

THE UK'S BIGGEST AND BEST SELLING TATTOO MAGAZINE

GET INK!  
IT'S THE LAW

# INK

ENHANCED WITH  
**kinShots**



**SEAN HERMAN'S**  
TRANSFORMATIVE  
TATTOO

REBEL INC. WITH  
**FEDE GAS**

AS ABOVE, SO  
BELOW WITH  
**LAHHEL**

ART NOUVEAU IN INK:  
**SAMOTH**

INSIDE THE HEAD OF  
**MATT BUCK**

COVERAGE FROM  
**LE MONDIAL  
DU TATOUAGE**

**KAMILA  
BURZYMOWSKA:**  
BEAUTY BEHIND THE INK

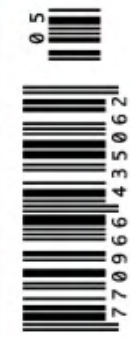
THE SACRED GEOMETRY OF  
**DILLON FORTE**

THE LIFE AND TATTOOED TIMES OF  
**MATTY MATHESON**

**WIN FREE  
TICKETS**



TO THE GREAT BRITISH  
TATTOO SHOW



ISSUE 301  
MAY 2019 • 3.95  
MODEL: MADDISON MYERS  
PHOTOGRAPH: SCOTT COLE



# bodyjewellery Ltd

Tattoo and Body Jewellery Supplies

ROSE GOLD



OPAL



DAITH RINGS



**EIKON**

UK DISTRIBUTOR



**EMS420**  
EIKON METERED SUPPLY



Griffin  
Tubes  
-EIKON

Bishop Rotary

SILVERBACK INK  
GREY WASH SERIES

DYNAMIC  
Color Co.

Eternal Ink  
Bringing You The Brightest Colors Ever

INTENZE



Spirit

NIPRO

kai medical

Ph (0044) (0)1202 57 33 33  
Fax (0044) (0)1202 83 55 55  
[www.wholesalebodyjewellery.com](http://www.wholesalebodyjewellery.com)  
[sales@wholesalebodyjewellery.com](mailto:sales@wholesalebodyjewellery.com)

Unit D3, Cirrus Court,  
Aviation Business Park West,  
Bournemouth International Airport,  
Dorset. BH23 6BW.  
United Kingdom.



Body Jewellery Ltd



SWASHDRIVE  
TATTOO MACHINES

FK IRONS

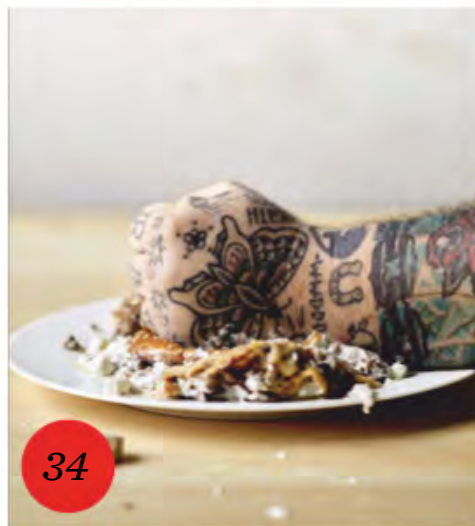
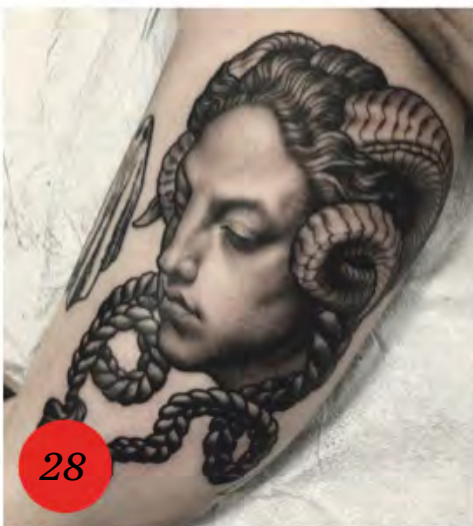
TATTOO MACHINES

Stingray

EIKON

Dragonfly





**14 ONE DIMENSION**

*In which we once more dance with the thing that is corporate mass media and try to have somebody understand...*

**20 REBEL INC**

*Wayne Simmons talks with some of his favourite rebels within tattooing. This month it's the turn of Spanish artist Fede Gas.*

