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TATTOO MAGAZINE

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**DAVE NAVARRO**  
**ON INK MASTER**

**WORKING FOR THE MAN?**  
*Discussing Discrimination*

*The Incredible*  
**MARTA LIPINKSI**

**JORDAN BAKER**  
*Talks Tattoos*

**PARIS ROAD TRIP**  
*Tatouers  
Tatoués*

**FULL COVERAGE:**  
**CARDIFF TATTOO & TOY CON**

**{ THIS IS GONNA HURT! }**



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## IT'S A FREE WORLD, BUT IT'S A HARD PARK BENCH

If you're a fan of An Eye Is Upon You over at the other end of the mag, my advice is to go read that first - this page does contain spoilers.

Let's talk about being late - kind of. In the big scheme of things here, I usually write this page long before Paula has submitted her column. In itself, this is nothing special because the dead are normally considering walking the earth again before she gets anything to me. It's not a problem - it's known as 'the way things are'. Has there ever been an issue without a column from her? No. So not a problem... just a bit late.

Anyway, my point here is that this issue, I am the last to write which means that for once, I have seen what she had to say and as luck would have it, I shall use it as a springboard.

Paula is the last person on earth (even after the dead have walked) that I thought would ever cover up her ink because she wanted something out of life. She needed to rent a house and that meant interaction with an estate agent who may (or may not I guess) have formed an opinion on her based on exactly how extremely inked she is. If I know Paula like I think I know her, I'm sure she had her own

misgivings about doing this but the fact of the matter is, a house is a pretty important thing to have in your life when you have a family and want to be pushing forwards.

This leads me (almost very) nicely onto the fifteen requests I have had in this last two weeks to go on radio shows and talk about discrimination and tattoos in the workplace. I'm sure we've covered this before but

it can probably stand a good repeating - particularly as I declined every single one of those invitations based on a) previous experience with those shows - it's like being asked to give your opinion with a petrol soaked rag in your mouth and b) it doesn't actually need justifying publicly.

But let's chum it out one more time here anyway.

Welcome to planet earth - we live in one of the most free countries you can point at. It bends a lot but it doesn't break. Personally speaking, I have probably been contributing to the corruption of it for most of my adult life and the only way to do that successfully

is to be able to get behind enemy lines. A spy if you will. If Barbara Broccoli won't ask me to be the next James Bond, I'll make it up as I go along.

The rules are simple - and they have only recently been flaunted, so this is new ground for a massive percentage of people to deal with:

Public tattoos can sometimes make interaction with the outside world difficult.

### THE TRUTH IS THIS. HAVING TATTOOS DOES NOT MAKE YOU ANY BETTER OR WORSE AT A JOB

This is not my opinion (I am in your corner, dammit), it is a cold hard fact. If you are going to get yourself tattooed in public places, there's going to come a time when you may have to pay the piper. You think a body suit with bare hands, neck and feet is not being proud of your tattoos? You are dead wrong. That's hardcore tattooing. What it also is, is being able to interact with people who don't understand it in order that you personally can get along.

The truth is this. Having tattoos does not make you any better or worse at a job. Any fool with a brain will tell you that - but the problem is, on the other side of the fence is a

man - The Man - with a bag of cash. You are asking for some of his cash. He is in charge. Game fucking over. What he says goes. Le fin - as they say at the end of French movies.

If you think it's not fair, you're very, very correct but here's some more vinegar in the eye. The world does not care - if you want to change the opinion of the world, it's going to take a really long time. It's going to take a lot of grace, a lot of patience and a lot of smart thinking. If we want respect from a vastly non-tattooed world, we're going to have to earn it - even if it means going in through the back door to get what you want.

Your ink speaks volumes about you - and when that song is playing really loud, it had better be a good song people are hearing.

Sen



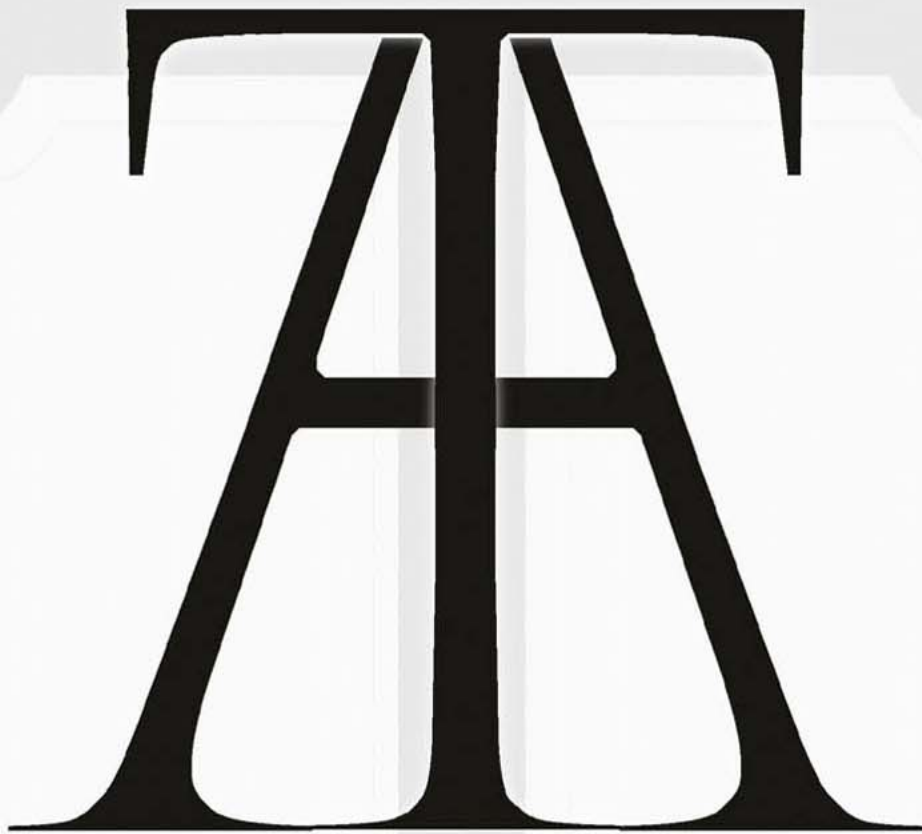
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# Sleeve Notes

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

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

## SHORT SLEEVES

### VIDA LOCA SWAG

Sitting right here in the office is this rather groovy skateboard deck and a stack of Vida Loca t-shirts that we'd like to give away. Here's how it works, send an email to [editor@skindeep.co.uk](mailto:editor@skindeep.co.uk) with the subject line VIDA LOCA and we'll pick out as many winners as we have t-shirts (big stack - not counting them thanks). Then, we'll take those winners and one of you will also get the deck - that way you can look fine and dandy as you disrupt the neighbourhood on your way to the store. Sounds fair to us. Meantime, if you want to check out their skate shop because you never win anything anyway, you can go here: [vidalocatattoo.co.uk](http://vidalocatattoo.co.uk) or get the bus to here: Vida Loca, 22 Bridge St, Bolton BL1 2EA - or you can even give them a call on 01204 525743.



### INK CARE 101!

The American Academy of Dermatology has created a new video on its YouTube channel ([AcademyOfDermatology](http://AcademyOfDermatology)) offering tips for keeping your tattooed skin 'healthy and vibrant'.



WIN

## HALLOWEEN TATTOO BASH TICKETS!

So, how does this sound: 150 artists, 40 traders, live music, burlesque, fancy dress after party...frightfully good? That's this year's Halloween Tattoo Bash at Wolverhampton racecourse and we've got three pairs of tickets to give away. If you fancy a freebie, drop us an email to [editor@skindeep.co.uk](mailto:editor@skindeep.co.uk) with HALLOWEEN BASH as the subject line - we'll do the rest and let you know sharpish if your time has come...

## STAY POSITIVE

We all know how the Scottish Referendum turned out now, but a few days before the vote one studio offered free 'Yes' tattoos and met with an enthusiastic response. The appropriately-named Carpe Diem studio in Dundee pledged to ink the 'Yes' or 'Aye' slogan on the first 50 people through the door, and the owners arrived to find a queue of volunteers. Are they - and the rest of the UK - happy with the end result? Time will tell...

## SHORT SLEEVES

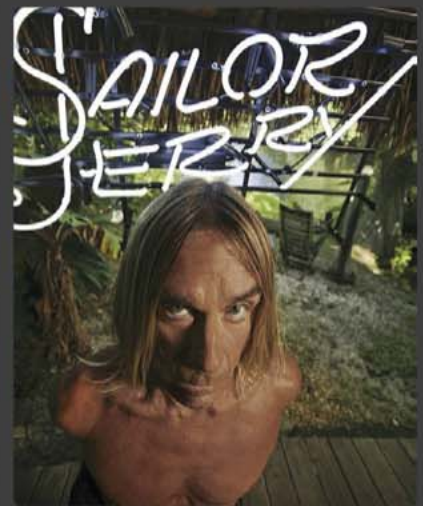
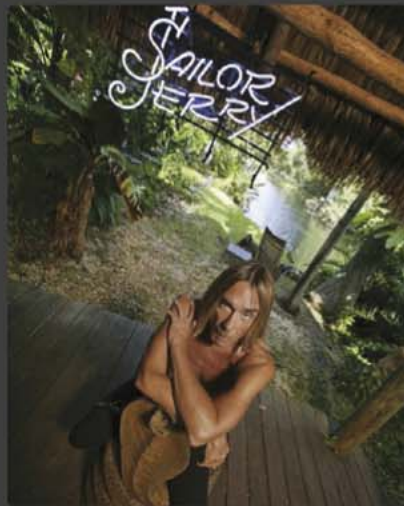
The 'Tattoos: How to care for tattooed skin' video warns collectors not to use petroleum-based products (like vaseline) on their ink, as this can fade the art; to stay away from the sunbed; and to always use a water-resistant, broad-spectrum sunscreen over tattoos of at least SPF30. There's also a rather charming man in a white coat at the end. The other message is to be wary of tattooing over moles, as this can make changes - which may be early indicators of skin cancer - harder to spot. You can view the whole thing at [youtube.com/academyofdermatology](http://youtube.com/academyofdermatology).

## TATTOOS ON THE BIG SCREEN

Terry Coker is the owner and founder of two studios - Chameleons Custom Tattoos in Dagenham and Cobra Custom Tattoos, Essex - but decided that wasn't quite enough, so he wrote a manuscript in the hope of publishing a book.

That manuscript has gone on to find life as the starting point for a feature film, currently in production in Malta. "On A Prayer" is the story of a working class family man who hobbies as a tattooist and opens a tattoo studio," says Terry. "He has his normal life with teenage daughters and a wife he has been with since he was 19."

This being the movies things don't stay that way and our hero is quickly embroiled in drugs, the underworld and a fight for his life. All the good stuff, then. "He's an ordinary man in an extraordinary position of danger, feeling alive for the first time in his life," says Terry. 'On a Prayer' has a British cast and is slated for release next year. Check out 'On a Prayer 2015' on IMDB to keep tabs on the production.



## SAILOR JERRY – BACK IN TOWN

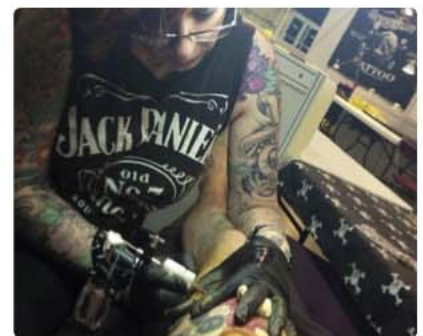
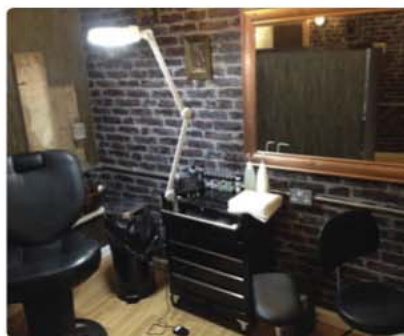
Sailor Jerry Clothing's exclusive Flash Collection is back for its second year - hoorah! - following a successful collaboration with The Clash's Paul Simonon who created a limited edition leather jacket for the brand in 2013.

If you think that's impressive, get ready to be seriously excited because 2014's capsule collection will be designed with the one, the only Iggy Pop! With a career spanning 45 years, which includes five The Stooges albums and 16 solo records, as well as an induction into the Rock and Roll Hall of Fame with The Stooges, it's safe to say Pop is the undisputed Godfather of Punk.

The Flash Collection by Iggy Pop will launch this October and feature three limited edition items, including a denim vest, which we're ready to fight anyone in our path for. Yes, that includes you.

"When I was asked to be involved with the latest Flash Collection, I was intrigued right away," said Pop. "I fell in love with the pin-ups. Sailor Jerry's pin-ups are the best. Bringing his stuff to life for a collection of limited edition clothes was something I totally wanted to be a part of."

Stay up to date with Flash Collection news here: [www.SailorJerryClothing.com](http://www.SailorJerryClothing.com)



## ONE TO WATCH: TEMPLE TATTOO STUDIO

Sale Moor, Manchester, has a new studio. Temple Tattoo Studio is all custom, no flash, and is the brainchild of Abi Williams. It's her first venture after a seven year apprenticeship with Rob Ratcliffe (Border Rose Tattoo Studio), and she's grateful to her former mentor. "Rob has been an amazing tutor and supported me all the way," she says, "when I told him I was leaving to open my own studio he was so supportive."

If you'd like to support the new studio you can find them at 158 Northenden Rd, Sale Moor, or visit [facebook.com/templetattoostudio](http://facebook.com/templetattoostudio).

# Conventions

All details correct at time of going to press.

## TATTOO JAM

**10 – 12 October 2014**

Doncaster Racecourse  
Leger Way  
Doncaster DN2 6BB  
[tattoojam.com](http://tattoojam.com)

## FLORENCE TATTOO CONVENTION

**7 – 9 November 2014**

Fortezza Da Basso  
Viale Filippo Strozzi, 1  
50129 Florence  
[florencetattooconvention.com](http://florencetattooconvention.com)

## JURASSIC COAST TATTOO CONVENTION

**7 – 9 November 2014**

Premier Inn Hotel Bournemouth Central  
Westover Rd  
Bournemouth BH1 2BZ  
[www.jurassiccoasttattooconvention.co.uk](http://www.jurassiccoasttattooconvention.co.uk)

## HALLOWEEN TATTOO BASH

**8-9 November 2014**

Wolverhampton Racecourse  
[info@halloweentattoo bash.co.uk](mailto:info@halloweentattoo bash.co.uk)  
[facebook.com/halloweenTattooBash](https://www.facebook.com/halloweenTattooBash)

## SHEFFIELD TATTOO SHOW

**15 – 16 November 2014**

Magna science centre  
Sheffield Road  
Rotherham  
[sheffieldtattooshow.co.uk](http://sheffieldtattooshow.co.uk)

## EAST COAST TATTOO EXPO

**15-16 November**

Highfield Holiday Park  
London Road, Clacton  
[www.eastcoastexpo.co.uk](http://www.eastcoastexpo.co.uk)

## CARIAD INK FESTIVAL

**29 – 30 November 2014**

Venue Cymru  
The Promenade  
Llandudno LL30 1BB  
[facebook.com/cariadink](https://www.facebook.com/cariadink)

## TATTOO FREEZE

**11 January 2015**

The International Centre  
Saint Quentin Gate  
Telford TF3 4JH  
[www.tattoofreeze.com](http://www.tattoofreeze.com)



## NEW FACES AT OLD LONDON ROAD

London studio Old London Road have added three new artists to their team. Lauren Sigrún and Daniel Nowak are all about the realism, while Luna Sangre does the same but with a little neo-traditional work added for good measure. Keep your eyes open for a feature on the studio in the next issue! Or if you can't wait that long, check out more of the team's work at [oldlondonroad.co.uk](http://oldlondonroad.co.uk) or [facebook.com/oldlondonroad](https://www.facebook.com/oldlondonroad).

## MEMORIAL TATTOO LEADS TO TRAGEDY

When Shane Hicks from Bolton got a tattoo of the twin towers to remember those who died in the 9/11 attacks, he had no idea that it would ultimately force him to change his identity.

"I had the tattoo as a mark of respect," says Shane. "So many innocent people were killed that I thought it would be a way to remember them."

Shane's tattoo was on his bicep, so was very visible when he wore T-shirts, which he often did when working as a labourer. Before long the problems started.

"People assumed I had the tattoo for the wrong reasons," says Shane. "At first it was just jokes and the odd insult. People said things like I was a suicide bomber. I started to hide the tattoo as much as possible, but you can't cover it up all the time and it was just above my elbow, so it was very visible when I had short sleeves on."

After the 7/7 attacks in 2005, things got worse and Shane was regularly bullied by his work mates, so he looked into having it removed. However the treatment was too expensive and he couldn't afford it at the time. He then went to his GP about getting a medical referral, but the doctor wouldn't agree to this. In the end Shane became very depressed and even considered self-harming to try and remove it.

The final straw came when he was held in custody by police for six hours on suspicion of being a terrorist, he recalls. "I'm a normal person and I don't support terrorism at all, but as I am originally from Iran I was immediately considered suspicious when the police saw my tattoo."

In the end, Shane changed his name, relocated and finally managed to remove the tattoo courtesy of a little laser action. It's definitely one of the more extreme consequences of ink we've heard of, and has understandably put him off. "That was the first and last tattoo I will ever have."



