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TATTOO MAGAZINE

FREE INSIDE



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MR HYDE
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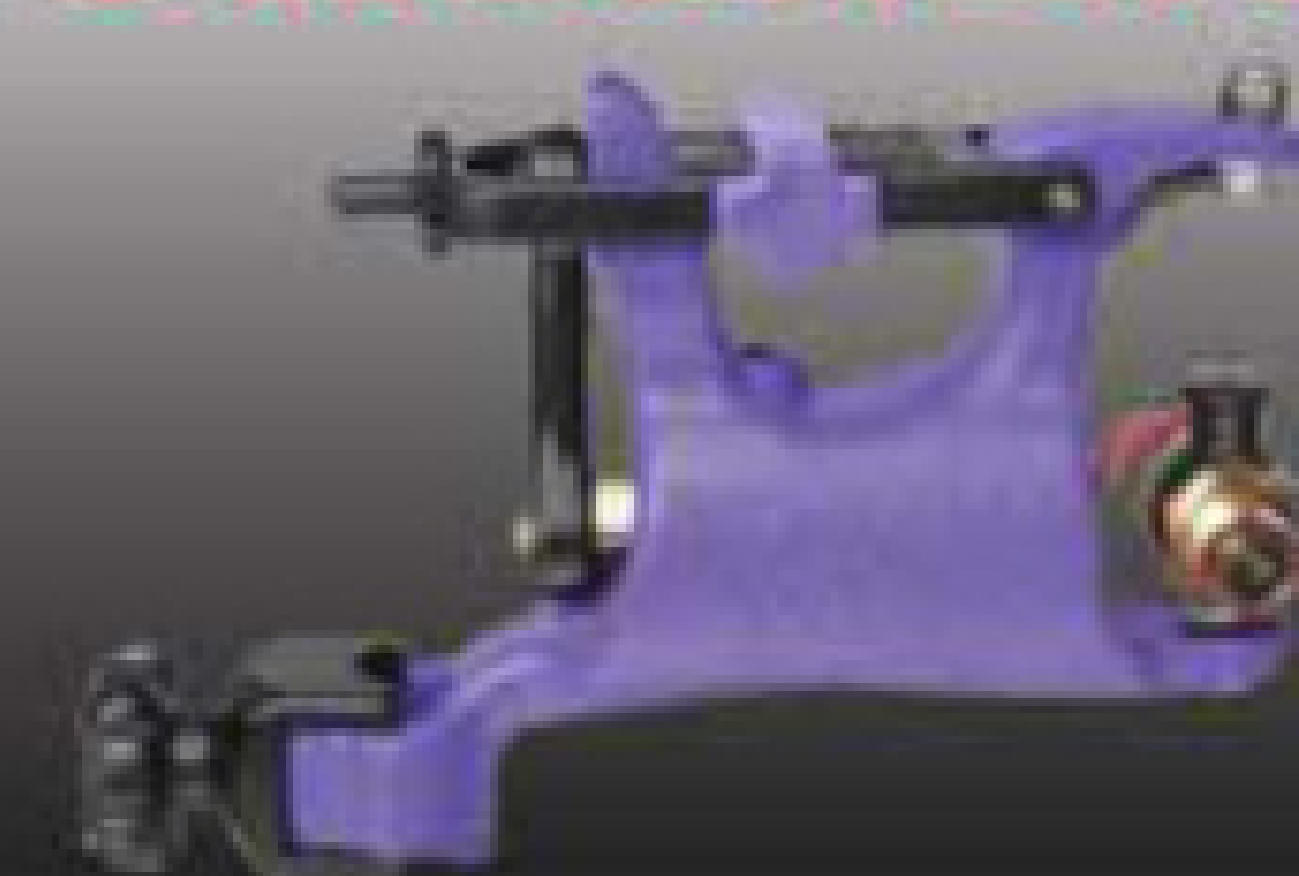
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Nicky Connor

THE MISSING INGREDIENT

A friend of mine - not the same friend who had his ever increasing cycle of partners tattooed on him - recently got some new ink.

Rather excitedly, he sent me a picture of it. I'm not sure there was actually any expectation over what I would do with it, I think it was simply to say 'Hey, look what I got done', which is a good thing because I wasn't at all sure what to make of it when it arrived.

Let us count the number of sins.

If it cost more than £30, I would be surprised. There was possibly even some change due from that as well. If it was done in a registered studio, it should be shut down immediately. Hell, if it was done in anything that had the cheek to even call itself a studio, it should be shut down. In fact, it's pretty plain for even a banana to see the exact circumstances of its 'creation'.

Which begs the question of why I bother ever opening my mouth around here. All these things that we have ever spoken about across the years, and I am talking about all of us: writers, readers, artists, are the hints we've been dropping even hitting the ground? Are they just bouncing around

in some anti-grav room from which there is no escape?

You would think that along with not drinking and driving, not making toast or drying your hair in the bath and not accepting a lift from anybody that drives a Rover, getting a tattoo in this way is about the dumbest idea ever. I'm actually quite shocked

OUT THERE IN THE WORLD OF PEOPLE THAT DON'T TAKE THE ART OF IT SERIOUSLY, THERE'S STILL SOMETHING VERY PUNK-ASS ABOUT GOING OFF THE RADAR TO BE MARKED

(yeah - the un-shockable is shocked) that a friend of mine would even go down this road. It doesn't affect our friendship one scrap, that would be just as stupid, but did this really happen?

The event highlighted something for me though that affects the bigger picture when it comes to tattooing. If you're not 'into it', if you have not invested time and effort into the scene even in a small way to get some kind of clue as to what you're talking about, it's about as responsible in 2014 as making that toast. I'm not making excuses but once upon a time, that would have been kind of 'the way it goes', I repeat, in 2014 - there is no need to find yourself with something

crap on your skin. It is, absolutely, 100%, avoidable.

We've all had less than stellar tattoos in the past but when you hit forty and your buddy does this job of mine, it kind of makes me think that all hope is lost.

Maybe that's unfair. Tattoos mean different things to different people. Out there in

the world of people that don't take the art of it seriously, there's still something very punk-ass about going off the radar to be marked. But there's one thing that people hardly ever talk about that's massively important in the equation here. It's that Ingredient-X called pride.

Ingredient-X is the thing that stops you from buying a pair of shoes for £2 that will make you look like a homeless bum. Ingredient-X is the voice that says that suit from the supermarket will not get you the job. Ingredient-X is the thing that is supposed to stop the gene-pool getting too small if you know what I'm saying.

Most importantly though, Ingredient-X is the thing - the safety valve - that says

if you can't afford to do it properly, that's the Gods' way of telling you not to do it at all.

Society has conspired against us to suppress Ingredient-X because society wants us to buy houses, clothes, games, phones - hell, you name it, it's got its fingers in the pie - as it is desperate for your custom. It wants to bleed you dry of Ingredient-X. It does not care if you look like a sap so long as it has your money.

Nobody can instil pride in you - it comes with time and experience but hear this. It is NOT subjective. Others know when you have it. Sometimes it can be faked but then it looks and smells like arrogance and that's a very different beast.

All I have to say is, please don't get a tattoo in a shed.

Wear your invisible crown at all times.

Sen

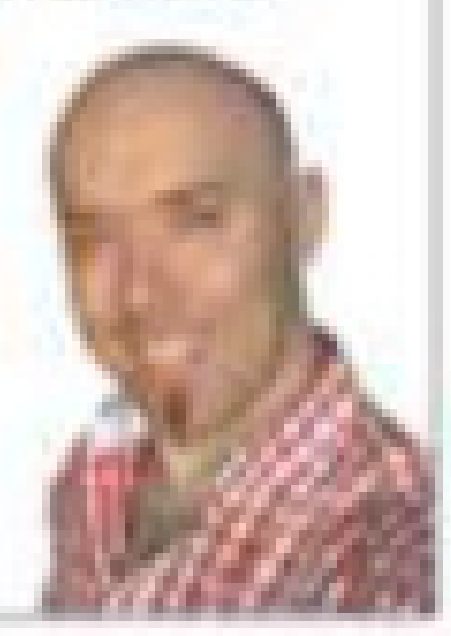


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Courtney Lloyd: Model, tattoo apprentice and mostly, non-stop talker with a great attitude about the madness going on around her. What makes her tick? The strangest things as we are about to find out...

28 GREAT BRITISH TATTOO SHOW

In which many people arrive at a palace that's not really a palace, great tattoos are created and burlesque meets lucha libre while zombies clash heads with the bearded masses. Welcome to the show that has it all.

34 YANN BLACK: ARTIST PROFILE

It's rare, nowadays more so than ever, to have the opportunity to speak with an artist who's pioneered a new style of tattooing and who continues to outdo himself each time he sets to work. Who else but Mr. Art Brut himself, Yann Black

60 THINK: WORKING FOR THE MAN

When it comes to employment and tattoos, everybody has an opinion on what's right and what's wrong. This issue, we take the conversation to academia.

66 MATT STEBLY: ARTIST PROFILE

As with all creative fields, there is a sense of no matter how good an end product is, it is rehashing old turf. So when you find an artist like Matt Stebly, it's really hard not to get excited.

72 HEAD GAMES

The multi-inked masses that congregate at tattoo conventions across

P28



THE GREAT BRITISH TATTOO SHOW

THE SHOW THAT REALLY WAS LIKE NO OTHER

the world have one thing in common - namely a love of body art; where they differ is there motivation for getting tattooed.

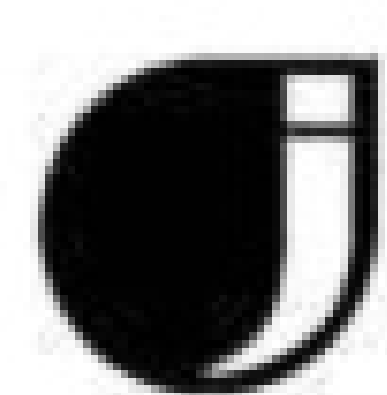
MR HYDE: ARTIST PROFILE

The publication 'Forever; The New Tattoo' has become a great source for discovering incredible work and artists. Along with some household names, there were many others - none more so than the darkly humorous artist that is Mr. Hyde.

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THIS MONTH'S PULL OUT:
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0207 429 4073, ISSN 0966-4351

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Adam McDermott
 Adam Thomas
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Antonio Lucarelli
 Arran Knott
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Boz De Niro
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Cal Jenx
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Chris Barrett
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Craig Cardwell
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 Dan Leicester
Dane Forester
 Dane Grannon
Daniel "Dude Skinz"
Hartley
 Daniel Lake

Danny Birch
 Danny Edwards
Dave Brazendale
 David Brace
Dean Sykes
 Dingo Foley
Dom Wiley
 Drew Govan
Drew Le Fox
 Ed Lowe
Euan Thomson
 Gary Parkinson
Gavin Clarke
 Gavin Hackett
Gavin Rourke
 Gemma Horrors
Glenn Cuzen
 Graham Longton
Hannah Von Farren
 Hollie-May
Ina Weiter
 Jack Large
James Bradbury
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Jase Jones
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Jeff Horsman
 Jo Lissoni
Jonaton Lambertina
 Jordan Baker
Jorge Becerra
 Justin Turnbull
Justyna Kurzelowska
 Kat James
Kelvin Slack
 Kurt Marlow

Lady FTS (Marie Cox)
 Laura Sandell
Lauren Carroll
 Lauren Spoors
Lawrence Ah Ching
 Lawrence Canham
Lee Jonez
 Lee Wood
Lewis Noire Williams
 Lewis Tudor
Liam 'Canvas' Freeman
 Louis Jacobs
Luke Sayer
 Macky Davies
Marta Lipinski
 Martin Blair
Martin Clarke
 Martin Morrissey
Matt Henning
 Matthew Spilsbury
Max McCartney
 Max Slatter
Michael Thomas
 Mike Philp
Mikee Cue
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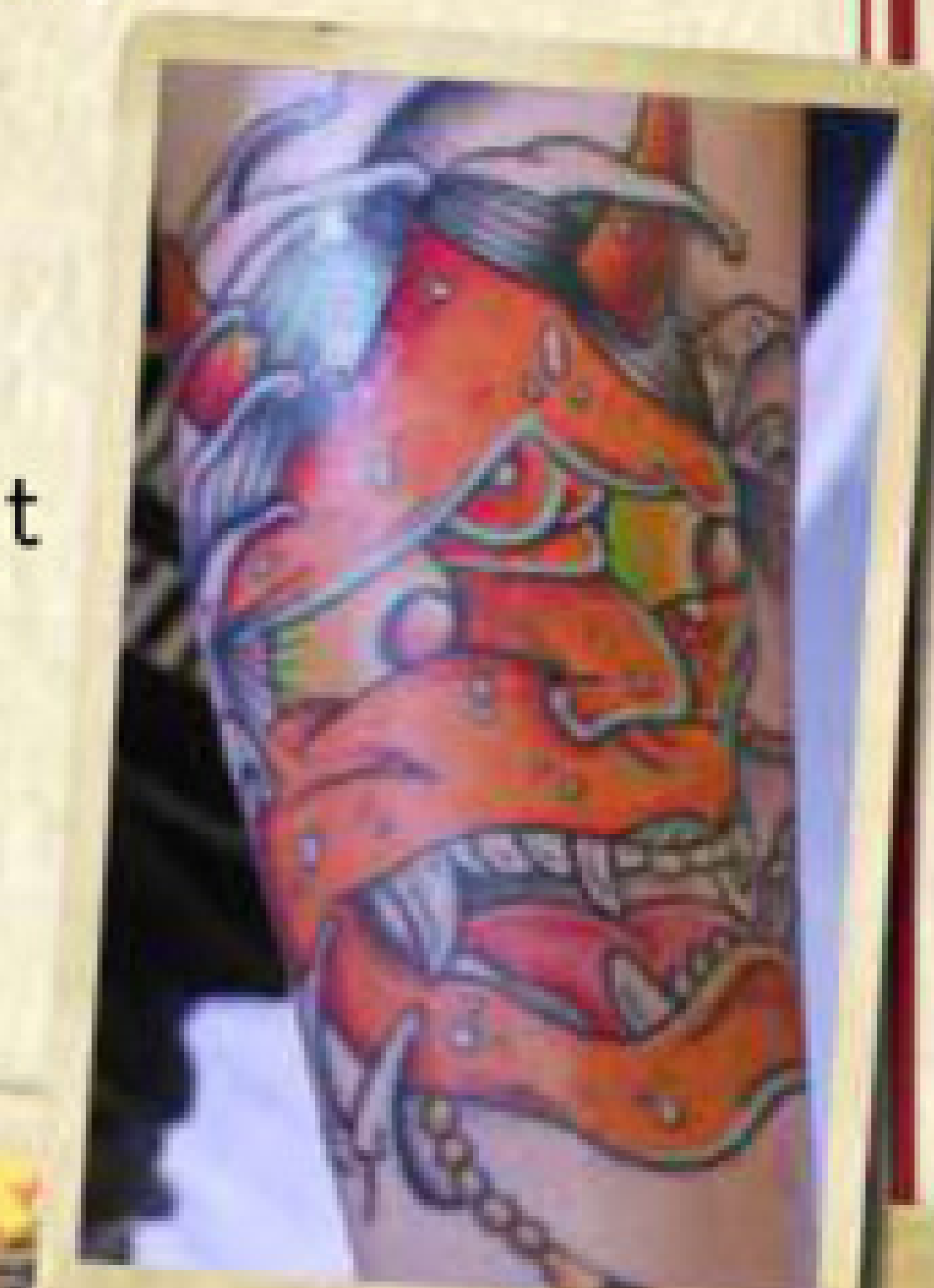
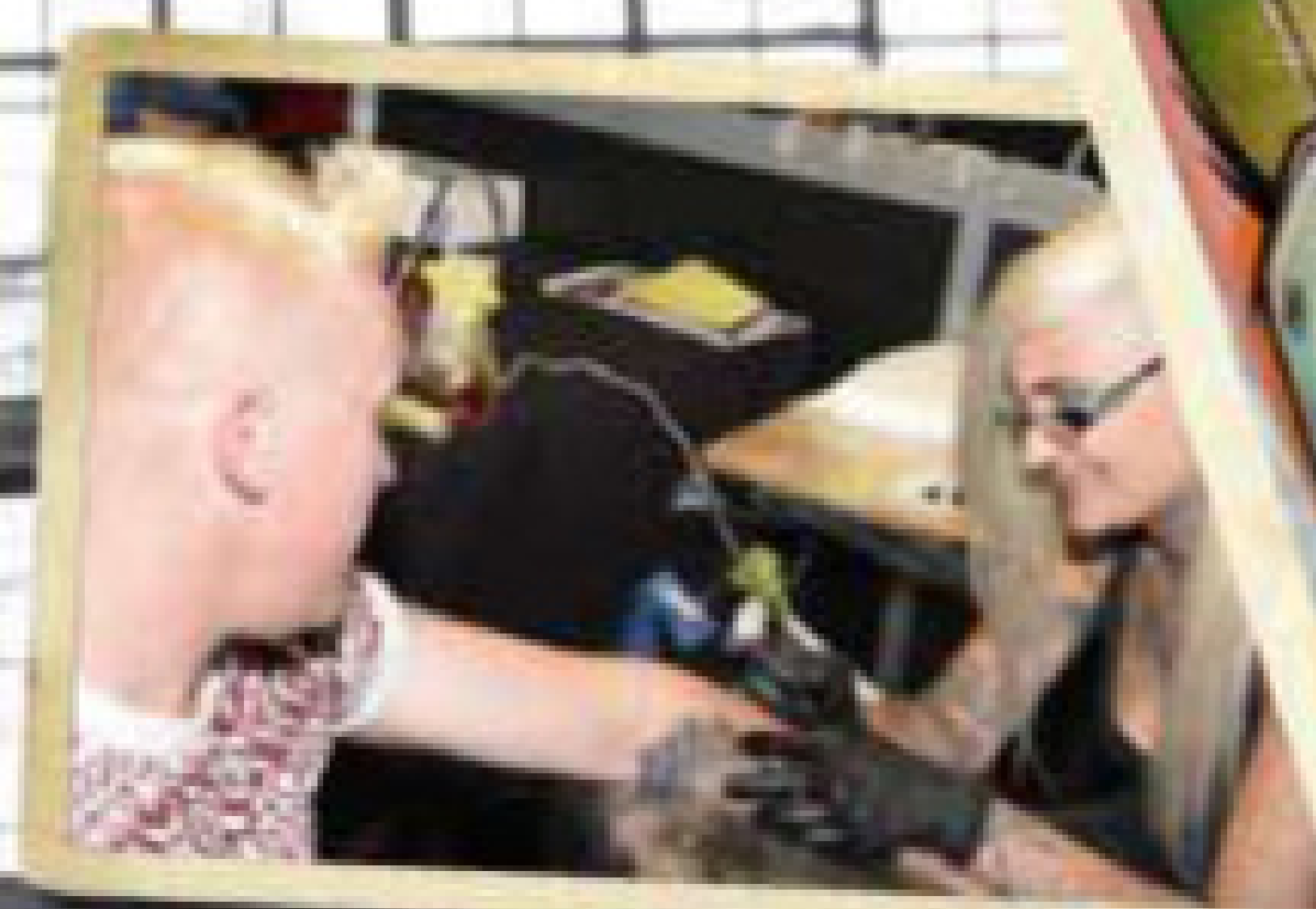
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Sam Reilly
 Samantha adams
Samuel Connelly
 Sean Lyons
Shaun Wainwright
 Simon Barry
Simon Elm kies
 Simona Lodini
Sonny Mitchell
 Stephen Elstone
Tara Horrors
 Taylor Williams
Tim Kingsbury
 Tony Davis
Tony Noble
 Troy Tuck Tattoo Artist
Vee Takaloo
 Vicki Norton
Wayne Green
 William Jones
Yann Neumann

VENDORS SO FAR...

Amy Johnstone Art
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 Blink Laser
Cranfield's Curiosity Cabinet
 Global Tattoo Supplies

Guinevere's Chamber
 Maria Patricia - Laser Tattoo Removal
Mike Anit - Artist & Sculptor
 New Image UK Ltd
Rafflesia Designs

Reptilia Art Movement
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Sleeve Notes

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SHORT SLEEVES



RISE OF THE MACHINES

In case you hadn't noticed, there are rather more tattoo studios around now than there used to be. However, you might be as surprised as we were to learn that since 2009 the growth rate of studios in town centres has topped 141%. People have been busy.

According to a recent survey by the Local Data Company there are now 1,014 studios in the top 650 British towns (which suggests there are probably even more than that if you widen the search to less populous areas). To put this in perspective, in the same period (2009-2013) chain coffee stores, accused of swamping the entire country in a Costa-cultural miasma, increased their numbers by a mere 29%.

Speaking to Sky News earlier this month, LDC director Matthew Hopkinson suggested that one of the reasons for the rise is the disappearance of large retailers such as Woolworths and the reduction of stores from big chains including Arcadia (the group behind Burton, Miss Selfridge and Topshop). "This results in a large oversupply of empty shops, which results in greater opportunity at much lower costs for these alternative high street uses to occupy town centres and at a significantly cheaper cost," he said.

Still, quantity isn't a sign of quality, as Hopkinson himself pointed out. "Eventually the lower end of the market could struggle," he said. "Some of them don't make a lot of money, they aren't good artists or businesspeople and are notorious for copying designs straight off the internet."

It's pleasing that the industry is in good health and that more artists are gaining recognition, but as ever

BEHIND THE BODY BEAUTIFUL

A forthcoming tattoo art book is aiming to go beyond the usual coffee table fare. 'Skin n' Ink' from Schiffer publishing claims to offer a fresh take on the modern pin up by running candid interviews with the tattooed models featured.

Each has spoken to author Akos Bánfalvi - a Hungarian journalist who writes for Hungarian Tattoo Magazine, Tattoo Galéria and Tattoo Zone - about their modelling experiences (good and bad), tattoo tales, favourite artists and more.

The images certainly look striking: we're hoping to bring you a review in a future issue. In the meantime, the book will retail at around £33 and is due out in July - see schifferbooks.com for more information.

SHORT SLEEVES

we advise carefully researching any artist and studio before committing – just like the coffee chains, central locations and shiny facades are no guarantee of anything decent within. Might we suggest a visit to a convention for some window shopping? There's a list in this very section. It's almost as if there's a plan...

DISAPPEARING / REAPPEARING INK

Courtesy of the magazines, books, blogs and even academic treatises written about tattoos and tattooing in the twenty first century, it's easy to forget that tattoo art wasn't always so well documented. Even now it's not always easy to find out a lot about more than a handful of 'famous' artists without tracking them down in person (although we do our best for you).

Hardly surprising, then, that many artists from the eighteenth and nineteenth century have left little to posterity other than some examples of flash and perhaps a signature. Take C.H. Fellowes, a US artist working in the 1800s, whose identity has only recently been fully revealed.

Fellowes' work was first rediscovered when his sketchbook appeared in the collection of a Providence antique dealer, along with a tattoo machine (origin unknown), in the 1960s. It was a rare object in itself, later published as 'The Tattoo Book' in 1972 and creating quite a stir in the ink world, but details about the man behind the drawings – of none-more-old-school subjects including ships, swords and serpents – weren't forthcoming.

Enter genealogist and tattoo enthusiast Carmen Nyssen, who did some 'amateur sleuthing' as she puts it. Courtesy of some marriage records, cryptic initials and a curious tale of stationery theft, she recently pieced together the identity of an artist who had remained hidden for decades. We won't spoil the details here. If you own a copy of 'The Tattoo Book', or just fancy a glimpse into a very different era of tattooing, check out her blog - <http://carmennyss.tumblr.com/> - for the full story, which was also picked up by the Boston Globe. Well worth a look.

**ONE TO WATCH: SANTA PERPETUA**

Santa Perpetua (now there's a fine name) is a Brighton based artist, originally from Barcelona but now working at Black Sails studio.

She's been tattooing since 2008, when she apprenticed under Eduardo Sasía (Evolucion tattoo), but there's a pretty impressive commercial portfolio under her belt too: as a graphic designer she worked for L'Oreal, Coca Cola, Nike, Madpoint, Freeriderzine, Coup de Fouet, Descord and El Pais Cultural, among others, before picking up the machine.

"Over the years, I have condensed all my knowledge about design and art into tattooing," she says. "The graphic art style is now my main creative outlet and the end of the search for my personal expression as a tattoo artist."

Like this? Want more? You can get in touch via [facebook.com/Santa.Perpetua](https://www.facebook.com/Santa.Perpetua), or drop her a line at santa.perpetua@yahoo.es.

If you'd like to appear in Sleeve Notes, send us some words and pics at news@skindeep.co.uk. We're always excited to see new work / plan ever-more-elaborate fantasy tattoos...

**MONSTERS ON THE MOVE**

Cosmic Monsters Incorporated have stomped over to a new studio.

You can now find Ollie Tye and Lauren Hanson at Mitre House, The Courtyard, 27 The Strand, in Bromsgrove. Alternatively, try [facebook.com/cosmic-monsters-incorporated-tattoo-studio](https://www.facebook.com/cosmic-monsters-incorporated-tattoo-studio) to see recent work and to get in touch, or email ollietattoo@hotmail.co.uk.

Conventions

All details correct at time of going to press.

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inkforheroes.co.uk

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Kirkcaldy KY13HS
scottishbodyart.co.uk

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MK DONs Arena
Stadium Way West
Bletchley
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19 - 20 July 2014

Mercure Cardiff Holland
House Hotel and Spa
24-26 Newport Rd
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cardiff tattoo and toy con.co.uk

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FACE FACTS

These arresting images are the work of photographer Mark Leaver, who wanted to take a different approach to capturing ink for his 'Tattoo' project. "I wasn't interested in the thousands of people with a sleeve or back piece, which they cover up when they go to work," he says. "It's facial tattoos that grabbed me and the direct confrontational nature of them."

According to Leaver there have always been taboos around facial tattoos. "People associate them with a number of negative things including suicide rates, criminality and depression. This couldn't be further from the case now. Facial tattoos now represent creativity, aesthetics, transformation and spirituality."

Leaver's pics are pretty unique, not shying away from the startling impact a tattooed face can have and bringing a quiet, perhaps dignified beauty to facial tattoos that we don't always get to see in the media. You can see more of his work at mdleaver.com.

TOP: Matt Black - 40 years old, works at London's Divine Canvas. Tattooing his girlfriend on his day off. - 'Getting the face done would have been a difficult decision if I wasn't a tattooist, you've got to be realistic'

BOTTOM RIGHT: Keith Gordon - Keith, 57 years old and 'the coolest looking guy in Essex'. He started getting his face tattooed three years ago. When I asked Keith what he did for a living he wouldn't tell me 'as it didn't match his look'.