**28 ELEVATION**

*Matt Buck's tattoos are masterful. They are gorgeous, painterly creations that clearly highlight the significance of his place in a lineage of celebrated painters. Yep... we love this guy.*

**34 DEAD SET ON LIFE**

*Matty Matheson. Some may say he's nothing but a TV chef but to many of us, he's so much more than that...*

**44 GEOMETRY RULES**

*Dillon Forte gets the headlamp in his face as we grill him about his tattooing and artwork.*

**64 AS ABOVE SO BELOW**

*Wayne Simmons continues his pilgrimage, going deep into the hills to unearth tattooers with a penchant for the mystical. This month he meets French artist, Lahhel.*

**72 THE BEAUTIFUL ONES**

*After 10 years in the trade, French tattooer Samoth reached an undeniable level of mastery regarding the complexity of his compositions. Being a former professional painter, he adapted the love he had for Art Nouveau from canvas to skin—and when you say Art Nouveau, you can count us in whatever it is you want to talk about.*

**78 BEAUTY BEHIND THE INK**

*Our very favourite (and in fact, our only) international show photographer—Kamila Burzymowska—recently held her first exhibition of work in Warsaw called Beauty Behind The Ink. We love it when a plan comes together.*

**84 THE TRANSFORMATIVE TATTOO**

*This month, Sean Herman looks the Reaper in the eye and comes back to us with some answers we might need to hear.*

**92 LE MONDIAL DU TATOUAGE**

*Coverage from one of the great, fascinating beasts of the world on the convention circuit.*

**THE USUAL SUSPECTS**

5 SATURDAY NIGHT & SUNDAY MORNING  
114 TATTOO OF THE MONTH

**THIS ISSUE'S CONTRIBUTORS**

Pascal Bagot  
Barbara Pavone  
Kamila Burzymowska  
Fareed Kaviani  
Steven Guichard-Kenny  
Sean Herman  
Wayne Simmons

**COVER SHOT**  
Scott Cole

**EDITOR**

Sion Smith  
editor@skindeep.co.uk  
07841 999334

**DESIGN**

David Gamble  
davidgamble@mac.com

**SUBSCRIPTIONS & BACK ISSUES**

magazines@jazzpublishing.co.uk  
01244 881888

**PRODUCTION MANAGER**

Justine Hart  
production@skindeep.co.uk  
01244 881888

**CREDIT CONTROL**

Emma McCrindle  
accounts@jazzpublishing.co.uk  
01244 886009

**ADMINISTRATION**

Jan Schofield  
jan@jazzpublishing.co.uk  
01244 886019

**TATTOO ADVERTISING**

Mark McCarthy  
mark@jazzpublishing.co.uk  
01244 886022

**SKIN SHOTS LISTING SALES**

Sarah Shawcross  
sarah@skindeep.co.uk  
01244 886029

**TECHNICAL DIRECTOR**

David Arthur  
david.arthur@jazzpublishing.co.uk  
01244 881888

**EVENTS DIRECTOR**

Shelley Bond  
shelley@jazzevents.co.uk  
01244 881888

**MANAGING DIRECTOR**

Stuart Mears  
stuart@jazzpublishing.co.uk  
01244 881888

**DISTRIBUTION**

Susan Saunders  
susan.saunders@seymour.co.uk  
0207 429 4073

ISSN 0966-4351

Can't find Skin Deep magazine in your newsagent?

Please contact our distribution company for your nearest outlet 0207 429 4073

Printed by Precision Colour Printing Ltd





Tattoo Art by Jess Yen



-  Green Dragon
-  Daruma Red
-  Chrysanthemum Orange
-  Immovable Light
-  Immovable Medium
-  Immovable Dark
-  Lantern Yellow
-  Buddha Gold
-  Moma Peach
-  Peony Purple

Jess Yen



**23**  
ITEM  
INK SET

Jess Yen's art brings a dynamic realism to the culture and stories of Asian traditions. Under his touch, the creatures of Japanese and Chinese mythology flow with life, alive with detail, shadow and light. Working together, Jess Yen and Eternal Ink formulated these tattoo pigments to a thinner ink consistency suitable for both traditional and tebori tattoo styles.



