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Artists
Unearthed
**PAUL
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of ink
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The needle has landed

Jerry Pipkins

THE BEST ADVICE I CAN GIVE

I've got a friend who has been married - twice. On both occasions, he has been so committed to his partner that he had their name tattooed on his arms. One on each. After his first wife left him for another man, he got her name covered up with a beautiful cobra which was in itself, indicative of his feelings about her at the time.

His second wife, who left him for another woman (which apparently didn't hurt quite so much as being left for another man) had a far more common name than the first. So common was her name in fact, that the next woman he went out with (and also asked for her hand in marriage - must be something in the water) had the same name as his second wife.

My friend was quite pleased with this scenario as he was a little on the rebound and it lessened the chances of accidentally calling his current girlfriend by the name of his second wife.

His second wife loved the fact that he had her name tattooed on him (although evidently not enough to stop her from sleeping with somebody else), his current girlfriend however is not so keen. I say 'not so keen' but what I really mean is

that 'she hates it'. She hates coincidentally having the same name as the 'one before' and wants him to get it removed. Not covered up - she is not the greatest fan of tattoos - but totally removed. His (stupid) argument is that it's still her name and shows how much he loves her too but this is ice so thin, you

extra details about his new girlfriend than I perhaps needed to know. Did she have a sister? Nice friends? Yes she did. What were they like? Her sister was quite similar to her but a year older. Her friends were nice but most were busy planning weddings and children.

I thought long and hard

I MAY NOT BE THE GREATEST FRIEND IN THE WORLD BUT YOU HAVE TO ADMIT, I DO HAVE SOME FINE IDEAS

could use it to make a stencil.

I think she has a point. The same name it may be, but it's not the same instance of the name.

The sensible thing to do would be to hit it with the lasers but this current beau has also asked him not to get any more tattoos. So he's sitting there thinking that not only will he not be 'able' to get any more ink but if she has it her way, he will actually have less ink than when he started seeing her, and that goes against everything that he was working towards.

So - obviously knowing what I do for a living, he came over to see me to ask my advice. Being the supremely excellent friend that I am, I delved into the situation a little deeper and found some

about this over a cold Budweiser and came up with four wonderful solutions:

A - Go for the tattoo removal which, while not ideal would at least eradicate that hurtful part from his past regardless and free up some space for better work.

B - He could get it lasered and/or covered up against her wishes and have a new tattoo and they could fight about it later.

C - If his past record was anything to go by, she would be gone soon anyway and he could simply look for somebody else with the same name who *did* love and understand tattoos and all would be well.

D - This is my favourite. I suggested that he sleep with her sister or one of her

friends, that way he could get even for all the ex-wives indiscretions, get a great tattoo to celebrate and finally move on with his life.

I may not be the greatest friend in the world but you have to admit, I do have some fine ideas.

I don't know how it will end. The issue is still ongoing but the fact remains that it is an issue and won't go away for either of them. Sooner or later, a straw will break the camels back and the rules will change for both of them.

So what did we learn from this? Ink does not change who you are on the inside but it may change how others feel about you. We also learned never to ask me for advice - you should never cheat on your partner. Not unless that other person is really hot...

Den

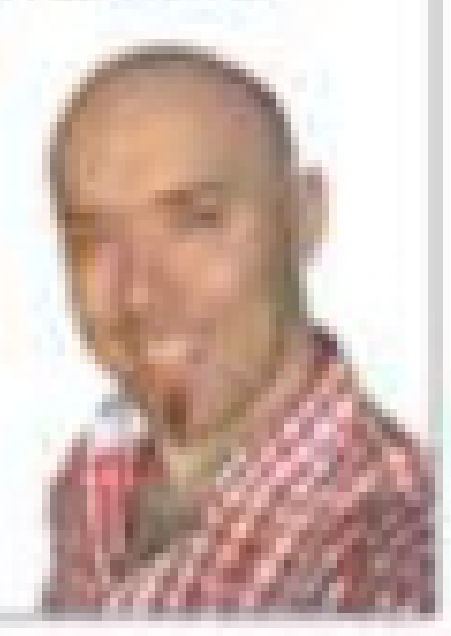


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ARTIST PROFILES

66 CHRIS GARCIA
Sure, Las Vegas is the capital of questionable decisions – there's a reason they call it Sin City - but lucky for us tattoo aficionados, there are some seriously amazing artists making sure that even if you regret that momentary lapse in judgment, you won't ever second guess your most permanent souvenir

78 PAUL JOHNSON
The first time we had a proper chat to Paul was back in 2011 during which, mental notes were made that he was one to watch in the future. The future sure sneaks up fast these days.

SPECIAL FEATURES

THIS MEANS WAR
This month, we took our two scribes - who so happen to live in the historic city of York - threw them out on the street and told them not to come back until they had collected an army of tattoos worth talking about...

SO YOU THINK YOU KNOW CAROL
Normally, we like to mail our cover model before any interview so that the questions she has to answer are actually relevant. When Carol replied, there wasn't a lot else to say, so we figured being as you would all be too busy looking at the pictures, we'd let her write her own story:

THE RULES OF ATTRACTION
The search for the secret to attraction has inevitably begun to look at the world of tattooing. The scientists, the psychologists and the biologists are now asking "are people



with tattoos more attractive than people without tattoos?"

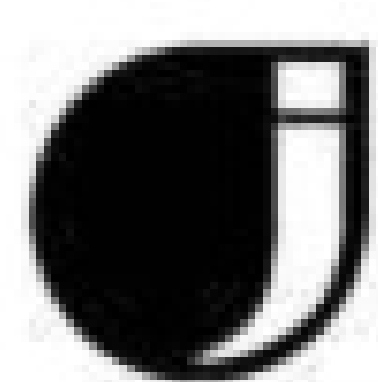
72 JUNKYARD
Chris Sutton is a tattooer from out of Flaming Art in Crayford - he's been tattooing for a few years now and when he told us that he liked to "make stuff" in his downtime, we casually asked "what sort of stuff?" - and got handed our curiosity on a plate for our trouble.

76 DIVINE INSPIRATIONS
Back in issue 236 we reported on 'Antennae of Inspiration', the



latest tome of artsy loveliness from the good people at Out of Step Books. The book forms part of the Inspirational Art Series, which has

been getting some great responses from the tattoo community; we got together with series creator Jinxi Caddel to find out more.



1 Marcher Court, Sealand Road, Chester CH1 6BS Tel: 01244 881888 Fax: 01244 646016 www.jazzpublishing.co.uk info@jazzpublishing.co.uk

<p>EDITOR Sion Smith editor@skindeep.co.uk 07841 999334</p> <p>ART EDITOR Gareth Evans gareth@jazzpublishing.co.uk 01244 881888 ext. 204</p> <p>PRODUCTION EDITOR Fergus McShane fergus@jazzpublishing.co.uk</p> <p>PRODUCTION MANAGER Justine Hart production@skindeep.co.uk 01244 881888 ext. 235</p>	<p>ACCOUNTS & ADMIN MANAGER Emma McCrindle accounts@jazzpublishing.co.uk 01244 881888 ext. 207</p> <p>ADMINISTRATION Jan Schofield jan@jazzpublishing.co.uk 01244 881888 ext. 219</p> <p>Asher Lloyd asher.lloyd@jazzpublishing.co.uk 01244 881888 ext. 275</p> <p>CREDIT CONTROL Pam Coleman pam@jazzpublishing.co.uk 01244 881888 ext. 215</p>	<p>MAGAZINE ADVERTISING MANAGER Mark McCarthy advertising@skindeep.co.uk 01244 881888 ext. 304</p> <p>ADVERTISING EXECUTIVE Rob Cunningham advertising@skindeep.co.uk 01244 881888 ext. 214</p> <p>EVENTS MANAGER Shelley Bond shelley@jazzevents.co.uk 01244 881895 ext. 303</p>	<p>EVENTS CO-ORDINATORS Wendy Marks wendy@jazzevents.co.uk 01244 881895 ext. 305</p> <p>Sarah Shawcross sarah@jazzevents.co.uk 01244 881895 ext. 239</p> <p>WEB MANAGER David Arthur david.arthur@jazzpublishing.co.uk 01244 881888 ext. 208</p> <p>DIGITAL CONTENT Gareth Williams gareth.williams@jazzpublishing.co.uk 01244 881888 ext. 302</p>	<p>SUBSCRIPTIONS & BACK ISSUES Katy Cuffin magazines@jazzpublishing.co.uk 01244 881888 ext. 501</p> <p>PUBLISHER David Gamble david@jazzpublishing.co.uk 01244 881888</p> <p>MANAGING DIRECTOR Stuart Mears stuart@jazzpublishing.co.uk 01244 881888</p>	<p>DISTRIBUTION Susan Saunders susan.saunders@seymour.co.uk 0207 429 4073, ISSN 0966-4351</p> <p>Can't find Skin Deep magazine in your newsagent? Please contact our distribution company for your nearest outlet 0207 429 4073</p>
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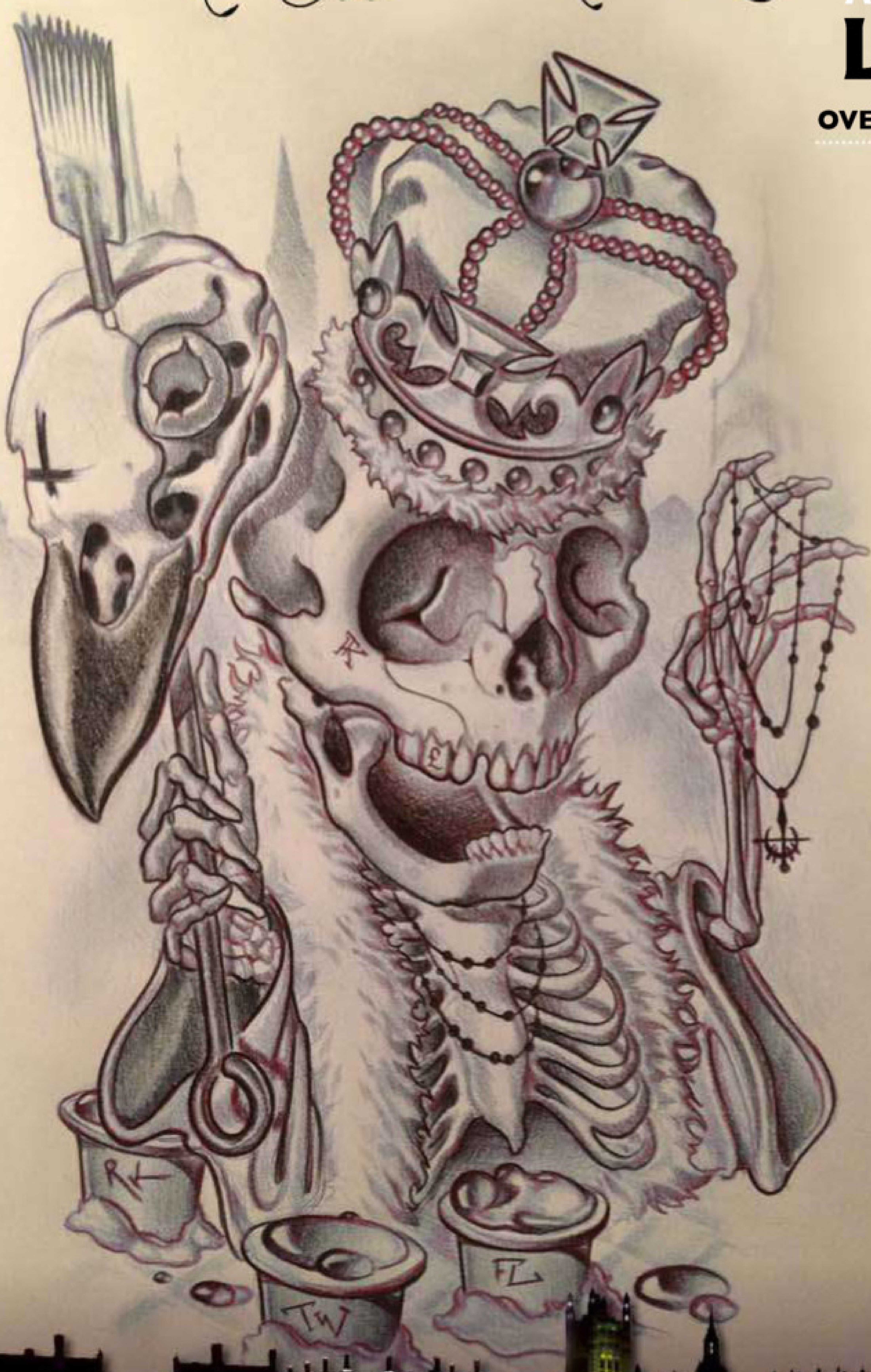
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 Adam Du Buisson
Adam Senturk
 Adi Earl
Alan Turner
 Aleksandras Kuznecovas
Aleksy Marcinow
 Alessandro Ax Lanzafame
Alex Rattray
 Alex Roze
Alex Stark
 Alex Williamson
Alex Wright
 Ally Cat
Amalie Aerboe
 Amanda Greenidge
Amber Elliott
 Amy Edwards
Anastasis Karydas
 Andrea Mallus
Andrew Swarbrick
 Andy McDonald
Angel Totchev
 Angelika Graca
Antonio Troise
 Arabella Reynolds
Atom
 Auntie Eve
Barry Gilbert
 Bartosz Sapula
Bartt
 Beany
Ben Ashmead
 Benedetta Pagnoni
Ben Gadsby
 Ben Parry
Benjamin Del Castillio
 Benji Caltabiano
Billy Richards
 Billy Saunders
Bob Leach
 Boris Bianchi
Brett Fowler
 Burnie
Butler
 Carlos Aguilar
Casper Redmer
 Caz Tobitt
Chad Newsom
 Chantale Coady
Chelsea Bishop
 Chelsey Chung
Chris 51
 Chris Burwin
Chris Crossman

Chris Morris
 Christopher Lewis
Claire Brazier
 Clarke Dudley
Clifford Falzon
 Cookie Horrifica
Colin Cooper
 Craig FH
Cree McCahill
 Dale Hearson
Dan Arietti
 Dan Stewart
Dane Forester
 Dane Grannon
Daniel Lake
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Danny Birch
 Danny Kovacs
Danny Stoner
 Danny Thorne
Darcy
 Darius Niewczas
Darryl Mullen
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Davey Jebadiah
 Dave Mitchell
David Pattinson
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David Trowell
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Dek Kent
 Del May
Derek Nelson
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Diego Pangel
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Emma Burdis
 Emma Von Betson
Eric Borst
 Esme Loasby
Euan Thomson
 Eugene Rubuls
Eva Mpatshi
 Evan Sand
Fabian Lucky 7
 Fabio Filippone
Fade FX
 Frank La Natra
Gaston Olivia
 Gavin Clarke
Gekko
 George Torrington
Gemma Horrors
 Gery Boy

Gez Bradley
 Gian Andrea Signorell
Glenn Cuzen
 Grabo
Graham Ware
 Grzegorz Prykas
Hans Heaton
 HR Tattooist
Hannah Lightspeed
 Harry Hillyer
Henrik Gallon
 Holly Dixon
Ian Hopkins
 Imi Csikos
Ina Weiter
 Isobel Stevenson
Ivan Bor
 Ivano Foddai
Jake Galleon
 Jake Giles
Jakub Golebiewski 'Hendrix'
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 James Krausz
Jamie Hawkes
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Jordan Oterski
 Josh Dee
Kat Wilson
 Katan Costello
Karl Cooper
 Kayley Jayne Warrington
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 Kevin Sankarsingh
Koen Chamberlain
 Kolyok
Kyle 'Egg' Williams
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Travis Broyles
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Vee Takaloo
 Veronica Lendel
Viktor Dimitrov
 Vlad Octavian
Wayne Bewley
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Will Dixon

William Jones
Wojciech Taczala
 Yogie Gomez
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Sleeve Notes

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SHORT SLEEVES



FRIDAY THE 13TH CHARITY DAY AT STEEL BEAUTY

The team at Steel Beauty studio in Gants Hill, Essex, are hosting a charity event on Friday 13 June in aid of the Cystic Fibrosis Trust. All '13' tattoos will be £13 and the team will be selling cakes to raise even more funds. They're also hoping for some help from celebrity clients including Ray Lewis (the Drifters), The Loveable Rogues, The Overtones, Chipmunk and possibly Tulisa Contostavlos.

"The main aim of the day is to have a good time while raising awareness about cystic fibrosis," explains head artist and part-owner Sean. "Even though over 9,000 people in the UK suffer from the condition it's still not widely known about."

It's a personal mission for the team, he continues. "The CF trust is very dear to us here at Steel Beauty. My wife Gemma and I have been together for 16 years and she suffers from CF. We own the business together and thought this would be a great opportunity to raise awareness." It'll be first come, first served on the day, starting at 8am - so set your alarm if you want to get involved. "Then get down here, have a look through our selection of '13' designs, pick up a cupcake and a wristband and GET TATTOOED!" says Sean.

The team would like to thank Powerline Tattoo supplies, who are donating the tattooing needles for the charity day, as well as Nandos, Enzo's pizzeria, the Valentine pub and Sneaker for donating raffle prizes. Nice work, all.

Picture credits: L-R Wayne (resident hairdresser), Gemma (manager/part owner), Sean (head tattooist/part owner), Chanelle (apprentice), Keaton (apprentice), Tyler (assistant manager/reception).



PROVERBS OF HELL

The lovely people at Proverbs Of Hell have come up with a pretty cool t-shirt aimed squarely at Skin Deep readers (as you can see here). There are 20 of these to give away and one of them must have your name on it, surely! Ship in a blank email to editor@skindeep.co.uk and we'll do the rest. Meantime, you need to head over to proverbsofhell.co.uk for more goodies.



ONE CAREFUL OWNER

Ebay is often a repository of the strange and the baffling, but a recent listing offering a man's entire skin, complete with leopard print tattoos, is up there with the best of them. Artur Mrozowski earned his spots via 300 hours of inking (by his artist wife, Monika) at Jaguar Skin in Blackpool before offering the results to all-comers on the auction site - the intention was to raise money to provide for his family. The listing was promptly taken down for not adhering to eBay's terms (apparently it's not OK to sell body parts online, the spoilsports), but not before would-be buyers were promised the 'smoothest, softest leather on Earth'. Happily, Preloved.co.uk isn't as squeamish, so you can place your bids for your own human leopardskin rug there. All you need to do is pay £75,000 and wait for Mr Mrozowski's death - but you'll know the skin will be in good shape at that point, as the jaguar man stresses that he's vegetarian. Jaguarskin.com.



SHORT SLEEVES

KEEPING IT CLEAN

A tattoo hygiene rating scheme has recently been introduced in Hartlepool. Designed to keep incidents of infection down it's the first programme of its kind in England and sees studios volunteering to be inspected from council environmental health officers. They'll then be given a rating of one to four. So far Intravenous Ink, Wishful Inkin, Spy Monkey, and Copes Studio have all been inspected and received top marks, so that's one less thing to think about before you ink.

TATTOO MACHINE

Students at the ENSCI-Les Ateliers design school (ensci.com/en) in Paris recently created their very own robot tattooist. By hacking a MakerBot with parts from a regular tattoo machine they created a printer that can actually tattoo you.

People were quick to volunteer for its services. "A lot of people were excited by the idea of being the first human tattooed by a 'robot'," team leader Pierre Emm wrote in an online post.

Skynet isn't aware just yet, though. "The idea really isn't to replace the tattoo artist: you can't replace their eyes and brain," said Samuel Bernier, their instructor. "What's interesting is to open the discussion."

BOULDER WILL HOLD

We've all had the discussion about getting a group tattoo with our friends. Some of us have even gone ahead and done it. The people of Boulder, Colorado, however, have gone one further: several hundred of them have joined in to get a group tattoo.

It's part of the Boulder Tattoo Project, a collaboration between artists Kurt Gohde, Kremena Todorova, and Chelsea Pohl. People taking part received a tattoo of a fragment of a poem written about their hometown, along with a seemingly random assortment of stars. However, when all the tattooed people are assembled, it will reveal not only the complete text, but an image as well. Clever stuff.

The Boulder project is the second of its kind, inspired by the Lexington Tattoo Project. Find out more at bouldertattooproject.com and lexingtontattooproject.com. Suggestions for the giant Skin Deep group tattoo on a postcard...

ONE TO WATCH:
SANNE VAGHI

Dutch artist Sanne Vaghi's intriguing style blends a love of fine linework with watercolour shading to create some pretty unique pieces.

Normally based in Berlin, she's currently guesting at Latin Angel in London: check out more of her work at synthbiose.tumblr.com or facebook.com/sanne-vaghi.

Want to see your work here? Send some pics and a little bio to news@skindeep.co.uk, we're always happy to meet and promote new talent!



PARTY ON THE PATIO?

As we head at the speed of light to the 20th Birthday celebrations of Skin Deep during the Great British Tattoo Show at Alexandra Palace, may we please draw your attention to the party to end all parties!

On 24th May, you too can embrace the thrills, spills and chills that we have on offer: spinning the sounds of fury will be the twin attack of the gorgeous Megan Daniels and the tattooed superstar that is Zombie Boy. Check out the ad on page 65 for more details and head straight over to www.240514.com to declare your interest to crash the bash!



Organised by the wonderful people who bring you:

skin Deep skinShots TATTOO Big Tattoo Planet Tattoo FREEZE TattooJam Skin Deep International TATTOO SHOW Great British Tattoo Show

Conventions

All details correct at time of going to press.

SOMERSET TATTOO CONVENTION

11 May 2014

Blake Hall
St. Saviours Avenue
Bridgwater
Somerset TA6 3NZ
01278 439569

ALCHEMY TATTOO EXPO

17 May - 18 May 2014

Salle Polyvalente
Rue des Industries 11
1964 Conthey,
Switzerland

NEEDLE ART CONVENTION

17 May - 18 May 2014

BRESS Sportcenter
Nieuwe Inslag 99
4817 GN Breda
The Netherlands

INK & OIL TATTOO AND ART CONVENTION

24 - 25 May 2014

Peterborough Arena
The East of England Showground
Peterborough
Cambridgeshire
PE2 6XE
hotrodandcustomshow.co.uk/ink-oil

SKIN DEEP 20TH BIRTHDAY PARTY

24 May 2014

Alexandra Palace
Alexandra Palace Way
London
www.240514.com

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24 - 25 May 2014

Alexandra Palace
Alexandra Palace Way
London
greatbritishtattooshow.com

AMSTERDAM TATTOO CONVENTION

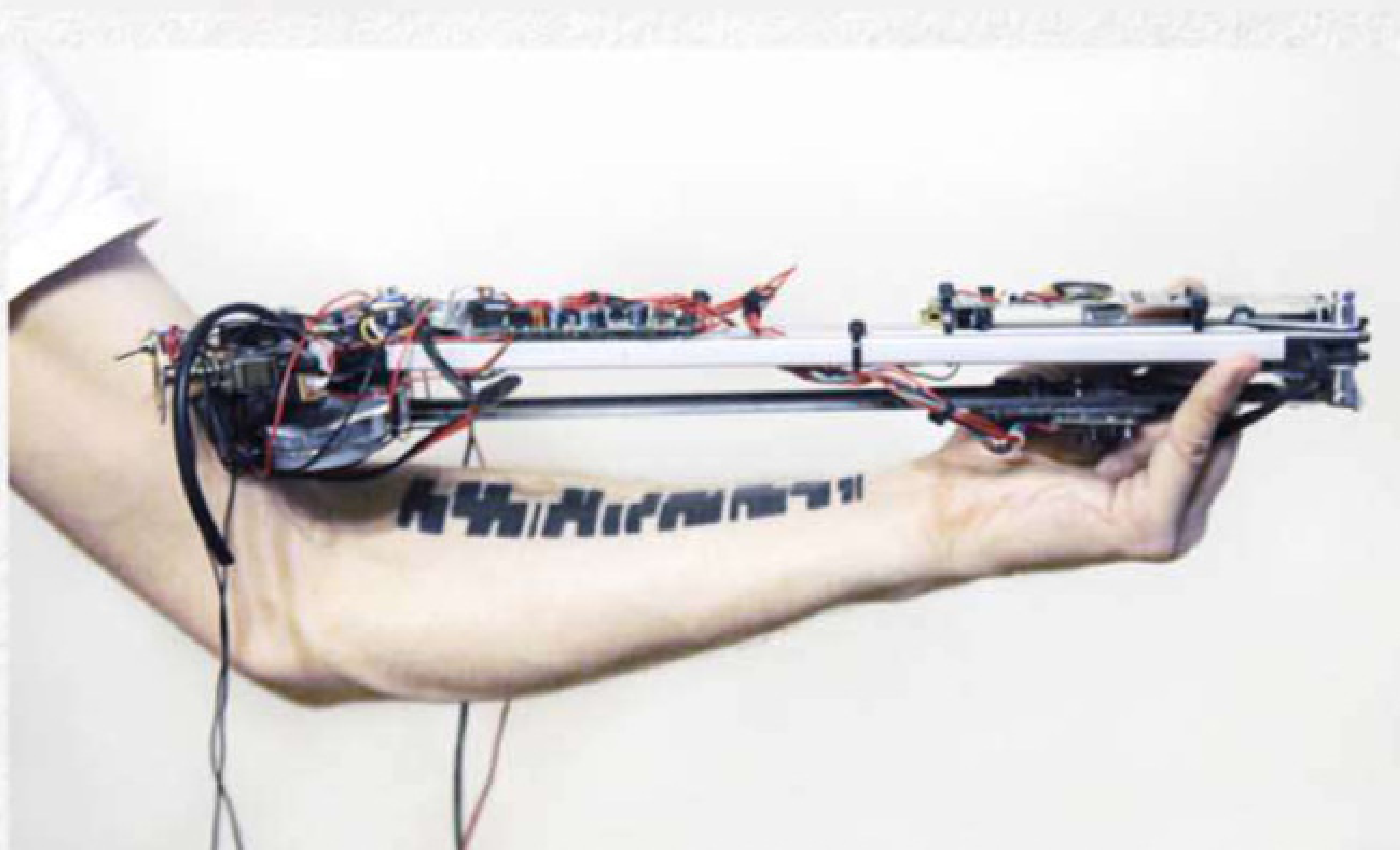
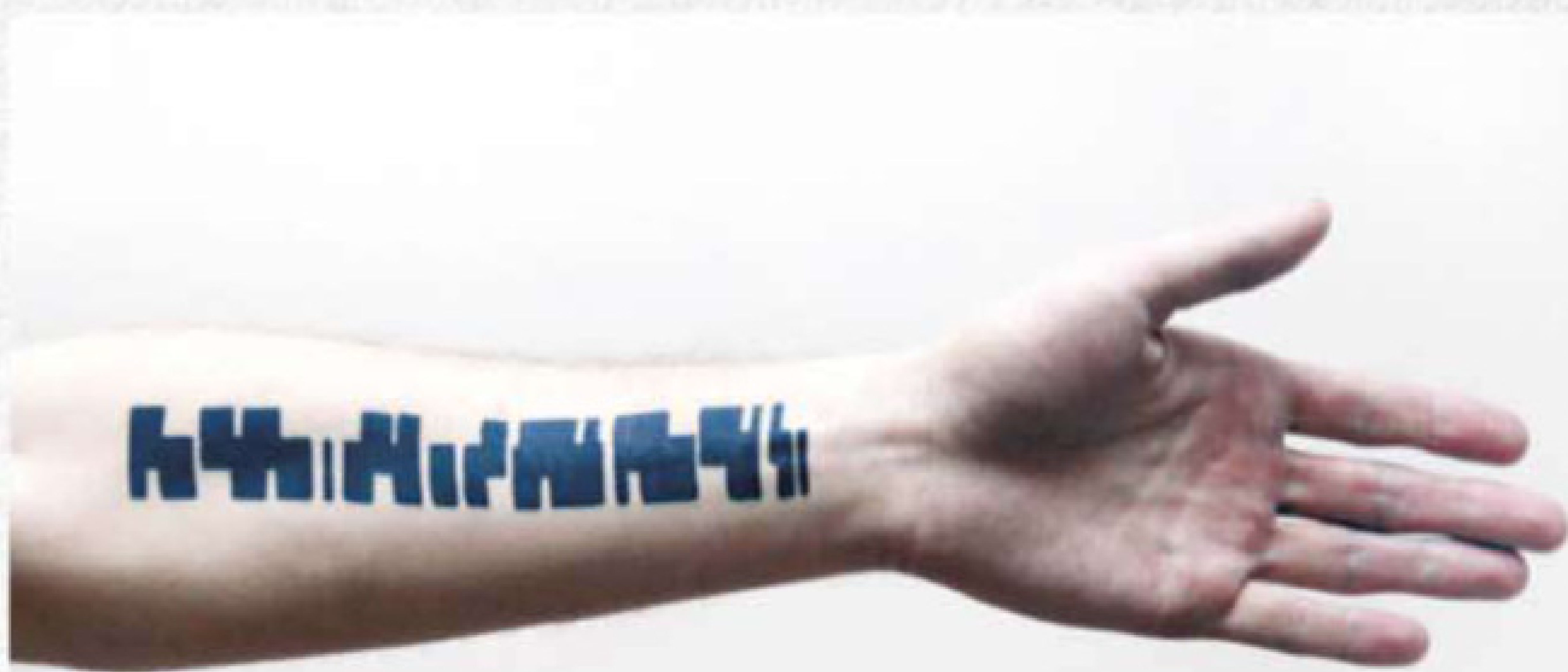
30 May - 01 June 2014

RAI Amsterdam
Europaplein
1078 GZ
Amsterdam
The Netherlands

READING TATTOO SHOW

7 - 8 June 2014

Rivermead Leisure Complex
Richfield Avenue
Reading
RG1 8EQ
readingtattooshow.co.uk



THE SINGING TATTOO

We all know that a great tattoo can really speak to you, but Russian artist Dmitry Morozov has created a machine that 'reads' his tattoo like sheet music and creates a tune from the results.

