another medium of art, one which I highly desired to know the application. While at the tattoo studio I inquired about how one goes about learning to tattoo. When they told me I would need an apprenticeship I asked what I needed to get one, and when they said \$4,000 my heart completely sank – \$4,000 seems like a lifetime of savings to a 14-year-old kid! *[Laughs]*. Right after I graduated high school I had a part-time job at a department store selling furniture and I had enrolled in community college, taking general credits, still really having no idea what my true calling was in life. The store was going bankrupt and a few coworkers started seeking jobs elsewhere. One in particular wanted to get a job as a body piercer at a local tattoo studio. One evening after work she asked if I would give her a ride there to try out for the job. When we got there I hung out in the lobby admiring the hundreds of colourful sheets of flash on the walls as she displayed her handwork on a willing participant in the back of the shop. Shortly after getting there the boss peeked his head in the front room and said to me, "So, your friend says you can draw, very well. Let's see what you can do?" He handed me a pencil and a pad of paper, and described several tattoo ideas to me. I went to work on the designs, having really no previous knowledge of traditional styled tattoo artwork, and only the flash in the lobby to use as reference. When I showed him



the drawings he seemed pleasantly surprised, and another tattoo artist at the shop replied, "Yup, she got it." With that he then asked, "Have you ever done a tattoo?" I, of course, said no, but that I had always wanted to learn. He then asked, "Would you like to do one right now?" I was honestly both stunned and scared shitless at this question, but I knew that this may be my only chance to try it out, and without wasting another second I blurted out, "YES." They put together the whole setup for me, and the owner sat down next to me as he put a stencil onto the shop apprentice's leg that read "Timmy," his name in script. Extremely nervous, I picked up the tattoo machine and followed every instruction he gave me with the greatest of concentration. As I began my hand was shaking terribly as I produced a few wiggly lines, but as I kept going I started to gain confidence, and by the end my lines had straightened out quite nicely for a first tattoo! Afterward, the owner asked if I wanted to learn, and the rest is history. In a way I feel like I didn't find tattooing – tattooing found me.

Where did you apprentice? The first tattoo shop I worked at was a shop called Squid Ink Tattoo; it was your pretty typical local street shop. I tattooed there for about a year, but honestly not long after I started working there I realised that the reason the guys wanted me around was not so much to nurture me into a great tattoo artist as much as it was to just have a "pretty face" around. Things went sour during my stint there; it got to the point where I wasn't learning much past the basics of tattooing, and the turmoil surrounding my relationships there was stunting my growth as an artist. I left, and came and went from a few local shops, trying to find a good fit. I finally met an artist named Jason Strunk who had formerly worked at one of the shops I was working at at the time, but he had since moved on to open his own place. He had a style that at time was something new and innovative I hadn't experienced yet, new school. I took a job at his shop, called Color Wheel Tattoo, in Shillington, Pennsylvania. He taught me much about colour and that I didn't have to stay within normal style constraints of "traditional" tattooing. I worked there for about two years, and felt it was time to finally make the move to the city, that being Philadelphia. Through tattoo conventions I had made friends with an artist named Paul Acker, who owned a tattoo shop in Philadelphia named Deep Six Laboratory. I really admired his colour portrait and horror-styled work, and when I was offered



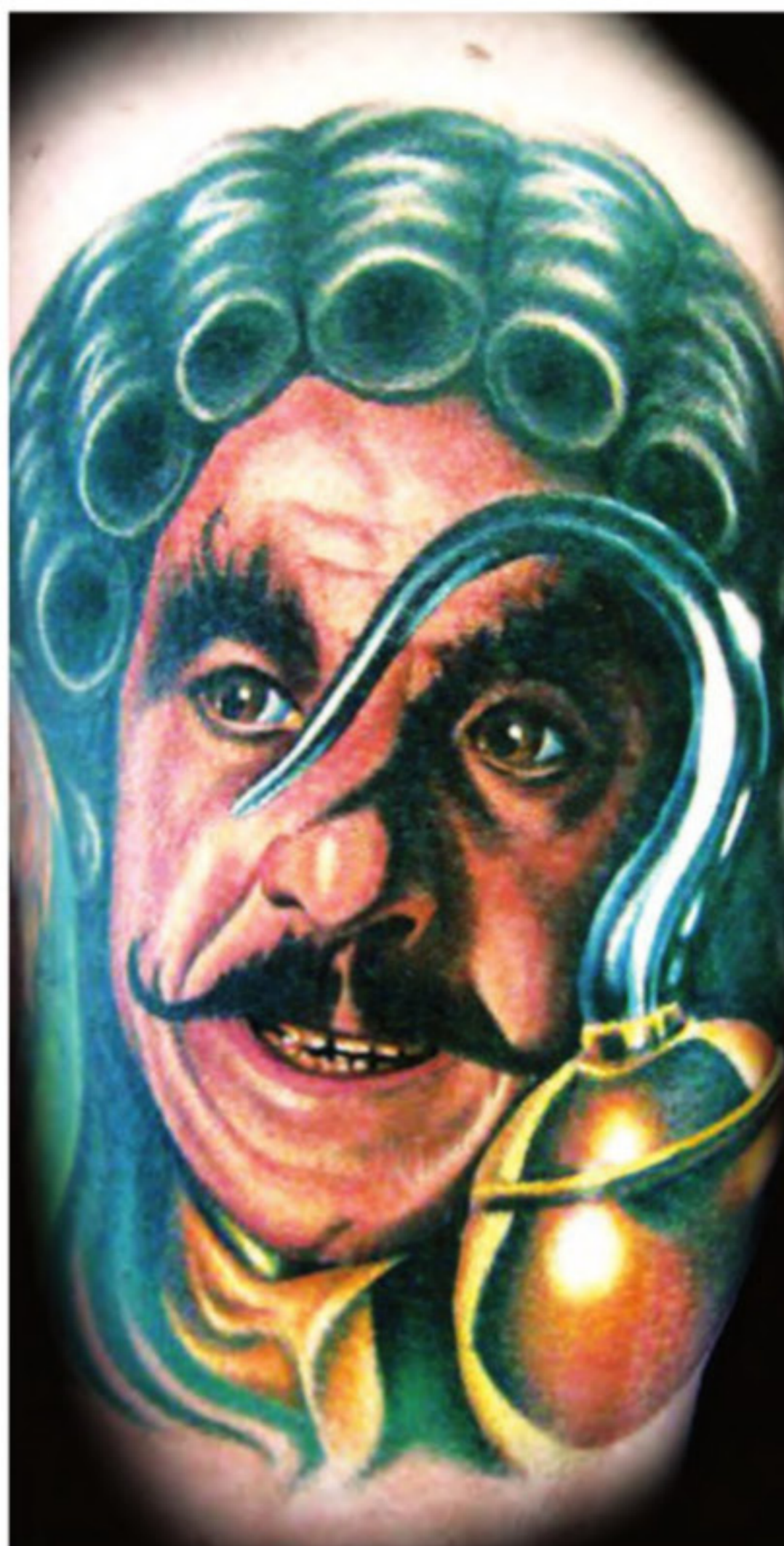
a job to work with him and the rest of the very talented and multifaceted artists at the shop, I couldn't say no. I worked at Deep Six for about three to four years. I feel working there is where I really started honing in on the details of my style. I then moved onto New York City about a year and a half ago, to work at Wooster Street Social Club for the filming of *NY Ink*, and it is where I am currently still tattooing. I feel working here I got a more in-depth lesson about traditional tattooing, and the opportunity to learn about some aspects of tattooing that I was deprived of in my first initial apprenticeship. It's honestly hard for me to say when my apprenticeship officially ended; to this day I still feel like I am learning new techniques and evolving as an artist. I really believe a true artist never stops learning more about their craft, even almost nine years later.

How do you describe your style? This is always a hard question for me to answer, because I enjoy tattooing in so many different styles. I love both black-and-grey, colour, and combining the two. I also enjoy portraiture, realism, new school, neo-traditional, traditional, all of it! I guess if I had to pick my favourite, though, it would be colour for sure. I like doing new school-styled, bright and bold colour tattoos that have three-dimensional realism aspects combined with neo-traditional and even traditional aspects. A blending of styles, if you will. I also recently got into playing around with very graphic, art nouveau, and geometric backgrounds.

What inspires you as an artist? Well, everything, really. From walking through a 100-year-old cemetery or looking at some graffiti while riding on the subway, I find inspiration everywhere I look. A huge part of my inspiration is other artists, whether they be tattoo artists, fine art, or what have you, and also fashion, movies, makeup and hair, and pop culture.

What other mediums do you work in? I have experience in many forms of art; however, lately I've mostly stuck to pencil, coloured pencil, marker, and watercolour painting outside of tattooing. I have also been dabbling in and would like to spend more time in fashion and T-shirt design.

How have you branched out from tattooing? I would say the two biggest branch-outs I have from tattooing are alternative modeling and DJing. Alt modeling I have been doing for



about six years now; it's a hobby turned mini career that I have always found to be a lot of fun. Coming up with artistic concepts for shoots, combining hair and makeup styling with composed lighting and poses is a whole different art form, in my eyes. DJing is pretty recent for me; it began upon meeting my now boyfriend, Joe Letz, at a music festival about a year ago. We got to talking about music – he's a drummer for several bands, best known in the industrial band Combichrist. Music is something I always wanted to play around with, but between tattooing and modeling I just never could make the time. Joe explained to me how when he was off from touring, he would DJ, and that he could teach me pretty easily. It was a good starting point to break into that scene. Now we've formed a DJ duo called "Letz Massacre," through which we've been travelling the country playing some shows together. It's definitely a nice change of pace for me and I have a ton of fun with it. We're starting to work on some music of our own, so I guess we will see in the future if anything more comes of it.

What kind of tattoos do you look forward to doing?

Really, I look forward to working on any client who comes to me with an open mind and a general cool idea that they will let me run with. The minute the client has a long list of instructions or restrictions to every little detail, the more it inhibits my creativity, and the less inspired I am to do the piece. I want to give people a piece of my artwork, not a rendition of someone else's. That is the only way I can give them my very best.

You're coming over for the sixth Sydney Tattoo & Body Art Expo, what are you looking forward to seeing or doing while in Sydney?

This will be my first time in Australia! So I am looking forward to experiencing as much about the local culture as possible. I think I am most excited about seeing the Sydney Opera House and the going to the beach!

Have you heard of any of our Australian tattooists?

Just this past year I had the pleasure of meeting Teneile Napoli of Garage Ink while we were both attending the Hawaii Tattoo Expo. She is incredibly sweet, beautiful and talented!

What expectations do you have of the Expo?

I am really excited about the opportunity to finally get a chance to come and meet my Australian fans! So I hope to see all of you there, and do lots of fun tattoos! 🐾



Stylist: Harold Jay Melvin for
Ken Barboza Associates
Stylist assistant: Stephanie Dolder
Hair: Andrew Fitzsimons at
Artists by Timothy Priano
Makeup: Valissa Yoe using
Face Stockholm makeup
Makeup assistant: Colby Bartrug
Location: Go Studios



THE WALKERS

DENIM IS AS TIMELESS AS THE LIVING DEAD.

PHOTOS BY MICHAEL DWORNIK STYLING BY LUIS RODRIGUEZ



Previous page: Levi's denim jacket; Lazaro Soho necklaces; vintage handkerchief.
This page: Left: Levi's shirt and jeans; Lazaro Soho wallet chain and necklace (worn as wallet chain); stylist's own boots (throughout). Right: Wrangler shirts (layered); Hartford Jeans Company jeans; vintage handkerchief (worn at neck); Mister Freedom leather wristbands; stylist's own boots (throughout).

Left: BLK DNM
T-shirt; Earnest Sewn
jeans; Palmer Trading
Company belt; Lazaro
Soho necklace and
leather wrist cuff. Right:
Adriano Goldschmied
vest; Earnest Sewn
denim jeans; vintage
handkerchief (at neck).





Left: 55DSL T-shirt; Adriano Goldschmied jeans; Mister Freedom wrist cuffs; Lazaro Soho leather wrap (worn at hips); stylist's own belt; 45rpm handkerchief. Right: BLK DNM sweatshirt; PRPS Goods & Co. jeans; Nudie Jeans Co. jacket; Lazaro Soho necklace and wallet chains.

Left: Monitaly shirt;
Denim of Virtue
jeans; vintage 45rpm
handkerchief; Lazaro
Soho wallet chain.
Right: Adriano
Goldschmied shirt;
Nudie Jeans Co.
jacket; APC jeans.





Adriano Goldschmied
jacket; Earnest Sewn
jeans; Lazaro Soho
wallet chain.

Stylist Assistant: Alexander Boutin
Models: Ian O'Brien and Spenser Granese
Grooming: Tina Echeverri

ATL TWIN S

PHOTOS BY MICHAEL BECK

We're identical twins who share everything (including women)

and have a really crazy story. We agree on everything and have the same taste, so whether it's tattoos or anything else in life, we agree and see eye-to-eye, 100 per cent. We share everything... clothes, a bed, everything! The only things we don't share are our skateboards. We have always had our own boards!

We're so close that we're pretty much the same person in two bodies. We're mirror twins, which means Sidney is right-handed and Thurman is left-handed. So we thought it would be cool to mirror our tattoos!

People started to hear about us after a random interview with *Vice* – it went viral. All types of people started hitting us up to do reality shows. One of the people that hit us up was Harmony Korine. He was one of our favourite artists and *Kids* is our favourite movie. So we went to Nashville to meet him and we just clicked. He told us about [the film] *Spring Breakers* and that he wanted to put us in it. So we were like, "hell yeah!" Before we filmed *Spring Breakers* he put us in this Black Keys video and ever since we met him he's been a mentor and a good friend. We're definitely gonna be doing more projects with him in the future. He also has designed three of our tattoos.

Day-to-day, we're paralegals. We grew up really poor and we just skated our whole lives. We quit school in the 8th grade so when we had get responsible and start working we worked the shittiest jobs ever – fast food, warehouse sweatshops, and so on. Then one of our homies started working for this attorney and we kept telling him get us a job, but there wasn't really any positions. Out of the blue he called us and said the attorney needed some help

delivering some Christmas presents to rich lawyer buddies so we jumped at the chance, and killed it! The attorney was really impressed with how quickly we handled it and started giving us little side gigs here and there doing random shit. One night he called us and said one of his employees had gotten sick and was gonna be out for a while, and he hired us full-time. At first we didn't know shit about the legal game, but at the time we were so hungry that we just worked our asses off and figured it all out. It changed our lives. We went from being broke as fuck to making real money. We've come a long way with this job. We now live in a penthouse overlooking Atlanta and driving our dream car – A Range Rover on 22s. We are really blessed to have this job that people go to school their whole live to achieve, and we never even went to high school.

Our goal is to do what makes us happy and to make a living doing that. We really don't like negative people. We can't stand haters. We also don't like laziness. We can't stand stuck-up girls or close-minded people! We wanna do extraordinary things and make millions of dollars doing it and to have the freedom to do what we want. We have big plans for the future and trust us, you're gonna see a lot more of us. We have big dreams and we're gonna make them come true. We wanna travel the world and live life to the fullest. We love Australian girls! We are coming for you! We love the accent and we've heard it's amazing down there! We have a lot of Aussie girls hittin' us up on Instagram that are fine as fuck! All girls follow us and hit us up on our Instagram (@AtlTwins). We'll see y'all down under soon! 🇺🇸

















TOM SAVINI

The multi-hyphenate horror legend talks tattoos and terror.

BY CHRIS ALEXANDER PHOTOS BY NATHAN ELSON

In 1978 horror history was irrevocably altered by a man who had already done so 10 years prior. The film in question was *Dawn of the Dead*, the go-for-broke colour sequel-cum-companion film to 1968's *Night of the Living Dead*, both of them written and directed by George A. Romero, both landmarks of the genre. But Romero, the godfather of the modern shocker, didn't do it alone. In *Dawn*, his right-hand man was fellow Pittsburgh resident and frequent collaborator Tom Savini, a fledgling special makeup effects wizard who previously had both acted in and spurted ample blood in Romero's 1977 film *Martin*. But with *Dawn*, Savini – armed only with a toolbox full of greasepaint, bags of squibs, foam latex, and kitchen spoils – sculpted a full-blown symphony of bodily decimation as the living blew holes through the living dead to avoid ending up as lunch. In the middle of the mall-bound cannibalism and exploding skull orgy, Savini single-handedly invented the subgenre of “splatter.”

As the '70s oozed into the '80s Savini's sanguinary star swelled, and his practical, ingenious illusions graced such iconic films as *Friday the 13th* (both the original and the equally messy fourth installment), the sickening *Maniac*, Romero's *Creepshow* and *Day of the Dead*, and oodles of others. But there's more to Savini than painted rubber and Karo syrup. He's a rather prolific actor (you can see him now in the gonzo Robert Rodriguez sequel *Machete Kills*), noted director (he helmed the Romero-penned remake of *Night of the Living Dead*), author, educational figurehead (his Special Makeup Effects Program at Douglas Education Center is thriving), and recently minted tattoo enthusiast. It is with the latter credit that Inked finds its entry point into the still-evolving legacy of one of horror's most respected and fascinating figures.

INKED: How old were you when the needle first touched your skin?

TOM SAVINI: Oh man, I was, like, 55 when I got my first tattoo. See, my oldest brother, Henry, is a well-known tattoo artist. He runs Tattooing by Savini in Corapolos, Pennsylvania.

Why did you wait so long? You have to understand, tattoo culture is relatively new to me. When I was a kid growing up it was only bikers and convicts who got tattooed. Getting one myself really was something I never even entertained until much, much later.

Can you tell us a bit about your tattoos? Sure. Paul Acker

from Deep Six Laboratory is the artist who did the initial skull tattoos. Fantastic work. Then my brother Henry added the centre tribal skulls – and believe it or not, it was George Romero's son Andrew Romero who fleshed out the three points on the bottom. I'm incredibly proud of the work.

Are the skulls symbolic or simply an aesthetic choice? Nah, not symbolic of anything. I just love skulls, always have. I have a rather large collection of skulls at home.

How about the names on your forearms? Lia is my daughter, and on the other arm is her son – my grandson, James.

Have you found the process addictive? Oh, sure it is.

Are you plotting another? I am! There are a few ideas I'm working on right now, in fact. It will happen soon.

Aside from your brother, was there a member of your family who influenced your personal and professional life?

Well, my dad was a guy who did it all, and his philosophy was that the more you do the more opportunities you'll have. I agree with this. But it wasn't just my dad – I had my brothers, who were like my dads. I had Henry, as I mentioned; my brother Sullivan, who was a physical fitness nut, which is where I get the desire to stay in shape; my brother Joe, who is a comedian and helped shape my sense of humour; and I had another brother who passed when I was 13. All of these people influenced who I am and what I became.

When you look back on your incredible career – the rules you broke, the ways in which you made an entire generation watch and enjoy film – it's admirable and inspiring that you are constantly living in the present, in the moment. Is that difficult sometimes? Not now it's not, not for me. One of the most important books I have ever read, the one that changed my life, was a book called *The Power of Now* by Eckhart Tolle. It's a popular book – well-read. But it's changed everything for me. It taught me not to be concerned about tomorrow or worry about mistakes of the past but simply live in the present moment. That's literally all we have is today. Ten years from now all we'll have is today. This has helped me love life and live it to its fullest. I can appreciate my legacy, and I'm proud of my reputation because it got me here. But I live in the now.

“MY WORK HAS ALWAYS TRADED IN GRUESOME AND CLEVER DEATHS.”

Regarding that rich legacy, however, what are you most proud of? Well, besides my children and my grandson ... directing, I think. Or at least that gives me the most pleasure. You know, I just came back from a convention in Calgary where there was a *Night of the Living Dead* remake reunion. We had Patricia Tallman, me, Tony Todd – it was an absolute blast, and I watched the film again for the first time in years. You know what? It really holds up. It's a really good zombie film.

It got knocked around initially, and it's fantastic to see the sizable cult that it now has. I agree. It took a while. But people love it now, I think. I think the key to that is the performances, what we did with the character of Barbara – making her tougher, stronger, like a Sigourney Weaver heroine.

Plus, even more than Romero's original, your version proves how fatal it can be to board yourself up in a zombie apocalypse. Oh yeah, only an idiot would board themselves up. If such a thing ever happened, I would run for my life to my house and load myself up with all of my guns I can carry and the rest in a shopping cart and go out and blast the living shit out of every zombie I could find. I mean, how much fun would that be?

On the directing tip, you steered a few episodes of the lamented TV series *Tales From the Darkside*, but we were really impressed with your more recent effort in the short film *Wet Dreams*, which was part of the superlative omnibus *The Theatre Bizarre*. Thank you! We had Debbie Rochon in that one. She was so good.

When will we see another Savini-directed picture? Well, we are currently launching a Kickstarter campaign for a new zombie film I'll be directing.

Will you be handling special effects too? Well, what I do now – with the school and with film – is consult. I mentor new talent to do these magic tricks, these

grand illusions. It's what I do with my school. It's what I did recently in the Australian horror film *Redd Inc.* [aka *Inhuman Resources*]. It's what I've always done, guide people into creating these effects in economical and effective ways. But you know, right now, I'm really enjoying my acting work. I have this scene with Danny [Trejo] in *Machete Kills* where it's really honest and emotional. If you saw *Machete*, you'll remember I played this horrible human being, this terrible guy who killed Machete's brother. Here, I was given the chance for a kind of redemption.

