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DECEMBER '10
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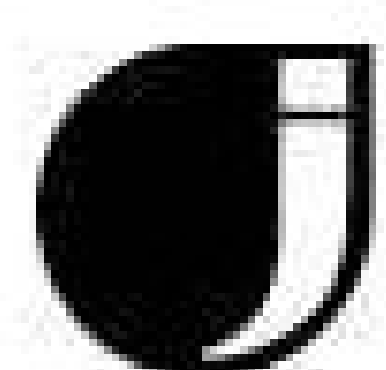
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THE NEEDLE HAS LANDED



FEVER PITCH

Last week, my girlfriend started a new job. As is usual when you go into a new environment, it takes a little while to get to know what really goes on in people's lives but I was hardly expecting it to filter over into my editorial. On revealing what I did for a living as part of some kind of "get to know you" conversation in the pub, one of her colleagues sparked with interest as he was really into footballers tattoos and was thinking about getting himself some more ink based on one of these pitch-pieces.

Investigative as ever, she asked him which tattoo magazines he bought and the answer was "none". When she went to work this morning, she obviously went with a copy of Skin Deep in her bag for him, but that's really the tip of the iceberg. Here we all are, issue after issue surveying some of the greatest work the world has to offer and there are people looking to their icons from which to source their inspiration. I've come a long way from where I started out with the art-form which was a good twenty odd years ago when my own interest was triggered by the Aztec style snakes that Zodiac Mindwarp has up and down his forearms - which is pretty much the same train of thought.

The difference between then and now is that the world is a totally different place. We're not short on information anymore and tattoos are much more a part of our culture than they were in 1987. Globally, there are more magazines than you can probably read before the next batch come along. TV is on board and - for better or worse - has diffused much of the mystique surrounding the art and it's not like we're short on resources for images with internet access and all that has to offer.

It just made me wonder whether "footballers tattoos" was a genre unto itself now? It is to that guy, but you can substitute the word 'footballers' for anything really. I find it odd that a chance conversation opened a door to trains

of thought I'd never taken before. For all the research that any journalist undertakes on their chosen subject, it can all be negated by a celebrity who has an audience of millions. I don't know any footballers and don't actually like football to be able to comment on whether or not they all sport great work. Beckham aside, I'd be hard pressed to name a single one with ink (or without!), but he's as fine an example as any - and also good for us because he has quality work.

Anyway - I can't help feeling cheated by this. This guy should be buying tattoo magazines if he's thinking of ink. Any tattoo magazine bought occasionally would have made me feel OK about it, but none? I guess time will tell as to whether he gets inked or not, where he sources his material and who he goes to. Maybe by handing over a copy of Skin Deep, I've turned him on to something new or at least opened a window on a new horizon.

Then again, maybe that's the beauty of tattoo art, that however 'tribal' you get about it, there's always another tribe somewhere else doing their own thing with it.



Ever had problems finding a copy of Skin Deep on the newsstand or missed an issue forgetting the on sale date?

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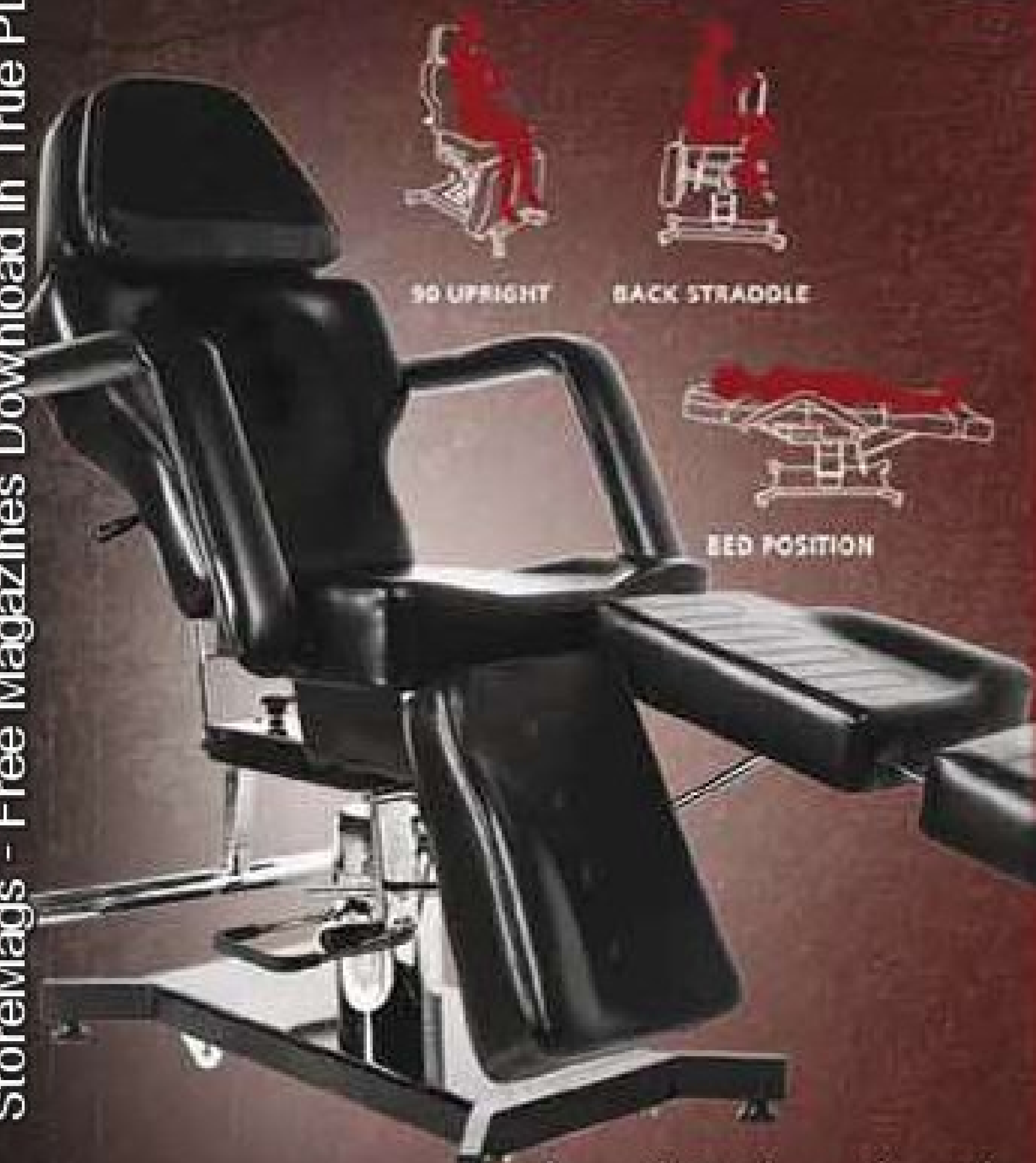
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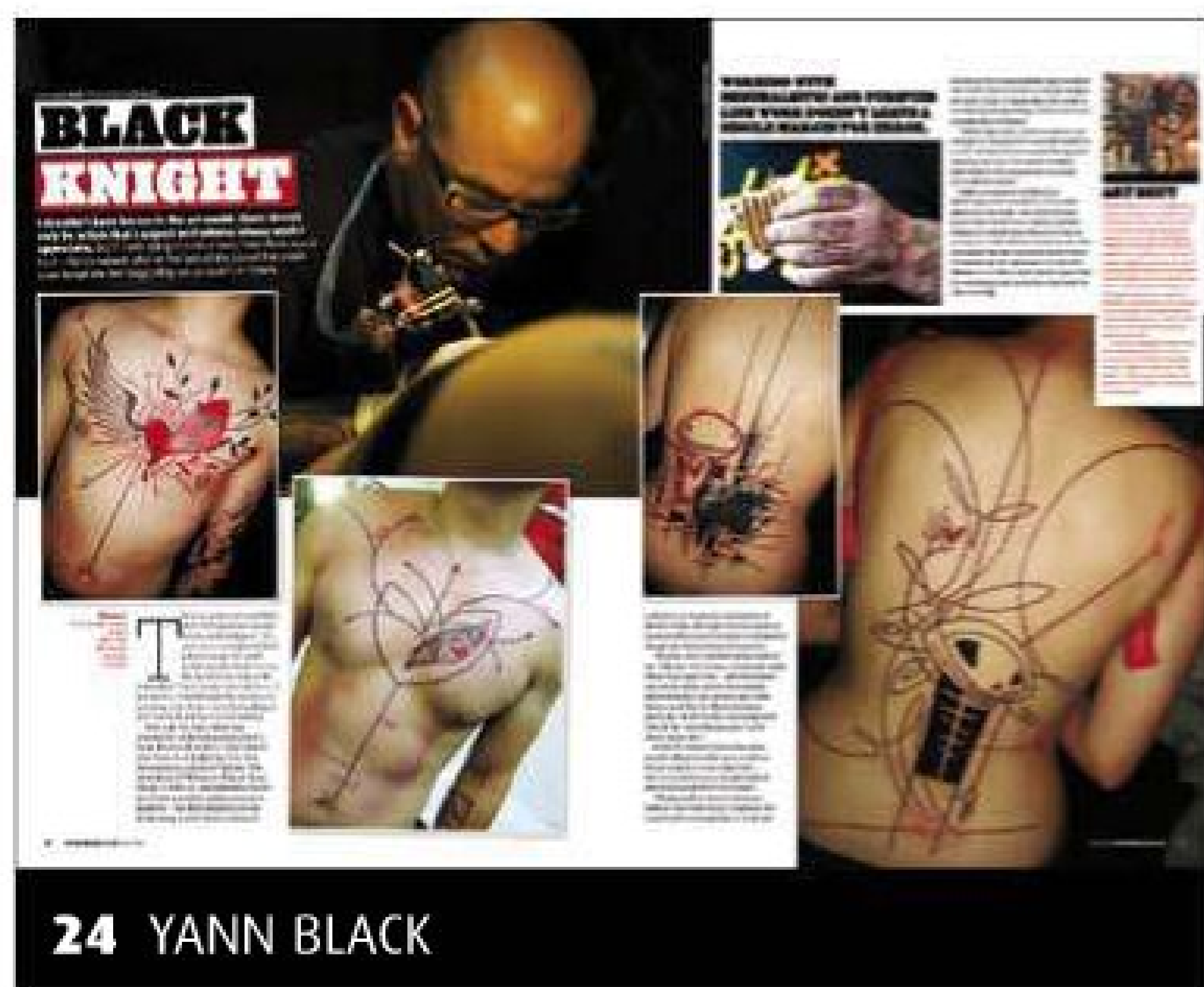
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ALICIA
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ASHLEY

ISSUE 192

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Edgar Hoill is a one of life's true individuals. His company One Shot One Kill produces some of the most talked about prints in the world today. We caught up with him at the London Tattoo Convention to find out just what makes him tick.

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 www.facebook.com/tattoomagazine



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



MAN STUFF!

These neat hoodies from Iron Fist clothing are ready to roll.

Nothing more to say on that subject except that they're awesomely warm (we know - we've tired them out!).
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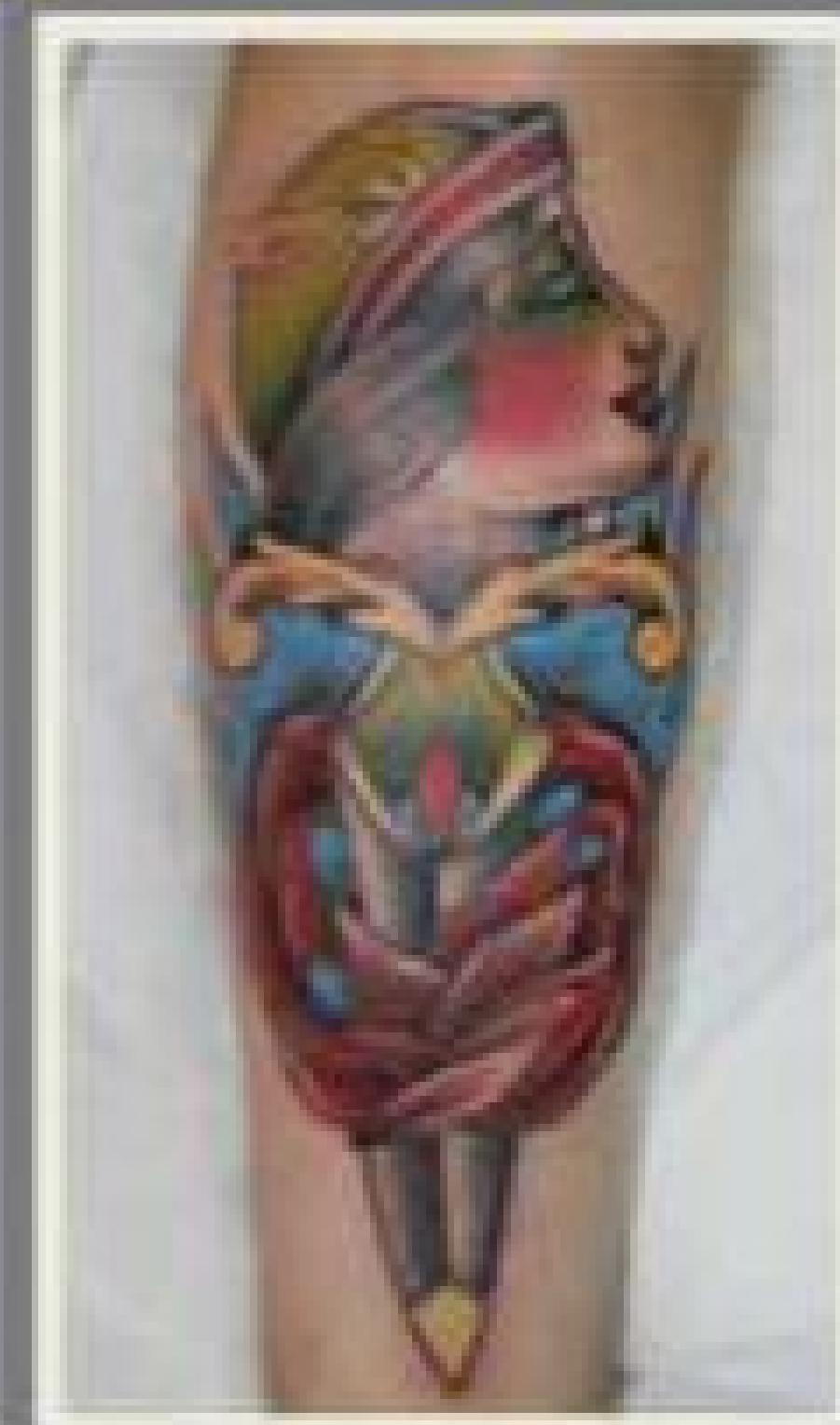


TRIBAL DEAD?

Whilst some quarters are believing the age of the tribal design is dead and buried, Anthony Westoll over at Tribal Tattoo Design can tell you otherwise.

His unique custom tribal designs are much sought after (at very reasonable rates) for all manner of reasons from clever cover-ups across the board to original Aztec, Maori and Polynesian. For more information: tribaltattoodesign.co.uk

MOVERS AND SHAKERS



Self Sacrifice has a whole new line up. All the guys whilst being new to Self Sacrifice have a wealth of tattooing history between them and bundles of colourful and varied experience. There's Math, Nick Whybrow (Immortal ink & Blood Brothers), Kiko Lopes and Francisco Rocha. Check out their portfolios at www.facebook.com/selfsacrificetattoo or better still, why not pop into the studio: Self Sacrifice, 193 Wardour Street, London, W1F 8ZF Tel: 0207 734 3407

Paul Harris Body Art has moved to a new and much bigger shop. We are still in Waterlooville, but now located at No 2 Queens Parade, London Road, Waterlooville (just along from the Halifax and between Rowan's Hospice shop and The Wonderful Hair Shop). Most of the same team will be at the new studio: Paul Harris, Gary Wardley, Jon Periera and Stuart Walker will be the full time tattoo artists and Kirsty will also be there continuing with her micro-dermal implants and full body piercings. Paul Harris Body Art no longer has any connection to Groom Barbers and any tattoo studio / tattooists working from our old location, have no reflection on our quality of work or reputation.

Seven Sins Tattoo have moved premises to: 10 High Street, Horley, Surrey, RH6 7AY Tel: 01293 775385.



LIVERPOOL 2011

The date for the Liverpool International Tattoo Convention 2011 has been announced as being 14-15 May. To accommodate the popularity of the show, the event has been moved to the prestigious Liverpool Adelphi and also sees the addition of four new awards to their already respected list.

For 2011, the catogires are: Best Tattoo Journalist 2011, Best Tattoo Photographer 2011, Best UK Tattoo Publication 2011, Best International Tattoo Publication, Best Online Tattoo Resource 2011, 2011 Ethical Supplier Award, Peoples Choice Best UK Male Artist 2011, Peoples Choice Best UK Female Artist 2011, Peoples Choice Best International Male Artist 2011 and Peoples Choice Best International Female Artist. 2011.

You can make your nominations now at tattooconvention.co.uk - with the exception of the award for Ethical

Supplier (for which nominations and votes must be cast by registered tattoo artists only) all entries for each of the award categories will be nominated and voted for by the public.

The awards will be given out at the Tattoo Industries first Gala Award Ceremony on the 13th May 2011. The ceremony will be Industry only, however a number of people who have voted will be pulled from a hat and invited to the event.

The nomination page is now up and running, the deadline for nominations is midnight on the 1st of February 2011.

INK WARS

The charity event INK WARS will be held at Tramps Nightclub, Angel Place, Worcester on Wednesday 24th November. Fully licenced, doors open for the general public at 6pm and artists are to arrive around 4.30- 5pm to allow time to set up equipment etc.

Artists will have just 4 hours to produce a piece of freehand work which the public on the night will judge - the winner receiving an INK WARS trophy.

Various artists will be attending and the event is to raise funds for Acorns Childrens Hospice. Tickets will be £10 each for over 21's ONLY. The nightclub will still be running alongside the event so spectators can watch the tattooing or simply just relax on one of the leather sofas. Tickets are available from Gods of Ink Tattoo Studio, 54 - 56 Barbourne Road, Worcester or you can call on 0771 4253757



BAD GIRLS

Traditional pin-up photography is always cheesecake. Non-offensive, simple and domestic harkening back to simpler times, think Pleasantville and picket fences.

But that's not what you'll get here - Jenn Elliott and Danny Hallas have created a visual journey in the form of a 2011 calendar which pays homage to Montreal and it's women. Entrepreneurs, visionaries and comedians are all present in this mash-up of beautiful, strong chicks. The Tail514 2011 Calendar lets you into a world of urban exploration, and unconventional story lines. For more on this exciting project, built on love, sex, beers, bravery and some seriously badass girls tail514.com

HELP FOR HEROES

Our good friend Sam Boyce over at Timeless Ink in Salisbury needs your help.

The pictured skateboard is the prize in a raffle in aid of Help for Heroes but it's calling his name every day to go out and play. Sam thinks he's already suffered enough skate related injuries for one lifetime so this is where you come in - there are still tickets left at £5 a pop. To buy a ticket (or two), keep him on the straight and narrow and Help the Heroes, get in touch with Sam on 01722 334605.



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Sheffield Laser are specialist tattoo removal & reduction experts who operate a fully insured and certified mobile service to customers based at tattoo studios in Sheffield, Rotherham, Doncaster, Barnsley and North East Derbyshire. We offer a high quality service at competitive prices while giving the most relevant advice on after care. Customers looking for tattoo removal treatment and tattoo studios looking to offer this service to their customers should contact us via www.SheffieldLaser.co.uk or on 0114 3600876 for more information: We only use UK manufactured equipment that conforms to European Regulations and Our primary base of operations is the excellent Skin Candii Tattoo & Body Piercing Studio at Woodhouse, Sheffield (find it on Facebook).

Tattoo Medway would like to welcome the lovely and very talented Veronica Cambraia, who has just moved to the studio in Gillingham from Angelic Hell in Brighton. Her portfolio can be viewed on www.tattoomedway.com

Old Skool Tattoos shop is now open for business in Clowne near Chesterfield For more information: 07561 319 222



Vida Loca Tattoo is pleased to announce it has moved to Bolton town centre. Over 3 floors, the new studio boasts a clothing and skate store, tattoo studio with 3 tattoo artists, and a piercing studio. For further details, check out the new website www.vidalocatattoo.co.uk or contact Vida Loca, 22 Bridge Street, Bolton BL1 2EA. 01204 575743

MEANWHILE, ON THE OTHER SIDE OF THE WORLD

An Australian man has been charged with assault after reportedly tattooing a 40cm (16-inch) penis on his friend's back after an argument, police said Tuesday. Queensland police said a 21-year-old was facing two counts of assault -- the first for applying the indelible mark and the second for allegedly punching the victim.

Detective Constable Paul Malcolm said a 25-year-old man had gone to the alleged offender's house and "somehow in the course of the conversation the subject of tattoos came up. The victim wasn't interested at first but he was talked into

it and he said he wanted a yin and yang symbol with some dragons," Malcolm said, according to Ipswich's Queensland Times. "The bloke started doing the tattoo and there was another bloke standing there watching saying, 'Mate, it's

looking really good'." The victim was then allegedly punched on his way out, before he could check the ink work, which reportedly also included a misspelled comment about his sexuality. "When he got home he showed it to the person he

lives with and she said: 'I don't think it's the tattoo you were after'," Malcolm said. The man who allegedly etched the tattoo will also face a public safety charge because he was not a professional tattoo artist and there could be hygiene issues, police said.

CONVENTIONS

All details correct at time of going to press.

NOVEMBER 12 – 14
EAST COAST EXPO
 Martello Holiday Park, Walton on the Naze, Essex, England
www.myspace.com/eastcoasttattooexpo

NOVEMBER 13 – 14
THE INTERNATIONAL BRUSSELS TATTOO CONVENTION
 Brussels, Belgium
www.brusselstattooconvention.be

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8TH ANNUAL RICHMOND NOVEMBER SHOW
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NOVEMBER 20 – 21
ALKMAAR TATTOO CONVENTION
 St Laurens Church, Alkmaar, Holland
www.tattooconventiealkmaar.nl

NOVEMBER 27 – 28
NZ TATTOO & ART FESTIVAL
 TSB Stadium, New Plymouth, New Zealand
www.nztattooart.com

DECEMBER 10 – 12
SINGAPORE TATTOO ART & CULTURE SHOW
 Formula 1 Pit Building, Singapore
www.sgtattooart.com

DECEMBER 4 – 5
TATTOO CHRISTMAS PARTY
 The Hawthorne Leisure Centre Pontypridd, Wales
www.thewelshtattoooshow.com

DECEMBER 29 – 30
1ST HO HO HO TATTOO SHOW
 Two Mile Inn, Midleton, Co.Cork, Ireland
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2011

JANUARY 14 – 16
GATHERING OF THE TRIBES
 Borneo Convention Centre, Kuching, Sarawak, East Malaysia
www.tattooconventions.com.my

JANUARY 15 – 16
TATTOO FREEZE
 International Centre, Telford
www.tattoofreeze.com

FEBRUARY 19TH/20T
LYON TATTOO CONVENTION
www.lyontattooconvention.com
 Villeurbanne, France

JANUARY 21 – 23
SURF 'N' INK INTERNATIONAL TATTOO CONVENTION
 Gold Coast Convention Centre, Gold Coast, Australia
 Tel: +61 431 455 928
www.tattoosurfnink.com

WALK THIS WAY...

There seems to be a whole run of new studios opening around the country at the moment – proof again that not only is the tattoo industry alive and well,

but positively blooming in the face of everybody else being thoroughly miserable. Over at Who Dares Inks in Stanground, Peterborough, Matt and Anji have opened the doors to a lot of positive local attention:

“We wanted an open and friendly environment for customers and staff, where the artist listen to the customer and tailor their ideas to a workable piece - making the customer feel fully involved and happy with the tattoo they are getting.”

“I first experienced this change at my last studio Mad Tattoo in Grantham. They have a large light and airy studio, and they make sure that the customer is always welcome. It’s a very friendly atmosphere and I decided I wanted to open a similar studio in my hometown where customers could get that same welcome from helpful staff, giving the choice of a wide range of flash art on the computer or the option of customized work at no extra cost.”

“Our ethos is to provide a service that is open and friendly with plenty of choice and inspiration at a reasonable cost.”

Matt J is the owner and head artist. He has a long history of graffiti, stencil art and local art exhibitions. He is now channeling his work into tattooing with a passion for Japanese



art and old school. Backing him up is Peter Pitek – an artist from Slovakia, specializing in horror, fantasy, tribal and polynesian art. Anji is Matt's partner and shop manager who is also hoping to be piercing at Who Dares Inks sometime in 2011.

