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Shows you how

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SXSW MEETS SAILOR JERRY WITH KEITH UNDERWOOD & DOWNTOWN TERRY BROWN



PLUS COVERAGE FROM NEW YORK AND AMSTERDAM CONVENTIONS

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ISSUE 227 • AUGUST 2013 • £3.95
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THE DIFFERENCE BETWEEN BIRDS AND MAMMALS...

It's easy to not see the world as it really is when you're all wrapped up in a niche.

The fact remains, however, that most of the world is not tattooed and understands what it is even less.

A prime example of how stupid some people can be, I shall hand over to you right now from personal experience. I bumped into somebody I haven't seen for about ten years only yesterday. We did the smalltalk thing (we were in a car park), and she said: "You got some more tattoos then?"

And I went on to tell her what I was up to these days – and got the expected responses in return...

"Oh, I know somebody who has a tattoo..." and some other nonsense that I won't bore you with – and then she looked down at my arm and said, "What is that? A Giraffe?"

Now, if we have met, you'll know it's one of many ravens in a woodcut style, but on no planet – no matter how far away from the sun it spins in our galaxy – does it look like a freaking giraffe!

Outside of our galaxy, I can't be so certain, but within this one? Not a bloody giraffe. The best I could do was laugh in her face and then later, behind her back too.

But the more people I told this story to, the more it became apparent how many people haven't got a clue what 'art' is... in any form.

A world in which somebody can look at, for example, a glorious piece from a Japanese

six pieces of bread and looks like it was designed by one of the sfx crew from *Pacific Rim*.

Sometimes, you just can't win. But there is an endgame – and it's important to see where it is.

If you care to go back to 1987 and live in that Winnie the Pooh world for a moment – in some weird kind of *Life on Mars* fashion (though there are better years to pick than 1987 if you look hard) – you'd

THE MORE PEOPLE I TOLD THIS STORY TO,
THE MORE IT BECAME APPARENT HOW MANY
PEOPLE HAVEN'T GOT A CLUE WHAT 'ART' IS

master or something from say, Buena Vista or Bez over at Triple Six, and make a connection with somebody they know who has a Winnie the Pooh honeypot tattoo from 1987, is a world in which we still have much work to do. To the outside world, a tattoo is a tattoo. To them, a toaster is a toaster is a toaster regardless of whether it cost a tenner from a supermarket or is one of those beautifully designed ones that can take

also find a lot of cars made by Rover on the road. Some years later, they pretty much made the Rover look like a Jaguar and sold a lot of cars because of it. Under the bonnet, it was still a two-bit Rover. There are about as many Rovers out there now as there are Winnie tattoos that haven't been covered up. A few hardcore choice pieces that refuse to die because they've been well cared for, but still... they're on their way.

We all have a role to play in this. One day – in time – 2013 will become a 1987 and you will continue to be judged by your tattoos (that's never going to change), but we're in a much better place now than we were back then to carry a big Olympic-sized torch into the future.

Make sure your ink is rocking the house down. Get good ink; get the best ink you can afford.

But for those who can't tell the difference between a raven and a giraffe... well, there are some wars that aren't even worth getting dressed for.

Sen



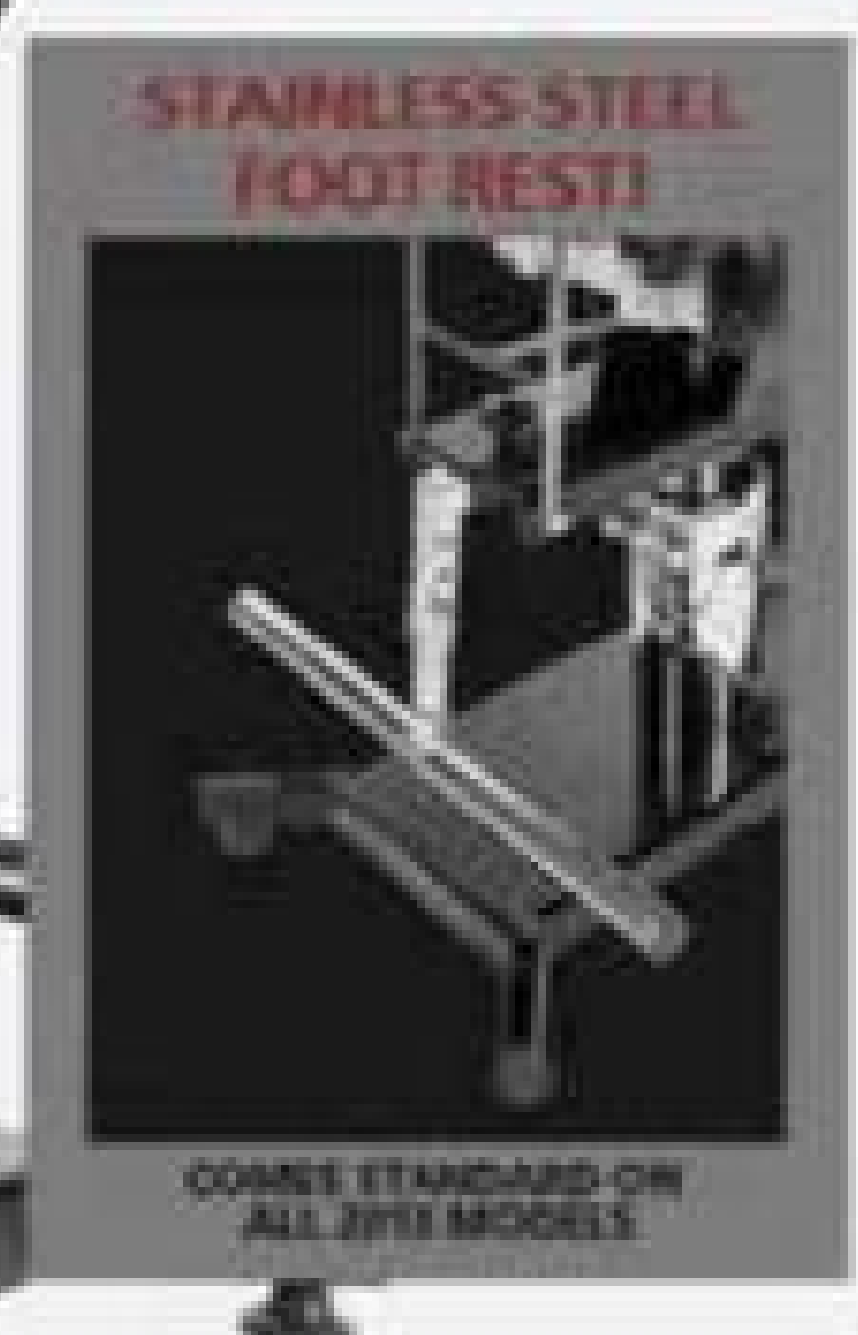
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THE USUAL SUSPECTS

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ARTIST PROFILES

34 STEFAN JOHNSON

When he was 16 years old he sewed his own first tattoo on himself, but the dream of becoming a tattooist never happened in Sweden. Only after having moved to Santa Cruz, California, did Stefan Johnson at California Electric Tattoo Parlour get the chance to adorn human bodies with ink.

60 MARK POWELL

Biros... the bastard children of art supplies, whose abilities were limited to the writing of shopping lists or phone numbers on the backs of ones hands. Not so anymore.

66 SCAPEGOAT

Portland has long been famous for its artistic scene, eccentric events like the naked bike ride, and its acceptance of a variety of lifestyles. Chief among them... veganism!

72 BRYAN CHILDS

Bryan Childs was still a senior in high school when he started his apprenticeship under 'Tattoo Dan' Mauthe at his studio, Tattoo Alley. Read the backstory right here.

78 RICH PINEDA

Specialising in bold, crisp realistic portrait work, you could be excused for thinking that Rich Pineda has been tattooing for years. In truth, Rich, is a relative newcomer to the business, clocking up just three years wielding a tattoo machine last March...

SPECIAL FEATURES

12 SXSW MEETS SAILOR JERRY

Touching down in Austin for the 26th

P66



SCAPEGOAT

VEGANISM HAS NEVER BEEN SO MUCH FUN

edition of SXSW, we were looking forward to everything the fest had in store, but perhaps nothing got us as excited as Sailor Jerry's five-day takeover of the Gypsy Lounge...

16 JOSH

One of the questions we get a lot is "where are all the men in the magazine?" As luck would have it, Josh here found his way into the inbox. Great ink... something to say for himself... pro shots. Let's do this thing.

P84



NYC

THE CITY THAT NEVER SLEEPS

24 JADE

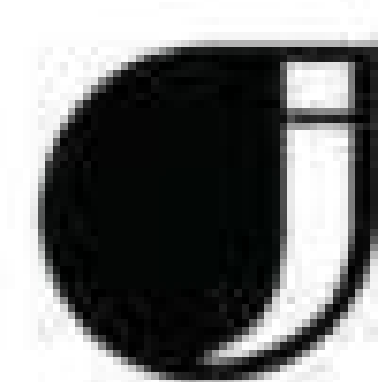
We asked a lot of questions but there's pretty much nothing she can't do: model, dancer, dog lover... next thing you know she'll be turning up in CSI Miami...

4 NYC

Scenes from the New York convention.

8 AMSTERDAM

Scenes from the Amsterdam convention.



COVER MODEL CREDITS: MODEL: JADE ALLISON PHOTO: SCOTT COLE MAKEUP: AMY JADE HILL

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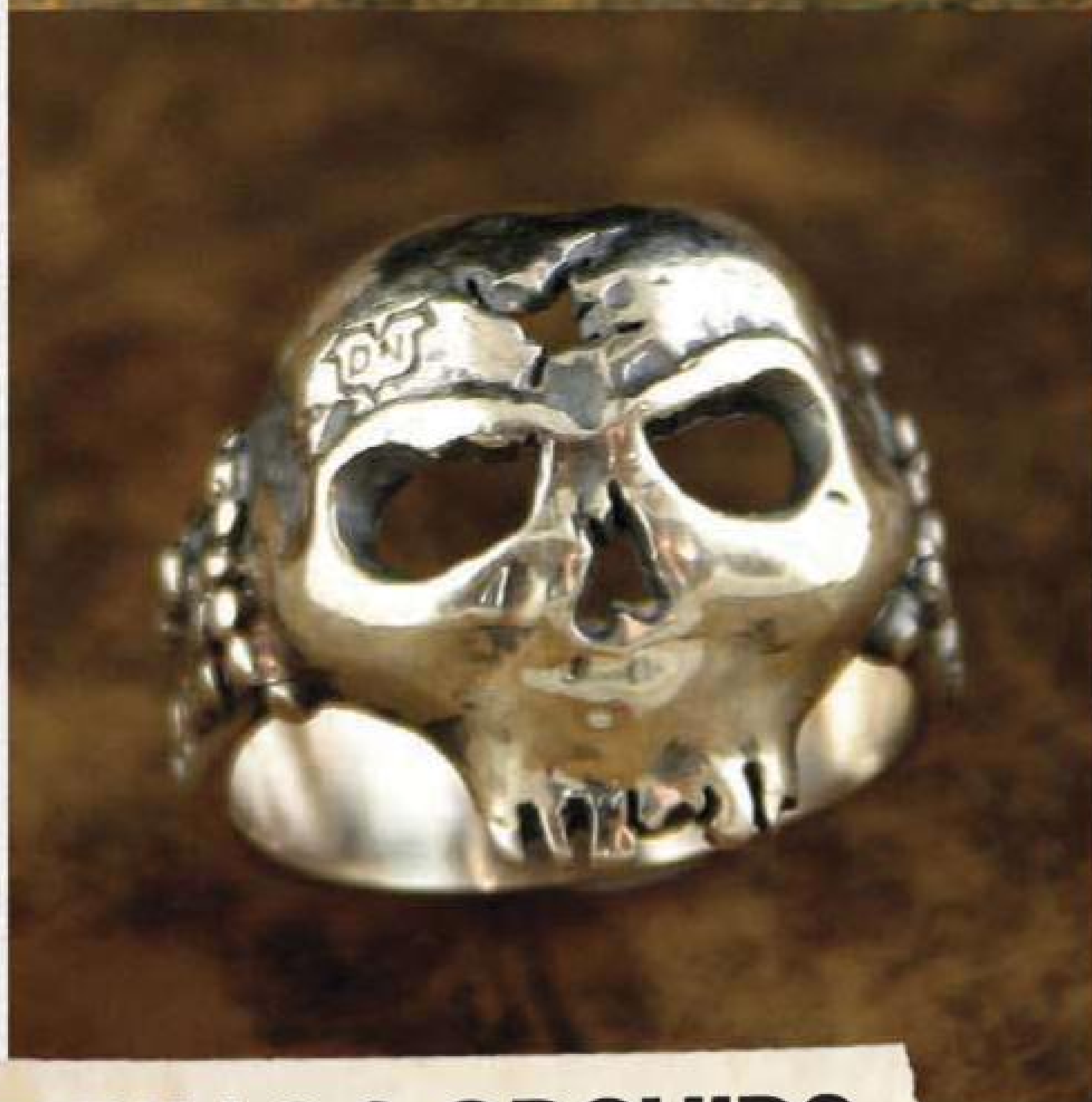
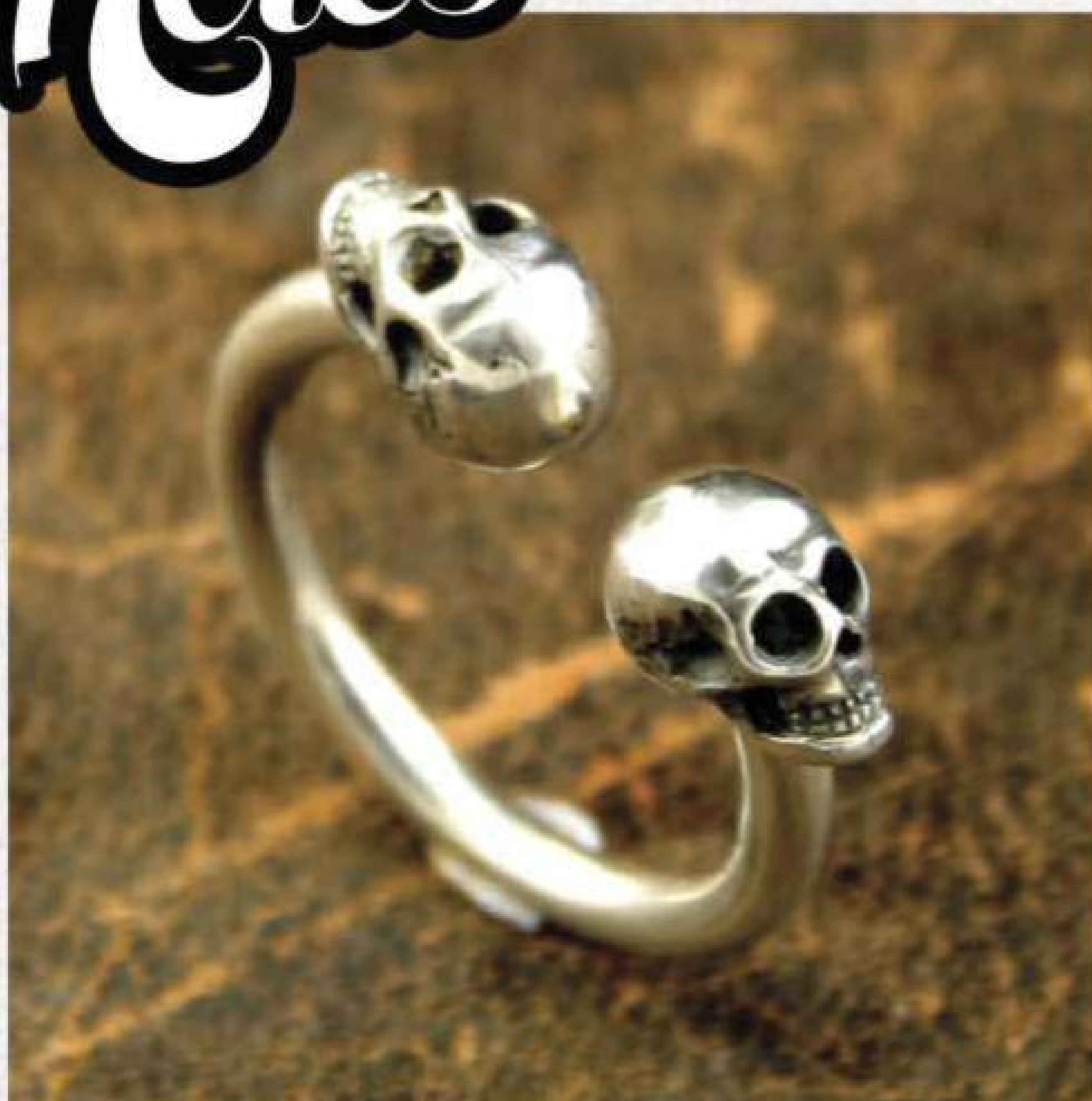
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Sleeve Notes

twitter.com/skindeepmag www.facebook.com/tattoomagazine

ALL SUBMISSIONS TO SLEEVE NOTES GRATEFULLY RECEIVED. BE IT NEWS, AN EVENT, NEW MERCH, A STUDIO MOVE... WE'LL DO OUR VERY BEST TO LET EVERYBODY ELSE KNOW ABOUT IT TOO. EMAIL: EDITOR@SKINDEEP.CO.UK OR IF YOU WANT TO BE ARCHAIC ABOUT THE WHOLE AFFAIR: SKIN DEEP, 1 MARCHER COURT, SEALAND ROAD, CHESTER CH1 6BS. BRING IT.



SKULLS & ORCHIDS

Last issue, we started a three issue long prize draw to win a beautiful piece of custom jewellery from the excellent dudes at **Skulls and Orchids**

That means, this issue we're halfway through... the pot of names is getting big, but there's always room for more. We're not talking some small-fry piece here either... we're talking a piece that's worth a good few hundred quid. Oh yeah, nothing to be sniffed at and walked away from. To enter send an email to: editor@skindeep.co.uk with the subject line 'Skulls & Orchids' and we'll take good care of your entry. Meanwhile, you can check out their wares over on the newly revamped bigtattooplanet.com: bigtattooplanet.com/store/jewellery.

SHORT SLEEVES

PAUL TALBOT CHARITY TATTOOS

Paul Talbot will be doing one of two pieces (winner decides which) at the Teeside Charity Convention on Sunday September 1. You can see the designs here: [facebook.com/PaulTalbot.TattooArtist](https://www.facebook.com/PaulTalbot.TattooArtist). It's a tenner per entry and multiples of ten count as multiple entries, so the more you donate the more chances you have of winning.

All proceeds go to the Jo & Mya Memorial Fund: www.joandmya.co.uk. And here's the Just Giving page link: justgiving.com/WinaPaulTalbotTattoo Get it on...



13 GUN SALUTE

All in the name of a great cancer cause, Mint Gun Club will be hosting the 13 Gun Salute event on Friday 13 September at their studio at 19 Kirkgate, Dunfermline, KY12 7NA. All tattoos from the specially designed sheet of flash will be £13. You can have as many tattoos as you want, but each one is charged individually. There will be no alterations to the designs but people can choose where they get it and the colours they would like. Walk-ins only, no appointments. No entry fee and anyone can come along and join in. There is also face painting, burlesque dancing, a suicide girl, and, uh-oh... potentially a kissing booth. As a side project, if £1,300 is raised, Charlie will shave her for the charity, but we're not sure if that will be before or after the kissing starts. Might be better afterwards methinks... Get in touch here: 01383 279510.

THE HOT LIST



SION

THIS MONTH I HAVE BEEN SUBMERGED IN COMIC BOOK TATTOOS AND BEEN KEPT COMPANY BY ALL TEN SEASONS OF SPOOKS.

AND WISH I HADN'T PUT AN APPLICATION INTO M16.

BUT I WISH I HAD PASSED THE DAMN TEST ALL THE SAME.

AND FOOLISHLY SPENT MONEY I DIDN'T HAVE ON A GROUCHO MARX DISGUISE.



RUSS

THIS MONTH I HAVE BEEN WRITING NON-STOP ABOUT ZOMBIES.

AND WISH I HADN'T HAD QUITE SO MANY DREAMS ABOUT MY SKIN ROTTING OFF AND GENERAL UN-DEADNESS.

BUT I WISH I HAD BEEN ABLE TO MAKE IT TO THE INK FOR HEROES CONVENTION IN MY HOME TOWN. PESKY ZOMBIES.

AND FOOLISHLY SPENT MONEY I DIDN'T HAVE ON EATING AND DRINKING IN NYC WITH MY BEST FRIEND. ACTUALLY, THAT WASN'T FOOLISH. I JUST DIDN'T HAVE THE MONEY.



ANYTHING GOES

No issue of Skin Deep would be complete without a chance to adorn yourselves in the latest kit from one of our alt-clothing chums

This issue, we hook up with Anything Goes Apparel. They deal in lots of designs influenced by tattoo art, music and alternative illustration – just the way we like it. To be thrown in the drawer, send a blank email to editor@skindeep.co.uk with the subject line of 'ANYTHING GOES' and we'll choose some winners at random. On offer are Pipe Dream, Skater Girl and Satan & Goth Head tees, along with anything else we can bludgeon out of them with a sharp stick.

If you're far too impatient or want to check out the whole range – which you should – head yourself on over here: anythinggoesapparel.bigcartel.com.



SHORT SLEEVES

LASER ERASERS

Here's a little news item for all of you people out there working hard with laser technology...

With 20 years of experience in the field; Lynton's extremely popular Tattoo Removal Masterclass consists of a morning of theory-based presentations, during which tattoo removal is discussed in detail, along with tips and advice on how to optimise your treatment results and carry out a consultation procedure.

This is then followed by an afternoon of opportunity to gain hands-on experience using various laser/IPL systems and to watch demonstrations of models being treated. This educational Masterclass is held at The Lynton Clinic, Manchester, and boasts small class sizes for a more focused learning experience. There are no entry requirements. To book or find out more: 01477 536 975; lynton.co.uk/training.php.

Date of next class: 9 September (held regularly throughout the year).

DIKA RETURNS

Tattoo artist, Dika O'Real (formally from Rebel Ink/ Giahi), has returned to the UK and opened Studio 58. Based in Carlisle city centre, Studio 58 is a small boutique studio offering custom tattooing, piercing, laser lightening, and fine body jewellery. Check in at: [facebook.com/ink58](https://www.facebook.com/ink58) or tel: 01228 319503.

A POSTCARD FROM THE EDGE

In a recent issue, an officer from the Met Police wrote in to discuss new policy in tattoos and the police. Well, shock horror, this policy seems to be moving north

"I work in a typical northern town as a police officer and have done for seven years with a clean discipline record. (Not easy to do in this complaining culture.) Now I seem to be at constant threat of discipline by supervision. The issue is a new policy on tattoos. It states all current tattoos must be covered, and any new tattoo's from April 1 must be in a place that can NEVER be visible. So a full sleeve done before April 1 fine, if not, unlucky. I have found that having tattoos in this job has broken down barriers with people. A common talking point or just showing that we are people and not just a uniform. Now I'm not talking about hand, neck and head tats, but what is the issue with some art on your arm? After all we are as police meant to represent all sectors of society.

What's more frustrating is that this policy is released the same day as the hate crime laws are changed to include the subculture. Is this new policy now discrimination? What about article 8 of the Human Rights Act? Right to a private life... it seems that we are heading back to the '80s with this draconian policy."

Chris.

THE HOT LIST



BARBARA

THIS MONTH I HAVE BEEN TRAVELING WAY TOO MUCH, BUT FOR A GOOD CAUSE. HOW ELSE WOULD WE BRING YOU THE GREATEST ARTISTS FROM AROUND THE WORLD?

AND WISH I HADN'T TAKEN SO MANY DAMN PHOTOS. EDITING WILL KILL ME, I JUST KNOW IT.

BUT I WISH I HAD CONSIDERED THAT TRIP TO HONG KONG MORE SERIOUSLY. JUST THINK OF THE EPIC TATTOOS TO BE HAD!

AND FOOLISHLY SPENT MONEY I DIDN'T HAVE ON NO SUCH THING. I NEEDED THAT DRESS, YA KNOW?



TRENT

THIS MONTH I HAVE BEEN PULLING TOGETHER THE NEXT ISSUE OF TATTOO MASTER.

AND WISH I HADN'T TAKEN SO LONG TO DISCOVER MR DIST!

BUT I WISH I HAD LOADS MORE PAGES TO FILL... SO MANY AMAZING ARTISTS AROUND AT THE MOMENT.

AND FOOLISHLY SPENT MONEY I DIDN'T HAVE ON NEW NINTENDOS FOR THE KIDS. IT DIDN'T STOP THEM USING THE LAPTOP.

Conventions

All details correct at time of going to press.

UK CONVENTIONS 2013

July 27-28

PORTSMOUTH INTERNATIONAL TATTOO CONVENTION

Portsmouth Guildhall, Guildhall Square
Portsmouth, Hampshire, PO1 2AB
www.portsmouthtattooconvention.com

August 2-4

MAIDEN CITY INK INTERNATIONAL TATTOO CONVENTION

Millennium Forum, 3 Newmarket Street
Derry, BT48 6EB, N. Ireland
www.maidencityink.com

August 3-4

MANCHESTER INTERNATIONAL TATTOO SHOW

Manchester Central Convention Complex
Windmill Street, Manchester, M2 3GX
www.manchestertattooshow.com

August 10-11

TATTOO ROYALE

Cheltenham Racecourse, Prestbury Park
Cheltenham, Gloucestershire, GL50 4SH
www.tattooroyale.co.uk

August 17-18

NORWICH BODY ART FESTIVAL

The Open Youth Venue, 20 Bank Plain
Norwich, Norfolk, NR2 4SF
www.norwichbodyartfestival.co.uk

August 25

FEMALE TATTOO SHOW

Leamington Assembly, Spencer Street
Royal Leamington Spa, Warwickshire,
CV31 3NF www.femaletattooshow.co.uk

October 11-13

TATTOO JAM

Doncaster Racecourse, Leger Way
Doncaster, DN2 6BB www.tattoojam.com

INTERNATIONAL

July 26-27

9TH INT. TATTOO CONVENTION

Stavanger, Sjøhusene i Stavanger, Nedre
Holmegate 12, 4006 Stavanger, Norway
www.tattooconvention.no

July 26-28

VISIONARY TATTOO ARTS FESTIVAL

Asbury Park Convention Hall
1300 Ocean Avenue, Asbury Park
NJ 07712, US www.visionarytattoofest.com

August 2-4

23RD BERLIN TATTOO CONVENTION

Station-Berlin, Luckenwalder Straße 4-6
10963 Berlin, Germany
www.tattoo-convention.de

August 9-11

HUSKVARNA ROCK & ART WEEKEND

Huskvarna Folkets Park, Stationsgatan 24
561 33 Huskvarna, Sweden www.rocknart.se

August 9-11

EXPO TATTOO LIMEIRA

Centro Municipal de Eventos, Av. Maria
Theresa Camargo, 1525, Limeira - SP, Brazil



THE HOT LIST



TOM

THIS MONTH I HAVE BEEN REWRITING THE HOUND OF THE BASKERVILLES FOR 11 YEAR OLDS.

AND WISH I HADN'T GONE ALMOST A YEAR WITHOUT BEING TATTOOED.

BUT I WISH I HAD INVESTED IN BREWDOG SHARES.

AND FOOLISHLY SPENT MONEY I DIDN'T HAVE ON WHISKY. LOTS OF IT.



SCOTT

THIS MONTH I HAVE BEEN ENJOYING SOME MUCH NEEDED SUN, SEA AND SAND AWAY FROM THE STUDIO.

AND WISH I HADN'T EATEN THAT COFFEE REVEL.

BUT I WISH I HAD SHAVED 'BEFORE' I GOT THE SUNTAN.

AND FOOLISHLY SPENT MONEY I DIDN'T HAVE ON A NEW DOWNHILL BIKE (AT MY AGE).

JUN CHA HITS LONDON

Earlier this week, Jun Cha announced that he would be working in London with the crew from Lowrider (Jose Lopez, Noah Minuskin and Miguel Ochoa) from September 11-30. There will be plenty of people out there interested in that, so make sure you get in your bookings - you can make contact by email at tattoo@juncha.net

Born and raised in Los Angeles in 1989, Jun Cha is best known for applying his distinct aesthetic and perspective of high-end tattoo art into bridging the world of art and design. His client list consists of celebrities, creative directors, professional athletes, entertainers, and other vastly diverse walks of life across the world. Drawing inspiration everywhere from the high renaissance and baroque classical periods to the post-war era of painting, his work often focuses on identity and the relationship between forgotten history and contemporary society.

SHEFFIELD TATTOO SHOW

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Sheffield Tattoo Convention



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www.SheffieldTattooShow.com

A WORD FROM

BUBBLEGUM INK: TERRY ROBERTS TRIBUTE TATTOOS

Terry Roberts of Oldham died five years ago. He died without a blip on the tattooing radar. We wish to change that...



Terry tattooed for over 40 years and was seen by many in the industry to be one of the great freehand artists for his time. He started off over a joke shop in Ashton, moving on to work with Alfie Diamond in Germany and also in various shops in Australia. Forever missing Manchester, he returned to work in Hyde and Stockport to then finally settle in Oldham.

Terry was a true old school tattooist. He was friends with the great tattooists from around the world, such as Louis Malloy, who he had a lot of respect for, Terry Wrigley, Barry Sanders, Lyle Tuttle, Ronnie Ackers, Ed Hardy, Rustee Lee, Hanky Panky, the list goes on. He travelled the world going to tattoo conventions, and if in the States would make sure he picked up some of his trusted Huck Spaulding machines. He loved the industry and the rock and roll lifestyle it gave. He drank, smoked dope and got wrecked with most of the days A-lists, including AC/DC and English Rose. English Rose would have him sitting on the stage whilst they played to sell-out arenas and throw a Frisbee into the crowd – whoever got it could come up and get the band logo tattooed on them by Terry whilst the band played on. He lived that kind of life.

He would put us, modern day tattooists to shame with how he worked. He made all his own needles from the pins museums use to fix moths to boards. He made all his own inks from dry pigment; if he was mixing a load of dye, you could always see

what colour he had mixed as it would stain his skin and he would sit there tattooing a client green or red, etc., from head to toe. He made his own springs from the metal bail banding and swore by them, and he never bought flash, he just drew it all.

And there lies Terry's main talent. He never had stencil in the shop. If you picked say a skull of the wall; he would draw it straight on with the tattoo machine. Proper balls-out tattooing for his whole life. He was viewed by most as one of the greatest freehand tattooists of the '70s.

He would help out his friends in the industry in any way he could, but got shit on a lot for it. But he never stopped, he had a heart of gold. He taught multitudes of people to tattoo, even coming back and working out of Tony's for a time, who he had mentored. You never know, if you sat a proper apprenticeship, it could track back to someone Terry taught. I am currently training the fourth generation of tattooist arising from Terry.