"This is a special instrument that combines the human body and robotic systems into a single entity," he says of the 'Reading my Body' work. "It's designed to automate the creative process in an attempt to represent the artist and his instrument as a creative hybrid."

His machine is made up of twin rails that guide a mobile sensor, even employing a Wii remote to allow three-dimensional movements to be picked up and interpreted as sound. "I'm working with different ways to produce sounds from atypical objects or processes," says Morozov. "I also love tattoos - especially geometrical. So I decided to combine these passions - it's also in keeping with the body mod and cyborg trends."

He explains that the tattoo itself acts as a trigger for software or hardware synthesisers, so by changing the equipment he can generate infinitely varied sounds. At the moment it's just a

prototype, but Morozov doesn't think it will stay that way for long: he's already planning more powerful models that may use different parts of the body, such as spinning plates that 'read' your backpiece.

"I think anyone can incorporate it," he says. "I have many friends who are ready to get a special tattoo and machine."

So far he's used the machine for short demos, but there are plans for a full biomech symphony in the future, played with cyborg instruments - and that's just the start. "Artistic interpretation of this is unlimited. But what I'm really interested in is how people will add electronics to their bodies, for purposes from medical, health and military to art, sex and education. And for sure it will be like this."

Head to <http://vtol.cc/filter/works> to see more of Morozov's work and to hear the (spooky industrial tech-metal) results. Requests probably take a few hours, plus an extra week or two for the score to heal...

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ROB ZOMBIE

Within Temptation

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CROSSFAITH - MISS MAY I

THE OFFSPRING

BAD RELIGION

FLOGGING MOLLY
THE ANSWER
TESLA
DANGER DANGER
TAX THE HEAT

Opeth

ANATHEMA - LETLIVE - QUICKSAND
ROYAL BLOOD - THE AMITY AFFLICTION
THY ART IS MURDER - RADKEY
SEPTEMBER MOURNING - NO HOT ASHES

DAN REED NETWORK

TYKETTO
ANTI-MORTEM - HUNTRESS
PAGE 44 - LYGER - DRONES

SATURDAY 14 JUNE

LINKIN PARK

PERFORMING **HYBRID THEORY**

FALL OUT BOY

BRING ME THE HORIZON

KILLSWITCH ENGAGE

BOWLING FOR SOUP - WHILE SHE SLEEPS
BURY TOMORROW - FOZZY - DYING FETUS

ZIPPO ENCORE STAGE

Status Quo

TWISTED SISTER

THE WILDHEARTS
MONSTER MAGNET
ORANGE GOBLIN - TWENTY ONE PILOTS
THE BOSSHOS - CHEVELLE
THE DIRTY YOUTH - PRESS TO MECO

pepsi MAX STAGE
Behemoth

AMERICAN HEAD CHARGE - THE BLACK DAHLIA MURDER
BLESS THE FALL - ARCANE ROOTS - LONELY THE BRAVE
MARMOZETS - UPON A BURNING BODY - VAMPS (JPN)
LAWNMOWER DETH - ZOAX - COLLIBUS

LIVE STAGE

sikTh

THE HOWLING - MALEVOLENCE
BATTLECROSS - NEW POLITICS
SKYHARBOR - COLDRAIN - THE MAGNUS PUTO - COLT 45

SUNDAY 15 JUNE

SMITHS

ALTER BRIDGE

STEEL PANTHER

VOLBEAT

JOE BONAMASSA - BUCKCHERRY
WINGER - RED DRAGON CARTEL

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THE PRETTY RECKLESS

SEETHER
PHILIP H ANSELMO & THE ILLEGALS
SABATON
SEPULTURA
EMMURE - SKID ROW - SKILLET
WE CAME AS ROMANS - AVATAR

THE DILLINGER ESC PLAN

THE USED - SUICIDE SILENCE
AGAINST ME! - MEMPHIS MAY FIRE
CRAZYTOWN - THE TREATMENT
FEED THE RHINO - KILL DEVIL HILL
THE GRAVELTONES - THE CHARM, THE FURY

zebrahead

MONUMENTS - POLAR - HEART IN HAND
REIGNWOLF - KING 810 - KID KARATE
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TUBORG

SOMERSBY CIDER

pepsi MAX



Red Bull Studios

zippo

HAMMER

TEAM ROCK

(SUBJECT TO LICENCE)

LIVE NATION

(BILL SUBJECT TO CHANGE)

Conventions

All details correct at time of going to press.

WATERFORD CITY CONVENTION

6 – 8 June 2014

Crystal Sports & Leisure Centre
Cork Road, Waterford
Waterford, 00353
Ireland
[facebook.com/WaterfordCityTattoo](https://www.facebook.com/WaterfordCityTattoo)

CROYDON TATTOO CONVENTION

7 – 8 June 2014

Fairfield Halls
Park Lane
Croydon CR9 1DG
croydontattooconvention.com

NORTH EAST TATTOO EXPO

14 – 15 June 2014

ARC, Stockton Arts Centre
Dovecot Street
Stockton-on-Tees TS18 1LL
[facebook.com/northeasttattooexpo](https://www.facebook.com/northeasttattooexpo)

INKFEST

13 – 16 June 2014

Sand Bay Leisure Resort
67 Beach Road, Kewstoke
Weston-super-Mare BS22 9UR
inkfest.co.uk

INK FOR HEROES

21 – 22 June 2014

York Racecourse
Knivesmire Rd, York
North Yorkshire YO23 1EX
inkforheroes.co.uk

MILTON KEYNES INK EXPO

12 – 13 July 2014

MK DONs Arena
Stadium Way West
Bletchley
Milton Keynes MK1 1ST
mktattooconvention.co.uk

MANCHESTER INTERNATIONAL TATTOO SHOW

2 – 3 August 2014

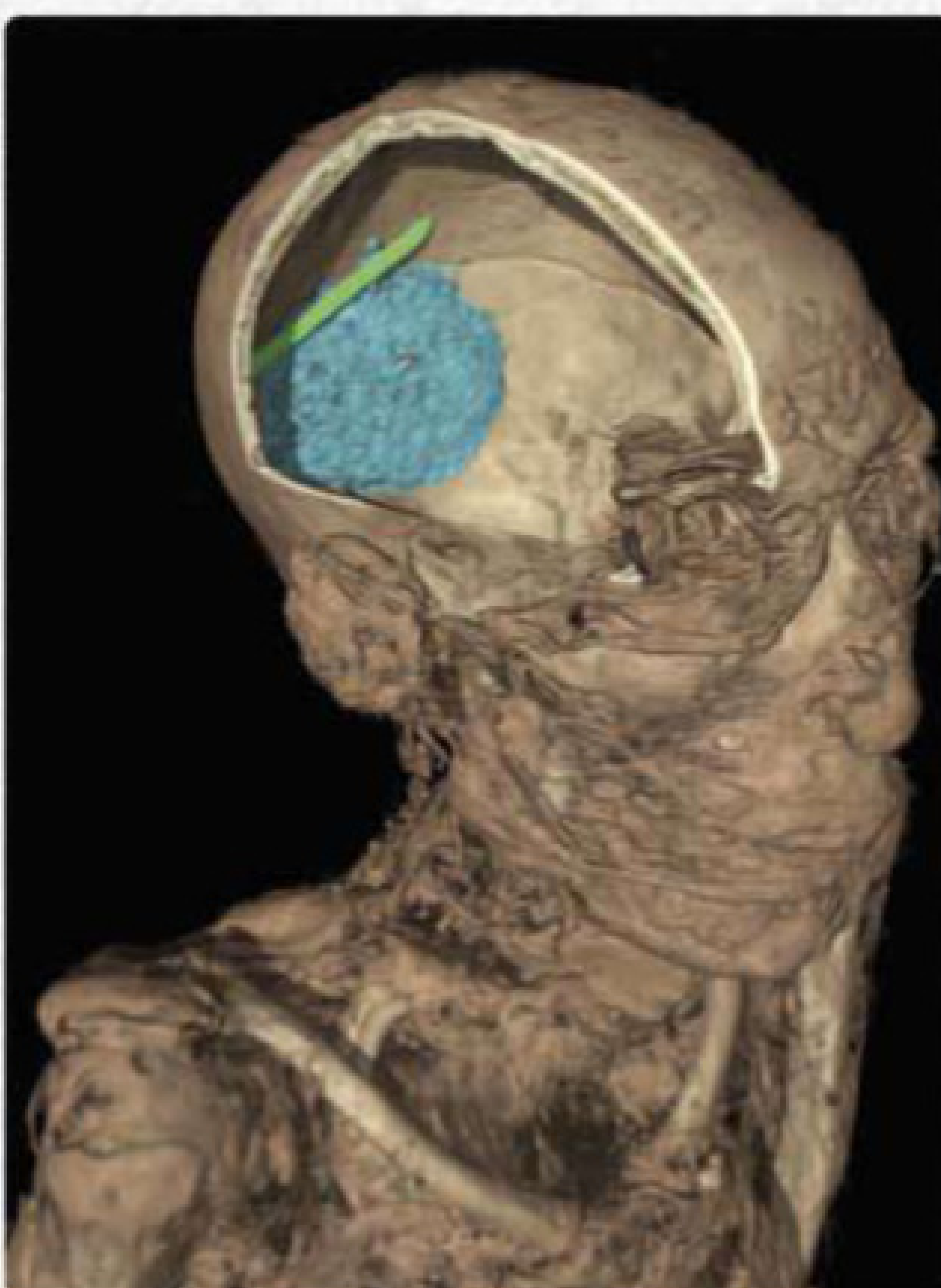
Manchester Central
Petersfield
Manchester M2 3GX
manchestertattooshow.com

TATTOO JAM

10 – 12 October 2014

Doncaster Racecourse
Leger Way
Doncaster DN2 6BB
tattoojam.com

WANT YOUR SHOW FEATURED IN OUR CONVENTION LISTINGS? JUST SEND IT TO: EDITOR@SKINDEEP.CO.UK AND WE'LL DO THE REST



UNDER WRAPS

Scientists at the British Museum in London made some remarkable finds when they used CAT scans to examine the bodies of several Egyptian mummies – including an example of ancient ink.

The mummies will be part of the Ancient Lives: New Discoveries exhibition, which opens on May 22, and will provide an intimate look into the lives of the ancient Egyptians. It's a chance to peer into very different eras: the oldest mummy tested is over five thousand years old, while the youngest walked the world around 1300 years ago.

By using CAT scans the scientists were able to create 3D images of the remains, some of which are so well preserved that bones, tissue and organs are visible. "This new technology is truly ground-breaking, allowing us to reconstruct and understand the lives of these eight, very different, individuals," says Neil MacGregor, Director of the British Museum.

He's not wrong: the scans reveal painful dental abscesses in the jaw of one mummy, and even the spatula used by the embalmer to scoop out the brain, which was left in the skull cavity.

(Anyone else feel creeped out?) We can even get some idea of what the Egyptians were eating: seems they were partial to a little fish, and the odd cheeky beer.

The tattoo itself was on the right thigh of a woman aged between 20 and 35, found in Sudan in 2005. Exhibition curator Daniel Antoine, who also curates the museum's physical anthropology department, told the Daily Mail: "The tattoo on her right inner thigh represents a monogram that spells Michael in ancient Greek. She is the first evidence of a tattoo from this period. This is a very rare find."

While the museum hasn't attributed a specific meaning to the tattoo, theories abound. Some commentators suggest it represents the Archangel Michael, or may offer some kind of spiritual protection. The lady herself is, of course, keeping mum.

Ancient Lives: New Discoveries is at the British Museum from May 22. Britishmuseum.org.

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www.inkforheroes.co.uk - myspace.com/inkforheroes - facebook.co.uk/inkforheroes

ANYONE WISHING TO PURCHASE TRADE SUPPLIES AT THIS EVENT MUST BRING WITH THEM A COPY OF THEIR HEALTH CERTIFICATE



THE BATTLE OF YORK

This month, we took our two scribes - who so happen to live in the historic city of York - threw them out on the street and told them not to come back until they had collected an army of tattoos worth talking about...

IN TRENT'S CORNER

'POLISH DAN' WALCZAK



Polish Dan is one of those tattooists that restores my faith in the future of tattooing. His work is perfectly executed with attention to everything that is important in a good tattoo; attention to detail, placement, form and an extensive use of the colour wheel. Add to this Dan's humble, down to earth nature and a thirst for knowledge and his continuous search for those elusive boundaries and you have, in my world, a truly great artist.

True Colour Sanctuary, York
[facebook.com/truecolour.sanctuary](https://www.facebook.com/truecolour.sanctuary)

IN RUSS'S CORNER

GARETH UNWIN



In a city full of lunatic street names, Talisman Tattoo nestles quietly at the end of the best one: whip-ma-whop-ma gate means 'what a street!' in Auld Yorkshire. But while the street talks itself up, Gareth 'G' Unwin keeps his cosy studio quiet and unassuming and saves the fireworks for his art. His realism, horror and black and grey work were already admired locally, but recently he's found a new level - light the fuse, step back and watch his star rise...

Talisman Tattoo, York
talismentattoo@hotmail.com
[facebook.com/talismentattoo](https://www.facebook.com/talismentattoo)



'POLISH DAN' WALCZAK

ROUND ONE

GARETH UNWIN

FOXY LADY

I love this tattoo purely for its imagination. This, for me, is what you would get if you crossed realism and illustrative tattooing. It has the bright, bold colours and 'fantasy' element of illustrative, combined with the attention to detail and realism of... um...realism. A new style has been born?



VS

**SMILE FOR THE CAMERA**

This homage to 'Evil Dead' has character to spare, courtesy of the theatrical pose, gungy flesh quivering around the mouth, scuffed skin...and those off-my-tits-on-meth-and-death eyes. So potent that the makeup designer from the actual movie contacted G to give him the thumbs-up. Ooof.

'POLISH DAN' WALCZAK

ROUND TWO

GARETH UNWIN

**BIRDS OF A FEATHER**

I've watched this sleeve grow over the last year and each addition has made it better and better. With this tattoo Dan proves that the background is just as important as the subject matter. I love that each bird has a background that reflects its own 'colour scheme' but when put together as a complete sleeve, the individual backgrounds compliment and enhance the bird and background next to it.

VS

**FLOWER POWER**

If exhibit 1) above was the beast, here's the beauty, making full use of some deft pastel blending and confident acid bright colours. It's an altogether softer, almost impressionist image, and G manages to put a bit of ambiguity into the expression. Can't decide if she's a hippy or a harpy. Probably both.



'POLISH DAN' WALCZAK

ROUND THREE

GARETH UNWIN

BIG CAT

For me this tattoo shows how much placement and scale can enhance a tattoo. Not only is it perfectly executed but its position on the collector's body is spot on. The scale of the body, that follows the width of the arm as it narrows towards the wrist, gives the big cat perfect form. And another background blend, between two completely different subjects, that kicks ass.



STOMPI!

There's a risk that illustrative realism can stray into po-faced territory and start getting altogether too serious. No danger of that when you can change things up with a fun piece like this - it's got a few new-schooly tweaks and spotlights G's talent for giving his creations real personality.

'POLISH DAN' WALCZAK

ROUND FOUR

GARETH UNWIN

KARMA CHAMELEON

Often a realism tattoo can incorporate so much detail and variety of colours that it washes out and it becomes a blurred mess...like peering into a bag of Skittles and hoping to see a pattern. But with this tattoo Dan shows that it is possible to have highly detailed pieces, loaded with colour, without losing the subtlety and beauty of the subject.



BEAUTIFUL FREAK

G is known for his black and grey work, and here's a fine example of why. Never mind the lustrous eyes or Angelina Jolie razor cheekbones; there's the lips, the hair, the flowers and the balanced composition - complete with a touch of melancholy - to enjoy as well. Delicate, mournful stuff.

'POLISH DAN' WALCZAK

ROUND FIVE

GARETH UNWIN

ICONOGRAPHY

And to prove that Dan can do black & grey just as well as colour. The shading and fade between high and low areas of dark is as smooth as a bald man's dome. No overly thick lines or heavy contrast, subtlety rules.



ABOUT TIME

Delivering the knockout blow is the kind of memento mori piece that Nietzsche himself would have commissioned. Shattered skull, beaded rose and time all seem to be collapsing down into darkness - that, or the reaping noggin itself is opening wide to swallow everything. Either way it's striking and spooky and marks our boy as a serious contender.

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THE BERLIN YEARS

Tattoo artist and reader? Apparently so - we're in luck. Please allow us to introduce the wonderful talent of Philippe Fernandez - international man of mystery... and great tattoos.

The AKA collective just keeps giving and giving. I'm continually amazed by the sheer quality of the artists they have at their disposal, and next up is the wonderfully talented Philippe Fernandez. Philippe was born in Ibiza from a Belgian mother and a father from the south of Spain. He grew up mostly on the beach and remained in Ibiza until he was fifteen before moving to Barcelona to pursue his studies. He got a bachelor of Arts and Design in Barcelona, and after that specialised in motion graphics. He worked as a DJ at electronica parties throughout the city and was also fine-tuning his own projects of visual installations. Eventually he decided to move to Berlin, where he has been for the last four years. He began life in Berlin as a junior designer in a motion graphic studio, but after a while realised it wasn't for him. He found being dependent on computer and technology quite frustrating, and found his creativity was being reduced to just his knowledge of computer programs.

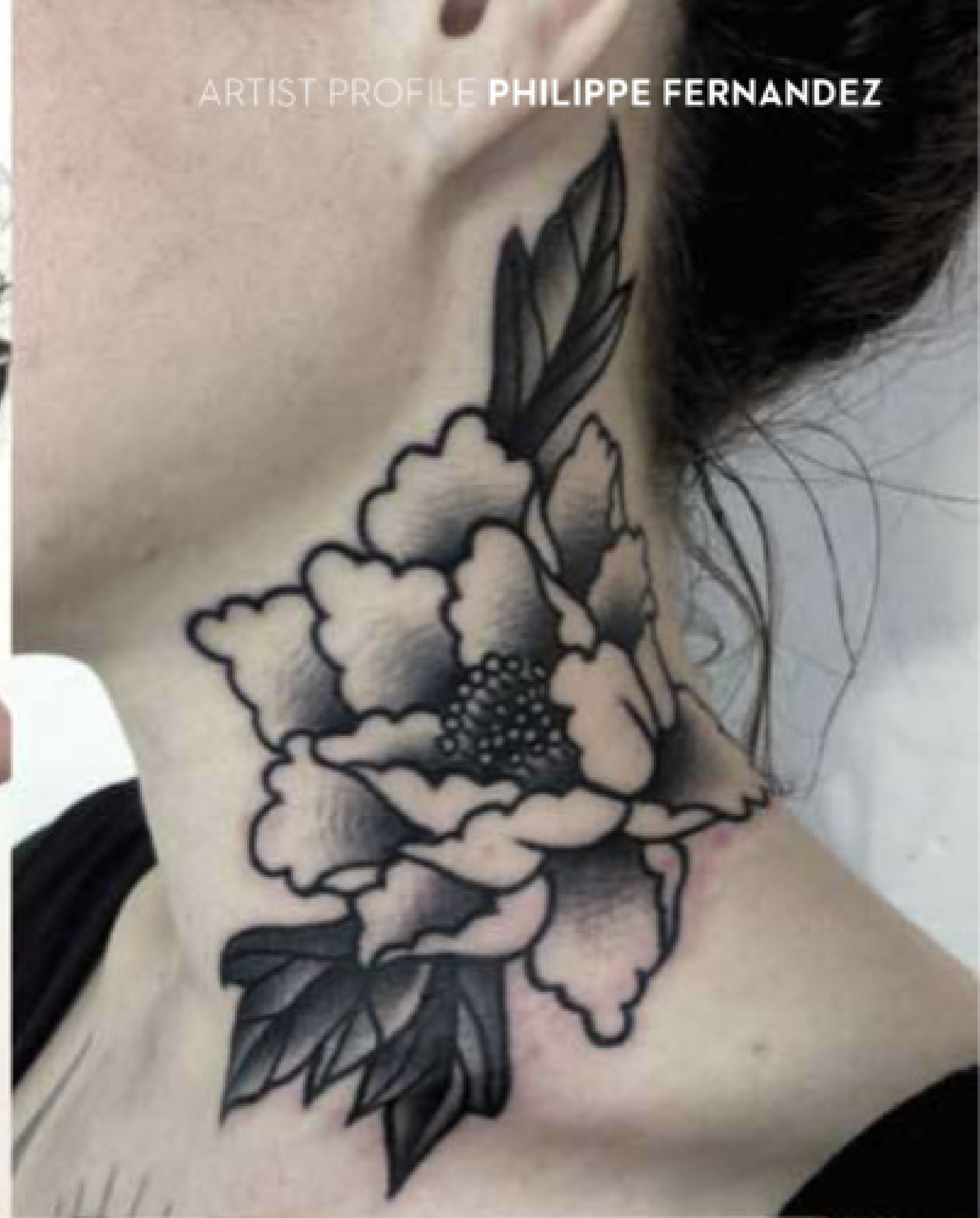
Tom Abbott

Around the same time, Philippe got a tattoo machine from some friends and started tattooing them at home. 'I was



really enjoying it more than my work,' he said. 'I just wanted to start drawing again and to tattoo my friends. I felt I was finally doing something real so I started looking for a studio where I could maybe learn a bit more about the technique and things just started to happen.' Philippe received an email from AKA and was given the opportunity to join the team. It started out as taking care of the shop, being in the front room with the clients. 'It wasn't really

an apprenticeship for tattooing, but just being in the studio surrounded by all those artists was really enough for me. From that point I started to learn from all the tattooers at the studio. I always tried to have an eye on what they were working on and trying to apply what I learned during the evenings on anyone that would let me try. Most of them were friends or people I was meeting at parties. I was lucky as I've been surrounded by very



good artists, but to learn in that way isn't that easy as there's no-one responsible for you, so you just have to be very receptive and have a lot of determination.'

Art has always been a part of Philippe's life. He has been drawing since he was a child. He took a lot of painting lessons when he was young and he would also spend his weekends building things at home made from garbage that he found on the streets. For Philippe, he was greatly influenced by his mother who used to encourage him to express himself in a creative way, and from a young age Philippe knew that he always wanted to work in an artistic field. AKA represents that to Philippe, a hybrid art space - a gallery, a tattoo shop - where he

can express himself creatively. 'Most of the tattooers do not come from a traditional tattoo background, they are visual artists, silkscreen printers, illustrators, painters, street artists. We now have eight resident artists plus guests and for the last year and a half have a space in London with another whole crew. We're just like a little family.'

Philippe has been tattooing now for two years, and in that time has given himself over to tattooing 100%. He has been working on a couple of side projects, for example a collaboration with a french t-shirt brand, and most recently a collaboration with Dr Martens who asked Philippe to design a boot for them. Lately he feels the need to do different things within the creative field,

I DON'T THINK TATTOOING IS GOING TO DISAPPEAR, BUT I CAN SEE IT GOING BACK TO ITS ROOTS. PEOPLE WILL STILL GET TATTOOS, BUT IT WON'T BE A HUGE AMOUNT OF PEOPLE, BUT IT WILL BE THE RIGHT ONES

and has always said that he is constantly on the lookout to apply his love of illustration to other artistic mediums. 'I love drawing and painting. I plan to keep pushing my art, working everywhere I can with it. My work is a hobby, and so I am very lucky. When I am not in the studio, painting or tattooing, then I am constantly looking for inspiration. I love to travel and my work enables me to do that. There has been a big evolution in the tattoo world in the past years, a lot of 🌻

artists have found in tattooing a new way of expression as it has also been socially accepted. I think that a big part of this acceptance is caused by the fashion world that has exposed to the rest of the world tattoos as a new trend, but as is the nature of trends, it will have to stop somehow. But I don't think tattooing is going to disappear, but I can see it going back to its roots. People will still get tattoos, but it won't be a huge amount of people, but it will be the right ones.'

Philippe believes that in the beginning he was influenced by all the artists surrounding him in the studio; the artists which he learned his trade from. But he has always kept his eye on the history of tattooing, and what has come before, the reasons he got into it in the first place. In terms of contemporary tattooers,

Philippe particularly likes the work of Mike Adams, Guy le Tatoer, Philip Yarnell and Sway Tatoer. Philippe went onto tell me about Berlin, the city where he plies his trade. 'It is a city where it looks like everything is possible. It's a very young city, just twenty-four years since the wall fell. I think when I arrived in Berlin I thought I had found paradise. It is a big city, a cheap place to live, lots of culture, lower rents, and never-ending parties. But Berlin has changed a lot in the past few years and continues to change faster and faster. It's becoming so popular that rents are increasing, and the energy isn't quite the same, but I still feel at home here. Coming from the warm of Ibiza and Barcelona, it took me some time to get used to the endless cold and dark winters of Berlin, but I think that also helped me to achieve what I'm doing now. In Spain, as soon as the sun is out, you go out and drink some beers, but because of the climate in Berlin you use those hours to be productive, and that is how I've been able to focus on my

projects. I also think I arrived at just the right time, when Berlin was still under construction and there were opportunities for all those that wanted them.'

