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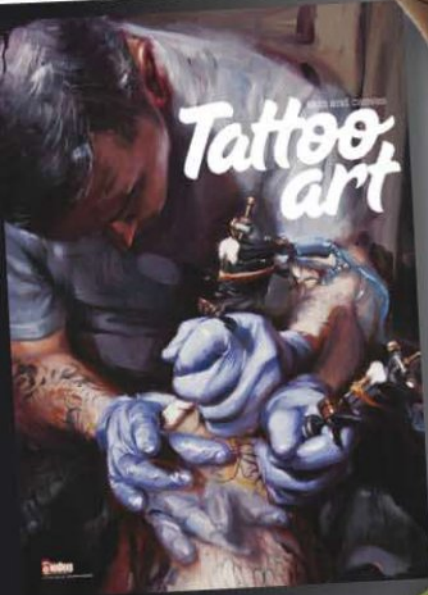


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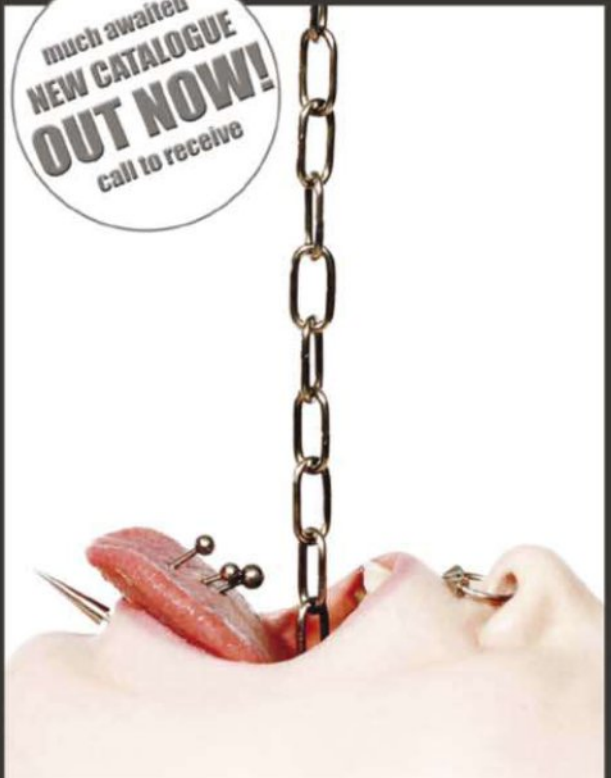
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T

hroughout my tenure as editor, I am constantly asked; "What makes a good cover" or "How do I get on the cover of Skin Deep?"

Readers, via email or at the many tattoo conventions I attend, often mute these questions. Each time my answer is the same. "We need a pretty female with good coverage of decent tattoos and most importantly a good, well framed, properly lit photograph." That sounds easy but in reality it is very hard to find "the shot" for the cover each month.

A fellow editor, that I respect immensely, once told me something that has always stuck when it comes to choosing a cover shot; "Out of all of the pages in your magazine, the cover is the page that doesn't belong to you. It belongs to the buying public". I have never forgotten that sage advice and it has proved to be right every time. What he meant was that the cover is THE image that entices the buying public to physically pick your magazine up off of the newsagent's shelf and put their hand in their pocket to pay for the title. Therefore it has to have an eye-catching appeal to (hopefully) please as many people as possible but as we all know, we are all individuals and each of us has a different opinion of what we find attractive and appealing.

Over the thirteen issues of Skin Deep each year, I try to find photographs that meet all the above-mentioned criteria. Sometimes it works, sometimes it doesn't, and we only find out what has done well and what hasn't made the grade by the monthly sales figures.

Often I get the comments that the cover model is "too young" or "not got enough tattoo coverage" and in one instance "she has a hole in her bra!" (I kid you not...). Out of my many tasks as editor, getting the cover just right has to be the hardest part of my job (other than writing this column!). Get it right and the sales reflect this, get it wrong and my publishers want to know why.

Probably the main question is: "why do you always have women on the covers, not men?" The answer to that is simple; Sex sells. It's a sad indictment that in today's supposed enlightened times of sexual equality; we still have to have pretty girls on the cover to sell the magazine. Sad, but true. We have to appeal to the masses and statistically; a tattooed lady sells more magazines than a male with similar tattoos.

We at Skin Deep have tried various cover combinations over the past sixteen years to hopefully get the mix just right. Previously we have had women, men and indeed couples on the covers and without a doubt the issues with a good looking lady, sporting great ink, tend to do the best in terms of sales, and despite what Skin Deep stands for (great, solid tattoos and in-depth tattoo information from within the worldwide tattoo industry) we, or should I say, my publishers, are in the business of selling magazines.

It costs money to produce each issue of Skin Deep (taking into account my ridiculously insane rider of a thousand blue Smarties and a bottle of Absinthe served on a gilt tray carried by three monkeys riding pigs dressed as jockeys each month) and these cost have to be recouped through the sales of the magazine.

I can't get away, as much as I would like from time to time, with having a perfectly good looking chap, equally with superbly designed tattoos grace the front cover; it can spell disaster sales-wise, therefore we have to use girls.

Another comment is "the magazine is always next to the porn section", that is down to the shopkeepers not necessarily knowing a great deal about the content of the magazine. I like to think that the covers of Skin Deep are not as 'sexual' as some of the Lads' mags that are set directly at eye level in many newsagents. They use a woman's sexuality to blatantly sell their titles. We do not and I hope Skin Deep brings you a well-informed tattoo magazine with in-depth interviews and pages of exquisite tattoos from the best exponents of their art from around the world regardless of the cover image. Also may I suggest that you take the opportunity to talk to your local shopkeeper and explain what the magazine is about. By opening up that discussion you may be able to influence where Skin Deep is placed on the shelf and avoid the monthly "porn surfing" experience.

To this end, on page 55 of this issue, we have a readers' questionnaire. Please find the time to fill it in and send it back; as we aren't arrogant enough to think we know all the answers and always appreciate feedback be it good or bad, constructive or otherwise.

Enjoy!

NEIL



COVER MODEL
JESSIE DEVILLE & HOLLYWOOD HORROR
 PHOTOGRAPHER
KEITH SELLE
 BIKINIS
ZUSWIM.COM
 TATTOOS
BIG FRANK AT ROYAL PEACOCK
TATTOO SARAMENTO CA

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Be the first to see who will be working at Tattoo Jam at Doncaster racecourse in August.

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TATTOO ART

A look at tattoo inspired art. On both canvas and skin

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FALLOUT

Seen an interesting clipping in the press? GOT something that you'd like reviewed or featured? Got some spare chocolate or beer? Send them to: Skin Deep, The Old School, Higher Kinnerton, Chester CH4 9AJ OR EMAIL: editor@skindeep.co.uk



GRIZZLY'S STUDIO: DOWN THE ROAD A PIECE...

If you happened to go the Manchester Tattoo Show a few weeks ago, you might have seen a chap working by the name of Grizzly.

Grizzly has been putting ink into skin for close to 18 years now and he mentioned that he has moved his studio to an all-singing all-dancing, purpose built shop. It has been Grizzly's dream to work

in an environment that is conducive to his talents. The new open plan studio gives the public a chance to see the great man at work but don't take my word for it, go see him in action at: Grizzly's Art Tattoos 51 Belgrave Road, Wyken, Coventry. 07850545423



SKELETON HEART

Ladies and gents, we'd like to introduce you all to Anthony Parker and Lisa Crawley, proprietors of the most unique and quirky boutique we've ever encountered: Skeleton Heart.

With a long and varied in television and film making monsters and assorted weirdness for clients, Anthony and Lisa have taken the decision to branch out and expand the outlets for their creativity in Skeleton Heart. They say, "We have produced a range of unique handcrafted art and accessories for those with distinctly alternative taste - everything is handmade by us. So, each of our pieces has its own uniqueness. We can usually be found toiling away by candlelight, into the wee small hours, sculpting skulls, crafting strange dolls, religious art, vintage jewellery, surrounded by poison bottles! Our range is ever changing as we come up with new ideas and we can also take on commissioned work should you have a need to fulfil a penchant for the weird!

You can email them via skeleton-heart@hotmail.com and their website is www.skeletonheart.com.

THANK HEAVENS FOR TATTOOED GIRLS

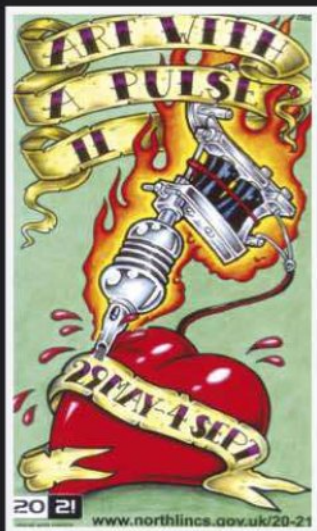
Holey Skin Body Art Studios is proud to announce the opening of their new studio - Angels.

It is run by the females of the company - to cater for the needs of those folk that may fill nervous visiting a traditional tattoo studio. The new studio offers a variety of different things to cater more for our female clientele - this includes, an array of Beauty Therapy Treatments, body piercing, microdermal anchoring, Henna body art, tattoos, UV tattoos, cosmetic tattooing and Botox. Check Angels new website for further details.....www.holeyskin.com



OH BUGGERY BUM

In Skin Deep issue 183 we misspelt the studio name of a very talented artist by the name of Katt Zmiko from Body Art Studios in Staffs, not Boy Art and nervously stated.



ART WITH A PULSE II TATTOO EXHIBITIONISM

This is the second instalment of an art exhibition showcasing paintings of prominent tattooists from around the world.

The idea behind the show is to showcase work from artists that have been influenced by tattoo culture, stained glass, mosaics, photography and other artistic mediums. The show will be 'on the road' exhibiting in many major towns, giving all a chance to see the stunning artworks up close and personal. Some of the names showcasing their work are; Alex Binnie, Bez, Angelique Houtkamp, Dawnii, Jo Harrison, Jin O, Lou Molloy and many more.

The show will take place at 20-21 Visual Arts Centre, Church Square, Scunthorpe, North Lincolnshire 20th May to the 4th September. Opening times are from Tuesday to Saturday 10am to 5pm. www.northlincs.gov.uk/20-21

WHOOOPS A DAISY!

In the coverage of Tattoo freeze we inadvertently credited a photo to Adam Dutton @ Lifetime tattoo. Adam does not work at Lifetime but owns and works at Tradition 180 in Derby. My bad!



Drink HORNITOS

100% AGAVE TEQUILA

To celebrate Tattoo Jam 2010, we've teamed up with authentic Mexican tequila HORNITOS to bring you, the tattoo community of artists, aficionados and body art enthusiasts, an exclusive competition to design a limited edition tequila bottle, plus win a whopping £3,000!

Tequila is the national drink of Mexico and, a bit like the tattoo community, is surrounded by misconceptions – the most common being that tequila is the last thing you remember downing before the night becomes a blur! However, unlike many other brands, HORNITOS is a premium quality tequila that delivers the purest expression of 100% agave flavour, making it easy to enjoy, with a fresh and modern twist. Best enjoyed in a cocktail or as a long mixed drink, HORNITOS delivers a super smooth taste that's bursting with character and freshness.

THE COMPETITION

To be in with a chance of bringing this character to life with your very own limited edition bottle design – and bag yourself a few grand in the making – simply follow these three short steps:

- Visit the drINK HORNITOS competition page on Big Tattoo Planet www.bigtattooplanet.com/hornitos
- Register your interest and get clued up on the competition guidelines
- The first 150 readers to register will be sent an empty bottle of HORNITOS within five working days along with four glass-friendly tattoo sketch pens to ink your design on the bottle. In the meantime, get sketching!

HOW TO ENTER

Take a picture of both your sketch and the tattooed bottle, and upload them to the drINK HORNITOS competition page on www.bigtattooplanet.com along with 50 words describing the inspiration behind your design

The closing date for this competition is midnight on Friday 30 April 2010. The first 20 readers to upload their finished entries will receive a complimentary bottle of HORNITOS Tequila.

Entries will be judged by some of the world's most respected tattoo and body artists as well as the readers of Skin Deep. To bump up your votes, and give you the best chance of winning, we'll post lots of useful tips on Big Tattoo Planet to help you spread the word about your entry.

To stay up to date on the competition's progress, make sure you read the next few issues of Skin Deep!



Paloma

Mexico's most popular cocktail gets a Hornitos makeover. Sauza Hornitos spiked with fresh lime and served refreshingly long and cool with fresh golden grapefruit and lemonade.

Glass Highball/ice

Ingredients

- 1 x Wedge fresh lime
- 50ml Sauza Hornitos
- 50ml Golden grapefruit juice
- Lemonade to fill

1. Take a clean highball glass and fill with ice
2. Squeeze a wedge of fresh lime over ice and drop in
3. Add Sauza Hornitos
4. Fill with grapefruit juice and lemonade
5. Gently stir



THE PRIZE

The winning artist will bag a feature interview in the August issue of Skin Deep to showcase their tattoo talents as well as £3,000 cash to spend as they wish. The first twenty entries will also receive a complimentary bottle of delicious HORNITOS Tequila to enjoy.

The winning design will be produced as a limited edition bottle destined for some of the coolest tequila bars in the UK, as well as being showcased alongside works from the industry's leading tattoo artists as part of the HORNITOS exhibition at the exclusive ARTIST frIDAY party at Tattoo Jam www.tattoojam.co.uk

Good luck!



THE JUDGES



Neil Dalleywater
– Editor of Skin Deep
Having been editor of Skin Deep, the

UK's best selling tattoo magazine for the past six years, Neil gets to see the best tattoos that the world has to offer, often meeting and interviewing these incredibly talented artists to see just what makes them tick.



Dan Gold
– Graffiti and Tattoo Artist
Graffiti artist and tattooist extraordinaire,

Dan Gold has recently made the move from the bright lights of London to settle in his new studio; 13 Ink in the heart of party land, Liverpool. Dan is renowned for his bright, vibrant tattoo work as seen on the London Ink series and in countless magazines worldwide.



Louis Molloy
– Celebrity Tattoo Artist
Lou Molloy has long been associated

with the stunning tattoos he has put onto international footballer, David Beckham as well as many other celebrities. Louis is a very well respected tattooist within the industry whose work has also been showcased on two series of London Ink. Louis has also created tattoo inspired clothes from shoes to jackets for many high end clients such as Fender and others.



Hannah Aitchison
– Tattoo Artist
Hannah has spent her career producing

drop-dead gorgeous tattoos in a variety of styles and has added her unique talents to TV series LA Ink. Hannah's tattoo work has a certain femininity about it and she loves to tattoo colour pin-ups and comic book references. Tattooing talent must run in the Aitchison family, as Hannah's brother is also an internationally known tattooist, Guy.

TO ENTER GO TO...
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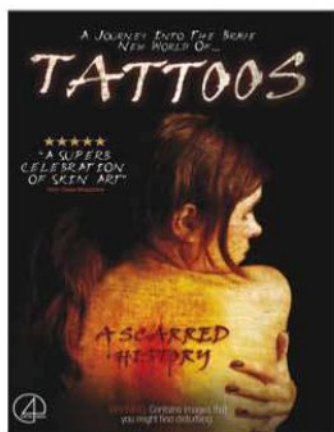
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REVIEWS

If it's a feast for the eyes and tattoo-related, you'll find it here under the microscopic glare of the review page.

Be they Books, DVDs, VHS or Beta, all are welcome in Skin Deep towers where judgement shall be passed upon them...at the very least, we'll tell you if they're any good or not.



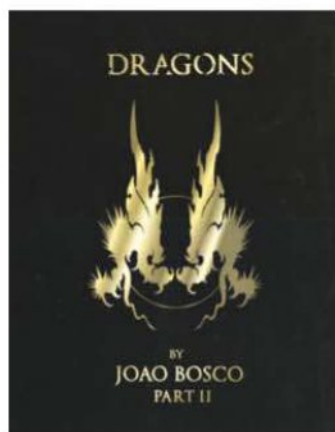
TATTOOS: A SCARRED HISTORY

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This documentary explores the sociological (and sometimes psychological) reasoning behind society's seemingly newfound fascination with permanent body art. At first glance, this production appears to represent tattooing as a dark, alternative subculture that, more often than not, is associated with pain, torture, and other acts of mutilation. This appears to be a product of the presenter's own misconceptions about the tattooing community. At her first convention, she is afraid to wear her 'normal, conservative' attire, instead opting for a slightly more 'gothic' appearance, for fear that she will stand out.

However, as the documentary goes on, these preconceptions are eroded by the people and stories she encounters; such as a breast cancer survivor Meg Gaffney's quest for 'artistic' nipples, and John's 'Puff the magic dragon'.

Topics explored include religion, fashion and the need for individuality. Through interviews with celebrity, 'tattooees', artists, sociological professionals, and even our fair editor; Neil, this production is able to portray a balanced picture of the sociology behind tattoos, Tattoos: A scarred history is an interesting look at the reasons behind the rising popularity of tattoos in today's society, through the eyes of a self-confessed tattoo unenthusiast...converted.



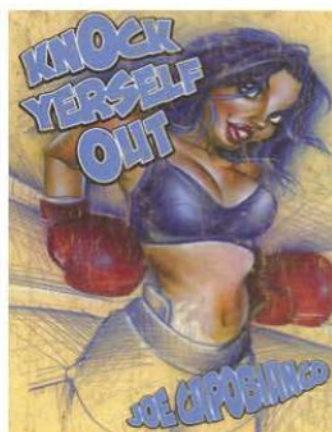
DRAGONS II

[www.myspace.com/
joaboscotattoo](http://www.myspace.com/joaboscotattoo) *********

Dragons II is the second installment of the soon-to-be trilogy by tattooist Joao Bosco. Joao is an accomplished all-round tattoo artist with a partiality to these flying reptiles; specifically, of the three-toed Japanese variety.

In this periodical, Joao's interpretations of the dragon leap off the page in all their monochrome glory, illustrating the months of thorough research that has been necessary to produce Dragons II. Dragons of every classic variety weave their way through the album; each dragon striking a different pose, wearing a different expression. Although there is a small amount of additional Japanese imagery, it is clear that this book's primary function is to showcase the art of Japanese dragon.

Joao Bosco's second Japanese art anthology will rival the success of his first; serving as a resource book for tattooist and client, inspiration for artist and wabori enthusiast, and a quality picture book for everyone else.



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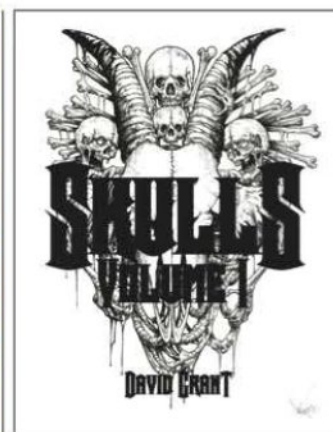
Prepare yourself for another round of captivating 'Capo' girls. The second sketchbook from one of the world's top female fantasy tattooists, Knock Yourself Out packs a real wallop.

Peruse 120 pages of full blown, full-figured beauties, who cavort and carouse their way through the tome in Joe Capobianco's signature cartoon style.

From doll-faced beginnings to fully rendered Technicolor cuties, within these pages is a goldmine of sexy and dynamic pinup flash, designed as an inspiration to those looking for a knockout tattoo, or even those looking to tattoo a knockout.

Pound for pound, Joe Capobianco is a master in the art of the pinup, and displays his kaleidoscopic imagination and his love for the female form throughout the pages of his latest sketchbook.

If you have a bookshelf, you'll want this on it. Add some sugar to your tattoo recipe with Knock Yourself Out, the reference book for the sweet science of pinup tattooing.



SKULLS VOLUME 1

David Grant *********
Iron Wave publishing
[Amazon.com](http://www.amazon.com)
\$29.95

Skulls Volume 1 is the first book by author David Grant outside the topic of exotic weapons. An avid researcher and collector of handheld weapons, this is his first foray into the world of art; more specifically, tattoo art.

What began as a project focusing on skull drawings has developed into a comprehensive reference guide for tattoo artists, as well as a spectacular picture book for skull enthusiasts.

Skulls Volume 1 displays 110 original skull drawings by 60 tattoo artists from around the world, including Kurt Wiscombe, Lal Hardy and Miss Nico. It is a monochrome nod towards Matthew Amey's Skull Project, which also includes work from a number of artists worldwide. Although David Grant himself confesses his lack of artistic ability, with the help of a range of well-known tattoo artists, he has successfully created a delightful skull art album. With skulls of every shape, size and design, there is a skull in here to tickle every skull-lover's fancy.

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TEXT: NEIL PHOTOGRAPHY: NEIL & ALEX

MANCHESTER INTERNATIONAL TATTOO SHOW

There are two things that I always look forward to in the first week in March, my birthday (another year older and deeper in debt...) and the Manchester International Tattoo Show.

So as the country finally managed to thaw out from its icy grip of winter, I was eager for a weekend of inky fun and frolics. The sun shone and as I walked up to the Manchester Central (formerly the G-Mex). The venue soared above me like some giant piece of rollercoaster, with its huge cast iron dome arcing up into the cloudless blue sky, I could feel this was going to be yet another great weekend of tattoos, talk and time to catch up with friends to see the new ink that had been acquired during the previous year.

The organisers of the Manchester show have quite literally come to the front when it comes to putting on a convention. In previous years the show was held in what some might say were the 'shabby chic' surroundings of the Piccadilly Hotel in the centre of town. The hotel shows were great fun and somewhat 'intimate' but it soon became obvious that the venue was too small and Jorge and the crew took the bold move to up sticks and move to the Manchester Central. For the first year the show was held in the back portion of the venue, but over the past three years as the show has increased in popularity and size, moved forward to the middle and this year, it finally made it to the front of the building. The Manchester tattoo show had arrived.

As the Skin Deep crew and myself pulled up to unload our goods and chattels, I noticed a certain air of calm inside the vast edifice that is the Centre. I looked around, and saw folk taking things easy, wandering about with coffees in their hands and chatting to old friends and making new acquaintances. "This can't be right" I thought, where are all the people running around frantically trying to get the last

odds and sods finished before the doors open?" It was quite unnerving. All the booths were up and the large skate ramp was built, the stage was set up with large TV screens to relay the weekends' action were working, the food area was already serving food and drinks wafting out a tantalising aroma of home cooked food, reminding me I had not had breakfast, things just seemed too relaxed.

I should really have known; Jorge and his crew really are old hands at this game.