But all that aside, he was just a dude in many a people's eyes. He favoured putting the world to rights with a big cigar hanging out of his mouth whilst tattooing away. If I went to visit White Dragon in Stockport, Terry always had time to talk of far-flung adventures and old school jollies. He loved watching me soak it all in and I loved it. We became good friends as well, and considering his rock and roll lifestyle, I managed to get him so wasted, he thought he was



paralysed one night! But the party life style catches us all up and whist I was tattooing in Spain, I got a call to say he had passed away in front of a big spliff at home. I flew back to the UK and some of the cream of the industry put him to rest and we all chinked glasses to him at the wake – it kind of never felt enough.

He had a great influence over many lives in the tattooing industry as well as mine, and five years on from his passing we are honouring him at Manchester International Tattoo Show. We have gathered some of his flash designs, including the last set he drew three weeks before he passed, and we will tattoo Terry's work on people for free. Some things in life are more important than money, and five years on from his passing, we will honour Terry by seeing a missed generation of clients proudly walk around with a piece of tattoo history, and we will, in our way, bow our heads in humble respect to one of the industries forefathers... Terry Roberts.

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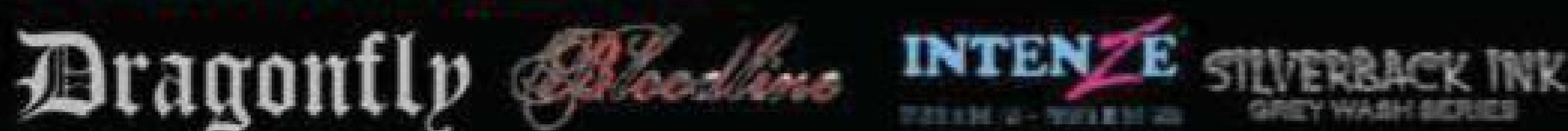


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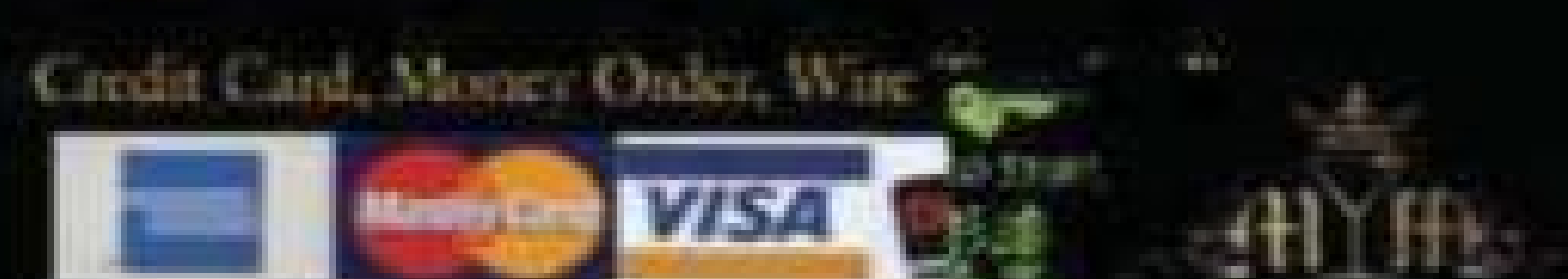


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SXSW MEETS

SAILOR JERRY

Austin, Texas, is often referred to as the Live Music Capital of the World, making it a fitting host for the South by Southwest Music Conference and Festival – aka SXSW – one of the biggest events of its kind in the world. Meanwhile, the Sailor Jerry brand is known for throwing some of the wildest parties around, often incorporating music and tattooing in honour of American tattoo legend, Norman ‘Sailor Jerry’ Collins. What happens when these elements combine? Epicness!



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Touching down in Austin for the 26th edition of SXSW, I was looking forward to

everything the fest had in store. But perhaps nothing got me as excited as Sailor Jerry's five-day takeover of the Gypsy Lounge.

A cozy venue with a huge outdoor area, which included a second stage and bar, the Gypsy felt quintessentially Texan – heat, food truck and desert vibe included. (No armadillos, though. Shame.)

Bringing together bands like Natural Child, The Spits, and King Tuff, tattooers ‘Downtown’ Terry Brown, Keith Underwood and Oliver Peck, and of course, Sailor Jerry rum, the shindig saw Peck tattooing classic

Sailor Jerry designs on various band members while Brown and Underwood took over dartboard tattoo duties.

Basically, anyone itching for some free Sailor Jerry flash had the chance to throw a dart, and if it landed on the anchor, cherry, star, swallow, or shark, then that's what they got. For those with optimal aim who hit the bullseye, they got to choose their design. And as for those who missed, well... they had no one to blame but themselves.

Putting Terry Brown (owner of Downtown Tattoos in New Orleans, Louisiana) and Keith Underwood (owner of Chicago's Taylor Street Tattoo and the Austin Tattoo Company) in the hot seat between clients



and while Brown gifted me with a classic ‘Mom’ tattoo, we got down to business.

INTRODUCING ‘DOWNTOWN’ TERRY BROWN

“I always knew that if I was gonna tattoo, it would be through an apprenticeship,” starts Brown, just as the needle begins to buzz. Not a moment later, I’m getting the outline of my chosen Sailor Jerry tattoo done on the inside of my arm as our interview keeps rolling.



IF SOMEBODY'S GOOD, IT'S ABOUT GUMPTION AND AMBITION AND PUTTING YOUR HEAD DOWN AND DOING SOMETHING RIGHT



Jerry Brown and Keith Underwood

“But I also feel like it’s one of those things where, if somebody is tattooing and they’re doing it good, it doesn’t matter how they learned. If somebody’s good, it’s about gumption and ambition and putting your head down and doing something right. Some people don’t need to be shown and some people, even if they are shown, couldn’t do it.”

Asked about the recent explosion in tattooing’s popularity and the resulting branding of artists like Ed Hardy and Sailor Jerry – a perfect example being the event we found ourselves at – Brown’s perspective is the best I’ve heard in a long time.

“These are things that are beyond the control of the people who complain about them,” he says, sitting back and giving my arm a rest. “I know who those people [like Sailor Jerry] are and without inserting that much effort you could find it out.”

“I don’t know anybody who

tattoos for free or not as a business, so when they’re making up rules about how you conduct business, that always gets me. Because sure, I agree with certain things that we do and don’t do, whoever ‘we’ are, but other than that, it’s like, the same people who provided you with all this information are the people who control this stuff in the first place. I think Sailor Jerry’s family deserves a profit from his legacy, and if they wanna do that, I’m not the person to tell them not to.

“Doing Sailor Jerry tattoos for this rum company legitimises them naming the rum after a tattooer. The minute a marketing executive says they’re gonna extricate that from what this is about is the minute it

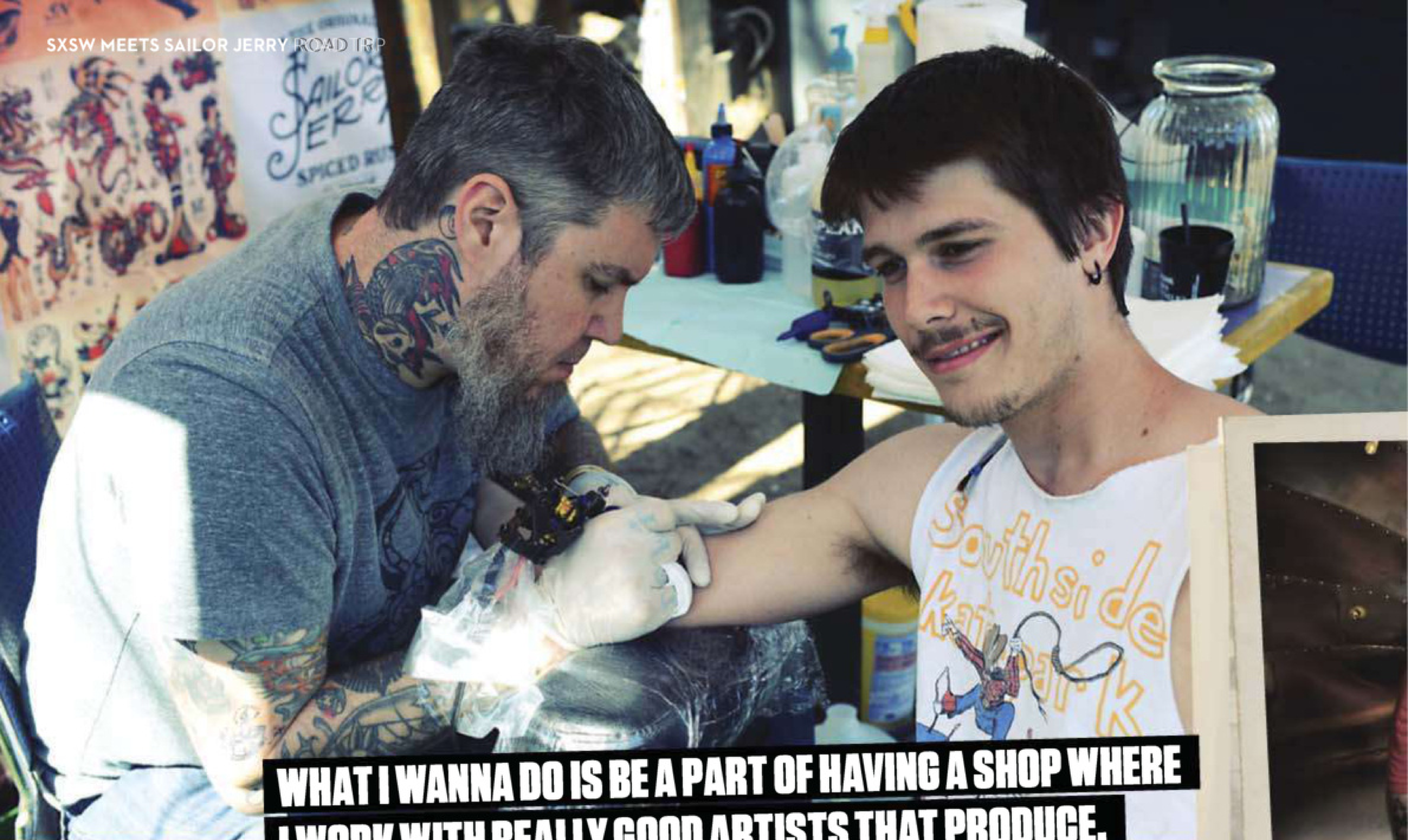
won’t matter that you called it Sailor Jerry.

“This man created so much great artwork and was such a hard worker, and it showed throughout the years... to me, Sailor Jerry is tattooing. Or it’s American tattooing anyway.

“The thing that tickles me about doing this stuff is there’s not a bad design to do. I’ll change some colours, words and whatnot and people personalise them a little bit, but I also look at the event from – and I’m not trying to intellectualise it or anything – but these are spectacles. Stuff like this is very much in the realm of tattooing from carnivals. The name ‘flash’ came from carnivals. It’s as much a part of American tattooing as appointment-only, 🍷

NORMAL ‘SAILOR JERRY’ COLLINS

Born Norman Keith Collins in 1911, Sailor Jerry is often considered one of the most influential American tattooers in history and a true pioneer. He entrusted his work to his two protégés, Ed Hardy and Mike Malone, who eventually founded Sailor Jerry Ltd. in 1999, over two decades after Sailor Jerry’s death. The company’s 92 proof spiced Navy rum, easily recognizable thanks to the classic Sailor Jerry hula girl found on the label, is one of its most popular products.



WHAT I WANNA DO IS BE A PART OF HAVING A SHOP WHERE I WORK WITH REALLY GOOD ARTISTS THAT PRODUCE, AND I WANT THE BAR TO BE ALWAYS ABOVE ME

SXSU

Taking place in Austin every spring since 1987, SXSW is a ten-day conference made up of three branches: music, film and interactive. Growing each year, the 2013 installment had countless highlights, including a keynote speech from Dave Grohl, book signing with Corey Taylor, secret show starring Justin Timberlake and the highly anticipated return of Green Day.

super expensive, by-the-hour custom tattooing.”

Which means you certainly won't see Brown joining the club of whiners missing the good ol' days.

“It's hard for me to wish for something I don't have any context of knowing about; but I don't know, would I want it to be more rough? I'm from Texas, I'm not scared of guns or anything like that, but I really don't sit around like, ‘Oh, when's the next fight I'm gonna get in?’ or ‘Where's the next asshole I might have to put in place?’” he laughs.

Running Downtown Tattoo, a street shop in New Orleans, Brown believes it's “still an integral part of tattooing as much as non-street shops are”, and he plans to continue building on his studio's winning formula.

“I want to continue to do quality work,” he says, bandaging up my new ink. “Really, what I wanna do is be a part of having a shop where I work with really good artists that produce, and I want the bar to be always above

me. I try never to talk like, ‘I got this’ or ‘I know it inside out’, like I'm an expert or any of that shit – you always learn.”

INTRODUCING KEITH UNDERWOOD

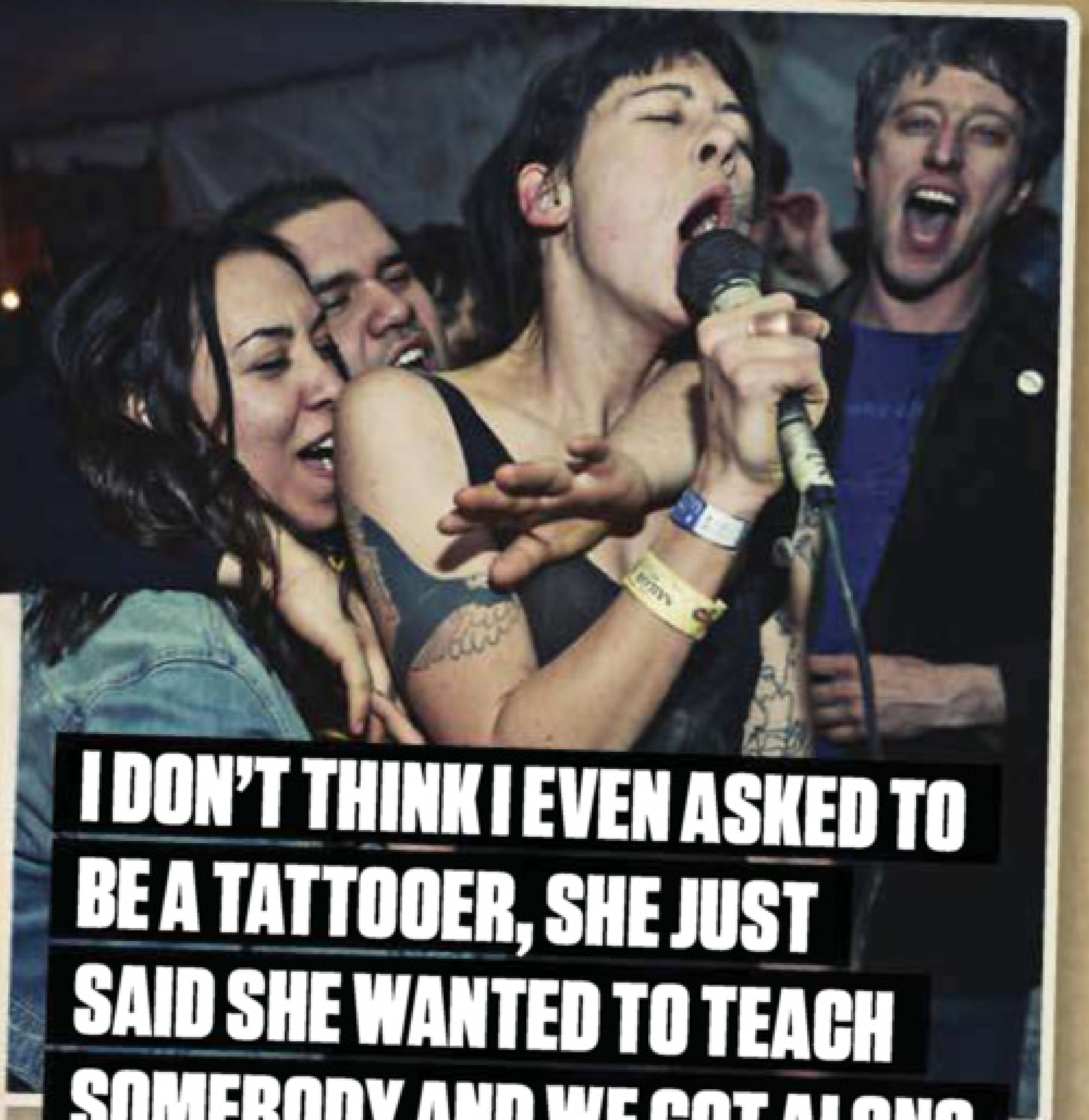
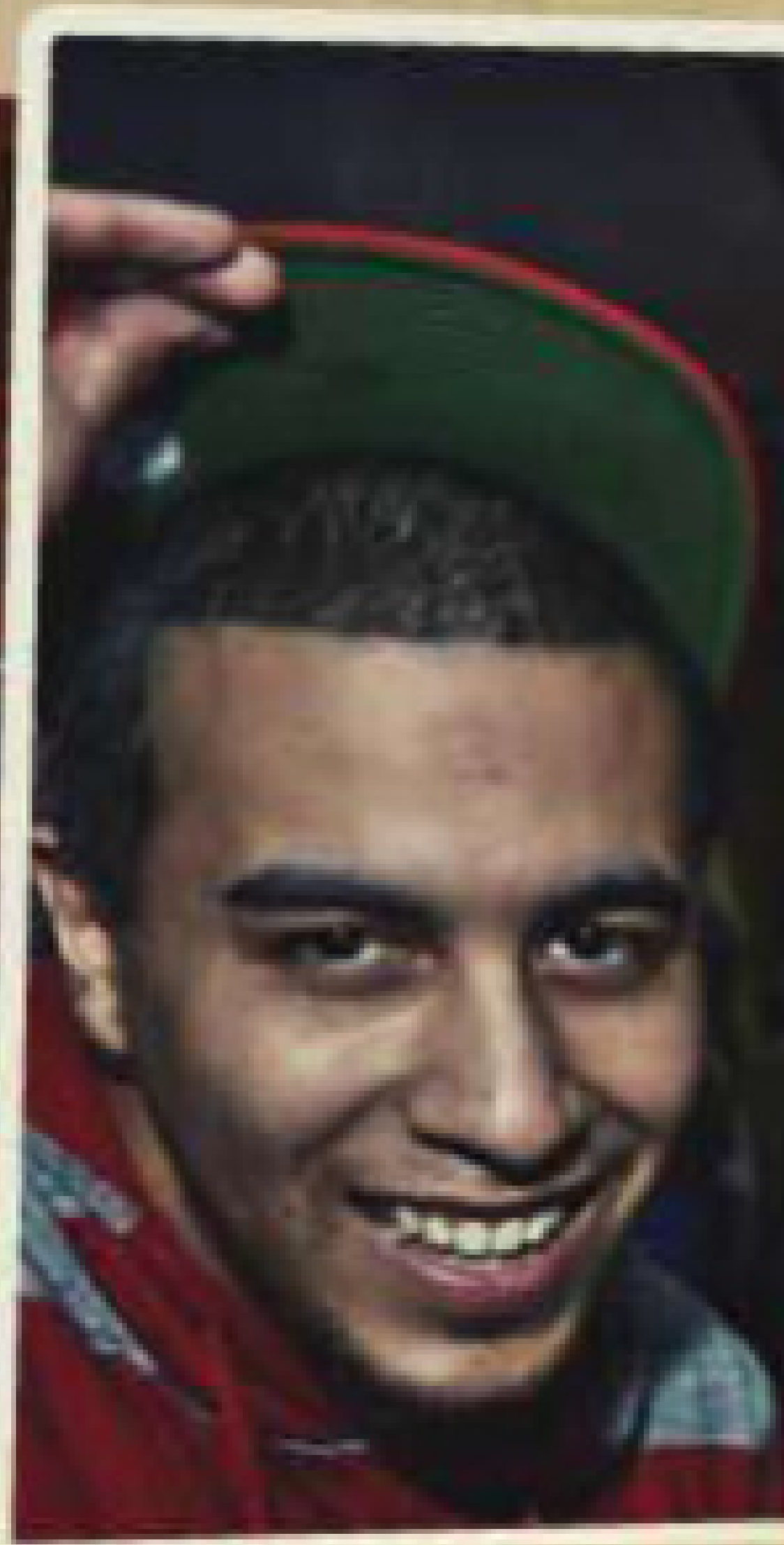
“I grew up in New York and tattooing was still illegal when I was a kid. So any shops that existed certainly didn't give a shit if I was of age; they were already breaking the law, so as far as they were concerned, as long as I had money, I could get tattooed,” says Underwood of his initial exposure to tattoos. “I started getting tattooed really young, like 15; just slowly became friends with the artists, then when I was about 17 and ready to drop out of high school, I started being a runner guy, then my big break happened in '96,” he remembers.

“I was 18, and a woman I knew in Illinois had just opened a shop, so I moved to Chicago. I don't think I even asked to be a tattooer, she just said she wanted to teach somebody and we got along really well and I was a well-motivated young man, I guess,”

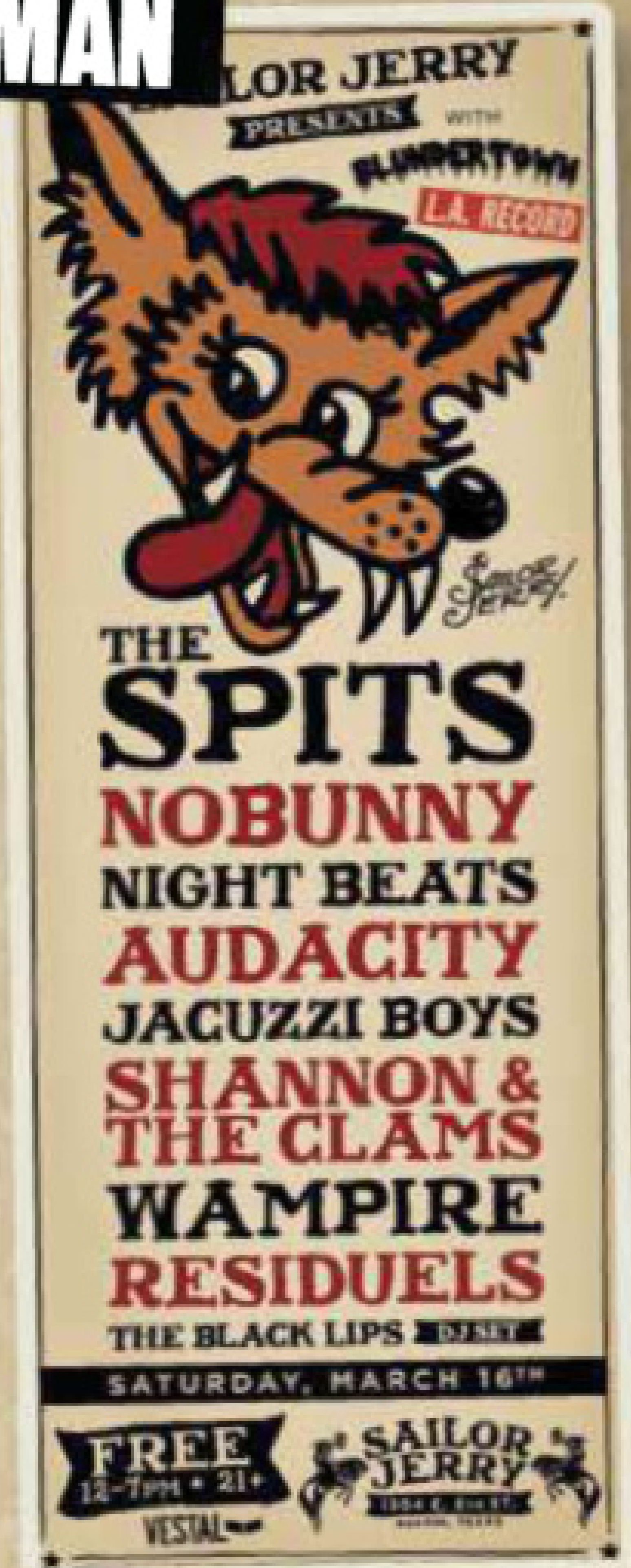
he laughs. Completely self-taught, Underwood believes “what older tattooers liked about me is I wasn't the art school kid, I was more the criminal hustler, just interested in making money and doing this, and I liked the lifestyle and I liked tattoos and I think that reminded them of themselves.”

First completing a formal two-year apprenticeship under Denise Wolf in Illinois, the woman who fueled his passion for traditional American tattooing – “She was into that stuff, she had tattoos from Ed Hardy and Sailor Jerry, so that was definitely where I was geared towards” – Underwood found himself relearning everything a few years later with the guidance of Mike ‘Rollo Banks’ Malone, who alongside Ed Hardy was a protégé of Sailor Jerry.

“I'd been writing letters to Mike in Hawaii and I bought a machine from him, and I bought a painting,” says Underwood. “He was moving to Minnesota to open a shop. He wrote me a letter and it was just sorta like, ‘If you know any young



I DON'T THINK I EVEN ASKED TO BE A TATTOOER, SHE JUST SAID SHE WANTED TO TEACH SOMEBODY AND WE GOT ALONG REALLY WELL AND I WAS A WELL MOTIVATED YOUNG MAN



tattooers that want to work for an old man...' and I was like 'Yeah, motherfucker, me! I'm all over it!' So I packed up and moved to Minnesota.

"He broke down everything I was doing, rebuilt me and taught me about all kinds of stuff: how to make your own ink, how to make machines, how to design tattoos properly.

"Then it came full circle after I left Minnesota... he moved and helped me open Taylor Street Tattoo in Chicago and then he started working for me, which was awesome."

That's when Underwood was dealt a difficult blow that led him into what will likely remain the darkest period of his life.

"It wasn't so much that he died, he was old, he was in bad shape and he always kinda hinted at the fact that he would probably take his own life and I was always like,

"That's fine, do whatever you wanna do, just please don't let it be me that finds you'. But he didn't do that for me," he says of Malone's passing.

"And the suicide note was for me. I found him three days after he had shot himself - it just fucked me up in a post traumatic stress way. Like a war way."

And that's when things began to spiral out of control.

"I had a drug problem when I was a kid, and as soon as that happened with him, I just resorted back to something that would numb out my feelings, then I tried to destroy everything for the next couple years. My wife, Kindel, saved my life without a doubt, by taking a tough love approach, kicking me out," he says.

Good friend Oliver Peck - the duo often travelled together on the Vans Warped Tour, tattooing bands - was also there to help.

"When he found out what I was doing, he didn't come to me, he went to her. Oliver loved me enough to not hold my secrets, to tell my wife who he knew would get me to stop," says Underwood.

Nowadays, he's back to doing what he does best - tattooing - and in addition to owning two shops - the biggest perk being "nobody really tells me what to do except my wife" he laughs. Underwood is also an avid boxer - "In February I won the Austin Golden Gloves competition" - and even a patent holder on some cordless tattoo machine technology. Although he doesn't expect his prototype to be turned into a mass-produced product anytime soon.

"I think battery technology hasn't caught up to what it needs to be in order to put it out," he says. "I don't have a college degree or anything so that was sorta like some stupid ego boost and a way that my parents could be proud of me since they don't really like tattooing. Nowadays they tell people their son's an entrepreneur and an inventor, so the patent was for them. It's sorta like tattoo magazines, they're just for your mom." 🐼

The psychologist

One of the questions I get a lot is “where are all the men in the magazine?” It’s a good question. The fact is, we don’t actually get many shipped in at all. Not killer portfolios that also have great tattoos and something to talk about anyway. As luck would have it – or good fortune perhaps – Josh here found his way into the inbox. Great ink... something to say for himself... pro shots. Let’s do this thing!

Toronto-based Josh has a masters in psychology and spends his days (and nights probably) doing protection for a child welfare agency. Yeah, I know, like you didn’t hate him enough already for not being a slob, he has to go and turn out to be a nice guy as well.

Dude, out here in the UK, there is a huge chasm in the world of work... some people seem to be able to use being tattooed to their advantage, and others are getting some heat for it. I guess it’s always been that way, but people are certainly talking about it more than they used to. In your line of work, do they let you off the hook in some situations and help you to do what you need to, or can they cause problems? Personally, I think it’s more an issue of how you carry yourself – if you let your tattoos speak for you they will, but if you command a situation, they really fall into the background. Reasonable statement?

“It’s been my experience that being a heavily tattooed individual working in the social services can at times be a double-edged sword.

“From a client’s perspective, my feedback is that I’m viewed as breaking stereotypes, being less threatening, more empathetic to their circumstances, while being somewhat relatable (in

that it’s easy to build rapport). On the other hand, when working with other professionals, I feel that it can sometimes detract from my professionalism, or detract from my credibility even. This hasn’t been made overtly apparent, it’s just more of a vibe I sometimes get.

“Given all this, what I think it boils down to is how you carry yourself – so I absolutely agree with that statement, and being that I am successful, and have advanced my career quickly in a professional world while being tattooed.”

Is there any story behind this shoot? Are you thinking of expanding out into some kind of modelling career, or is this shoot just for the hell of it?

“The whole modelling side of things is relatively new to me; and basically I had opportunities come from exposure through social media. I’ve collected thousands of followers and fans from sheer online exposure. I’ve done some promo modelling and online publications. Regardless, the reality of the situation is that I won’t be leaving the child welfare field any time soon. This particular shoot was just for fun with a photographer – Niki Stad – who had approached me for some time for print. The shoot itself was set in her penthouse



Mr. Smith © Niki Stad Model: Josh Mario John

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IT'S BEEN MY EXPERIENCE THAT BEING A HEAVILY TATTOOED INDIVIDUAL WORKING IN THE SOCIAL SERVICES CAN AT TIMES BE A DOUBLE-EDGED SWORD

apartment overlooking Toronto. The end result seems to have been favorable, as we've both had numerous opportunities come our ways since beginning a working relationship."

Your first sleeve is a collage of flowers that are taken from sketches and paintings by your grandmother (made permanent by Denis Prevost at Live Once Tattoos), what's the story behind that – was she an artist or was it something she did just because she could... and 🌻





THOSE WHO MAKE THE ASSUMPTION THAT TATTOOS 'NEED' TO CARRY SOME MEANING OR SIGNIFICANCE GENERALLY DON'T HAVE ANY THEMSELVES

did she ever get to see them?

"My grandmother passed away this last spring at the age of 96; throughout her life she had worked continuously on her artwork, she loved to work with water-colour, and was an avid gardener. She loved to sit and paint wonderful landscapes, and natural settings. Later in her life she suffered a stroke, which significantly impacted her ability to paint – not that it stopped her.

"It was around that time that I decided to put together a concept for my arm. What I did was take a bunch of her old sketches from prior to her stroke and had the artist capture some of the elements and particular flowers, and mould them into a flowing piece. Before that time, my mother was very apprehensive around tattoos, but after that, and to this day, she takes pride in showing off 'grandma's flowers'. My grandmother did get to see the tattoo as well; her comment was 'no more tattoos!' Ha ha."