BOTTOM LEFT: Joe Munroe - 26 years old. Joe's recently sold his house and now lives in his van which is also a mobile tattoo studio. He's now travelling the world tattooing as he goes.

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Conventions

All details correct at time of going to press.

DUNDEE TATTOO CONVENTION

16 – 17 August 2014

Abertay UnionB
1-3 Bell Street
Dundee DD1 1HP
dundeetattooconvention.co.uk

NORWICH BODY ART FESTIVAL

16 – 17 August 2014

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

TATCON BLACKPOOL

22 – 25 August 2014

Norbreck Castle Hotel
Queen's Promenade
Blackpool FY2 9AA
tatconblackpool.co.uk

THE SECOND INTERNATIONAL DEAF TATTOO CONVENTION

05 – 07 September 2014

St. John's Deaf Community Centre
258 Greens Lanes
Manor House
London N4 2HE
deaf-tattoo.com

TATTOO JAM

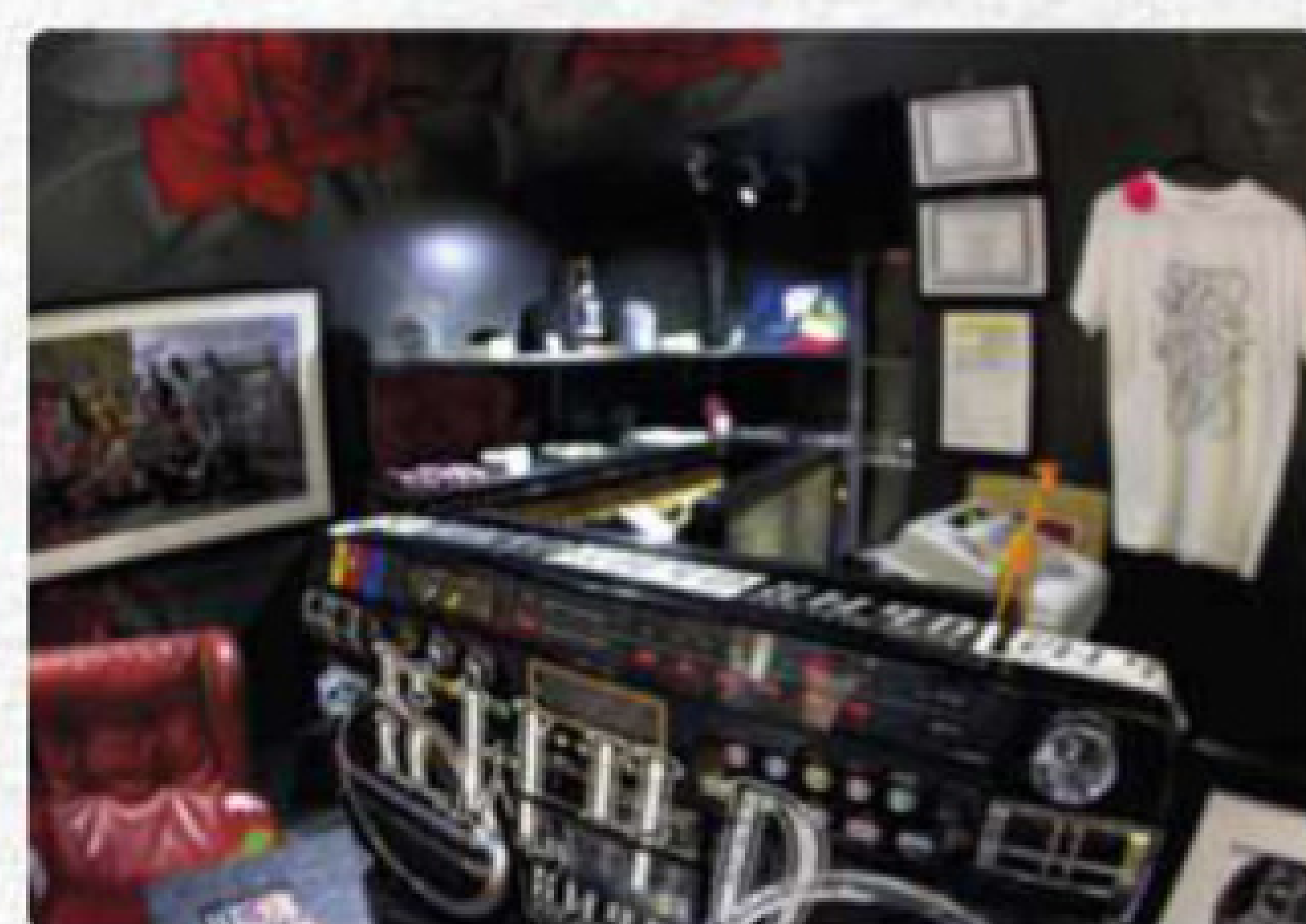
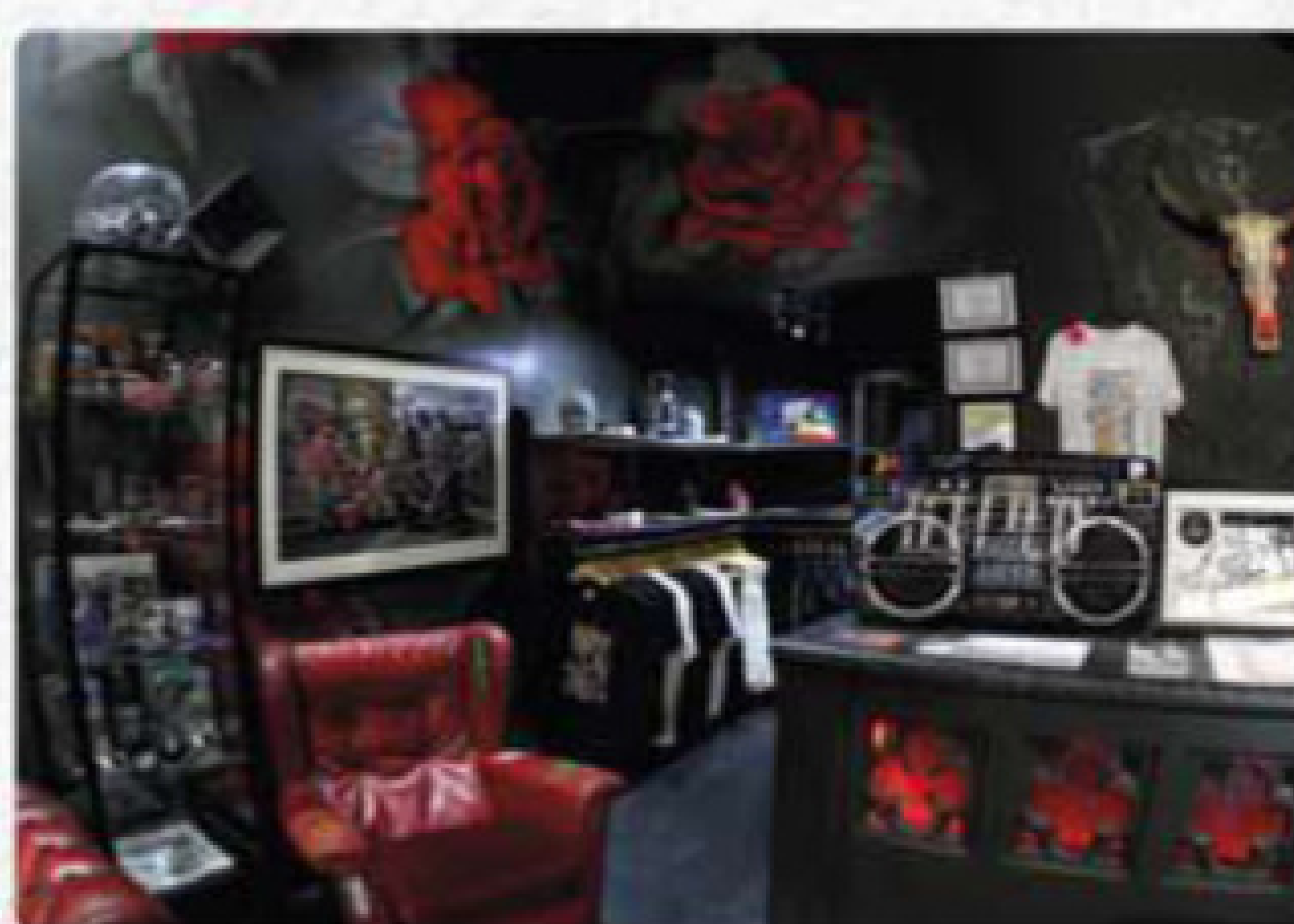
10 – 12 October 2014

Doncaster Racecourse
Leger Way
Doncaster DN2 6BB
tattoojam.com

SHEFFIELD TATTOO SHOW

15 – 16 November 2014

Magna science centre
Sheffield Road
Rotherham
sheffeldtattooshow.co.uk



SLEEP WHEN YOU'RE DEAD

No, it's not a suggestion. Sleep When You're Dead (SWYD) Tattoo & Barber Shop is owned and run by MTV's Dirty Sanchez star, Mathew Pritchard, and is based in the heart of Cardiff City Centre at 22 High Street Arcade.

The recently expanded shop covers three floors and includes reception and barbers area, four tattoo booths, piercing and laser service and art gallery. The rather smart new setup means they now have room for a further two artists to join their team on a full time basis; they can also accommodate guest artists.

As you would expect from Mr.

Pritchard, the team like to work hard and play harder. If you're an excellent artist with recent studio experience, a positive work ethic and enjoy a good party, give them a call on 029 2037 6226 to arrange an appointment, or email pritchardswyd@mac.com.

You can find out more via the social medias: search for swydtattoo on Facebook, Instagram and twitter.

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MORE FROM MS. MOORE

Artist Toni Moore, creator of this rather splendid piece, has just opened a new studio in Bristol. Forever Bound is a private, appointment-only setup on Chandos Road, Redland. To see more examples of her work or to discuss a new piece, visit hungryformoore.co.uk or email tonitattoo@hotmail.co.uk.

Ash Lewis



Ash Lewis



ASHLEWISTATTOOIST



Ash Lewis Tattooist

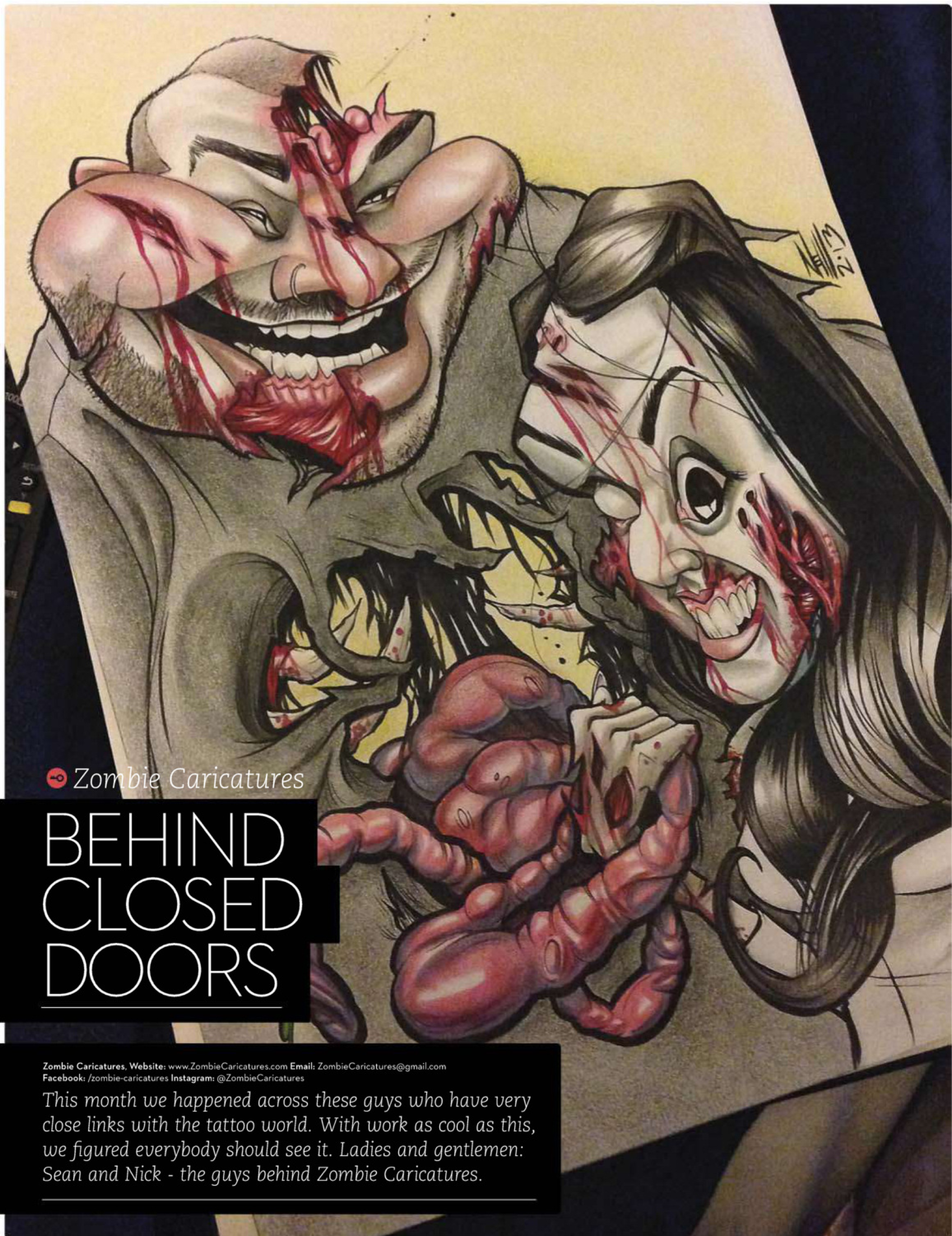


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 *Zombie Caricatures*

BEHIND CLOSED DOORS

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Facebook: [/zombie-caricatures](https://www.facebook.com/zombie-caricatures) Instagram: [@ZombieCaricatures](https://www.instagram.com/ZombieCaricatures)

This month we happened across these guys who have very close links with the tattoo world. With work as cool as this, we figured everybody should see it. Ladies and gentlemen: Sean and Nick - the guys behind Zombie Caricatures.



The idea that I could twist and pull a person's face while still keeping a likeness excited me!



Theme parks are notoriously odd places. If anything out of the ordinary is going

to happen, you can bet an environment of sideshows, ghost rides and haunted houses is going to be the perfect place for an idea as crazy as Zombie Caricatures to be born. Creators, Sean Gardner & Nick Mitchell get de-boned:

HOW DID YOU COME UP WITH THE IDEA OF ZOMBIE CARICATURES?

Sean: We met in 2005 while drawing caricatures for a local Tampa theme park. It was here that we both found a mutual drive to push the live art form of caricature further and challenge ourselves and each other to new levels.

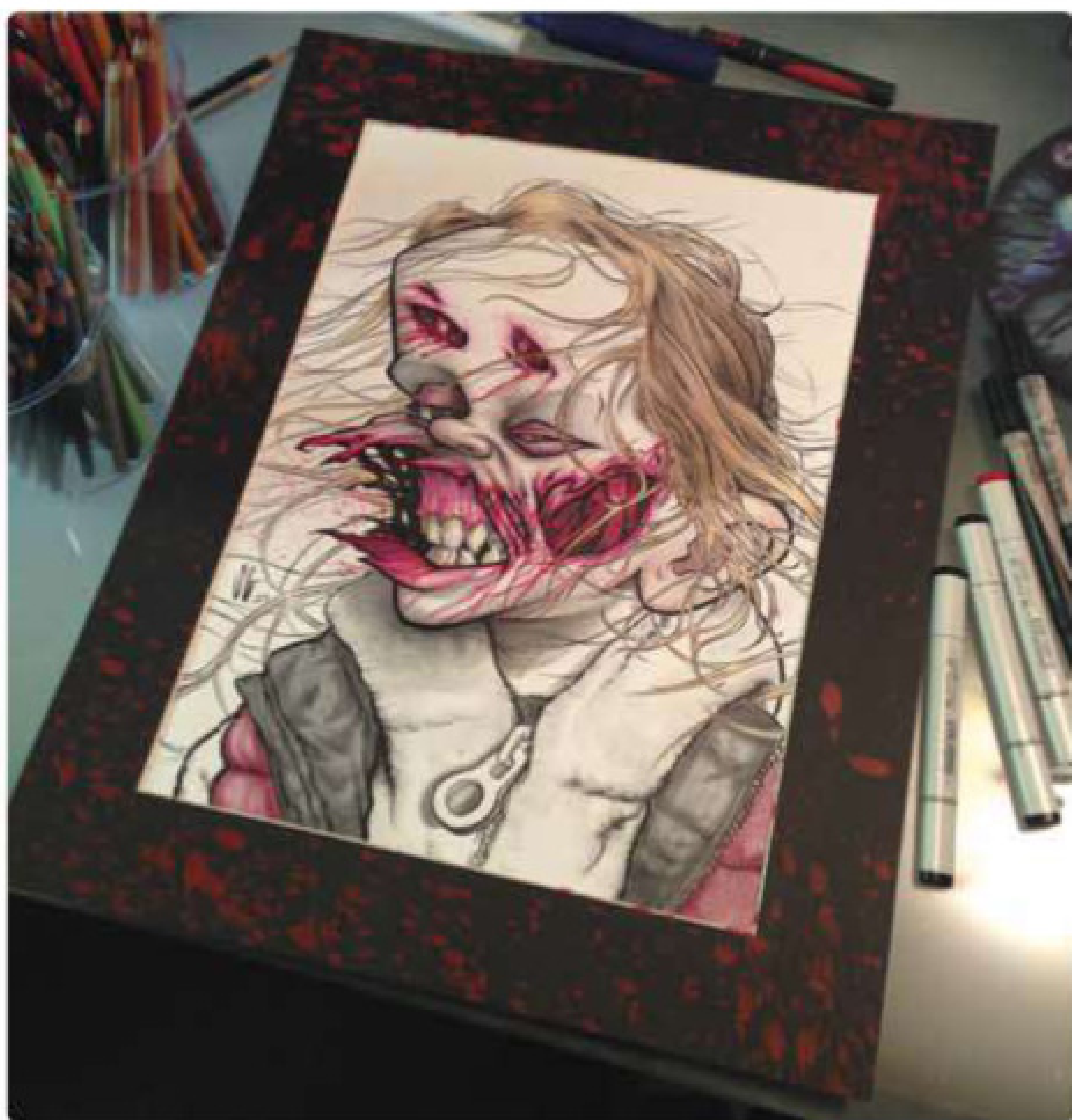
We found that the atmosphere of the theme park was the perfect environment for us to use as our artistic training grounds; even more so because once a year, for the month of October, the theme park had a Halloween event. It was during this witching month that I seized the opportunity to challenge myself artistically. I began combining my love for crazy exaggerations, sharp likenesses

and things I saw in horror movies into caricatures and it was in this maelstrom of rollercoasters and side-shows that Zombie Caricatures was born.

Unfortunately, even though it was a brilliant idea, the theme park just wasn't the right market for my crazy, flesh rotting images; mainly due to the fact that people were just there to walk through haunted houses and drink beer.

HOW DID YOU GET YOUR IDEA OUT OF THE THEME PARK AND OUT TO A WIDER AUDIENCE?

Nick: It started with a phone call from Sean in 2010. There was a horror convention happening and Sean was thinking about getting a booth and giving Zombie Caricatures a try in a different environment. So we teamed up and headed to Orlando to see what we could do with the idea. Lucky for us, people were lined up, excited to be drawn and as soon as we showed up, the convention goers were filling our chairs, eager to get converted into zombie art. The weekend was a massive gory success and though we were extremely surprised, we were also excited to see where Zombie Caricature could go next. 🍀



ONCE YOU REALISED THERE WAS A MARKET FOR PEOPLE WANTING TO BE TRANSFORMED INTO ZOMBIES, WHERE DID YOU TAKE IT NEXT?

Sean: Being that there was no real market for Zombie Caricatures in Florida, we had no choice but to hit the road. Luckily for us, we had a group of friends that lived in Pennsylvania... and there just so happened to be two horror conventions happening on back-to-back weekends. So, markers and paper in hand, we headed up to Pennsylvania for some friends, rest and zombie fun. Not only were both conventions successful, but we discovered a whole schedule of similar events that were happening all year along the East Coast. It was at this point, we decided to take a chance and leave the lives we knew in Florida, packed up a huge moving truck and took the eighteen hour journey to Pennsylvania. Since then, we have continued to draw sick and twisted zombies across the States for the past three years.

WHAT'S LIFE LIKE FOR YOU GUYS NOW THAT YOU HAVE STARTED GAINING A FOLLOWING?

Nick: These days we stay busy working conventions almost every weekend. You can catch us at various horror, tattoo and comic conventions throughout the United States. When we're not on the road, we're locked up in our Eason, Pennsylvania studio drawing Zombie Caricature commissions from photos.

We have fun with these commissions as well because we're able to take our time, explore concepts, compositions and exaggerations and really get detailed with the zombies. If anyone is interested in a commission, just go to zombiecaricatures.com and click on, "Get drawn as a zombie."





While there are valuable principles and guidelines to the art form, it's also very subjective

HAVE ANY OF YOUR CARICATURES TURNED INTO TATTOOS? HAVE EITHER OF YOU THOUGHT ABOUT BECOMING TATTOOISTS?

Sean: Yeah, sometimes. It's surprising to see someone has chosen your work to permanently decorate him or herself with, especially since the images I create aren't designed to be a tattoo. Drawing alongside so many talented artists has really inspired me, not only in my work, but inspired me to try and throw my hat in the ring. So we will be taking on a tattoo apprenticeship in early 2014.

Nick: Yes, it's always a pleasant surprise and an honour, especially when it's a zombie I'm really proud of. Recently I drew a zombie of a child, wearing a Halloween costume, with arrows through his face. The child's mother had it tattooed on her arm. It made me happy knowing that she liked it enough to wear it forever. Becoming a tattoo artist has been something I've been thinking about recently. I find the art form amazing and breathtaking. And the more I'm submerged in the tattoo world, the more I want to be a part of it. I have extreme respect for tattoo artists. I have to be honest; I do fear the idea of working on skin. But if I had the opportunity for an apprenticeship and I felt that it was a good fit and I could grow and become a better artist, I would go for it. 🍷





It's surprising to see someone has chosen your work to permanently decorate him or herself with

WHAT'S IN STORE FOR THE FUTURE OF ZOMBIE CARICATURES?

Sean: The newest project we have coming up is our book, "Zombie Caricatures, Exaggerations and Infections" which is coming out this fall. It's going to be 160 pages filled with studio quality pieces, tons of fun/process sketches, biography, tutorials and an intro by Ink Master contestant and tattoo wizard, Jessie Smith. There is no art book like this! We are generally humble artists but we can say with 10000% certainty that this will truly be a unique book.

No one is a stranger to the idea of the art of caricature, but it's too far and few between that anyone sees a caricature worthy of more than a passing chuckle. This book will feature two artists that have been dedicated in taking the art form to a very higher quality level, rather than the low-brow art form.

We have not only become strong artists in our field, but have become pioneers of a completely new sub-genre that has inspired many to imitate. This book exclusively will not only show exaggerations and a level that most have never seen before, but will also give insight to how we create our art. It not only showcases a brand new art form but fully submerges the reader into how it's done as well...we don't just give readers a taste, it's also part cook-book too. 🐼



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Tattoo Vixens



SO YOU THINK YOU KNOW Courtney

Courtney Lloyd: Model, tattoo apprentice, horror fan, and mostly, non-stop talker with a great attitude about the madness going on around her. What makes her tick?

The strangest things, as we are about to find out...

Mr. Smith
Scott Cole
Model: Courtney Lloyd
Makeup: Eve-Marie Parry
Hair: Nathan Pithers

SO YOU'RE TWO YEARS INTO AN APPRENTICESHIP - HAS IT BEEN HARDER THAN YOU THOUGHT OR DID YOU DO THE 'DUCK TO WATER' THING? HAS IT GIVEN YOU A DIFFERENT KIND OF OUTLOOK ON THE WHOLE SCENE?

Oh no. Duck to water was not me! I was never naturally good at art. As a kid I was always creative, but there was no talent there for me. However from a very young age, I remember always wanting tattoos and in my early teens I

thought maybe one day I could do it. I took art as a GCSE and was by far the worst in my class. For two years, I stayed in almost every night and every lunch hour to draw and draw and then draw some more 🍌



until I managed to transfer my ideas to paper with more ease. So when I started tattooing, I knew it was going to be hard but again, I knew I wanted this. I had everyone tell me that I could never do it. Everyone! So that pushed me to practice until one day, it sort of clicked a little more. It was no shock to me how hard it was and everyday is still a challenge - every piece of skin is different! You are constantly on your toes. With my outlook to the actual scene of it, that one's tough! Like anything it can be rather cut-throat and at times a little bitchy but I think I've been lucky. I have met and worked with some amazing people who are not only talented but also genuinely kind and inspiring



I had everyone tell me that I could never do it. Everyone! So that pushed me to practice until one day, it sort of clicked a little more



instead of pushing you down. If you think it's a real rock star lifestyle, the other day I shaved a woman's foot - it was thick black hair and smelled. It's not a glamorous job! You certainly don't see that on L.A Ink.

WHAT KIND OF DIRECTION IS YOUR OWN ART AND DESIGN TAKING? ARE YOU PUTTING THE ESSEX INTO PAUL BOOTH OR DOES HE HAVE NOTHING TO WORRY ABOUT THIS WEEK?

Oh Mr Booth is safe! It's really hard to say what direction it's taking because I'm forever doing a wide coverage of all sorts. One of the shops I'm in, I get mainly walk-in trade. This is great - it forces me to draw something up on the spot and gets me used to doing a real mixture. I know a lot of artist find their style early on but for me, I still don't know. I know what I like and I know my limitations. Tattoo-wise, I love colour. Even if it's a pretty traditional design I like to put more colour in it than usual. More blends and ranges. I'm always experimenting and mixing inks to try and make up the colour I see in my mind. For me, I'm still trying to explore

different techniques to try and push myself. It's such a joy when I get the opportunity to do something that I've got creative freedom on. My friend Sophie has a leg full of my dark little satanic creations. She is amazing - if I have had a month of doing nothing but stars on wrists, I will call her and she'll let me do something like a plague doctor. I like to draw things that I struggle with though. When I started, my script work was awful. No flow whatsoever. Now, if I'm waiting for a train or whatever, I will doodle as much script as I can. It's getting better and the more I do the more comfortable I am with it.