Who Dares Inks
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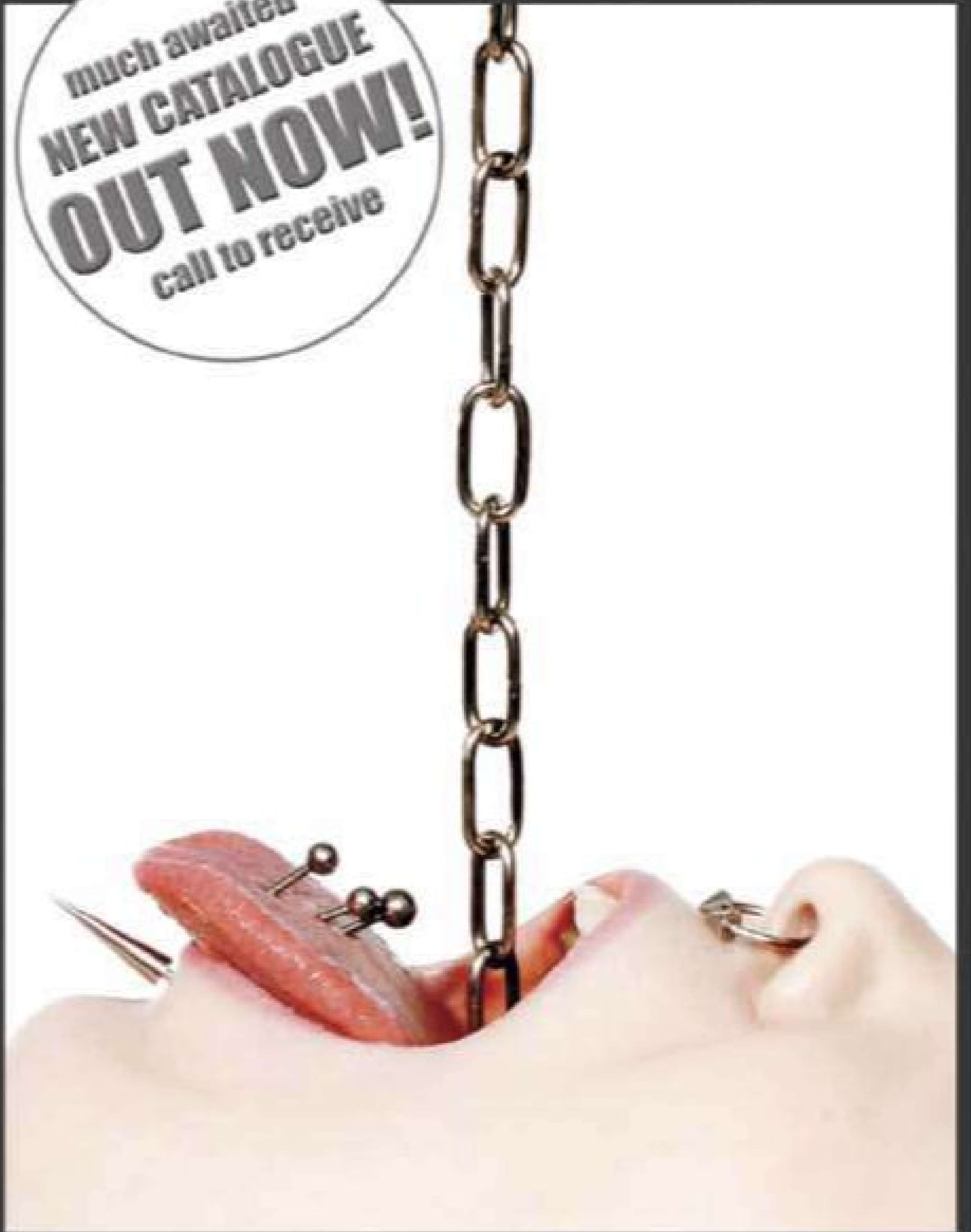
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rites of passage TATTOO CONVENTION & ARTS FESTIVAL

Royal Exhibition Centre, Melbourne, Australia www.ritesofpassagefestival.com

JANUARY 29 - 30

BRIGHTON TATTOO CONVENTION

Brighton Racecourse, Brighton, East Sussex, England www.brightontattoo.com

MARCH 5 - 6

MANCHESTER TATTOO SHOW

Manchester Central Centre, Manchester, www.manchestertattooshow.co.uk

MARCH 25 - 27

KILLIBEGS TATTOO CONVENTION

Killibegs, Co. Donegal, Ireland www.myspace.com/killibegstattoo

MARCH 12 - 13

LICHTENSTEIN TATTOO CONVENTION

Sporryhalle Vaduz, Lichtenstein www.tattoo81.li

APRIL 1 - 3

COPENHAGEN INK FESTIVAL

TAP 1, Ny Carlsbergvej 91, 1738 Copenhagen, Denmark www.inkfest.dk

APRIL 10

INK & IRON TATTOO CONVENTION

The Tower, Reservoir Road, Edgbaston, Birmingham, B16 9EE, England Email: info@inkandiron.co.uk

APRIL 16 - 17

TATTOO EXTRAVANZA

South Parade Pier, Portsmouth www.tattooextravaganza.co.uk

APRIL 16 - 17

NORTH LAKES TATTOO CONVENTION

Shepherds Inn & Auctioneer, Carlisle, Cumbria www.northlakestattooshow.com

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SMALLMAN SYNDROME

One man's tragic obsession with the sillier side of tattooing...



Hello again, dear Skin Deep reader. Tis me, stand-up comedian Jim Smallman back once again with my columns-worth of tattoo-related mischief.

My mum and dad are often bemused by my obsession with being tattooed. I have a long standing bet with my Father that he will get his first ever tattoo should I ever appear onstage at the Albert Hall in London. Should this happen (and I'm not totally against just storming the stage at some point to win a bet, dressed as a giant sunflower) then I would get to choose the tattoo that he gets. At present I'm plumping for a design of my face tattooed on his face. In theory it would highlight any discrepancies between our visages and rubber-stamp his paternity, firmly removing that pesky milkman's claim to me.

My mother is tattooed, however, when she was 50 she decided to do fifty things that she had never done before - one was to get tattooed. Imagine our surprise when she came home and she'd had her knuckles tattooed with "all coppers are bastards"...

She's got four hands, obviously.

Only joking. But she did get the tattoo - taking the trip to the tattoo studio with my sister and her boyfriend at the time. My mother ended up with a small tribal rose on the base of her spine - something she delights in showing off from under her M & S cardies in polite company. Her reason for choosing this was her love of gardening, plants and flowers. But it could have been so much more

awesome than that. See, she was looking through books of flash based around these subjects when she found her original image choice. It was only as the preparation was underway that my sister spotted the obvious problem: My sweet, innocent mother had chosen a tattoo of a large marijuana leaf to be emblazoned for all time on her back. I'm gutted even now that this was picked up on at the time. I paid half towards the ink that she ended up with. I would have paid quadruple that amount if everyone at the WI presumed my mum was a massive stoner.

Don't forget I want to hear about your more ridiculous tattoos. I promised to show off one of mine last week - we'll come to that in a second. During the course of this month the best tattoo an audience member has shown me was a guy in Cardiff who had the phrase "my nuts on your chin" tattooed on his stomach. As he told me he was sat next to a beautiful, innocent looking girl who smiled sweetly. Couldn't help wondering if this was part of his pulling routine.

Anyway, see if you can outdo the daftest of my tattoos: I present to you the fabulous Ron Burgundy, etched into me by the very talented Gemma Osborn.

And yes, he is kind of a big deal.

Email: jim@skindeep.co.uk or tweet me if you can do better! Skin Deep things to anyone who can. See you next month...

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WAR OF THE WORLDS

Like some super-cool online dating agency, we came across Matt Hoke on the web and just had to track him down to find out more. One look at his ink was all it took to convince us that you should see it too as we all agreed that this is what you get when you stick with one artist and have the patience to see it through to the end...

Matt Hoke is a gamer. A bad-ass gamer who swears he spends most of his time working on his condo with his fiancée

Angelica but by revealing his gaming addiction, we figure the percentage split on that is way in favour of the console. Back in 2005, he got himself a small piece under his right arm and that was his first step onto the slippery slope:

"After that first one, which was quite small compared to what I've got going on now, I decided to keep going. My artist is Adrian Lee who owns and works out of Analog Tattoo in downtown San Jose in California.

"When I first went to Adrian I only had the idea for a half sleeve and instead of having a sharp finish on my shoulder, I wanted it to fade out. He liked the idea but he also said "when we do your chest and back it will be harder to continue over with the fade." My response was "I don't want to do my chest or my back!" Little did I know he already had plans for me. So after talking for a bit about

what I wanted, Adrian had a drawing for me, he added the burst pattern around the male figure I had described to him. I immediately liked it and we got started! When we applied the stencil and got everything in the correct position Adrian said: "You know this would look a lot better as a 3/4 sleeve."

When I first went to Adrian I only had the idea for a half sleeve and instead of having a sharp finish on my shoulder, I wanted it to fade out.

After looking at the abrupt ending at my elbow, I decided he was right and we went to a 3/4 sleeve. Adrian has a way of talking you into doing what he wants. I swear he planned this whole tattoo out from the second I walked in the door. He just lets me believe I'm in control but it's really his tattoo.

"Throughout my sessions, he would ask me what I had planned for my back and chest, I would always tell him that I wasn't going to do my chest or back - just the one arm. He would just reply "We'll see." Again little did I know he had so much more planned for me. We were just about finished with the sleeve and he asked me, yet again, and he then revealed he had been thinking about what we should do quite a lot. I just humoured him and asked him to draw it up to see if I liked it. I had no intention of getting it but I wanted to see what he had been thinking. I'm sure he must have told me a few times but I would tune him out at that point because I knew it was never going to happen.

"A few days later, he called me in to look at the drawing and to my own surprise, I scheduled an appointment to get it done - like I said he has a way of getting you to do what he wants. In to my defence, it was a badass drawing and I'm really glad I got it done. It just scares me because he's asking me what I have planned for my back now..." ★



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LOVING THE ALIEN

Now this is what we call work! In our continuing series of investigating the feminine form in all its tattooed glory, this issue, we bring you Alicia along with her amazing sleeves and back piece.



When did you first become interested in tattoos and what was it that initiated your interest?

It wasn't until my sister got her first couple of tattoos that I actually started looking at the artistic quality that could be achieved with tattoo work, and I started to appreciate how there were so many more styles of tattoos than I had previously seen or imagined. This opened my mind to what could be achieved and my interest in tattoos began to develop.

How and why did you choose the style of ink you have and how did you source the tattooist?

I have always been interested in a particular style of illustration, and I have a habit of collecting imagery that I like. I knew when I first considered getting tattooed that I wanted to use images from this collection as references for the tattoos, and that the tattoo style best suited to convey the qualities I like in this imagery was black and grey. I was extremely lucky in finding the tattooist who has done all the work on me – I got talking to someone who was in the process of getting full sleeves tattooed at New Wave Tattoo. Impressed with the quality of the work I saw, I visited the shop and explained what I wanted to get

done. I was shown some of the black and grey work by the artist Adam Collins and knew immediately that his particular style, with the amount of attention to detail he puts into his work, was exactly how I wanted my tattoos to look.

When starting out with the theme, did you ever imagine that you would eventually have this much work done?

Initially I had the intention of just getting a couple of tattoos done on my arms, but I was so pleased with the way they looked when they were finished that I wanted to extend the work into full sleeves. The back piece then

Adam with the images that I wanted him to use as references and stating where on my body I wanted the particular images to be tattooed, the design of how the imagery fitted together was largely under Adam's control. With all his experience he has the best knowledge in terms of the techniques and design elements that both work and look good, so I was very happy for him to use his creativity with this.

Who were your role models or other influences?

I can't say I had any role models, but clearly a predominant influence in my

Mostly I find people are just curious since the style and amount of tattoo work I have is not particularly usual for women.

followed, joining onto and in the same style as the sleeves. Whilst I didn't expect to get so much done when I first started out, I prefer how the design appears to flow better with greater narrative qualities in the complete pieces on my arms and back, as opposed to the somewhat disjointed nature of separate, unconnected tattoos.

How much input into the design concept did your tattooist have?

Apart from providing

choice of imagery was the work of H.R. Giger. Other influences came from the artwork of music bands, including illustrations of Eddie from Iron



The design appears to flow better with greater narrative qualities in the complete pieces on my arms and back, as opposed to the somewhat disjointed nature of separate, unconnected tattoos.



Maiden. I basically selected images that I really liked and also thought would translate well as tattoos. Before getting my back tattooed, it was very inspiring to look at some of the beautifully tattooed back pieces of other people who were also heavily influenced by the work of Giger.

Since you have become increasingly tattooed, has your sense of self esteem and body image altered noticeably? If so, in what way?

Since becoming increasingly tattooed, my sense of self-esteem and body image hasn't changed simply because I have tattoos. However, I have understandably received more looks and judgements from people in the general public, and I think that through dealing with this I am able to care less about what other people think about my body or appearance – which in turn probably increases my confidence and sense of self-esteem.

What kind of reactions does your ink attract if and when it is seen in public?

The reactions from people towards my tattoos vary quite dramatically. Mostly I find people are just curious since the style and amount of tattoo work I have is not particularly usual for women. I get compliments from people expressing respect and admiration for both the style of imagery and the quality of the tattoos. At the same time, there are also people who make it quite apparent through their body language that they do not want any association with it or to be seen as supportive of it in case, in my opinion, they risk any form of social exclusion by association. Often these people view tattoos as a destruction of the body and don't understand why I would want to do that to myself.

Do you think that attitudes towards heavily tattooed women are becoming more accepting or do you feel that there is still much of a stigma attached?

There is the view that since tattoos have been traditionally associated with men, women who have tattoos, particularly heavily tattooed women, challenge social constructs of femininity. There is still very much an uncomfortable attitude towards women redefining themselves in this way. Whilst women who have only a few small, easily hidden tattoos are more socially accepted since they can 'pass' for being non-tattooed, I think there is still a stigma attached to heavily tattooed women. It's not so straightforward however, since a further view is that women with characteristics less conforming to society's ideals of beauty (for example less feminine women) can be more accepted as heavily tattooed, and in addition, also more accepted as being

beautiful with the tattoos. Another view, which has no correlation with any notion of femininity, is that if the tattoos compliment an overall image in supporting a stereotypical form of appearance then they seem to be more accepted, and in some cases almost expected.

Your tattoos are pretty extreme and not necessarily of a style chosen by a girl as pretty and feminine as you are. Were you ever worried that you would not be able to carry off such a bold design?

At the beginning I never actually put too much thought into whether the style of my tattoos would suit me, given that it may be seen as too extreme or bold for women to carry off. I chose the style simply because I like it, and not because



The emphasis was not on getting tattoos for the sake of being seen as a 'tattooed person' - if I had not been able to use the imagery that I like then I certainly would not have chosen to be tattooed.

it fitted into the popular opinion of what was deemed appropriate for women. I would not have had flowers and butterflies tattooed on me just because it is more usual for women to choose this type of imagery. The emphasis was not on getting tattoos for the sake of being seen as a 'tattooed person' - if I had not been able to use the imagery that I like then I certainly would not have chosen to be tattooed. At the same time, I didn't choose this style to be in any way shocking or subversive. Regardless of how other people may judge it, I am very happy with the way my tattoos look and given the chance to start again I wouldn't change it.

In terms of the future, are you planning more?

I'm not planning any more work in the immediate future, however some long-term plans may include extending the back piece downwards probably in the same style as my other tattoos – as to how much of my legs I would want to cover, I am still undecided. ★



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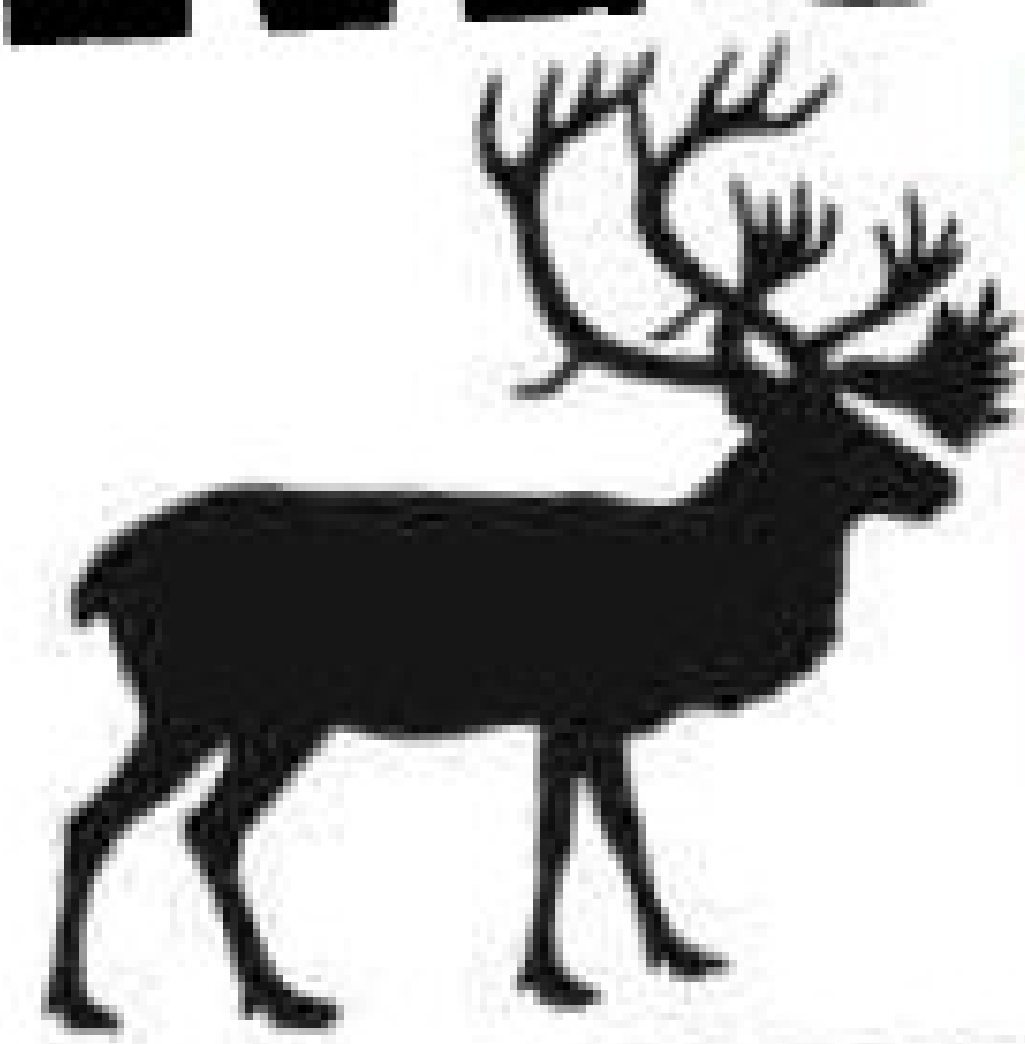
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MONTREAL ROCKS!



As you can plainly see from these magnificent spreads, Art Tattoo this year was really something to get your teeth into. From 10th to the 12th September at GARE Windsor, more than 150 artists from all over the world took to their booths and inked some of the finest examples of convention produced art seen this year.

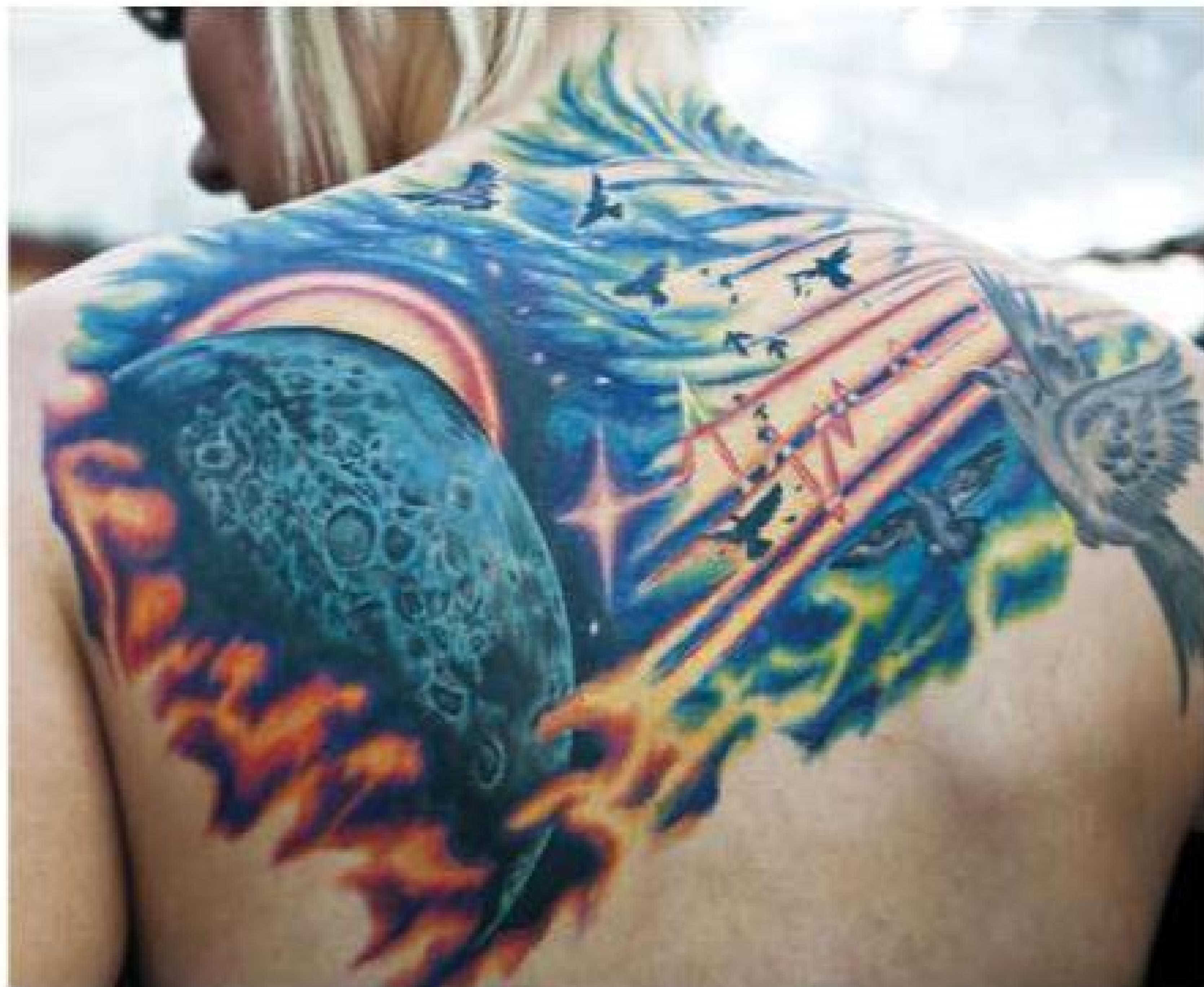


The 2010 Art Tattoo Montréal was the busiest ever since it first started 8 years ago, with more than 10,000 attendees over the three-day weekend.

Montréal is a great city for arts and culture with its European flair and quasi North American energy and this year saw the number of artist eager to participate increase with the presence

of Ichibay from Three Tides artists in Japan, Norm-Will Ris from L.A., Chad Koeplinger of On the Road, Rudy de Amicis from Italy and FunkyMayMay from Japan being just a few of the newer artists to join the party.

The regulars were back in force too including Adam Turk from San Diego, Tin-Tin from Paris-France, Seth Wood & Chuck Donoghue from New York, Bijouand Gus from Tattoo Mania and William Thidemann who brought with



him the talented Sandy Calistro from Denve, Colorado.

After a meet and greet diner on the Thursday night and some good times at Foufounes Electriques - Montreal's oldest underground club - everyone was ready Friday to start working on an avid crowd of tattoo enthusiast.

With more than 100 booths, this convention is a superb venue for anyone looking to get some great pieces done by amazing artists. ➡



Montreal is the second largest city in Canada and the largest in the Quebec province with a bustling population somewhere in the region of 3.8 million. It's mainly a French speaking region (60%) with only 18% of people using English as it's means of communication. In fact, Montreal is the second biggest French speaking city in the face of the planet (obviously following Paris).

As you can see here, it has an excellent tattoo community but the city also hosts some of the worlds more famous festivals too including Just For Laughs Comedy Fest and Montreal International Jazz. Word has it, they host a pretty hot fireworks festival as well.

MONTREAL ROCKS!



Among those incredible artists, we counted Kore Flatmo and his wife Brenda from Plurabella Ohio, James Tex-Deadly Tattoos in Calgary, Toxyc-Last Rites from New York, Karine Tremblay-Style Extreme out of QC, Cory Ferguson-Good Point/ON and Horizakura-Japan of the Horitoshi Family - master of traditional tebori style tattooing. The traditional style of tattooing always leaves an massive impact on the public and this year, Art Tattoo Montreal also hosted Isidore

The traditional style of tattooing always leaves an massive impact on the public.





and his brother Bryce - both traditional marquisian artists from French Polynesia.

The visiting public at the show also had the pleasure of spending time alongside the Suicide Girls as well as the beautiful ladies of Tail514 (tail514.com) as they launched their 2011 Calendar during the weekend.

Some of the activities during the convention included a demonstration by Mrs NganSiu-Mui, a Chinese painter specialising in traditional Chinese



MONTREAL ROCKS!



The visiting public at the show also had the pleasure of spending time alongside the Suicide Girls as well as the beautiful ladies of Tail514

And The Winners Are...

The contest held during the weekend included the popular Tattoo of the Day category. The choice was difficult as the judges got to vote on some amazing pieces each day but decision were made and the results were as follows:

- Friday**
Jay Marceau
D-Markation/QC
- Saturday**
Adam Turk
Left Hand Black
Tattoo/San Diego
- Sunday**
Toxyc
Last Rites/NYC

calligraphy and Chuck W.Eldridge's lectures on Tattoos & Advertising and Old Flash Tattoos where extremely sought after by the general public as well as artists.