Philippe finds it quite difficult to talk about his own work as he feels he is still very much a part of an evolution. But he can readily admit that he likes to work 'bold, black and full of contrasts.' He feels he's continually experimenting though and his approach to art has changed a lot since he first started. Every time he travels or finds new influences, he tries to apply them to his work. He is interested in the aesthetic of old flash, and takes that aesthetic into his new and original creations. Lately, Philippe has been very interested in old renaissance painting and Japanese engravings.

'I really need to thank Jon John and Valentin Minus for the opportunity they gave me and Hannah Graves, our manager, for the support she gives. The AKA collective really is like a family and I'm thankful to everyone who is a part of it.' 🐾

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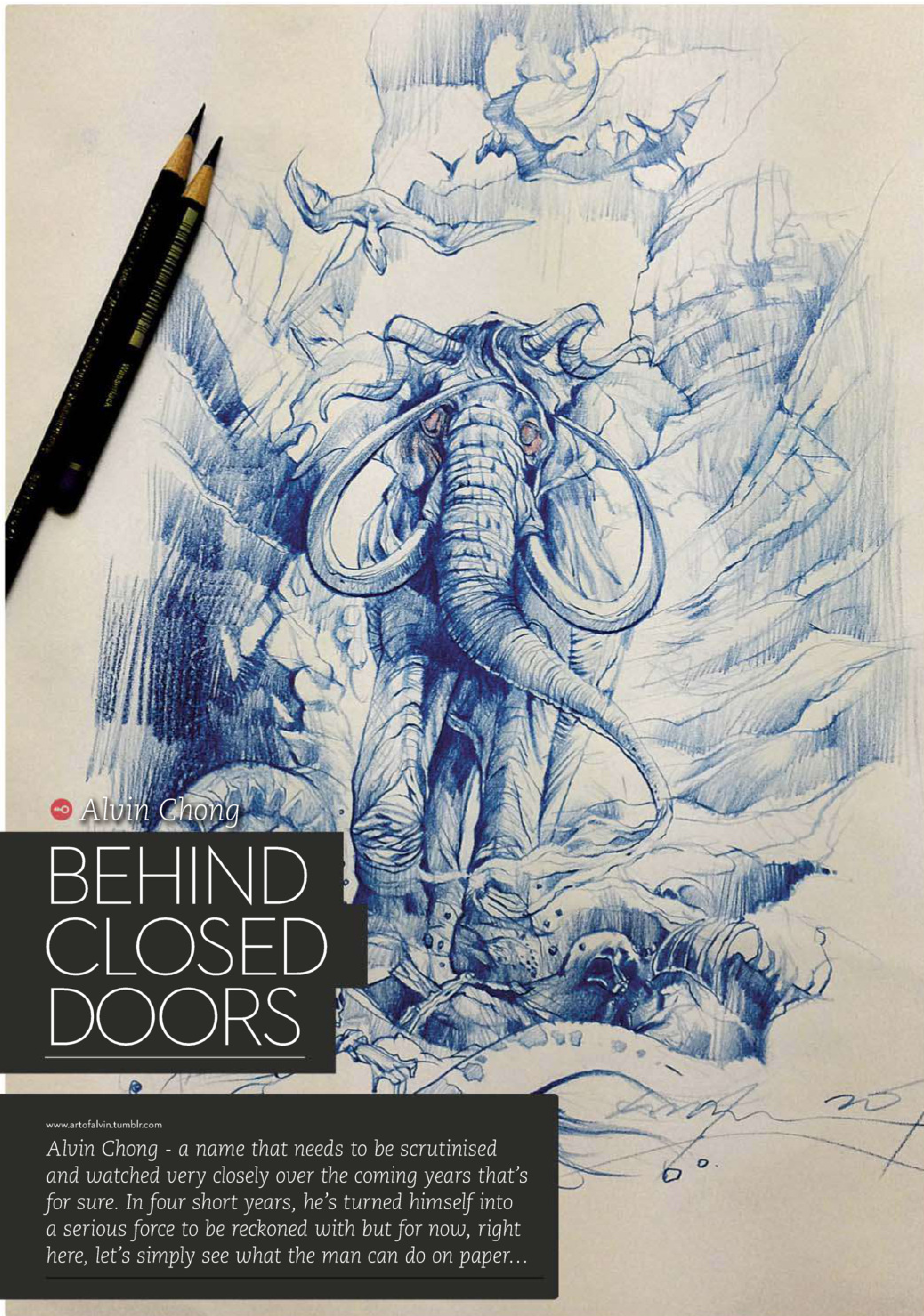
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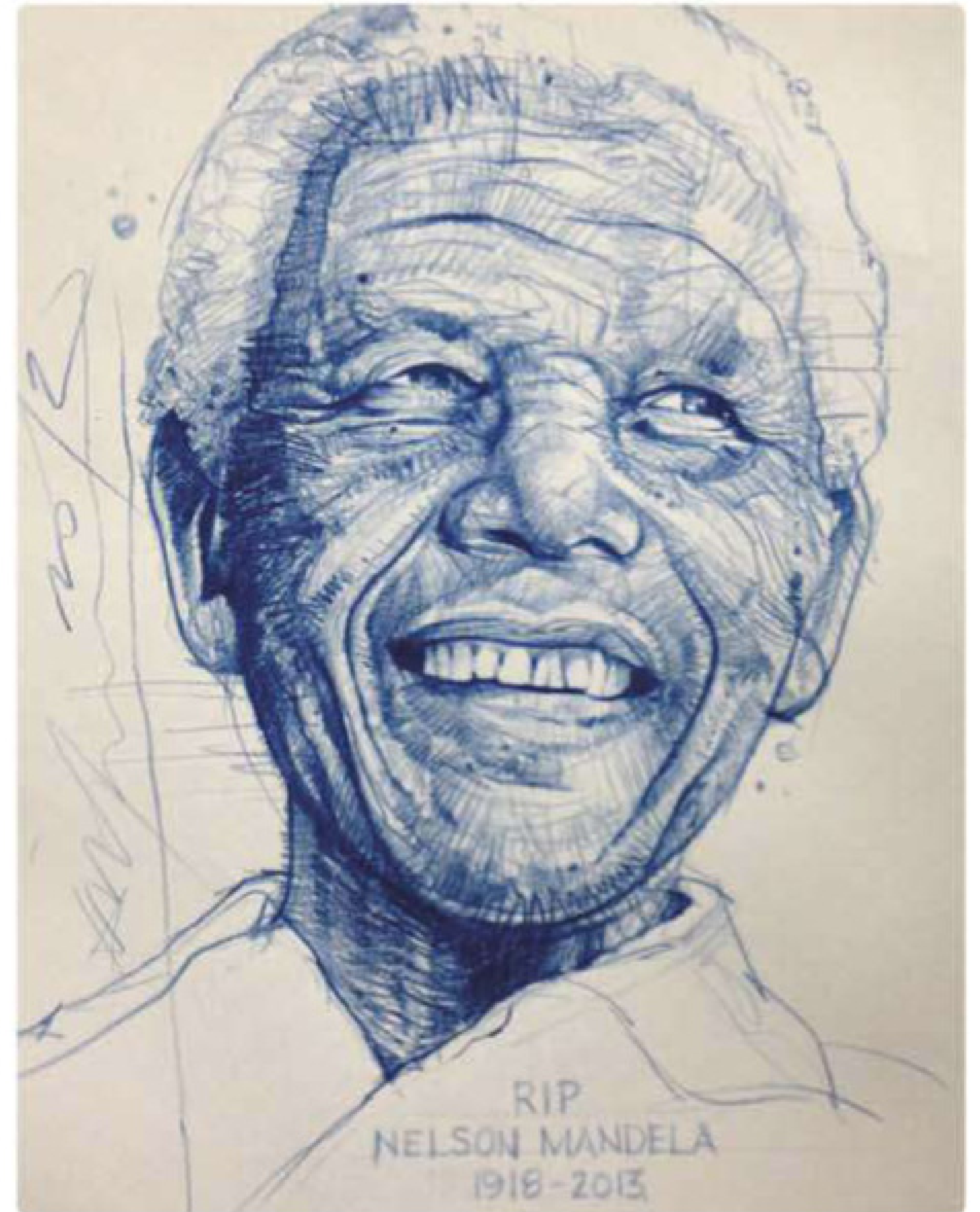


Alvin Chong

BEHIND CLOSED DOORS

www.artofalvin.tumblr.com

Alvin Chong - a name that needs to be scrutinised and watched very closely over the coming years that's for sure. In four short years, he's turned himself into a serious force to be reckoned with but for now, right here, let's simply see what the man can do on paper...



I was considered artistically inclined



"I started tattooing four years ago. I had a short, 'kind of' apprenticeship at a local tattoo shop for a few months, but the rest was all self-taught. I was considered artistically inclined and have loved to draw and paint since childhood. I went for some formal art education and graduated in art/design, majoring in commercial illustration."



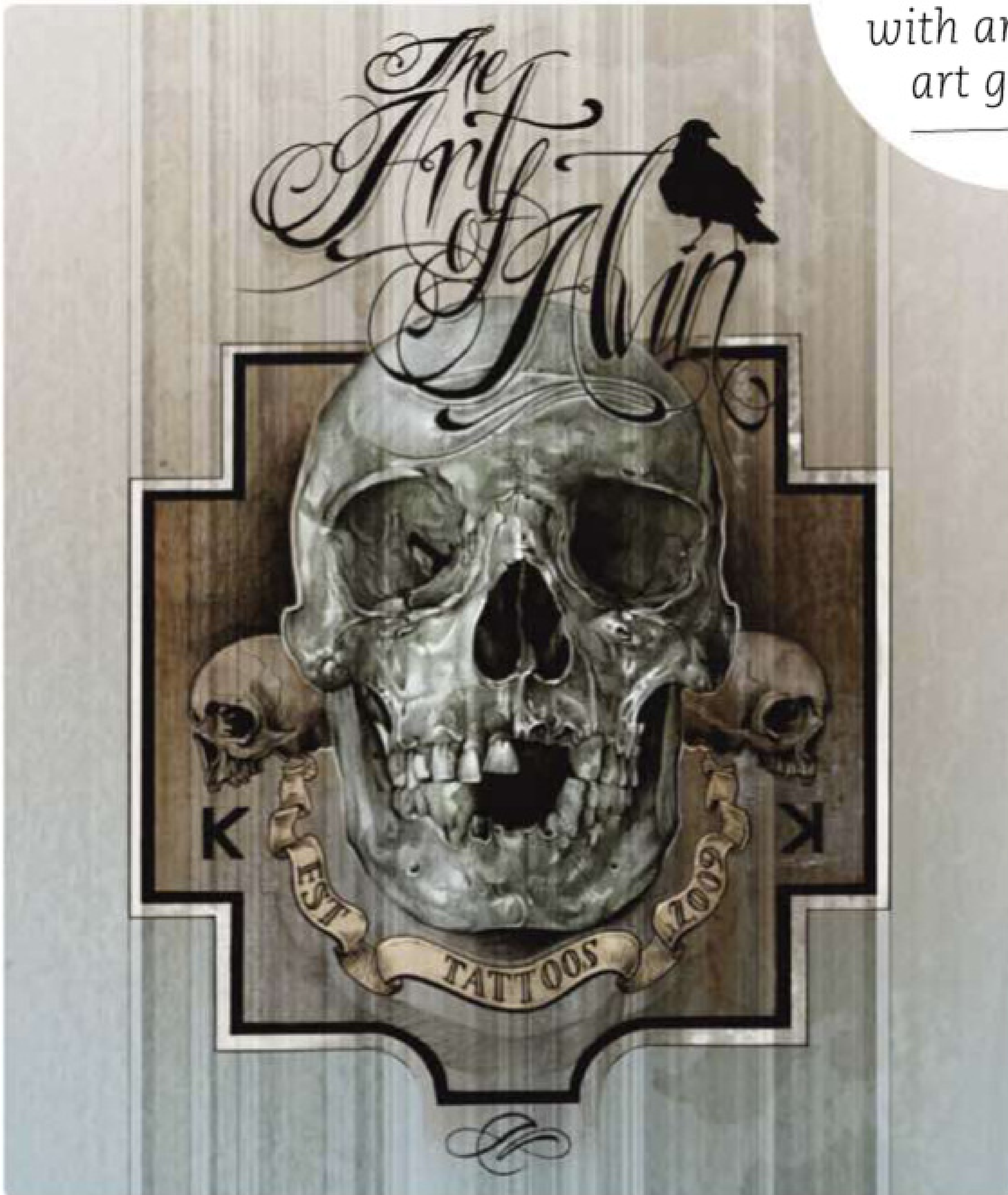
Black & grey portraits of faces and animals the hardest tattoos to do



"I love doing realistic tattoos; for example portraits and skulls. I consider black & grey portraits of faces and animals the hardest tattoos to do and skulls always fascinate me with their form and representative ideas. My lines and shading are more illustrative and loose. It is a sketchy style as it was partly influenced from the way I sketch portraits and figures everyday."



I'm doing a couple of collaborations with artists and art galleries



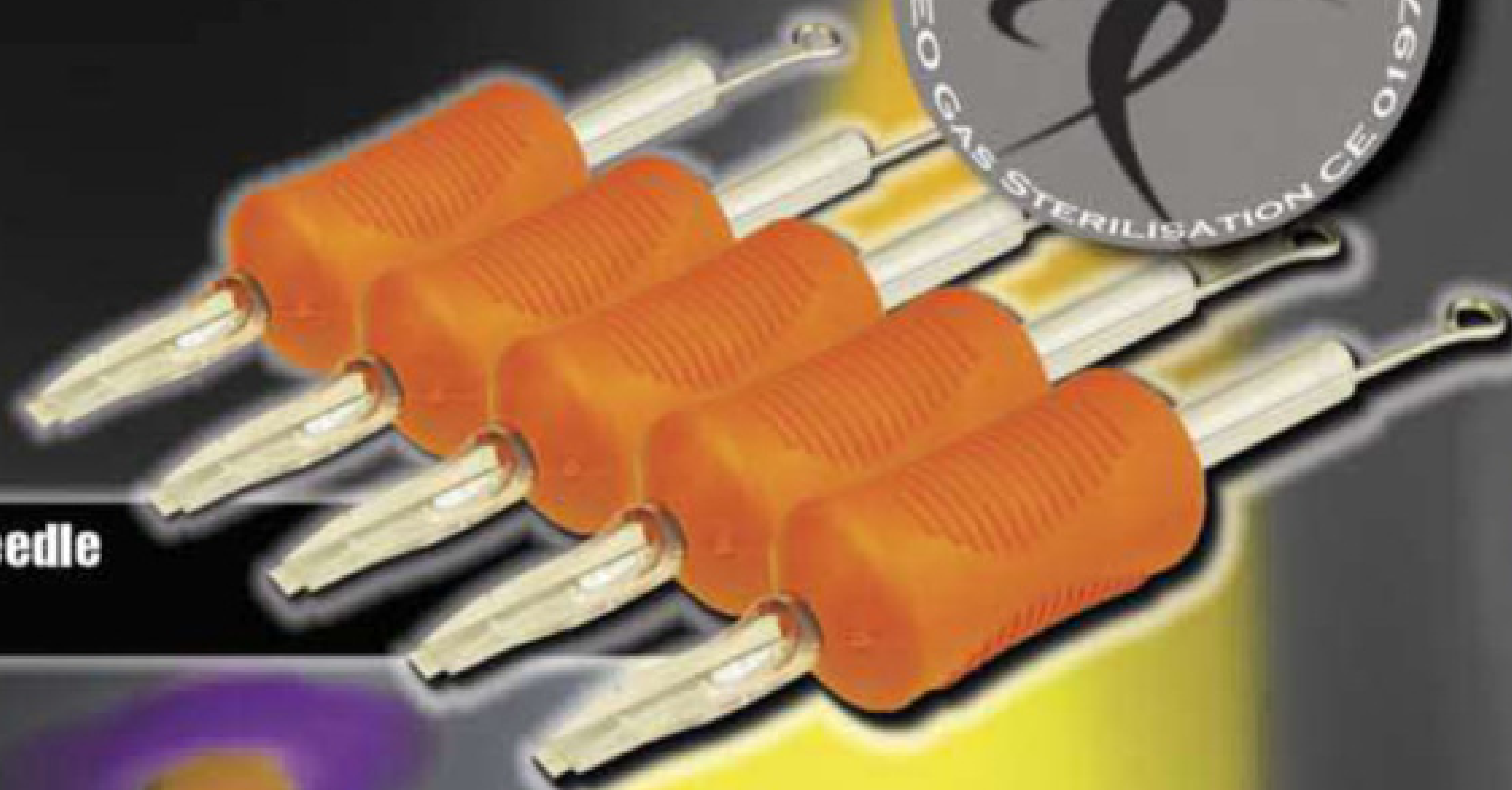
“Currently I’m doing a couple of collaborations with artists and art galleries, artwork for Sullen Clothing and compiling and publishing a sketchbook. I will be making my second US tour in June, as well as doing a couple of guest spots and attending the first Empire State Tattoo Expo in New York.” 🦋

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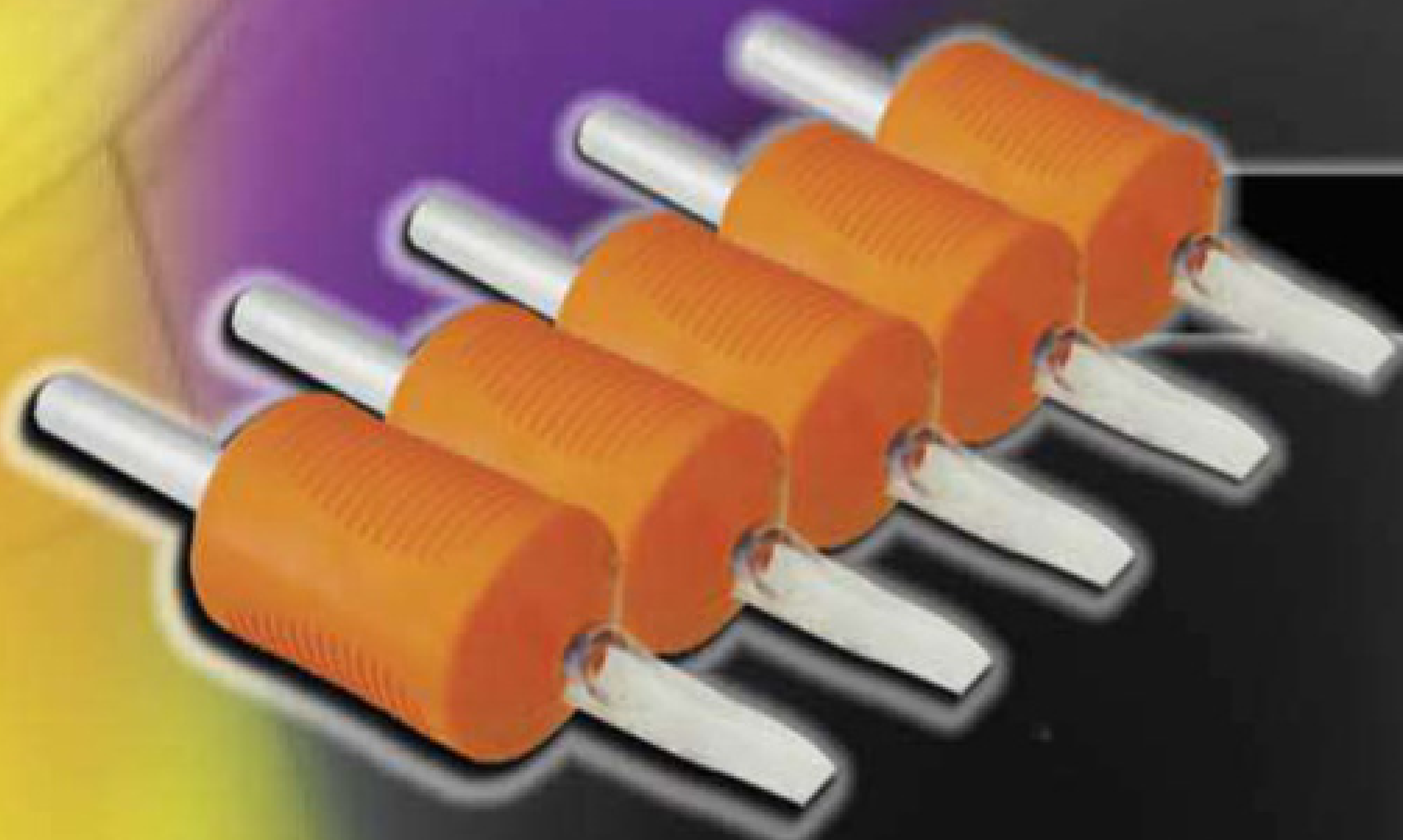
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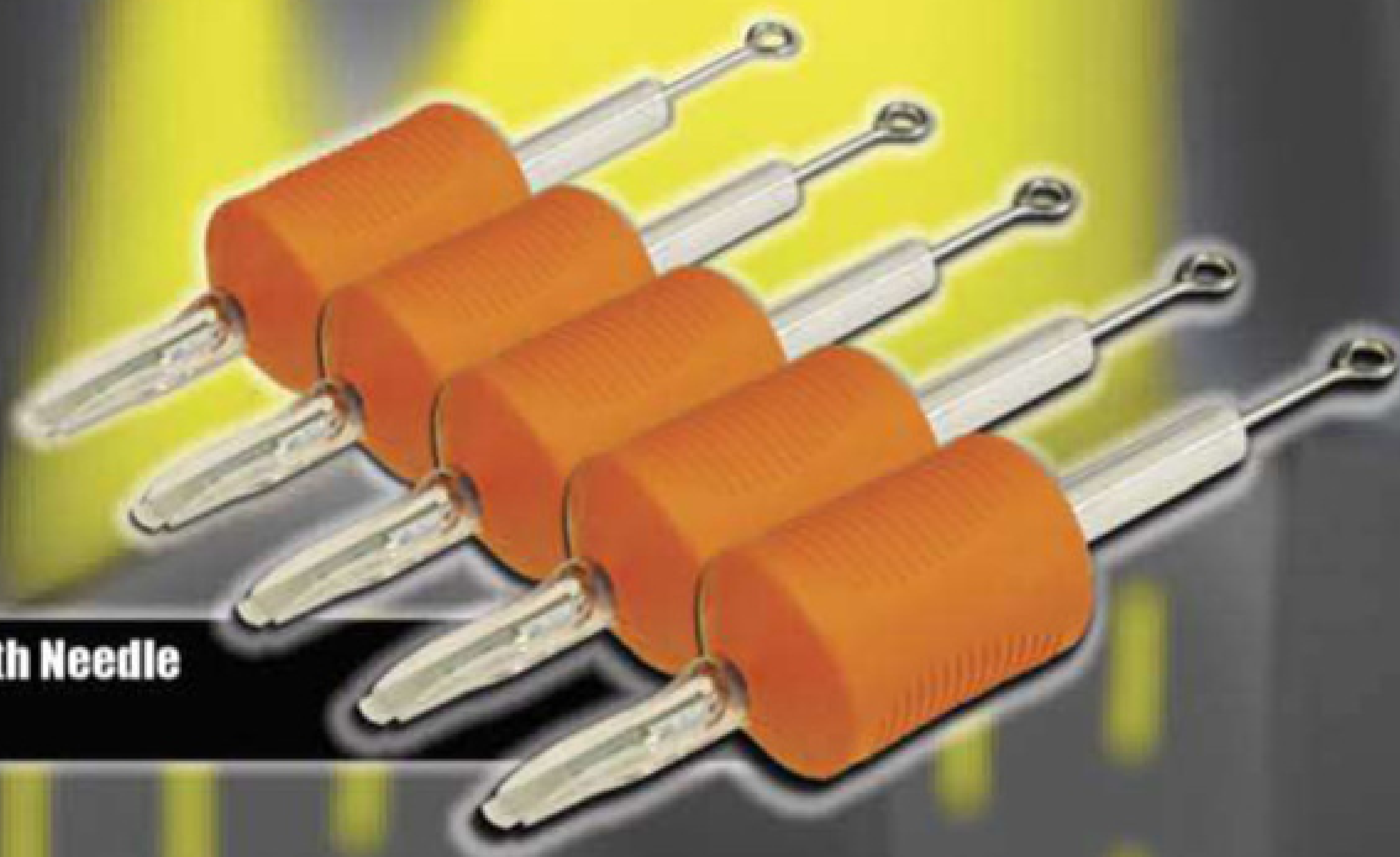
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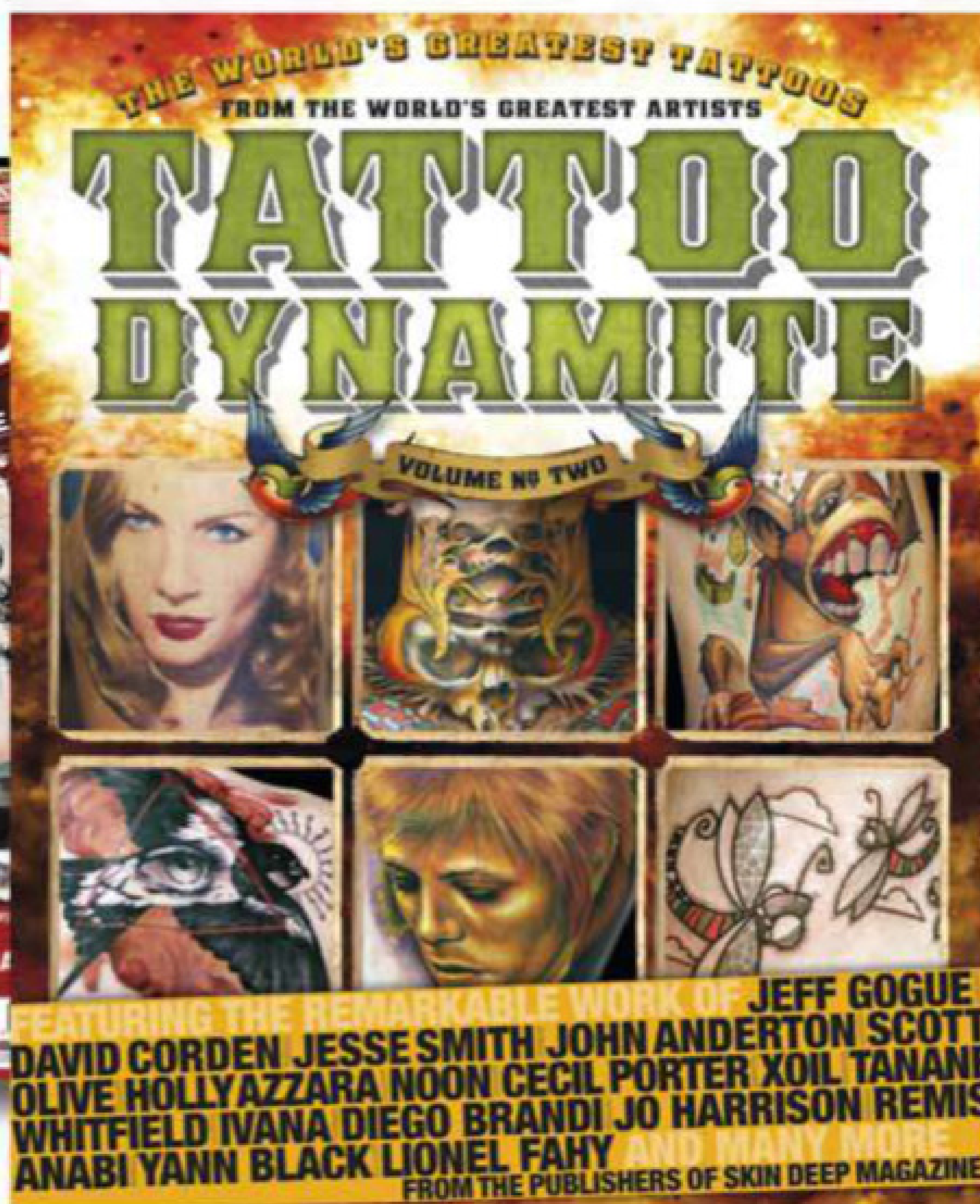
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Carol

SO YOU THINK YOU KNOW

Normally, we like to speak to our cover model before any interview so that the questions she has to answer are actually relevant. When Carol replied, there wasn't a lot else to say, so we figured being as you would all be too busy looking at the pictures, we'd let her write her own story:

Ever since I was young, I used to dream of being a model. I entered a few competitions but who was I kidding? I just didn't fit in with those pageant models - I knew it wasn't 'me' and I was just a young girl working as a lab technician at the time. So I gave up on modelling, although I felt like life has to much more to offer to be a goody two shoes. I knew I had a wild side, a little fire ball inside me waiting to get out! Anyway, that dream passed and I continued my journey on finding the real me. From there, I decided to take up beauty and make-up as I was so passionate about it and I wanted a career. I went to college to study and this meant giving up 🍷

Scott Cole • Makeup: Eve-Marie Parry
Jewellery: Bête Noire Hair: Nathan Pithers



Tattoo Vixens

my job as a lab technician - which was a risk as I had a house and car to pay for. How was I going to be a student and support myself? It was almost impossible... and then, someone said "why don't you be a dancer in a club? They make good money and you can still have everything you want!"