The world of special effects has changed since you and Rob Bottin and Rick Baker et al were viewed as rock stars of foam latex. You're talking about CGI, right?

Yeah. Do you embrace or reject it? I love CGI but it has to be done well. When it's blended seamlessly with practical makeup effects it's outstanding. Look at what Greg Nicotero did with *The Walking Dead*. Those are the best zombies I've ever seen, and they're a mixture of digital and practical. His work in Romero's *Land of the Dead* was great too.

In *Land of the Dead* you actually played a zombie, one of the have-nots rising up against the haves and a riff on your biker character in *Dawn of the Dead*. Did Romero give you any motivation before rolling? Yeah, slam the shit out of the guy who comes up to me! Later they tweaked it with a great CGI effect on him where he splits into two.

What do you think of extreme violence in contemporary horror cinema? Generally it's not my idea of entertainment.

But it was your work that in part gave birth to films like this, no? I may have spearheaded the leaning toward this trend to some degree, true. My work has always traded in gruesome and clever deaths, but the films that people call “torture porn” are not my cup of tea and give me no kind of pleasure.

You're a monster guy. I am.

You have a son named Lon, after Lon Chaney, “Man of a Thousand Faces.” What has happened to our monsters? Look at Boris Karloff as the Frankenstein monster, especially in *Bride of Frankenstein*. Chaney in, well, everything. Hollywood used to love its monsters. Look at your monsters. Look at Jason in *Friday the 13th*, or Cropsy in *The Burning*. There was a genuine pathos and humanity in those creatures. I have to agree. When I think back to when I was eight in 1954 and I saw *Creature From the Black Lagoon* for the first time – that movie scared the living hell out of me. Now, that was an incredible monster, even today. That costume when you look at it was ingenious. But you also felt for the creature; you felt bad for him. You mentioned Karloff: Just look at Jack Pierce's designs for that monster – incredible. Or look at Dick Smith's Regan in *The Exorcist* or the original *Alien*. Those monsters meant something.

Or Howard Sherman as Bub in Romero's *Day of the Dead*. Some of your finest work in that film and one of the most human and vibrant monsters in the history of horror. Well, thank you, but to be honest, I'm afraid we just made him up to be a zombie, that's all we did. We made him look the part. That's it. Any humanity or sympathetic aspects came from Howard's performance. In fact, Bub and David Emge as Stephen in *Dawn of the Dead* were some of the best zombies ever. And that's what it was, that mixture of special effects and fantastic acting. Absolute magic.

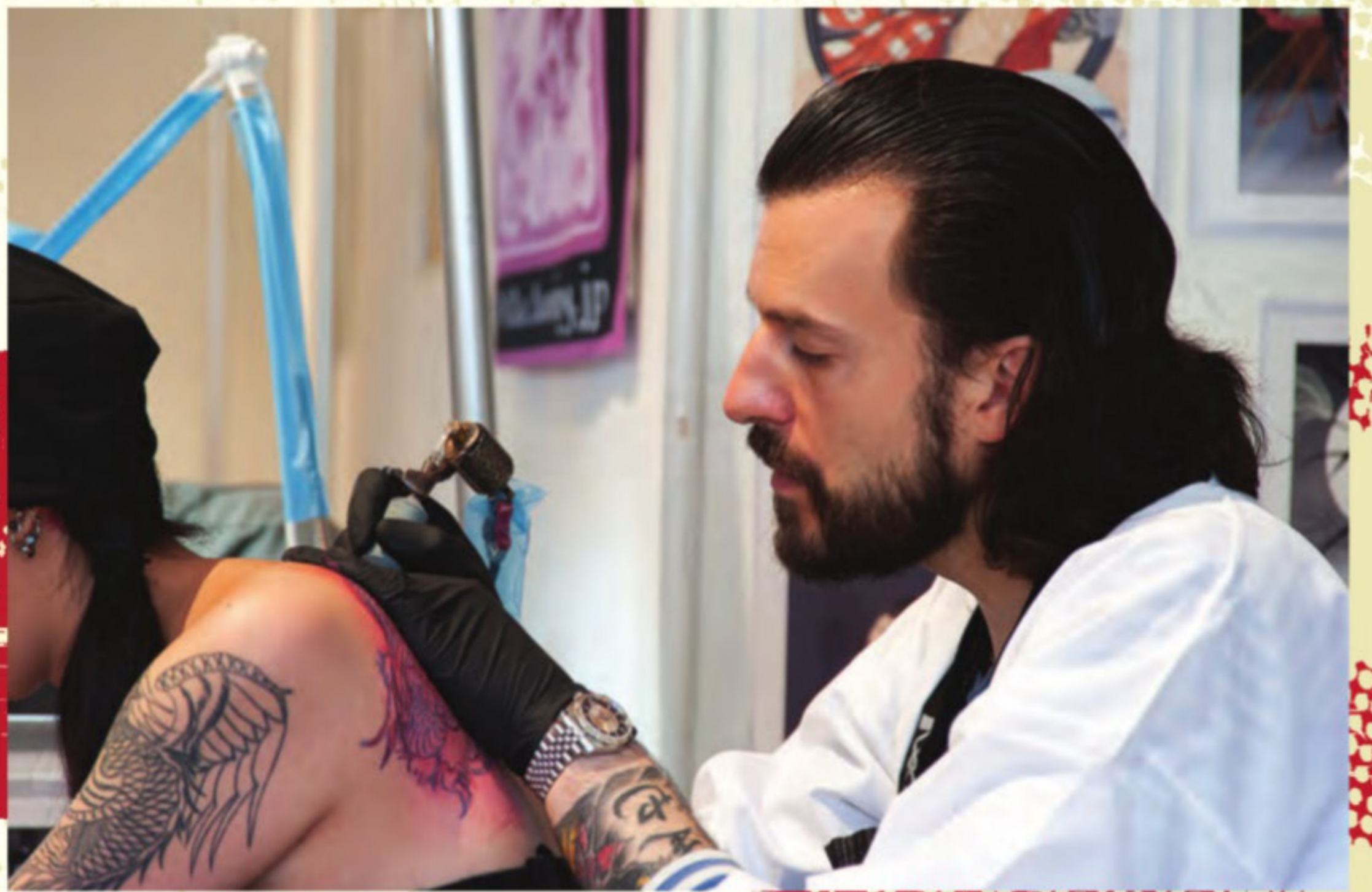
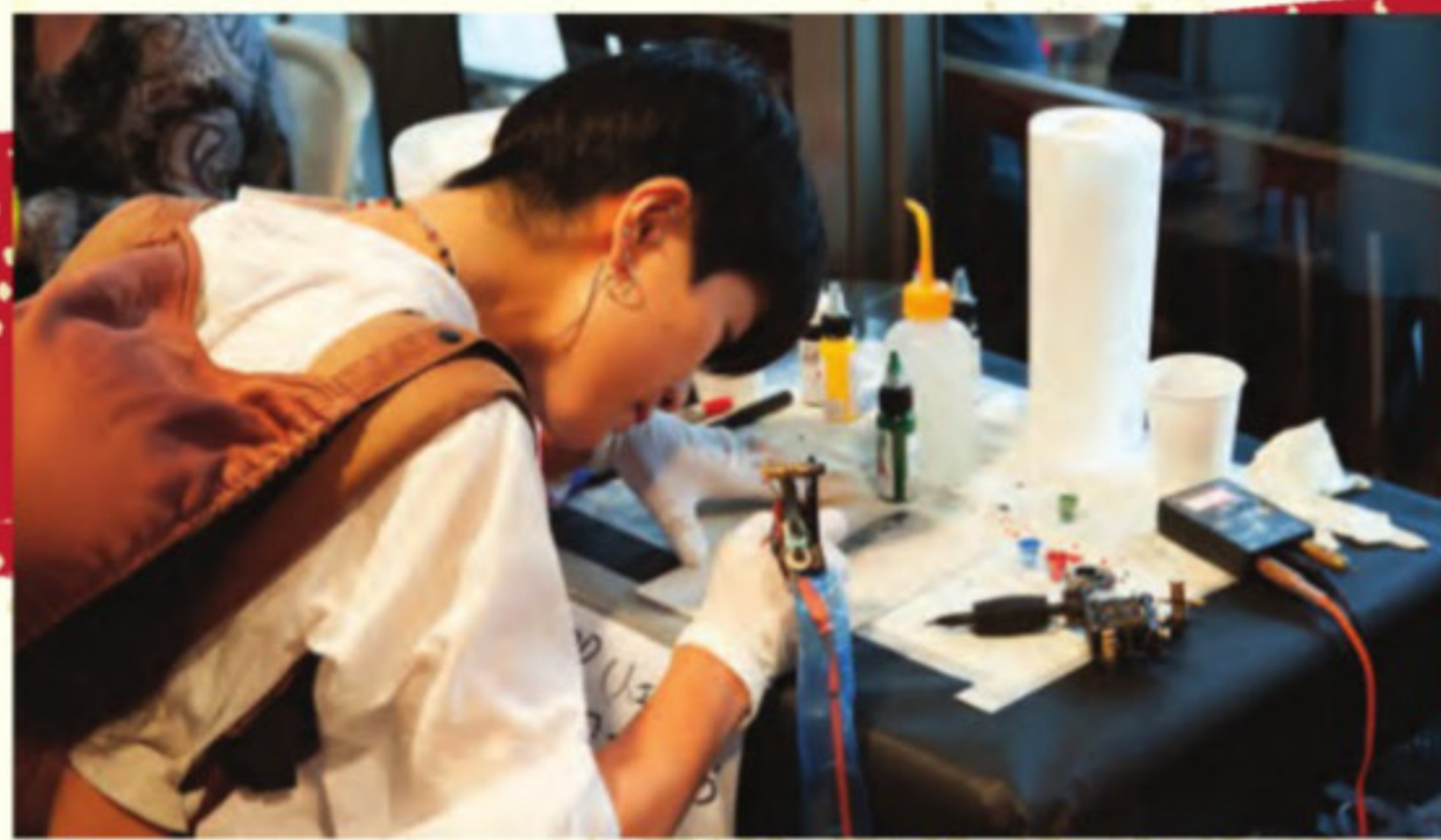
You're a staple of the convention circuit these days and are worshipped there accordingly. You have a distinct “look,” but do you often get recognised in the non-horror-centric world? Oh yeah, I get recognised all over the world! Even in the deepest woods, in the middle of nowhere, while I'm hiking, it happens. Everywhere I go. But sometimes they think I'm someone else. Once I was mistaken for Jason Miller from *The Exorcist*. Another time someone actually thought I was Al Pacino. Now, *that* was amusing. 🐾



KING OF TATTOO

Despite Japan having a tattoo history that stretches back thousands of years, the industry still battles stereotypes today. The King of Tattoo expo is the one place the industry can come together.

Words and photos by Darrin Acreman & Danielle Lucas





The Japanese culture is one steeped in beautiful, long traditions; an interweaving history of cultural practices and art. A modern world filled with high-tech gadgets and old world charm, filled with people who house a strong sense of pride and humility.

This is the world where the body remains a juxtaposition of criminal or outlaw leanings and artist's canvas, when it comes to tattooing.

Although the art of tattooing in Japan is thought to have commenced around 10,000BC, it wasn't until around 300-600AD that it went from being a beautifully decorative sign of spirituality and of status, to that of a mark of a criminal and often used as a form of punishment.

Throughout the centuries that followed it fluctuated between the two. In early modern Japan (around 1912) the government decreed that tattoos for any purpose were the mark of criminal activity and association with the Yakuza (the Japanese mafia), and they once again became outlawed. It wasn't until the early 1970s when Japanese tattoo master Horihide went to America. Here he introduced Sailor Jerry Collins and, in turn, Ed Hardy to the art of traditional Japanese imagery and technique, and brought these great American artists back to Japan. Only then did tattooing in modern Japan become more acceptable and accessible. Acceptable, however, has not yet moved to tattooing being fully accepted in the mainstream. It is still very much an underground activity, with unmarked studios and a lot of prejudice, particularly in older parts of the country.

Today a large number of public baths, fitness centres and hot springs still ban tattooed people from their premises (Japanese and westerners alike) and in 2012 the mayor of Osaka started a campaign for companies to rid themselves of staff with tattoos.

Something that became evident at the convention, with a number of people with beautiful artwork but whose faces we were unable to photograph for this very reason.

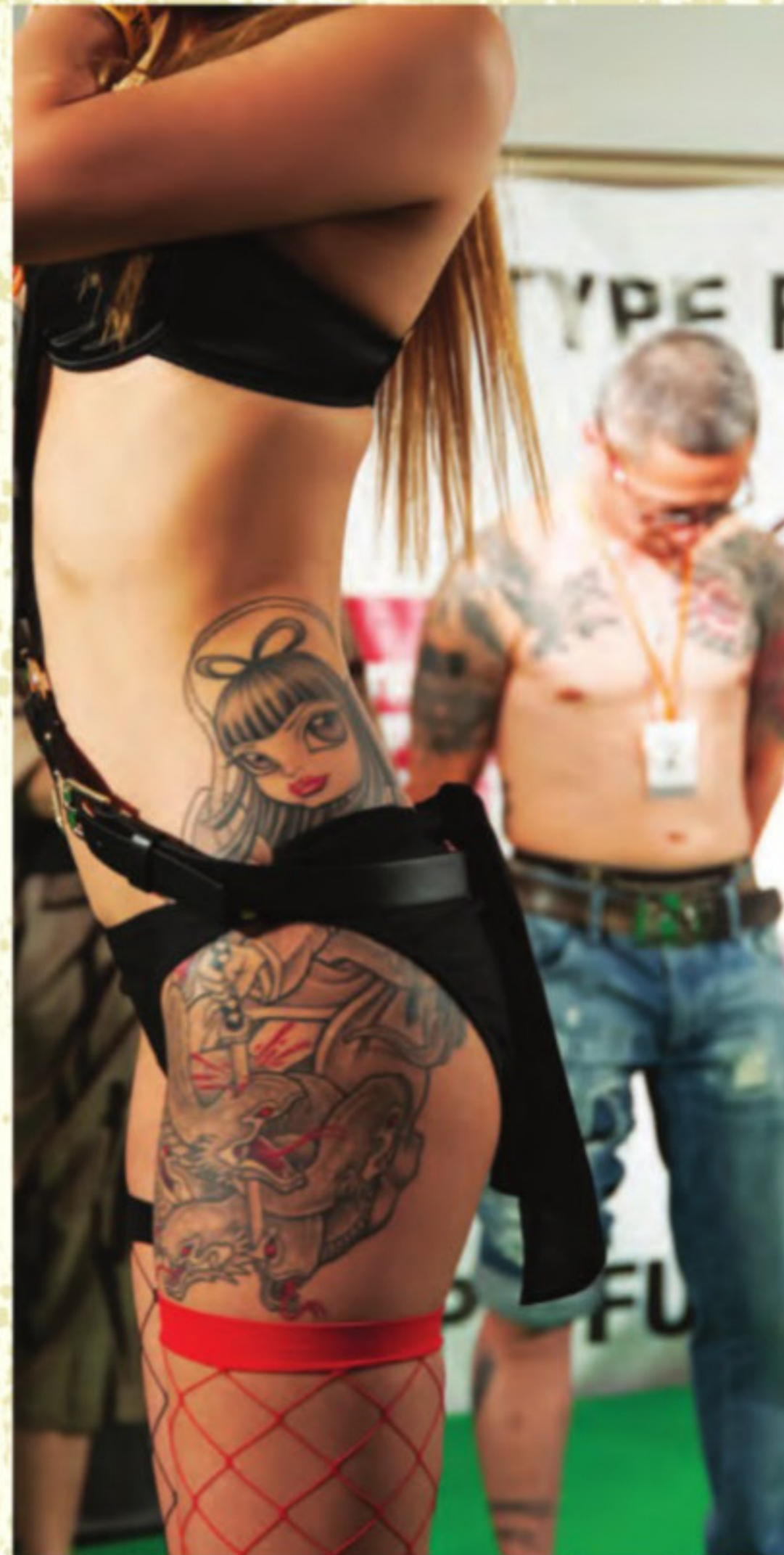
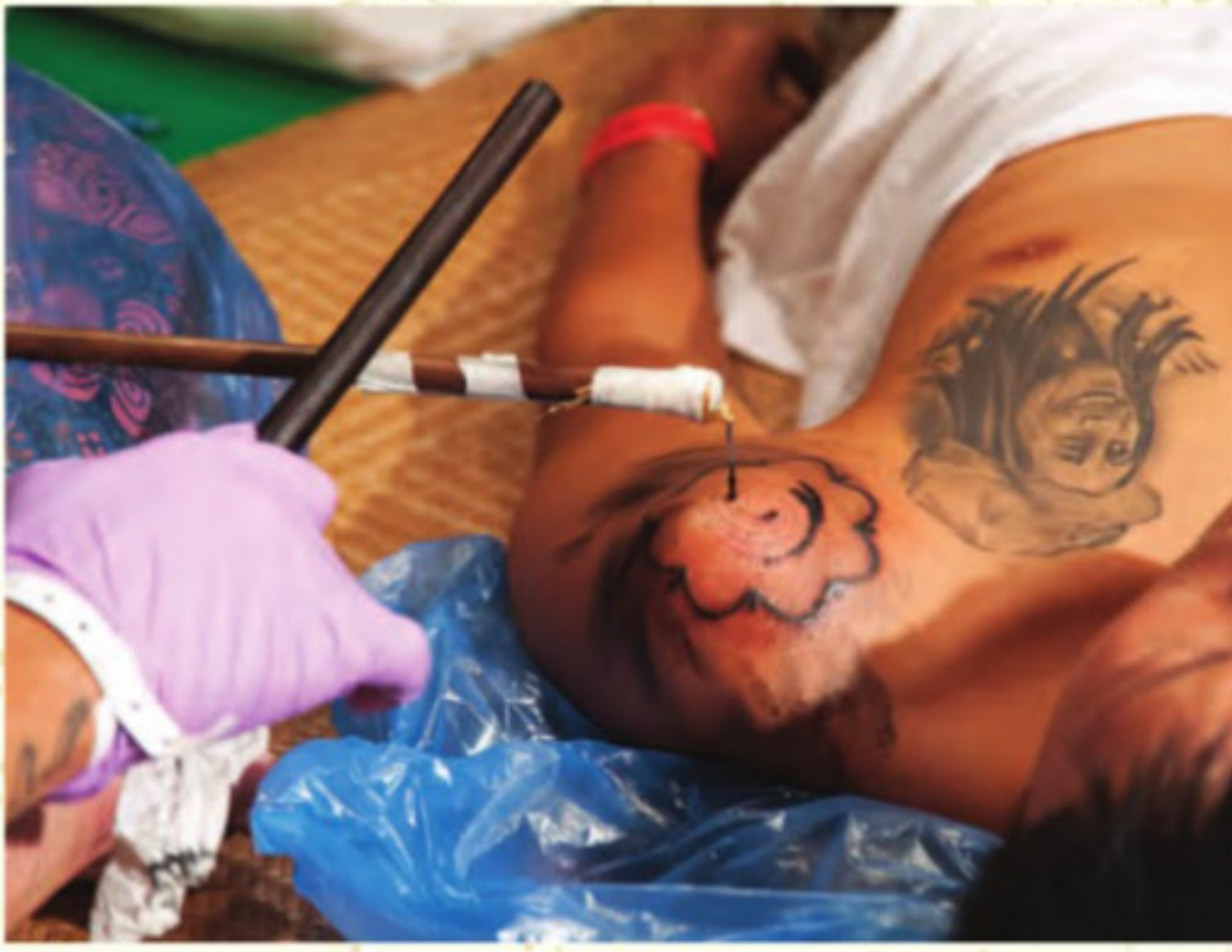
The theme for the convention, when translated into English, was: 'Tattoo is not crime; Stereotype, fuck off!' A fitting mantra for the three days.

The convention was extremely well run by the team at Tokyo Hard Core Tattoo. The convention pass gave unlimited access to travel between the small floors of the venue, which was quickly filled with the intoxicating buzz of tattoo machines, rockabilly music and the excitement and chatter of both artists and patrons. A King of Tattoo DVD (a limited-edition look at the 2011 convention and an interview in his studio with the legendary artist Horiyoshi III), and two limited-edition posters created by Robert Hernandez of Vitamin Tattoo in Spain and Tomo of Yellowblaze in Japan completed the pack. Currency inside the venue for food and drink was in the form of King of Tattoo Coins – fantastic collector pieces on their own. You could also purchase new coins as souvenirs from the show.

Because of the prejudices that remain towards tattooing, this is the only venue in Tokyo that will allow the event to be held. 'The Room' is a small multi-level event space in Daikanyama – a high-end haven of boutique shops, brew houses and patisseries about 10 kilometres out of central Tokyo. This town is a total contrast to the visitors of the convention with their tattoos, piercings, rockabilly, punk and urban styles.

As the event space is quite small, the number of artists who can attend is extremely limited with the team at Tokyo Hard Core Tattoo each year having the hard decision on whom to invite to each event as the interest, especially from overseas artists, is huge. While some of the artists had purchased space for the whole three days, quite a few of the 40 artists in attendance only showcased their work for one or two of the days, with Horiyoshi III only working on the main stage for one day, or artists sharing extremely small booths. Unlike Australian and New Zealand expos retail was confined to two vendors with equipment for the tattooists, and two consumer stalls. The rest of the space was dedicated to the reason everyone was there – tattoos!

