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KREATYVES**



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You and the law

MAN ON A BOX

*Who owns
your ink?*

MEMORIAL TATTOOS

*Where loss and pain
turn into beauty*

PLUS

13 AMAZING ARTIST PORTFOLIOS



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SATURDAY NIGHT
& SUNDAY MORNING

FIVE GET INKED-UP AGAIN

Re-read Ray Bradbury's *Illustrated Man* earlier this week. It still holds up for me, but I think when you re-read a book, you're revisiting the first time you slept with it. It's certainly not a voyage of original discovery—more like the enforcing of the memory of something you thought was 'all that' at the time and you're making sure you still feel the same way about it. Maybe even just to check it's still worth carrying around. Everything has a weight—some weights are worth carrying but some weights can get pretty heavy if you carry them long enough. Maybe such is the way with tattoos?

That said, the world sure moves fast these days and Bradbury's tale is starting to feel a little dated. I'm not sure it will continue to hold up to a first reading for new readers for much longer. Not because the writing is bad (far from it) but because the premise of a tattooed man being a 'disturbed outsider' is becoming less of a 'thing' as every day goes by. It's certainly not even a fraction as shocking as it was back when the stories were first released—and for clarity, I feel the need to throw in here, that as much as I love the quirkiness of the movie, it hardly has a thing in common with the stories it uses as a foundation. Read not watch.

It's starting to drift into that realm of Famous Five-ness where newcomers can't even begin to imagine a world in which hitting the road without your parents knowing, with a picnic strapped to your bike and not coming back for three days because you got locked into a secret room by a smuggler, could ever actually happen. Long gone also are the days when you were even allowed to hang out at the entrance of a beachy-cave in the hope of enticing a smuggler in your direction, so I guess some things have changed for the better.

Which brings me nicely to an actual tattoo appointment I have looming. It's been many years since I've been down 'the appointment' path but we've both been talking about it for so long now, booking it in was the only way we were ever going to make it happen. Hazard of the job—I can hear your violins from here.

But you know what's weird about it? I'm



Cody Eich

LONG GONE ARE THE DAYS WHEN YOU WERE ALLOWED TO HANG OUT AT THE ENTRANCE OF A BEACHY-CAVE IN THE HOPE OF ENTICING A SMUGGLER IN YOUR DIRECTION



SION SMITH • EDITOR
editor@skindeep.co.uk
@mrsionsmith

excited. It's like hearing the next James Bond movie is coming but there are no trailers available, no downloads... nothing. All you know is it will feature James Bond along with a rough idea of just how good it will be because of those involved—but the only way you're ever going to get that movie into your system is by getting out into the world, heading to the cinema and living through it.

These moments that we used to call 'real life' are so few and far between for most of us now, that it's become quite magical when they really happen. It's almost on the same level as discovering a secret passageway.

Almost. ☐

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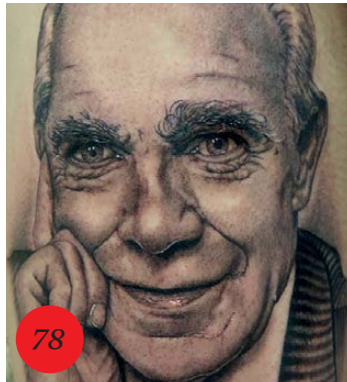
28



34



64



78



88

20 WORKING UNDERCOVER

Tattoos in the workplace are back in the spotlight with the news that three police officers in Chicago have filed a lawsuit over a new regulation that will require officers to cover up any tattoos they have while at work. It's a minefield out there but maybe this will help - even just a little.

28 SWEDE IN JAPAN

Magnus Jansson began tattooing in his native Sweden following a stint at Britain's University of Cumbria and can now be found working at Red Bunny Tattoo in the heart of Tokyo, Japan. He's also rather partial to the amazing, if slightly morbid, nickname Deadpigeon. We sent Barbara Pavone to pick at the feathers.

58 A SKY COLOURED PERFECT

Dotwork seems to be experiencing something of a renaissance at the moment. If you haven't been paying attention, you would think it had just been invented but this is very much not the case—there are some who have been working at this for a very long time indeed - but you might not have expected to find it in Belgium.

64 MAN ON THE BOX

The word 'controversial' (much like the word 'legend') is overused to the point that it almost means nothing. So make no mistake, when we say this piece has all the potential to play host to controversy, we mean it as originally intended. What happens when you don't own your tattoo?

67 HAMBURG: CITY OF CULTURE

The exhibition "Tattoo" at the Museum für Kunst und Gewerbe in Hamburg pays tribute to the craft.

78 THE MEMORY REMAINS

Memorial tattoos are growing in popularity as the tattoo phenomenon continues to gain ground in the mainstream with those grieving a loved one turning their pain into beautiful body art through the skill and dedication of modern tattooists.

88 TATTOO JAM

It sure is nice to have the Jam back in August. Lighter mornings, longer days, happier people—all valuable commodities when you're playing host to one of the nations favourite shows.

THE USUAL SUSPECTS

08 SLEEVE NOTES
94 AN EYE IS UPON YOU
96 THE FAR SIDE
98 WHEN WORLDS COLLIDE

THIS ISSUE'S CONTRIBUTORS

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ISSN 0966-4351
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Printed by William Gibbons & Sons Ltd








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SHORT SLEEVES

STUDIO MOVE

Chris Morris [currently working at Old London Road Tattoos] will be relocating to Keep the Faith Social Club, Cardiff during September—good luck Sir! Interested parties and lovers of Chris's work can find the studio here: keepthefaithsocialclub.com



100 YEARS OF TATTOOS

100 Years of Tattoos, by David McComb (published by Laurence King this month) is a visual history of tattoos and tattoo culture, that features many previously unpublished images and rare examples of vintage tattoo flash. Over the past century, tattoo culture has emerged from the underground and hit the mainstream hard - and this book reveals the entire history. Combining a wealth of visual material from across the many cultures and sub-cultures associated with tattoos, including fashion, music and art, with examples of some of the most exquisite tattoos ever inked, the book shows more than 400 photographs, many of which are published here for the first time.

The book will be available at all good book shops but if you have trouble finding it, the ISBN to order it is: 978 1 78067 476 6.



Florence Tattoo convention



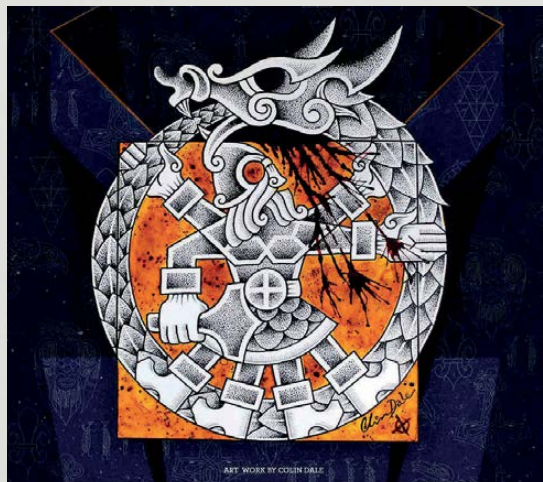
9/10/11 OTTOBRE
 =Fortezza da Basso- ...
 2015 8 Edizion via Filippo Strozzi M.

WIN

A PAIR OF TICKETS TO FLORENCE!

Well... the Florence Tattoo Convention anyway. You're going to have to make your own way there but it's a snappy headline for a competition right? What we have is three pairs of tickets available for entrance to the entire weekend of the Florence show and er... it's Florence. What other excuse do you need? It's going to be a great weekend - we shall be there in some form - so if you're wondering where it is, who's going to be there and all those other essentials, what you need to do is head here: florencetattooconvention.com

To be in with a shot at getting your sticky paws on the tickets, simply send a blank email to editor@skindeep.co.uk with the subject line of FLORENCE and we'll choose the winners very swiftly indeed so that you have time to organise flights and feed the dogs. Let's get it on.



CONVENTIONS

The Biggest Tattoo Show On Earth

18 20 September 2015

Las Vegas Convention Centre
Hall C-1, 3150 Paradise Road
Las Vegas, NV, United States
lasvegastattooshow.com

5th Female Tattoo Show

13 September 2015

Spencer St, Leamington Spa,
Warwickshire CV31 3NF
United Kingdom
femaletattooshow.co.uk

Italian Tattoo Artists

18 20 September 2015

Palavola di Torino, Via Ventimiglia, 145,
10127 Torino, Italy
italiantattooartists.it

Euro Tattoo Convention

25 27 September 2015

CENTR'EXPO
Rue de Menin 475, 7700 Mouscron, Belgium
euro-tattoo.com

Barcelona Tattoo Expo

02 04 October 2015

Fira de Barcelona
Avinguda Reina Maria Cristina, s/n
08004 Barcelona, Spain
barcelonatattooexpo.com

3rd International Deaf Tattoo Convention

02 04 October 2015

Lucid Club
Aleje Jerozolimskie 179
02-222 Warszawa, Poland
deaf-tattoo.com

Malta Tattoo Expo

09 11 October 2015

InterContinental Conference Arena
St George's Bay,
Saint Julian's STJ 3310 Malta
maltatattooexpo.com.mt

Florence Tattoo Convention

09 11 October 2015

Fortezza Da Basso
Viale Filippo Strozzi, 1
50129 Florence, Italy
florencetattooconvention.com

Milton Keynes Tattoo Convention

10 11 October 2015

Planet Ice Milton Keynes
Leisure Plaza, 1 South Row
Milton Keynes, MK9 1DL
mktattooconvention.co.uk

Evian Tattoo Show

23 25 October 2015

Palais des Congrès d'Evian-les-Bains
Place Peintre Charles Cottet
74500 Évian-Les-Bains, France
eviantattoo.com

Dublin Tattoo Convention

30 October 01 November 2015

Red Cow Moran Hotel Dublin
22 Naas Rd, Dublin 22, Co. Dublin,
Ireland
dublintattooconvention.com

Jurassic Coast Tattoo Convention

30 October 01 November 2015

Premier Inn Hotel Bournemouth Central
Westover Rd, Bournemouth,
Dorset BH1 2BZ
jurassiccoasttattooconvention.co.uk



TATTOO MODEL CONTEST WITH A DIFFERENCE

A national modelling contest has been touring 6 major UK cities this summer in search of the nation's most outrageous styles and unique individuals. Alternative Model of the Year aims to question mainstream views on true beauty and breaks down the barriers in what is otherwise a competitive industry.

Among this year's finalists are just about every style you can imagine from goth and punk to pin-up. There is also an array of amazing tattooed individuals who have entered the contest to show off their ink. The contest promotes and celebrates diversity in the modelling industry. Organisers say, "so far this year we have seen more tattoos than ever before, now with potential to open a whole new tattoo category for entrants".

The model hopefuls will be taking to the catwalk at the Northumbria Students Union in Newcastle on Saturday 24th October in bid to be crowned this year's winner. The event is the biggest of its kind in the UK attracting over 300 participants this year alone, offering the winner a modelling agency contract.

For more information visit: www.alternativemodelling.com

Photos: Stephen Martin

PUNCTUATE THIS:

In a rare moment of clarity—a couple of weeks back, we got a letter! A real one that came in an envelope and everything! Actually, it came in by email but it's the kind of thing that could have arrived in an envelope so we'll just say that it did...

*"Dear Skin Deep,
I did not go to college and very rarely went to school and until reading your piece this month, I didn't even know what a semi-colon was! I like you have tattoos and like to think they are unique and hate to think of someone having the same as me but after suffering with depression most of my life and attempting suicide around 20 years ago, I came across this in your magazine and it's changed my mind.*

I don't do Twitter or Facebook or anything like that and in this crazy world of very few real conversations, I think this is an amazing idea but also, how amazing not to feel like you're alone. Needless to say as soon as I get back from my holiday —tattoo shop permitting—I shall book myself in for my own semi-colon tattoo, wear it with pride and also feel good if I see anyone else with the same.

This is a very positive thing and we all need more things like this in our lives!"

Paula Hill



CHARLIE



Nathan Baxter and Claire Taylor from Teesside mailed in this pic of Charlie the Pugalier "taking a nap after reading the latest issue of Skin Deep". Yeah... we had to look it up too!



INKED PALETTE

We're always happy to dedicate some space to a great event, and this issue Beccy Rimmer has something to shout about:

I'm always banging on about tattoo art and the fact that it's not like anything else in the world, and so I'll say it again... it really isn't. A group of people spend their lives creating art that then goes pootling (that's a word, right?) off into the world on a breathing, walking, moving canvas. They are grafting, day-in day-out to create epic tattoos for us... but do most people who get tattooed ever stop, take a step back, and appreciate their tattooists for what they actually are? Artists.

It was this train of thought that led me to get together with a Midlands-based art gallery to discuss the possibility of hosting an art exhibition dedicated to tattoo art.

There have been exhibitions before, but often they focus on explaining the history of tattooing through the centuries, or may focus on international celebrity artists rather than the ones we know. The ones that are around the corner from us, in back-alley shops, in small English towns. Are those guys being regularly asked by galleries to showcase their work?

They are now.

Along with my tattoo blog at inkluded.co.uk, I am teaming up with Deasil Art Gallery to present an exhibition featuring work by a selection of UK tattoo artists. Inked Palette will run from 3rd – 20th October 2015 at Deasil Art Gallery in Leamington Spa, and will aim to showcase a collection of artists from Warwickshire and the UK.

This country's creative tattoo scene is fast-growing, and flourishing with talented artists, remarkable artwork and innovative styles. We're never stuck for things to write about in *Skin Deep*, that's for sure.

Most tattoo artists I know create work that isn't on someone's skin. Paintings, drawings, sketches, murals, jewellery, clothing, decorative objects... we thought it was time we got those pieces out of their homes, and placed someone semi-permanent for the world to see.

The multimedia exhibition will showcase the work of 15 tattoo artists through different mediums. As well as artworks on traditional materials such as canvas and paper, Inked Palette will see artists utilise customary materials and share their sketches and drawings to offer an insight into their creative process.

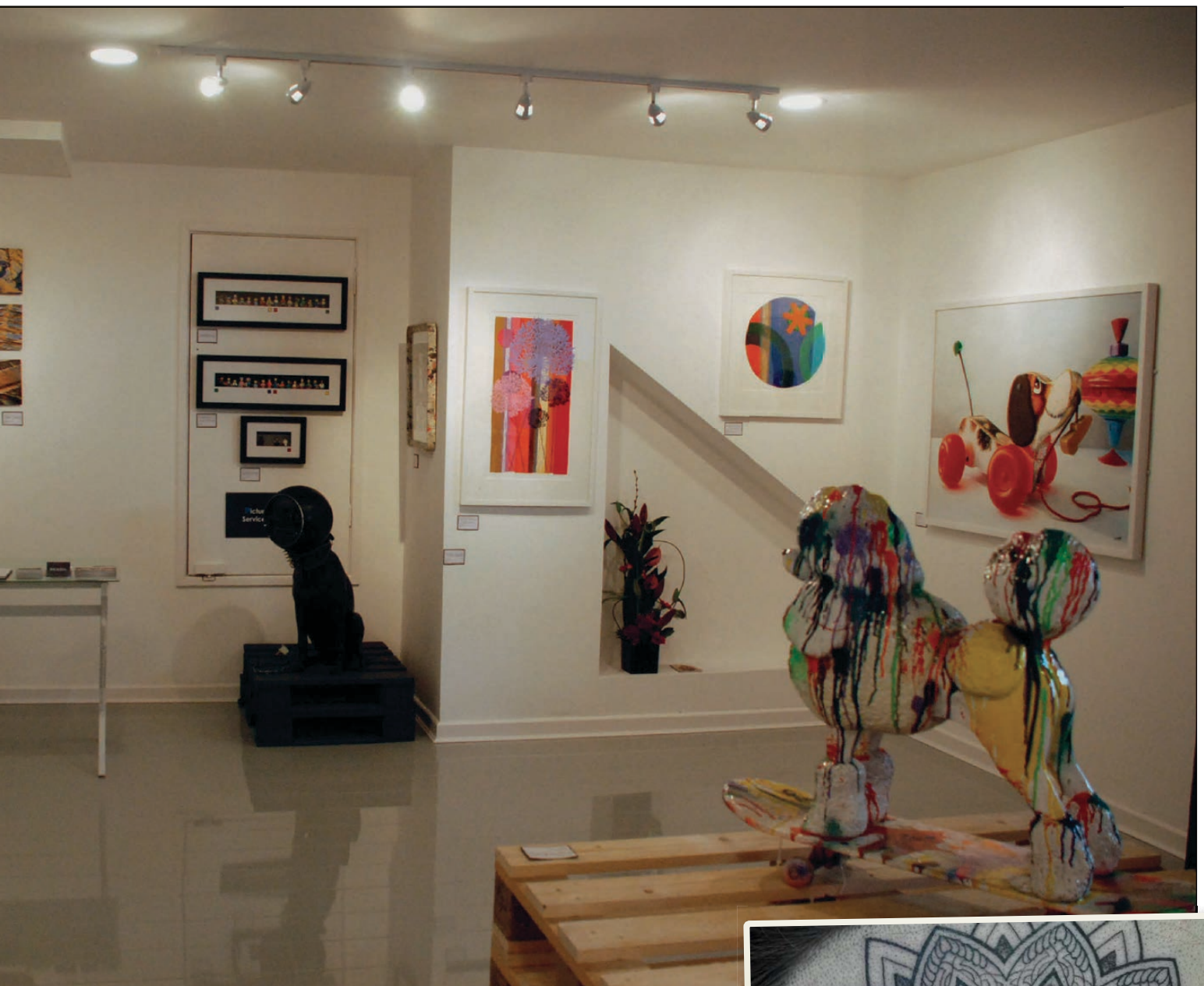
There will also be tattoo art photography, exciting installations and a whole host of things that I just can't tell you about yet. "This exhibition will really push the boundaries of a traditional exhibition," says Kate. "It will challenge both the artists involved and people who come and see it."



Inked Palette **3rd–20th October 2015**

Deasil Art Gallery
44 Oxford Street, Leamington
Spa, Warwickshire, CV32 4RA
Admission FREE
Open: Wednesday–Saturday
11am–5pm, Sunday 12pm–4pm
Opening Night: 3rd October 6.30pm
inkluded.co.uk/inkedpalette





Deasil Art is a new gallery situated in the heart of England, in Leamington Spa. It displays a variety of cutting edge artistry and co-owners Kate Livingston and Kate Bramwell are dedicated to making art accessible to everyone. Leamington Spa is smack bang in the centre of the country, and as a commuter town, has direct trains to a whole host of major UK cities including Birmingham Oxford, Manchester, York, London and Reading.

The exhibition, will be for everyone. Those new to tattoo art, and those completely emerged in it. Together, me and Kate will spend the months before the exhibition spreading the word and reaching out to new communities and groups, to truly break down those boundaries and misconceptions that we're always talking about.

True art doesn't alienate, it should inspire, appreciate and celebrate. We wanted to curate this exhibition, not just so people can come and discover great art, but also to give back to artists who work their butts off creating tattoos for us. With no clients on the other side of the process, I can't wait to see what they come up with.

Kate's final note: "tattooing is a selfless talent that more tattoo artists should be recognised for. We hope everyone will visit this exhibition. We want to make this fully accessible for everyone, no matter what their knowledge, background, and experience with tattoos may be."

We hope that you will come and see us!



ARTISTS ANNOUNCED SO FAR:

- Joanne Baker, Grizzlys Art Tattoos, Coventry
- David Brace, Ink Me Studios, Cannock, Birmingham
- James Bull, O' Happy Dagger Tattoo, Amersham
- Aron Cowles, A Fine Tattoo Establishment, Stratford-upon-Avon
- Nicola Cry, Ink Me Studios, Sutton, Birmingham
- Hannya Jayne, Hannya Jayne Tattooing, High Wycombe
- William Jones, Nebula Tattoo, Burry Port
- Shirin Scales, The Crystal Ship, Walsall
- Adam Thomas, Ink Me Studios, Cannock, Birmingham
- Charlotte Timmons, Modern Body Art, Birmingham
- Shaun Von Sleaze, Keep The Faith Social Club, Cardiff
- Alex Stark, The Tattooed Arms, Lincoln
- Shaun Williams, Nebula Tattoo, Burry Port
- Kat Winifred
- Niall Patterson [Tattoo Art Photographer]

by
Liam Jackson



“Jay works alongside me at the shop, he asked me to tattoo his knee with a stag and said I could pretty much do what I like with it (always a bonus). So, we bounced some ideas around and then I set off to draw it.

“I hadn’t long come up with a stag so I wanted to do it completely different to that one. I decided to draw it looking slightly upward and put a branch and an acorn around the bottom to frame it. When it came to placing the stencil, I couldn’t imagine it looking right on the knee, so we discussed moving it onto the shin and Jay was cool with that, so that’s what we did.

“The proper work was done at Tattoo Jam—we started tattooing around twelve on the Friday without really planning a colour scheme I just went with what I thought was right at the time. It took a total of seven and a half hours and for both of us it was a cool way of kicking off the show and it’s really exciting that it won something too!”