So I thought "what the hell, lets do this!" I started my first weekend - nervous but the confidence soon started to grow and the money was great. While I was there, I saw a girl who was covered in tattoos and looked so beautiful. I had a few tattoos but nothing major and every time I looked at my body from then on, I just couldn't think of anything else. I wanted to have more ink!

I started looking into good tattoo artists, but I was still a unsure on where to start, then, while I was working in the club, I got sent to work in Dundee where I met the amazing brothers Calum and Cammy Stewart. They



I'm not the kind of person that wants the best of designer clothes - I would rather be wearing £100 worth of make up on my face with some nice ink on my body...

gave me a business card for the shop Metalurgy where they work in Dundee, I got myself booked in and the rest is history. All of my ink is done by the guys. I recently just got my neck done by Cammy and I have to admit, I have never loved something so much. It was a big step but I love

it. As you can see, I'm also a big Marilyn Monroe fan - this is the sleeve Calum is working on now.

So - it all came good. I'm currently working as a make up artist at the moment. It's very full on so I am a busy woman but make-up is a big part of my life. It's my hobby, career, my 🌸

...although give me a nice pair of heels - I would appreciate that!



Tattoo Vixens



The core strength you gain pole dancing is amazing - it tones you in places you never thought existed!

face everyday! You can do so many things with it, enhancing what you have - I just love it. It's just so much more than make-up to me when you can be so creative with it.

Apart from make up, tattoos and beauty another hobby of mine is pole dancing. I have a friend who owns a pole studio and it's amazing just to go there and let your hair down from a busy day, put the music up full whack and let loose! It's quite a talent as well - some dancers are outstanding.

People are under the impression pole dancing is all gentlemen club related but it is actually a sport and the core strength you gain is amazing and it tones you in places you never thought existed! I used to pole all the time but now I am so busy, I don't have time but it's something I will get back into soon.

Whenever I get a day off, I love to just chill out with my doggies. I have three cute chihuahuas Angel, Betty and Dave (Dave? Ed.) They are my babies. I love to get the PJ's on, take all the make-up off and just cosy up with my little dogs.

You can't possibly have any questions after I've written all that - can you?"

Nope. Our work here is done. 🐾

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THE RULES OF ATTRACTION

The search for the secret to attraction has inevitably begun to look at the world of tattooing. The scientists, the psychologists and the biologists are now asking “are people with tattoos more attractive than people without tattoos”?

The saying goes that “beauty is in the eye of the beholder”, but despite, this people continually search for the secret to attraction. Many believe that there are definitive ways to make someone more attractive; blonde hair, breast enlargement, make-up, body language, and money are just some of the standard examples we could give. In their quest for a ‘formula’ for beauty, we take a look at just a few of the conclusions they have arrived at.

The Harris Poll, which was conducted in January 2012, found that 30% of people with tattoos said that the ink made them “feel more sexy”, and 21% said that it makes them feel “attractive or strong”. This belief though, does not appear to be reflected by the thoughts of those without tattoos. 45% of those who have not been inked see tattoos as a turn-off rather than a turn-on. These figures are unsurprising, and rather than attraction, they seem to tell us more about the mindset

of the people interviewed. The poll merely represents the different personal tastes of each individual. As expected those that like tattoos seem to find them attractive, and those that don’t like them see them more as a turn-off.

There are some that believe that tattoos carry with them a deep-rooted appeal and attraction. The decision to get a tattoo, and be attracted to those with tattoos, is a built-in biological, or even an evolutionary, reason. Mindclockwork.com, a website focussing on psychological studies, believes that part of the reason women decorate their bodies is because of biological urges to attract males. The theory is that women, rather than men, are more likely to get pierced and tattooed, as these decorations increase their chances of receiving male attention. The belief is that other aspects of female culture also reflect this need to decorate; hair styling, make up, cosmetic



surgery and even large shoe collections. Although there is an undoubted feel-good factor about looking good, and there are numerous reasons as to why a woman may buy a pair of shoes, or wear a certain dress, the fact that almost throughout human history



Victor Policheri



Alexander Sandler

society has been unfairly male dominated, means that women have had to pander to the needs of the men. The burden of impressing the opposite sex has been on females as the males hold the power to choose a mate. Wedding proposals are a prime example of this. Here it is the man picking his partner, and not the other way round.

If this theory were to be correct, it would mean that people could be more attracted to tattoos without even knowing it. And that people may be getting tattoos because of subconscious desires to attract a mate. Charles Darwin in fact looked at the concept of sexual selection inside his theory of natural selection.

Natural selection was a struggle for existence, who would survive and who would die, but sexual selection was a struggle for reproduction, who would mate and have the most offspring, thus passing on their genes. Quite unlike with humans, in the animal world the burden to attract is on the males, the females hold the power of decision. This is why you see manes on lions, extravagant feathers on peacocks and antlers on stags. Continuing along the scientific theme, Scientific American ran an article in May-June 2012 entitled "Survival of the Tattooed and Pierced?" In that article it focused on researchers at the University of Wroclaw in

AS EXPECTED THOSE THAT LIKE TATTOOS SEEM TO FIND THEM ATTRACTIVE, AND THOSE THAT DON'T LIKE THEM SEE THEM MORE AS A TURN-OFF.

Poland who looked to study the body symmetry of a number of people. Body symmetry - how alike your left and right side 🌸

are - indicates genetic health and is associated with sexual attractiveness. Half of the men and women measured had ink and/or piercings, and the other half did not. The findings of the research showed that "men with bodily decorations exhibited greater symmetry than those without". The conclusion they drew from this is that getting inked is a risk-taking behaviour that we have inherited from our ancestors. They were the people "who were strong enough to endure injuries and survive". It is strange that they arrived at such a conclusion as there was no difference in the findings when looking at the women in the study. Effectively meaning that there was no difference between those who were inked and/or pierced, and those who were not. The study chose to disregard this finding somewhat and instead focused on the men in the research, perhaps unwisely concluding that "at least in men, body art could

serve as an "honest" signal of fitness in the Darwinian sense".

So thus far the quest into the attraction of ink has seen science, psychology and biology promote tattoos in females as decoration to attract a male, and tattoos in males as a signal that they are fit and strong, essentially proving to the females that they are capable of fathering a child. In contrast to the theories of these scientific studies there are still a huge number of people that find tattoos unattractive. This fact surely showing that there is no formula for attraction, and that it simply comes down to personal preference.

Caroline Kent wrote for The Telegraph in October 2013 and explained why she found tattoos "a huge turn-off". Though Kent admires those that get tattoos and she sees the appeal of them, she believes that "there's nothing attractive about tattoos". She is "sceptical" about tattooed guys but she admits that this is because



Alex Hennerley

THE BURDEN OF IMPRESSING THE OPPOSITE SEX HAS BEEN ON FEMALES AS THE MALES HOLD THE POWER TO CHOOSE A MATE



Alex Hennerley



Tarren Malham



Ravi-Lassi



Rhys Dog



Old Man Brierley



Ravi-Lassi

she does not find tattoos in general "visually appealing", simply saying "they are not for me". Her article reflects a feeling that I think many would agree with. Unless you are a tattoo enthusiast yourself it is unlikely that you will put much significance on whether a member of the opposite sex has ink or not. Even those people who are tattoo enthusiasts have their own tastes about what is attractive and what is not. One friend with whom I spoke believes that she does find people with tattoos more attractive, but that the attraction depends on the "artwork itself", for her "tribal tattoos aren't attractive". I would have to agree with her, I do find that people with ink appeal to me more but even I would find an entire sleeve of Miley Cyrus pretty off-putting. So if, as expected, the

THE CONCLUSION THEY DREW FROM THIS IS THAT GETTING INKED IS A RISK-TAKING BEHAVIOUR THAT WE HAVE INHERITED FROM OUR ANCESTORS. THEY WERE THE PEOPLE "WHO WERE STRONG ENOUGH TO ENDURE INJURIES AND SURVIVE"

attraction to people with tattoos is subjective and down to each individual person, does a tattoo have any impact at all? Does science concede defeat and admit that there is no formula for beauty, or does it continue to press the case that tattoos have a definitive relationship with attraction? Unsurprisingly, science pushes on.

Psychology Today highlights the work of French psychologist Nicolas Guéguen. He found that men viewed women with tattoos as more approachable as well as believing that these women were also more promiscuous. Guéguen conducted his studies on the beaches of Brittany, France,

with women lying on a beach in a red "two-piece swimsuit" reading a book or magazine. Half the time the women "wore a temporary tattoo of a butterfly on their lower back" and half the time they did not. These women were observed to see how many times they were approached by men on the beach. The study found that women without the tattoo were approached 10% of the time, whereas women with the tattoo were approached almost 24% of the time. As well as being approached more often, they were also approached in a much shorter time. On average those with the tattoo were approached at around



Jeremy Garrett

GUÉGUEN FOUND THAT THE "MALE BEACH-GOERS THOUGHT THEIR CHANCES OF HAVING A DATE OR HAVING SEX WITH THE FEMALE CONFEDERATES WERE SIGNIFICANTLY GREATER WHEN THEY WERE DISPLAYING A TATTOO THAN WHEN THEY WERE NOT DISPLAYING A TATTOO"

24 minutes, but those without the tattoo were approached at around 35 minutes.

Guéguen furthered this study by interviewing men who were located close to these women wearing the red swimsuit. After asking them to look at the women for a short period Guéguen asked the men what they thought the probability of getting a date with that woman was, and "if the opportunity presented itself, the probability of having sex with her on the first date". Guéguen found that the "male beach-goers thought their chances of having a date or having sex with the female confederates were significantly greater when they

were displaying a tattoo than when they were not displaying a tattoo". Therefore Guéguen concluded that tattooed women are seen as more promiscuous than non-tattooed women. This conclusion however, tells us more about the men interviewed than it does about the women with the tattoos. The women were not seen as more attractive, but more approachable, and having a tattoo did not mean that a woman was more promiscuous, it meant that men believed that to be the case. A misguided judgement held by the men that associates tattoos with higher sexual desire.

Writing for Psychology Today, Vinita Mehta, a clinical

psychologist and journalist, states that the "findings add to multiple lines of evidence" that show men see attraction in women in any number of ways. Mehta states that "bodily attributes are not the only criteria that are relied upon" and that "clothing appearance or colour, cosmetics, and hair", as well as tattoos, have all been linked to "men's approach and evaluation of women". Gueguen interprets his results from an evolutionary standpoint believing that "like cosmetics or clothing, women may adorn tattoos as a way to enhance their appeal to men". But he is quick to point out that the study has its limitations and he recommends "that future research should focus on whether the association between tattoos and promiscuity is based on men's stereotypes".

As the large majority of the people I have asked stated, tattoos impact little on how attractive they think a person is. Features, personality and even dress sense were given more priority. Despite scientific and psychological studies into the attraction of ink, it seems that personal taste and individual preference are still the main drives when finding a partner. Though the studies produce some thought provoking statistics and analysis, all too often the conclusions are sweeping generalisations and provide a deterministic view of what causes humans to be attracted to one another. A beautiful person will be a beautiful person whether they have ink or not. For perhaps the first time ever I find myself agreeing with, and echoing, words printed in The Telegraph. To quote Caroline Kent once more, true beauty "is never simply skin deep".