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# Conventions

All details correct at time of going to press.

## TATTOOFESTIVAL LODZ

01 March - 02 March 2014

Klub Muzyczny Dekompresja  
Limanowskiego 200, Łódź, Poland  
tattoofestival.pl

## SCOTTISH TATTOO CONVENTION

28 - 29 March 2015

Edinburgh Corn Exchange  
10 Newmarket Road,  
Edinburgh EH14 1RJ  
www.scottishtattooconvention.net/

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**NEWS@SKINDEEP.CO.UK**  
AND WE'LL DO THE REST

## WHAT A TATTOODO

A new website is offering an alternative take on the process of getting tattooed, by allowing users to launch their own 'design contest' for artists.

The idea behind tattoodo.com is pretty simple: you pay an upfront fee, create a design brief, and then the site's community of artists (apparently thousands of them) can submit their entries. You pick the one you like, tweak it in consultation with the artist, then take it to your studio of choice to get the ink done.

There are three price levels: \$99, \$199 and \$299, which you'd have to factor into the final cost of your tattoo once you find an artist to actually put it on for you. The site features an intro video from a slightly baffled-looking Ami James, plus art in its print store from perma-ace Mike Rubendall, so there are some big names floating around.

## RETURN OF THE MAVERICK

There can be few tattooers ploughing their own furrow with as much determination and commitment as German artist Little Swastika. As if to prove that point, his latest piece is a frankly jaw-dropping (then kicking around the room for a bit) piece created over multiple bodies.

Some of the stats are astonishing. It took 11 months of preparation, required four artists and two helpers, 40 sheets of stencil paper and seven working spaces. Even more astounding is the fact that it was all done in one mammoth 33-hour tattooing session in May this year; we think you'll agree that the results are mind-boggling.

"This was by far the most crazy experience I ever had with tattooing," he told us. And he's not even done yet. "It took a lot of my energy to plan and realise something like this, but I'm already in the process of creating something even bigger, maybe for 2016."

We know that you'll want to hear more about this - we sure do - so we dispatched Mr 'any excuse for a road trip' Smith to sit him down and ask every single 'WTF?!' question we could think of. The results will be in the next issue: brace yourselves.



## WHOLE LOT OF LOVE

Following on from a successful introduction in the last issue, we thought we'd give you a little more from vintage lingerie purveyors Tallulah Love.

This is their Chantilly Blush set (bra £45, briefs £25), designed to add a touch of 40s Hollywood glamour to your look, as well as providing suitably star-quality support and feel.

They're available from mid-November - perfect for brightening up the dark days... See tallulahlove.com for more, or contact 01429 839270 / sales@tallulahlove.com. onto the Christmas wish list..



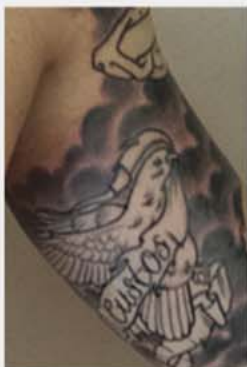
**Pro.**  
Skin

# Erase and Replace

Do you want to erase an old tattoo to make space for a new one, or alter an existing tattoo?

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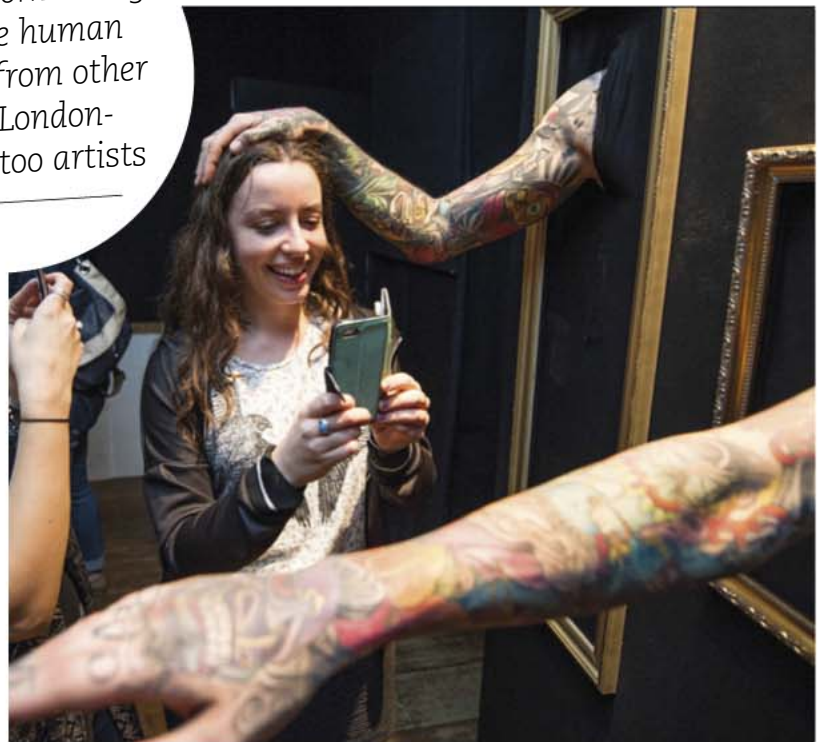


## 📍 The Living Gallery

As I write this, last night saw The Riflemaker Gallery in Soho play host to an exhibition known as The Human Gallery - it may be the first of its kind, but it sure won't be the last.



Their artworks hung alongside human canvases from other prolific London-based tattoo artists



On Wednesday 24th September a vibrant mix of inked individuals who have been tattooed by some of the world's most sought after and renowned tattoo artists came

together in London to create the world's first 'Human Gallery'. The human canvases were displayed in hanging frames normally associated with oil paintings at The Rifleman in SoHo.

The Human Gallery was commissioned by the new entertainment channel, truTV to celebrate its airing of the second season of Ink Master, (see further along in the mag for an interview with show host, Dave Navarro) - the show which has been described as 'the Great British Bake Off with tattoos instead of tarts'.

The Human Gallery displayed masterpieces

from world-renowned tattoo artists including Lal Hardy and Alex 'Kofuu' Reinke Horikitsune. Also showing off her signature hearts and skull-inspired designs was 24 year old fine artist Cally-Jo whose A-List clientele includes Rihanna, Sienna Miller and Huey Morgan. Their artworks hung alongside human canvases from other prolific London-based tattoo artists and members of the public recruited through truTV's social media channels.


The gallery represents a wide range of tattooing styles including large scale body pieces, sleeves and neck pieces inspired by genres as diverse as traditional Japanese paintings, cubism and old romantic artworks.

Jemma Yates, (director of general entertainment, UK and Ireland, Turner 🌻



Broadcasting) commented: "Somewhere between David Beckham's guardian angel, Harry Styles' ship and Cara Delavigne's lion, tattoos became mainstream cool. Once a sign of rebellion, tattoos are now considered an established means of expression; works of art on human canvas." She may well be correct. As every single one of us knows, chipping away at acceptance is a long, slow process and shows like this can only be a good thing as we push forward.

"Furthermore, we are seeing a growing popularity in the UK for shows such as The Great British Bake Off and Masterchef, where contestants are pitted against each other in a series of challenges to become the ultimate master in their field. Ink Master combines this increasingly popular format with the UK public's growing obsession with tattoos. Our Ink Master 'Human Gallery' celebrated this, as a chance to observe the beauty of human inking with the same respect as its oil, watercolour and pencil counterparts."

Lal Hardy commented: "Many of the practitioners involved in the project are the Rembrandts, Van Gogh's and Titians of the skin embellishment world. There's no better way to celebrate the ink masters of the modern era than at the opening of the art gallery of skin." 

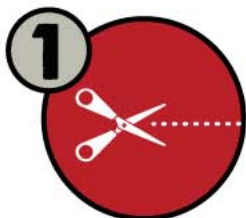
**INK MASTER.**

Season two kicked off on 3rd October (9pm is its regular slot) on truTV channel 68. Meanwhile, season five is up and running Stateside if you happen to live there. But you knew both of those things already right?

# Skin Deep

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# THE COFFEE HOUSE SCENES FROM

This month, I heard on the grapevine that Marc Nutley had muscled together something of a new style for himself and that it was something I would probably like very much. The grapevine was not wrong:

STUDIO INK, 21 Market Place, Town Centre, Westbury BA13 3DG [marcnutley.com](http://marcnutley.com)

## MARC NUTLEY • WESTBURY



Mr. Smith  Marc Nutley

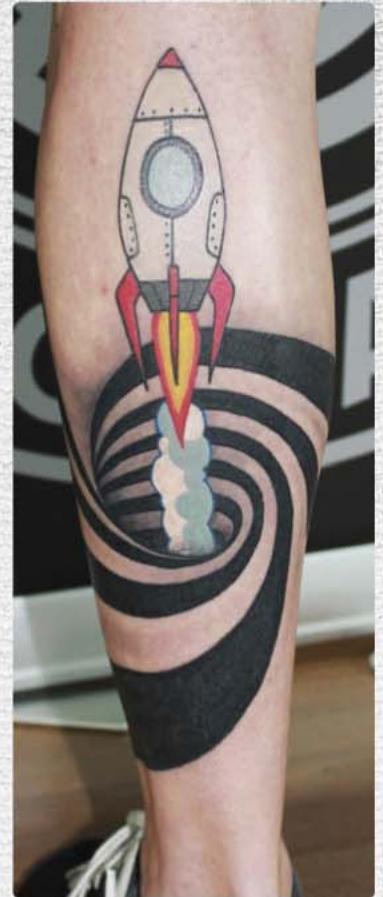
**YOU'VE BEEN TATTOOING IN A PRETTY MUCH 'ALL ROUND' FASHION NOW FOR WHAT, SOMETHING LIKE FIVE YEARS? WHAT TRIGGERED IN YOUR HEAD TO GO AWAY AND CREATE SOMETHING NEW AT THIS POINT?**

I've been tattooing since 2009, covering pretty much every style going. It's taken me the last five years to become happy enough with my technique and machines, to actually have fun. I'm lucky to have some very trusting customers, that are happy for me to play with some crazy ideas. I like being inspired by other artists but I'm just seeing the same ideas all the time. I thought it was time to try something different and mix things up a bit!

**IS THERE ANY PARTICULAR THOUGHT PROCESS BEHIND THE OPTICAL ILLUSION WITHIN THEM? I THINK I'M ASKING IF YOU HAD TO RESEARCH HOW IT WOULD IT WORK OR IF JUST CAME FULLY FORMED.**

I've been studying things that haven't been done before, like





I said, I'm just trying to mix it up. Optical illusions are great because they flow on the body really well. Months of research has gone into them, although they are designed on the fly on the day of the appointment which allows me to position, size and scale them to fit and make them work as an illusion.

**THE MOST OBVIOUS THING HERE IS THAT THEY'RE FUN. FUN SPACE TATTOOS WITH A VERY TRADITIONAL APPROACH. IS THAT PARTLY WHERE THE INSPIRATION COMES FROM?**

Yes - I wanted these tattoos to have a real fun 1950's B-movie feel to them. My aim was for them to stand out, be simple, yet effective, taking all the basics of quality lasting tattoos and turning them into some timeless classics. Something that you can see with maximum impact at distance and not just close up.

**I WAS GOING TO SAY THE CONCEPT IS LIKELY TO TAKE OFF LIKE A ROCKET (NO PUN**

**INTENDED) BUT THEN I SAW THE COPYCAT OF ONE OF THEM ALREADY. I HAVE TO SAY THAT WOULD PISS ME OFF ROYALLY BUT I GUESS WHEN YOU'RE DOING SOMETHING NEW, YOUR CHOICES ARE TO EITHER KEEP IT A SECRET OR TELL THE WORLD. ONE WAY LEADS TO IT STAGNATING AND THE OTHER, TO IT BEING RIPPED OFF. WHAT'S YOUR TAKE ON IT?**

Would Banksy have got known if all his art was hidden away? I knew the ideas would get ripped off but I did think it would take a little longer. I suppose I should see it as flattery, but when they're a bad copy that someone has directly stencilled off a photo, well, you have to question the tattooists integrity and morals.

**GIVEN THAT I KNOW FOR A FACT, ONCE THESE IMAGES GETS OUT THERE, YOUR WAITING LIST WILL BLOSSOM LIKE CRAZY, HOW IS BUSINESS IN GENERAL? IF PEOPLE WANTED A PIECE OF THE ACTION, ARE YOU BOOKED CRAZY SOLID?**

Business is booming at the minute, myself and all my artists

**I WANTED THESE TATTOOS TO HAVE A REAL FUN 1950'S B-MOVIE FEEL TO THEM**

in my studio are rammed. We have a really good rapport with our customers. The majority don't even have a clue what they're getting until they turn up but they trust our work and our capabilities to create unique custom designs that are totally out there. That makes a huge difference in our mission to stretch the boundaries of possibilities. Personally, I'm booked up into the new year as it is, with lots of exciting projects coming up.

**WHILE WE'RE HERE, I NEED TO ASK YOU ABOUT THIS LITTLE PROJECT I HEARD YOU'VE BEEN DOING WITH 'TRADITIONAL METHODS' - WOULD THAT BE THE BEST WAY TO DESCRIBE IT?**

Yes, this year I've been doing a project on True Old Skool techniques, such as making needles, using acetate, and tattooing in the way they used too, but I can't tell you any more than that. 🐼

# ANALYSE THIS...

Tattoos represent a lot of different things to a lot of different folk and the reasons for getting them vary as much as the designs available.



The stories behind individual's tattoos can range from pure art collection, to remembrance tattoos, to scar cover ups. Since our ancient ancestors first ever 'painted' themselves we have used tattoos to remind us of who we are, where we've been and where we've come from. The symbols we permanently mark ourselves with have become road maps of our lives.

One of the most amazing stories behind getting a tattoo that I have heard of recently is the story of Emma Scott-Smith, a psychologist and artist in the Department of Psychology at Stirling University in Scotland. As a young girl Emma suffered a medical accident that would change her life and what followed is a remarkable story about a very brave individual who used the art of tattooing to face

her fears and prove to herself that she could endure anything life had to throw at her.

When Emma was twelve, she had an adverse reaction to an antibiotic which left her in chronic, continuing pain in her spine and back from that point forward. Things progressively got worse and eventually Emma had to leave school and her education ended, never having entered senior school. And more was to follow...

"After I started to need a wheelchair I rapidly became bedridden which lasted for just over eighteen months. My doctors wanted me to try opiates as no other painkillers had worked up until this point. So, at fifteen, I was able to get out of bed and into my wheelie and a year later I started taking morphine which limited the pain and started to give me my life back."

Emma had always been passionate about painting and being bedridden and not able to paint for nearly two years was one of the hardest things, psychologically, she had to cope with. But with her new lease on life, at fifteen, she began painting again and a year later began contacting galleries with her art work. Two years later and Emma was offered her first solo exhibition at The MacRobert Arts Centre in Stirling. She gained funding from the Princes Trust to prepare the work for exhibition, which opened when she was nineteen. Following the exhibition Emma was offered further exhibitions and also teaching in community based art workshops, via Artlink Central.

In addition to her passion for art, Emma decided to pursue a degree in an effort to regain her lost schooling 🌻



I FELT IF I COULD GET A DEGREE IN PSYCHOLOGY I COULD DO RESEARCH COMBINING BOTH ART AND PSYCHOLOGY AND CHALLENGE NEGATIVE SOCIAL ATTITUDES TOWARDS DISABILITY

**LIVING THROUGH ART**

Mentally, I just keep as busy as I can. My artwork is a compulsion, a need, like breathing. I need to get the pain out my system. I want to enable others that may have experienced some of my experiences with disability, pain and social attitudes, through my research and artwork. I adore colour, art and fashion, as it is a wonderful distraction against my daily inner battle. I often set my mind on obtaining an unobtainable fashion item, for example my new Chanel sequin tweed sneakers, or gutties to you and me! Funnily enough a knock on my office door in uni last week was someone enquiring about a tattoo design and not a third psych student looking for essay advice. **Box Out: Inside Out** in 2011 I was involved in the Inside Out project in 2011, where a large poster of myself was pasted up in the main lecture theatre on the university campus. The aim was to get people talking by adding graffiti to the poster of my face about their views and experiences on disability and mental health. This was documented and made into a short film. Three days after the film was posted on YouTube, The Scottish Mental Health Arts and Film Festival got in touch and premiered the film at The Edinburgh Film House with a Q&A session after.

## IT TOOK ME A LONG TIME TO MAKE EYE CONTACT WITH PEOPLE AFTER ALL THE YEARS IN THE WHEELIE

and to bring to light social attitudes towards disabilities.

"I felt if I could get a degree in psychology I could do research combing both art and psychology and challenge negative social attitudes towards disability. Since I left school at twelve I had no qualifications, so I went to night school for a year and got accepted to do a Psychology Honours degree at Stirling University, then an MSc in Health Psychology at Edinburgh and back to Stirling for a PhD in Community Psychology. In between all that I had about twelve solo shows, both nationally and internationally.

"Funnily enough, I have just completed a group and solo show in China in 2012 and again in 2013. In China hardly anyone has tattoos and it made me realise how the visual image is so important to convey our passions, hopes, loves and losses. I met the Chinese minister of arts and culture (who gifted me a hand painted beautiful framed kite) at my private viewing. Afterwards a Chinese journalist asked me if my body art was as important to me as my artistic practice. I replied that everything is about self-expression, moving forward but without forgetting where we have been. I believe love, heartbreak, pain and hope make us who we are. My tattoo signifies that to me, the power of

understanding your weakness and making it work for you."