Liam Jackson

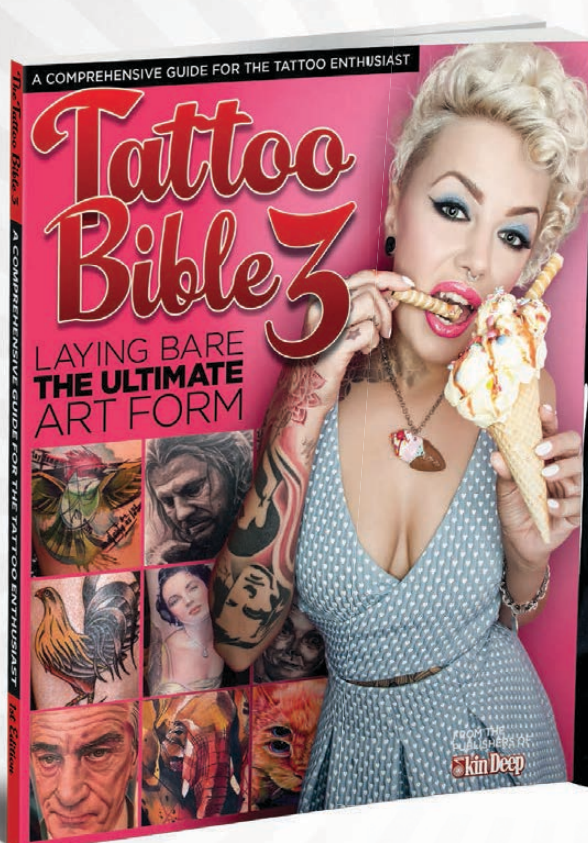
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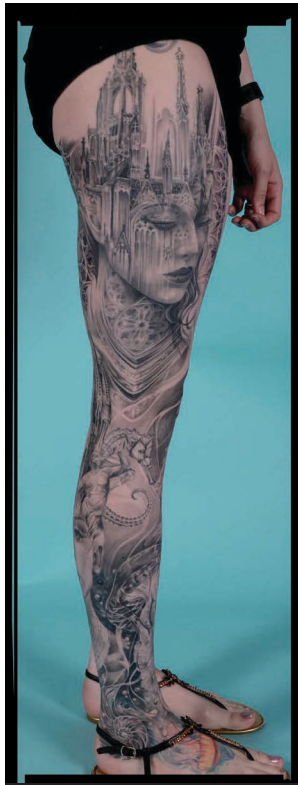
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This issue, we figured it was only right to draw attention to the great work that came through to the final phases of judging at Tattoo Jam. Thus, we shall let these pictures speak a thousand words all by themselves. Enjoy.



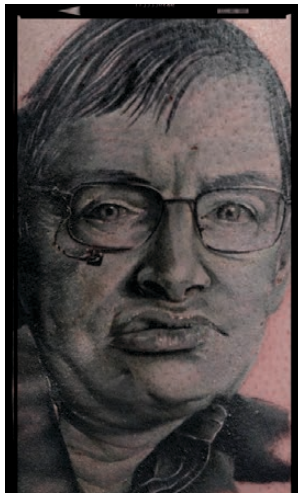
Winner—Black and Grey—Tony Mancia



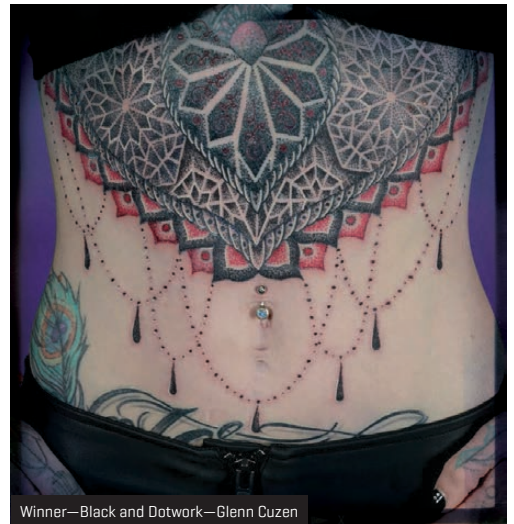
Winner—Best of Saturday—Craig Cardwell



Winner—Best Colour—Liam Jackson
[see tattoo of the month on previous page]



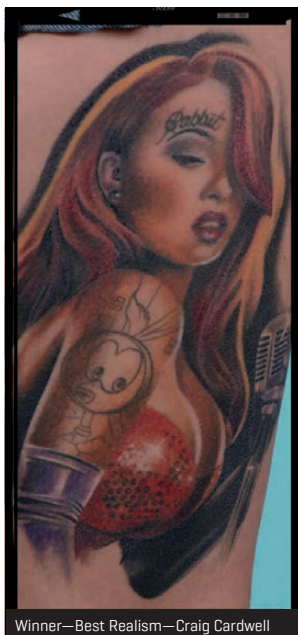
Winner—Best Portrait—Rachel Honeywell



Winner—Black and Dotwork—Glenn Cuzen



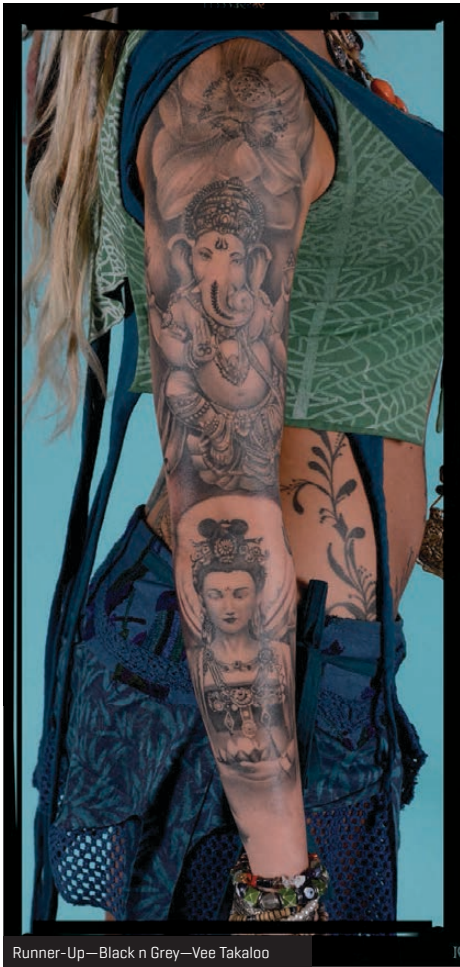
Winner—Best Oriental—Marc Nutley



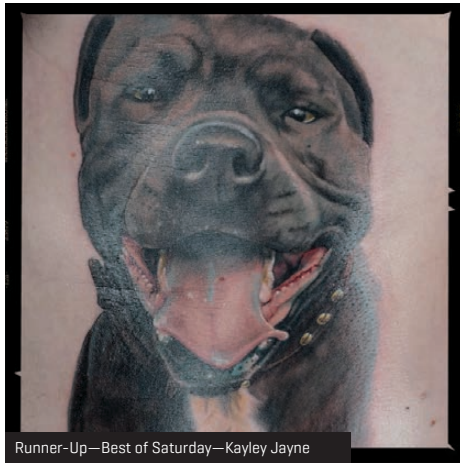
Winner—Best Realism—Craig Cardwell



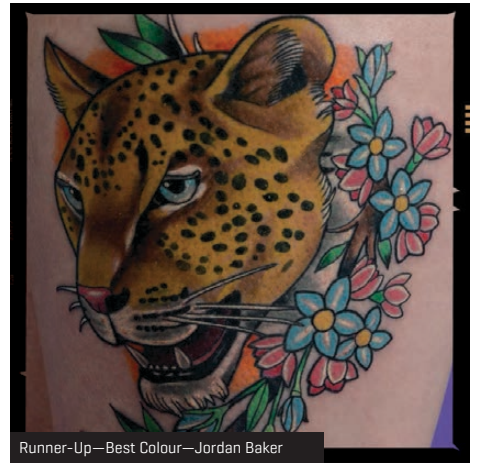
Winner—Best of Sunday and Best of Convention—Callam Godley



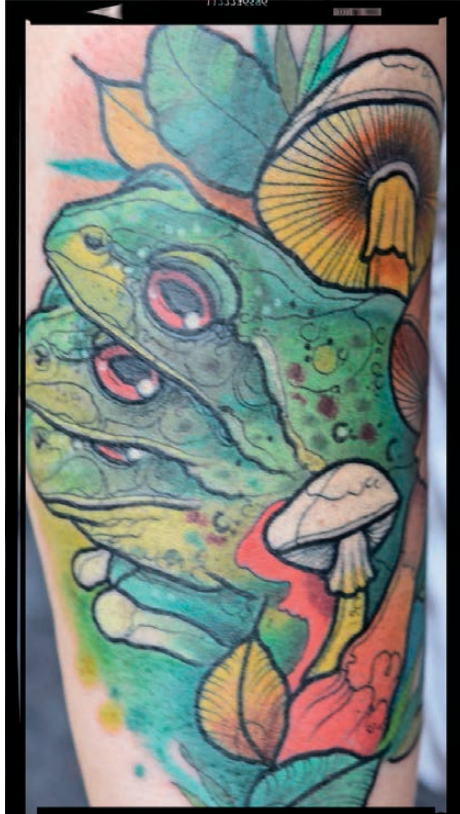
Runner-Up—Black n Grey—Vee Takaloo



Runner-Up—Best of Saturday—Kayley Jayne



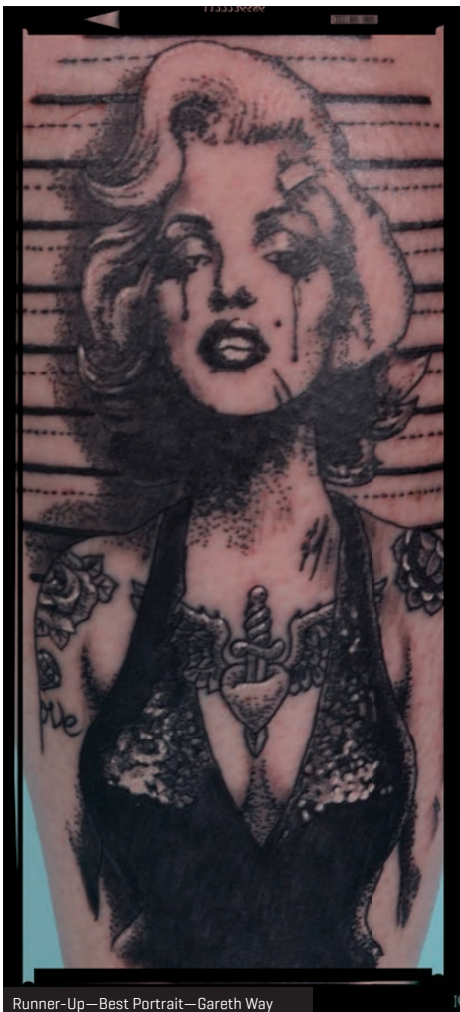
Runner-Up—Best Colour—Jordan Baker



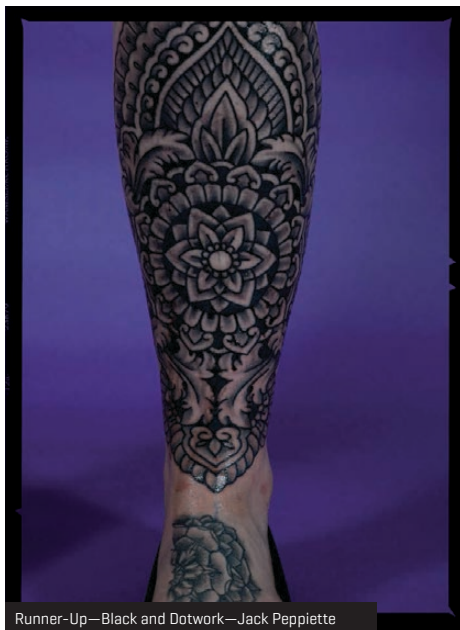
Runner-Up—Best of Sunday—Freddie Albrighton



Runner-Up—Realism—Giles Twigg



Runner-Up—Best Portrait—Gareth Way



Runner-Up—Black and Dotwork—Jack Peppiette



Runner-Up—Oriental—Sonny Mitchell

BEHIND CLOSED DOORS

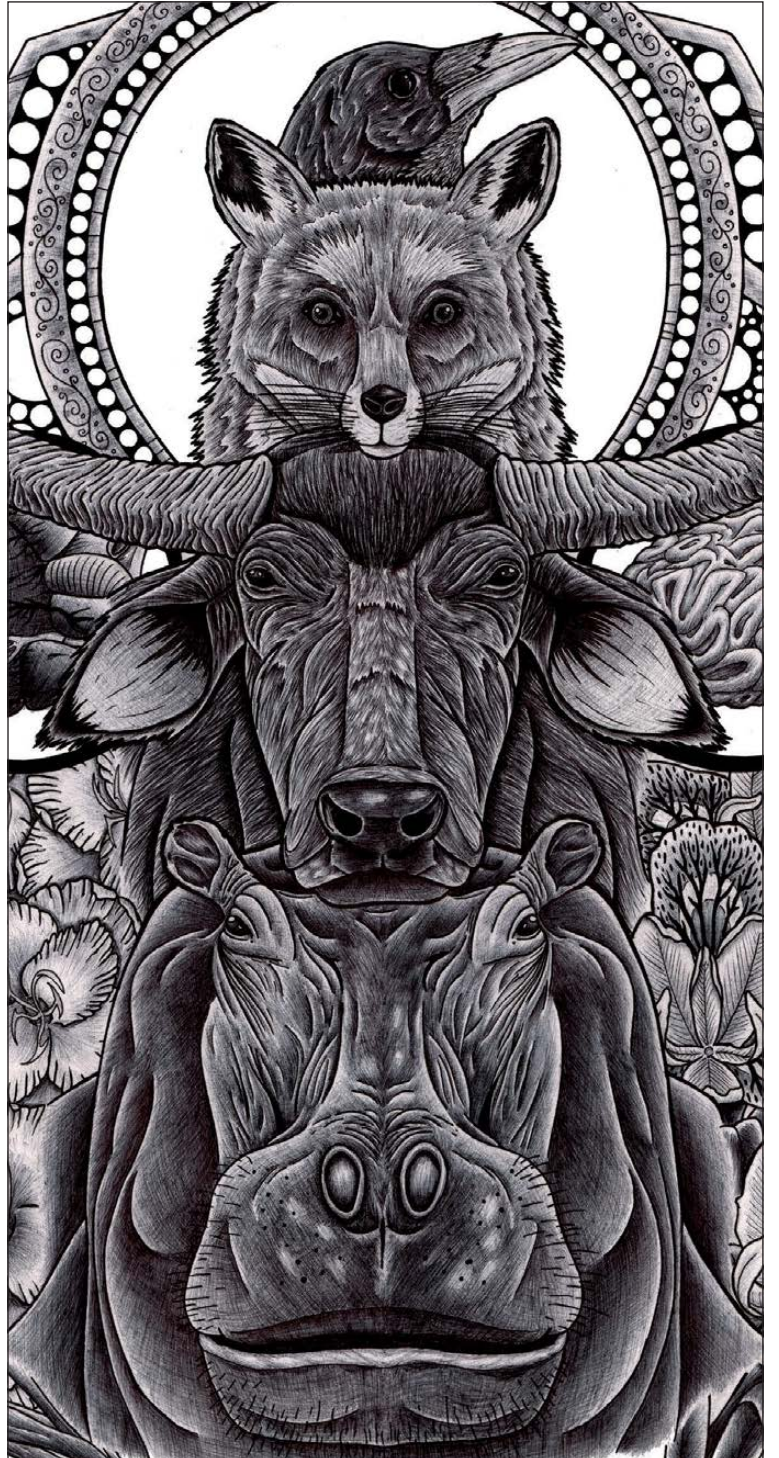
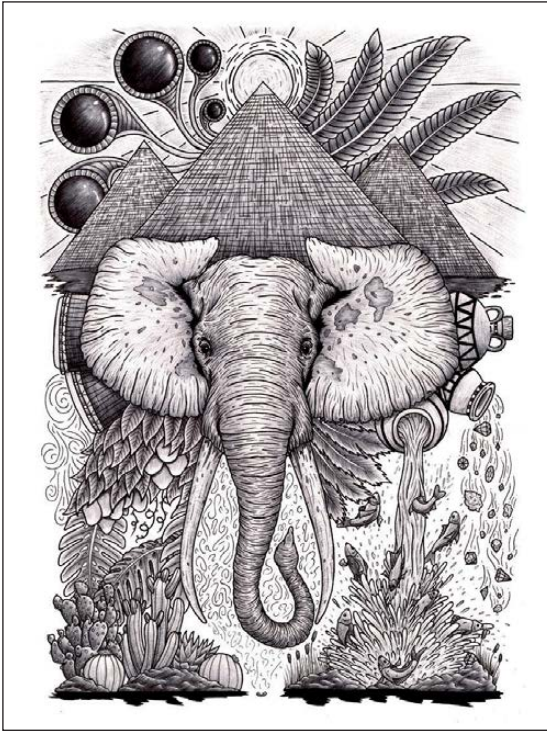
So there we were checking out some booths around the floor at Tattoo Jam and we came across a young illustrator who goes by the name of Tom Serginson - the rest, as they say, will soon be history. Enjoy...

For commission work and/or general inquiries:

thomas.serginson@gmail.com
serginsonillustration.bigcartel.com

[f](#) SerginsonIllustration
[i](#) serginsonillustration



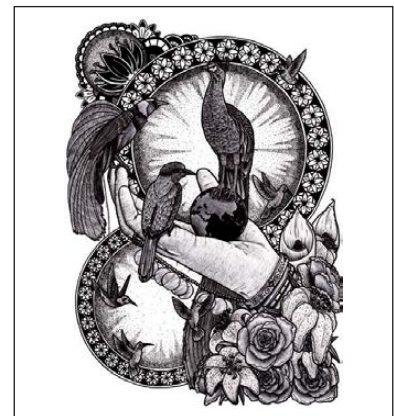
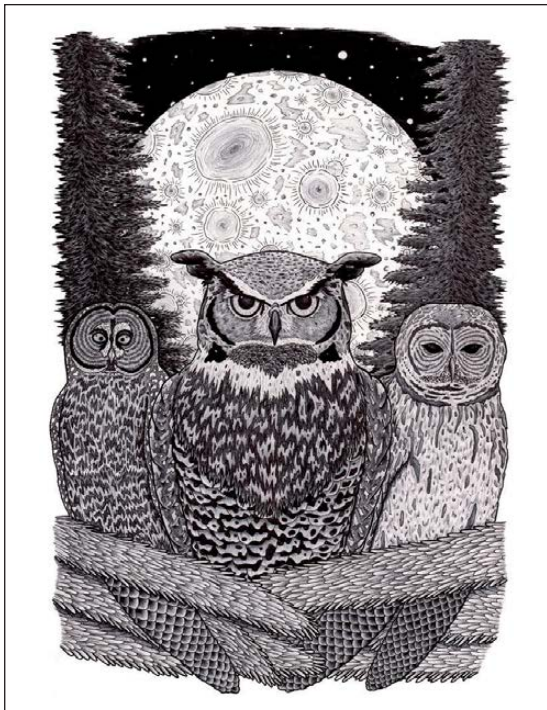
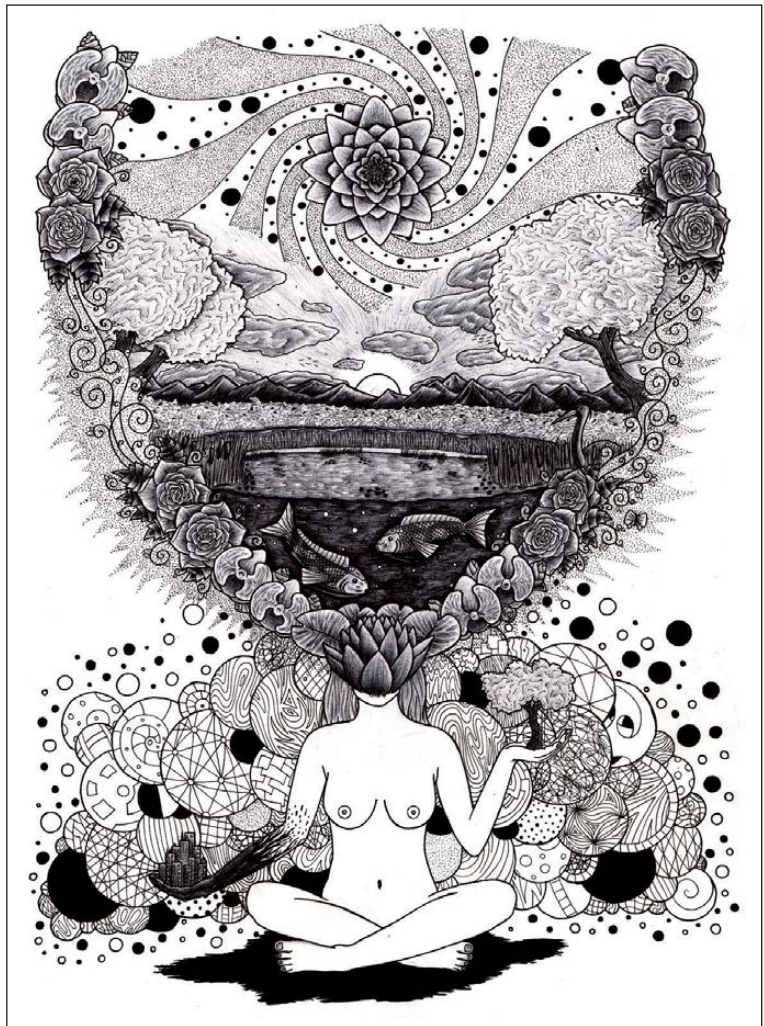
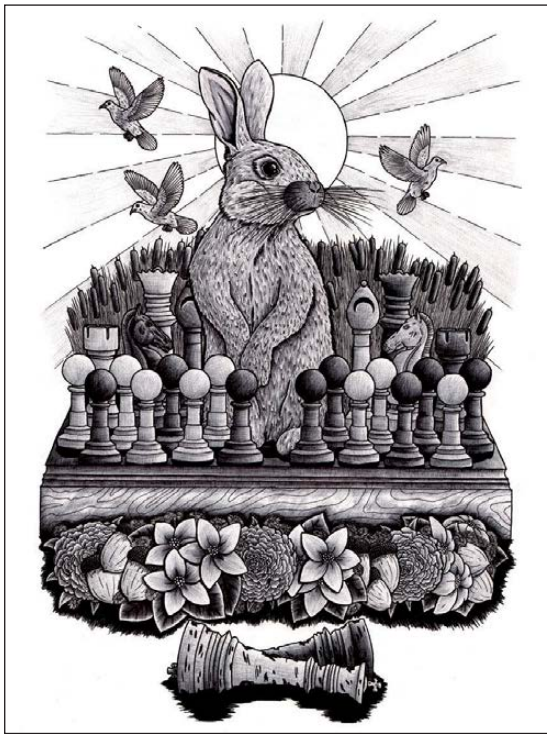


**AN ARTIST SHOULD NEVER JUST BE SATISFIED WITH THEIR WORK,
THERE IS ALWAYS SOMETHING TO BE LEARNT**

I just turned 22 and I'm a student illustrator from the North East of England. I'm just about to enter my final year of education studying a BA(Hons) in Illustration for Commercial Application. Basically what I am trying to do with my life now is simply pursue my passion for art.