Want to respond? Let's get it on: editor@skindeep.co.uk

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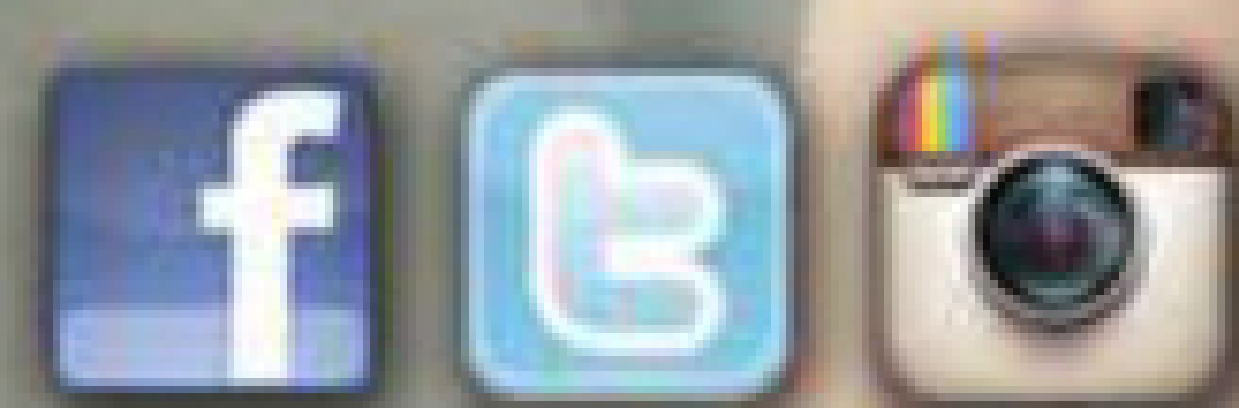
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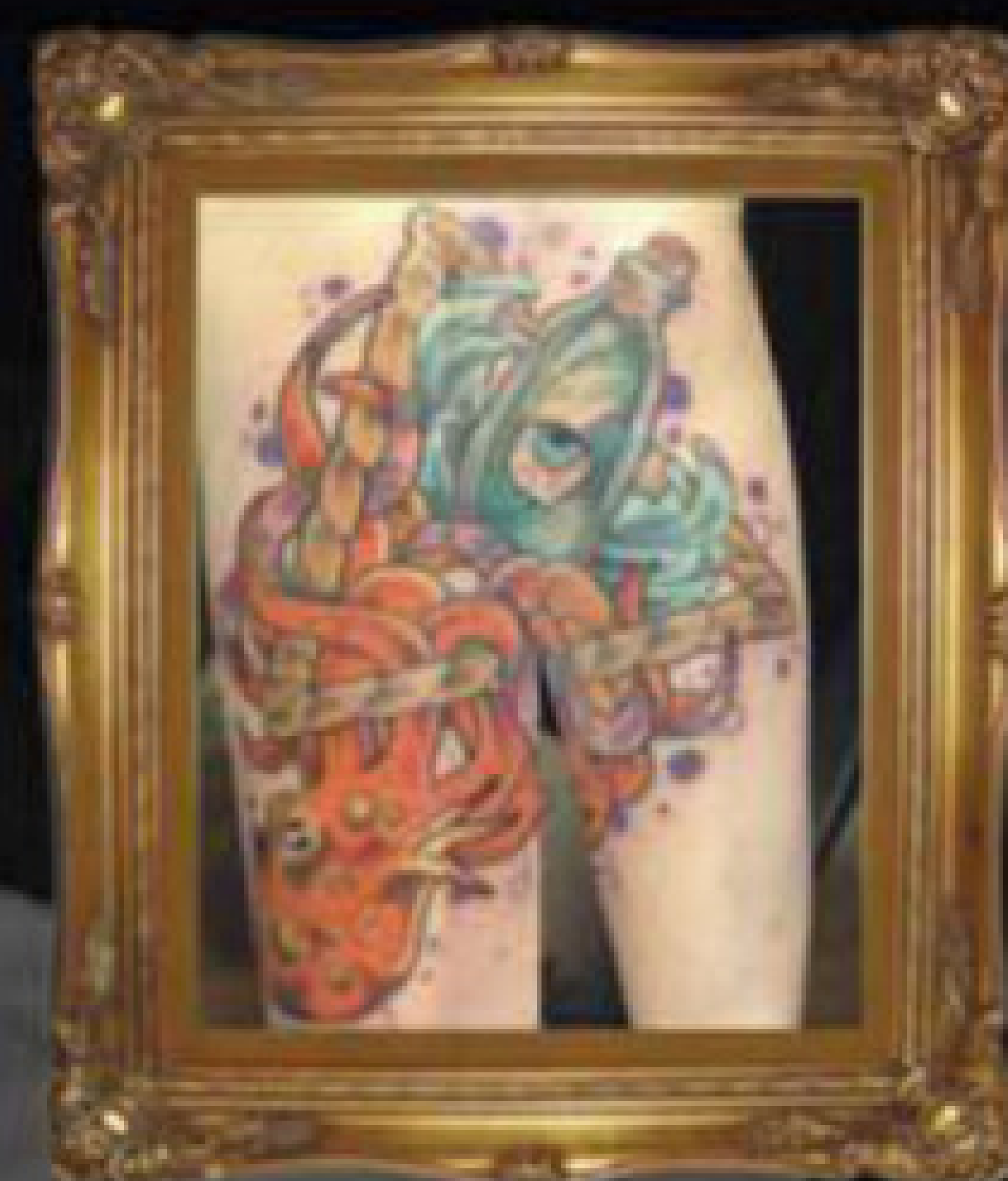
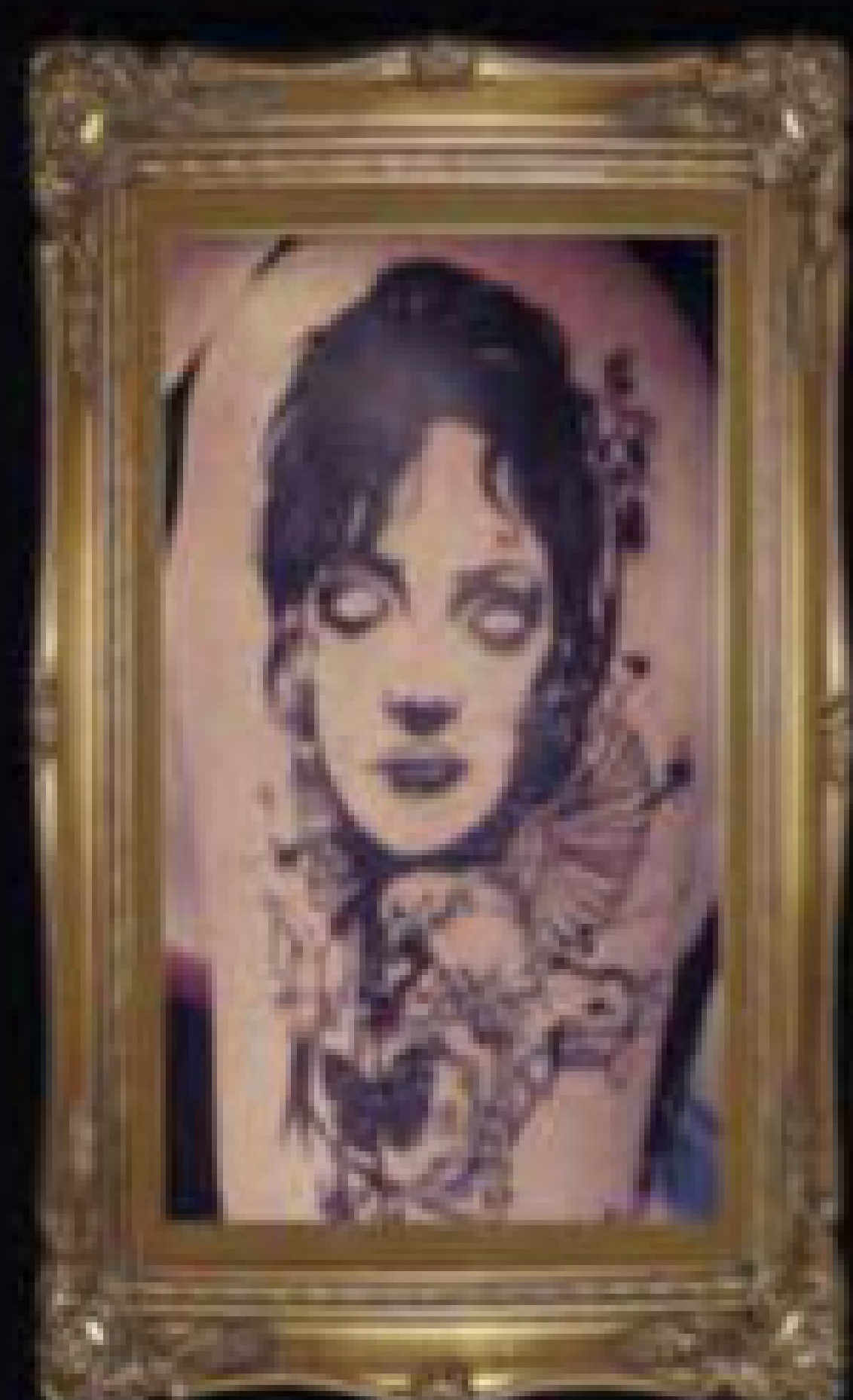
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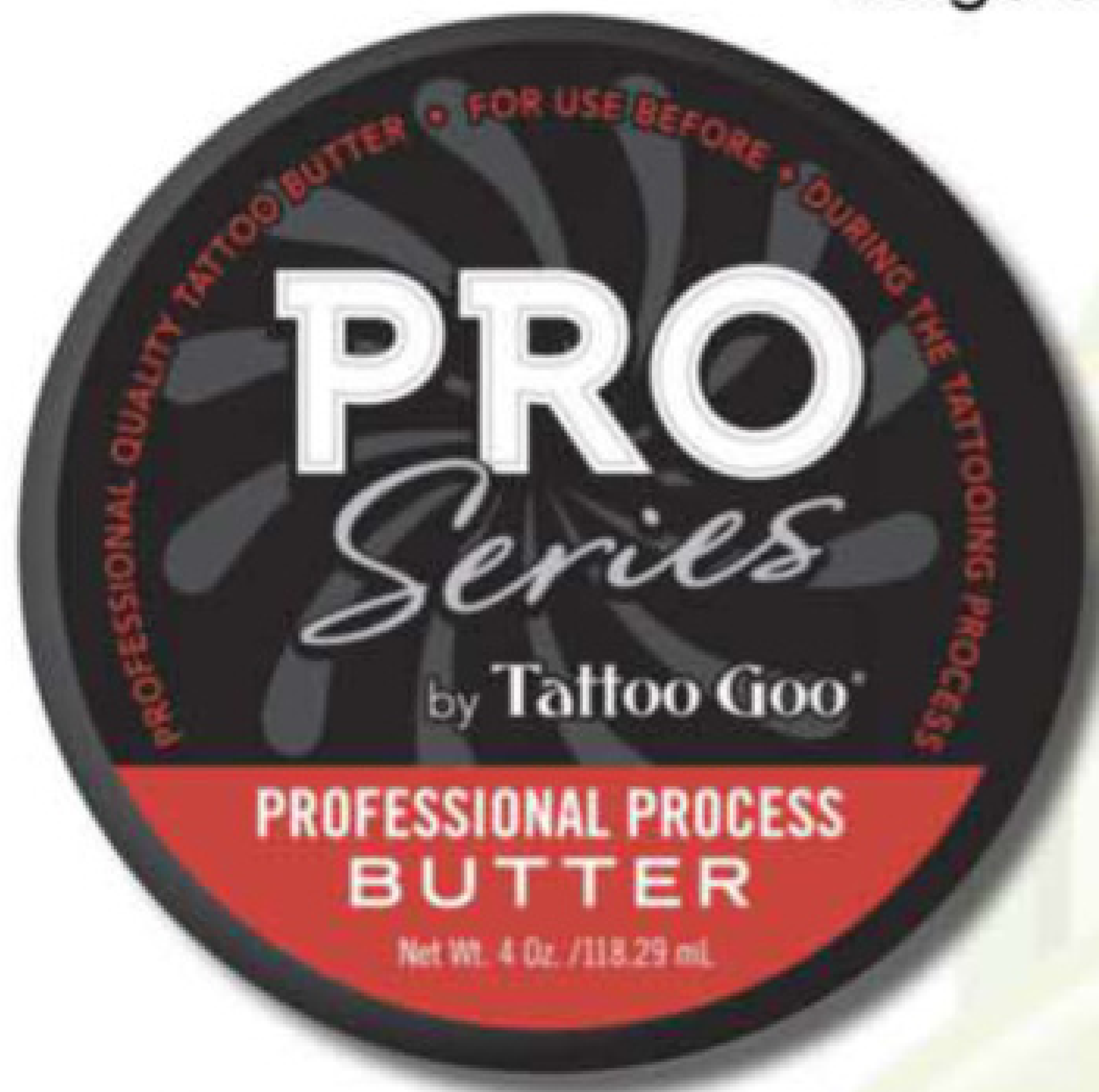
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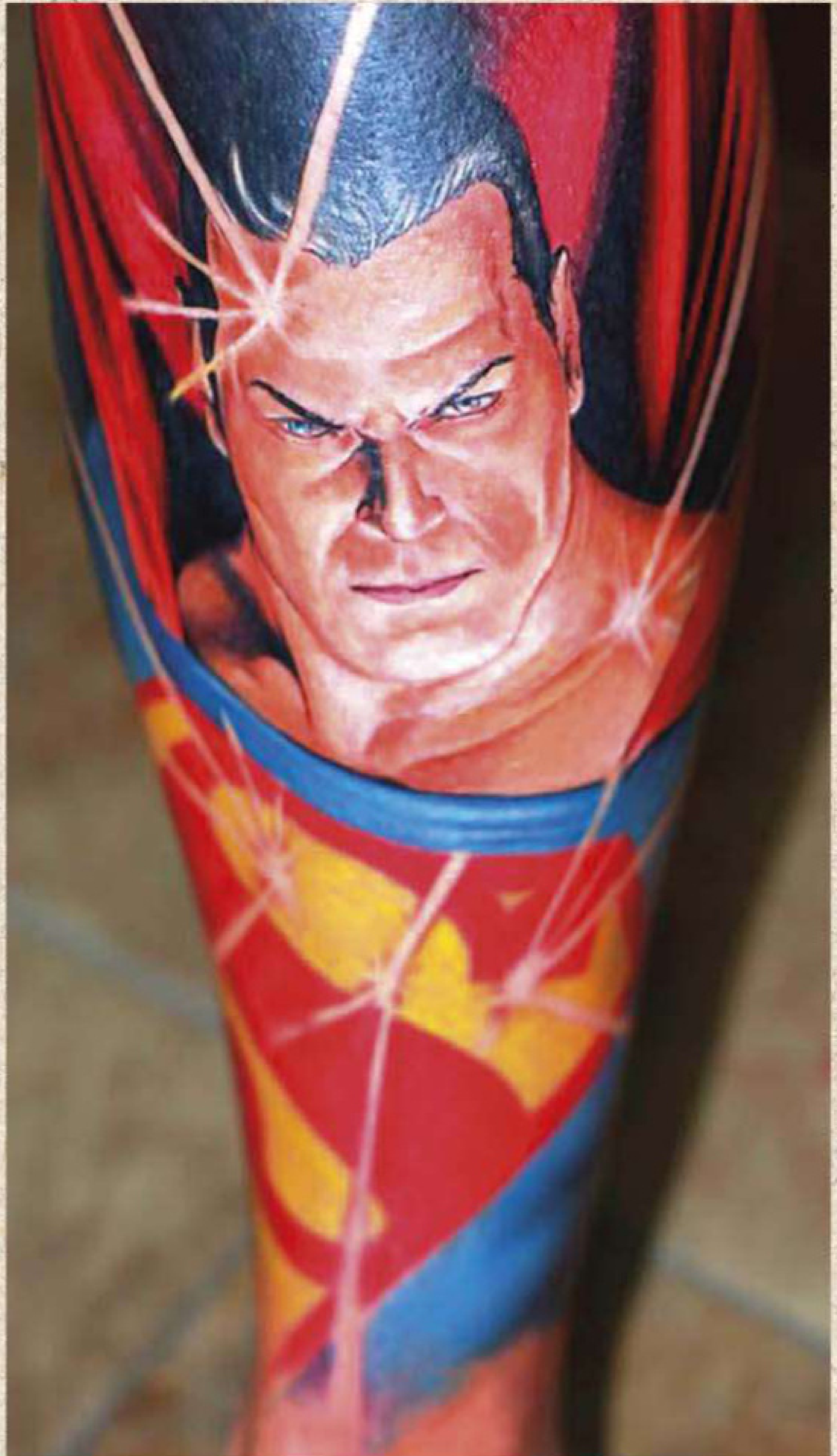
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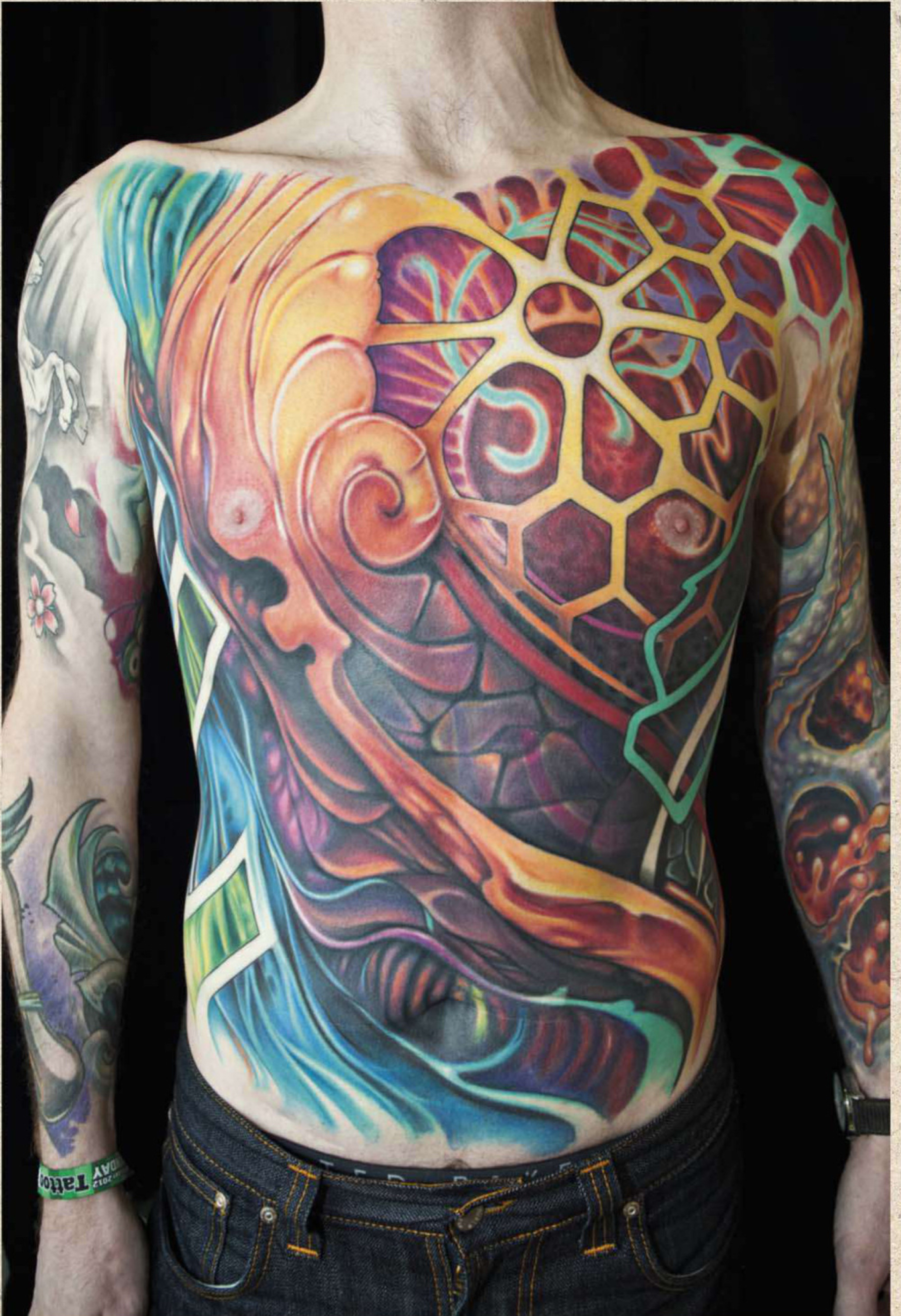
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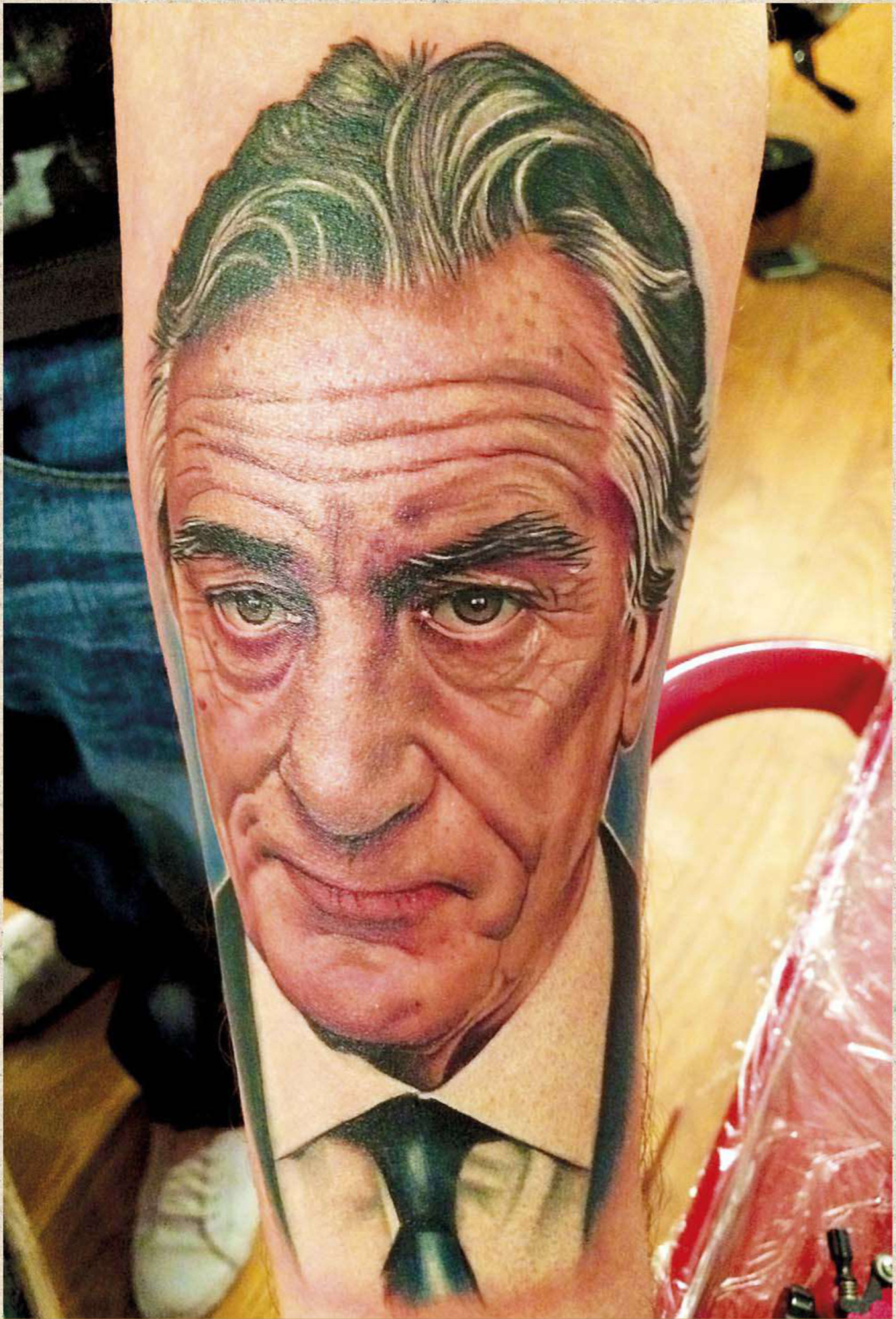
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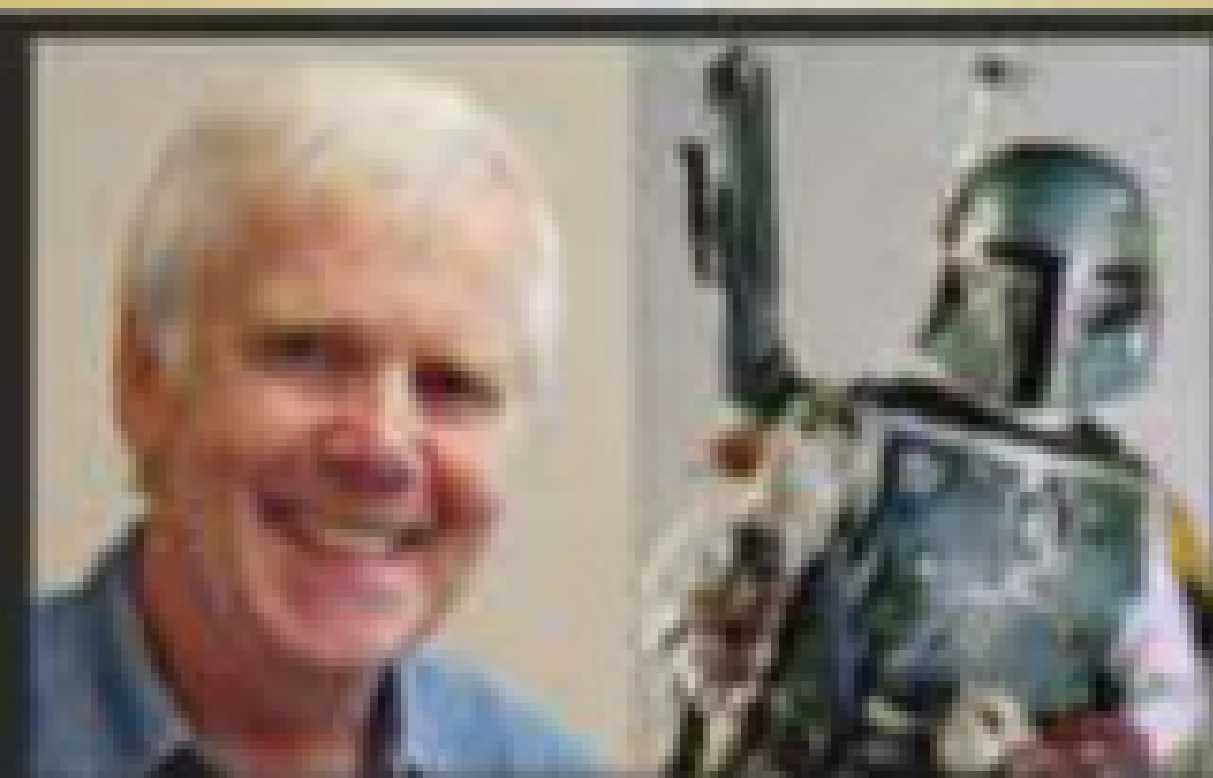
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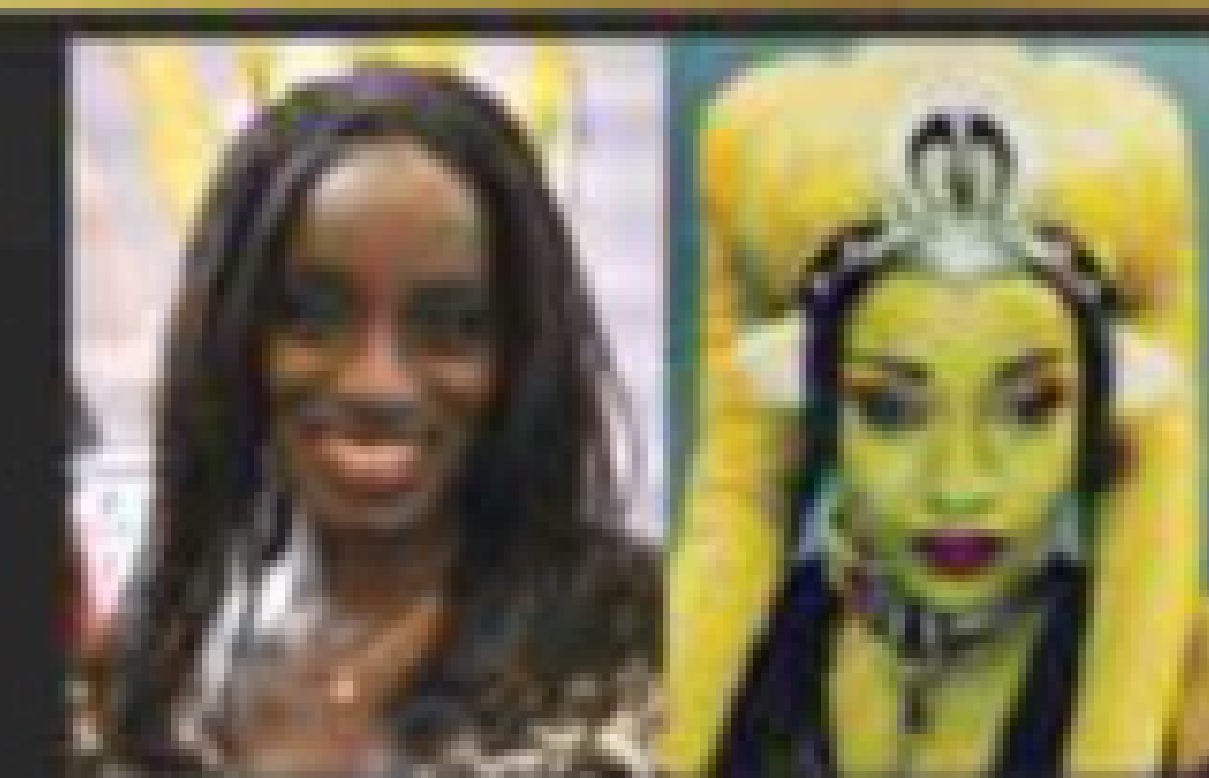
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DIVINE INSPIRATIONS

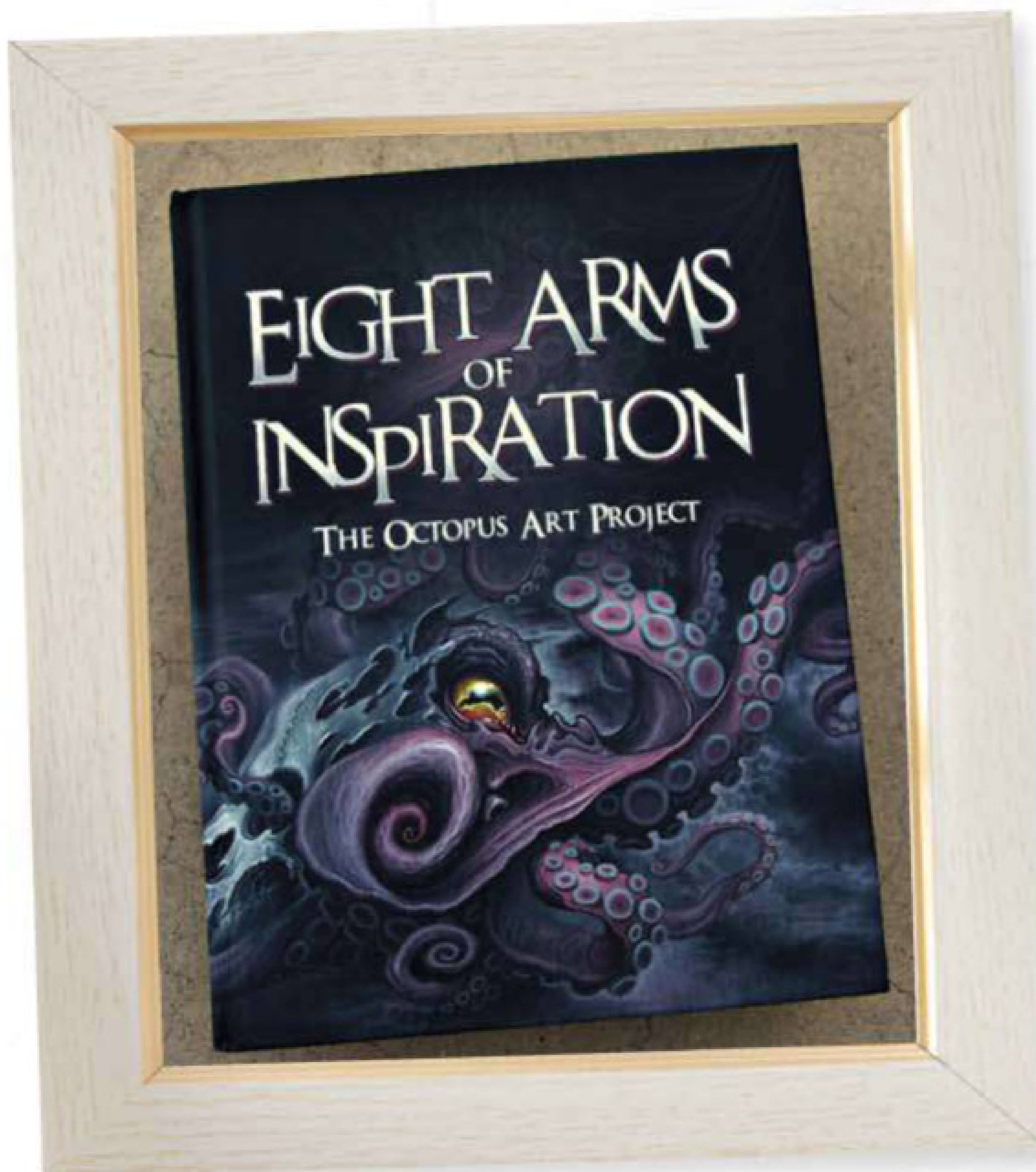
Back in issue 236 we reported on 'Antennae of Inspiration', the latest tome of artsy loveliness from the good people at Out of Step Books. The book forms part of the Inspirational Art Series, which has been getting some great responses from the tattoo community; we got together with series creator Jinxi Caddel to find out more...

FIRST OF ALL, WHERE DID THE IDEA FOR THE INSPIRATIONAL ART SERIES COME FROM?

It began with the very first book in the series, 'Eight Arms of Inspiration', and my love for octopi. Because I wear an octopus tattoo on my throat/chest, I'm reminded every day about what gorgeous and intriguing creatures they are. I started to think about how beautiful the fluidity and movement of octopuses were and how much they lend themselves to creating artwork and tattoos, because they can wrap around the body, the canvas, or the paper any which way that you desire them to go. With this in mind, I set out to collect the most grand octopus artwork collection that I could. With almost a thousand octopi treasures featured in the 'Eight Arms of Inspiration' book, I think that the goal was well accomplished. I have such a special bond to that book.

DID IT START OUT IN YOUR MIND AS A SERIES, OR DID IT GROW FROM THE FIRST BOOK?

Because 'Eight Arms...' was such an inspiring project to work on, seeing the artistic community come together and share their interpretation of a given subject,



I didn't want to stop with the octopus idea. I loved the notion of giving artists a topic and then seeing what they created with that idea. Next up, we shifted our focus to insects for the 'Antennae of Inspiration' book, and that time around, it was an even more incredible response. We had over

two thousand submissions to the insect book and included over sixteen hundred of them over four hundred and eighty pages.

At this point, we had such momentum going that we wanted to find a third focus for the series, so we chose birds. The response to the 'Feathers of 🐦

SCHOOLS' IN

As well as inspiring artists and collectors to develop new pieces, Out of Step titles are helping students in US schools. "A very important factor in these projects is that the publications help us to further our commitment to arts education and keeping creativity alive and thriving in classrooms," says Jinxi. With that in mind they donate a percentage of all book sales, as well as 100% of proceeds from their Artists Print Series, to Donors Choose, a charity that pairs classes with donors like Out of Step Books, to help teachers to buy art supplies. "During a time when school budget cuts are obliterating the arts from curricula, more and more teachers have to tap into their own pockets just to provide essential art supplies to their students," says Jinxi, describing a situation that's probably tiresomely familiar to some UK readers. "We step in and help them to obtain these things." To date, they've helped 96 classes. Jinxi is adamant that they'll keep helping out "for as long as we're around". You can read more about the programme (or donate artwork to it) via the 'Giving Back' page at OOSBooks.com.

Russ Thorne As credited



IT'S TRUE, I DON'T HAVE ANY TATTOOS - NOT YET! IT HAS ONLY BEEN A POSITIVE ISSUE IN THE EYES OF CLIENTS. I THINK MY WORK SPEAKS FOR ITSELF

THE ARTIST

Realism and portrait master David Corden is one of the many great artists involved in the Inspirational Art Project. Here's why... "I got involved with the project because I'd previously seen the 'Eight arms of inspiration' book and was blown away by the concept and the quality of the work involved, so to be asked was a huge honour for me," he says. "The other reason is that Jinxi and Steve are two of the most incredible people I have ever been lucky enough to know." Corden says that it's an "honour" to have his work alongside the international artists featured in the book, "many of whom are heroes of mine. And as if that weren't enough my work is being seen all over the world!" Plus, he's confident that the book has a life beyond being a coffee table curiosity. "It's definitely of use to other artists, myself included," he says. "There are so many styles of work, you can't fail to be influenced. Whether you're designing work or planning to get work done, there will be ideas in there to ignite your imagination - which is, after all, the intention of most art." davidcordentattoos.com

Inspiration' book was even more mind-blowing, as we received over four thousand bird-inspired submissions! We're currently working on the layout and design of the 'Feathers...' book and are expecting a July 2014 release date.

HOW DO YOU START PUTTING A BOOK LIKE THIS TOGETHER, AND HOW DID YOU CHOOSE THE ARTISTS?

With the Inspirational Art Project series books we have an open submission call, so that absolutely anyone who feels that their work is on par with the level of quality that we include in our publications can submit it. We believe that there's so much talent out there that's untapped and undiscovered; we've found that this method is a wonderful way to find so many hidden treasures in the tattoo and art world.

WERE PEOPLE KEEN TO BE INVOLVED RIGHT FROM THE START, OR DID YOU HAVE TO DO SOME PERSUADING?

I spent the most time letting artists know about the octopus book when the series first began, but it seemed that once that book came out people were contacting Out of Step Books more and more often to see how they could be involved in the

WE HAVE AN OPEN SUBMISSION CALL, SO THAT ABSOLUTELY ANYONE WHO FEELS THAT THEIR WORK IS ON PAR WITH THE LEVEL OF QUALITY THAT WE INCLUDE IN OUR PUBLICATIONS CAN SUBMIT IT



Leah Moule



Rich Pineda



Frank LaNatra



Joshua Bowers



Jamie Schene



Tanane Whitfield





Derek Turcotte



Teresa Sharpe

I TRULY GAINED A COMPLETELY NEW APPRECIATION FOR THE AMAZING BUGS THAT ARE AMONG US IN THE WORLD AND LOOK AT EVERY SINGLE INSECT IN SUCH A DIFFERENT LIGHT NOW.

next publication. The beauty of a collaborative project like this is that whenever we post little sneak peeks on social media of some of the work coming in, it's a true 'snowball of inspiration' effect. It seems to inspire countless artists to sit down and create their own interpretation of the subject themselves, and then that momentum just grows and grows. It's incredibly exciting to watch it all come together and to see how many people get involved.

WHAT'S YOUR LEVEL OF INVOLVEMENT, PARTICULARLY AS

YOU SEEM TO HAVE SO MANY PEOPLE INTERESTED?

I personally deal with every artist who submits, so that I can confirm their submission and am there in case they have any questions. It's a lot of back and forth emails, but it's also a part of what makes my job so awesome.

IS IT A CHALLENGE TO PICK THE TOPICS FOR THE BOOKS, OR DO THEY SUGGEST THEMSELVES?

I've really just let the art world



guide me into finding interesting topics that artists are enthusiastic about. In addition, I get to learn so much about each focus. With the antennae book I truly gained a completely new appreciation for the amazing bugs that are among us in the world and look at every single insect in such a different light now. It makes you really appreciate and admire 🐛



Matt Jordan



Matt Jordan



BUT MY GOAL ALWAYS REMAINS THE SAME...TO HIGHLIGHT AND HONOUR THE WORK OF ARTISTS WHO ARE SO GRACIOUS AS TO SHARE THEIR WORK WITHIN OUR PAGES

life around you so much more when working on projects that become so close to your heart.

SO HAS THE SERIES EVOLVED AS YOU'VE GONE ALONG? MUCH LIKE THE CREATURES YOU INCLUDE?

Oh gosh, yes! The amount of artists involved has grown to a size that I never dreamed possible and we're quite blown away by the stellar work being sent to us. Talk about inspiring! I do believe that my vision always evolves with each new book, but my goal always remains the same...to highlight and honour the work of artists who are so gracious as

to share their work within our pages. I love getting to feature people who might not have ever been published before alongside recognized artists and give everyone the chance to share their creativity with the community that we are so lucky to be a part of. It's incredibly awesome!