STERILE | R

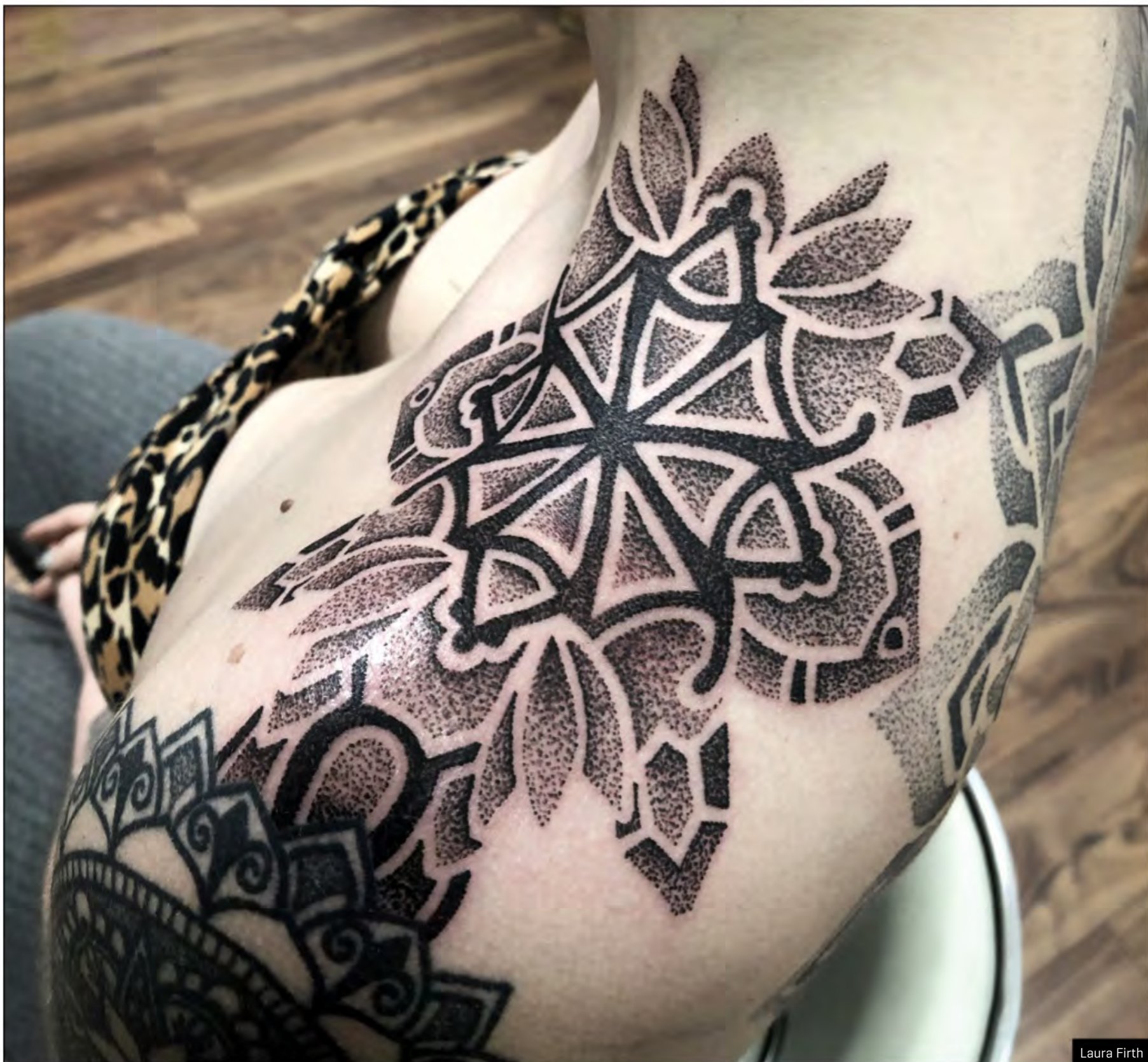


@eternalink | Eternal Ink is found exclusively in the best tattoo studios worldwide.





SATURDAY NIGHT  
& SUNDAY MORNING



Laura Firth

## Notes from the Underground

**I** find myself with an extra page to fill again this month. Beccy went and did the 'baby thing' and as is a baby's wont, he's keeping her on the brink of sanity in the twilight zone—also known as 'who knew there were so many documentaries about sharks on National Geographic in the middle of the night'.

I'd put money on her making an appointment for more work before the next issue comes out... and I would win.

Thus, I must peddle out one of my tales of ordinary madness from the world of tat-

WHO KNEW THERE WERE SO MANY DOCUMENTARIES ABOUT SHARKS ON NATIONAL GEOGRAPHIC IN THE MIDDLE OF THE NIGHT



SION SMITH • EDITOR  
editor@skindeep.co.uk

toing. I'm sure I have one deep down in my pocket here somewhere...