As a psychology master, here's a question that might intrigue you – it's one I come across a lot. Some like their tattoos to have meaning and expect others to think the same. Some people just do it because it's a cool idea at

the time and that's justification enough. Now, you and I both know that both are valid, but is there a train of thought out there (that you may have come across) in which behaviourists will attempt to figure out the reasons why somebody would want to get tattooed... because, this 'tribe' thing... it ain't working for me and it's certainly not how I think. Thoughts?

"My experience has been that those who make the assumption that tattoos 'need' to carry some meaning or significance generally don't have any themselves, and probably don't have the personality to commit to one.

"For me, my first tattoo – that would be the flower sleeve we talked about – does have significance and meaning; ironically when I conceived that idea, I was not tattooed, and

felt that it needed to carry that connotation. From that tattoo on, I've focused more on the aesthetics, the collection, and the experience as opposed to trying to attach some meaning to a piece of artwork that in all reality, someone else has created.

"I never planned on being 'tattooed' and feared that if I had any showing that it would make me unemployable and limit me; and maybe it would if I wasn't educated and didn't have the tact and professionalism.

"So maybe to sum it up, the only barriers on us are the ones we impose upon ourselves. A tattoo isn't necessarily a barrier to success, but not knowing how to 'wear' one certainly is. Like you said before, if you let your tattoos speak for you they will, but if you command a situation, they really fall into the background." 🐜

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Stein Jones

BEHIND CLOSED DOORS

We have a peach for you this month – long time readers will know of our multi-thousand mile love affair with what Steen Jones does with the Sailor Jerry images running around in his head. Thus, it will come as no surprise to find that Steen has really blown the doors off this time...



The mural I've just completed is possibly one of the largest of its style worldwide



“The mural I’ve just completed is possibly – to the best of my knowledge – one of the largest of its style worldwide. I’ve not heard or seen any others – even after Googling! To give you an idea, the wall measures about 7x10m and is located in an extremely active and well-known suburb of Australia named Fitzroy.” If you want to see more, Steen has loaded up a video of the whole execution right here: <https://vimeo.com/68471208>.”



Sailor Jerry has always been a huge influence for me, so a tribute mural was always on the cards



"Sailor Jerry has always been a huge influence for me, so a tribute mural was always on the cards. However, a recent trip to Hawaii and his gravesite left me more inspired than ever, so I just made it happen shortly after returning home.

"The building prior? Pretty damn ugly. The top half was an old gross pinky colour that was flaking all over the place and the bottom was covered in a bunch tags, stickers and paste ups. That said – the building owner couldn't sign me up fast enough.

"Once I get my sights on something, I just get in there and do it. So I ended up doing the mural in 28 hours, over a 44-hour period with A LOT of coffee!"

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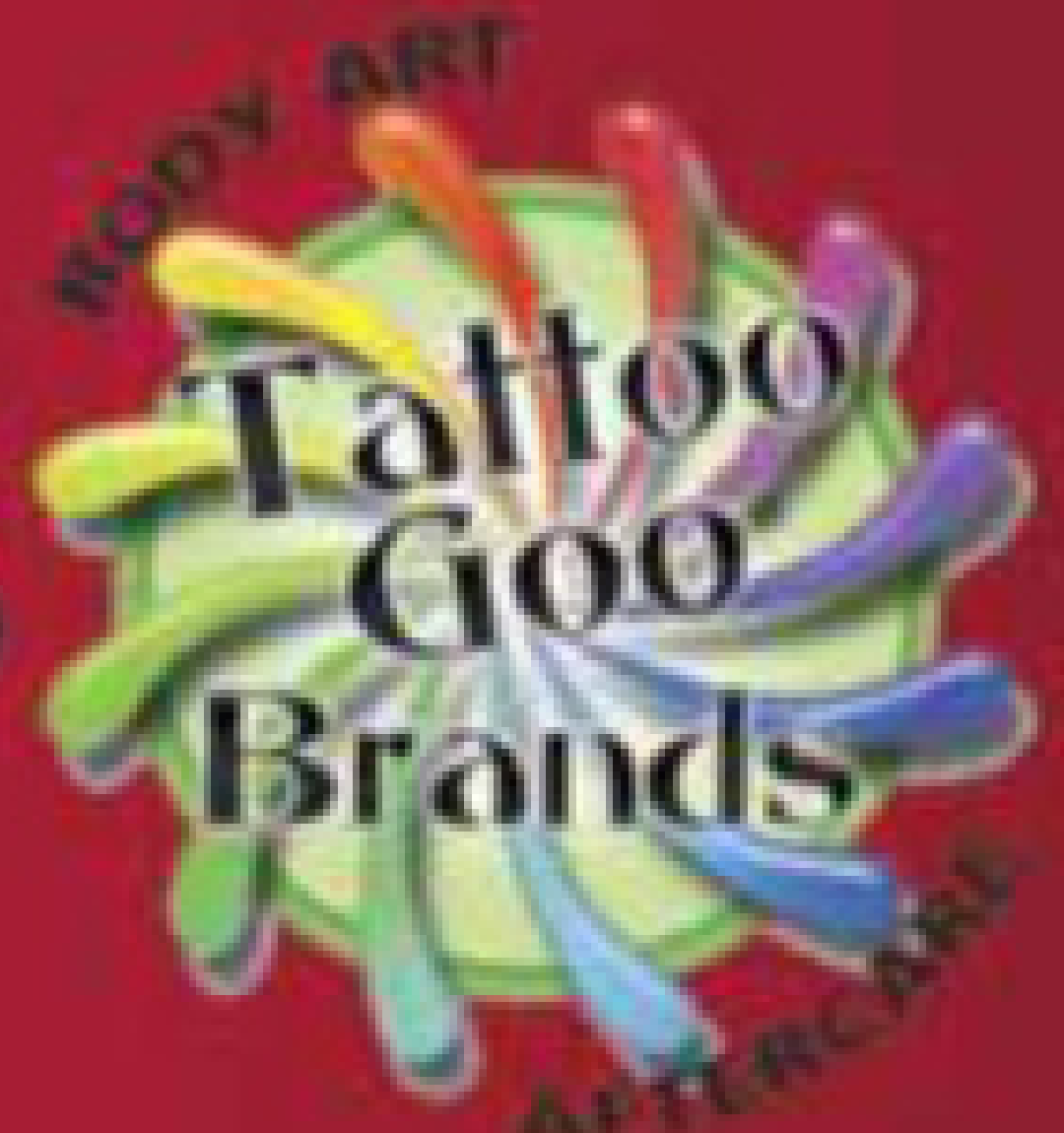
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The Gover Girl

Once more into the breach. This issue we bring you Jade. We asked a lot of questions, but there's pretty much nothing she can't do: model, dancer, dog lover... next thing you know she'll be turning up in *CSI Miami* – here we go... enjoy

YOU'RE A DOG IOVER. I THOUGHT I WAS PRETTY GOOD ON THE DOG BREED FRONT, BUT I HAD TO LOOK UP WHAT A FRENCH BULLDOG WAS –ONE OF WHICH I BELIEVE YOU HAVE–IT'S, ER... VERY, VERY SMALL AND LOOKS TO ME LIKE YOU CAN MAKE IT WEAR FUNNY HATS. ARE YOU ONE OF THOSE 'DOG IN A BAG PEOPLE' THAT I SEE AROUND THE PLACE?

Ha, no way. No dog should ever be put in a bag no matter how small, plus there's no way my dogs would even fit in a bag; they are small, but my God they weigh a ton, and as I have three, that could be tricky!

IT ALSO SAYS HERE THAT YOU WERE A DANCER IN A PRIMAL SCREAM VIDEO—HOW DID YOU SCORE THAT LITTLE GEM?

Well, it all started when I moved to London at 19. I used to go to Pineapple Dance Studios for classes when I heard through the grapevine there was an audition for Kylie Minogue's video 'Can't get you out of my head'. Being the cheeky person I am, I didn't have an agent but thought, sod it, I'll gate crash.

I ended up getting chosen and went on to work with Kylie for several years – it just so happened that the director of the Kylie video was the director for Primal Scream's. She remembered me from that video shoot and called me to cast for them. I ended up doing their video which was so cool. They painted body art all over me, which is kind of ironic



as I didn't have any back then. I must have loved the look because I've been collecting ever since.

WAIT ONE SEC HERE... I SEE YOU'VE ALSO HUNG OUT AND WORKED WITH RACHEL STEVENS AND TRAVELLED THE WORLD. NICE WORK IF YOU CAN GET IT WE SAY—SO, ER... HOW DO YOU GET IT, AND CAN ANYBODY PLAY?

Like any industry, it's hard work

to crack it, but once you do, the work comes a lot easier. Having confidence and being a down to earth person has got me far.

FROM YOUR BIO, I CAN SEE THAT YOU AND I... WELL, WE HAVE NOTHING IN COMMON AT ALL. YOU LIKE SMALL DOGS, I LIKE BIG DOGS, YOU LIKE TO DANCE, I LIKE TO ER... WELL, DID YOU EVER SEE HARVEY KEITEL IN THE MOVIE BAD 🍷

Mr Smith Scott Cole Makeup: Amy Jade Hill Model: Jade Allison



**No dog should ever
be put in a bag, no
matter how small**

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Tattoo Vixens

They painted body art all over me which is kind of ironic as I didn't have any back then – I've been collecting ever since



LIEUTENANT? I'M GUESSING YOU WERE A DANCER FROM A PRETTY YOUNG AGE. IT'S NOT SOMETHING THAT YOU CAN GRACEFULLY PICK UP LATER IN LIFE IS IT?

I guess they say you can teach anyone anything. But it is a talent and you do have to have some rhythm. I'll teach you if you want!

THE FACE AND HEAD TATTOOS—PRETTY BIG STEP! DID IT TAKE A LOT OF THOUGHT TO PUSH IT OUT THAT FAR? HAS IT PUSHED AND PULLED YOU IN (PROFESSIONAL) WAYS THAT YOU NEVER SAW COMING?

It was a hard decision like any

tattoo. I like to think about what suits me and where to put it. To be honest, when I had my face tattoo, it was at the London Tattoo convention – it was the end of the day and I'd had a lot to drink! Tommy Montoya said he would tattoo me. Straight away! I was like: "I want script on my face." Everyone around me was really freaked out. People started gathering round which made me more nervous, but I knew it would be amazing. I have no regrets with any of them and the more unusual places people won't get, I will – it just sets me apart from the rest which is what I aim for.



The more unusual places people won't get tattooed, I will – it just sets me apart from the rest, which is what I aim for

IS YOUR DIARY PRETTY FULL FOR THE REMAINDER OF THE YEAR? CAN YOU GIVE US A SNAPSHOT OF A WINDSWEEP AND INTERESTING LIFE? JUST TO LET ALL THOSE OUT THERE WITH DESK-JOBS KNOW WHAT THEY'RE MISSING OUT ON.

I have a few shoots in the next few weeks, including a cool motorbike shoot, but nothing to take me up till the end of the year. My goal is to get out to America now. There's some fantastic photographers I'm dying to work with and I won't stop till my goal is reached!

LAST ONE... YOU NEED TO THINK REALLY HARD ABOUT THIS. DO YOU HAVE RACHEL STEVENS' NUMBER?

No, I don't, but if I bump into her I'll get it for you...

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HISTORY 101

When you travel a lot, you meet like-minded people from every far-flung corner of the globe. I first met Steve Madden, not in his native New Zealand, but at the Amsterdam Tattoo Museum when he was doing a guest spot there last year...



steve tattooing



Having recently returned from New Zealand myself, we got chatting and it wasn't long before I was asking him about the T-shirt he was wearing. The T-shirt in question had 'The National New Zealand Tattoo Museum' and a tiki head carved on it. Now, almost a year later, we are standing together on the other side of the world in Wellington, New Zealand, in that very museum.

The museum is situated on Vivian Street and occupies the ground floor of a large three-storey building, and holds two rooms of display as well as two smaller tattoo rooms. While not as big as the Amsterdam Tattoo

Museum, the small rooms share the rich history of tattooing in the South Pacific. Most of the artifacts on display were donated, collected by Steve, or carved and painted by native artists. The museum is now in its second incarnation after being forced to move in 2010 due to new apartments going up in the city.

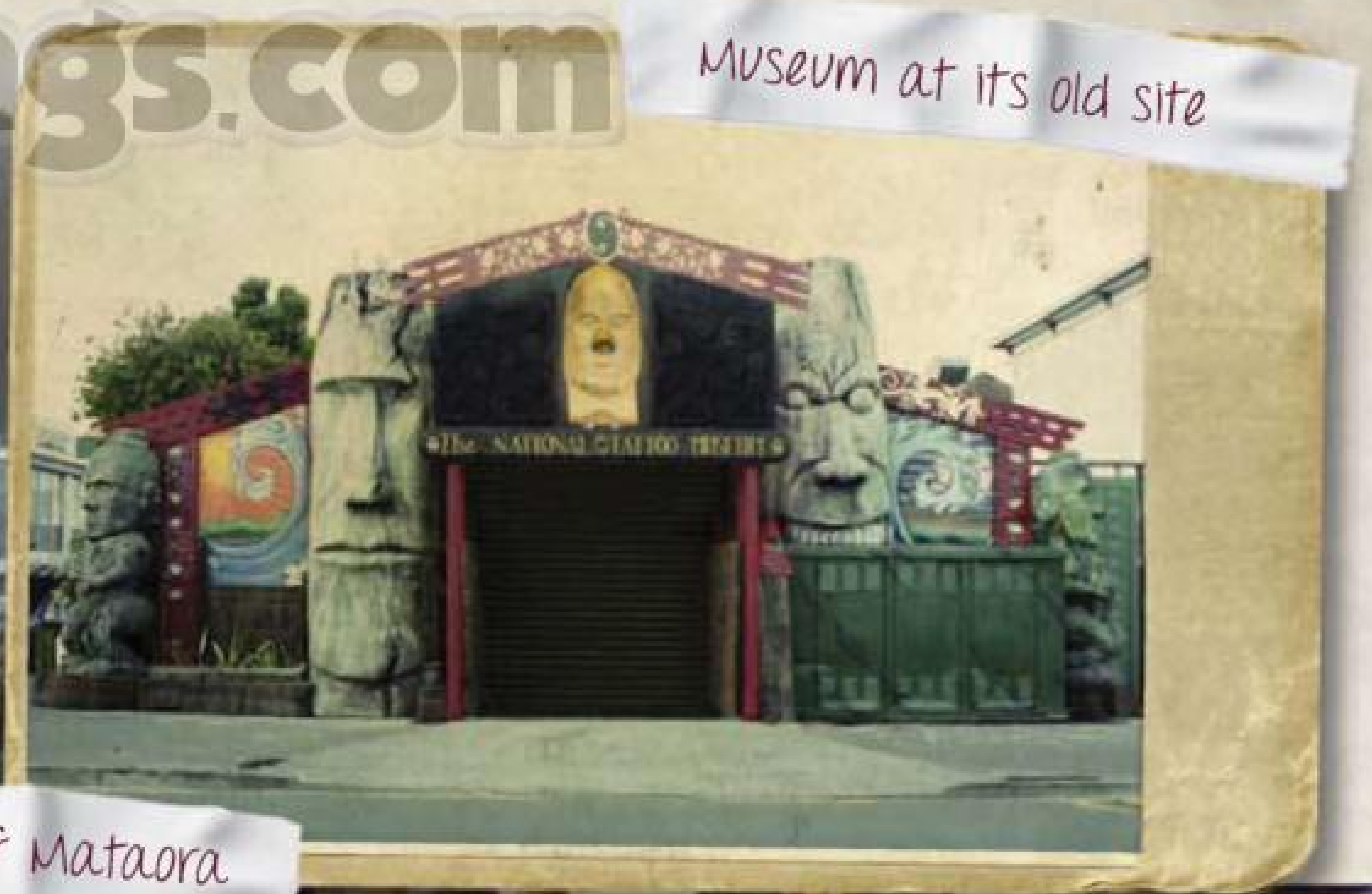
Established as a trust in 2000, the museum had its official launch on November 23, 2001, on Abel Smith Street, where it was situated for nearly ten years. The original building's exterior and interior were completely designed by Steve, while the outside resembled a Wharenui (Maori meeting house) which emphasised the items

inside: traditional Ta Moko hand tattooing tools displayed along with other Ta Moko artefacts, paintings and carvings, helping to illustrate the mythological stories and legends of tattooing in the South Pacific.

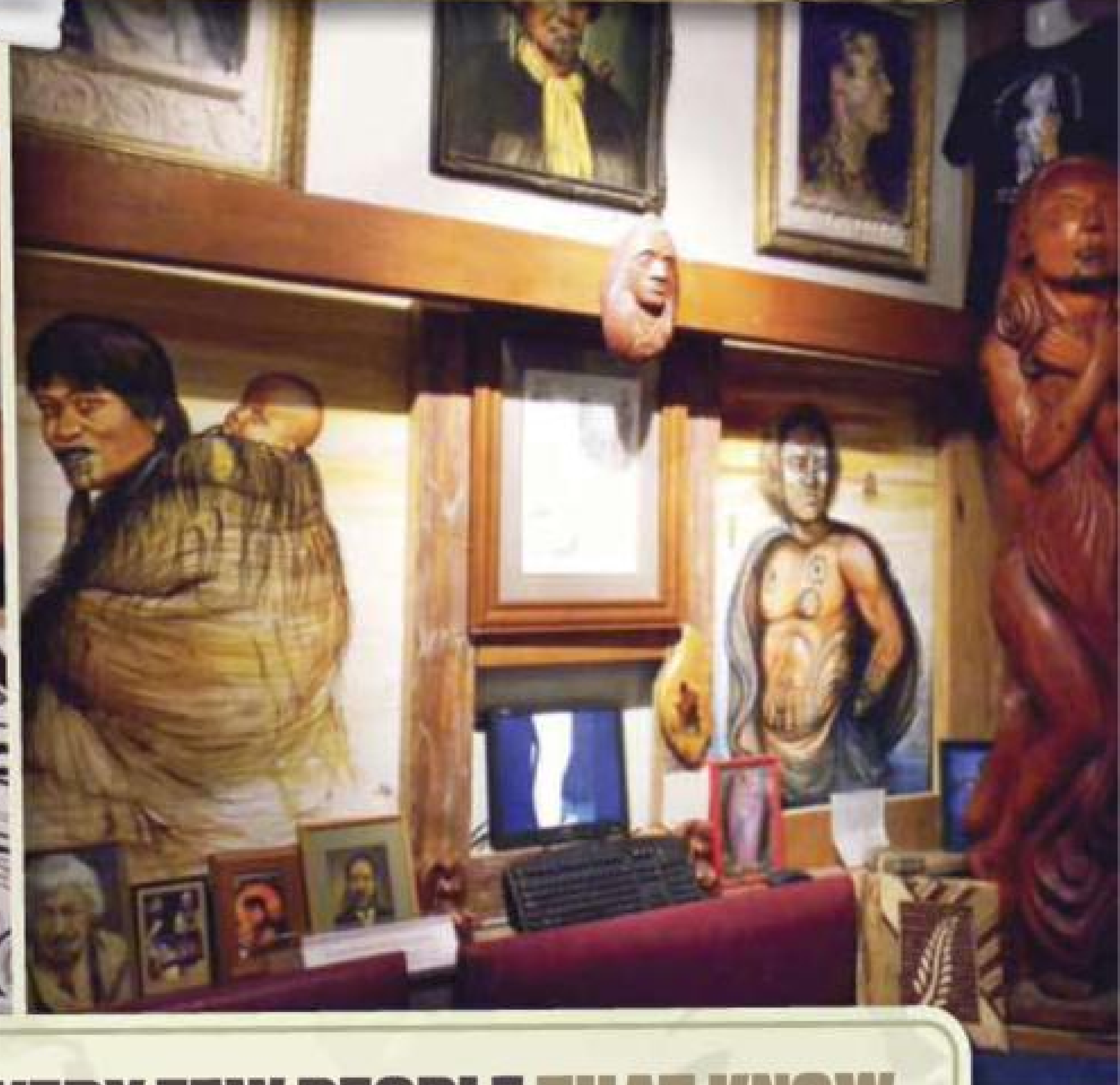
As you walk in there are two huge Maori carvings in each corner of the main room, which tell the story of the mythological origins of Ta Moko: It is said Mataora, a jealous mortal Maori chief, won the heart of Niwareka, a woman from the underworld; he abused her and she fled home to her

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Museum at its old site



Carving of Mataora



outside the tattoo museum

THERE ARE VERY FEW PEOPLE THAT KNOW HOW TO DO PROPER MOKO TATTOOING – IT'S ALMOST A LOST ART. MOKO IS A SCAR – IT'S BEING BRUTAL AND IT'S THE ROUGHNESS THAT MAKES THE TATTOO THAT WAY

father. Mataroa followed her, and grief-stricken, his tears ruined his face paint. Niwarekas' family mocked him as a vain, arrogant fool. Ashamed of his behaviour and smeared features he begged forgiveness and promised to look after Niwareka. From Uetonga, he requested the knowledge of their skin art; the immortal artist obliged and marked him. Thus, learning the art, the couple returned to human kind with the treasure of taniko weaving and Ta Moko adornment.

"A lot of people travel from all over to come visit us," Steve tells me. "It's important to share our

history with them so it doesn't disappear... sadly a lot of the old methods of Ta Moko tattooing have been lost. In a lot of old pictures from the turn of the century, Maori facial tattooing looks indented, as if it had been carved out of the skin rather than tattooed in. There are very few people that know how to do proper Moko tattooing – it's almost a lost art. Moko is a scar – it's being brutal and it's the roughness that makes the tattoo that way."

Opening the museum had a lot of implications and in the first three years of its existence, Steve tried to get funding from



Maori organisations and the government. However, lots of paperwork and running around was involved, resulting in about 5,000 hours of wasted time. "I thought to myself, I have personally spent 1,000 hours 🌻"



exterior of the museum



Steve deep in conversation

I HAVE PERSONALLY SPENT 1,000 HOURS TRYING TO GET THIS FUNDING – IF I HAD BEEN TATTOOING FOR 1,000 HOURS I FIGURED I WOULD HAVE A PILE OF CASH...



Moko tattooing is becoming a lost art



trying to get this funding – if I had been tattooing for 1,000 hours I would have a pile of cash, so why was I wasting my time and energy when I could pay for it myself?!" And so, since the beginning, the museum has been funded by Steve and his studio, Underground Arts, which is situated in the museum itself.

Steve had his first brush with tattooing in 1983 when he experienced hand-poked tattoos in a boys home in Leven. But it was some time later before he seriously thought about tattooing as a profession.

"My friend, Artful Dodger, helped progress my tattooing, and it was with him I experienced my first machine tattooing... and it was amazing!" Steve tells me. After some years tattooing friends, Steve opened his first studio on Cuba Street in 1994, but it was when his studio moved a few blocks up the

road that the idea of the tattoo museum was born.

"I remember Henk opening the Amsterdam Tattoo Museum and I thought what a great idea! The building we were in had a large space that was in need of some good use. We thought maybe an art gallery, then a little while later I was running my mouth off trying to impress a girl at a party and I told her I was opening a New Zealand tattoo museum, so then I had to do it!"

While impressing a girl may have been what got the ball rolling, there was obviously a lot of serious thought in opening the tattoo museum, and there were deeper reasons to why Steve wanted to get the project off the ground. "I don't care what people say, tattooing is an art form – there is

a lot of snobbery in the art world, so my aim was for the museum to elevate tattooing, it is a perishable art, so without a museum or documentation, it's gone forever."

Steve has a lot of passion and love for what he does, he is extremely enthusiastic, which has as he puts it, "resulted in being behind on my bills every month for the last ten years".

So what does the future hold for the museum? "The owners of our building are putting a bar and outdoor area upstairs above us, so we are working with them to use some of the communal space within the building to exhibit more of our paintings, maps and pictures. The museum will always be free for people to come and enjoy, and hopefully it will continue to grow." 🦋

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BREAKFAST IN AMERICA

When he was 16 years old he sewed his own first tattoo on himself, but the dream of becoming a tattooist never happened in Sweden. Only after having moved to Santa Cruz, California, did Stefan Johnson at California Electric Tattoo Parlour get the chance to adorn human bodies in ink



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Stefan Johnson has worked as a tattoo artist in Santa Cruz for almost ten years now. This is where he got his first chance in the business, but according to himself, the path to get there wasn't necessarily completely straight, and it all started in the city of Västerås in Sweden.

"When I was 16 I did a tattoo on myself using a needle and thread," he says. "When I had turned 18 I went to a tattoo studio to get it covered up and instantly felt that there was finally something else besides the advertisement industry where you could have a career and make money drawing. I've always liked to draw and this felt more like something I wanted to do."

However, it turned out a little bit more difficult than it first seemed in Västerås at the time.

"My friends told me to buy my own equipment, but I didn't want to do it that way, so I went to the two studios that existed in Västerås back then and asked for an apprenticeship, but got denied at both. What I didn't understand was that I could have gone back and asked again. I never did, since I thought a no was a no."

Instead, he turned to graphic design... "I kind of gave up and started working as an illustrator, but I never found that very interesting. What attracts me about



tattooing is that it's hands on. No computers or technique behind it, just drawing. And I missed that. As an illustrator there's way too much to do surrounding the actual drawing."

Then when he moved to Santa Cruz with his American wife ten years ago he gave tattooing another shot.

"It was hard to get advertising jobs so I decided to try again. I visited all the studios in Santa

Simon Lundh



WHAT ATTRACTS ME ABOUT TATTOOING IS THAT IT'S HANDS ON - AS AN ILLUSTRATOR THERE'S WAY TOO MUCH TO DO SURROUNDING THE ACTUAL DRAWING

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Cruz and they were all nice, which I've gathered afterwards isn't normally the case. Maybe it had to do with the fact that I'm a foreigner, or maybe the time was right. It was just before the TV-shows and everything that made tattooing weird started. I got my apprenticeship right before *Miami Ink* started airing."

An apprenticeship he got though when he met Woody at Lovedog Tattoo.

"I had my portfolio of paintings with me and he told me to come back and that this might evolve into something, so I was an apprentice there for two years."

After about a year he found his style, which he describes as neo-traditional. "It took a while before I realised what kind of tattoos I wanted and should do. At first, when a customer asked for a flower I would draw just a flower, but then I realised I could make it better for the customer by doing it old school style, for instance. Finally I got into neo-traditional; the Bay Area style at the time. I was inspired by the tattooists around me. On the East Coast the style was

more traditional, simpler and with whip shading."

Stefan worked at Lovedog up until a year ago, when he moved to a different Santa Cruz studio, California Electric Tattoo Parlour.

"We had outgrown each other and when a friend of mine left Lovedog for that studio, I soon followed. There were different reasons as to why I left – one was that I wanted to work in a studio with flash paintings on the wall, a more traditional tattoo parlour."

The last three years he's also been working at Everlasting Tattoo in San Francisco. "I wanted to get a new perspective and meet other tattoo artists, so I emailed the owner, Mike Davies, and asked for a spot. Now I'm working there every Friday. It's a bit more of a walk-in studio while in Santa Cruz we have our steady clients, but besides that the studios are pretty similar."

Although he's never worked as a tattoo artist in Sweden, he can see differences and similarities between Swedish and American tattooing.

"Swedish tattooing is more New York-style than East Coast at the



I WANTED TO WORK IN A STUDIO WITH FLASH PAINTINGS ON THE WALL, A MORE TRADITIONAL TATTOO PARLOUR

moment. The trend is simpler, darker and less colourful. The tattoos are hard and tough. In California it's more illustrative."

Stefan himself is going in both directions. "I'm also more into the dark and simple, but illustrative at the same time, a little more details and fine lines. It's hard for me to draw something that simple. I start out like that and then I add stuff, but we'll see what happens in the future."

But he's always careful about preserving the simplicity...

"Tattoos are better when only the absolutely most necessary 🌸"





AT FIRST, WHEN A CUSTOMER ASKED FOR A FLOWER I WOULD DRAW JUST A FLOWER, BUT THEN I REALISED I COULD MAKE IT BETTER FOR THE CUSTOMER BY DOING IT OLD SCHOOL STYLE

elements are included, at least according to me. It can be a realistic tattoo as well, as long as it's big enough to include many details without distracting the big picture or being hard to interpret."

Since his focus lies in the classical style, Stefan's portfolio mostly contains traditional motifs, especially girls and heads of animals... apparently.

"That's like 90 percent," Stefan says with laughter. "With today's social media it's easy to check out different tattoo artists. You

see what a tattooist has done and want something similar. Last time I was in New York, for instance, I did four tiger heads."

This is not, however, something he minds.