While a large number of the tattooists came from greater Japan, there was a diverse range of artists from countries such as Borneo, Germany, Spain and the United States. Most work was completed by machine,



"TODAY A LARGE NUMBER OF PUBLIC BATHS, FITNESS CENTRES AND HOT SPRINGS STILL BAN TATTOOED PEOPLE FROM THEIR PREMISES (JAPANESE AND WESTERNERS ALIKE) AND IN 2012 THE MAYOR OF OSAKA STARTED A CAMPAIGN FOR COMPANIES TO RID THEMSELVES OF STAFF WITH TATTOOS."

with the only traditional methods being employed by Jess Yen of My Tattoo from the United States, who outlined with machine and coloured via Tebori; and Jeremy Lo of Monkey Tattoo in Borneo, whose work was traditional Iban designs completed by hand tapping.

Unsurprisingly, the amount of ink on display within the convention was vast in style, placement and composition, with some of the most epic body suits, back pieces and sleeves.

Master of the Japanese style body suit is the artist Shige of Yellowblaze in Yokohama, Japan. Shige's work was on display like no other, with 18 human canvasses captured together displaying his exceptional skill, including back pieces on two well known artists in their own right, Jeff Gogue of Off the Map Tattoo in Oregon and Tim Kearn of Tribulation Tattoo, New York City.

The quality of the work produced both at the convention and the healed work on the contestants during the tattoo competition on the last day was exceptional. Notably on the day, two of the major awards went to Tomo of Yellowblaze, winning 'Best Full Body Suit' and 'Best of Show'. Jess Yen of My Tattoo took out 'Best Back Piece'; this particular piece of

work has won the same award at other shows around the globe. Randy Engelhard of Heaven of Colours in Germany took out 'Best Realistic' with an incredible portrait of Morgan Freeman, which also then placed second in 'Best of Show'.

The two biggest highlights of the show would have to have been meeting both Horihide and Horiyoshi III. Knowing the history and influence that Horihide has had on modern Japan and the art of apprenticing tattooists it was a thrill to get to meet and photograph him. And, of course, Horiyoshi III is the current King of Tattoo. Although both men speak very little English, we were fortunate to have the assistance of our friend Sana Kazuna who acted as interpreter for the event.

In an interview on stage with Horiyoshi III, we got to see the very human side of the great master, who has a rather wicked sense of humour! Having turned up to the show with a patched head and sunglasses, it was only natural that people would want to know what had happened. It seems Horiyoshi may well have been an Aussie in a former life as, in his words, he 'had a fight against the concrete' after spending more than 10 hours drinking Japanese shochu! He had also recently painted a picture of a 'ghost lady with big eyes' and he felt she may have wished the fall upon him!

Horiyoshi III also spoke of the beautiful proverb and symbol that was on one of the ceremonial robes that the event organisers were wearing. The symbol on the back speaks of the heart and it being at the centre of all that we do. The proverb on either side of the front of the robe was the positive and negative of the English saying 'What goes around, comes around'.

Horiyoshi III also went to work on stage using markers and pens to create two elaborate pieces of body art, and tattooing the symbol that many people were wearing, which was the 'Hororeshi' or 'Tattoo Collector' symbol, onto the head of the event MC.

Overall the event was an amazing experience. From meeting some incredibly interesting people to seeing some seriously high-quality work, we are already planning our trip to the 2014 event. ■

KATSUTA Studio Manager of Tokyo Hard Core Tattoo.

Are you happy for the international attention your event is getting, and how do artists get to attend?

We love that we get so much attention from international people about our event. Each year we are getting more and more people coming from overseas and we are really pleased that they get to see all that we do. Because this is the only space we can get due to the stereotype of tattooing, we have to invite our artists and have a long waiting list of people that want to attend. We wish we could have more, but until we can get a bigger venue, we just have to choose who will be best for what our customers want to see each year.

TRAVELLIN' MICK

Freelance journalist and photographer from Germany who covers many of the European conventions for various publications.

Having been to five King of Tattoo events, what do you see as the major changes?

I first attended King of Tattoo in 2008. The show has become a lot more international since then as there were only a few international artists such as Robert Hernandez, but it was designed as a meeting point for Japanese artists, who hardly ever have the chance to get together and chat. Not much has changed in that department, but now more foreigners come to work and visit the show too. What has changed is that the tattoo scene hasn't become bigger, but actually smaller. The economic crisis still has Japan in its grip and people save money by shunning luxuries, including tattoos. At the same time, it seems the quite fractioned scene in Japan has moved closer together. Younger artists are more prepared to spend time together, share and not see much sense in bickering and jealousy, which plagued Japanese tattooing in the past. The artists and fans that come to King of Tattoo are true lovers of tattoos and tattooing, without exception, and that's what makes it a great show, one of the best in the world in my humble opinion.

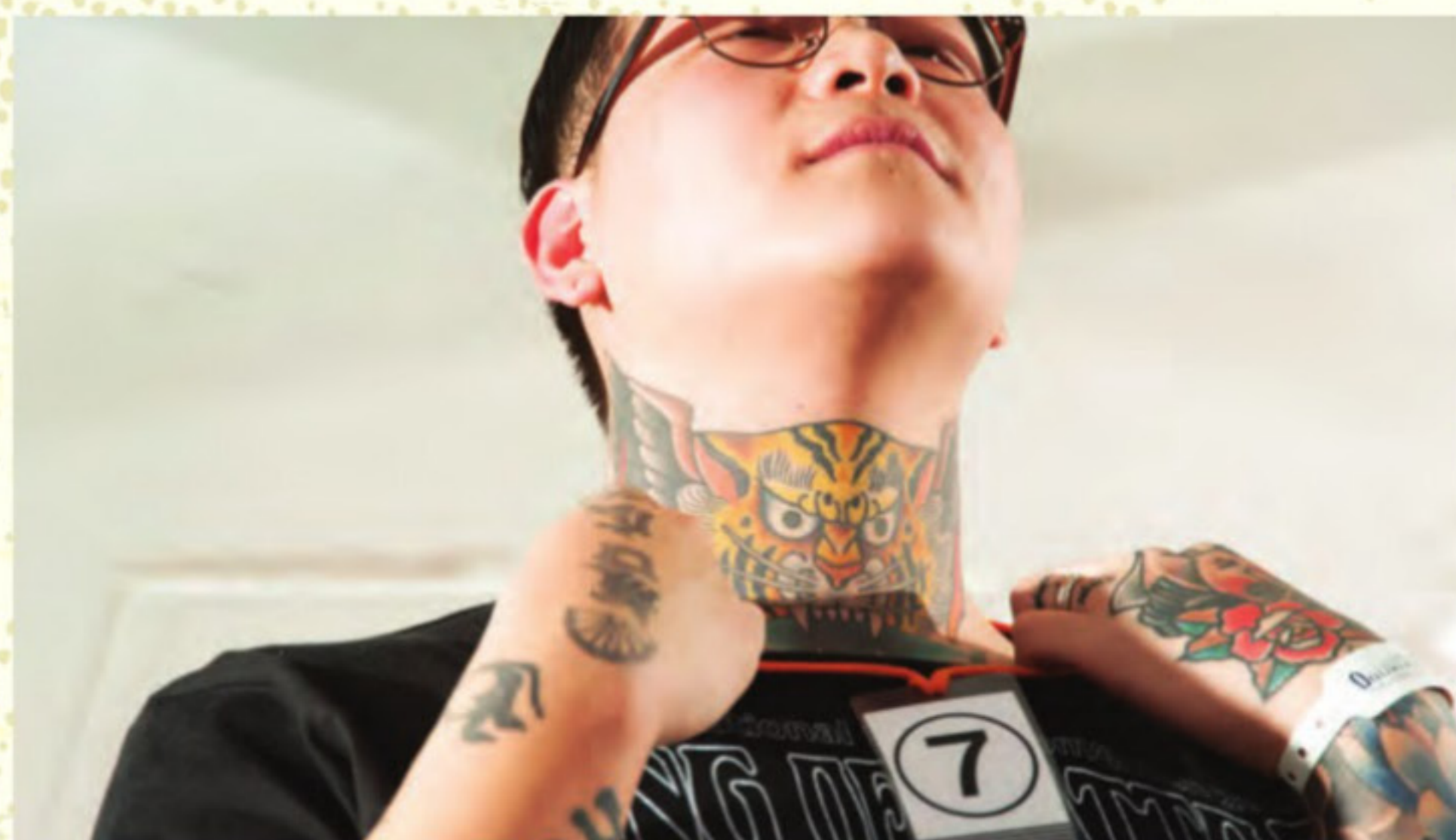
HORIEI SHINSHU

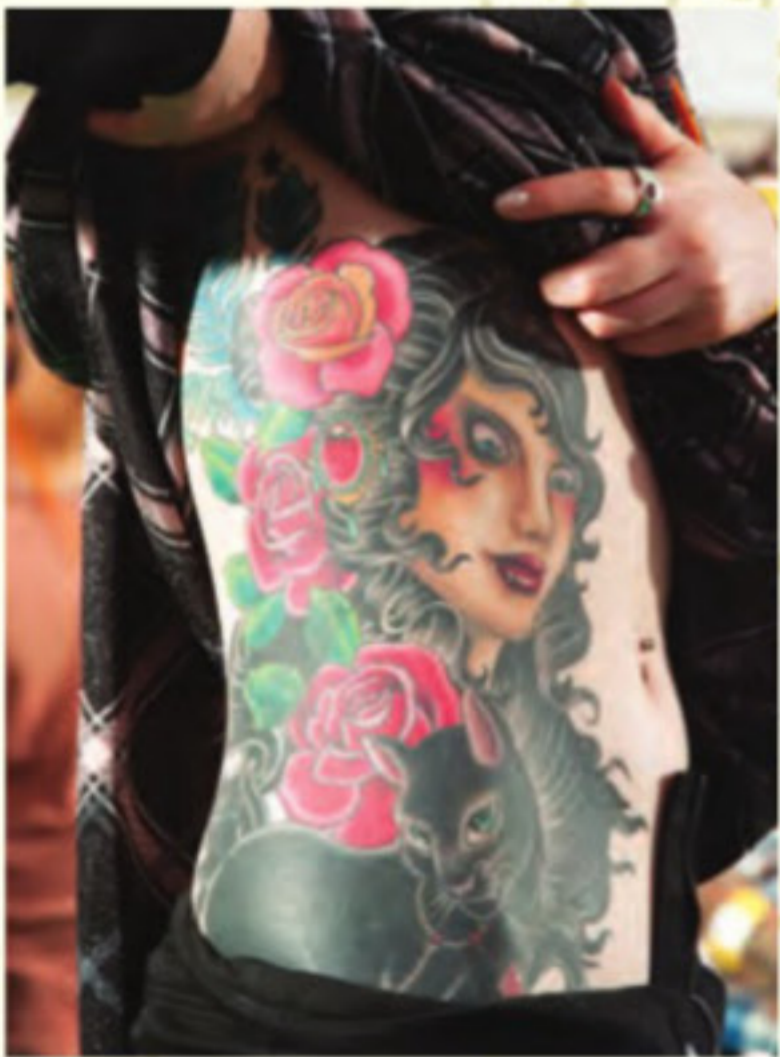
Tattooist at 7th Heaven, Japan who has worked at a number of Australian conventions, as well as King of Tattoo.

What are the differences you see with King of Tattoo and conventions you have been to in Australia? Do you know about the changes to tattoo licensing in NSW and QLD and will that change your mind about coming and working at our conventions in the future?

I think the main point of difference is that King of Tattoo has, in part, created more equality in tattooing in Japan and the industry is better for it. I do know about the licensing laws in Australia as my tattooist friends keep me updated. I know this may make it harder for me to work at your conventions, but I will do whatever I need to so that I can get a licence to work at them. I think, if the licenses make tattooists more aware of proper hygiene and sanitation, then this will give comfort to the customers. 剛

All interviews translated with the assistance of Sana Kazuna or Travellin' Mick.





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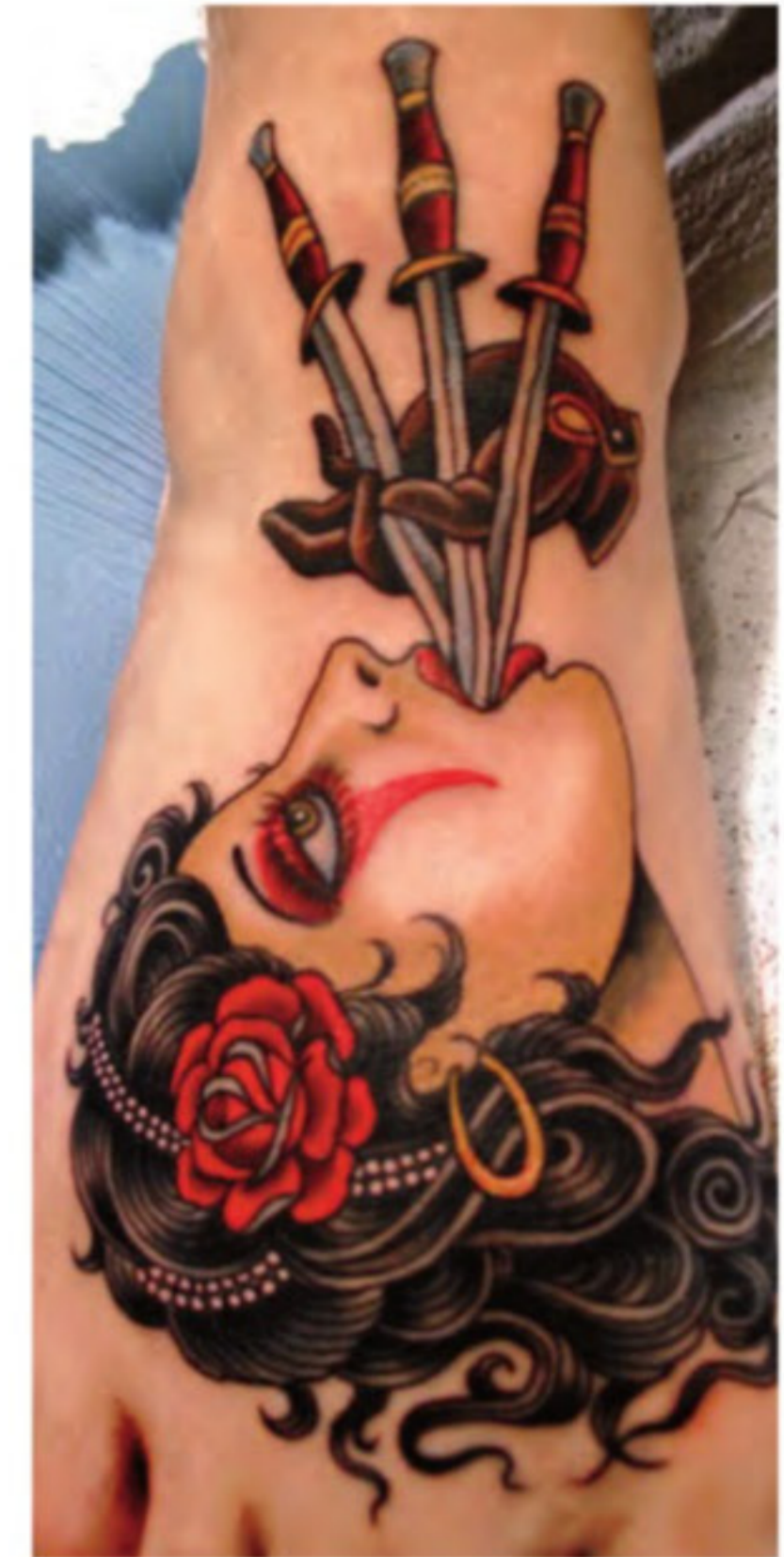


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INKED SCENE

"I'm glad that there are people who enjoy my work, especially when rent is due. But though I will always love tattoos, I don't really care much at all for the tattoo scene, to be honest – and any perceived standing in it. I'll admit I'm happy that a bit of it has rubbed off on my name because it helps keep my son in college, but I'm certainly not stupid enough to believe it myself." – Chris Conn Askew





CHRIS CONN ASKEW

Inked sat down for a rare interview with the reclusive genius who has returned to tattooing while fighting a devastating affliction.

BY LANI BUSS
PORTRAITS BY JON DRAGONETTE

Chris Conn Askew is a private man. Though raised by performer parents, Askew would rather hide behind a desk and draw. His penchant for pigments led him to become one of the most revered and respected artists in the tattoo industry. And yet he remains somewhat of an enigma, shying away from the tattoo scene. After 16 years in the field, he left for six years – shocking fans of his work – and turned to a successful illustration career. It wasn't until last year that he was able to use skin as his canvas once again, bringing with him a whole new approach to the art form. In this surprisingly revealing and introspective interview, Askew talks about his love of art, a plethora of side projects, the reason for his hiatus and return, and how he juggles his passion for tattooing with a debilitating disease.

INKED: You were born and raised in Hollywood in the '70s. What was it about this art form that attracted you?

CHRIS CONN ASKEW: Well, I'm really not sure why, out of all the arts, I gravitated primarily toward drawing and painting so early. My father was an actor, and my mother was a singer, so it would have made more sense had I become a musician or performer. But I was shy, and it was the visual arts that really seemed to be my forte right off the bat. I think the real reason I became so obsessive with drawing was simple: I was very much an introvert, and didn't much care for the world around me, so I drew to create my own. That's still one of the driving forces behind my work, in any medium, though obviously much more so in painting. I've never felt like I was made for this world. I much prefer the world inside, though it definitely has its own hazards and horrors. I think that's part of what first drew me to tattooing: to put some of what is inside of me on the outside.

What does that world look like for you? A lot like my paintings, when I'm feeling good. Otherwise it's pretty black and hopeless and riddled with anxiety.

When did your love of tattooing emerge?

Growing up primarily in Los Angeles and surrounding areas, the first tattoos I saw were mostly fine-line cholo style. I also saw a fair amount of bolder, more traditional tattoos, though mostly aging ones, which I have always liked. I don't understand people who want their tattoos to look like perfect stickers forever. I love the changes that occur in tattoos over time; they are the by-product of living, and cannot be bought or faked. No hipster kid in the world can walk into a shop and get an old, slightly fuzzy, somewhat pale tattoo. You can only get that from earning it by living all of those years with it. The tattoo changes as you do, and that's one of the beauties of the medium. I can't wait until all of my tattoos are big, blue cow spots!

When did you get your first? At a very early age I knew I had to get one, but it was a long time before it actually happened. The first tattoo I really wanted was the teardrop tattoo I

had seen on so many *veteranos*. Of course, by the time I was able to start to consider getting it, I had learned the symbolism behind it – and I certainly hadn't earned that, and had no intention of doing so in the future. It wasn't until a few years ago that the idea came to me of doing [it] in the runny eyeliner style that I have now, which is definitely not prison-y looking at all. I finally got it! I got and did my first hand-poke tattoos when I was 13, and I got my first shop tattoo in '87 at Tiger Jimmy's in San Diego, back when it was behind the old Funland Arcade. It was a great, spooky little place, totally covered in tobacco-browned flash, and the tiny, dingy lobby was chock-full of merchant marines, waterfront weirdos, and hookers – all chain-smoking. It was such a wonderful experience; it was like stepping into another world, a little secret room where the normal, chafing rules of society were no longer applicable. It was a little scary and totally magical, nothing like the brightly lit, hairdresser-with-a-needle shops that are so common now.

Why do you prefer American traditional tattooing?

First off, I must admit that I really dislike it being called American traditional. They were tattooing in very similar styles at the same time in Europe and Australia, for instance. Many other places too. I think that perhaps a lot of the American traditional style was built on the British fine-line stuff that predated it, and then just simplified further and further for faster work, primarily for commercial reasons, high turnover. In my work, I feel a stronger stylistic influence now from those old Brits. Anyway, when I was old enough to start getting tattooed, my visual language was very influenced by the music I was listening to at the time, which was mostly pre-hardcore punk, post-punk, and death rock. I remember seeing the "Music and Sea Tattoos" issue of Ed Hardy's *Tattootime*. It was one of the first books I had ever seen on tattooing, and it quickly became my bible, along with its sister issues. The gorgeous work that Bob Roberts was doing in L.A. in the '70s and '80s – a lot of very bold, dramatic punk-rock-influenced designs that had more in

“I WAS VERY MUCH AN INTROVERT, AND DIDN'T MUCH CARE FOR THE WORLD AROUND ME, SO I DREW TO CREATE MY OWN.”

common with the work people would now call traditional than with the fine-line work I had been more used to – really rung my bells. It had such a strong, direct, modern style to it that was tempered with just enough fine detail. Between that and all of the crazy-sophisticated stuff Ed was turning out at the time, I was sold the minute I saw it.

How do you approach your artwork? It's very simple. Two things: the appropriate choice of loud music, and drugs.

Tell us about your business, SekretCity International. Why the name SekretCity?

Mainly I just liked the idea of SekretCity as this mysterious organisation, something bigger than just me. I liked the anonymity of it, though that didn't last long. Now it has become a real organisation, with business partners and employees. This has allowed me to devote so much more of my time to my work and spend less time in business gear. We are all working together to get these projects done, every day. Without them I could never paint and draw, tattoo, and make jewellery simultaneously, and their input always gives me fresh ideas. It's like a group workshop of sorts, at times. I feel like I am really hitting an exciting new period in my life, and every day that my health allows I am so thrilled to work on all of these things. I wish I had a hundred arms like a Hindu deity so I could do even more. I have so many plans for the future. SekretCity has only just begun to get started.

Where is your secret company located?