Last year—or maybe it was the year before—I found myself in a bar in Pisa after the Florence show (for you cannot fly straight into Florence—you have to hit Pisa and then grab a bus) with time to kill before my flight home. I'm not a big drinker but my choices





SATURDAY NIGHT  
& SUNDAY MORNING

were a bar or a cafe and I had already drunk enough coffee to make my whole body shake. If it shook anymore, I swear it would have opened a door to another dimension and then, well, who knows what could happen—so a bar it was. Jim Beam is pronounced the same in every bar in the world, so that was a safe bet and it did just what I intended it to do and soothed my troubled soul sip by sip.

Pisa is not the kind of place where you expect to get manhandled, so when a pair of hands the size of issues relating to Brexit turned up on my shoulders and began to massage them from behind, I stopped tipping Jim down my throat and looked down at the fingers.

On one hand, a set of card suits across the knuckles, on the other, either some weird-ass magical symbols or spiders done badly. I couldn't decide... and while I was not deciding, he leans forward and whispers in my ear: "Guess who?"

"I honestly have no idea. Not a damn clue."  
"Come on. Give it your best shot."

So I thought. And then I thought some more. Then I drank some more because Jim was good at his job. While I was thinking, I relaxed into the massage and leaned into it a bit... maybe a bit too much because the hands stopped and instead appeared next to me on the bar.

"Jeez, you have the memory of a fish. It's me—Karl—from yesterday!"

Still nothing.

"The guy who locked himself out of his car at the show!"

Ah. That Karl... though I'm pretty sure he never told me his name at the time.

I was taking in some air between judging sessions at the show and wandering around the outside of the venue wondering what it might be like to live here one day, when this guy (Karl—obviously) comes up to me and says:

"Hey—you're English aren't you?"

"Close. Welsh but I won't argue about it this far away from home."

I'm guessing English isn't his first language. It's not officially mine either so we roll with it.

"Can you help me with something?"

"Sure."

"I've locked myself out of my car and I need to get into it because I've left all my money



Laura Firth

I SAW A ROCK ON THE FLOOR ABOUT THE SIZE OF A SMALL MONKEY. I PICKED IT UP AND DOUBLE CHECKED ONE MORE TIME...

under the seat. It's just over here..."

And he points to a beaten up old hatchback with German plates.

"Ummm... so because I'm English, I can break into your car better than all these Italian people hanging around?"

"Ha—funny. No, but I don't speak Italian, so I can't really explain to them why I need to break into the car."

That makes sense. I figure it can do no harm to at least go and look at the car. I can't get myself arrested for just looking... though I have been to some places where I wouldn't test that point of view, Florence isn't one of them.

He points through the window at a brown envelope barely sticking its nose out from under the seat.

"See—there it is."

"So where are the keys?"

"In the boot. I locked the car and while I was getting my bag out of the boot, must have put them down in there, shut the boot and ummm... here I am locked out of my car."

"Easily done. So what do you want to do?"

"I just want to get in, pay for my tattoo and then I have to drive home tonight or I'll be in deep trouble. I have work tomorrow and a wife expecting me back for her birthday. I don't care if we have to break something, I can pay for it later. I just needed a... how do you say it? A second option?"

"Opinion."

"Yes! A second opinion. Will you help me?"

"Sure."

So there we stood for 20 minutes trying to figure out how to get into a locked car. I had heard a story once about cutting a tennis ball in half and using it against the keyhole to blow the air-locked button up but the car was so old, I didn't think that was an option... plus, neither of us had a tennis ball. The obvious thing was some kind of wire contraption sneaked into the door frame to try and catch the button and pull it up, but we didn't have any wire either.

"Are you sure you don't mind some damage?"





# TATTOOSAFE

TATTOO SUPPLY



**BRAND NEW IN STOCK!**

WIPE OUTZ IN BLACK & A LOT OF NEW  
TATTOO BOOKS AT [WWW.TATTOOSAFE.ORG](http://WWW.TATTOOSAFE.ORG)







SATURDAY NIGHT  
& SUNDAY MORNING



Laura Firth

THERE ARE A HUNDRED WORSE WAYS TO DECIDE ON WHAT YOU'RE GOING TO GET TATTOOED NEXT.

“No... I don't really care about the car. I just need to get home.”

“I say we smash a window then. One of the back ones.”

“OK. You're the boss.”