This year was the ninth Manchester Tattoo Show so these guys know exactly



ABBIE BY LEIGH DALE @ STUDIO ODYSSEY, GRIMSBY



COLIN BY MARK BAILEY @ GOLDEN DRAGON, CHESTER



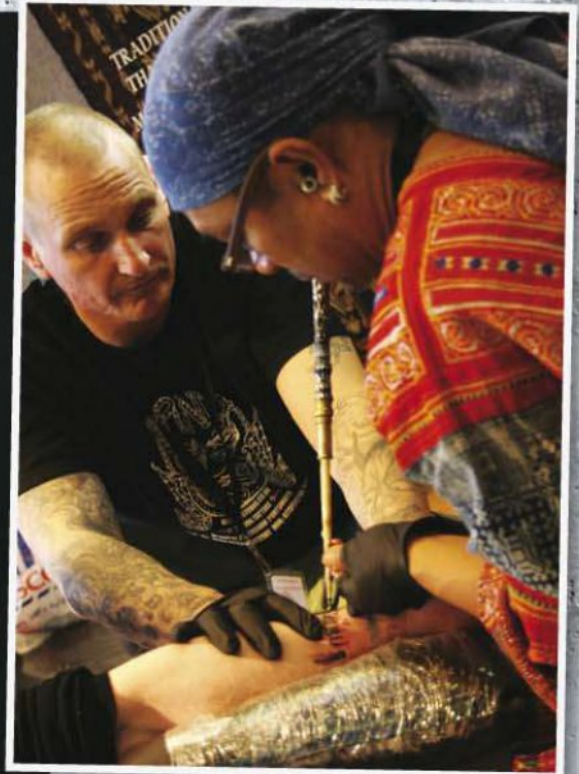
BEN BY SAKI @ SAKI TATTOO, GREECE



MAJKA BY SAKI @ SAKI TATTOO, GREECE



HAYLEY BY SISITA SAMMY @ FALLEN ANGEL, LIVERPOOL, II



what they are doing and I didn't see a single hitch or problem all weekend that wasn't insurmountable. I mean, the power went off in my photo booth but no sooner than I had mentioned it to a passing member of staff, than an electrician appeared and fixed the problem in a second, such was the efficiency of the staff. I dare say that there was an awful lot of running around and coming and going had gone on prior to the traders and tattooists arriving but that what makes the difference between an okay tattoo show and a really good one. This was most definitely the later of the two.

With the booth set up and a welcome coffee in hand, I wandered back out into the sunshine to see what was happening ➔



ANDREW BY ASH @ ASHS TATTOO STUDIO, WARRINGTON



DAVE BY DANNY WATSON @ VIDA LOCA TATTOO STUDIOS, BOLTON



ANDREZ BY TOMASZ KULBOWSKI @ TTT STUDIO, STAFFORD

The booths were open plan with plenty of room for all those working the show to lean on the fence as it were and have a natter with their companions.

outside the main doors. By the time I had managed to get outside there was about an hour and half before the doors were due to open but an orderly queue had already started to form. I took this to be a good sign for the two days ahead.

One of the things I like the most about the Manchester Show is that the organisers manage to attract artists that may not, for one reason or another, attend other tattoo conventions in this country. Looking down the extensive list of artists I noticed a few familiar faces like Joe Myler from Ireland, Sista Sammy, from Fallen Angel, Steve Potton, Mick Tomo, Rob Ratcliffe, Saz and Paul Saunders and others but there were names that I'd not heard of like the guys from Prague Ink, Inner Sin in Germany, Simply Tattoo, Finland and very healthy selection of Greece's finest like Sake, Akis and a large contingent from Tattooligans, again from Greece. I was really looking forward to



meeting and seeing some work from these guys and they did not disappoint that's for sure.

As the time ticked on to eleven o'clock, the doors opened and the steady stream of punters entered the Centre then spread out into the vast tattooing area. If you read my write-up last year you may remember that the artists booths were a little claustrophobic. Not in size but in the fact that the sides of each booth had full height panels, thus cutting the working artists off slightly from their neighbours.

Not this year, the booths were open plan with plenty of room for all those working the show to lean on the fence as it were and have a natter with their companions. I spoke to many who were working who said that the layout was vastly improved, giving the show a much more personable feel.

In the centre of the erm, Centre, there were four booths which housed the traditional artists like Lawrence Ah Ching from Samoa, Musahi from Japan, the ever smiling Mr Nu from Thailand and in the

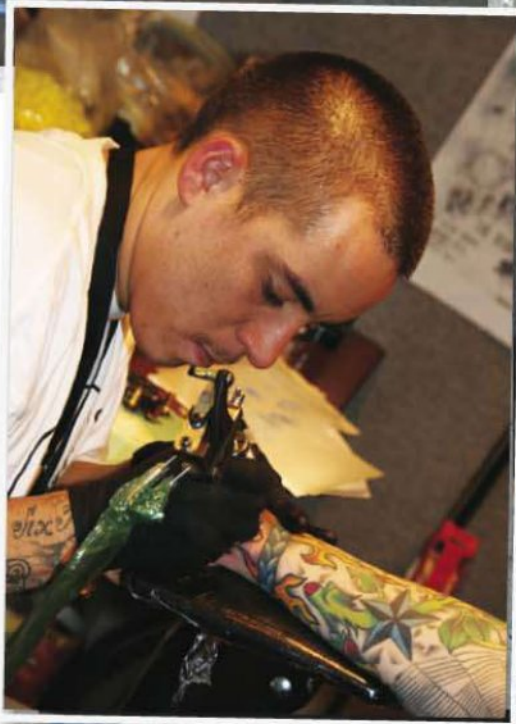


fourth booth was the one and only but also ever smiling, Dan Gold. Ok Dan isn't a traditional tattooist but he draws quite a crowd at tattoo shows these days so to avoid a bottle neck in the aisles, he was given a plinth of his own to work from.

Within minutes of the first public walking through the doors, the tattoo machines started their merry song and that noise pretty much set the tone for the rest of the weekend. I find it really odd that a sound that anyone who has been tattooed, will associate that noise with pain of varying degrees, yet it seems so comforting at the same time. I dare say there is a Freudian explanation to this feeling but I do like the sound of a coil tattoo machine humming away; it's kind comforting and homely in a strange way.

As I wandered about the booths, pretty much all of the attending artists were either heads down, working or waiting for their clients to arrive and I started to see some really nice tattoos taking shape. As I mentioned earlier, the Manchester organisers had brought over some incredibly talented Greek artists. Sake and Akis are gaining quite a reputation in the UK for their delicious colour realism work, but I'd not seen any tattoo work from the Tattooiligans until this weekend and boy, did they have some work to see. Each time I shot a tattoo that literally made my jaw drop, it was by either Dimitis or George Mavridis from Tattooiligans. Cast your eye over their work in this show report to see for yourself. George quite rightly, took best of Saturday for one of his creations. Talking of winners, another chap that caught my eye was a very humble Scott Mustapic from Ink Vs Steel in Leeds with an incredible old school deer's head and antler tattoo along the ribs of a very sore client. Scott picked up best old school tattoo award in recognition of his fine tattooing skills.

The competitions seemed a little quiet with not too many people entering but the quality of work on stage more than made up for the numbers and the camera relayed the images on big screens, giving those a



SCOTT MUSTAPIC @ INK VS STEEL, LEEDS



PATRICK BY GERRY CARNELLY @ OCTOPUS TATTOO, DERBY





DEMIS BY DAN BAWAS © PICTON TATTOO



TIT 4TAT

In one of the booths was a charity called TIT 4 TAT, this is a charity set up to help women who have had breast cancer and the aftermath of such a terrible disease. The TIT 4 TAT team were raising money to buy the Victoria Breast unit at Oldham hospital a tattoo machine of their own so that anyone having to go through traumatic breast reconstructive surgery can have the areola tattooed after surgery.

This procedure is already taking place at the North Manchester General Hospital where currently, Oldham patients are referred.

This is a great cause and any money over the cost of a tattoo machine will go directly to the hospital to help with other needy equipment.

With the tireless help of the volunteers over the weekend and the subsequent auction of donated paintings and artwork by the working tattooists, the charity raised over £400. A big thanks to all who dug deep at the show.



FIONN BY MICHAEL ROSE © VISUAL ART



chance to sit back and look at the work from a distance.

As the day wore on, the half pipe skate ramp picked up a pace with some good demonstrations of aerobatics by the skaters and BMX boys.

The compare Johnny Dee did his best to keep the crowd entertained with his unique sense of humour and mad-cap stage acts but I did hear a few complaints that he was starting to annoy some of the working artists. It must be difficult to get the balance between keeping folk happy whilst they grab a beer or something to eat, but at the same time not to get too loud as to put off the tattooists. I certainly would not like that job. There did seem to be a lack of entertainment other than Mr Dee. Previous years there have been pole dancers, burlesque girls, Japanese Drummers and suspensions but this year the emphasis seemed more on the tattooists themselves, which is by no means a bad thing but it is always that old chestnut of keeping those not getting tattooed amused. There was an impromptu duo who did a 'bit of a turn' on the Sunday, who I enjoyed quite a lot. Sadly you will never keep everyone entertained all the time but I didn't hear anyone complain about the lack of things to do.

During both Saturday and Sunday the large venue filled up to a point where it was busy and all the aisles, seating and



ED BY DAN GOLD © 13 INK, LIVERPOOL



LINDSEY BY ROSE PRICE © GOLDEN DRAGON, CHESTER



GREG BY ANABI © ANABI TATTOO, POLAND II
NIGEL BY JOE MITLER © JIM'S WATERFORD, IRELAND



LEE BY PAUL OWEN © NAUGHTY NEEDLES, BOLTON

the three bars were in use but not to the point where you had to shuffle and rub shoulders with folk all the time. It was crowded but to a nice degree if that makes sense?

We had a very steady stream of tattoos to photograph over the weekend and I must say that the Manchester show always holds its own when it comes to quality tattoos to point my camera at. I don't know why

but we always get some incredible tattoos to take pictures of here and I struggle to find room in the allotted pages to showcase them all. I could pretty much run an entire magazine just on the Manchester Tattoo Show's tattoos alone, such is the quality of work brought to the show.

As well and the top-notch tattooist line-up one American artist; KG from 264 Customs

in Hollywood brought his good friend Ritchie The Barber along and he spent the entire weekend shaving the public with either a pair of clippers or with his weapon of choice; a deadly looking cut throat razor.

The whole weekend had a really nice and laidback vibe about it, there were plenty of top quality tattooists to get work by or just to stop by their booths to see what was

I could pretty much run an entire magazine just on the Manchester Tattoo Show's tattoos alone, such is the quality of work brought to the show.

taking shape, the trade stands were plentiful giving those the chance to shop also.

In a small outside section of the venue some Graffiti artists were working on what turned out to be some very nice designs. The intricacy of some of the work was astounding considering the paint came direct from cans, if I hadn't watched them myself I'd have said one of the



BIE BY TOM SUGAR © ALAN'S TATTOOS, MORETON





ANDREW BY ASH @ ASH'S TATTOO STUDIO, WARRINGTON



THE WINNERS

Black and Grey female
1st.. Lindsay, Artist .. Rose Price @ Golden Dragon, Chester
2nd .. Jen, Artist .. Paul Saunders @ Voodoo Tattoo, Warrington

Black and Grey male
1st .. Jack, Artist .. Leszek @ Gonzo tattoo
2nd ..Troy, Artist .. Tom Sugar @ Alan's tattoo, Moreton

Small colour female
1st .. Charlotte, Artist .. Billy Hay @ Custom Ink, Scotland
2nd .. Zoe, Artist .. Sweet Lorraine @ Elemental Tattoo, Texas

Small colour male
1st .. Jamer, Artist .. G Mavridis @ Tattooligans, Greece
2nd Billy, Artist .. Carlos Lopez @ 101 Tattoo, USA

Large colour female
1st .. Bee, Artist .. Tom Sugar @ Alan's tattoos, Moreton
2nd .. Renol, Artist .. G Mavridis @ Tattooligans, Greece

Large colour male
1st .. Live, Artist .. G Mavridis @ Tattooligans, Greece
2nd .. Staylor, Artist .. Sake @ Sake Tattoo, Greece

Best portrait
1st .. Eddie, Artist .. Aivors Leipa @ Alan's Tattoos, Moreton
2nd .. Adam, Artist .. Paul Owen @ Naughty needles

Best old school
1st .. Kylie, Artist .. Scott Mustapic @ Ink Vs Steel, Leeds
2nd .. ED, Artist .. Dan Gold @ 13 Ink. Liverpool

Celtic/Tribal Female
1st .. Louise, Artist .. Matt @ Bolton tatshop
2nd .. Ankela, Artist .. Gavin @ 72tattoo

Celtic/Tribal male
1st .. Fred, Artist .. Tommy @ No Regrets, Cheltenham
2nd .. Martin, Artist .. Joe Myler @ JMD's, Waterford

Sleeve tattoo female
1st .. Emma, Artist .. Bob Holye @ Garghoyle, Eland
2nd .. Hayley, Artist .. Sista Sammy @ Fallen Angel, Liverpool

Sleeve tattoo male
1st .. Peder Aspelin, Artist .. Noi Siamese @ 1969 Tattoo
2nd .. Graham, Artist .. Mark the Shark @ 13 Ink Tattoo, Liverpool

Best of Saturday
Livez, Artist.. G Mavridis @ Tattooligans, Greece

Best of Sunday
Rena, Artist .. G Mavridis @ Tattooligans, Greece

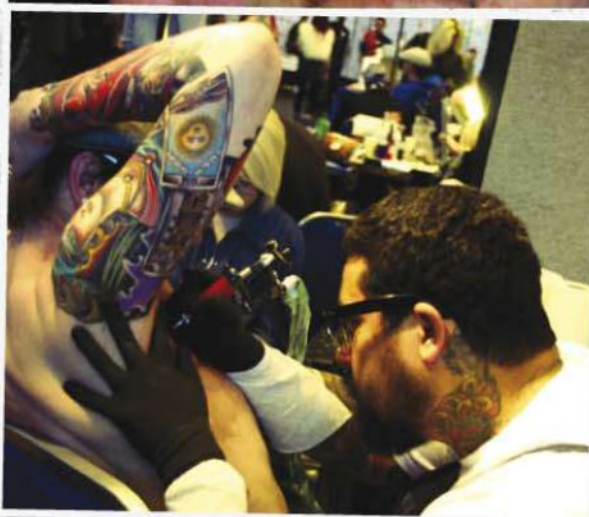
This year was most defiantly the best one yet held in the Manchester Central.


pieces was done with an airbrush, such was the smoothness of the work.
Before I knew it, it was time for the prize giving and awards ceremony.
With the grateful recipients of said awards going home with a unique hand made glass trophy, the crowds started to disperse and the tattooists had a well deserved stretch, rubbed their tired eyes and the traders started to break down their stalls after what was again another very successful Manchester International Tattoo Show.
This year was most defiantly the best one yet held in the Manchester Central and many I spoke to said it captured the feeling of the days when the show was held back in the Piccadilly hotel. Now that is a result and is testament to Jorge and all his staff's hard work and determination to get the balance just right for everybody. ★



GREG BY ANABI @ ANABI TATTOO, POLAND

IAN BY EMMA KIERZEK @ AURORA TATTOO, LANCASTER





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Collaboration work, Johanna and Jay Jay @ Blood Bros and Blue Bird Tattoo

WORDS & PHOTOGRAPHY: AL OVERDRIVE

BLOOD BROTHERS

From the outside you would be hard-pressed to guess how long Blood Brothers Custom Tattoo Studio has been open. Amidst the hustle-and-bustle of the busy Holloway Road it emanates an aura of calm, somehow avoiding getting caught up in the whirlwind of sights and sounds that spills onto the surrounding streets. Before you walk through the door you get the impression that this is a place that doesn't have any time for the dramas of the tattoo industry, but instead has the time to make sure you have a good tattoo experience. As it happens this is true, but the studio has definitely earned the name Blood Brothers.

From the studio's inception in 2003 it was the focus of some unwanted attention from some of those in the industry who did not approve of new blood moving in and opening up shop. As they say 'what doesn't kill you makes you stronger' and the studio survived some bad luck and (with hindsight) bad business decisions. Instead of getting involved in the drama, the guys at the studio focussed on the reason they opened the shop: To make good tattoos.

Ironically, the very people who sought to crush Blood Brothers at the start are probably the reason that the studio itself emerged as a close-knit family of hard-working tattooists and is such an easy-going and relaxed environment. Less than a minute after walking into the studio Jim4 (the founder and driving force behind the studio) had already offered me

a cup of tea and I was invited to enjoy the well-worn and comfortable sofa in the waiting area. It's this kind of welcome that makes you feel more like you've walked into someone's home than a business.

After years of keeping quiet Jim4 also feels now is a good time to finally tell HIS side of story to the readers of Skin Deep. "From the start we met resistance, having not followed the traditional route of spending 15 years slaving for someone else, saving our pennies and eventually opening own shop. After the banks balked at the idea of giving a loan to a tattooist I was lucky enough to have the support of my mum who re-mortgaged her house to provide me with a loan for the capital. We started out offering piercing as well, but soon decided it was better to stick to what we knew best and built a good team with JJ Dallas (of Bugs and Angelic Hell fame), Wez4 came in full-time and Luci Lou (from Brazil).

Unfortunately my business partner (whom hadn't invested a single penny into the business) wasn't as dedicated as the rest of us and soon the partnership was in trouble. After I confronted him and he agreed to walk away he turned on us and started trying to play our friends against each other to destroy the business. Anyone who knows me knows that Blood Brothers was opened to be a family affair and run as a custom studio, not a money printing machine. Malicious threats were made to have the shop raided by the police and it all came down to upset egos and greed. I think of my team as my family, full of fun and full of life and not an attitude in sight!"

As you would expect an experience like this either makes or breaks you, there is no doubt about how Jim4 has taken it, "I feel our work speaks for itself, the quality shines through. We've been here for over 6 years so we must be doing something right!"

It wasn't all bad news, during all this, Wez4 built a reputation for producing daring New School Designs and Jay Jay Dallas battled his artistic demons and emerged with a unique style that has given him an enviable waiting list of people willing to wait to get some of his work on them. Mike Owl had been working with the Blood Brothers guys and was picking

THE SHOP IS DESCRIBED AS DOWN TO EARTH, HOWEVER WE CAN GET A LITTLE ROWDY, BUT I'M SURE SOME CUSTOMERS JUST COME HERE NOT JUST TO GET TATTOOED BUT TO HEAR MORE OF OUR CRAZY STORIES!



Jim 4



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up many tips and tricks; eventually coming into his own as his skills and confidence grew. It seemed Blood Brothers had survived the impossible. But the excitement wasn't over, as Jim4 explains, " After many conventions the Blood Brothers family extended to Sweden where JJ and Wez were hit by the love bug and found themselves Swedish beauties. Blood Brothers found a sister shop in Sweden called Blue Bird and artists from both shops started to go backwards-and-forwards, inspiring each other along the way."

Nick Whybrow (from Immortal Ink) joined the family and was able to offer brilliant Japanese designs alongside the other artist's work. Anita Carroll, an Aussie punk, has (to quote Jim4) "the tough job of keeping everyone organised and inline". On top of all this, they have regular guests from their sister shop, including the award winning Johanna Thor and Gunnar coming over on a regular basis to tattoo the lucky customers.

It is nearly ten years since Jim4 started tattooing and it looks like he has no intention of slowing down; they are currently gutting the garden at the rear in preparation for some Spring-time events and are planning a huge party at the Purple Turtle in Camden. He is still involved in helping local stroke and ➔





epilepsy charities by providing artwork that is sold at auction, and says he has something in the pipelines to help our girls and boys in the forces. He also intends to have a working holiday guesting in Sweden during 2010, and JJ and Johanna are flying out to work the convention in South Africa too. Everyone at the studio enjoys attending conventions, so I wouldn't be surprised to see the Blood Brothers name at a few more in 2010.

It's clear why people should come to Blood Brothers, apart from the tattoos; it's an open plan studio where the staff and customers can feel comfortable. As Anita says, "You can have a cuppa and a chat while you wait for your appointment. Mike and Nick play-fight like real

siblings and the stereo pumps out music that you want to hear, not what supposed to be 'cool'. Our artists have their own specialties and no two tattoos



IT'S NOT THE HOLLYWOOD LIFESTYLE YOU SEE ON TV, IT IS HARD WORK FOR THOSE WHO CARE, BUT ITS THOSE THAT CARE THAT LAST





we design are ever the same. People here are always joking and laughing”.

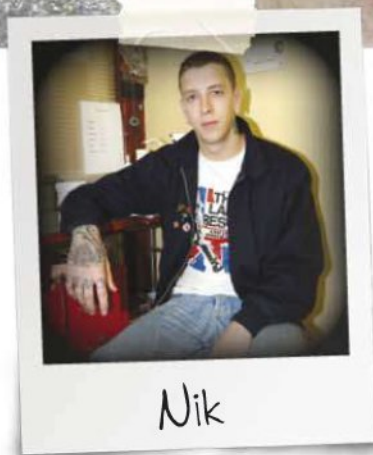
Wez4 sums it up in his own way, “The shop is described as down to earth, however we can get a little rowdy, but I’m sure some customers just come here not just to get tattooed, but to hear more of our crazy stories! We always aimed to make the place feel like a customer can just walk in, get a coffee, get the in-jokes and feel like they should be here. Since we aren’t stressed, you get the best work we can do as we are focussed on that and not on drama”. Johanna nods in agreement adding, “These guys are happy people with their hearts in the right place, not an attitude in sight. This is probably why Bluebird and Blood Brothers have such a good relationship, as we are so alike”.

The work ethic of the studio is to always give the customer the best they can, and to admit when you think another artist is better suited to their needs. The team that Jim4 has assembled means that there is always someone in the studio who specialises in what you are looking for.

The diverse interests of the tattooists has attracted a variety of clients, Wez4’s involvement in metal and thrash has led him to tattoo a lot of people in the metal scene including Nicolas from Lock-Up and Luca from Ted Maul. Mike Owl admits to having, “a massive obsession with guns and playing airsoft”, Nick admits to being “embarrassingly rubbish at skateboarding in my spare time”, JJ enjoys travel and Johanna enjoys everything from graffiti to inventing.

The guys at Blood Brothers were happy to indulge me in the usual questions about getting your first tattoo, what they think of where the industry is going and to even give some advice to people who are thinking of becoming tattooists themselves.

“Work hard to put together a good portfolio of designs, artwork and drawings and then take it to show artists who you think are awesome”, recommends Nick, “Don’t be



PEOPLE ARE WANTING QUALITY AND THERE ARE MORE PEOPLE OUT THERE WHO CAN DELIVER IT. THE STANDARDS IN THE INDUSTRY ARE BEING PUSHED HIGHER AND HIGHER.

afraid to ask, but be prepared to listen to and accept the feedback and advise that you get given”. Wez4 expands on this point, “If you are supposed to be a tattooist someone out there will give you the chance. Just because your mum and your best mates say you are good it doesn’t mean you are... If no one gives you portfolio the time of day you simply are not good enough. It’s not the Hollywood lifestyle you see on TV, it is hard work for those who care, but its those that care that last”.

At a time when most people in the industry are complaining about it being mainstream, Mike has a much more rounded point of view about the effect on the industry, “It’s in a good place, people are wanting quality and there are more people out there who can deliver it. The standards in the industry are being pushed higher and higher and I can’t wait to see what’s next!”.

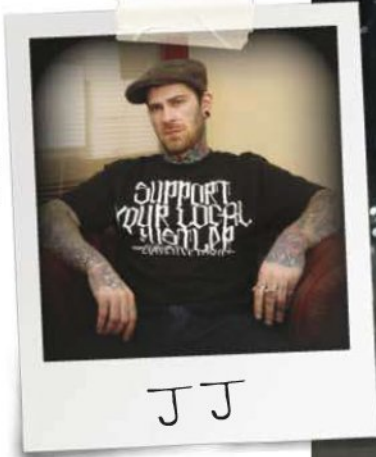
Nick probably has the best advice for someone who is new to tattoos, “Get involved and come to us for it. Only kidding, think hard about what you want and where. Don’t obsess too much though, otherwise you get to

the point where you are paralysed and can’t decide. Research artists and find one that does the kind of work you want, don’t be afraid to ask tattooists questions either; if they don’t want to make the time to listen, do you really want them working on you?”