"I like classical designs because

you can do a lot with them. A girl's face can be drawn in many different ways and it's always a tattoo that people understand. You don't have to explain it. Girls

are beautiful, tigers are strong and wolves are dark. You get a lot without it being pretentious and the tattoo means a lot. A good tattoo has a simple, distinct imagery that can have different meanings throughout one's life." 🐾

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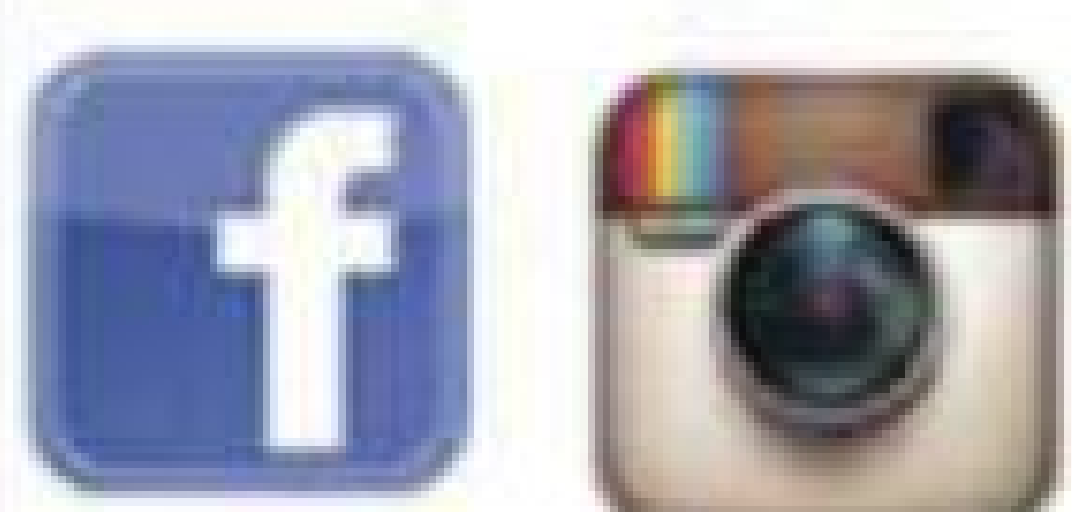
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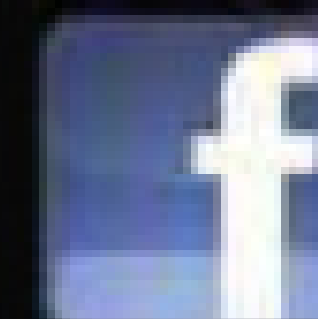
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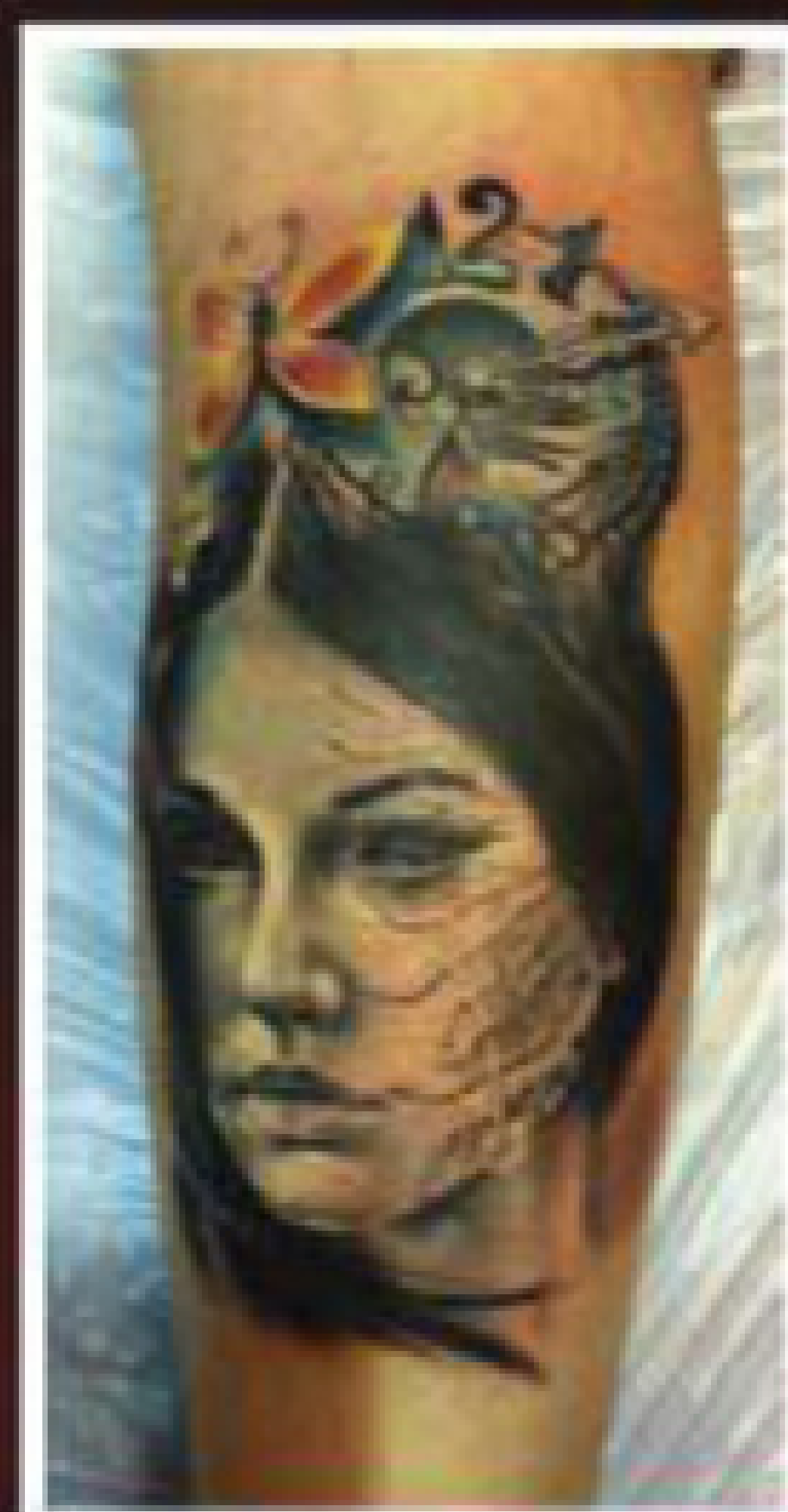
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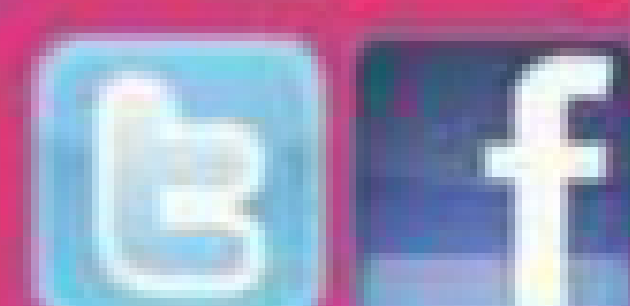
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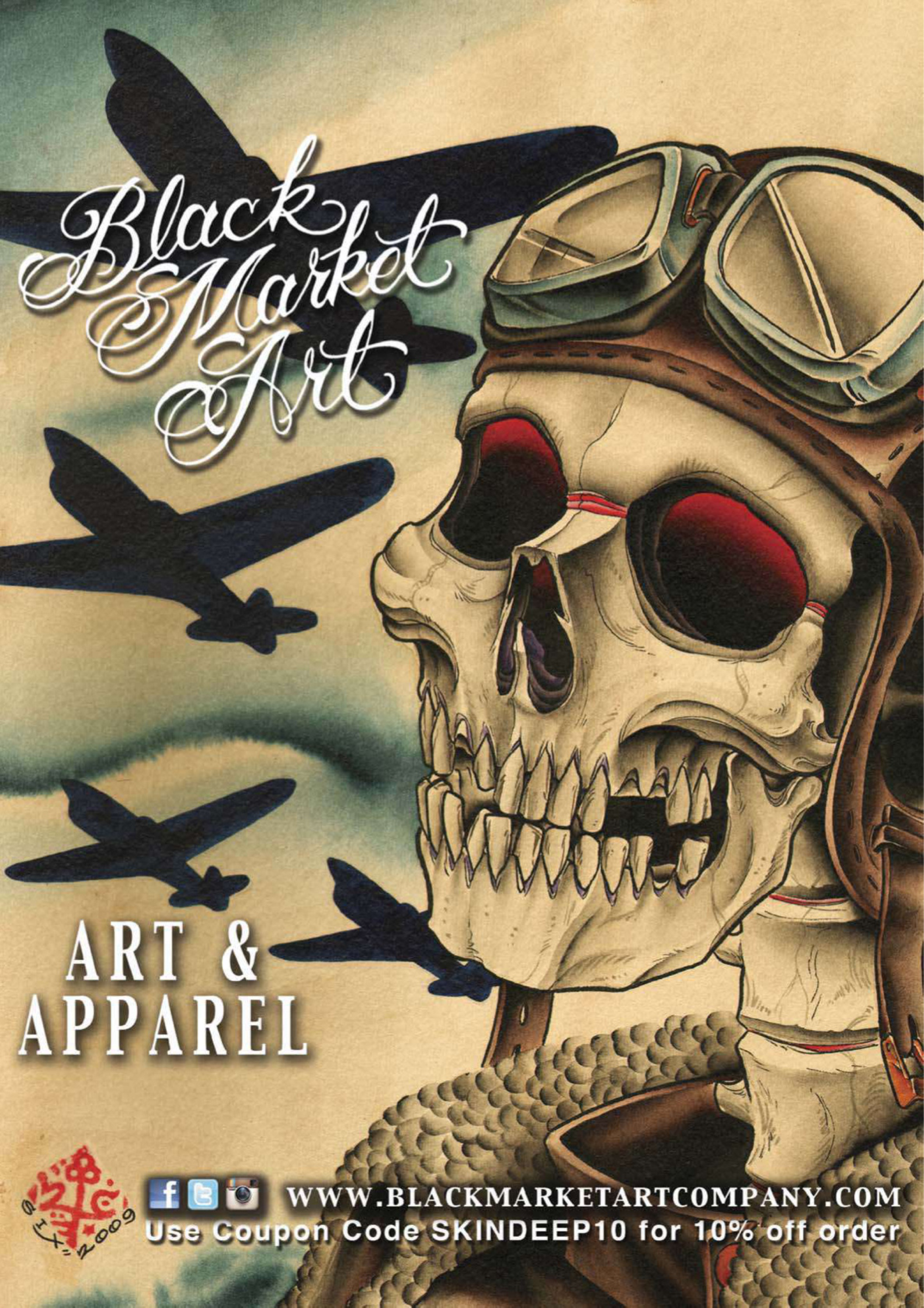
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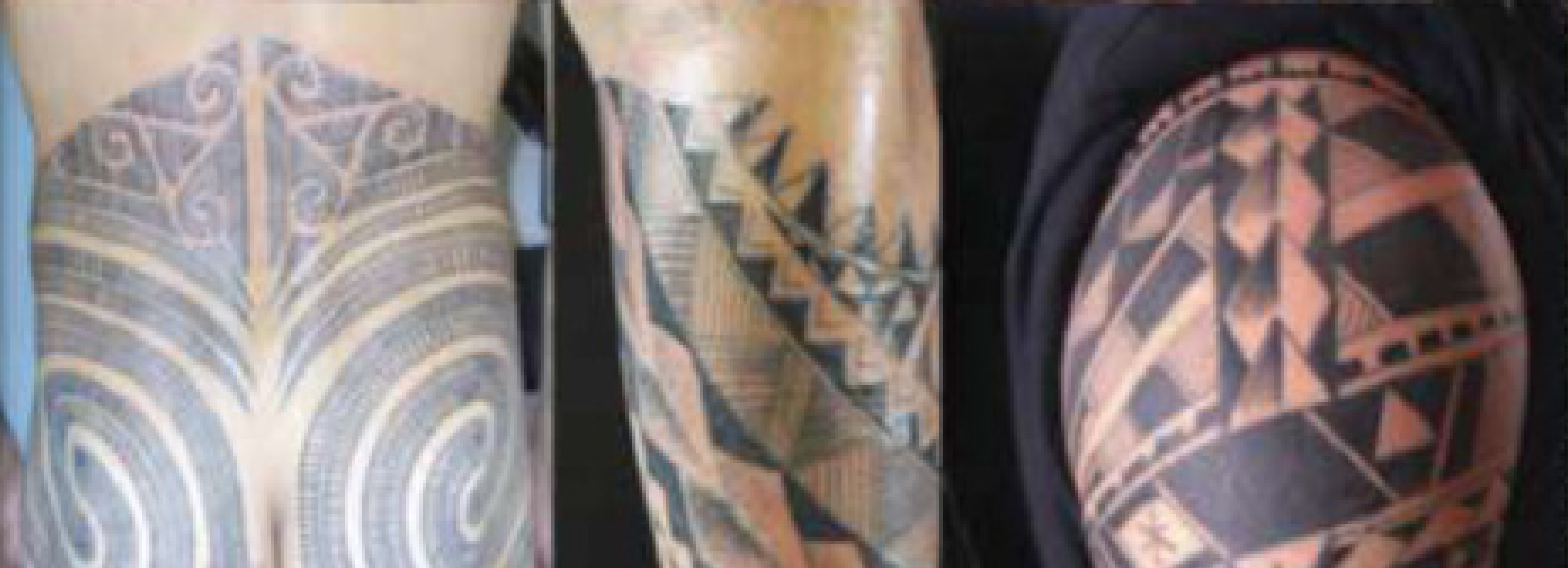
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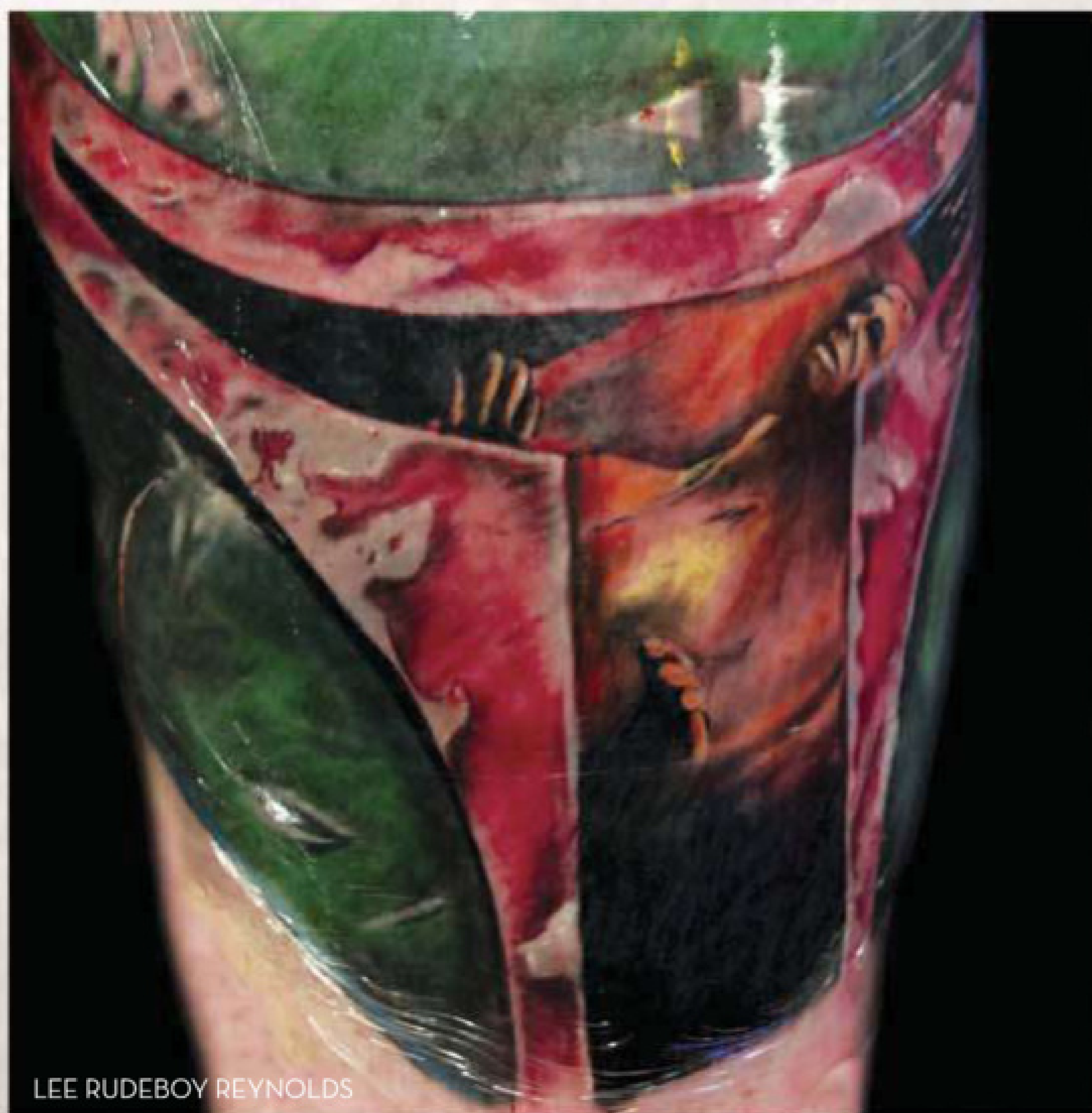
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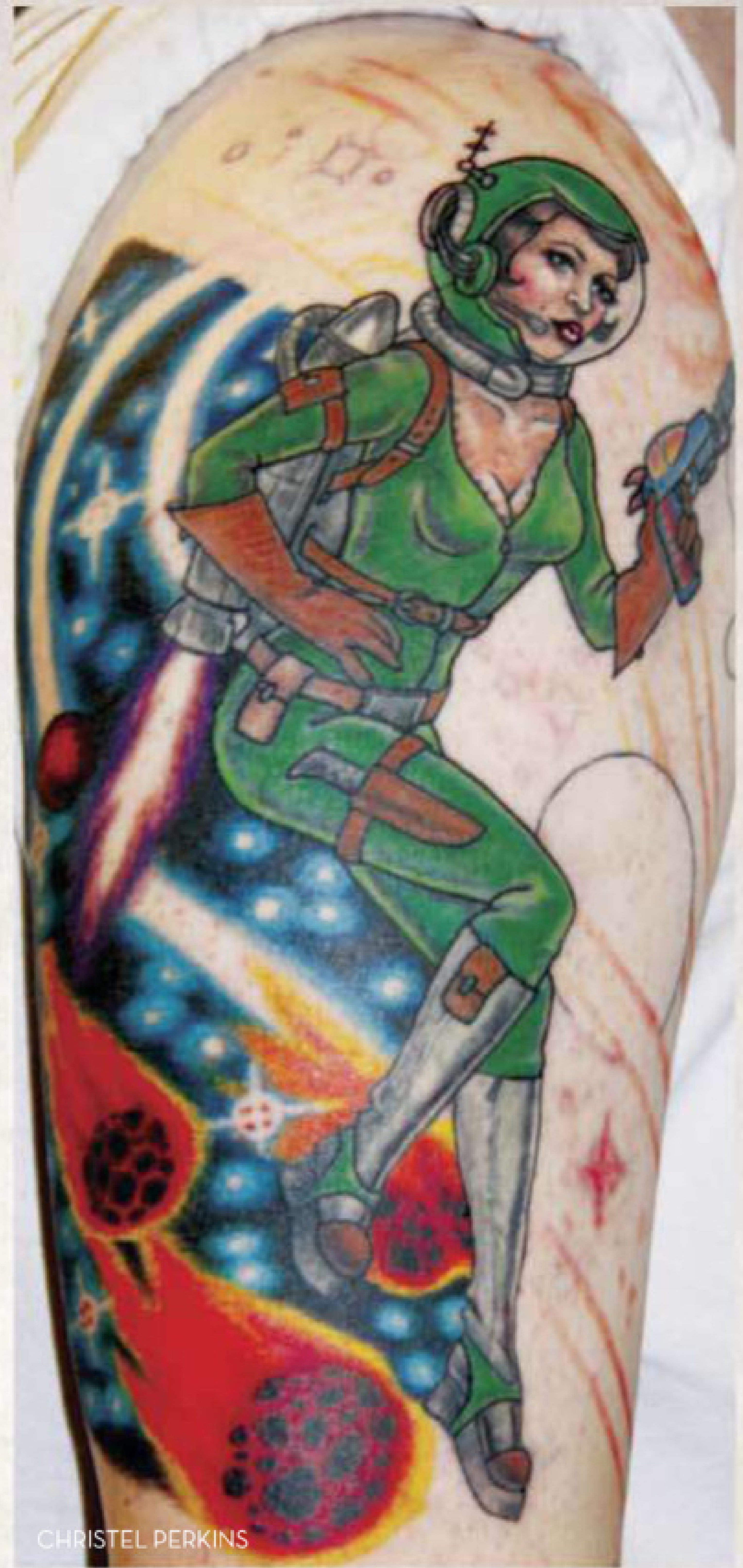


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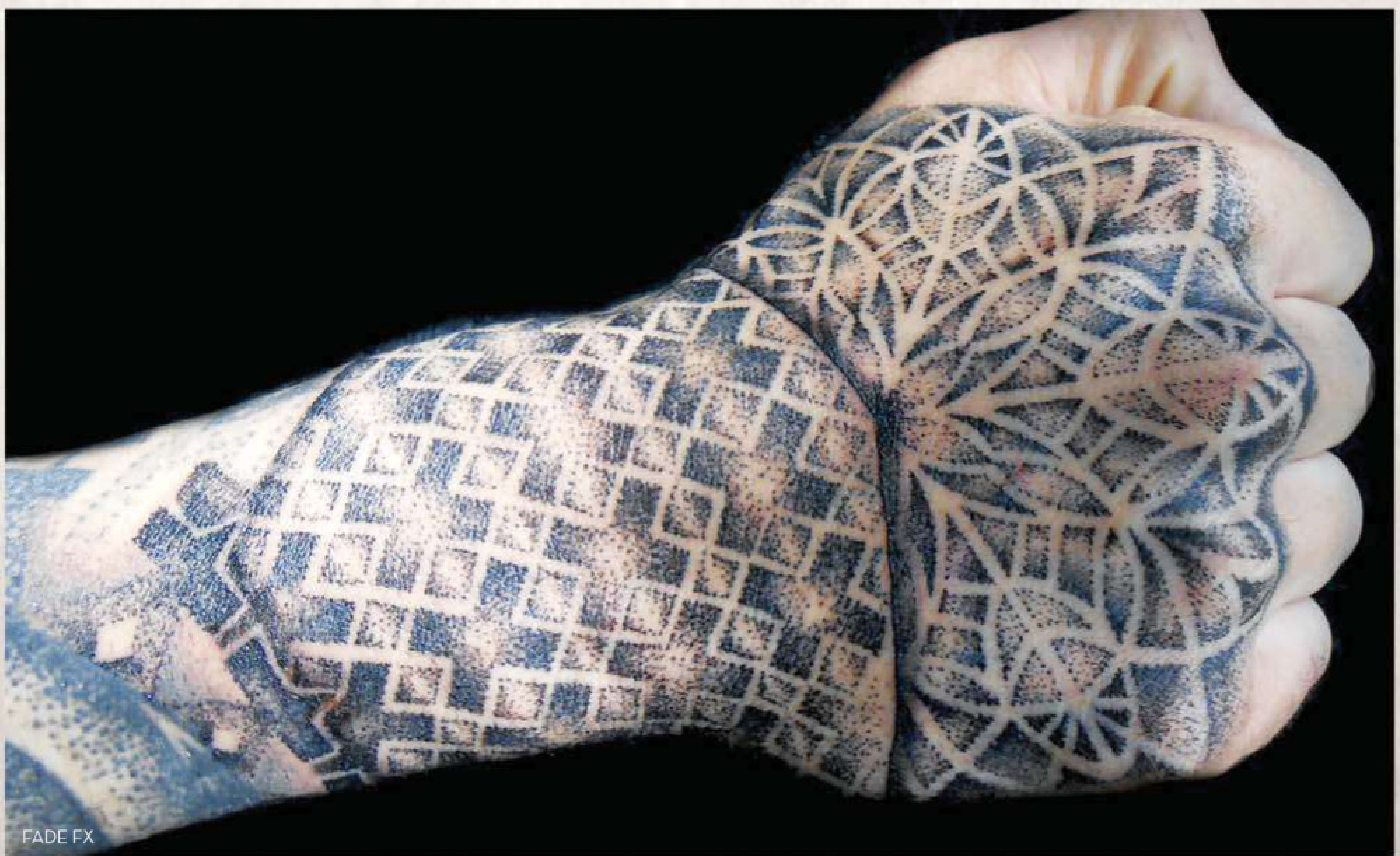
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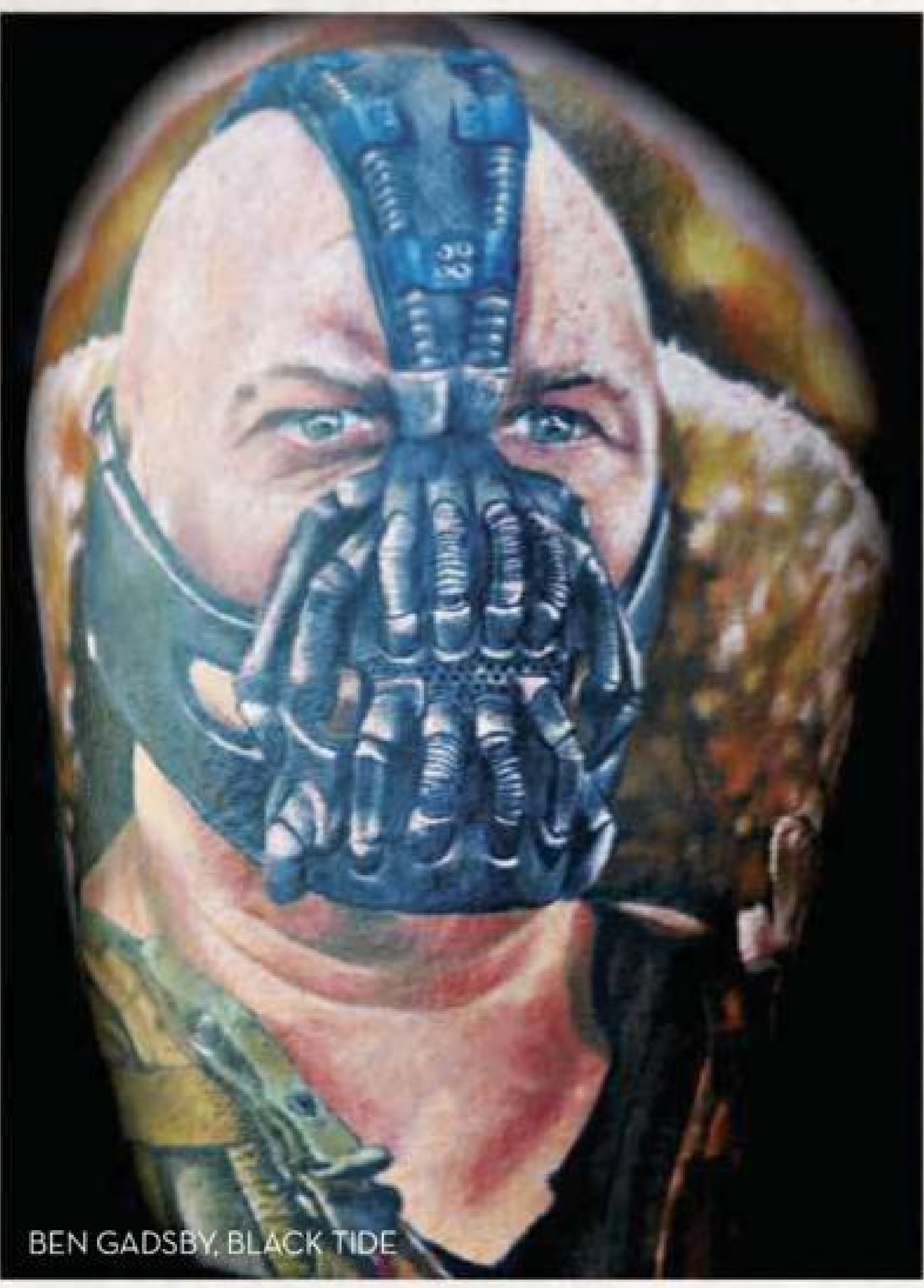
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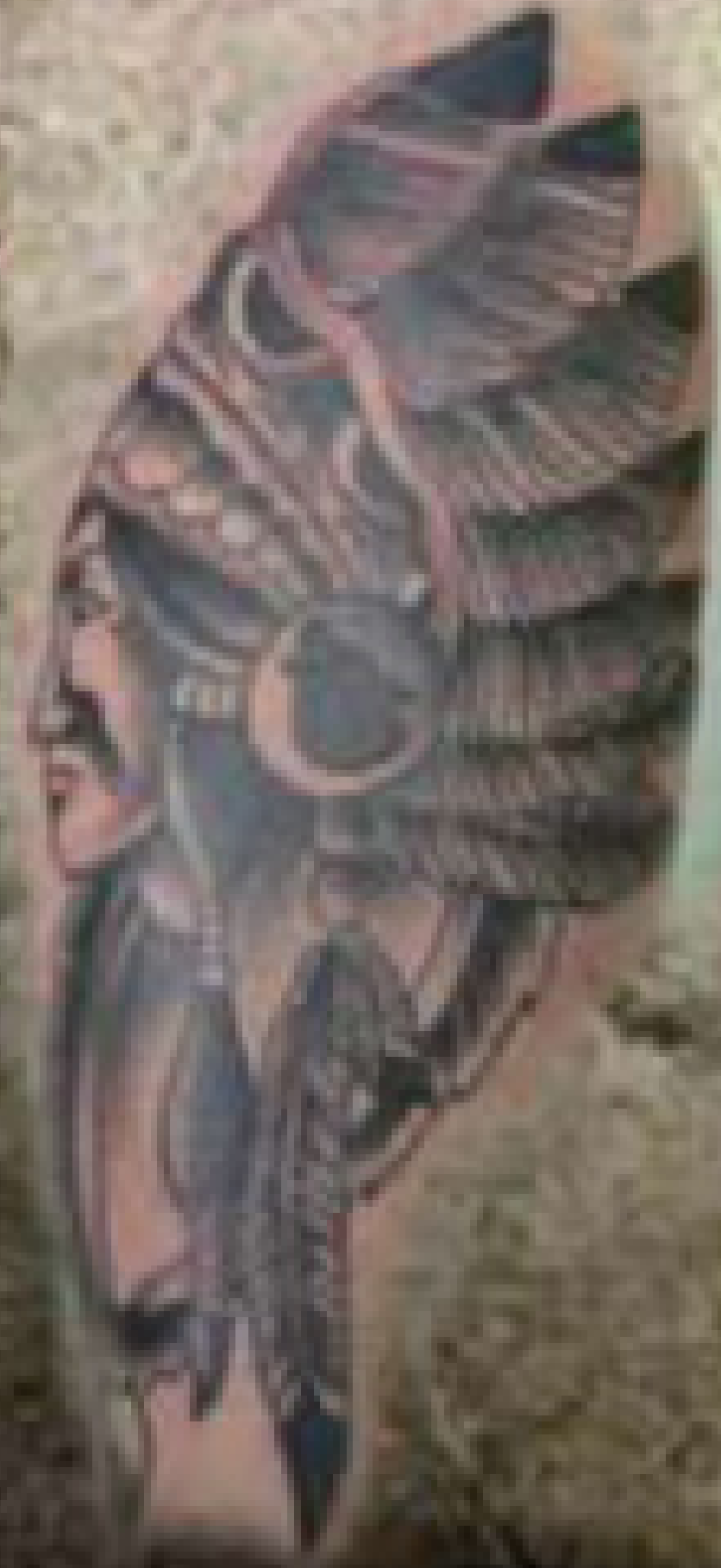
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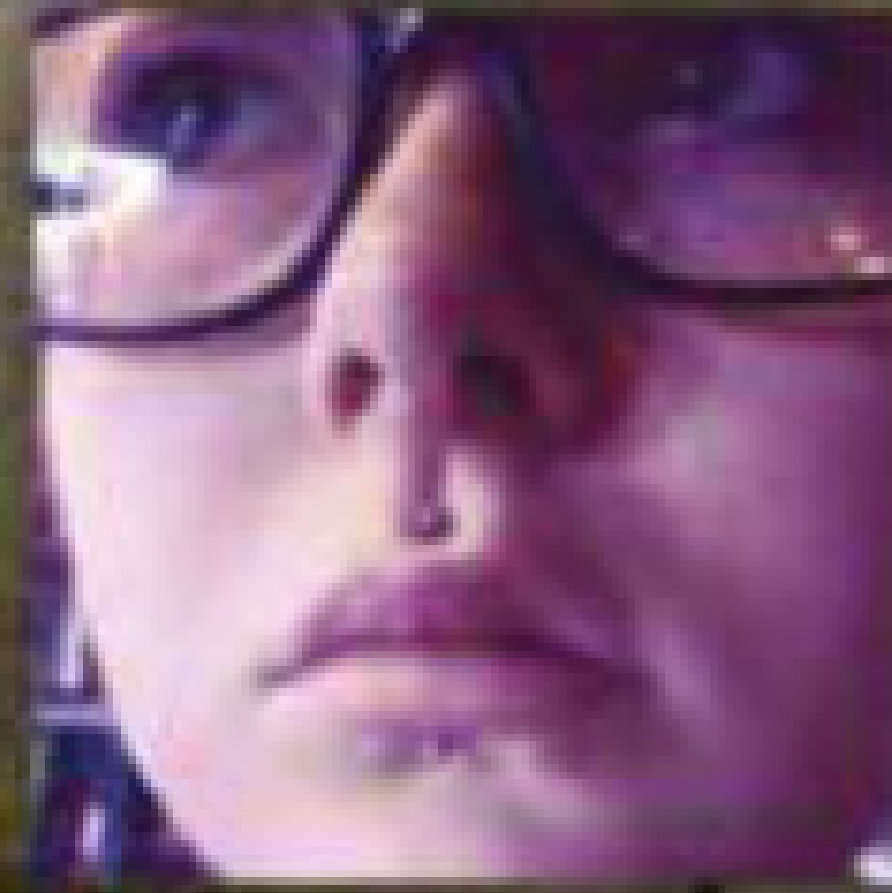