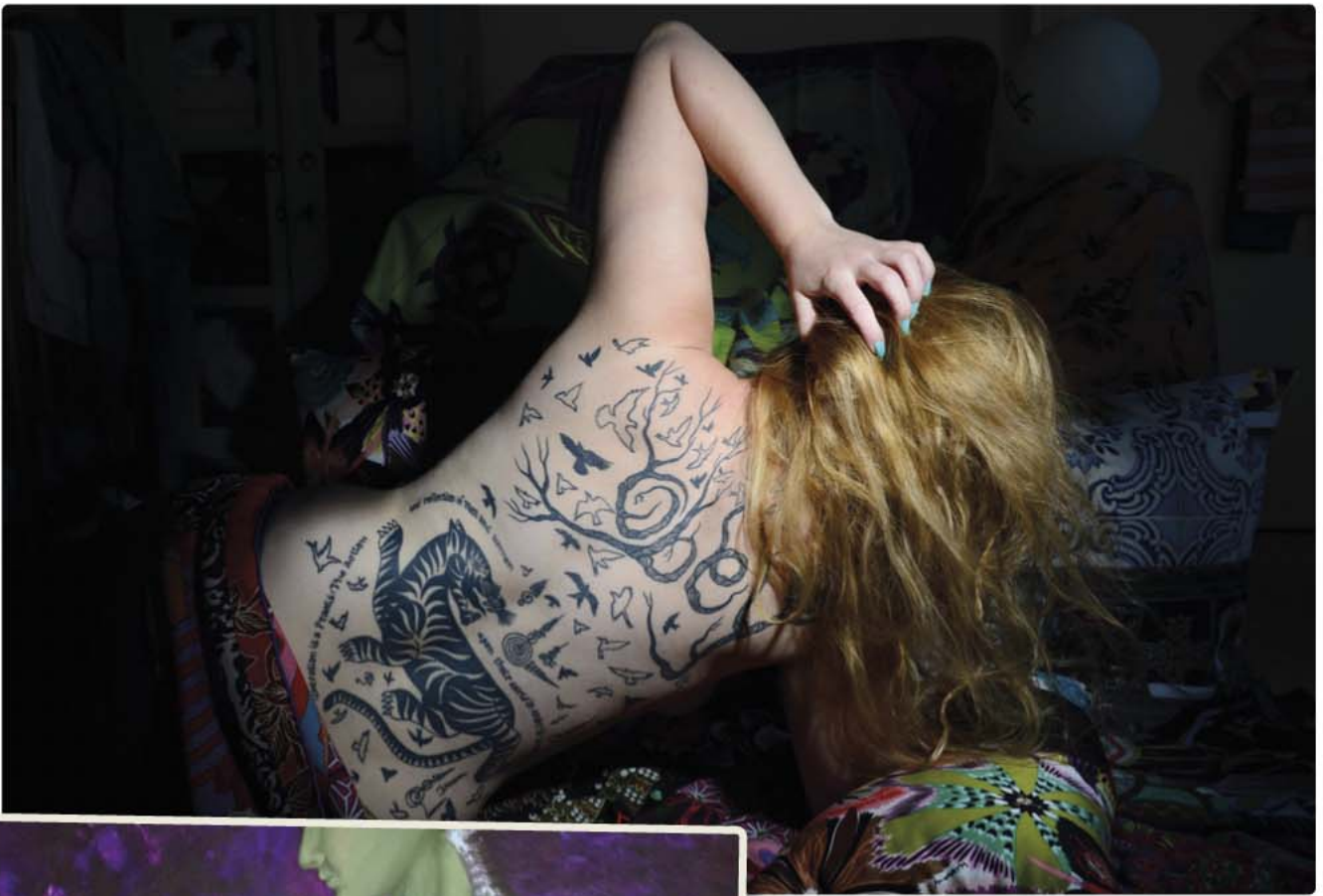
As Emma had always worked in the arts and as a psychologist, psychologically, she wanted to know if she could go through upwards of 15 hours tattooing and take the excruciating pain. Emma believed that if she could stand the long hours in the chair getting tattooed, she could survive any physical pain in her spine and back. And so began another quest, this time in ink.

"I wanted a large tattoo on my spine and back so I designed my

tattoo in two main stages and then went to see Paul Clave (Timeless Tattoo, Scotland) to discuss what I wanted. All I can say is that Paul was very patient, especially as I kept asking to eat from a pile of small bananas he had in his studio. I had to take over a double dose of opiates to get through it as it was absolute agony, but I needed to prove to myself I could do it.

To me it was a symbol of hope that a day without continuous pain will come, although I know that's not likely. I did get Paul to stop-start a lot due to the pain,





MY TATTOO SIGNIFIES FREEDOM, LIFE AND ALWAYS HAVING AN ABILITY TO TRANSFORM YOUR OWN, IF NOT OTHER PEOPLE'S LIVES

reduce oppression through raising awareness, art and the power of a visual narrative," continues Emma. "The birds symbolise freedom, although some of the birds metamorphose into raptors preying on the tiger's strength and hope. The Tree is in the form of the word 'obey' and the tree text remains rootless and raw, supported by the birds. The word 'Obey' comes from the American graffiti urban artist, Shepard Fairey, and is inspired by how in society we have to obey certain power structures, government, school, doctors etc. To me 'Obey' stands for how as a society we often obey the status quo, the majority rule and it is up to individual to stand up and challenge problematic power structures and raise awareness of equality for all. I know this might come across as very idealistic, but I am a very passionate person who loves art, design and social justice." 🌻

**INSIDE OUT**  
In 2011 I was involved in the Inside Out project in 2011, where a large poster of myself was pasted up in the main lecture theatre on the university campus. The aim was to get people talking by adding graffiti to the poster of my face about their views and experiences on disability and mental health. This was documented and made into a short film. Three days after the film was posted on YouTube, The Scottish Mental Health Arts and Film Festival got in touch and premiered the film at The Edinburgh Film House with a Q&A session after.

as well as making sure the design was what I had drawn out. I love Paul's style and I knew his work would be perfect for the Obey tree design. It was more painful than I expected. I guess as my body is always saturated in drugs I thought it would help but my spine is so painful, even touching my spinal bone with a finger stings. I didn't really say too much to Paul about my chronic back pain as I was scared he might not want to do it! The actual tattooing time was probably about 15 hours, though me twitting about with pain,

bananas and checking artwork probably made it a lot longer!"

Emma had come up with the design for the tattoo herself. Starting with the large tiger, which to her signified strength and the ability to challenge, she then added text around the tiger by the philosopher and psychologist, Paulo Freire, which reads, 'Liberation is a praxis: The action and reflection of men and women upon the world in order to transform it.'

"It's the ability to challenge and change our environment and



About six years ago, in 2008, Emma was finally able to get around without the use of her wheelchair daily and since then she has found, that not only was the tattoo a stand against her pain, but it also helped her to feel more open about her disability.

“Since my disability used to be so visual in the wheelie, and now it’s invisible, the tattoo makes a visual posting for my experiences and how I want society to be liberated from negative attitudes responses to disability, or any minority group that feels stigmatised at times. It took me a long time to make eye contact with people after all the years in the wheelie. Even now I

have to try and stop myself from continuously looking at my feet to make sure my legs are doing what they should.”

But it seems that nothing can hold Emma down for long. She has found strength through her adversity and her tattoo has played a big part in that change. Emma is now preparing for a two person show, with Kate Downie, for 2015 and they have both, individually, been funded to visit China and will exhibit work inspired by the trip.

“I can’t help but think how exhibiting in China and visiting

Beijing, the Great Wall of China, Tiananmen Square, Xi’an’s great terracotta army and Shanghai’s the bund have been mind blowing. But, for me, every day is a battle to get through the intensity of pain, even with opiates. Therefore, every day I express myself with amazing colours and fashion, which I try to bring into my work. After all my tattoo signifies freedom, life and always having an ability to transform your own, if not other people’s lives. And of course always smile.” 🌸



THE TATTOO MAKES A VISUAL POSTING FOR MY EXPERIENCES AND HOW I WANT SOCIETY TO BE LIBERATED FROM NEGATIVE ATTITUDES RESPONSES TO DISABILITY

# Manic Ink

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STILL

# WORKING FOR THE MAN

I was a hundred or so words from finishing this article a few moments ago. It just needed some rounding off and some polishing, and then it was good to send over to the Ed. We had been speaking throughout the day and I had told him that he would have the first draft in his inbox by that evening. Reading back over it though, something wasn't quite right.

The article argued that tattoo discrimination in the workplace should not be illegal. I had done hours of research, I had spoken to numerous friends about it, and I had set out my argument in a clear format, highlighting what I believed to be the most important aspects of the issue.

Despite reading over what I had written, I was not convinced by my own words. I saw holes in my own argument. I saw contradictory logic and I did not like the message that I was advocating. Surely, I can't be alone in reaching the 90 per cent mark of an article before realising I did not agree with what was being said. (No. You're most definitely not alone. Rest of team)

This shows the depth and complexity of the issue. Not only do I have no answer to put forward, but I don't even have an answer to give to myself. At first I thought the idea of a law against tattoo discrimination was rather silly and redundant, now I am not so sure.

One of the first comments you will hear when getting a tattoo is always how it may negatively affect your job prospects. You are told that bosses may not

look too favourably upon your neck tattoo of a soaring eagle, no matter how great you may think it is personally. The fact that you may be overlooked for jobs due to your tattoos has led to the claim that there is tattoo discrimination in the workplace, and some believe that such action should be illegal.

On the 18th August this year the BBC ran an article<sup>1</sup>

by Jon Kelly asking precisely this question. Should tattoo discrimination in the workplace be illegal? It is a thought-provoking piece, with numerous case studies and instances of employees that have been discriminated against because of their ink.

I'm not going to repeat the article content, but I encourage you to give it a read. It was the



Santa Perpetua

Paddy Vipond As credited





Mr Greg



Sonny Mitchell

AT FIRST I THOUGHT THE IDEA OF A LAW AGAINST TATTOO DISCRIMINATION WAS RATHER SILLY AND REDUNDANT, NOW I AM NOT SO SURE

inspiration behind this piece and because of that, it has really forced me to evaluate my position on the topic. During chats and small talk, you don't necessarily need to have made your mind up on an issue, but when writing a one-and-a-half thousand word article for a leading UK magazine it is probably best you know which side of the fence you sit on.

Having said that, I am getting splinters in my ass right now. Sitting on the fence swaying this way and that, I see valid points on both sides of the debate, and I am yet to fully make my mind up. My initial argument centred around two things; choice and inevitability.

I shall begin with the latter.

To quote myself; "Ideally I would like a workplace, and world, whereby there is no discrimination, but inevitably discrimination is going to occur at some point." Here I was talking about the fact that discrimination in the workplace takes on any number of forms. Tattoos may be what we are discussing here, and may be one of the most obvious, but there are all sorts of discriminatory practices going on in the offices and interview rooms of the UK. I was sharing the belief of one of my friends when she said that if employers cannot discriminate against you for your tattoos, "they will

just find something else".

I fully believe this to be the case, and there are numerous studies in the UK, in the US and in Australia that paint a shocking story of just how deep prejudice and discrimination runs. In May of 2013 Forbes published a piece<sup>2</sup> which looked at how our appearance impacts on our employment. In 2004 a "study... at the University of Florida found that for every inch of height, a tall worker can expect to earn an extra \$789 per year." In 2009 a similar 🍌

study<sup>3</sup> was conducted in Australia and that concluded that “a 6ft tall man can expect 1.5 per cent more than a workmate who is 5ft 10 ins”.

Such discrimination is not only limited to height though; on average obese workers are paid significantly less; blonde haired females earn seven per cent more than any other; workers who exercise regularly earn nine per cent more than those that do not; women who wear more make-up earn more money; and unattractive employees earn on average nine per cent less than their more aesthetically pleasing counterparts.

It was after this that I had said: “Ideally I would like a workplace, and world, whereby

THERE MAY BE ALL SORTS OF DISCRIMINATORY PRACTICES IN THE WORKPLACE, BUT THAT DOES NOT MEAN THAT WE SHOULD SIMPLY ACCEPT THEIR EXISTENCE



there is no discrimination, but inevitably discrimination is going to occur at some point.” Looking back at it, that’s an awful sentence to type or read. There is a depressive air of surrender about it, as if I am saying: “this is the way it is, so this is the way it will always be”.

You don’t need me to tell you what a ridiculous argument that is to make.

Yes, there may be all sorts of discriminatory and prejudicial practices in the workplace, but that does not mean that we should simply accept their existence. Discrimination, of any kind, is immoral, and so if we were able to remove one form of workplace discrimination, then surely we should.

If tattoo discrimination became illegal, you may get sacked for your hairstyle or

for any number of reasons that may or may not exist, but what happens when those discriminatory practices are also illegal? We begin to create a world whereby people are not hired and fired on the shallow belief that appearance is king. It may take some time to get there, but Rome was not built in a day.

The second part of my argument looked at the issue of choice. It went something like this: In the UK, under the Equality Act of 2010, there is a list of “protected characteristics” that people cannot face discrimination on. It contains the usual suspects; age, disability, gender, race, religion and sexual orientation, among others. Common among all of these is the fact that a person has no power, or control. You have no decision in the



Alan Aldred



Nick 'Fhez' Ferris

ageing process, you cannot pick your skin tone when you are born, nor can you pick your gender or sexual orientation. For these reasons I believe that discrimination on these issues should be illegal, because you are punishing a person for an outcome they had no choice in.

But what this line of thinking seems to suggest is that if you have a choice in a decision or outcome, then it is all right to face discrimination because of it. What I seemed to be proposing was that if you were white, gay, male, female, straight or disabled, it would be wrong to discriminate against you because you had no choice in that outcome. Whereas if you did have a choice, in the case of having a three foot

green Mohican, or a sleeve of tattoos, or a lip piercing, then somehow discrimination is ok, or even that you have asked for it, because you have actively changed the situation.

Making distinctions between which forms of discrimination are okay in the workplace, and which are not, is a minefield of illogical thinking. If you believe that people should not be discriminated against over things they had no choice in, then someone who was physically forced to have a tattoo on their hand could not be fired from a job, but someone who chose to have a tattoo on their hand could. Clearly then the illegality of discrimination should not be based on choice.

## MAKING DISTINCTIONS BETWEEN WHICH FORMS OF DISCRIMINATION ARE OKAY IN THE WORKPLACE, AND WHICH ARE NOT, IS A MINEFIELD OF ILLOGICAL THINKING

I can also see the other side of the argument. If an employer has created a brand that presents itself a certain way, then I don't think they should necessarily be forced into hiring an employee that contradicts or clashes with that image. If I had a friend that owned a nursery for example, I would understand it if they chose not to hire Zombie Boy, despite the fact he may be great with people and perhaps has all the right qualifications.

The time may not yet be 🧟

1. [bbc.co.uk/news/magazine-28758900](http://bbc.co.uk/news/magazine-28758900)

2. [forbes.com/sites/tykiisel/2013/03/20/you-are-judged-by-your-appearance/](http://forbes.com/sites/tykiisel/2013/03/20/you-are-judged-by-your-appearance/)

3. [telegraph.co.uk/science/science-news/5887567/Tall-men-earn-more-than-shorter-colleagues-research-claims..html](http://telegraph.co.uk/science/science-news/5887567/Tall-men-earn-more-than-shorter-colleagues-research-claims..html)

upon us whereby CEO's, bankers, politicians and news readers have clearly visible tattoos, but their absence currently, does not mean it will always be so. More than any other, this generation has fallen in love with tattoos, and it is this generation that will play a more important role in the coming decades.

I have always viewed my tattoos as a personal challenge. They are not a hindrance, but a motivation. I have marked my skin in such a way that I immediately stand out from the crowd, it is then down to me whether or not this prominence is a positive or a negative thing. Either you can be the candidate



Chris Harrison



James Robinson



Paco Casero

### THERE ARE ALL SORTS OF DISCRIMINATORY PRACTICES GOING ON IN THE OFFICES AND INTERVIEW ROOMS OF THE UK

that perpetuates the tattoo stigma, the one who bosses can dismiss without a second thought, or you can be the one that breaks the mould, the one that blows the other candidates out of the water, and the one that forces the CEO to break the policy of a lifetime by hiring a tattooed worker.

It is through these actions that we will see progress, and it is through these actions that

we will motivate and inspire others to follow suit. You have no control over other people's decisions, but you do have some control in how they reach them. Make yourself un-fireable, make yourself the best you possibly can be, and then when you are in a position to hire and fire the tattoo discrimination will end. Legislation may help the cause, but the cause is nothing if it does not have pioneers to lead it.



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SO YOU THINK YOU'D LIKE TO KNOW

# Giada

Don't you love it when you can tie a cover model in with being a tattooist? This issue, we spent some time with the wonderful Giada Knox from Beynur Tattoos...

Mr. Smith: Scott Cole | Model: Giada Knox  
Makeup: Eve Marie Parry | Hair: Nathan Pitheers

**TELL ME HOW YOU GOT INTO THIS GAME IN THE FIRST PLACE?**

Drawing has been my biggest passion since I was child. I'd always been quite an introverted child who loved being with animals more than people and I would spend hours drawing and sticking

the designs around the home or colouring in my skin with a pencil.