Johanna made some good points about how it’s a tough industry to start out in, it consumes your entire life and you can never afford to have an off-day, “For me it is important to love the tattoo I am doing, after all it has my name on it so it had better be fucking spot on! Ha ha, that should be my motto. I want people to have good memories of me”. It’s good to see ☺



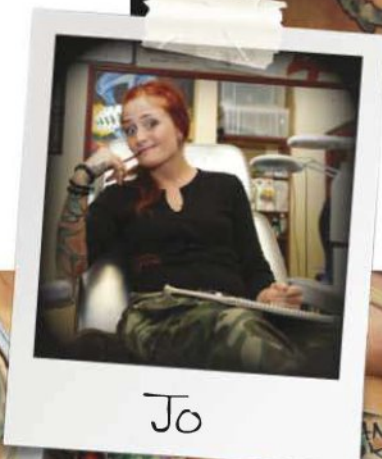
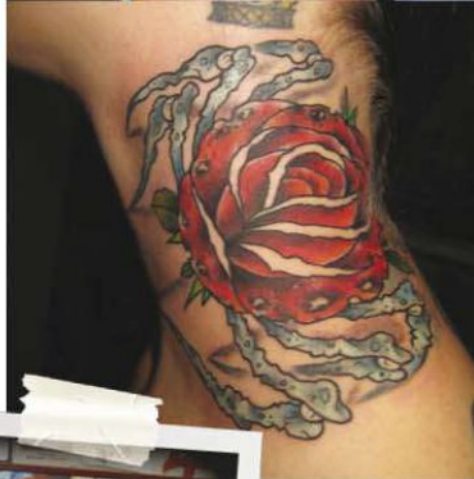
people taking such pride in their work, we have all seen too many footballers and celebrities with lots of time and money sporting terrible tattoos where patchy shading and poor line work is obvious even from the photos in the



tabloids. Unfortunately this kind of celebrity worship, and artists selling their careers on the back on shoddy work on dubiously famous non-personalities, has made many artists reluctant to talk about whom they have tattooed in case they look like they are fame chasing. In this interview it meant that I almost didn't get to find out that JJ had tattooed Joe Strummer (of the Clash) a few years before he passed away. Having spent 15 years working on his art and craft, it is safe to say that JJ isn't trying to get credibility or acceptance by name-dropping. In an increasingly 'instant' and disposable culture, which seems to be spreading to tattooing too, it's refreshing to speak to someone so down to earth.

Jim4's closing statement is a pretty good summary of what makes it all worth the hard work, "We are lucky to have friends at Pearl in Kent like Marcus and Martin Ox. We also have guest artists who are great friends like Chris Hatton, Norm from the States, Takami from Japan and Berckart from Germany. It's been really good to meet all these people and to work with such genuine talent. That's why we started!

They have all been there for me, like a rock and given me the hope to keep alive and kicking, for that I am forever grateful and respectful". ★



IT'S BEEN REALLY GOOD TO MEET ALL THESE PEOPLE AND TO WORK WITH SUCH GENUINE TALENT. THAT'S WHY WE STARTED!



the ink spot

by Gavin Rodrigues

www.gavinrodrigues.com



TO BE CONTINUED...

TEXT AND PHOTOGRAPHY: SIMON LUNDH

SURF 'N' INK

When Surf 'n' Ink opened its doors on Friday, January 15th, it was a historic moment. For the first time ever an international tattoo convention was going to be held on Australian soil. And the starting field was nothing less than impressive.



The venue was pretty empty when I arrived at the Gold Coast Exhibition Hall but outside the sun is scorching and the streets are filled with sparsely clad women and men who seem to enjoy showing off their bodies. Sunglasses are a must, Billabong shorts and blond streaks and a windswept hairdo are also recommended.

Inside the exhibition hall also features people with an urge to show off their skin art, but it's not the same goods on display. Well, not entirely anyway. In this case it's body art, and as always the visitors draw almost as much attention as the artists and their portfolios. The convention features about a hundred artists and the man behind it all, Marco Ventura, is happy with the outcome.

"It all comes back to the fact that I am a tattoo artist myself. I know a lot of these guys and they know I've got an independent vision. So I've had a lot of help from magazines and support from other artists abroad".

Besides being the head organizer and tattooing at Satisfaction Art he also manages Custom Magazine. He's originally from Lima, Peru and the idea of organizing a convention came to Marco while tattooing at a convention in Amsterdam, three or four years ago.

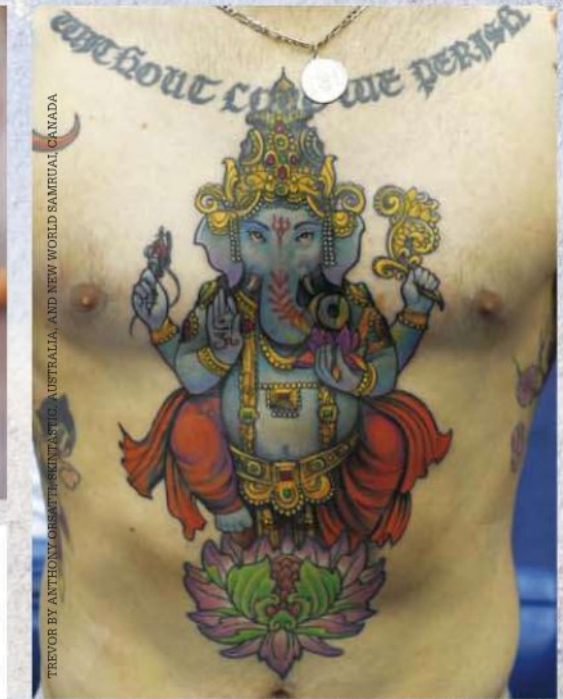




NIKKO HURTADO, BLACK ANCHOR COLLECTIVE, USA



ALICIA MCNAMARA BY AJ DARK LOTUS, AUSTRALIA



TREVOR BY ANTHONY OBASATSKIN/TATTOO AUSTRALIA, AND NEW WORLD SAMURAI, CANADA

"I had been attending conventions for about five years so I asked myself why we didn't have one in Australia? The only thing we had was small, local shows run by different clubs. So I started planning this one".

A brief look through the program shows that Marco has managed to pull together quite a few artists from overseas. Alex from Rites of Passage in Denmark, Nick Morte from Norway, Gilles Lovisa from Tahiti, Xio Dong from Mummy Tattoo in China and Bob Tyrrell, Mike DeVries and whole lot more from the States are just a few who came to work.

And there's no mistaking who the biggest star is. People constantly surround his booth during the two days he's actually tattooing and visitors as well as the organizers and

The idea of organizing a convention came to Marco while tattooing at a convention in Amsterdam, three or four years ago.

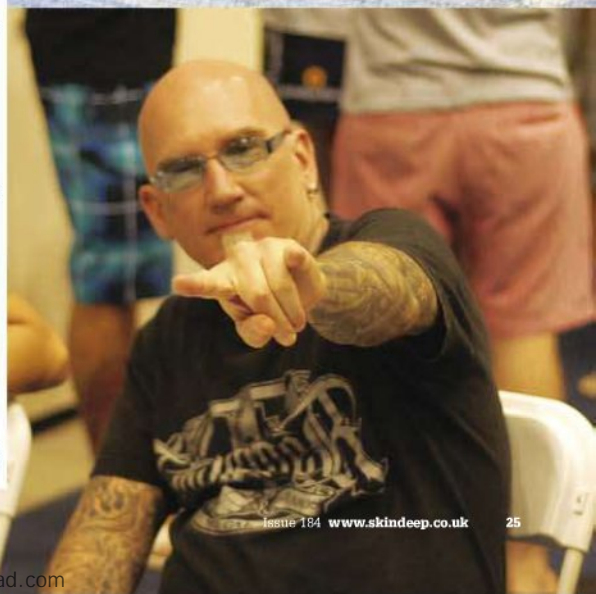
other tattoo artists are talking about the two portraits he does at the convention. And they both make it into the top four in the Best in Show-competition. One of them takes home the title while the other has to be

content with winning first prize in Best colour portrait. Nikko Hurtado from Black Anchor Collective in USA even gets to sign autographs.

"It's a bit strange. I mean, I'm just a tattoo artist", he says and shrugs his shoulders.

It's his first visit to Australia and he's more than happy so far. Even though he, like every other international artist, had to take Queensland's special two-hour health and sanitation course the day before the convention started.

"It's the only thing with Australia, their rules, and I honestly didn't think I'd pass. ➔





NIKKO HURTARDO TATTOOS
RENA BY GEORGE MAVRIS, TATTOOIGIANS, GREECE

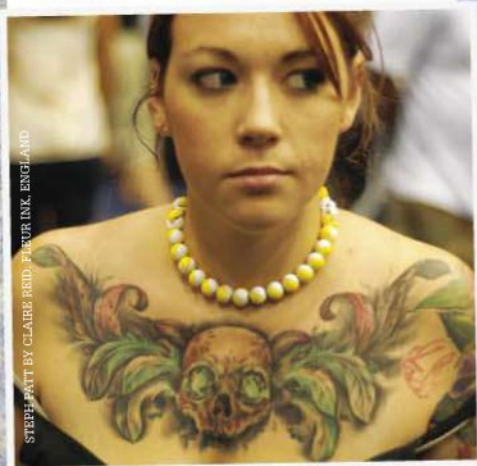
went ok. Otherwise it's been awesome. I've always wanted to go to Australia and when I talked to the organizer he seemed cool. They've treated me well and it's been really busy. I even talked to some older tattooists, who have been doing this for 30 years, and they were cool. Normally they're a bit harder than the younger generation".

On Saturday there's a lot more people. In the afternoon there's a long line just to get in. A couple of winners were crowned already on Friday, some more today and Sunday features the big, most prestigious contests.

The quality of the tattoos made at the convention is generally very high, and it's predominantly portraits and realistic styles that the Australians seem to enjoy at the moment.

"It's been a trend the last four years or so", Marco Ventura says. There are a lot

"It's been a trend the last four years or so", Marco Ventura says. There are a lot of painters and airbrush artists who have become tattooists and they have different influences to the classic tattoo artist.



STEPH PATT BY CLAIRE REID, FLEUR INK, ENGLAND





PINK PIRATE BY BEN BRANIFF, SKIN FX, AUSTRALIA

of painters and airbrush artists who have become tattooists and they have different influences to the classic tattoo artist. Also they've started to check out more international artists for inspiration.

"There's not a lot of black and grey around", Nick Morte says, "but a lot of fantastic colour tattoos".

"It's like the old school never made it here", Nikko Hurtado says. I talked to some Australian artists and they told me that the whole 50's style never caught on here, not just the tattoos.

And if you look around you quickly notice that the rockabilly guys you normally see at European conventions are almost never to be found. Among the girls it's a bit more common though, and Marco and his crew seem set on bringing it back to life. In the convention you can buy clothes and get your hair done 50's style, and two of the days there's a pin up parade.

Sunday also attracts a fair deal of people. The big competitions are held as the first international convention in Australia is coming to an end, and Marco has already



started planning next year's event. His general goal is to spread the tattoo culture in Australia and get as many international artists as possible to come over, but he also has plans to widen the spectra of the convention.

"Next year it will be more of a tattoo and art convention. I have some ideas and I've had people calling me already about wanting to participate".

We'll see what happens. ★



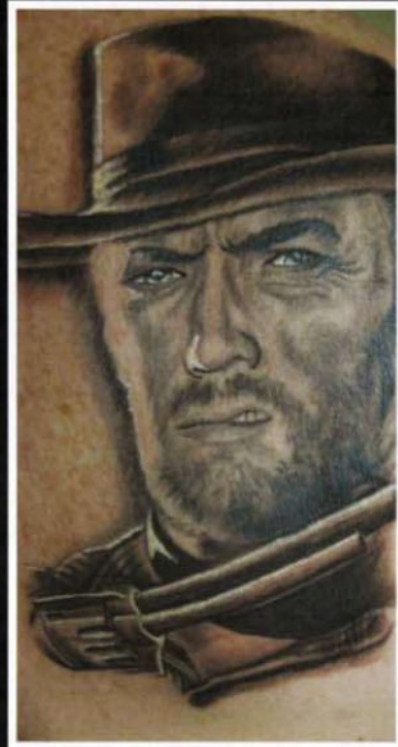
TEEN BY JOHN MONTGOMERY @ ALLPHIMA, USA

GOLDEN DRAGON TATTOO STUDIO



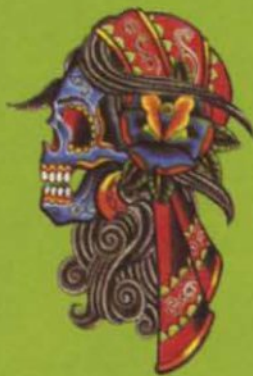
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SHAKEY PETE

Listening to the thundering sounds of ocean waves crashing towards the beach as a long haired figure effortlessly rides that perfect wave, you'd be forgiven for thinking you were watching the opening scenes of "Point Break". But listen more closely and recognise that ever satisfying buzz of a tattoo machine, and you'll soon realise its not Bodhi or Johnny Utah, it's in fact Shakey Pete!



SHAKEY PETE
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Shakey Pete is without question a unique tattooist. Half Portuguese and an Australian national, he currently calls Newquay home where he has brought his laid back approach to both tattoos and life along with him for the ride. Happiest tattooing a plethora of colourful outlandish tattoos and catching the world's waves, the last six years of his life have been divided between just that. Completely down to earth and mad as a box of frogs, you are sure to never meet another man like the surfer tattooist Shakey Pete!

SO...YOU'RE NOT A UK NATIONAL?
 No, I was born in Australia

HOW LONG HAVE YOU BEEN OUT HERE THEN?
 Er...since I was ten or eleven I think...I'm half Portuguese so I spent a lot of time in Portugal as well. I've got grandparents out there.

WHAT GOT YOU INTERESTED IN TATTOOS AND WHEN WERE YOU FIRST AWARE OF THEM?
 Aah (laughing) long story. It wasn't until I was at university, a couple of my friends had a few tattoos on them, but they were pretty nasty

tattoos. Really tribally things. So me, wanting to jump onto the bandwagon also got some squiggly tribally things done on me. It wasn't until after university, a few years after working on building sites and stuff, I just had a couple of piercings, and through piercing, that's how I got into tattooing.

YOU WORKED AT MADAME BUTTERFLY IN HASTINGS, WERE YOU THERE FOR LONG?
 About two and a half, nearly three years.

WHAT WAS YOUR INSPIRATION TO START TATTOOING?
 Desperation! (Laughing) Something to do really. I sort of thought to myself that if I don't get into tattooing I would have been working on building sites for the rest of my life. It was pretty much like "that's it, I've got to get into tattooing and I've got to get really good."

ARE YOU FROM AN ART BACKGROUND?
 Yeah, I've always done it. Its like my grandparents in Portugal, they've always done art and are kind of semi-famous artists really. But I've always drawn since I was a kid, all the way through school I just doodled on the back of maths books and stuff. And all the way

through university as well, just painting and drawing and...I never really stopped.

WAS MADAME BUTTERFLY'S THE FIRST STUDIO YOU WORKED IN?
 Er, that was...the sixth! I went through six studios in three years because I just wanted to get into a studio. The first one was in Bognor and that was the guy who taught me how to pierce. There were some bad things that happened in that studio, so I had to leave! Then I went back to Australia and worked in two studios there. Then I came back and worked in one in Brighton, which wasn't good. Then one in Peterborough. So, yeah. Lots of studios. But it's just getting your foot through the door. It was just...I mean, I wasn't that good at tattooing, I'd worked on a few friends, and myself, and that was it. It's like...you start at the bottom, the studios that aren't good, where you just want to make money! So yeah. Just get your head in, knock out some work, and get started.

HOW DID YOU FIND THE PROCESS OF TATTOOING TO START WITH? DID YOU FIND IT EASY TO PICK UP?
 To be honest, I was a bit arrogant, I thought I was really good in the beginning and everyone



I DON'T BUY ANY TATTOO MAGAZINES ANYMORE, I HARDLY LOOK AT THE INTERNET, I JUST POST MY OWN WORK ON THERE. ITS JUST HEAD DOWN AND DO MY OWN THING.

was patting me on the back going "aw yeah, you're really good!" and looking back on it I was...pretty shocking.

SO YOU BELIEVED IN THE HYPE, SORT OF THING?

Pretty much! I was doing really basic work but I thought I was amazing. I wasn't. Yeah. At the moment I'm just drawing everything, everything's custom and it's kind of like... just progress and do something new. That's what's getting hard at the moment, trying not to duplicate yourself.

Like, you look at your old tattoos and try and progress. That's the hard bit. Not looking at anyone else's cos you'll just end up copying them! I don't buy any tattoo magazines anymore, I hardly look at the Internet, I just post my own work on there. Its just head down and do my own thing.

THAT'S QUITE AN IMPRESSIVE WAY OF DOING IT REALLY, BECAUSE YOU DO SEE A LOT OF PEOPLE...NOT NECESSARILY COPY, BUT REPLICATE THE SAME STYLE...I SUPPOSE IF YOU'RE NOT LOOKING AT IT, YOU'RE NOT INFLUENCED BY IT...

That's it!

SO WHAT'S YOUR STYLE?

Oh, I don't know!

PETE'S STYLE?

Yeah, pretty much. Like neo...non realistic... traditional...ish...kind of! I just like to do things with humour at the moment. There are so many tattooists out there just all serious and...there's just no fun in it. I like to make my tattoos a bit of fun to look at. Have almost a little story about them. Like all the little birds, or something, just looking at each other and stuff...just kind of put some humour in there.

SO DID YOU HAVE A PROPER STANDARD APPRENTICESHIP OR DID YOU GET TAUGHT BITS AS YOU WENT ALONG?

Entirely self-taught! (Laughing) Which is the worst way! I spent like, six months in my basement learning how to build needles, then going to tattooists and asking them what they thought, and then just getting told off and going back, then doing some drawing, eventually, like, tattooing myself and everything, showing them, getting thrown out again, tattooing a few friends, which was a pretty long way of doing it. It probably takes twice as long going down the self-taught route

than if someone showed you what you were doing. I did make a lot of mistakes.

HOW LONG HAVE YOU BEEN TATTOOING NOW?

Since February 2004. I moved to Newquay in April 2009.

WAS THAT FOR THE SURFING?

A Pretty much! Yeah, I mean. While I was at Madame Butterfly's I was pretty miserable the last year I was there, just because I used to come back here every two or three weeks. I used to get so tired with the six-hour drive, stay for a day, tattoo a few friends, drive back the next day and work a solid week. So one day I said, that's it, I'm just going to move to Newquay, then one day that did happen!

I CAN SEE WHY YOU MOVED HERE, IT'S PRETTY MUCH ON THE MAIN COAST...

Yeah, pretty much. I kind of moved here. And I opened up a surf shop/tattoo shop on the other side of town. But I opened it with surfers who were really slack at paying bills! (Laughing) and slack in general...and I was out back and if no-one was covering the front desk, they'd just close the entire shop and I'd be like, "well, I need it open so I can carry on tattooing!" That ☺

didn't really work and we only lasted, like, four months, then I just kind of moved in here. This is like a proper shop; the other one was just a half arsed, kind of surf shop that didn't last long. No one could be bothered; they just wanted to smoke and surf!

YOU WERE SAYING EARLIER ABOUT THE TATTOOING BEING A BIT SEASONAL HERE?

Yeah, July, August, you can't move out there for the people. But, as soon as the end of September hits, it's like... (sound of tumbleweed in the wind...) it kind of picks up, probably like May. Or June. I mean, every now and again you get a week of sun... a lot of people round here come down visiting anyway, so I've just been tattooing a lot of friends on and off, so I'm always kind of ticking over.

ARE YOU PLANNING ON STAYING HERE FOR A WHILE?

I'm going to New Zealand soon, and then I'm in Australia, working at Holdfast tattoos in Perth for two months. Cos I worked there last year, and they kind of offered me a job, and I was like "I'm opening a shop in Newquay!

I CAN'T MAKE A LIVING PAINTING; I TRIED THAT. SO NOW I MAKE A LIVING OUT OF TATTOOING SILLY THINGS ON PEOPLE.

Where do I go?" My girlfriend's there and everything. That all went wrong so it's like, Oh. Maybe I shouldn't stay around; but I don't like the cold here. It's horrible. Australia's got some of the most amazing waves. The owner of the studio surfs, and no one else in that shop surfs, so as soon as I get there it's like (getting progressively higher pitched) "yeah lets go surfing. Yeah!" So yeah. It's pretty rare.

IS THERE ANYONE WHO PARTICULARLY INSPIRES YOU TATTOO-WISE?

Yeah, it's more tattoo-wise now; I don't really follow the art scene that much, what with tattooing full time... so that's it really. I love a lot of the crazy Japanese tattooists like Sabado and a few of the others. Yeah, it's staying a bit more traditional like some of the others from Cat Claw in Japan. The tattoos they put out they're just weird as, it's like "what the hell?" It's more those kind of guys who make me open my eyes a bit more, it's like you can go completely freaky on these weird things. It's so solid; the line work's amazing. The whole drawing's spot on. So smooth, the shading as well its like "How do you do that?" I actually

had a thigh piece done by Sabado at Tattoo Jam in Doncaster last year...

HAVE YOU TATTOOED AT ANY CONVENTIONS?

I worked at Brighton the year before last. It's really the only convention I've ever worked at. I did the first and second one. I did get offered quite a few of the other ones, because I could work London and so on. I just go to conventions to look at other good tattooists and buy supplies. I don't really mingle that much with other tattooists. I'm not a very sociable person anyway...

HAVE YOU HAD ANY FORMAL ART TRAINING?

Not really. Even though I went to Art College up North, they did try and show me stuff but I was a bit of an idiot and wanted to do it my way. I always got bad marks as well. I just scraped through GCSE art. So even at university I didn't get better marks, I kind of ignored every brief they gave me really.

WHAT IS IT ABOUT TATTOOING THAT INSPIRES YOU? WHAT DO YOU ENJOY?

It kind of almost puts you into a trance, It's like when I was doing my paintings and stuff, you kind of get in the zone if you do it for a couple of hours. It's the same with tattooing, even though you can be doing it for hours on end, once you're into it you kind of just get really focused,





you don't think about the time or anything. That's what I like about it. I can't make a living painting; I tried that. So now I make a living out of tattooing silly things on people.

HOW DO YOU GO ABOUT GIVING A HUMOROUS EDGE TO YOUR TATTOOS?

The customer usually comes in with normal ideas, I then draw my own style, and its kind of fifty-fifty, if the customer suddenly freaks out and goes, "what the hell is that?" or "That's amazing! I would have never thought of that!" I'm tattooing a lot of friends at the moment and they kind of know my creative style, so I get to push the boundaries a little bit more. Regular customers just give me a normal brief and I just kind of draw something I'd like on myself, and put it on them, really.

WHO HAS TATTOOED YOU?

Sabado. Chad Koeplinger; that was brutal! Rebecca (Madame Butterfly) did my belly, my legs, Nick Baxter did my sleeve...it's a massive vagina on my arm.

NICK'S WORK IS INCREDIBLE. DID YOU PICK UP ANY TIPS FROM HIM WORKING ON YOU?