After about a year of doing the rounds of looking for a job, (I am certain most people reading this know what a horror show that can be), I took up art part time at a local

college. The course was just two days a week but it slowly progressed to me spending all the time I could there working on my art. I discovered a drive and passion for drawing like I had never felt before with other subjects and really pushed it, going straight from there to uni. Now as I have become deeper enthralled in the art world I am continuously trying to push my art work to become bigger and better with every image or project I take on, which is no easy task as most artists will agree I'm sure.



SOME MISTAKES CAN EVEN TAKE WORK DOWN A WHOLE NEW ROUTE AND EXPAND YOUR MIND IF YOU LEARN TO EMBRACE THEM

The main focus with a lot of my work is to create images that are beautifully striking and draw the eyes of the viewer. When the attention is caught, you begin to notice what's inside of the imagery and allow yourself to explore it more. People seem to have less and less time to appreciate the world around them and I want my art to give something back to people who take that extra time to look closer at it.

I adore using pens of all kinds, my best pen friends

have to be fine liners and biros—what magnificent creatures they truly are. I always start with a pencil sketch then work the pen on top of that, I used to work a lot with pencil but I feel the pencil doesn't restrict you at all. That may sound like a good thing but you have no real obstacle to overcome then and if you make a mistake you can erase it. Pen is permanent and if you make a mistake, you better be able to fix it or that's tens of hours of your life down the drain. ▣

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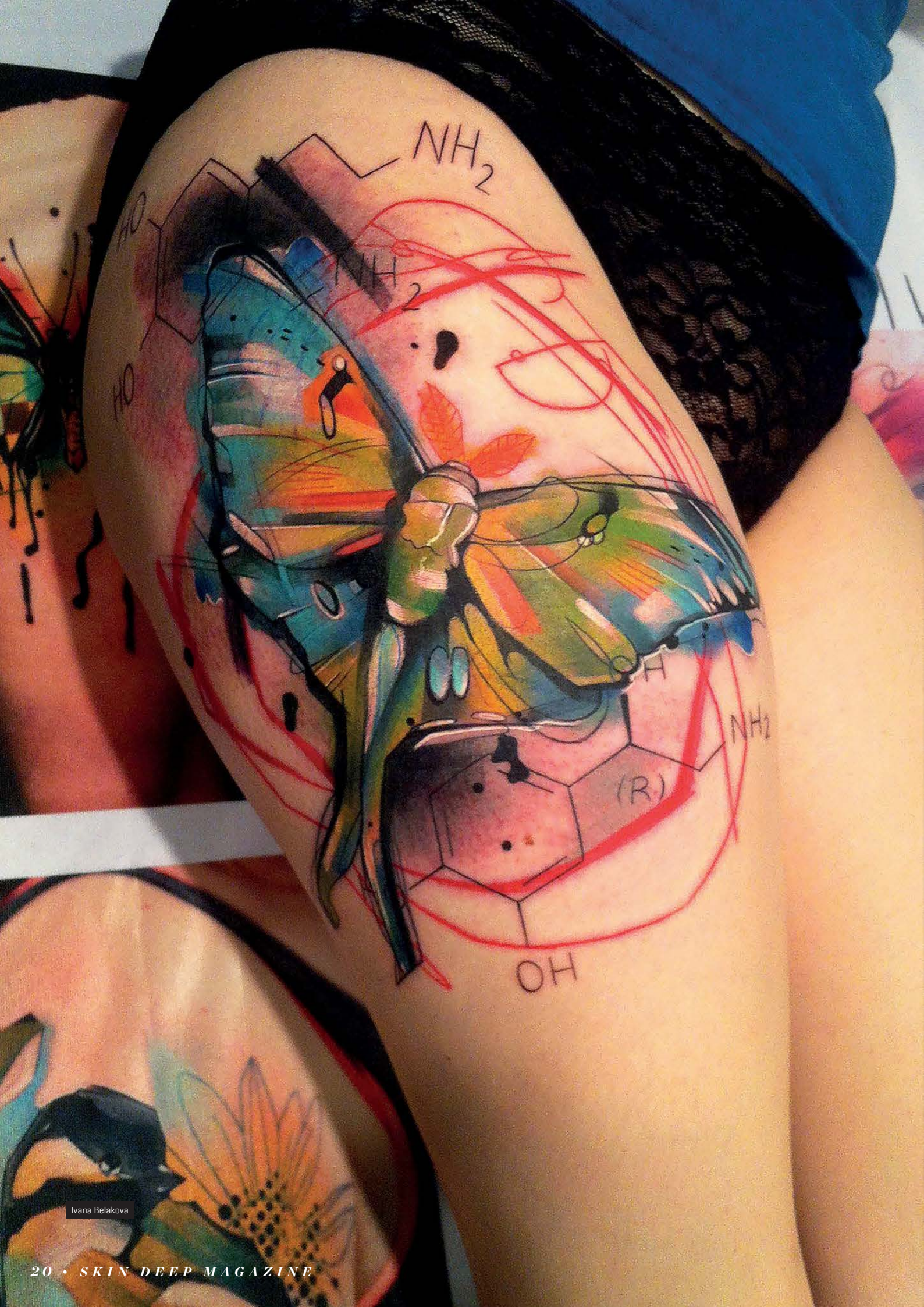
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Ivana Belakova

WORKING UNDERCOVER

The enduring taboo of workplace tattoos

Tattoos in the workplace are back in the spotlight with the news that three police officers in Chicago have filed a lawsuit over a new regulation that will require officers to cover up any tattoos they have while at work...

Similar laws have also been introduced in the Army and other government departments across the US in recent years while, over here in Britain, the Metropolitan Police announced a ban on tattoos on the face, above the collar line, or on the hands back in 2012. It's odd to see the banning of tattoos at a time when tattoo culture is entering the mainstream. And it's not just government jobs. Many offices, shops and restaurants also require employees to keep their tats under wraps while at work.

It's estimated that one in five members of the British public now sport ink of some description. The statistic comes as no surprise; tattoos have been embraced by society to an unavoidable extent even by those who still perceive them as representative of some kind of counter culture. Just ten years ago, neck tattoos were still the preserve of gang members and hardcore vocalists. Today, Justin Bieber has one. Logic dictates there must be a corresponding increase in tattoos in the workplace.

The mainstream media loves to report on the ubiquity of ink, throwing around that old cliché that lawyers and doctors are today as likely to have tattoos as musicians and bikers. Reading these reports, you'd be forgiven for thinking the country's investment banks, schools and hospitals

were filled with Kat Von Dee lookalikes. But while we certainly see more tats than twenty years ago, how many of us have a GP with tattooed knuckles or a solicitor with skulls on her neck? Not many, I suspect.

As tattoos have increased in popularity, we've seen a parallel interest in the rules and laws surrounding their display in work environments. Few would disagree that offensive tattoos should be banned; Nazi or Klan iconography has no place in the workplace, or, indeed, in civilised society. But what about roses?

What about butterflies, mermaids and birds? Who could possibly be offended by such seemingly innocuous designs?

Well many, actually. For every example of an employer that allows visible tattoos, you can find several that forbid





Lionel Fahy



Dan Barren



Alex Stary

IT'S ESTIMATED THAT ONE IN FIVE MEMBERS OF THE BRITISH PUBLIC NOW SPORT INK OF SOME DESCRIPTION

them. And unfortunately, it's not always easy to identify a pattern in professions or employers that allow visible ink. Research suggests the rules are applied arbitrarily across all professions. Starbucks lifted its ban on visible tattoos in 2014, though it still doesn't allow neck or face tattoos. And while the suits over at Bank of America embrace the inked, claiming to 'value our differences and recognise that diversity and inclusion are good for our business and make our company stronger', it's no surprise to learn that most of the City's investment banks and law firms operate strict dress codes forbidding any

body modifications other than ear piercings.

The traditionally left wing liberals in universities hold true to their stereotype when it comes to tattoos. So says Doctor Matt Lodder, the heavily tattooed university academic and history of the arts lecturer at University of Essex. In fact, he believes his tattoos have been beneficial to his career and claims to have received attention and lecturing opportunities because of it. And while Lodder is in the arts, traditionally a liberal and tolerant discipline, he notes that several members of the business faculty at University of Essex also have tattoos. However, rather confusingly, the same University considered introducing a ban on visible tattoos on support and clerical staff, claiming that they're "unprofessional". Lodder intervened, pointing out the absurdity of allowing



Chris Browning



Craig Bartlett



Lou Bragg



Bob Leach

heavily tattooed researchers and professors while claiming similar tattoos were unprofessional on administrative employees. The ban didn't go ahead but the incident serves to highlight the erratic and inconsistent application of workplace rules when it comes to body modification.

Personal tastes and preference weigh strongly when determining if a visible tattoo will be acceptable in the workplace, particularly in smaller businesses where the owners are the direct employers and call the shots on what's acceptable. One trainee chef was told by her NVQ assessor that "she wouldn't employ me even if I had the best skills, because tattoos look dirty and unprofessional." It's evident that despite their increase in popularity, there are still attitudes prevailing in some areas of the work force

that tattoos are unsavoury and distasteful.

So if employers are applying such arbitrary rules, the question arises—where does the law stand on the issue of visible body modification in the workplace?

Despite tattooing only being legalised in New York in 1997 and in much of the rest of the United States in the early 2000's, it comes as no surprise that the world's most litigious country is where the first lawsuits over the banning of workplace tattoos are happening. Last year, a US soldier filed a lawsuit after the implementation of an Army regulation, which banned tattoos below the elbow and

HOW MANY OF US HAVE A GP WITH TATTOOED KNUCKLES OR A SOLICITOR WITH SKULLS ON HER NECK? NOT MANY, I SUSPECT

Jhon Gutti



Ivana Belakova



WHAT ABOUT BUTTERFLIES, MERMAIDS AND BIRDS? WHO COULD POSSIBLY BE OFFENDED BY SUCH SEEMINGLY INNOCUOUS DESIGNS?

knee and visible tattoos on the neck. The soldier, Adam Thorogood, claimed that his full sleeve tattoo wasn't harmful but the US Army was using the body art as a reason not to allow him to join the special operations unit or be promoted to any other position. The suit never got as far as the courts – it was dismissed when it emerged that he had no legal basis for suing the army given that he wasn't harmed in anyway by the policy. As it turned out, the regulation didn't apply to Thorogood or any other soldiers who had their tattoos

before the regulation came into force!

The latest suit, filed by the Chicago police officers, all of whom served in the military and have tattoos on their arms, argues that the new policy violates their First Amendment rights of freedom of speech and expression. Under the policy, all tattoos on officer's hands, face, neck and other areas not covered by clothing must be covered with "matching skin tone adhesive bandage or tattoo cover-up tape", regardless of whether the tattoo is considered offensive or not. They argue the cover-up tape causes overheating in warm months leading to skin irritation and discomfort. Also, there was no ban in place at the time they got tattooed or when they joined the police force. The US Constitution specifically prohibits retroactive laws. Employers and employees will watch the lawsuit

Richard Barclay



Rob Richardson



closely across the US. The retroactive nature of the ban, especially on something so difficult and painful to remove from the body, gives the police a fighting chance of success.

But what about here in the UK? Can an employer fire someone for having tattoos? Can they force employees to cover them up? Well, unfortunately, although the courts have yet to rule on tattoos in the workplace, things don't look promising for those hoping to enforce their right to body art. As the law currently stands, it is perfectly legitimate for employers to tell their employees to dress in a certain way at work. That even extends to different dress codes for men and women, however archaic and sexist such rules sound in today's culture of political correctness.

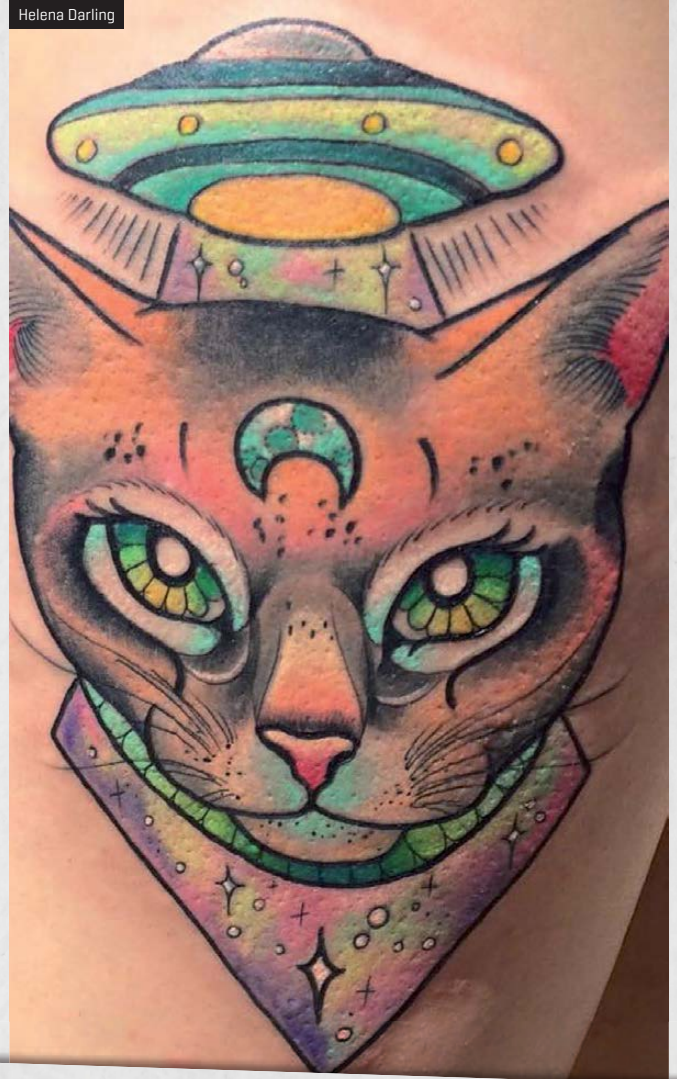
The Employment Equality Tribunal (EET) has previously ruled that female members

of staff can be required to wear skirts even though the same rule doesn't apply to men. In the judgment, it claimed that women were not discriminated against because the company had also imposed different but equivalent restrictions on male members of staff, mainly wearing ties! Similarly the EET have also ruled that it isn't discriminatory to ban men from having long hair despite allowing women the courtesy. With antiquated decisions like this, it stands to reason that a ruling declaring the tattooed a protected class

AS THE LAW CURRENTLY STANDS, IT IS PERFECTLY LEGITIMATE FOR EMPLOYERS TO TELL THEIR EMPLOYEES TO DRESS IN A CERTAIN WAY AT WORK



Kari Barba



Helena Darling

ARE THERE ANY CIRCUMSTANCES WHERE BEING FORCED TO COVER UP TATTOOS WOULD BE CONSIDERED DISCRIMINATORY? THERE ARE SOME, BUT THESE CIRCUMSTANCES ARE FEW AND FAR BETWEEN



Jhon Gutti

under employment law is some way off.

So, are there any circumstances where being forced to cover up tattoos would be considered discriminatory? There are some, but these circumstances are few and far between and won't apply to the majority of inked employees. Discrimination on grounds of religious belief, sex or race, for example, is not allowed in any circumstances. Unfortunately the tattooed aren't considered a class of people in the same way as race, sex or religion. However, if someone of the opposite sex or race is allowed to display their tattoos and you are not, that might give grounds for a discrimination case. If a

particular tattoo was a manifestation of an individual's religious beliefs, an employer would have to demonstrate that its ban was a proportionate response to business concerns. Back in 2005, a US court ruled in favour of a waiter who refused to cover tattoos on his wrists that he claimed represented his devotion to Ra, the Egyptian sun god. Although his employers claimed his tattoos were contrary to the image of the 'family friendly' restaurant, they failed to demonstrate exactly why.

Most of us can't argue our tattoos are as a result of a religious affiliation and therefore we're unlikely to receive any protection from the law when it comes to discrimination against ink in the workplace. Even if the law were to change, it could be difficult to prove you didn't get a job because of your tattoos. We can hope the prevalence of tattoos will eventually change the attitudes of those in positions of power but, for now at least, we have to accept we get ink at our peril. If you are worried about your job prospects, it's wise not to get tattoos that can't be covered up. ▣

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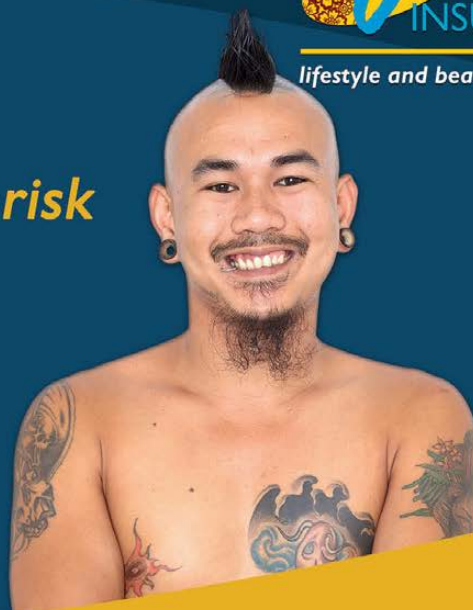


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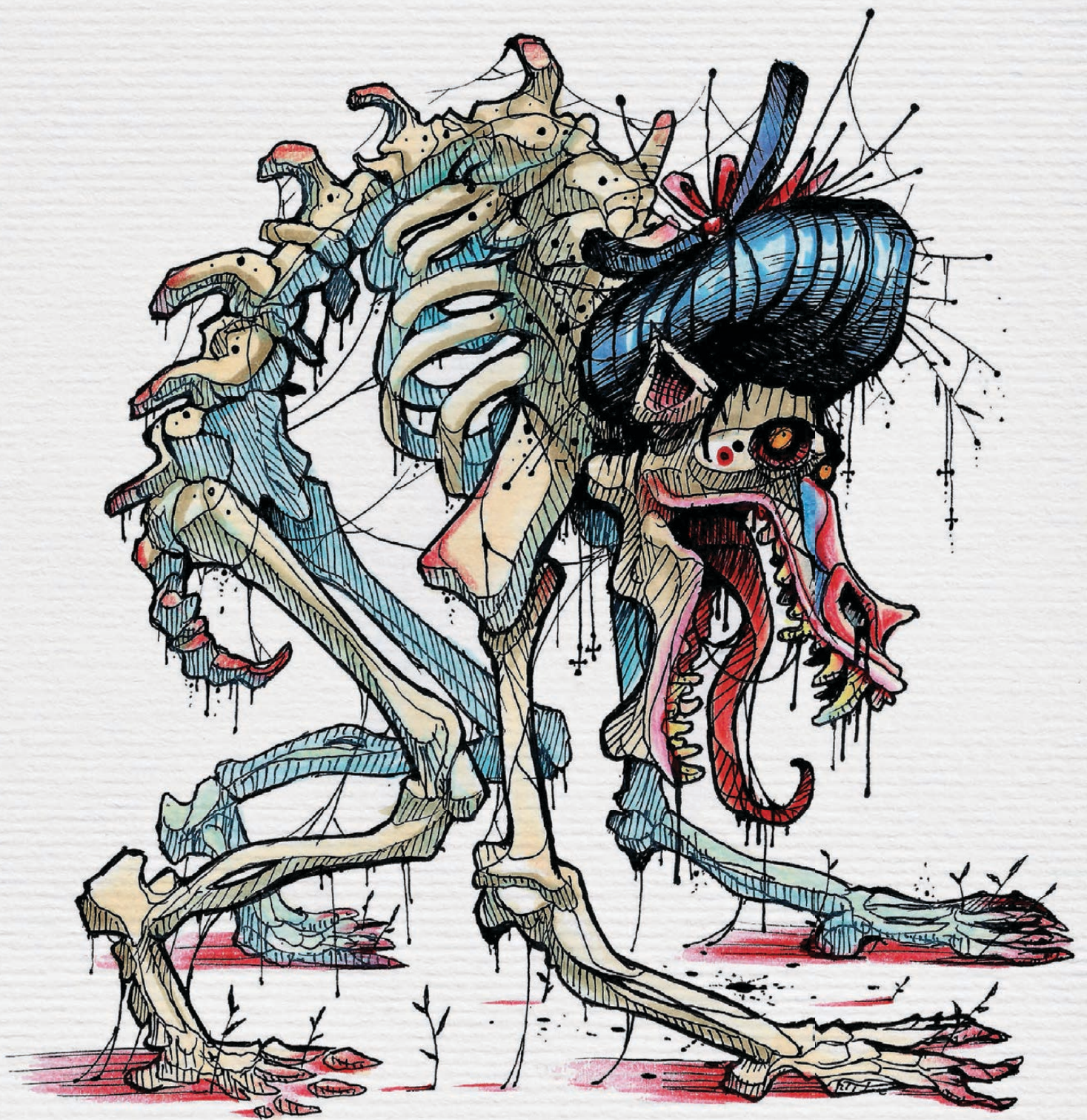
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SWEDE IN JAPAN

Magnus Jansson began tattooing in his native Sweden following a stint at Britain's University of Cumbria and can now be found working at Red Bunny Tattoo in the heart of Tokyo, Japan. He's also rather partial to the amazing, if slightly morbid, nickname Deadpigeon. We sent Barbara Pavone to pick at the feathers.

www.deadpigeon.se

There seemed no better time to throw a bunch of questions at Magnus Jansson than while he was “on a bus to Narita Airport, looking out at the great city of Tokyo and thinking, ‘Holy shit, I live here now and the mindset ‘Fuck it, I’m going to make art for a living’ brought me here.’”

Rewinding back, way back, it was only right to start things off by taking a closer look at the series of events that brought him, a Swedish illustrator, to tattoo in a Japanese shop called Red Bunny Tattoo. Admittedly, it wasn’t the most traditional of journeys.

“I guess it must have been around the age of 15 as George Clooney’s From Dusk Till Dawn tribal started haunting the world,” says Jansson, boldly admitting to the fact that he first discovered tattoos in part thanks to a Hollywood movie star’s fake on-screen ink. This, in turn, resulted in the eventual discovery that tribal wasn’t really for him, but tattooing certainly was.