**DID YOU COME OUT OF A SUPPORTIVE ENVIRONMENT?**

My parents have always seen my artistic side but my father has always tried to keep my feet on the

ground. He directed me to a school that would give me a different kind of expectation going so far as to enrol me in a school for surveyors without my consent. Meanwhile, the books were closed and the drawings continued to fill the drawers and cabinets. 🙄





My father has always been very strict with me and I have suffered for this a lot, but now I have to thank him - it's given me the strength and determination to make a change in my life! So when I saw the opportunity to be a tattooer, I jumped into it with all of my heart and soul. I left university after three years - without graduating - and I have staked my whole being on succeeding at it.

**I CAN IMAGINE THAT WENT DOWN WELL, YES?**

My father was really angry and he stopped talking to me. For him, it was the worst mistake that I had ever made in my life! I started as an apprentice in a studio in Italy - I was born in Italy in a little place near Venice called Padua by the way - but soon ended up having to leave because that shop

**I left university after three years - without graduating - and I have staked my whole being on succeeding at tattooing.**



sadly shut down, leaving me with nowhere to work.

But I am not so easily deterred and hope was alive in me, so without money and without knowing what to expect, I bought myself a one-way ticket to England because I knew it was one of the best places in the world that anybody can do this job! As soon as I got here, I contacted Beynur at the studio that I considered the best and luck was with me that day because I got taken on straight away!

**THEY SAY THAT FORTUNE FAVOURS THE BRAVE - THAT'S QUITE A BIG STEP THOUGH.**

Yes, but when I started to work for Beynur (Beynur Tattoos in Cambridge) and my life took a real turn for the better! Beynur is a sincere and real friend, a funny and generous person and a great

tattoo artist from whom I have learned so much. Once I had been here a few months, I was able to speak English much better too and as soon as I had the opportunity, I took in two amazing cats that relax me after work and make my life colourful. Alongside of drawing, cats make my life so pleasant and happy. Pretty soon, I think I'll have their furry faces tattooed on my hands!

Returning to the world of tattoo though, one of my favourite tattoos is the face of Little Red Riding Hood because it reminds me of the book that my mom read to me before going to bed when I was little.

Tattoos can mean so many different things to people - the other tattoo I have that is really important to me is a cross on my face - which I've just had done 🍀



**Without money and without knowing what to expect, I bought myself a one-way ticket to England because I knew it was one of the best places in the world that anybody can do this job**



**Alongside of drawing, cats make my life so pleasant and happy. Pretty soon, I think I'll have their furry faces tattooed on my hands**

today - by Adem, tattoo artist and owner of the studio Fat Fugu. Every morning I look in the mirror and I want to look at it and remember that life is short. My friend died a few days ago which woke me up a little. I know that if I can see my cross on my face every morning, this means I'm alive and I have to be happy in every moment.

**WHAT'S HAPPENING NEXT FOR YOU? YOU'RE WORKING TATTOO JAM BUT DO YOU HAVE ANY OTHERS PLANNED FOR THE FUTURE? SOME ARTISTS DON'T LIKE WORKING CONVENTIONS BUT OTHERS LOVE IT.**

I love conventions. It's a unique experience to work in a different environment with international

artists whose presence pushes you to give your best! I've never been a girl who likes to be the centre of attention, I'm always quite anxious. At my first convention, I was even a little bit scared but after a few minutes I relaxed! I am looking forward to Tattoo Jam and in the future I will try to participate in more convention if possible. 🐾

**TELL ME A LITTLE ABOUT YOUR STYLE OF TATTOOING. DO YOU FIND YOURSELF HAPPIER LOOKING FORWARD TO TATTOOING SOME STYLES OVER OTHERS?**

My style of tattooing is neo-traditional but I always love to experiment with new styles and techniques. I don't pull back if I get a client who wants a realistic tattoo or water-colour or mandala style. In the future I want to hone my skills in realism – portraits of women have always fascinated me and in my free time, they are the designs that I like to work on.



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# JUST BECAUSE...

With Season Five of Ink Master up and running, we can safely say that this is one show on TV that appears to have gotten the formula right. What better time to catch up with Dave Navarro to shake the tree and see what falls out.



The season two line-up currently running on truTV

Mr. Smith  
 Courtesy of Ink Master/Spike TV

The first time I saw Dave Navarro, was sometime in the very early nineties when Jane's Addiction came over on their first major tour. For the record, I said at the time - and I'll stand by it now - that it was likely as close as a man born too late could get to seeing The Doors. Not that they are similar at all, but the spirit was there. Navarro cast a long shadow then and he casts it still - only in a slightly different way.

With the new season of Ink Master underway, making it Navarro's fifth year as host, have things changed at all out there? Ink Master has been no exception from the flames and arrows that have been thrown at each and every tattoo TV show that has come along, but it has weathered the storm far better than most.

For this new season, the rules have been changed a little to boost the format. The official line goes like this:

"This season it is not just about the rivalries you create on the show, each contestant is coming into this competition with a personal tattoo rival. From convention circuit foes, a former boss vs former employee, brothers and even two of the most infamous rivals in "Ink Master" history, this season's competition is more personal than ever."

As always, it's going to be your call as to whether you dig it or not - I have a different 🤔



WHEN YOU  
HAVE SHOW LIKE  
OURS WITH A  
PASSIONATE  
VIEWER BASE,  
PEOPLE TEND TO  
GET OUTSPOKEN

**INK MASTER  
SEASON FIVE  
CONTESTANTS !**

**Angel**

(@Angel\_Bauta)  
Owner/artist  
at Puncture  
Tattoo Studio in  
Brooklyn, NY

**Julia Carlson**

(@julzcarlsonat2)  
Artist at Ink  
Obsession in  
Brown Mills, NJ

**LT**

(@lt\_doart3)  
Artist at East  
Providence Tattoo  
in Providence, RI

**Jason Clay Dunn**

(@JasonClayDunn)  
Owner/artist at  
Tattoo Alchemy  
in Montclair, CA

**Emily Elegado**

(@EmilyElegado)  
Artist at Roses &  
Ruins Tattoo in  
Summerville, SC

**Cris Element**

(@CrisElement)  
Artist at  
Leathernecks  
and Bullseye in  
Brooklyn, NY

**Ryan Eternal**

(@Ryan\_Eternal)  
Artist at Hart &  
Huntington in  
Orlando, FL

**Caroline Evans**

(@tatugirl)  
Artist at Tattoo  
Obsession in  
Cookstown, NJ

**Joshua Hibbard**

(@\_JoshuaHibbard)  
Artist at Inspired  
Tattoo in  
Portland, OR

**Tim Lees**

(@Timstat2)  
Artist at  
Propaganda Tattoo  
in San Diego, CA



Season Four Line-Up

## IT'S NOT LIKE WE RAN OUT AND DRAGGED THEM UP THERE, THEY ACTUALLY HAVE TO TRY VERY HARD TO GET TO THAT POSITION

agenda at my feet - figuring out exactly what one of the world's greatest guitarists makes of it all and what keeps him coming back for more - but this new 'confrontational' concept Ink Master has surfaced with - that's as good a place to start as any, so do the panel have any prior knowledge of the grievances that have been brought to the show?

"As far as being a host and working with Oliver (Peck) and Chris (Núñez), the fact is, we don't know what's going with

them unless they're tattooing. We see the artists when they're being told the rules, when they're tattooing and when they're being critiqued but as far as anything that's going on between them in their own house, we don't know - that's the number one reason why I watch the programme. The producers keep that information away from us, so - from the looks of it - having seen just the one episode so far - it looks like it's actually pretty heated and confrontational. It makes watching the show new to me again because we have no idea what's going on between them."

I did some backtracking online to see what people were saying about the new show format - and as usual, when you lift the blanket on the underbelly, you're guaranteed to find those who are not slow at coming forward with their opinion. There was one guy

who was really quite dismissive of the new format and wanted it back as it was before - as I said to Dave, once you've gone a certain number of miles down the track, it's like being in Nickelback. If you change, you're doomed, if you stay the same, you're doomed too - so you may as well do as you please.

"The thing is, when you have show like ours with a passionate audience, people tend to get outspoken. Some people feel that there's too much drama and that it should be about the art, but some people love the drama and the only thing I can tell them, is that in this day and age when we have satellite television, I'm quite certain that guy and anybody else like him, can easily find something else to watch.

"You know, we're not the only opportunity and as far as things go, the bones of the programme are the same - we still have



artists competing for \$100,000, and I think that as artists get eliminated, there becomes more focus on the craft and the tattoos because it's only 45 minutes long. When you have 18 people to cram into 45 minutes, it goes by pretty quick - but consider this: one episode take three days to shoot and that footage gets cut down to one hour."

On that very subject, Dave also broadcasts a radio show - Dark Matter - simply because he can. There's a great clip on YouTube in which a client from a previous season of Ink Master called Christine has

a bone to pick with Jeremy Miller about her tattoo - go hunt it down. My point being, this is more than a simple hosting gig to Navarro:

"I love doing that show! I like to have Ink Master recaps the following day on the radio because a lot does get edited out and there is a lot of stuff to talk about. It's fun to talk to the people

who get tattooed and have their take on it. They're not always happy but you know - if you want to come into a competition scenario and be on television, get tattooed by someone you've never heard of whose work you've never seen, that's on you. Sorry. Those are the rules. You know what you're walking into.

"I will say that the 'canvases' and the artists all go through a lot of screening to get on the programme. It's not like we ran out and dragged them up there. They actually have to try very hard to get to that position. I

## I'M THE ONE JUDGE WHO IS THE VOICE OF THE CLIENT

think some people come on because they're fans of the show, some people just want a free tattoo and some people just want to be on TV - there are probably a lot of different motivations as to why people do that, but you know, we wouldn't have a programme if it wasn't for them."

Assuming that Ink Master is a microcosm of America in some way - it has to be by its very nature - I wonder what changes 🌻



**INK MASTER SEASON FIVE CONTESTANTS II**

**Mark Longenecker**

(@longnecktattoo)  
Owner/artist at  
Endless Summer in  
Cocoa Beach, FL

**Aaron Is**

(@AaronsTattoo)  
Co-Owner/artist at  
Bloodline Tattoo  
in Tampa, FL

**Cleen Rock One**

(@Cleen\_Rock\_One)  
Owner/artist at  
Chrome Gypsy  
Tattoo in Las  
Vegas, NV

**Don Peddicord**

(@DonPeddicordArt)  
Co-Owner/artist  
at Tattoo Dynasty  
in Baltimore, MD

**Ty'Esha Reels**

(@Ty\_Tattoos)  
Artist at 401  
Ink Tattoo in  
Providence, RI

**Robbie Ripoll**

(@RobbieRipoll)  
Owner/artist  
at Chapel of  
Love Tattoo in  
Melbourne, FL

**Jayvo Scott**

(@JayvoScott)  
Owner/Artist  
at Ink Doctors  
Tattoo Studio in  
Melbourne, FL

**Erik Siuda**

(@ErikSiuda)  
Owner/Artist at  
Ghost Gallery  
Tattoo in North  
Bethpage, NY

Navarro has seen over his five years on the show. Are things looking good out there from where he's standing?

"I'm pretty impressed with the skill level of the artists - especially when you get to the final five every season.

By the time you get deep into a season, there's some pretty incredible stuff happening and being done. I'm 47 and I started getting tattooed when I was 17, so certainly the craftsmanship between what I saw then and what I see now, has improved dramatically. It's pretty amazing really."

I throw in my old theory of tattooing, wrestling and magic - the three crafts which have traditionally lived behind very closed doors - and how people will watch TV shows about them for those very reasons, even when they don't care.

"Last night, I watched Oliver Peck tattoo for four hours and it's not boring. I'm a fan of the culture and the craft and the arts - I spend a lot of time in museums as well. All art is something special

## BY THE TIME YOU GET DEEP INTO THE SEASON, THERE'S SOME PRETTY INCREDIBLE STUFF HAPPENING AND BEING DONE

to me because it's not something I can do, so I actually like learning about it. I would rather watch somebody tattoo than go and see a band play simply because that's my world, that's what I do and I've been doing it for over thirty years.

"Doing this programme has been fun - I've also gotten to meet some of my favourite artists who I never thought I'd get a chance to meet. We have guest judges like Nikko Hurtado come on, which is a really big deal for the show and a huge honour."

Before the curtain comes down on this meet, I ask what's probably the most obvious question in the world, which is simply, why?

"My interest in doing this programme is purely based around my passion for this stuff. It was rough at the beginning because I'm not a tattoo artist

and some people still have questions about what I'm doing there but I think what gets lost on the programme sometimes, is that I'm the one judge who is the voice of the client.

"The truth is, when I get a tattoo, I don't show my friends and say things like 'check out that line-work, check out that shading, check out this technical precision' - I want a bad-ass image. I want it to look good. So Chris and Oliver will pick out those aspects that they know makes a really great seasoned tattooer - but at the end of the day, I'm the voice of the guy who is sitting at home who doesn't know or care about all that stuff and wants to know why this thing that looks so badass isn't done well.

"That's my voice. That's what I contribute and it's been a great ride." 🐼



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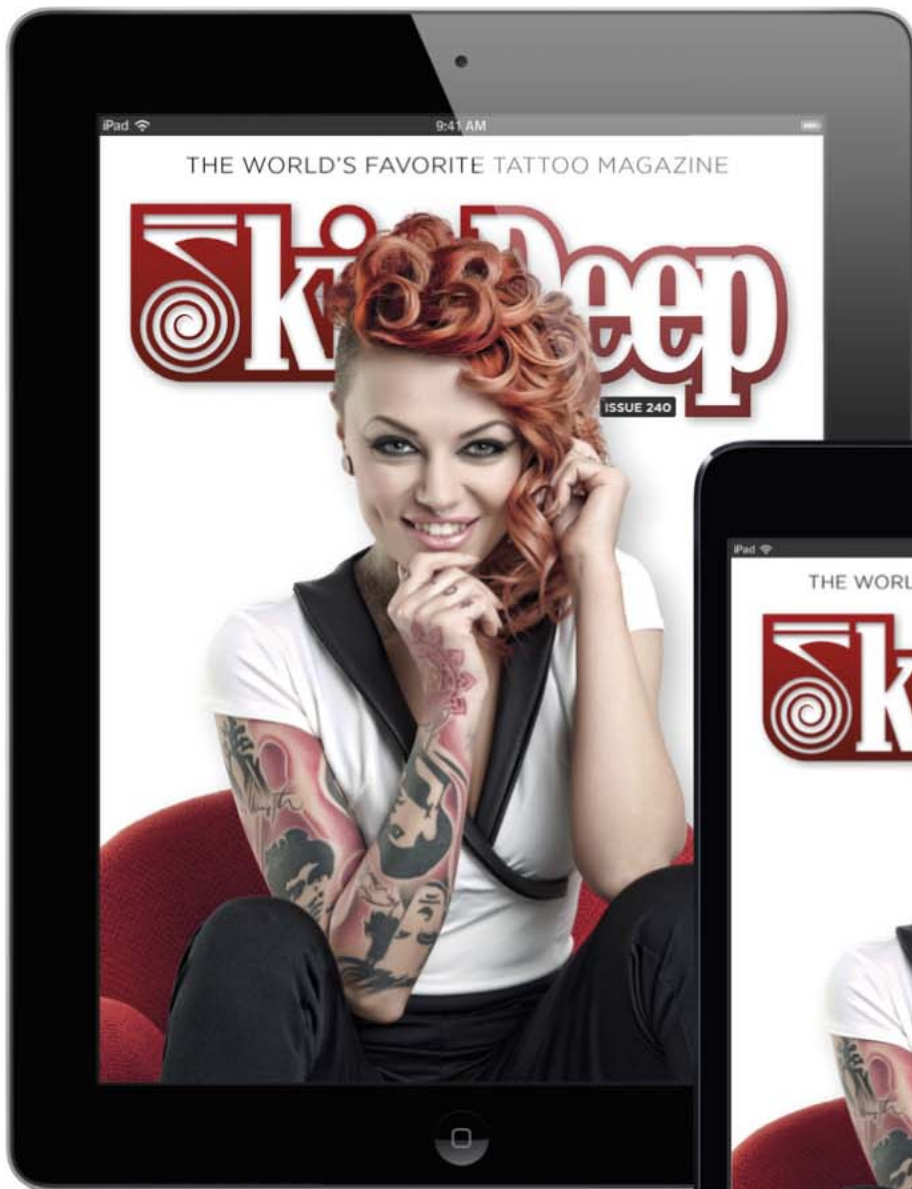
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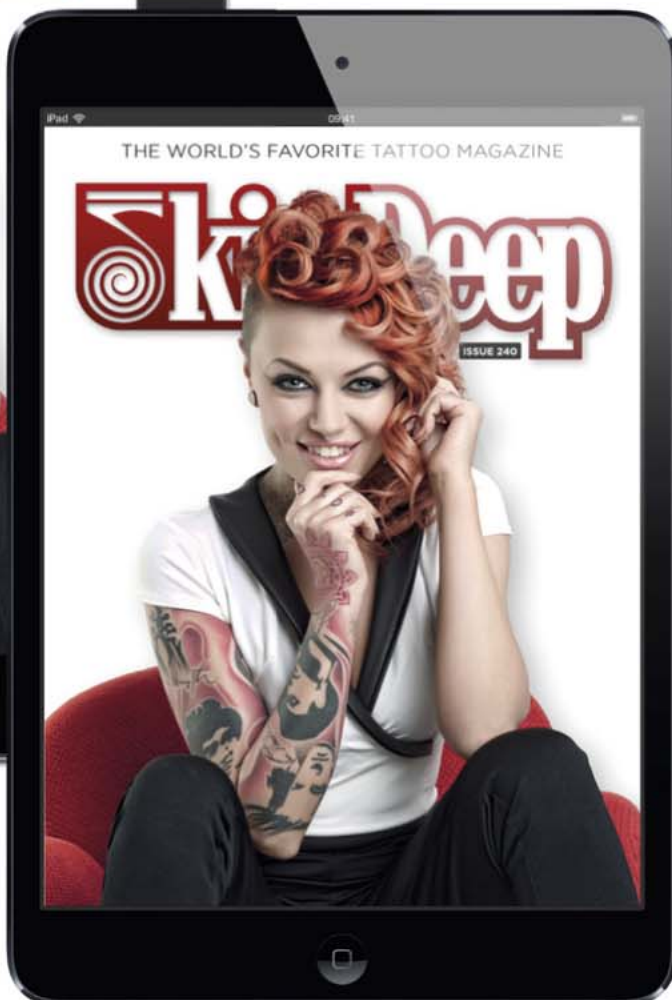
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# ART IS DEAD

Marta Lipinski is no stranger to these shores, but if you still happen to have missed her, you're missing something rather special.