Yeah, I went out there four times when he was back in Connecticut, once when he moved to Austin. It's kind of a year and a bit old now. Out of everyone I've been tattooed by, his was the most eye-opening experience. Cos before, it was just like work from dark to light, you need to do it as a tattoo, heavy outline first, then you fill it in. Then you go up there, Nick draws it all on and everything, and sets out all his inks like you would do with a painting. There's no outline at first, just big fields of block colours to plan it all out, and it's so much more like a painting than a tattoo. You can put black lines over fresh, light colours. It was just stuff like that; it was such an eye opener. I can just do this any way I want. When I draw a tattoo and colour it in on paper, it's not how I would do it on skin. I'm slowly getting more

into the way I paint now and I'm doing it more loosely instead of a really strict way of say, these colours first and these colours next.... I'll just put solid ink in first and think about other colours later.

ARE THERE MANY STUDIOS IN NEWQUAY?

There are about 5 now. I opened up in April, and then Ollie opened up. You can either have surf shops, pubs or get a tattoo in Newquay. The council are a bit...we got no help with our business at all. We got a bit of reduced business rate, but we asked them for help and they didn't want to know. That's the way they are in this town. If you're not selling food or drink...they don't want to know. That's what they want to make this town famous for, which is a shame.

DO YOU FIND TIME TO PAINT?

Not really. All I do is tattoo! Even when I worked at the other studios, it was just tattooing all the time. If I got a free day, it was just catching up on drawing. That's what was getting me down; I wasn't having any fun. I wasn't surfing. It's much more relaxed here; I can come and go as I please. The more time you've got to draw something, the more relaxed you are, like you're not stressing that you've got to draw that for tomorrow.

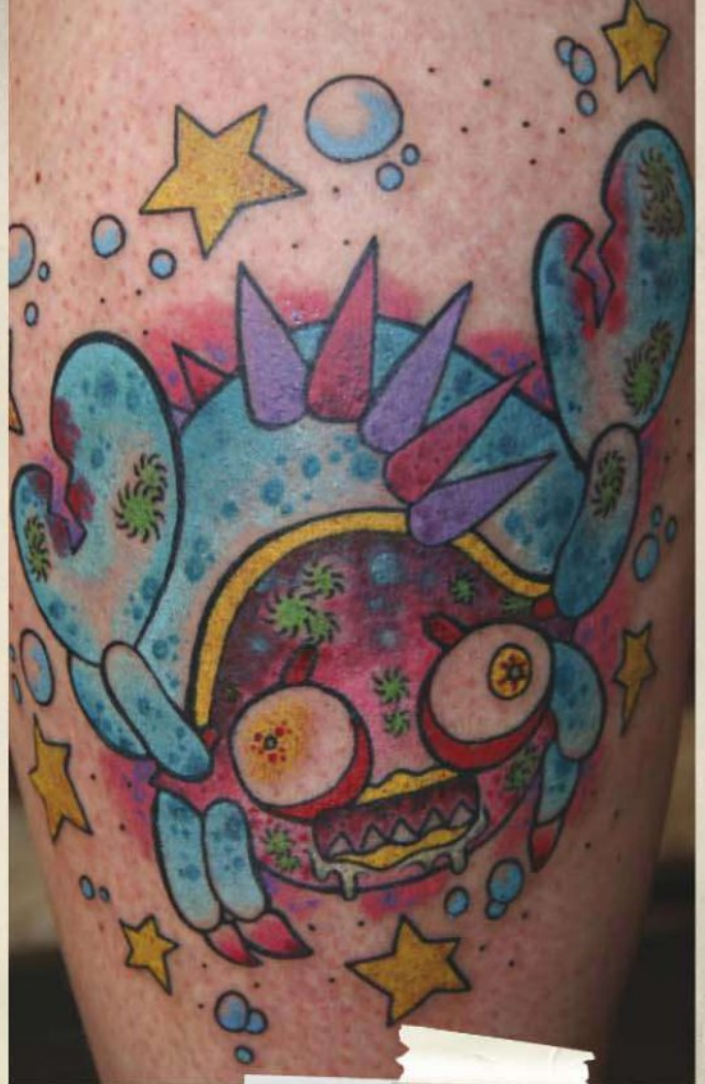
DO YOU HAVE ANY PLANS FOR THE STUDIO?

I'll be here, for a while. As long as I get to tattoo and surf every day, that's all I want to do at the moment, so we'll just see how it goes at the moment. This town is a bit of a nightmare in the summer, but right now its really nice and I've got a lot of friends here. It's a really nice close-knit town. Almost like living in the seventies, those weird little surf towns you used to read about in America. It takes you twenty minutes to walk down the road because you bump into so many people and you have to say hi.



SO, HAS THE HORRIBLE TV ROCK STAR TATTOOIST CULTURE HIT DOWN HERE?

Especially last summer. Every day I spent tattooing stars. It's horrible. This Cheryl Cole hand tattoo thing's catching up quickly. People come in "I want one of those?" We don't do hands unless you're completely covered. Unless you're a popstar. Are you a pop star? No. ➡



IN THE SIXTIES AND SEVENTIES TATTOOING WAS STILL CONSIDERED CRIMINAL, BUT NOW EVERYMAN AND THEIR DOG HAS A TATTOO.

DO YOU DRAW THE LINE AT HANDS AND NECKS?

Unless they're really covered and you can tell people will just go "if I can't have it there, there's nowhere else to have it." If there's no other tattoos and they want one on their hand first time round its like....wait there. Think about this. Its just people following other people. The sheep mentality. You try and educate people, and a lot of times it's like talking to a brick wall. You might find someone else who'll do it, but we won't. It's on there for life!

DO YOU THINK THERE ARE TOO MANY STUDIOS IN THE UK AT THE MOMENT?

At some point, it is going to get a bit quieter with tattooing; it's not going to be as popular. Everyone keeps saying that it keeps getting more popular, but one day, it will die down. Hopefully a lot of these studios won't survive, but, who knows, there are sixteen year olds who want to get tattooed and these studios do it. What can you do? The parents come in and say what about parental consent? But its like no, it's the law, it's eighteen, but you can tell that some other studio will say yes to that. It's like fighting a losing battle. You don't really see that in Australia cos you can't just open up a studio. A lot of the studios over there, and there aren't that many, are controlled, and the quality is getting a lot better than...in England...so for that reason it is kind of cool.

DO YOU LIKE THE CROSSOVER BETWEEN THE SURF AND TATTOO CULTURE?

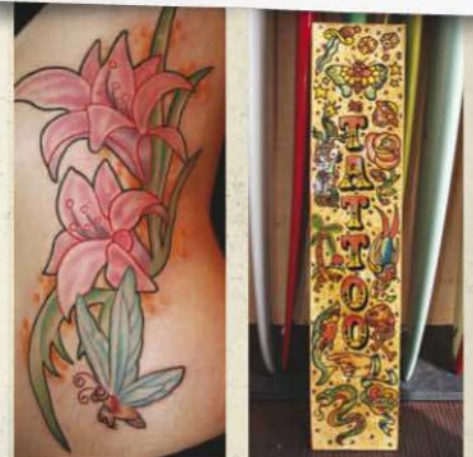
There is a bit of a link between surf culture and tattoo culture. There is like a nice little family, there's also this thing where everyone copies board designs and stuff, the boards that I ride are very different to what everyone rides. They're based on the seventies design, and I kind of paint my own ones. It takes a long time. It took me a month solid to paint my last board.

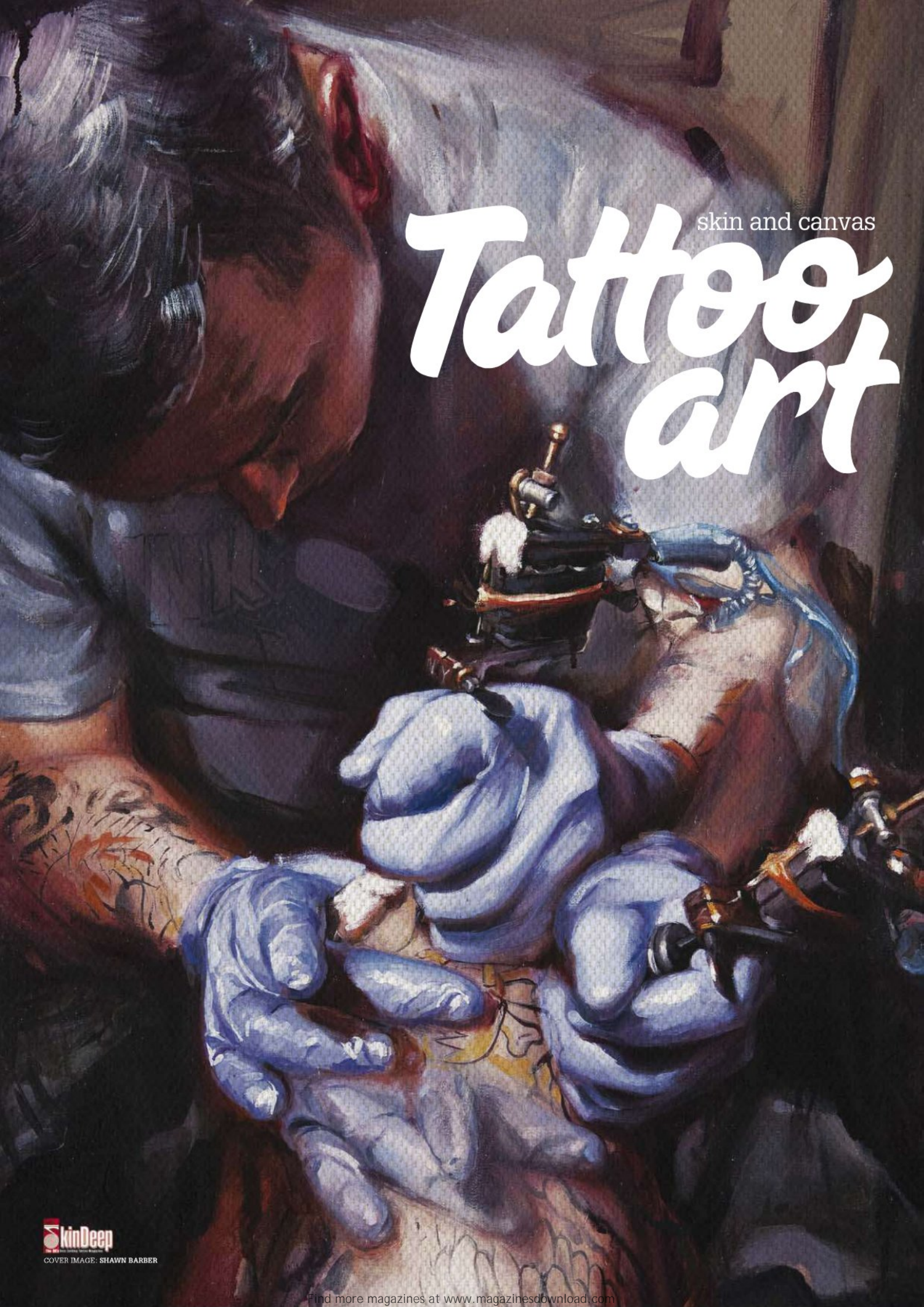
WHAT DO YOU USE TO PAINT?

Poster pens. It's quicker than painting because its like paint in a felt tip. It's good to get nice smooth fades, and you're working on a really soft kind of blank. Stuff like the attitudes from the sixties and seventies when it really started off, they were classed as bums, with no hope. They started getting together and making competitions and now it's a multi-million pound industry, that's kind of like tattooing. In the sixties and seventies tattooing was still considered criminal, but now everyman and their dog has a tattoo.

IT'S NOT AS MUCH OF A SUBCULTURE ANYMORE...

Yeah, its rubbish. But the art's amazing, some of the stuff that's coming out now. If you just look at magazines from two or three years back, the work's ok. But if you look at one now it's like amazing! ★





skin and canvas

Tattoo art

 kinDeep

COVER IMAGE: SHAWN BARBER

Life Size Exhibition

TEXT AND PHOTOGRAPHY: BARBRA POVANE

What happens when the art of tattooing is translated into and immortalized in a painting? Well, the 7th Art Tattoo Montreal convention, in collaboration with one of the city's greatest art galleries, Yves Laroche, set out to discover the answer when they staged a two-man exhibition entitled, "Life Size."

Balancing the theatrical, vaudeville-esque works of Jean "Turf One" Labourdette with the realism of Shawn Barber, "Life Size"

brought gallery-goers two distinct takes on portraiture and tattooing. The contrasting styles of Paris-native Labourdette and New Yorker Barber even made some wonder how the two were singled out for the collaboration.

Sitting down with the artists at the Yves Laroche gallery on the eve of opening night, all their works neatly propped up against the wall in a line, waiting to be hung, it didn't take long to discover that Barber and Labourdette are not all that different. In fact, before the interview even starts, I'm shown the one piece that has already made it onto the wall: a portrait of gallery owner Yves that is comprised of two separate panels hanging side by side. Turns out that Barber and Labourdette each painted

half and only saw each other's work when it was time to put the painting together. Needless to say, the two are perfect compliments to one another and appear to mirror the yin and yang relationship of the artists themselves.

Beginning our chat with a look back at the roots of their artistic careers, Barber recounts that as a child, one of his greatest pastimes was drawing, but art was not something he took seriously until he headed back to school in his mid-twenties. Attending the Ringling College of Art in Florida and studying towards his B.F.A. Degree, he was met with what could be classified as the defining moment in his career when he made the choice to become a professional artist: "Seeing rapid progression and seeing the personal enthusiasm from the act of making something from nothing was very invigorating and I think at that point, I was twenty-seven or twenty-eight, and I didn't want to work for anybody so I was going to do it no matter what."

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www.incognitotattoo.com

Shawn Barber
www.sdbarber.com

Jean "Turf One" Labourdette
www.turfizm.com

1: Shawn Barber
2: Jean "Turf One"



The evolution and shaping of his style, whether conscious or not, occurred at school, "It forces you into dealing with repetition, working with a deadline, and also being exposed to several hundreds of different opinions and ideas on aesthetics and directions of where you can take your ideas", and in galleries and museums where one truly can witness and learn from the history of art.

Selling his first work as a "professional" artist in 1999, which was "a large-scale loose, brushy painting of John Coltrane," Barber hasn't looked back since. Developing a recognizable aesthetic and slowly melding a place for himself as one of America's greatest contemporary artists, Barber's portfolio boasts an eclectic mix that can only be signature to a brilliant talent or eccentric madman, or maybe a mix of both. Flip through his work and you'll find paintings of tattoo icons from his famed "Tattooed Portraits" series lying side-by-side with commercial illustrations such as a portrait of President Obama from the cover of the Wall Street Journal's inauguration issue.

Jean "Turf One" Labourdette's path into the world of painting reads similarly. Interested in drawing since he was a child, Labourdette's passion for skateboarding led him to become involved in France's emerging graffiti scene in the '80s and, with time, to "painting canvases in the same aesthetic let's say on rainy days."

The reality of the need to pay for such necessities as rent soon began setting in and Labourdette took on commercial illustrations and in 1996 became an illustrator of comics for French hip-hop magazine Radikal.

Equivalent to Barber's defining trip back to school was Labourdette's move to Montreal in 2001. "I was tired of Paris at the time. It's an amazing city, but to live there on an everyday basis can be quite overwhelming so in the end you don't really take advantage of what's good about it," he says, justifying his move. And just as he changed scenery, he decided to also change the focus of his work: "I was getting a little tired of doing illustrations and dealing with clients and I felt like I needed to figure out what would come out if I was to paint for myself, create for myself and not for clients' requests."

The first point of difference with his co-exhibitor Barber is revealed when it comes to the formal training aspect: "My dad was an artist and a teacher at Les Arts Appliqués, a big Arts school in France, but he never really formally taught me anything. It's just that since



2

I think when people say "You're being bold" or "brave with your work," it's a fucking painting; you're drawing a picture. It's not that big of a deal!" - Shawn Barber

2





As - I often say, my shrink could probably tell much more about my work than myself because it's not really my job to analyze it, it's just to create it." - Turf One

I was a kid he kind of encouraged me to paint, giving me the tools to paint if I wanted to and giving me lots of comics. So, I think a lot of my knowledge for drawing or notions for drawing come from reading comics,"he says.

When it comes to his unique and eccentric works - think midgets, pigeons, skulls and, of course, tattoos - Labourdette strives to do the opposite of what all those years as a commercial illustrator taught him. "Being an illustrator, you try to convey a message clearly to the audience or reader or whatever, as a painter what I try to do is the opposite. I just try to channel whatever images come from my subconscious and give them a life, a shape, so I don't try to rationalize too much," he explains and jokes, "As I

often say, my shrink could probably tell much more about my work than myself because it's not really my job to analyze it, it's just to create it."

Barber, on the other hand, prefers to embrace realism on canvas and his 'Tattooed Portraits' series has brought him great acclaim as he continually delivers portraits that are often eerily representative of their subject. Ongoing for several years now, the latest additions featuring the likes of Bryan Childs, Jeff Rassier and Kim Saigh, the series started out by fluke, as most great things do. I did some self-portraits and painted some friends that were tattooed, then I moved to San Francisco,' he pauses and laughs, 'It's all San Francisco's fault!' Citing inspirations, he offers a wide selection of artist friends from that very city, such as Henry Lewis, Kim Cogan and Grime, along with timeless greats such as Velásquez.

The biggest challenge for Barber so far has been "especially older figures, (the tattoos are) hard to read or the work itself is poor. It's harder to recreate that than it is to recreate something that's done well, I think." What has gotten easier with time though, is finding subject matters; "The more of these painting I do, when people see them they're more likely to open up knowing that I'm not trying to exploit them, you know?"

Having worked with so many greats in the industry, it's no surprise that when asked to pick a favourite portrait to date, Barber's initial reaction is; "That's a hard one, man. That's fucking hard." After a brief moment he comes back with a decision: Stanley Moskowitz. "Stanley is a very large part of American tattoo history and he's a story teller and he's generous with his time and excited to share his own history," he explains and continues, "And the

guy randomly calls me all the time just to shoot the shit. He's seventy-seven years old and he actually tattooed me in Philadelphia, drinking a lot of Polish vodka. He's a cool dude." The result? "A piranha with a bloody hammer, and if you know Stanley, you'll understand."

While on the subject of tattoos, it's time to take the conversation into new territory. Prominent features in the works of both artists; tattoos almost



1: Shawn Barber
2: Jean "Turf One"





become a separate character in their artwork. Asked about their fascination for ink, Labourdette is the first to recall that it's been there since childhood; "At the corner store you could get that chewing gum that had the little tattoos and I was getting crazy and being all proud of wearing those," he laughs. And with time that affinity and passion only grew stronger and he explains why; "I find it interesting as story telling. It tells a lot about the life of a character and I find the relationship of ink and skin has something magical about it. It's art, it's testimony of a life and it's art that evolves with a person. (Art) that's alive and that will die eventually, one day."

Labourdette's first tattoo came at the age of twenty after a long period of hesitation because, as he recalls, "it took a long time being stuck at the first tattoo stage where you're like, 'I'm going to get one tattoo and it's going to define who I am forever!'" The long-awaited choice was finally made, Arabic calligraphy on his back, but his real tattoo dream didn't come true until much later, when he finally met one of his idols: Tin-Tin.

"I'd been a fan of his work forever, since I was seventeen maybe? I always wanted to get a dragon done by him and then I didn't have the money and then I moved to Montreal," recounts Labourdette. So when Tin-Tin came to the Montreal convention two years ago, it was settled: he was getting his Tin-Tin tattoo. Money still tight, the two struck a deal and Labourdette paid for his work with an original painting:

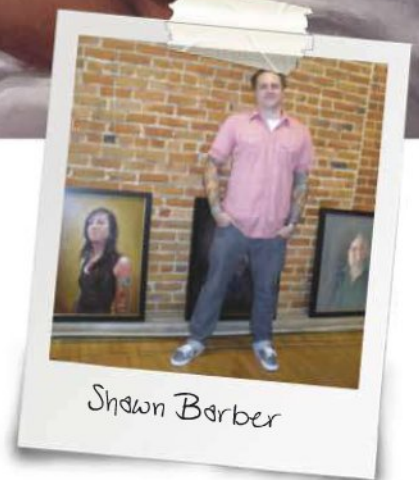


"The more of these painting I do, when people see them they're more likely to open up knowing that I'm not trying to exploit them, you know?" - Shawn Barber

a portrait of Tin-Tin in a suit and aviator goggles, holding a carving knife and pigeon.

Returning to Barber, he soon begins talking about his newest career endeavour: tattooing. Beginning in 2007, he apprenticed with Mike Davis, to whom he was introduced by his then-studio mate, and now works at Incognito Tattoos in California as well as in the private studio he shares with Kim Saigh. Relatively new to the craft he admits, "I don't have a style, I haven't done that many tattoos, (but) I've been doing more black and grey and I think I'm learning the most from it, for sure." And he soon admits that using his artistic knowledge to help others learn

is always satisfying as well: "I think a lot of tattoo artists are phenomenal artisans and they're mostly self-taught and hungry for any kind of morsel of knowledge and information that will help them get to a point that they haven't been yet. And, you know, if I can help them in any way with that, in a few hours, why the hell not?" Also involved with lecturing and hosting painting demonstrations across the States, his greatest piece of advice is that of a straight-edged realist: "Nobody's going to hold your hand and do it for you so, the only way to get somewhere is to put the time in." ➔





"It took a long time being stuck at the first tattoo stage where you're like, 'I'm going to get one tattoo and it's going to define who I am forever!' - Turf One"

When it comes to his own ink, Barber got his first tattoo at the age of sixteen and it was a black-costumed Spiderman on his leg, which he in fact does not cherish as a memento: "It's gone through one session of laser removal, (and going to go through more) pretty soon. I have a lot of great tattoos and I want more great tattoos, and I have enough bad ones to have memories from."

As for their paintings, it seems that time is also an instigator and driver of change, and both admit to never being fully satisfied with their works. "There's always things that I'm not happy with in a painting," says Labourdette bluntly and explains, "there's a lot of things you can master or be in control of in a painting, but it's also a second alchemy of a lot of factors that just work or don't work and there's a lot of things that you can't fully plan." Barber agrees, "Unfortunately, or fortunately I think, some of the pieces I've kept I continued to pick at (since they've been shown)."

1: Shawn Barber
2: Jean "Turf One"



Wrapping things up, I figure it's best to leave with a question that requires some reflection over one's entire career and catalogue; does art get easier with time and volume?

"It's probably harder now because sometimes I'm trying to push it further, I just want to learn and challenge myself and I'm very critical of myself. I get a little bit obsessive and that makes it harder on myself, but it's not hard. I do it because that's what I love doing and I'm fortunate enough that I make a living doing what I love to do," admits Labourdette and Barber immediately picks up on the matter of ease, offering an extremely to-the-point response that I now realize is signature Barber: "It's the easiest job in the world, it's not hard!" he chuckles and elaborates, "You're

alone doing your thing, not like tattooing where you have to deal with another person. I think when people say "You're being bold" or "brave with your work," it's a fucking painting; you're drawing a picture. It's not that big of a deal!"