Currently our world headquarters is in Los Angeles, where I was born and where I now live again. But we do have a representative in Yokohama: Kioko, at Botan Toro, who handles sales over there, helps us find cool shows and events to be involved in, and allows us to communicate easily

with Japanese customers and artists. Eventually, I would like to have further outposts in Europe and Australia, maybe elsewhere as well. It is SekretCity International, after all! We really try to make things as easy as possible for our international friends to be involved. So far I have sent some prints to every continent but Antarctica. If no one in Antarctica gets any prints from me, I'm just gonna send one randomly to someone down there, even at the risk of them just tossing it out. Any Antarcticans down there want a free one?

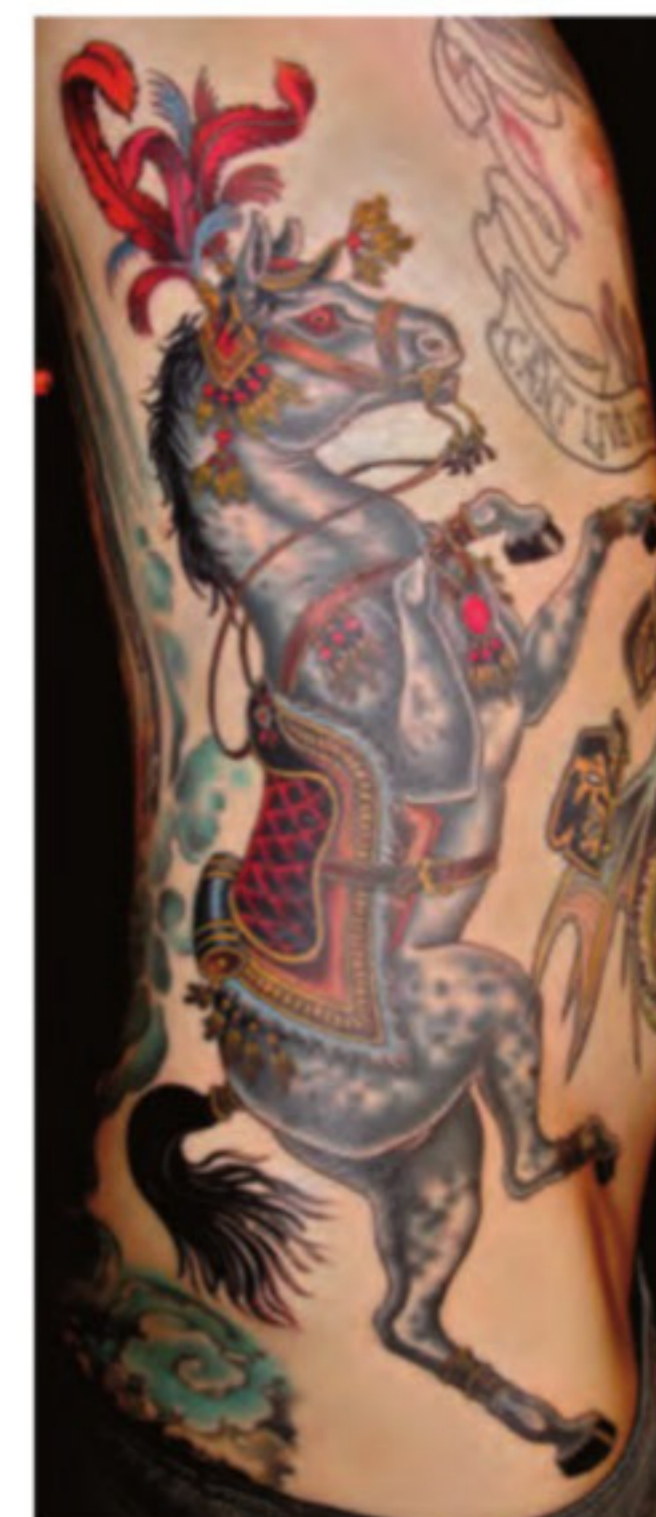
We've heard that you never thought you would be an accomplished artist or tattoo artist.

Now you are one of the most highly respected and sought-after artists and tattoo artists in the industry. What are your thoughts on that? That's very flattering of you to say so, but I never really had any goals to be well-known or anything. I just wanted to do my work and do my best at it, to achieve the respect of those few whom I respected, and make a decent living. I've never been a competitive person at all, and I'm glad that there are people who enjoy my work, especially when rent is due. But though I will always love tattoos, I don't really care much at all for the tattoo scene, to be honest – and any perceived standing in it. For better or worse it really doesn't mean much to me. I'll admit I'm happy that a bit of it has rubbed off on my name, because it helps keep my son in college, but I'm certainly not stupid enough to believe it myself. I'm just an incredibly immature man who can't hold down a real job.

You tattooed from 1990 until 2006 and then essentially retired from the tattoo industry. What was the reason for your hiatus?

I was just really burnt out. I needed some time away to work on my own art. After 16 years of always drawing for other people, I just wanted to explore my own world for a while

“I WISH I HAD A HUNDRED ARMS LIKE A HINDU DEITY SO I COULD DO EVEN MORE.”



and get back to the joy I felt when I drew as a child. I really enjoyed my work, but holding a pencil had become just that: work. I wanted to get back to the freedom I felt when I first started drawing. It's an amazing experience to take a blank sheet of paper and let your mind and your hand just flow freely, and to watch as the piece takes shape, as you mold it and let it grow and take on a life of its own. I had many very positive experiences tattooing as well; there's no feeling quite like the one you get when you and the customer just click, and everything just flows together from the two of you properly, and the whole thing finally comes to fruition as a piece that moves and breathes as part of a living body forever. It's amazing, and there's nothing else quite like it at all, but even on my best days tattooing, I have never had that same feeling of freedom and true escape from the banal reality of daily life that I get from making my own art.

Did you have a specific goal in mind that you wanted to accomplish or pursue with your art when you took the hiatus from tattooing? Just to unlearn a lot of what I had learned from tattooing, to allow myself complete freedom, and explore media and styles that I never had done before, to really stretch myself in all kinds of directions wherever my whim took me, to try and figure out more about

myself by letting a bit of my deeper self come through, to play without boundaries. I am still always looking for new ways to do things, new directions, new projects.

What compelled you to dabble in these different mediums? I just want to try everything! Keeping myself involved in multiple projects every week keeps me interested, keeps me fresh, keeps my imagination burning. It's been very interesting to me that often, what I learn in one medium really affects how I work in other, less obviously related media. I wanted to try working with three-dimensional mediums, which has led to my interest in porcelain, and the jewellery is something I always wanted to do but just assumed was out of my reach. I looked into it, I started trying to figure out a way to make it possible for us, and now we've begun doing it! It's a very interesting feeling for me to create something in metal. We will be releasing a new line of jewelry very soon that will feature hand-painted miniatures and cameos in silver settings. I'm very excited about that one.

You returned to the tattoo industry in 2012. Why? Well, basically, it had just been long enough that I wasn't afraid of tattooing anymore. When I quit, I felt that I had to completely separate myself from tattooing for a very long time in order to get my mind in order, to do what I

felt I needed to do with my life, to find a new direction, new ways of seeing and thinking. It's hard to just give up a career you put 16 years into that has somewhat dependably supported your family for so long, and just take that blind jump into doing your own work and nothing else, with no safety net at all. It was a real leap into thin air, a major risk. But I landed on my feet, thankfully, and I have not regretted that decision for even one moment since. I had no idea whether I'd be able to support myself and my family without it, so I was deathly afraid of getting sucked back into the tattoo world before I was ready.

You mentioned briefly on your blog that you've been battling a chronic illness. How has that affected your career? Yes, unfortunately – about three years ago I was diagnosed with a rare genetic disease that causes periodic bouts of constant vomiting, very often to the point of hospitalisation. Sometimes it's only for a few days, sometimes a couple of weeks, which gets really debilitating. It's had a profoundly negative effect on my general quality of life. Obviously that interferes with my work schedule quite a bit, and has been a major problem on many occasions. I was scheduled to do a solo show last October in Rome, but sadly, I had to cancel it, entirely due to my health problems and the issues it affects. It isn't really lethal, so it's not going

to kill me, at least. I am trying some new treatments that I sincerely hope will help me get out from under this. Fingers crossed.

Has the illness had any impact on the subject matter you paint or tattoo? I haven't drawn or painted anything related to my illness yet, but I suppose it's only a matter of time. It all shows up in there eventually, though not always obviously.

How does your art serve you? Someone once said that for them, making art was like clipping their toenails: It just has to be done. I make and make or I start to succumb to the black vortex of doom. It's the only thing in life besides my ridiculously fantastic son that gives me any real satisfaction or sense of worth. I have nothing else to offer as a sacrifice to the innermost light that brings beauty into my life and makes it livable.

Your artwork has graced the covers of books, albums, and magazines. What has been your biggest accomplishment so far in your career? I haven't achieved anything. I just paint and draw and will continue to do so until I can't anymore. Maybe then I'll write a book or devote myself to a monastic lifestyle, or die, or something like that. It doesn't really matter. 🙄

For inquiries on Chris Conn Askew's tattoos, prints, and his store, visit sekretcity.com



NAME: Kirsten Birmingham

SHOP GIRL AT: True Blue Tattoo New York City, Queens, New York

One time a woman came in to get a kanji on her shoulder blade, and she also wanted the English translation of it underneath so people knew what it meant. When she was in the back getting tattooed, she decided to take her top and her bra off – though no one said she had to. After she got tattooed, she harassed the tattooer to go out with her and take her number. Poor guy.

We have a shop dog named Buster who goes everywhere with the boss, including on his motorcycle. Whenever the weather is nice, you'll see our boss pull up to the shop on his motorcycle with Buster strapped to his chest in a harness with cute little goggles and a little helmet on.

Like all shops, we get a few drunks who just have to get tattooed. One time a drunk lady came in saying she needed to get tattooed and we refused to do it. But that didn't stop her from telling us, "Just charge double, put it on my card, it has to be now, I don't care about price, I own five houses!" The tattooer answered, "That's cool. I don't own anything, I'm still not going to tattoo ya."



Know a stellar shop assistant who keeps the autoclave humming and the tattoo stations organised? E-mail us at vanessa@inkedaustralia.com



AUTHENT/INK

There is unjust attention being given to the tattoo industry in the media. It's up to us to help change that.

BIKIES, TATTOOS, ORGANISED CRIME, TATTOOS, MONEY laundering, tattoos, bikies again, tattoos, toxic tattoo pigments, tattoos, kids ruining their lives, tattoos, hepatitis, tattoos, eBay kits, tattoos, lifelong regret, tattoos.

For fuck's sake, we get it; shut up already! The media, the government, the police elite, the uptight, the rich, and the powerful – we get it! You all hate tattoos and tattooing and want everyone else to as well. Bad news is it ain't gonna happen any time soon. I'm sorry, but tattooing is here to stay. Get used to it. Go ahead and fight your wars against crime (I doubt many tattooed people would be against that) and close the illegal shops (full support again), but brand us all thugs and criminals? Come on, seriously? My tattoo colleagues and myself are some of the hardest working, legit people you'll ever meet. Passionate, creative and good people!

We've all applied for our NSW tattoo licenses, paid extortionate insurance rates to open our doors (once we've actually found a place that is, after being knocked back by almost every commercial property agent) and yet we persevere

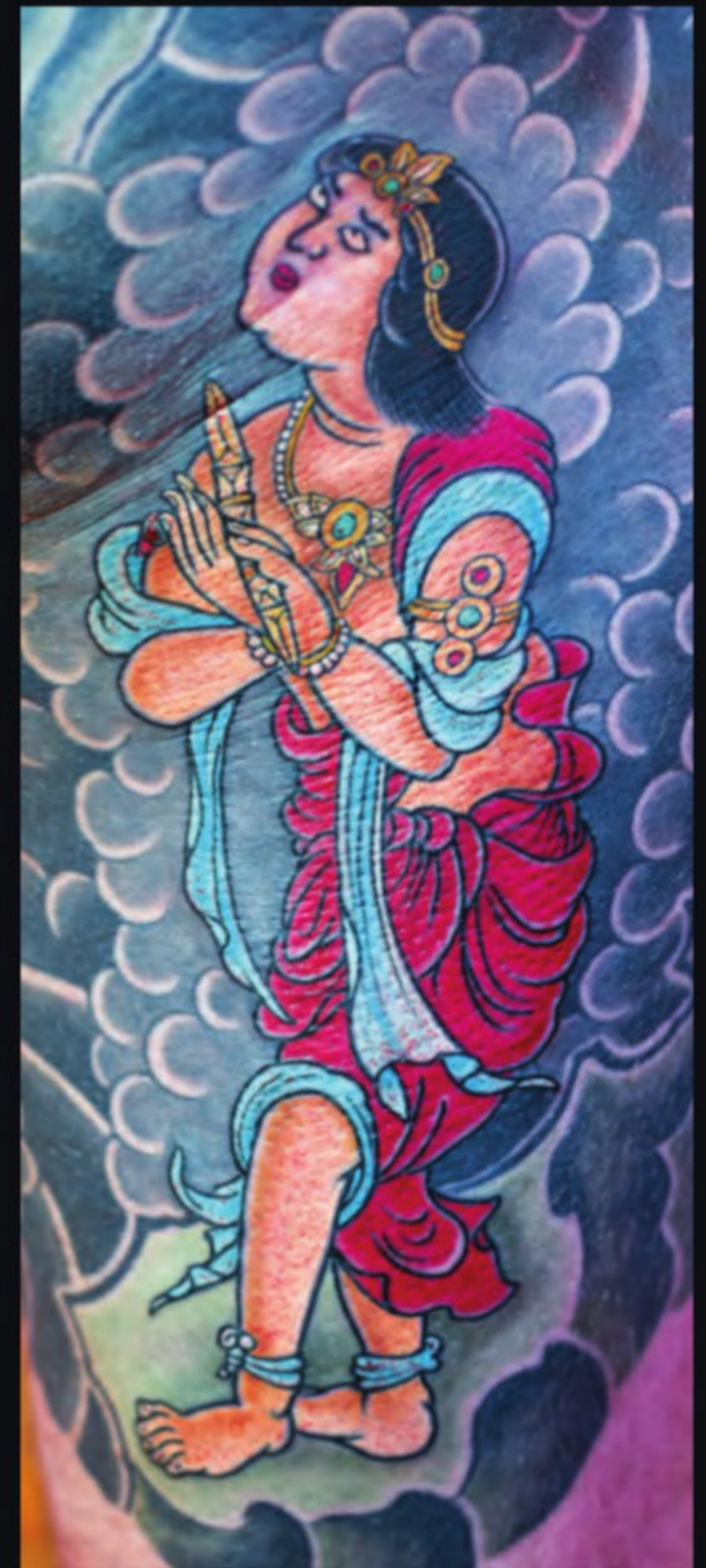
and try to just make nice tattoos to make a living and fulfil our passion.

I am not one for crying foul. I am well aware that life isn't 'fair', however, the latest onslaught of negative media attention and targeting of tattooers as being synonymous with 'outlaw motorcycle club gangs' is a bit much. And then let's add the recent spate of newspaper articles decrying the toxicity of pigments.

Chinese inks notwithstanding, people have been getting tattoos with the exact same pigment for decades. I make my own ink from powders; I know what I am talking about. Some pre-made inks are from powders and some are from dispersions. The dispersion vehicles can be one of the main culprits in ink toxicity, providing the initial pigment is a 'safe' one. Meaning it doesn't cause any noticeable harm over a long period or poison the tissue or blood. It's pretty fucking safe to state that all legitimate tattoo ink manufacturers that create tattoo ink are making certain their pigments are safe for tattoo use – both the long and short term. Unlike large corporations, most small business people care if their products are doing harm.

That said, very little of what we eat these days is 100 per cent safe – we know that for sure! Pesticides, fertilisers, preservatives, additives, colourings, GMOs, sweeteners, and on and on are poisonous and toxic to us in the long term and cause endocrine disruption. If I know this, then so does the government. So where is the outcry? And think about all the stuff you rub on your skin every day, none of the creams, soaps, shampoos, moisturisers or sun blocks are long-term tested for toxicity, only short term. There are upwards of 9000 chemicals that we come into intimate contact with on a daily basis. Less than a dozen have actually been long-term tested for toxicity. Unless it's being directly consumed in your food, no long-term testing is required. Again, where is the mainstream outcry?

My point, of course, is that tattooing is the least of your worries. There's a ton of nasties out there in the other 99.9 per cent of your life outside of tattooing – such as drinking water, food and beauty supplies – that is just as worrying. There is zero statistical or anecdotal evidence that proper tattooing is a health



concern. They just love to keep bringing it up and scaring the crap out of people. If there really were health concerns, or a threat from tattoo pigments, believe me you'd know about it. All this is fear mongering, and it's hurting people's business needlessly.

We need to counter this before it turns into a European-style regulation system, where every single aspect of your tattooing life is controlled and regulated. While it may be done with good intentions or by do-gooders trying to save us from ourselves, or even misinformed bureaucrats enacting some socialist agenda, whatever the case, the result is the same. I've resigned myself to the licensing and a police presence. It may actually clean things up, but all this talk of more regulation 'Euro style', that worries me. We need to push back. We need to take action against the amateurs that are giving us a bad name. The criminal element has already done enough damage to our local tattoo industry and look how we are paying for that. Let's not let the home tattooers put the other nails in the coffin of the industry we love.

Be proactive! If you're a tattoo collector or fan then support your local professional tattoo artist. Pay for your tattoo and get a nice piece of art. Everyone wins that way. You get a nice tattoo with no health risk and the artist can pay his bills and keep his shop open.

If you're an illegal amateur who is tattooing but who cares about tattoos, then stop what you're doing. Try to get into a legitimate shop and make something real out of yourself. You will be caught eventually for either making someone sick, tattooing illegally or pissing off your local professional.

If you work in a shop tattooing, but don't really give a shit about the work you produce and are just doing for the money or to be cool, then maybe go find something else to do. You're part of the problem and hurting what a lot of us love. If you don't love tattooing, then stop.

If you're a seasoned and established artist that cares about what you do, then just keep pumping out awesome work and show people the difference between good work and bad work. Hopefully we can make the crap artists either

wake up, go broke, or quit.

If you're a young tattoo artist building your skills and are trying to make a name for yourself, then don't say dumb shit to the media and online about the industry 'needing more regulation' or 'controlling supplies bought online' or some such misinformed opinion to get your name in the paper. You're making things worse. You've been tattooing for a minute, you can't see the big picture just yet... trust me on this. Who am I to tell you what to do? No one... I've just been doing this a while and I've seen the cycles and I know what's coming next for us, and I am trying to stop it. Help me do that. 🙏

Horisumi – Kian Forreal is a professional tattoo artist with 20 years international tattoo experience and specialises in traditional Japanese-style tattoo. He has worked all over the world and has studied under some of the leading tattoo artists of today. Kian was given a Japanese tattoo title in 2013 by Horiyoshi III in Japan, and works out of his shop 'Authent/ink Studio' in Sydney, Australia. His personal website is kianforreal.com



JAY VAN GERVEN

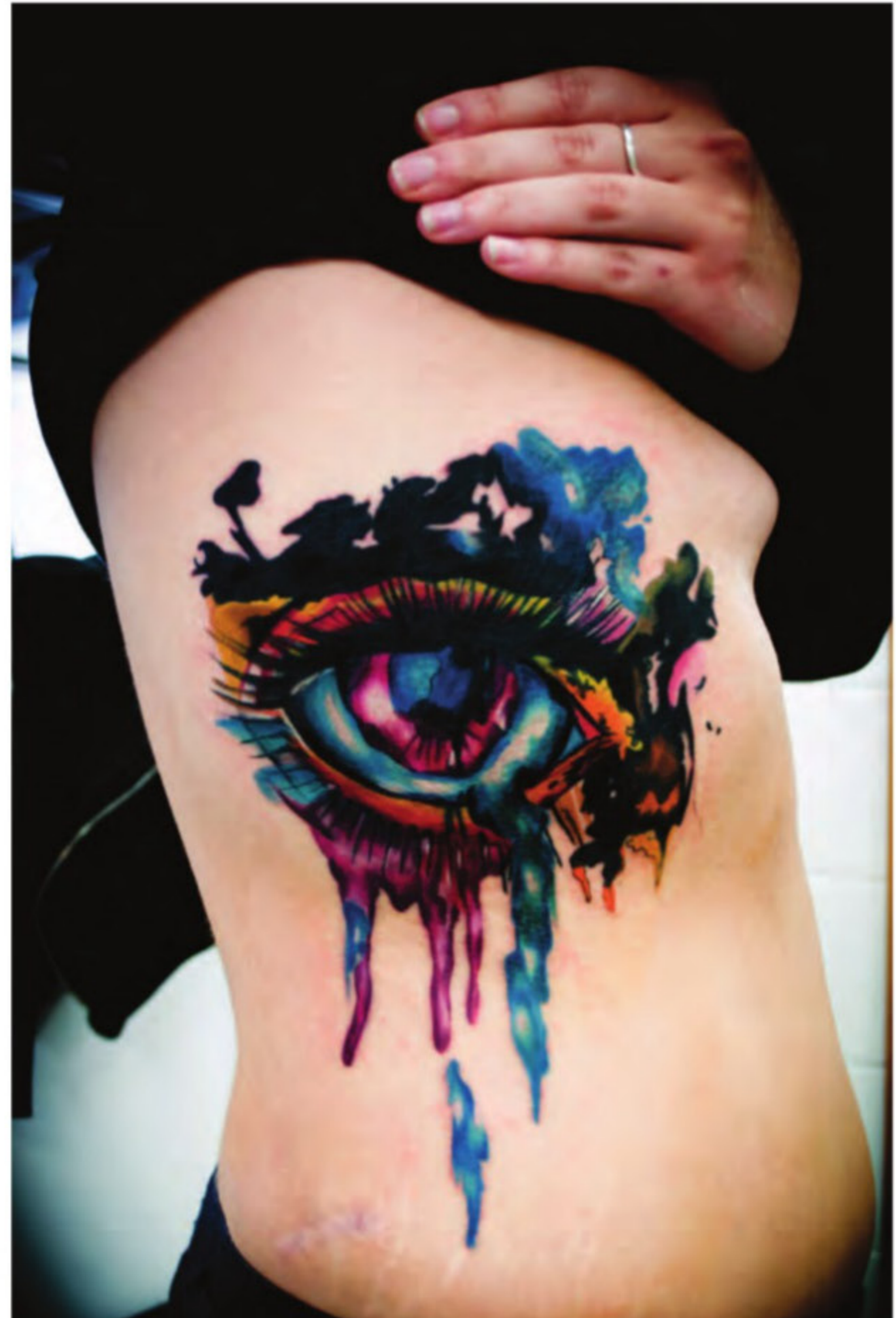
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www.facebook.com/JayVanGervenTattooArts

INKED: What was your first experience with tattoos; did you have people around you that had tattoos when you were younger?