**DEAD ROMANOFF**  
04107 Leipzig,  
Germany

[deadromanofftattoos@gmx.de](mailto:deadromanofftattoos@gmx.de)  
[deadromanofftattoos.de](http://deadromanofftattoos.de)

I first met Marta at the Manchester International Tattoo show and was fascinated by how calm and delicate she is as a person and loved the free style and colours of her illustrative tattoos. Once in Leipzig, I was chauffeured from the station and found Marta waiting for me with afternoon tea and fizzy water in her new studio - a beautiful space at the heart of the city.

Marta is part of a new breed of artist, moving away from the traditional walk-in high-street shop to an appointment based client experience. Her dedicated workspace is in a two roomed office apartment in the centre of Leipzig and is a beautiful, light and airy space with large windows and lots of natural light. Relocating in January 2014, Marta shares the

office space with another artist - Ina Weiter - who is also a friend and felt that their styles would work well alongside each other. Working on an appointment only basis gives her time to draw and see a large number of clients without the need for a shop that is always open. It makes sense - not having walk-in clients gives her the freedom to work internationally, attending guest spots and conventions.

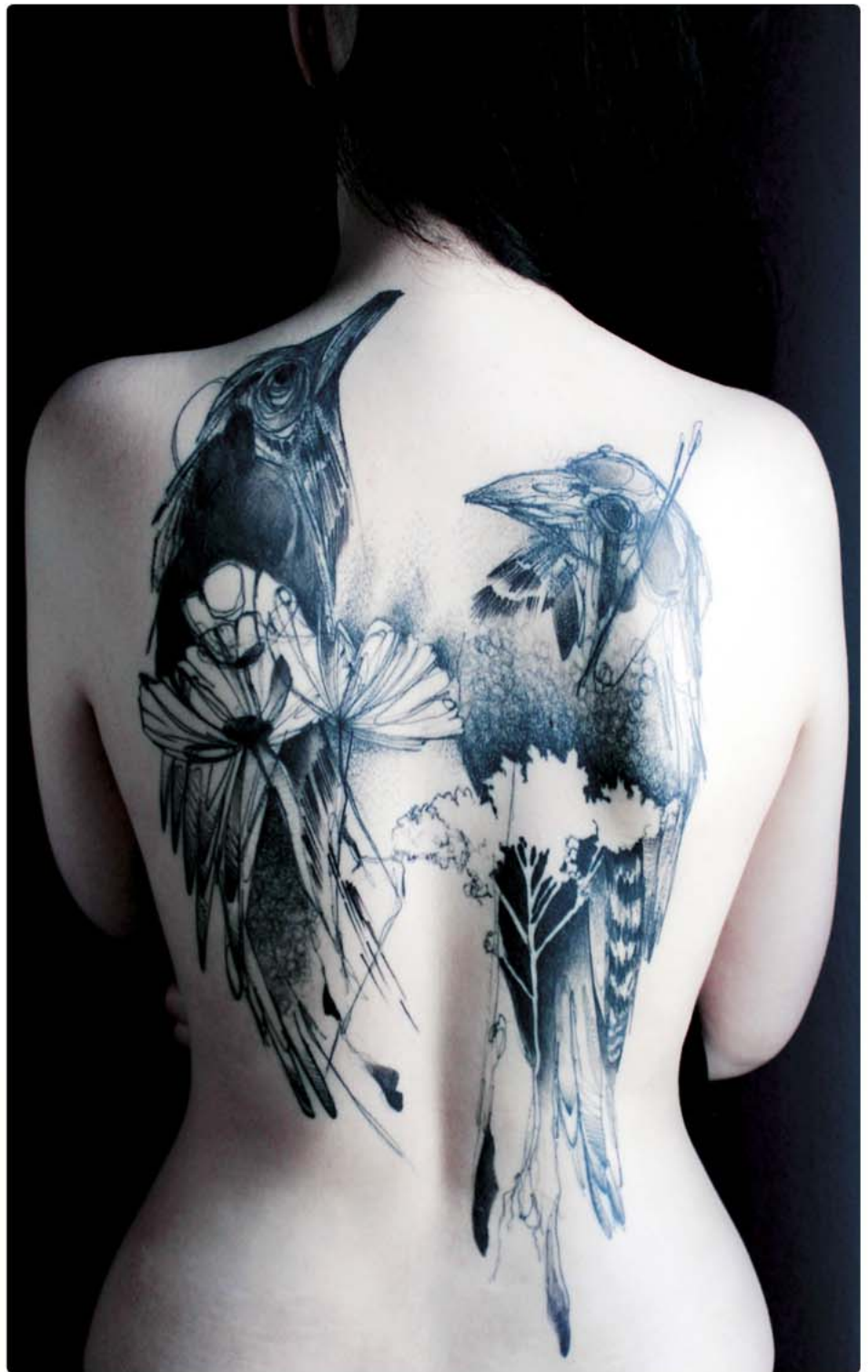
A typical week here starts on a Monday, when clients visit by prior appointment for consultations and Marta draws her designs. Then, Tuesday through to Saturday, Marta tattoos up to two clients a day and has Sundays off.

This is career control in action.

Marta then started her tattooing journey about three and a half years ago. Coming from an artistic



Nicky Connor  Marta Lipinski



and musical family, she has always been creative, constantly drawing from a young age, taking influence from nature and her surroundings. Once she finished school, Marta took a Biology and Chemistry apprenticeship and still has a strong interest in science.

Once her science placement was finished, Marta decided she wanted to work in the creative industry and after a short tattoo apprenticeship and working a little at home (tattooists using their home as their studio is quite

### **I HAVE A PROBLEM, I CAN'T SELL MY ORIGINALS, OR GIVE THEM AS GIFTS AS I NEED THEM FOR MY SOUL**

common in Germany), she decided to take a leap of faith and open her own shop. Dead Romanoff Tattoos was named as a joke, referring to her Ukrainian heritage (she was born in the Ukraine and came to Leipzig as a baby) and her love of the US punk band Dead Kennedy's. In addition to her artistic talent, 🌻



Marta speaks Russian, German, English and a little Ukrainian. Overall however, Marta feels that she needs to produce art that comes from within her and works best in her own style:

"A good example is, I can't do lettering because it is a straight form. I need to do what is in my soul.

I can do it in another style but I don't feel good with it."

Her inspiration for her art comes from all kinds of places from the world around her and cities she has visited;

"I look around at all forms and all art is inspiration for me, because



I need it. I have so much to draw, I need lots of ideas."

Her designs come from within her and are a reflection of her character - the clean, clear lines and the inclusion of natural forms are quite ordered and light but then there is also the injection of chaos with colour, dots and patterns.

"I think this is my character - clean and beautiful but in my soul there is very much chaos. I think that it is me that I am always drawing."

She reflects back to her school studies when constructing her designs, using the concept of 'der goldene schitt' - the golden ratio

- dividing the picture into thirds to make it more aesthetically pleasing. The golden ratio is frequently used in art and architecture by artists including Da Vinci and Dali. With tattooing, she uses the concept in deciding how she positions pieces on the body, reflecting on how a viewer will see the tattoo and like most artists, she prefers lots of free space to work in, seeing the complete body as the whole canvas.

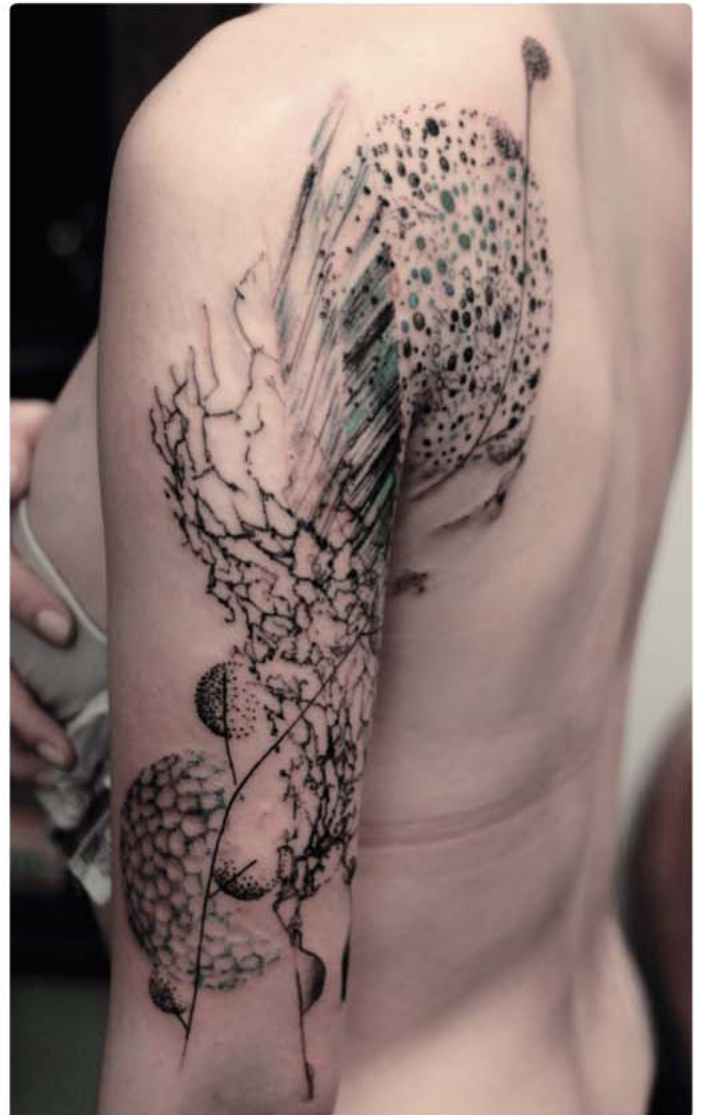
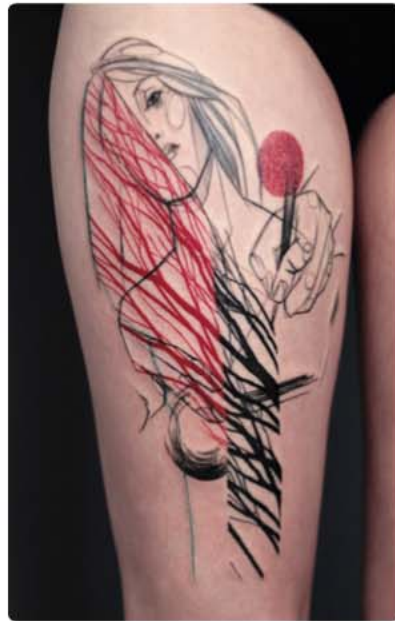
"I take the photographs to show as much of the body area as possible. I want to show my clients that I use the complete body as a canvas and that the placement of my tattoos is very important."

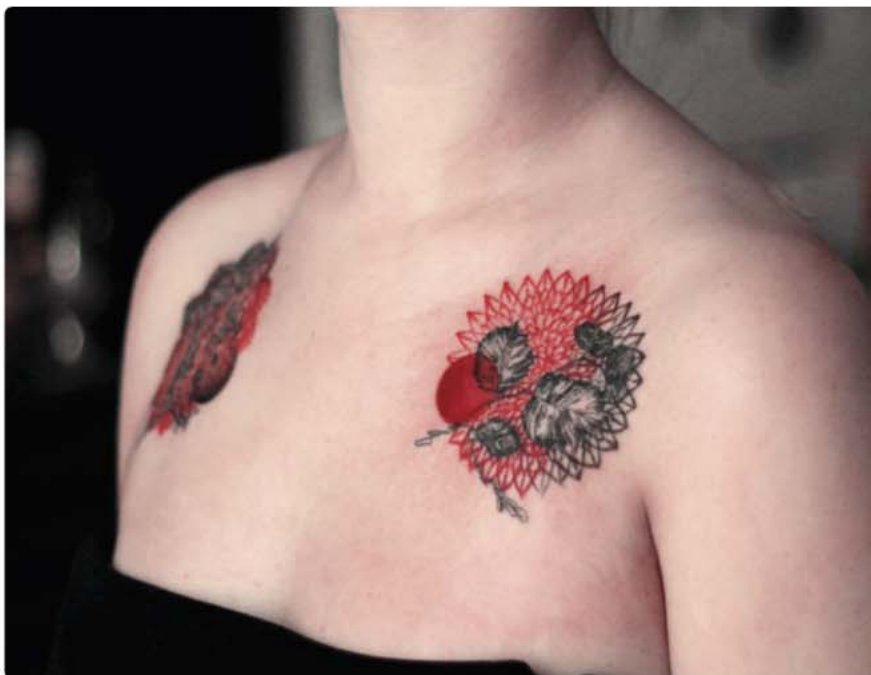
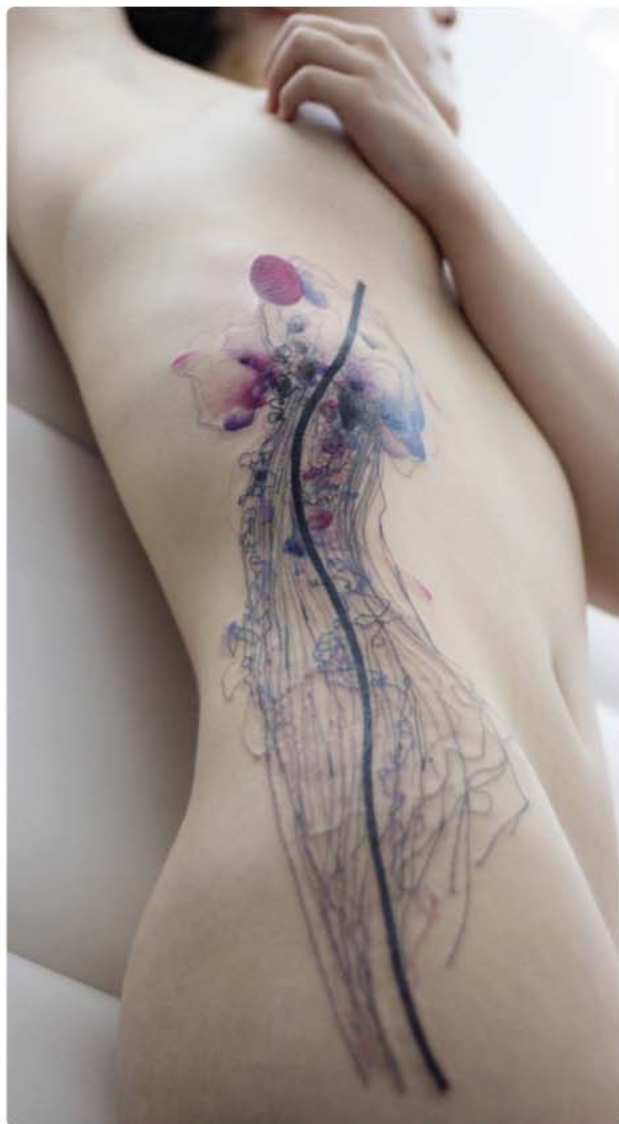
Marta is finally at a stage of working solely in her own style though obviously, this has been a gradual process and initially she had to offer her clients a range of tattoo genres;

"Step by step, I have given my 🌻

#### WORKING WITH MARTA

When designing a piece for a client, Marta goes through a process of initial consultation either in person or email; most of her clients currently find her through Facebook or Instagram. She will then give them a list of what she needs from them, first ideas and space are the initial requirements without too much of a fixed idea of the final piece. Concepts can start as feelings or stories and importantly but Marta also asks what the client does not want. After seeing a photograph of the space on the body, an initial sketch can be drawn and once the design is approved, a tattoo appointment can be arranged.