INSPIRATION COMES IN MANY FORMS - WHAT DO YOU HOPE PEOPLE WILL TAKE AWAY FROM THE BOOKS?

I hope that people feel the camaraderie of the tattoo and art community and see how amazing it is when such creative people work together to build up and highlight the work that is so dear to them. We've been

told that the books are great sources of reference to have in tattoo shops to let clients browse through for inspiration and ideas (never to use as copies, of course, but to get the fires started). I hope that the pages serve as inspiration to anyone who opens the books - whether they're an artist themselves or an enthusiast who appreciates the work and time that goes into every design... or just admirers who love the subject matter at hand.

'Feathers of Inspiration' will be out in July. Details of the cat-themed fourth book in the series, 'Meows (and Roars) of Inspiration', will be released over the summer - see OOSbooks.com for details. 🐾

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GO BIG OR GO HOME

Sure, Las Vegas is the capital of questionable decisions – there's a reason they call it Sin City - but lucky for us tattoo aficionados, there are some seriously amazing artists making sure that even if you regret that momentary lapse in judgment, you won't ever second guess your most permanent souvenir. After all, ink that happens in Vegas doesn't stay in Vegas.



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Barbara Pavone
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Hailing from the Philippines, it's Nevada that award-winning tattoo artist Chris Garcia now calls home and on most days he can be found working at Planet Hollywood's Club Tattoo.

From bachelors and bachelorettes to pop stars like Miley Cyrus, there's something to be said for Garcia's varied clientele. Although he himself hasn't been able to get tattooed for over a decade due to medical reasons, that hasn't stopped his passion and talent from reaching beyond ace proportions.

As is so often the case, Garcia's fascination with tattoos began when he noticed his favourite rock musicians sporting them – "I loved the idea of having a permanent piece of artwork on a person's skin" – but that's pretty much where any similarities with fellow tattoo lovers stop.

"In the beginning, my goal was just to get a tattoo to fuel the fascination," he says. "That was until I got my first tattoo. As I watched my artist [working], I became hooked and decided that I wanted more than just to have a tattoo, I also wanted



to learn how to tattoo."

"Before my family moved to the States, I knew some tattoo artists in Manila and I hung around them," he continues. "I watched them work all the time, so I had a pretty good idea of the process and I knew a little bit about their technique, but the resources back then were very, very limited - no online videos,



very few tattoo suppliers, no TV shows - so it was very challenging."

"I picked up a lot of information from the Huck Spaulding book, just like most tattoo artists [starting out] in that era. I was also fortunate to have a lot of friends and relatives who willingly offered me their skin. I think tattooing people I knew added good pressure to make sure I didn't fuck up



I PICKED UP A LOT OF INFORMATION FROM THE HUCK SPAULDING BOOK, JUST LIKE MOST TATTOO ARTISTS STARTING OUT IN THAT ERA

the tattoo too bad," he laughs.

But becoming a completely self-taught artist wasn't as much a choice as it was a necessity.

Garcia admits, "If I had known that this would be my career, I probably would have taken more formal art training [but] there was really no other choice for me to learn tattooing a different way. There were no tattoo shops at all in my area, so I couldn't get an apprenticeship."

It also wasn't his intention to fall so in love with the craft.

"I didn't consider tattooing to be something I would make a career of," he admits. "I was just doing it because it was another medium of art that I wanted to explore and I was having fun. At that time, I was going to school to be an electrical engineer, so my real focus was on that."

"While tattooing full-time I continued going to school and earned a master's degree in engineering, thinking that that's what I was going to do. I

kept going to school for a PhD, but ultimately, tattooing is what I love to do, so just before I defended my dissertation, I reached a crossroad in my life and decided to focus on tattooing."

CHANGING PLACES

Settling in Virginia Beach, Virginia with his family in '94, Garcia landed his first job at Ancient Art Studio and Ink Gallery and kept perfecting his skills there until he and his wife decided to take a gamble on Las Vegas.

"There's definitely a difference in the tattoo scene between the two states," says Garcia. "In Virginia, the majority of my clientele were locals. I did mostly single session medium-sized tattoos and whenever I got to do larger, multiple session work, it dragged on for a long period of time."

"In Vegas, I do a lot of larger work in one or two sessions. Because the majority of my clientele are tourists who are only in town for a very short 🌸

WOULD YOU RATHER...

Tattoo the same design for the next three months or not tattoo at all? "It would be really difficult for me not to be able to tattoo for three months, so I'd rather tattoo the same design. I'm sure I could find different ways to approach the design and make it interesting every time."

period of time, seven or eight-hour sessions are very typical and back-to-back marathon sessions are not uncommon. Clients want to get as much as they can while they are in town, so half sleeves are completed in one session and full sleeves in two to three-day marathons!"

But how exactly did Garcia end up at Club Tattoo, the shop co-owned by Sean and Thora Dowdell and Linkin Park frontman Chester Bennington?

"Before I found Club Tattoo, my wife and I had fancied the idea of living in Las Vegas," explains Garcia. "We had a few friends who moved to Vegas and told us about the great opportunity to invest in

property because it was cheap, so I searched online for shops and Club Tattoo happened to be the latest and greatest at that time."

"It also just so happened that my friend Joey Hamilton worked there, so I e-mailed Sean and he invited me to do a guest spot. While I was doing the guest spot, I was offered a permanent spot."

TV FRIENDS & CELEBRITY CLIENTS

"I wouldn't mind being on tattoo reality TV, as long as it was something that was still pretty much realistic and not like some shows that are obviously scripted," says Garcia when asked his thoughts on friend Joey Hamilton's recent Ink Master stint and win.

"Everyone knows that being on TV is a great opportunity to get your name out there, but I think the tattoo TV phenomenon is both a blessing and a curse to the industry," he adds.

"It's a blessing because it definitely boosts the popularity of

tattoos to all demographics [but] it's a curse because TV shows give people unrealistic expectations of how much time it takes to do a tattoo; they see a large tattoo done within a short segment or see an artist create a design for a tattoo in a few minutes. There are also a lot of people now who think they have a license to criticise an artist."

Although he has yet to make his television debut, Garcia is certainly no stranger to having his work in the spotlight. Most recently thanks to one Miss Miley Cyrus.

"There's definitely added pressure tattooing someone that's in the public eye," says Garcia. "It's frustrating, though, because most celebrity clients get small, easy tattoos, so there's no room to really show your capabilities. But it's great to see my work in magazines that I know people all over the world can see."

Offering up an example, he continues, "The best one yet was Miley's most recent Rolling Stone cover where her dream catcher

BEING

REMEMBERED

"I want to be remembered for my work and I want to be remembered as someone who turns out clean, solid tattoos with great attention to detail."

BECAUSE THE MAJORITY OF MY CLIENTELE ARE TOURISTS WHO ARE ONLY IN TOWN FOR A VERY SHORT PERIOD OF TIME, SEVEN OR EIGHT-HOUR SESSIONS ARE VERY TYPICAL AND BACK-TO-BACK MARATHON SESSIONS ARE NOT UNCOMMON



tattoo is prominently showing.”

“I know Miley and her family through her brother, Trace Cyrus. He used to be in a synth-pop band called Metro Station and I tattooed his drummer who is also Filipino. Seeing my work, Trace also started getting tattooed by me and the band took me with them on tour so I could tattoo them.”

“Miley was still too young for a tattoo then, but from seeing my work on Trace, she told him that when she was old enough, she wanted me to do her first tattoo. When she turned 17, her mom gave her consent to get a small



IN THE BEGINNING, MY GOAL WAS JUST TO GET A TATTOO TO FUEL THE FASCINATION - THAT WAS UNTIL I GOT MY FIRST TATTOO

tattoo on her ribs and I did it right after her show in Miami.”

“It was nothing special - the tattoo took 15 minutes - but the next day it was all over the news because she decided to show it off by hanging out in a bikini!”

INSPIRATIONS & ASPIRATIONS

“There are so many tattoo artists that I admire who I’d like to work alongside of to pick up tips and tricks from,” says Garcia when posed with the difficult task of naming no more than a couple of peers he looks up to. “Filip Leu, 🍌”





EVERYONE KNOWS THAT BEING ON TV IS A GREAT OPPORTUNITY TO GET YOUR NAME OUT THERE, BUT I THINK THE TATTOO TV PHENOMENON IS BOTH A BLESSING AND A CURSE TO THE INDUSTRY

WOULD YOU RATHER...

Go on Ink Master or spend the day hanging out with your tattoo idol? "I would probably go on Ink Master. I mean, 100K is a pretty good chunk of change and if I did win, I'm sure I'd get plenty of chances to hang out with some of my tattoo idols."

Jeff Gogue and Nikko Hurtado are only a few from that very long list. I am also very fortunate to have worked with such great artists as Joey Hamilton, Jason Stephan, Jesse Smith, Joey Nobody and Walter Frank."

Looking to the future, it seems Garcia doesn't plan to mess with a good thing any time soon.

"My plan is do the same thing I have been doing since I started this career: Keep enjoying what I do, always work hard to produce the best tattoos I can every single time and keep improving my work. That seems to have been the key to my success so far. All my achievements have come my way because of those key ingredients."

Staying in Vegas is also in

the cards, at least for now.

"I am really enjoying being at Club Tattoo because of the artists that I work with," he says. "I am also really enjoying the kinds of clients that we get at the shop and the kinds of tattoos I get to do on them."

"Vegas is a pretty wild town, but I haven't really had any crazy encounters," admits Garcia, slightly spoiling Las Vegas' reputation. "I mean, there's the usual group of friends on a bachelor or a bachelorette party that brings

the party with them everywhere they go, so it gets loud and rowdy sometimes, but for the most part, my clients are people who have seriously planned out their tattoo along with their trip."

Turning to his own ink collection, Garcia reveals, "I don't have very many tattoos. I had heart valve replacement surgery 13 years ago and I haven't been able to get tattooed since, but my favorite one was done by my buddy Jason Stephan – it's my mother's name on my forearm." 🐼

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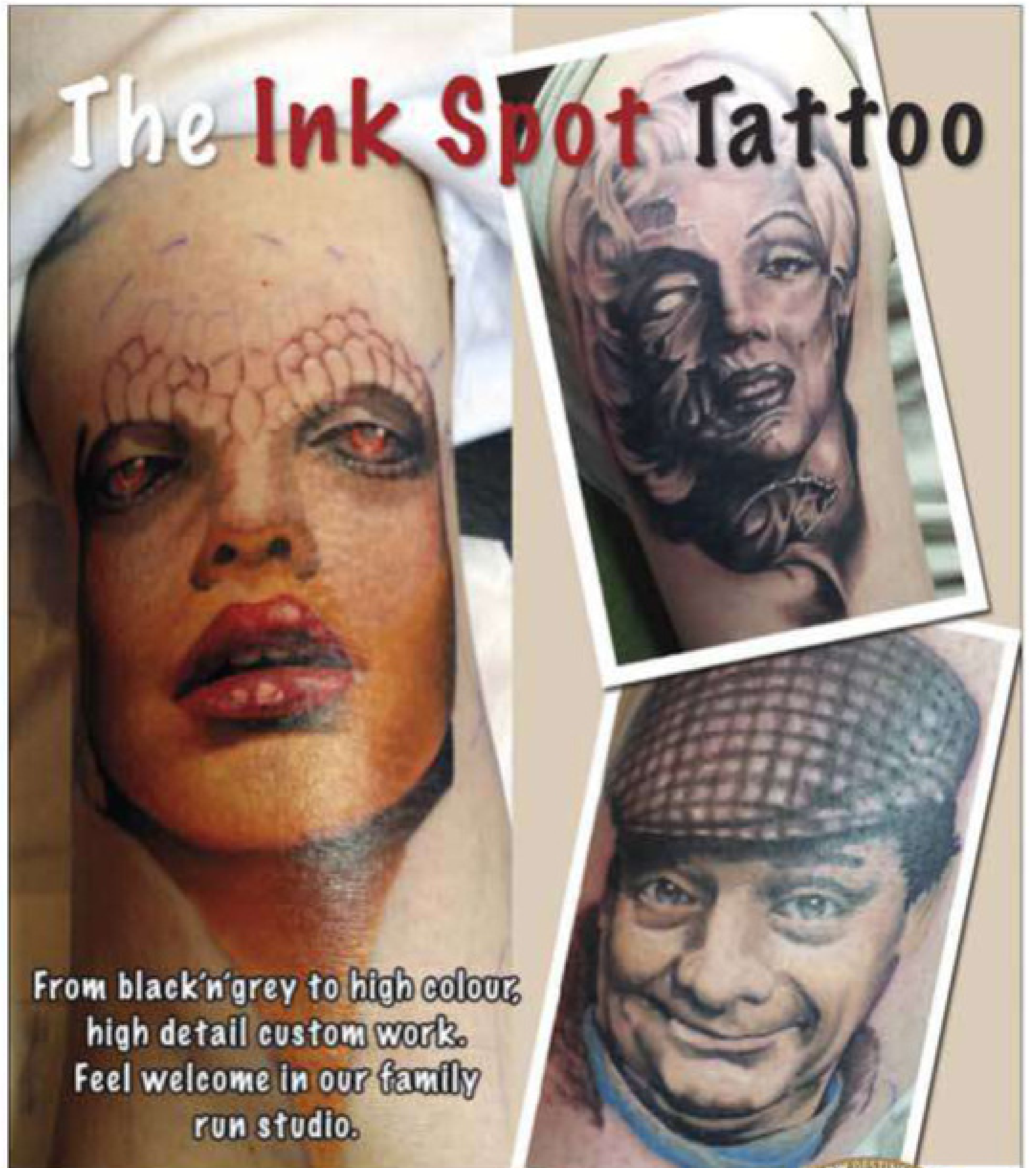
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TATTOOISTS MAKING STUFF

Mr Smith Ray Wewerka

Chris Sutton is a tattooer from out of Flaming Art in Crayford (somewhere south of London in the Dartford area). He's been tattooing for a few years now and when he told us that he liked to "make stuff" in his downtime, we casually asked "what sort of stuff?" - and got handed our curiosity on a plate for our trouble.



People tell us that they 'make stuff' all the time. Mostly, it's pretty interesting, some of the time you wish you hadn't asked - and occasionally, a real eyebrow raiser stops by. Such is the case here with Chris Sutton...

"All of this started about five years ago. I wanted something that was the polar opposite of what I was putting down on paper. Much of my artwork, including my tattoos tend to be pretty animated or light hearted and the dark side - which I'm almost certain everyone has inside them - was bouncing around inside my head driving me crazy.

"I was lucky enough to have an art teacher back in

school that opened my eyes to the world of sculpture, but back then I never did anything with it as both the school's and my own budget simply wouldn't allow for it. A few years later I began to become a lot more heavily involved in art and decided to just say 'bollocks' and just give it a try. After a couple of drawings, I started to play around with materials and experiment with textures and styles. Admittedly, the first piece I made was bloody awful and wouldn't have looked out of place in a primary school art exhibition.

"This just frustrated me, so I persevered and what you see here are the results. I'm still not entirely happy with anything that I produce, but each piece



I GUESS THE REAL ANSWER TO THE QUESTION IS WOOD, PLASTIC AND JUNK WITH A NICE PAINT JOB

that I make, I feel like I learn and develop more, so that's something I guess. That's art for you."

At first glance, I assumed there was a lot of scrap metal involved in the work. That alongside of a whole bunch of trash gained from skip-diving - but I was wrong:

"Truth is, there is hardly any metal in the structure of the pieces - I know next to jack shit about welding and confess that my pieces are made mainly of wood, fibreglass, plastic, rubber, foam - basically much more forgiving materials. There is a lot of junk in there too - I don't throw anything away! I'll hoard broken TVs, washing machine parts, motorcycle parts, absolutely anything. So I guess the real answer to the question is wood, plastic and junk with a nice paint job."

I mention to Chris that I picked up a copy of del Toro's new book a couple of months back - and his work would not look out of place in such a man-cave at all. There's a lot of similar trains of thought at work, that's for sure.

"Guillermo's work is a huge influence! He is a visionary and a far too unappreciated one at that. Another huge influence on my work is Ken Levine and his amazing creative team at Irrational Games. Their work on the Bioshock series catapulted my want to create on an unprecedented scale, and the mood that he managed to put across in those games is similar to what I try to achieve in each of my pieces.

"That tends to be my starting point with each piece. I want to set a tone, a mood if you like. It has to be



dark and foreboding, almost tormented and borderline scary, but with some sort of art deco beauty that can still make it widely appreciated. The functionality of the piece has a big part to play in how it is created too. Many of the pieces I make have a practical function, and ensuring that the practical function is still um - practical, is a very important thing for me to consider in the design process." 🌻



THEIR WORK ON THE BIOSHOCK SERIES CATAPULTED MY WANT TO CREATE ON AN UNPRECEDENTED SCALE, AND THE MOOD IN THOSE GAMES IS SIMILAR TO WHAT I TRY TO ACHIEVE IN EACH OF MY PIECES

One of which is an iPod speaker dock...

"The first passable piece that I managed to put together was pretty cool, but lacking something. It looked motionless and lifeless. Being a geek I thought to myself, "What would make this cooler?" The answer - Lights!

"So the next piece I put together had a simple lighting circuit to make its eyes glow and up-light the

piece from its base, giving it a creepy feel in an otherwise dark room. From here, I wanted to push it further and wondered how simple it would be to create a sculpture that had a practical feature: to play music. It

actually turned out to be a total nightmare, but the piece was a success and now I try to incorporate a practical element into everything I build. It's all part of the challenge and helps set a theme for the piece."

Please tell us that there's not a shed at the bottom of your garden where you stash all of these great things and that mortal man can view it in the real world.

"I actually have a residence at Resistance Gallery in London - the guys and girls there are great and pretty proactive in the alternative art community. I never intended to make money from these pieces. I didn't think I could and didn't realise there was even an audience for it. As I said before, it started as a nice break from the other artwork I was producing, but people took interest almost instantly and now the pieces don't tend to hang around for long. I make all of the pieces in a room above the tattoo studio I work in, so their popularity is kinda lucky because space is pretty tight up there!"

For interested parties, it's always worth asking outright if the work is commissionable - sometimes creators would rather not work to order, as frankly, it can be a royal pain in the ass.

"I'm happy to take on commissions providing that



THE NEXT PIECE I PUT TOGETHER HAD A SIMPLE LIGHTING CIRCUIT TO MAKE ITS EYES GLOW AND UP-LIGHT THE PIECE FROM ITS BASE, GIVING IT A CREEPY FEEL IN AN OTHERWISE DARK ROOM



I get some degree of creative freedom with what I am doing as opposed to having a metaphorical chain thrown around my neck. People tend to have a vague idea of what they want, so if they are happy for me to flesh it out for them and give me the freedom to go nuts with the idea, I can hopefully give them something above and beyond their expectations. This side of my work, like tattooing, is a personal challenge every single time, and I'm always trying to better myself."

Last words then. Have you ever considered pushing out to TV or the movies? I can (reasonably) authoritatively say there must be a good home for you on the Doctor Who team surely.

"I would like to think that I would never say no to any opportunity the art world throws at me! I'm so fortunate to be doing a job that I love so much, and tattooing occupies the majority of my time to which I have no objection. As of yet, short of exhibitions and commissions, I am still trying to push my other artwork forward - that's not to say that there won't be a time in the future for me to do this. I try to involve myself in all forms of art and I have too much bouncing around in my head for any sane person to deal with.

"That being said, if there are any Hollywood directors who happen to be reading this that like what they see, then by all means, hit me up!" 🐞



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ECLECTIC

MAYHEM

The first time I had a proper chat to Paul Johnson was back in 2011 at a show. It was the first time we had met too and I was really taken by his top notch work and quirky humour. Add to that a mutual love of Chuck Palahniuk and it was guaranteed we would get along. I remember making a mental note that he was one to watch in the future... the future sure sneaks up fast these days.



TRIPLESIX STUDIO
24 Fawcett Street
City of Sunderland
SR1 1RH

Tel:
0191 565 6665

email:
paulvander@triplesixstudios.com

Web:
www.triplesixstudios.co.uk

Instagram:
Paul Vander-Johnson

Facebook:
facebook.com/robotOzombie

Trent Aitken-Smith
Paul Vander-Johnson

Jump forward to January this year and another convention and things have certainly changed. Paul and I had kept in touch via social media, even planning a full Chuck Palahniuk inspired sleeve (which still is on the back burner as I am useless at these things) but this was the first time we had time to talk...which at a convention is still severely limited. But chat we did. Besides Paul's work getting better and better with each tattoo he dealt out, Paul had changed studios to Northside (and when this goes to print will have moved again...more later) and had gone and got himself hitched to his lovely girlfriend, Helen.

But, I am speeding through these things like they are unimportant, so let's skip back a few years to Paul's start at Northside, and go from there.

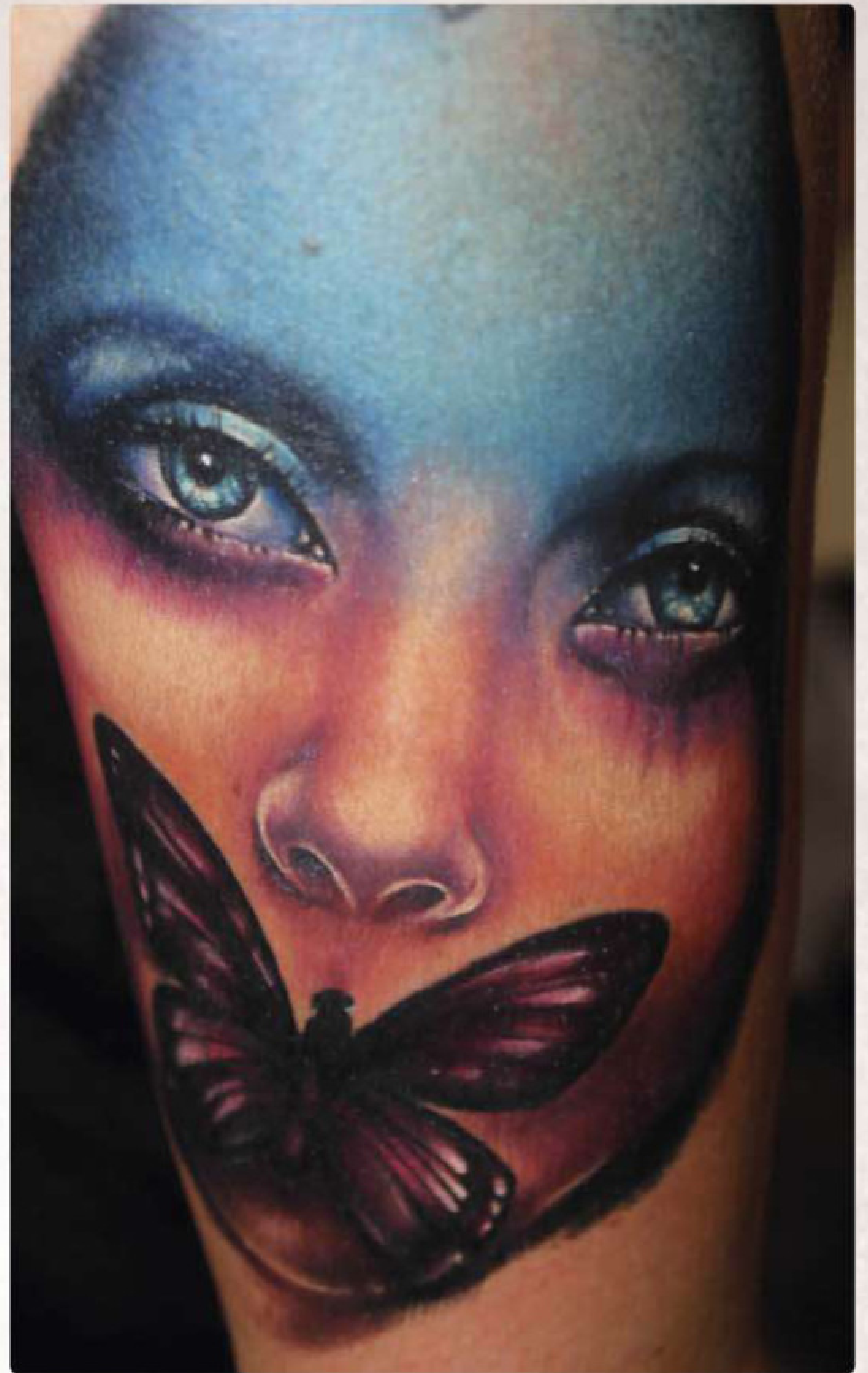
"Northside is an amazing studio. It's owned by Allan Lowther, a fucking all round awesome guy. I have nothing but upmost respect for that man. I absolutely loved my time there and learnt loads. I made great friends with some mega talented artists, even Lewis Parkin, who pretends and considers himself to be an absolute twat... but he's actually a canny guy. I'm really going to miss working with all the Northside crew. If anyone hasn't checked them out, they should do. They may all look like a bunch of scary bastards but it's one of the friendliest studios up north."

I have to agree with Paul there, I have been to Northside and once you get past Allan's tough exterior, it is a great studio to hang out at. But a meeting with Bez Triplesix at the first Teeside Jo & Mary charity convention a couple years



back, was to start Paul thinking a change was needed in his future.

"I'd been feeling a bit stuck with my work. I didn't feel like I was getting anywhere and not really progressing. Bez offered me some advice, tattooing tips and portfolio wise. I do a lot of realism based in the horror genre but my drawing style is completely different. I don't have much demand for it, which I assumed was because it looked like a child's doodles! At that point in time, I had two cartoon characters in my portfolio which I had tattooed on my wife (Edgar The Sad Sunflower and The Destructorobo 3000). Bez said that these were the best



I DO A LOT OF REALISM BASED IN THE HORROR GENRE BUT MY DRAWING STYLE IS COMPLETELY DIFFERENT. I DON'T HAVE MUCH DEMAND FOR IT, WHICH I ASSUMED WAS BECAUSE IT LOOKED LIKE A CHILD'S DOODLES!

things in my whole portfolio! It was a bit weird to hear as, if I'm praised for any of my tattoo work, it's normally for my realism. I've even had random people mock my own designs at conventions, but what's wrong with drawing simple characters if it puts a smile on your face? Since then Bez has mentioned my own drawings and wanting to push them further, so I guess that's why he offered me the position... maybe!"

With the new momentum pushing him forward, Paul took Bez's offer of a chair at Triplesix and once again is doing what he does best, tattoo very cool custom designs. Paul's style is very eclectic, mixing zombies and pop culture,

fantasy, horror and sci-fi, much of what Paul has been interested in since a kid. At this point I have to mention, I was convinced he had said he was a Dungeons & Dragons geek, his response makes me think I may have been wrong.

"Ha! I've never played D&D in my life! My wife and I play more superior games like Last Night on Earth, Dreadball, Mansions of Madness and Descent! To be fair, we haven't had any time to have a good session on them for ages. I still have expansions from a year ago that came out of their boxes for me to inspect the characters and now they just sit there gathering dust, yet to be played. My favourite would 🐛





probably be the zombie game, Last Night on Earth, the art style is more realistic, giving the characters a low budget horror feel. I've wanted to base a piece on it for a while now but I don't think the board game geek culture

but I'm trying to teach myself to leave it more often."