How I had become the 'boss' in this story I don't know. I sure as hell didn't want to be in charge that's for sure... but the guy needed to get home.

Then, two things happened at exactly the same time.

I saw a rock on the floor about the size of a small monkey. I picked it up and double checked one more time.

“Are you sure?”

“Yes! Do it!”

He stood back, shoved his hands deep into his pockets and screwed his eyes tight shut in mock surrender of what we were about to do.

I threw the rock and all I heard from behind me was:

“Wait. Ha! Here they are in my pocket!”

And as luck would have it, the rock didn't go straight through the glass but instead, bounced off the damn thing and hit me square in the nuts on the rebound.

There are probably easier ways to make lifelong friends while you're hanging out at tattoo shows around the world, but maybe not many quite so memorable.

Cut back to the bar:

“I thought you were in a rush to go home?”

“Yeah, but I changed my mind.”

I felt a bit duped. He could have changed his mind about that before and called out a professional to break into the car, then I wouldn't have been quite so paranoid that InterPol were following me around.

“Another drink?”

“Sure.”

And as one drink turned into another, I missed my flight and he ended up getting a divorce, but we did agree to meet up later this year and get matching car key tattoos to commemorate our misadventure in a foreign land.

And you know what—there are a hundred worse ways to decide on what you're going to get tattooed next. ▣



# TATTOO EXPO

EPISODE I.  
NEUMÜNSTER  
HOLSTENHALLEN

4.+5.

MAI

2019

PRESENTATION: INTERNETXDOLL

-HORIWAKA



-MORAIS TATTOO



-JONNY OCEAN



-STEFANO LAUGELLI



- BUMER



- LENA ART



- TOMMY LEE WENDTNER



- DAVE PAULO



-BENJAMIN LAUKIS



- NATALIE NOX



- HORIYOSHI "SOURYOU" THE 3 .

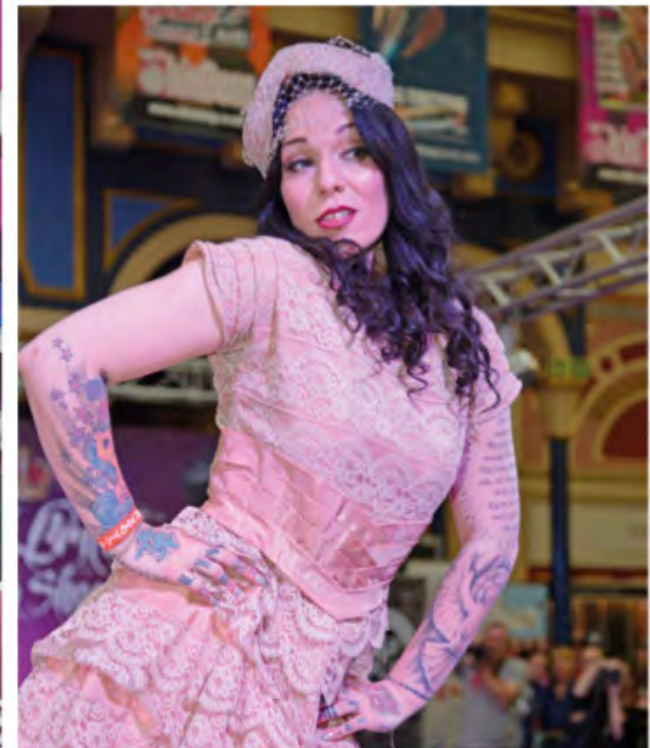
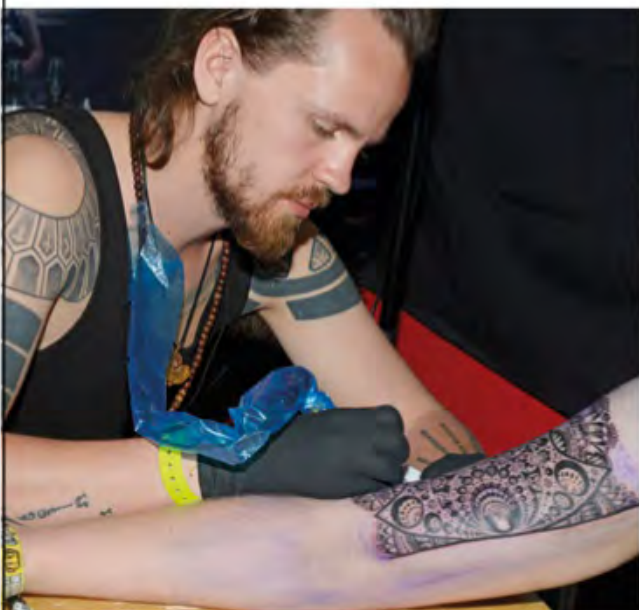