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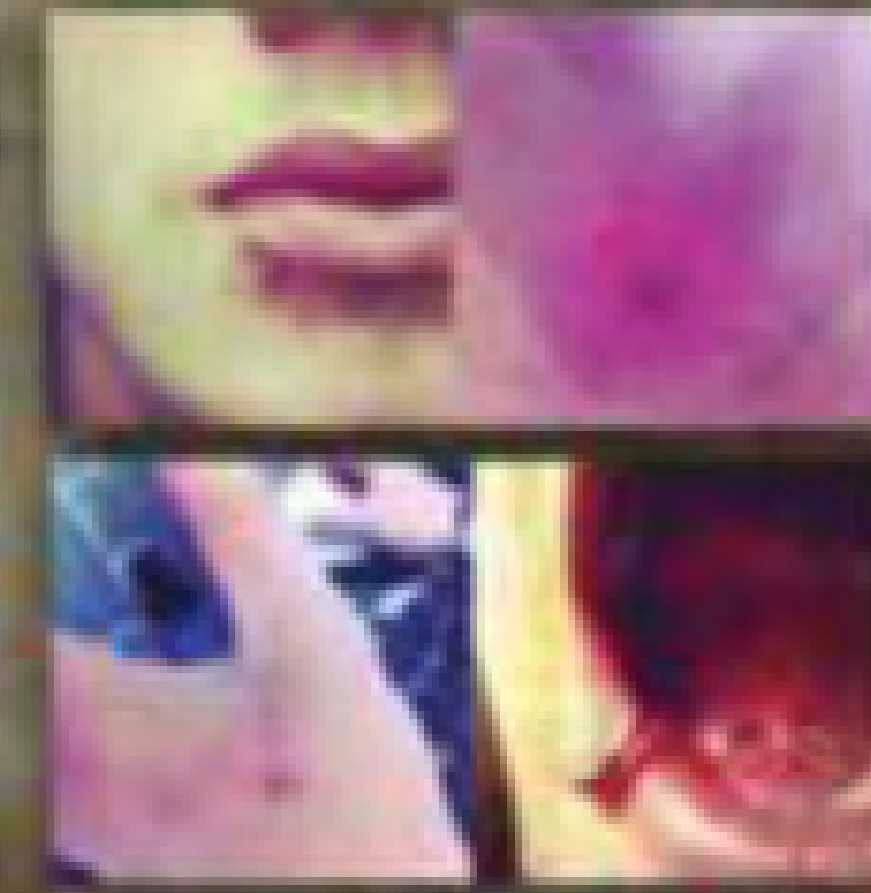
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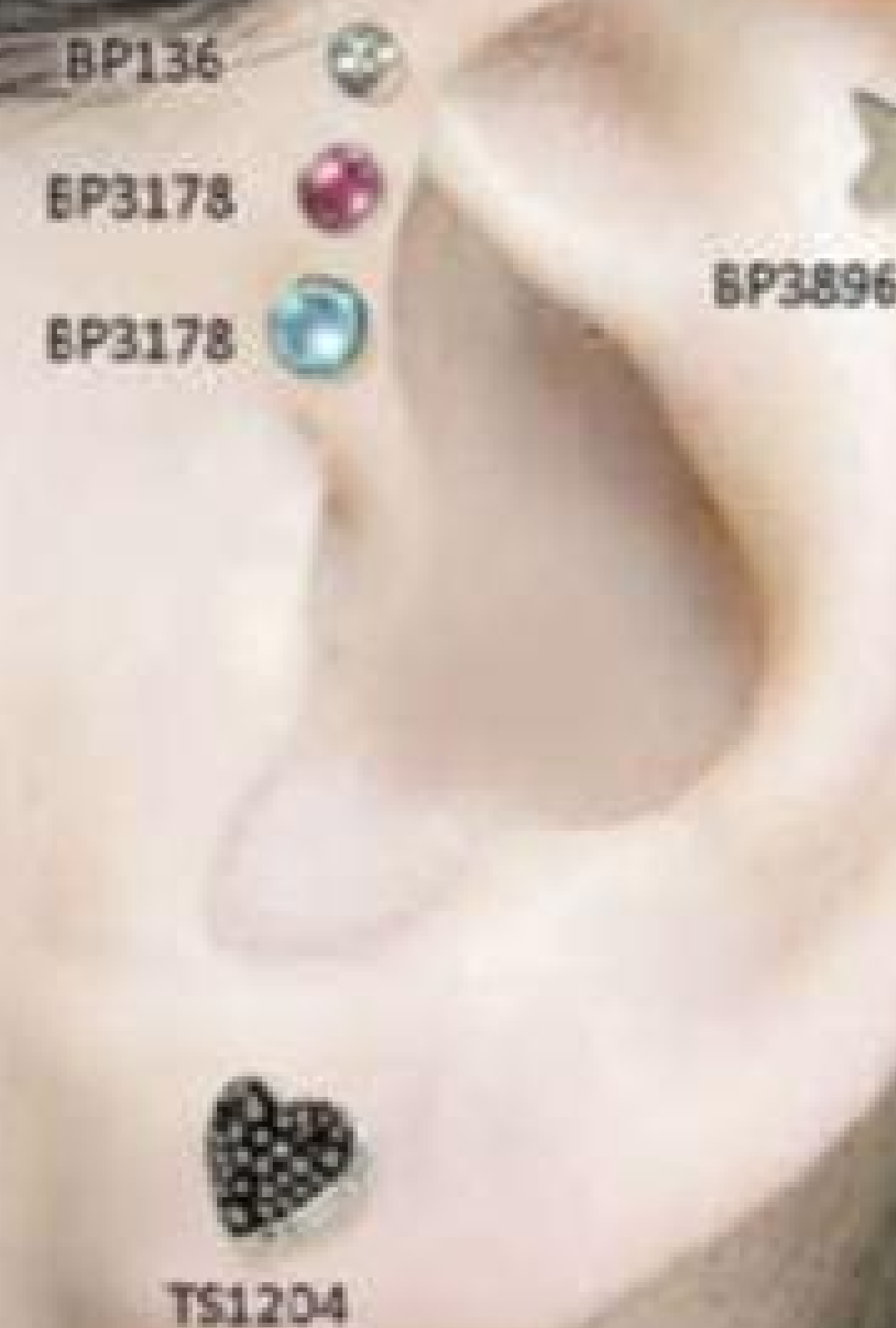
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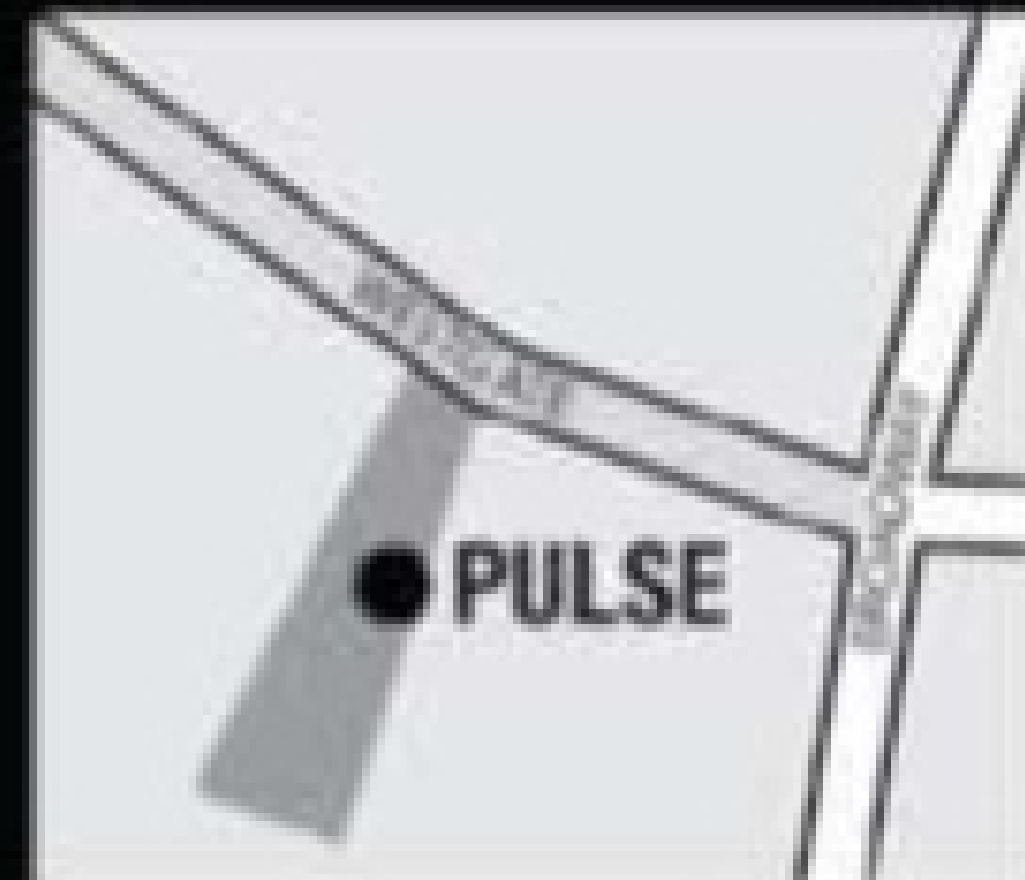
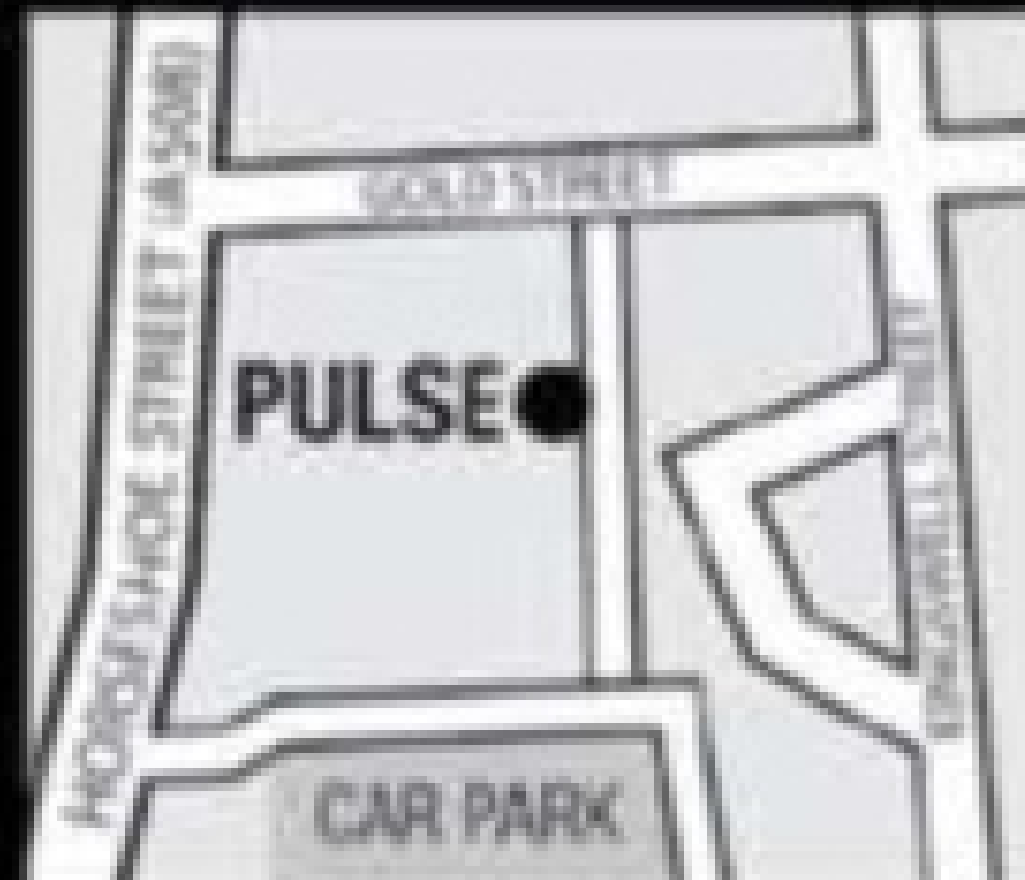
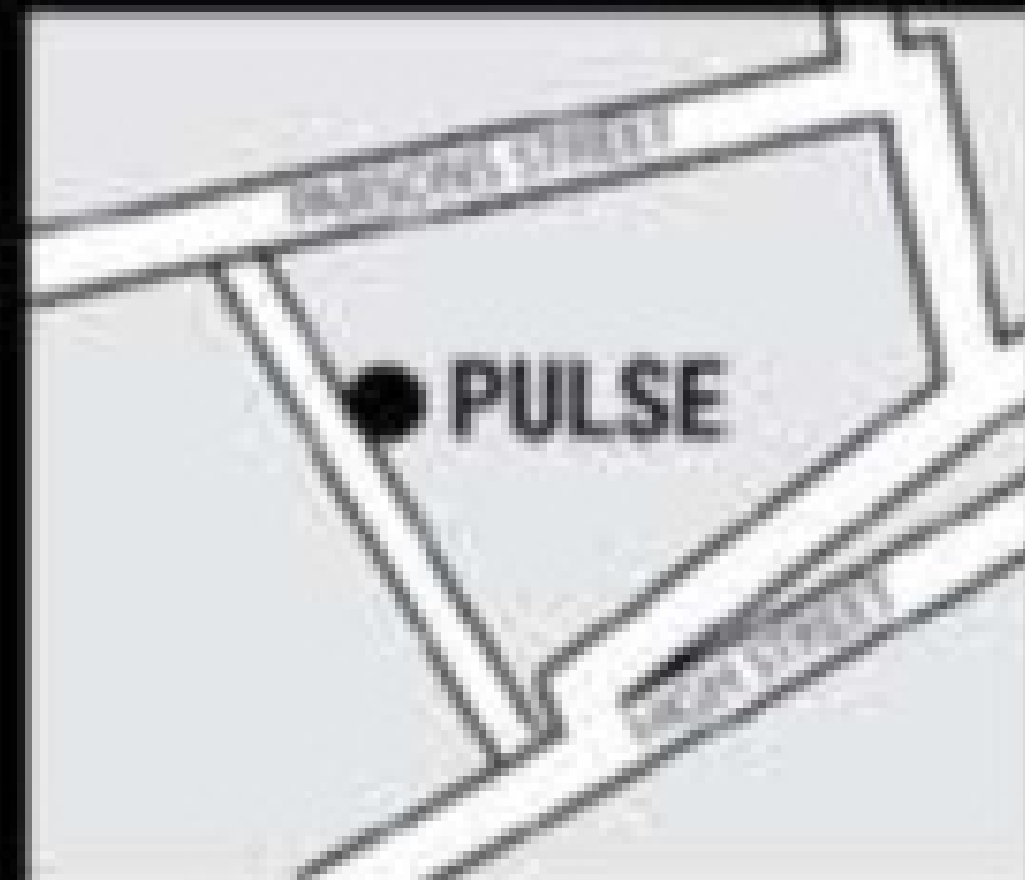
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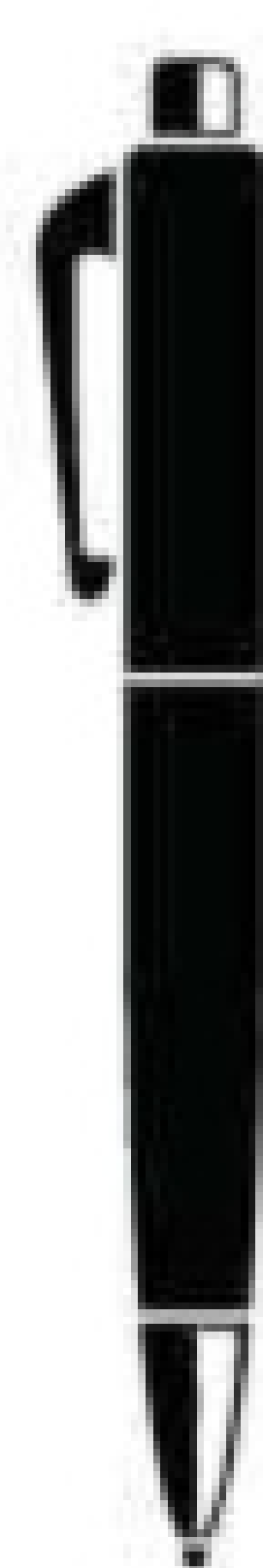
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THE BIRO: MIGHTIER THAN THE SWORD

I always thought bios were the bastard children of art supplies, whose abilities were limited to the writing of shopping lists or phone numbers on the backs of one's hands. At the very most they were for doodles; doodles that never saw beyond a few days before that particular piece of paper beside the phone was filled up and discarded without a second thought

markpowellartist.com



But Mark Powell is a unique artist who has elevated the biro to something I never imagined possible; to high art. He creates portraits of profound depth where the lives and stories of those drawn are etched deep into the creases of their biro-rendered faces. For Mark the use of bios is straightforward. "I would always sketch ideas into a notebook using a biro, so it has always been a natural tool for me to use."

Mark hails from Leeds, where as a child he moved around a fair amount, from one suburban town to the next. When he finished school he was told by his peers that he should continue to study art. But, he admits, he was stubborn and "clearly a little odd" and so he found himself studying business. He continued to move around a lot and lived in 50-plus houses, working twice as many jobs. "At the time I didn't believe in working Tuesdays or Fridays... my employers thought differently!"

His interest in art stretches right back into his childhood. And it wasn't just drawing and painting, but he remembers how he used to make things out of sticks, snow or mud. He would copy drawings from comics such as *Asterix* and *Garfield*, and that quickly moved into copying Da Vinci and his architectural drawings. "The places that I grew up in had no artistic influences or surroundings, so I had to use whatever fell into my path."

Currently, Mark is inspired by the work of Chuck Close (the



At the time I didn't believe in working Tuesdays or Fridays... my employers thought differently

American photorealist artist who famously created portraits on a massive scale) "because of how ridiculously good he is". But Mark's main influence is Jean Michel Basquiat, the Haitian-American Primitivist painter, who in the '80s was taken under the wing of Andy Warhol, whose paintings were heavily influenced by his time on the streets as an obscure graffiti artist, and whose life ended tragically young in 1988. Mark is also a painter, and when he sees a Basquiat piece he is driven to be more and more creative. "He drives me to draw, even though

the styles are vastly different."

Mark describes an average day in the studio as being fairly simple. "I turn up at my studio and sit down. I draw and drink tea whilst listening to music. I'm lucky in the sense that I don't have to deal with any clients. All the work I produce is for shows or just because somebody wants to buy something I have done. I get offers of commissions from companies, but generally I tend not to do them unless it is of real interest to me. I'm just going to try and continue to ride this wave of luck of being able to do whatever I

Tom Abbott © Mark Powell

£570 Offered in "HEADS OR TAILS" Prizes. See page 445.

TIT-BITS

FROM ALL THE MOST INTERESTING BOOKS, PERIODICALS AND CONTRIBUTORS IN THE WORLD

ONE GUINEA PER COLUMN FOR ORIGINAL CONTRIBUTIONS TO THIS PAPER.

GABBER: "You ought to meet South... clever imitator. He can take off any... Tottie (wearily): "I wish he were..."

WEALTHY MERCHANT: "I've been... a lot of money on that place of mine... make it fit for a gentleman, y'see... Farmer: "I understand. Going to..."

"GRACIOUS!" exclaimed Mr. Scoldman... baby has just eaten a lot of that dog... "Never mind," replied Mrs. Scoldman... serves Fido right, for he has often eaten the best food."

JOHNNY, aged four, went into a near-by grocery and asked for a box of canary seed. "Is it for your mother?" asked the grocer. "No, of course not," replied the little fellow. "It's for the..."

ASSISTANT EDITOR: "This is a... fellow who is serving a five... Managing Editor: "Well, I don't... note explaining the circumstances... as a warning to other people."

"COME, please accommodate me... my word that you shall have... a week. You know I'm... long, don't you?" "Well, yes, I've heard you were... growing very short now."

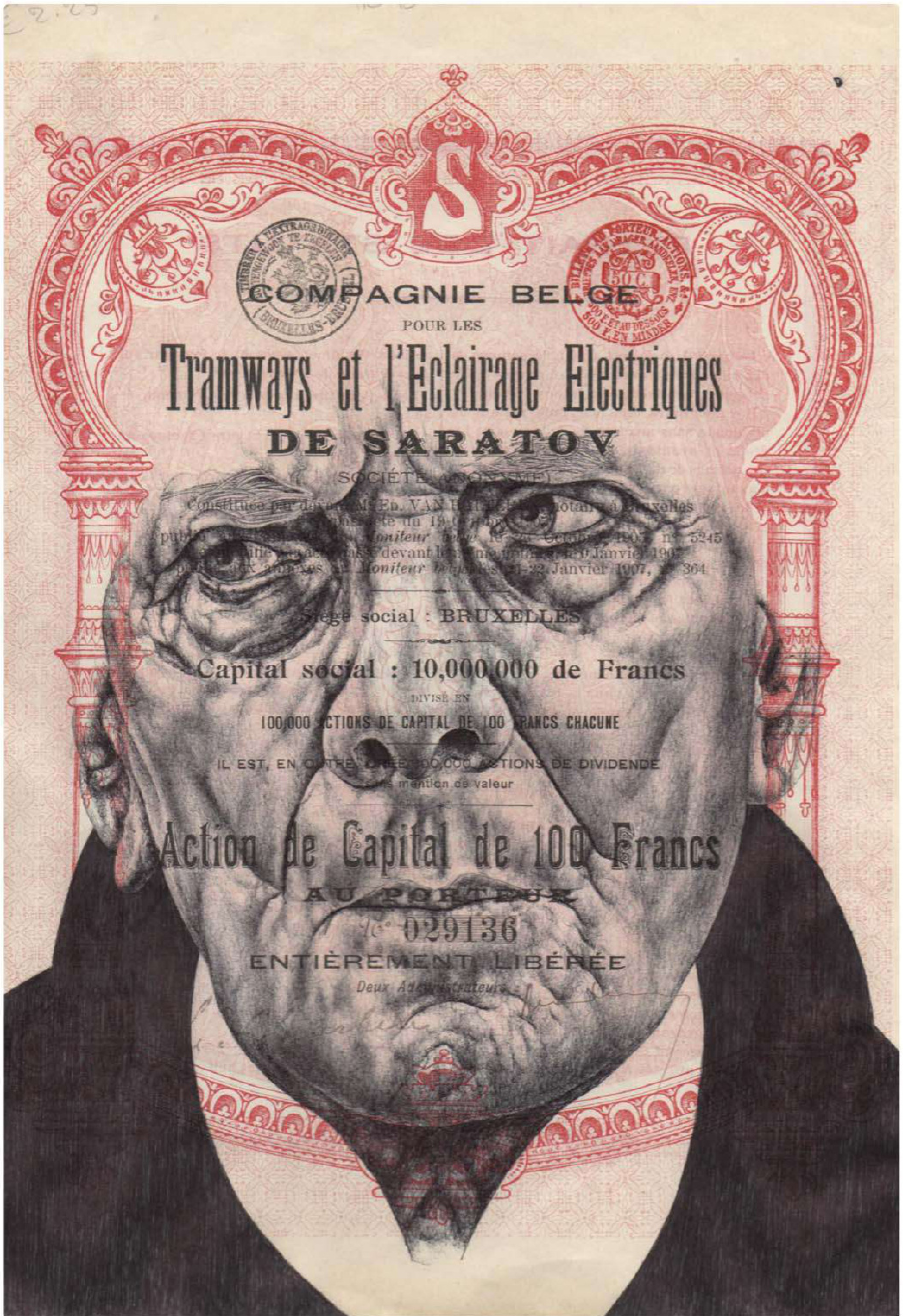
"I DUNNO how Bill's a-goin' to vote in... tion," said the campaign worker. "I've heard... he's on the fence." "He wuz thar," replied the neighbour; "I... one o' the canderdates let fall a... side o' the fence, and Bill got dizzy an' fell over."

THE young man had gone to the... always a ticklish job—but he took... an iron grip. "Sir," he blurted out... ask you for your daughter's hand." The old man, not in the least discon... "Which hand? The one she signs che... I suppose?"

TOM PURDIE, an old man-servant in Sir W... Scott's household, used to talk of the fam... "Waverley Novels" as "our books," and said th... the reading of them was the greatest comfort to him. "Whenever I am off my sleep," he confided to Mr. James Skene, the author of "Memories of Sir Walter Scott," "I have only to take one of the novels, and before I have read two pages it is sure to send me asleep."

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 publiée au *Moniteur belge* le 20 Janvier 1907 n° 5245
 et devant le Tribunal de Commerce de Bruxelles le 20 Janvier 1907
 publiée au *Moniteur belge* les 21-22 Janvier 1907, n° 364

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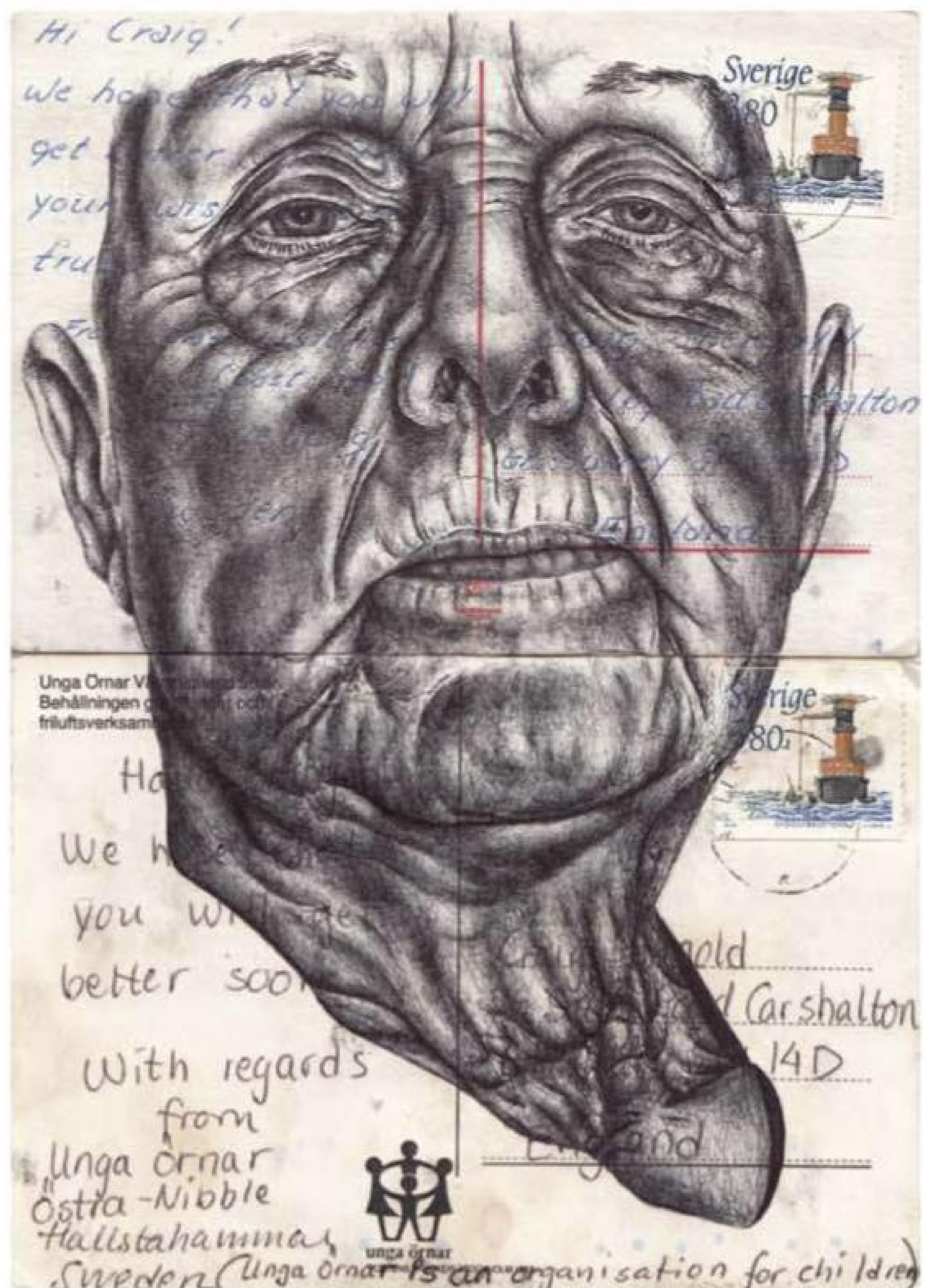
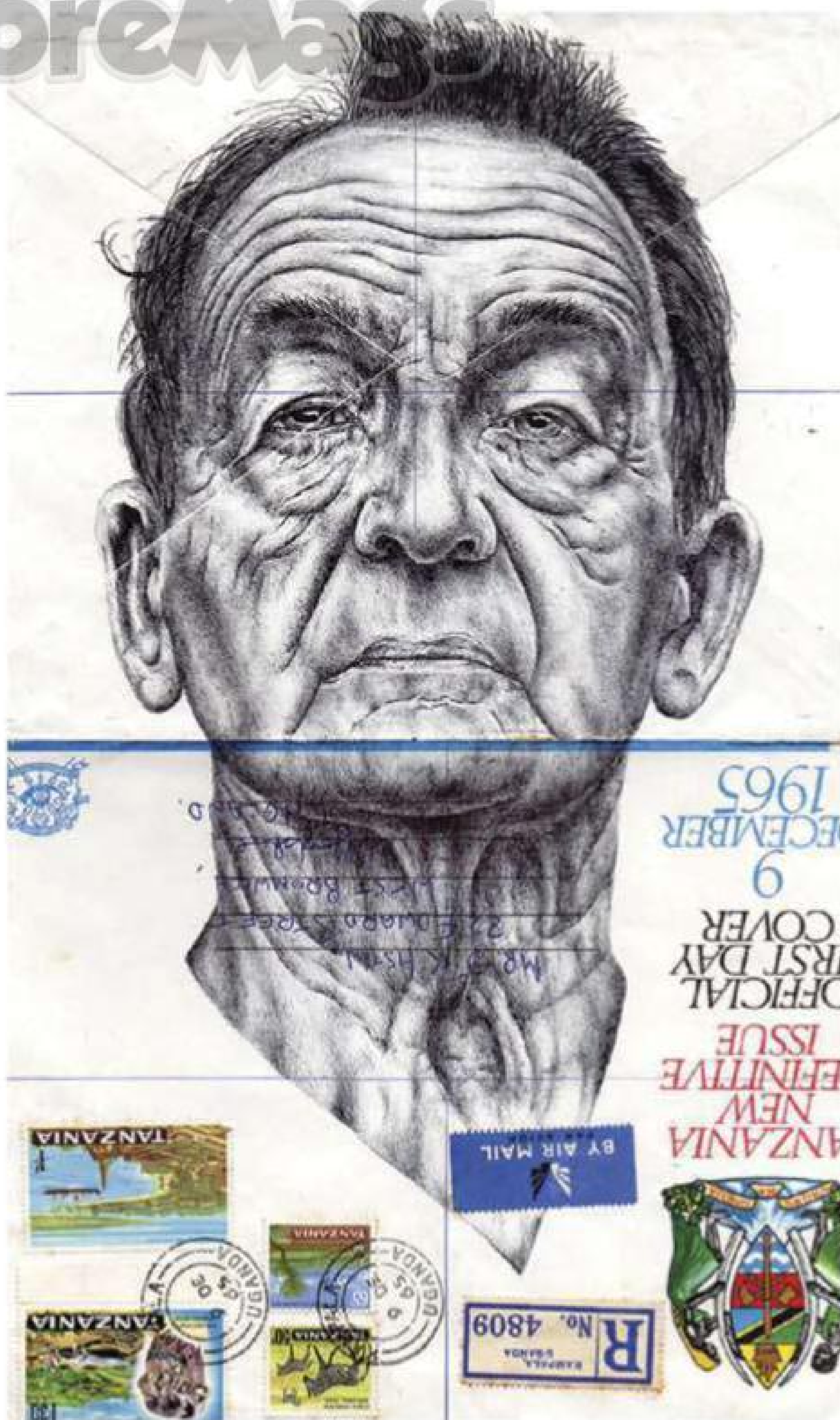
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want." A smaller drawing of Mark's will take him a day or so to draw, and a larger map drawing will take him a month. But on average, a piece of Mark's art will take him two to three days to complete.