JAY VAN GERVEN: My first experience with tattoos was when I got my first tattoo. I was about 16 and a group of friends and I were walking through Hobart and ended up coming to one of the only tattoo studios we had at the time. I decided to go in and look at the flash on the wall. I pointed to the first thing I saw and asked, "How much will something of that size cost me?"

The response was "\$70, do you want it now?" After all my friends offered to chip in the money to see me in pain I couldn't bitch out! So I ended up with the most hideous, poorly-executed clown doing the splits, while shooting himself in the head. Not one colour was how it was on the flash sheet and I'm fairly sure he had two left feet [laughs].

No one in my immediate family has ever been tattooed except my partner; most of my friends growing up never had any either and nearly all of them still remain fairly untouched today.

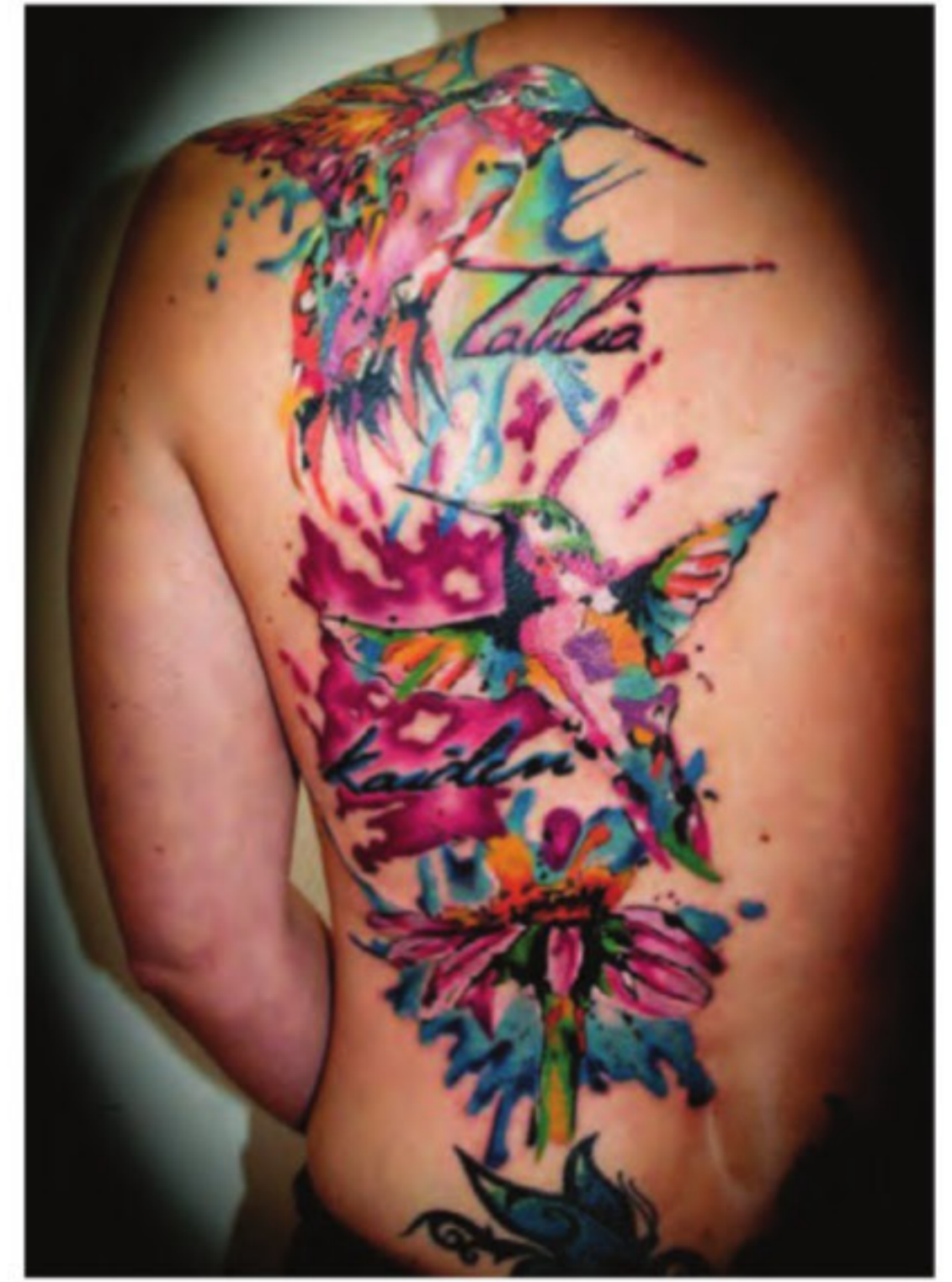
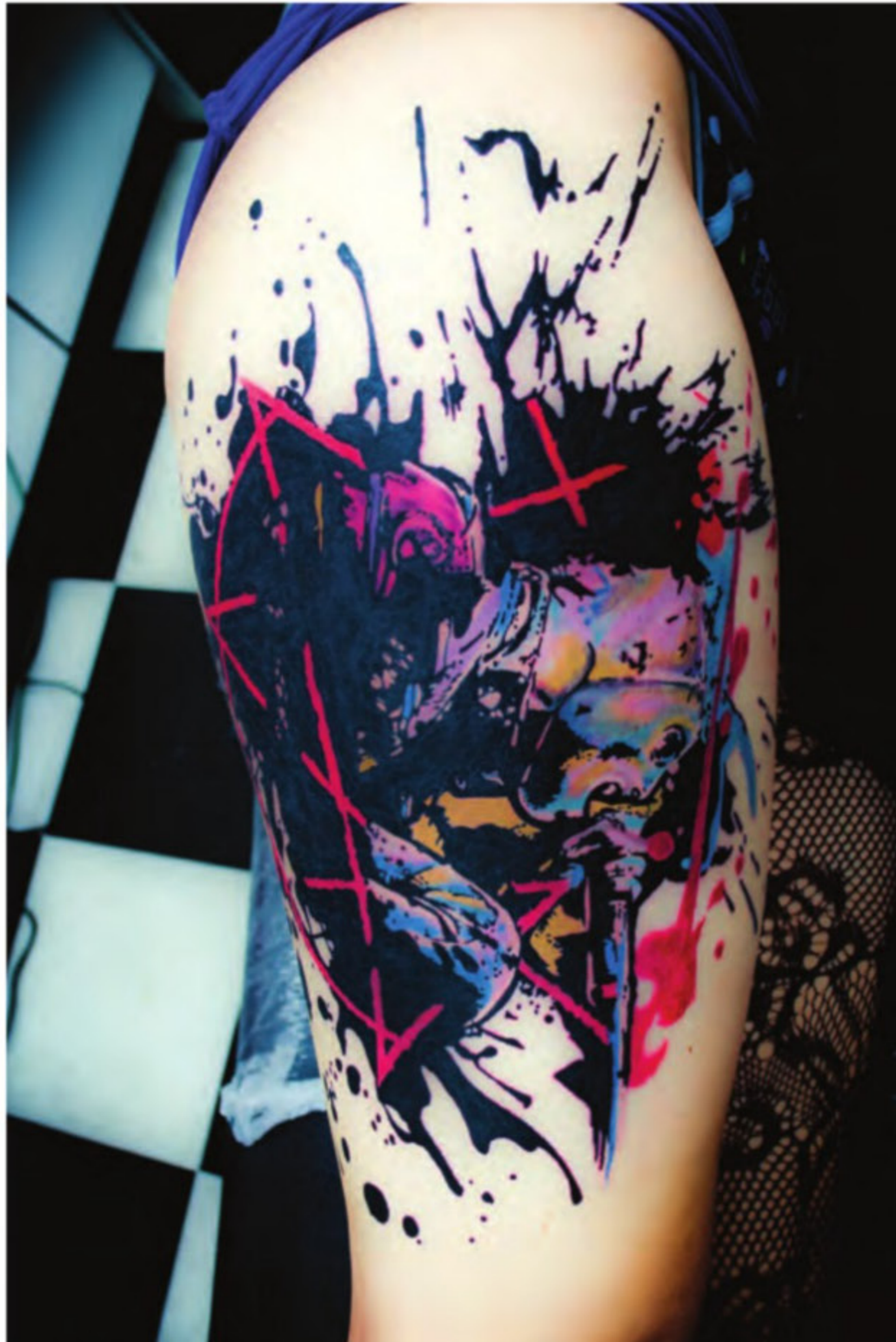


So what drew you to tattoos then? I guess I, like most young people, got my first few small tattoos just to say that I had a tattoo. I started to focus heavily on art when I first hit college. Ditching a lot of the main subjects like maths and English, to focus on art theory, art production and graphic design. I always painted, airbrushed and did heaps of pencil work. After a number of years of being stuck in retail positions for what seemed like forever my grandmother asked 'why don't you try and work with your art?' I started thinking of jobs I could use art to enjoy what I did for a job every day.

After being tattooed by some really awesome people I had developed a huge appreciation for this area. The artwork on skin had developed so much since my first tattoo! I was like "Really? You can do that with tattoos?" I was hooked.

How did you get in to the tattoo industry; did you have a standard apprenticeship? It took me ages to get into it. After getting tattooed by my regular interstate artist I started watching him and asking him questions a lot. When I got home I was told about a 'tattoo course' by a member of my family. I sent a message to my artist and he told me straight up that it was rubbish after he made a quick assessment of the so-called course. He was kind enough to let me sit in with him for a week and show me the basics and told me that this was to give me some very basic knowledge, to possibly help getting into a studio to land a decent apprenticeship.

I started to chat with some great artists over the internet and after a while one of them, Ricky Carr of Titan Tattoos, told me to pop into the studio that he was working from and said, "Just come in, talk to the boss (Todd Crocker) and see how it goes!"



I went in and he offered me the apprenticeship I was after. It has been a hard apprenticeship, as I honestly think it should be— lots of long days, getting yelled at and being told I was wrong – which is what made me want to get things right. I was called 'Gaylord' so often that 'Jay' just sounds strange now *[laughs]*. I still have a lot to learn and a lot of techniques to get right.

What is it like tattooing in Tassie, what's the clientele like? It's a very small state and there is a call for good tattoo work. However, the majority of clients are mainly still after the average 'children's names on the wrists', infinity symbols, and so on. which I do a lot of! I really don't mind doing it because, at the end of the day, it helps me to remember the basics and keep me sharp. A lot of our clients are very loyal though and it's great to see them coming back for another tattoo. We don't have a lot of studios here still, but in terms of the workload, I think we have enough now to cover it.

Was it even harder to build a reputation there? I'm not so sure that I have a reputation. Maybe if I do it's not always a great one *[laughs]*. I think there's a decent handful of people that see the type of work that I really love to do, which is work that you don't see every day on skin. There are probably just as many people that think my work is shit and that the style I love doing aren't proper tattoos. I have had more people coming in and saying 'I want you to do my writing because you did my mate's and it's a good job!' Which in a way sucks, I guess, because I don't think writing pieces are any tattooist's dream job, but I'm happy to help where I can.

To be honest I've had more messages from interstate about the more wacky style that I enjoy and never did I ever think that I would get messaged

from Europe and the States about guest spotting and travel. It blows my mind because there are great artists all over the world that are way more recognisable than some bloke from little Tasmania. Especially in Europe!

What drew you to your abstract style of work? I've always loved abstract, from the moment I first saw a Kandinsky in Year 10, but the tattoo artist that first took the time to sit down with me to chat about tattooing was the artist working on me a bit – Ran Maclurkin.

At the time I chose him because I saw how neat his work was. Over the time I was getting tattooed from him, I noticed his style starting to change a bit. He was starting to venture outside line work and not because he should, but because he could. He helped open my eyes to the fact that not all tattoos need to be perfect and in fact sometimes they can be more effective if they aren't. I'm just attracted to the type of tattoo work that you don't see every day. When I first showed Tasmania the style of work I liked doing I was worried that more people would hate it than like it; this may actually still be the case, but there has been enough positive feedback to keep me happy and to be putting a few of those pieces out there from time to time.

Who do you admire? The first people that come to mind when I think about who I admire the most is my family. My mum and dad have always been interested in my artwork and always said that it would be great if I could make something out of it on a professional level. They have always been behind me. My grandmother, who although is very much against tattoos, was shocked when I told her that I had the chance to become a tattooist. She was



so happy for me, and that really meant something to me. My sister, who has always been the one in our family that has really worked hard in her career, and now recently became a great mother.

My fiancé is amazing! She is the most amazing mother for her son, and who I am also very lucky to have in my life. Those two are so inspiring to me. Since I have had them in my life I have found that all I want to do is to be better at everything I do, which has made me a better artist, among other things.

My boss and owner of Titan Tattoos, Todd Crocker, who has worked really hard in making the studio what it is today and making sure that our reputation is maintained through good service and consistent work, and mostly for giving me the opportunity and sticking behind me.

Ricky Carr has inspired me greatly and has pretty much taught me, and continues to every day! This guy just continues to blow my mind. His colour theory is crazy. The colours he picks and the smoothness that he blends them with, his knowledge of what you can do to the skin without damaging it, his techniques. He just continues to amaze me, to strive to improve.

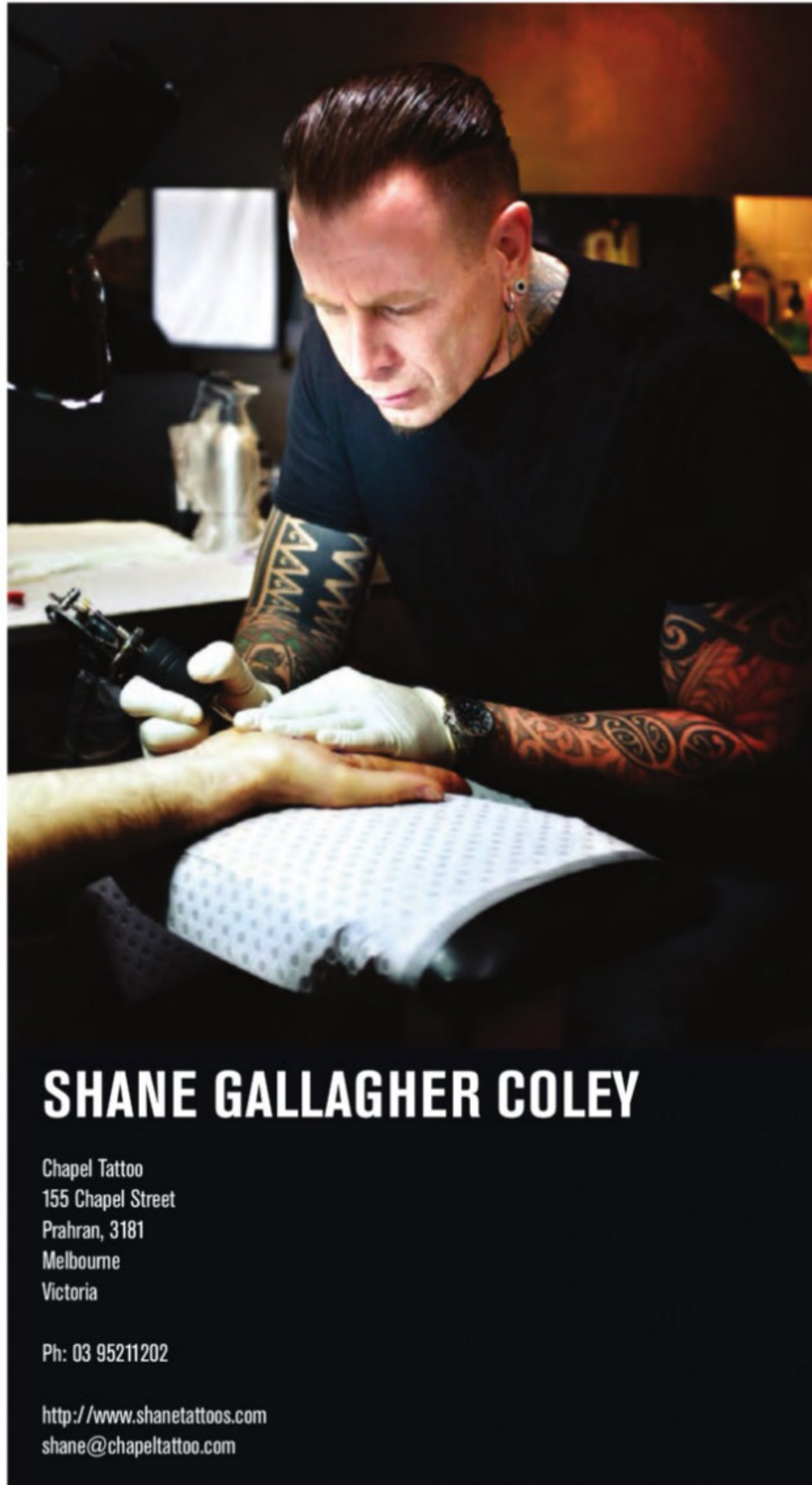
Ran Maclurkin is a brilliant mind, for pushing the boundaries on what is considered artwork by the general boring, closed-minded people that want the everyday work. His outlook on everything is great, and his comeback from a near fatal motorcycle injury to start his own studio (Ruin Art Collective) was so inspiring. His work keeps changing and, to me, will never get boring. Rev Mayers, who has helped me with tips on airbrushing. Interstate artists Peter Jones and Nick McLaren have always taken the time to encourage me and give me great tips. Artists like Florian Nicolle, Abbey Diamond, Derek Hess and an amazing Brazilian graffiti artist who I have been conversing with called L7m. Tattoo artists that blow my mind constantly, like Sven Groenwald (Scratchers Paradise – Berlin), Ondrash, Adam Kremer, Xoil. There are just way too many to go on about.

What pieces are you excited to tattoo? And what piece would you love to do? I'm really excited to tattoo anything that I have come up with or anything that I can really put my own spin on. I've managed to do a couple of pieces from my favourite painting artists, like recently I contacted L7m and asked if he may be interested in letting me tattoo one of his graffiti pieces – the cheetah. It was a really fun piece to do once I got my head around it.

Are there tattoos you would refuse to do? For sure! There are also probably heaps of things I'd rather not do but still do them. It all depends on if the piece is really overly stupid, and if customer has really thought about having it for the rest of their lives or not. Whether they are in the right frame of mind and whether it will affect their day-to-day living in a negative way. At the end of the day, if I won't do it I'm sure the customer can go to another artist and present their ideas.

At the moment I'm really not keen on tattooing parts of the body that are really covered by underwear; or the inside of the mouth or the face. These parts of the body are not really the best area for a piece that I would love doing in my favourite style anyway!

Have you had any weird experiences with people you're tattooing? Not so much weird but more uncomfortable! I was tattooing a piece of script down a guy's forearm and towards the very end he asked me: "Is it normal that I enjoy the pain?" I told him there are some people that actually do come in from time to time that use it as a pain thing, like, instead of cutting themselves. To which he replies "No I 'really' like it, as in, I'm horny right now". Yeah, he could've easily kept that little thought in his head *[laughs]*. We get all types, I guess! 🐾



SHANE GALLAGHER COLEY

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INKED: What was your first experience with tattoos; did you grow up with tattooed family in New Zealand?

SHANE: I didn't really grow up around a tattooed family; my grandfather had some army tattoos. But I did grow up in an area where I saw a lot of tattoos. Mostly gang tattoos. Growing up in Highbury, Palmerston North, New Zealand as a kid I saw a lot of gang members around the community heavily tattooed. Faces tattooed. Some with Moko mixed in with gang affiliation tattoos.

Later in my teens I started seeing a bit of home tattooing done with homemade machines. This caught my interest and I built my own. I still have it actually. A reminder of where I've come from and how I began.

Can you explain a little bit about the styles of work in – Maori, Ta Moko, Kiri Tuhi, Polynesian – and the differences? Maori style, visually, is made up of a series of curves and spirals designed out of the negative space, showing the flow of energy and spirit and with detailed line work and/or shading based on the carving patterns filling in the areas left. The patterns depict family members, animal traits, nature, and human character.