**THE ORIGINALS**

Marta had a realisation after getting her first tattoo; seeing a copy of the original design etched her skin, Marta knew this was a way that she could share her work and get to keep the originals. As we chat it's clear Marta's artwork is her passion and giving herself time to draw and develop her designs is an essential aspect of her work. "I have a real problem. I can't sell my originals or give them as gifts as I need them for my soul."

clients more and more from myself and from my style. Now I work very much in my own style and just hope that people still like it in ten years."

Marta is careful not to consume her whole life with tattooing and outside of work Marta has a passion for music. She also visits art galleries and exhibitions, though she feels it's important to not let her own artwork be influenced by artistic styles and movements. On a personal level, Marta loves collecting tattoos and it is important for her to have a friendship with the tattoo artist as the piece will remind her of them. She does not have yet any tattoos in her own style and (surprisingly perhaps) much prefers old school and 'trash' tattoos.

"It is very important and necessary for me to know the tattooist beforehand - I couldn't make an appointment with a tattooist if I didn't know him. If the

**I WORK VERY MUCH IN MY OWN STYLE AND JUST HOPE THAT PEOPLE STILL LIKE IT IN TEN YEARS**

situation was strange, I would have that moment forever on my body."

So, for her it is not that the tattooist is the 'best' artist but rather a souvenir of the time they spend together.

Starting this year with Crooked Moon in Sweden, onto Poland and then London (at Oh My God), Marta takes her travelling just as seriously as her tattooing. Her next guest spot is in Prague and France is also planned for next year. Marta also loves working at tattoo shows with

Krakow TattooFest being one of her favourites. I asked her about other artists and she is overwhelmed by the quality and range of work being produced at the moment although really likes the tattoo work coming from Poland:

"I love Polish tattoos, artists like Mariuz Trubisz, Poland is so incredible and artful."

Following our first meeting in Manchester, she visited York and enjoyed the quintessential British fish and chips. This was a great





opportunity to ask Marta about how the difference in nationality changes with regards to how clients approach to her work, which she finds quite amusing.

Here in the UK, we like her abstract designs but with figures or natural forms, in Poland the people want more abstract designs and in Germany, clients like a mixture of the two. French clients on the other hand, are more drawn to the meanings and feelings behind

## EVERY DAY I GET TO MEET TWO SUPER INTERESTING PEOPLE FROM THE WHOLE OF THE WORLD

the designs. Marta's contact with her clients and the way it enriches her work is something that is quite unique to her:

"Every day I get to meet two super interesting people from the whole of the world." 🌍

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TATTOO: SAMEDI... DIMANCHE...

# FROM STREET TO MUSEUM

The Musée du Quai du Branly in Paris gives pride of place to tattoo with the exhibition *Tatoueurs/Tatoués* (Tattooists/Tattooed) until October 18. This recognition – and it is the first time that tattoo has entered a French national museum – expresses a social evolution in France and beyond a simple retrospective, lifts the veil on this art long reserved for ‘social outcasts’ only.

Éloïse Bouton P-MOD/As credited

To ensure its legitimacy, the museum called on Anne & Julien, founders of the art review Hey! Magazine, as the curators of the exhibition and star tattooist Tin-Tin as the artistic advisor. Two scientific advisors, Pascal Bagot and Sébastien Galliot complete the casting and offered precious help with the choice of materials. Tin-Tin and his fellow professionals are delighted with the Quai Branly show, which takes their craft out of the

backstreet and installs it in the art gallery. It's a long-overdue recognition. According to Tin-Tin: “Wrought iron workers can have the status of an artist in France, but not tattooists because our work is on skin”.

**MARGINAL AND YET GLOBAL**  
Concentrated, informative, and well-documented with photographs, videos and traditional objects, the exhibition offers an ethnographic exploration with a fairground





Flottenbesuch in Hamburg  
1966:Photo. schwarz-weiß ©Courtesy  
Herbert Hoffmann and Galerie  
Gebr. Lehmann Dresden:Berlin



Patrick Gries, Bruno Descouings

WHILE FRANCE HAS LONG DESPISED IT AND CONSIDERED INKED SKIN AS A SIGN OF DANGEROUSNESS OR DE-SOCIALISATION, ANGLOSAXON COUNTRIES, HAVE LONG SINCE ABSORBED TATTOOS INTO THEIR CULTURE

vibe, filled with sociological digressions on new tribes and aesthetic reminiscences. Structured into five sections, the show opens with a map of tattooed people around the world, as a witness of its large influence on society from Antiquity until today. Tattooists and tattooed are gathered in an instructive wall of fame-like chronology, which recounts the history of tattoo. In the narrow museum corridors, we discover 32 pieces, specifically produced for the exhibition, that punctuate the tour. It's a shame that the space dedicated to some works is a little too concealed - as if there was still a will of hiding it somehow.

At the end of our wandering,

we find eight photographs of tattoos that represent a new generation of tattooists with new forms, compositions and outlines. Unfortunately, most of them are tiny prints, which can be frustrating, especially because tattoo is inherently visual. Thirteen tattoos - or rather, illustrative projects - were created by masters of art, representative of contemporary tattoo, on silicon legs, busts or arms. In the classical tradition of the Japanese bodysuit (suits of traditional tattoos can go up to the wrists and the ankles) 19 international tattoo artists used ink, acrylic, watercolours, lead mine or felt-tip pens with more or less realism, to give a new skin to blank 🍷





"RECENTLY, A LOT OF YOUNG GIRLS HAVE COME TO GET A TATTOO DONE ON THE SOLES OF THEIR FEET. I FOUND THAT ODD, BUT WHEN I SEARCHED ONLINE I DISCOVERED THAT MILEY CYRUS HAD ONE DONE IN THE SAME PLACE." TIN-TIN



canvasses and kakemonos.

The result makes us wonder if the museum wanted to offer an anthropological vision or assimilate tattoo to primitive art, but the demonstration brought by the arty duo of Hey! is based on a timeless cross-disciplinary approach built around tattooists. "We wanted to write tattoo history once and for all. All books on the subject are inaccurate. It was important to render unto Caesar that which is Caesar's and place the artists at the centre of our the exhibition", Anne explains. Since its creation in 2010, Hey! spreads a vision of

art that grants the importance to visual and sound subcultures.

Painting, music and tattoos are deciphered in the pages of the magazine, which offers under-represented artists an opportunity to speak.

With this didactic will, the show presents the works of Japanese full-body tattoo specialist Horiyoshi III and Filip Leu. The Swiss artist opened the renowned Leu Family Iron studio in Lausanne with his parents, two famous tattooists who started

out in Goa, India. Among the artists, we can also find Jack Rudy, the American, single-needle maestro and re-inventor of the Black and Grey style, famous for his realist portraits, and Maori tattoo wizard Chimé, hailing from Moorea island. English tattooist Xed Lehead's geometrical patterns and dots made other artists envious and his style inspired by East Asian spirituality, was copied all around the world.



FRANCE IS NOT AN ISLAND. IT HAS FEW PORTS AND HAS THEREFORE NOT BEEN A TATTOO HUB IN THE SAME WAY AS ENGLAND



#### FRANCE STILL LAGGING BEHIND

It is also interesting to see that other countries were far more 'avant-gardist' in their treatment of tattoo. While France has long despised it and considered inked skin as a sign of dangerousness or de-socialisation, Anglo-Saxon countries, the birthplaces of rock n' roll and alternative lifestyles, have long since absorbed tattoos into their culture. In France, the tattoo has a very different heritage. While tattoo parlours have existed in London since the middle of the 19th century, the first official one in France only dates back to 1960.

Anne & Julien justify it by stating that France has a different history: "France is not an island. It has few ports and has therefore not been a tattoo hub in the same way as England. In the 19th century, the English kings were sporting tattoos, while many of the 🇫🇷





RECENTLY, A LOT OF YOUNG GIRLS HAVE COME TO GET A TATTOO DONE ON THE SOLES OF THEIR FEET", OBSERVES TIN-TIN. "I FOUND THAT ODD, BUT WHEN I SEARCHED ONLINE I DISCOVERED THAT MILEY CYRUS HAD ONE DONE IN THE SAME PLACE.

European princes were getting dragon tattoos done in Japan, and their status legitimised this behaviour. This wasn't the case in France where we haven't had a king since the revolution".

The motifs and cross-hatched style of French tattoos were originally linked to the military, the penal system or the street, which goes some way to also explaining why the state took a long time to recognise it as an established form of art.

Mercifully, times and attitude are changing and France could no longer show no interest in this cultural phenomenon that concerns more and more people from very different social backgrounds. According to a recent survey, 10% of the French population is inked. It's not always an expression of individuality, however.

"Recently, a lot of young girls have come to get a tattoo done on the soles of their feet", observes Tin-Tin. "I found that odd, but when I searched online

I discovered that Miley Cyrus had one done in the same place. This kind of frantic mimicry is a shame, particularly since none of them will admit that it's to look like their idol".

Inevitably and like any subculture that becomes normalised, tattoo is picked up by the mainstream and sometimes scorned, but its enthronement in a national museum inscribes its artistic dimension in history and makes inked skin respectable.

If nothing else however, it's a good start. 🐞







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A Q & A WITH

# JORDAN BAKER

You may not recognize the name, but it's certainly one to look out for. Jordan Baker was voted our winner of Best Colour at the Manchester International Tattoo Show in August with his bushbaby in a teacup, and now we've caught up with him to find out what makes this nature lover tick.

**SOME WOULD ARGUE YOU'RE DOING VERY WELL FOR A 21-YEAR-OLD IN THIS ECONOMIC CLIMATE, WHAT DO YOU THINK? MOST ADULT YOUR AGE HAVEN'T EVEN LEFT HOME YET.**

I'd say I'm just doing what I love doing and I've worked extremely hard to be where I am, as most other tattooists do! It's equally as hard to maintain it, as it was to gain in the first place. Most of my friends are setting off for university or just graduating at the moment and get to go out when they like, but that's just not the right path for me. The amount of independence I've gained from having my own place and my own responsibilities is

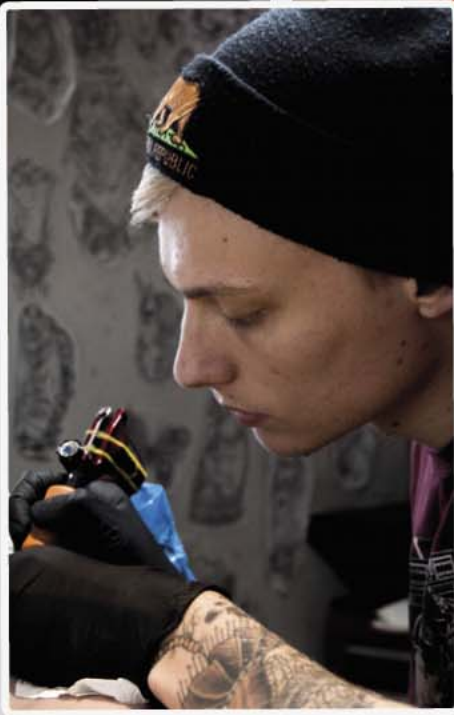
worth anything I could have learnt at university twice over. I'd always choose this over an office job or university debt.

**HOW DID YOUR EDUCATION PAVE THE WAY TO YOU BECOMING A TATTOOIST?**

Education was never really my strong point. I've never been an academic or book-smart kind of guy, at school I was more interested in making the most of my youth rather than shaping a career for myself. But I was always told to pursue a career in art and design as that was what I enjoyed, excelled at and actually paid most attention to in my school years. So I took that advice and I ran with it.



Rachel Tucker & Jordan Baker



### SO WHAT ATTRACTED YOU TO TATTOOING AS AN ART FORM?

For as long as I can remember I have had a fascination with tattooing. I have always been amazed at how so many incredible artists can apply what they do on paper to skin and make it last forever, simply with needles and a machine! I've painted for as long as I can remember and I always wanted

to take my artwork to the next step. When I first really discovered how beautiful tattooing can potentially be, and how much work went into creating a tattoo, it blew my mind. I knew that was where I wanted to be.

### GIVE US AN OVERVIEW OF THE SHOP, WHO'S WORKING THERE AND WHAT THEY DO, HOW DOES THE SHOP WORK TOGETHER?

I work at The Kitchen, Margate, Kent, with three artists including myself. We each have our own unique styles that set us apart from each other and mean we don't tread on each others toes. I focus on New School and general colour work whereas my boss, Vee Takaloo, specialises in black and grey photographic realism. We then have our apprentice, Lee Compton, who does stylised traditional work. We all have a mutual love of hip-hop music and tea which means we're more like family than colleagues. Recently we all went on a shop night out to

### THE AMOUNT OF INDEPENDENCE I'VE GAINED FROM HAVING MY OWN PLACE AND MY OWN RESPONSIBILITIES IS WORTH ANYTHING I COULD HAVE LEARNT AT UNIVERSITY TWICE OVER

see Eminem at Wembley Arena, we do cool shit like that together.

### TAKE US THROUGH A TYPICAL DAY?

My typical work day starts off taking a short stroll downstairs from my flat to the shop, preparing my station and premeditating the piece I'm doing. Once making a stencil and applying it to the skin I usually free hand certain parts to fit the body of that person better. Vee will be singing songs you'd forgotten even existed and Lee will be making the teas. After a day of tattooing comes the hard part, trying to get a decent photo! I may be a visual person but I'm far from being a good photographer. Then an evening of drawing 🍷

and replying to emails before doing the same all over again!

**DOES YOUR WORK HAVE A THEME? RECENTLY I SEE YOU'VE BEEN DOING A LOT OF ANIMAL PIECES.**

Yes! I'd say I do more animals than anything, and I'm more than okay with that! I'd say my favourite theme is definitely wildlife as it has a really nice organic flow and theme and they have a lot of character, but I do enjoy a bit of everything.

**WHERE DO YOU DRAW YOUR MAIN INSPIRATION FROM? DO CLIENTS USUALLY LET YOU DO YOUR OWN THING?**

Most of the time I'm very lucky to have people come to me based on my portfolio and what I am best at. Some clients come to me with an idea that they love and they want it a particular way as it means something to them or has a story behind it. These can be fun too, it can be an enjoyable challenge to work to someone else's criteria rather than have your own free reign every so often. A lot of what I do is nature based, wildlife, sea life, or flowers

for example. I spend a lot of my free time in zoos and aquariums taking photographs as reference points for upcoming projects. Even though my work isn't exactly realistic, I think this way works best for me, I like to capture the expressions the animals use that make them individual. So doing this is best possible reference!

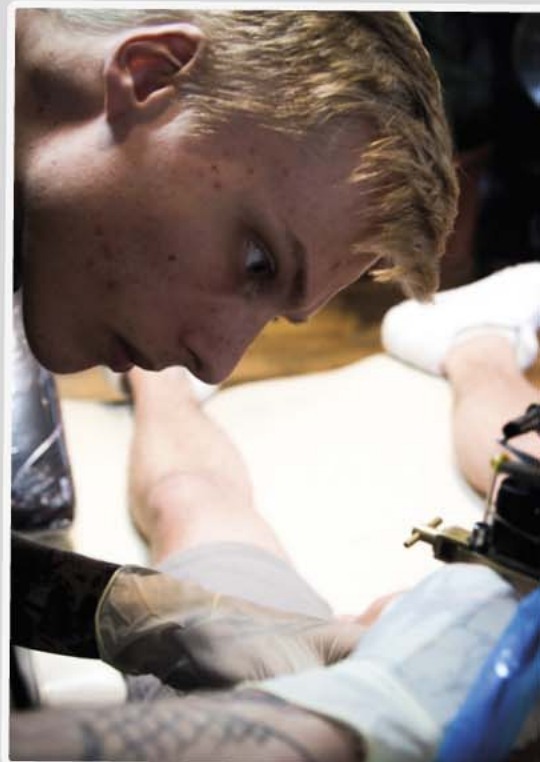
**HOW WOULD YOU CATEGORISE YOUR WORK?**

I've never really thought too much into what category I'm in or what style I have, it just happens naturally really. I'd say I'm more New School with the choice of colours I use, but then with elements of Neo-Traditional, in the way I design my pieces.

**HOW DOES IT FEEL NOW YOU'VE GOT TWO AWARDS UNDER YOUR BELT? YOU LOOKED PRETTY SHOCKED WHEN YOU WON BEST COLOUR AT THE MANCHESTER SHOW?**

With the caliber of artists attending and working these shows, of course I was surprised! I think as an artist you never really class your work up there with the

**WHEN I FIRST REALLY DISCOVERED HOW BEAUTIFUL TATTOOING CAN POTENTIALLY BE, AND HOW MUCH WORK WENT INTO CREATING A TATTOO, IT BLEW MY MIND**



big guys and criticise what you do. But it feels great and has opened up a lot of doors for me!

**DO YOU ENJOY WORKING CONVENTIONS AND TRAVELING OR DO YOU PREFER TO STICK TO YOUR STUDIO?**

I really enjoy working conventions and travelling as I get to meet so many incredible artists and get to travel the country, which is awesome. Conventions give you the opportunity to see so many great artists at work so it's a brilliant chance to learn from others as well. But it's





**I'D SAY MY FAVOURITE THEME IS DEFINITELY WILDLIFE AS IT HAS A REALLY NICE ORGANIC FLOW AND THEME AND THEY HAVE A LOT OF CHARACTER**

always nice to be back in the shop at your station where you're most comfortable and where you feel at home. I like to get a good balance of both.