The art exhibition TM13 - celebrating the 13th anniversary of TattooMania, (co-organizers of the event), also included some artwork by Kore Flatmo, Jamie Ruth, Ernesto Romero, Pierre C. and Turf One. This was complemented by a lively display of 5 stages of body-painting where it has to be said, some of these creations almost borderline special effects! ★



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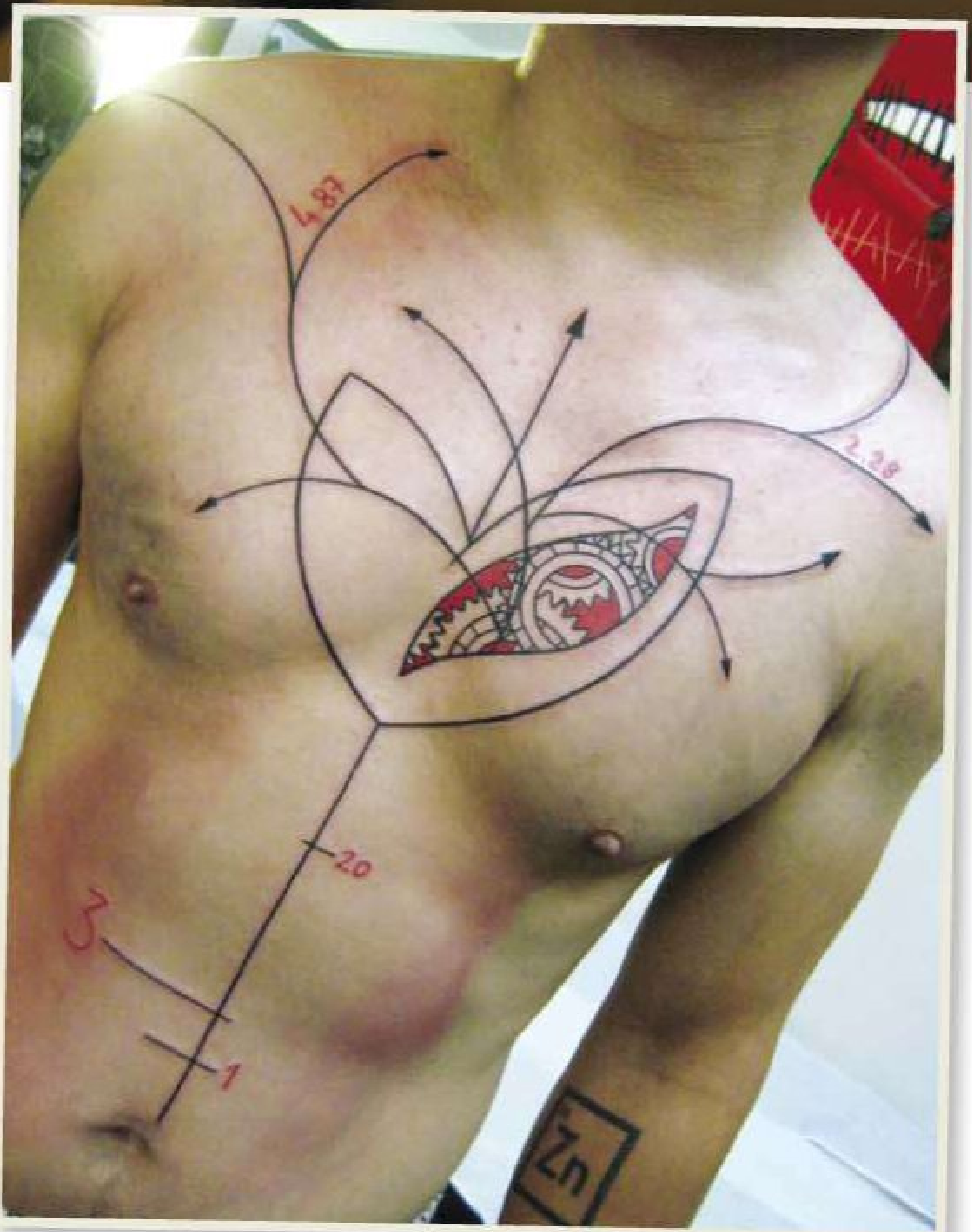
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WORDS SION SMITH PHOTOGRAPHS YANN BLACK

BLACK

KNIGHT

I shouldn't have heroes in the art world. There should only be artists that I respect and admire whose work I appreciate, but if I was going to have a hero, Yann Black would be it - there's nobody else on the face of the planet that could even tempt me into suggesting we conduct it in French:



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Here's a quote by Frank Miller that I have painted onto my kitchen wall that goes: "The noir hero is a knight in blood caked armour. He's dirty and he does his best to deny the fact that he's a hero the whole time." I don't know why I did this - I just liked it, went through the motions of spending a lot of time and effort getting it onto the wall and there it still is today.

I can say the same about my reasons for really being engrossed in Yann Black's art as well. I don't know why I rate it so highly but I do. Is it the maverick approach? Maybe. The individuality? Of course. Throw those things in with an unmistakable talent and those are what makes an icon in my book - the first thing that needs addressing is why there is so much

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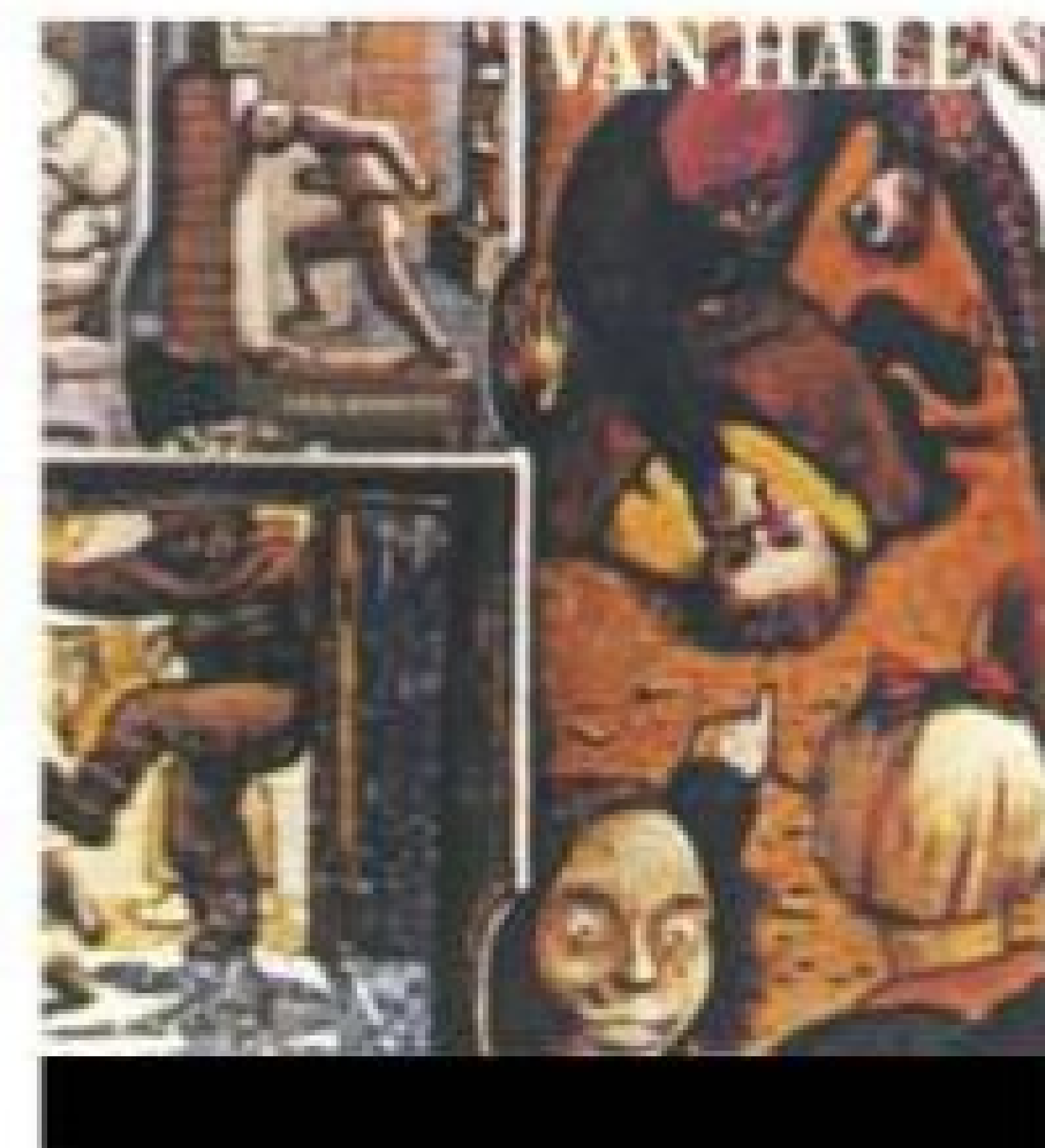
WORKING WITH MINIMALISTIC AND PURIFIED LINE WORK DOESN'T LEAVE A SINGLE MARGIN FOR ERROR.



working with minimalistic and purified line work doesn't leave a single margin for error. I like to think that my work is constantly progressing, technically and graphically speaking."

"Although some clients come to me asking for designs I've already dabbled in, it's actually when people bring new ideas to me that I've never worked with before that allows me to push my work forwards."

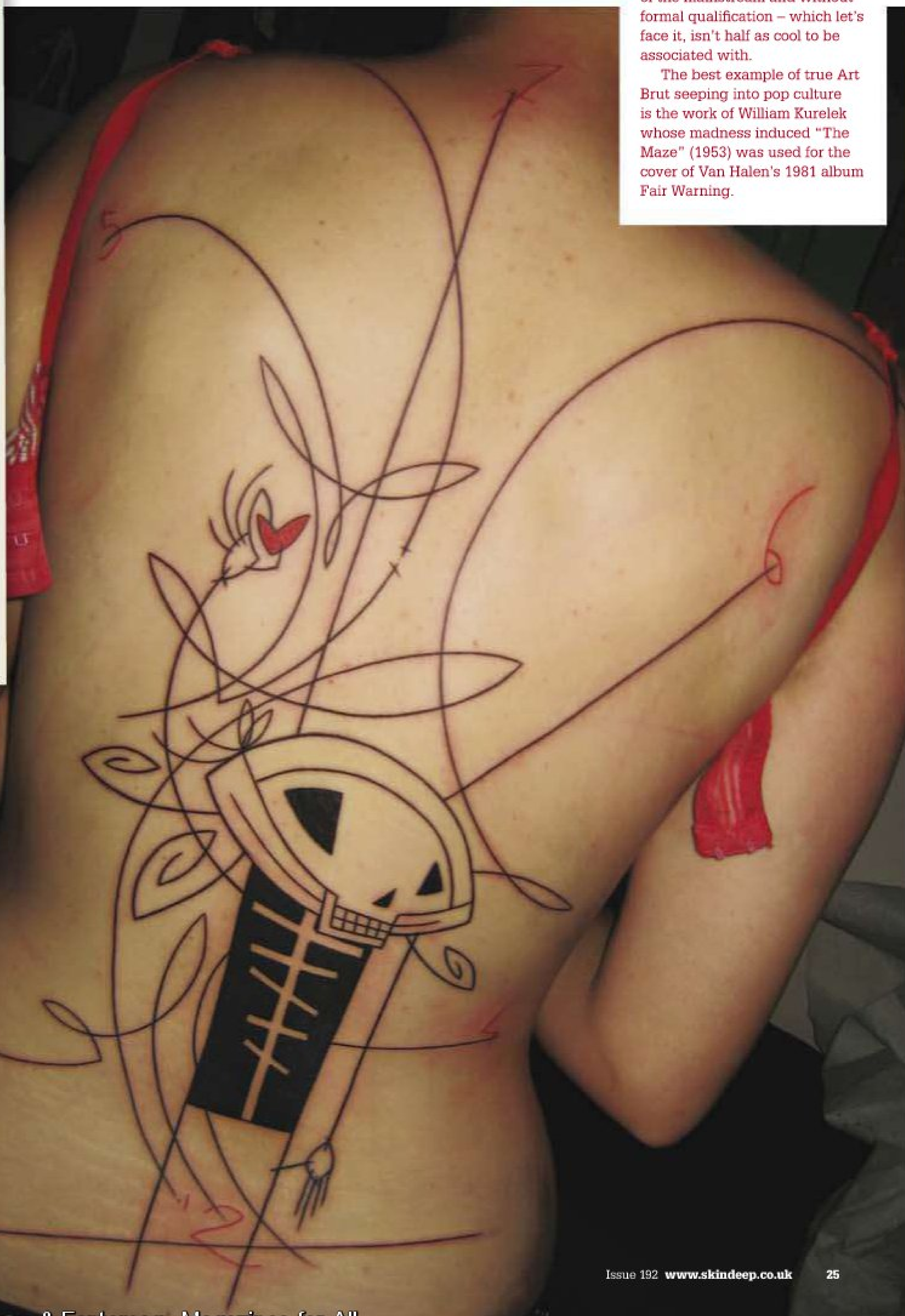
With a customer waiting list stretching well into 2011, if you like what you see here, you'd better get your name added to it pretty quickly – talking of which, how does the initial work get started between Yann and the customer? In this relatively new world of preparing the tattoo as art and not strictly as a tattoo, how much input can the customer put in before you have to take over? ➔



ART BRUT

Art Brut (raw art or rough art) is a term plucked out of thin air by the French artist Jean Dubuffet to describe art that is created outside of the norm. Dubuffet's original statement was actually made with regards to inmates of insane asylums and the art they produced but later, as the phrase was brought into the mainstream and newly termed 'outsider art' by Roger Cardinal, it came to describe any art that was outside of the mainstream and without formal qualification – which let's face it, isn't half as cool to be associated with.

The best example of true Art Brut seeping into pop culture is the work of William Kurelek whose madness induced "The Maze" (1953) was used for the cover of Van Halen's 1981 album Fair Warning.



confusion in the public acceptance of Black's work, although why the general populace feel a need to have to categorise things has always been beyond me:

"Me too, but it doesn't really bother me. I do my own thing and people make what they want of it – and I wouldn't say other tattoo artists have really influenced me, but people like Alex Binnie and Xed Le Hed definitely made me want to start tattooing and I think the same things were said about them also."

And I've heard those very same people often describe your work as being simple or even child-like – which is really just a simple lack of understanding don't you think?

"Compared to more traditional tattoos, my work could I suppose, be considered too simplistic or naif, but



"The customer's input is vital. Without the exchange between the artist and the client, there wouldn't be a tattoo. People come to me because they like the graphic style, so they know what to expect. They come with an idea and I adapt it with my style, but if one of us isn't happy, we simply don't do the tattoo."

And although the form itself seems simple, am I right in thinking that it's far from it – especially trying to create

THE CUSTOMER'S INPUT IS VITAL. WITHOUT THE EXCHANGE BETWEEN THE ARTIST AND THE CLIENT, THERE WOULDN'T BE A TATTOO.





BE IT THE CLEAN, STRAIGHT LINES, OR THE DIRTY, EPHEMERAL, SKETCHY LINES, BOTH ARE TECHNICALLY AS DEMANDING AS EACH OTHER



the illusion of a 'messy' style out of very clean lines – and while we're on the subject, is that something that others have ever tried to replicate?

"Definitely. Be it the clean, straight lines, or the dirty, ephemeral, sketchy lines, both are technically as demanding as each other - and it's all freehand, except for the occasional reproduction of a work of art. The black and red that I use have become synonymous with my work – I've tried other colour combinations, but it doesn't really work for me.

"Occasionally, I have seen 'copies' of my art and generally it doesn't work because of that lack of understanding, but effectively, I guess it has opened the doors for other artists to try out new ideas. Some artists have even adapted the style, and have brought something new to the table, exploring terrain that I would have never ventured into."

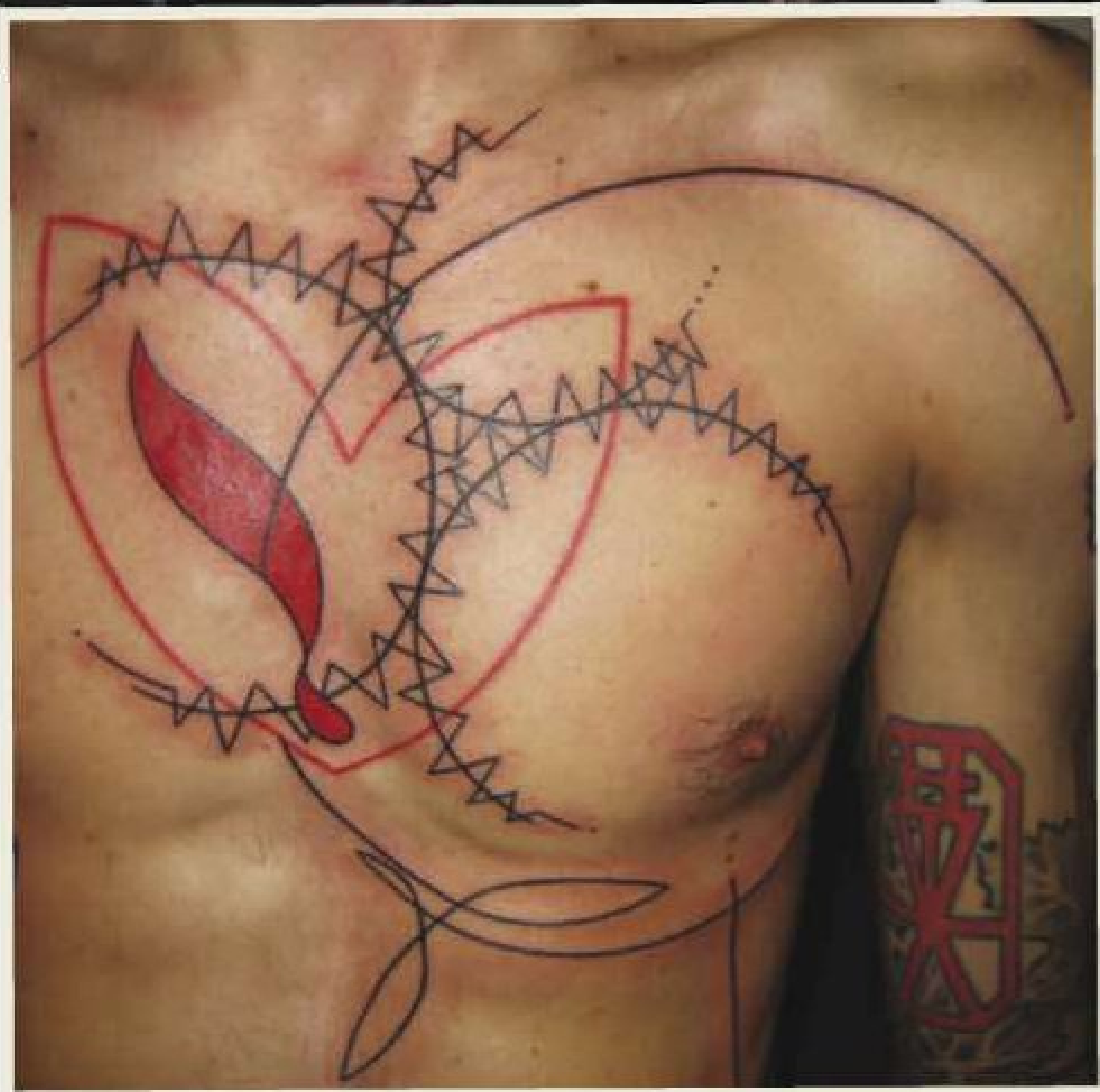
..and Montreal? Is she still being good to you?

"All in all, if I compare it to France, it suits me much better, in the sense that people here are open to newer ideas and don't really think too much of having tattoos on more visible areas. The kind of work I did when I was in ↻



ART BRUT 2

While Dubuffet may have coined the phrase, there is nothing raw about Yann Black's art. Study it carefully and you will find the most exacting of lines and curves – it is probably the closest you will ever get to freehand technical drawing and requires no small amount of skill. He is not alone in his delivery either – if you're interested in investigating further, check out the work of Noon at Tattoo Culture and Jef at Boucherie Moderne as well. Our advice at this point? Don't bother calling these unique styles anything at all – it just is what it is. It doesn't have to have a name to be enjoyed.



IF I COMPARE MONTREAL TO FRANCE, IT SUITS ME MUCH BETTER - PEOPLE HERE ARE OPEN TO NEWER IDEAS.

France has become somewhat more common, seeing how more and more artists are leaning towards the graphic aspect of tattooing. So being here for me is like a breath of fresh air."

And on that note, we must go our separate ways. What's that old Adam and the Ants song lyric? 'You may not like it now but you will...'

I think that wraps it up squarely. ★

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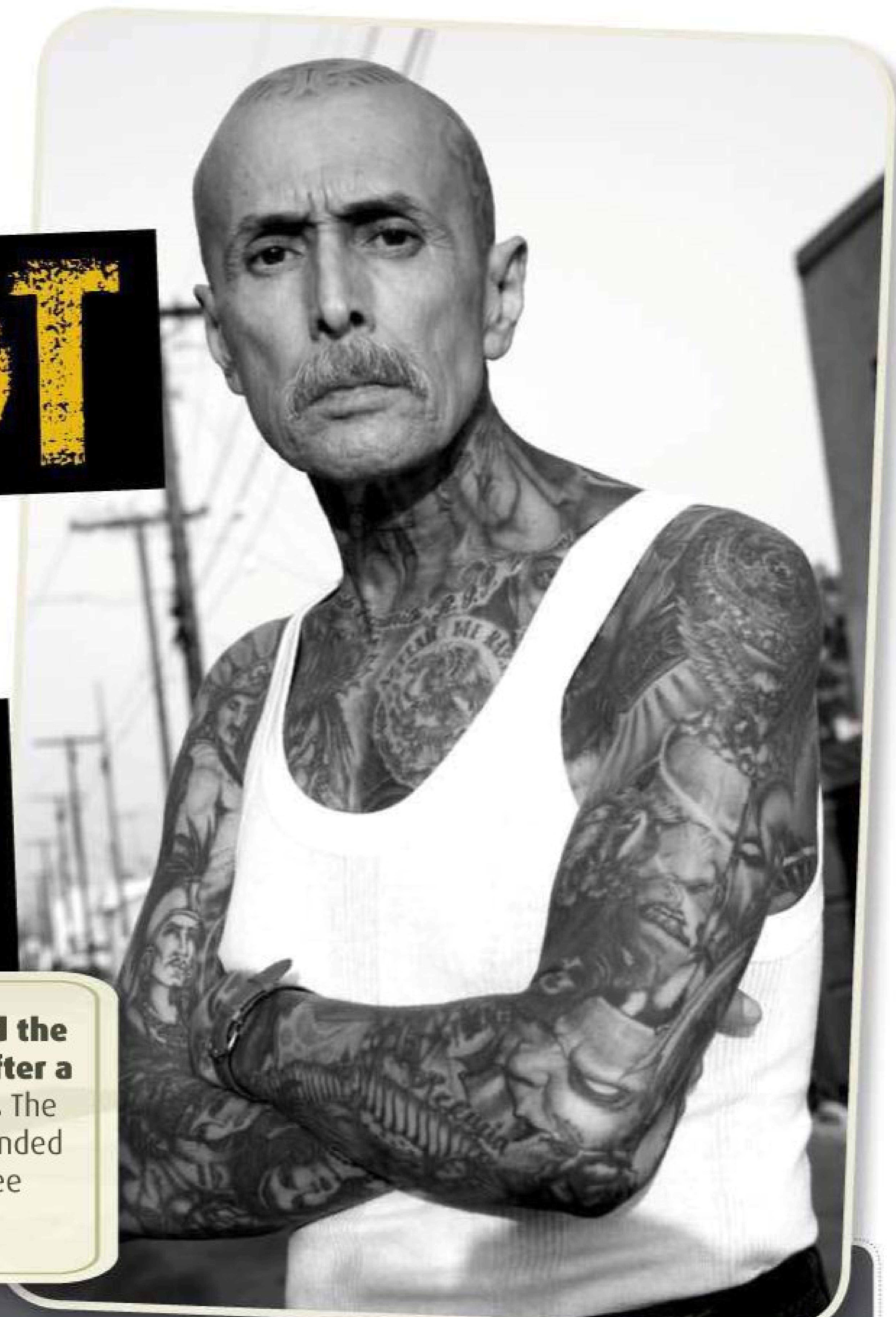
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WORDS SION SMITH PHOTOGRAPHY EDGAR HOILL

ONE SHOT ONE KILL



At the London Tattoo Convention this year, I had the good fortune to finally bump into Edgar Hoill after a good two years of following his work from afar. The One Shot One Kill exhibition was particularly well attended and Hoill made himself a lot of new fans over the three day spectacular:

Thus, it was during one of the Fuel Girls sets that I decided would be a great time to do an interview – or so I thought. I figured it would be reasonably quiet and we could hear ourselves talk. If you’ve ever tried to interview somebody at a live event, you’ll know what I mean – but then the

This is Chico. Chico opened a lot of doors not only for the tattoo community with his black and grey work, but for me personally. He was always pushing me to do better and showing people my work - I owe him so much. Sadly, he passed away and he was my friend y’know. I like to remember him like this whenever I can.

drums started! Still, as my old man used to say, just get the hell on with it.

Edgar Hoill's story is a triumph of success in the face of adversity. If ever you were looking for a life-story that illustrated what equal parts of hard work, luck, loyalty and respect could get you, this has to be it. As we squirrel ourselves away in a corner of the exhibition complete with TV camera crew and the tribal rhythm of those Fuel Girls drums, he begins to tell me his story:

“I went to a high school in Texas that was about 80% white American rich kids and not very many of us Latinos and every time you looked at the school newspaper or the yearbook it was really noticeable that everybody in them was white and I was always saying:



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This is obviously the Fuel Girls - I took this on their first trip to LA.