One of Paul's inspirations is the artist, Craww, who he discovered about the time he was finished his apprenticeship. Craww's illustrations are detailed

I'M INFLUENCED BY EVERYTHING. DAY TO DAY LIFE, MY OWN AND OTHER PEOPLES ACTIONS, JUST LIKE EVERYONE

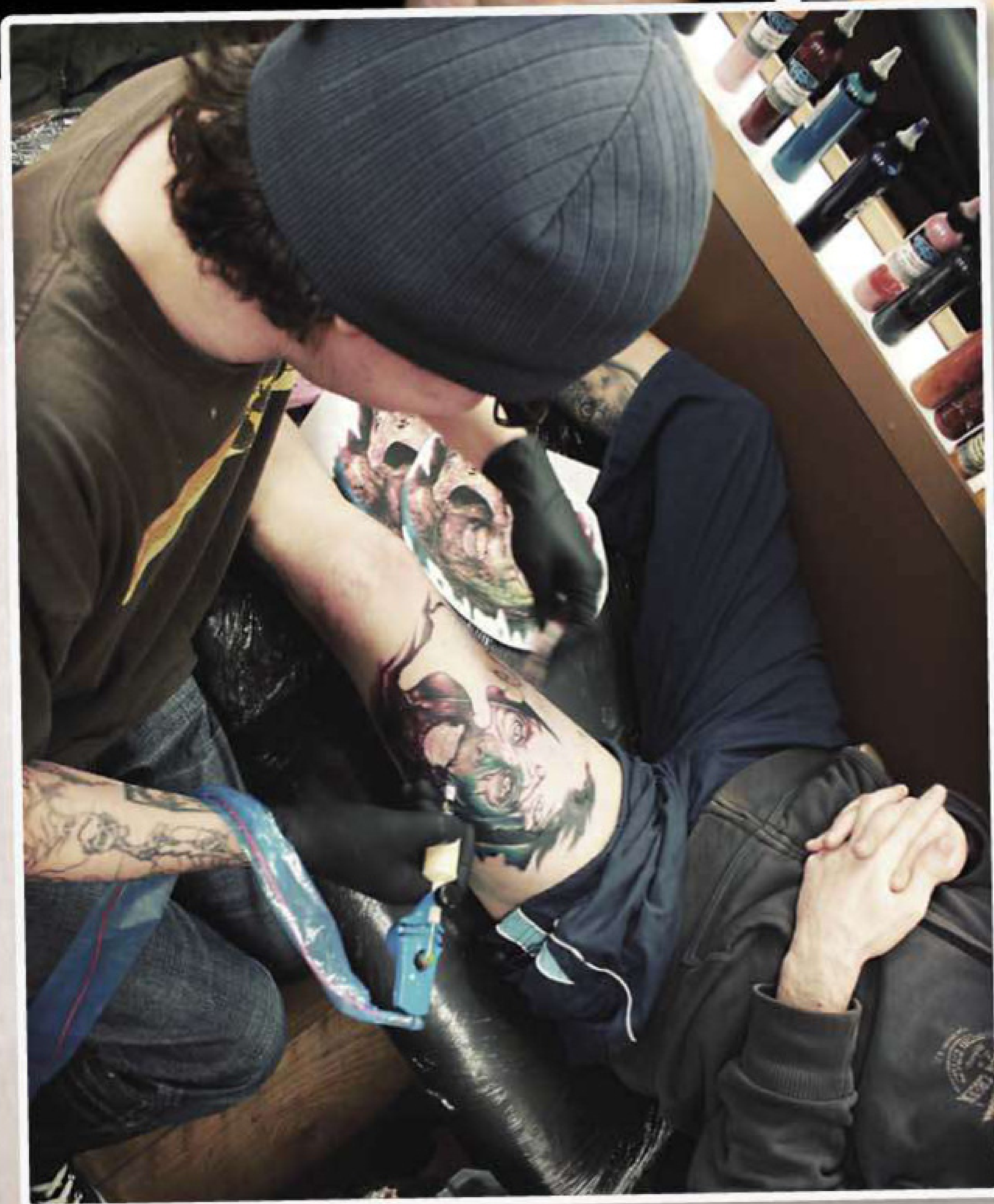
crosses into the tattoo one very often. Horror and sci-fi has always been a big influence on me. I guess you're always influenced by your interests and I've been obsessed with everything and anything in those genres since an early age, long before tattoos became my everyday life.

I'm influenced by everything. Day to day life, my own and other peoples actions, just like everyone. That's only external, there's still the internal, nature or nurture. I'm probably reading too much into this, I could list the artists that influence me but it would be endless and span through many mediums. I think you've got to find influence artistically from as many sources as possible. I'm the worst at this though, I always go back to my comfort zone,

masterpieces, mixing fantasy with realism, to produce a very dark but very beautiful result.

"I absolutely love it! I don't know why though - I can't pinpoint what stands out and always brings me back to his stuff, but it has a lonely haunting feel I haven't ever seen in other peoples work, skin or canvas. The guy's a genius. I don't think it would translate well straight over to skin but I'd love to do my take on some of his stuff. I spoke to him about this and he's interested to see what I can come up with. I haven't seen his work done as tattoos before but apparently it has been and there are mixed results. I showed him a few rough mock-ups using Design Thru Chaos. I've had interest in every one but I'm still yet to get anyone to commit to it. Craww should be a tattooist,





IT'S GREAT BEING ABLE TO TRAVEL, MEET NEW PEOPLE AND MAKE GREAT FRIENDS THROUGH YOUR WORK - HOPEFULLY I'LL BE ABLE TO FIND TIME TO DO MORE IN THE FUTURE

I'd definitely get some work."

So if you're into Craww and find yourself in the north of England, give Paul a shout and you just might end up with a Craww inspired sleeve. Another place you might catch Paul, is Isso Tattoo in Larvik, Norway.

"Yeah, I love guesting at Isso Tattoo. Anders is a pink drink guzzling rock star but him and his wife, Kristine, have always been lovely to us. I've also had a couple of guest spots at June Pedersen's studio, The Tattoo Lounge, in Haugesund. It is great being able to travel, meet new people and make great friends through your work, I doubt I would have had the chance to otherwise. 🌸"

DESIGN THRU CHAOS...

...is Bez's instructional DVD. It comes with 3D models of the back, front, arm and hand, as well as two skull reference models that can be rotated in any direction, with multiple light sources that can be added. All which can be used on any photoshop extended edition. The DVD is pretty much a walk through of how to use them and how to come up with ideas and flow, without using already existing tattoos as reference. In its simplest form, it's great for showing a customer how a design will wrap on the body but with more use you can design straight onto a 3D model. There's currently a new edition in production, due out in March. In the future, there will be lots of new models, plus new tutorials covering everything from colour theory to using photoshop to create stencils.



I'VE BEEN CONCENTRATING ON THE TECHNICAL SIDE OF TATTOOING FOR A WHILE NOW AND NEGLECTING THE ART SIDE. I NEED TO GO BACK TO BASICS AND WORK OUT EXACTLY WHAT IT IS I WANT TO ACHIEVE

Hopefully I will be able to find time to do more in the future."

After five years in tattooing, I am interested if Paul hopes to open his own studio sometime soon, but the answer is a positive, no. Rather than have the worries of owning and running a new studio, Paul would rather concentrate on improving his skills for now.

"I still don't think I've been tattooing long enough to go at it alone. I've still got a load to learn. I feel like I've been concentrating on the technical side of tattooing for a while now and neglecting the art side. I need to go back to basics and work out exactly what

it is I want to achieve and where I'd like to head with it. Having my own studio would just add more things into the equation and lessen the time for progressing in my own work. Plus, I think you can learn a lot off other people and there are a load of great artists at Triplesix. Although, if I did have my own studio, Helen would go organising mental. She loves organising things! Seriously! She'd quit her job and run everything for me. She already sorts all my conventions and accounts out. I'm not complaining like, I get way too stressed out with all that kind of stuff. I just want to tattoo while still finding





**I JUST WANT TO GET BETTER AT WHAT I DO,
WHAT THAT IS OR WHAT THAT WILL BE, I'M
NOT EXACTLY SURE YET**

time to work on other projects. I'm not even sure if it's possible."

So as Paul's list of projects grows longer and he finds new interests, like his new passion for digital art, we will just have to, once again, keep an eye out for this talented, hard working and humble tattooer. And who can blame him? The safety of a chair in the shop does seem the better

option for now, a place to work and learn off other talented artists in a great setting. As Paul says, "I just want to get better at what I do, what that is or what that will be, I'm not exactly sure yet."

But I am sure, whatever it is, Paul will continue to surprise us with what ever he does next. I for one am already looking forward to it. 🐾



Another day in PARADISE

Sailor Jerry Rum seriously solidified its reputation as one of the best party organisers around thanks to a weeklong stint at the South by Southwest (SXSW) music festival in Austin, Texas this March.



Bringing together unrivalled talent from the worlds of music and tattoos, Sailor Jerry took over the Gypsy Lounge, dubbed it the Sailor Jerry House and hit the ground running with tattoos by

Oliver Peck and Keith Underwood. A bunch of lucky victims had the chance to get traditional Sailor Jerry designs tattooed on them, including rock band Dum Dum Girls who just so happened to also perform. Nice work if you can get it!



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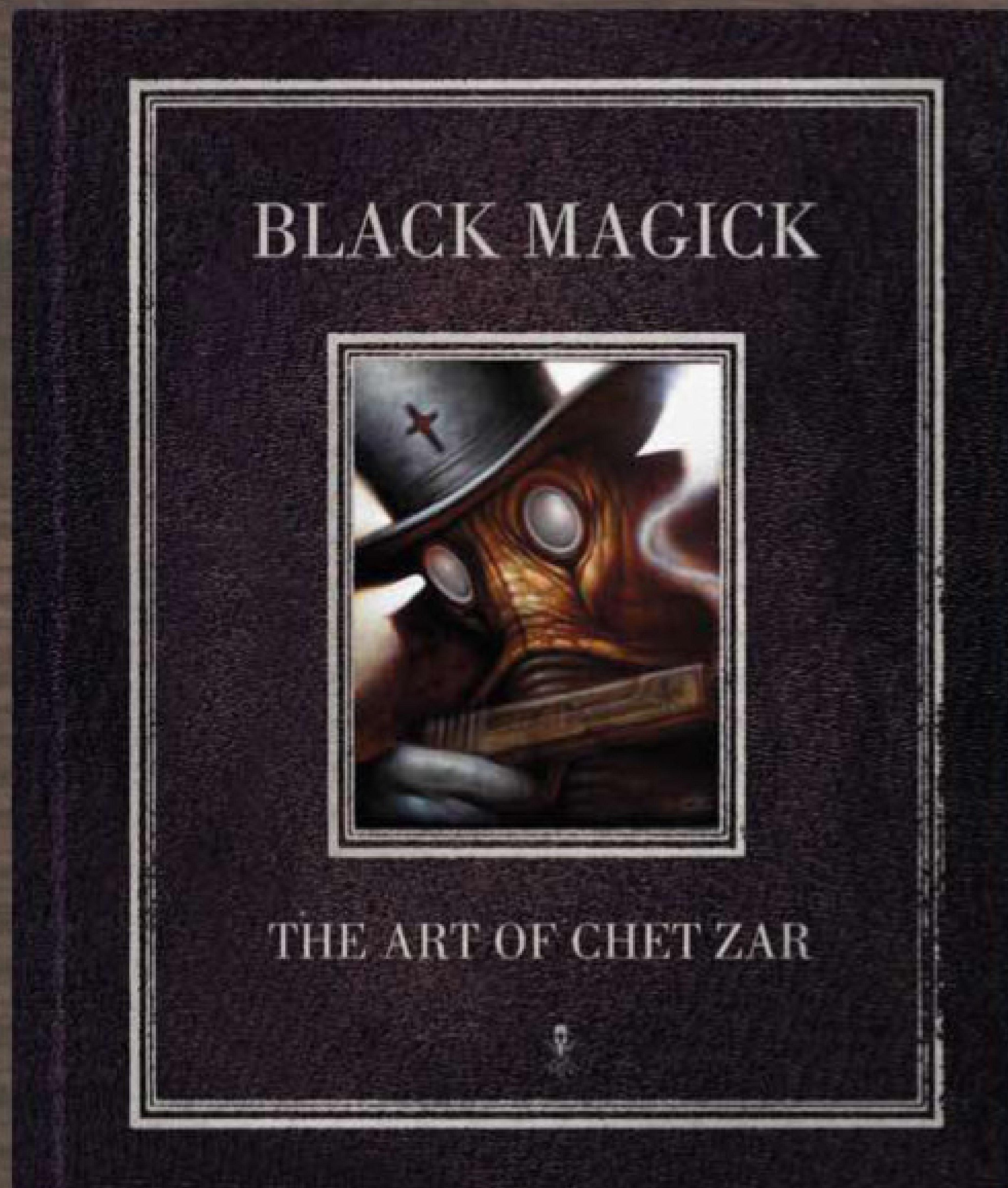
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Reviews

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



BLACK MAGIC

THE ART OF CHET ZAR

ISBN: 978-0-9803231-4-6

Hardcover 176 pages.

BEINART PUBLISHING

AVAILABLE NOW

If you're a fan of the darker side of the tattooing art and its peripherals, the name of Chet Zar won't be too far from the front of your mind.

With friends and fans ranging from Paul Booth to Guillermo del Toro and Clive Barker, it's hard not to be impressed but one look at this body of work and you certainly won't be surprised why this would be so. Hell, you may

even be one of the many who couldn't resist the urge to commit some of his art to your skin - you definitely wouldn't be alone.

Black Magic is Chet Zar's story so far. Without diffusing the mystery, there's just enough biographical information to let you peek behind the scenes of how a man making his way in the special fx business with what appears to be - to me at least - some decent success, found his calling and moved into the fine art sector. It's no fairy tale rags to riches overnight success story though - it's fuelled by hard work and the results are laid out here for all to see.

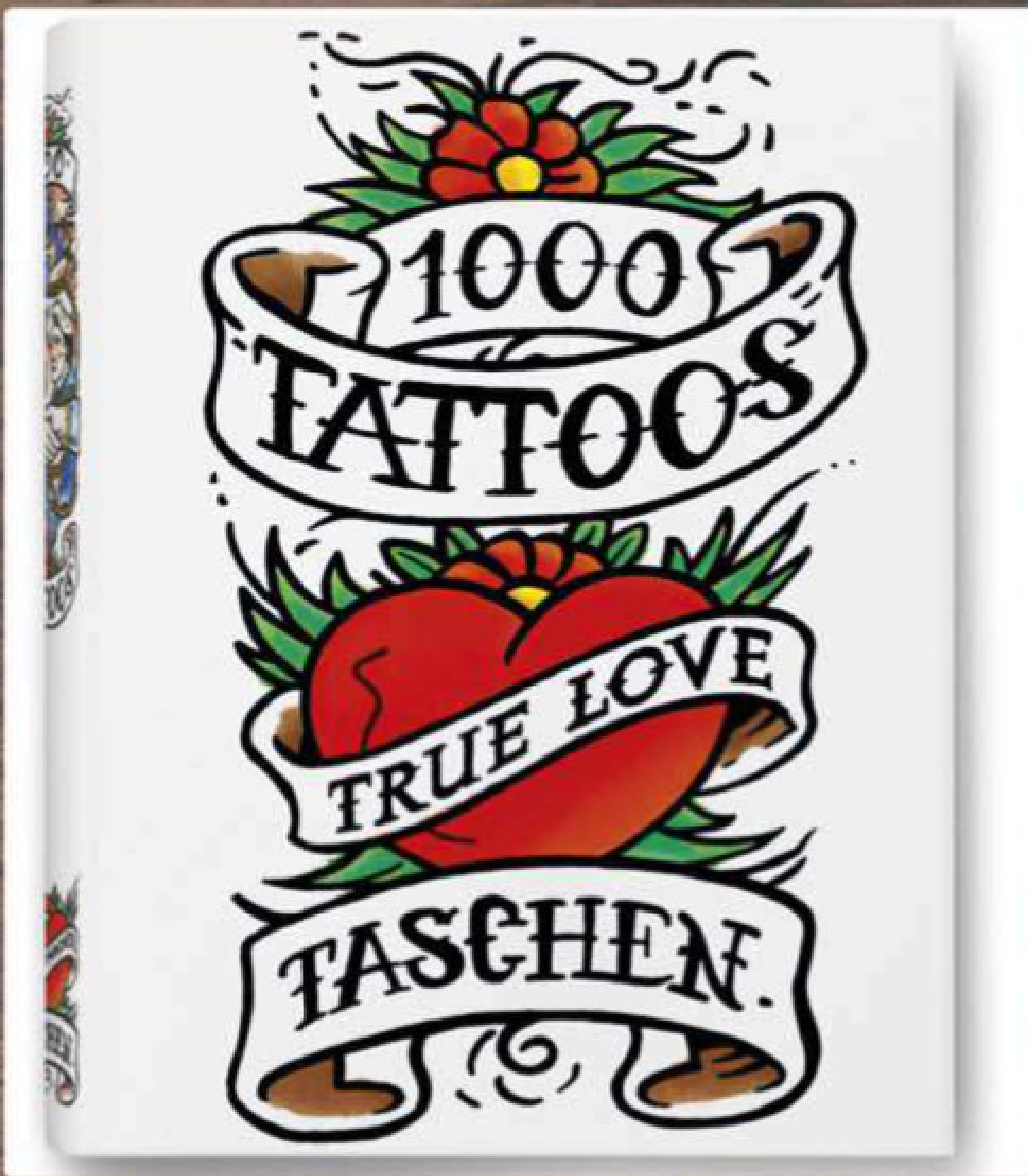
To give the briefest of insights into the level of special fx that Chet was working at, his list of film credits include; Darkman, Batman & Robin, How The Grinch Stole Christmas, Planet of the Apes, The Haunted Mansion - and very particularly, Hellboy for which he designed the Right Hand of Doom. We could also throw in Fantastic Four and X-Men: The Last Stand if you wish. This is all worth mentioning because whatever Chet has created for the movies is only a fraction of what he's actually capable of on canvas. All manner of horrors are unleashed as soon as he gains his freedom.

The creatures on show here in

Black Magic - without exception - appear to have had difficult births. Each is dragged from recesses best left uncharted by mere mortals but oddly, each time you open the book, new monsters appear to have taken up residence among the pages. I don't know why this should be, but it certainly makes it a book that keeps on giving. For those who wish to explore and be inspired by the darkness that lurks in another man's head, it doesn't get much better than this.

MR SMITH

For the curious and truly hardcore - brace yourselves for an interview in the next issue...



1000 TATTOOS

TASCHEN

ISBN: 978-3-8365-4992-9.

Hardcover, 5.5 x 7.7 in, 544 pages.

NEW EDITION, RRP: £12.99.

They have the ability to shock, inspire or raise a smile. They can cause controversy, alarm or instill fear. But however people react to your ink, it's worth remembering that these patches of pigment etched into flesh are as ephemeral as life itself. And it's this that makes Taschen's new volume "1000 Tattoos" so absorbing.

Charles Darwin wrote of tattoos that "There is no nation on Earth that does not know this phenomenon" and proof - if needed - can be found in the 500+ photographs contained in this inspirational volume.

Edited by Art Historian Burkhard Riemschneider and Henk Schiffmacher of the Amsterdam Tattoo Museum, "1000 Tattoos" comprises a visual tour of tattoo art, from ethnographic tattoos created by tribal masters to contemporary Western and Japanese customized images.

Some of the most fascinating images are - unsurprisingly - the earliest. Maoris chiefs with facial

tattoos literally scored into their skin, stare out of the page - defiant and beautiful. A Congolese girl with subdermal implants and 3D tattoos looks astonishingly hip for a chick from the 1900s. Circus tattooed ladies face the camera with a whisper of a smile for the punters who come to point and stare at thrupence a throw. But my heart was especially warmed by the photographs of the guys and gals who dared to be different in an era when only sailors and jailbirds sported ink. Seeing the square-jawed members of the 1950s Bristol Tattoo club - bare-chested, smoking pipes and drinking pints - was like discovering that Jimmy Stewart had a naked Lucile Ball tattooed on his butt. Unexpected but, hey, why the hell shouldn't he?

If you're looking for ink inspiration or just want to learn more about the art form that transcends cultural, racial and gender barriers, then look no more. "1000 Tattoos" is like a veritable Liberty's Catalogue of Tattooing. Browse, admire, and maybe - just maybe - you'll find something in these thoughtfully compiled pages to add to your own life canvas.

PAULA HAMMOND



Here in the now frontier

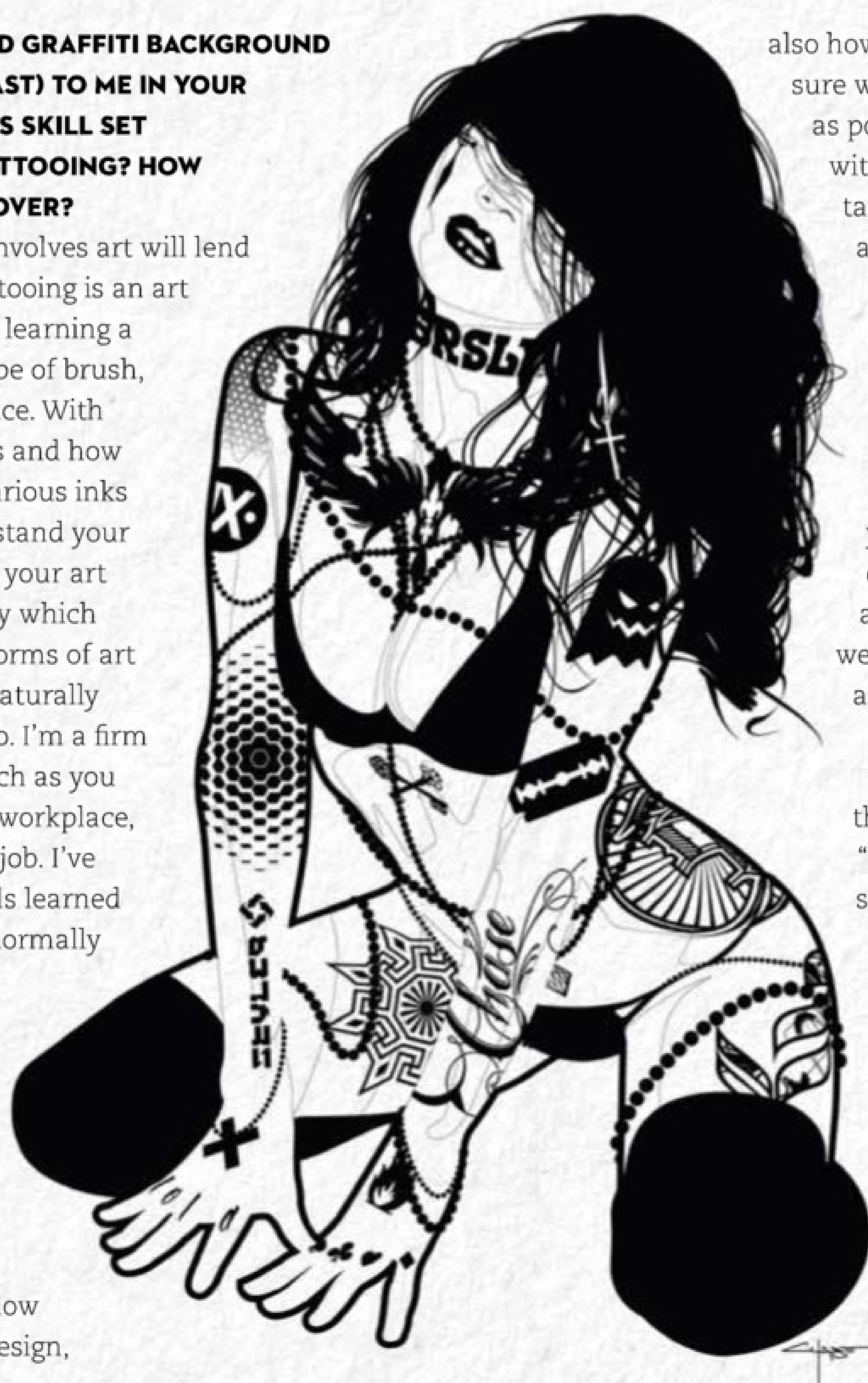
BY PAUL TALBOT

As far as I'm concerned, tattooist and graphic artist Dan Chase really needs no introduction. His signature style that combines Photoshop, Illustrator and hand drawn sketches is so individual and easily recognised you're bound to have already seen his work - maybe without even realising that he's the artist behind it. We share very similar 'workflows' and attitudes to working digitally - probably from our similar design backgrounds - so it was an absolute pleasure to be able to chat design and working practices with my favourite artist in the UK at the moment.

OUR GRAPHIC DESIGN AND GRAFFITI BACKGROUND IS FAIRLY EVIDENT (AT LEAST) TO ME IN YOUR STYLE. DO YOU THINK THIS SKILL SET LENDS ITSELF WELL TO TATTOOING? HOW DID YOU FIND CROSSING OVER?

"I think any skill set that involves art will lend itself well to tattooing. Tattooing is an art form, all art forms involve learning a new tool, whether it's a type of brush, paints or digital input device. With tattooing it's the machines and how those machines put the various inks into skin. Once you understand your tools then you can convey your art better. If you have a history which includes lots of different forms of art then I think those forms naturally come through in the tattoo. I'm a firm believer in learning as much as you can from any situation or workplace, no matter how boring the job. I've always found that the skills learned have come in useful and normally when I least expect it! If you can find a way to incorporate past skills into a new one then you'll only improve.

"As for me specifically, my history in graphics helps with composition, placement, flow or deconstruction of the design,



also how to converse with clients and make sure we're both getting as good a solution as possible and finally in the speed with creating the design. I know a few tattooists prefer not to use computers, and that's cool, each to their own, but I find the attitude of 'the computer does it all for you' pretty negative really; the computer is a tool, same as the tattoo machines we all use. It's there to make life easier. It doesn't do the hard work for you. If you walk away it isn't going to keep designing but it can speed things up a hell of a lot. As for the graff work, well that's where you can go as crazy as you want, there are no guidelines, clients or deadlines and the colour theory present in the graff scene is the best there is - pure expression! "I found the cross over pretty straight forward if I'm honest, the only shock was the workload, I really wasn't prepared for that! But as I said, once you learn your tools, it's more about figuring out what works on skin and what doesn't. It's all experience, every time I think I know something, I look back a year later and realise how little I knew. If you don't question yourself, your work and how it's going



I FIND THE ATTITUDE OF 'THE COMPUTER DOES IT ALL FOR YOU' PRETTY NEGATIVE REALLY; THE COMPUTER IS A TOOL, SAME AS THE TATTOO MACHINES WE ALL USE. IT'S THERE TO MAKE LIFE EASIER.

to heal, then you're never going to evolve. The best tool an artist has is a critical eye."

YOU APPROACH INVOLVES HAND DRAWING THE INITIAL SKETCH AND THEN REFINING IT PHOTOSHOP OR ILLUSTRATOR WHEREAS I DO ALL MY DESIGNS WITHIN THE DIGITAL DOMAIN. WHAT BENEFITS (IF ANY) DO YOU THINK YOUR APPROACH GIVES YOU?