Both artists will be holding exhibitions in the coming year, in North America and Europe, and Barber is always open to tattoo appointments, so be sure to keep track of two of today's most innovative and exciting talents. Just remember, don't call them bold. ★





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Embodiment

An Orgasm of the Human Spirit

I'm sweating, everywhere. Have I smeared my makeup? Will the crowds notice my slightly uncontrollable nervous shaking? Or can I pull it together in time to knock their fucking socks off? 'Cause it's go time.

And this whole freak-out thing needs to stop. And I can't tell if my knees are trembling from the eight hours of standing still as a canvas, or if it's the five-inch platform heels I reluctantly pulled out of storage. Or the adrenaline. I do love adrenaline. 'Cause it's all here. And you should see these gorgeous specimens I'm surrounded by – some of them completely covered in body paint. If I weren't trying to be conscious of my lipstick, I'd probably be drooling too. It's damn hot in this kitchen. And they're screaming out there. Hundreds of them. The music is so immensely loud that it's drowning out the thumping in my chest. I'm trying, believe me; but for the sake of shit I cannot remember the last time I've been this nervous. Tonight, I model. I embody. I immerse myself in this madness.

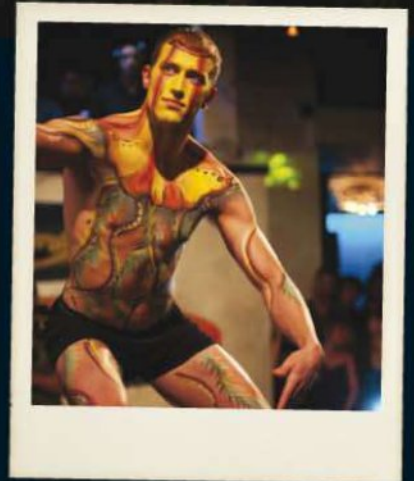
They call this Embodiment. It's a four-week event in sleepy San Luis Obispo, California, that celebrates the human form as a canvas. Art that talks back. Art that breathes, dances, entertains, and seduces. To us tattooed folks, the concept of art interacting with skin isn't really bizarre at all, but

the naked ones are really grabbing hold of this, and taking it to a whole new level. Inner exhibitionists are massaged into existence. Men and women from all walks of life strut the runways, covered head to toe with paint. And the whole thing is undeniably sexual, alluring, and brave.

"I do think there's a certain sexual tension that develops between some of the artists and their models. There's definitely a level of arousal involved..." commented Sean Faries, event creator and owner of Native, the night club where these fantastic orgasmic events have taken place on Thursday nights over the past four weeks. But is that the reason for the event? The sexual tension? Obviously not. It's more like a mostly fortunate side effect. Sean wanted to come up with a series of artistically bound big events that would unite and excite the local art community. And apparently Sean Faries doesn't fuck around. Because Embodiment rocked - and it rocked hard.

Crazy is as crazy does, and although I've never had any idea what the hell that means, it seems appropriate here. Why? Well, the week before this all began, the potential in this event became evident to me, and before I had processed any thoughts about it

at all, I blurted out something to the effect of, "hey guys, sign me up!" "For all of it!" Uhh.... wait. Wait just a second... what just happened? Do I really want to prance around in front of hundreds of people, in my underwear? Uhh. Shit. Yeah, I guess I do. Luckily the underwear prancing was saved for the finale... so



This event could not have happened if it weren't for some of the tattoo artists that participated in the first season.

I had a full three weeks to mentally prepare for the meltdown. But I'm still not convinced that any amount of time would have helped, and I'm also not sure that one could technically call it a meltdown. I too have an exhibitionist inside of me, believe it or not, and she's quite sassy, and it's true that I do like to "dive right in" to my work, but holy shit – these models have balls. Big freaking balls. (For most of them I'm speaking hypothetically, of course) But really folks, this modelling stuff isn't easy. ➔



If the energy in these Embodiment events could be bottled, we'd have ourselves an instant global sensation. Every single person I talked to was thrilled to be there – and you could feel it. And with Embodiment in only its second season of existence, Sean should be quite proud of this beautiful baby he's created. Local artists, local models, salons and other businesses, working together... a real sense of community was inherent in the events. Some of the artists painted at every one of the four shows, so I snagged one of them and asked him what it was about the event that made it so special. Charlie Clingman, co-owner of Forever Stoked, who, by the way, worked his ass off at all of these shows, said; "I think it's the combination of interesting things. Artwork is interesting on its own. And bodies are interesting. And especially on beautiful bodies. When you combine

entirely different than Jeff's. His work is meticulous, pre-planned and sketched out. "Each final piece was made up of a bunch of little paintings connected together. It was really challenging to come up with a good composition. It was all little compositions inside a big composition. And the body as a canvas was like many cylinders... it was fun and challenging." Week Three was student night. And then the finale, sporting an enchanting theme of Black Magic. And every week the crowds came back for more. An avid show-goer described the experience to me as feeling almost like chapters in a story. Or like a drug. Always. Wanting. More.

So how did Sean pull off an event like this in a sleepy coastal town? (And can I say secretly, a town that can sometimes be kinda conservative). "This event has really gained momentum here locally in the arts.

The artistic tattoo community worldwide really paved the way and opened a door to even allow us to pull off an event like this-. It seems that within the last decade, the growing acceptance of tattoos into mainstream society has made people more open to events like this-.

the two you get something much greater than the parts. Then you add the music and the show, and everything really comes alive. It's a transformation!"

A transformation, every Thursday night, for four weeks in a row. This is what my heaven will look like. Each week had a theme – first was Urban. Think bricks, and graffiti, and yummy loads of grungy goodness. Local artist Jeff Claassen told me a bit about his style and the process in general... "I like the element of the unexpected. Drips and smears are not mistakes – you just turn them into something else. There shouldn't be any rules in art, so why use a pencil first?" Then Week Two: Surf. We are in California after all. Surf Artist Charlie Clingman has a process

And the growth in the artistic tattoo community worldwide really paved the way and opened a door to even allow us to pull off an event like this. It seems that within the last decade, the growing acceptance of tattoos into mainstream society has made people more open to events like this."

Let's talk some more technique. We have paint. And bodies. We have all day. And not a tattoo machine in sight. Is it more or less difficult to paint a human than it is to tattoo a human? I asked Jason Youth, a tattoo artist from Tried N' True in Arroyo Grande, California. He participated in the Urban night. "I think it's harder in a way because there's no stencil. But then again, the totally different style and the

impermanence of it makes it easier."

Harder? Really? Wow. Easier? Both? So of course I had to know. I grabbed my brushes and geared up for that whole "immersion journalism" thing that I do. Problem is, although I can ever so slightly call myself a painter, I am definitely NOT a tattoo artist. So, I guess this little experiment is a bit shit, really. I don't have the perspective Jason does, so I think we'll have to trust him. What I can tell you is that painting on a living canvas is a bizarre and magical experience. My brushstrokes caused goosebumps. Inner thighs twitched. Nervous giggles. Laughter. And soon those brushstrokes had formed a bond – not only between my model, and myself but also amongst everyone in the room. I smiled at my canvas. And my canvas smiled back. As an artist, I felt whole. Alive. Fulfilled. We all painted for nine hours straight in a brilliantly blurry marathon of a day. I'm guessing maybe the sensation I was feeling is similar to a successful day of tattooing. Only, tonight, my work would be gone – flushed down the shower drain in a forgotten little rainbow. But I digress... The people came out in huge numbers for the show – again – Surf night. Excitement. Lights. Music. Butterflies battling goosebumps in my tummy as my models walked the runway. I was proud. They were jellyfish. And in what seemed to be an instant, it was all over. By the time I hugged my models after the show, the paint had already started flaking off. Impermanence strikes again.

There's an interesting dynamic going on here with that impermanence. It seems to be working like a magnet. Jeff Claassen, who, like Charlie, painted every week, was attracted to the show for a lot of reasons. "Other than the beautiful ladies? (he chuckles) Well, the coming-together of local artists, the exposure, the networking, and the challenge and opportunity to paint on people. I like graffiti art, its anonymity, and temporary nature. One



has to come to the show to enjoy it, and I really like that."

And enjoy it they did. Jaws were dropping right and left. Drinks flying off the bar. And the place sold out. "We went from begging people to participate in last year's show... to the point where we are now placing them on a waiting list," said Sean, "there's value in this event for everyone. That circle of value is key. And this event could not have happened if it weren't for some of the tattoo artists that participated in the first season. The very first Embodiment last year was all tattoo artists. We figured they had the most experience with the human body. And many artists are intimidated painting on the human form. It was difficult to convince people in the beginning that this was art." What began as an event that only tattoo artists would take on has now grown to include artists from a plethora of disciplines – surf artists, folks from the liberal arts, urban and deconstruction artists, and even some high-end portrait artists. "We kept an open mind," said Sean, "People surprise you. And when they are challenged, they really rise to the occasion."

Participating artists included Jeff Claassen, Charlie Clingman and Chris Pederson of Forever Stoked, Joshua Jesse, Eric Soderquist, Tiffany Fabricius, Neal Breton, Jay Castro, Perter Antonio, Jason Youth, Brian Christopher, April Worley, Peter Ryan Worley, and so many others that the list would go on and on and exhaust you to eternity.

So who's running the show, anyway? 'Cause this show is running damn smooth. And after participating from every angle possible (except for maybe mixing drinks at the bar, which no one wants me doing) I am duly impressed. Model castings on Mondays. Shows on Thursdays. Upwards of thirty artists and forty models in the finale alone. 10 o'clock paint start time. Lunch and dinner provided. Live DJs. Packed house. Smooth as a cucumber. No pun intended. (I think). Anyhow – give it up to Natalie Magana, executive producer extraordinaire, Brandie Coffman and her incomparable model-wrangling



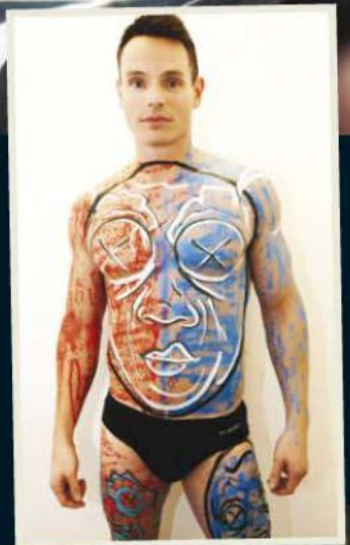
skills, Johnny Kenny and his stealth-bomber artist-recruitment, and Tyrone Galgano, master of logistics. According to Sean, this is the A-team, "one of the best teams I've ever had the opportunity to work with." And 1800 Tequila – the event's major sponsor – provided extra incentive to the artists by opening up a competition for a new custom bottle design for their "Essential Artists Series" - using one photo, of one piece of body art, from the Finale Show.

Yeah. Okay. I know. There's a lot of thanking going on. But this community is tight – everyone says so. And this show worked because of it. Energy was flying off the walls, and all over everyone. It was unavoidable. Each show was like a massive orgasm after nine hours of torturous foreplay. Each piece, an integral part of a beautiful puzzle. And at the core of it all... beautiful bodies... as canvases. There are few things in life that bring me more joy.

This whole experience is one not to be forgotten. It's infecting people, like a virus. "It's something to add to my book of life", said Jarred, who modelled at the finale. And the lovely Gabrielle explained, "The energy is contagious. It's a unique experience of the union of art and the human body."

So do we give Embodiment a big freaking thumbs up? You bet we do. If you'd like to stay up to date with future shows, you can find Sean Faries and his A-team at www.NativeLounge.com

Peace, Love, and Body Art.★



Avelina de Moray

INTERVIEW: NEIL PHOTOGRAPHY: AVELINA
WWW.AVELINADEMORAY.COM

A gothic artist extraordinaire

Influenced most by the works of Hieronymus Bosch, H.R. Giger and Salvador Dali, Avelina De Moray chooses the dark and sometimes murky world of Vampires, Goths and Death metal to help her create her captivating artworks.

Not being one for the company of others and hating the formulaic constraints of art colleges and Universities,

Avelina heads down to her subterranean studio to create her fantasy influenced paintings with the aid of music from the likes of Cradle of Filth and HIM.

Avelina is a relative newcomer to the Gothic arts having only started to create paintings via digital and traditional means just over a year ago, but she has come a long way. Her works of art have been indelibly facsimiled onto skin by some of her more adoring fans.



Not a stranger to a camera, she also sits in front and behind the lens both with stunning results and has just been signed up for celebrity clothing company Affliction Clothing.

Can you tell me a bit about your history as an artist?

I don't think I've been around long enough to have one. It hasn't even been one year since the release of my first vampire artwork 'Vampires of Rookwood'. I am very pleased to say that I have been able to develop a very loyal fan base, and have just signed my first licensing deal in the USA, so I am really looking forward to see what 2010 yields.

Are you self-taught and have you had any formal art training, college?

I hated high school and couldn't wait to get outta that joint. I didn't study art in school, that period of my life was very much about my guitar and song writing; I was messing around with Photoshop back then, but never took it seriously.

The thought of leaving high school, only to go on to study at university or college was unfathomable.

What mediums do you like to work with?

I'm always receiving comments from fans and other artists asking what mediums I use. Some think that I draw; some think that I paint and some think I take photos, and they'd all be correct. I fuse photography with digital drawing and editing. Some artworks have more of one medium than others, and some pieces are entirely drawn with no photography whatsoever. I am comfortable will all three mediums and simply use whichever one is needed to create the desired effect.

Are all your subjects in your paintings from real/the afterlife?

Nothing is from real life. I find reality about as interesting as tits on a bull. But the afterlife is perfect as it's open to interpretation. Everyone has their own spin on the subject and you're allowed to change your mind as you go along, even Anne Rice has abandoned her vampires for subjects with more Christian values.

What drew you to painting vampires and gothic imagery?

I just never saw myself painting fairies or fruit baskets, ya know? When the time came to choose the subject matter for my art, I just looked around my studio and saw skulls, candelabras and pentagrams, I went to my bookshelves and saw Edgar Allan Poe, Anton LaVey's Satanic Bible and Anne Rice's Vampire Chronicles. My art is simply a visual representation of the shit I'm into. I mean, I could probably draw you a fruit basket, if you really, really wanted me to, but the fruit would be rotten, the colours would come from a dark and menacing Bosch pallet, and the basket itself would be sitting next to the stone throne of some cool naked vampire demon that's just brought forth the extinction of the human race...that's just how I see it. Hmm, I think I just came up with my next art work: "The Fruits of Extinction"...

Who are your favourite artists/ painters and what is it about their work that inspires you?

I love H.R. Giger, his shit is just so dark and fucked up. Although his influence

probably isn't that noticeable in my art, not un-like Hieronymus Bosch, I think his influence is clearly visible in many of my pieces. The thing that I love about his art is his choice of colours and his sense of irony and humour.

I see you are tattooed: do you plan on getting any more and if so, who would be your choice to do the work?

I have quite a few tattoos myself. As soon I was 18, I had a flower tattoo on my chest which was a birthday present from Von, my fiancé. A year later I got the Japanese dragon on my left shoulder, which is definitely my favourite. They should have told me that the pain was addictive, within a year; my right upper arm was sleeved! The last tattoo I had done, over 3 years ago now, was the rose on my right wrist. I'm already looking for new designs for my next tattoo, and will probably go with black and white, as the tattoos I have are very colourful, I'd like to 'Goth' them up a bit.

Who are your favourite tattooists?

In Australia, I'd have to say Dave and Chris Rand from Rand Ink. This father and son team are awesome and have done all my tattoos. Their lines are strong and their colours are very bright, Chris once said to me he loves tattooing me, because I'm so pale, almost transparent, so the colours take really well.

Do you find working with tattooed individuals interesting?

Definitely, I find that working with tattooed models gives my art a modern edge that traditional art lacks. Although, shooting a tattooed model for say a '16th century' themed shoot may be out of place, I'd probably leave the conflicting styles together just because it makes the end result more interesting. ☺

I find reality about as interesting as tits on a bull. But the afterlife is perfect as it's open to interpretation.





I think tattoo artists are extremely underrated: not only is their canvas three dimensional but it's covered in blood, wriggles around and wants to engage them in conversation as they work.

The debate of having modern tattoos within century specific artwork has recently become a topic of conversation for my fans; just recently, I received this email from Shane in Canada, who commented on this exact point:

"I loved your Lucy Westenra! It reminds me of some close-up shots in The Exorcist, actually - but I wanted to ask you: the hand holding the crucifix in the image is clearly tattooed up to the wrist, and when I saw that I wondered, why is that there? I couldn't find anything else in the piece to explain it although, since it does make the image instantly contemporary, I can see how that may lend it broader appeal to collectors.

Shane, Ontario, Canada

What do you think of tattooists as artists and vice versa?

I think tattoo artists are extremely underrated: not only is their canvas three dimensional but it's covered in blood, wriggles around and wants to engage them in conversation as they work. For me, that would be fucking annoying! The average human body also doesn't come with an UN-DO button.

Do you or have you, ever seen your art become a tattoo?

Yes! And I was so excited when I first saw the photo I nearly wet myself! This first happened with a photograph of one of my Ville Valo photos, the singer from finish band HIM. It was such an honour when Ian said he'd picked my picture from many because he felt I captured Ville's 'essence' in that live shot.

More recently, I was contact by a fan named Hans in Poland, who had my artwork "Vampires of Rookwood" tattooed on his calf! This totally blew my mind. The tattooist Darek Darecki's studio

'Darkness Tattoo' now displays several of my artworks and he informed me recently that someone has already booked to have "The Exorcism of Lust Westenra" immortally bestowed upon them. Fans having my art tattooed on them is happening more frequently now, I absolutely love it, it's the biggest compliment anyone could give me and my art, I mean, that tattoo is on your for life!

Who are your main influences and what inspires you?

Other artists inspire me, but my biggest influences would have to be movies, music and literature. I'm a visual creature, I can't tell you how many times I've watch a movie only to be inspired by the director's camera angles or choice of lighting. I also find listening to music heavily influences my art, as an example, I was listening to Cradle of Filth's 'Godspeed On The Devil's Thunder' record whilst creating my artwork 'Empathy' This demonic artwork was definitely inspired by the band's sound.

Do you have any ambitions with your art or otherwise?

Yes! I mean, apart from world domination, later this year I will be releasing a new range of clothing for both men and women, all printed with my art as well as releasing my gothic pendants which I have been designing for the last few weeks. I'm hoping that the people that buy my art to hang on their wall would also like to wear my vampire clothing. It's really hard to find cool vampire t-shirts, and this was originally why I decided to start putting my art on clothing.

I'm also thrilled to announce that Attitude clothing have jumped onboard and will soon be selling my clothing range, and look forward to many new opportunities that 2010 may present.

Can you tell us something about your band and music?

Sure! My band is called As Angels Bleed and our sound could best be described as Gothic Metal. Von Lehmann (guitarist) and I have been writing songs together since I was 16 years old. We've spent the last few years away from the live scene, and focused on developing our own unique sound

within the Gothic Metal genre.

For the last 9 months, Von and I have been busy recording our full-length album, which included the full orchestration of the 11 songs, as well as recording a full church choir.

The album 'Electric Funeral Fire' will then be mixed and mastered, and we're very excited to share these songs with the world.

The music is the soundtrack to my art, so you can expect it to be just as dark, vampiric and intense. The songs have heavy low tuned guitar riffs, crazy metal solos, and melodic sing-along choruses with gothic and vampiric themed lyrics. If you are into Type O Negative, Within Temptation, Evanescence or Cradle Of Filth, I think you will enjoy our album. ★





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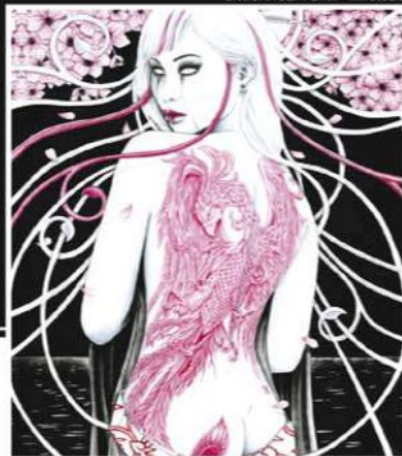
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INTERVIEW: JENN SELBY
PHOTOGRAPHY: AL OVERDRIVE

Lucy Darkness

Dripping blood. Oozing wounds. Severed heads and blistering burns. Prosthetic makeup artist Lucy Darkness has always harboured a particular fondness for guts and gore, showcased quite terrifyingly in her portfolio of creations for B movie horrors, black metal bands and fantasy films.



Her fascination with the macabre doesn't stop there. Having recently completed a top-secret job working on the forthcoming Harry Potter sequels, Lucy took the time to talk to Skin Deep about her horror-themed tattoos, Satanism, vegan conflicts and wounding Slayer.

HOW DID YOU GET INTO PROSTHETIC MAKEUP ARTISTRY?

I started off acting, actually. I was doing a BTEC at college, and my tutors took me aside and said "Look, acting isn't your best point..." At the time it was like a dagger to the heart. But I'd been making loads of props and stuff for a production of 'Pippin' we were doing. So there are these battlefields, and I was making severed heads on ten foot poles for the scenes. I initially thought I'd do something like that, but when I was at London College Of Fashion on an open day, I saw their demo for the prosthetics course. I've always loved horror movies, I've always loved Sci-Fi, I'd love to actually do something where I interact with people and actually put something on them. So I signed up and out of eight hundred applicants, I was one of the 20 that got in.





I got into makeup thinking I want to make people look shit; I want to make people look ugly! It's so much more of a challenge.

WHAT IS IT ABOUT MACABRE ART THAT YOU ENJOY SO MUCH? WHAT FASCINATES YOU ABOUT THE BLOOD, GORE AND BODY PARTS?

I think you're either born into it or you're not really. I used to love watching scary movies when I was a kid, and my Dad always said "It's ok, the camera man's there!" Immediately, if I thought anything was scary, I could go "Hang on a second, that's not scary because the camera man's there shooting it, so it's not real!" I was wondering how they pulled off these tricks, and I watched George Romero movies, and saw artists like Tom Savini; the chief makeup artist on the Romero films. I just thought, this is what I want to do. It's such a different art form. There are so many people who get into makeup because they want to make people look beautiful. I got into makeup thinking I want to make people look shit, I want to make people look ugly! It's so much more of a challenge. You can easily slap on a bit of makeup and make someone look presentable. But sculpting all the fine details of a prosthetic piece is an incredible thing.

WHAT DO YOU MAKE YOU MAKE YOUR BLOOD OUT OF?

Usually golden syrup and food dye, though you can use lots of different additives to make it different consistencies. You can put washing up liquid in it to make it more gloopy. Vaseline's another, if you mix that up you can make a really good wound filler. There are loads of different things that you can use. The best thing is not to restrict yourself to the way everyone else is doing it.

YOU RECENTLY WORKED ON A RATHER SPECTACULAR METAL HAMMER MAGAZINE COVER FEATURING SLAYER. WHAT WAS THAT LIKE?

That was the weirdest shoot I've ever done. It was me and photographer Steve Brown. He had Slayer coming in, and he wanted to do this shoot where they look like they've had their flesh ripped away. I couldn't make the studio date he said because of my commitments working on the new Harry Potter films, so we had to find a way around it. So he took



portraits of each of Slayer. Then he got a couple of human skulls, and he took a picture of them in the same light. Then he gave me the two skulls, and I sculpted the wounds onto them. So, for example, Kerry King had his forehead and part of his eye wrenched open. It was quite interesting for me because I had to build out all of the tissue underneath, so I had to learn the anatomy of the face. I gave those skulls back to Steve, and he took a photo of them. Then he merged the images in Photoshop and the portrait photos together. It's a weird thing, I wrote a dissertation on something quite similar. Who gets the BAFTA? If the make up artist does the make up, and then the FX guy comes in and does the touching up on the computer, who gets the recognition? His touching up could be the thing that makes it good.