They invited me down to a strip club where they were going to be and I shot this one with a point and shoot camera and not my big pro set-up but I really like the way that this one turned out.

"I want to be in the yearbook" but when I asked them why they wouldn't take my picture to be in it, the only response I ever got was "we only want to see our friends in the yearbook" – which really pissed me off.

"So one day, I went to see the head teacher and I was like "what's up with this – they won't take pictures of the Chicanos?" and he gave me the same answer that they did, that they just wanted their friends in there. I didn't think that was right and I told them so. But one day, one of the teachers says to me "well why don't you do something about it?"

"So the following semester, I started taking pictures – this is like '93/'94 – I started taking pictures of all the homies, the gangsters, all the punks - everybody that wasn't your typical white person. I took pictures of the janitors and the lunch ladies as well and all of these people I started putting in the yearbook myself. ↻



This one is part of a set that comes from a black and grey documentary that I worked on for the History channel.

A lot of people stop and look at this I think because it's a classic example of what a black and grey backpiece should be like.





OUR SOCCER TEAM WAS THE BEST IN THE SCHOOL BUT THEY WOULD NEVER DO ARTICLES ON THEM THEY WOULD FEATURE THEIR SOCCER TEAM WHO SUCKED

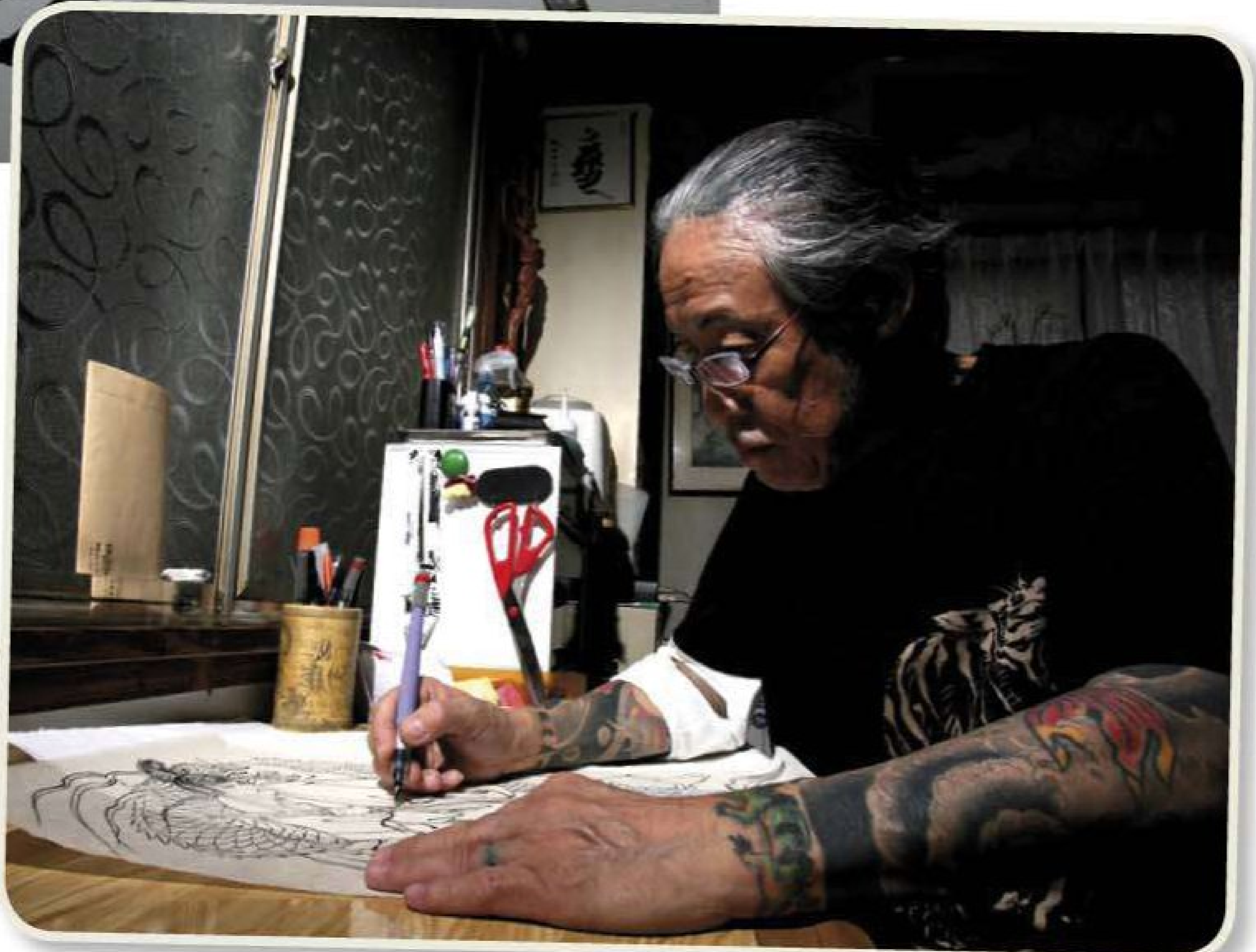
Did you ever take pictures of the white kids as well?

"No, but the thing about it was that I started getting really popular from doing this and everybody - even those white kids - really liked my pictures and I would get hit up by them to take their pictures as well, but you know, I had to say "Fuck you - when I wanted you to take our pictures you blew us off, so now I'm blowing you". So basically I was fighting for my people because the Chicanos and the Latinos - we were always looked down on. For instance, our soccer team was the best in the school but they would never do articles on them - they would feature their soccer team who sucked.

So, the more I did this, the more people would identify themselves with me and they really liked that I was doing something for them. This was Houston - it was really racist and the rich kids lived on one side of the freeway and the poor kids lived on the other. So anyway, I got pretty close with a lot of my teachers and they always supported me because - even though I was always in trouble - they knew I was doing it for the right reasons and they were always supportive.

I spent a lot of time with Horiyoshi III and these are two of my favourites.

I took a lot of pictures of him doing various things but the one above is of him doing Kanji and this one is of him drawing. They are part of a set I have of him doing the four different elements that he specialises in: tattooing with a machine, Tebori, drawing and Kanji. Together, they capture the real essence of who he is and what he does.





Up in the top corner here is my friend John.

The title of the piece has two meanings when you translate it - Only in L.A. and Lonely in L.A. A lot of people like this one - I think it's because it's shot at this angle which gives it a different composition. It's a really simple shot but works well.

"Eventually, I started working in a camera store after school and I was meeting a lot of photographers and I would go out and assist them on jobs and that's how it really all started off. Then I started working for some local newspapers and I would shoot underground concerts and stuff. Then one day I met a guy who came into the store looking for some equipment and he was really stressing out because he needed to take some pictures and his photographer had let him down.

"So I said something like 'Well, I'll help you out - there's no need to buy a camera because I have my own equipment' and then we used the store equipment anyway and then just took it back - I used to do that all the time. He was actually the owner of Lowrider magazine - so I shot some things for his magazine and that was when I started getting recognised by Lowrider which is who I work for now. After a couple of interviews, they hired me as regular freelancer and after a couple of years of all of this, I was doing OK for myself. I had regular freelancing work and I was the manager of the camera store and everything was working out great.

"Then one day, one of the hurricanes - I forget what its name was - it wiped out the camera store. Some trees came down and took out the whole drainage system. They had hurricane insurance but they didn't have flood insurance because it wasn't in a flood area and the store ended up 18 feet under water, so and they went bankrupt meaning I was shit out of luck. Luckily, the guys at the magazine said that they wanted me full time and I was hired on the Wednesday.

"I had my first job to do on the

I ALWAYS REMIND MYSELF TO STAY GROUNDED AND TREAT EVERYBODY WITH RESPECT BECAUSE YOU NEVER KNOW WHAT KIND OF SHIT CAN HAPPEN

Saturday, so I packed everything I could in my car and drove on the Thursday and Friday and got to work. So, you know, I always remind myself to stay grounded and treat everybody with respect because you never know what kind of shit can happen..."

..and it's easy to end up back on the street too, right?

"Oh yeah - my family is always real supportive though and anytime I ever start to slide backwards, they kick my ass and remind me that I'm fucking up stuff that's important. People like and 🤔



THAT WAS REALLY THE FIRST TIME THAT I REALISED PEOPLE COULD BE INTO MY WORK NOT ONLY IN MY TOWN BUT INTERNATIONALLY AS WELL

This is something you won't find anywhere else.

This is a picture of Jack Rudy tattooing Brian Everett and is monumental. Jack became a mentor to me - he inspires me totally and I love this so much because I don't think anybody will ever get the chance to capture this ever again. Afterwards, I also took this picture of Jack's machine in close-up.

respect my work now. I'm one of the very few people that are allowed in some of these places to do my work. It's an honour to be able to do things like this and the only reason I'm able to do it is because they like what I do and we respect each other - I take care of them and they take care of me. Lowrider opened a lot of doors for me."

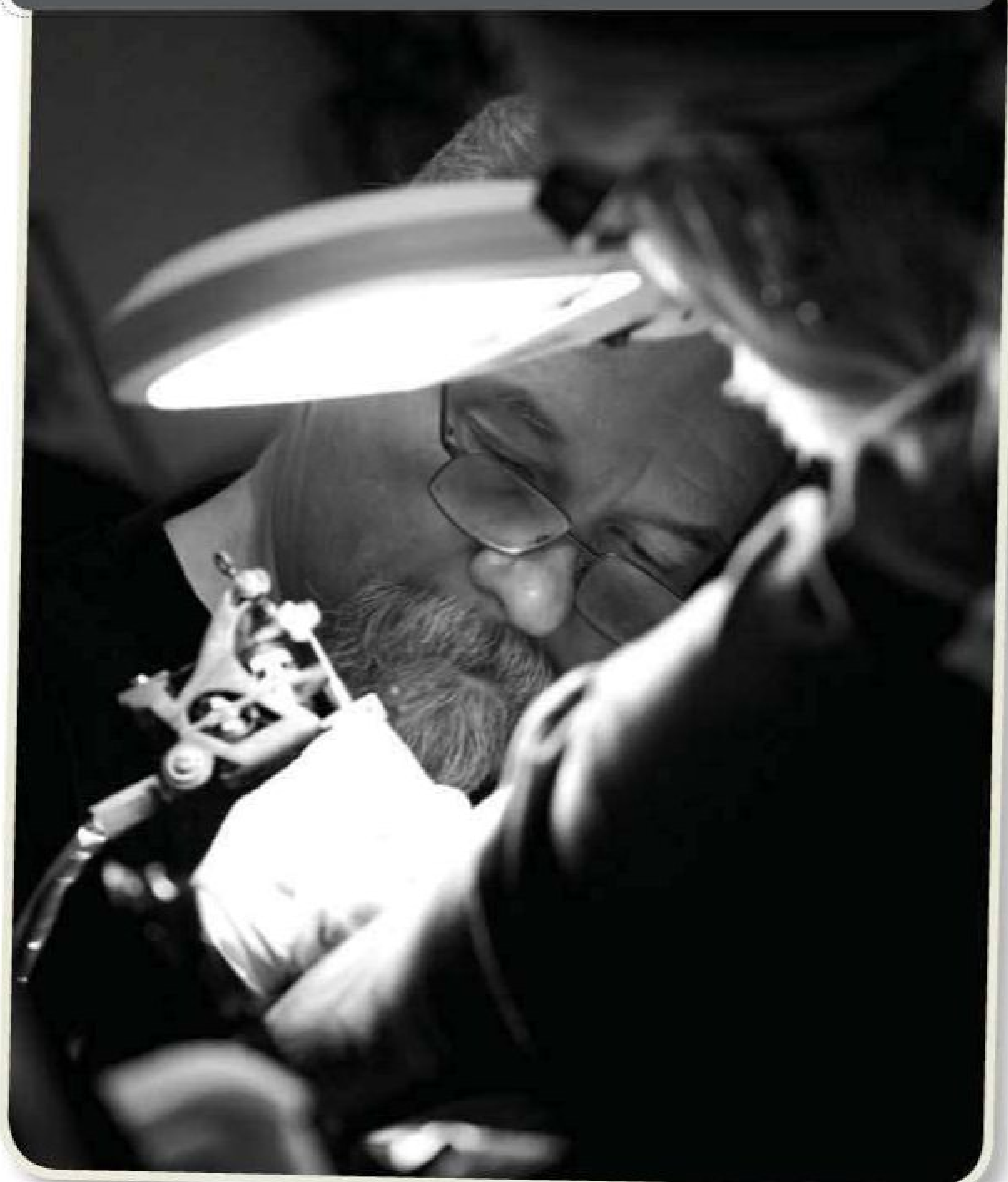
When did you start to take it to the exhibition stage?

"One of my friends, invited me to be a judge at a Lowrider show and he saw the stuff I was doing and he said that he really wanted me to bring some stuff out to exhibit to see what people thought of it - and people were loving it. That was really the first time that I realised people could be into my work not only in my town, but internationally as well. It opened other doors too - I never thought I would have shot Snoop Dog, or worked closely with the big Mexican bands I have."

The drums in the background begin to die out, which is a good time to make ourselves mobile and get the story behind each of the display items. They say that every picture tells a story, but somehow, every picture doesn't seem to tell quite as much of a story of Edgar Hoill's do.

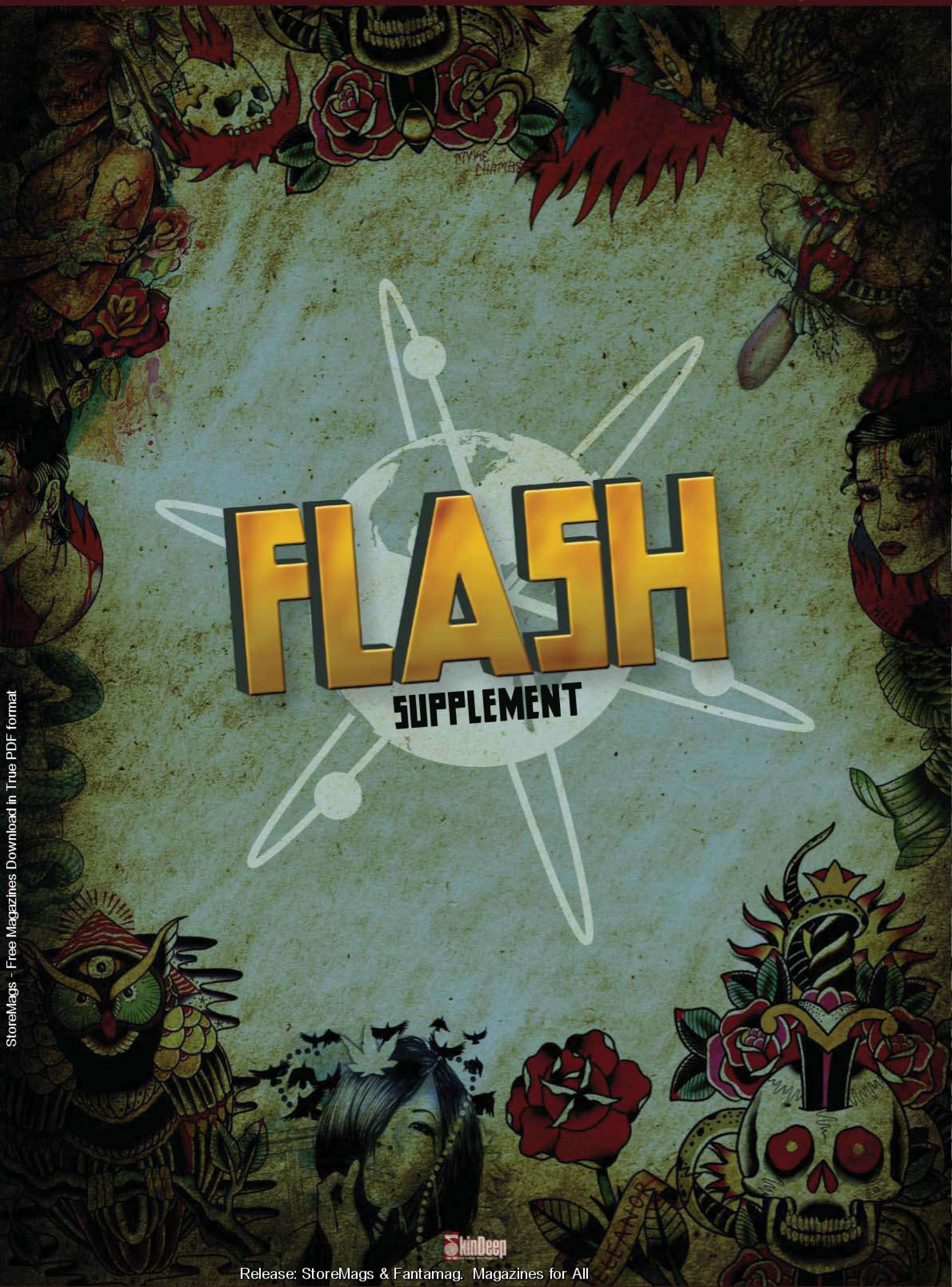
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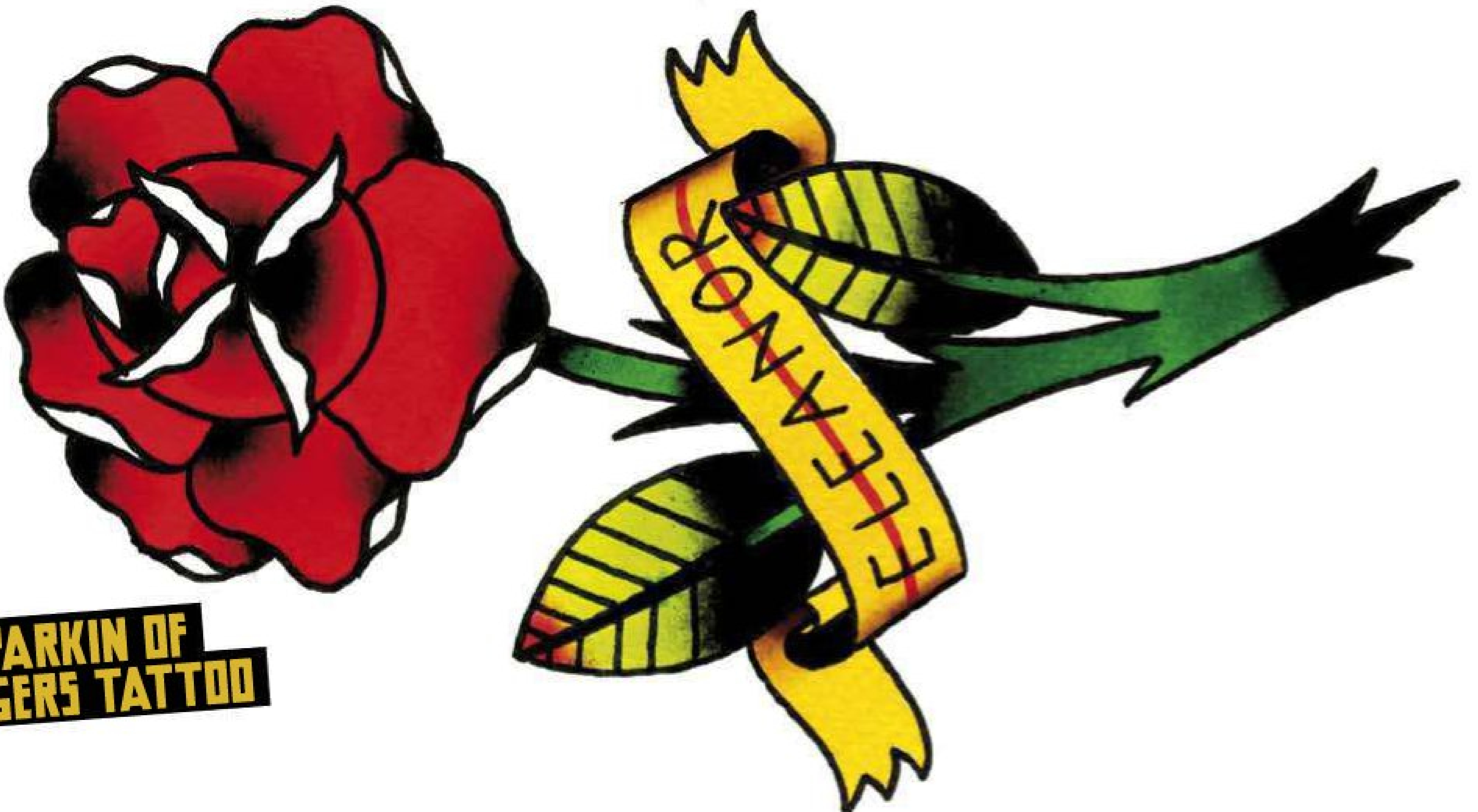
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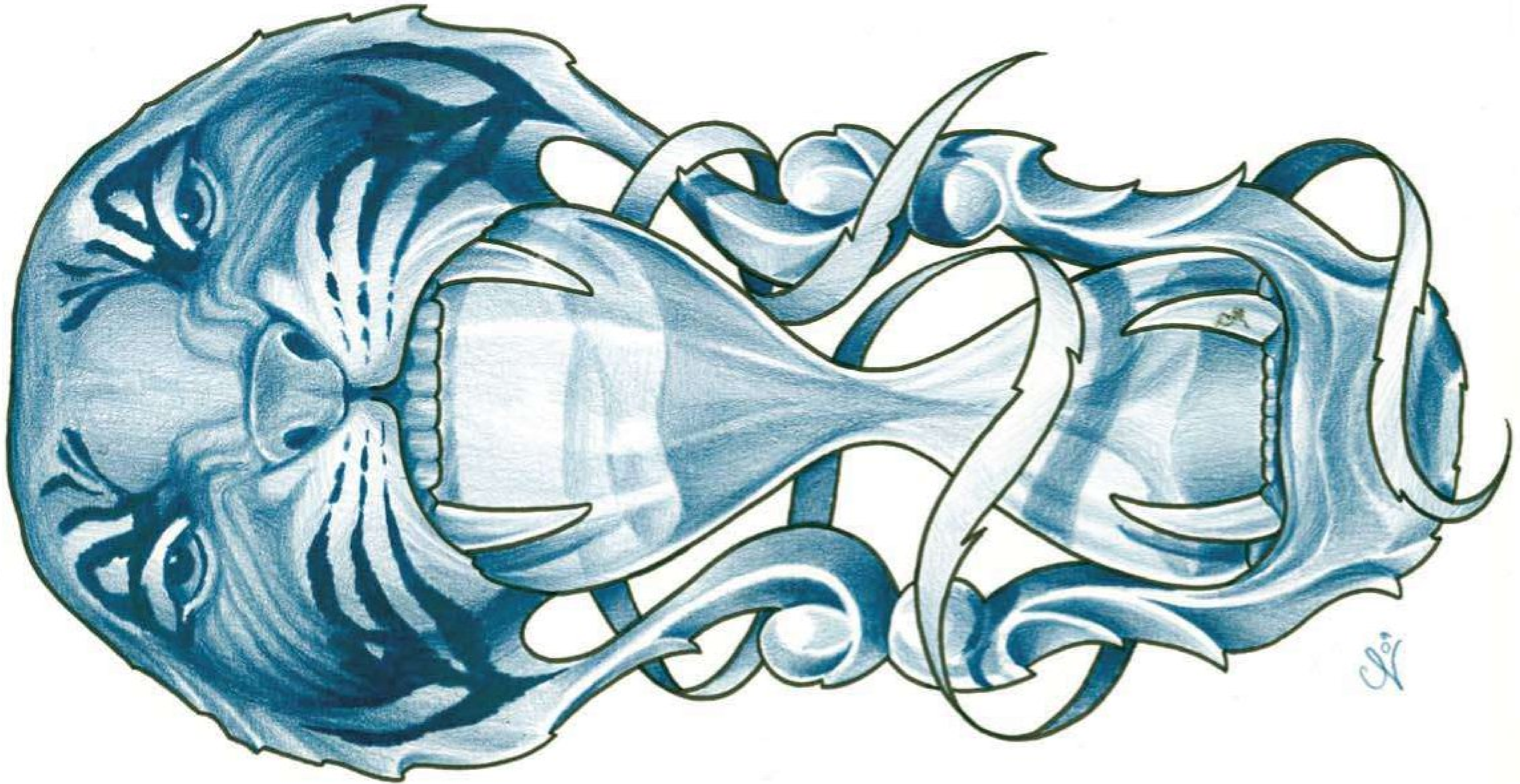
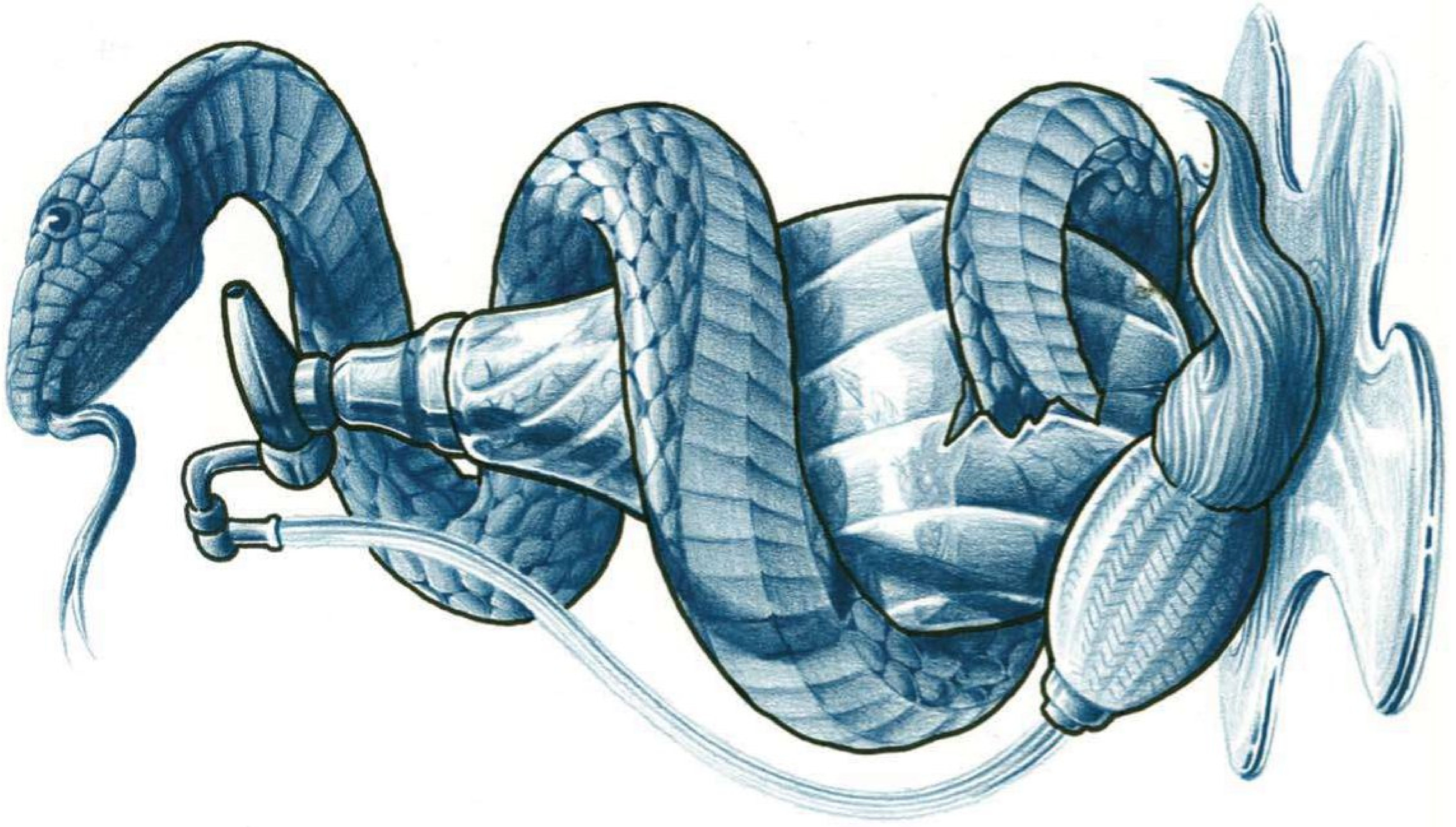
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Left to right:
Sailor's Anchor tee, sizes
S-2XL; Muerte vinyl purse;
Anchor Bow barrettes;
Rose embroidered button-up
top, sizes S-2XL.