“My friends wanted me to draw those ‘90s tribals for them and I guess that sort of sparked an interest, even though I found little joy in that particular style,” he says,



**I HAVE ALWAYS
KNOW THAT I WOULD
NEED TO BE DOING
SOMETHING CREATIVE
FOR A LIVING**

my way of thinking and drawing, so it was a very valuable experience.” It was at that time that Jansson began working as a freelance graphic designer and illustrator.

“I continued this career after my time in England, but I realised that I was not very free in this kind of work and it was lonely as fuck. Once again the craving for tattooing


reflecting on his early years. “I also remember the horror of when somebody would take one of my very unfinished designs to a tattoo studio and get it done, even though they promised me they wouldn’t. That taught me both not to give anybody a design before it was done and also it made me want to be the first and final stage of the tattoo process. It would, however, take a few more years until I got into tattooing for real.”

Before that could happen, a move to England and a graphic design degree were in the cards for Jansson. “Even though I could not get into tattooing directly after I finished school, it was still there, gnawing away at me in my thoughts,” he says. “But instead I attended a graphic design school in Carlisle, England for three years.”

It turned out to be the right order of things, as going to school “changed



15

Hudiksvall, Sweden 

Jansson's hometown of Hudiksvall, also called Glada Hudik (i.e. Happy Hudik), is located 300km north of Stockholm and has been known for its friendly hospitality since the 19th century. A skier's dream (both cross country and downhill), it also boasts seriously impressive swimming and fishing spots and the food, well, that's reason enough to visit.

started whispering, so I bought one of those shitty tattoo kits and started tattooing fake skins just to get a feel for it and see if sparks would fly. They did, so then I asked around and became an apprentice in a small shop in the middle of Sweden."

In addition to the design lessons he picked up in school, Jansson's time in England also left him with a unique nickname.

"Deadpigeon is a name that lingers from my time in England," he explains. "I wanted to start something clothing-related and needed a name. Pigeons had a weird tendency of dying around me and especially outside the apartment I was living in, but there was one particular incident that really cemented the name."

"It was a cold day in February and it started to snow, so I went outside to take a break. The snow had turned the ally outside perfectly

I REMEMBER THE HORROR OF WHEN SOMEBODY WOULD TAKE ONE OF MY VERY UNFINISHED DESIGNS TO A TATTOO STUDIO AND GET IT DONE, EVEN THOUGH THEY PROMISED ME THEY WOULDN'T

white, then, in the exact centre, a pigeon had seemingly exploded on top of the snow sheet and it looked so morbidly beautiful that I have not been able to let go of the name ever since."

Just like he hasn't been able to shake the nickname, he's also never been able to distance himself from his true passion. "I have always know that I would need to be doing something creative for a living," he says, revealing his greatest revelation came in a ski resort, of all places.

"There was one particular job that really kicked me in the ass and got me on track and that was working at a ski resort as a dish boy for six months," he recalls. "It was long hours with horrible pay and completely uninspiring, and I am so grateful that I did it. My exact thought when I was packing my bags and going back home was 'Fuck this, I want to make art for a living'."

"In my way of thinking, I would not say that





I have made any real big sacrifices—the only real sacrifice for me would have been not pursuing my artistic talent.”

SWEDEN MEETS JAPAN

After years of working as a tattoo artist in Sweden, Jansson decided to make a bold career—and life—move and so, he packed up his bags and moved to Japan. “What inspired the trip is that Japan is very creatively stimulating and never boring,” he reveals. “My wife, who is Japanese, was also starting to realise that Japan might be better for us. Sweden is really nice, but the winters are just too long and dark. ‘Winter is coming’ is not a line from a famous TV show, it’s something Swedish people say in the middle of summer,” he jokes.

With the snow left far behind, it was time to adapt to Japan’s culture (and learn its language!), but as Jansson admits, the task wasn’t as daunting as it sounds. “This time around there was no big shock at all, but I moved over here eight years ago to learn the language. I

IT’S NOT EASY WHEN THE GOVERNMENT AND PRETTY MUCH THE BIGGER PART OF THE POPULATION IS AGAINST TATTOOING

have only lived in Japan as a permanent resident for soon to be two years.”

“That first time around, however, was a different story. I guess the biggest shock was that they seem to eat everything on an animal but the actual meat,” he laughs. “Here, have a stick of chicken hearts and feel how the kindness of your soul dies with every bite!”—that’s how I felt. Learning the language was also super hard and as I moved back to Sweden, I didn’t get to practice it as much as I would have needed until I eventually moved back this time around.”

In addition to mastering Japanese (and coming to terms with eating every single part of an animal except the meat), Jansson also had to adapt to and embrace the differences in tattoo culture between the two countries.

“Sweden is a very tattoo liberated country, but in Japan, it’s a different story,” he explains. “It’s not easy when the government





'WINTER IS COMING' IS NOT A LINE FROM A FAMOUS TV SHOW, IT'S SOMETHING SWEDISH PEOPLE SAY IN THE MIDDLE OF SUMMER



and pretty much the bigger part of the population is against it. They try to regulate it in all kinds of weird ways just to make life harder for us working with it. I can't tell you all about it, but it's things like needles being confiscated in customs and needing a special education just to be able to shave somebody's arm before the tattoo."

RED BUNNY TATTOO

Nowadays, Jansson calls Red Bunny Tattoo home and can be found working alongside Horifuki, Horitsuji, Akatsuki and Nami-usagi. "It's a studio located in the beautiful district of Kichijoji in Tokyo for 10 years as of this year," he says. "The shop is an all-style studio, which also offers walk-ins if an artist is available. There are four artists and the owner and everybody is very skilled and friendly—we often get to hear that our studio

atmosphere is warm and welcoming."

Between the positive vibe of the shop and the immense talent of each of the tattooers working there, Jansson has found his style evolving and changing since his arrival. Yes, always for the better. "As I watch my very





skilled coworkers, I learn and get influenced by them and feed off of their positive energy,” he explains. “And there are now more Japanese motives in my own art than ever before.”

When he’s not tattooing, Jansson can be found exploring his newly adopted hometown. If you were to try and pull him away from Red Bunny and ask for a tour of his favourite spots in the city, you’d likely end up discovering some of Tokyo’s coolest haunts.

“First of all, I have realised that I’m kind of a bad tour guide and I would need more than a day!” he laughs before suggesting a pretty amazing itinerary: “We would go snowboarding in Nagano, visit all kinds of weird and great coffee shops, then drink beer in Yoyogi park, drink some more beer at the sky garden in Yokohama and then I would take them to see some crazy shit, like the robot restaurant.”

As for moving back to Sweden, it’s not a thought that often crosses his mind. At least not at this very moment. “I enjoy Japan and think it is a beautiful country, as is Sweden, but I have spent a big part of my life in Sweden already. I am very happy with where I am right now, but you never know!” he says, just as he gets ready to “enjoy a month’s vacation in Sweden and paint a couple of surfboards.”

With our chat coming to an end, it only seems fitting that I should wrap things up with a big, overarching question that looks at the grander scheme of things. That being said, the best I can seem to pull out is: “What’s the greatest lesson tattooing has taught you in the past, say, five years?” Thankfully, the response is so perfect, it might just become your new motto in life:

“There is no Ctrl-Z.” □

● **Kichijoji, Japan**

Voted as the best place to live in Japan by the country’s population, Kichijoji, home to Red Bunny Tattoo, has made a real name for itself thanks to its focus on counterculture. It’s where you’ll find cool Japanese kids hanging out on weekends, enjoying shopping galore, plenty of izakayas and bars, and the serene environment of Inokashira Park.



STREET (shop) LIFE

Dharma Tattoo opened last month in East London. Beccy Rimmer talks to a group of artists who are breaking out and creating their own rules

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Last month I was tattooed by artist Dave Condon. Within a few minutes, it was clear to me that Dave was a welcoming, down-to-earth artist who had pleasing his clients at the top of his list.

I arrived late, fussed about with size and placement, changed my mind twice and certainly could have tested Dave's patience... but his patience and manner stood strong.

We took our time. We paused for regular breaks. Dave played my favourite tracks on the studio stereo. Experiencing such a friendly and non-judgmental atmosphere makes all the difference for me when getting a tattoo.

In one of the most trendy, often pretentious, hipster areas of our capital, was a humble, laid-back artist playing by his own rules. This train of thought then aroused many discussions whilst I was there in the studio, and it led me to discover that Dave was actually moving to a new shop.

He was joining forces with other London-based tattoo artists to launch Dharma Tattoo in Bow, London.

I WANTED MY OWN CLUBHOUSE, WITH MY OWN RULES

I returned to London a few weeks later to chat to the team behind the new studio, and find out more...

To kick off, tell us about the new shop.

Miles Monaghan (MM): The new shop is called Dharma Tattoo. It is based in Bow, East London, right on the market. There's myself, Dave Condon, Simon Erl and Chris Graham tattooing. Sally Reynolds and Claire McCarthy are managing the shop.

What were the motivations behind you all breaking away from your existing studios and shops to take forward this new venture?

MM: I got to a point where the only logical thing to do was to open my own shop. When you're working for someone else, you're essentially hanging out in their club-



Miles

MILES MONAGHAN

instagram.com/milesmonaghantattoo. Miles started working in Melbourne 9 years ago, and has been in London for the past 5 years. The man loves tattooing and that's all he wants to do, no matter what it is. Geek-ing out about Japanese culture and mythology is what he enjoys most.



Dave

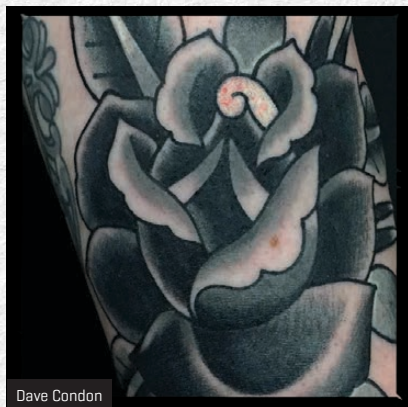
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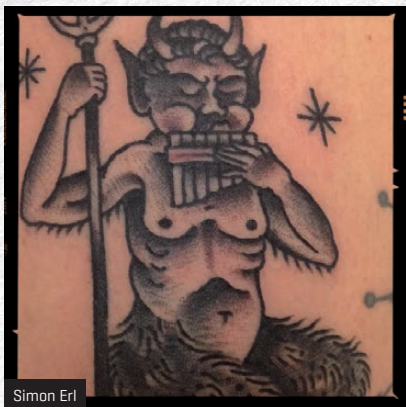
Dave Condon



Miles



Dave Condon



Simon Erl



Dave Condon

house, which means it's their rules. I wanted my own clubhouse, with my own rules.

I also wanted to get back to street shop life. Bow is a working-class area and I feel that the customers at the new shop are my sorts of people. In the short time we have been open, we have already created a nice community and regulars who come by daily for a chat or just to hangout. It's impossible to have that in a private or off-street-level studio, and I really missed that.

Has tattooing in the UK changed in the time you've been doing it?

MM: From a tattooist's point of view, I think it has changed a lot. Clients seem to do much more research on tattoos. But with an amount of incorrect information and filtered photos out there, I feel like they are being taught the wrong thing 99% of the time. I preferred it when clients would come in with ideas they had, and discuss it with the tattooer, opposed to emailing



a Pinterest link. Clients, generally, seem to be more adamant on what they want to get because they "have seen it done online" or "watched it on a TV show". But again, a lot of that stuff isn't real. The internet trickery of fresh tattoos and Instagram filters.

DAVE CONDON

instagram.com/condontattoo
condontattoo.com
Dave has been tattooing for around 10 years now. He does some really great traditional tattoos and is always amazing with customers! It's great to see Dave do a nice bold traditional piece then back it up with some nice fine line script. Very versatile tattooer.



Miles



PEOPLE NEED TO REMEMBER THE ROOTS OF WHAT WE DO AND STOP WORRYING ABOUT THE BULLSHIT

Dave, when you tattooed me, it got me thinking about the different ‘types’ of tattoo artists I had encountered, in terms of their approaches to clients. Got any thoughts on that?

Dave Condon (DC): For me, the main difference I have seen through working in various shops is that there seems to be two types of tattooers; one lot just have a “cool” job, they turn up, do tattoos and then go home and are afforded a pretty comfortable care-free, albeit somewhat shallow life. The other type I find are the peo-

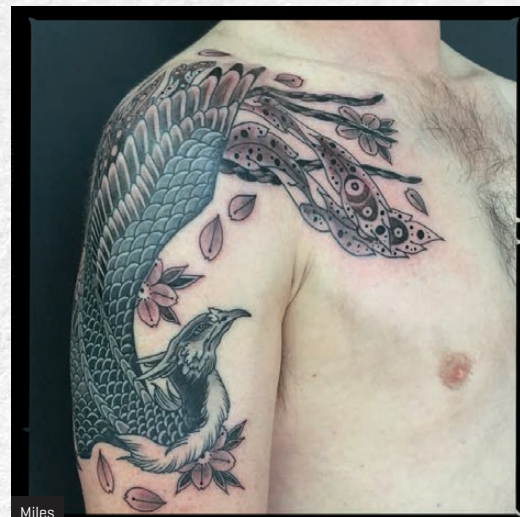
ple I need to be surrounded by and the people I need to work with - the ones who live and breathe tattooing. For everyone here this isn’t a job or a hobby, it’s an absolute obsession that has completely taken over our lives.

Tattooing is one of the very few things in my life that keeps me grounded and that gives me a purpose. This journey has given me everything and everyone in my life that I hold dear, and in return I’ve dedicated my life to giving back everything I can to this tradi-

SIMON ERL

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

There’s not much to say about Simon other than he makes some of the absolute best dark tattoos out there. Always imitated but never equaled.



Miles



Miles



Miles



Simon Erl

ALL IDEAS ARE GOOD, IT'S UP TO US TO MAKE THEM WORK

tion. As extreme as it may sound, without tattooing I don't think I would be here.

So the relationship you create with clients is important?

DC: 100%. At the end of the day, these are the people who pay our bills and allow us to live our lives as we do. Without our clients we are none. To see tattooers belittle or consider themselves above doing certain types of tattooing, is one of the things I absolutely hate about modern tattooing. We are tradesmen in my eyes, and we are here to provide a service to the community we are part of, whether that is skull with 10 eyes wrapped up in a noose, or an upside-down name on a mother's wrist. The client deserves nothing but the best work we can provide them and our respect for allowing us to pursue this life. At no point should our own egos come into play. People need to remember the roots of what we do and stop worrying about the bullshit.

I personally think the atmosphere in the studio is massively important. Will Dharma adhere to an ethos?

MM: I think the attitude of the studio is one of the most important things. People need to feel welcomed when they come in and feel it's ok to discuss their ideas. I can't tell you how many times I have heard, "I don't want to do that" or "that's not my style" from people in shops. Each to their own, but I was always taught that all ideas are good, and it's up to us to make them work and to do them! We are aiming to cater to all needs and make everyone feel comfortable. That's a real street shop. □



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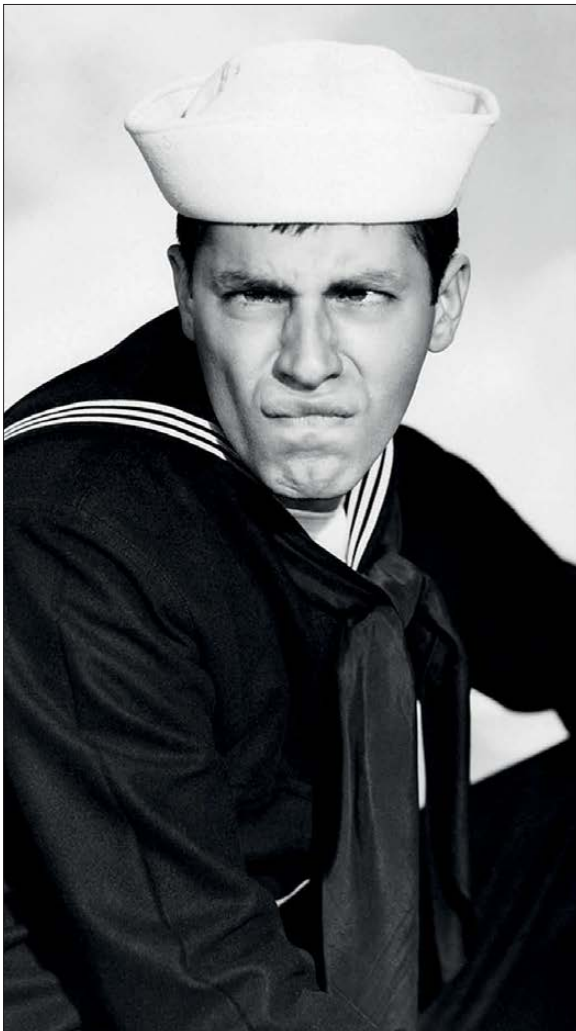
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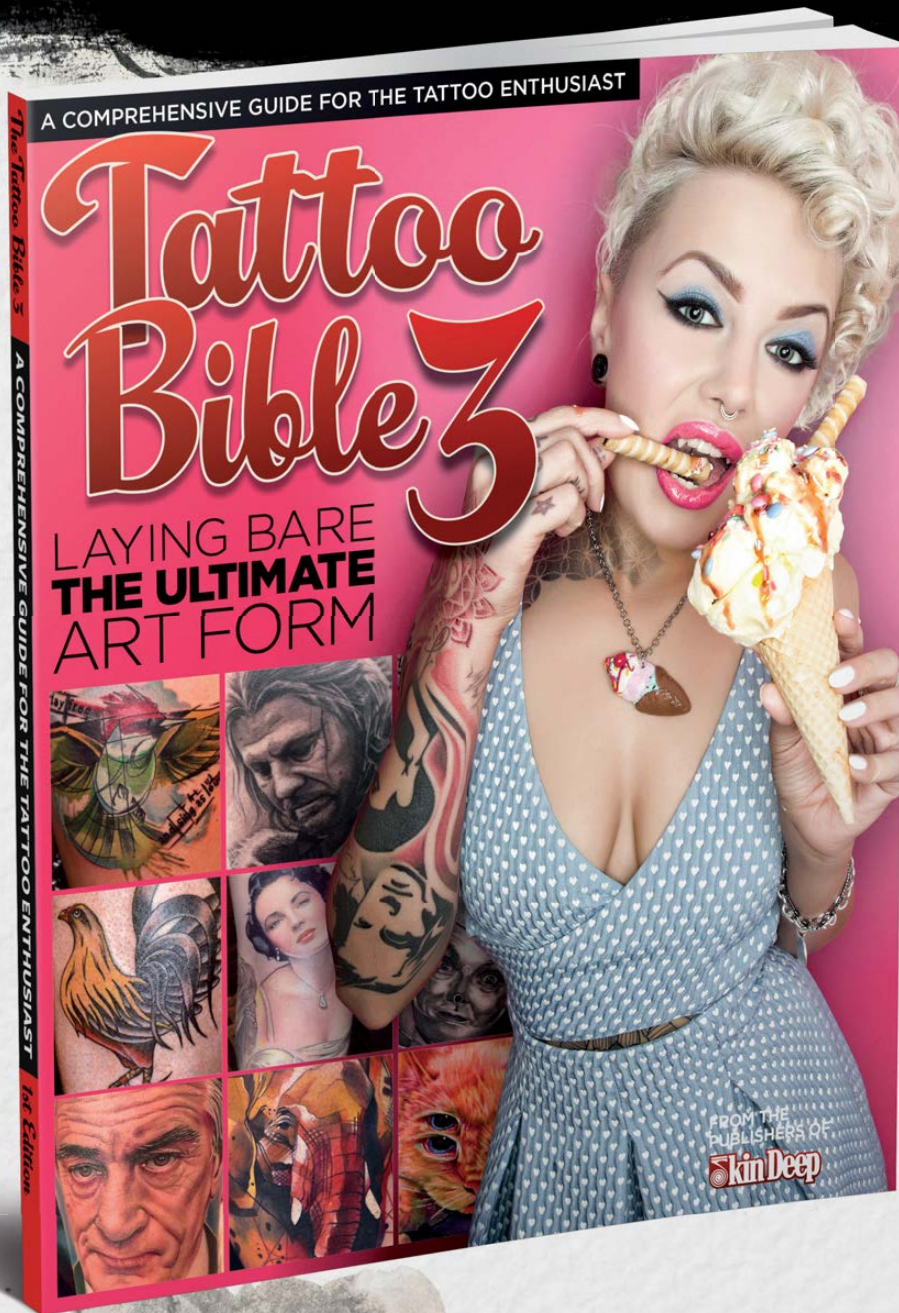