I'M GOING TO BE HARD ON YOUR HORROR-LOVING ASS NOW. GIVE US YOUR TOP FIVE HORROR FILMS OF ALL TIME. IS THERE ANYTHING SURPRISING IN THERE FROM DAYS BEFORE YOU WERE BORN OR IS IT ALL BANG UP TO DATE?

Top five! God man, this is a hard one! I do love a few of the classics: IT for one, the original of The Exorcist. What I really love about modern horror is the special effects. The make-up more than anything - characters are now becoming more gruesome 🍌

WHAT'S WITH THE QUEEN OF THE DAMNED INK ON YOUR BACK? A NOD AT THE MOVIE OR A STATEMENT ABOUT YOURSELF? I DON'T THINK I'VE EVER SEEN THAT MOVIE. IS IT WORTH A DAMN?

Right, I haven't actually ever seen the movie either, so it's nothing to do with that! I'm now scared to watch it in case it's shit and my tattoo will be associated with this lame as hell film! I told Marc Crumell - the man who taught and still teaches me to tattoo - how I was going to introduce his sons to the satanic bible when I babysit them. He just called me Queen of the Damned and it stuck. A couple of weeks later, I got him to tattoo it on for me and now it's become the idea for my back piece. I'd like to have my own representation of the Queen of the Damned - I don't know how, it's still all up in the air right now.

Safe to say though, I have not been asked to do any babysitting since.

WHAT DID YOU THINK OF LORDS OF SALEM - AND DON'T TELL ME YOU'VE NEVER SEEN IT OR I'LL GET IN A CAB, COME ROUND TO YOUR HOUSE AND FORCE YOU TO WATCH IT TWICE WITH ME WHILE I SHOVEL A CHINESE TAKE-AWAY DOWN YOUR FACE. FOR WHAT IT'S WORTH, I THINK ROB ZOMBIE IS THE BEST HORROR MOVIE DIRECTOR THAT'S OUT THERE TODAY. THOUGHTS?

Well, you had better get ordering that Chinese and don't forget the prawn crackers! I haven't seen it - what a let down! It's one of those that I keep meaning to watch and need to get round to doing so. Rob Zombie is a hero to me. He pushes you to like the bad guys by creating these likeable characters that are funny and eccentric. Captain Spaulding is without a shadow of a doubt the best movie character ever: 'God damn motherfucker got blood on my favourite clown suit!' I love it! His movies are so fresh with such an incredible take on all he does. So make that takeaway call and let's do this!

People tend to take you less seriously as an artist when they've seen you in your pants

Opinions are like belly-buttons, everyone's got one, but they don't hold much water. Tattooing comes first and always will but I feel so lucky and grateful for how far I've come as model within the last year.

I'LL SAY THIS FOR YOU... YOU'VE GOT A GOOD TASTE WHEN IT COMES TO TATTOOISTS YOU LOOK UP TO. LISA GITTON IS AN AMAZING TALENT - FOR

than you could ever imagine.

Top five though? Here we go:

5. The Exorcist
4. The Conjuring - scary as hell. Didn't sleep for a week.
3. House of 1000 Corpses
2. Silent Hill - purely for the characters. Inspiring!
1. It has to be the new Evil Dead.

The makeup in that movie is stunning. 'I can smell your filthy soul!' Best line ever.

YOU'RE ALSO (OBTUSLY) A MODEL - DO YOU FIND IT DIFFICULT TO BE TAKEN SERIOUSLY IN YOUR TATTOOING WITH MODELLING IN YOUR LIFE AS WELL? WHAT AM I TRYING TO SAY HERE? I TOTALLY GET IT THAT THE TWO CAN GO HAND IN HAND (AND YOU WORK LIKE A HORSE AT IT) BUT I GUESS OTHERS MAY NOT BE QUITE SO 'ACCEPTING'?

You've hit the nail on the head there! As much as they can and do go hand in hand and it all runs in the same circles, I do get a lot of shit for it. People tend to take you less seriously as an artist when they've seen you in your pants! It is hard and I do have those days where I think that I shouldn't be modelling anymore - but I love it. It's introduced me to so many amazing people and opened up so many opportunities so I try not to care too much what other people are going to think.

THE RECORD, GIVE US YOUR FAVOURITE ARTISTS THAT YOU'D LIKE WORK FROM.

Well thank you! That's the beauty of instagram - you just end up discovering so much talent out there! I have so many that spring to mind right now it's so hard to think! I am looking forward to getting tattooed by Matt Webber - he is doing a pug head with a unicorn horn tied to it. We are just sorting out a date now. I am on the lookout for free slots and cancelations for Tiny Miss Becca to do my throat too. Her work is just so beautiful, I love it. I would love to have a piece from Emily Rose Murray - her work is just out of this world for me and I'd also like to get tattooed by Bert Thomas, his traditional is so clean. That's a good list!

FINALLY... WHAT YOU GOT GOING ON FOR THE REST OF THE YEAR AND WHERE CAN PEOPLE FIND YOU IF THEY WANT TO GET IN TOUCH? (LIKE, ON THE WEB, NOT YOUR HOME NUMBER...)

Well, I am currently working on a collaboration with Velvet Revolt, they will soon be bringing out a range of t-shirts and vests with my designs on them, so look out for that! I want to continue doing more shoots, maybe try and do some weird stuff with special-effects makeup. Maybe a cheeky Evil Dead themed shoot! Any takers? This year, I must try to go on holiday with the Mr and actually take some time off! I am tattooing alongside some awesome people at C13 in Hatfield Heath and Big Dog Tattoos in Harlow. For all bookings model or tattoo related you can contact me by email clloyd92@hotmail.co.uk or through the shops. 🦋



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In which many people arrive at a palace that's not really a palace, great tattoos are created and burlesque meets lucha libre while zombies clash heads with the bearded masses... Welcome to the show that has it all.



Alexandra Palace can be found in the fabulous district of London known as Muswell Hill but even with that big descriptor in the name, nobody expects an actual hill when they get there. Least of all the vixen-type form of DJ Megan Daniels and her extremely high shoes. It wasn't top of the list for Zombie Boy either - replete with shades stolen from the very head of the X-Men's Cyclops, he too made the climb. I don't like the hill much either. It's not so much that it's steep - it just never seems to end.

THOSE MOMENTS WHEN THE TATTOOED PEOPLE OUTNUMBER THE BLANK PEOPLE? I LOVE THOSE MOMENTS ALMOST AS MUCH AS THE ONES IN WHICH PEOPLE BUY ME COFFEE.

I throw my coat in a corner of the office where I'll be able to find it for the next three days and made my editorial demands of the The Boss.

"I hope there's no blue M&Ms in that bowl - let's go upstairs and survey all that we have built."

He ignores me, so I skip the part about the M&Ms and try again.

Going 'upstairs' is like that

scene in Vertigo in which Scottie forces Madeleine to climb the stairs into the bell tower. Is everything uphill around here? The view of the Palace is worth it though - it looks weird while it's being built with just a few ant warriors wandering around with hammers and electrical flex. We don't stay long when we happen upon some science-fiction jets 🚀

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Winner Best Avant Garde
F Chueng at 6.8 Tattoo

Winner Best Colour
Michael Rose, Visual Art





Winner Best Black & Grey
Sherbet Long, Crazy Needle



Frank LaNatra hard at it.



Sam Barber picks up her award



up there that intermittently spray a mist of water into the air to keep the organ-type thing that looms over the building in working order.

“Man, I hope it’s busy tomorrow.”

“So do I - we’ll look pretty stupid standing here by ourselves.”

I heard on the grapevine that tomorrow never comes but on this particular weekend, it did. We woke up and there it was, bringing with it three hundred and fifty tattoo artists (I like to spell it out like that to give it gravitas) and a host of associated helpers.

This, I figured, is a good start - and then a funny thing happened. I had grabbed a morning coffee with Zombie Boy (who was shockingly more awake than I), did a ten minute interview with some guys from the BBC just like I had promised weeks ago (and then forgotten about) - and when we were done, there were real-live human beings everywhere.

Those moments when the tattooed people outnumber the blank people? I love those moments almost as much as the ones in which people buy me coffee. Those moments say:

“We are open - let’s do this thing.”

Over the course of the day, the nature of the beast took over and much art was created in the most magical way, culminating in a spot of judging from the days proceedings. If you ever wondered who watches the watchmen, you’ll be pleased to know that we watch each other. It ain’t easy up there seeing one golden nugget paraded one after the other. Trent and Paula (my co-conspirators in finding uber-gems) are fine wing-people and between us, we mutter under our-breath things like:

“Something from outer-



THIS MEANS WE ALL HAVE TO BE EXTRA CAREFUL WHEN THE GUY TURNS UP ON THE STAGE WITH THE HERMAPHRODITE DOLPHIN TATTOO

SUNDAY MAY 25TH

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space had better turn up to beat that last one.”

Usually, something does.

There’s a blonde girl sitting on the edge of the stage who keeps catching my eye. I thought GBTS 2014 might turn out to be the best show ever - including events that haven’t even happened yet - but no, she is a lip-reader. This means we all have to be extra careful when the guy turns up on the stage with the hermaphrodite dolphin tattoo. It wasn’t a winner but it made us laugh and that’s always a good thing towards the end of a long day.

Did I mention I made somebody cry? Winner of the Best of Saturday (and as it happened, Best of Convention) came from the hand of Sam Barber (Heart for Art). A unanimous decision from The Table brought tears to her eyes and we are well aware that crying thing is infectious, so

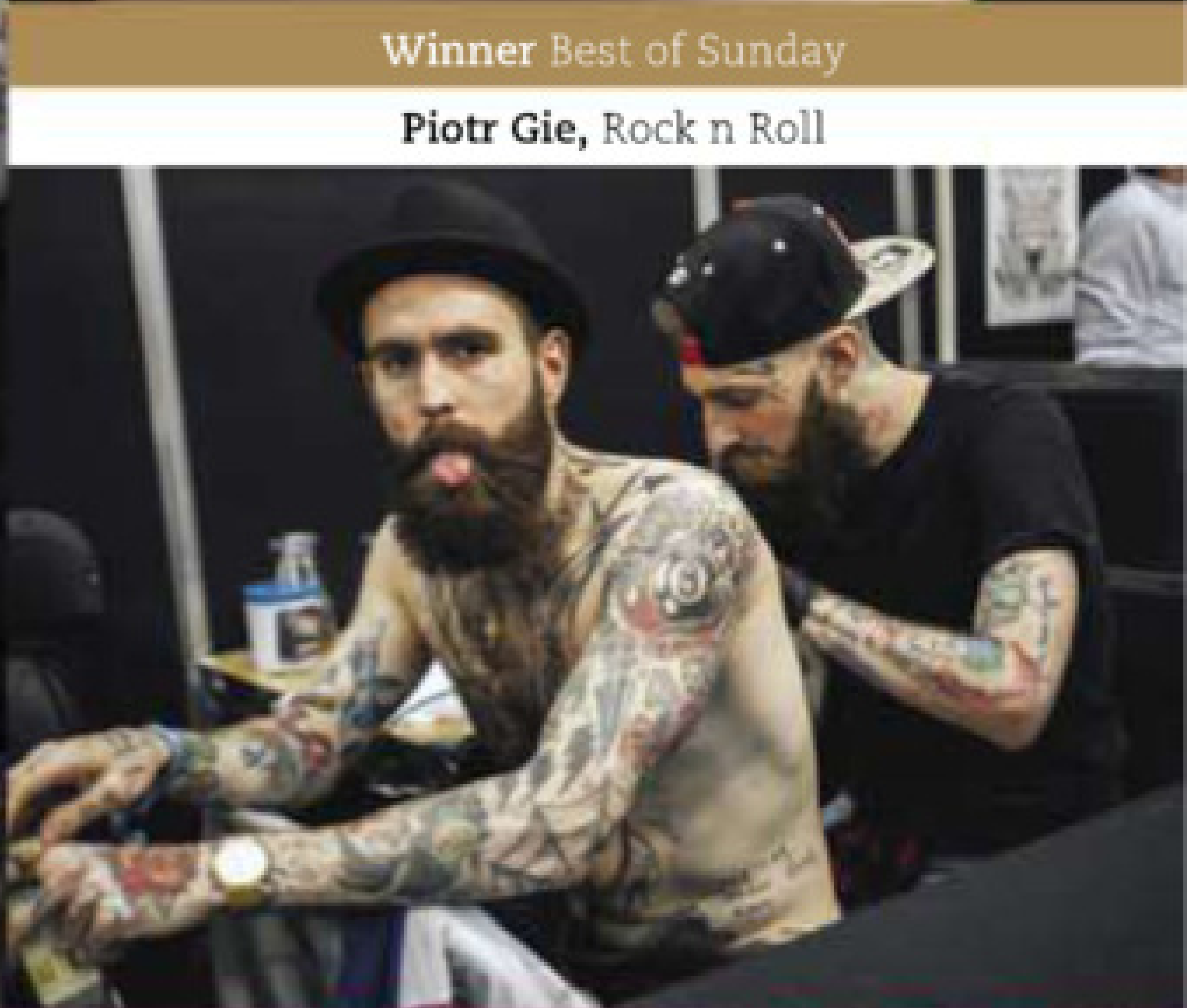
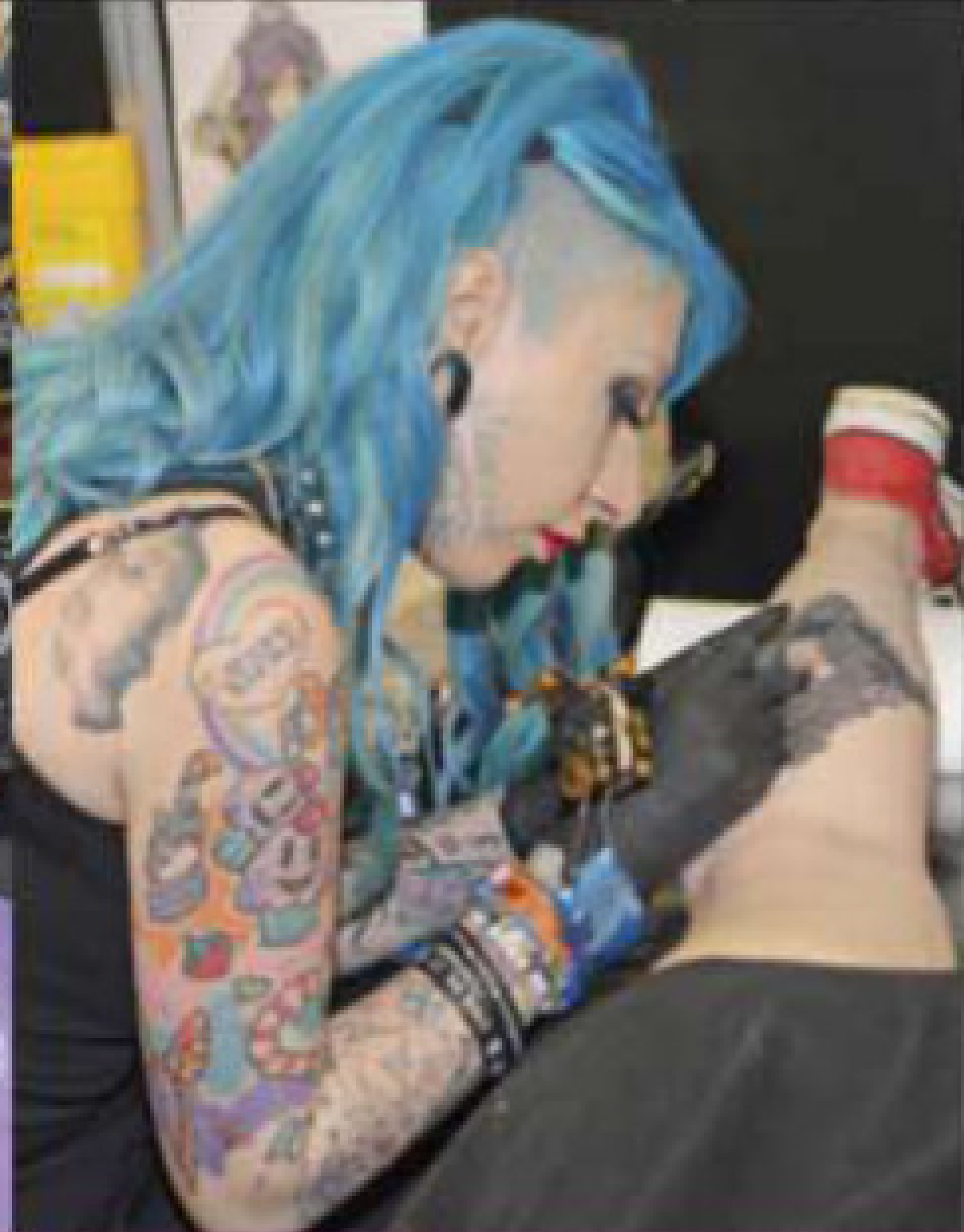
we’ll skip over the next part.

Originally, I had plans to whip back to our hotel for a change of clothes and forty winks before the Skin Deep Birthday Party but as (my damn) luck would have it, it was nothing more than a 30 second walk from one room to another. I’d not seen this room being built before. Sexy. A red carpet, those things that blow silk up from a lit bowl that look like flames, free drinks, plenty of friends who have cast off the ability to work and a Jamiroquai tribute band... not a personal favourite but holy shit they were good.

Note to self: go back and see if you really did miss something.

Megan Daniels appeared from somewhere/nowhere 🌸





Winner Best of Sunday
Piotr Gie, Rock n Roll

THE VENUE

Alexandra Palace was built in 1873 by the Lucas Brothers, who also built the Royal Albert Hall in South Kensington at around the same time. 16 days later, it was destroyed by a fire which also killed three members of staff. Only the outer walls survived; a loan exhibition of a collection of English pottery and porcelain, comprising some 4,700 items of historic and intrinsic value, was also destroyed. With typical Victorian vigour, it was quickly rebuilt and reopened on 1 May 1875. The new Alexandra Palace contained a concert hall, art galleries, a museum, lecture hall, library, banqueting room, and large theatre. The stage of the theatre incorporated machinery which enabled special effects for the artists appearing in pantomimes and melodramas to disappear, reappear and be propelled into the air. Why did I not know this beforehand. Do you know how much fun we could have had?

to do her thing on the decks which did exactly the job we had hoped for. Happy campers. Everywhere.

We got back to the hotel at four and were up again at eight the next day to do it all over again. I mention this because most of the time around here, it looks like what we call 'work' is easy. It's not. It's fun and we love it, but easy... not so much.

Thus came the Sunday albeit through slightly squinting eyes.

Work continued from the previous day for some, new work began for others - there were tattoos years old being finished and tattoos created from start to finish in just a few hours. A tattoo show is a great place to see the length and breadth of the talent pool - and also a fantastic place to make new friends and plans for the future.

Sporadically placed throughout the weekend were many amazing lucha matches courtesy of Lucha Britannia. If

A TATTOO SHOW IS A GREAT PLACE TO SEE THE LENGTH AND BREADTH OF THE TALENT POOL - AND ALSO A FANTASTIC PLACE TO MAKE NEW FRIENDS AND PLANS FOR THE FUTURE

that wasn't your bag, perhaps the lovely Millie Dollar with her new burlesque routines was more your thing? Need some more? How about an incredible beard challenge? For the more romantically inclined (and this was news to me until it actually happened) there was even a freaking wedding at the show!

There was an unholy amount more than this happening across the venue but one is not an omnipresent being, so yeah... I guess I missed some things along the way.

Sunday judging rolled around fast - having everybody at the show actually present themselves to you to show off their work is a lot easier than trying to

track it down throughout the day that's for sure.

And then - it was over... or was it? If the show finished in the evening, how come nobody got back to the hotel until much later the next day? It's a mystery but it happens.

Sincerely... I can't mention everybody here no matter how much I would like to but heart-punches to you all for making this one of the best shows we have ever put on - artists and public alike. Without you all it would have been a dull weekend running a book on when the next air-jets would be released up in the rafters.

Next stop? Manchester on the first weekend of August. Come out and play. Seriously. Come out and play. 🐼

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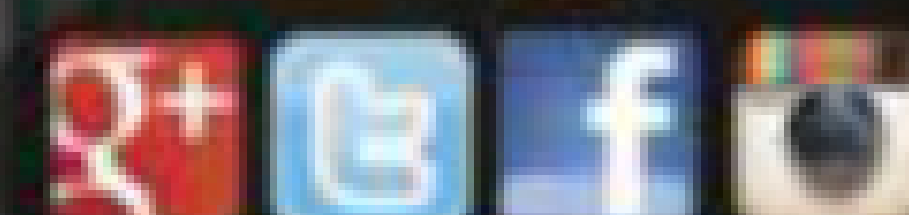
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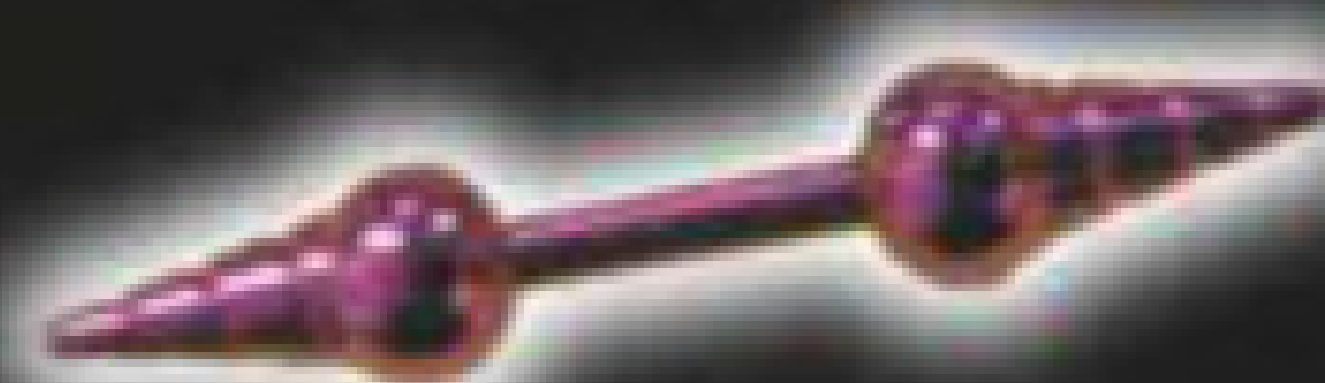
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THE KING OF MONTREAL

It's rare, nowadays more so than ever, to have the opportunity to speak with an artist who's pioneered a new style of tattooing and who continues to outdo himself each time he sets to work. Lucky for me, I didn't have to look further than a few blocks from home in Montreal's historic, artistic Saint-Henri neighbourhood for a chance to interview one of tattooing's greatest masters, Mr. Art Brut himself, Yann Black.



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Barbara Pavone
Yann

There's absolutely no arguing the fact that French-born, Montreal-based Yann Black has taken the art of tattooing to the next level with creations that are exceptionally distinctive, possessing a bold aesthetic and strong voice all their own. Not surprisingly, his life story also goes against the grain and starts in a small countryside town, which didn't offer much exposure to tattoos.