YOUR OBSESSION WITH HORROR SEEMS TO HAVE TRANSLATED IN A MORE PERMANENT WAY ALSO...

Well, on my upper sleeve is a portrait of The Munsters, mainly because I recognise myself in some of the characters in the show, and because it harks back to my childhood. It's all different horror characters and their just so recognisable. All these characters as so synonymous with horror, but the Munsters were jokers. It's so comical. It turns horror on its head. Maybe one day I'll get proper characters, not just comedy ones.

WHY GREYSCALE? YOU WORK WITH SO MUCH COLOUR IN YOUR DAY JOB...

I just fancied being a bit, well, dark. I found one person in the world that has a Munsters tattoo and it's in colour. I think for portrait, black and grey really lends itself. I've always like Kat Von D's portraits, because they're so moody. We do have an idea of putting a little bit of pink inside their eyelids to really pull out of the piece. It's still a work in progress. I think I'm always going to be doing things to make my work stand out, make them different, make them more interesting.

YOU ALMOST DECIDED TO TRAIN AS A TATTOOIST. HOW DID THAT HAPPEN?

I've always loved the art of tattooing. People like Paul Booth are really inspirational to me. They bring the horror into tattooing, demonic images and things like that. And I've always been interested in the Occult, so that really struck a chord with me. You think how long it has been around (tattooing) and it's still a bit taboo. I started working at Eve's Tattoos in Buckinghamshire a couple of years ago and I just enjoyed the environment so much I wanted to part of that on a long term basis. But I don't think people would like my style either. My artwork is far more Impressionistic. ☺

QUITE UNUSUALLY, YOU'VE GOT YOUR HANDS TATTOOED BEFORE THE REST OF YOU. WHAT MADE YOU MAKE THAT DECISION?

I don't really see it as a big deal, which angers my fiancé Dan quite a lot, as he says I look weird without getting my sleeves finished first. But I like hand tattoos and I haven't got my hands completely done, I just like picking up little details about stuff. And I just had to get a spider on my finger. The three stars on my thumb actually have two meanings. The first is Orion's belt, which is a nod towards my interest in alternative histories. It was also supposed to be the Three Kings; me, my brother and my sister.

HAVE YOU EVER HAD TO COVER UP OTHER PEOPLE'S TATTOOS DURING A SHOOT OR ON SET?

No, I haven't, but I know a lot of people that have. A lot of people who do make up for weddings and occasions have to cover up tattoos, and marks on the skin and scars and things like that. It's quite an art form in itself, actually. It's a good skill to learn. I've done it on myself, but never on someone professionally.

YOU'RE ALSO A VEGAN. HOW DOES THAT CONFLICT NOT JUST WITH YOUR MAKEUP ARTISTRY BUT ALSO YOUR TATTOOS?

I've never been squeamish, but I have a problem with using gelatine on shoots. I hate the smell of it, I hate using it, and I never buy it myself. I mean, most of the blood and stuff we make ourselves. As for tattoo ink, I try and ignore it. I know that sounds awful, but you have to pick and choose your battles. I kind of take the view that I'm not ingesting it, to save myself heart ache because I wanted the tattoos so badly. I wish there was more out there. It's a necessary evil unfortunately.

I am thinking about going into production to produce more realistic and vegan skin for tattooists to practice on. The stuff they're practising on now is so rigid and unlike human skin that when you actually come to tattoo properly it's a relief.

WHAT MATERIALS WOULD YOU USE INSTEAD?

Silicon is the most realistic thing, and Plat-gel, which is like two bits of thin plastic with a gel middle of it. So it moves like skin, and it's squidgy like skin. And that's the ideal thing that you tattoo on, with some sort of more rigid background to act as the bone. Money is the issue because Silicon is so expensive. Me and the tattooist that does my portraits, Lee Smith, are looking into it...

YOU CAN TAKE MAKEUP OFF, BUT YOU CAN'T WASH AWAY YOUR TATTOOS. WHAT ADVICE WOULD YOU GIVE AN 18 YEAR OLD FIRST TIMER?

Don't get it done if you're at least certain. I got my first tattoo when I was 18 and it was a little heart, and I don't regret that in the slightest. But your tastes might change. A young person usually goes for something less intricate like a tribal piece, whereas an older person might go for something more intricate. If you really are certain on what you want, then get it done, but you can get some dodgy stuff. And do your research.

Don't just expect that every tattooist has a certain level of skill, because they don't.

WHAT ARE YOUR TATTOO PLANS FOR 2010?

I've got two more portraits left, then some fillers and stuff to go in on my sleeve. Then I'm booked in with Uncle Alan in Denmark to get a wolf jumping across my ribs. I really want to do a memorial piece to my Grandma as well, with a big owl in it. ★



I've got two more portraits left, then some fillers and stuff to go in on my sleeve. Then I'm booked in with Uncle Alan in Denmark to get a wolf jumping across my ribs.

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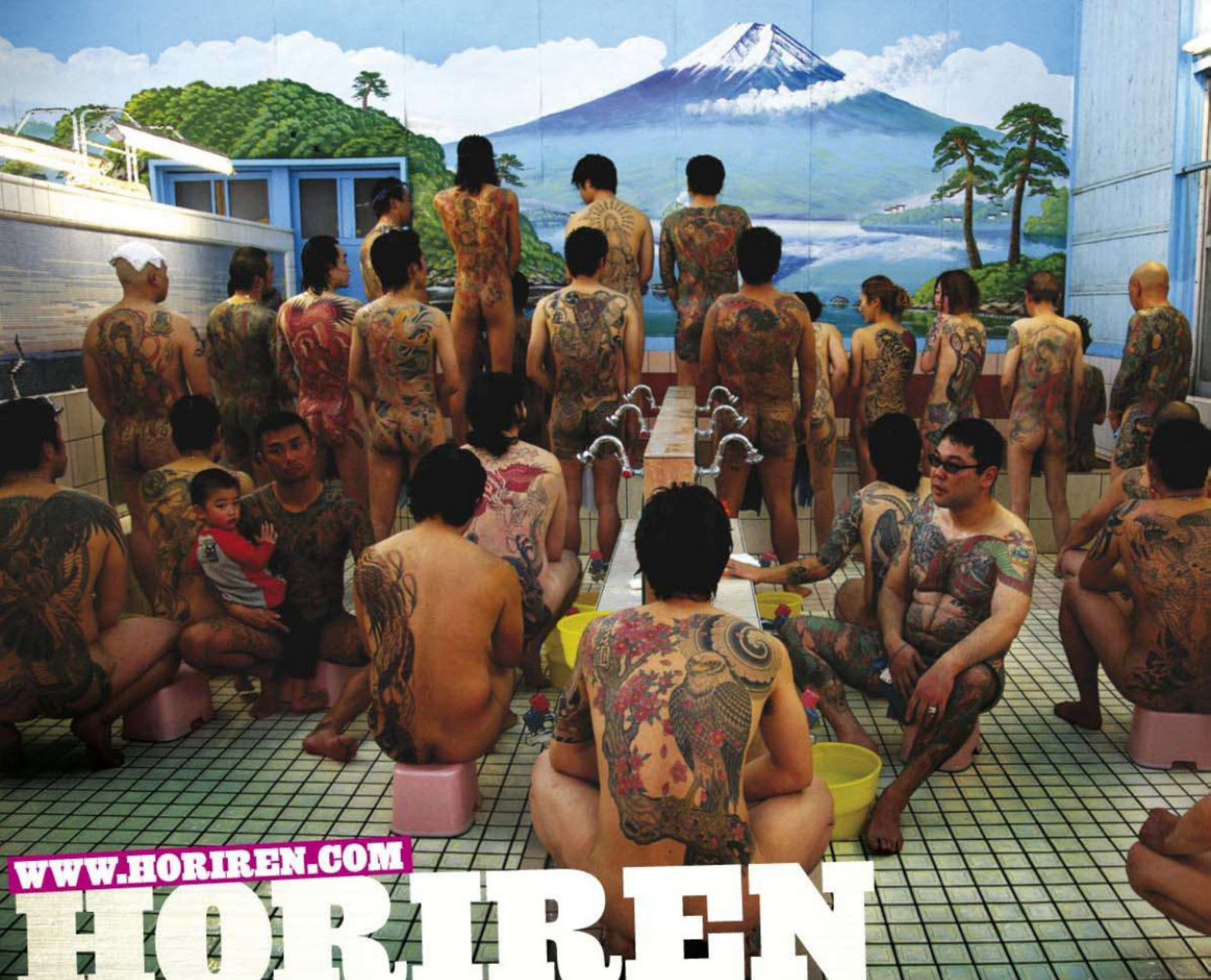
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Text: Maki Photography: Maki, Hiro & Horiren

Horiren is one of the top horishi in Japan, and certainly one of the few females in this industry. Her work is simply incredible to see in the flesh. Perfectly balanced and consistent, with gorgeous use of colours, and an eye for composition.

Horiren is also one of the most flamboyant, and personable people in the Japanese tattoo industry today, with a humble demeanour, and a drive to take her art form to the full potential as her career progresses.

WHAT ARE THE SIMILARITIES BETWEEN TRADITIONAL TATTOOS AND OTHER TRADITIONAL CRAFTS?

If you don't constantly work, you lose your flow, so you can't take really long breaks if you are a craftsman. And, I think it's becoming less frequent, but if it is the world of Japanese tattoos, I think it's the same as someone like a carpenter in terms of doing an apprenticeship, and that hierarchical system.

WHO ARE YOUR REGULAR CLIENTS?

Definitely blue collar workers - like fire fighters, carpenters, and also the most common are the people that work at traditional Japanese

festivals with mikoshi (portable shrines). They are a type of craftsman too.

WHAT DO THEY WANT TATTOOED?

Dragons and carp are really common, but if you are talking about human characters, then Buddhist deities, and the protagonists of suikoden are the most popular.

WHEN PEOPLE COME TO YOU, DO THEY HAVE AN IDEA OF WHAT THEY WANT?

I don't advertise, or list my studio anywhere, so it is really word of mouth. So my customer will tell the next person that I am good at a particular thing. So we start with a meeting, and I get them to look at all my books, and some people look at my references all day, literally, and I don't encourage them decide straight away. I get them to think and go home and think about the design some more. So they usually think of the motif they want right here, they usually are quite conscious of the meanings though.

WHY DO PEOPLE GET TATTOOED?

The most common reason is to do motifs to do with their birth year, for example, if they are born in the year of the monkey, they will put in Dainichi Nyorai. Or their child's birth year, or the meanings of the animals themselves. For example, for protection, or personal progression. Or to become stronger, they will insert a god that represents strength too.

WHY DO YOU THINK PEOPLE GET TATTOOED?

I think it's a kind of psychological weapon, or a shield.

WHEN DID YOU FIRST GET INTO THE TATTOO WORLD?

When I was in Australia travelling on my own, I was walking along and found a tattoo shop, and went straight in! It was in Sydney, when I was walking around the Kings Cross area.

WHAT DID YOU GET TATTOOED?

Agh! I don't want to say! A really small dragon...



AT THE TIME I WAS ONLY DOING ONE POINT TATTOOS (SMALL TATTOOS), FOR ABOUT 8 YEARS. THEN 5 YEARS AGO, I CHANGED DIRECTION.

WHAT, WHY DID YOU GO TO AUSTRALIA FOR THAT?

Yes, I know...ha, ha, I still have it...

THEN WHAT HAPPENED AFTER THAT?

I got tattooed there, and went travelling around Australia on my own. I was in Sydney, Melbourne, Perth and Darwin. If I saw a tattoo shop, I would just go in and get a tattoo. Because it was tattoo flash work with a price on it, that's what I thought tattoos were about. But because I was an illustrator at the time, when I was on the plane home, I realized, why didn't I didn't get an original tattoo? It was a real regret! Around that time, I thought about becoming a horishi, but because I was a material artist, I held off trying for another six years. My mother was sick, so I needed to support her financially. After she became better, I basically quit, and I went straight into tattooing. At the time I was only doing one point tattoos (small tattoos), for about 8 years. Then 5 years ago, I changed direction.

DID YOU EVER HAVE A TEACHER?

No, never. At the time there was no Internet, so I really was just looking at magazines like

Tattoo Burst, and Jitsuwa document (the yakuza journal), ha ha!
I was looking at the works of Horiyoshi III, and Horiwaka and the works inside Jitsuwa document for inspiration.

OCCASIONALLY THERE ARE SOME ASTONISHINGLY CRAP PIECES IN THERE!

Yes, really, but you can actually learn from that, in both a negative and positive way!

AT WHAT POINT DID YOU FEEL COMFORTABLE CALLING YOURSELF A TATTOO ARTIST?

Oh, at the point that I took on a name, the name "Horiren", because up until then I didn't have a name. I got asked by a client to put my name in the piece, and I hadn't thought of it, and he was the first client who paid me properly.

Up until then it was people who had just paid me 2000 yen per hour, to cover the cost of the needles. He paid me the amount a regular horishi earns, and told me, 'You can earn a living as a horishi now, so please put your name in the piece'. At this point I was given the confidence to work as a horishi.

SO YOU WERE DOING IT ON YOUR OWN THE WHOLE TIME, DID YOU EVER THINK TO ENTER A SHOP?

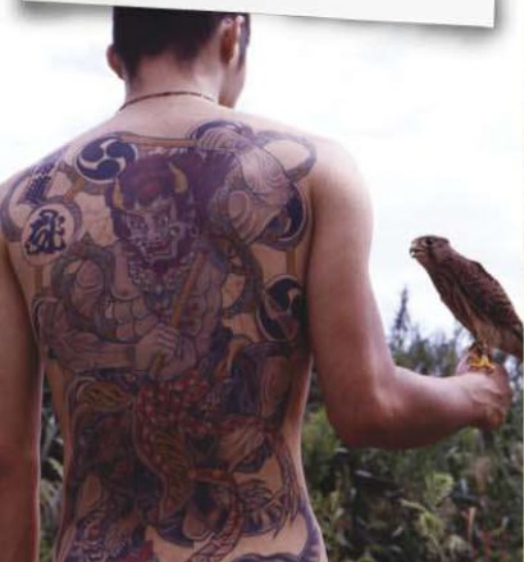
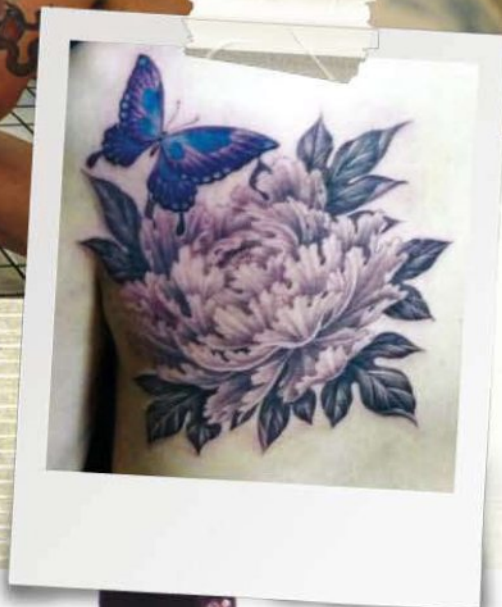
No, I mean, I didn't even know how to work at a shop, or approach one either.

WHY DID YOU WANT TO LEARN TEBORI?

I guess because I'm Japanese, and when you see it in videos and books, you really want to try it.

WHAT IS THE MOST ADVANTAGEOUS ASPECT OF TEBORI?

A type of nostalgia? A type of fine art? Where you are inserting one needle at a time I guess. When it's a machine, it seems like the machine is moving on its own, with tebori there is a certain beauty in the fact that you need to insert it manually, or the colours won't go in the skin. It's a really meticulous job. Like, for example if you are making a sweater, you can knit it by hand, or just use a machine - and the feeling and heart in it is really different. Like a craft. ☺





JACK MOSHER IS ONE OF MY FAVOURITES. HE SEEMS TO UNDERSTAND JAPANESE ART BRUSH TECHNIQUE REALLY WELL. AND HE SEEMS TO HAVE A HUGE AMOUNT OF WORK!

HOW LONG DOES IT TAKE FOR YOU TO DO IT TO A PROFESSIONAL LEVEL?

Not before two years. Because of the speed. And sumi gradations are really difficult. It's really hard to do gradations over a large area. If you change your feelings, it'll become thicker, so it's really hard to do.

HOW LONG DID IT TAKE WITH A MACHINE?

To be honest, I was tattooing myself for three hours, and then I took a client... I use machines now if they are in a huge hurry, or my clients that I started with a machine, I'll continue using one, because if you add tebori, the look changes.

DO THE COLOURS HOLD WELL WITH TEBORI?

It's hard to say, it is said that that is the case, but I actually think it's the sumi ink that is holding up well. But in terms of colours, it's a lot to do with the maker of the colour, and the person's skin. But I think it is harder to degrade.

DO YOU MAKE EVERYTHING YOURSELF?

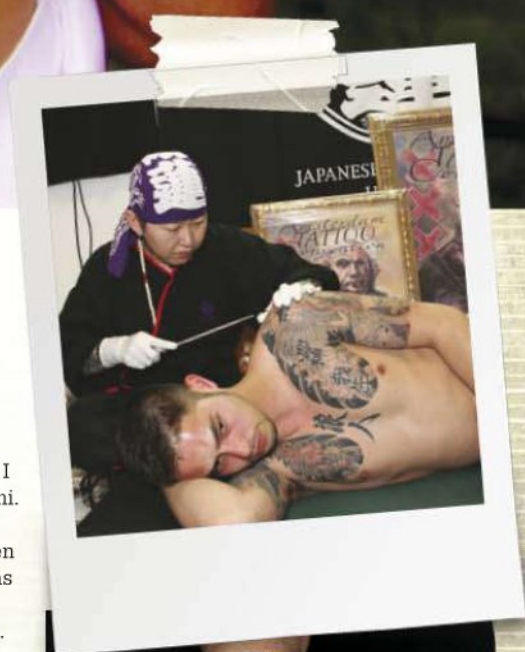
Yes, everything but the bamboo, I buy myself, from Saitama. It is light and has elasticity, and is somewhat nicer to the skin. I used to use a metal tool before.

HOW DOES JAPANESE SOCIETY SEE TATTOOS?

Oh there is still a lot of discrimination. Once I got kicked out of my house for being a horishi. When I was in Hasuda, I was an artist, and the landlord leased the place to me, but when I was tattooing, it became known when I was in a magazine. Not long after, the police and the landlord came over, and told me to leave. I really love houses, and I would go to a real estate agent to get a house, and no one would lease one to me. So I just bought this place. They won't give me life insurance either. The way tattoos are seen has changed slightly though, by the general public. Ten years ago, if you had a small tattoo on your arm, even though they will stare at it now, before people would quite obviously avoid you. Now they might look at you, but they aren't that scared.

WHO DO YOU RESPECT?

Horiyoshi III, because of his psychology and philosophy towards tattooing. What he feels it is to be a horishi. His motivation supersedes other horishi and he studies so much, and thinks about tattooing 24/7. I really think he is most well read tattooist. And Horiyasu for his technique. It's unbelievable.





HOW DOES A PERSON LEARNING JAPANESE IMPROVE IF THEY ARE NOT IN JAPAN?

I would just suggest just living here for a bit, so they can experience the nuances with the seasons. We are a nation of season lovers; it would be great for people to know about the beauty of the seasons, and then Japanese paintings (nihonga). So, don't look at other tattoos, look at painters, you will improve tenfold.

WHAT UKIYO-E ARTISTS DO YOU STUDY?

Kyosai, Hokusai, Yoshitoshi, and Kuniyoshi, but Kyosai is number one. The sheer number of his works and his energy is phenomenally different. I think it's amazing that he drew a Buddhist deity a day. Not only is he good at what he does, he is tough, and work very hard at his art.

DO YOU THINK TEBORI IS A DISAPPEARING ART?

No, I think it will become more popular. The world's tattoo scene is really focusing on tebori, so maybe it will be the non-Japanese that will take up tebori, like Chinese, Koreans or Taiwanese, etc. and occasionally there are westerners as well. If people focus on this, I think the number of people that do it will increase, which is great.

WHAT FOREIGN MASTERS OF JAPANESE DO YOU LIKE?

There are many, but Jack Mosher is one of my favourites. He seems to understand Japanese art brush technique really well. And he seems to have a huge amount of work! For Japanese artists, it's really important to draw exponential amounts of work, and when you think like this, Mosher has a lot.

WHAT DIRECTION DO YOU THINK THE JAPANESE SCENE WILL GO IN, IN THE FUTURE?

It's a really difficult question. Like at the moment it's quite chaotic with people saying they do Japanese, or Western, and eventually I think people will just get their own characteristics. Even the way I do tattoos is traditional Japanese, but I'll also do one point work, so the client's orders will become more significant.

DO YOU EVER INTEND TO HAVE APPRENTICES?

Yes, as I progress and can do outlines like Horimyo with all tebori, I would like to pass on my style to someone eventually.

WHAT GOES INTO A JAPANESE APPRENTICESHIP?

I learnt on my own, but there are two systems, live-in's and those that just turn up for the day. The live-in's really do all the cleaning and other chores, or conversely there are some places that only teach tattooing. Some places are really lengthy, and others let you go after a year.

IS IT DIFFICULT TO WORK AS A FEMALE HORISHI?

I'm not really conscious of it. I usually hide the fact that I'm a female horishi, and my clients will come in, and be surprised. If it's in English, there might be a he or a she, but in the Japanese magazines, I don't really make a point of including it.

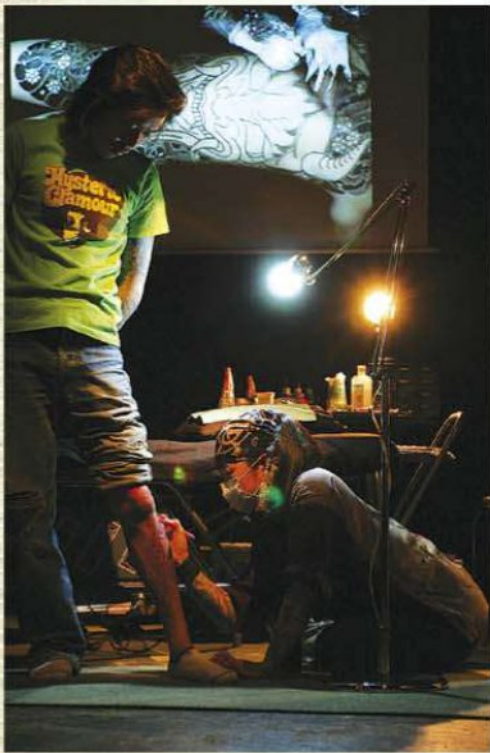
SO YOU HAVEN'T REALLY BEEN DISCRIMINATED AGAINST BECAUSE YOU ARE A FEMALE?

No...I haven't had that at all!

HOW ABOUT SOCIALLY?