**WHICH TATTOOISTS DO YOU LOOK UP TO?**

I have so many different artists I look up to. The ones that stand out for me for very different reasons are Timmy B and Victor Chil as they have fantastic and unique styles that are easily recognisable. Their creativity blows my mind and their understanding and manipulation of colour is insane.

**ANY GUEST SPOTS PLANNED?**

In the next year I'd love to start branching out to studios across

the UK, but no plans as of yet! Maybe next year once I've settled a bit. I have a few conventions planned over the next year. Over the next few months we have plans to bring Sonny Mitchell and Alex Wright down to our studio though which will be great.

**WHICH DO YOU PREFER, DESIGNING THE TATTOO OR THE TATTOOING ITSELF?**

Designing the tattoo can be fun but I really enjoy the tattooing process as you get to see the progression from stencil, to lines, to grey shades and finally colouring. Every part added brings a new aspect of life to the piece, especially adding highlights at the end, it seems to animate the piece.

**HOW DOES SOCIAL NETWORKING EFFECT YOUR WORK? IT SEEMS TO BE A COMMON WAY FOR WORK TO GET RIPPED OFF THESE DAYS.**

I think being "copied" happens a fair bit to all tattoo artists to be honest. In some ways it's a compliment and in others it's lazy on the behalf of the person using 🙄





**I SPEND A LOT OF MY FREE TIME IN ZOOS AND AQUARIUMS TAKING PHOTOGRAPHS AS REFERENCE POINTS FOR UPCOMING PROJECTS**

the design. If I'm honest what annoys me is that they are using someone's design which has been custom made and is personal to them. I thought the idea of tattoos was to be individual, not the same. But social networking also has its perks, I speak to the majority of my clients through Facebook, I've also had clients find me through Tumblr or Instagram.

**HOW DO YOU FEEL ABOUT MAINSTREAM MEDIA'S PORTRAYAL OF THE TATTOO INDUSTRY?**

I feel that being heavily tattooed can be frowned upon in some levels of society and is thought to be abnormal. But it is becoming such a mainstream business and lifestyle that I think it is slowly being more accepted and tolerated in every day life. So



many celebrities and public figures have tattoos that the media can't really say much about the tattooed percentage. There is still the odd article in the Daily Mail or show on Channel Four which highlights the tattooing culture in a negative way, but I think there's always going to be that darker aspect which the media focus on, especially with scratcher culture.

**WHAT DOES THE REST OF THIS YEAR HOLD FOR YOU?**

I have a few more conventions planned before Christmas and Tattoo Freeze early next year, so hopefully meeting even more cool tattooists and more travelling. I've also been invited to take part in a



charity art exhibition in London which will be a first for me as well. All in all this year's been pretty great, I'm just hoping next year will be more of the same! 🐾

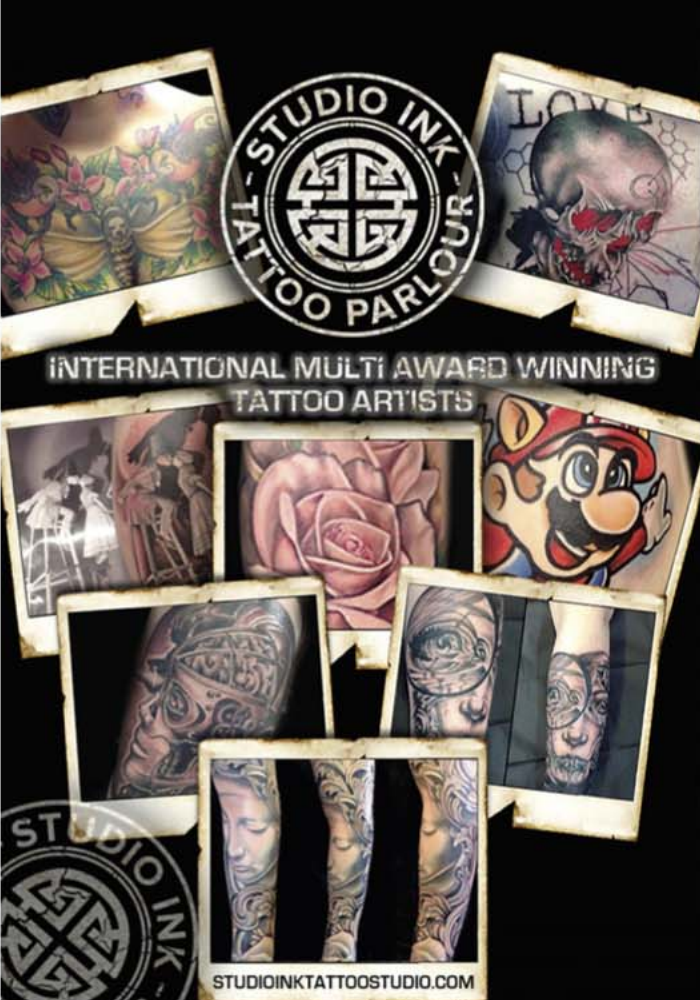


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SCAN ME

# Cardiff TATTOO & TOY CONVENTION

Cardiff's Tattoo & Toy is not just any show. The brainchild of Physical Graffiti's Chris Jones and Fantasy Events' Steve Collier, it caters for both tattoo and sci-fi enthusiasts under the one roof.

Website: <http://www.cardiffattooandtoycon.co.uk> Facebook: <https://www.facebook.com/CardiffTattooAndToyCon> Twitter: @CDFTattooToyCon



ALL THESE LITTLE CHURCHES, SHOPS, PUBS, RESTAURANTS, ALL THE PARTY LIFE AND FOOD SURROUNDED BY HISTORICAL BUILDINGS AND STUNNING ARCHITECTURE FOR THESE WITH THEIR OWN TALENTS PAYING BARCELONA VISIT

Now in its second year, Chris and Steve took things to a new level with guests such as Jeremy Bulloch (Boba Fett) and Toby Philpott (Jabba the Hutt) mixing it up with over a hundred tattoo artists. The venue was the Mercure, one of Cardiff's top hotels. Security was tight, the UK Garrison having deployed a battalion of Stormtroopers to quash any attempts at rebellion. This didn't stop our artists, though, the familiar buzz of machines ringing out across three floors, with plenty of sci-fi tattoos in progress. Chris Harrison was the first to draw my eye, kicking off Saturday with a Boba Fett neck piece that

would take a gruelling six hours to complete. Meanwhile, Sam Barber, quickly making a name for herself after cleaning up at the Great British Tattoo Show, outlined a NeverEnding Story portrait that would turn a few more heads. Alex Rattray, also something of a player on the circuit this year, was elbow deep in a superb Man of Steel tattoo. But the force was strongest within Max Pniewski, realism's man of the moment head-down on yet another of his trademark legolism pieces, this one starring none other than Jedi badass, Darth Maul. Upstairs, Ben Gadsby was conjuring up a LOTR (that's Lord of the Rings to the uninitiated) realism piece. Nearby, Kasi Firefly

got cracking on what turned out to be my favourite tattoo of the day: a neo-trad Stormtrooper. I mean, nothing says Tattoo & Toy like a neo-trad Stormtrooper. Judge Dredd met me in the lift to the 2nd floor. 'Anything to report?' I asked but he shook his head disappointedly. 'Everyone's behaving themselves,' he told me. 'Bit of loitering but that's about it.' He must have missed Ollie Tye, then, up to no good with his latest horror piece. Not to mention our guests, Jeremy, Toby and co. fending off a sudden invasion of Stormtroopers at their signing table. I retreated into the shadows, keen to avoid trouble. There I bumped into Dylan Teague of 2000AD fame. His dad 🌻

- AWARDS**  
**BEST OF SHOW**  
 Paul Vander-Johnson  
**BEST OF SUNDAY**  
 Simon Cooke  
**BEST STAR WARS**  
 Ben Hamill  
**BEST BLACK WORK**  
 Fil  
**BEST NEW SCHOOL**  
 Andy Walker  
**BEST SMALL B&G**  
 Ben Hamill  
**BEST LARGE B&G**  
 Nipper  
**BEST TRADITIONAL**  
 Isobel Stevenson  
**BEST OF SATURDAY**  
 Paul Vander Johnson  
**BEST SMALL COLOUR**  
 Mark Bester  
**BEST LARGE COLOUR**  
 Max Pniewski  
**BEST PORTRAIT**  
 Sam Ford

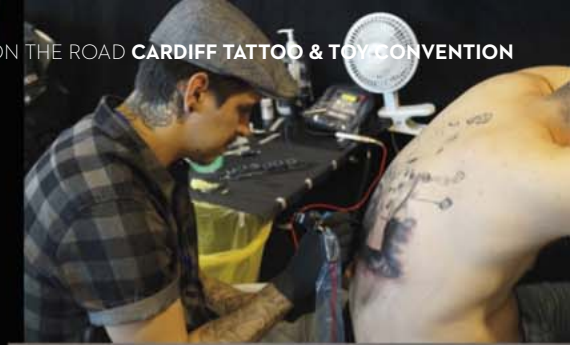
Wayne Simmons



Ben Hamill



Max Pniewski



Mark Bester



Alex Rattray



Sadie Johnston

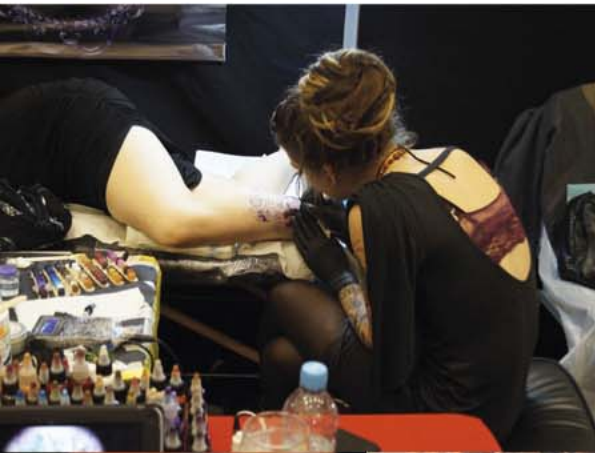




Jody Dawber



Dane Grannon



Sam Barber



Ben Gadsby



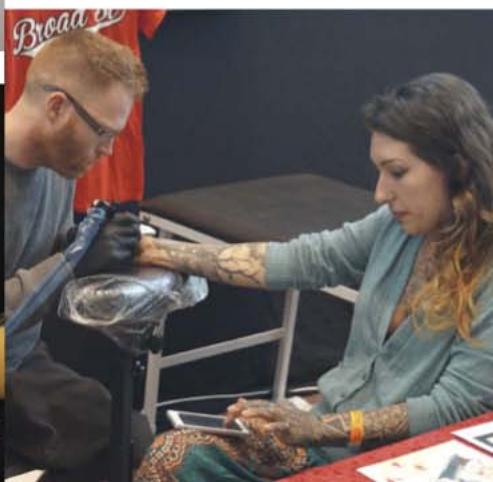
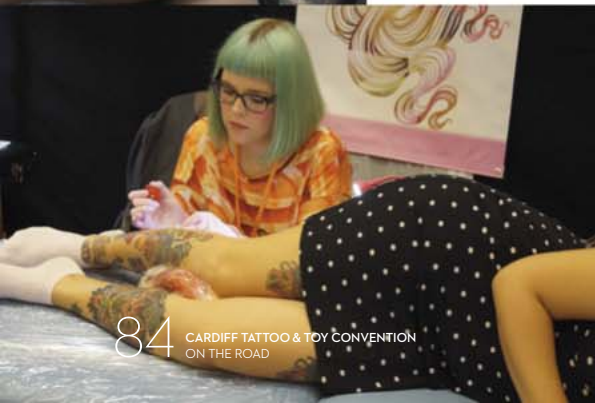
Max Pniewski

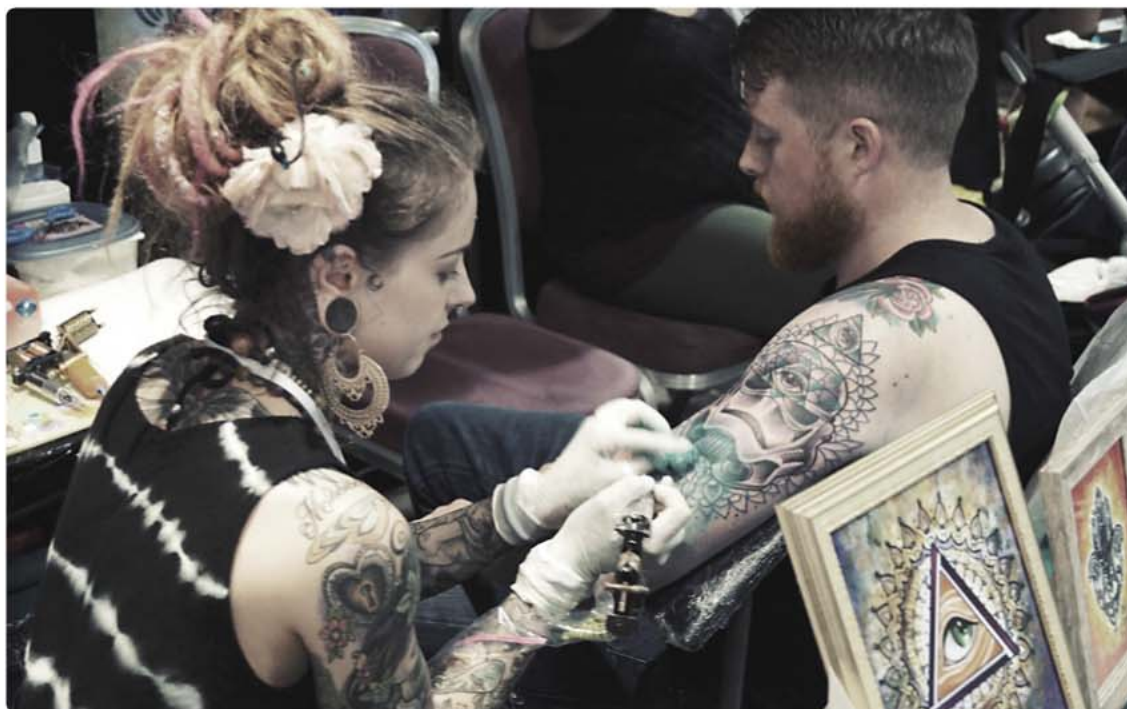


Isobel Stevenson



Nipper





## QA WITH CHRIS JONES:

When putting together Tattoo & Toy, were you intentionally trying to bring something different to the convention circuit? Or just putting on a show that you would enjoy yourself?

CJ: A bit of both, really. After tattooing at comic cons in the States, and having so much fun, I wanted to try and recreate [that experience] in the UK but on a smaller scale. There's so much to see and do at comic cons outside of tattooing and so many things to spend money on!

How did you meet Steve Collier and what has he brought to the show?

CJ: I met Steve years ago when I worked at Abracadabra. He has a background in comic cons and helps with the toy side of things.

**You've set the bar high with some high profile guests in attendance this year. What does next year hold in store?**

CJ: (Laughs) Yeah, that was a new thing for us this year but they seemed to be received pretty well. Plan is to change the theme of the show each year and have guests and cosplayers that relate to that theme.

had recently got his first tattoo at 70 years old, he told me, before we got chatting about all things Mega City One. Put me in the mood for some 2000AD related ink – surely someone, somewhere was doing a Dredd tattoo?

Enter Max Pniewski, Sunday's legolism featuring everyone's favourite lawman. And he wasn't the only one keeping the sci-fi theme alive

on day two: David Corden was working on a killer Transformers piece while Paul Vander-Johnson outlined a smokin' vamp. Upstairs, Kali was setting up for the day. 'What's cooking?' I asked. 'Moths,' came her reply. I was just about to ask if her moths would be wearing Darth Vader masks when another legolism (can we use this as a generic term yet, Max?) piece caught my eye – this one from The Phantom Menace. Jo CandyMachine, ladies and gents. The bar for Sunday had just gone up again. Early yet, of course, and plenty more to come: Chantale Coady was working on a rather sublime puddy tat, while Claire Hamill set up for a dotwork Stormtrooper. So Tattoo & Toy. Sunday afternoon and time for a break. I caught up with the

guys from Cranfield's Curiosity Cabinet in what's becoming a convention tradition. They were in good spirits, their unique brand of... well, dead things... selling like hot cakes. I ran into Skin Deep cover girl, Nancy Harry, signing prints at the Kitty KEMS

THERE'S A VIBE TO THIS SHOW THAT MADE IT THAT LITTLE BIT MORE DIFFICULT TO WALK OUT THE DOOR BACK INTO THE HUMDRUM OF EVERYDAY LIFE

Photography table. Also got talking to the guys and gals at Ume Toys whose handcrafted collectibles proved to be quite the draw for the discerning tattooed geek. Back to the grindstone and James Mattock of the UK Garrison helped me round up half the Empire for a big photo op starring some tattooed folk, our special guests and Mr Jones himself. Got talking to Jeremy (aka Mr Fett) afterwards and asked how many times he'd signed his name for a tattoo. 'About ten,' he said and I wondered if that was throughout his whole career or just over the weekend. Hell, I'd seen a few freshly inked signatures on Sunday alone – including one on Jamie Hamill, whose Boba Fett portrait, done by brother, Ben, went on to win the Best Star Wars award.