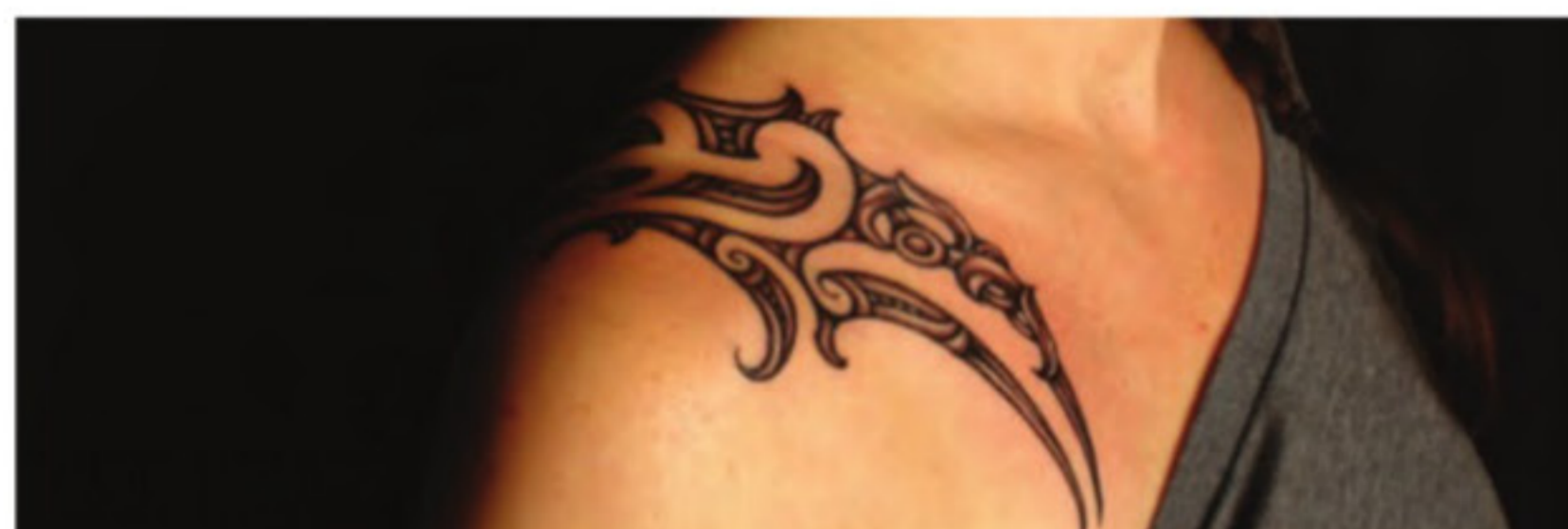
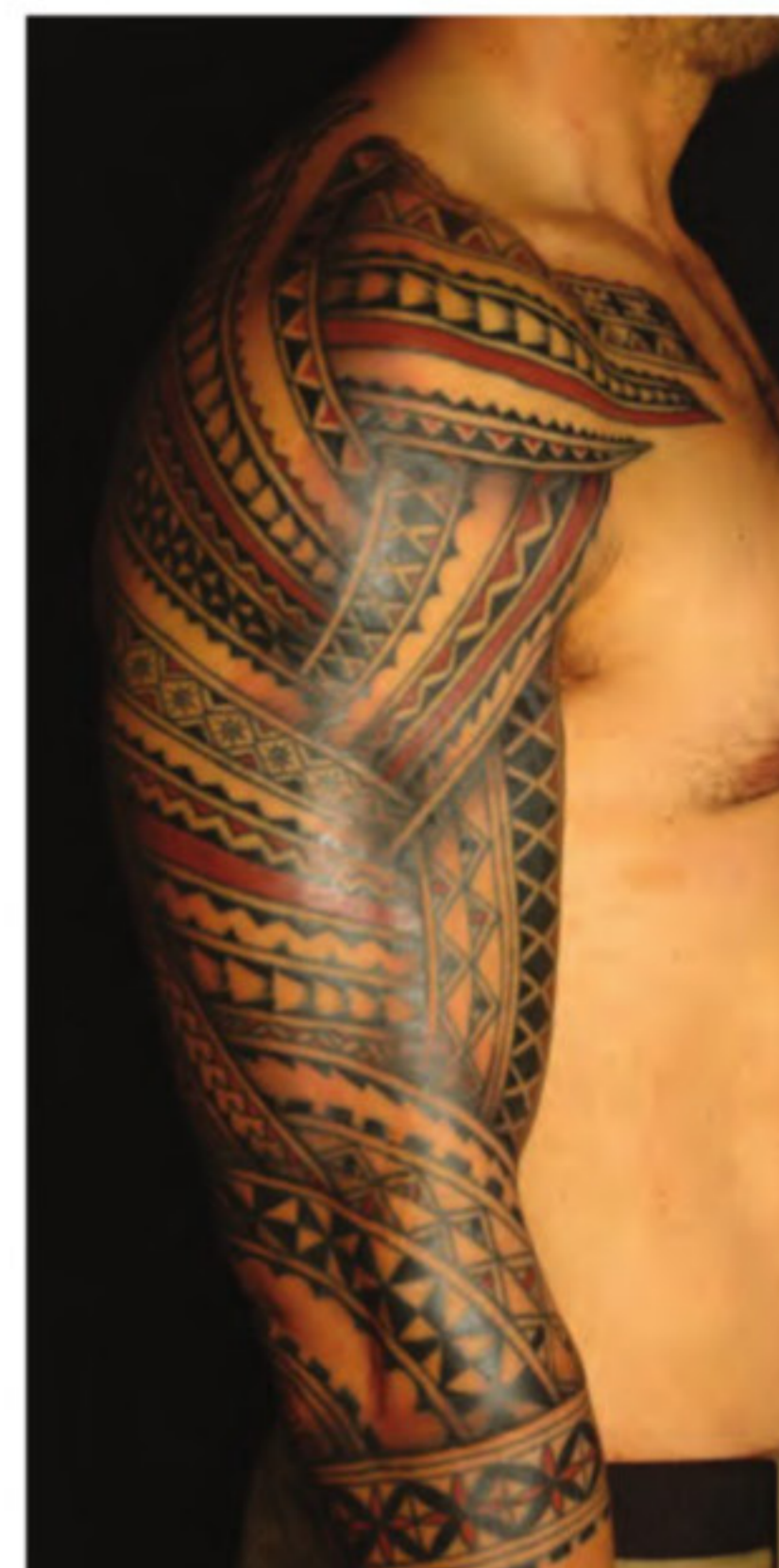
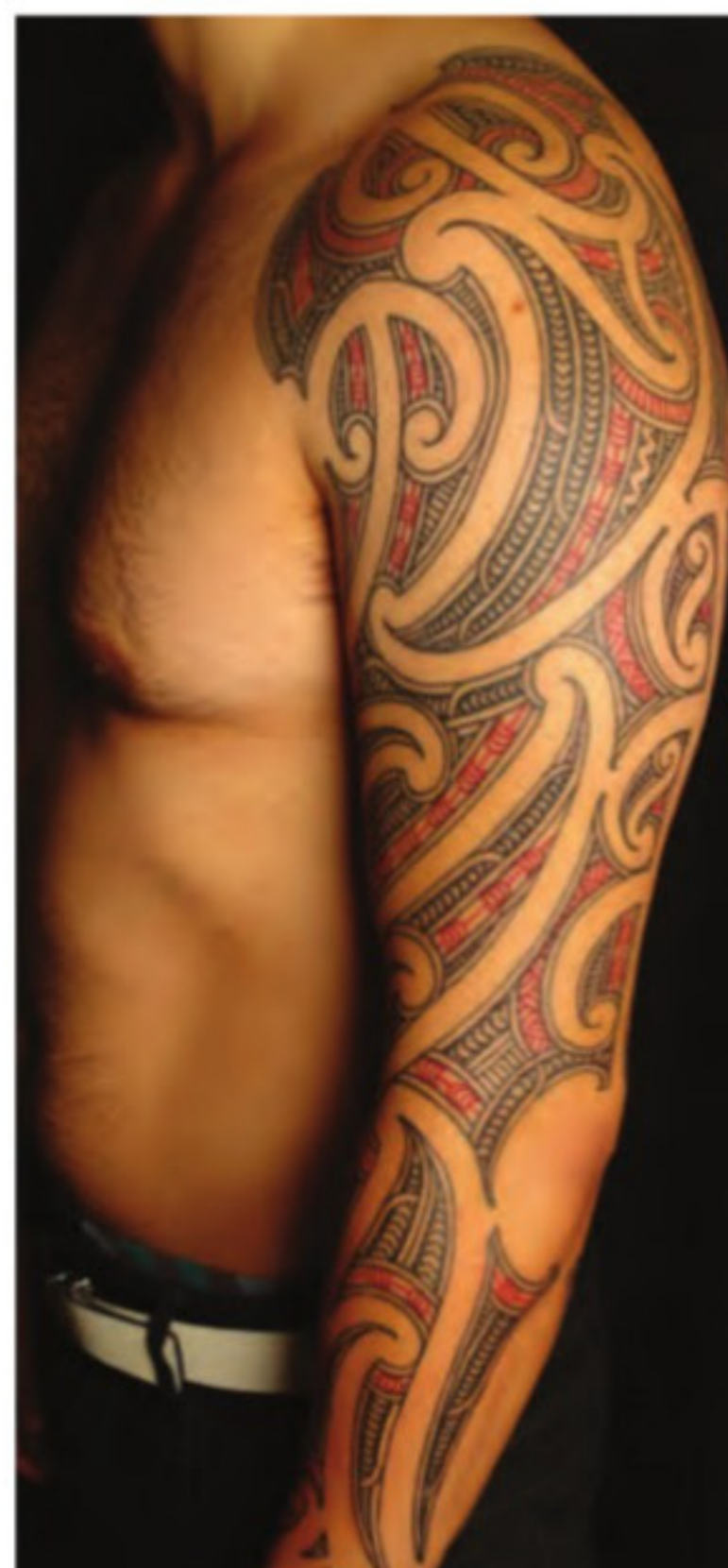
Maori – Ta moko is based on the wearer's genealogy and historical information, designed to tell the story of the wearer's family tree, important descendent, tribe or tribes, and affiliations. Their Whakapapa, or genealogy, is put together using a flow of designs and patterns with the use of negative space as part of the design. Most patterns are based on the carving styles of that particular tribe. The design will depict important and sacred features of the land and legends as well such as the wearer's River, mountain, lake, etc. This is why Ta moko that is designed for a person is specific to that individual. The design contains and tells that person's story and history. In many occasions, consent is required by elders of the tribe to receive a Ta moko. A Karakia or prayer/blessing is also given.

Maori – Kiri tuhi is basically the use of the Maori art form and design to make an aesthetically appealing tattoo design without any particular meaning, and can be placed anywhere. Put together for non-Maori and those who appreciate the art form and culture. Even though Kiri tuhi does not need to have any specific meanings involved it can be designed to tell that person's story with some use of the patterns. Everyone has a family or a story that can be represented in the design. An artist with the knowledge of the designs can adapt a tattoo design to tell that person's basic story.

Polynesian – Of the many islands there are many styles. From a lot of curved-form styles to straight-line styles. Patterns representing the flora and fauna of the islands are placed in repetitive succession paying tribute to the importance and spiritual connection to nature. Animals, insects, fish and the elements are used to represent stages in life, before life and after life. Man-made things are also represented, such as spearheads, woven mats and other items, bringing human elements like bravery, virility and bonding. The patterns are also laid out to tell a story of history and future, tribute and respect, and repeated as if in prayer.

You've been tattooing for more than 25 years now, do you continue to learn on a regular basis? Is that part of the joy? Yes. Most definitely! I am constantly learning. I don't think it can stop. If you are continually pushing to grow, advance and better yourself, you are continuing to learn. To do something a little different, to try something new, put another angle on it, and take it to another level is encouraging you to learn and keep the art form active and non-stagnated. Adapting patterns, but at the same time keeping the integrity of the symbols and design meanings. Constantly you are seeing other artists as well doing the same, which only encourages you to keep stepping ahead. The different interpretations and styles all the artists have keep this tattoo form healthy and growing. It's fantastic and exciting. We all keep each other on our toes.

How different is the experience of learning as a Ta moko artist in comparison to most artists? Well I guess the main difference is learning and understanding the patterns and their meanings and how to put them together to tell an individual's story. This can take years. There is not a book or references that explain this so



that not just anyone can learn. Mostly it is taught and passed on verbally, the patterns explained almost in a story-like way. There is a lot of spiritual relevance to the designs and patterns, and an understanding of the history and where they have developed is important. I learnt a lot from other Ta moko artists and even more earlier on through two good friends of mine who are wood carvers in my area. I am so thankful for their part in my development.

While tattoos should always work with the body it seems that with the type of work that you specialise in, it is essential and it is what really can make or break the piece, do you agree?

Yes. Traditionally Ta moko was also to make a person more attractive to the opposite sex. So a lot of consideration of the placement on the form of the face and body is taken when designing the tattoo. Aesthetics is important and what gives the design its appeal. Making it flow with the body and muscle structure compliments the design and, in turn, compliments the person's body. For example, if you look at the male facial moko you can see that the lines are placed in a way to accentuate the face's natural expressions. To look fearsome in battle by accentuating the grimace lines, but also to look handsome to the opposite sex by accentuating the strong features of the man's face. When I am working on other parts of the body I really take notice of the muscle structure and flow the design to complement these shapes.

How do you work with someone to make sure the piece is right for them? Well, I think it is very important for me to have the person present when it is happening. All my work is drawn on freehand at the time of tattooing. I used to draw up a person's design before the appointment, but I felt there was a separation happening. I like to feel the person's energy, to have them present as part of the design process. I'm going to get a bit spiritual here but I believe there is such a spiritual connection with this. In a way, sometimes I feel I am the vehicle in this,

delivering the design. Or bringing it to the surface. Because for that person their design is telling their story, their past, ancestry and so forth, so in energy the design already exists, being passed through me and onto their skin. I have experienced with a lot of clients a process of healing within them, during and after the receiving of their Ta moko, whether it be emotional, spiritual, a letting go or a feeling of connection and calm. A lot of people experience a change and move forward in their lives.

Designs and patterns, especially ancient forms, have something special about them. When I think about it, everything has an energy or vibration. Everything is vibrating at a certain frequency. Trees, plants, people. Even images and words evoke a certain vibration and cause certain energy. This is why symbols have been so important over the ages, because they vibrate a certain energy, triggering a certain cause or effect, an effect in reality. Applying these symbols and lines I believe invoke a certain vibrational change or balance. Channelling it from the universe or bringing it to the surface, either way, I believe tattooing has a profound effect on the wearer. Physically, emotionally, and spiritually.

Is your clientele generally reasonably educated when it comes to the work they're looking to get on their body? Some are yes, but many aren't. So that's where I can help. They know what they want, they may have the information already, but I can guide them through the design and explain what is happening within it.

What spurred the move from New Zealand to Melbourne? And does this move make it easier or harder, obviously there are less people doing Maori/Ta Moko/Polynesian work, but bigger audience in New Zealand? I was offered a permanent position by a friend who had a studio in Perth. I was doing some travelling around the world at the time and doing a few guest spots. I was on my way back to New Zealand and thought, 'why not? Let's see what Australia is like'. Liked it and stayed. After a



while I moved to Melbourne when I was offered a room at Chapel Tattoo.

There are a lot of New Zealanders and Islanders in Australia as well as a large audience of people who love this style of work. I get a lot of people travelling from other countries coming to me here also. I'm kept very busy.

Who has inspired you in your career or do you look up to? So many! And such different inspirations at different times of my career. Back in the day, Roger Ingerton, the legend in Wellington, and an influence in the resurgence of Ta moko and Maori tattoo through the 70s. I used to look at his Maori work a lot. Then there were Leo Zulueta and Alex Binnie and Curly who were doing a lot of tribal style tattooing. Local artists in Wellington and around New Zealand influenced me with their styles of paintings and carvings. I would always look really closely at the carvings and try to work out a way of replicating it into a drawn or tattoo form using line work and shading. Prominent Ta moko artists around the country were all very inspirational. Each one had a distinct style and all excellent in their own ways. Some of my favourite artists now are Gordon Toi for his amazing and beautiful Ta moko work. Roxx for her mind-blowing and faultless blackwork – the master of black! And Thomas Hooper, his style and development is awesome and I've always loved his paintings and artwork.

You've travelled a lot; what have some of the experiences like and will you continue to travel to see more and work? Yes, I have been blessed to have travelled and met with such amazing artists. I enjoy it immensely, getting to know them and the country I am in. Hanging out with many of the world's tattoo legends. Into You in London was a great place; I did a few visits there. Watching the likes of Tomas Tomas, Xed Le Head, and Duncan X was like watching wizards casting spells. Along with Nikole Lowe, Lucy Pryor and Alex Binnie, the whole team was a fun and memorable experience, every time.

Tokyo Hardcore in Japan where I did a couple of visits was a new experience altogether. I didn't really speak any Japanese, so communicating with everyone was interesting. A lot of sign language and charades to work out what we were doing. Eventually it always worked out.

Saved Tattoo in Brooklyn NYC is one of my recent favourites. So awesome, those guys; such talented artists. Steph and Virginia made me feel so welcome, and hanging out with Thomas Hooper and sharing knowledge, tricks and tips was great. I love New York City, can't wait for my next trip there.

What tattoo pieces do you love creating? Well, I love when I get a chance to throw something new into the overall design, to take another angle on it, do something no-one else is doing. Also, large pieces where I can really use the flow of the body and create some nice negative space with the tattooed design. I really like leaving space too now, so there is a real contrast with the actual tattoo design. Really getting into a lot of just detailed line work designs now and basic black work, with maybe only one other colour. I do prefer just working in black though. I'm having a lot of fun with the work I'm doing with adding some shading to give the piece that 3D look. Giving it some depth and really making the muscles and the shapes of the wearer's body pop out.

The facial tattoos you do are so amazing, I could stare at them for days. Are they something that take longer or more consideration? Do you often refuse people who want to have their faces tattooed? Yes, there is a lot of consideration involved. Information and reasons why they want the tattoo are considered. Getting to know the person is good as well. The faces I have done are all pretty much on people who have gone to a lot of effort to seek me out, or I have known them personally. So none of them have been taken lightly. It has been an honour and I feel very privileged to have been able to share the experiences with these people. 🙏



From left: Craig Gardyan, Mary-Leigh Maxwell, Bill Foulkrod, Paul Acker, Tom Taylor, Alex Pastor, Dan Henk.

DEEP SIX LABORATORY

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BY NICK FIERRO
PORTRAIT BY DOM SAVINI

What is it about horror that keeps us coming back for more? Nine out of 10 times the good guy loses, and the villain, beaten and seemingly defeated, opens a lone eyelid at the last second to the accompaniment of some dramatic orchestral flourish. Maybe it's the honesty in the admission that the good guy doesn't always win – or maybe, by the end of the book, or movie, or old-fashioned nightmare, we side with the monster, for no reason other than it's far more interesting than the hero.

At Deep Six Laboratory in Philadelphia, owner and artist Paul Acker combines his love for this very genre with his love for the craft of tattooing. "The shop

definitely has a darker tone, but that wasn't the original plan. In the beginning I just wanted to raise the bar when it came to quality and cleanliness. I also wanted an art gallery, and separate work areas for the artists. You didn't really see anything like that in Philly at the time. Since then we've really embraced our reputation for having a dark side but still kept the things you would want to see in a tattoo shop if you were a customer."

Starting out as a customer in a northwest Philly shop in 2001, Acker remembers how his penchant for the obscure opened doors for him along the way. "I was going in there to get tattooed, and I always brought in my own

drawings because flash tattoos didn't really appeal to me – I was into darker imagery. They liked my drawings and basically offered to teach me how to tattoo." Within a few weeks he had earned himself a position at the shop, and a platform to globe-trot his lifelike renderings of everyone from Freddy Krueger to The Joker to a bloody, fanged Betty White.

After years of travel, Acker honed his craft, dug a sturdy niche in the convention circuit, and assembled plans for the kind of shop he would want to work at. A place to showcase not only his talent, but the works of friends and fellow artists from across the country – and in the past seven

Clockwise from below: tattoo by Paul Acker; tattoo by Dan Henk; tattoo by Tom Taylor; tattoo by Bill Foulkrod; tattoo by Craig Gardyan.



years Deep Six has evolved into a community fixture in a city already known for its ink. "Philly is a huge tattoo city," says Tom Taylor, who's been tattooing alongside Acker for three years. "There's a lot of history, and tons of awesome tattooers I respect and look up to. I think we've found our niche in the tattoo scene around here, which is no easy task these days. Shops seem to be popping up left and right, and you really have to sift through the bullshit to get to the good ones. That being said, I think the cream always rises to the top."

Maybe it's the death metal blaring from the speakers or the gruesome decor that attracts the clientele to a shop like Deep Six,

but it's also the jaw-dropping work that keeps them coming back. The balance of shock and awe is something Acker and crew have developed over the years, mixing the aesthetic of horror with the refinement of photo-realism and the high-end draw of a gallery. By showcasing the beautiful side of something ugly, the shop has struck a chord with the community. "We have a good reputation in Philly and beyond, and most of the shop was born here," says Deep Six artist Dan Henk. "It seems like we have friends in everything. From people who work at comic shops, to comic book artists, bartenders, record and art store employees, and even quite a few

people on the Philly police force."