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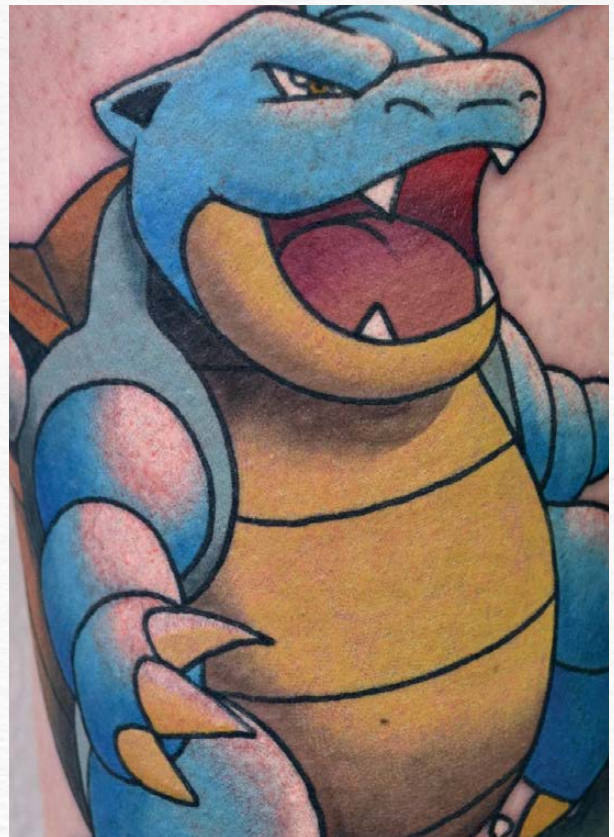
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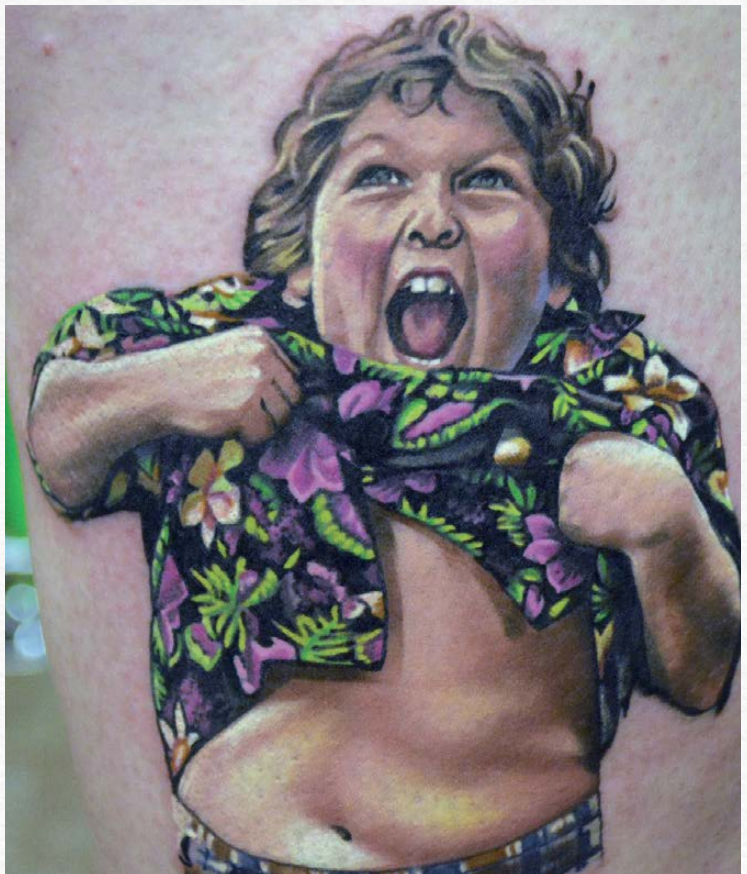
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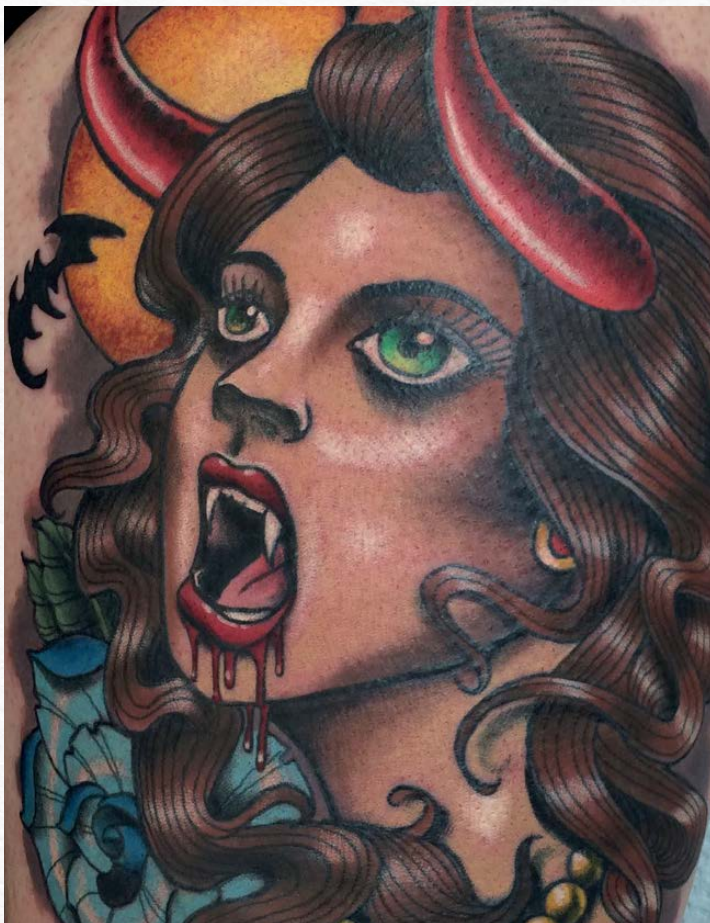
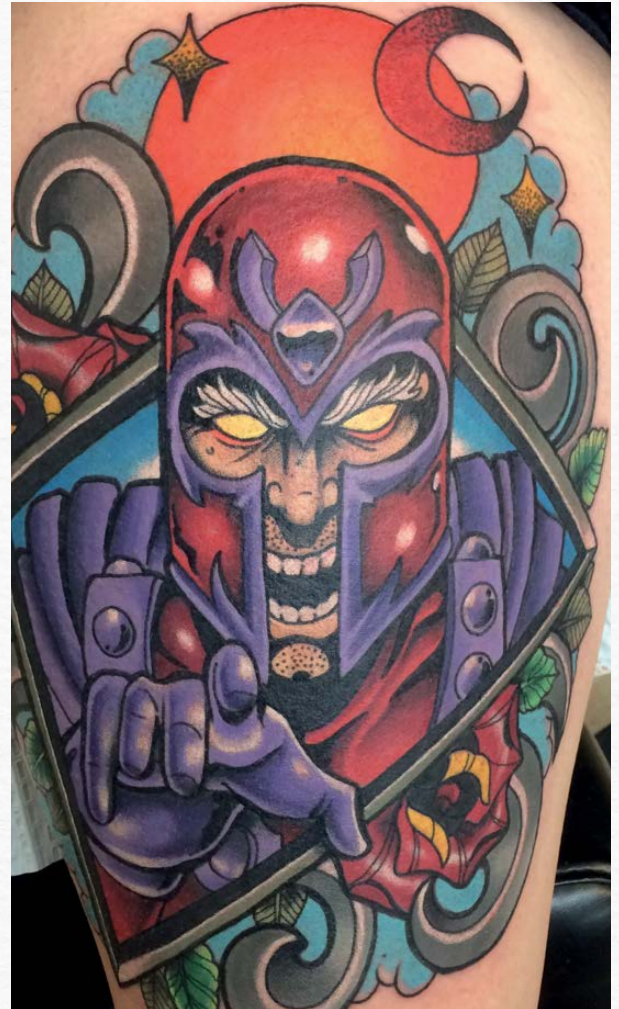
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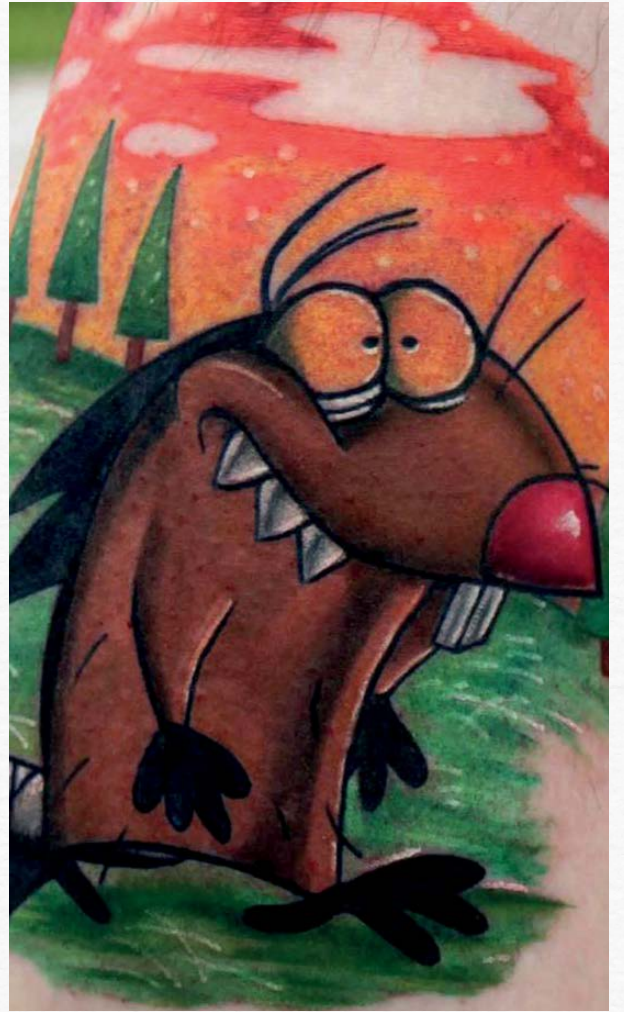


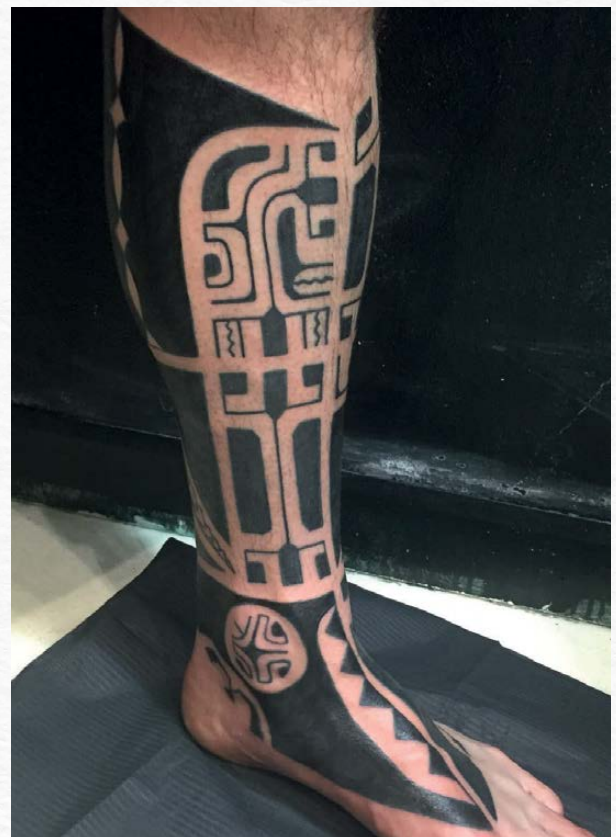
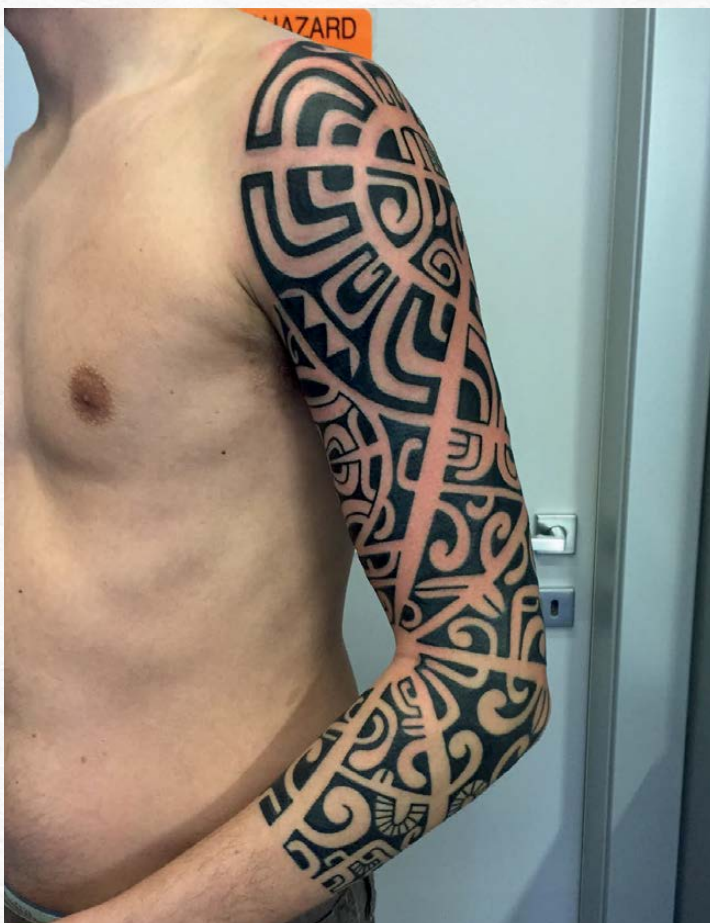
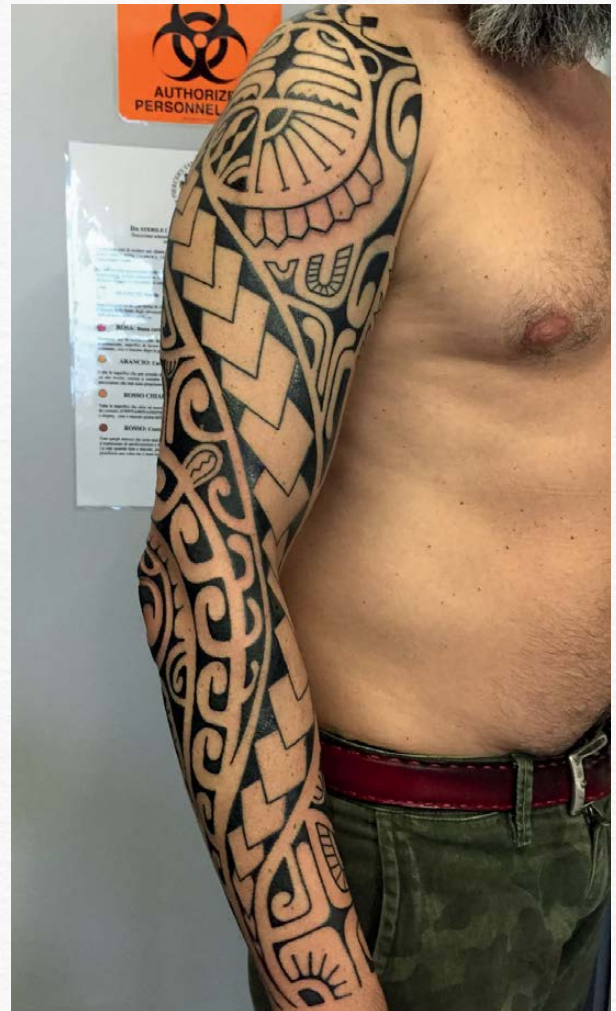
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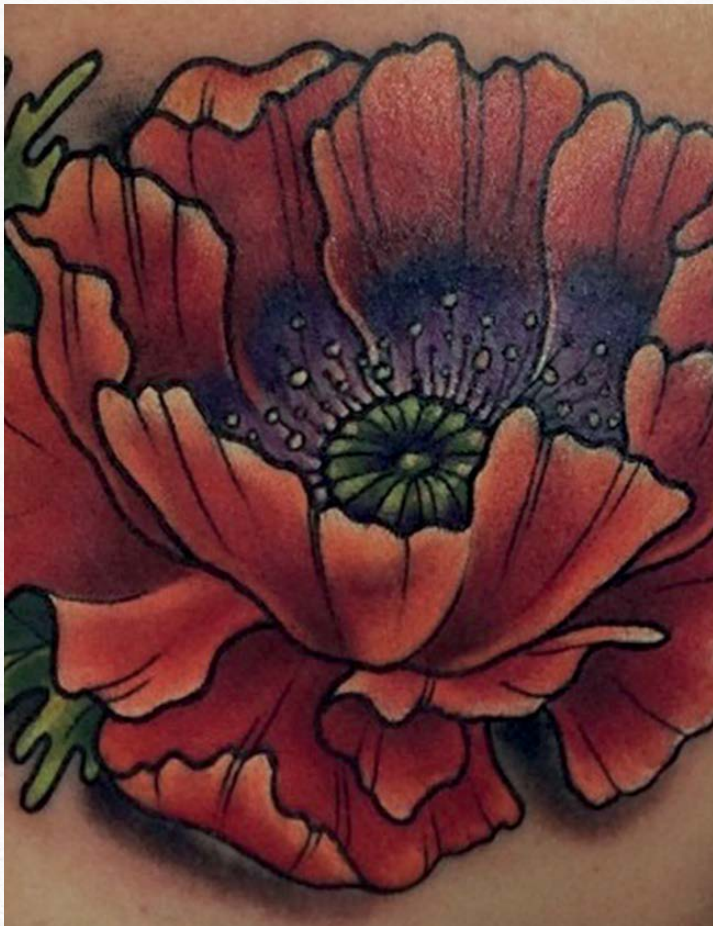
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A SKY COLOURED PERFECT

Dotwork seems to be experiencing something of a renaissance at the moment. If you haven't been paying attention, you would think it had just been invented but this is very much not the case - there are some who have been working at this for a very long time indeed...

There's a lot of dotwork been coming into the mailbox from hell lately. Some, I am always pleased to see from people I class as friends, some from those who are only just beginning to work with it—of which there are then those who are trying to find their way and those who have very far to go. In among all of this however, is that tiny percentage that lives under the heading 'yeah, but who would I get tattooed by if I was going down this road?'

It's a good question and I think everybody should ask it of themselves when they're considering their next tattoo port of call. When I ask the question of myself, the question has two prongs. There's not only the 'who would I get tattooed by' part, but also the 'I have to bring something new to the table if I'm going to write about it' part—and when it came to dotwork, I needed to do some research because there has to be somebody out there who resonates on the same frequency as me... surely?

After a few weeks of turning over stones, a new name began appearing with some regularity and his work glued me to the floor. Thus I now have a new friend who goes by the name Pascal Scaillet Sky.

As usual, once you begin, you can



a tattoo by Xed LeHead and as soon as I saw this work, I thought, 'Damn! What is this thing?' It was a totally fantastic discovery for me.

I didn't know this kind of work at all—this way of treating the shading. I thought 'whoa!' Barely ten minutes after my first test on paper, I knew that I would do that all my life because I felt immediately at ease with the technique. The one thing I was not going to do though was copy it like far too many shitty

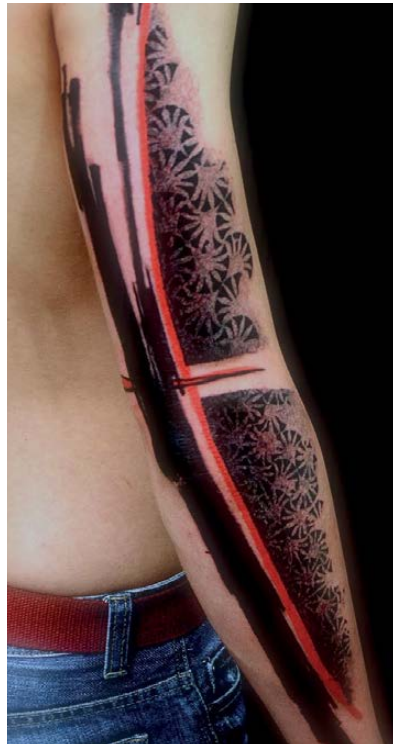
find a lot of images online of his work—which I'm sure is what most people are looking for anyway—but I can find almost nothing about him as a person and this is how you can find yourself on a EuroStar embarking on a little adventure...

You've been tattooing now for around 15 years. That's a good amount of time to have made your mind up that what you're doing is really what you're great at. Dotwork is very popular in the UK right now but it hasn't always been and I guess the same is true of Belgium. Is it something you set out to learn on purpose or something that came very naturally?

Truthfully, I discovered dot work very early on, just three years after starting to tattoo. It was a friend who one day showed me a magazine with



**30 SECONDS
BEFORE BEGINNING,
I DO NOT KNOW
WHAT I AM GOING
TO MAKE**



tattooists do today. That was never going to happen. So I have drew—again and again and again—drawing to develop a style that was my style. I wanted to create a personal and new vision and those are the two things that were the most important to me.

To say you're a dotwork artist, seems to be something of an understatement. There's so much more at work here than that. Your tattoos are not geometric patterns—no matter how complex—there is another field of art behind this also. I think there are many influences coming through you. Are you able to talk us through some of them?

Honestly, artistically speaking, absolutely no outside influence interferes in my work or my vision of things. My biggest inspiration is nature and everything else around me too. This can be a tree, a puddle, a church, a tramway... I look at the ground, the sky, everywhere and I absorb everything, most of the time without really realising it.

The tough part of the job then is letting my mind try to transcribe it all when I'm with my client

Now that the world is quite educated about how to get the best out of a tattoo artist, are your customers happy for you to work more or less on whatever you want? For instance, do you prefer somebody to say their basic theme is a "tree" or do you ask for more than that?

I discuss things a little with the customer. I ask what they like or don't like in my work and ask them to explain why. If they wish they can throw a subject in for me—a theme or an idea around which I will come to work graphically speaking—but just an idea out of the head. There's no model on paper, nothing.

Then, I take my markers and go! I work only on the inspiration of the moment, 30 seconds before beginning, I do not know what I am going to make. Everything is brought to life according to what the customer appreciates (or not) in my work, and I adapt the whole to the forms of the body which is also very important for me.

My role here is to make a beautiful piece of art on my client, but the piece must add to the value of the body and make it more beautiful than before.



I UNDERSTOOD OVER TIME WHAT TO DO OR, MORE IMPORTANTLY MAYBE, WHAT NOT TO DO TO MAKE A PIECE IN THIS STYLE AGE WELL

I work four days a week because as I make only my own creations, I need the daytime for myself to stand back and view things from above—that's become quite essential to me.

If you were asked to work on a collaboration with another artist, is there anybody you choose with enough faith to pull it off? Is there anybody you could work with in which the two of you could work in harmony?

It depends on whether it is a discrete collaboration from me, a more present

A good question here is, how is your work holding up over time? It looks really solid but working in pictures as well as patterns, are there some things you found need more attention than others? This is a good opportunity for those who are thinking about being tattooed in this style to know what they're talking about.

A tattoo of this style holds up as well as any other piece. I understood over time what to do or, more importantly maybe, what not to do to make a piece in this style age well. Everything depends of course on the way it was pricked—there are tattooers and there are 'fuck tattooers' but there are also enough magazines in the world today to help people avoid making a mistake.

If I was going to add anything to this though it would be to be very careful in the sun. The sun is Public Enemy Number One of the tattooed!