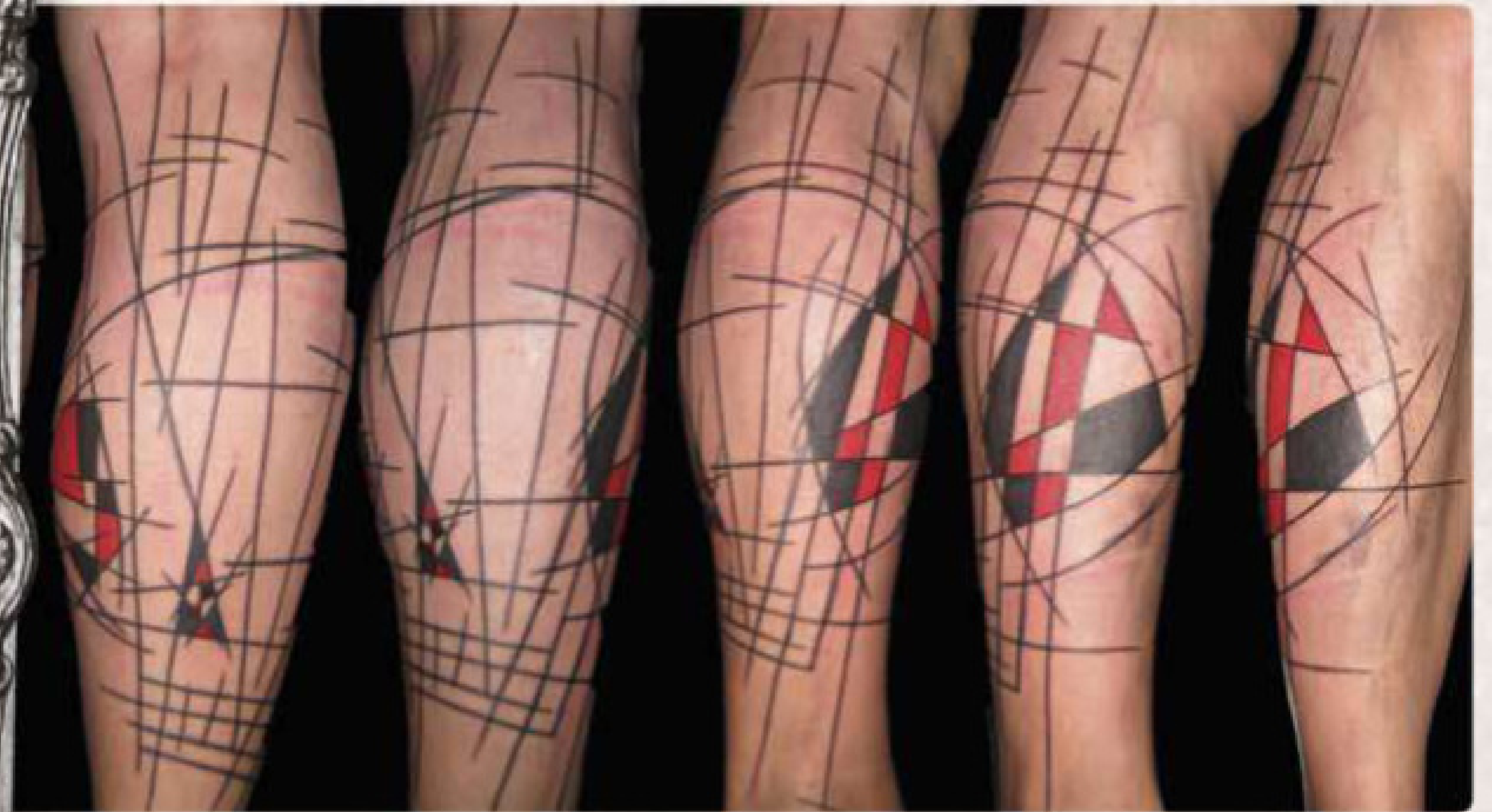
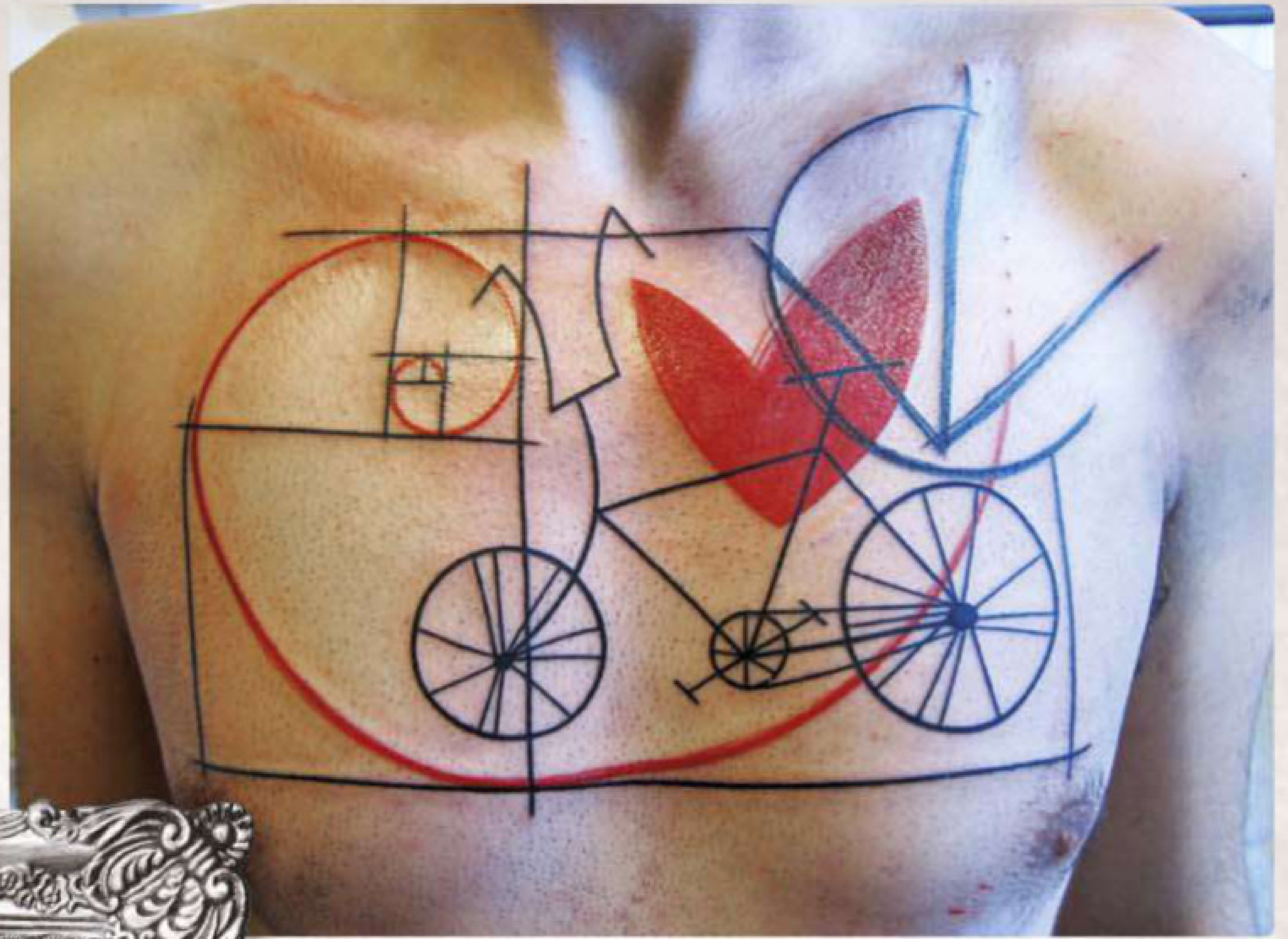
None, if we're to be exact. "Honestly, I don't remember ever seeing someone with tattoos," reveals Black. "All I remember is

wanting to get tattooed myself. At about 13, I found this design that I really liked and I remember having it over my bed for the longest time; I was young and just thought it looked cool."

"At the time, it wasn't hip to get tattooed and I think the whole 'mystery' part of it sort of attracted me. I finally had it done when I was 18 by this guy called Bop John who also put me in contact with some guys that I could buy machines from" and that's when the crazy ride began.

Black went to see John a few months after his first session to figure out how he could give





MY DREAM WAS TO WORK IN SPECIAL EFFECTS FOR MOVIES AND CARTOONS, BUT ONE THING LED TO ANOTHER, FRIENDS STARTED ASKING FOR TATTOOS AND IT SORT OF SNOWBALLED

tattooing a try because, let's face it, "doing it myself was a lot cheaper than going to a proper shop. I was a student at the time and it seemed simpler to do it myself!" he says. "I met with some gnarly guys who sold me stuff to get started," then came the real challenge.

"Back then the tattoo world was a little closed to newbies and I had specific instructions to not tattoo anywhere near where they were or else - it wasn't as open and welcoming as it is today," he explains and adds, "I really didn't want to do it professionally. My

dream was to work in special effects for movies and cartoons, but one thing led to another, friends started asking for tattoos and it sort of snowballed."

BOUNDLESS CREATIVITY

"I think it just comes from the art that I personally enjoy: Art brut, German expressionism, Russian constructivism; I spent the better part of my childhood being dragged from one art exhibit to another by my father," says Black when asked about the evolution of his instantly recognisable aesthetic.

"When I first started tattooing, obviously I was doing lots of tribals

and kanjis, until one day someone asked for a drawing of mine. Things I had been doing on canvas or on paper since I was a kid were now becoming tattoo designs - that was about 10 or 15 years ago - and I'd say I've never done a tribal since then, thankfully!"

But as with anything that stands out, catches on and becomes highly sought after, Black's artwork soon inspired countless copycats and he's certainly no stranger to artists trying to replicate the look and feel of his pieces.

"I should probably be flattered but I tend to be more annoyed," he admits. "I think there is so much out there than can be done and I 🙄"

find it kind of boring that people can't think for themselves and just go off copying, sometimes entire tattoos, things I've done, but it's not just me. I have tons of talented friends - Lea Nahon, Jef, Kostek - who are copied a lot, too."

Inspired by the likes of Xed LeHead, Binnie, Rob Admiraal and Curly, Black's "sure that if I skimmed through their stuff right now I would have a few favourites to be jealous of," but says that "other than over my wife's shoulder when she's on Pinterest, I don't look at anything other tattooists do. I try and stay away from trends as much as possible and just do my own thing."

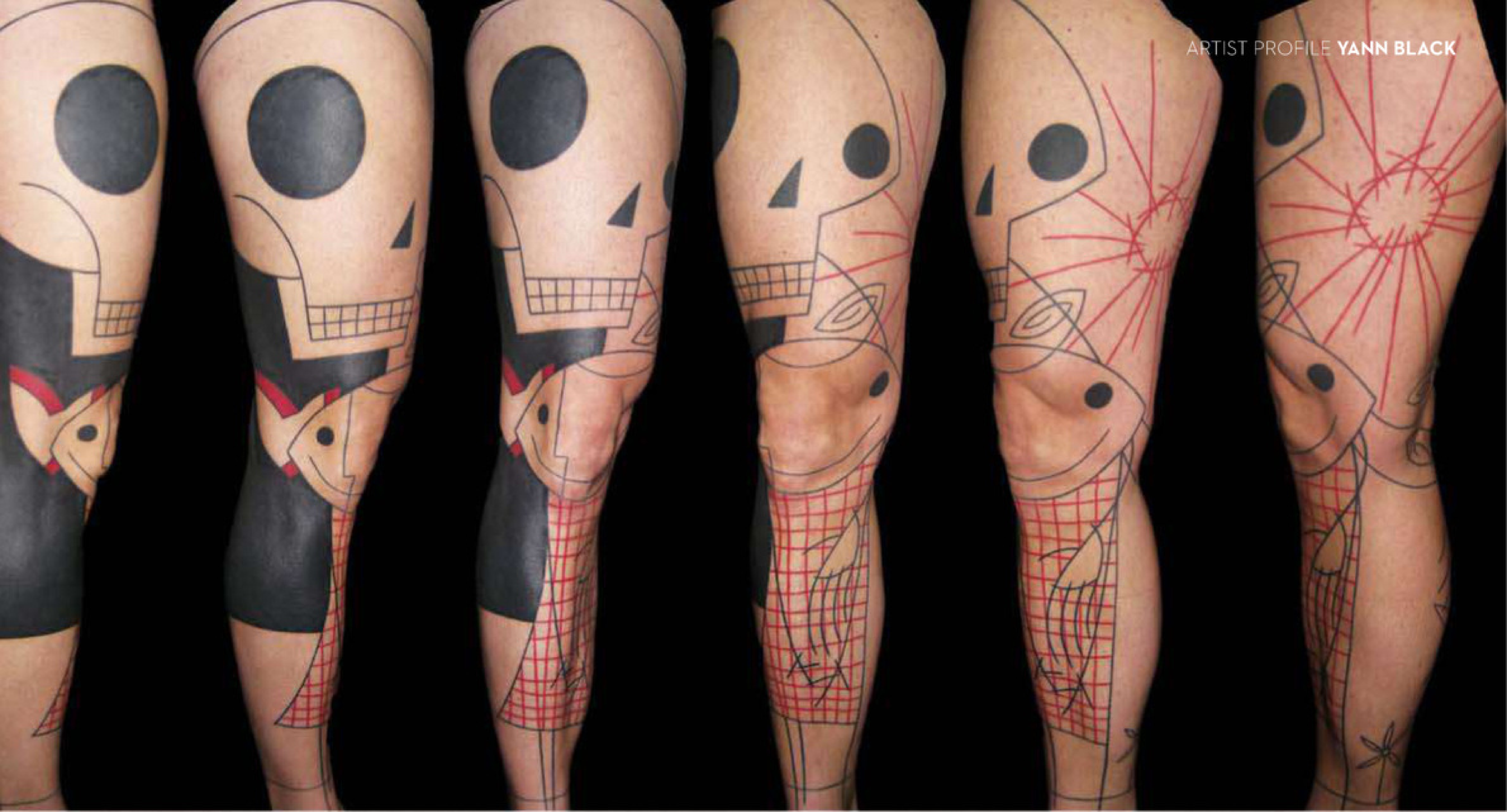
"When I started, the door was wide open to doing just about anything. No one was really doing anything of the sort at the time, but now thanks to social media, tattoos have sort of become like fast food: People just pick and

I DON'T LOOK AT ANYTHING OTHER TATTOOISTS DO. I TRY AND STAY AWAY FROM TRENDS AS MUCH AS POSSIBLE AND JUST DO MY OWN THING.

choose, copy and don't think twice about where the design comes from. Having the tattoo industry be so open, where you can basically just order machines, ink and needles online without any shop information or background as an artist, makes it seem like anyone can do it, which isn't true."

Elaborating on that thought, Black adds, "I think a lot of people have this idea that tattooing is easy and that anyone can do it;





MY FAVOURITE PIECE RIGHT NOW, THOUGH, IS A DRAWING MY OLDEST DAUGHTER DREW A MONTH OR SO AGO WITH HER NAME WRITTEN UNDER IT

that if you just buy a machine, you can open up a shop and call yourself an artist and that it's easy money." Ain't that the truth!

Turning to his personal collection, Black makes yet another bold statement, saying, "Most of what I have is shit, to be honest. Badly done, silly inside jokes with friends, like hotel room numbers, clients or friends that wanted to try tattooing for fun, my wife did a few crappy pieces on me, but I wouldn't change any of it - they're part of who I am."

"My favourite piece right now, though, is a drawing my oldest daughter drew a month or so ago with her name written under it. Any space I have left I plan on filling up with my kids' drawings."

MONTREAL LIFE

"I had been in Paris for some time and just no longer felt at home there," says Black, looking back at what first inspired his move to Montreal, Canada.

"Being tattooed in France isn't the same as being tattooed in Canada - it isn't as socially 🌸

QUICK FIRE ROUND 1

If someone were to stop by your studio right now, what would surprise them most?

Maybe that I weld my own needles, that I listen to just about every kind of music under the sun and that I'm short - that seems to surprise people a lot!

Of all the places you've visited around the world, what's been your absolute favourite?

My favourite place I've ever been to would have to be Istanbul. I spent about a month in Turkey when I was 18 and I absolutely fell in love with Istanbul. I would love to go back one day to show my wife and kids how amazing it is over there.

If you were only allowed to keep one thing from your house, what would it be?

The first painting my children ever did together.



THANKS TO SOCIAL MEDIA, TATTOOS HAVE SORT OF BECOME LIKE FAST FOOD: PEOPLE JUST PICK AND CHOOSE, COPY AND DON'T THINK TWICE ABOUT WHERE THE DESIGN COMES FROM

accepted. I had been thinking of leaving for a while and then a friend of mine, Olivier from Toulouse, said he was thinking of going to Canada to open a shop and asked if I was interested to go. Without hesitating - or even visiting before - I said 'Yes' and jumped on board."

"I used to guest spot at his shop in Toulouse a lot and, so we sort of came here 'together' to open up Glamort - which isn't a street shop and feels more like an art gallery with a very friendly vibe and inviting atmosphere - along with his wife, Géraldine."

"Vincent became part of the team about three or four years





after the opening. We already knew each other from mutual friends and his work was very different than what Olivier and I were both doing, so it seemed like the perfect match.”

“About four years ago I met my wife and since then we’ve had two children, so this is for sure home now,” he adds. Which isn’t to say he wouldn’t change a few things about the city. “A winter that lasts three months instead of six would be nice,” he laughs.

However, if and when you start planning your trek to Quebec for your very own Yann Black

masterpiece, be prepared for an unbelievable experience, especially if you set aside time to explore some of Black’s favourite spots.

“Montreal has tons of bike paths, so I would most likely suggest they rent bikes for the day and do some sightseeing then have lunch at Aux Vivres, this absolutely amazing vegan place in the Plateau, one of the most popular hoods in the city,” he starts. “Sound Central is

a great place to scope out some good deals on vinyl and around the corner is this cute little doll shop owned by a great friend of mine, Raplapla, who makes everything by hand herself and also sells some amazing homemade sweets under the name Dinette Nationale. I would finish off with supper at Le Pastaga, an amazing eatery, simple and authentic with a spotless reputation.” 🍻

QUICK FIRE ROUND 2
What’s the weirdest thing you have ever bought?

A book by an Italian author in a made-up language with pictures that make no sense: Codex Seraphinianus by Luigi Serafini.

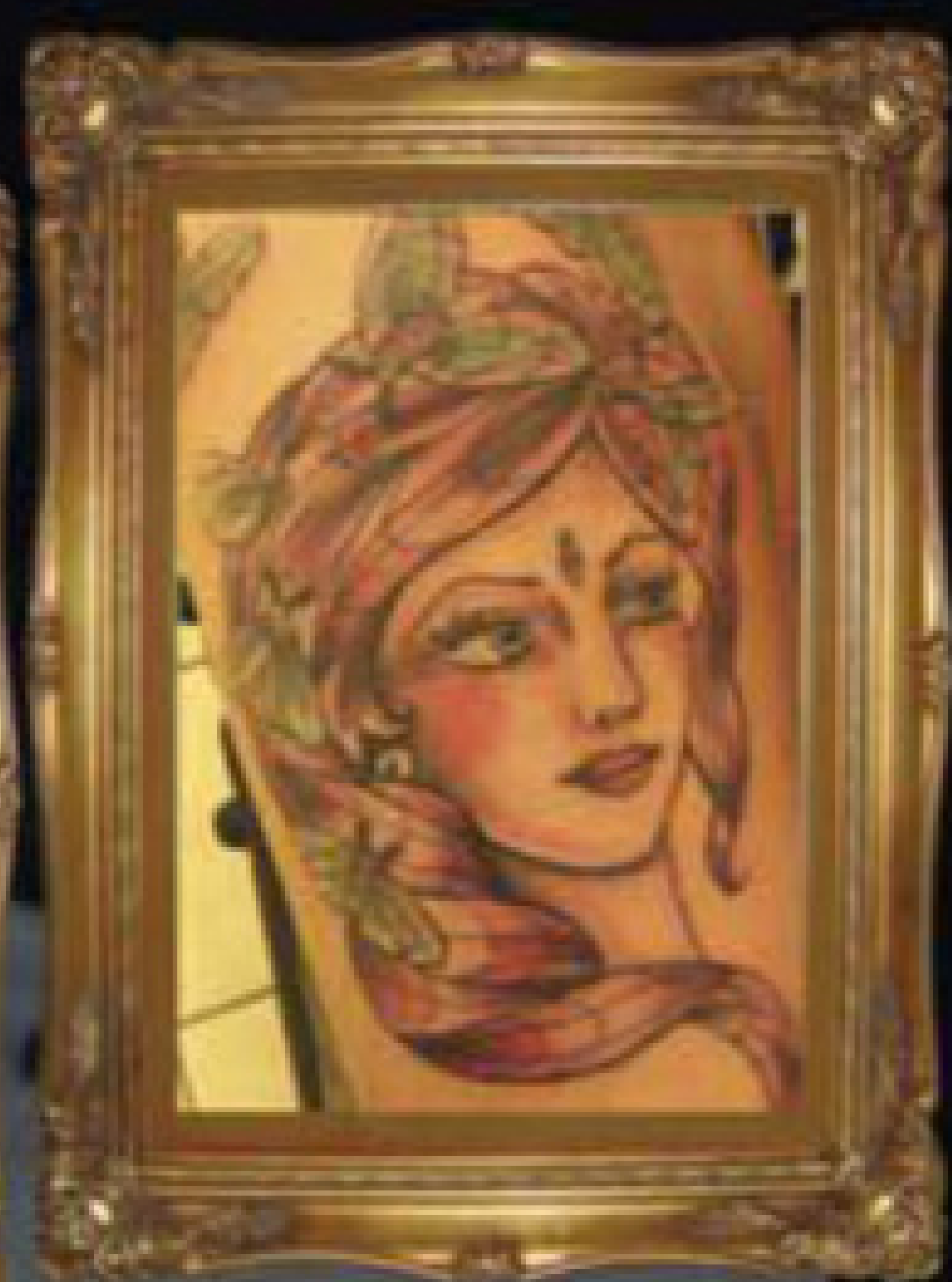
Tattooing aside, what makes you super excited?

I have two young girls - 14 and 29 months - and for an old fart like me, it’s a breath of fresh air. I never thought I would have children and it’s been an absolute life-changer for me. Seeing them grow and talk and draw gets me more excited than anything I can think of.

What’s the first thing that comes to mind when you think of...

Art Brut? Dubuffet. France? Family. Face tattoos? Think it through. Apprenticeships? Could be very good but you have to stay yourself and not turn into your mentor. Yann Black? Non-existent. I was kind of given that name and it’s been following me for years. Yann - Black Tattoo became Yann Black - Tattoo.





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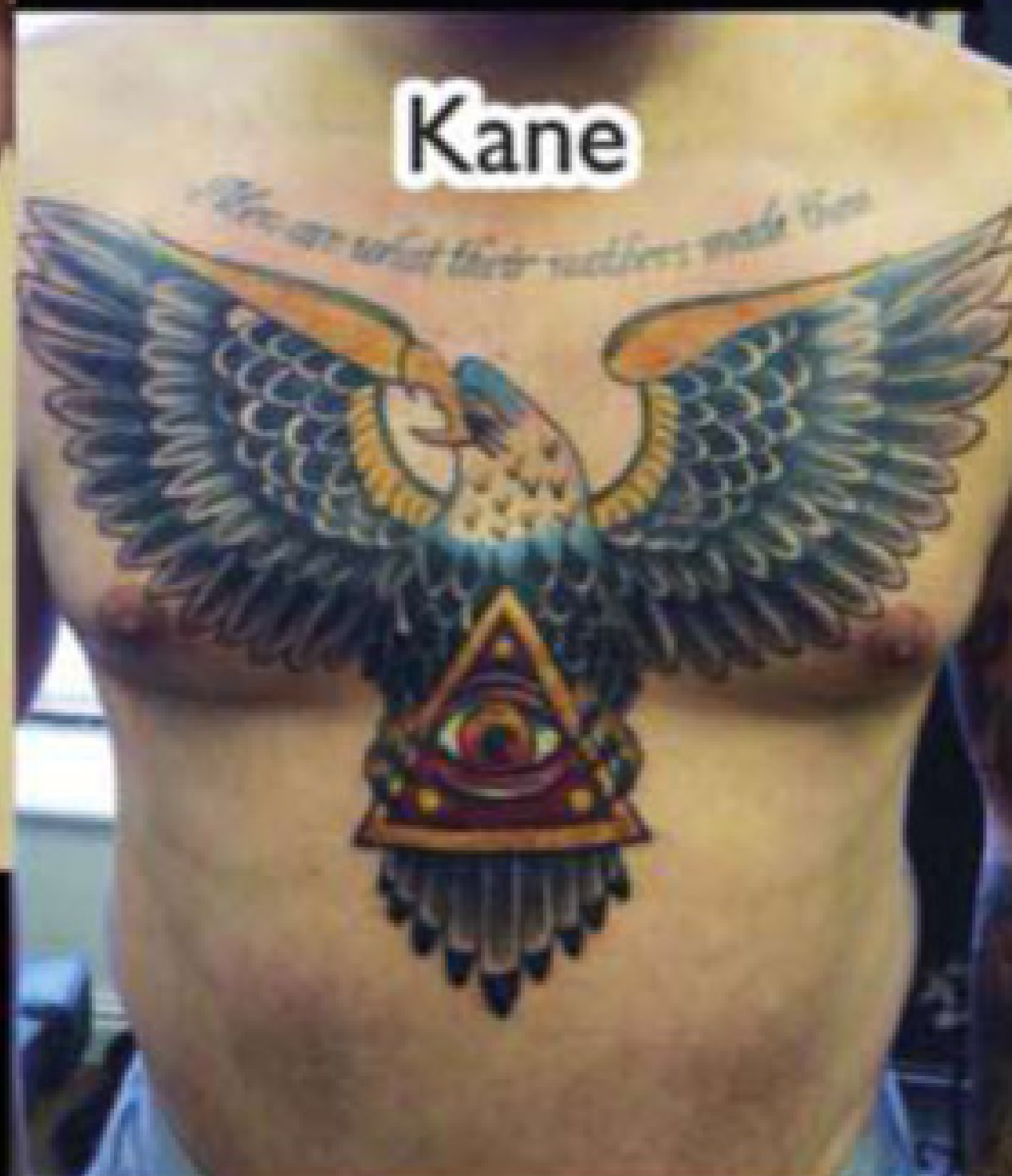
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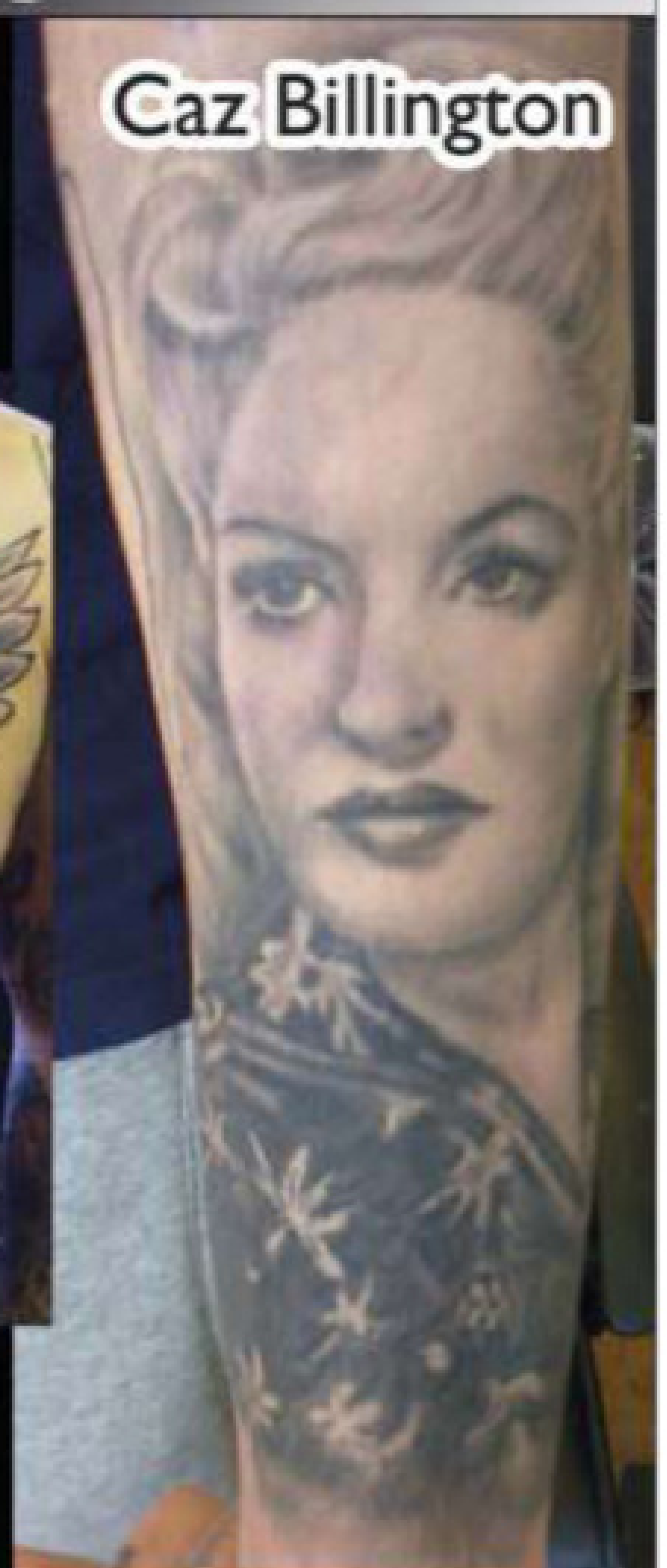
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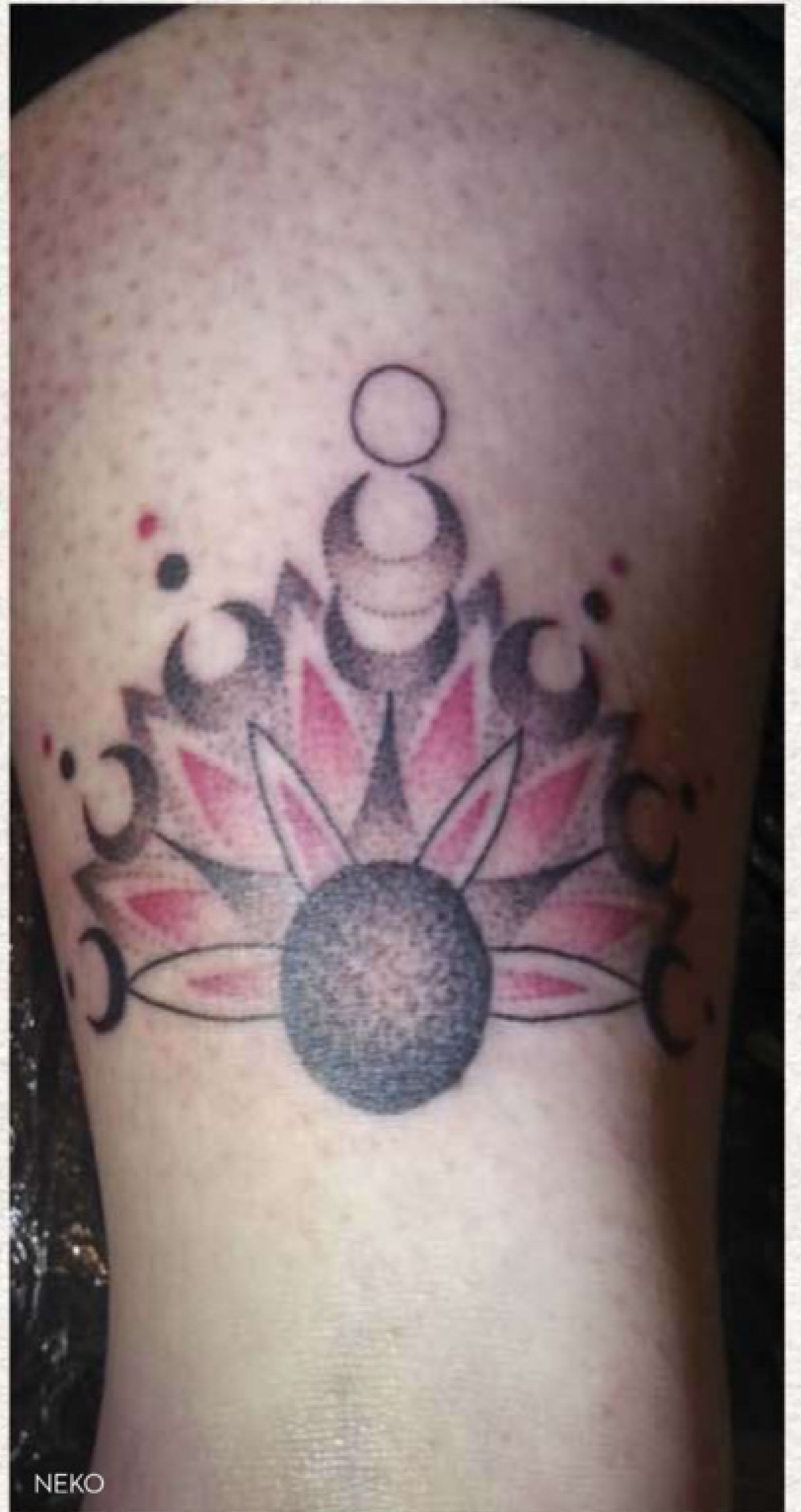
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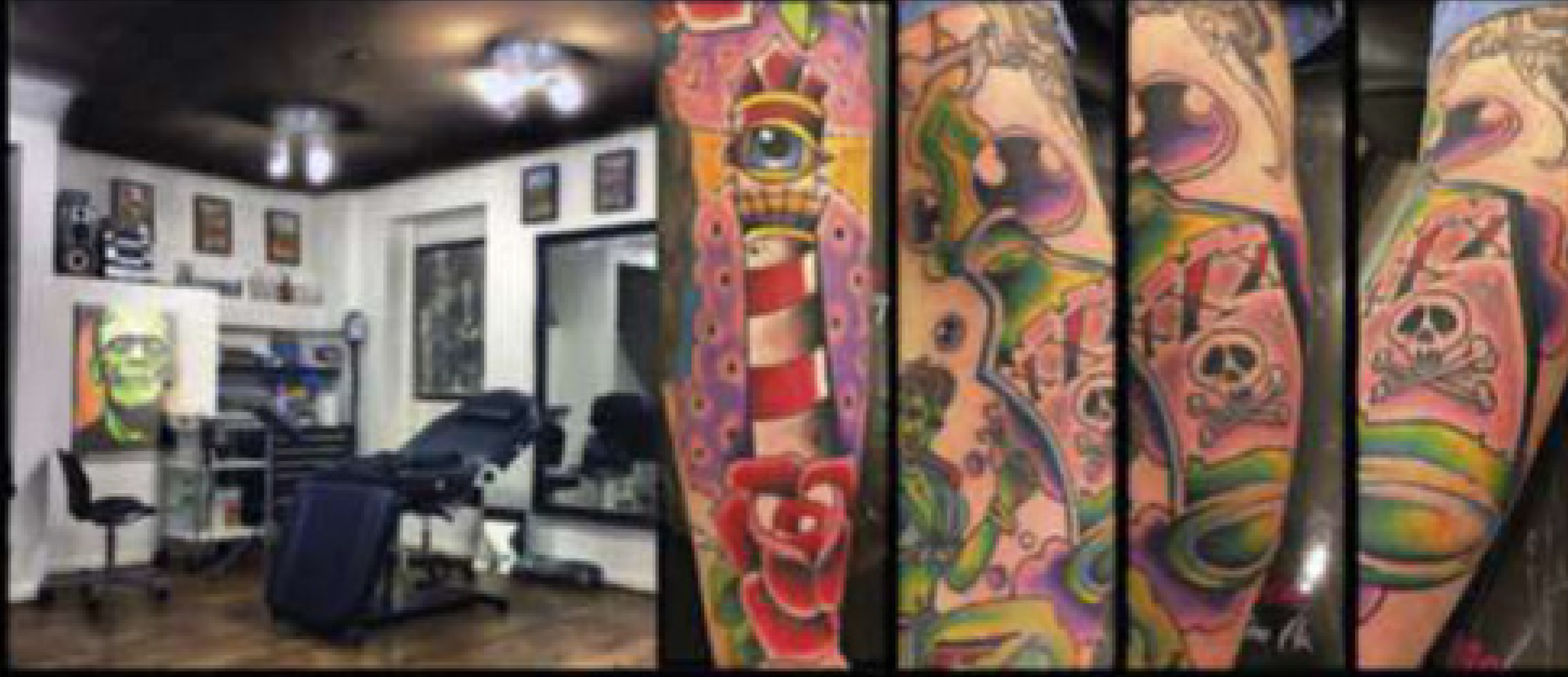
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We decided to populate this feature with the antithesis of actually working for the man in the shape of some ass-kicking rock star tattoos. Enjoy...