There's a sense of belonging attached to Deep Six. It seems that each artist has a different tie to the area. When Taylor isn't tattooing, he's playing drums in a local metal band whose members include artists from other shops in the area, an investment banker, and even one of the aforementioned Philly cops. "Yeah, it's a weird mix," admits Taylor.

The community spirit doesn't end with a mutual love for metal. Deep Six is a shop for the artist's artist. "We often collaborate on shows with and even tattoo local tattoo artists from other shops," says Henk. "Tattooing is a very word-of-mouth business, and our

customers tend to be very loyal. Their friends and coworkers often end up as our customers. There are a huge number of shops [in Philly] and we have great relations with some of them, like the guys at Black Vulture gallery. I've referred people to artists at other shops before, and they have done the same for me."

As an art, tattooing has flourished in Philadelphia. And although its acceptance within the community has made tattoos less shocking, Acker and the Deep Six crew have found a way to keep tattooing scary: putting a gruesome expression on their clients' skin, instead of their faces. ■

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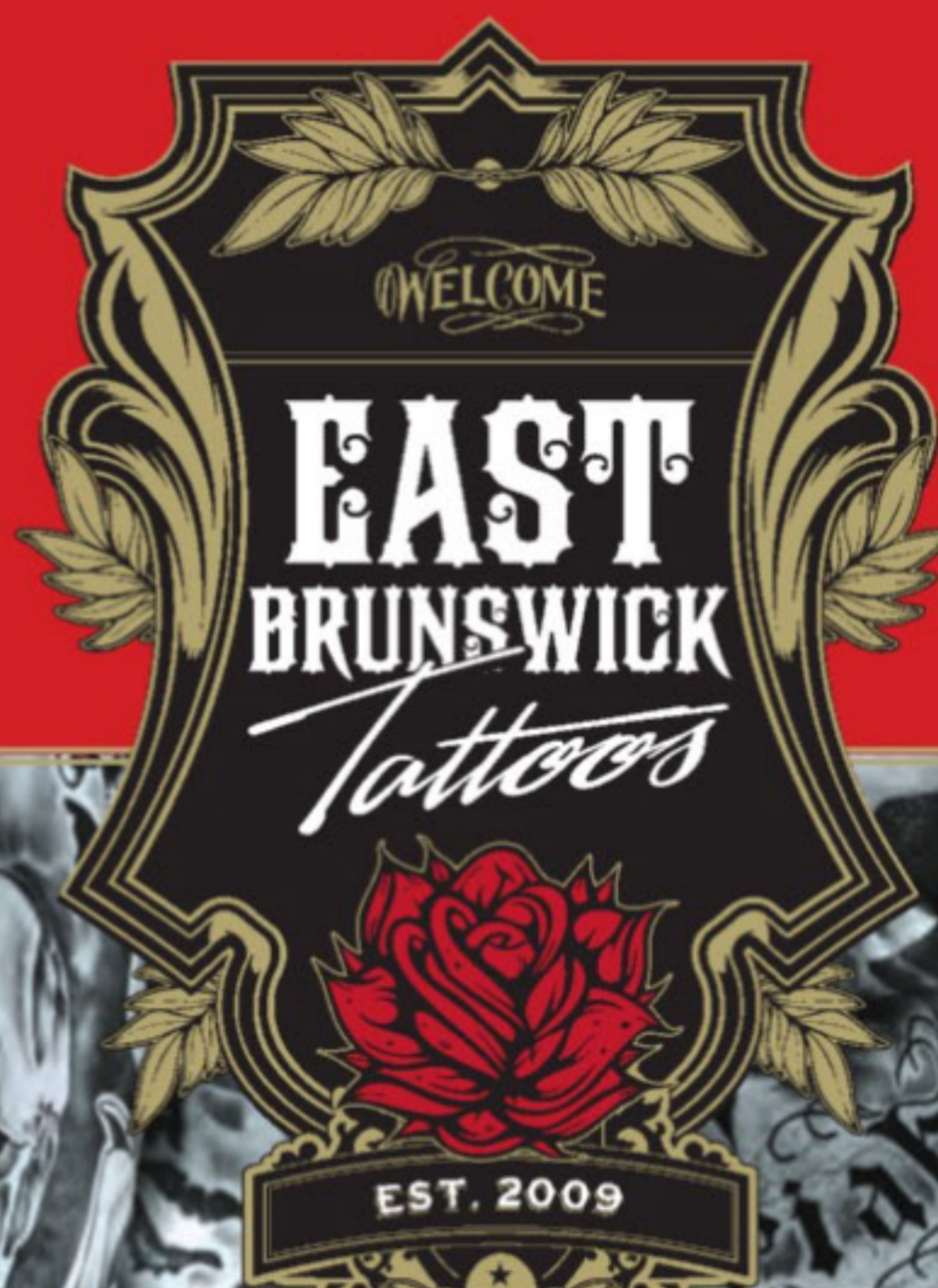
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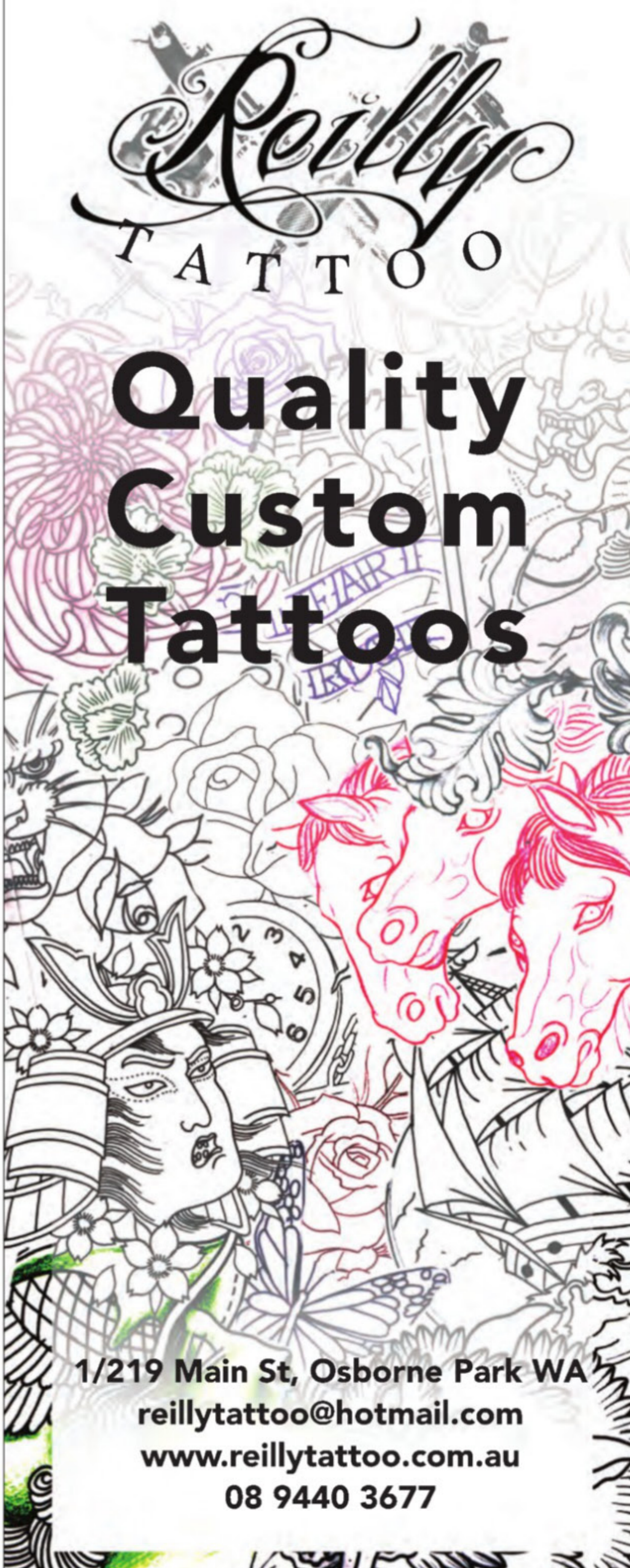
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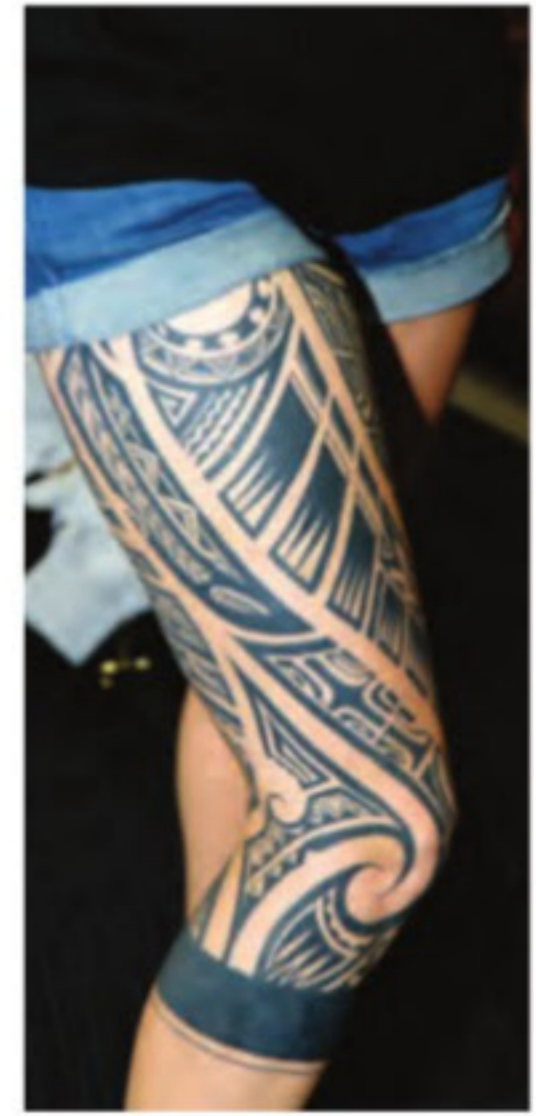
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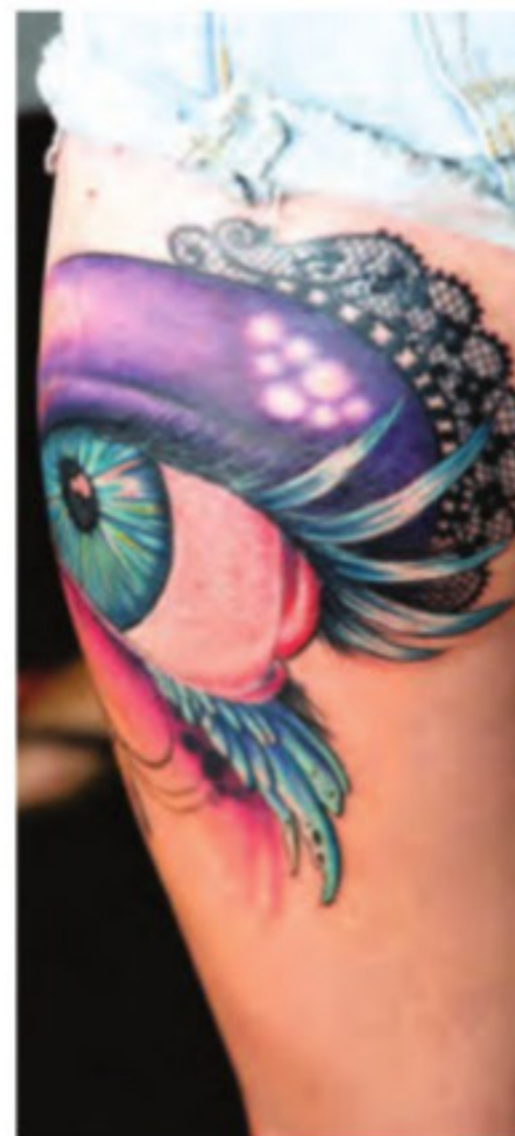
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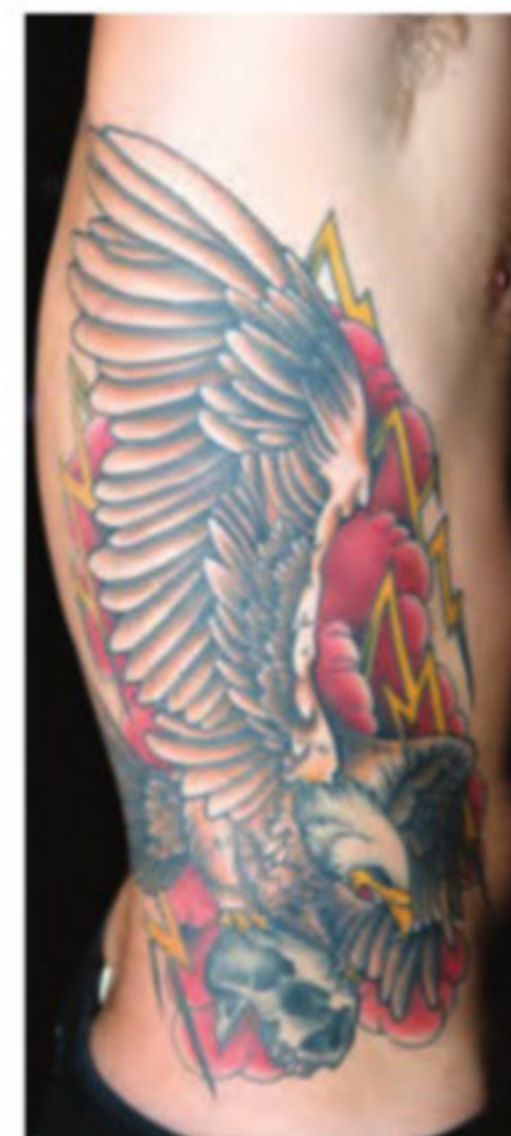
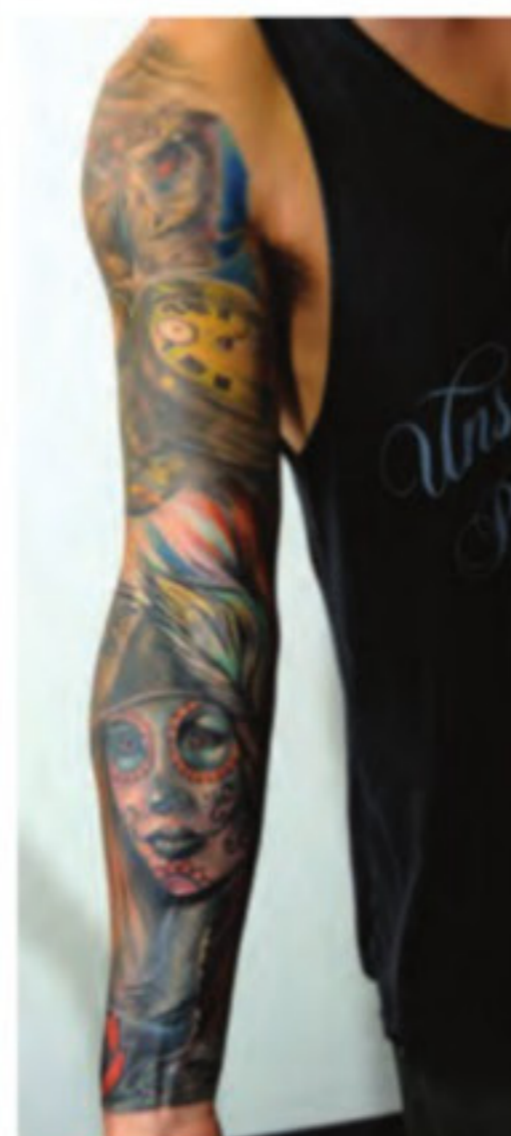
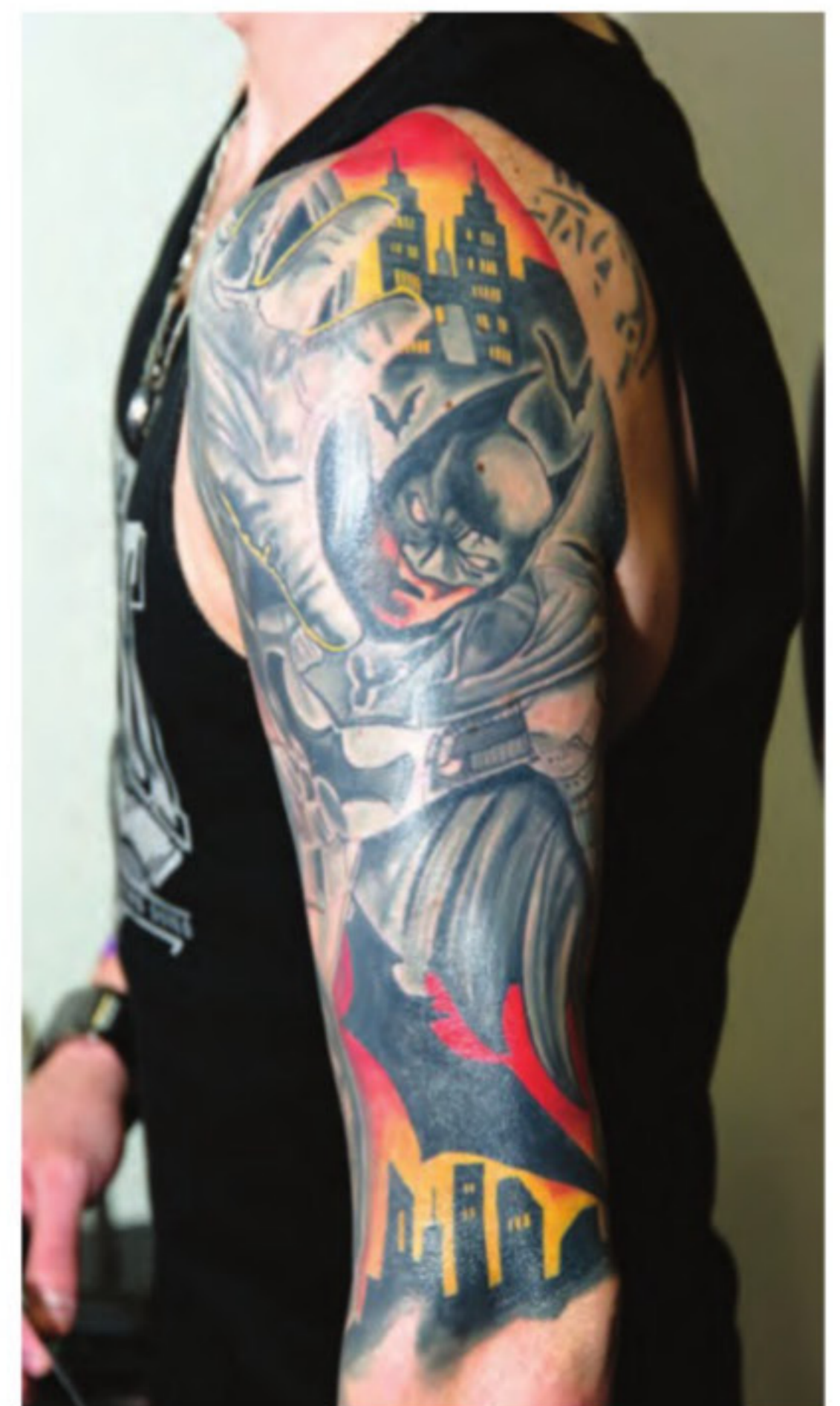
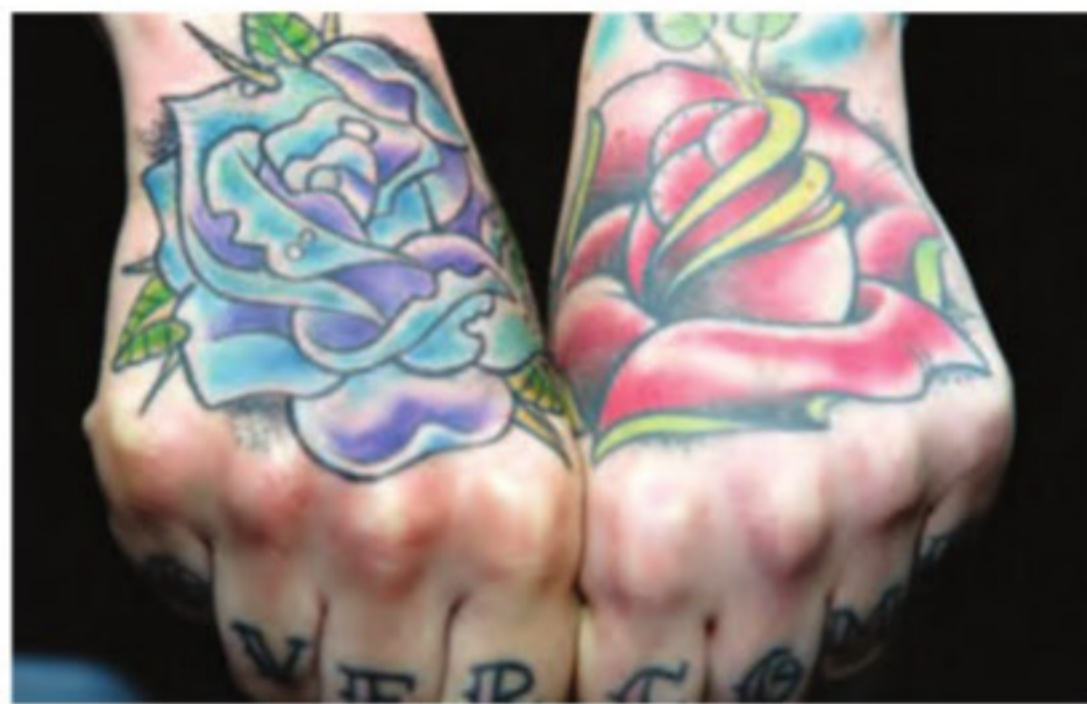