Mark doesn't just use plain paper to draw on which is what perhaps makes his work even more unique, and adds a surprisingly profound and moving touch to it. He was once given an envelope that was originally used to carry a letter from the front line trenches of the First World War. "This particular soldier had written a note back to his loved ones just before he went over the top. In all likelihood he never returned, and so once it fell into my hands I decided to draw this soldier as an old man, as I imagined him to be."

I get a great sense of history when I look at Mark's drawings and I was interested to find out why that might be. "I tend to stick to the older portrait as you can see a history and a life lived, which is also true of the documents

I get offers from commissions from companies but generally I tend not to do them unless it is of real interest to me. I'm just going to try and continue to ride this wave of luck of being able to do whatever I want

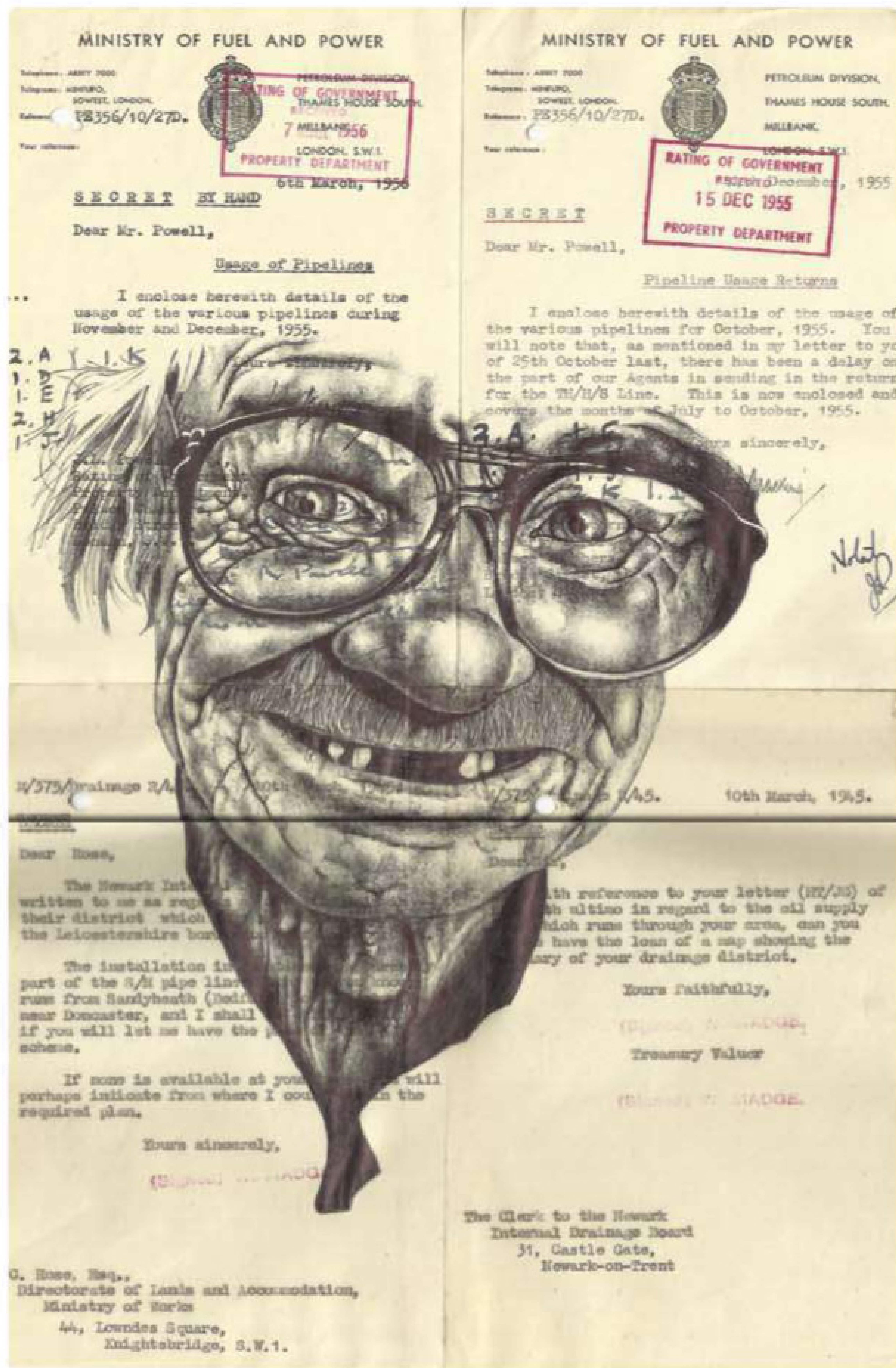
that I draw on. They both hint at so much more. Some of the documents date back to 1736 and the two fall perfectly together. I sometimes tend to draw birds too which is more for the technical challenge. Each document I draw on is different in texture to the last, and so I have to change the way I draw to get the desired finish. Of course, when using a biro, you cannot correct a mistake. So that adds even more to the challenge."

Mark also studied painting and after university, he and his friend Tim Smith, had some shows in America. They would paint the sides of buildings and also giant mazes. Mark is a keen reader of Russian literature (Gogol, etc.) and anything by the Beat generation (the likes of Kerouac, Burroughs and Ginsberg),

and in his spare time likes to travel as much as he can.

I was interested to know a bit more about his education and so he told me the story. "I studied at Huddersfield University. One day I was staying at my then girlfriend's house and woke up a little late and subsequently got fired from the incredibly boring job I had at the time. Having nothing to do that day I decided to take a look around the studios on campus and found myself talking to the head tutor. One thing led to the next and after showing a few scribbles I had in my bag and a qualification in business studies, she enrolled me that day. I had no idea this was happening at the time and she was making me sign papers. But it all worked out for the best.

"Having trouble proving that I



had been looking after myself for so long, the student loans company wouldn't help support me for what turned out to be a year. At times I would only have the streets to call home. My biggest mentor from my time of studies was Simon Burton, a great artist and always a source of encouragement. But paying the bills was never an easy thing. I once slept on the concrete floor of my studio for nine months, which sends a person slightly mad... in hindsight I should have got a bigger pillow. But for the past few years I have been able to do whatever I choose, travelling across Europe and recently spending a few months in Melbourne. It's all paid off in the end."

A quick peruse of Mark's website uncovers a photo of him at work and I noticed he had tattoos on

his arm. Being a tattoo magazine journalist I was interested to find out if there were any links between him, and his art and tattoos. It turns out he has always been a big fan of tattoos. On one of his arms he has images and text of the music he listens to, which he will be adding to soon. And on his other arm he has a tattoo of a drawing he did which he describes as being "slightly tacky" but there is an interesting story behind it.

"When I was in Sydney I met an amazing tattoo artist who happens to also be called Mark Powell and he tattoos older faces sometimes. On occasions, people have confused the two of us so we wanted to add to that confusion by having a tattoo of a Mark Powell drawing done by Mark Powell on Mark Powell." I asked if anyone had ever had

I once slept on the concrete floor of my studio for nine months, which sends a person slightly mad

any of his drawings tattooed on themselves: "I know of some people who have, but I have yet to see the finished product. I would never have a problem with someone using an image, but I'm not sure I would design one just yet."

And that brought our conversation to a close. What has struck me most about Mark Powell is how he has taken the biro to another level, and how his art is steeped in mystery. How the wrinkles in the faces contain secrets and stories, and how the historical documents those faces are placed upon add a surprisingly tender and haunting texture. 🐼

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VEGETABLE MATTER

Portland has long been famous for its artistic scene, eccentric events like the naked bike ride, and the acceptance of a variety of lifestyles. Chief among them: veganism, which seeks to exclude animal products from as many aspects of one's life as possible



SCAPEGOAT TATTOO
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scapegoattattoo.com

Laura-May Abron P-mod

Although the list of products containing animal parts (everything from beer to car tires) can often surprise the average person, plenty of vegans would be just as nonplussed to learn that tattoos and the process around it, can be a copious buffet of animal leftovers – from inks obtained from charred bones suspended in glycerin made from animal fat, to the lanolin of sheep wool in aftercare products. Enter Scapegoat Tattoo, a vegan-owned and operated tattoo shop, which has made a name for itself, not just for its ethical stance, but also for its talented artists; proving

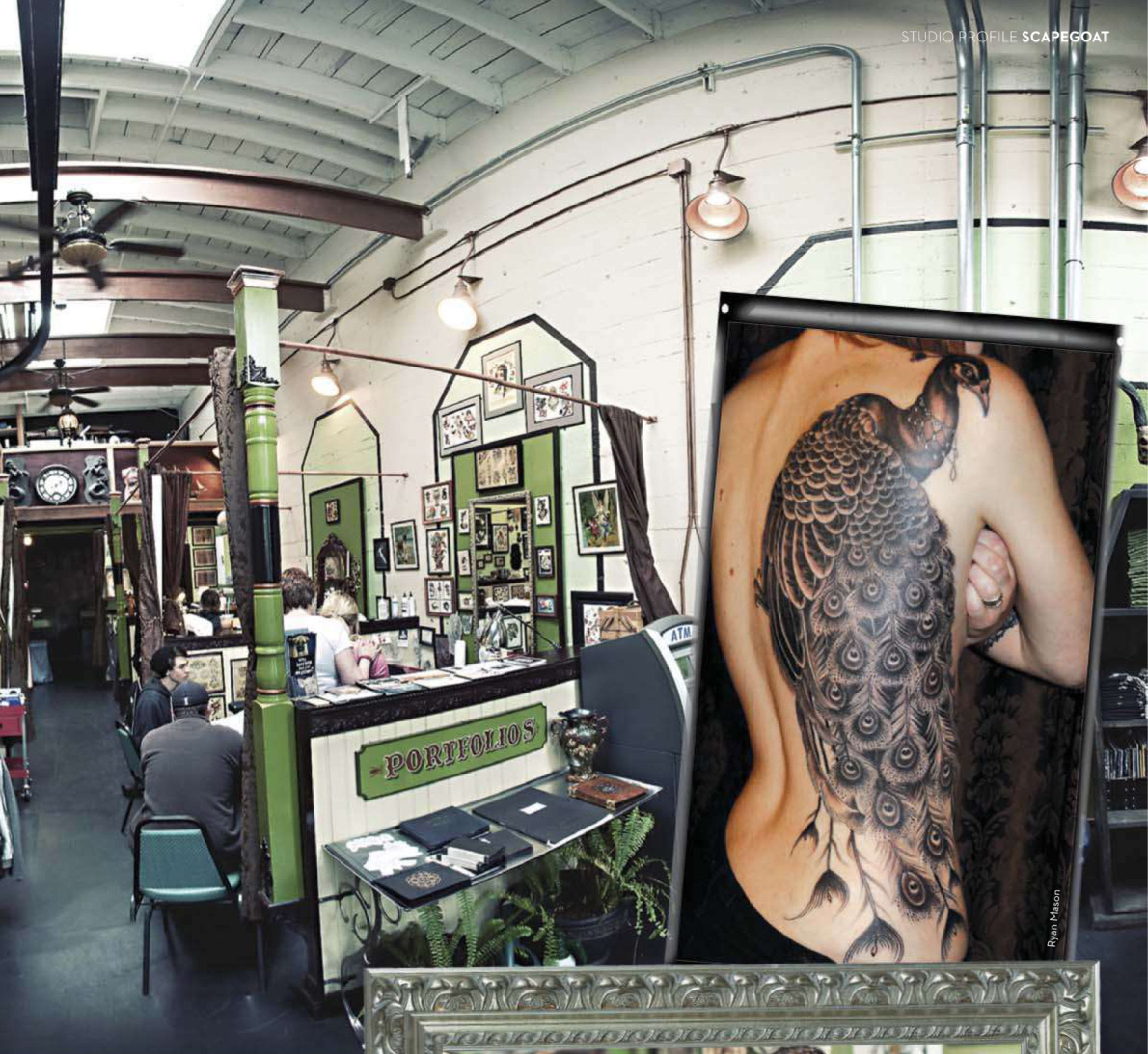
that you can get beautiful animals under your skin, cruelty-free.

HEY! CAN YOU INTRODUCE YOURSELF AND TELL US WHERE YOU COME FROM?
My name is Brian Thomas Wilson. Originally I'm from a sort of small town in northern Nevada, but I've been in Portland Oregon for about 11 years now.

CAN YOU TELL US A BIT ABOUT THE STUDIO, WHEN IT STARTED AND INTRODUCE ITS MEMBERS; WHAT ARE YOUR MAIN STYLES?
Scapegoat Tattoo started in 2005. We were in a much smaller location back then. I opened the

shop next to the original Food Fight! location. We moved into the current location along with the other businesses in 2007. Our current line-up is myself, Ryan Mason, Silje Hagland, my brother John Wilson, Aron Dubois, Greg Whitehead and Cody Zeek. And I can't leave out Jason and Laura; without the two of them running the operations of the shop, Scapegoat would be in ruins.

We each have pretty unique styles, but I think we share a common thread of influence. It's really cool to see how each of us take those influences and come up with totally different designs.



Ryan Mason

THERE ARE SO MANY INCREDIBLE TATTOOERS OUT THERE. I CAN'T OPEN INSTAGRAM WITHOUT SEEING SOMEONE AMAZING AND FEELING LIKE TOTAL DOG SHIT ABOUT WHATEVER I JUST POSTED

WHAT BROUGHT YOU TO TATTOOING? WHO GAVE YOU ADVICE AND MADE YOU WANT TO BE A TATTOO ARTIST?

I was really lucky. I was offered an apprenticeship at a shop close to my home town. We left on unfortunate terms, but I appreciate the opportunity I 🌻





Aron Dubois

WHEN I GET THE CHANCE I REALLY LOVE WANDERING AROUND CITIES, GRAVEYARDS, FORESTS, AND FINDING UNEXPECTED INFLUENCES

was given and will always try to do my best and better.

WHAT AND WHO, ARE YOUR MAIN INFLUENCES AND CULTURAL REFERENCES?

Man, I always hate this question. There are so many incredible tattooers out there. I can't open instagram without seeing someone amazing and feeling like total dog shit about whatever I just posted. My artistic influences are things like early 20th century illustration art, scientific illustration, esoteric, occult and iconic imagery, and heavy metal. When I get the chance I really love wandering around cities and graveyards, forests and finding unexpected influences. Finding those secret architectural ornaments or that awesome moss-covered stump, that shit's the best!

WHAT MADE YOU DECIDE TO START A VEGAN SHOP? DO YOU HAVE ANY KIND OF PARTNERSHIP WITH YOUR NEIGHBOURS AT FOOD FIGHT!?

We're part of the 'vegan mini-mall' – four vegan businesses sharing an old sign-making building here in southeast Portland. Included are: Sweetpea, the vegan bakery; Herbivore, the vegan clothing/accessory/bookstore; Food Fight!, the vegan grocery store; and Scapegoat.

CAN YOU TELL US ABOUT THE VARIOUS TOOLS AND PRODUCTS IN A TATTOO SHOP THAT MIGHT CONTAIN ANIMAL PRODUCTS? IS THERE ANYTHING THAT CAN'T BE REPLACED?

We recently found out our stencil paper isn't vegan and we have yet to find a replacement. Other than that everything else is pretty easy. Most tattoo inks are vegan,



Brian T Wilson



Aron



Brian T Wilson



Brian T Wilson



WE RECENTLY FOUND OUT OUR STENCIL PAPER ISN'T VEGAN AND WE HAVE YET TO FIND A REPLACEMENT. OTHER THAN THAT EVERYTHING ELSE IS PRETTY EASY



we just have to make sure that the glycerin used is a vegetable base. Then, it's razors with no gel strips, vegetable glycerin based soap. Like I said, it's pretty easy. We also do our best to use as many biodegradable products as possible (trash bags, rinse cups, water cups), and recycling is pretty rigidly enforced around the shop. While veganism is definitely a major part of the shop, we focus just as much on minimising waste – a major problem of modern tattooing. We're lucky to have Rose City Steel literally down the street, giving us the ability to walk there for supplies instead of having to get everything shipped from other states/ countries.

DO YOU THINK VEGAN SHOPS ARE A NICHE OR THAT VEGAN TATTOOING WILL BECOME MORE IN DEMAND?

I don't like thinking of it as a niche and I'd never want it to be used solely as a profitable gimmick like most of the companies that slap a label such as 'natural' or 'green'. My hope

is that one day a tattoo shop, or any other business for that matter, will be run in a more conscientious way, be it vegan, organic, green... just because it's the right thing to do.

THE RECENT HORSE-MEAT SCANDAL IN EUROPE HAS MADE SOME PEOPLE QUESTION THE SAFETY OF EATING ANIMAL PRODUCTS. DO YOU THINK THERE'S ANY ADVANTAGE HEALTH-WISE IN USING, FOR EXAMPLE, INKS THAT DON'T CONTAIN ANIMAL PRODUCTS?

While I do think it is much healthier to avoid the consumption of animal products, I don't think there's any particular health advantage from using vegan products in tattooing. I mean, there's no evidence pointing toward this, but if eating tainted beef can lead to

Creutzfeldt-Jakob disease, then I'd rather err on the safe side.

ARE THERE ANY BRANDS THAT YOU WOULD RECOMMEND AS ANIMAL-PARTS FREE?

There definitely are, and I'm happy to share them with my fellow tattooers. But with the current popularity of tattooing and the unfortunate proliferation of kitchen wizards (home tattooers) I hesitate to mention any specifics here.

I'VE ALREADY NOTICED YOU TATTOO MANY ANIMALS. BEING A VEGAN SHOP, YOU MUST GET MANY REQUESTS FOR VEGAN-THEMED TATTOOS, ARE THERE ANY YOU'RE 🌻



PORTLAND IS A GREAT CITY TO LIVE IN... I THINK THAT IT STILL HAS IT'S QUIRKS, BUT IT WAS A LOT WEIRDER WHEN I MOVED HERE!

PARTICULARLY PROUD OF?

We do get our fair share of vegan-themed tattoos. But I think most of them are less obvious and more personal than most might expect.

DO ANY OF YOU GUYS IN THE SHOP HAVE VEGAN-THEMED TATTOOS?

Haha. Actually, here is a good example of the less obviously vegan-themed tattoo: I have a tanuki, a Japanese forest spirit that looks kind of like a raccoon, tattooed on my thigh. The funny thing about tanuki is that they have a magic scrotum, and the one on my leg is choking a hunter with his. I have to tell you that not all of the people working at the shop are vegan themselves. It is very important to me, and everyone is super supportive in helping me keep it a vegan shop, but I don't want to give anyone false impressions that everyone here is vegan.

PORTLAND HAS A GREAT REPUTATION ACROSS THE WORLD FOR BEING AN OPEN-MINDED PLACE, SOMEWHERE BETWEEN QUIRKY AND HIPPIE; WHAT DO YOU THINK OF THE TATTOO CULTURE IN YOUR CITY?

Portland is a great city to live in. It's very open-minded for sure and I think that it still has it's quirks, but it was a lot weirder when I moved here! I think the hippie part of the Portland culture is more ingrained in how normal it is to do what a lot of the country labels too liberal and too hard - like live and buy local, recycle, ride bikes, use public transportation, buy organic, home garden, you know? The stuff that most of Europe has been doing for ages!

Our tattoo scene has got to be the best one I've ever worked

in (aside from the bureaucratic side, it's a serious pain in the ass to get licensed here). We have a very supportive community of tattooers in the city. I've heard of other cities where once you work in one shop, you may as well have joined a gang. I like the way it is here - not too much ego; a lot of good, honest tattooing.

ANY UPCOMING GUESTS IN THE SHOP? PROJECTS FOR SCAPEGOAT IN 2013? CONVENTIONS YOU'LL BE ATTENDING?

Well, the first two weeks of May brought major renovations to the shop - we've taken on two more artists and we need to make more room for them. We're going for a more open floor plan as opposed to the five stations we have now. We're all excited to have more space and better organisation. 🐐

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SPIDER MONKEYS

Bryan Childs was still a senior in high school when he started his apprenticeship under 'Tattoo Dan' Mauthe at his studio, Tattoo Alley. For the first five years Bryan worked 10-14-hour days taking walk-ins. As long as customers kept walking in the door, he would tattoo them. At the studio, the general M.O. was the old 'get 'em in, get 'em out', and although he was tattooing a lot of armbands, dreamcatchers and Spaulding and Cherry Creek flash, he was always trying to push the idea of custom tattoos being an option



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"I became interested in tattooing after a friend of mine got the first artistic tattoo I ever saw and as an artistic kid, I realised how it made sense to me to integrate my body with art as an outward expression of what was living inside my head. It seemed poetic to think of the artist also being a project. Using myself as a medium makes me feel closer to the process. A feeling of pride.

"Also, at the time, tattooing still had a deviant quality and what's not to like about that?! I went and got my first tattoo - something I designed based on tribal art of the coastal natives of the Pacific Northwest. I walked out of there and knew it could have been better. I don't feel bad though, as I figured out later that this style of native art can be tricky and it got me to start asking questions.

"At the time I was interested in graphic design schools - I didn't know how to make a living in art other than that. Just the graphic design, what I'd learned about in high school. Even at that age I could see that what we were learning was basically obsolete. Advertising in general did not sound appealing to



me, but I knew I had to find a way to make a living at art."

With Bryan's medical history he found it hard to think he would be able to work a regular job. His family couldn't afford to send him to college, and although he was smart enough to get a scholarship, he had missed too much school from being sick. But soon enough, his luck was to change.

"I went to get my tattoo fixed at Tattoo Alley and the subject of apprenticing came up. He showed me the flash, asked if I could draw it, and of course I said I could. I'd never drawn anything like it before... lots of Swiss cheese, honkey tribal, and a lot of standard biker and traditional Americana subject matter.

"But Tattoo Dan liked me and

Trent Aitken-Smith Bryan Childs



EVEN AT THAT AGE I COULD SEE THAT WHAT WE WERE LEARNING WAS BASICALLY OBSOLETE

knew that I wasn't the kind of guy who could ever get a job hanging drywall. I think he knew I had to do this. It was a biker shop; a lot of 00 bug-pin single needle outlines and five to seven rounds for shading and colour. In fact, Dan had me flick shade my first set of flash in ballpoint pen. I don't think I even used a mag for the first couple of years I worked.

That, and just a high volume of small to medium-sized tattoos, taught me a lot of control. But Dan was really cool about the idea of me spending more time with the client and on art, slowing down and playing with how much I could do with each tattoo.

"I worked at Tattoo Alley for a total of seven years, and I guess it's a long time to stay at the place

that you apprenticed. I think most tattooers are transient by nature. I figured I was paying my dues and gratitude to Dan for giving me a career. I had a lot of good times at that place and I feel it was a very unique and rich lesson in tattooing and as a life experience."

It was Bryan's older brother, Darren, who finally convinced him to open his own shop. Bryan was 🍀

LUPUS

I have Lupus; it started when I was nine. It's a complicated rheumatoid condition. Being on large amounts of steroids stunted my growth. I'm 4'10" and 110 pound... otherwise I'd probably be 6' or 7'10". There were days I couldn't lift my head off my pillow or dress myself because of the pain... though I always managed to wrap my fingers around a pencil. My condition calmed down about the time I started working full-time on my apprenticeship. I figured that keeping active tattooing was keeping me healthy.

having a good run of health, but the reality was that he felt he was working on borrowed time.

“Darren got me thinking about the long term of working with my hands. I love my brother and I owe him a lot for helping me open Spidermonkey Tattoos, and

to grow up and think about my life in bigger terms. My girlfriend, Deb, was hugely supportive in starting the shop; we married in 2003 and she has been the other half of Spidermonkey ever since.”

It is at Spidermonkey that we find Bryan today, banging out some of the most amazing tattoos and art on the tattoo scene today. And it is with this respect and the stability of running his own shop, that Bryan now feels he can work on new styles and motifs.

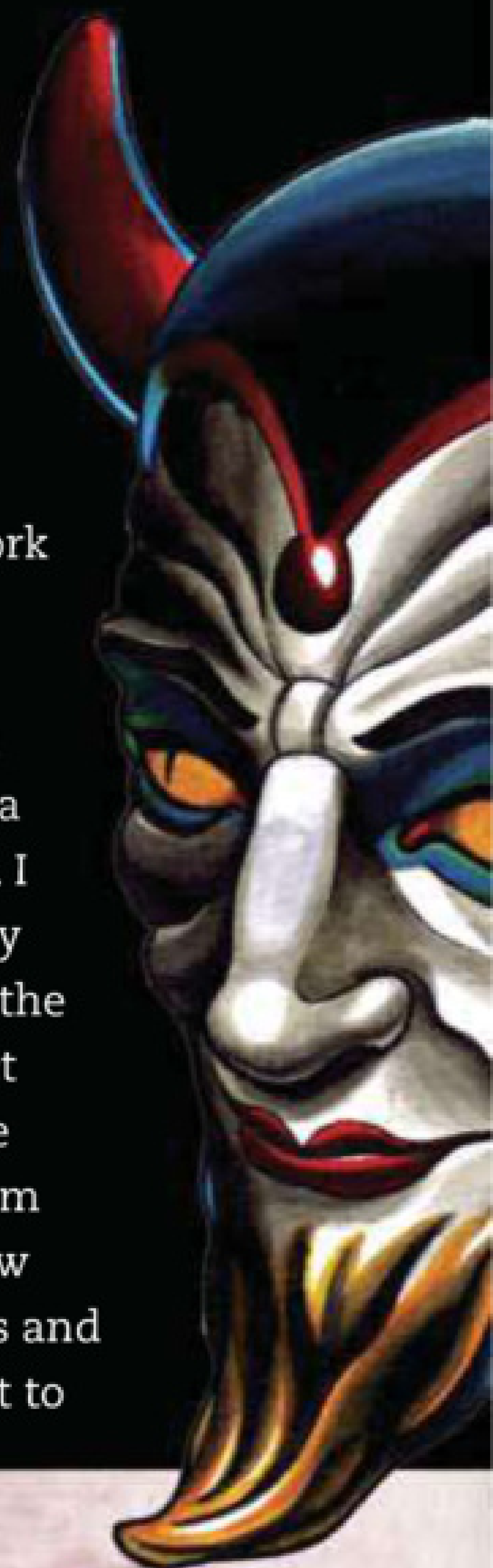
“Up until this point, I’ve always

prided myself on being versatile, but I’m at a point in my career where I can narrow my scope.

At my shop I’ve got an 18-month waiting list, so I’ve started to hand pick my projects. I’m pretty well-known in my region for my black and grey work, especially portraits and photorealism. My colour work, I think, has a more traditional approach. Even when doing photorealism, I think it is still important to incorporate traditional sensibilities so that the work reads well and ages well.

“A lot of photorealistic stuff is not very impactful; it’s too conscious of being a tattoo and fails as skin art. I hope when people view my work that they appreciate the intent and technical aspect that I try to put in even the small and simple pieces. I’m always concerned with flow and movement in my lines and composition. I want my art to

UP UNTIL THIS POINT, I’VE ALWAYS PRIDED MYSELF ON BEING VERSATILE, BUT I’M AT A POINT IN MY CAREER WHERE I CAN NARROW MY SCOPE



feel like a moment in time and emotion, frozen in stoic action, like a waxwork or a piece of taxidermy. My art naturally leans towards a dark aesthetic. I don't go that direction for shock value, but rather to exploit the beauty in dark things. If my work had a silent motto it would be 'Light shining darkly'... borrowed from the late, great experimental industrial band COIL.

"If you were to meet me, you would find that I am a light-hearted guy; creepy weird stuff has just always made me feel fuzzy inside!

As for the styles and subject matters to which I'm directing my focus, I've always been into the subject of mythology – mythical monsters, anything from Greek Gorgons to Japanese Yokai, Medieval sci-fi, old world creativity at its best! Cryptozoology, the kind of stuff I liked to draw as a kid. I always loved the fact that I grew up in a region preferred by Sasquatch.

"A client recently put me to the test. I'm working on a piece; I guess a kind of Pegamermaunitard – that's a cross between a unicorn, pegasus, centaur, minotaur, and merman. It's a half-panel back piece, pretty big. It's fun because there are no rules and the client basically challenged me to put as many fantastic creatures as we could into it. That is like a dream-come-true client. Of course I love photorealism, animal and people portraiture, creepy traditional, and I'm always working to improve my Japanese style tattoos as well as bio-mech."