WORKING FOR THE MAN

Tattoos often get a bad rap in the mainstream media. On television and in print, stories about tattooed people frequently paint them in a negative light. The old stereotypes surrounding tattoos are still widespread. But things are changing . . .

I recently conducted some scientific research at the University of St Andrews about the impact of tattoos on one's employment chances. The question I wanted to answer was: how do employers view tattooed job applicants?

As part of the research, I interviewed a series of hiring managers and recruiters in the service sector in Scotland. They represented industries such as retail clothing, hotels, restaurants and beauty salons, among others. I also interviewed several people with visible tattoos (on the hands, neck and face) about their experiences in applying for jobs.

The results of the research were balanced. Yes, there are some workplaces where having a visible tattoo can hurt your chances of getting a job. But, by the same token, there are other workplaces where having a tattoo was either neutral or even an asset.

When the mainstream media reported on the research, they looked for the most sexy and dramatic headline possible: tattoos destroy your chances of

getting a job! In fact, this isn't an accurate reflection of my research. Furthermore, it seems clear that negative views about tattoos are quickly changing.

WHAT WE KNOW

We know that the prevalence of tattoos is increasing dramatically. A recent NBC News / Wall Street Journal poll reported that 40 per cent of households in the United States have at least one tattooed person. The same figure in 1999 was 21 per cent. Similar research in the United Kingdom, unfortunately, does not exist, but we do know that the number of tattoo studios here has doubled in the last five years.

But we don't really need the statistics to know that tattoos are becoming more and more popular. A quick glance around any high street in the UK will reveal that body art is now widespread.

WHAT ABOUT TATTOO ACCEPTANCE?

The fact that tattoos are more prevalent does not



Chris Jones



Steve Jarvis



Chris Jones

WHEN THE MAINSTREAM MEDIA REPORTED ON THE RESEARCH, THEY LOOKED FOR THE MOST SEXY AND DRAMATIC HEADLINE POSSIBLE: TATTOOS DESTROY YOUR CHANCES OF GETTING A JOB!

necessarily mean that they are also more accepted.

Obviously, age is an important factor here. Older people are much less accepting of tattoos, though there are exceptions. One of the younger respondents who participated in my research even went so far as to suggest that older people are even more antagonistic towards tattoos today than they were in the not-too-distant past. In other words, the increased prevalence of tattoos may not have resulted in increased acceptance of tattoos in the older generations.

But younger and middle-aged people are certainly more accepting of body art. 🌸

Dr Timming lectures in human resource management at the University of St Andrews in Scotland. He is particularly interested in the various ways in which variations in physical appearance influence one's chances of getting a job. He has extensively researched the impact of tattoos on recruitment and employee selection in the service sector. He conducts his research in the Perception Lab at the University of St Andrews School of Psychology and Neuroscience (www.perceptionlab.com).



THE TATTOOS DISPLAYED BY EMPLOYEES CAN HELP TO "MARKET" THE ORGANISATION'S BRAND AS YOUNG AND TRENDY

This may be due to the fact that tattoos are most prevalent in these age groups. They don't typically view tattoos with the same stigma as older people might and they don't hold the same stereotypes about tattooed people.

In fact, younger people are so "inked up" these days that some businesses, instead of discriminating against tattooed job candidates, intentionally hire employees with visible body art.

BODY ART AS AN ASSET

So what kinds of businesses and organisations might intentionally seek out visibly tattooed employees?

Let's start with the obvious. A few years ago, I conducted some research looking specifically at recruitment and selection practices in tattoo studios in the United Kingdom and the United States. The owner-managers of the studios I spoke with all agreed that, when hiring a new tattoo artist, the job candidates must have tattoos. This makes

sense. A tattoo artist's job isn't just to tattoo, but also to "sell" tattoos to potential customers. It's basic marketing. A tattoo artist cannot expect to tattoo other people unless he or she also shows a personal appreciation of body art as well. Think about it. If you walked into a tattoo studio and none of the artists was tattooed, would you trust them? Probably not. As a customer, you expect your artist to "embody" his art.

But tattoo studios are not the only organisations that view tattoos as an asset in the workplace. Whether or not tattoos are an asset or a liability in a job search depends ultimately on the target demographic of the company.

For example, businesses that are trying to sell a product or service primarily to the younger (tattooed) generation may intentionally seek out job candidates with visible ink. The tattoos displayed by employees can help to "market" the organisation's brand as young and trendy. The logic is that,



generally speaking, younger consumers are more likely to buy a product or service when it is being sold by someone who looks like them or reflects their ideal.

Let's take the example of a retail clothing shop whose main target demographic of customer includes twenty to thirty year olds. In order to maximise sales, these shops must create an environment that encourages customers to buy from their clothing range. They use basic principles of marketing psychology to increase revenue.

Music is a key part of their marketing strategy. When entering these retail shops, you will almost always hear the latest hit song playing in the background. This is meant to create a "youthful" ambiance. Another way in which they create a high consumption environment is to use the sales reps to "model" their clothes





Rakhee Shah

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Andre Zechmann



Putka Tattoo



Jerry Pipkins



Antonio Proietti



Chri Garcia

INCREASINGLY, BUSINESSES WHOSE CLIENTELE CONSISTS MAINLY OF THE YOUNGER DEMOGRAPHICS ARE ACTIVELY LOOKING FOR TATTOOED PEOPLE TO WORK FOR THEM

to the customers. In order to appeal to the growing number of tattooed consumers in the target twenty to thirty year old age range, they may also hire employees with visible ink. The goal of these measures is to project a fashionable "image" to the consumer.

As this example shows, visible body art does not have to be a liability, as it is commonly described in the mainstream media. Increasingly, businesses whose clientele consists mainly of the younger demographics are actively looking for tattooed people to work for them. 🍷

EDITOR'S NOTE

While I agree with the majority of Dr Timming's research on this topic, there are a few areas that I (and probably he too actually) would like to dig into a lot deeper to find the anomalies. If you'd like to contribute your own experiences to a future article on the subject, we'd like to hear from you - you can find me at editor@skindeep.co.uk and Dr Timming at art2@st-andrews.ac.uk - copy us both in on your email if you would be so kind and we will take it from there...

JOB SEARCH TIPS FOR THE VISIBLY INKED

So what does this mean for visibly tattooed people who are currently seeking employment?

The advice seems fairly straightforward. Think very carefully about where you are targeting your job search. Get a feel for what kind of customers you'll likely be dealing with on a day-to-day basis. If you have visible ink that cannot be readily covered up, it's probably not worth your while applying for a job at an elderly care home. You're unlikely to get the job because your customers won't be able to identify with you.

Instead, you should seek out employment in organisations where your tattoos may actually help you get the job. This might be a clothing



Ben Hamill

THE YOUNGER PEOPLE OF TODAY WILL SOMEDAY BE THE OLDER PEOPLE OF TOMORROW. AND THEY WILL CARRY THEIR TATTOOS INTO THE FUTURE



Andrea Afferni

shop, a pub, a coffee shop or anywhere else where young people spend their money.

The other option, of course, is to focus your job search on positions where your tattoos will be mostly neutral. This is the case for nearly all behind-the-scenes or back-of-house roles that involve little or no interaction with customers. A typical example might be a factory worker, a chef or a night-time security guard.

THE FUTURE OF BODY ART

It's probably worth concluding this article with a few brief reflections on the future of body art, especially in the workplace. As we've seen, tattoos can both help or hinder your chances of getting a job, depending on the target demographic

of the business. Companies seeking to attract younger consumers will actively look for tattooed job applicants, whereas companies seeking to attract older consumers will actively discriminate against tattooed job applicants.

But the younger people of today will someday be the older people of tomorrow. And they will carry their tattoos into the future. There may well come a day when tattooed people run the world and its businesses. They will likely view body art much more favourably than today's managers. Someday, having a tattoo may be viewed as a normal aspect of appearance. When that day comes, this debate about the impact of tattoos in the workplace may be irrelevant.

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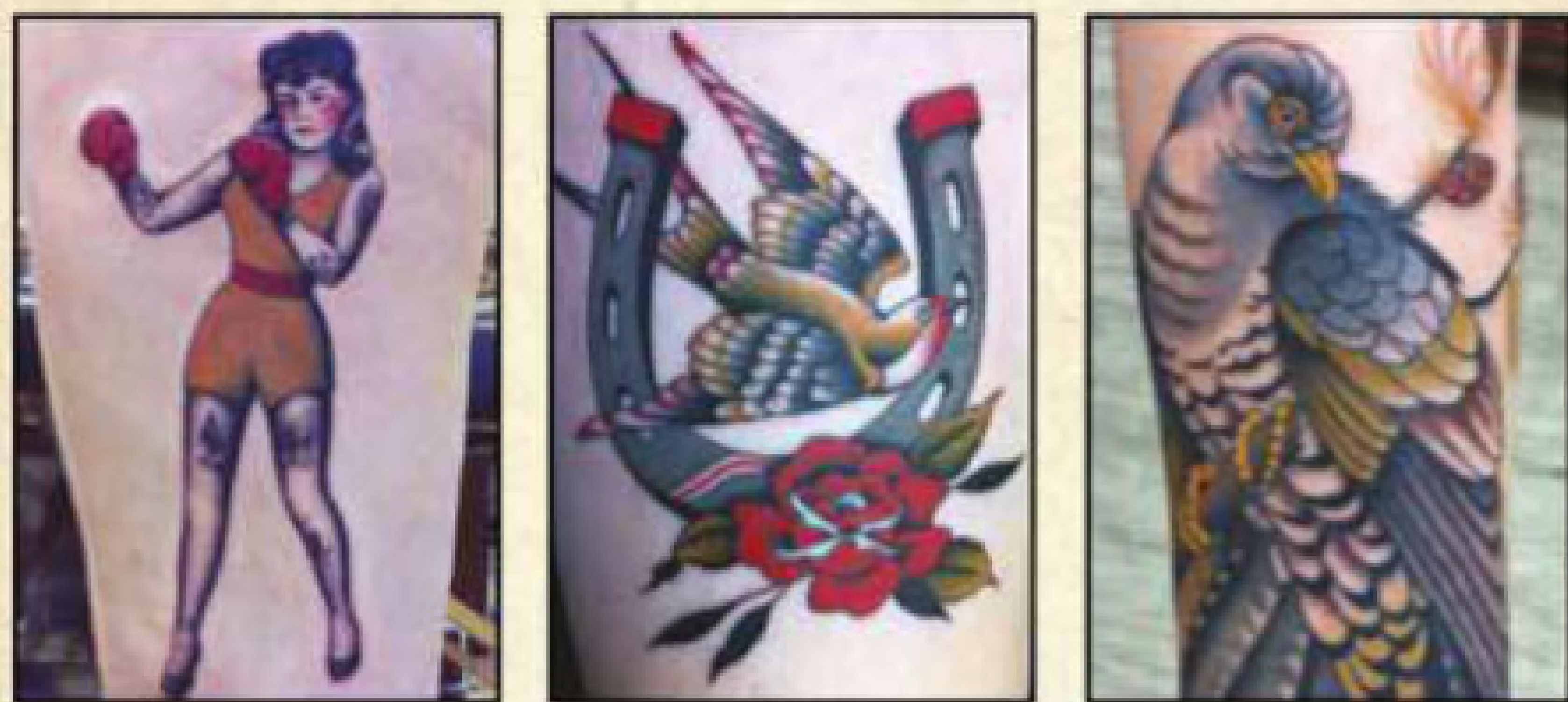
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RENAISSANCE

MAN

In this vibrant era of tattooing, it is very hard to ‘create’ or ‘define’ a new style. As with all creative fields, there is a sense of no matter how good an end product is, it is rehashing old turf. So when you find an artist like Matt Stebly who is doing something different, it’s really hard not to get excited...



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Trent Aitken-Smith
Matt Stebly

A couple of weeks ago a package arrived on my doorstep that contained the art of Matt Stebly. I had seen some of Matt’s work around before, but this time it really hit home how different it was. Like all great art that stands out above the rest, Matt seems to have borrowed the best of a few different styles, added a few outside influences, thrown them into a melting pot and come up with something quite unique. A quick glance and you can see the strong lines and bold colours of traditional American old school, alongside geometric patterns and dot work. Look a

little closer and you notice tribal (Maori art especially) and even illustrative elements in the mix. And with Matt’s subject matter ranging from realistic nature pieces to stylised pop culture, as much as it shouldn’t, it all works together just fine. Actually, it works together damn well. But before we get onto his eclectic style, a little history on the man behind the machine. Matt’s tattoo journey started about five years ago, in his home town of Ocean Springs, Mississippi, when he was lucky enough to find a reputable studio to apprentice in. “I have always been fascinated by tattoos. All of the different



styles intrigued me. I was raised in a very artistic family so becoming an artist wasn’t completely taboo. I feel that I am very lucky in that aspect of my life. I was always told do what you love and I love art, so that’s what I do. I paint, do pottery, sculpture and tattoos. Pretty much any art I can get my hands on, I do. I love to create shit. I have been told I work too much, but



AMERICANA
 I appreciate a well done tattoo no matter what style but I have always loved American traditional tattoos. Every time I pick up a tattoo magazine I'm blown away by the tattoos that are being done. I'm partial to bright tattoos with black outlines. I feel everyone can always get better. I never want to stop progressing, that's why I'm trying to add some realistic elements in some of my newer work. But I think I will always be partial to more neo-traditional ad traditional tattoos.

I have a drive to give as much back to the tattoo world as I have taken from it. I did attend college on an art / football scholarship, but after two years I felt I could learn more by just painting and learning from other artists than I would in a formal setting."

Just over two years ago, Matt opened Twisted Anchor in Ocean Springs, Mississippi. His goal, a 🌸

studio that wasn't just a street shop but a place that was artist friendly and where he could bring great artists and art to the South.

"My career really didn't really take off until I started travelling. I have been lucky enough to meet some amazing people that were very helpful and answered any questions I had. I always say you are only as good as the people you surround yourself with, and that's why I travel. I don't want to be the best tattoo artist in my little town and I don't want to be the best artist in Mississippi, I want to be the best artist I can be. I'm lucky to have found an amazing group of artists to fill my studio with. They have the same goals that I do and that's the kind of people I want to be around. Not only are they friends, they are family."

And family is important to Matt. One of his first and greatest influences from childhood was an artistic family member.

"I'm influenced daily but the thing that has influenced my style the most is my great uncle, Mac Anderson, who was an oil painter. His style amazed me from a young

age. When I was a child drawing I mimicked it a lot. Gradually, over the years, I began to put my own spin in it. I also used to carve a lot of block prints. I loved it, carving on something for hours and not knowing how it would turn out until you finally printed it. I think I took a lot of those design elements and used them in my tattoos. It takes a lot of skill to make an image look dynamic, as well as give it depth, with a one

colour image. Block printing is one thing I would love to get back into doing... though I don't miss all the v-shaped cuts in my hands."

Which brings us neatly back to Matt's very cool style. It's not traditional and it's not illustrative. Neither is it realism or pop culture. It's everything and a little more.

"I love simplicity, in life and art. I guess that's why I stylise my art, to keep it simple. I want people to be able to look across the room

AN IDEAL BRIEF

The ideal client comes to me with an open mind about my artistic 'vision', but they also have to have some idea about what they want. The most frustrating thing a client can say is "I just want something cool" or "Just come up with something awesome". You have to give me some sort of direction. I can't tell you how many times I have had clients come to me and say "I love your colourful work, can you do this script name on my arm?" Even though I am very capable of doing the tattoo, I feel that you should find an artist that specializes in that style. That's how you get the best tattoo possible.

I ALSO USED TO CARVE A LOT OF BLOCK PRINTS. I LOVED IT, CARVING ON SOMETHING FOR HOURS AND NOT KNOWING HOW IT WOULD TURN OUT UNTIL YOU FINALLY PRINTED IT



and be drawn to a tattoo that I've done. And I also want them to be able to know what it is from a distance. One of the questions I get asked the most is, 'What do you call your style?' I have no idea. As I said before, I have been drawing and painting in this style since I was a kid, but it took me a long time to realise I could tattoo in the same way. My first few years of tattooing I tried to create tattoos in the same motif as my art but they never did read well as tattoos. It wasn't until about three years ago that I finally was able to tattoo in a style I was also comfortable



I HAVE REALLY BEEN TRYING NEW THINGS ART WISE, MIXING DIFFERENT GENRES KEEPS THINGS FRESH FOR ME AS AN ARTIST. I WANT TO FOCUS ON PROGRESSING MY STYLE AND JUST KEEP PROGRESSING AS AN ARTIST



drawing and painting. My painting style is mainly very similar to my tattoo style, it's actually where my tattooing style came from. I draw what comes natural to me and I guess bright and bold things are just what comes natural. Early on in my career I was lucky enough to have people come to me, wanting my style of artwork tattooed on them. That was huge for me! It did however take me several years to turn my style of artwork into good tattoos.

"Nowadays it does seem like 🍌"



more and more people can look at a tattoo or painting I have done and can say, 'Matt Stebly did that!' It's definitely a cool feeling. I feel I have to outwork everyone because there are so many amazing artist out there. When I do conventions and travel, I go to work. I don't get a day off. If I don't paint, draw, or tattoo just one day I feel I wasted that chance to get better. My theory is if you don't strive to get better every day, you might as well stay in bed!"

Another reason for Matt's love of tattooing is that it is one of those professions that lends itself to travel. For some one who has always wanted to travel, the thought of being able to go anywhere in the world and meet people who want to wear your ink is a beautiful thing. Along with the many conventions Matt attends in the States, this year he worked at The Great British Tattoo Show.