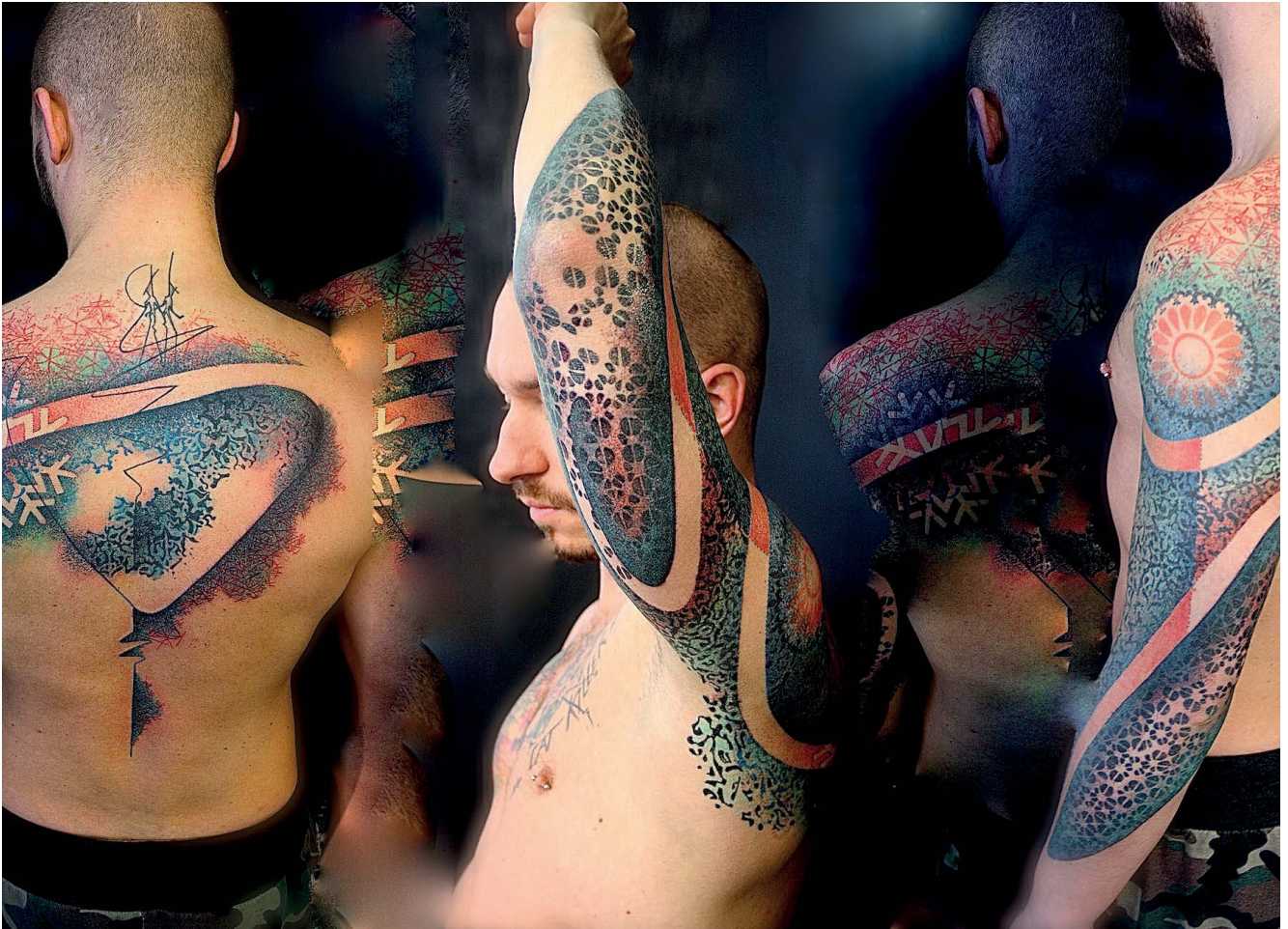
I would guess that your clients are a good, varied international bunch of people—with Belgium also being close to France and Germany that must also be good for business. Do you work every day or do you like to choose what to do now and take your time with your work? I guess your studio is a private business and not a walk in street shop?

My clientele is essentially international, 70% come from all Europe, 20% come from other continents, and the last 10% come from Belgium—which may be strange to some but that is the way it is. I worked alone for a few years, in a private space but now I'm working in a shop again—for the last three years in fact—but recently, I've been thinking more and more of taking back a space for myself—just for a little more for the peace and to be more serene.



**RECENTLY, I'VE
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A SPACE FOR
MYSELF—JUST FOR
A LITTLE MORE FOR
THE PEACE AND TO
BE MORE SERENE**





collaboration or simply, a real sharing, I think I could adapt myself to it, it could be really cool but there would have to be a chemistry between the other artist and me to make it work properly.

There are really good artists out there who are, and remain, relatively humble. I would work with all of those with pleasure and without constraints. It could even be very fruitful for me—to learn, discover and exchange is always brilliant. If I have to mention the name of an artist, I would stand by being very impressed by the work of Little Swastika. In his work, I find an energy that makes me feel good!

As for others, hmmm—there are too many slightly haughty artists and navel-gazers who look at people down from their small pedestal, so not those ones!

One of the things I personally love about your work is that you're not "afraid" of anything. There's a real confidence that comes out of your work that translates onto the customer. Those tattoos really belong to those bodies.

Life has offered me the opportunity to have a relatively unique vision, so people come for that, for what I have to offer. So, there is certainly no stress. Internally speaking, I work in the most peaceful manner, with no control, letting things go where they will.

Sometimes in the course of a full session, the client asks me what I'm

LIFE HAS OFFERED ME THE OPPORTUNITY TO HAVE A RELATIVELY UNIQUE VISION, SO PEOPLE COME FOR THAT, FOR WHAT I HAVE TO OFFER

intended but on the other hand, maybe we said all there was to say when the work on the skin speaks far louder than either of us ever could.

going to do—and my answer is always: 'I have no idea. I will see at the time!'

Of course, I have some work rules, rules that make my work stand up, but they are totally assimilated, accepted and built in to the way I work now anyway but I thank God every day for giving me this—this work, this passion—but I thank especially the fact that I can use it this way.

There are of course the questions I ask when I'm face to face with myself though—I don't quite know how to explain it properly in English! When it comes to my work, it becomes a train of thought between one piece of work and the next. I can think of it only in an 'adequate' way for a brief moment and then I have to let it go and be what it is.

As usual, time and space constraints prevent me from making this into the screaming behemoth of a piece I had

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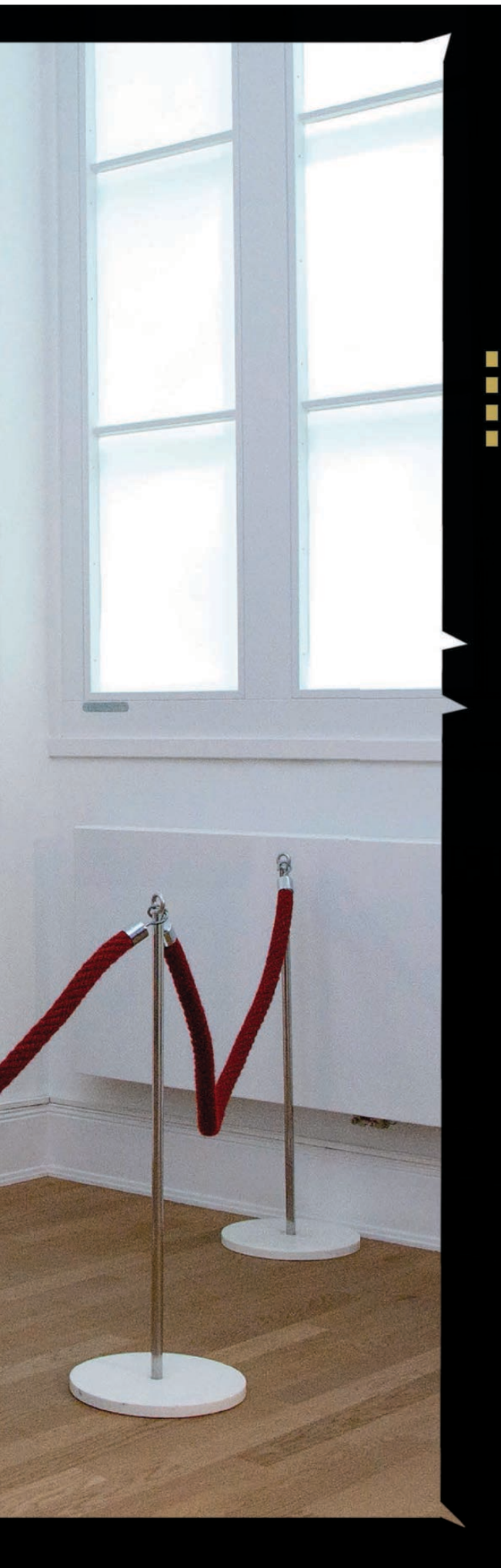
MAN ON THE BOX

WAMOLKCHROME

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The word 'controversial' (much like the word 'legend') is overused to the point that it almost means nothing. So make no mistake, when we say this piece has all the potential to play host to controversy, we mean it as originally intended

If you want to know what it really feels to be a canvas for someone else's art, ask Tim Steiner. Commissioned by the Belgian artist Wim Delvoye, famously loved and hated for tattooing pigs, Tim got his back inked in 2006 without choosing either the design or the tattooist. Two years later, he was sold as an artwork - "Tim, 2006"—to a German art collector, unleashing passions in the art world. Next year, it will be ten years that he has worn what is probably the most expensive tattoo in the world. And still, without doubt, the most controversial...

What reactions have you gotten from people over the years?

I had a lot of experiences. From very supportive to very angry against it. I've been accused of disrespect for the human body, for the soul, the animal thing, the whole prostitution thing... the whole palette. If somebody has a different opinion and wants to talk about it with me, I'm fine. If they want to attack, then we have a problem. In art you have no right to say what is good or what is bad, the only right you have is either say you understand a piece of art or not. If you understand a piece of art you can say 'I hear what this person is saying, but I disagree'. The only limitation worldwide to art is the law. If you're not going against the law, there is no limitation to your expression. I really want people to know that art is not about good or bad, right or wrong, it's just about 'does it affect me or not'.

Getting tattooed without choosing the design—as specified in your contract—is still difficult to understand. Why did you do it?

Because it was fucking crazy! That was nuts! The only question I had when I heard about the project was: 'Do I have to pay for it?' When I realised what I was dealing with, I said 'wow!'. I didn't research the name of Wim Delvoye until the day I met him, when he came to Zürich, sat with me and the tattooist to discuss the project. I knew of his work though. He was crazy, the way I imagined an artist should be. He said: 'Tattoos are always about you, but what happens when you have a tattoo you have no connection to? I don't want you to have any connection to it, I want you to be just a frame.' Wim himself tattooed his name on my backpiece.

How can you be comfortable with the idea of having a tattoo you have no connection with?

Because I believe a tattoo is nothing but a story and I thought it's a pretty cool story. I liked the fact I had no choice and that I would get the same tattoo as a pig. It was very provocative. It was not a lion but a fucking pig. We thought, once it's tattooed we'll put it on the market and see what happens. Later, it was sold.

How much?

150,000 Euros. My commission was 33%, 50,000 euros.



Do you like the tattoo ?

I wouldn't have gotten it. The tattoo has no meaning, Wim just collected a bunch of tattoo iconography and mixed it around like a collage. It was not my first tattoo but I was a little kid getting stupid things tattooed and I didn't understand the tattoo world at that time. When I got this piece, I was 29 years old, I spent 40 hours with my tattooer—Matt Powers from Texas, who had been working for 30 years and is a real traditional American tattooer—we became very good friends and later he invited me to come and work in his studio (now Rue de Framboise in Zürich, Switzerland). I spent two years in the tattoo world, managing the

shop and there I understood the complexities. I had no idea before. Now I understand it and it's a parallel world to the art world but completely separate. It's fascinating.

Did you get tattooed there again ?

Matt is an amazing tattooer but he has nothing to do with my backpiece, he just did what he was asked to tattoo. So when I started working at the studio I said: 'Now I give you the front and you do what you want'. I respect and admire serious collectors. That commitment, and that discipline, over such a period of time, I respect that.

What does the tattoo world think about you ?

They don't like it. From what I understand anyway because they observe that Wim is not respecting it. The idea with the pigs for him was to take the thing that has the least value, which is the pig, and to make it valuable with the tattoo. What Wim does is, he takes tattoo designs done by other artists—cut out from tattoo magazines—and then puts it on the pigs. Then the tattoo artists write him and say: 'Excuse me Sir, but I saw some of my work on one of your pigs'. And he replies: 'Sue me'. His statement is clear. He makes a difference between high art and low art.

According to your contract you should be exhibited at request, three times a year. There is a famous expression in the tattoo world that says no pain, no gain. What did you get for sit-

ting hours on a box and looking at a wall?

All the shit I've done in my life is nothing compared to just sitting and looking at this wall. In Tasmania, at the Mona Museum—the craziest fucking place in the world—for a Wim Delvoye's exhibition in 2011, I was exhibited for 4 months, 6 days a week, 4 hours a day. 500 hours altogether, sitting and looking at the wall. I've taken acid all my life and I've never hallucinated like I did sitting on that box. During those 500 hours of exhibition, I've had 3 seconds of zen. Those 3 seconds, I'll never forget it. Oh! It was purity, just nothing. Amazing. Perfect.

Have you had offers from art collectors during these 10 years?

Yes. At the end of the contract in Tasmania, the owner—David Walsh—came to me and said: 'Tim, we want you, we want this piece. Tell me how much the guy that owns you wants and I'll pay'. I wanted to belong to their collection so I came back to Switzerland and called the art collector that bought me. He said: 'I don't want to sell, it's not your back anymore, it's mine'. As depressing as it was, all of a sudden it became real. It really was no longer mine. It wasn't my decision and that fascinated me.

What will happened to your skin when you die?

Oh, they'll just take it off, it's part of the contract. Take it off and frame it. It's legal in Switzerland. My parents and my brother had to sign my testament to say they will not intervene. □

**IN ART YOU
HAVE NO
RIGHT TO
SAY WHAT
IS GOOD OR
WHAT IS
BAD, THE
ONLY RIGHT
YOU HAVE
IS EITHER
SAY YOU
UNDERSTAND
A PIECE OF
ART OR NOT**



HAMBURG:

CITY OF CULTURE



The exhibition "Tattoo" at the Museum für Kunst und Gewerbe in Hamburg pays tribute to the craft with over 250 pieces of work, including photographs, coloured woodcuts, paintings, sculptures and video clips. It also looks back to the long tradition of the Hamburg tattoo scene, which had its cradle in the port milieu of the late 19th century. Ole Wittmann, a German art historian with a research focus on tattooing, who co-curated the Hamburg section tells us more about the show and Christian Warlich, the 'King of tattooists'



BEING A HARBOUR CITY, THE BIGGEST IN GERMANY, IT'S ALWAYS BEEN A BIG DEAL COMPARED TO OTHER CITIES IN THE COUNTRY

and it was adapted while moving here. There was an urge to make a Hamburg specific section, even though there was a specific topic already included, with Herbert Hoffmann. The Museum für Kunst und Gewerbe Hamburg (MKG) contacted me and I made a concept. I thought I wanted to go back further in history so I took Christian Warlich—known as the ‘King of tattooists’—as the main aspect for tattooing in Hamburg. All the Warlich stuff—photos, acetates, flash, a machine and travel case—exhibited here, has never been shown before. The second aspect of the show was to involve contemporary tattooing.

How important was the tattoo culture in Hamburg?

Being a harbour city, the biggest in Germany, it's always been a big deal compared to other cities in the country. Seamen were coming and tattoo studios could survive with these customers. In the 1960's, when Herbert Hoffmann started, there were not as many customers as today, but there was a main base for tattoo culture.

What is specific about it?

The significant thing about Hamburg, especially personified by Herbert Hoffmann and Christian Warlich is professional tattooing. Before them, tattooing was done in the streets, in the parks... tattooists were not really trained

What is the idea of the exhibition?

The idea with the exhibition here—which was curated by Susanna Kumschick—is to give a general overview of the cultural phenomenon of tattooing. It's a very broad point of view. Actually the exhibition was first set in 2013 in the Gewerbemuseum Winterthur Museum, Switzerland,





and doing little you could make money with. According to some references, the Bismarck Place in St. Pauli was famous for that. When Warlich came into tattooing and opened his studio in 1919, he changed the situation.

In which way?

He started a professional business done in decent circumstances and could make a living from it. He had a specific space to tattoo, in the back of his bar. He had a real advertising sign, flyers, tattoo material distribution, he was in contact with dermatological clinics. He was exchanging a lot. Warlich imported the tattoo machine in Germany too. He had contact with tattooists worldwide. He was very famous, not only in Germany—people would come to Hamburg to get tattooed by him. There are documents, letters and everything, originals, that I will analyse in my next project. There is still a lot to discover.

What about his tattoos?

He made flash from classic iconography but his work has a very different and specific look,

HE THOUGHT ABOUT WHAT KIND OF FINE ART WOULD FIT FOR TATTOOING

especially the butterfly motives. He found new motives too. He had contact with tattooers in Asia, exchanged designs and adapted them to the European imagery. He always tried to keep it new and contemporary. He used Disney references for example, he did a portrait of the young Queen Elizabeth the 2nd, everything customers came up with. Also he received fine arts. He thought about what kind of fine art would fit for tattooing.

Once he mentioned that some etchings done by Albrecht Dürer (famous German engraver from the end of 15th/beginning of 16th century) would function very well as a tattoo. He did a couple of these Dürer things. The idea was not really new, there were already popular tattoo motifs adapted from fine arts, like the last supper of Jesus, but it was new for Germany. He was very open minded and concerned about references.



YOU CAN SEE THERE ARE A LOT OF DIFFERENT PEOPLE AMONG HIS CUSTOMERS, THROUGH ALL SOCIAL CLASSES.



That made a huge leap in the tattoo world in general. Being involved this much artistically makes him very important historically.

Did he open the first studio in Hamburg?

I would say no. He worked in his pub. Even though it was professional, it was—in the end—a mix of studio and pub. Others in Hamburg have done that before like Karl Rodemich. He worked on the other side of the Reeperbahn, in Friedrichstraße, and did pretty awesome stuff. He died in 1919. I found out in my research that there is one piece that can be dated back to the 1870's. Karl Finck worked in his house since about 1914. Also there was Willy Blumberg in Kiel, for example. He made a good part of his living from tattooing since around 1900 and he had a little studio though later he tattooed in his flat.

Did Warlich know Herbert Hoffmann?

Hoffmann went to Hamburg and opened a studio in 1961. He made his first tattoo, a big chest tattoo that took him 7-8 hours and cost 35 deutsche marks. The customer was sent then to Warlich. He looked at it, said it was good and then sent his own customers to Hoffmann. He kind of got his approval, 3 years before Warlich died. Hoffmann continued the legacy of a proper, decent, tattoo business in Hamburg. Hoffmann made it a full time job. He was living in St. Pauli and had a normal middle class lifestyle. Working, tattooing all day and his life partner, Jakob Acker, was taking care of the household. Hoffmann was obsessed with tattooing in a positive way, collecting newspaper articles, trying to give it a positive image, talking well and eloquent.

He was also a photographer and took a lot of photos and wrote little biographies of the people tattooed. You can see there are a lot of different people among his customers, through all social classes. The studio where Hoffmann worked, at Hamburger Berg 8, is the oldest existing studio in Germany. It has been a tattoo studio since 1951. Paul Holzhaus opened it. Hoffmann ran the shop from about 1960-80. Then



Josh Peacock

BEHIND THE INK

SURREALISM

There's a new gang in Tattoo Town. A bunch of no-good mavericks messing around with decent folks such as Traditional, New School and Realism. Creating trouble, they don't care much for The Law... never have. They like to do things their own way and to hell with the consequences. Wayne Simmons continues Behind The Ink with a look at Surrealism...

Rewind back to 2008 and Skin Deep's interviewing of French artist Lionel Fahy (issue 164). I was a reader back then, relatively green to that thing we call "the tattoo scene"

and Lionel was the first artist I'd seen to throw the rules of what a tattoo should be right out of the wagon. His work was as divisive then as it is now with its limited palette and sketchy, almost childlike execution. Later, I discovered Bueno Vista Tattoo Club in Germany and Math in the UK both of whom seemed to take Lionel's basic idea and run with it. And then there are the newer faces such as Ollie Tye (interviewed in issue 245) and Hollie May evolving the style further, mixing it up with realism and tra-

ditional respectively. And that's my brief and no doubt fragmented history of surrealism, a sub-genre that may be gaining steam within tattooing yet, for the most part, still remains part of the underground.



'Surrealist tattoos are still a niche market in the UK, which is a shame,' says Josh Peacock. He's been slinging ink over at Legacy in Suffolk for the last four years alongside Mike Stocking and Josh Hurrell. It's during this time Josh developed a passion for surrealism, injecting his own look and feel into a new school, graffiti-esque mould.