I rounded off the day with a spot of swordplay courtesy of compere extraordinaire, Cardiff Jack Sparrow, followed by some chat with local artist, God Machine. Trust me, you'll know this guy's work. Album covers, t-shirts, posters: the G-Man gets around.

And then it was home time, most of the artists wrapping up, a few die-hards tattooing into the evening and maybe

beyond. It kind of echoed how I felt, too: there was something magical about Tattoo & Toy; a vibe to this show that made it that little bit more difficult to walk out the door back into the humdrum of everyday life. You see, this is a show that echoes what the powers-to-be at Skin Deep Towers have been hollering for quite some time: that tattooing alone doth not always a good convention make; that tattoo culture is as wide-reaching and diverse as the very people it represents, and that the lines between the tattooed and the non-tattooed are becoming increasingly blurred. A solid outing for Chris & Steve setting the bar very high indeed for year three – not to mention the convention circuit in general. Nuff said. 🐼

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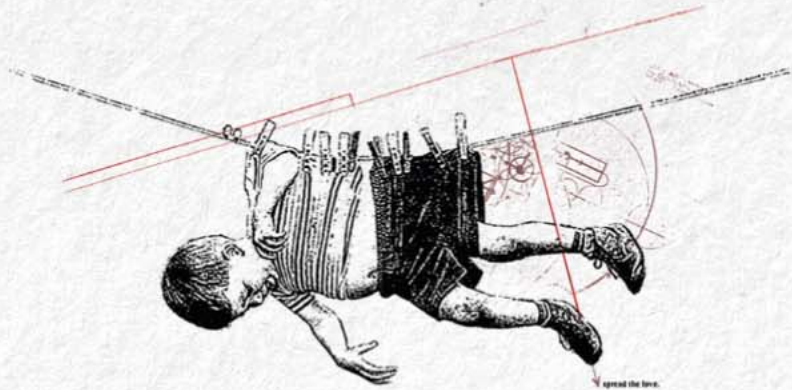
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# Here in the Now Frontier

[instagram.com/paultlb](https://www.instagram.com/paultlb)

PAUL TALBOT

With the boundaries being pushed more than ever when it comes to custom work, this issue, we thought we would dip a toe in the water of a simple tutorial. It's not going to change the world, but it might just change your own.

I went to see a couple of my friends play in their band (El Ten Eleven) recently. Watching El Ten Eleven play is something like watching two superheroes do their thing. Kristian and Tim refuse to use prerecorded tracks or click tracks live. Instead they rely on their (human) ability to control machines in real time to create complex and completely new and spontaneous musical forms.

Give them a listen, I guarantee it'll be nothing like anything you've heard before and remember that the sound you're hearing is made live by two people. Yes just two! [www.elteneleven.com](http://www.elteneleven.com)

So, after watching them completely kill it and leave their audience wide-eyed in disbelief I had this

lyric running round and round my head on the drive home. It's not from one of their songs - it just seemed to sum up their band really well and also our similar approaches to making art: *"All this machinery making modern music can still be open hearted Not so coldly charted, It's really just a question of your honesty."*

We both rely on machines to create the art that must ultimately be recreated by a human being in real time. For El Ten Eleven they have to perform the pieces live and I have to hand-draw my photoshop creations onto skin.

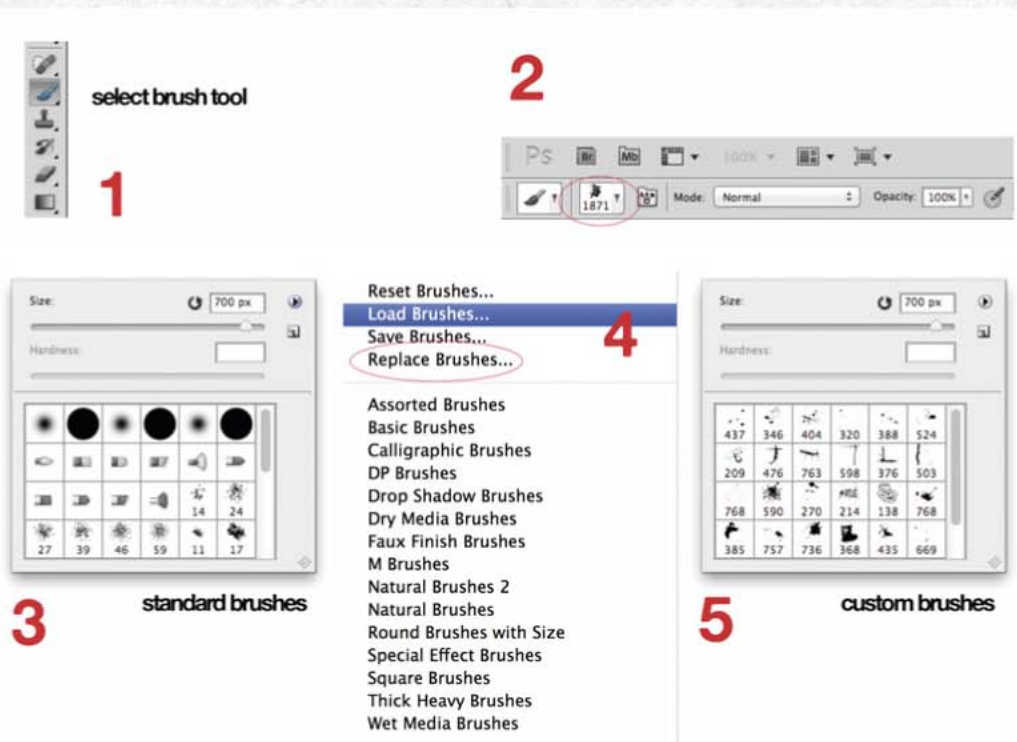
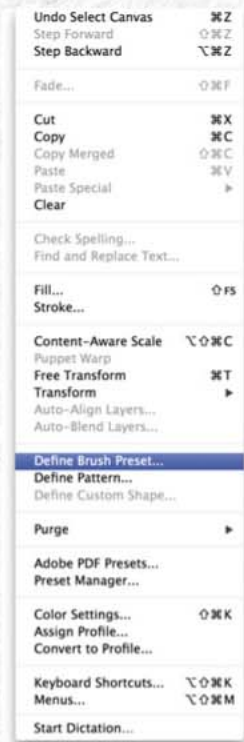
I've been asked a couple of times whether or not I think creating artwork using a computer could be considered 'real art' or if it's not cheating in some way. For me, creating in this way is just a new form of expression. The machine allows me to create things that - even though they would be possible using more traditional methods - would simply take too long to create in the commercial art setting of tattooing. I make over 200 custom pieces every year and my Mac and Photoshop are a big part of what makes this possible.

With that in mind, I thought I'd start a series of tutorials that show you ways that you can extend 🌻

*"ALL THIS MACHINERY MAKING MODERN MUSIC CAN STILL BE OPEN HEARTED NOT SO COLDLY CHARTED, IT'S REALLY JUST A QUESTION OF YOUR HONESTY..."*







the functionality of photoshop to create some new ideas that will (hopefully) help you take your own artwork in new directions.

**PART 1: USING CUSTOM BRUSHES**

Custom photoshop brushes can literally be created from any image, it doesn't need to be just solid black they can then be used to create texture in your pieces by either painting or erasing sections of an image using the newly made custom brush. There are loads of online resources where you can download complete sets of brushes that are ready to use but it's a lot more fun to create your own custom brushes from things that you like. Here's how you do it.

In Photoshop open (cmd+o) the image you want to use as a brush and select the area around it - it doesn't need to be the exact shape just a rectangle around the object will be fine. Photoshop will ignore white areas so make sure any areas (like the background) are white. This way your brush will work properly. You can use the levels command (cmd+l) to ensure any areas you want white are white by selecting the white eyedropper and clicking on the area of the image you want to be white.

Then simply goto: Edit/Define Brush Preset give your brush a name and voila! You just created your first custom brush!

**LOADING A DOWNLOADED BRUSH SET**

If you downloaded a brush set and want to use them select the brush tool (cmd+b) and go to the brushes pallet. Select either Load Brushes or Replace Brushes (depending on whether or not





I MAKE OVER 200 CUSTOM PIECES EVERY YEAR AND MY MAC AND PHOTOSHOP ARE A BIG PART OF WHAT MAKES THIS POSSIBLE



you want the default brushes to still be available) navigate to the folder where your custom brushes are, select open and your custom brushes will now be available in the brushes pallet to use either as paintbrushes or eraser brushes.

I hope this tutorial has fired up your appetite for digging a little deeper into the artistic possibilities of this awesome programme. I use custom brushes a lot in my artwork to create texture I will quite often scan old illustrations, diagrams etc to use (and re-use) in my artwork, if you give it a try, let me see what you come up with! [twitter.com/paultlbt](https://twitter.com/paultlbt) 🐦

I've created a video to go along with this tutorial on my YouTube channel - <http://youtu.be/2TlkfXU1RRg>

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# The Time Machine

WAYNE JOYCE

This month, after a few letters seeking clarification on the subject, we thought we would revisit that old devil known as 'expectation'.



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A news story got flashed before our eyes this week. It was from the Daily Mail (but never mind) and showed images of Pamela Anderson out in public with her iconic (I guess we can use that word here) Barb Wire armband all but removed.

In spite of its source and its sensationalist way of reporting it, there are some gems in amongst the dirt.

The first intelligent thing to be said comes from a consultant plastic surgeon who very correctly states:

"It will undoubtedly set you back more than the original tattoo."

After all that has been said in this column, we would hope this comes as no surprise but to put your mind at ease if you think you're going to have to take out a second mortgage - probably not as much as you imagine and we're certainly not talking Hollywood prices here either. It also rather depends on what the tattoo is and whether your laser specialist charges by the surface area or by the tattoo.

It's important to keep your head when you read things like this. That small nugget of information is sandwiched in between "She's not a kid anymore. She doesn't want blurry ink all over her wrinkled arms" and a comment from the aforementioned surgeon that goes: "...has had some patients come to his clinic on the way back from the tattoo studio, begging him to remove their body art". The source itself should give you enough warning signs, but this is what happens out there when misinformation breeds misinformation.

Pamela Anderson's barbed wire tattoo is a great example of what can be removed easily and swiftly (wrinkled arms or not) - it's black, it's in a great place for blood-flow, can easily be looked after and its surface area is not overly dense. Assuming you're healthy and your skin is in good condition, a piece that size is easy to attack in one session - at which point we would recommend you wait a few months to allow your body to rid itself of the ink before a final sweep. As we discussed last issue - if you're going to cover it with more ink, those initial sessions will likely be enough to take it back far enough to be creative with the space. But if you are looking for complete removal, I would advise being patient enough to see what your body makes of it in the long term.

As for people turning up 'begging for removal straight from the tattoo studio?' - it really is about time people started doing their homework before making rash decisions. Your thoughts on that are probably exactly the same as ours.

On a final note - and not one without some humour behind it - while we were looking at the article on Pam, we also saw this linked from the New York Times:

"Ms. Brannigan said she was

happy to see the name of her former fiancé fading from her wrist. She said she had learned an important lesson: 'I'm not going to get a tattoo of another guy's name until I get married.'"

Because that changes everything. Some people will never learn.

As always - if you have further questions or want to discuss something, you can email me at [wayne@resetroom.co.uk](mailto:wayne@resetroom.co.uk) 🐼



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# Soapbox

CRAIGY LEE

📍 Craigy Lee 📍 Ash Springle

A lot of egos fly around among tattoo artists, as you would expect when any 'arty' people start thinking they're curing cancer or instead of simply creating tattoos for people.

"Hey, that's a nice piece, who tattooed that?"  
 "<insert name here>"  
 "Oh right, well what's up? Don't you like it?"

"It's a cool tattoo but I got charged <insert crazy amount here> for it"

"Well it is a nice tattoo, and they're certainly a well known name"

"Yeah, but there's probably a lot of other artists around who could have done it just as good for less that would have talked to me, not had headphones on for the whole tattoo and not been a dick"

And that's how the conversation ends. I'm not saying every well known artist with a waiting list and headphones is like this at all. I've met some lovely "big" name tattoo artists that are down to earth and very humble, Bob Tyrrell, Mick Squires, David Cordon and Angelique Houtkamp are a few and I will name names here because these are lovely people, that put out amazing tattoos and their customers leave feeling like they have earned the money they paid for the tattoo.

I'm not into de-valuing tattooing at all here. I firmly believe you should pay for quality work and pay for what a tattoo is worth. Most artists have worked shitty jobs, paid for art college and sometimes uni, spent years cleaning tubes and floors in their apprenticeship and paid their dues to get to the point where they are sought after enough to charge the prices they charge. However, what some lack is



the simple respect for their customer, they are of the attitude that: "You're coming here for me and my art so I'm going to do what I want and if you don't like it, screw you."

We spend most days talking to customers. We tattoo for hours in close proximity to our customers, so having some basic people skills, manners and conversation is definitely something you need to have. Why is it you still see so many terrible tattoos? Part of the reason is those 'scratchers' talk a good talk. They may not have the skills to do a decent tattoo, but they have the skills to make the customer comfortable enough to get them into their chair, and get tattooed - and do you know what? Most of these people love their shit tattoos because they had a great experience. The scratcher was a lovely guy, he was funny, they had a laugh and felt at ease.

So if you want to start helping our craft, if you want to start making a difference, it's time to start making those shitty studios up their game or close their doors and we can start by dropping that ego!

Got a burning issue or topic you want me to talk about? Want to get your voice heard? Well don't just sit there do something about it Drop me a line [craigylee@skindeep.co.uk](mailto:craigylee@skindeep.co.uk) and find me on instagram @craigy\_lee 🐼



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# An Eye is upon you

## DISCRIMINATING TASTE

A curious thing happened to me to me last week, I deliberately concealed some of my tattoos. For the first time in as long as I can remember, I genuinely worried that I might be unfairly judged.



Pam Van-Damned

I like to think that I'm a decent human being, I'm a peaceful, law-abiding citizen, I'm community minded and I volunteer for a number of worthwhile projects. I vote, I recycle, I ride a bicycle, I like babies, kittens AND puppies (Is that allowed? Ed.) and although I'm usually running at least 20 minutes behind, I'm reliable, diligent and reasonably hygienic. I don't spend an awful lot of time worrying about the signals my tattooed skin might send out. Smiling, being polite and well-mannered is, I like to believe, enough to counterbalance any negative attitudes I might encounter.

I've had a lot of time to adjust to having tattoos that are always on show, I sat for my first 'public skin' tattoo back in 2004, a life size (i.e. small) hair pin on the side of my neck, by the provocateur, 'Mr' Duncan X.

Earlier this year, Duncan was amused to recall how subversive that tiny neck tattoo had seemed ten plus years ago, yet by 2007, I (and many of you) had my throat, the backs of my hands and my knuckles tattooed too. I have no regrets, my tattoos have opened many doors and instigated many friendships. Of course, I'm lucky - I work in the arts, where a corporate or uniform appearance isn't desirable, so I haven't been affected by the discrimination reported by others. Nonetheless, so many have experienced prejudice in the working environment that a number of movements have sprung up in order to challenge it.

Ask Auntie Google about 'tattoo

discrimination in the workplace' and she'll point to pages of discussion, from student forums to solicitors blogs to e-petitions calling for legal intervention. I cannot think of a single profession that is truly adversely affected by pigment under the surface of the skin, except for spying, acting, or being an anonymous international criminal mastermind attempting to take over the world. Professions that are not affected include working in a music shop, life guarding and nursing, yet there have been reports of discrimination in all these professions. Sadly, despite many tattooed people demonstrating professional competence, employers are able to reject staff whose appearance may negatively impact on the company's reputation, an entirely speculative viewpoint.

It's understandable then, that numerous online petitions have been instigated, campaigning for an end to legal corporate discrimination by categorising tattoos and other body modifications as a 'protected characteristic', akin to gender, sexuality and race, but does demanding equality protection dilute the concept of personal responsibility? After all, one is not born with tattooed skin, the way one is born female, or gay. Multi-coloured-skin discrimination is not equivalent to race discrimination - one becomes a tattooed person, on purpose, knowing that there will be social consequences. I'm aware that my appearance makes me less attractive to some ('why's a pretty girl like you gone and done that to

herself?') and less likely to succeed in certain career paths ('you'll never get a job in a bank now!') but it's a deal I'm more than willing to make. After all, one of the most appealing things about tattoos is that they aren't universally acceptable, they still have a little bit of the living-on-the-edge, wild-outsider about them.

Choosing to be a little inappropriate doesn't have to mean self sabotage - I rarely have occasion to 'pass' as normal, and smart attire makes me look like one of those drawing games where each player draws a body part and folds the paper before passing it to another to continue, but I, like everyone else, still modify and edit my own behaviours continuously.

For instance, one probably wouldn't use the same language when meeting future parents-in-law as one might on a wild night out. By knowing the difference and sometimes covering our tattoos, we can choose to be insiders or outsiders and have the best of both worlds. As the popularity of tattoos continues to rise, especially amongst students, perhaps the question of corporate equality with eventually resolve itself, after all, employers will have no choice but to employ the tattooed if the tattooed are the ones with the skill and talent that the employer needs.

Until then, despite my 'tattoo pride' I won't needlessly admonish myself if I occasionally feel a need to temper first impressions and wear a pretty scarf over my forehead and ear tattoos to meet with an estate agent or someone's mum, or indeed, a prospective employer, because I can be discriminating too. 🐾



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