"This is my first trip to England and I'm very excited. I'm ready



IF I DON'T PAINT, DRAW, OR TATTOO JUST ONE DAY I FEEL I WASTED THAT CHANCE TO GET BETTER



to be the awkward cliché tourist. Luckily I have already made some good friends based in England from my travels - hopefully they can make sure I don't embarrass myself while I am here. I hope the tattoo collectors of England really like my style and keep me busy with some awesome tattoos during my stay. I don't do conventions to make money. If I wanted to make money, I would stay home and work at my studio. I do conventions for the experience, getting to learn from and meet so many bad ass artists is an opportunity of a lifetime." 🐼

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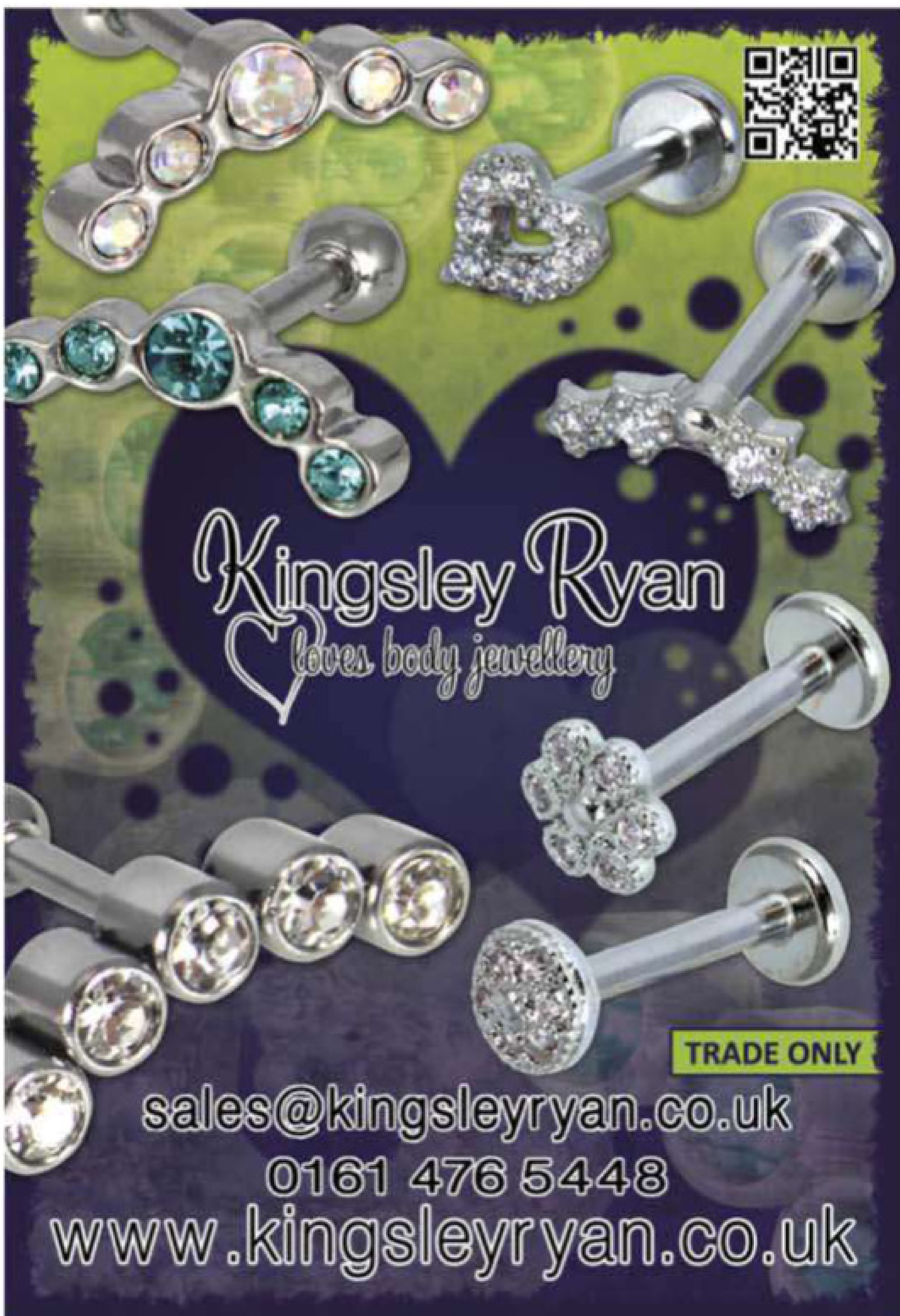
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THE PSYCHOLOGY OF BODY MODIFICATION

TATTOOING THE SUBCONSCIOUS

Here's an interesting train of thought for you. In this article, we get some views from the professionals on the psychology of tattooing - and we're pretty sure there will be a backlash from it. Bring it!

While we may claim to know why we go under the needle, is there something primeval in our subconscious that drives us to engage in a ritual that dates back to antiquity? I met up with psychologist Dr Felix deBeaumont to examine the psychological interpretations of tattooing.

HOW DO THE DIFFERING PSYCHOLOGICAL SCHOOLS INTERPRET MOTIVATION FOR TATTOOING?

"The motivations for tattooing can vary and even be multiple. On the one hand you have empirical psychology and on the

other, the therapeutic counselling analytic line. Originally any form of body modification was classified simply as self-harm, and this included tattoos. In other words tattoos were a sign of mental distress or mental health problems. This has a lot to do with the period of time and that tattoos were so associated with crime and 'undesirable' groups. This completely ignored the navy, of course, as clearly no one could have considered all sailors to be mentally unwell!

The modern approach within the psychoanalytic area has a much more balanced view of tattooing, especially in view of the sheer numbers of people



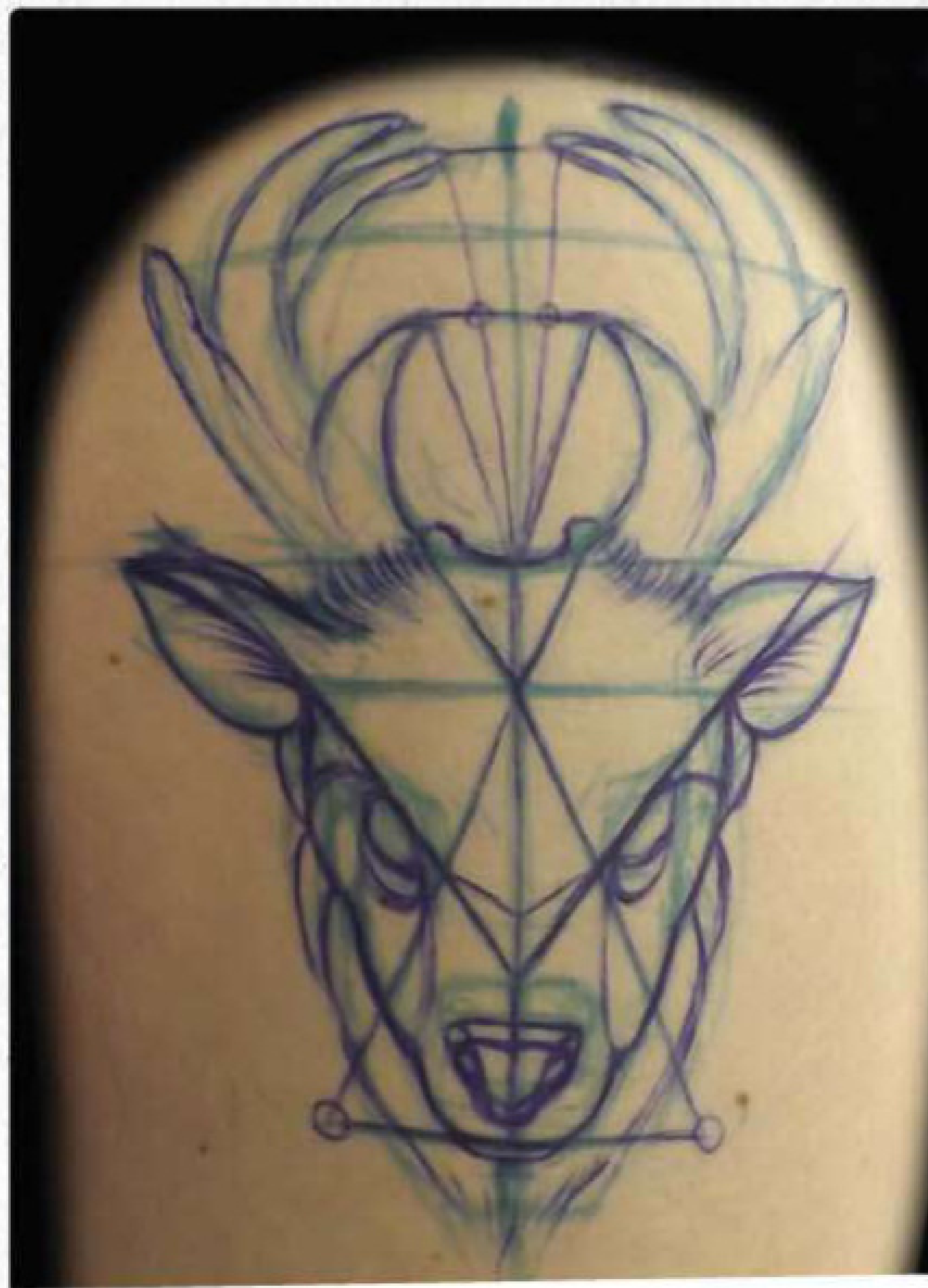
Dek Kent

who are now tattooed in western society- the general change in prevalence in body modification of any kind has been quite rapid and astounding. In the psychoanalytic realm, tattoos are seen in terms of 'taking control' and owning the body, reinforcing unique identity as an individual, in other words an expression of 'self-definition'. Writers such as

Nacho Brown As Credited



Fade Fx



THIS COMPLETELY IGNORED THE NAVY, OF COURSE, AS CLEARLY NO ONE COULD HAVE CONSIDERED ALL SAILORS TO BE MENTALLY UNWELL!



Lemma suggest that in younger people, tattoos can often also symbolise the move from childhood into adult-hood, possibly therefore rebellion. In addition, it's suggested that in those who are very heavily tattooed, it's not the tattoos that are symbolic or meaningful, it's the actual getting the tattoos done that is the power motivator."

"To move on to psychology in terms of a research based science - again body art used to be linked to prison populations and childhood adversity (and still is in some cases). One approach now is about understanding tattoos as an expression of personal characteristics and group membership (belonging). Research doesn't appear to have found any significant psychological differences in general population between those who are tattooed and the non-tattooed. However in terms of social psychology we'd now think in terms of fashion, trends, public commemoration of an event or life period. Having a tattoo is now anything but uncommon. One difference may lie in whether it's a discrete hidden one or a very public declaration. I think some people celebrate life events through body art, along with expressing membership or affiliation to a particular group or philosophy. Many see tattoos in terms of art (which they are) or collecting."



Alan Aldred

TATTOOING IS AN ANCIENT ART FORM. HAS ITS LINKS TO TRIBAL CULTURES RESULTED IN IT BEING REGARDED AS AN UNCIVILISED PRACTICE BY ACADEMICS AND THUS AN UNHEALTHY FORM OF BODY MODIFICATION OR HAS PSYCHOLOGY EMBRACED ITS SYMBOLIC HERITAGE?

"Yes it's a very ancient form- there is evidence of tattooing 🌸"

TATTOOING AND DYSFUNCTION ADVICE AND GUIDANCE TO TATTOOISTS

Gone are the days when tattooing was seen as the mark of criminals, prostitutes and the mentally disturbed. Tattooing is not a sign of mental illness but compulsive body modification when motivated by negative factors can be. Retired psychiatric nurse Marilyn Brown gives the low down on mental illness and tattooing. "The vast majority of tattooing is in no way a sign of mental illness. Sadly tattooing can be utilised as a form of self-harm. Self-harm is the deliberate, direct damaging of body tissue to cause injury. Self-harm can be linked to suicidal behaviour but is often done to cause injury but not death. It can take the form of cutting, scratching, blunt trauma, swallowing or inserting objects into the body, poisoning, burning or scolding. Self-harm can leave physical scars, infection and long term damage to the body as well as psychological trauma." "Another psychological disorder linked to inappropriate tattooing is body dysmorphic syndrome or body dysmorphic disorder (BDD). It is a mental health condition associated with body image. BDD causes a person to be fixated with one or more perceived or slight defects in his or her appearance. BDD is diagnosed when this fixation disrupts daily functioning and/or causes significant distress." "As a tattooist if you feel a person is presenting as disturbed, mentally unwell or psychologically inhibited then you should postpone tattooing and recommend they seek medical advice immediately. If in doubt don't tattoo."

from the Bronze Age in Europe. I would hope that most academics would be aware of the cultural and sometimes philosophical background."

"I think in the 19th and 20th century, tattoo may have been seen as something uncivilised, the general public and professionals have in the past associated tattooing with unconventional, un-healthy, and 'undesirable' people or groups; now of course it's quite the opposite as we don't look down on tribal cultures anymore, or indeed individuals with tattoos as they are so common. There may of course be individuals out there who still adhere to that; but in general within academia, tattoo is seen as interesting and many academics have an active

interest in this - ranging from fashion psychology through to, importantly, how others react to peoples tattoos. It's worth noting that tattoos have basically undergone celebrity endorsement since the 1960s onwards in that many film and music industry stars, athletes etc. are tattooed. The perception of it as always being 'unhealthy' in general is perhaps a generational issue."

AS TATTOOING IS ANCIENT IS THERE SOMETHING IN THE HUMAN SUBCONSCIOUS THAT DRIVES THEM TO EXPRESS THEMSELVES THROUGH BODY MODIFICATION DESPITE THE PAIN IT ENTAILS?

"Yes- tattoos can be seen in terms of decoration and adornment, and communication

to others, fundamental human drives. Humans like to decorate themselves and always have done - for any number of reasons. These reasons could include status, beauty ideals and self enhancement or even empowerment; much like 'war paint', tribal markings, cosmetics, jewellery etc. Some of the earliest evidence is the use of pigments

WE DON'T LOOK DOWN ON TRIBAL CULTURES ANYMORE, OR INDEED INDIVIDUALS WITH TATTOOS AS THEY ARE SO COMMON.



Gavin Clarke



Sebastian Spiegl



MEMORIES FROM THE MAD HOUSE

Retired psychiatric nurse and body art enthusiast Marilyn Brown reflects on tattooing's rehabilitation. "I remember when I started nursing back in the late 60's that there were old women who'd been sent to psychiatric hospitals as teenagers for having babies outside of marriage. They'd been locked up and never released just for getting pregnant. The old 'bins', as the psychiatric hospitals were called, were dumping grounds for those who didn't conform to societies expectations." "Back in those days being tattooed marked you out as socially dysfunctional and in need of 'therapy'. The psychoanalytical views of Sigmund Freud permeated psychiatry and in many instances did more harm than good. Personal expression through body art was not seen as the healthy manifestation of a creative individual but as something that needed to be treated with therapy, medication and if need be incarceration. Society needed to be protected from such deviant individuals because deviation from the norm was seen as dangerous. Now tattooing is the norm and women can express themselves and make choices about their bodies without fear of retribution by the medical establishment. Psychoanalysis has reformed but still the old stereotypes and prejudices linger in the minds of many practitioners."

for decoration, such as cave paintings and probably also the body. Perhaps also the notion of shared ideals and experiences such as grief for example in the 'Moko' Maori mourning tattoo."

EXTREME TATTOOING AND BODY MODIFICATION HAS IN THE PAST BEEN LABELLED AS A SIGN OF A DEEP SEATED PSYCHOLOGICAL DISORDER. WOULD YOU AGREE WITH THIS LABEL?

"Tattooing has been linked to a high readiness for sensation seeking and risk taking. This may be true in some individuals. It's possibly also addictive (not unlike cosmetic surgery), and/or a form of fetish. However it all depends on the person and the context they are in socially and

economically. Like anything, it's a problem if it impacts negatively on someone's overall well-being both in psychological and social terms. It could certainly be linked to psychological distress either as a symptomatic expression or indeed a cause e.g. regretting a particular tattoo. Just look at the growth industry that is tattoo removal. I think the notion of healthy or unhealthy tattooing is misleading and implies judgement, but raises an interesting question as to ownership of the body. What is important is the frame of mind someone is in when they make the decisions to acquire more and more tattoos. Decisions made when drunk depressed or distressed are not always wise or healthy."

WHAT IS THE LINE BETWEEN HEALTHY TATTOOING AND AN UNHEALTHY OBSESSION?

"What is too far? Again if some one's life is affected in a detrimental way then that's crossing a line from healthy to unhealthy. I think there should always be a cooling off period before tattoo artists agree to tattoo persons who are clearly heading in an extreme direction, but that's just my personal view."

Dr Felix deBeaumont used to work in fashion/media as a makeup artist and beauty writer/broadcaster. He has degrees in German, Theatre Studies and Psychology as well as a PhD in Psychology. He has been lecturing on fashion and beauty psychology for 5 years and has done so all over Germany, Malta and Poland.

rites of passage

Over three glorious days in the city of Melbourne, Australia (April 25, 26, 27) - the annual Rites Of Passage Tattoo Festival played host to well over 20,000 tattoo enthusiasts and an assortment of world-renowned artists.



This year's event was the second Rites Of Passage festival skipping a year in 2013 whilst new organisers took over. The city of Melbourne, easily one of the most tattooed cities in the Southern Hemisphere, ensured that the festival was well attended and represented.

Celebrating the art of tattoo, music, visual art and environmental awareness, the Rites Of Passage Festival goes just that little bit deeper than your regular tattoo convention.

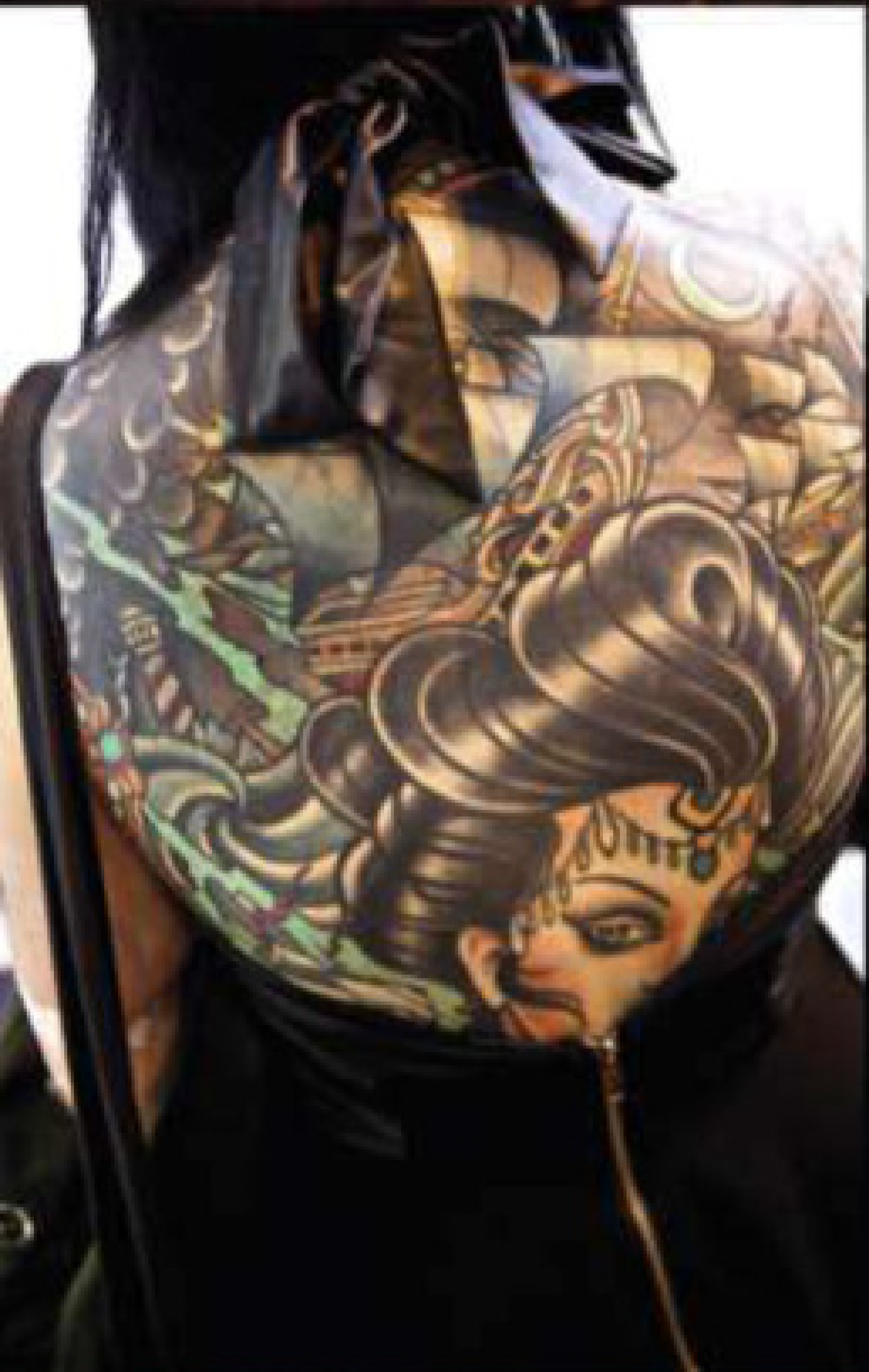
Part of the festival's ethos states that today, people get tattooed for numerous and diverse reasons. The ceremonial marking of the skin itself signifies a 'Rite Of Passage' that has been an integral part of tribal life since the times of our earliest ancestors.

Hosted at the beautiful heritage listed Royal Exhibition Building, Rites Of Passage 2014 saw well over 200 local and international tattoo artists in attendance covering all the different types of tattooing and styles. Names such

THE CEREMONIAL MARKING OF THE SKIN ITSELF SIGNIFIES A 'RITE OF PASSAGE' THAT HAS BEEN AN INTEGRAL PART OF TRIBAL LIFE SINCE THE TIMES OF OUR EARLIEST ANCESTORS.

as Nikko Hurtado, Jime Litwalk, Andrea Affemi, Joe Capobianco, Alexis Vaatete - to name a few.

A lot of the live entertainment that was prevalent in the previous Rites Of Passage festival was 🍷



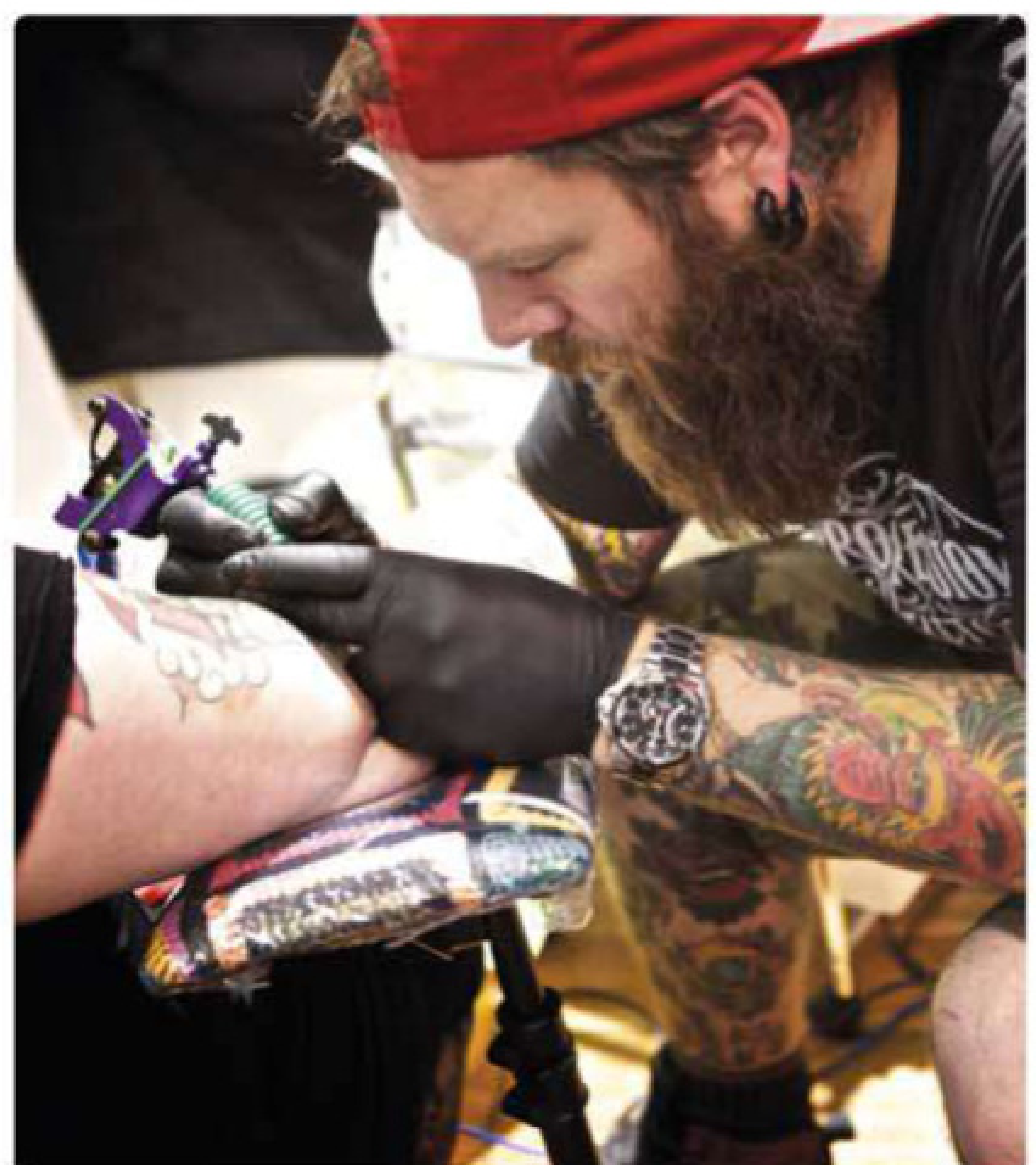


THE RITES OF PASSAGE CONVENTION IS STILL IN ITS INFANCY, BUT THE CALIBER OF TALENT THEY HAD MANAGED TO SECURE FOR THIS YEAR'S EVENT BELIES EXACTLY HOW YOUNG IT IS

scaled back this year and I must confess, it was certainly missed. It added a flavour to past events that clearly separated this festival from other tattoo conventions that have been held in Melbourne over the years. With the focus strictly on the tattooing culture - artist and festival attendants - this year's festival saw little in the way of fashion shows, dance, beauty pageants or tribal dances.

Still, there were a veritable feast of vendors and artists all plying their wares and it certainly looked like the event was well attended by Melbourne's inked brigade and all those interested in the world of tattoo - participant and observer.