But you're not going to throw a load of crazy mythological beasts and a passion for sci-fi and fantasy into one person's head and not expect something strange or new to emerge... so it looks like biomech might get a reboot, Bryan Childs style.

"I'm also trying to develop my own style of bio-mech based on Haida and Tlingit (Pacific N.W. coastal) form-lines. Imagine an



exoskeleton of black shiny metal with glowing red form lines and inner organic glowing clusters of salmon eggs... and spiralling ferns. Skookum-mech? I'm still working on the name. I'm also working on a Victorian/Rococo mech leg piece for a close friend. These are things I've got in the works so I won't be revealing them till I've got all the kinks worked out. And I feel I need to learn more about the history and meaning behind the native art out of respect."

And not only is Bryan's style changing, but the whole face of tattooing is changing. Technology is feeding the demands of people wanting to enter this great industry... and the industry itself is spitting out the good with the bad. But still Bryan sees the positives far outweighing the negatives.

"I guess in the last decade things have changed quite a bit. We've witnessed that there is no limit to style of art on skin. Free information and the availability of equipment has spawned an epidemic of hacks, as well as a gang of prodigies. Some of these kids are killing it right out of the gate! I know there are at least six shops within walking distance of us with a handfull of really great artists, besides our crew at Spidermonkey.

"How long will the fad of

A LOT OF PHOTOREALISTIC STUFF IS NOT VERY IMPACTFUL; IT'S TOO CONSCIOUS OF BEING A TATTOO AND FAILS AS SKIN ART

tattooing last? People complain about the reality shows and the sale of cheap equipment on the internet ruining tattooing, but it is just the evolution of things. We have been assimilated! You just can't save people from themselves; there has always been people who tattoo that shouldn't. and a line of people waiting to patron them. There is an old saying, 'people end up getting the tattoos they deserve'.

"For the artists that love and live tattooing, we must persist with 🍄"



THE CLIENT BASICALLY CHALLENGED ME TO PUT AS MANY FANTASTIC CREATURES AS WE COULD INTO IT. THAT IS LIKE A DREAM-COME-TRUE CLIENT

NERDY PASSIONS

I fantasised as a child about travelling to Scotland for a chance to see Nessie. I watched a lot of public television; it kept my brain working on art, science and history. Probably the biggest influence on me, as far as a love of mythological imagery, would firstly go to the great Ray Harryhausen, for films like the original *Clash of the Titans*, *Jason and the Argonauts* and all the *Sinbad* movies. Not to mention a slew of sci-fi and fantasy films from the '70s and '80s. Some of the film makers these days are doing a beautiful job of realising ancient heroes and monsters. It really reaffirms my nerdy passion.

integrity and evolve artistically, as we have always done to stay ahead of the hyenas. Reality TV and the internet are tools that can be used for the good of the tattoo community. Go on TV and compete with other tattooers for money, just don't be an ass. Be an example of all the amazing and positive, things we love about tattoos. Be clean, be responsible, be nice, make tattoos, change people's lives and make that the archetype.

"I'm not worried for tattooing in the next ten years; I see the right people taking control of the media. There are amazing online documentaries on Vice.com called *Tattoo Age* featuring hard-working, world class tattooers from around the world. Insightful and entertaining and no drama. I hope to see that type of representation

take hold on prime time.

"Another great example of the positive evolution of tattooing is The Paradise Artist Retreat. I just came back from my third attendance and it's as much like a vacation as it is challenging. Four days of art-related seminars, classes and exercises at scenic locations taught by respected artists in the spirit of community. I highly recommend it for any artist, tattooer or otherwise.

"I think the next ten years will be interesting. Tattooing in general will thrive for real collectors and artists. You gotta wonder though if there will be a 'peak' or saturation point in pop culture; we talk around the shop about the possibility of a generation of kids that are going to not get tattooed in order not to be like their parents. I don't see that happening in the next ten years, but at some point, maybe." 🦴



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SOLID GROUND

Specialising in bold, crisp realistic portrait work, you could be excused for thinking that Rich Pineda has been tattooing for years. In truth, Rich, is a relative newcomer to the business, clocking up just three years wielding a tattoo machine last March. Being surrounded by friends who were established artists in their own right, it wasn't going to be long before someone persuaded him to pick up the inks and have a go...



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Born in Mexico and moving to California when he was eight, Rich has been surrounded by art in one form or another, for as long as he can remember.

"I was very lucky to have a very artistic family and they have been great teachers for me. I have always worked in the art field whether it was faux finishing on walls, creating custom cabinetry, or custom paint jobs on bikes, cars, trucks and helmets. Also, I've been getting tattooed since I was 15 so I had always entertained the thought of it, but I never really put an effort into getting into the industry. I grew up with a lot of friends that were tattoo artists and I was always hanging out at shops."

While Rich's art was getting noticed, it was his other passion, music, that was to be the catalyst that would finally get him on the road to tattooing.

"My love for music and being in bands from a young age led me into the engineering side of music as well as the artist side. I have a full music studio, The Underground Studio, where I recorded and produced a lot of bands, which was what I was doing prior to tattooing. I started my career in tattooing late in life. I was 37 when my good friend,

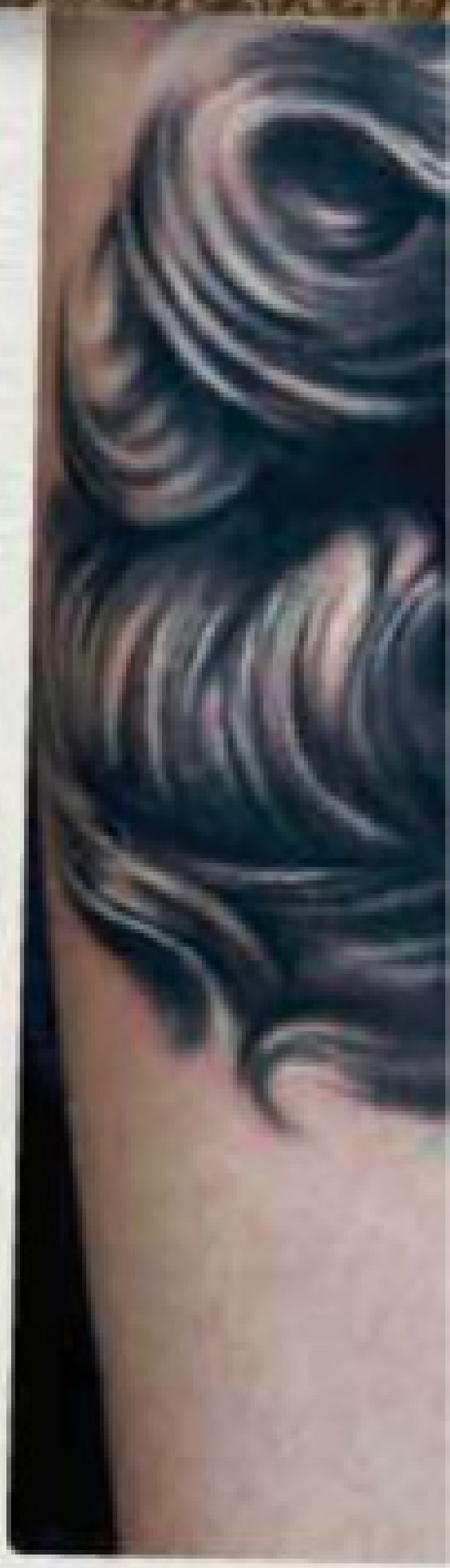


Jeff Cooper, was over at my house hanging out while I was mixing an album I was working on. We got to talking about the possibility of me becoming a tattoo artist. I knew getting into this business was something very sacred, so when the opportunity presented itself, I definitely knew I wanted to jump at the chance.

"It was a very short process, I was able to watch Jeff for a few weeks or so, but most I picked up

along the way. I started actually tattooing only a few weeks after we first talked about it. It was more just being thrown into the fire, so I had to learn quickly. I did a ton of research on my own and asked a million questions to all my tattooer friends. So I guess I really learned from everyone I knew and met along the way. I'm very lucky to have so many friends who were already in the industry.

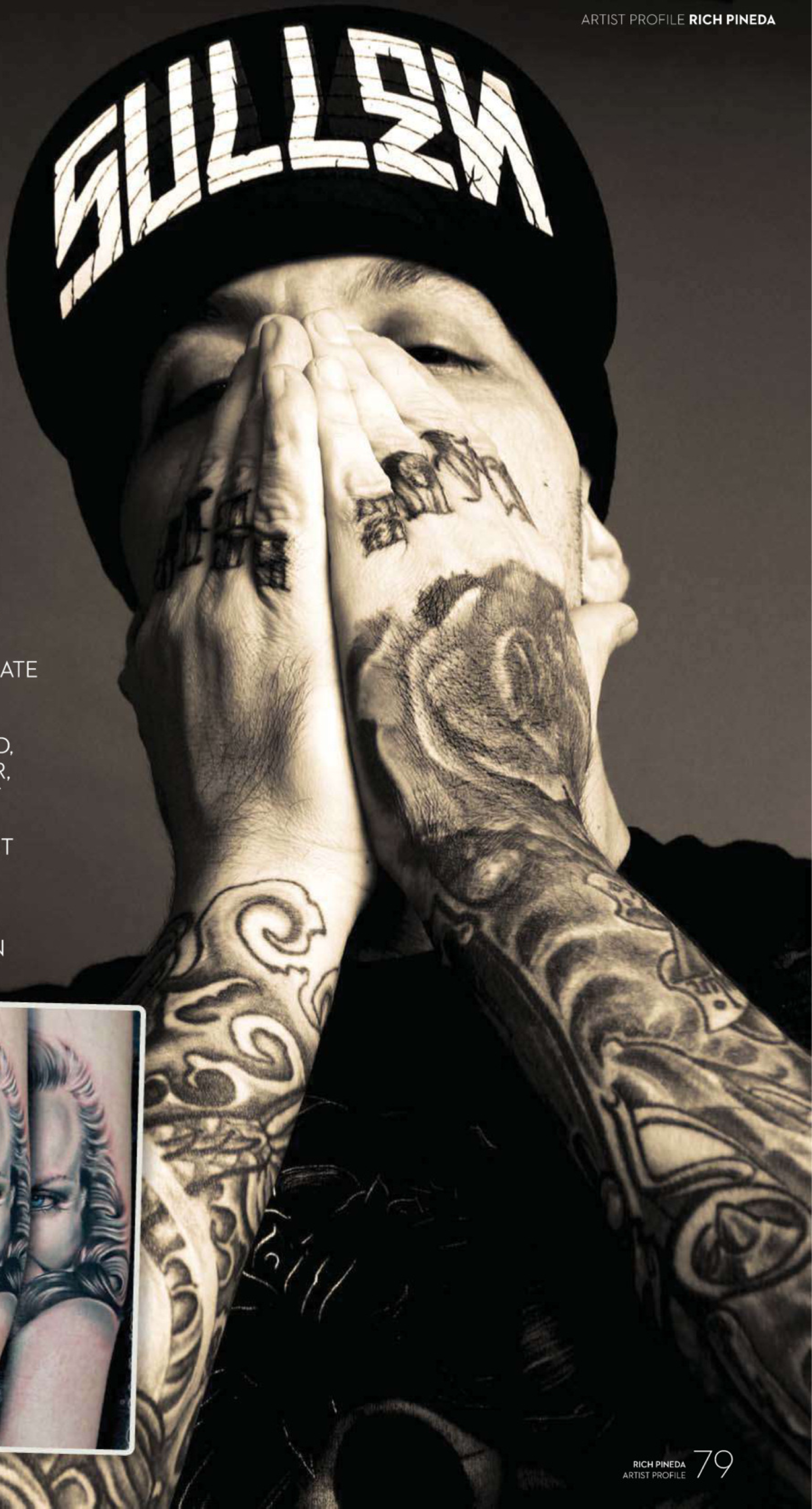
"I think the industry has 🌸



Trent Aitken-Smith & Vincent Malvaez Rich Pineda & Vincent Malvaez



I STARTED MY CAREER IN TATTOOING LATE IN LIFE. I WAS 37 WHEN MY GOOD FRIEND, JEFF COOPER, WAS OVER AT MY HOUSE HANGING OUT WHILE I WAS MIXING AN ALBUM I WAS WORKING ON



already changed a lot in the last ten years. Tattoos are becoming pretty acceptable. I don't think it's a bad thing, I just see a lot of growth. I think social media has played a huge role in that. And I think tattoo shows have brought tattoos to the highest that they have ever been in popularity. The only negative thing I have seen with the growth, is, that you

are going to get a lot of people wanting to become tattoo artists, but not going about it the correct way. There are too many tattoo supply companies selling supplies to anybody with money, and that can be dangerous."

It's this common sense that also sees Rich happy with his late start in tattooing. Rather than wishing he had picked up

a tattoo machine earlier, Rich is happy he got into tattooing later in life. "I definitely think that was a blessing because I feel in that time, I was able to develop in my art skills. It's been amazing though, this has definitely become my favourite art medium by far."

And Rich is no stranger to working in different creative mediums; it seems there are very

few creative areas he hasn't dabbled in. "I love painting with oils, airbrush and pinstripe art. I've worked with all kinds of different materials including wood, metal and leather. I love all art mediums and I'm always looking to try something new."

Besides the tattooing, art and music, Rich is also an amazing photographer; another aspect he believes makes him a better tattooist.

"I do a ton of family portrait tattoos and I like to shoot for those, so photography

I KNEW GETTING INTO THIS BUSINESS WAS SOMETHING VERY SACRED, SO WHEN THE OPPORTUNITY PRESENTED ITSELF, I DEFINITELY KNEW I WANTED TO JUMP AT THE CHANCE





has always been a key part of my business. I like to have control of the lighting and positioning of the subject, whether it's a guitar pic, animal or person. I always like to take the shot, if possible, so I can get the very best for my clients. I also think the presentation of the finished piece is as important as anything else. I like the public to see the finished product the best possible way. Since I mainly use photorealism for my tattooing, photography is everything. I like to shoot my own photos for reference whenever it is possible."

Another huge accomplishment that Rich has achieved in his short three years has been catching the attention of the Sullen Art Collective. An American based collective, Sullen was started by Jeremy Hanna and Ryan Smith

and is world renowned for spotting the best and hottest names in art, music and tattoo. Though Rich had been on Jeremy's radar, it was at the Ink Master's Convention in 2012 that Jeremy and Rich first met, when Jeremy entered a tattoo into the 'Tattoo of the Day' award category only to be beaten by Rich. They quickly became friends and it wasn't long before he was asked if he would like to join the collective.

"Being part of the 'Family' has been the absolute best thing that has happened to me so far. The friendships I've built are great. It's a collective of the world's greatest artists and people and I'm more than honoured to be a part of it!

"As they are artists themselves, Jeremy and Ryan know what they are looking for out of an art piece. They will take a look at

I DO A TON OF FAMILY PORTRAIT TATTOOS AND I LIKE TO SHOOT FOR THOSE, SO PHOTOGRAPHY HAS ALWAYS BEEN A KEY PART

RICH ON DESIGN

Well it's quite different every time I go into the process, but I always try to get the overall feel of what my client is looking for. I like to use Photoshop for all my pre-gaming; it makes it a quicker process to dump all the images into the program and manipulate the piece right in front of the client, I usually get everything done on the day with the client. Everything just goes much smoother that way.

some designs and when they feel a piece would fit their criteria, they use it. Ryan is the main art director and is an amazing artist himself. He has a genius mind; he knows exactly what he's looking for and has helped me with a direction to head for.

"Although they are not a management company, they have been a huge help in my business. With just their promotions they have helped launch my career to bigger heights. And they've given me so much advice that I have applied to my business and life. I have Jeremy, Ryan and the rest 🌟



TATTOOS ARE BECOMING PRETTY ACCEPTABLE. I DON'T THINK IT'S A BAD THING, I JUST SEE A LOT OF GROWTH AND I THINK SOCIAL MEDIA HAS PLAYED A HUGE ROLE IN THAT



RICH ON INFLUENCES

When it comes to my tattooing, this is going to sound like the most clichéd answer, but most artists would probably agree... I would have to say Nikko Hurtado. Also, Jeff Cooper, who I did my 'apprenticeship' under. When it comes to my art I would have to say artists like Gustavo Rimada, Carlos Rojas, Alan Padilla and Carlos Torres. Their art skills are at some of the highest levels today.

of the Sullen crew to thank for so many things. I have my very first shirt coming out soon and am designing another for the future."

You wouldn't believe it, but in amongst all this, he still finds time to be with his family, who Rich makes sure are with him as much as they are able to be.

"My wife quit her job to work with me and my kids hang out at the shop when they can. We do everything together, including travelling to conventions. We have made it a huge part of our lives and we all enjoy it tremendously. When I do have

the time, I love going to the river. I also enjoy painting, but I get the most enjoyment from doing anything with my family. We love going to Disneyland – that's our favourite place to go as a family."

And it seems to be working. Rich's name is getting bigger each day, and with calls from the likes of Sullen and his other sponsors, it will only get bigger.

But this doesn't faze Rich; he remains humble and happy with the way things are going.


"I would love to just continue to do what I'm doing. I've enjoyed being a part of this industry. I want to eventually have my own shop and would love to travel more. Just continue to meet new people and have new experiences in this world." 🌿

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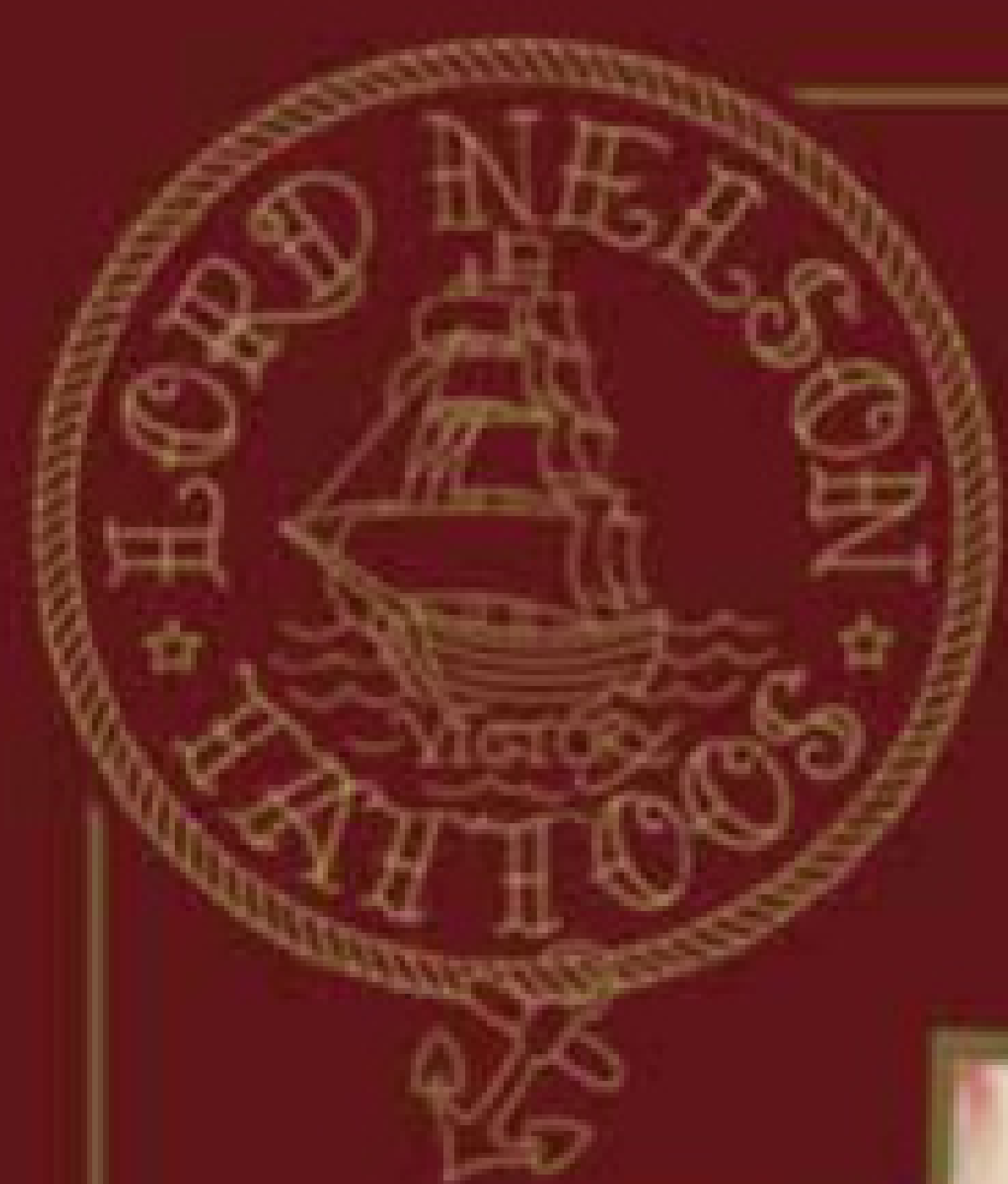


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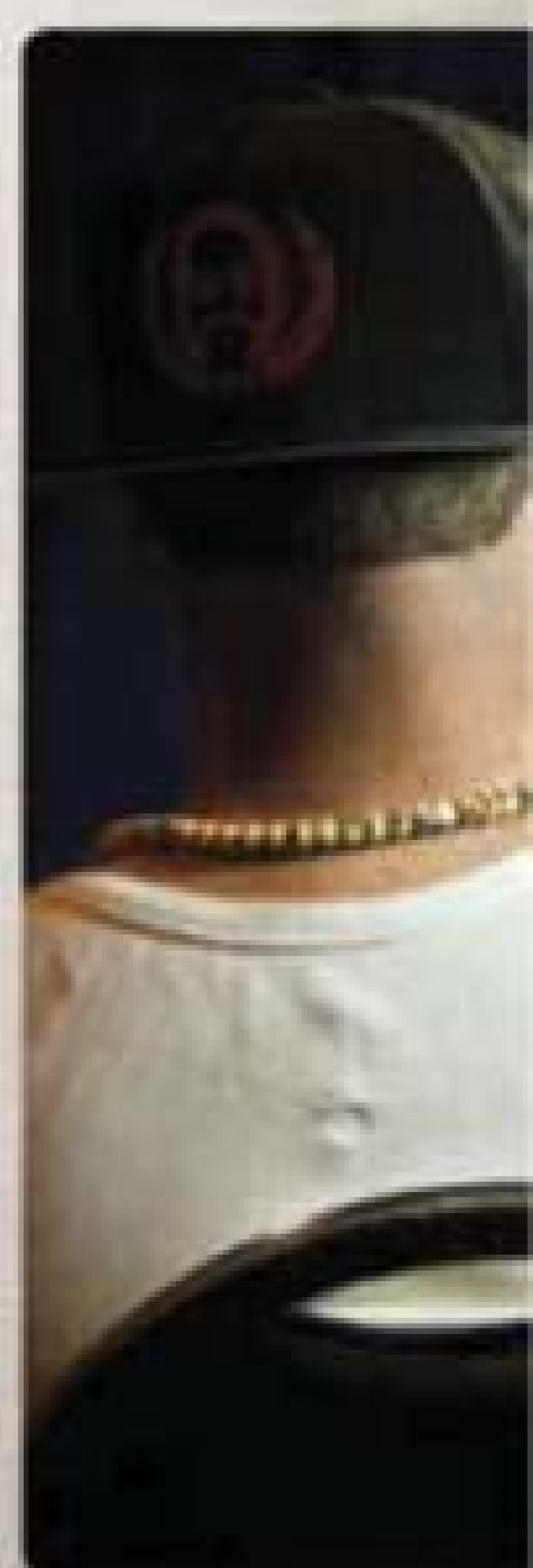
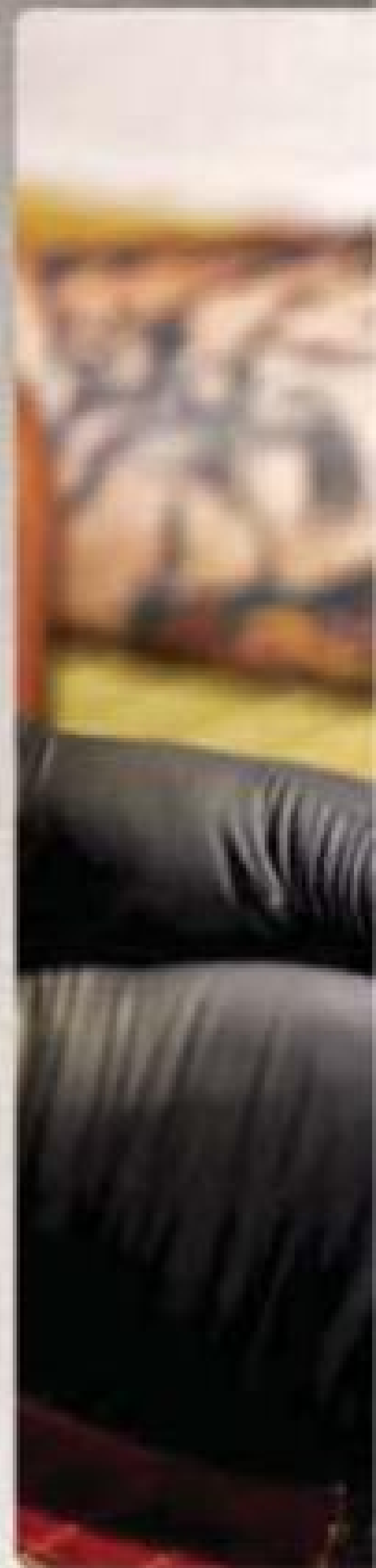
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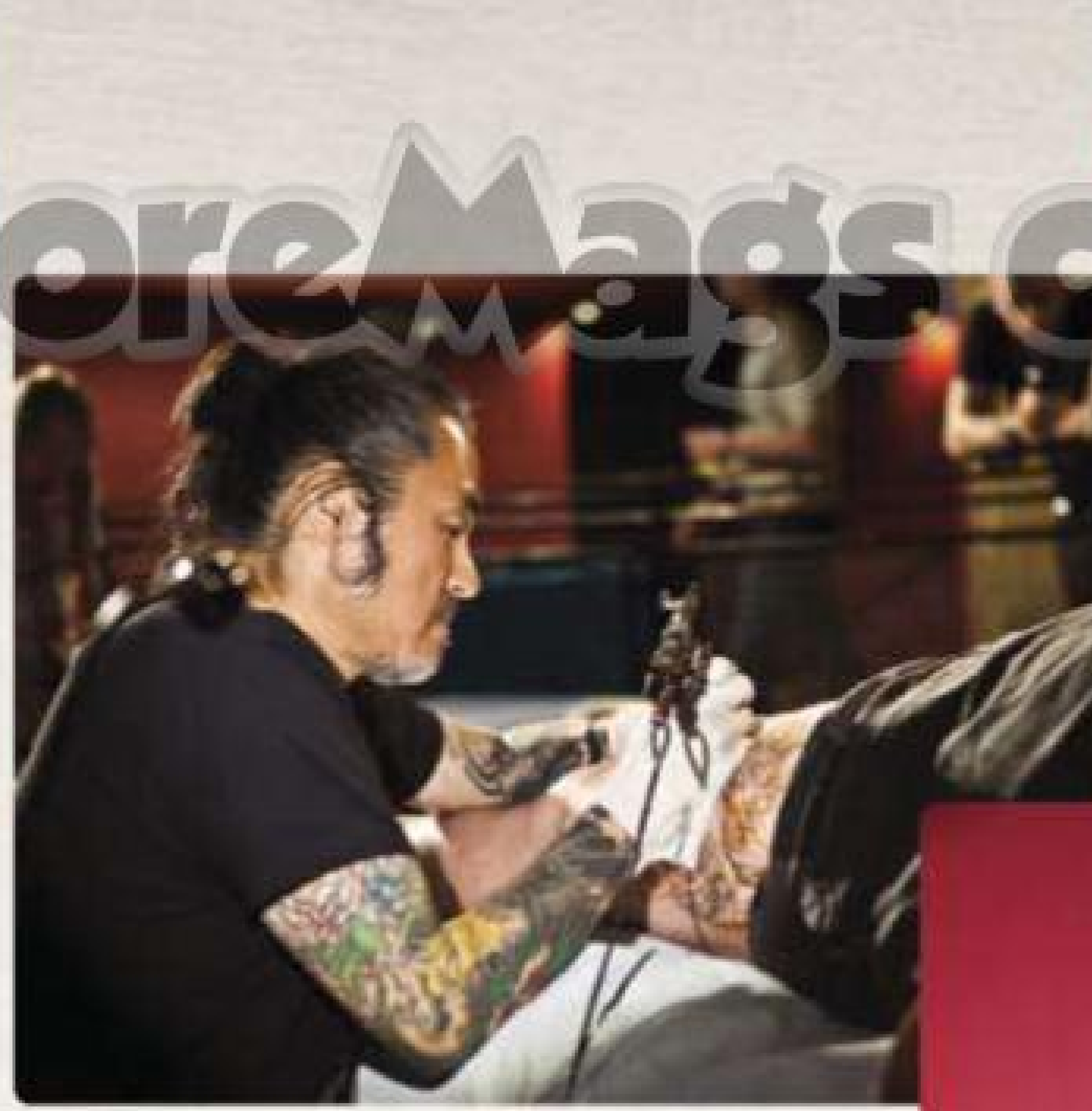
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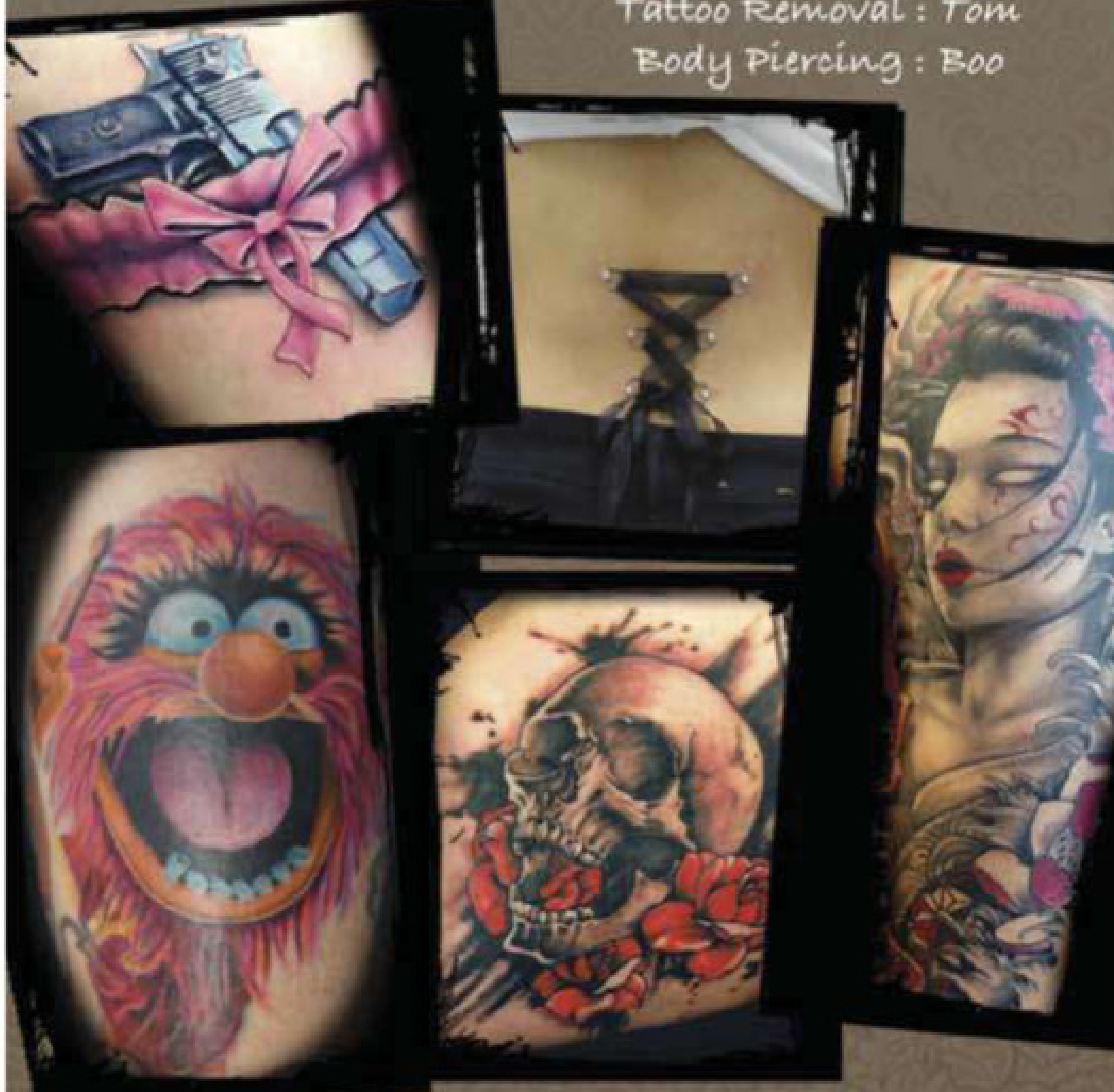