I'm really not conscious of it, like I was originally an artist and doing it on my own. But, for instance, say you are buying a house, ➡





and you need a loan, if you are a female or male, the amount is completely different, like about 20,000,000 yen difference. You can really call this discrimination, and for things like tax issues, if you are a male, they will ask to see a year's worth of activity, and with me, it was 7 years. If you do work like this, and you are a female, there are repercussions for females doing a job like this. It's strange as the work is the same.

IS THERE ANYWHERE YOU WISH TO GO IN THE FUTURE?

I got asked by the folks at Monkey Tattoo to come to the Borneo convention. I'm interested

AND IT'S FOREVER... THAT YOU ARE PART OF SOMEONE'S "FOREVER"

in that, and I'd like to visit Thailand... I really wish there would be a great convention in Japan. I went to Amsterdam and London. In Amsterdam I took prizes two years in a row, and 3rd in London. Then of course, Doncaster for Tattoo Jam.

WHAT IS THE MOST INTERESTING THING ABOUT THE WESTERN TATTOO SCENE?

They really talk quite candidly about their techniques and inks, which is really amazing. In Japanese its not really colourful, the amount of colours they use are limited. In the West they look like they are having fun with colours and it's beautiful.

ARE YOU A TRADITIONALIST?

No, I'm more progressive... like for example I see the works of Kyosai and there is English in the text, or Fudo Myoo eating meat, he will openly display contemporary life in his illustrations, and I don't think it's a bad thing to put in the stimulation of what's going on now. Maybe that is the basis of progression.

WHAT'S THE BEST THING ABOUT BEING A HORISHI?

That there is a human connection, I feel responsibility, and so I really look after people. The connection between people is really purely a tattoo thing, especially if someone comes for one, two three years. They feel pain, we drink together, and we will go eat together, so sometimes I feel they are closer than my family, my friends and my partner. And it's forever... that you are part of someone's "forever" It's a real relationship of trust. ★



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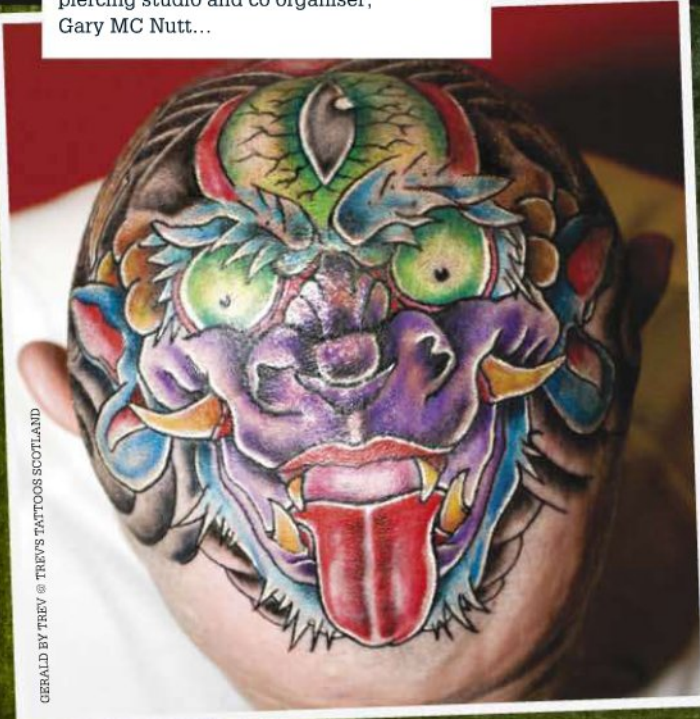
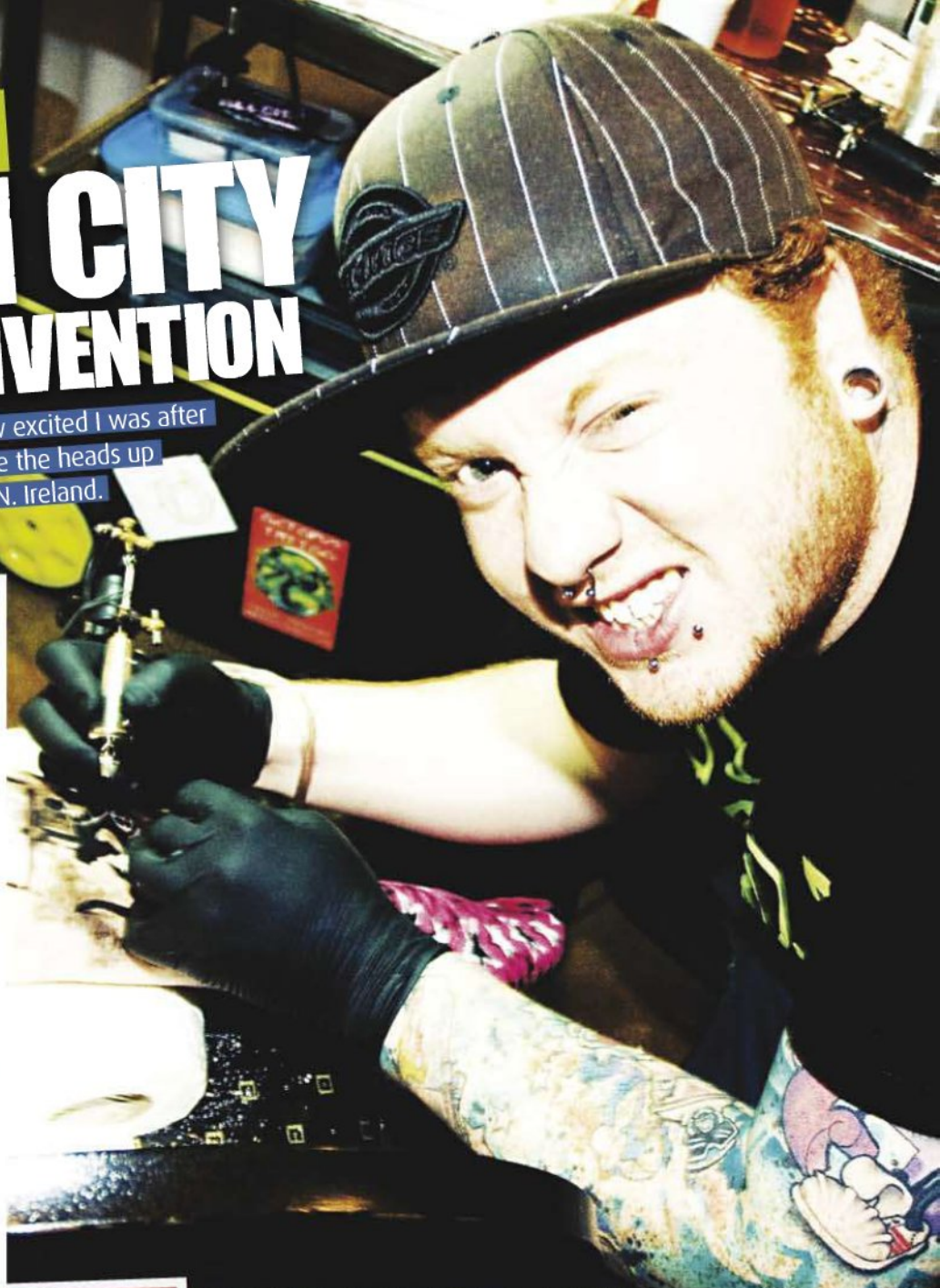
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TEXT & PHOTOGRAPHY: BRIBS

THE 1ST **NORTHERN IRELAND** MAIDEN CITY TATTOO CONVENTION

Well let me start off by telling you how excited I was after receiving an e-mail from Zac giving me the heads up about this new Tattoo event in Derry, N. Ireland.

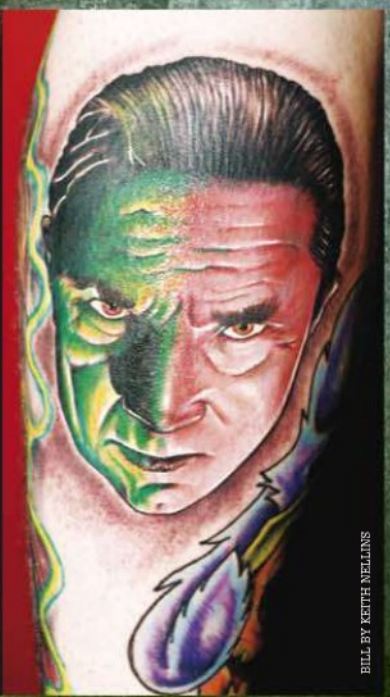
It's been a while since Northern Ireland held its last show and having attended most of them, I knew I was in for a treat. I contacted the boss [Neil obviously!] and he gave me the painful and enduring task of allowing me to fly over with the ever entertaining and no holds barred Ryanair. Anyone having had the experience using this airline will know what I am talking about. I'm pretty certain that this is the airline they actually teach Pilots to fly on as judging by their take off's and landing's; I always make a point of having a glance out of the adjacent window to my seat just to check that the plane is intact before exiting. We grabbed a Taxi and headed on our 20 minute journey to the Venue and our accommodation, which was the Tower Hotel right in the heart of Derry. It was gorgeous and I mean gorgeous! Having checked ourselves in we wandered out and into the old walled city stopping at a few pubs en route to meet up with one of the organisers; Zac Deeney in his studio Skinart Tattoos. We had the craic with him and the hilarious China Coyle who owns Ringinmathing body piercing studio and co organiser; Gary MC Nutt...



GERALD BY TREY @ TREY'S TATTOOS SCOTLAND



JONATHAN BY SCOOBY, IRELAND



BILL BY KEITH MELLINS



ANDY BY BILLY HAY © CUSTOM INK, SCOTLAND



LISA BY KEITH NELLINS



BILL BY KEITH NELLINS



MICHELLE BY EDDIE © CRAZYCATZ

We certainly made the afternoon of it and chatted loads about the weekend ahead.

"This convention came about by Zac and his mates attending other shows and seeing that the old way a convention was run, and how every artist at the end of the show met up and talked shop, making new friends and maybe had a few beers or two. The Maiden City Tattoo Show was supported with artists from

Ireland, Scotland & England with over 1000 people attending over the 2 days. There

This convention came about by Zac and his mates attending other shows and seeing that the old way a convention was run, and how every artist at the end of the show met up and talked shop, making new friends and maybe had a few beers or two

were some outstanding Artists working this year, a few totally new to me, the one who stood out most of all was Remis from Remis Tattoo in Dublin, one of the best portrait artists I have ever witnessed tattooing. So good I booked in with him to have a portrait of my girlfriend Donna done on my right calf and it is Amazing! Thank you! Again, a huge variety of styles and new ideas

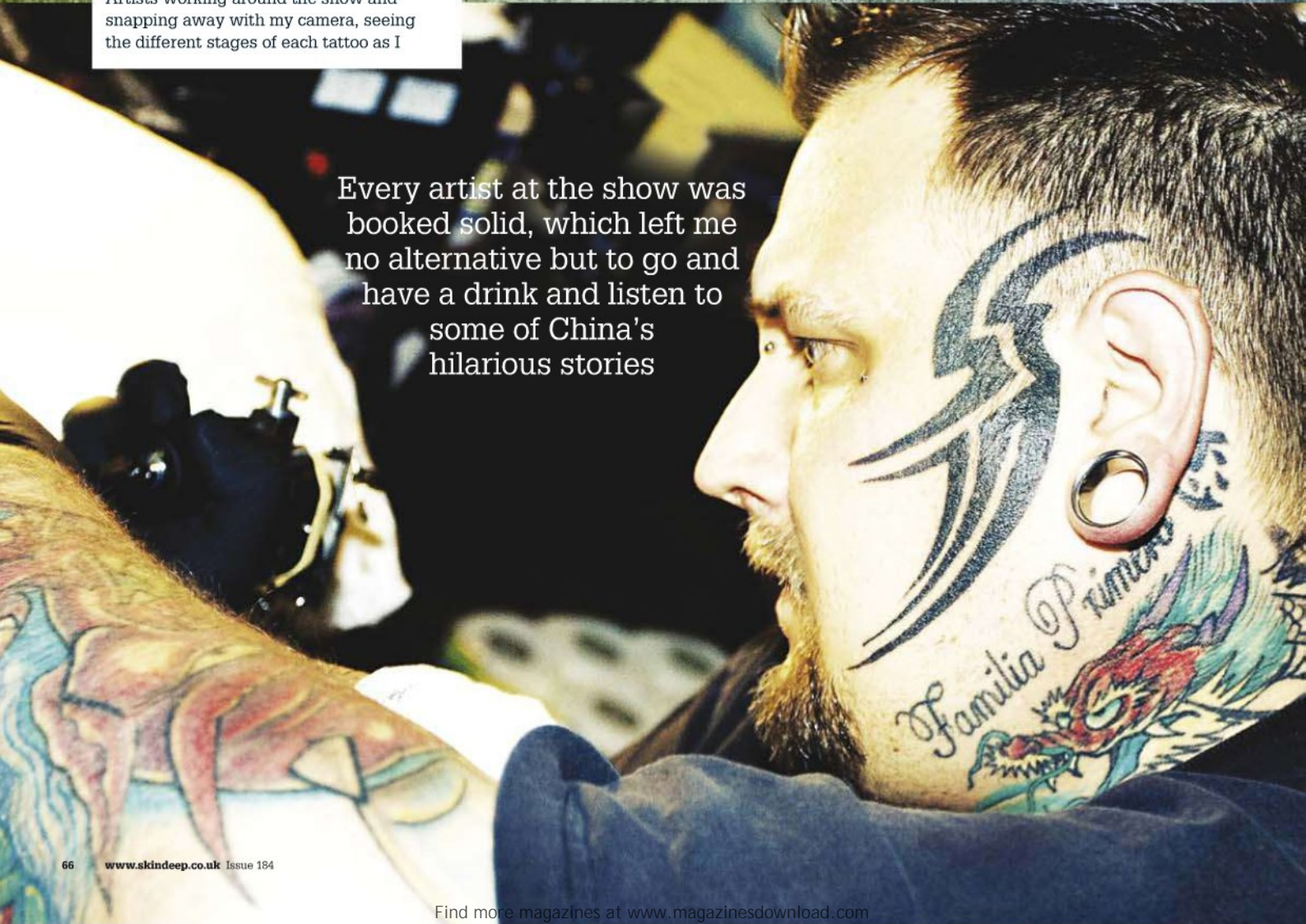
were being inked on the young and elderly punters, Sharron Cooper had a particularly



cool 'sugar skull' tattoo on her right foot by Adam from Northern Soul Tattoos. Another beauty was Natalie Lockhart's Lady Vampire done by Scooby. Trev from Trev's House of Tattoos in Scotland spent the whole two days tattooing the most amazing coloured Japanese mask on the very brave Gerald McLaughlan's head, again one of the most amazing pieces I've seen done at a Tattoo Convention.

After walking and watching all of the Artists working around the show and snapping away with my camera, seeing the different stages of each tattoo as I

Every artist at the show was booked solid, which left me no alternative but to go and have a drink and listen to some of China's hilarious stories

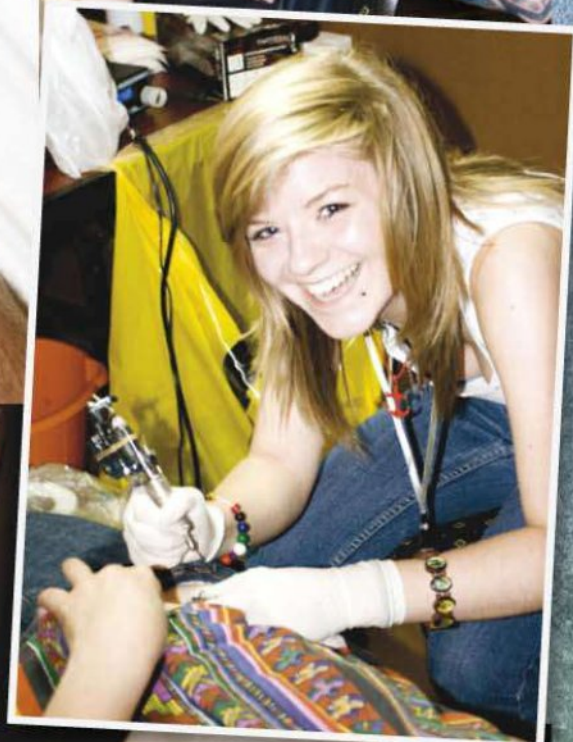




JEFF COGUE, USA



OWEN BY DIRT @ TRIBAL MARKING



continually wandered around the room it had its usual effect on me and everyone else and that was the desire to go get a tattoo!

Every artist at the show was booked solid, which left me no alternative but to go and have a drink and listen to some of China's hilarious stories and spend the rest of the evening listening to some of Derry's young talent showing off their hardcore metal musical talents and shaking the hotel foundations. A brilliant weekend, an amazing show; I wanna go back!

This years convention will be held 17th & 18th July 2010 at the Everglades hotel Prehen Road, with over 30 artists from Ireland, Scotland, England, Italy and USA. Sure to be the best of ink and all the atmosphere you can handle, oh and maybe a joke or two from China with the best Irish beer thrown in for another cracking weekend. ★



JAMES BY JANI.



SAM BY EALI @ SKINWORKS

WINNERS

- Black and Grey:** Gary tattooed by Remis @ Remis Tattoo Dublin
- Best leg:** Bill tattooed by Keith Nellins
- Best colour:** Gerald by Trev @ Trev's house of tattoos
- Craziest Tattoo:** Gerald by Trev @ Trev's house of tattoos
- Most realistic:** Neil Duddy by Remis @ Remis Tattoo Dublin

- Best Tribal-Celtic-Polynesian:** Owen Cassidy by Dirt @ Tribal Markings
- Best Old School:** Angela Miller by Badger @ Cusick Tattoos Belfast
- Best Sleeve:** Bill Devenny tattooed by Keith Nellins
- Best Japanese:** Gerald by Trev @ Trev's House of Tattoos
- Best in Show:** Neil Duddy by Remis @ Remis Tattoo Dublin



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Invited Artists:

Dan Henk @ Austin Tattoo Company
Kyle Cotterman @ Smartbomb Tattoo
Matt Clemmer @ SmartBomb Tattoo
Amanda Leadman @ Smartbomb
Tattoo
Darwin Enriquez
Sebo @ Mystery Touch
Galen McHatton @ Studio XIII
Leif McHatton @ Studio XIII
KaRi @ Memento Tattoo
Eze Nunez @
Lawrence Ah Ching @ La Segaula Tattoo
Davide @ Plastic Surgery
Orfeu @ Spider Tattoos
Joe Myler @ JMD's BodyArt
Gordon Claus @ Nine Lives
Miss Mindy @ Studio XIII
James Kiley @ Brightside
Jorgen Eckel @ Conspiracy Ink
Fat - on the Road
Pablo Prestley @ Six Inch Nails
Emlo - on the road
Phil Buitterworth @ Arctic Tattoo
Susanne @ Arctic Tattoo
Joseph Deegan @ Gnosis
Patrick Huettlinger @ Tattoo Mangon
Kelu @ Transilvania Art

Hazel Nicholls @ Design 4 Life
Craig Garner @ Design 4 Life
Roy Priestley @ Skinshokz
Paul Priestley @ Skinshokz
Paul Naylor @ Indigo
Ryan Davies @ Indigo
Lisa Toye @ Indigo
Leah Moule @ Spear Studio
Mark Bailey @ Golden Dragon
Mac McCarthy @ Painted and
Punctured
Rod Morris @ Painted and Punctured
Paul Humphreys @ Evolution Tattoo
Mitro @ Evolution Tattoo
Chris Jone @ Physical Graffiti
Micheal Rose @ MR Visual Arts
Helen Brown @ Gung Ho
Rich Pearson @ Gung Ho
Gray Silva @ Rampant Ink
Katt @ Dark Passions
Billy Hay @ Custom Inc
Gary Weidenhof @ Inkredible Kreations
Sween @ 21st Century Tattoo
Matt Lapping @ Inkwerx
Doc Fell @ Mikes Tattoos
Martin Couley @ Couleys Tattoo Studio
Cesar Ciffer @ Self Sacrifice
Joao Bosco @ Self Sacrifice
Rodrigo Souto @ Self Sacrifice
Tutti Siera @ Self Sacrifice
Matt Difa @ Jolie Rouge
Charissa Gregson @ Jolie Rouge
Claudia Sabe @ Jolie Rouge
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Raquel Corrales @ Jolie Rouge
Lord Montana Blue @ Jolie Rouge
Sergi Besa @ Working Class Tattoo
Mark B @ Suck My Ink
Drew Romero @ Time and Triumph
Adam Harris @ New Tribe
Mark the Wanderer @ Inkspirations
Lee Hadfield @ Thomas St Tattoo
Sway @ Northside
Simon Ashley @ Needle Asylum
Rat @ Real Art
Odd Boy @ Real Art
Jay @ Real Art
Mark Wallace @ Custom Inc
Marcus McGuire @ Custom Inc

Shakey Pete
Sonya Trusty @ Reds Tattoo Parlour
Paul Saunders @ Voodoo Tattoo
Dan Kelly @ Sazs Tattoo
Karl Fletcher @ Fleckys Tattoo
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Lee Pound @ One Shot Charlies
Phil Denby @ Institute Tattoo
John Anderton @ Nemesis
Tom Sugar @ Alans Tattoo
Aivers Liepa @ Alans Tattoo
Lee Piercy @ Alans Tattoo
Soap @ LabMunki
Paul Clave @ LabMunki
Woody @ Cult Classic
Aaron Hewitt @ Cult Classic
Alan Graves @ Haunted
Mark Ford @ Evil from the Needle
Goska @ Evil from the Needle
Stuart Rollison @ King Arthurs
Dan @ King Arthurs
Dan Gold @ 13 Ink
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Candice & Haris

PHOTOGRAPHY AND INTERVIEW: ASHLEY. WWW.SAVAGESKIN.CO.UK

I first met Candice at the London Tattoo convention a few years ago, back when the show was in it's infancy at the Trueman Building. Candice was modelling with the Suicide Girls and her ink caught my eye with its intricacy and uniqueness.

Candice has since moved on to sunnier climes where she has furthered her tattooing career, after starting off by getting some expert tutelage by her now husband; Andro. The couple have travelled extensively and bring their experiences to their tattooing skills.

Haris is a friend and client of Candice's and the obvious differing in body sizes makes for a great photographic contrast. We caught up with both for a chat about their very differing lives..



Candice

WHERE WERE YOU BORN AND WHAT DID YOU ENJOY AS A CHILD?

I was born in Cape Town, South Africa. As a child I was very sporty, I was a professional gymnast from a young age and a very keen horse rider. Most of my childhood was therefore spent around horses and on the beach.

WHEN WAS IT THAT YOU BECAME FASCINATED WITH TATTOOS AND TATTOOING AND WHEN DID YOU GET THE FIRST WORK DONE? WHO WAS THE ARTIST?