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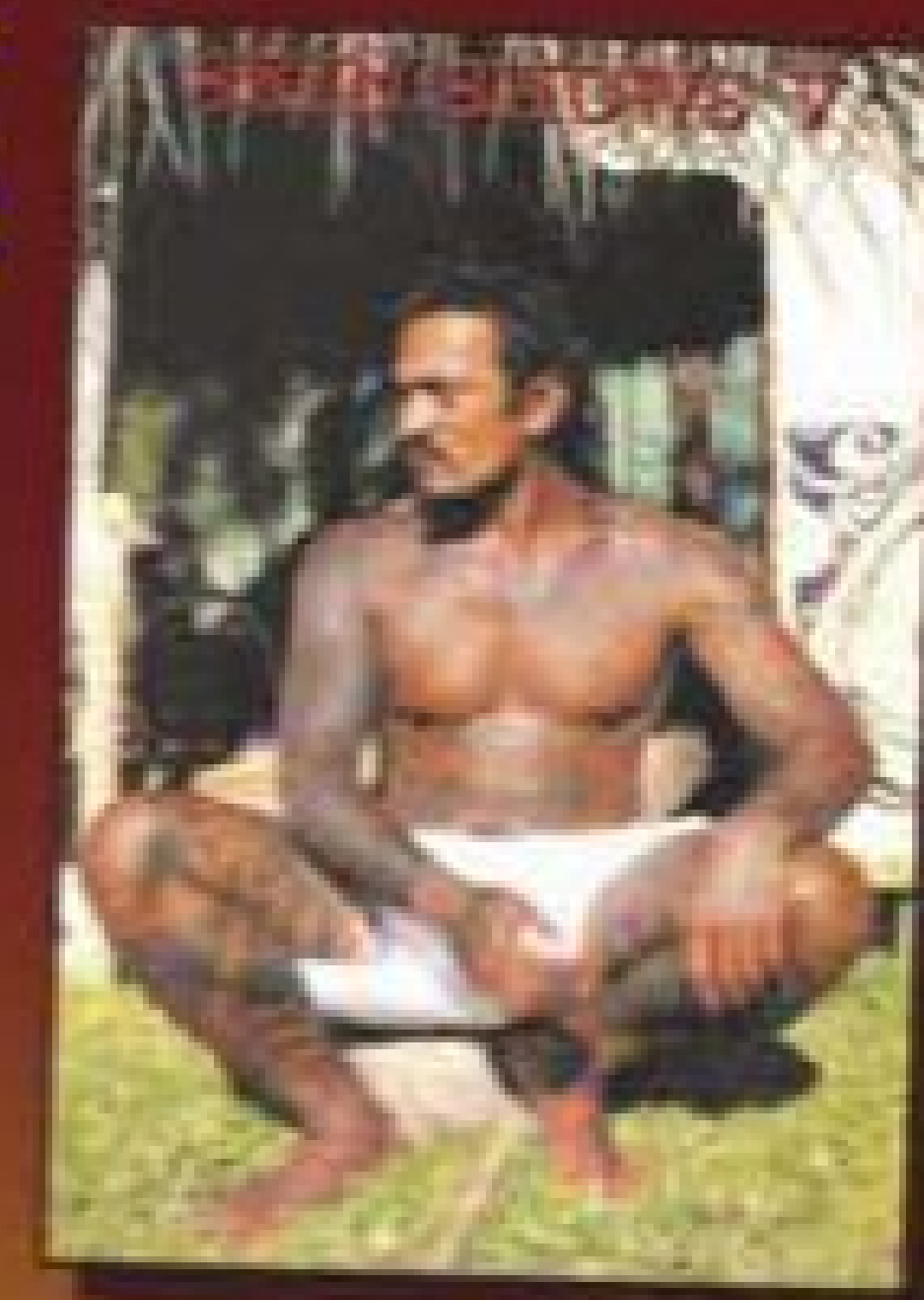
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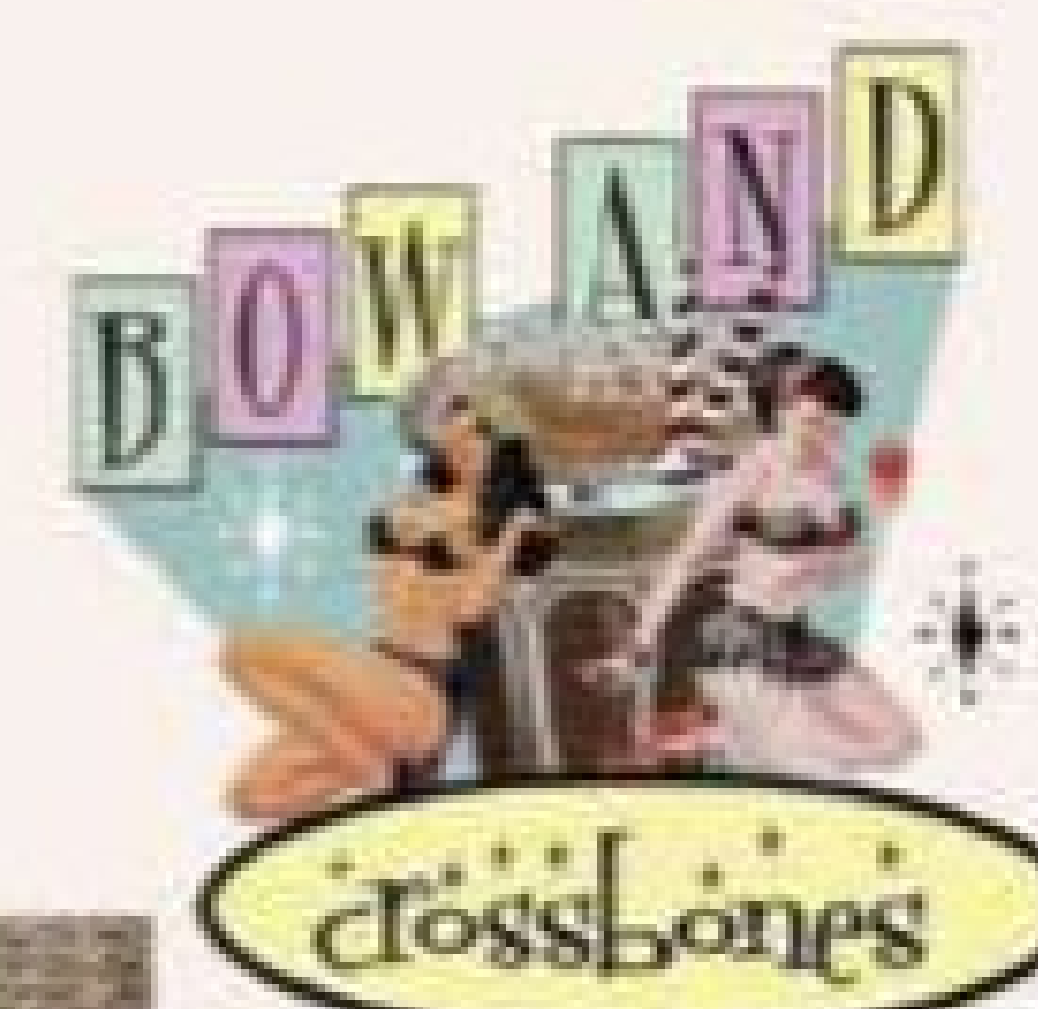
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CITY OF STEEL CONVENTION

WORDS & PHOTOGRAPHY: PAULA HARDY-KANGELOS

The term "Tattoo Industry" is not a popular one; many people would rather not taint the art with business terms, preferring to think of it as a craft or a profession.

Nonetheless it's hard to deny the 'industry' that has sprung up around tattoos, this for example: Trade suppliers that produce and sell necessary equipment, websites and magazines that document tattoos and tattoo artists for the community and spin off products such as paintings, t-shirts, books etc, some of which originate from tattoo artists, some made by outsiders, sampling the imagery for their own products. For some, this borrowed imagery feels like a step too far, others consider it a mainstream celebration of their favourite sub cultural art.

At the City of Steel convention, the relationship between tattoos and industry seemed impossible to ignore. The hosting venue is an old steel mill and the locality is steeped in the



history of workers. Unusually, this convention sits inside a science and industry museum. The Magna Science Adventure Centre is a family friendly, educational, visitor attraction near Rotherham and once the premises of Steel Peech & Tozer, a company that was historically a great force in the production of steel in Britain. This cavernous building once housed plants for the manufacture of metal springs and railway axles, featuring enormous open furnaces and cogging mills. The metal plant, at its peak, reportedly employed 10,000 people.



DAVE BY ANDY WALKER © CREATIVE VANDALS



TREV BY MICK TOMO © RUBY ARTS



TASHA BY DAWNII @ PAINTED LADY



JOSH BY CHRIS MOSS @ K2



TOM BY STEVE VINALL @ JAYNE DOE



JOE BY BARA

The proportions of Magna convey its industrial origin and the impressive and at times, intimidating building constantly demonstrates its past. It's a powerful monument to hard work and reinvention and it some ways a very fitting location for an event that displays hard work and endurance in a very pure form.

This was a popular show, attracting fairly impressive numbers considering this was a debut event, taking place close to the tail end of year. The convention room was full of activity and a busy outdoor smoking spot providing a perfect place for people watching. Convention attendees shared the cafeteria with museum goers and it was a refreshing change to be given the opportunity to co-exist peacefully and not to be contained inside a tattooed-person ghetto. Having a cup of tea whilst enjoying a good view of some museum exhibits was a welcome experience. Sadly, the staff must have been unprepared for hoards of hungry tattoo enthusiasts with many items selling out very and customers having a long wait at not-yet-cleared tables.

One-day tattoo shows can find it difficult to attract far-away artists, as it's not possible to recoup travel costs with only a day's worth of working hours. This was evident at the City Of Steel show. Nonetheless, the opportunity for artists to meet new people and learn new techniques and for customers to discover new artists and socialise is just

as beneficial on a local scale as it is on an international one.

The majority of the 40 artists working at this event hailed from surrounding towns and cities and this emphasis on the local gave the opportunity to view both established artists (Mick Tomo, Nigel Kurt) and newer artists (Kerry-Anne of Cock-a-Snook, the team from King Arthur Tattoo). Up and coming artists can be missed in a larger environment and this smaller, more laid-back show was able to showcase those that may usually be unnoticed.

As is traditional with tattoo conventions, a variety of competitive categories were judged, including a best of day section and the competitions offered a chance to view work that is usually covered in the colder months but sadly, there was no big screen footage to relay these tattoos to the expectant audience.

This would not be a representative account of the City Of Steel show without some reference to the controversy that surrounds the competition judging. Usually, judges are selected from tattoo artists, tattoo journalists, tattoo photographers or people that are representative of tattoo related websites. This show chose to invite a television celebrity to attend in order to fill the role of adjudicator; a celebrity that is currently partaking in a high profile apprenticeship and this appointment attracted some negative comments

It's a powerful monument to hard work and reinvention and it some ways a very fitting location for an event that displays hard work and endurance in a very pure form.



MICK BY MICK TOMO @ RUBY ARTS



Local shows fulfil community needs both socially and artistically and while it is undeniable that there is more to see and do at a larger event, many people are happy to stick with what they know.

(that would be Jodie Marsh for those of you not paying attention – Ed). Happily, the rest of the panel was made up of a more popular selection of judges and the results seemed fair. Winner of Best Oriental, Matt Hart was a stand out example of a well-deserved trophy collector and Mick Tomo's victory was unarguable in the Large Colour category.

Another controversial subject associated with the competition was the charge for entry: £3 per tattoo, per category. Only one other UK convention asks for remuneration from contestants, a practice that has attracted criticism in the past, and a practice that is considered indicative of business, rather than community. It would be sad if this brand new convention were to buckle under these criticisms.

Small-scale conventions remain a vibrant and intrinsically vital part of

the tattoo calendar, local shows fulfil community needs both socially and artistically and while it is undeniable that there is more to see and do at a larger event, many people are happy to stick with what they know. It's important to recognise this and reflect it in the types of conventions taking place throughout the year.

Tattoos may well have spawned an industry, but the community must remain the focus, after all, tattoos are art on people, so the people are very important. Conventions, magazines and unrelated businesses that borrow tattoo imagery will do well to keep in mind that tattoos are a passion that is rooted in the personal, the industry must always be second to the art. If the City of Steel convention organisers can remember this next year, the event will be much improved. ★



KIRSTY BY KERRY-ANNE @ COCKATOOZ



RACHEL BY MATTHEW @ INSPIRATIONS



BAZ BY KELVIN SCOTT @ ARMYOFINK



JASON BY RONNIE GODDARD @ BLOODSWEAT&PAIN

And The Winners Are...

Small Colour:

Tom by **Stuart Rollison** of King Arthur's Tattoo, Scarborough

Large Colour:

Mick by **Mick Tomo** of Ruby Arts, York

Small B&G:

Dez by **Kelvin Slack** of Army of ink, Doncaster

Large B&G:

Jason by **Ronnie Goddard** of Blood, Sweat and Pain

Tribal/Polynesian:

Josh by **Chris Moss** of K2, Richmond

Oriental:

Rachel by **Matt Hart** of Inspirations, Leeds

Best of Day:

Dave by **Andy Walker** of Creative Vandals



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WORDS AND PHOTOGRAPHY BY AL OVERDRIVE

HOIST THE JOLLY ROGER!

If you know anything at all about pirates you know one thing ; the words 'Jolie Rouge' alone are enough to strike fear into the hearts of everyone from street urchins through to seasoned sailors and the top naval brass. So when Skin Deep offered me shore-leave in North London, telling me to settle my anchor at the Jolie Rouge tattoo studio, I prayed that they abided by the pirate code and that saying 'parlay' would be enough to get me an audience with the ship's captain.

Jolie Rouge
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United Kingdom
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Sure enough as soon as I reached land the figurehead Lucy Wilson, greeted me, and took me straight to the ship's captain, Matt Difa. All tall tales begin with some history, and this meeting is no exception.

"I'd been tattooing at the same shop for quite some time and felt I wanted to try running my own shop and being my own boss. I had a good group of tattooist friends who were happy to sail under my flag and we just went for it! As you can guess, we are big pirate fans and the name has a nice ring to it. Jolie





Rouge is thought to be the inspiration for the term 'jolly roger' [describing the pirate flag], where the blood soaked flag was raised to act as a warning to others that no quarter was going to be given; so you'd better be prepared to fight as you are fucked otherwise!

The connotations in relation to tattooing are clear and all my French speaking tattooist friends are jealous that they didn't think of the name first".

The shop itself comprises tattooist Matt Difa (taking the self-described role of 'tired old captain') with Sabe as quartermaster, Lucy as the figurehead (though receptionist and booking person might be better terms) and a hearty crew of tattooists including Charissa Gregson, Javi Bermudez, Raquel CT, Lord Montana Blue and Claudia de Sabe. Unlike pirates of old their purpose

isn't to pillage and find gold, instead they, "just want to ink good tattoos and have a good time doing it".

Matt grew up in London and opened the shop just over 5 years ago, and has taken his time to make sure it is what he wants, "It's my first shop and we've ended up with an amazing little troop that are fun and easy to work with".

The artists themselves cover a broad spectrum of tattoo 'specialisations', Matt being amused that he has somehow ended up being known for tattooing traditionally 'geeky' subject matter which has resulted in him producing some stunning Star Wars themed sleeves.

Charissa (Gregson) first came to the studio as a client, getting her ribs done by Matt, "I had admired his work for ages and was just looking round the studio thinking how much I wanted to work in a studio like this one and how it would be a good place to further my knowledge. Since that moment I was trying to get a foot in the door, I've now been here for over 2 years". Having learnt from home and worked reception to learn more about cross-contamination and the 'backroom stuff' she apprenticed under Dan Gold at (the now defunct) Kings Cross Tattooing studio. She also finds it very easy to describe what she feels is the main draw of the studio, "Jolie Rouge is an amazing studio. Like I said, I was a customer first and I don't think I have been tattooed anywhere that was more hospitable. There is a really nice atmosphere and cool stuff on the



I WAS A CUSTOMER FIRST AND I DON'T THINK I HAVE BEEN TATTOOED ANYWHERE THAT WAS MORE HOSPITABLE

walls to look at; A bit of distraction can be a welcome thing when you are in the chair! From an artists point of view, I work with lovely people who are all really good artists in their own right. Its been really nice watching everyone's work develop over the last couple years. I like the fact the artists here are really open about sharing their knowledge and ideas. It creates a really good working environment where you can bounce ideas off each other and



CLAUDIA-DE-SABE

help each other out. Equally, I reckon it motivates us to do better, you know how it is, if someone does something cool with a piece everyone else is like, "now we better raise the bar too."

She says she isn't keen to specialize in one single style and is happiest when she gets a client who has a good idea of what they want, is into her input and lets her design the piece in a way that flows for her. "I enjoy black and grey but am having a lot of fun with my



IT MOTIVATES US TO DO BETTER, YOU KNOW HOW IT IS, IF SOMEONE DOES SOMETHING COOL WITH A PIECE EVERYONE ELSE IS LIKE, "NOW WE BETTER RAISE THE BAR TOO."

colour work. People are doing amazing things at the moment, all the hyper colour portrait dudes, it opens your eyes to some of what is possible to achieve. This medium has a lot left to give! I love tattoos".

Raquel CT is just as enthusiastic about the work, she started tattooing in Barcelona over 9 years ago, eventually worked alongside Matt in Covent Garden (London, UK) and when he made her an offer to sail on the Jolie Rouge, she signed up straight away. Her current tattoos of choice are new school, traditional, American old school and comic stylings. "For me its really special because there are amazing tattooists working here so you always learn something with them and they learn something from you. We never stop. And I really like that. Also, we have a really good relationships between all of us, I feel like I am at home here. They also say its bad luck to have women on the ship and now we have four women on board, yet we haven't run aground yet".

The ship seems to be on a winning





CHARISSA

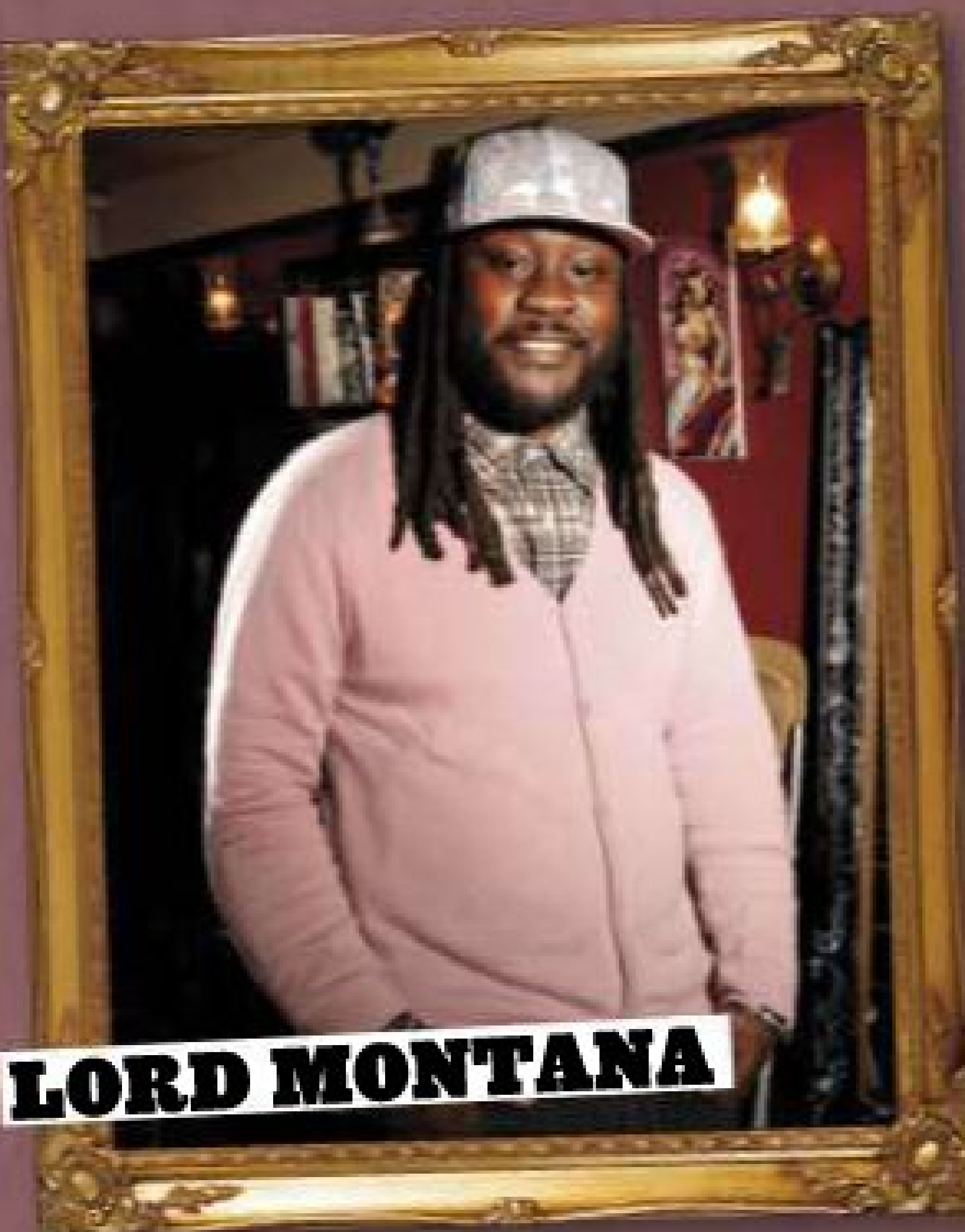
streak with the female crew, Claudia De Sabe has recently been focussing on traditional Japanese tattoos, and is currently working on some large back-pieces and full-body suits that she hopes to see grow over the next year. She also is known for her neo-traditional work, "or that's what they like to call it nowadays, it is basically classic tattoos with a bit of a personal twist.. in my case towards Victoria vignettes".