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AMSTERDAM TATTOO CONVENTION

From May 31 to June 2 the 9th International Tattoo Convention took place, as usual in the Rai-Congresscentre, albeit now in the bigger and more suitable Oosthal with five corridors of booths and 231 artists from all over the world



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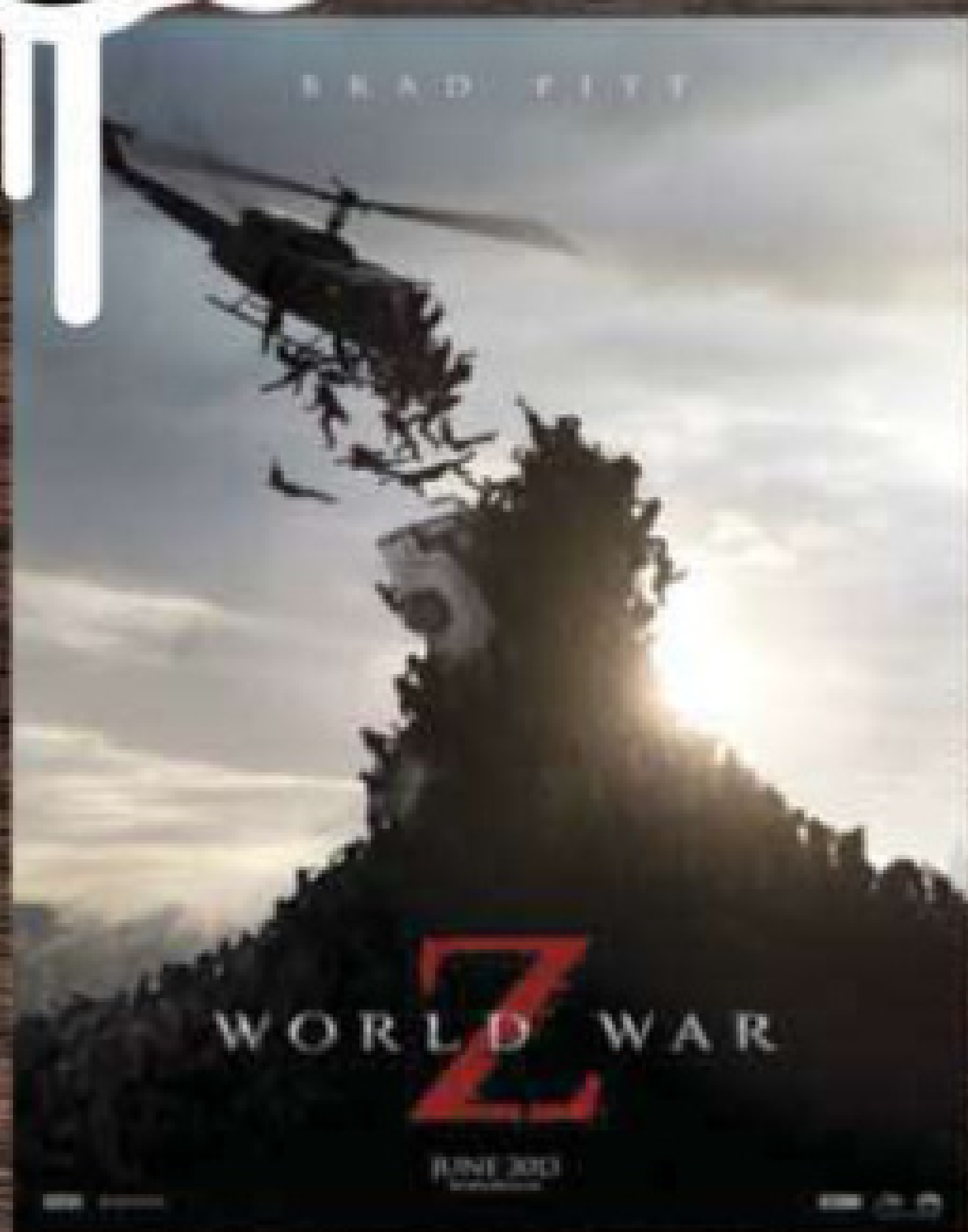
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Reviews

THIS ISSUE, WE HAVE SOME ALTERNATIVES TO THE ALTERNATIVES - GATHER THESE THINGS AROUND YOU AND BECOME INSTANTLY CULTURED!



WORLD WAR Z: THE ART THE FILM

PRICE: £16.99

PUBLISHER: TITAN PUBLISHING
OUT NOW

I am eagerly awaiting *World War Z*. The story revolves around United Nations employee Gerry Lane (Pitt), who traverses the world in a race against time to stop a pandemic that is toppling armies and governments and threatening to annihilate humanity itself. What is this pandemic? Zombie apocalypse.

World War Z: The Art of the Film offers new insight into what ended up on the screen with the (kinda) final shooting script, production art, design sketches, and storyboards.

The bulk of this book consists of a well-presented version of the shooting script that deviates slightly, but somewhat significantly from what you will see on the big screen due to its many last-minute re-writes (so if you don't like spoilers, watch the film before picking up this book).

The 160-page book contains the production script, photo stills, illustrations, storyboard sequences, shooting green-screen, and how the zombies were brought to life. Its been split into 11 sections; each section is a place where the zombie action took place in the film.

The screenplay is accompanied throughout the book by beautifully illustrated concept art which gives fans an up-close look at the scenes from *World War Z*. The well-designed layouts will keep you on



track as you can be easily distracted by the artwork while you are trying to read the screenplay.

However, it's not until the last 30 pages where the book gets really interesting - the part of the book called 'Zombies'. It provides a detailed look at the flesh-eaters. The art is great and it is very interesting to see the different stages of decay and layering that went into the zombies. There are even a couple of pages entitled 'Tools' about the various weapons that can be used to fight off the undead (good to know if the Z Apocalypse ever happens!).

After watching the movie, if you're a still hungry for more, then pick up this book. It will give you a better idea of how *World War Z* came together from script to screen. *World War Z: The Art of the Film* is a perfect addition to any horror fan's collection.

Mr McCarthy

BEFORE MIDNIGHT

OUT NOW

Fans of Richard Linklater's fabulously wordy *Before Sunrise* and *Before Sunset* will be ecstatic the pairing of Jesse (Ethan Hawke) and Celine (Julie Delpy) has returned to cinema screens one more time.

They may now be older (and have two young daughters), but they seem none the wiser as they bounce ideas off each other, talk about their feelings, bitch, make assumptions, get the wrong end of the stick, and eventually, come to an uneasy truce.

This section of their ongoing romance is set in Greece where



TATTOOISME

CHRIS COPPOLA &
FREDERIC CLAQUIN

PUBLISHER: SCHIFFER BOOKS
OUT NOW

Once again, Schiffer release a comprehensive book that is sure to appeal to just about anybody with an interest in the top end of tattoo art.

Taking a global view of the scene and calling on the cream of the international touring scene, you'll find plenty to inspire you here.

From Jesse Smith to Miss Ariana, Lynn Akura to Phil Kyle - there are more styles between these covers than most books on the art around at the moment. Worthy of note (simply because I haven't checked in on their work lately) are both Fred Laverne and Topsy - always a pleasure to see the ideas coming out of their heads. And any opportunity I get to say how incredibly talented I think Lionel Fahy is, is never an opportunity wasted.

There's also some nice art featured throughout - if anything, I could have used a little more commentary as the book went along to really nail it down to a time and place, but maybe that's just me. I guess not everybody spends all day long looking at hundreds upon hundreds of tattoos. But if you're looking for a well put together book to add to the collection that takes in everything from the uncompromising to the traditional, *Tattooisme* is more than worth your time.

Mr Smith

Classifieds

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Classic Ink Company, based in Stockton-on-Tees, are looking for a tattoo artist to join our team. Must be an experienced artist with an, up to date, strong portfolio. Interested? Please email ClassicInkCo57@live.co.uk

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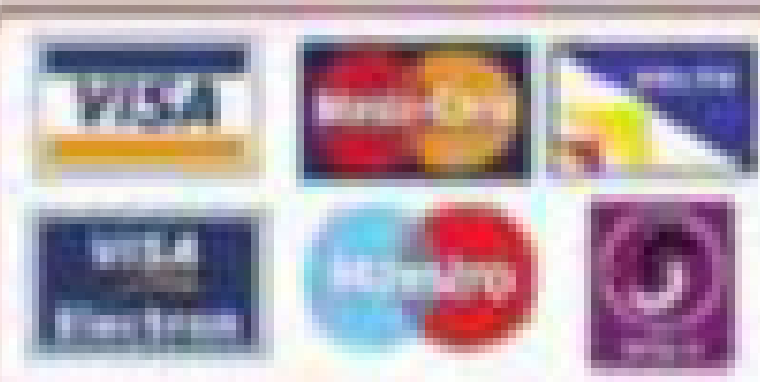


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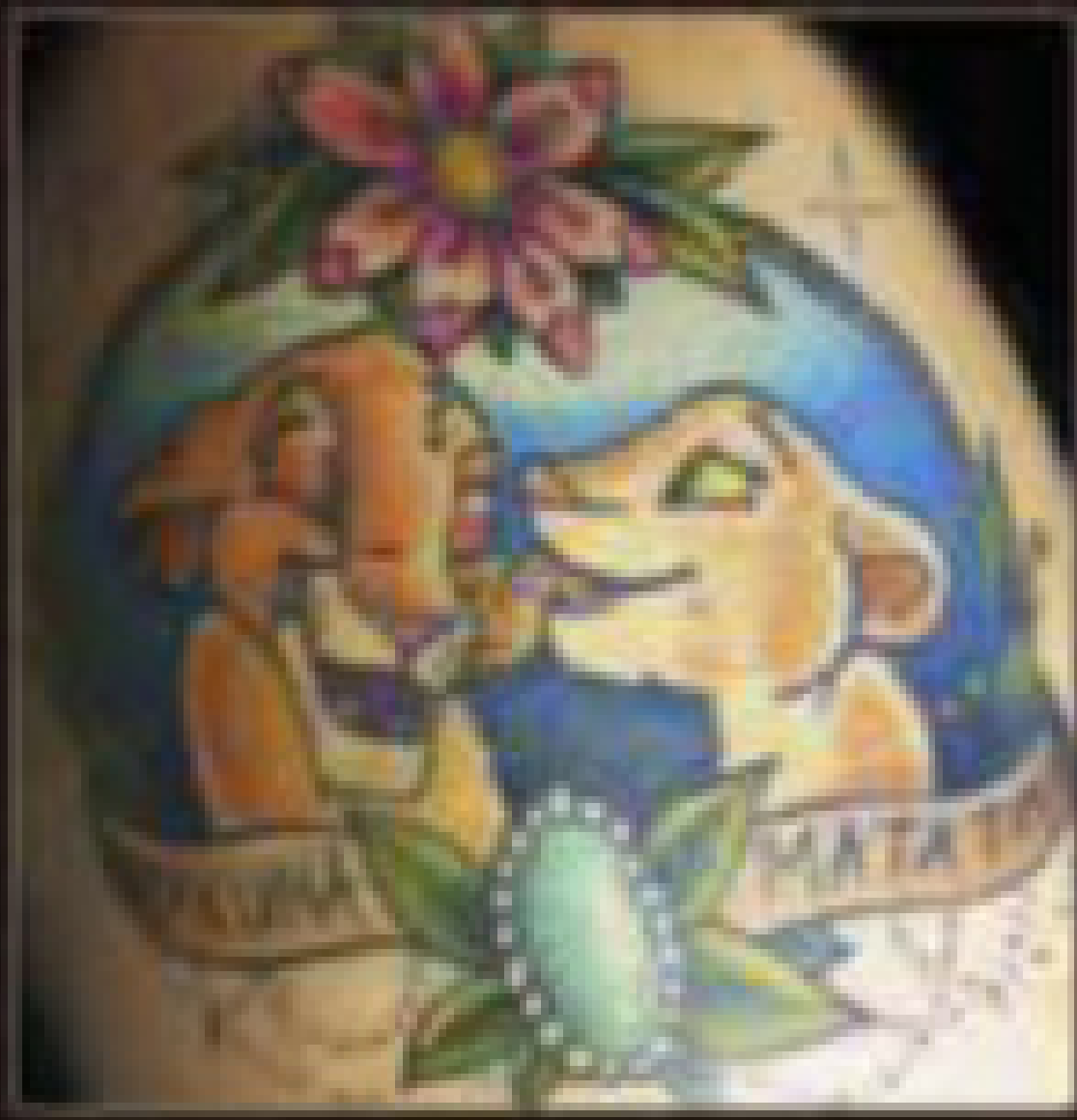
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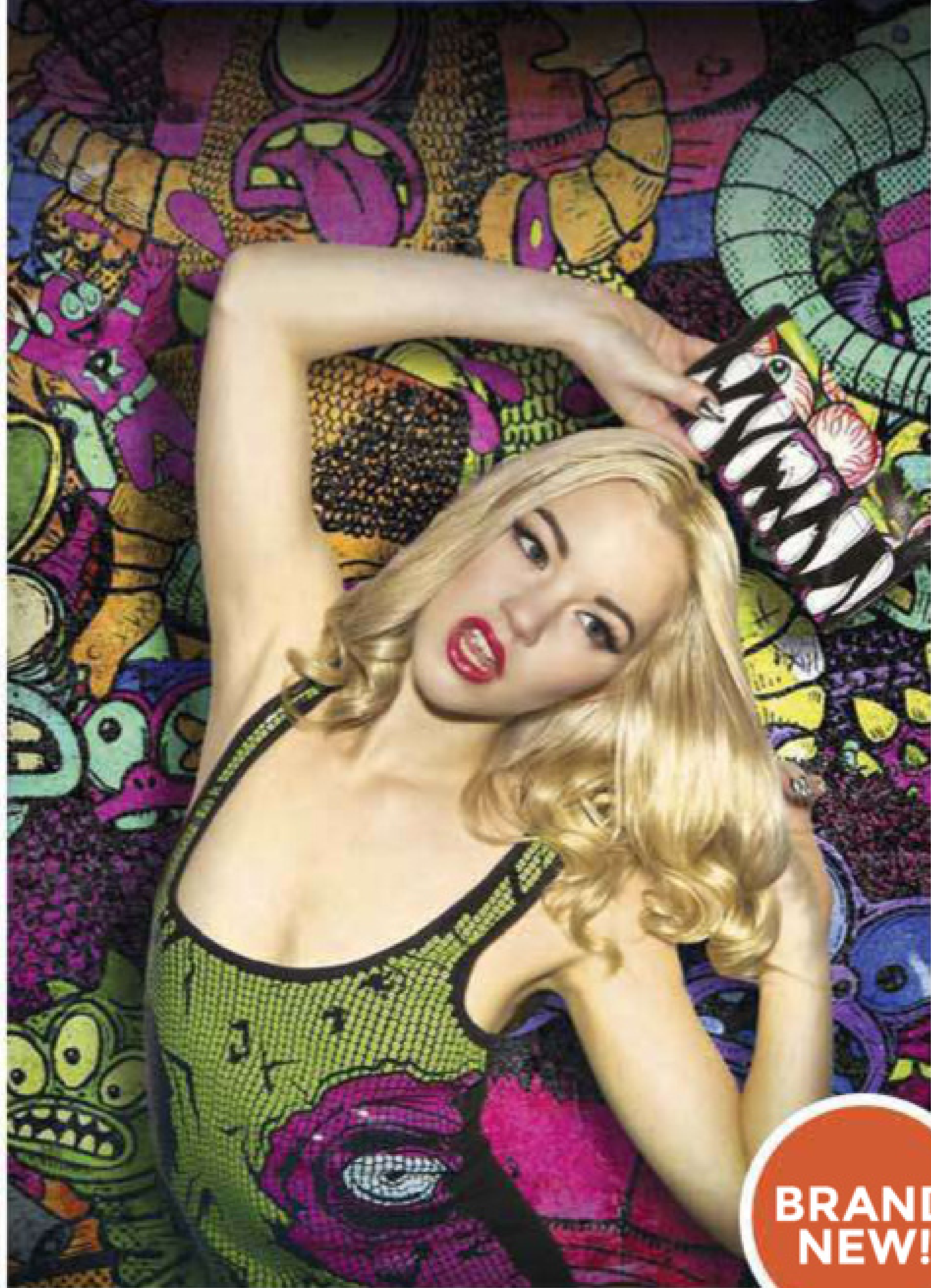
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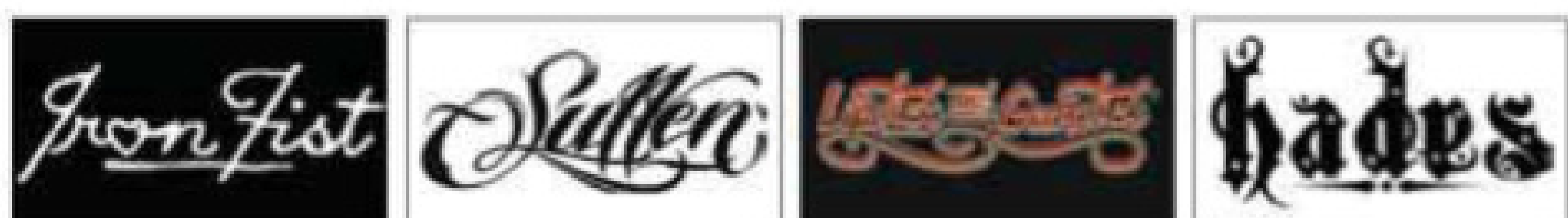
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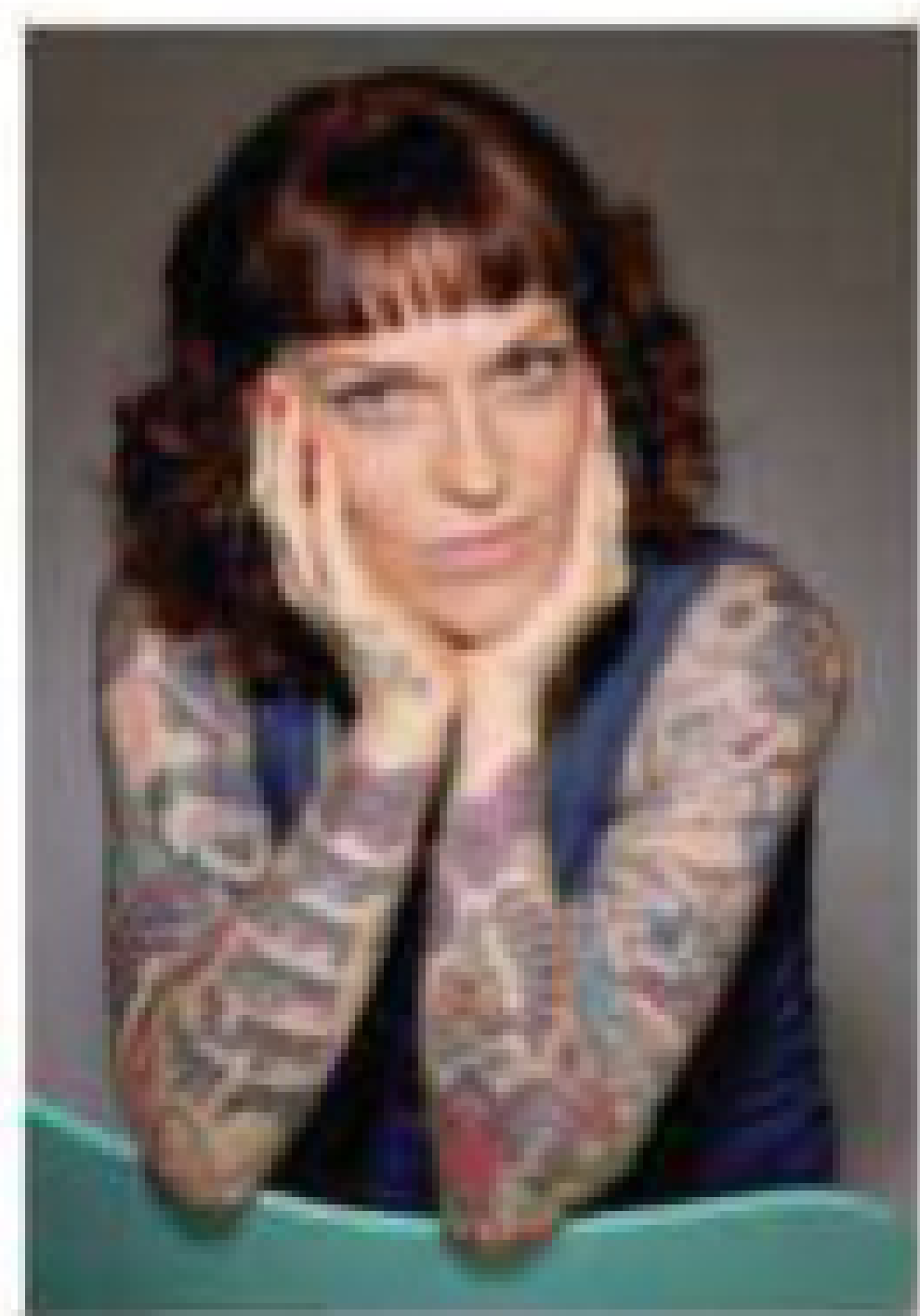


Illustration: Tommy Lee Wenzel

An Eye is upon you

INTO ME

Nothing shapes a person as much as experience, and nothing stays with us like the experiences of our adolescence



Paula Hardy Kangelos

Our childhoods are dreamlike, half remembered, fluid, unknowable, the gaps filled in with photographs and family stories. But the tastes we develop as teenagers, the decisions we make and the communities we encounter, are not so easily forgotten; instead, they stay with us, affecting and informing, flavouring everything that comes after.

Our school years are enormously influential, as it is there that we learn to how interact with, and how to react to others. I sometimes wonder – if dour, jolly-hockey-sticks, archetypal PE Mistress, Mrs Scarborough hadn't taken me to one side and, filled with horror and

I'M SURE MY DELIGHT IN PROVOKING THE DISAPPROVAL OF TEACHERS IS IN NO WAY UNIQUE

disgust, reported her knowledge of a bunked off afternoon and my newly pierced nose, would I have ended up where I am now? If I hadn't experienced her negative reaction at that impressionable time, would I ever have realised the strength required and the intellectual reward that can come with taking up a position outside of the expected?

I'm sure my delight in provoking the disapproval of teachers is in no way unique, I imagine most Skin Deep readers have also been obstinate in the face of unsolicited opinions and have felt passionate pride, rather than shame, when admonished.

So is tattoo collecting an attempt to return to that adolescent passion? Are we regretfully stuck, needlessly repeating the transgressional behaviour of our youth? Or is

our ability to reconnect with the experiences that moulded us, a joy?

How many of us, tattooed or otherwise, choose to listen to the same music over and over? The same bands, albums, even single songs, time and time again? Listening to the music that we first discovered as teenagers draws a line from the past, the first time we heard it, to our present, much like an aural dot-to-dot puzzle. To refer back to the music of our youth is both comforting and exciting; it's a reinforcement of who we are and what's important to us and a reminder of the promise and possibilities of a future not yet experienced.

The beginning of a personal tattoo journey is much like an adolescence – once again we enter a period of profound impressionability, we open our minds to new influences and develop new tastes. These early experiences, both positive and negative, again contribute enormously to our subsequent journeys. In this way, I was really rather fortunate.

15 or so years ago, I discovered what was to become my own tattoo alma mater by accident – Into You, London. My then housemate, the ever-lovely Zoe, started work there as a receptionist (later on learning to tattoo) and I frequently dropped by to visit – even with my limited knowledge it was obvious that this was a different kind of tattoo shop, not at all like the one just a mile away where I had gotten my two teeny tattoos.

Into You didn't even look like a tattoo studio, it had no flash racks, no private booths, no hairy old bikers, and barely any mention of tattoos outside. Instead, it had

rows and rows of books, art, bespoke jewellery, and perhaps most radical of all, an open plan work space that fostered creativity, competition and collaboration.

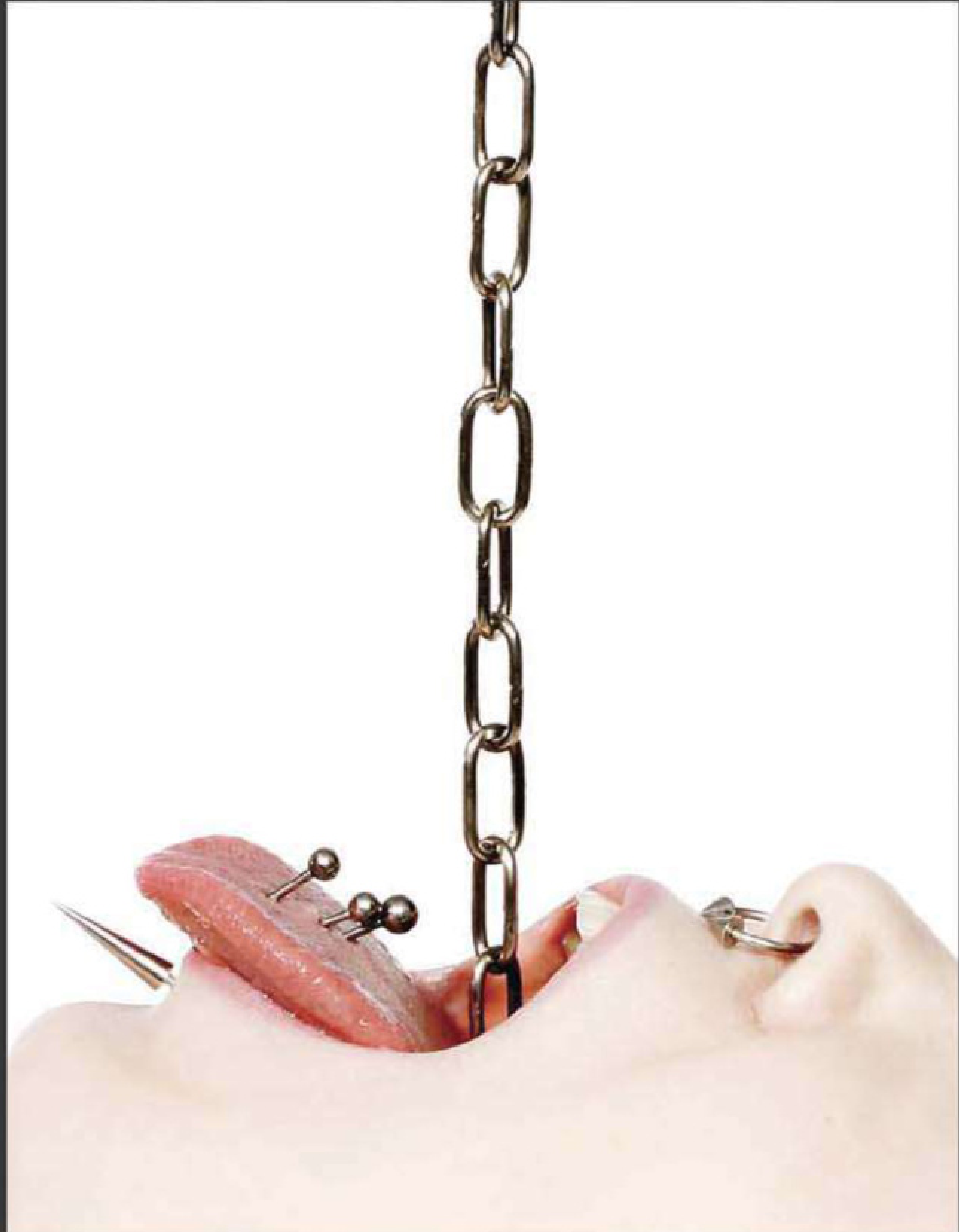
Now, this description applies to many tattoo shops, but back then the landscape was different. I have no hesitation in stating that Into You's founder and owner, Alex Binnie, is the person most responsible for the numerous positive changes evident in last 20 years of British tattooing. Binnie's technically-assured, medical illustration background, time spent absorbing the 1980s US tattoo scene, and general creative idiosyncrasy introduced a new concept to the UK... the entirely custom tattoo studio. As well as a new methodology, observing, acknowledging and respecting traditional and historical tattoo cultures, in order to innovate an undeniably contemporary aesthetic. When I first encountered maverick, forthright, Alex, I was terrified of him. In fact, I'm still a little scared of him now.

One of Into You's strengths is an ability to attract extraordinary tattoo artists and support staff, many of whom are fiercely and unusually loyal. The list of Into You tattooers past is phenomenal, but equally impressive is their collective ability to move forward and embrace new artists and styles. Alex Binnie's own artwork is almost an aesthetic representation of the Into You family ethos; a delicate balance of the traditional and the contemporary, not limited by artistic disciplines or convention.

Maybe one day I'll be brave enough to sit for Alex, so that I may carry his imagery on my body, the way I now carry his influence in my mind and in my heart. I'm so proud to have 'grown up' at Into You. 🐼

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