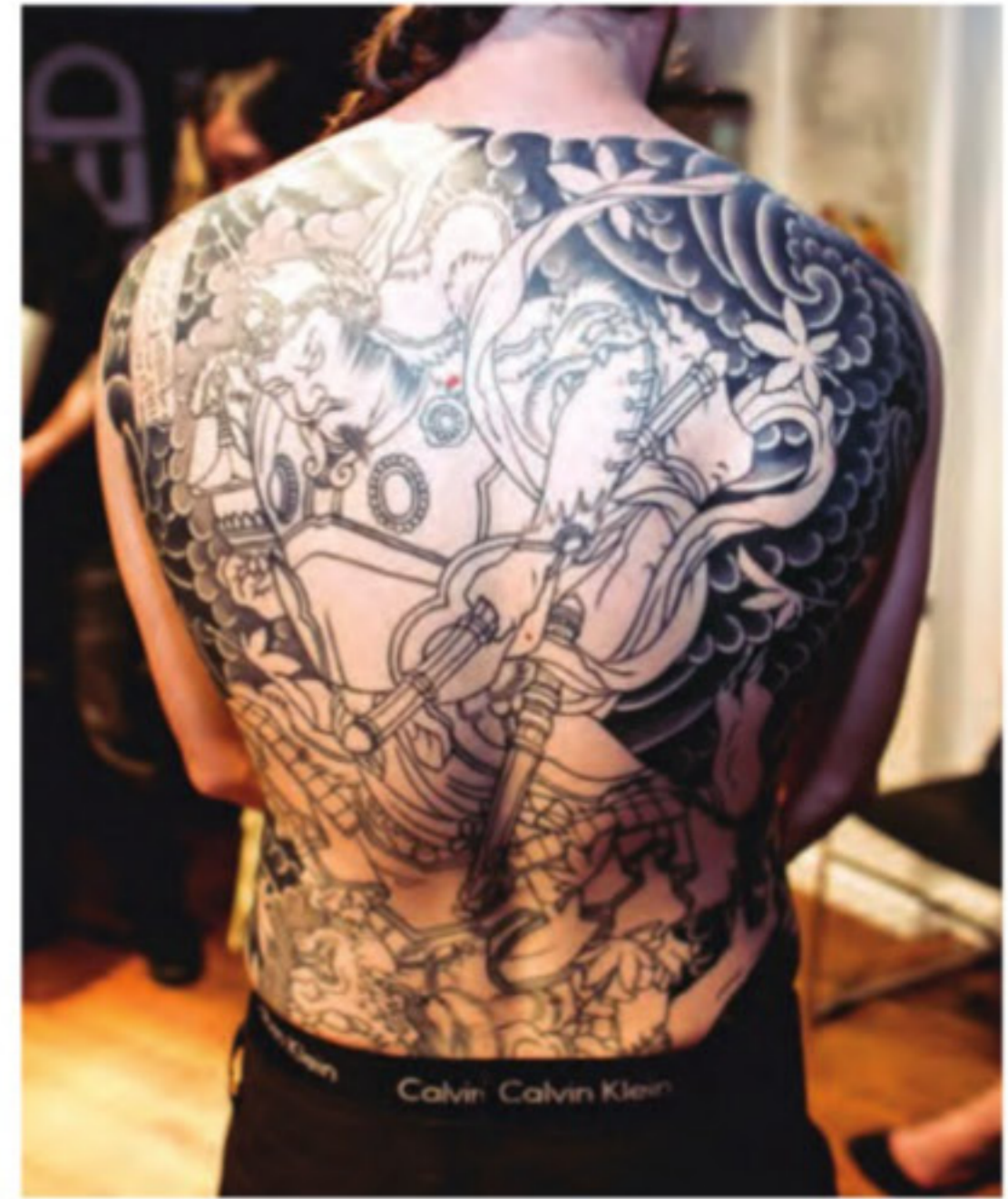
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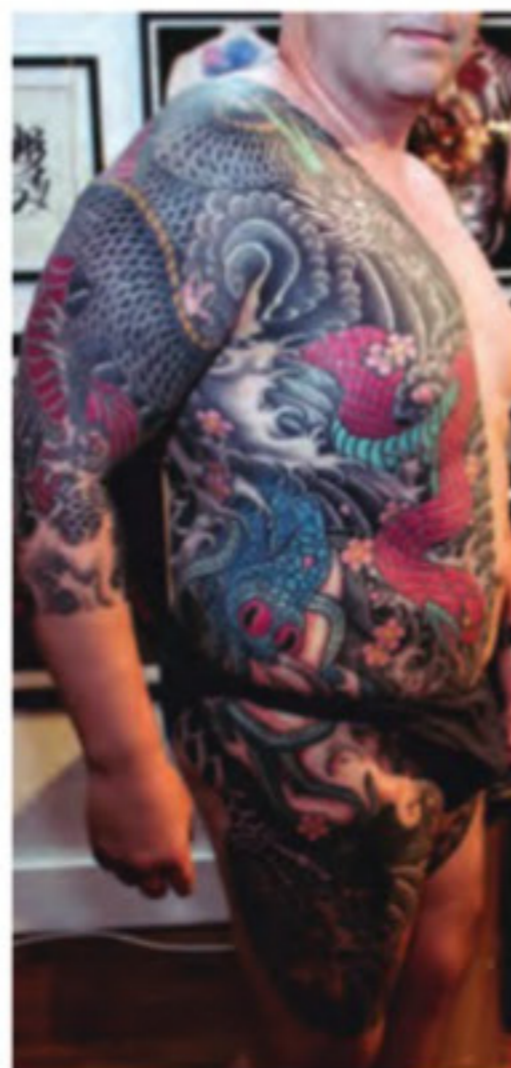
SURF N' INK BRISBANE
Sunshine, skin and countless beautiful tattoos walking the Royal International Convention Centre. Queensland's largest city tasted some of the top artists and some quirky, quality entertainment. With the Miss Ink pageant hotly contested along with the tattoo competition it was a great day for all!



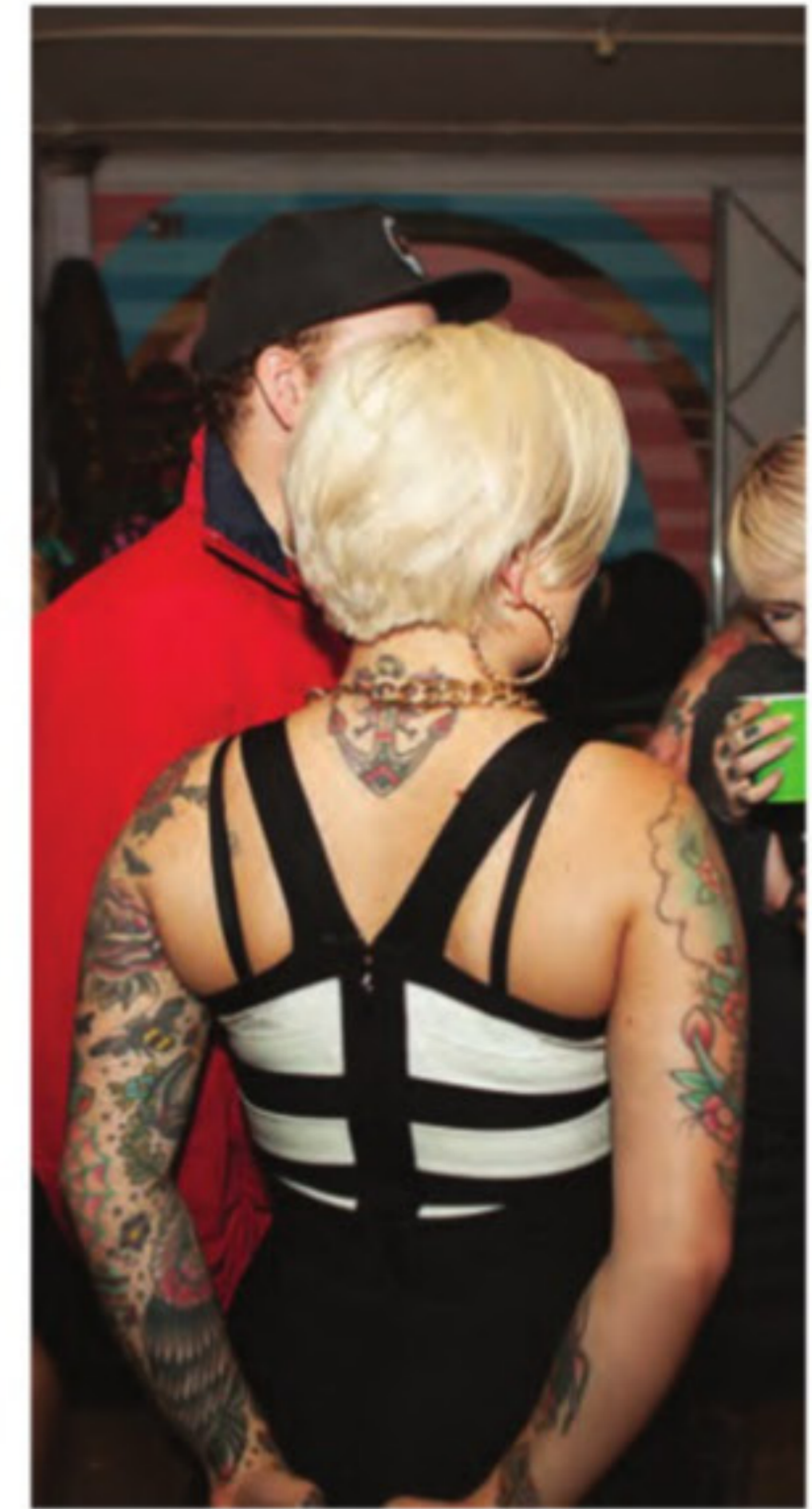




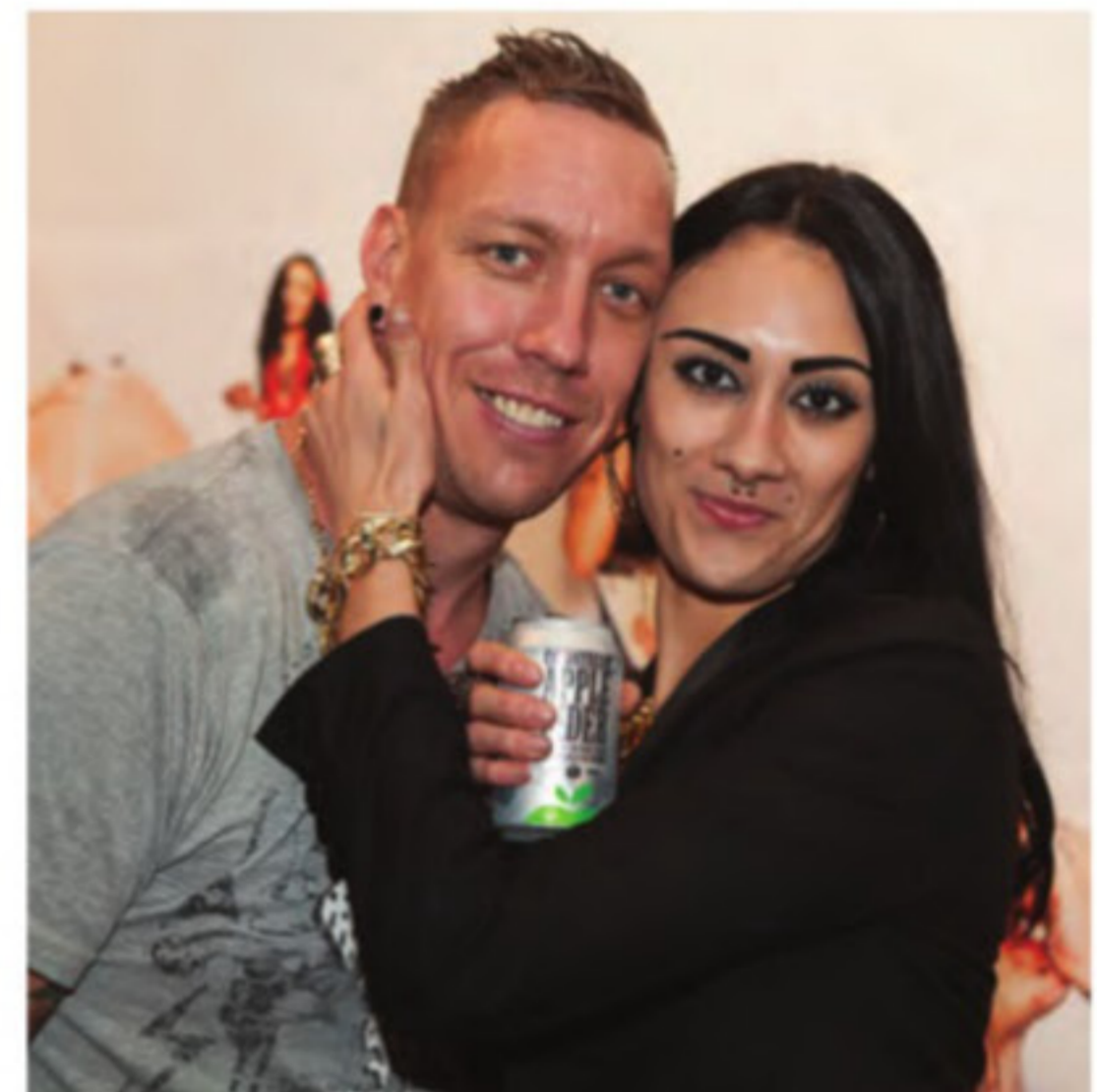
KIAN FORREAL'S AUTHENT/INK STUDIO LAUNCH
It's a pleasure to work with Kian each issue! So we're so happy that he has successfully opened his first studio. Finding its home in the Sydney suburb of Surry Hills the night was filled with some Sailor Jerry rum, performances and truly great company. Congrats on 20 years in the industry and on an awesome studio! More drinks and great art to come from Authent/Ink.

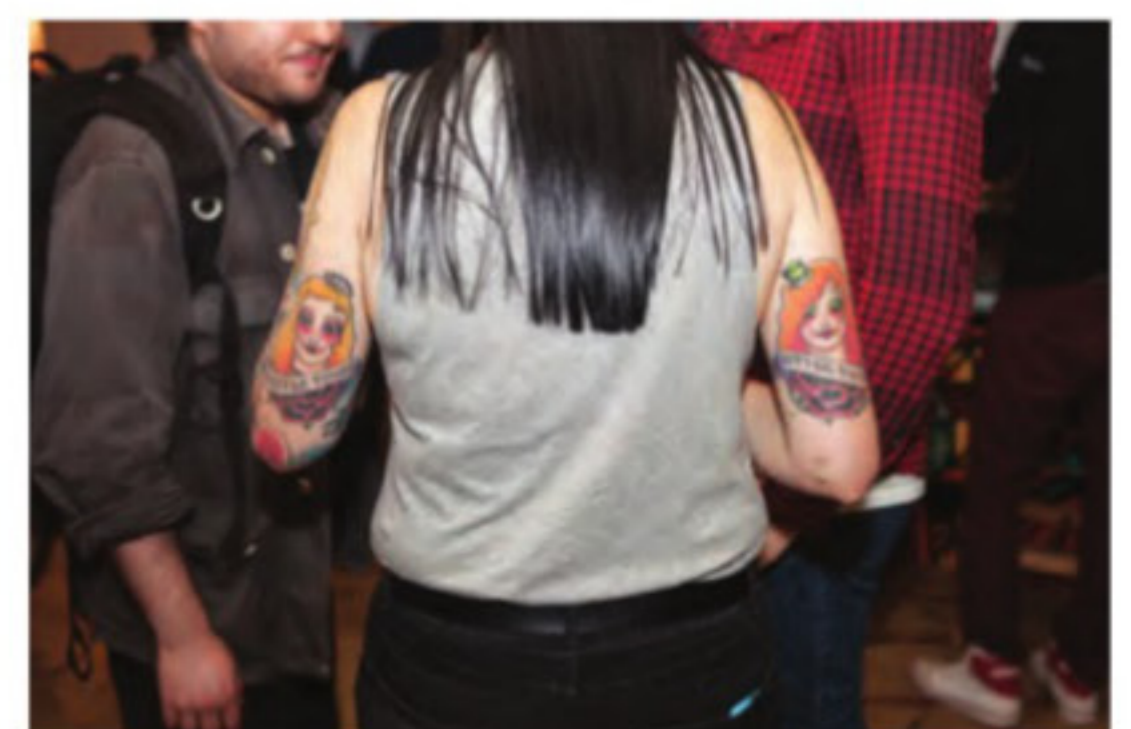
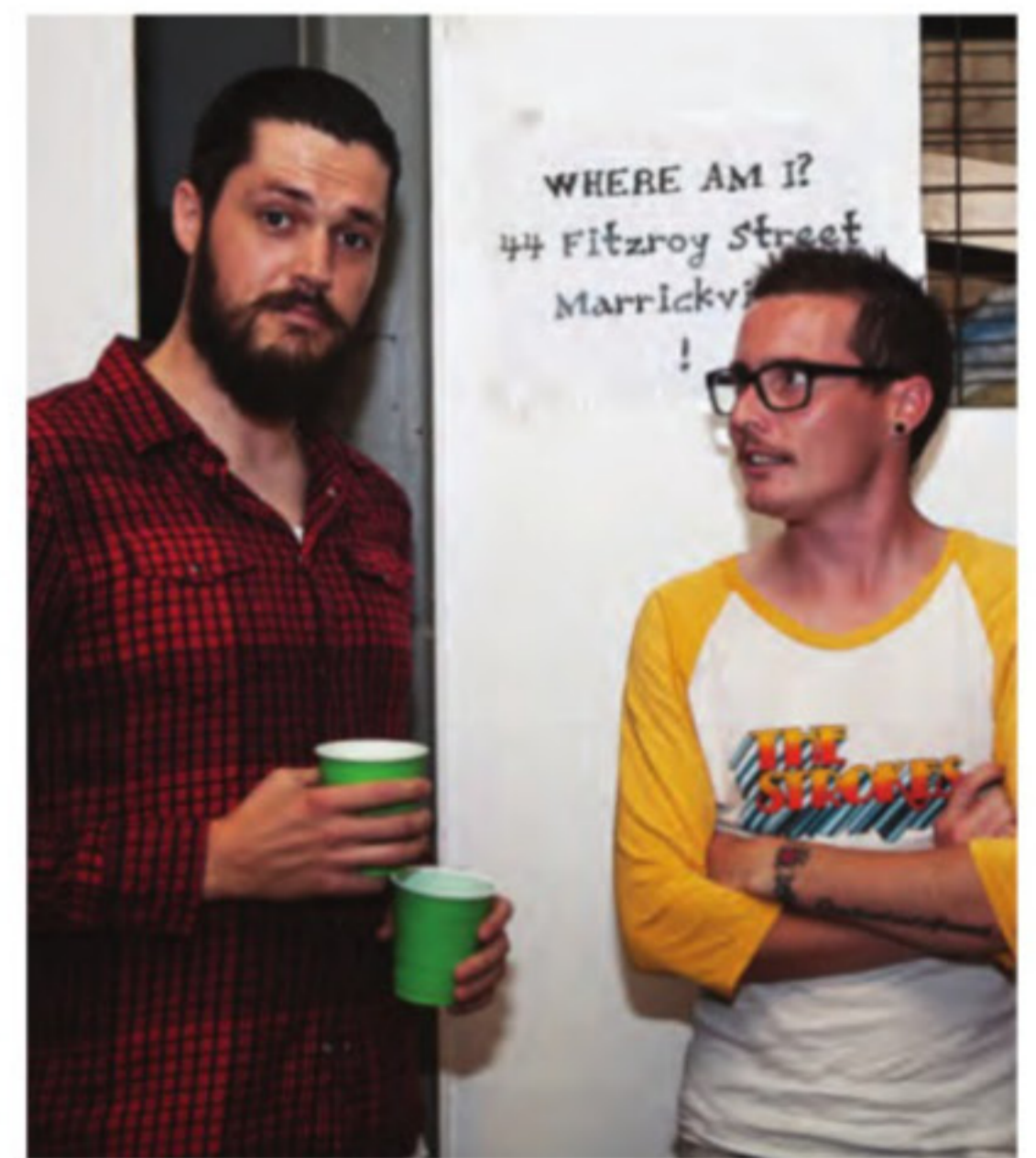






SUCCULENT BOOK LAUNCH
Our friends at Leather & Lace Creative have worked with Inked for quite a while now and are the providers of the ever so sexy pictures from the Succulent feature on page 46. We encourage you to purchase this gorgeous book for your coffee table or nightstand or for your personal pleasure to carry around in your bag. Hell, buy two! The event held in Marrickville at Skunkworks was fuelled by a kind of craziness that only comes from rainy weather, alcohol consumption and a whole room of sexy tattooed ladies.







FOR THE LOVE OF LIDS

Celebrating the customisation culture surrounding Harley-Davidson, the biking legends launched For The Love Of Lids at Mary's Newtown. Artists, including tattooist Eddy-Lou, plied their skills on the unique canvases of the new Harley-Davidson Vintage Bar & Shield helmet. Burgers, cocktails and the musical stylings of Little Bastard. Top night!



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