## GREAT BRITISH TATTOO SHOW GIVEAWAY

**Winter is not even close...**but summer is (more or less) and that means it's almost time for the Great British Tattoo Show. To celebrate the oncoming sun storm, we have 10 pairs of tickets to give away (and maybe as we get closer, another 10 pairs, but don't bank on it). To be in with a shot, we'll make it as simple as always: Just head on over to [skindeep.co.uk/competitions](http://skindeep.co.uk/competitions) and where it asks you for the competition answer, type LET ME IN and we'll do the rest before the end of April so that you can figure out all your travel arrangements. See you there.





# DERMALIZE<sup>®</sup>

PROTECTIVE TATTOO FILM

#protectyourart

treativa.com



**D** ...is **not** the **same!**  
The only tattoo medicament approved by the Ministry of Health

www.dermalizepro.com - info@dermalizepro.com





# LONDON, WE'RE COMING FOR YOU!

25-26 MAY 2019 • ALEXANDRA PALACE

Come one, come all to a weekend of tattooing, alternative entertainment, fashion, music and good vibes at The Great British Tattoo Show.

No egos. No Bullshit. Just cool people, awesome entertainment, epic tattoo artists and you guys!

## WHAT'S ON

**300+ TATTOO ARTISTS**  
**CATWALK SHOWS**  
**TRADERS**

**STAGE SHOWS**  
**BURLESQUE**  
**STREET FOOD &  
CRAFT BEER FESTIVAL**

**FIRE PERFORMERS**  
**POLE DANCING**  
**CONTORTIONISTS**



Our sponsors



#GBTS19



Sam Mayle Arts



THE  
**GREAT BRITISH  
TATTOO SHOW**

25<sup>TH</sup> - 26<sup>TH</sup> MAY 2019  
ALEXANDRA PALACE, LONDON



# ONE DIMENSION

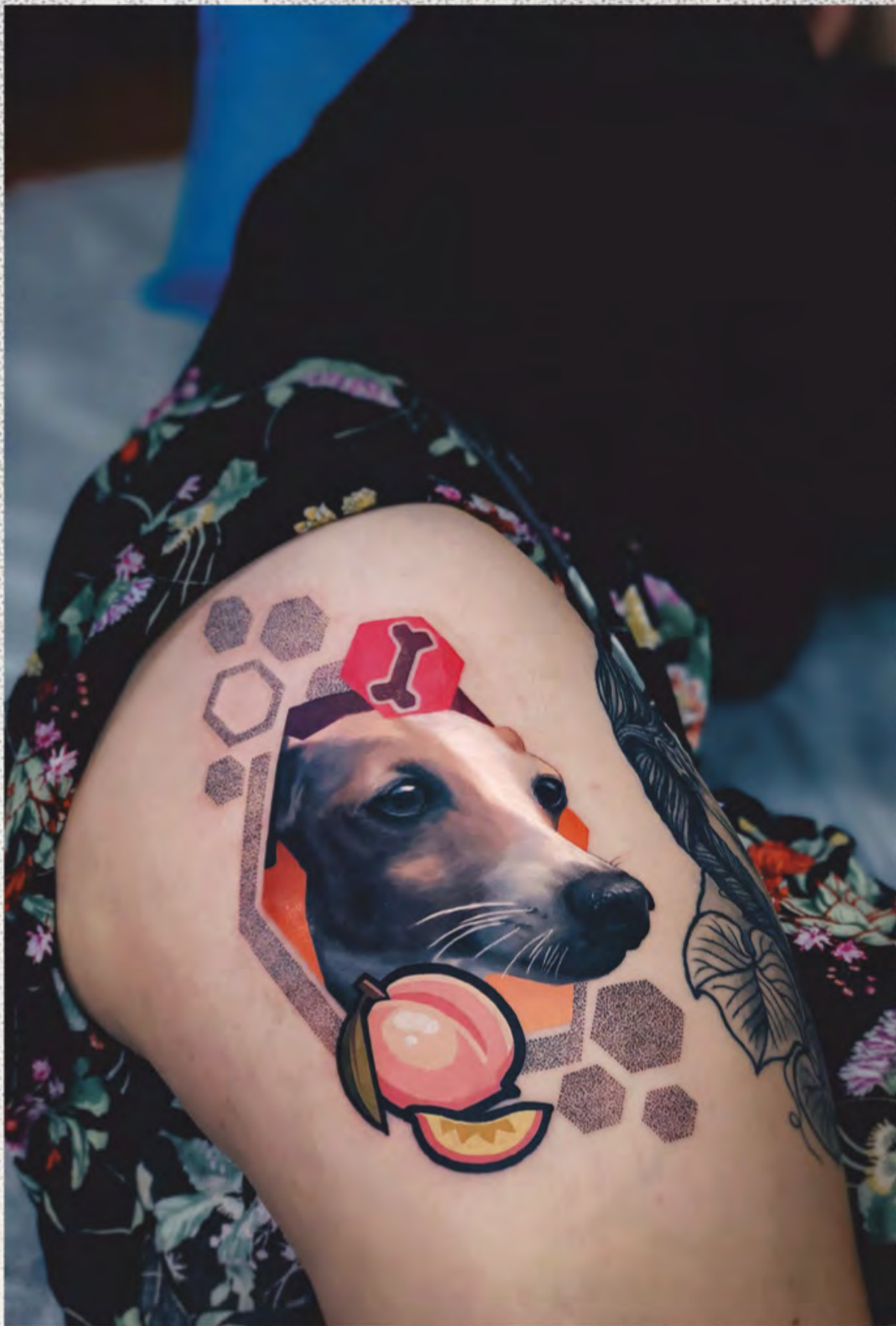
OR

**PLEASE, SOMEBODY,  
ANYBODY... BE AS  
PROFESSIONAL AS  
YOU'RE BEING PAID  
TO BE AND ASK US  
SMART QUESTIONS  
ABOUT TATTOOING  
FOR A CHANGE.**

*On why I (that would be Fareed Kaviani B.A. (Hons.); M.A.; Doctoral Researcher and super smart friend of Skin Deep) think the media should stop asking if tattoos have become too mainstream or uncool...*

*...accompanied by the incredible work of Chris Rigoni simply because it deserves to be seen. Stay tuned.*





each unexpected location a tattoo turns up elicits another round of existential interrogations from mainstream media on the socio-cultural place of tattoo.