"I'd been doing graphics for so long that I hadn't

picked up a pencil to do a proper full on sketch in around 7 years. When I started tattooing I immediately used the computer to try and create the work, I soon found out that what looks good on screen doesn't necessarily work on skin, your work is all digital but it still has movement and excitement because of it's style. At the time I wasn't producing work like yours - more akin to computer based traditional designs - and they just didn't work, they looked flat and had no flair. When I started hand drawing everything I realised that the difference in line weight and the 'movement' from hand drawing add so much more to my designs. I try to capture that in my tattoos, I spend a lot of time sculpting out lines so they carry that hand drawn element through.

"I still use Illustrator to create certain elements and will embed them within the hand drawn design and I use Photoshop pretty heavily to compose, highlight and colour the sketch, the benefit here is that if an element isn't what a client wants I can loose it easily without having to redraw the design, same for the colour, if the client doesn't like the colours I can just rework over the sketch, this is what I mean by the computer making things faster. I only need to draw something once, I can add or subtract as the client and I see fit."

YOU USE A LOT OF ORGANIC ELEMENTS AND HEAVY LINES IN YOUR WORK COMBINED WITH YOUR UNIQUE ILLUSTRATIVE STYLE, THIS SEEMS HEAVILY INFLUENCED BY THE 'VECTOR' GRAPHICS SCENE BUT YOU SEEM TO BE ABLE TO KEEP THE SPIRIT OF CLASSIC BLACK AND GREY TATTOOING 🙌



I USED THE ORGANIC ELEMENTS TO HELP FIT THE DESIGN TO THE BODY BUT TO BE HONEST, THE PAST SIX MONTHS HAVE SEEN ME GET AWAY FROM THOSE AS I'VE SEEN A LOT OF PEOPLE USING THEM

IN YOUR WORK. IS THIS A CONSCIOUS EFFORT TO TRY AND BRING THOSE TWO WORLDS TOGETHER?

"I can see how my work may appear as a hybrid of vector and hand drawn work but wouldn't say I've combined vector work with my sketch style, vector is normally so clean that I think they'd conflict somewhat but lately I have been working on creating two distinctive styles, one which uses solely vector.

"I think my hand drawn style naturally evolved from just producing a lot of black and grey work. It's always been my favourite tattoo style and the one I always knew I'd focus on, I'd say my work has evolved from classic black and grey so hopefully will always embody the spirit of it. The latest big stylistic change for me came about from switching to drawing with a mechanical pencil, I'd already been doing my 'shattered' style of shading for some time and this switch gave me a much more defined edge to the shaded areas. I recreate that look in my tattoos by using a super tight 3 and shading in the same way. It heals up really nicely too, I find it doesn't fade as much as when using mags and the final healed piece is a lot closer to the levels put in on the day. I used the organic elements to help fit the design to the body but to be honest, the past six months have seen me get away from those as I've seen a lot of people using them, now I've started going in the opposite direction and incorporating straighter lines



and angles to help blend things out. The bold lines came about from looking at my healed work, I want to know that what I produce for someone will still look good in the future and not just on the day it's done.

"The other style is where I wanted to get back into Illustrator as a program, I'd got a bit rusty on it so took what I'm learning from tattooing and am now creating super clean vector designs that have no shading and just use the solid blocks to define the shape, again, drawing heavily on the 'line weight' idea from earlier. These designs are super bold so I know they'll hold up well and I have had a play with combining these two differing styles but I'm not sold on whether they work yet, I'll get back to you on that in a year or so!" 🐾


Check out more of Dan's work: n9ne.co.uk

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Julian now lives in France and tattoos out of Tribal Colour and Breizh Wankers Tattoos but returns to Jersey to tattoo by appointment once a month.

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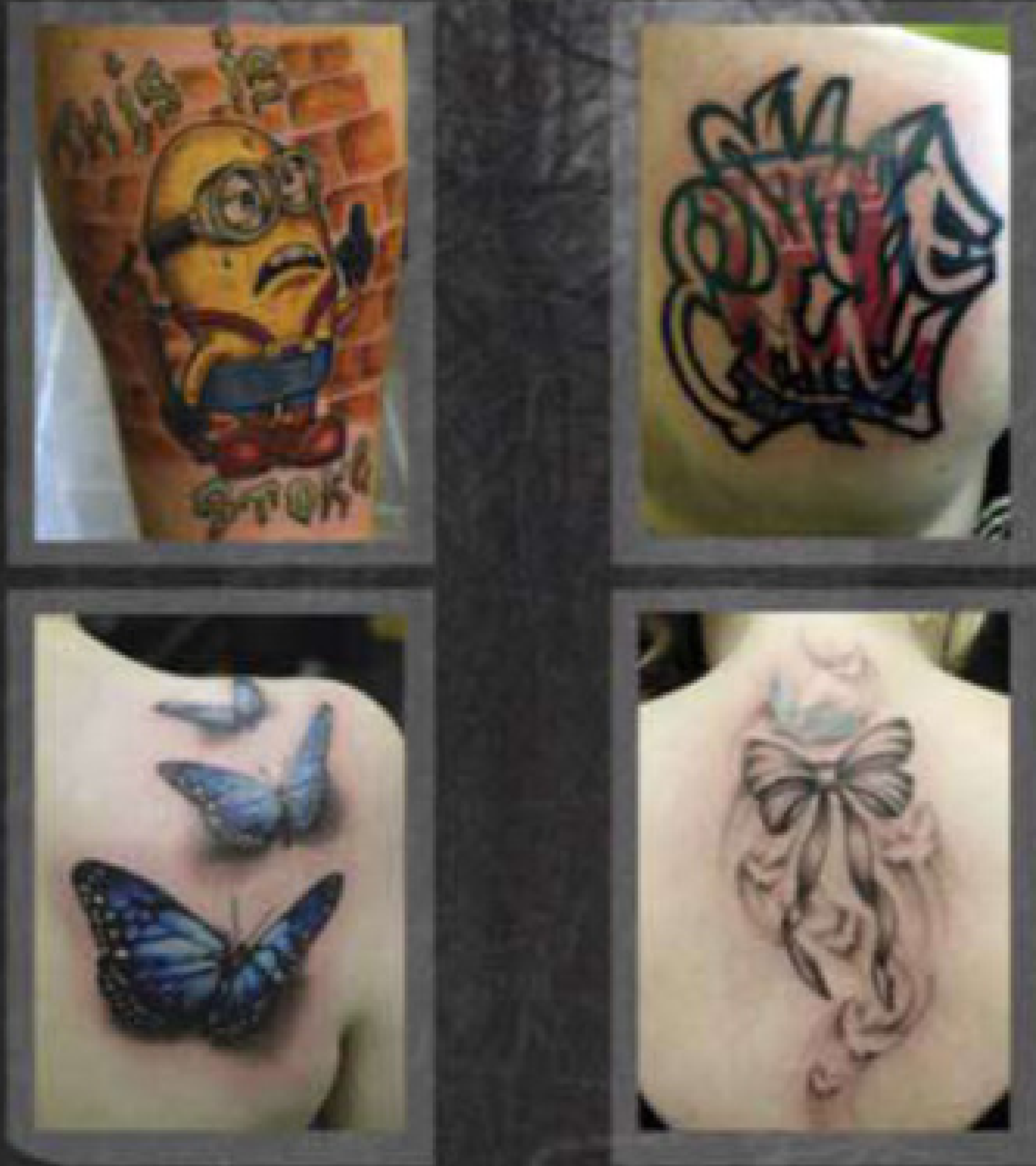
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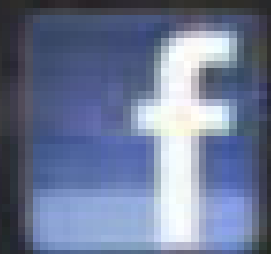

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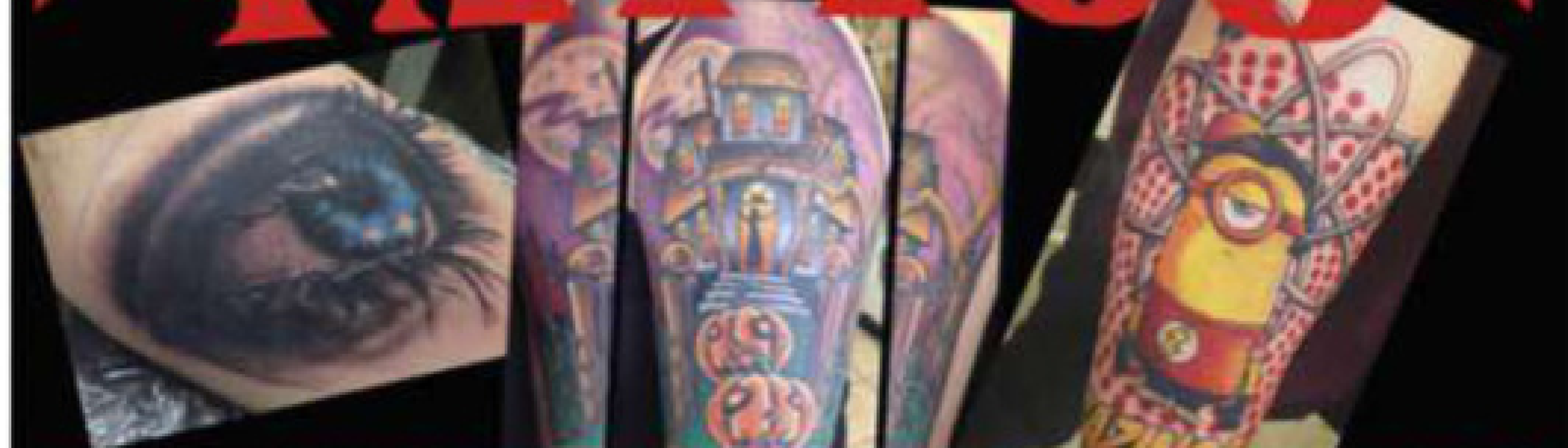
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Soapbox

CRAIGY LEE

Craigy Lee Ash Springle

This month's topic is not so much something that has been annoying me, but annoying the readers of this fine publication - so much so that on occasion over the years, they have felt inclined to actually write in!

The reason? They are not happy with their tattoo. The reasons are many: sometimes it's bigger than expected, sometimes it's not as colourful as expected, the lines are thicker or not thick enough - you get the idea! Their overall expectations have not been met and they are disappointed with the final result.

As you've heard me ranting before, it's very important to search out the right artists for the tattoo you want. If you've searched around for a cheap job rather than a good job, you are to blame - as Sailor Jerry famously said "cheap tattoos aren't good, good tattoos aren't cheap." I'm not going to go into all that again, check out the back issues and I'll save my breath. Sometimes though, the artist is possibly at fault, we are all human we all have bad days, but I would say that this is only the case a very, very small percentage of the time.

What you need to understand as a client/customer/tattoo collector is that when you give your idea to that awesome artist you have searched out, you are going to get their interpretation of your idea. You loved their art, you loved their tattoos, you searched them out, got on their waiting list and finally got tattooed. What you are going to get is their art on your skin. Most will not replicate a tattoo they have already done, so will create you something unique and different.

With tattoos there are a few things you need to bear in mind. Firstly, what looks good on paper is not necessarily going to look good on your skin. Paper is white, skin is toned, so colours are always going to look less bright in the skin, especially

when they are healed up. Your body is also warped, it has curves and contours which will distort the image to an extent, and so placement is very important here. Straight lines and circles are never going to be 100% perfect, and no matter how hard you try and script/lettering will never ever be straight!

Another issue with being a human being and not a piece of paper is the fact that over the years, ink will eventually spread under your skin, which leads me to the 'size' part of the question. Your tattoo artist knows far better than you the size your tattoo needs to be. Sizing is extremely important, if your tattoo is too small, further down the line the ink will spread and your tattoo will blur, the lines will blend together and it will look like a mess. So when your tattoo artist says "I think we need to blow this up a little" and you end up with a tattoo a bit bigger than you expected - or wanted - you will thank them

in years to come, when you can still tell what the design on your arm is.

At the end of the day you have to remember that due to the art medium (your skin) you will never get a perfect tattoo, though you can get pretty close!

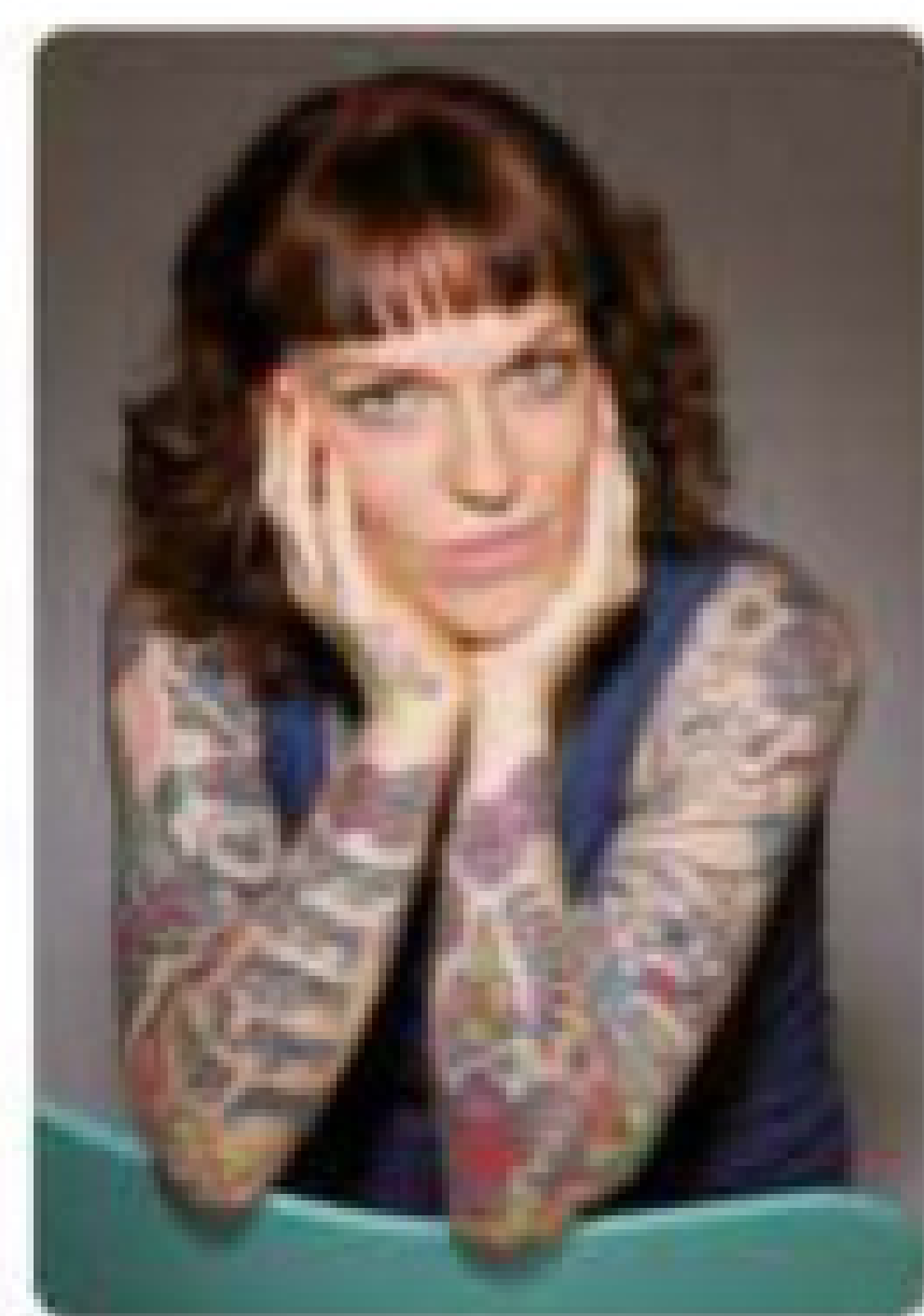
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An Eye is upon you

...FOR THOSE I LOVE

In the old days, giantesses were not Amazonian fantasy girls or comic book characters, they were tall ladies, wearing long dresses, standing on boxes.



Paula Hardy Kangelos

They toured as carnies with their oversized and undersized friends and their friends in excess, the fattest men and the midgets, the hirsute lady with her beribboned beard, the conjoined twins and of course, the tattooed wonders. The tattooed lady is always the odd one out in the travelling sideshow line-up, her freakishness is not caused by an unfortunate gene, there is no accident in her nature. Her oddness is self-made, she has constructed her own identity and status as other and has chosen to be outcast.

The Victorian tattooed lady has become an icon, her image, once printed on postcards and

exhibited tribespeople were joined by those that were only inspired by them, the folk that made being tattooed into a profession. These westerners adopted stories and legends of far flung lands and used them for their own ends, telling fantasy tales of capture, abduction and forcible tattooing at the hands of an unnamed 'other'. By claiming to be traumatised kidnappees and providing 'proof' in displaying the healed wounds, the carnies's fictional narratives were just as loaded with the politics of power and the powerless as the first exotic exhibits had been. Only now the natural had been replaced with the cultural, the savage with the civilised, and

WHEN I WENT TO THE BOARDWALK ON MY DAYS OFF, I SAW A TATTOOED MAN, JACK REDCLOUD. HE WAS THE MAN WHO HAD CHRIST'S HEAD AND CROWN OF THORNS ON THE TOP OF HIS BALDHEAD. THAT'S WHEN I DECIDED TO GET TATTOOED. I WANTED TO BE INDEPENDENT AND TAKE CARE OF MYSELF. I SURE DIDN'T WANT TO GO BACK TO SCHOOL

BETTY BROADBENT, TATTOOED LADY, 1909-1983.

sold from a travelling wagon has been made still, residing in the museum, the collection, and now on Pinterest and Tumblr. Yet the tattooed body itself is much harder to contain, despite numerous attempts at capture and control, past and present. The very first tattooed exhibits were 'savages', tribespeople forcibly seized by explorers and brought back for display, feared and revered in much the same way as an exotic zoological specimen might have been. Are tattooed women still feared in this way today?

It wasn't long before the

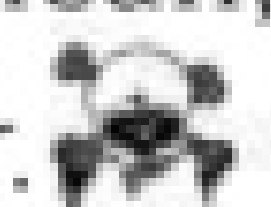
the Empire silently justified its terrible actions to the masses.

American circus lady, La Belle Irene, claimed that her red and blue patriotic tattoos had been forcibly impressed upon her, not by primitive people, but by her own father, in order to protect her from tribespeople. Despite this seemingly significant difference, La Belle Irene's tale was just as much about control, power, ownership and objectification as her predecessors' and just as unreal, too. The tattooed wonders' truth was quite different, a pragmatic solution to an

economic problem, yes - but this was not a career to enter lightly. The path could not be unwalked and even in retirement the signs of the working life would remain.

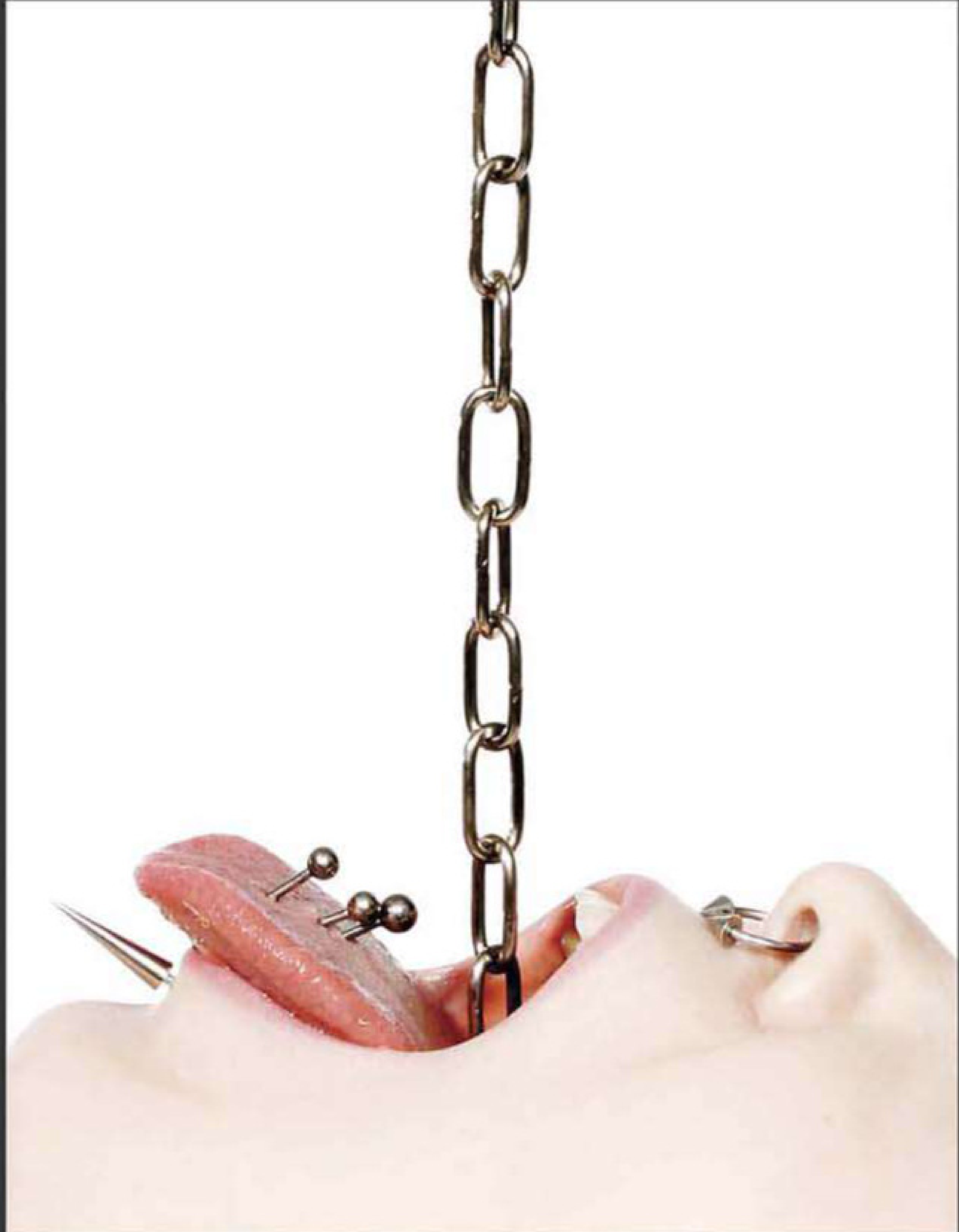
While La Belle directed her audiences understanding using a fictional narrative, she authored her body with truth. The phrases etched into her flesh were at odds with her claims of passivity, 'Never despair', 'I live and die for those I love', and perhaps most interestingly, 'Nothing without labour'. The circus tattooed lady was portrayed as victim, not instigator, but in reality these trailblazing women chose to follow their instincts, to 'take care or themselves' and then silently reveal that self to others through the the words and pictures upon it. Perhaps this explains La Belle Irene's false narrative? Claiming that her tattoos were a fatherly shield of purity allowed her fabricated nature to override her sullied, lived in appearance. The story restored an innocent blush fell to her tattooed skin, and 'respectable' folk could view her without fear.

Is this where I am now? Am I claiming civilised behaviour when really, inside I am as primal as ancient man? Is it easier for strangers to think of contemporary tattooed women as the victims of tragic, Miami Ink style stories than it is for them to accept us as people who just don't care about societies preconceived ideas or boundaries?

Tattoos have always been popular in places with a transient population, sailors in dock, migrant workers, and more recently, students. There is a lot to be said for stability, even as a notion. My identity as a tattooed lady is now as fixed as the circus souvenir postcard behind the glass and Irene and I have much in common, I even have some of her tattoos - but don't ask me what they mean, because it just doesn't matter. 

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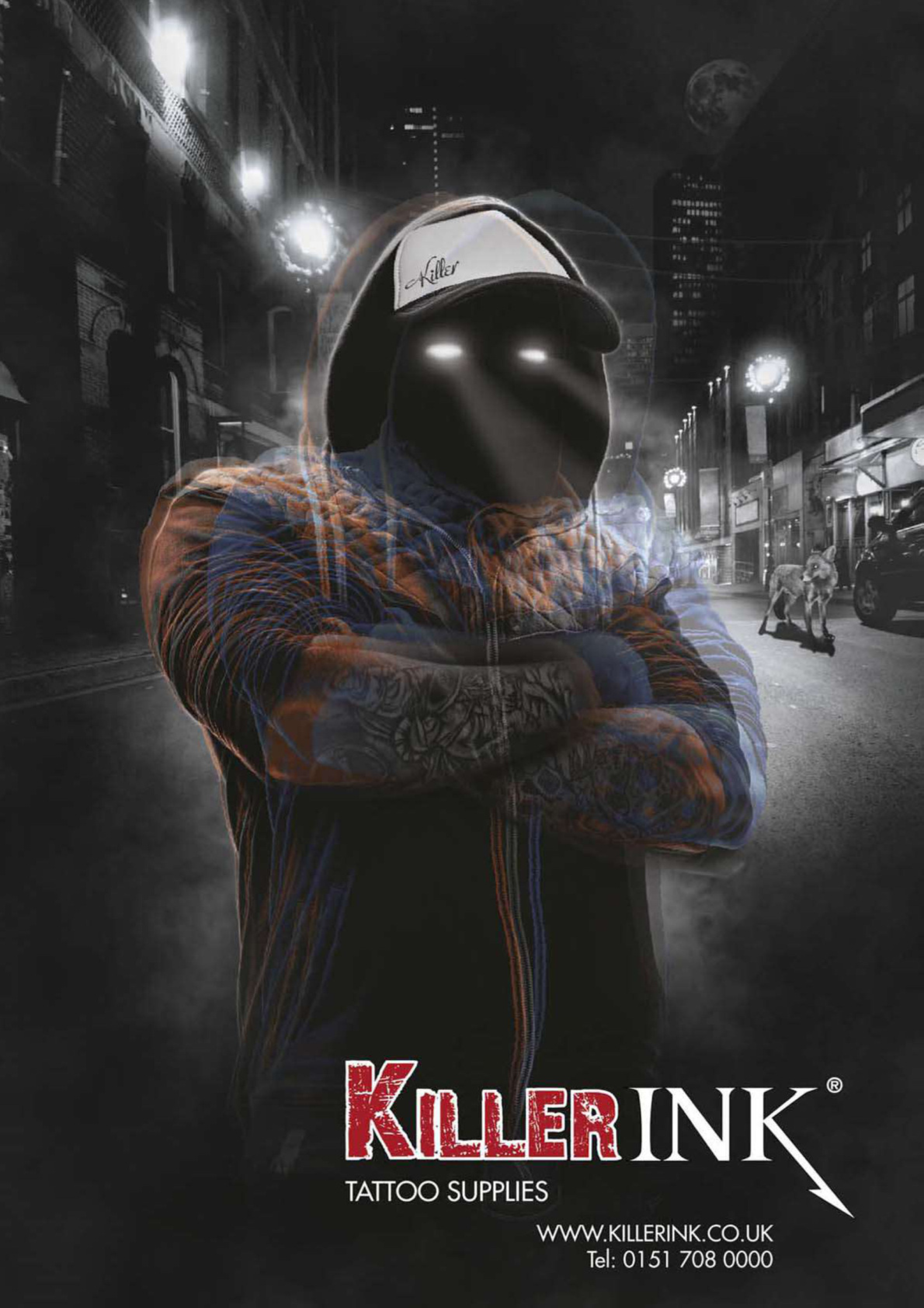
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