The Rites Of Passage convention is still in its infancy, but the caliber of talent they had managed to secure for this year's event belies exactly how young it is. 🐼



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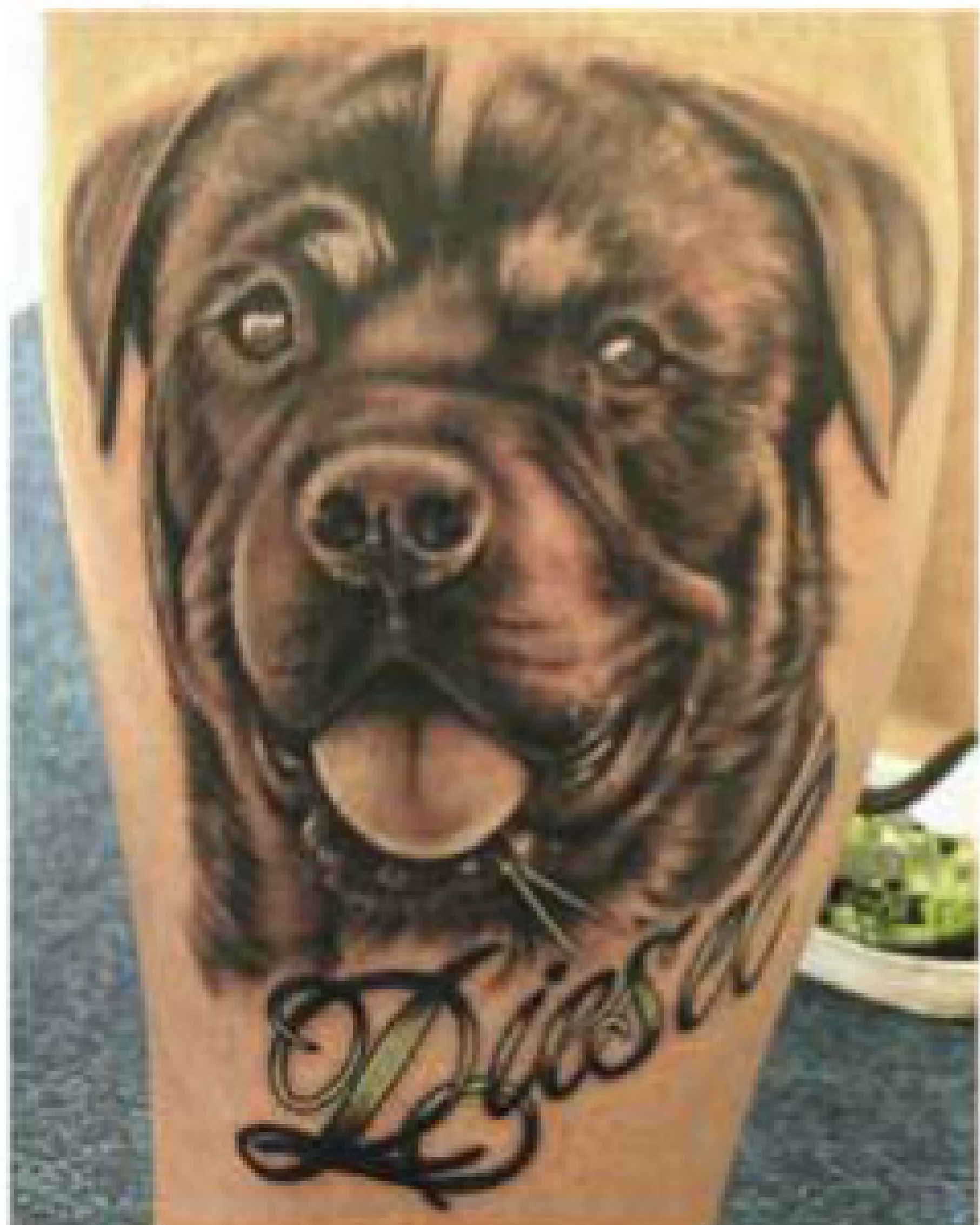


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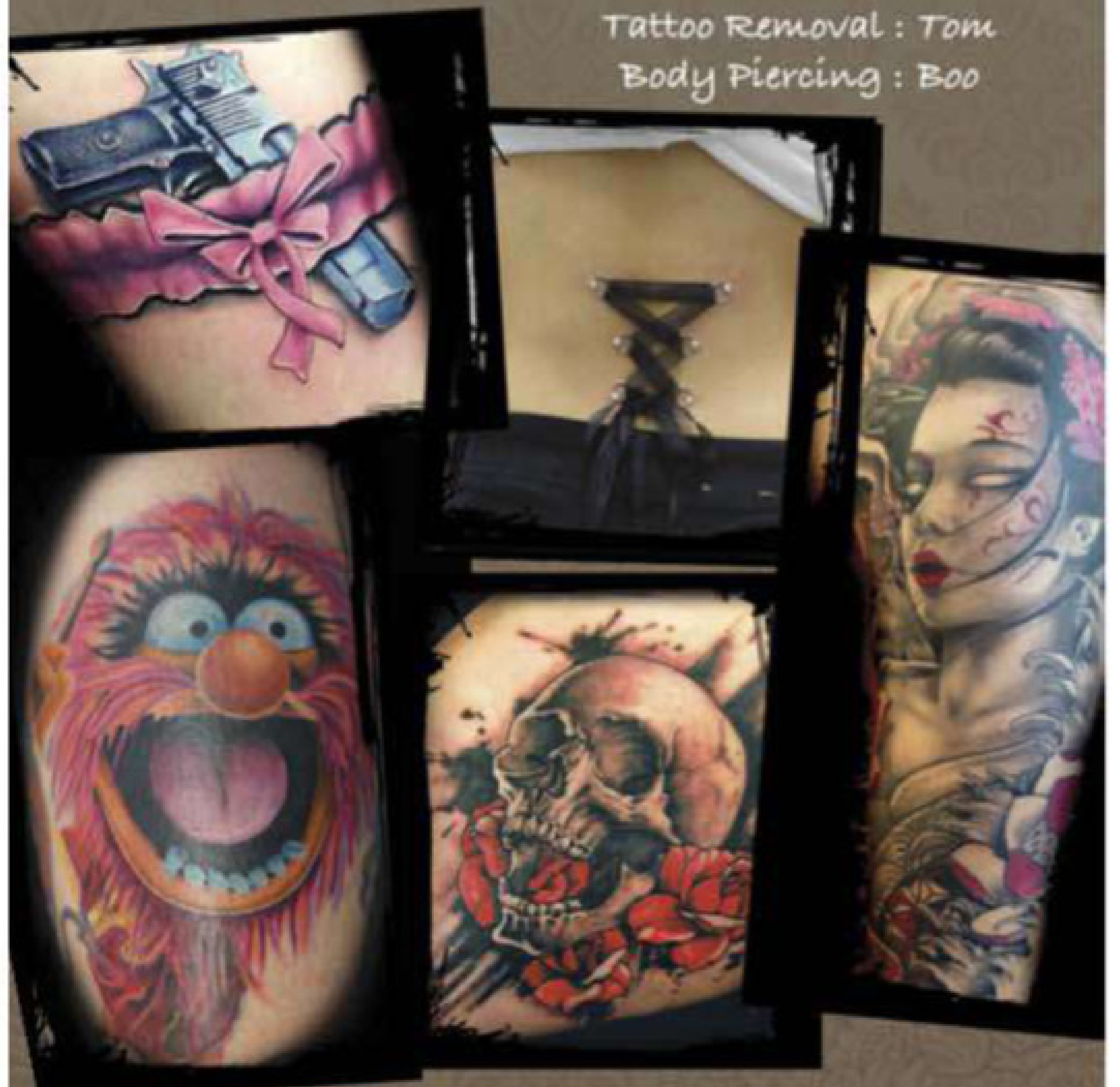


PURPLE ROSE TATTOO PARLOUR

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NEW artist: Andras

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HYDE & SEEK

A recent publication from Gestalten entitled 'Forever; The New Tattoo' has become a great source for discovering incredible work and artists for me. Along with some household names, there were many others who were new to me - none more so than the distinct and darkly humorous all-around artist that is Mr. Hyde.



SKIN & INK

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MR HYDE

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www.doodlepsychosis.

tumblr.com/

Facebook:

www.facebook.com/mrhyde.

doodler

Fortunately, the world we live in makes it increasingly easier to get a hold of those we admire, and so a quick online search and befriending resulted in this interview. I was particularly happy to be talking to Mr Hyde, as his work really rung true with me. It looks nothing like anything you see in the tattoo mainstream, and so it also felt important to me too, that I should have the chance to speak with him.

Mr Hyde was born on the island of Sardinia off the coast of southern Italy. From a very young age he was interested in art and at fifteen went to art school. Because of the creatively restrictive classical views of the school, Mr Hyde dropped out after two years after having been told by the tutors that he couldn't draw 'conventionally'.

"I got a little traumatised after that experience and left drawing throughout my teen years."

In 2000, when he was eighteen, he moved to London and was instantly taken with the city. Most importantly, he had discovered a place where he "could step over the edge."

He met some other likeminded individuals and rediscovered his love for art, experimenting with sculpture and other mixed media, and from then on never stopped being involved in art.

I was curious to know how tattoos came into his life. "Tattoos always had a very strong effect on me. When I was very young, every time I would see one, it was like being hypnotised. I couldn't take my eyes off them for a second. I remember being fascinated by the look they projected. Back in the seventies, when my father was a traveller, he had some tattoos done, so I used to always ask him about the history behind them and how they were made; how they could last forever and all that."

Mr Hyde remembers going over the lines with a pen to make them appear bolder and brighter (which may have something to do with the sheer boldness and brightness of his work today). He knew then that they were somehow going to be a large part of his life. He was in love. But it wasn't just about the desire to get something beautiful, different and permanent on his skin; he realised then that he also wanted to create them.





BACK IN THE SEVENTIES, WHEN MY FATHER WAS A TRAVELLER, HE HAD SOME TATTOOS DONE, SO I USED TO ALWAYS ASK HIM ABOUT THE HISTORY BEHIND THEM AND HOW THEY WERE MADE; HOW THEY COULD LAST FOREVER AND ALL THAT

or other people's designs to help. And that's what he puts his own style down to; drawing things that simply please him.

Mr Hyde is very much a self-taught artist, and didn't take the formal apprenticeship route into tattooing. However, he spent a lot of time in the body piercing industry and subsequently spent a many hours working in a variety of studios and spending a lot of his time alongside different artists. This helped him to understand a lot about tattooing. He would watch what they did, ask a lot of questions, and absorb himself as much as he could. And eventually, when he started tattooing, he had

"I wanted to give something to people that they could carry with them for the rest of their lives."

Most of Mr Hyde's designs are based on doodles that he has done (or are literally doodles). His purpose is to make the customers smile and feel good when they see them. "To do that, I use childish, demented, simple, raw and bold designs... I've always loved silly punk-rock artwork and record covers, and also the way that kids

represent things. I love the side-drawings on illustrations. Instead of focusing on the main artwork I tend to spot the more irrelevant things like little background fillers and scribbles. So I guess my style of tattooing is these things all mixed together with my own twist." He admits that it is also just down to the natural way that he draws. He will only draw what he is comfortable drawing, and never uses references

a few close friends that were tattoo artists that helped and guided him, giving him lots of very useful tips.

Because Mr Hyde's style is so utterly unique, I was keen to know who his influences were so I could try and figure out where he was coming from. "Within tattooing I have been very interested in the neo-traditional style that has been going on for the last few years. Most of all, I'd say I was influenced by surrealism, but I'm constantly sucking in inspiration all the time. Everything that surrounds me can be inspiring. I live in such a full-on city that everywhere I look there are ideas ready to be adapted into tattoos."

Now London is very much his home, I was keen to find out where he worked. Mr Hyde is based in a tattoo studio and art gallery called Skin & Ink in South-East London. "It's a pretty cool space and it gives upcoming artists the

opportunity to exhibit their work and hopefully sell it." Fortunately for Mr Hyde, it is also only about five minutes from where he lives.

What always interests me about individual tattoo artists, are their distinct and often idiosyncratic approaches to the age-old act of tattooing. I asked Mr Hyde what kind of approach he liked to take. "There are different types of customers and there are different ways to approach and develop a design. There's the 'easy way' which is when a customer just loves what you do and gives you almost absolute freedom and trust (and with little input of their own), and then there's the customer that likes your style but is a little stuck with his vision and idea, so you have to adapt to whatever request without spoiling both sides. So far I've been very lucky; I have worked with very cool and very open minded people right

from the beginning. Many have approached me with fantastic ideas that worked very well with what I do. Most importantly though, it is absolutely crucial to have a connection with the person that I'm working on, that way it is much more likely that a cool design will come out of it."

Outside of tattooing, Mr Hyde is an avid dog owner. Not only that, but he collects records and accumulates as much weird memorabilia as possible. At the moment he is in the process of launching a clothing brand called 'HYDE-FAST' and he explains to me that it will feature more of his very hard-core and demented work.

I could tell that Mr Hyde was incredibly passionate about the

I'D SAY I WAS INFLUENCED BY SURREALISM, BUT I'M CONSTANTLY SUCKING IN INSPIRATION ALL THE TIME. EVERYTHING THAT SURROUNDS ME CAN BE INSPIRING





TATTOOING IS THE MOST IMPORTANT THING THAT HAS EVER HAPPENED IN MY LIFE, AND I WOULDN'T TRADE IT FOR ANYTHING IN THE WORLD

work he does, and so I asked him the fairly general question, 'What does tattooing mean to you?' (however, to my defence, I find this is often the question that can really open up the lines of communication. Fortunately, with Mr Hyde, the lines of communication had been opened up long before): "Tattooing is the most important thing that has ever happened in my life, and I wouldn't trade it for anything in the world. To me it means 'self-expression' and 'artistic freedom'. It's a constant mind therapy, and always a thrilling ride. I think that tattoos play a really important role in the upcoming modern society which is that of differentiation from each other. Alex Binnie, of Into You, said, 'Most of the people

in western society are largely surrounded by machine-made or mass-produced objects, from the food they buy to the furniture they sit on; to the films they watch. So a tattoo is a chance for them to have something unique.' Therefore each time you get branded with a good tattoo you are standing out and making the difference."

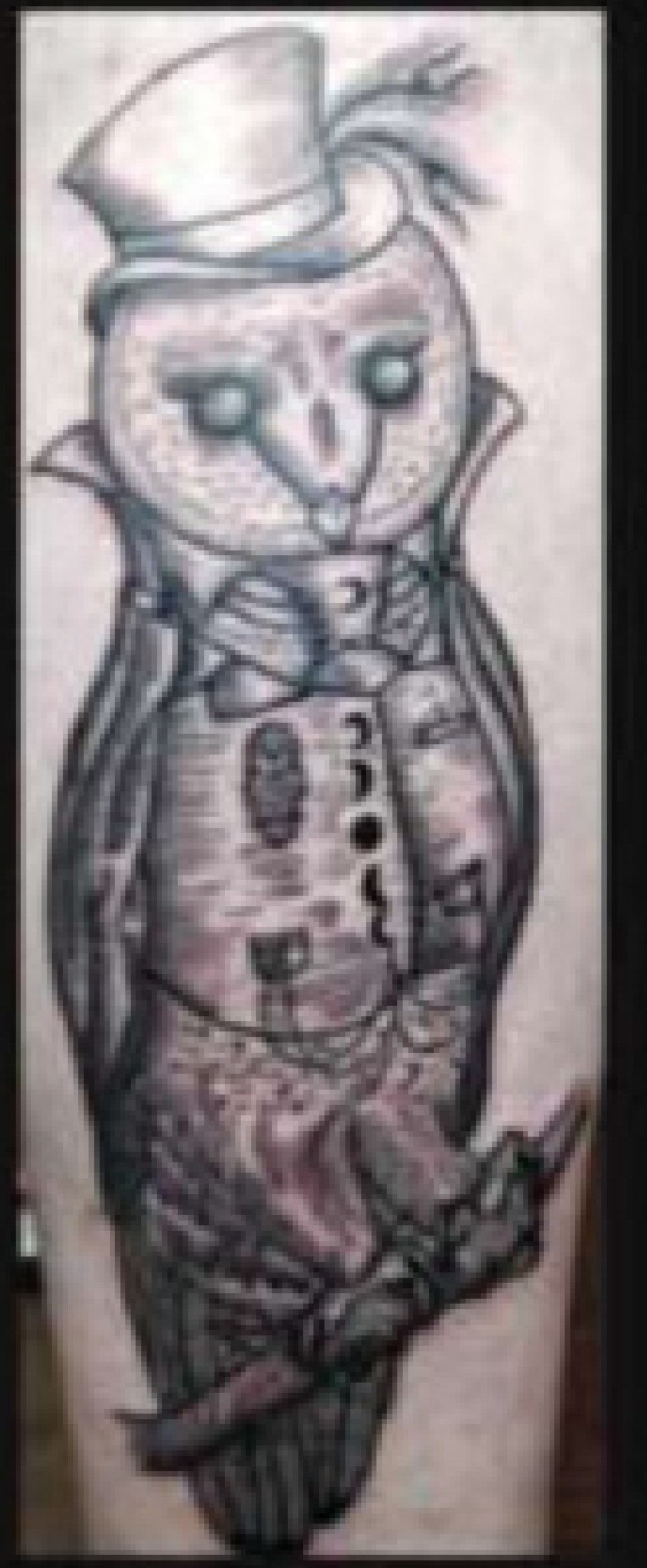
It was a real shame to have to draw this interview to a close, as I was very much enjoying getting all I could from the crazy and unique mind of this very talented individual. So I asked him one final question to see if there was anything he'd like to add. "I'd like to thank my 'Padrino' Teide for showing me how things are done and all my close friends for pushing me to go further." 🐾

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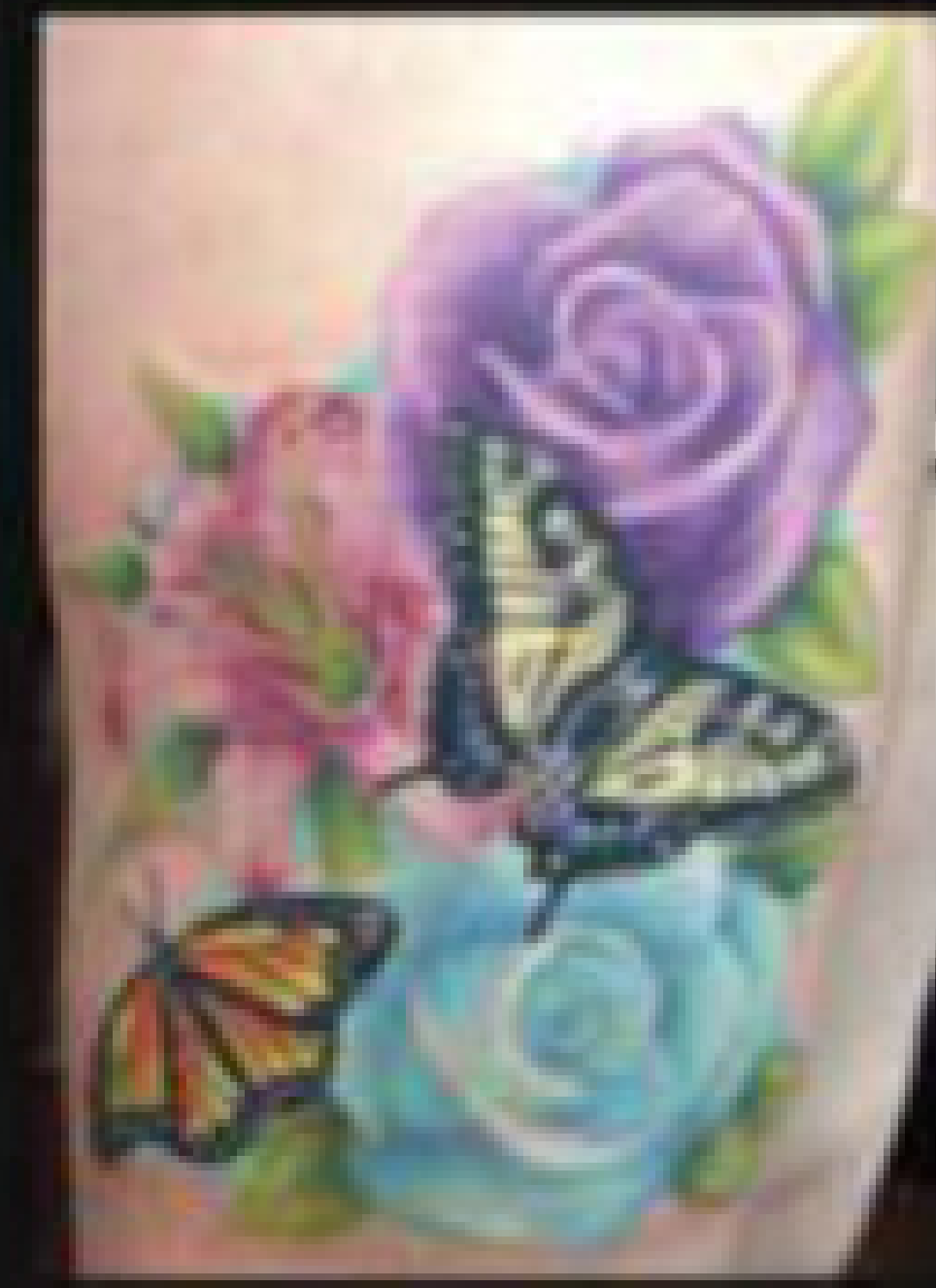
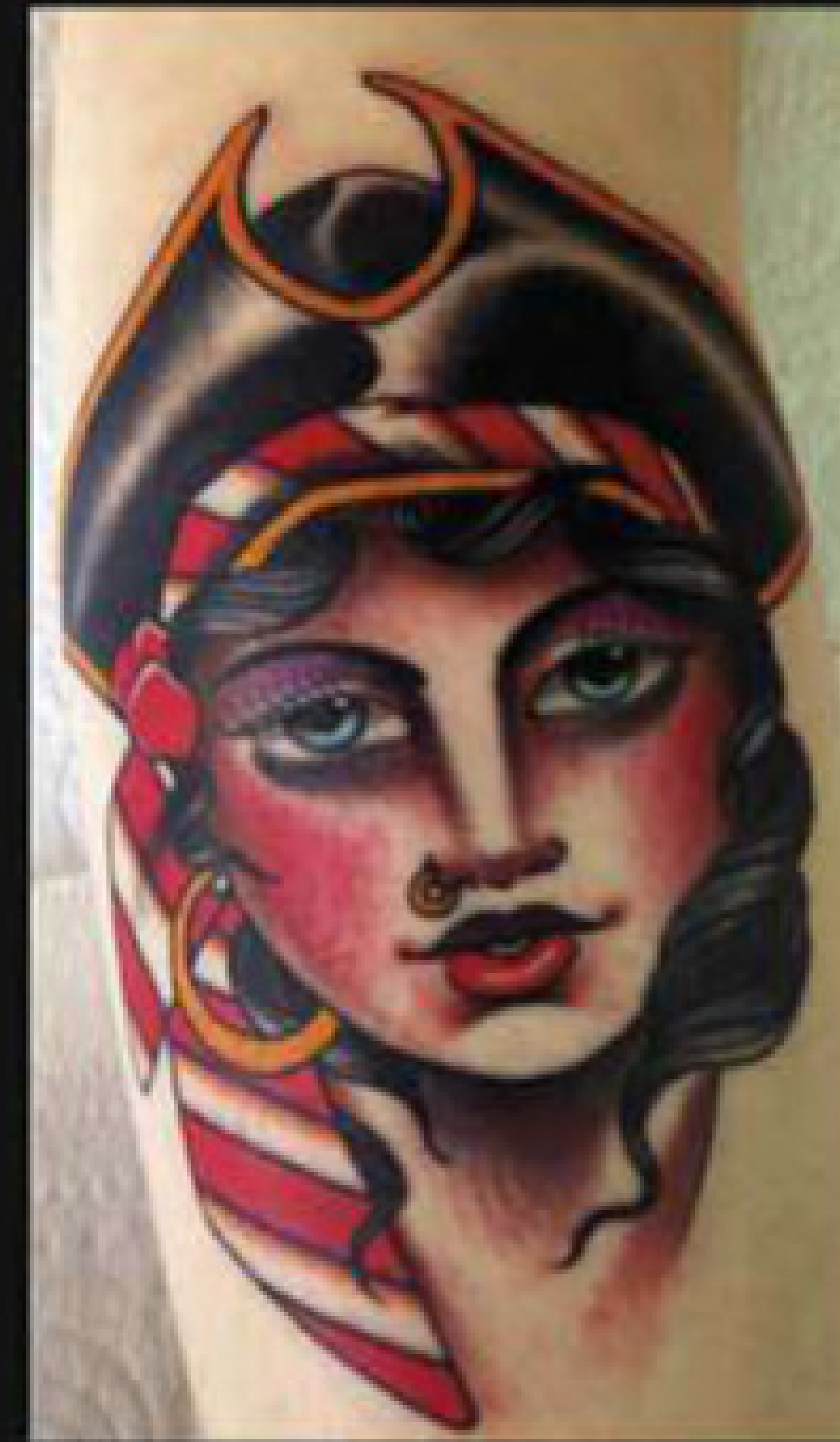


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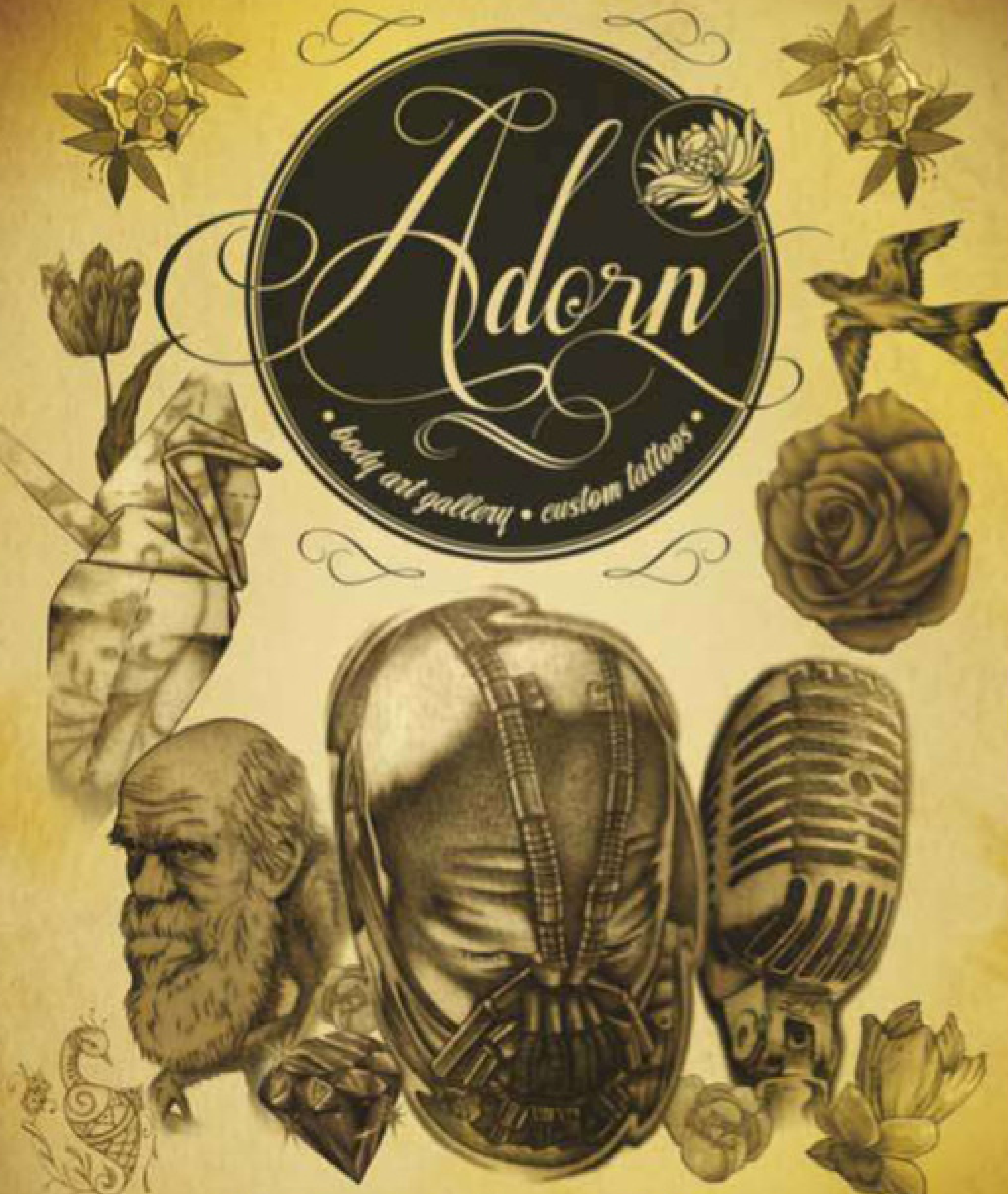


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Tattoo artist wanted at Bad Girl Ink, Letchworth, Hertfordshire. Must have at least five years' shop experience, a good portfolio and be a good all round artist. For more details call Katie on 01462 685757, or email info@badgirlinktattoos.com.