Last week I was interviewed live on ABC radio [interview begins at 5.40min] for a segment on tattoo. I am not a tattooist—I am a sociologist that has experienced over 150 hours of tattooing and has been writing on tattoo and body modification for over six years for publications such as *Vice*, *Dazed*, *Inked* and of course, *Skin Deep*. Credentials aside, it was my first radio interview, and my blood was flowing with too much caffeine and the all-encompassing fear of saying something irrevocably stupid (*we've all been there. Ed.*).

The bit was a follow-up to Adam Gabbatt's piece published days before in *The Guardian* entitled, *At arm's length: are tattoos finally becoming uncool?*. Here he defined Vogue's front page spread of a disrobed and tattooed Bieber and the topless tattooed torso of Adam Levine's Super Bowl performance as the graceless demise of tattoo's cultural capital. Tattoo expert and art history lecturer, Dr Matt Lodder, informed Gabbatt that the media have been positing these tropes about tattoo's status—'Now tattoos are middle class', or 'Shock horror, women are getting tattoos now'—for decades. In other words,

I was ready to don my sociological hat and put the question to bed. Instead, and even despite my using the first question to reveal my work's modus operandi as one of presenting the stories of unique individuals without the usual fetishization found in mass media, I was asked the traditional set of facile questions tattooed bodies have been facing from mainstream outlets ever since they took a fascination with the ancient practice—what was your first tattoo?, how much have you spent?, where did it hurt the most?, what styles are popular?, are tattoos becoming uncool? what is the future of tattoo?

This is not a value judgement on the interviewer; if one's exposure to tattoo is through cultural industries like galleries, museums, advertising, the music industry, and mainstream print and online media, understanding tattoo as merely an aesthetic object makes sense. However, this one-dimensional view of tattoo and tattooed bodies imbues them with the same essence of ambivalence and ephemerality that makes a fad a fad, thusly encouraging these regular spurious musings on whether tattoos are uncool or too mainstream. And now, the same mechanisms responsible for saturating cultural industries with





a superficial view of tattoo declare its rebellious spirit and visual impact diluted. Not only does this negate the social and sacred function traditional tattoo fulfills for many non-European bodies, it assumes the motivations for undergoing such a painful ritualistic process in the West is mediated merely by the current climate of cultural capital gains.