He thinks that while surrealism is still a fringe thing, it's starting to catch on. 'People want something unique and they will definitely get that [within surrealism]. What at



All work this page Josh Peacock

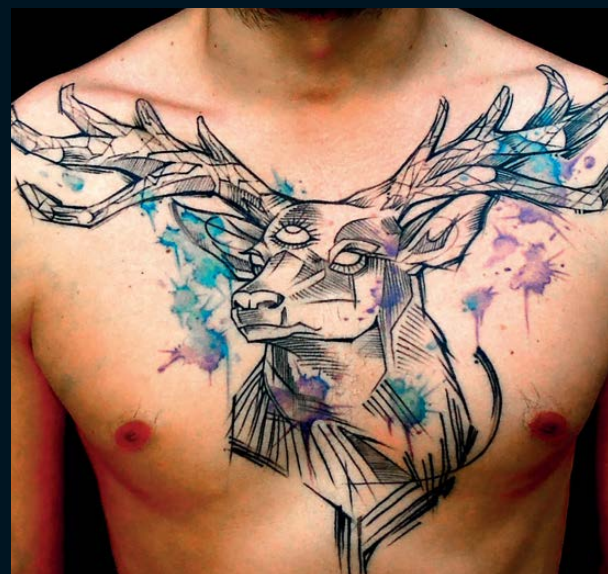
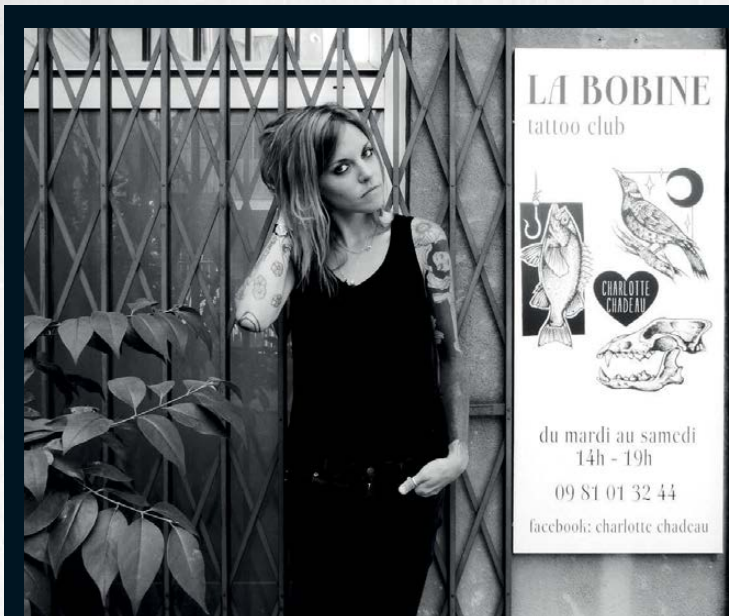
first appears loose and hap-hazard is well thought out and artistically informed.'

Josh's own brand of surrealism owes as much to 20th century art as it does to graffiti. But, interestingly, he cut his teeth working mostly within black and grey. 'If I have to do one more angel, I'm gonna shoot myself,' he laughs. For Josh, art is all about discovery and every day brings a fresh revelation. 'I'm always mixing styles and techniques so I'm always learning and growing, which keeps it exciting for me. The end result is a reflection of how much I've enjoyed designing the piece.'

**PEOPLE WANT
SOMETHING UNIQUE
AND THEY WILL
DEFINITELY GET THAT
WITHIN SURREALISM**

Charlotte Chadeau feels similarly. She's been tattooing for seven years and just opened her own shop last year, La Bobine Tattoo Club in Aix en Provence, France. Charlotte attributes her success to patience, hard work and a willingness to try as many different techniques as possible. 'I knew I

had to do that to find my own style. It took five years to reach a level I was happy with, at which point I could start tattooing in the style I wanted (very graphic with watercolour). I've always drawn that way but it took me a while before I could use it within tattooing. My apprenticeship required pieces that were more classical, but I was patient,



All work this page Charlotte Chadeau



learned and didn't jump the gun.'

Charlotte has a long list of non-tattoo artists who inspired her, as varied as they are plentiful: 'Paula Bonnet, Miss Van, Sergio Toppi, Egon Schiele, Jamie Hewlett, Yoshitaka Amano, Ôtomo, Barbucci, Canepa and many more that I can't think of right now.' It's their line work in particular that appeals as well as the unique and fresh way in which they each approach their work. 'They are all very efficient. Excellent artists with a very recognisable style.'

Josh came from a different angle. 'Comics, album covers and skateboard art are probably my biggest inspirations,' he tells me.

**WHAT AT FIRST
APPEARS LOOSE
AND HAP-HAZARD IS
WELL THOUGHT OUT
AND ARTISTICALLY
INFORMED**

'The first time I saw Derek Riggs' Iron Maiden artwork, it blew my impressionable little mind. Same goes for Simon Bisley's Slaine illustrations.' But there was another artist at work on him from an even earlier age, one who remains a huge influence to this day. 'Nature,' he smiles. 'The best artist there is.'

Perhaps one of the biggest challenges for the surrealist is reference. For artists working within more conventional tattoo styles, such as traditional or realism, a basic idea or photograph from the client is usually enough to go on. But for the surrealist, it isn't as simple as that.



Charlotte Chadeau



Charlotte Chadeau



Josh Peacock



Josh Peacock



Josh Peacock

‘The best clients know what they want but are open to suggestions,’ Josh reckons. ‘I like my customers to bring some references so we can make sure we’re on the same page and make sure that they’re happy with the concept.’ He plays around with photos, sketch work and free-handing to come up with the basic premise of a piece. ‘Working purely from photos is too restrictive to me, so once I have a likeness I’m happy with, I ignore it and play.’

Charlotte has a similar approach, albeit a little more regimented. ‘The client gives me the subject, the general idea, its symbolism,’ she tells me. ‘The main questions are about

IT TOOK FIVE YEARS TO REACH A LEVEL I WAS HAPPY WITH—AT WHICH POINT I COULD START TATTOOING IN THE STYLE I WANTED

the size and the part of the body that will be tattooed. I also ask them if they have any visual material: a photograph, a sketch, a text; something that can help me through their idea. And then I work it out.’

Moving forward, both Josh and Charlotte talk of their art in terms of a journey, ever keen to change and adapt. They’re both proud to be known as surrealists and have high hopes for the style’s future within tattooing. ‘I don’t think it’s just a trend or a fashion phenomenon,’ Charlotte says. ‘It is aesthetic, diverse, and infinite; and it works with any subject.’

And what can be more exciting than that? □

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Richard Barclay

The Memory remains

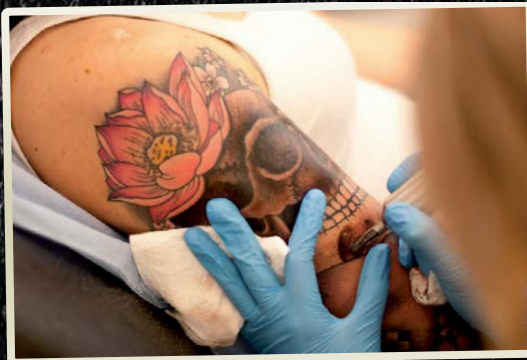
Memorial tattoos are growing in popularity as the tattoo phenomenon continues to gain ground in the mainstream. In the 21st century those grieving the loss of a loved one are turning their pain into beautiful body art memorials through the skill and dedication of modern tattooists. But is there a deeper level to memorial tattoos and can getting tattooed actually help people through the grieving process?

“I lost my Dad very suddenly four years ago,” explains psychiatrist Doctor Mike Akroyd the pain of his loss still palpable in his voice.

“I think that a lot of people suddenly feel quite useless after the loss of a loved one. That was certainly very true for me. Here I was as a doctor, and a psychiatrist at that, and I felt that there was nothing I could do to take away any of the pain that my family were experiencing. At the same time, I became quickly aware of how much my Dad had fulfilled just that role at other times of stress. He seemed able to ‘contain’ so much of the upset and anxiety that other people were going through, and that element was suddenly massively conspicuous by its absence. In truth, it meant that I needed to bury part of my grief, or at least put it on the back burner, in order to be able to emotionally support my mother, who was understandably devastated by his loss.”

Mike feels it was his decision to get a memorial tattoo that helped him to come to terms with his loss

“Coming to the idea of the tattoo in the months that followed gave me the opportunity to do something very per-



sonal and permanent to mark the passing. From a professional perspective, I think that speaks of making that time and space for yourself to grieve, in whatever way feels right. For many, it might involve a headstone, or visiting another special place.”

Ritual is a key element of the grieving process to help people move through the stages of grief. From the funeral and wake to the headstone, scattering of ashes personal tributes to the deceased it is in ritual that people find meaning at the most difficult of times. Tattoos can form part of this ritual as Pam Sutton chair of Derby Cruse, a charity dedicated to bereavement care, explains.

“Ritual is very, very important. We often find a client has difficulty in coming to terms with the death if for some reason they have not been able to participate in some of these rituals. They find they cannot accept the death, they feel cheated and often keep dwelling on the grief beyond the normal time. Sometimes an event like getting a divorce, having the deceased living in a different country, losing your job, often prevents somebody participating in a ritual.



Richard Berclay



Michael Horton

THE SUPPORT NETWORK (I)

Psychiatrist doctor Mike Akroyd explains how normal grief can tip over into mental illness. "First of all, I guess I would try to make it clear that grief is entirely normal. When we lose someone that we have been close to, deep sadness, anger, and emotional 'numbness' are all normal feelings to have. The right way of dealing with grief varies from person to person. Talking to friends and family, using guided self-help books and websites, or working with a specialist bereavement counsellor through an organisation like Cruse can all be of benefit, but there is no 'one size fits all' solution. Through such support, people effectively work through several stages of grief towards acceptance of the loss. When grief persists beyond a few months, and continues to have a major impact upon the individual's function, this might be an indication of a more serious grief reaction, requiring more specialist advice and input. Your GP will be able to provide this type of support, and will have an appreciation of what other specialist services exist in your local area."

I think about my Dad every day, at poignant moments, at daft moments, and sometimes for no apparent reason, and this tattoo for me is a large marker

Doctor Akroyd regards tattoos and tattooists as the key part of the funerary ritual process that enabled him to begin to move forward and accept the death of his father.

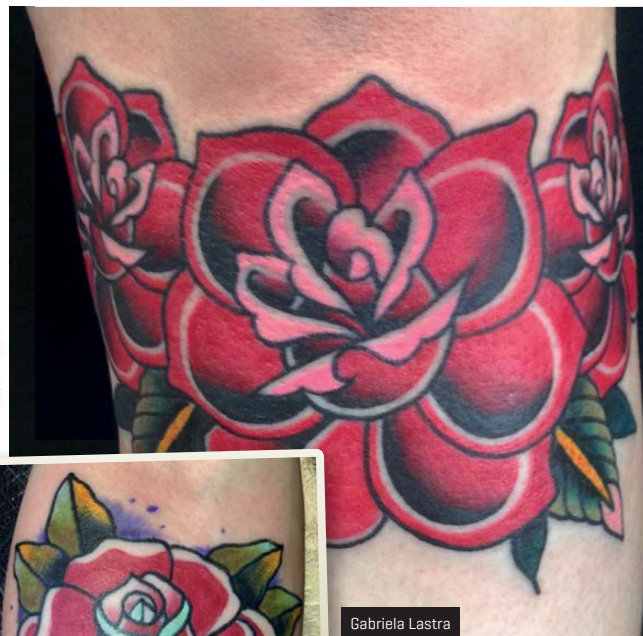
"For me, it was this tattoo that allowed me to start grieving. I guess I started thinking about a tattoo a few months after dad died. The content more or less chose itself: My Dad was a proud Yorkshireman, and we both wore white roses at my wedding. White roses were then a large part of his funeral. When I was looking around for inspiration of exactly where to site white roses, I came across an image in the first Juxtapoz tattoo book of white roses on the side of someone's ribcage, and that worked well for me – particularly with needing to be able to choose when my tattoo is and isn't on display. My Dad was a huge Beatles fan, and this was music that I

grew up with. As such, 'In My Life' was the first song played at the funeral. From that, the lyrics "I know I'll never lose affection for people and things that went before" were taken, and sit on ribbons woven amongst the roses. The design was initially put together by my wife, Laura, and the finished design and eventual tattoo were done by Gavin Rowbottom at Feline Tattoo, Sheffield. I think about my Dad every day, at poignant moments, at daft moments, and sometimes for no apparent reason, and this tattoo for me is a large marker, metaphorically and actually, of what he means to me."

For many people death is a difficult subject to talk about despite the fact it will happen to us all. This death taboo can put blocks in the way of resolving grief. Doctor Akroyd feels the increase in popularity of



Richard Cawkwell



Gabriela Lastra



Richard Cawkwell

There is no prescribed way to mourn someone's loss, and nor should there be. What is important is that it is allowed to happen

memorial tattoos is helping erode this taboo.

"Death and grief are still things that people simply do not feel able to talk about. For me, my tattoo helps here. People ask what it is about, why I had it, what it means, and it gives me the license to talk about my Dad. For me, that is the way that it should be. It sounds trite to say that this in some way 'keeps him alive', but it certainly means that people who are important to me now understand who he was, and maybe understand me better as a result."

Alison Thomas is the manager of Cruse Wales. In her professional experience she sees society's attitudes to the death taboo as stalling the natural process of grief.

"The widely accepted notion that the bereaved need to 'let go' of the deceased is now thought to confuse and this task requires not to give up the relationship, but to find a new and appropriate place for the dead in their



Nacho Brown

emotional lives, which enables them to live effectively in the world."

It's clear that memorial tattoos are more than a trite means of remembering the dead. They can be a powerful tool to help navigate the pathway of grief. Doctor Akroyd advises those who are considering a memorial tattoo to not rush into getting inked.

"In part, the advice would be the same as for any tattoo; be patient. The loss of a loved one can make us feel

depressed, angry and confused all at once. I would say that this is not the time to be making serious decisions about anything, let alone a tattoo. If the idea of a memorial or tribute tattoo is right for you, it will still be right two, three or twelve months down the line. There is no prescribed way to mourn someone's loss, and nor should there be. What is important is that it is allowed to happen." □

Cruse Bereavement Care can be contacted at: 0844 477 9400
help@cruse.org.uk

THE SUPPORT NETWORK (II)

Alison Thomas is a manager for Cruse Wales, a charity dedicated to helping people who have suffered the loss of a loved one. Here she explains the grieving process. "There are many phases of grief," explains Alison. "Shock, numbness and disbelief are how it usually begins. Many people can feel 'cocooned' because reality has not penetrated and this may make the bereaved person appear to be quite accepting of their loss and to be holding up well when this is far from the truth." "The second stage is marked by separation and pain as grief breaks over in waves of distress, intense yearning and feelings of emptiness." "This leads onto the next stage where people can feel as if they have been 'torn apart' or as if the dead person has been 'torn away'. Such feelings prompt searching behavior often through dreams and hallucinations; 'seeing' the deceased is common and far from a sign of madness is completely normal." "The next stage is marked by despair and depression often associated with difficulties with concentration, anger, guilt, irritability, anxiety, restlessness, extreme sadness. Over time acceptance begins to emerge though the first stage of this is intellectual acceptance long before emotional acceptance." "As acceptance grows there will still be bouts of negative feelings such as mood swings and depression. The final stage is resolution and reorganisation where new patterns of life are established. People are eventually able to recall memories of the deceased without being overwhelmed by sadness or other emotions. At this stage the person is ready to reinvest in the world."

What
COFFEE
AND DRINKING
THRU UNLU
comes
AROUND

DEVIL IN THE DETAIL

Yves is a passionate collector of tattoos and has some beautiful ink of his own—his first big tattoo is what led him to start tattooing just over four years ago.



I met Yves by chance at the Manchester International Tattoo show earlier this year and was surprised to see him tattooing a very good friend of mine. Having never seen his work before I was intrigued by his graphic, psychedelic designs, I can see they are definitely inspired by his passion for screen printing.

He later won Best Avant-Garde tattoo at the show with his beautiful graphic bird piece that combined precise detail with dark shading and cosmic colours. Spending time with him after the show I can say that as well as being a

rising star he is also a really cool guy, who has a real passion and dedication for what he does. I think a trip to his studio in Switzerland is definitely on the cards for me.

“My work as a tattoo artist relies enormously on the world of images and more specifically on the language of symbols. It’s important to understand images, the messages they can convey and the connotations they possess.”

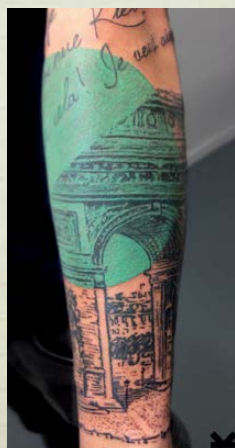
Yves previously worked and studied Architectural lighting design. Which is working similarly to an architect, but with light to improve spaces for people. It requires a detailed



IT WAS LIKE WINNING THE LOTTERY THAT SOMEONE AS TALENTED AS THIS GIVES YOU THAT OPPORTUNITY—I DID NOT KNOW AT THE TIME WHAT IT MEANT.

technical knowledge of how to light domestic, commercial and industrial spaces with both natural and artificial light. He started originally working as an electrician and once he finished his four year apprenticeship Yves wanted to expand his field of work into something more creative and so studied Architectural lighting design. Alongside his professional career he had always been creative, drawing and designing working with images and graphics.

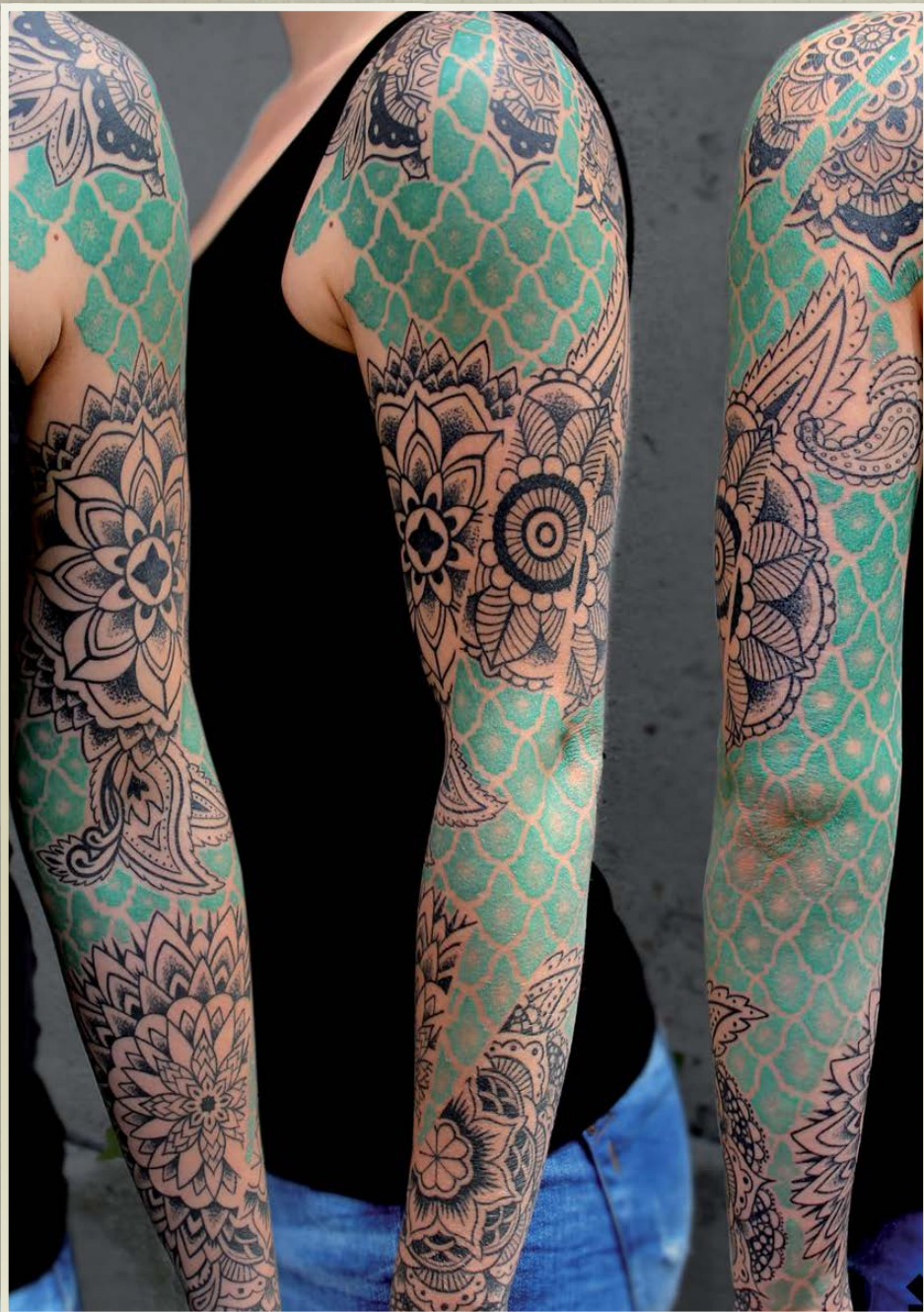
Yves also has just had a line of ink colours produced by Bullets Tattoo Ink lab in Germany, after being invited to mix some tones by the manufacturer. They are humorously called Rabbit on account of them also being vegan inks.



And also with a background as a printmaker specialising in screen printing, one of his outlets for this was his own shirt company producing limited shirt designs and his skill is evident from his screen prints, stickers, shirts and even his business cards that have their own unique style. Surprisingly applying these graphics to skin had never before crossed his mind.

Yves himself is a great collector of tattoos including designs by the likes of Zürich based Neo and fellow Swiss artist, Fabe, were the start of his tattoo journey. Yves was a client of Fabe who produces really graphic colourful work, after seeing some of Yves print work Fabe asked Yves if he would to try to tattoo.

“It was like winning the lottery that someone as talented as this gives you that opportunity—I did not know at the time what it meant.”



Yves has worked in his shop for four years, he initially had a 3 year apprenticeship and he feels this is a good amount of time to train, have a routine and develop. He feels now that his has and knows his own style,

“Just now I like my own work and I have my own direction and I like what I do. I had to find my own style first, even though with drawing I kind of had it but tattooing is different from working in any other medium.”

Yves has only been attending conventions for the last year or so, in this time he has worked at and attended lots of shows. As well as enjoying the atmosphere he also finds he learns a lot. He also likes to travel and guest spot when he can working at studios all over Europe including Berlin, Stockholm and Munich.

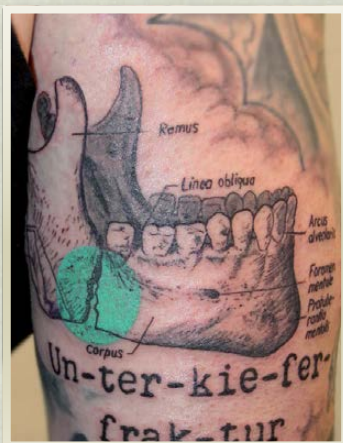
He is recently working on a small tour Eu-

I CAN WORK LONGER ON A CANVAS THAN ON A PERSON BUT IT IS JUST DIFFERENT MEDIUM I ENJOY BOTH PRINTING ON PAPER AND ON PEOPLE.

rope of including guest spots at studios and working conventions. He really sees this as a way to promote and market his work and develop his style and he works really hard in the process. He understands that to work in private studios unlike the walk in shops her in the UK you have to have regular customers and interest in your work and shows and guest spots are a way to achieve this.