Lord Montana Blue joined the crew before the Rouge even set sail, "I officially started tattooing two years ago, I apprenticed under Matt after he saved me form some massively irresponsible self-tattooing on my own..... It really wasn't a good idea and I learnt my lesson the hard way, with the scars to prove it!". Lord Montana hails from South London, with is family roots in Ghana he claims to have been at Jolie Rouge when it was a hole in the ground. "I love working here I have never been in a shop with such a good atmosphere. I love the fact that I have five amazing artists to learn from and I fully appreciate the time they take



IT OPENS YOUR EYES TO SOME OF WHAT IS POSSIBLE TO ACHIEVE. THIS MEDIUM HAS A LOT LEFT TO GIVE!

to help me out. I know a lot of other people who are just starting out like myself and I know it can be hard finding your feet, so it is awesome to have these highly creative people around you to help navigate through the fog". Currently he sees his style as developing with a leaning towards graphic design elements, "I like to keep an open mind when I'm drawing for tattoos and for myself so I have space to find new ways to approach new projects. Plus, I am only starting out in this so I think it would be a mistake to try to force a style when



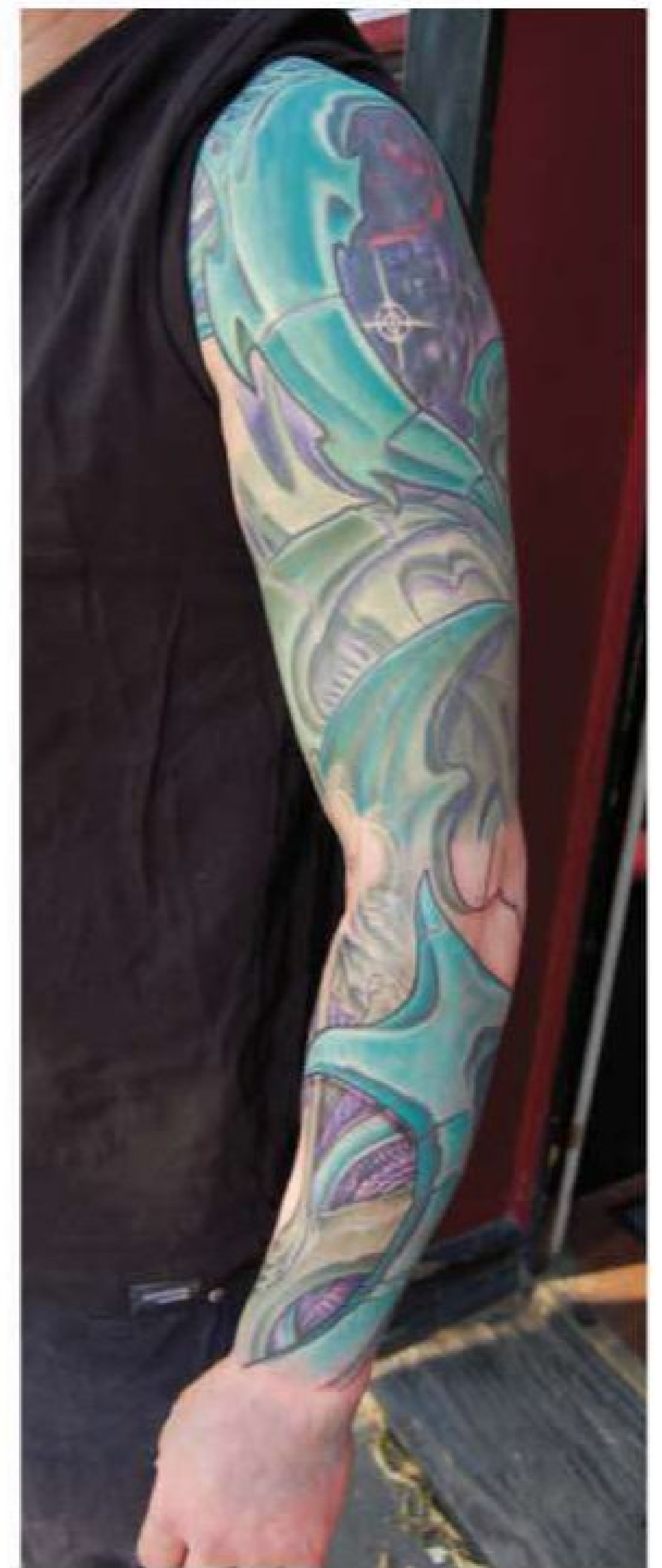
LORD MONTANA





there's still so much to learn".
 The final member of this cut-throat band of pirates is Javi Bermudez, who began his career of piracy in 1997 in Barcelona, who was swept away by the seas and washed up in the port of London. Having sailed with Matt under a different banner he was more than happy to join Matt and the crew on a new adventure aboard the Jolie Rouge. He runs a tight ship and knows who is the boss, "Jolie Rouge is a pirate ship in the middle of London and what makes it so special is that we all love tattoos and the point of views we have about them make us all get on well together. I do custom work so the customer's request is always a command, but being a pirate gives us the liberty to chose if we are the right person for the job.", he says

THE ATMOSPHERE HERE IS AWESOME, TO WORK IN AND GET TATTOOED IN. WE'RE FRIENDLY AND WE ATTEMPT TO CATER FOR WHAT CUSTOMERS WANT, AND WE ARE GOOD OF COURSE!



with a wink, "Otherwise, my influences go between Japanese, comic, traditional Americana and new school mostly".

As my time aboard the Jolie Rouge neared an end I asked the captain why people should chose to sail on their ship and not anothers?

"The atmosphere here is awesome, to work in and get tattooed in. We're friendly and we attempt to cater for what customers want, and we are good of course! If you want to hear some tall-tales, anecdotes and see the Lord

[Montana] keep falling down the same set of stairs, then come down and get tattooed by us! It you like what you see, you know where we dock so see you soon aboard of the Jolie Rouge!". ★





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WORDS / PHOTOGRAPHY: DANIEL PISSONDES

2010

TATTOO ART FEST

With more and more international conventions staking their claim as the "one to be seen at", Tattoo Art Fest in Paris continues to grow and offer more variation year after year. This year was no exception – and from Paris, we would expect no less:

World renowned for its fabulous museums, breathtaking monuments and artistic lifestyle, Paris has added a new string to its cultural bow in recent years: the Tattoo Art Fest.

Just a few years ago the show managers had many problems finding a place to organise the convention: "In 2007, for the first show, when I asked to see a room, the guys asked me strange questions. Today, it is they who come to see me to show places" says Laurent Agneessens, the co-organiser of the tattoo convention. It is important to note that the show has grown successfully year after year since then and without any help or subsidy from the City Hall of Paris or the Ministry of



Culture, which had snubbed Tattoo Art Fest at its inception.

In just three years, Tattoo Art Fest, has taken its show to the topmost level of the international convention scene by keeping the quality of its artists noticeably high. Everyone from top tattoo professionals to aspiring artists, tattoo admirers and collectors met at the fourth Parisian Tattoo Art Fest, an event which has firmly stamped its own mark on the convention scene. Taking place over six days from 14th-19th September, with tattooing taking place over the final three days, this year saw a new venue for the Tattoo Art Fest as well as more music and cultural events than ever before.

The new space, 'Halle Freyssinet' in the 13th district of Paris, is part of the industrial architectural heritage of the old city of Paris and has been restored in a new urban style with enormous open spaces, art deco resonances and impressive 16 metre high ceilings – perfect for a full house of tattoo enthusiasts. Ideally situated between two subway stations and close to the Gare d'Austerlitz mainline station, this was quite a change of venue from previous years, when the convention had been held in the Floral Garden at the Chateau de Vincennes. A good change though: much more central, accessible and... well... just better!



BABBY BY FRED LAVERNE



KOUKLE ????



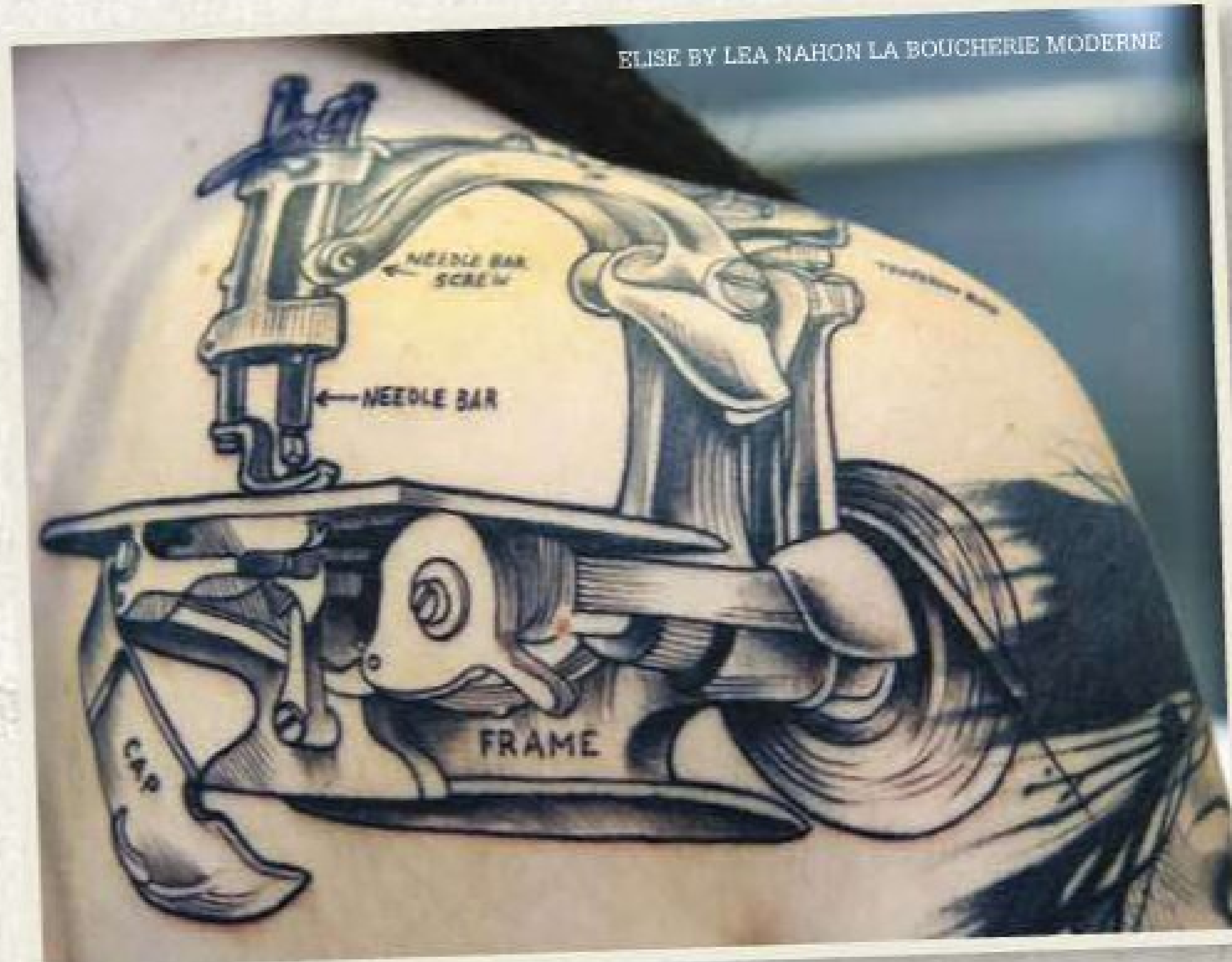
EXHIBITION MADE BY MICKAEL DE FOSSY

This year's event was again organised by Sam Shocker and assisted by Laurent Agneessens, Manager of the "Gens Normaux Production" artistic event team. Sam Shocker is well known on the tattoo scene, having spearheaded the Rennes tattoo convention a few years ago in Brittany as well as organising 2010's Nantes tattoo convention. His knowledge of the industry is really reflected in the quality of the event.

During the three days, over 150 international artists tattooed non-stop. From the get-go on Friday afternoon, an enormous number of hopefuls joined waiting lists and the artists'

appointment diaries were nothing if not full. Artists had travelled from far and wide to attend: News-Zeland, Mexico, Russia, Slovakia, Italy, Greece and even the US. Judging from the look of awe on visitors' faces, they were totally immersed in the world of tattooing, watching the artists they had come to see and discovering the talent of those they hadn't yet come across.

Demographically, the artists were a diverse bunch, with an average age anywhere between twenty five and forty years old. Many of them started their careers as graphic designers, painters, art students or graffiti taggers. It was a pleasure to see such a variety



ELISE BY LEA NAHON LA BOUCHERIE MODERNE

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GREGORY BY SANHUGH



VINCENT BY LAIGUILLE TATTOUAGE

of styles and personalities on display – as well as to see the usual myths surrounding tattoo artists dispelled. The muscle men with noisy motorcycles and naval tattoos have moved over to make room for the new generation of international tattoo stars!

Among this new generation are the female artists that have had a meteoric rise in Europe. It was particularly good to see some French talent on show such as Lea Nahon (Leanka Lucky Electric), Morgane (Sour & Sweet Tattoo), Sissou (Insolit Tattoo) and Stephanie (David Tattoo Shop).

Walking around the stands, the atmosphere was relaxed and yet somehow glamorous, allowing every tattoo artist the opportunity to show off his catalogue of work. As for the customers at the stands, there were

Walking around the stands, the atmosphere was relaxed and yet somehow glamorous, allowing every tattoo artist the opportunity to show off his catalogue of work.



CHRISTOPHE BY ALIX DE VERSAILLES



ELISE BY LEA NAHON LA BOUCHERIE MODERNE



NIKOLOCO BY MISTERY TATTOO CLUB



LAETHI BY SAEWAN IMACO STUDIO



GUILLAUME BY PHIL VAN ROY



PASCAL BY SACHA PRIMITIV ABSTRACT

many regulars who wore their loyalty on their bodies, some entirely covered with tattoos. Elsewhere, tattoo 'virgins' could be seen choosing fairly discreet designs for their first time.

We chose to visit this year's Tattoo Art Fest as a family and this is something we are very proud of it. In fact, quite a few tattoo artists brought their children to the festival – they patiently watched Mum or Dad making small holes in the skin of the 'brave customers'.

And these really are brave people. Beyond the pain, those getting inked don't hesitate to take off their tops or

drop their pants in front of the passers-by huddled round the stands who are desperate not to miss any of the show. We also noticed with mild amusement that there is more of a crowd when an artist is tattooing a woman than a guy. In particular when she has a pleasant physical appearance, and when the tattoo is under the navel or the just over the breast.

Some artists attracted a huge amount of interest and were busy all day long, while others seemed less fortunate. Among the busiest, were the Belgians La Boucherie Moderne tattoo shop or ➔



BARBARA BY BLACK ART TATTOO



MICKAEL BY SANHUGI TATTOO



TOMMY BY MANU TATTOO

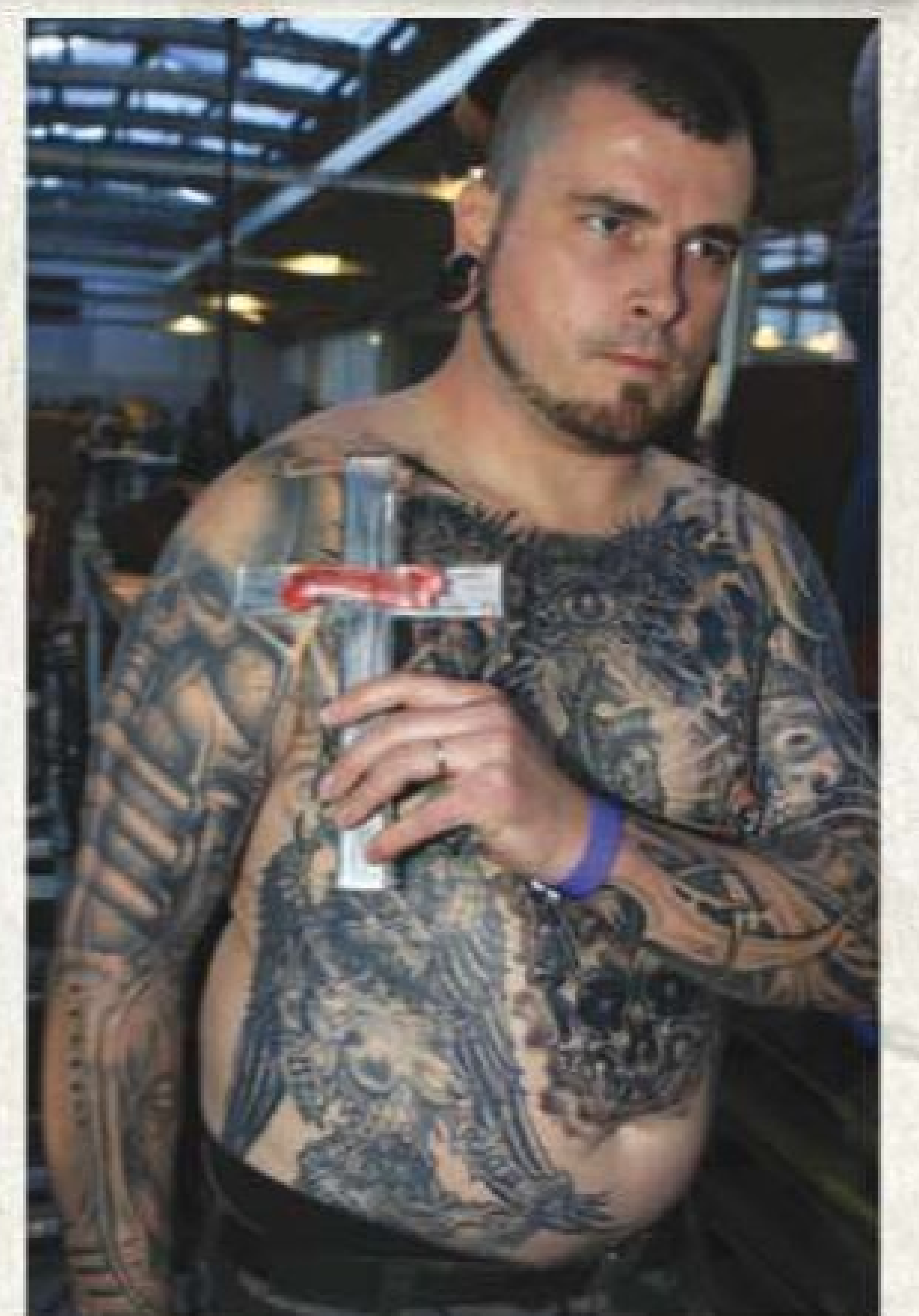


Passion, conviviality and respect were the magic words this year, as once more, TAF asserted itself as one of the most important events in the tattoo calendar.

the Parisians de Migoii, who rented a whole aisle. Equally, Dimitri HK, tattooer from Saint-Germain en Laye was heavily occupied with pricking a portrait of Jacques Chirac's wife, Bernadette, on a customer's calf. Go figure...

Further down the hall, a New Zealander works at hand tapping a customer. Judging from the customer's face, this ancient method of tattooing is not necessarily the least painful. Ignoring the pain, the atmosphere is cool good-natured and relaxed. Outside, several BMX ramps had been installed and kids enjoyed the opportunity to practice their skills in front of the visitors who were taking the opportunity to enjoy the sunshine, compare their tattoos and be photographed by the numerous amateur photographers.

Passion, conviviality and respect were the magic words this year, as once more, TAF asserted itself as one of the most important events in the tattoo calendar. ★



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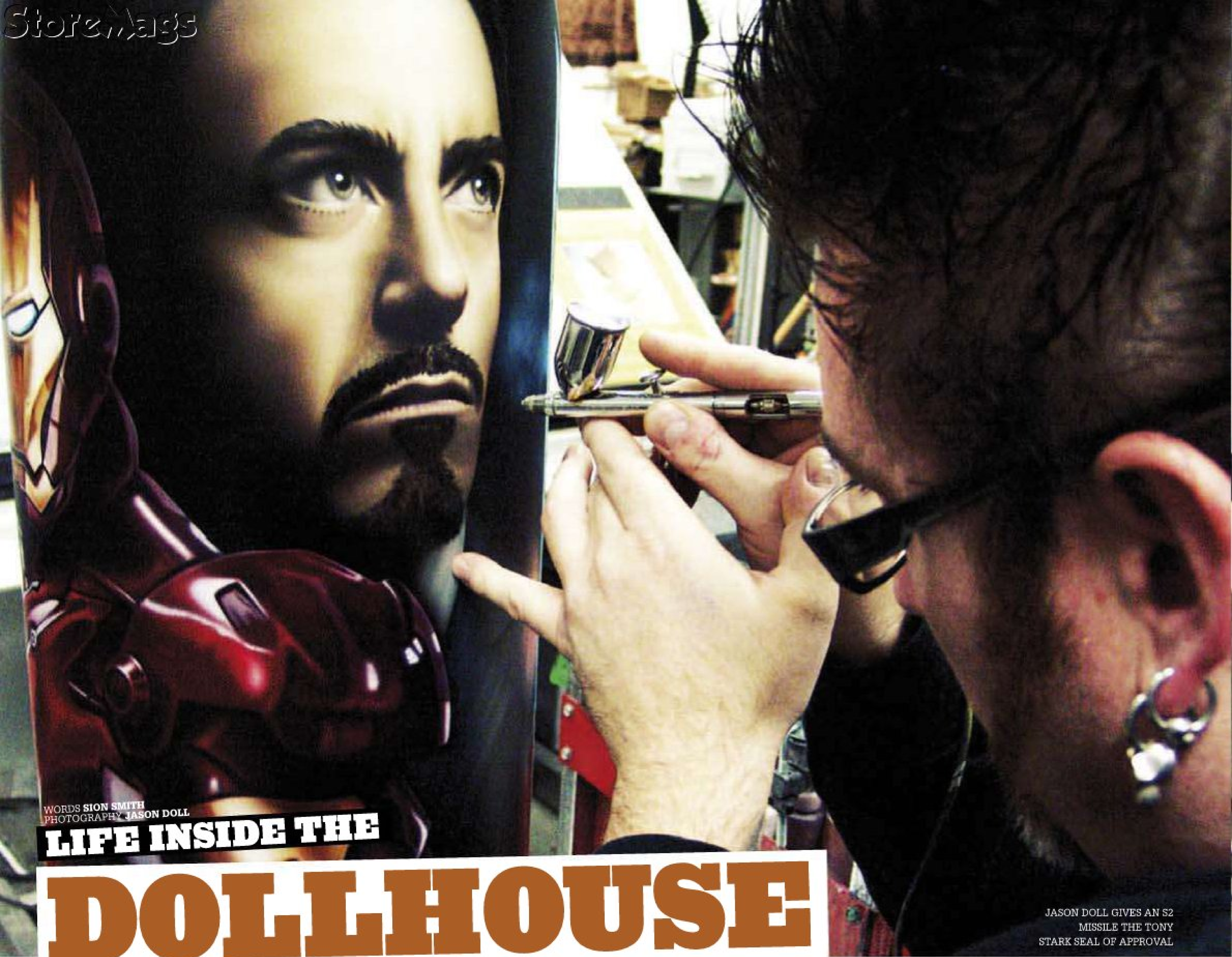
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PHOTOGRAPHY JASON DOLL

LIFE INSIDE THE

DOLLHOUSE

JASON DOLL GIVES AN S2
MISSILE THE TONY
STARK SEAL OF APPROVAL

Jason Doll has to be the easiest man in the world to talk to. For his part, his fantastic American drawl is immediately appealing and there's simply something about the man that draws you in but to be honest, his art does more talking for him than he ever could:

“To be honest I was very intimidated by the thought of getting into the art industry. As I was growing up everyone was telling me how good I was at drawing. A lot of those people were family members, and I figured they were telling me what I wanted to hear - I assumed everybody could do what I could do. So even though I was always into drawing and art, when it came to college, I actually spent a year dodging my natural instinct by training in nurse anaesthesia.”

This is exactly the sort of introduction a lot of people have to deal with when making their way in the world. Family can be a cruel thing when it comes to being supportive but sometimes, family gets it right and it's you that doesn't believe in yourself.

“True - after a year I just wasn't happy and decided I was going to go for it and enrolled into the graphic arts program at a local college. It was there where I was introduced to



the airbrush. I loved it so much that I decided to specialize in that portion of my education. I feel very fortunate that I excelled to the level that I did. As I was finishing college the instructor took me to one side and told me that another

college was looking for an instructor to design, set up and instruct a graphic arts program and I was one of only two in the state recommended to do it. To cut a long story short, I set up and taught the program for a couple of years

and enjoyed it immensely but I also had an entrepreneur spirit burning to own and run my own business, so I left the teaching game to move back to my home town to start a business."

As we stand around surveying the tanks and various other body parts waiting to be reunited with their rightful owners, it's hard to believe that there could have ever been any doubt as to his own talent:

"I started slow by doing smaller projects as a hobby. I frequented the local strip clubs and biker hangouts to solicit bike paint jobs. This helped me get into local bike shows and that was huge for exposure. It helped to transition from helmets and snowmobile hoods to motorcycles and cars. Next thing you know I was able to start doing it full time and I was painting just about anything people would let me get my hands on."

Did it happen fast for you or was it more like a genetic growth?

"I think it was a bit of both. I started doing small projects then it became word of mouth as people saw that their friends were getting cool things painted, then it really started to snowball into me getting a bit more crazy as small was never enough. I bought a shop vehicle and custom painted it very obnoxiously and between running it in parades and bike shows and zipping around town, it doesn't take long to start getting noticed. Probably one of the single most important things I could have done is paint a local bike club members'

motorcycle and win a few "best paint" trophies at various shows. I gave really good deals to the first clients in each market I wasn't in. If you were my first motorcycle, race-car, tailgate, race snowmobile, mural project, then you got a great deal. This helped me turn heads in each different market."

Now that's how you start a business and damn well ensure that it's going to succeed! I bet they wouldn't teach you that in college and it's this spirit that's taken Jason to where he is today. He wears his influences proudly on his sleeve:

"I really like bio mechanical, I love doing it because it seems like there's no rules and anything goes. You can lean more to the mechanical or more to the bio/organic side. Giger is a big influence on any of that kind of work - he's definitely the industry pioneer and deserves the credit. I've had clients that have wanted reproductions of his work on motorcycles and if not replicas, then Giger-esque versions incorporated into different schemes. I've had clients bring in exactly what they want, and I've had them give me an idea and turn me loose and go entirely off the rails.