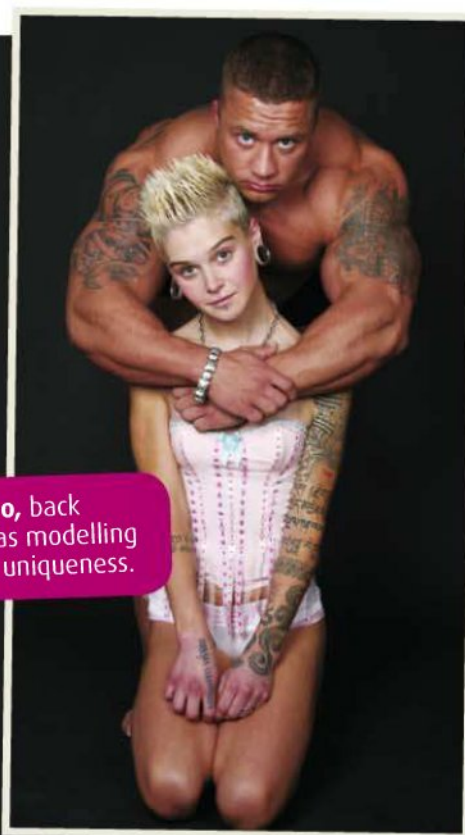
After travelling around Europe at the age of nineteen, I got back to London and decided that I wanted to get a tattoo done. I subsequently visited just about every tattoo studio in Camden before deciding on the former, London Piercing Studio. That was where I met Andro who did my first tattoo and seven years on, we are now married.


WHY DID YOU DECIDE ON THAT PARTICULAR STYLE OF WORK AND HOW HAVE YOUR TATTOOS DEVELOPED OVER THE YEARS?

If you look at my tattoos now, you can clearly see which was my first one. It's a small tribal design on my lower back with two Kanji symbols. I wanted something small there and the Kanji represents parts of my personality. In retrospect, I would have preferred something else.

WHEN AND WHY DID YOU RELOCATE TO ENGLAND AND WHAT DID YOU ENJOY ABOUT THE TIME YOU SPENT HERE?

I moved to London around 2003, when I was nineteen, after studying for two years at the University Of





That was where I met
Andro who did my first
tattoo and seven years on,
we are now married.

Cape Town. I soon realised that was not for me, and that I needed to travel. I came to the UK, as my family is English. Travelling has taught me so much and caused me to grow up so quickly and Andro and myself have stayed in Thailand and Mexico as well as in the UK. London is such a diverse place and I love how much I learnt here and the amazing people I have met.

WHILST IN LONDON, YOU BEGAN TO APPRENTICE WITH ANDRO. TELL US ABOUT THAT AND WHERE YOU ARE IN TERMS OF YOUR ABILITIES AS A TATTOOIST.

I suppose getting an apprenticeship with your boyfriend is very helpful, as it enabled me to learn at home as well as at the studio. I do think that when you are teaching your girlfriend, you take more care in instilling every last bit of invaluable knowledge. I am very happy with my progress and where I am with my tattooing now. I got a bit out of practice when we



went to stay in Mexico, but I am now working full time in a studio in Cape Town and am doing very well.

I KNOW ANDRO IS SORELY MISSED BY SOME OF HIS REGULAR CUSTOMERS, SO TELL US WHAT HE IS UP TO NOWADAYS.

Andro is doing better than he has ever done, he is working for one of the most established studios in South Africa, Wildfire, situated in Cape Town and he is super busy building a name for himself. I am sure that at some point we will be back in England for a visit but for now, Cape Town is home.

ASIDE FROM TATTOOING, WHILST YOU WERE IN LONDON YOU BECAME QUITE SUCCESSFUL AS A MODEL AND WERE REPRESENTED BY THE INFAMOUS UGLY AGENCY. WHAT WERE THE HIGHLIGHTS OF THAT ASPECT OF YOUR CAREER AND IS MODELLING SOMETHING YOU WILL NOW CONTINUE TO DO?

Modelling will always be a part of my life as it is something I have wanted to do since I was a small child. There have been so many highlights in my modelling career and Ugly's certainly looked after me over the years. I suppose some of the highlights would include appearing on the Katie Price and Peter Andre show, being asked to test shoot with Rankin and being involved in the Lloyds Bank and ipod campaigns. Since returning to South Africa, I have joined an agency and am dividing my time between tattooing and going to castings.

SO HOW IS IT GOING IN S. AFRICA?

We have been back here for around five months now and we couldn't be happier with the move. I am currently working at a studio called Young Guns, situated in Observatory, Cape Town. There I tattoo alongside Daniel Lotz and Fabian Gunthel, who is the owner. Andro and myself have formed a close friendship with the guys with whom I work. I'm just busy going to castings and tattooing and Andro couldn't be happier with the way things are going.

WHAT ELSE WOULD YOU LIKE TO ACHIEVE OR ASPIRE TO IN THE FUTURE?

I would really like to further myself in the tattooing industry and make a name for myself in South Africa, and I'd like to do the same with my modelling. I would also like to help and be a part in establishing Young Guns along with Fabian and Daniel and making the studio a real success as so far its very new and we have so many ideas and plans...

WHAT ELSE WOULD YOU LIKE TO SAY?

Please sign up to Young Guns Tattoo Fan page on Facebook, our website details will be up soon. If anyone is interested in contacting me, I can be found via Young Guns Tattoos, Observatory, Cape Town and Andro can be found at Wildfire Tattoos, Canal Walk, Century City, Cape Town. I would also like to thank everyone for the support that I have been given over the years.

Haris

I WAS BORN IN LITHUANIA BUT RELOCATED TO LONDON ABOUT 5 YEARS AGO WHEN I DECIDED TO FOLLOW MY GIRLFRIEND HERE.

My training and interest in bodybuilding started when I was about nine and has basically continued ever since. I was 16 when I first won the Lithuanian Body Building championship and have won it numerous times since. I have also won the European Championship, came third in the World Championship a few years ago and won the UK title in 2009.

I got my first tattoo at the tender age of sixteen but it has since been covered as a fortune teller told me that the symbolism was evil and would bring me bad luck. I've had two other tattoos in the last couple of years; both of these have been done by Candice. I love tattoos and think that they can really enhance the body when they are well designed and placed appropriately. I do like to look different, maybe that's why I have worked so hard on my body and I think that tattoos help in creating a unique and individual appearance. I am seriously considering getting some facial tattoos as I really do love them, but I have to think very seriously before doing so.

Aside from bodybuilding and tattoos, I'm interested in cars and am currently involved in selling them both here and abroad. I also work as a personal trainer and my ambition is to become a millionaire in the not too distant future! ★

There have been so many highlights in my modelling career and Ugly's certainly looked after me over the years.



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SKINPIX

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Here are a few artists that will be working at Tattoo Jam 2010...



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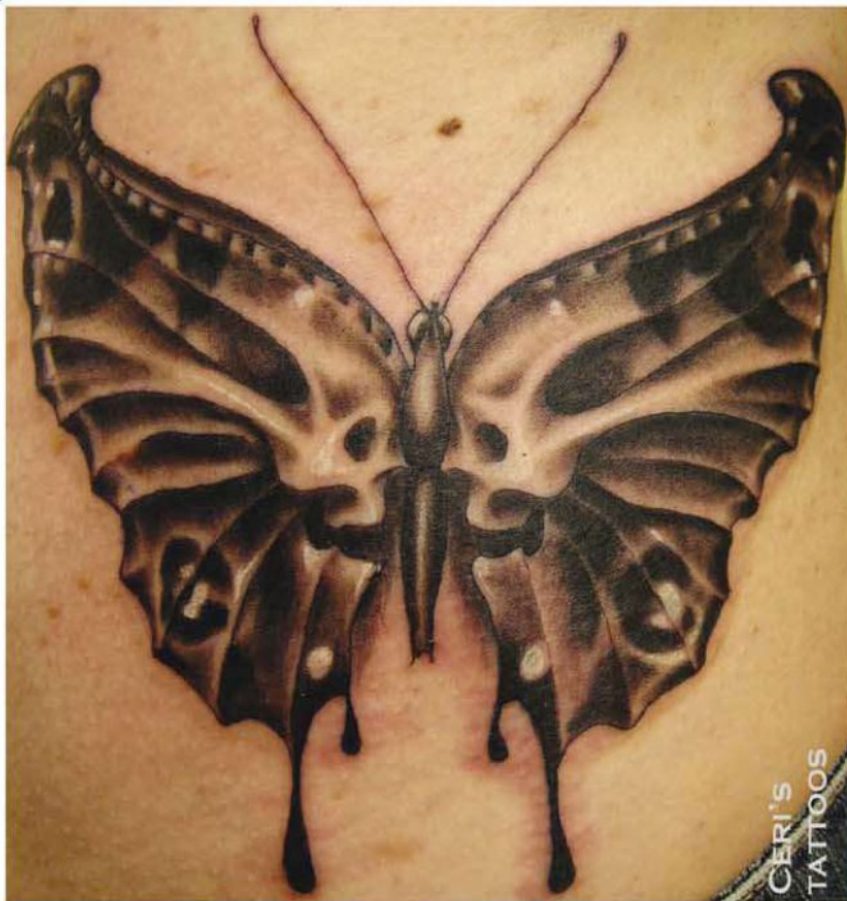
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PETERLEE LEISURE CENTRE, CO. DURHAM, SR8 1AF
www.peterleetattooartsfestival.piczo.com

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IVY HILL HOTEL, CHELMSFORD, CM4 0EH
www.myspace.com/essextattooexpo
essextattooexpo@live.co.uk

APRIL 11TH

INK & IRON TATTOO CONVENTION
THE TOWER, RESERVOIR ROAD,
EDGBASTON, BIRMINGHAM
Please contact us at;
Info@inkandiron.co.uk for info on the show or
alternatively you can download the required forms
@ <http://www.inkandiron.co.uk/>

APRIL 17TH - 18TH

NORTH LAKES TATTOO SHOW
SHEPHERDS INN, CARLISLE, CA1 2RR
www.northlaketattoooshow.com
Contact Mike's Tattoo Studio on 01228 545156

MAY 2ND

HULL TATTOO CONVENTION
www.hullink.co.uk

MAY 2ND - 3RD

5TH NEWPORT TATTOO CONVENTION
NEWPORT CENTRE
www.newporttattooconvention.co.uk

MAY 23RD

SOMERSET TATTOO CONVENTION
WHITE HART, EASTOVER, BRIDGWATER, TA6 5AR
somersettattooconvention.co.uk
01278 439569

MAY 29TH - 30TH

BOURNEMOUTH INK
BOURNEMOUTH INTERNATIONAL CENTRE
www.bournemouthink.com
traders@bournemouthink.com

MAY 30TH - 31ST

GILLINGHAM TATTOO CONVENTION
KING CHARLES HOTEL, GILLINGHAM, KENT
Info: 07762 402809 or 02392 851661

JUNE 12TH - 13TH

PLYMOUTH TATTOO CONVENTION
PLYMOUTH GUILD HALL
01752 221772 or 01752 253418

JUNE 19TH - 20TH

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JUNE 25TH - 27TH

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JULY 11TH

PORTSMOUTH TATTOO CONVENTION
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JULY 17TH - 18TH

2ND MAIDEN CITY INK TATTOO CONVENTION
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SEPTEMBER 24TH - 26TH

THE LONDON TATTOO CONVENTION
www.thelondontattooconvention.com

OCTOBER 30TH - 31ST

HALLOWEEN TATTOO BASH
NEWTON ABBOT RACECOURSE, DEVON, TQ12 3AF
www.myspace.com/halloweentattooobash
07768 062253

OCTOBER 30TH - 31ST

COVENTRY INK
info@coventryink.com 024 7636 1035
www.coventryink.com/convention

OVERSEAS CONVENTIONS 2010

MARCH 19TH - 21ST

THE ELECTRIC CITY TATTOO CONVENTION
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CONFERENCE CENTER, SCRANTON,
PA 18503, USA
WWW.electriccitytattooconvention.COM

MARCH 26TH - 28TH

PHILADELPHIA TATTOO ARTS CONVENTION
SHERATON PHILADELPHIA
CITY CENTRE HOTEL
www.tattooedkingpin.com

APRIL 3RD - 5TH

3RD NICE TATTOO AND PIERCING FESTIVAL
ftattoo@orange.fr
www.myspace.com/nicetattoocon

MAY 7TH - 9TH

11TH ROME TATTOO EXPO
ERGIPE PALACE HOTEL, ROME, ITALY
www.tattooexporoma.com

JUNE 4TH - 6TH

**AMSTERDAM INTERNATIONAL
TATTOO CONVENTION**
AMSTERDAM, HOLLAND
www.tattooconvention.nl

JUNE 12TH - 13TH

TATTOO FEST
CHEMOBUDOWA CENTER, KRAKOW, POLAND
www.tattooofest.pl

JULY 30TH - 31ST

**6TH INTERNATIONAL STAVANGER TATTOO
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STAVANGER, NORWAY
www.tattooconvention.no

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3RD STARFIRE TATTOO WEEKEND
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www.starfiretattoo.com
www.myspace.com/starfiretattooweekend

AUGUST 27TH - 29TH

14TH STOCKHOLM INK BASH
INTERNATIONAL TATTOO CONVENTION
AT MUNCHENBRYGGERIET
www.stockholminkbash.com

SEPTEMBER 4TH - 5TH

5TH ASSEN TATTOO CONVENTION
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OCTOBER 1ST - 3RD

13TH BARCELONA TATTOO EXPO
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Male, 47 Intelligent, & caring. Nottingham based. Into art, music, burlesque. Seeks female for relationship, any age. Txt: 07935321966 (184)

Hi my name is Phil but everyone calls me Flip Flop. I am mid 30's average build very daring, adventurous and eccentric. I love tattoos, piercings, rock music and feet. I love the unusual and wear flip flops all year round, looking to meet like minded females for fun, friendship and maybe more you can email me on tattoosfeet@aol.co.uk or text me on 07952824892. (184)

Good natured, optimistic, non-judgemental, country loving, spiritual, tattooed & pierced chap. young 56, Somerset based. Seeks a tattoo loving girlfriend and soul mate. Please call me on 07989701612 (184)

36 year-old male from Cannock, Staffs. Into horror films, seeking female for relationship. Local girl preferred. Txt: 07902549639 Age and appearance unimportant. (184)

Male, 34 Slim from London. GSOH, Kind. I have some tattoos. I am fun to be around. Into rock, metal, hardcore music, gigs, cinema. Seeks female 23-34 Looks, size unimportant. Txt: 07575911963
33 year-old white male living in Plymouth. Heavily tattooed and pierced. Looking to meet white female with good sense of humour. Must be kind and caring. If this is you, please contact me on: 07805842075 (184)

Cock of the North seeks a chick to put under his wing. Make a love nest and fertilise your eggs. I'm a travelling artist aged 51, looking for fun times. Contact Ivea Bigen 07508089341 (184)

Horny passionate, friendly handyman with own power tool. I'm 47 and ready for some sizzling adult fun with a busty, shaven, raunchy, shapely, sexy female. 25-55 Norwich/anywhere. Genuine only. Txt 07507312538 (184)

Male tattooist, 43, 5'6" short arse with own studio, into anything fun, bikes rallies, music, tattoo conventions, very open-minded with GSOH, WLTM petite blonde fun female 18-35 to share good times with! Norfolk/Suffolk area. Please text 07590 801140. (183)

Male, 32, lots and lots of tattoos. Shaved head. I'm looking for new female friends. I like going to the gym. I'm on Facebook. I love pets, camping and bike rallies. So come on ladies, make 2010 a goon one! Text 07709868864 I have a G.S.O.H (183)

28 year-old male Goth, with mild stammer. I am looking for a woman aged between 25-40 for a loving, long-term relationship. I am caring, loyal, easy going and very honest. I have 5 tattoos and my left nipple pierced. No time wasters, unfaithful, shallow-minded women please. I am not easily shocked or put off so please don't be shy. Txt Ad on: 07908969249 (183)

Attractive lady, 44. Into Ramstein, Metallica, Evanescence, Lacuna Coil and many others. Seeks male friends to go to gis and socialise. Till Linderman and Lars Ulrich look a likes more than welcome! No time wasters please. Txt or call 07528017798 thanks (183)

50yr old young at heart, longhaired tattooed and pierced vampire loving London man into Customs, hot rods and hearses, camping and weekends away. I'm open minded, fun and cuddly looking for a LTR. If you are a sexy woman 39-50 get in touch on 07544334071. No messers or players. Genuine and Truthful women please (Steve)

Male, 40 yrs, youthful - 5'9" Med build, Tattooed, shoulder length hair. Happy. Likes laughing, Placebo, horses & fun times. Seeks petite, colourful, happy lady. Similar age. Parent or race not an issue. Lancs/Yorks. Let's share Pizza! Txt 07950766981 (183)

My name is Tobias Levi and I'm 23, looking for a tattooist position in a reputable studio in the Essex area, no drug alcohol or ego problems. If you can offer me a position, contact me on 07707288897. (183)

JOBS WANTED

job in Yorkshire area. I'm hardworking and enthusiastic. Excellent references can be supplied. Contact 07534290210. (184)

20-year-old female seeking part time apprenticeship in the West Midlands area. 1 years shop experience, and have done around 30 tattoos. Artistic, hardworking, and 100% committed to the industry. Trustworthy reliable and friendly. lid8701@googlemail.co (184)

Hi my name is Julie, I have recently London and I am desperately seeking an apprenticeship / position in a tattoo studio. I have two years experience of tattooing but now want to work professionally in a shop. I am also a qualified body piercer and I am a member of the British Body Piercing Association. I have a portfolio of my piercing and tattooing work. I have worked in a shop environment on a voluntary basis drawing out designs for the tattooists, booking appointments and cleaning the studio. I have a foundation diploma in Art and Design and have enrolled on other art courses, which I will be starting soon. I am a very dedicated to this profession and if you would be willing to take me on I will work extremely hard for you and your studio. I am very enthusiastic to learn this skilled art form. I have no drug / alcohol attitude problems and I get on well with people. I have a good sense of humor but can get on with my work. I enjoy a shop environment and have a friendly but professional manner with customers. I am willing to start at the bottom and learn this trade. If you can help please call me on 07970 770 903 / 020 8964 0183 or email juliemacink@hotmail.co.uk (184)

JOBS OFFERED

Watford Studio is looking for an established tattooist to join our team. We are situated just off the high street and specialise in custom tattooing. Please have an extensive portfolio. No attitude, drink or drug problems please, as we pride ourselves on customer service. This is a great opportunity for a good tattooist to build an extensive customer base. Contact Neil or Aaron on 01923 288447 or undergroundtattoos@hotmail.co.uk. (184)

Friendly Studio in Ashford, Middlesex, is looking for a full time tattooist, with a good portfolio of across the board work. No drink or drugs please! No timewasters. For more information contact Belinda at Tattoo Marks on 01784 240 555 (184)

Pride Tattoo Studio based in London E3 are looking for an experienced artist with a minimum of 3 years studio experience, must be able to cope with all styles of work, Reliability, honesty and drug free a must. Also looking for a hard working apprentice with excellent artistic abilities, good attitude, reliability, honesty, drug free, must have a good up to date portfolio. Please drop in for a chat, or send portfolio's and CV's to tracy@pridetattoos.wanadoo.co.uk or call 0208 9815503 (184)

Tattoo/piercer apprentice required for a busy, well established studio in Middlesex. Must be honest, reliable tidy and have a good friendly attitude. This is a excellent opportunity for the right person. Please e-mail mattatooouk@fsmail.net with details, work, age e.t.c. No drug/drink abuser's or wannabe rockstars wanted. (184)

Birmingham Ink Tattoo studio is now looking for an apprentice to become a professional body piercer, applicants must be 20 + years, have a strong passion for body modification, hard work and dedication is essential! Must be honest, reliable with a sense of humour & absolutely no ego! Please pop in for a chat as emails will not be answered.

Versatile Tattoo Artist wanted for custom tattoo studio in York UK. We are looking for a talented and professional individual with a strong portfolio and good communication skills. For more details ring 00357 99756906 or email tattoosinthemed@hotmail.co.uk (183)

Apprentice required for city centre studio based in Leicester. All applicants must have a strong portfolio and outstanding skills. Look at our website; www.abody.co.uk to get a better understanding of our unique studio and type of person we want to join our team. Please send any questions, CVs and links to: abody@abody.co.uk or phone 01162621500 (183)

Very cheap rates for experienced custom artist for studio in Amersham, Bucks (metropolitan line). Must have own client base as is a private studio. Please email Hayleyhayes@gmail.com or call 01494 721295. (183)

Due to one of our tattoo artist's moving back to his home country, we have a vacancy for either a full or part time tattooist. We are situated in Basingstoke Town Centre and are busy with bookings. We are looking for at least 4 years SHOP experience, and would require a portfolio. We are a very customer friendly shop, so no attitude, drink or drugs. Please send work to inky.fingers@live.co.uk or call 01256 460644 and speak to Mandi. (183)

Chair for rent in clean professional tattoo/piercing studio. Well-established artist wanted, please call rod on 07875861285. (183)

Ravens Nest Tattoos in Gravesend Kent, are looking for additional experienced tattoo artists. Must have worked in a shop before, be easy going clean and reliable and bloody good at tattooing! NO HOME TATTOOISTS PLEASE! Tel: 01474-333282 Email: Ta2@ravens-nest.co.uk (183)

FOR SALE

Star Crossed tattoo in Hong Kong is currently for sale at a very reasonable price. Star Crossed is Hong Kong's leading custom studio, with a large and varied clientele. any interested parties can enquire to info@starcrossedtattoo.com with the subject of "studio sale" (184)

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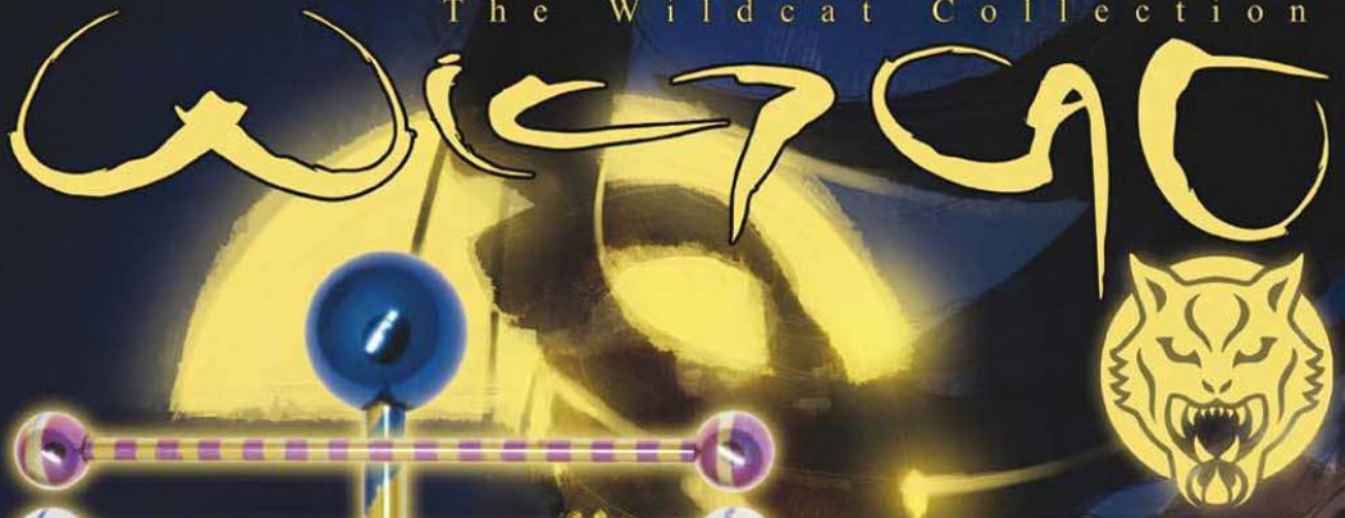
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