In developing his style he has been influenced by both his passion for screen printing and a love of nostalgic or curious elements.

“I guess screen printing influenced me and



I HAD TO FIND MY OWN STYLE FIRST, EVEN THOUGH WITH DRAWING I KIND OF HAD IT BUT TATTOOING IS DIFFERENT FROM WORKING IN ANY OTHER MEDIUM.

a passion for old things, that is when I first started to use etchings, I just wanted to do something that was not there and something visually pleasing.”

The usual process for commissioning Yves is that the client will have an idea and then he creates a design around that idea, it is then adapted and changed in consultation with the client. Most clients find Yves by email and then a visit to the shop as he always finds face to face discussion of the design is easier if possible. The shop’s regular opening hours are one thirty until seven pm but like most creative industries they rarely finish by seven. Yves prefers to tattoo one client per day



Yves still makes time for a lot of screen printing with prints available from his website, he also collaborates on many other design projects including product design with Caseable and a collaboration with Dickie Golden’s Handmade Tattoo Machines producing 10 limited edition printed tattoo machines.

as then they have plenty of time.

“I do like to do complicated tattoos, it is a love hate relationship, I love it when it is finished but now I like doing long straight lines.”

Outside of tattooing his passions are drawing and screen printing and has a passion eclectic music including rock, drum and bass, Folk and electronic he also enjoys snowboarding as well as eating reading and painting.

“This involves late night drawing, some vibrant colours, some cutting & sticking and a lot of passion for what I do.”

He finds the transition from canvas to paper or skin effortless although the physical constraints of working on skin have to be considered

“I can work longer on a canvas than on a person but it is just different medium I enjoy both, printing on paper and on people.”

Recently he has been touring Europe working at both guest spots and tattoo shows before returning to move to and work in Berlin. I’m sure it will not be long before we see more of his work. ▣

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CHAOS
DOLL

Tattoo



It sure is nice to have Tattoo Jam back in August again. Lighter mornings, longer days, happier people - all valuable commodities when you're playing host to one of the nations favourite shows.

ARTIST FRIDAY

It was a surprise even to me to arrive at Tattoo Jam and find it totally different than expected—a lot like one of those days when you come home and find that somebody has moved all the furniture around while you were out. It takes some getting used to but time passes and it doesn't take much more than an hour to forget what it looked like before. That's what happens when you ask no questions and simply show up in the same way as everybody else.

For the intrigued who weren't there (shame on you), everything has moved—and much for the better too. The quieter tattoo rooms upstairs no longer exist and have been replaced with an art gallery. Where did all those tattooers disappear to? Downstairs of course—the new layout meant all the booths (with traders interspersed among them) could now handily be found all on the same floor making it much easier to wander around.

The bigger question is—how does that work? And the easy answer my friends, is: we moved the stage. Not just a little bit, but picked the whole thing up and dropped it elsewhere—up by the main doors. You wouldn't think such a simple move could free up so much space but it did—and it also brought in another bonus ball... the freeing up of The Bar. Normally hidden from sight if you

didn't happen to be in that particular aisle, after six years I had forgotten it existed at all—but this time around, there it was, larger than life and more importantly, open!

So, where to begin with the important things?

Well, it's always a blast to hand out some industry awards and this year, they looked a lot like this:

Best UK Male: *Richie Guy*

Best UK Female: *Rebecca Vincent*

Best International: *Mike Moses*

Most Innovative Style: *Bernd Muss*

Best Newcomer: *Matt Henbo Henning*

Each and every one of those was more than deserved—I wish Mike Moses could have made it to the show though. As regular readers will know, my opinion of him as one of the worlds true elite is deep but he had clients to take care of back home... which ironically makes it quite cool that he couldn't come. I chat with Richie Guy at the bar for a little while—he's really blown away by his win which kinda makes my whole day—more than he will ever know.

My 'made' day comes to quite an abrupt end however, mainly because I have stood at the bar talking to anybody who wished to pass by for nearly three hours and there are at least seven bottles of Desperado racked up still to drink.

MY DAY COMES TO AN ABRUPT END BECAUSE I HAVE STOOD AT THE BAR TALKING FOR NEARLY THREE HOURS AND THERE ARE AT LEAST SEVEN BOTTLES OF DESPERADO RACKED UP STILL TO DRINK...

THE DAILY STAR ARE FANTASTIC. TOTALLY INTO WHAT WE'RE DOING AND NOT OUT TO HUNT DOWN HORROR STORIES FOR CHEAP THRILLS



Nothing I am able to write about will happen from here on.

SATURDAY NIGHT AND SUNDAY MORNING

The longest day in the world has arrived. Bring it on. There's no point splitting up these two days. They seamlessly run into each other with nothing but a short sleep to divide them if you're lucky. I think everybody feels the same.

By lunchtime, everybody in the building is either tattooing or being tattooed—this is the very reason we all exist. The day takes an odd turn with the arrival of Channel 4 and Channel 5 who are shooting for their respective TV shows and a whole bunch of people from The Daily Star. Hospitality is what we do around here and as much as I normally dislike (and sometimes distrust) the media intrusion, I find the guys from The Daily Star are fantastic. Totally into what we're doing and not out to hunt down horror stories for cheap thrills. This puts a nice slant on the day and things get progressively better with the day including items such as touring the floor with Nicky (photographer) and running some random interview segments with artists about how they either love or loathe social media. The results of that will be very interesting by the time she's pieced them all together that's for sure.

I spend some time hanging out with Jeff Kohl (always good to find a Kiss fan in the ranks), Matt Pettis (now there's a guy who's going to be causing a huge buzz as he marches forwards), and Jen and Stacey from TripleSix... on which note, I have to say that Bez really knows his shit when he chooses people to work there. Take a look at what's happening up there if you know what's good for you.

Emma Garrard flanks the end of a row that takes a good hour to pass by as at the

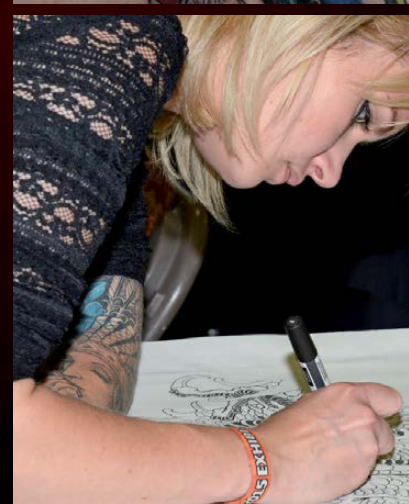
other end is Chris Jones and the sandwich filling contains David Corden, Claire Hamill and Michelle Maddison. There's not too many places on the planet where you can talk about Star Wars, corsets, castles and compare feathered head-dresses without walking more than fifty feet.

The day continues much like this until we get lassoed up for judging—the results of which you can find spread across the pages here. Saturday, my co-pilots are Trent (no show without Punch) and Paula Burn from TripleSix because in the absence of a tattooist (who are either still tattooing or have work entered) the one person you want in your corner when you're judging is somebody who knows what they're talking about and sees/is as critical of as many tattoos as we are on a daily basis.

I'm happy with our choices today—it doesn't pan out like that at every show but today it has. Tattooing carries on until the small hours of the morning for those who wish to push it. Some call it a day but there are many still determined to get as much ink laid down as humanly possible.

My jawbone device type thing tells me I have walked 18 miles by 1am. They can continue tattooing without me. I need to have my game face back on again in a few hours.

When the sun comes up, more of the same happens—only differently. All of those pieces that were looking like they had just been started a few hours back are now taking shape and man, are there ever some big pieces around the place this weekend. There are also a lot of people looking sore but proud—those are the moments we live for because you know what? The truth of the matter is, if you're pleased with your tattoo, then everybody concerned did their job properly and that's what it's all about.







THERE'S NOT TOO MANY PLACES ON THE PLANET WHERE YOU CAN TALK ABOUT STAR WARS, CORSETS, CASTLES AND COMPARE FEATHERED HEAD-DRESSES WITHOUT WALKING MORE THAN FIFTY FEET



Trent had to leave the show early Sunday to brush his hair (at least I think that's what he said), so we replaced him on the judging panel with Glen Cuzen. It's always good fun to judge with somebody new—when ever you break the chemistry and throw in a new element, there's always new ways at looking at things. It's good for all of us to do it this way... mind you, last year, I didn't judge on the Saturday and it was a really strange feeling not to be part of the team.

These show reviews are always peculiar to write up—as ever I can only tell you what I experienced and simply by default, that will always be a very different thing to everybody else. If anybody fancies their chances as a show reviewer, feel free to show your face at Tattoo Freeze and turn in 1400 words on it. I mean it—bring it on! You know where I am.

Finally, I feel the need to wrap up my thoughts on Tattoo Jam 2015 honestly here. I had a great time—I always have a great time. The artists had a great time—I hope that for the most part, they always have a great time too—everybody was busy, that's

for sure. The people who came out to play (that's you guys)—well, you all seemed happy too. So in a nutshell, Tattoo Jam 2015 left everybody smiling which is the whole point because it's the very reason we do this—and all our other shows—every year.

I will say that the footfall was lighter than in past years but from this vantage point that I have, I can tell you that the footfall at all tattoo shows is not what it used to be when Kat Von D was on TV—and that's a global thing, I guarantee it—but here's the important part:

Back in the days when Kat Von D helped us all sell billions of things to billions of people, you could sell ice to freaking Eskimo's—now the revolution is over, what you have left is the people who mean it—and by that, I mean the people we now find ourselves hanging out with are the people with tattoos on their skin and not just a cushion cover with a Sailor Jerry anchor on it.

Things are getting interesting again and the quality of art available to you is better than ever—this big old world keeps on turning whether you're on board or not anyway. Enjoy it while you can, I say.

Next stop for me? Florence. Next stop for us collectively? Tattoo Freeze.

Come out and play. ☐



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AN EYE IS UPON YOU

THE MAN BEHIND THE CURTAIN

Most of the time I don't really think about my tattoos. They are the bodily equivalent of a yellowed note stuck to the fridge and the more I see them, the less I notice them.

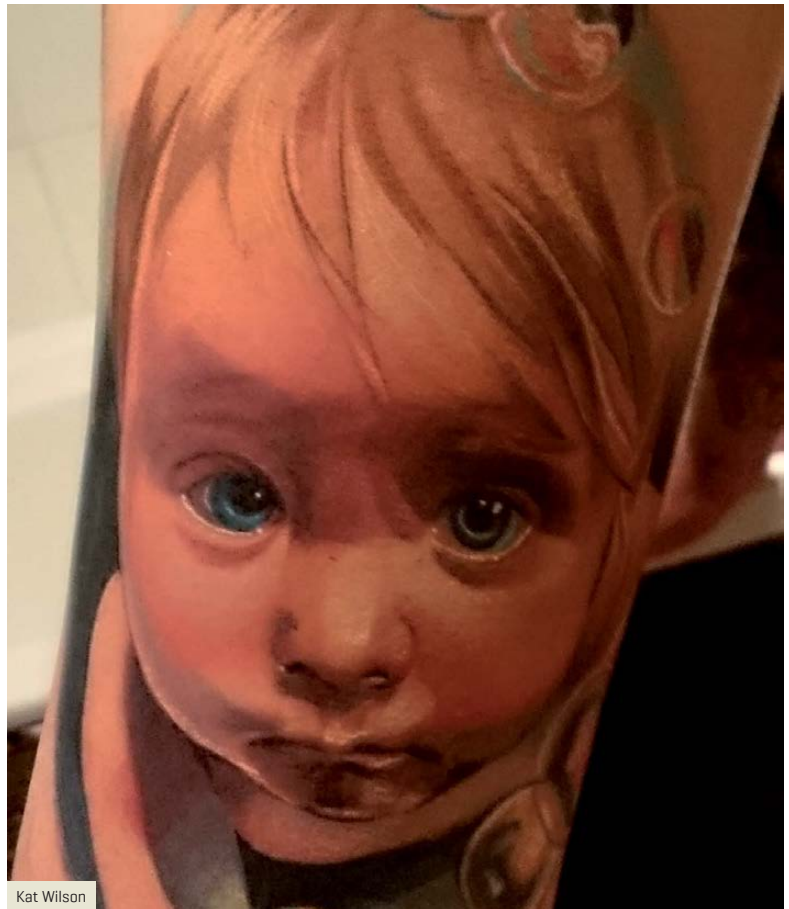
I know they are there, of course, but like a baby that was once fascinated by its own toes and has recently learned to walk, I no longer register what's there.

So I'm surprised when other people draw attention to them, asking to read what they say or what the images are depicting, I often have to look at my own tattoo before I can answer. Unfortunately my answers tend to be a bit of a disappointment, perhaps because, Wizard of Oz style, they reveal the man behind the curtain.

Generally, the scene plays out thus: random person strikes up friendly conversation, asking a question that isn't really a question at all, but more of a statement of belief that they consciously or otherwise would like to have confirmed, 'Is that tattoo a bird/anchor/mandala/quote? What does it mean? It must represent travel/family/spirituality/a deep personal philosophical belief? That's what I've heard/read/seen it on a TV show, am I right?'

Seeking commonalities and connecting through shared ideas and experiences is part of being human. We use it to organise ourselves (religion, party politics, and subcultural dress) to make friends and find partners, to feel like we belong. Finding those that reflect our own characteristics can bring positivity to our lives, but there is a flip side. Our natural primeval tendency towards tribalism can convince us that minor differences are insurmountable, can make us distrustful of those that are different, can even result in prejudice and bigotry.

My disappointing answers ('Yes, it's a bird, nope, no meaning, I just like the way it looks, no, tattoos don't have to mean anything, it's not a quote, it's my postcode' etc.) sometimes feel like an unintended rejection of the asker. So I make my responses funny, I self deprecate, show off my worst tattoos, my most vacant ones (on my leg it reads, 'Ben Harris has



Kat Wilson



PAULA HARDY KANGELOS
DiamondBetty

I TELL HER THAT I STRUGGLE WITH THE IDEA OF MY CHILDREN BECOMING TATTOOED, THAT THEIR SKIN IS ALREADY SO PERFECT.

Hooves'. I don't know if it's true, I was simply paid to do it after answering a classified ad). I try and connect through humour and not by confirming a bias, but recently I met an amazing woman, a woman who showed me it's possible to find commonalities in being opposites.

Like many human beings I am a creature



of habit, I go to the gym, and then the supermarket next door. This happens to coincide with another human beings shopping habit, a Sikh lady, several decades my senior. She began talking to me in the usual way, by making drawing a connection, 'My son has lots of tattoos, is that one on your arm religious? It looks meaningful?' I told her she was half right, that I do have some Christian iconography, but in tribute to the tattooed ladies of the Victorian circus rather than to denote spiritual belief. She laughs at me and talks some more about her son, saying he tells her to have something pretty tattooed herself, flowers on her forearm or patterns. She looks at my bright coloured forearms and tells me her son's tattoos are all black and grey, that he was told it was best for people with darker skin. I tell her that he had received sage advice and that the one advantage of being a natural redhead is my very pale, almost translucent skin, as it allows the ink to shine through. She picks up my hand and looks at my son's name, Nate, across my knuckles (it says 'Love' on my other hand, the pun does not amuse him). I tell her that I struggle with the idea of my children becoming tattooed, that their skin is already so perfect. That's when she holds her hand up next to mine, and shows me her own tattoo. She can't remember getting it, but she thinks she must've been about 5 because that's when her parents died and the people that took her in must've done it. In the region where she comes from it means, 'One true God'. We hold our tattooed hands next to each other, mine has a comedy shopping list in the same spot. The contrast is embarrassing and I feel silly, but she reassures me my tattoos are far more worthwhile than hers, because I chose mine.

My tattoos fall short of the promise that popular culture has made for them, but being all surface and little substance just might be meaningful after all. I'm certainly looking at my body in a new light. ▣



Dek Kent

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Craigy Lee: No longer 'man about town', but 'man just about as far away from town as you could ever be'. Is life really so different on the other side of the world?

Before I headed back to the UK, I heard the news that the studio I had been working at here in Wellington for the past three years would be no more. The owner wanted to move overseas and a demand from the landlord for a big rent increase meant it made sense timing wise.

This was the push I needed to get out of my comfort zone and move on to do my own thing, so we started looking for a suitable space. With the luxury of not having to rush back to Wellington for work, I extended my trip to Blighty and when I returned to New Zealand, I worked at Two Hands Tattoo in Auckland, while also being in constant contact with real estate agents looking for a shop space—but nearly three months after that news, we seem no closer to finding anywhere

I returned from Auckland a month ago now, a couple of spaces we found fell through, and I'm doing the odd tattoo at my friends private studio, but this is a big contrast to how I normally work. I'm used to being in a busy walk in shop five or six days a week. Now I'm working by appointment only, working a couple of days a week.

I have to admit—I'm finding it constantly challenging to keep my mind occupied and stop procrastinating.

DRAW THE LINE

I have been trying to occupy my time with lots of drawing, but find it hard to push myself to knuckle down and do it, I have also been doing D.I.Y, guitar playing, cooking, drinking and other errands around the house to keep my body busy as my mind never seems to switch off and it makes having all this free time even more stressful as I feel I need to occupy myself with something... anything!

I can't make a shop space materialise out of thin air, it's out of my control. A good friend of a friend is a commercial property agent and is looking for us, so I know I have a good man on the job, but its still hard switching off and enjoying the down time.



CRAIGY LEE
electric_gent

I'M DOING THE ODD TATTOO AT MY FRIENDS PRIVATE STUDIO —THIS IS A BIG CONTRAST TO HOW I NORMALLY WORK

NEW YORK INK CUPS

I read online this week that the Department of Health in New York is trying to pass legislation that means pre filled 'ink cups' must be used instead of traditional ink bottles and disposable plastic ink cups. So you'd buy a blister pack of pre filled ink cups (like paracetamol capsules) snap one of each colour you want off, use it and throw it away. It seems a little excessive to me, and would be a far more expensive way to buy ink. Any tattooers with thoughts on this—I'd be interested to hear your views on this one so shoot me an email.

Got a topic or issue you would like me to discuss? Well drop me a line: craigylee@skindeep.co.uk or find me on instagram @craigy_lee

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Do we feel comfortable talking about our tattoos?

Last month, I went to Barbados on a family holiday—we’ve got friends there, and generations of family memories, and so I was looking forward to going back for the first time since I was a baby.

Many Bajan people are friendly and confident—you’ll always exchange pleasantries with people you pass in the street or strike up a conversation with a complete stranger. The island runs at a slow pace, fuelled by conversation and rum.

Within 48 hours of being there, I’d been nicknamed ‘The Tattoo Girl’ by the guys who ran our local beach, I knew various people on a first name basis, and was clearly settling in.

A few times whilst walking in the street, I had been grabbed by women wanting to compliment my tattoo sleeve. I’d been forcefully pulled to one side to experience a complete stranger run their hands up and down my arm.

I didn’t take offence. I’m quite a touchy-feely person who doesn’t mind being confident and open to people who I have just met. That’s why I love the atmosphere there.

For me, wanting to talk about my tattoos also depends the context of where I am, and how I’m feeling emotionally. Sitting on a beach in the Caribbean sipping cold beer, I was more than happy to talk quietly to some lovely locals about what my tattoos meant. In other situations, I didn’t react the same way.

Just last week, a colleague at work that I didn’t know very well, shouted over the desks at me to ask who the woman was tattooed on my arm. In the middle of writing a work email, with other people in the office turning their heads to listen to my reply, I simply said, “I will tell you another day.” It just wasn’t the right time and place for me to go into detail about a personal and intricate tattoo decision.

Like my colleague, Bajan people wouldn’t think twice about quizzing a stranger on their tattoos, or anything else for that matter. I sit here now, on the train to work, looking around at 100 people in silence with their heads down in tablets and laptops, and I think that, actually, maybe sometimes, we could do bit of Bajan here in the UK.

Not everyone I know would feel the same



Jubs Predator James



BECCY RIMMER
BeccyRimmer

WITHIN 48 HOURS, I’D BEEN NICKNAMED ‘THE TATTOO GIRL’

way I did. Most Brits would probably be uncomfortable and even annoyed by a random person yanking them off the sidewalk to interrogate them about the way they looked.

There are always memes doing the rounds on Facebook that reflect this—quotes from people expressing their anger at the fact that, just because we have tattoos, that doesn’t make it OK for people to stare, touch, or ask questions about things that might be very personal to us.

Things are considered bad, and good, tattoo etiquette, and most of us that have tattoos, know that we didn’t get them because we wanted to receive any attention. Ironically, most of us are often the complete opposite, and want to draw as little attention as possible.

As all of this had got me thinking so much, I was able to finally come to one solid, intelligent, realistic conclusion...

I’m thinking of moving to Barbados. ☐



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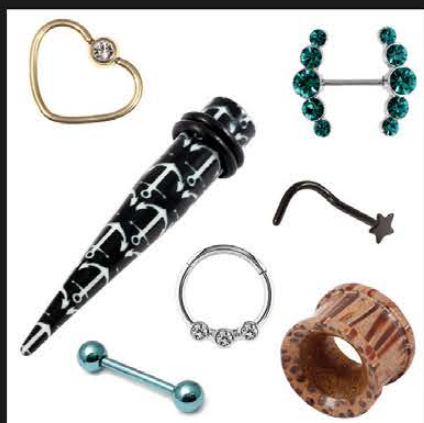
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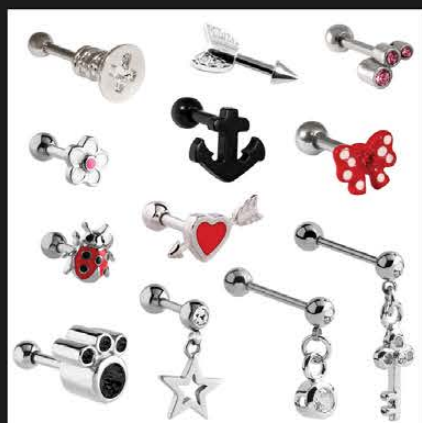
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