"I love anything sexy, erotic, or morbid and evil. However I have huge fascination with angels also... is that weird? A lot of times my favourite thing to paint is a hybrid of all the above. I'm a realism and detail freak! I love doing people and animals that require a bit more detail. I think it's that extra 10% that separates the best from the sea of averages in any field. I'll pull concepts

from anywhere and everywhere. I think you need to be open to inspiration and have an awareness all around you. You may be inspired by something as simple as man-made piece of architecture, or a pattern or design found in nature. If you aren't open to it, you'll miss it.

You would think that would be enough right? That airbrushing the entire east coast of America would be more than any man could ask for - or maybe not:

When I first started my airbrushing and custom painting business, tattooing was the farthest thing from my mind. After a few years, people started telling me I should try tattooing. I would immediately dismiss it and go on with what I was doing. Then I started hearing it constantly and I started to be open to the idea, besides everybody was saying, "Damn, if you can paint like that you can practice tattooing on me."

The timing was right. I was starting to see in the tattoo magazines all these black and grey realistic images from artists like Bob Tyrell and Tom Renshaw. Even though a lot of artists were inspiring to me at the time, I think it was an artist profile in a magazine that I saw Tyrell's work that truly made

IT'S THAT EXTRA 10% THAT SEPARATES THE BEST FROM THE SEA OF AVERAGES IN ANY FIELD. YOU NEED TO BE OPEN TO INSPIRATION AND HAVE AN AWARENESS ALL AROUND YOU.





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IF YOU DON'T STUMBLE AND FALL DOWN FROM TIME TO TIME, YOU'RE PROBABLY NOT RUNNING HARD ENOUGH.



Jason's DVD 'The Complete Guide to Motorcycle Painting' is available from his site at jasondoll.com

me think 'that's the kind of realism I want to do'. If I can paint it, why can't I tattoo it. My now fiancée got me a tattoo kit from Huck Spaulding - I studied, practiced on fruit and then it was onto donation skin. It was a bit of a transition from airbrushing, however it's a lot harder to get the airbrush to do what you want it to do when first starting out. Getting used to a new tool was a bit different, but I was fortunate to have an understanding of all other aspects of illustration. I just needed to figure out how to get the tattoo machine to get all the shades, fades and illusions that I was used to getting with the airbrush. Does it fit into my lifestyle? Hell yes, I love it! I got into tattooing because of the art of it. I love giving

clients a piece of art they can have with them forever. I'm actually doing more tattooing on a day to day basis now. I have such a demand for tattooing, I tattoo all day long then airbrush in the evenings. They compliment each other very well. If I'm feeling a bit burnt out on one or the other I'll just schedule a little heavier with the other. I truly love each one and feel fortunate to be proficient at both.

I really love those guitars you've done - what's the sort of time scale to do something like that - and cost? Do you work freehand or from stencils? Can you take us through the basic process? People don't realize how long it takes to do an airbrush piece.

I think the Johnny Cash guitar probably took about 16 hours front and back to do. My custom bike has 200 hours of just airbrushing on it. I personally don't use stencils. I like to do a light sketch down with various methods and freehand. I will occasionally use a freehand shield or custom cut stencil if I need to eliminate overspray to an area, or airbrushing a mechanical object that requires a hard edge line, but I try to freehand as much as possible. I will usually start by laying down a pattern or layout. If it's a dark background I'll build-up with white and go from there. If it's a lighter

background you can generally start laying colours down, I usually like to work from light to dark when I'm airbrushing (the opposite from most tattooing).

When you're this good at something is it hard to improve? Are you your own worst critic and very hard on yourself or can you take a good piece of work and find satisfaction in it? Do you feel you still have anything to learn, that you're getting better?

I think you always need to strive for improvement and be the best you can. I learn everyday and try different things to improve. I'm considerably better today than I was just a few short years ago and hopefully be that much better in another few. I am my own worst critic, but I think someone who is passionate should monitor their work and turn out the best they can.

I currently have two major goals for the very near future: The launch of a clothing line that I've been working on, and getting out more to the tattoo world through conventions and such. I know it sounds like a lot, but my only fear is being ordinary...and a core thought that I live by is this...If you don't stumble and fall down from time to time, you're probably not running hard enough. ★



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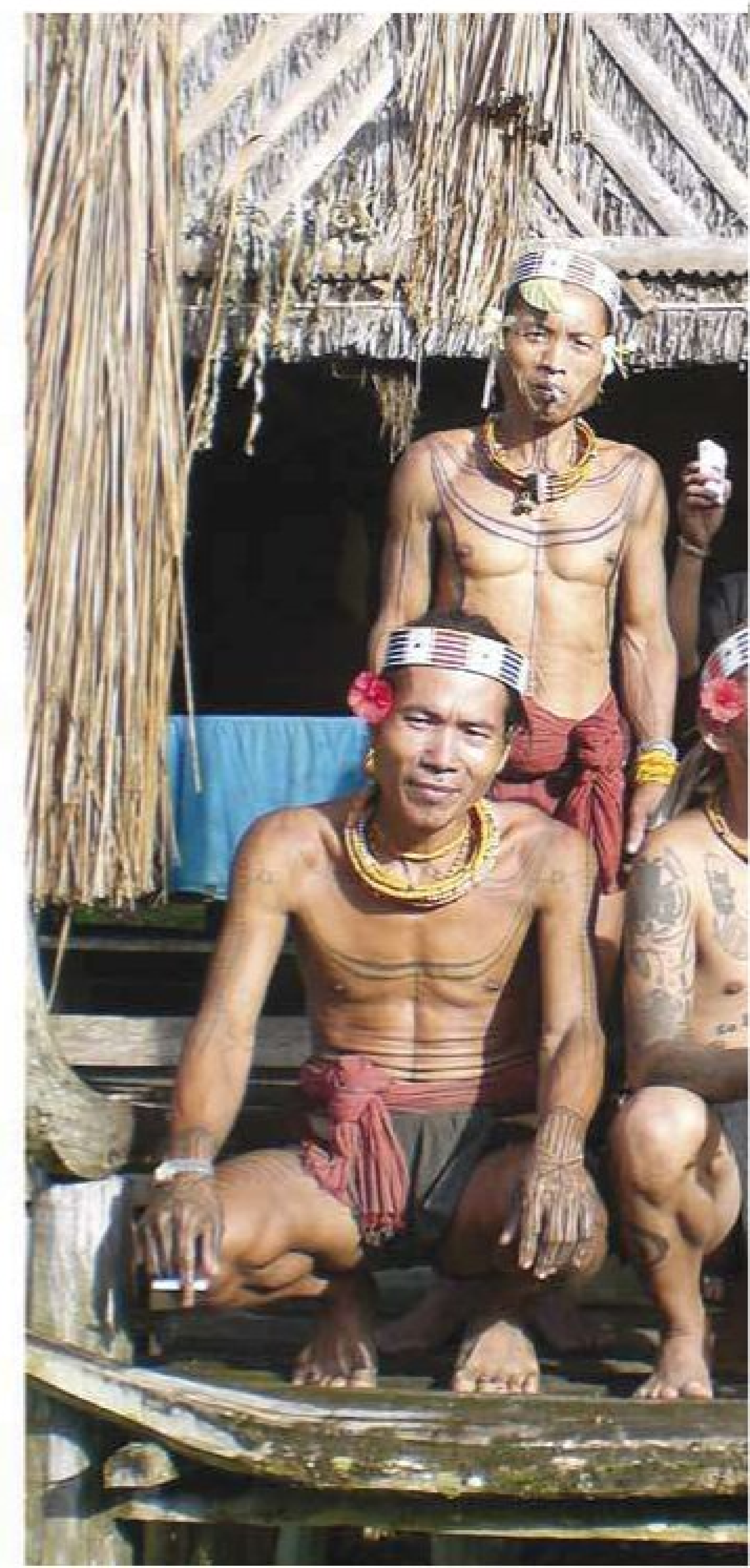
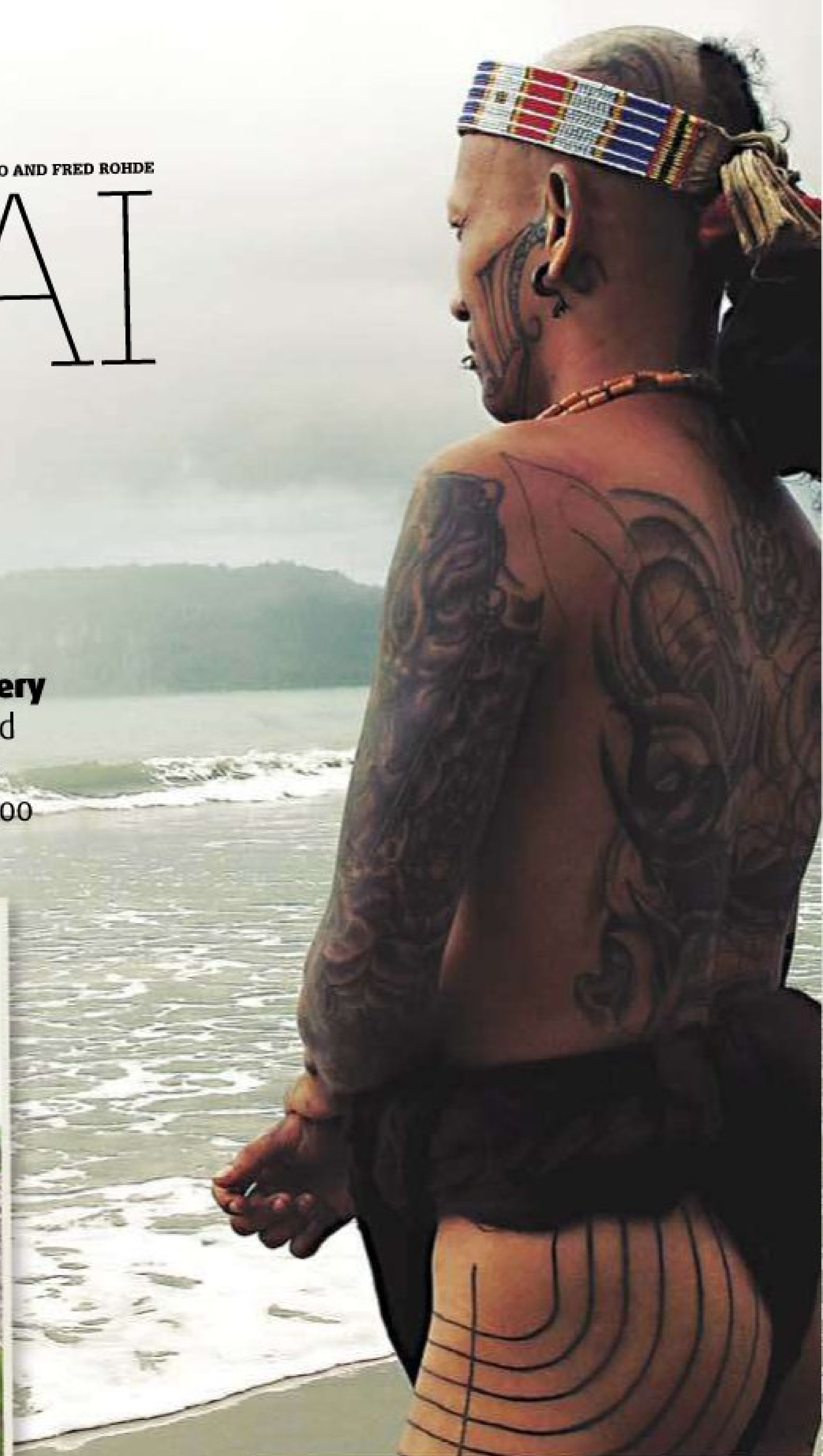
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THE MENTAWAI REVIVAL PROJECT

WORDS RIK VAN BOECKEL PHOTOGRAPHS DURGA TATTOO AND FRED ROHDE

Last summer, the Indonesian artist Durga was working for the very first time at the Amsterdam Tattoo Convention. His studio is located in Jakarta but three times a year he visits the Indonesian island of Siberut not far from Sumatra where he stays with the Mentawai to study the tattoo culture of this tribe. His goal? To prevent this culture from disappearing:



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Aman Durga Sipatiti tattoos with traditional tools. We first met during the Amsterdam Tattoo Convention while I watched his assistant stretch the skin of a customer and it came to me that the ti-ti-ti rhythm that echoes while he is working could refer to the Mentawai name for tattoo: titi.

When I visited Durga some days after the convention on a "living boat" on the river Amstel, I hear this rhythm again from the outside, just like the traditional music and singing of the Mentawai. Durga himself is not a Mentawai but a mix of different Indonesian races. He grew up in Jakarta, studied design and communication in Yogyakarta and lived through the nineties in Germany where he worked in the graphic industry. It was only later, while living in Los Angeles that he began tattooing.

These days, he has his own studio in Jakarta. "The only place in Indonesia where you can run a tattoo shop is Jakarta. In smaller towns, it's not

possible," he says. "I tattoo for sixty percent of the time in the Mentawai tradition but I also tattoo designs from other Indonesian islands - from the Dayak of Borneo, from Sumatra, Java, Bali, Sulawesi, Sunda & Nias Islands and Papua New Guinea. I am also influenced by animistic and polytheistic religions from Indonesia, by Hinduism, Buddhism and Sjamanism."

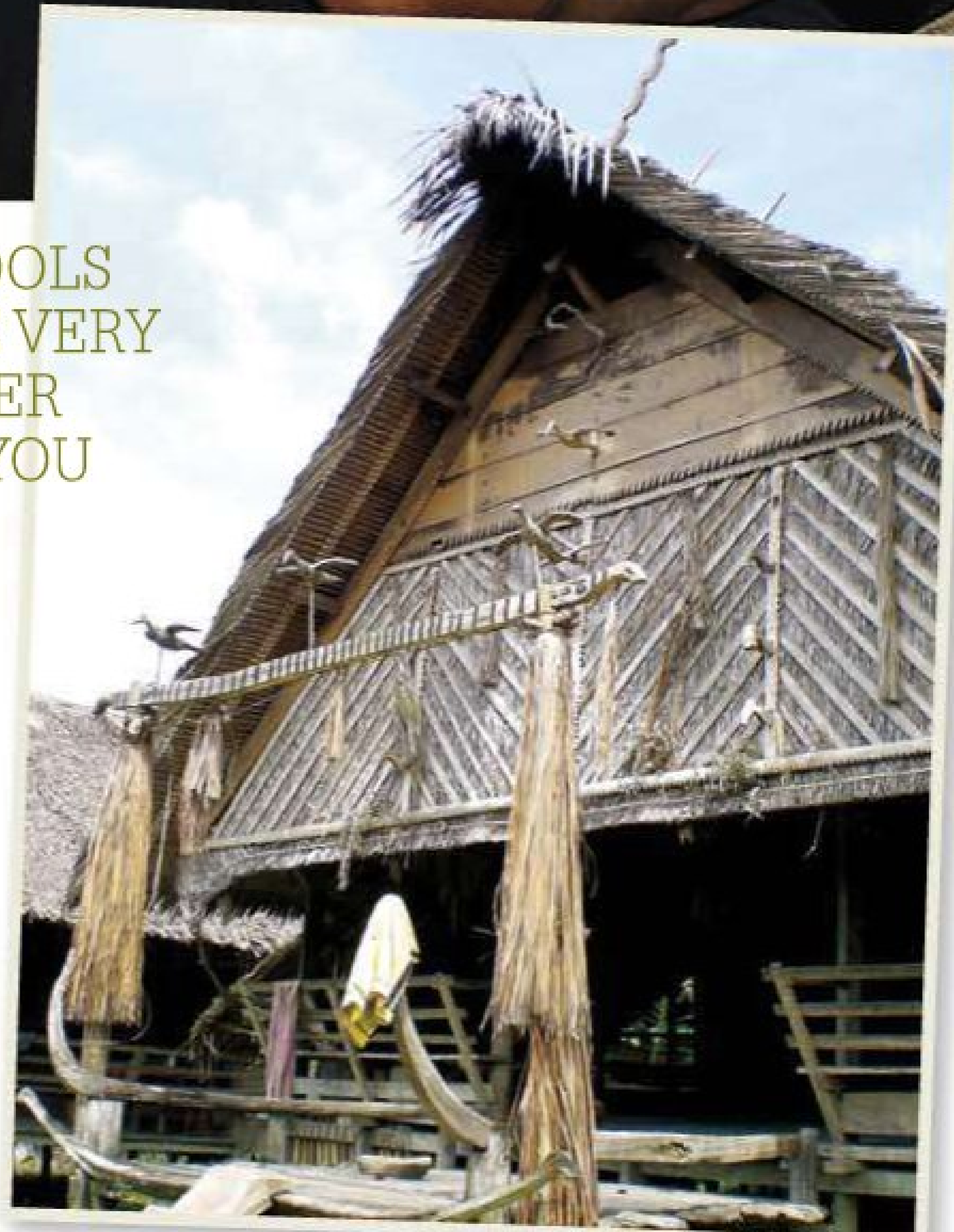
Durga himself has some Mentawai tattoos. "Especially on my legs," he says. "Not too many though because I started with tattoos early - a little bit too early. I was different then, I have other tattoos, so I have no more space for the Mentawai tattoos, but what I do have, I designed myself."

In L.A., Durga was an apprentice of Sua Sulu'ape Freewind who taught him the hand-tapping technique just as it's done in Polynesia and Borneo. Another teacher was Seymour Kahiliaulani Kaniho from the Black Wave Tattoo studio in Hawaii. On the



TATTOOING WITH TRADITIONAL TOOLS IS A SPIRITUAL PROCESS. IT CAN BE VERY EXHAUSTING. THE PAIN A CUSTOMER HAS IS VERY DIFFERENT TO WHEN YOU WORK WITH A TATTOO MACHINE.

boat in Amsterdam, Durga tattoos a curly design on another tattoo artist from Hawaii who also worked at the Amsterdam Convention. An assistant stretches the skin again: "This is necessary because the tattooing takes a really long time. Tattooing with



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traditional tools is a spiritual process. It can be very exhausting. The pain a customer has is very different to when you work with a tattoo machine."

I recall the woman he tattooed on the chest during the Amsterdam Convention. She seemed to be in another world. "It's about experience, it almost like you go to the past in a time machine. You go to a different world. It's a totally different sensation than when you are tattooed with a machine."

"On that woman, I tattooed a Mentawai motif. It's called Jaraik and is an image of a Mentawai fetish panel, normally hung inside the Uma, (a traditional Mentawai house). It's based on a symbol from the animistic religion of the Mentawai that's called Arat Sabulungan. Arat means custom and Sabulungan represents the leaf from a tree. In the religious concept of Arat Sabulungan there exist three rulers of nature: Taikamua, ruler of ☺



I WILL CONTINUE TO GO TO SIBERUT AND TO LIVE THERE WITH THE AIM TO STIMULATE AND TO DEVELOP THE TATTOO TRADITION OF THE MENTAWAI.

the sky; Taikaleleu, ruler of the wood and Taikokoat, ruler of the water. The symbol prevents against the evil spirits and tries to invite the good spirits."

Right now though, Durga is tattooing a motif on the hand of the artist from Hawaii that's called Gagai: "This tattoo motif is the same for men and women," he says. "The lines and the curls around the lines, represent one of the most sacred flowers from the Mentawai - the Osap. Usually the Sikerei, a Mentawai shaman, uses the flower against evil spirits who are afraid of the flower. The designs originate from the coast of Siberut - the only island in the Mentawai archipel where tattooing still exists. On the other islands like Sipora and North and South Pagai the tattoo culture has totally disappeared."

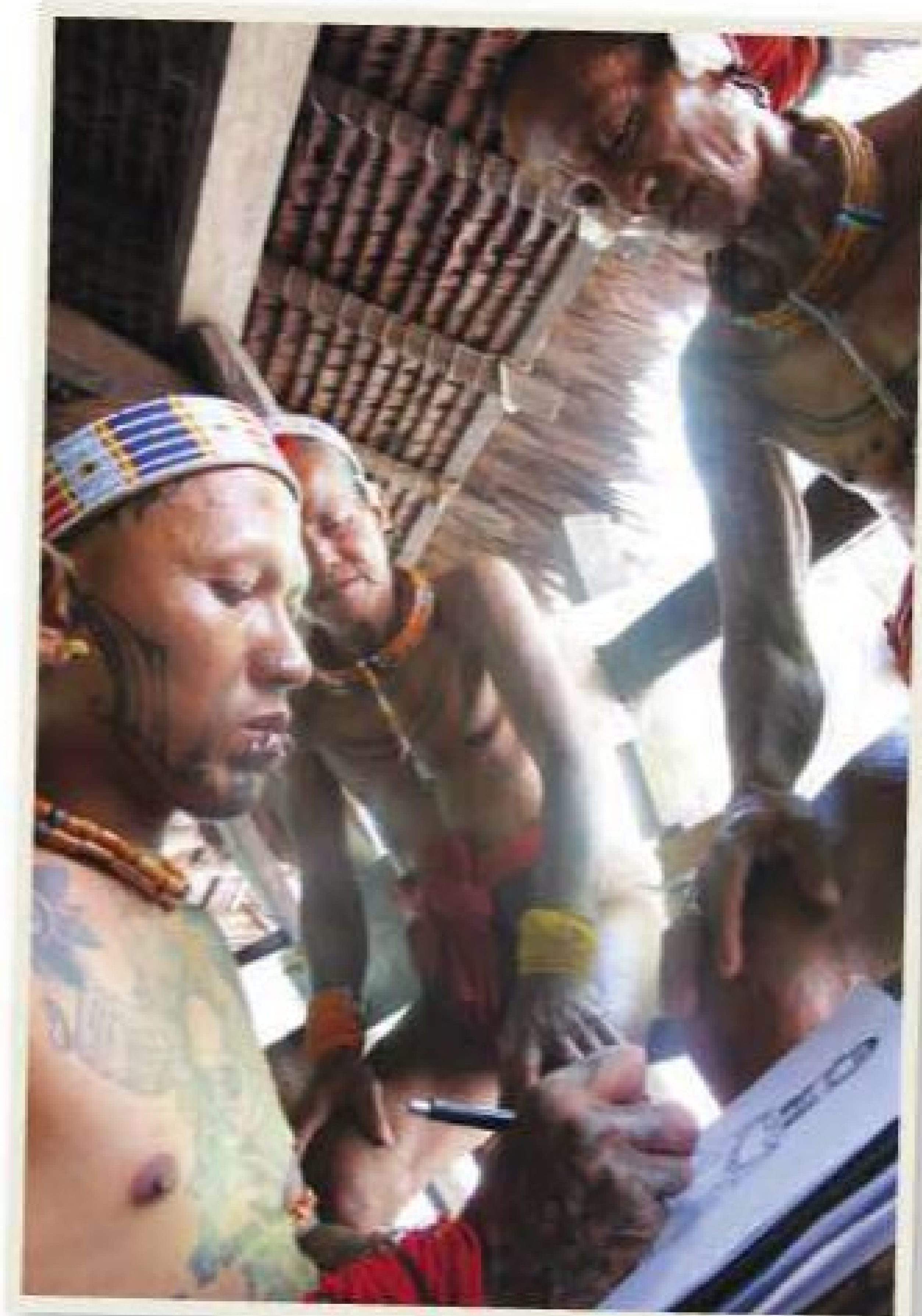
Durga started his research on Mentawai tattoos two years ago and three times a year, he stays with different Sikerei on Siberut: "They became like a family," he says. "But there are not many sipatiti - that's the name for tattooers on Siberut. I try to collect the motifs and find out how different the motifs of the sub-tribes of



the Mentawai are. The problem is that a lot of it has vanished, it's a mystery."

"It's not like the tattoos of Borneo, because there is a lot known about the tattoos of the Iban. So I started the Mentawai Revival Project - I get help from friends from Indonesia who are interested in maintaining the Mentawai culture and their tattoo tradition. It's a low-budget project, I spend my own money on it."