Steel Beauty is looking for a tattooist to join our friendly team in Gants Hill, Essex, for a full time position (three - five days a week). Minimum five years' experience with a considerable up to date portfolio. Should be proficient in custom work as well as walk-in flash work. Reliability is a must with a good attitude. To arrange an interview contact the team on 0208 518 0807 or email steelbeauty@hotmail.com.

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Demonic Dermagraphic Tattoo Studio is looking for a tattoo artist to work in their busy shop eight miles south of Bath. A chair has become available due to the second artist leaving to start a new project elsewhere. You must have a minimum of three years' working experience and a portfolio is essential, as is a friendly attitude when dealing with people. We are NOT looking for anyone with a bad attitude, overblown ego, drug/alcohol issues or an apprentice. No time wasters or dreamers please. Email demonicdermagraphic@hotmail.com.

Tattoo business for sale. A fantastic opportunity is available to purchase a tattoo business that has been established for 23 years. All fixtures and fittings will be included. All enquiries to 07929 860706.

Pureink in Newcastle are looking for a piercer to work part time in pureink1 (also to cover current piercer's hols, sickness, etc.). Salary, days, hours to be agreed. Please call 0191 2312766 and ask for Dave, or email dave@pureink.biz.

White Horse Tattoo Studio in Hungerford is expanding and looking for an experienced tattoo artist to join the team. We are looking for someone with an artistic flair who will be an asset to our reputable studio. We are also able to offer an apprenticeship to the right candidate. Applicants for either position must be hard working, reliable and dedicated. Please email CV and examples of recent work to evelyn@whitehorsetattoo.co.uk.

Experienced full time tattoo artist wanted for the East Northamptonshire area. Must have good customer service skills, an up to date CV and a strong portfolio of art work. No time wasters or apprentice enquiries! Please contact Elaine with some details about yourself and send portfolio links to eab54@hotmail.co.uk.

THE POWER OF THREE

Our investigation into pop-culture tattoos is now complete—and we're bundling all three books together for the great price of **£19.99**—that's a **saving of 15%** on the RRP—grab yourself a complete collection while it's hot!



In **The Best Horror Tattoos**, we've got Paul Booth, Liorcifer, Leigh Oldcorn and Mike Moses alongside features on Vincent Price, Clive Barker, Stephen King and other luminaries important enough for people to get tattooed. Also hosting great art features from the likes of Brian Ewing, it's a guaranteed 164 pages of blood, sweat and tears.

In **The Best Science Fiction Tattoos**, we've got artists such as Chris Jones, Mark Poole and Josh Bodwell talking about their obsessions alongside of some crazy stories about things like H.G. Wells, Back to the Future, Doctor Who and all other time and space figurations we could find! 164 light years of excellence at your fingertips!

In **The Best Comic Book Tattoos**, we've got Cecil Porter, Mike DeVries and Chris Harrison clashing heads with industry big shots such as Timothy Bradstreet and Jim Mahfood proving that there's more than meets the eye when it comes to comic books. It's another 164 pages of masked mayhem to get your teeth into!



Pages shown from *The Best Horror Tattoos* and *The Best Comic Book Tattoos*.

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PAUL TALBOT

I've only very recently discovered Glen Preece. I was searching online for some skulls to use as reference for a piece I was working on and stumbled over Glen's work. I was immediately struck by how beautiful and perfectly balanced his pieces are between the worlds of abstract tattooing and traditional black and grey realism.

Far too often I see clumsily executed 'paint splats' that just look thrown over a piece but Glen's use of watercolour elements give his pieces an organic flow. His modern take on classic black and grey realism combines negative space with inch perfect positioning and incredibly accomplished composition. I was instantly in love and - once you've taken a look at his work - I'm sure you will be too.

GLENN, TELL ME A BIT ABOUT YOURSELF, WHERE'VE YOU BEEN ALL MY LIFE!

Well I'm pretty new to the tattoo scene. I finished my apprenticeship in August last year and opened my own private studio in December time 2013.

I have been interested in art for years, but after school it took a back seat as I thought I'd never get a career to do with art. So I just took any job that came along, not really knowing what career path I wanted to follow.

I met my wife, Becki in 2007. Shortly after we found out we were expecting our first child. I had an idea to paint a mural on the nursery wall and that's when I got a passion for art again. I was in a shit job at the time, I hated it. I would do 50+ hours a week and come home and stay up all night drawing and later painting. At the same time I was also having an old, god awful tribal/Maori style tattoo lasered. I was young when I had the tribal and later extended it with other shit around it! I had a tattoo for all the wrong reasons and foolishly didn't research the artist, just went to the nearest tattoo studio and got it done. So, after loads of research this time,





I LOVE THE GRUNGE STYLE AND RAWNESS OF ADDING SOMETHING AS FREE TO SOMETHING AS RESTRICTED AS THE REALISM

I got it covered. This is when I knew I wanted to tattoo, and that experience is why I'm here today!

YOUR TATTOOS SEEM ROOTED IN A TRADITIONAL BLACK AND GREY APPROACH BUT YOUR WORK ALSO MOVES IN A DIFFERENT DIRECTION - IN PARTICULAR THE WATERCOLOUR ELEMENTS GIVE YOUR WORK A REALLY ORGANIC MOTION. HOW DID YOUR STYLE EVOLVE?

I have always been drawn to realism. It's what comes natural to me, I enjoy replicating an image to paper as close to the reference as possible.

I kind of fell into my style with the mediums I used. I firstly used pencils, then found oil dry brush technique. I felt like the medium suited me well as it helps get things real smooth. I have also always been drawn to urban/street art and feel this is why the watercolour splats and splashes evolved. I love the grunge style and rawness of adding something as free to something as restricted as the realism. Although watercolour is such a free and loose medium to use I feel I have control over it to execute my pieces.

I got my style way before I started tattooing, and I did a few exhibitions to showcase my work and to build a following. Always having the vision that one day I wanted to transfer this style to skin. Some people that really inspired me where, Florian Nicolle, yourself, Amanda Wachob, Bob Tyrell and this list could go on. 🌹



THE BETTER THE REFERENCE THE BETTER THE FINISHED PRODUCT WILL LOOK. IT'S ALL ABOUT GOOD CONTRAST, LIGHT AND SHADOW

HOW DO YOU GO ABOUT CREATING A PIECE FOR A NEW TATTOO? DO YOU USE TRADITIONAL MEDIA OR DIGITAL OR A COMBINATION?

Initially I go about finding the realistic element of the piece, either from the internet, books, magazine, anywhere I see something relevant to the piece I am doing. I feel with realism that photography plays a big part in making a good piece. The better the reference the better the finished product will look. It's all about good contrast, light and shadow.

My work is all done traditionally, I paint every piece before I tattoo it, unless it is say, a portrait and sometimes I will go straight from the reference. I feel with my style, it is important to paint my pieces as the watercolour cannot be thought about too much. I have tried to create the same digitally and failed miserably, maybe I need a few lessons, but I find when it comes to the watercolour it needs to be free and that's what makes each of my pieces unique.



LAST ISSUE

We had a technical breakdown due to being overwhelmed with GBTS organisation and published the wrong article for Glen Preece. Thus, in the spirit of making things correct (because it was our fault), here's the piece in all of its (correct) glory.

BECAUSE YOUR WORK IS ROOTED IN A LESS ABSTRACT AND MORE READABLE REALIST/ WATERCOLOUR APPROACH, - AND ALSO MAKES USE OF POPULAR ELEMENTS FROM THE ICONOGRAPHY OF TATTOOING (SKULLS ARE ALWAYS COOL RIGHT!?) - DO YOU THINK THIS HELPS OTHER ARTISTS PARTICULARLY THOSE IN THE TATTOO WORLD UNDERSTAND YOUR WORK?

Yes, I feel because my work is centred on black

and grey realism with the abstract accents, It is almost the step between the two styles and definitely helps other artists to appreciate and understand the up and coming abstract styles.

I tend to do a lot of skulls, mainly because I've noticed a good response from my audience, plus the fact I love to paint them. You can get great results with the amount of depth, light and shadow the skull can cast. 🐼

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Reviews

LET'S CRANK UP THE ACTION AROUND HERE. IF YOU'VE RUN OUT OF CULTURE AND ARE DESPERATE TO IMPRESS A FUTURE MATING PARTNER WITH YOUR KNOWLEDGE OF CURRENT AFFAIRS, YOU'RE SHIT OUT OF LUCK HERE - BUT WHILE YOU'RE SITTING HOME ALONE WITH YOUR CAT AND COUNTING YOUR POKEMON CARDS, YOU CAN AT LEAST SURROUND YOURSELF WITH THESE WONDERFUL THINGS:

X-MEN: DAYS OF FUTURE PAST

OUT NOW

One of the great things about introducing time travel into a screenplay is that you can revisit the past in order to change the future.

In an apocalyptic near future where huge robotic Sentinels are intent on hunting down and dispatching the last of the mutants, it seems only Wolverine (Hugh Jackman, yet again totally believable in those absurd sideburns) can (might) be able to save the day - by allowing himself to be transported back in time to 1973 in order to stop the Sentinels ever being unleashed on an unsuspecting world.

He arrives back in a time where Professor X (James McAvoy) is a psychological self-pitying wreck being cared for by Beast (Nicholas Hoult), while Magneto (Michael Fassbender) is in an ultra-secure lock up having been framed for the most outrageous of famous murders (let's not give the whole game away here). Wolverine's mission is simple; he needs to get Professor X and Magneto working together to stop the Sentinel programme in its tracks, but of course he encounters the usual problem between these two - Professor X thinks humans and mutants should work together while Magneto thinks the mutants should rule the world.

While all this is going on, Professor X's childhood friend Mystique (a very blue Jennifer Lawrence) is becoming radicalised as she watches her fellow mutants being ruthlessly hunted down by the likes of scientist Bolivar Trask (Peter Dinklage in 1970s specs and bushy moustache).

All of which leads to the most spectacular of climaxes with whole football stadiums being used as weapons. In fact, the opening scene is pretty spectacular too - director Bryan Singer bringing all his action experience to bear. It's also nice seeing all the young mutants bonding and behaving just like teenagers do all over the world



(i.e. badly). But best of all is one stand-out sequence where a young Quicksilver (Evan Peters) whizzes madly about in slow mo changing the trajectory of bullets while the classic track plays over the action.

There are some good laughs, lots of hijinks and - as there always is with time travel - various anomalies and paradoxes you'd need to be Stephen Hawking to solve (and even he may struggle).

So it's big and bold and moves extremely quickly through its 131 mins running time - and it single-handedly wipes the past clean so they can reboot the whole franchise and start all over again. Clever that.

DEE PILGRIM

EASTERN SHADOWS

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For those who have something of a thirst for all things Japanese, Eastern Shadows might be exactly what you're looking for.

Who can resist a book stuffed with Japanese tales of days very much gone by and finely illustrated by some of the very best ukiyo-e designers around. A fine example of the internal pages comes in the shape of The Devil Cat Of Nebeshima which is a great story whichever way you slice it. Personally speaking, I can never resist a firecracker of a tale in which a samurai is put under pressure from



monsters and ghosts - and naturally, there are more than enough of those here to keep me busy.

The reader though will possibly be more interested in the art that accompanies here - Eastern Shadows features 20 of these tales from old Japan. Let's see, we've got ghosts, demons, goblins, ogres, magicians, warriors and a mega-ton of fighting. The key to the book though is its collection of over 90 rare and beautiful woodblock prints in full colour and, for the most part, shown in the glory of a full page. On board for the ride here (amongst many others) are Yoshikazu, Yoshitsuya, Kuniyoshi and, my favourite, Kunimune.

Shinbaku are fast pulling together quite a range from Old Japan - you would think they might run out soon but it keeps on coming and it's always there are the top end of the scale.

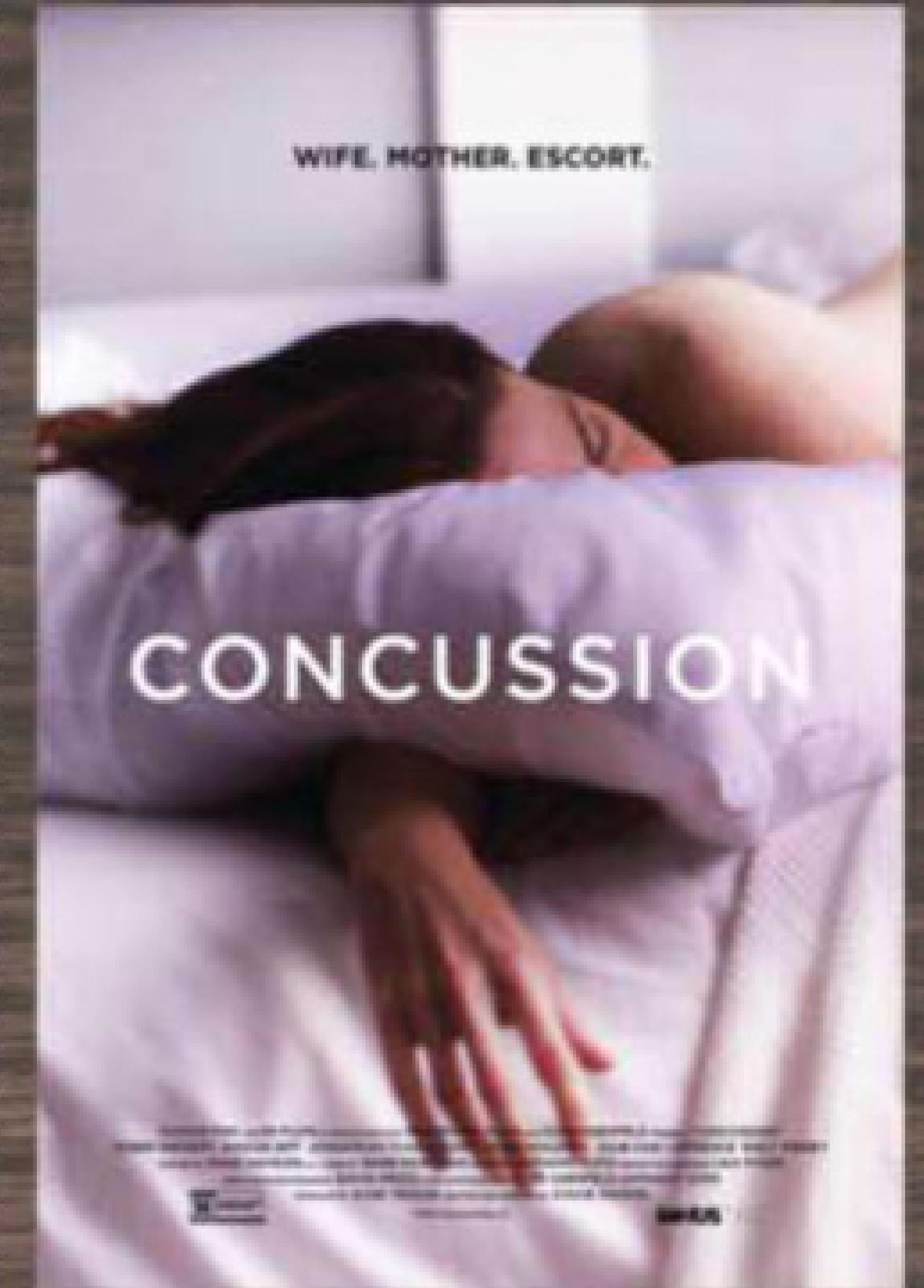
MR SMITH

CONCUSSION

OUT NOW

A lesbian, middle-class, midlife crisis may not sound like much fun as a film, but this intelligent, thoughtful and above all impeccably acted movie is much more than the sum of its parts.

Abby (a brilliant performance from Robin Weigert) has given up her career as a high flying interior designer to play mommy to her two children with wife Kate (Julie Fain Lawrence). Feisty, sporty and



extremely fit Abby seems happy with her life until she's hit in the head by her son's football and her ensuing mild concussion makes her start to question her seemingly perfect, wealthy lifestyle of dinner parties and spin classes in between doing the laundry.

To keep her brain occupied she buys and begins to do up a small flat, but it is keeping her body busy that is the main problem because rich lawyer Kate is working so hard she's too tired for sex (to the extent of falling asleep on the job) and gorgeous Abby's pent-up sexual frustration is about to explode all over the place.

If this were a normal middle-class midlife crisis scenario Abby would take a lover, but here director/writer Stacie Passon subverts things by introducing Abby to the world of high-end lesbian prostitution. At first, Abby is the 'John' but on the advice of her business partner (who just happens to be in the know) she swaps roles and becomes a call girl herself. As with everything in her life, Abby throws herself headlong into this new, exciting and sexually satisfying role, but trying to keep her alter ego a secret from Kate and her friends proves increasingly difficult.

There are many things about Concussion that make it a classy affair: it's smart without being smug; it treats all its players with compassion; and above all it has some really funny scenes in it. It is also beautifully framed so what is, to all intents and purposes, a small indie film actually looks like it has had plenty of money spent on it.

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The Time Machine

WAYNE JOYCE

Last issue, we started a ball rolling with Paul Sweeney and his story of laser removal. We like a rolling ball, so we invited Wayne at the Reset Room to carry on rolling it...

A few weeks ago at the Great British Tattoo Show, I gave a seminar on the basics of laser removal. Not from a business perspective but from the point of view of the customer. Over the last year, it's become clear that there is a lot of information out there for those who want to bring a laser into their studio but not even half as much for those who actually want to get a tattoo removed.

Over the next few issues, what I'd like to do here, is arm you with enough information to go out into the world and ask the right questions to get the best results you can without making another mistake on your skin.

It really can only take so much punishment before it gives up on you.

I think the first thing we should bring out into the open is what you should expect. Managing expectation is always key to successful laser removal. So, let's address both the expectation of cost and the expectation of exactly how much ink can be lasered away.

When we're talking cost, it will of course vary from studio to studio but as a rule of thumb the better the machine, the better the results, therefore higher costs per session. Using passive Q-switch machines should generally be cheaper but the response will not be as good as an active Q-switch and will require more sessions thus increasing the costs and creating more detriment on the skin. It's worth researching the quality of the machine in order to reduce the risks associated with lasering and achieving the desired results without creating a situation on the skin that will require rectification



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from the damage of poorer quality lasers. Prevention is better than cure. Just ask and then make sure you understand what you're being told instead of nodding because it's polite.

As for exactly how much of a tattoo can be removed in you first session, it's absolutely nothing like anything you may have seen on TV or YouTube. Time is your best friend here and tattoo removal is never a quick fix. Reductions for cover ups can generally be 1-6 sessions with Q-switch lasers but newer technology - like the Picosure that we use here - could require only 1-3 sessions, depending on the type of tattoo to be treated.

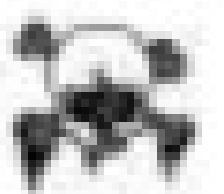
Complete removal is whole different ball game and should never be guaranteed as there are too many

variables pertaining to the effectiveness of the treatments - namely: age, placement, density and colour.

Complete removal requires quite a few sessions and takes a long time, if you rush it, you'll ruin it. It's a path that requires careful attention in order to make sure the texture of the skin is kept as close to its original state as possible. Patience is everything.

Your skin is a sack that you have to live with forever and the amount you spend should not always be the main factor. Cash will come and cash will go - that's why we call it cash-flow.

Is it worth putting a price on your aesthetic dream?

If you have any questions on this or anything else (like what the hell is a Q-switch laser and why is it different from a Picosure - which we'll cover next issue) - you can contact me here: wayne@resetroom.com 

COMPLETE REMOVAL REQUIRES QUITE A FEW SESSIONS AND TAKES A LONG TIME, IF YOU RUSH IT, YOU'LL RUIN IT



Picosure laser removal. Small and faded to begin with but still... result!



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Soapbox

CRAIGY LEE

Craigy Lee Ash Springle

By the time you read this, the 20th birthday celebrations, Great British Tattoo Show and all the parties will be over, I'm gutted I missed them, and thought maybe I'd moan about the price of airfares this month that prevented me attending said events, however it probably doesn't fit into the context of the magazine...

Instead, I thought I would quote my friend and fellow tattoo artist, Asher Vallen, who made me burst out laughing when I read this on his Facebook wall.

It's something that annoys me and his choice of words here are simply amazing:

"It floors me just how much agonising effort some customers put into getting their tattoo designed prior to even speaking with a tattoo artist. Having someone else design your tattoo - other than the actual tattooer who's going to apply it - makes about as much sense as bringing your mom's lasagna recipe to a restaurant and asking the head chef to cook it for you".

This is something most of us artists who work in street shops face on a weekly basis. A customer walks in with a drawing their 'friend' has created that they want tattooing. The first thing that normally hits me is that maybe their friend is a pre-school child, however that bubble is burst when they tell me their 'friend' went to art at college and all their other friends think they are amazing. Not only that but they have also "designed tattoos for some of my other mates".

The hardest thing for me as an artist, is finding a diplomatic way to tell my potential customer that their design is shit. Even on that rare occasion when it's good, these things normally need tweaking to make them more tattoo-able and last with time in the skin. However, this is easier said than done. The minute you say

"OK, that design is lovely but it will need a little bit of re-drawing to make it work as a tattoo", the defence barriers come up and it's all "No, they drew it for me and I don't want it changed at all!" Then the challenge begins.

Normally after 20 to 30 minutes and a lot of explaining, we finally get to "Can you do a drawing so that I can have a look and choose which I like best?"

If we wanted to make some quick cash, we'd take that design, run it through the stencil machine and tattoo it. Most of us however want to give you a tattoo you will be proud to show off and something we are proud to put our name too. We want to put in that extra time to re-draw and make your design awesome. We do this every day of the week, and most of us know what we're talking about when it comes to taking something

and making it work as a tattoo as opposed to a sketch on a piece of paper.

We're here to tattoo. Most of us want to put out awesome tattoos. So help us to help yourself.

Got a burning issue or topic you want me to talk about? Want to get your voice heard? Don't just sit there, do something about it. Drop me a line craigylee@skindeep.co.uk and find me on instagram @craigy_lee



An Eye is upon you

PRISON BREAK

It's a well known phenomena, in films and on TV at least, that previously incarcerated prisoners, upon emergence, blinking into the sunlight, have so little clue as to what to do with their new-found-freedom that they immediately reoffend in order to return to the safety of the concrete womb.



Pam Van-Damned

In the non TV world, the act of committing a repeat offence, or of returning to earlier negative behaviours, known as recidivism or in cases of addiction, relapse, is undesirable. Making mistakes is permissible, even acceptable, we are allowed to fall down and pick ourselves up - just as long as we don't fall backwards and make the same blunders all over again. Rather, we must move forwards - 'onwards and upwards' goes the saying. If life is a journey, we aren't supposed to hedge our bets and pay the return fair - it's one way tickets all round, and don't look back as the train pulls away, either.

Of course, life is rarely linear, our personal weaknesses determine our

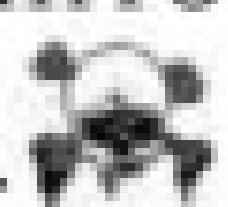
thing about being an adult is the automatic right to make our own decisions and choices. When we are at school, we are stuck, we must arrive at the required hour, in the correct clothing and we must spend our day in the company of those that arbitrarily happen to be our peers based on days of birth, studying subjects decreed important by the authorities, and worst of all, we must do this every weekday for a number of years. Once grown, many forget the horror of school, and in rose-toned hues see only a time free of responsibility, but responsibility is a small price to pay for control of one's life. After all, an adult dissatisfied with their job can seek a new post, end an unhappy relationship, or move to a more suitable city. It's not always easy to change, but it is our choice to make, and our action to take. Reinvention, however, can feel near impossible if our previous bad decisions happen to be permanently displayed on the surface of our bodies.

The tattoo can be thought of as the opposite of a locket - the locket is about the hidden, the secret, and the private. In contrast, tattoos are like a story being told, they are the shown and the shared. The locket physically creates a new private area for the body, an additional, decorative, orifice, but the tattoo is a literal heart on a sleeve, conceptually creating additional surface. Of course, the greater the surface area, the more vulnerable we are to damage.

Tattoos are many things to many people, undoubtedly for some, the appeal is entirely aesthetic, a decision made purely on how the tattooed body looks. For most of us though, tattoos represent a combination of factors - yes, the aesthetic is of enormous value and tattoos can be as fine as any other art form, but people choose to have new tattoos for all kinds of reasons, commemorations, celebrations, keepsakes, reminders, even jokes. In this way tattoos serve as a kind of visual life punctuation and even those originally chosen for their look alone can transport their owner back to the time period in which they were made, like a song on a radio taking a listener directly to that summer.

So what happens when the tattoos we once loved become associated with a time we'd rather forget? Everyone intellectually knows that name tattoos are a bad idea, yet some of us still follow our hearts and have them marked on our bodies. Many more of us find we have tattoos that represent people or moments in way that is subtle to outsiders, but are as painful for us to look at as they were once to obtain.

I'm glad that laser and cover ups are there for those that need them, but for now, I'm choosing to work on acceptance - because inside and outside don't always refer to prison, and maybe there is really little difference between the two.

Objects in the rearview mirror are closer than they appear. 

THE TATTOO IS A LITERAL HEART ON A SLEEVE... THE GREATER THE SURFACE AREA, THE MORE VULNERABLE WE ARE TO DAMAGE.

mistakes and without mammoth effort and deliberate changes, it's all too easy to find oneself back in the same place, starting over, yet again. Rather than a straight journey forwards, it often seems that really, we are moving in circles, and *deja vu* is such a familiar feeling that it's no longer uncanny, but merely everyday.

Nonetheless, we understand that repeating or revisiting our mistakes in life, labour and love is not desirable and instead we actively try to 'move on', and leave the past behind us.

I often think that the very best

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