Durga is currently searching for written sources in museums in Holland. "Indonesia was a Dutch colony. Dutch anthropologists did some research on the Mentawai culture, so I try to collect information for example, from the Tropenmuseum in Amsterdam. I work hard to collect information, but this will take years. I will continue to go to Siberut and to live there with the aim to stimulate and to develop the tattoo tradition of the Mentawai." ★



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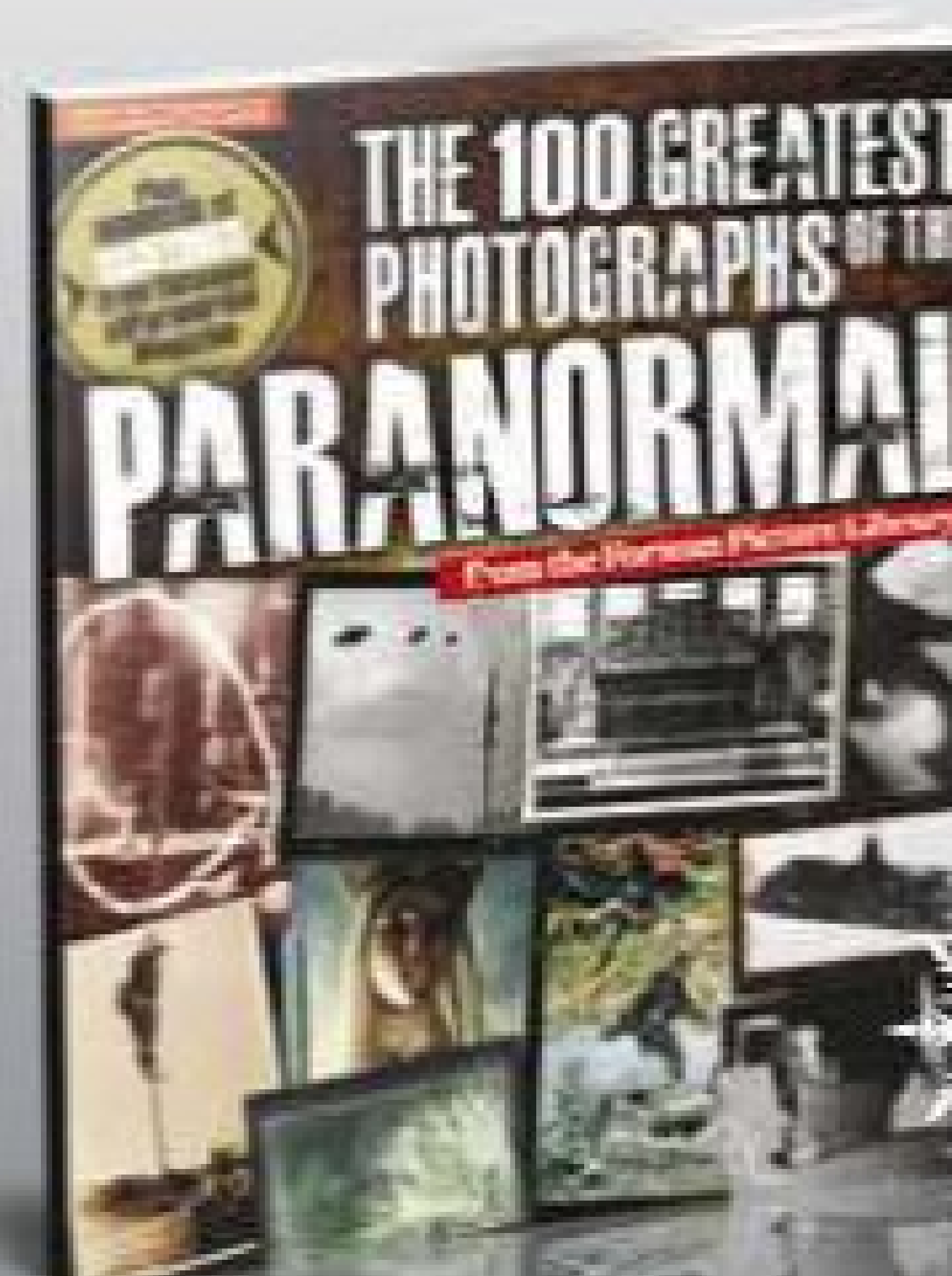
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OVER TREE, UNDER STONE

Dear Skin Deep,

I would like to take some space in your magazine to praise and thank Noshka of Dead Lucky Tattoo in Boundary Road West in Hove, East Sussex - over the last few years I have had the odd tattoo done in various locations around the world, but recently had the urge to have a spiritually based tattoo done. I looked at some of the studios in my area, but found none that I felt happy with for various reasons.

I then stumbled upon Dead Lucky Tattoo and Noshka, who - from the moment I stepped into the shop - made me feel very comfortable and she very quickly understood what I wanted. The studio was spotlessly clean and bright and cheerful. As a nurse, I'm typically very aware of hygiene so was very impressed with what I saw.

We fixed a date and she asked if I had any health problems etc. As I have diabetes, I needed to have an appointment clear of my meal times - she also asked if I had any particular musical tastes and if so, to bring in what I wanted for the duration of my tattoo.

I would like to say that despite a lot of people's ideas of tattoo artists, she has maintained a feminine quality and a superb friendly and helpful attitude. At 52, I think I may be a little older than your average collector, but I am a human being and really appreciate the attention she gave me - and presumably her other customers. To say this lady went the extra mile is an understatement - she does your profession proud.

Andi

Pagan, nurse and spiritual healer

STICKY SITUATION

Dear Skin Deep,

I was looking at my Mrs' copy of your magazine the other day and read your article on the Tattoo Jam. I don't really read your mag as I don't like the middle class, sideburn sporting, flat capped, stretched lobed, tank-top wearing sheep that seem to have taken over the scene - you're probably one of them.

I saw this written about Doncaster "not very glamorous or interesting

city of Doncaster... Doncaster is not known for its cultural heritage".

What thick ignorant moron wrote that? I am not from Doncaster but it has given me a family and a living. For one it is not a city and as for not having any cultural heritage how wrong you are. Arthur Wharton the first black professional footballer worked and died here, Peggler's made most of your taps and fittings, we are built on the famous Ermine street, the market is 750 years old, Tattoo Jam is held at one of the oldest race courses in the world which holds the Doncaster Cup, The Flying Scotsman, Mallard and Sir Nigel Gresley were built here, it was one of the first places in the country to build aeroplanes and held the country's first airshow. Jeremy Clarkson, Brian Blessed, Saxon and Groop Dogdrill are from here. Brassed Off and Open All Hours to name but a few were filmed here. Their own regiment the K.O.Y.L.I's won 9 Victoria Crosses and 3 military medals. We also have the award winning Toad Brewery.

So the next time the pond-life that wrote the article is given a job to do, let he/she clean the toilets or something more fitting to their IQ level. For more of our lack of heritage go on Donny Online. This town buzzes about the Jam so why slag it off?

Sye Buttle

You're right, Doncaster does indeed have a rich industrial history and it's always nice to hear from someone that loves and supports a city and knows it far better than a visiting writer ever will. I used the word cultural only to mean, "Relating to the arts" and actually very few cities in the UK have an arts culture, so my comment wasn't intended to be an attack on good old Donny, rather a question as to why Doncaster has been chosen for such a large arts event. Later on in the article I go on to say what a fantastic venue that racecourse is, so I answer my own query and celebrate the place!

I can't speak for other staff members, but I can reassure you that I don't own a flat cap; I'm more of a beret kind of girl!

Paula.

DAVID AND GOLIATH

From the Big Tattoo Planet forum, we plucked this gem of a letter:

Why do some people think tattooed and pierced people are fair game and a target? This is still ongoing, but I will let you know what happens. I posted this to the Stirling supermarket in question and e-mailed it to their HQ so they now have to investigate it. I went home and shed a few tears as I was hurt at these comments, behaviour and attitude. It does not however stop me wearing my ink and piercings with pride:

Dear Sir,

I visited your supermarket today, with my dad, for a meal and also to purchase some items. We decided to eat before I got the 2 items of shopping, and made our way to your restaurant.

Your female staff member at the booking desk was called ***** and I put my order in.

Then I noticed she was leaning to her right to study my ear piercings, and I was expecting the usual questions - do I take them ALL out at night, do I sleep with the rings in, does it hurt more the higher up the ear lobe is pierced and so on. Then she studied the two small rings I have in each nostril.

"Do you have piercings anywhere else?" she asked.

"I'm not telling you," I said, slightly shocked she was so personal.

"Then - if I suggest other places, will you just say yes or no?"

"No, I won't. It's nothing to do with you where any other piercings are - indeed if I have any", I responded.

She gazed quizzically at me, rattling her fingers on top of the screen in front of her.

"I bet I can guess where they are. Have you had your nipples done? I'm only asking because my niece has hers done," she said, studying my chest, presumably to see if there were piercings visible through my T-shirt.

"I've already told you, it's nothing to do with you," I snapped, getting totally hacked off with her obtrusive questioning.

"That's as far as I was going to go. I wasn't going to mention any other 'bits'," she replied, glancing at my dad standing next to me.

I then turned to my dad who had overheard the entire conversation and asked him what he would like to eat. We paid for the meal and sat down. Fortunately it wasn't ***** who brought our meals over, it was another lady whose name I didn't catch who happened to be very pleasant and nice, and said she hoped we would enjoy our meal. The young lady on the till was also very nice.

While we were eating, my dad asked me what the lady at the booking desk was asking me, and I told him that she was asking if I had any other piercings and if so where they were.

"I thought that's what she was asking. That's nothing to do with her," he said.

"I know it's not. If I have do any other piercings it's nothing to do with anyone else where they are. Certainly not complete strangers." He looked at me carefully and asked if I was all right.

"No not really. Just a bit annoyed and upset she was so bloody rude, obtrusive and personal, asking me things like that. She was asking things that are none of her business."

Could you please explain to me why your staff member in question:

1. Asks customers such personal and obtrusive questions
2. Studies female customers chests to see if any nipple piercings are visible
3. When told that such information is none of her business, then changes tactics to still try and extract said information.

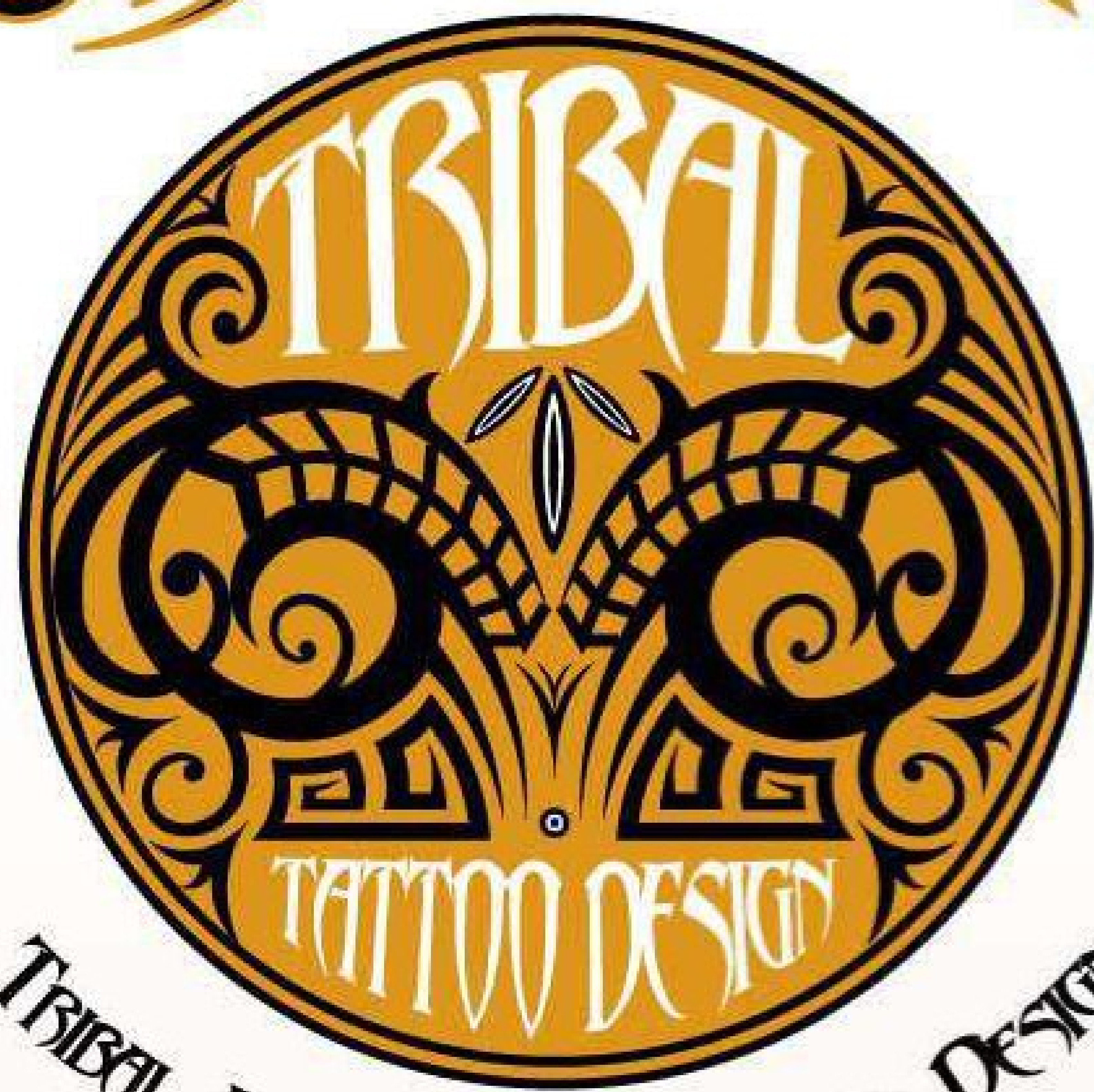
I await your response with extreme interest, and also have no intention whatsoever of setting foot in your store again when I next visit Stirling.

Yours sincerely

Frog

We can't possibly say anything more than you already have on this - keep us clued in on what happens! We've run out of t-shirts at the moment, but those nice people at Revelation Films have loaded us up with some cool L.A. Ink boxsets instead... it's on it's way.





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



GODS AND WARRIORS

Horimana: The Works of Chris Treviño
7th Society Publishing Group/TAM
Available by mail order:
www.tattooartistmagazine.com

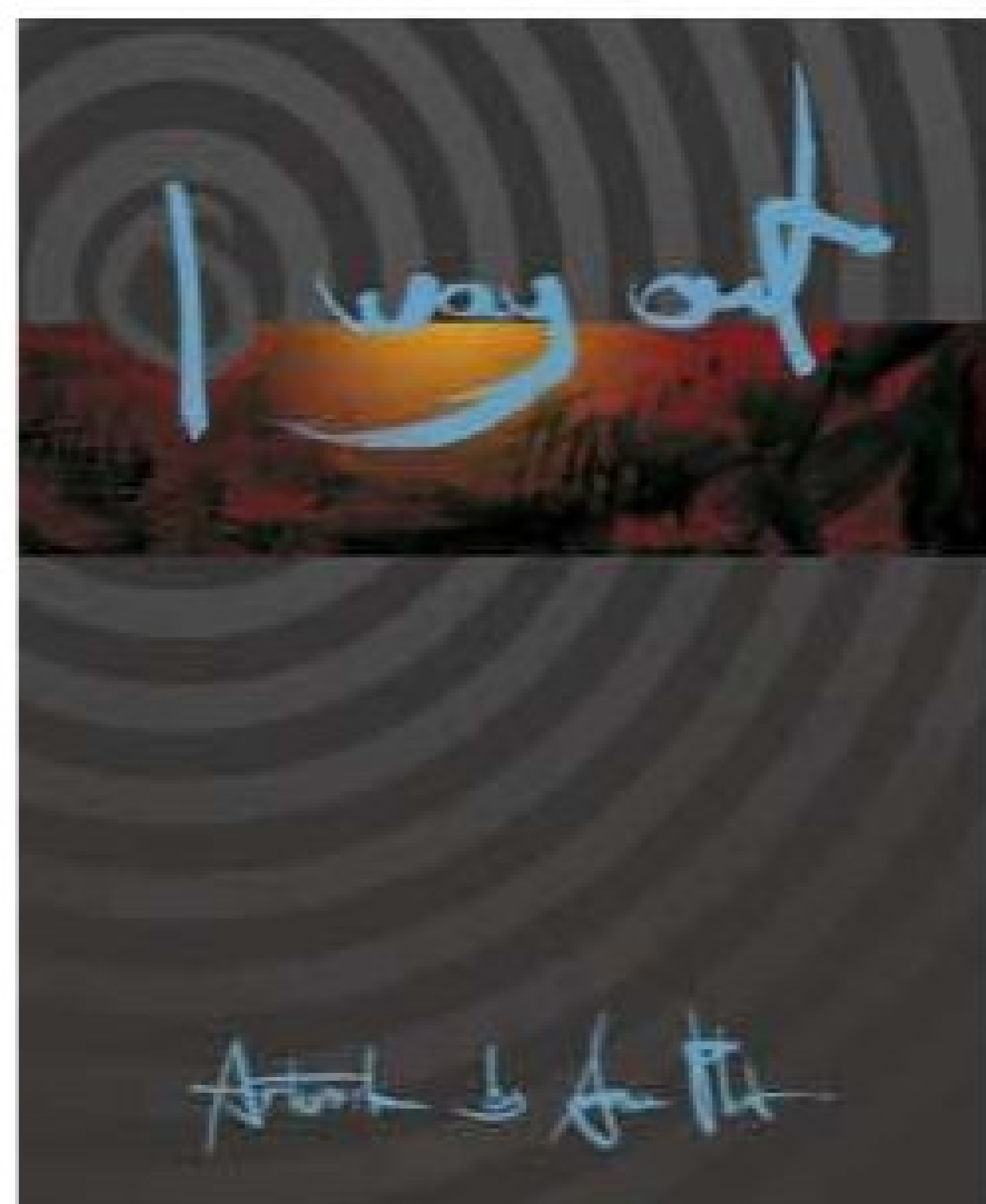
Now this is what all art books should present themselves as big, heavy, slipcased monsters. Before it's even open, you know you're in the presence of something special and if it wasn't so damned valuable, you'd leave it lying around your house for all to see.

If ever there was a man you could call obsessed with his work, it's Chris Treviño. Given the name Horimana as an honorary title by Horiyoshi III, Treviño ploughs through life giving a little more of himself everyday in pursuit of the art and Gods and Warriors is a testament to just how much he has put into this pursuit.

Each and every page depicts some aspect of the sublime nature of what he does - these images are not simply of dragons and beast-like heads. Even on paper, they obviously have no small part of Treviño's soul injected. The **Gods and Warriors** of the title are all present and correct, not as photographs in a book but rather as stories in their own right, a captured freeze-frame full of life and motion. It's been a long time since I've seen art that allows itself to truly tell stories like this - which is after all, the point of the exercise in the first place.

The production values of this book are not to be understated. Most images are captured in whole pages, some in entire spreads and where the art warrants it, the pages fold out to a tri-fold so as nothing of the essence of every single piece is lost. This is art at its most beautiful and extreme.

If you're not inspired by this book, then you are truly lost to the world.



1 WAY OUT

A book of artwork: Joe Plant
Self Published

Joe Plant is a cold blooded fantasy machine. This was my opinion of him until we met. He's a really nice guy - but my opinion of his art hasn't changed at all. If you ever get the chance to see his limited edition canvases in the flesh, it's certainly a sight to behold and if you were to take them out of their environment and drop one onto a wall in your house, it would, without doubt, become the whole focus of the building.

1 Way Out is a compilation of Joe's years of hard graft creating fantastical art that belongs and deserves to be mentioned in the same breath as Roger Dean - except where Dean took his cues from nature, Plant takes his from a biomechanical eerie world that should never exist and plunders its depths to bring it to life.

The one thing that stands out above all else in this collection is that there are no rules - and whilst we all understand that about art, it's not very often delivered in the root - and certainly not like this.

Joe Plant is a man bursting at the seams with talent. 1 Way Out is only the beginning for him. For a self published title to have this much time and effort spent on it, there are some mainstream publishers out there should hang their heads in shame. The result is a stunning book that you never get tired of looking at.

I take my hat off to you Sir!



BLACK & GREY TATTOO VOL 1-3

Edition Reuss
Triple box set

Frankly, this is the motherlode of all tattoo art books. There will be no discussion on this - ever. One volume alone is enough to wipe-out a good few hours of your life - three is incredible. In total, it clocks in at over 1000 pages and weights more than a medium sized dog complete with slip-case.

There's no place that's been left uncovered either as every conceivable avenue is explored in its entirety. From ghetto street art to the uber-elite, nobody to celebrity, realism to fantasy from Bangkok to Budapest, I challenge you to find anything that's been omitted from this collection - but they all have one thing on common. Total excellence and commitment to quality - the combined authorship of Marisa Kakoulas and Edgar Hoill has seen to that.

It's impossible to convey how fantastic and essential these volumes are in a relatively small amount of words but when you're getting the cream of the tattoo world interviewed and featured in three different languages, it's hard to want for anything else. To take Paul Booth as an example - just about every interview he has ever done is condensed into a fantastic font of all knowledge entry. In fact, think of an artist you respect, admire and want to be as good as - you'll find them in here.

As one would expect, the presentation of the art is treated with the utmost respect and thought for how it will appear and with a single sweep of the hand, Edition Reuss prove that they are the masters of the tattoo art book. For once, I am lost for words.



ALL NEW BLACK AND WHITE LINE DRAWINGS

Angelique Houtkamp
www.salonserpent.com

This is a tough cookie to put into perspective this month - given the huge, huge standard of the other books on the table at the moment, Black and White Line Drawings simply gets lost, but to view it like that would be massively unfair. What we have here is a cool little book made with every bit as much love and attention as the others.

It's success will lie in the fact that it's simply fun. Packed with line drawings of just about everything you could ever want a line drawing of - from sugar skulls and cut-throat razors right across the board to a full on Eiffel Tower. Conceivably, you could use this book for all manner of things from trying out shading or carving it up to make other art, but it's longevity will lie in it's accuracy and delivery of those all important lines. Think drawing up a perfectly symmetrical love heart is easy? Try it yourself!

A lovely little book that's certainly worth more than a passing fancy.

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IN AT THE DEEP END

"ARE THOSE
TATTOOS REAL?"



The answer is yes. Of course, the answer is yes. In fact, the likelihood of any other answer is very small indeed but that is not why the question is asked, it's not really a question at all, not a curiosity that requires satisfaction, but rather a statement of incredulity.



Paula Hardy Kangelos gets to grips with the concept of 'getting older...'

What the enquirer is actually thinking is, "I don't want to believe that those tattoos are real"

An affirmative answer usually elicits yet another query, it brings out the big guns, the question that even our supportive friends and parents sometimes utter: "But what will you look like when you are old?"

This particular conundrum appears to occupy the minds of quite a large number of people. The tattoo stands for the idea of forever, or permanence, so it's not entirely surprising that this a subject that non-tattooed people wish to discuss.

Not me though, I haven't given it much thought at all but now that I am giving the matter some specific attention, I suppose I will look like an old person with tattoos, a tattooed senior citizen. Perhaps with inappropriate "Heyday hair", I certainly expect to be a lot wrinkly and a bit blurry.

Possibly, the staff at the nursing home will look at me in disgust. Yet more will consider me with awe. They will nudge and giggle and whisper, "She was a right go-er in her day, that one". Of course, with the ever increasing popularity of tattooing it is more likely that the staff will have tattoos of their own and I am certain that my fellow residents will also sport permanent ink. We will compare notes in the day room, point out our now-faded favourites and discuss the artists that adorned us in revered tones, tinted with nostalgia. We'll probably have biscuits, too.

Or, maybe I won't make it that far. instead, an untimely demise would demonstrate the beautiful paradox that is the tattoo – alarmingly permanent, yet still having a finite lifespan, its mortality at one with our own. Our collections will not be our legacies; we cannot leave our skin anthologies and ink scrapbooks to our grandchildren,

instead, they will die with us. The tattoo collector creates an exhibition that is inseparable from its curator, like a writer that features as the protagonist in their own novel, we author our stories with help from our chosen tattoo artists.

Longevity has long been a concern of Fine Art – the collector; the archive and the museum dictate so. Items are stored in light and temperature controlled environments, insects are repelled, objects and paintings are handled and stored carefully. Tattoos are an art form that outsiders perceive as lasting forever, but collectors know that they also need to be treated with care; sun block and moisturiser take the place of the regulated atmosphere of the museum.

Longevity in tattoo art is perceived as crucial and the technical application of the tattoo is fundamental to its success, one of the many reasons that make formal apprenticeships so desirable. A badly made tattoo may "fall out", a clearly unacceptable occurrence. The phrase "Bold will hold" is a common statement and ancient tribal markings are the first examples that prove the "If it's bold, it will hold" theory. One colour tattoos such as t moko - the permanent body and face marking by the M ori - demonstrate how a simple tattoo can last, even in a hot climate.

Japanese (and later Western Traditional) tattooing has also subscribed to this rule. A well laid out, hand poked or machine made Japanese tattoo is a classic, featuring imagery that does not date and technique that is proven for it's longevity. Tattoos that feature black shading, considered placement and strong outlines have stood the test of time, allowing the skin art to age gracefully with their owners.

The larger the design the better, too, the inevitable spreading over time as the tattoo settles into the skin is less noticeable on a large-scale tattoo (and often small lettering is not recommended for this reason).

The makers of the current crop of

high colour realist tattoos are often subjected to well meaning, concerned questions about their longevity. Critics of the style are perturbed by its as yet untested lifespan and its disregard of the bold will hold mantra, especially as it is often thought that the secret to a successful tattoo (one that continues to look fresh for many years) is the thick outline featured in traditional tattooing. Tattoos without black outlines are currently considered suspect by some – not yet proven to last and time alone will tell if the significant improvements made in ink and machine technology are sufficient to change the opinions of traditionalists.

Despite the ongoing perception of tattoos as forever artworks, they are no longer really the permanent art form that they once were. Laser removal technology is improving all the time and tattoos can be reworked, changed and covered. Yet despite these possibilities, tattoos remain conceptually accepted as everlasting. I believe that the art form that we know and love is really as corporeal as the captured pinned and collected butterfly.

Tattoos are as old as humanity, they will be with us forever and perhaps that's where their real permanence lies, demonstrated by both their rich history and still and growing future, the tattoo will endure just as Our tattoos symbolise endurance, not just in their staying power but also through the physical act of being tattooed, stamina being required for both the tattooer and the tattooee.

Fine art is measured in artistic movements, tattoo art is measured in human lifetimes, and it's appropriate that they fade with our youth; perhaps those outlines do not matter after all. Which brings me back to the question:

What will I look like when I am old? The same way I do now, only older. I am my own museum, an archive and a family album all at once. If the exhibits start to look a little tired, well that's OK with me...★

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