To better understand this phenomenon—and hopefully preclude the positing of such questions—we need to trace back to what social theorist, Mary Kosut, identifies as the artification and commodification of tattoo.

“Have you had your monogram inscribed on your arm? Is your shoulder blade embellished with your crest? Do you wear your coat-of-arms graven in India ink on the cuticle of your elbow? No? Then, gracious Madam and gentle sir, you cannot be au courant with society’s very latest fad”—(early example of the media ‘elevating’ tattoo to fashion) December 12, 1897, New York Herald

For most of the 20th century, tattoos and art were two distinct socio-cultural spheres. Before the 1970s, tattooists were understood more as tradesmen ploughing their craft (yes, mostly men, although Australian Bev Robinson, aka Cindy Ray, is a noteworthy exception). These

tattooists had little or no knowledge of the western art cannon; the industry was predicated on copying and reproduction, tattoo stencils were bought and sold, flash sheets displayed formulaic and limited iconographies such as roses, ships, cartoons, and pin-up girls. Although members of high-society would often flirt with the practice, tattooists were mostly working-class tattooing the dispossessed, blue-collared, itinerant, or criminal.

A rarity worth mentioning, however, is Samuel Steward, aka Phil Sparrow, a university professor turned tattoo artist who, during the 1950s, wrote what could be described as the first comprehensive sociological ethnography of a tattoo parlour in *Bad Boys and Tough Tattoos*, notwithstanding Albert Parry’s 1933 contribution, *Tattoo: secrets of a strange art*, which examined the practice albeit through a more prurient lens. Indeed, Sparrow observed the dearth of artistic skill firsthand, “There is not much creativity nor originality among tattoo artists as a whole,” he wrote, “Obviously, someone at some time had to create the designs first, and there are a few talented designers in the field. But the majority of tattoo artists have never had any art training.” Nor were there magazines, associations, conventions, or even many methods for learning the trade. Steward attempted to teach himself from a “poorly mimeographed” set of lessons that revealed, he noted in hindsight, a dis-





tinct lack of knowledge on the teacher's part. Regardless, Steward thought "learning to tattoo from a book is just about as successfully accomplished as learning to swim from a book in your living-room." The characteristics of what have come to be known as "first-generation" tattooists contrast starkly with those entering the field during an era of fundamental social and cultural changes.

Only in the 1960s or 70s did people even remotely start to think about it as being something about the individual. It was never about that... It was about "you're a sailor so you get this, you're a prisoner so you get this prison tattoo"... Only very recently has it become about individual expression both for the client and the artists —(2006) Alex Binnie, *Tattooist*

The 1960s and 70s saw tattoo's clientele diversify. The social and political mood of the time was one of ontological insecurity—the voices of minorities began challenging traditional Western structures for meaning making and self-identity became insecure and problematic. As psychologist Erik Erikson described it, it was an era of identity crisis. The historian Eric Hobsbawm saw men and women scrambling for groups to which they could belong—certainly and forever—into a "world in which all



else is moving and shifting, in which nothing else is certain," while sociologist Anthony Elliott wrote of identity in the era as breaking with images of "sameness, continuity, regularity and repetition", coming instead to mean "rebellion, discontinuity and difference".

Such was the lack of solid structures to identify with, and growing avenues for difference and identity construction, that tattoo shifted from a marker of identity to an expression of self. This fundamental shift rendered flash art incapable of meeting the complexities and diversities of individuals wishing to construct and express their "selves" through tattoo. As a leading figure of this "tattoo renaissance", tattooist Don Ed Hardy observed, "people had to fit their individual psyche into pre-congealed images that were often very out-of-date." Tattooists had to up their game—they had to become artists.

Coincidentally, it was around this time universities saw a dramatic rise in the number of fine art graduates. Not only did the climate of uncertainty attract previously absent groups looking to anchor and express themselves through tattoo, the industry also saw the arrival of a new, university-trained generation of artists unable to find work in the already over-saturated and often impenetrable art world. Even today, large swaths of tertiary educated artists find themselves migrating to tattoo in the hopes of making rent. As such, these institutionally trained middle-class artists brought with them techniques, styles, self-reflexivity, business acumen, experiences, discourses, a highly critical way of understanding art, and a subscription to mainstream values and lifestyles hitherto unseen in the industry.





Further evincing developing links between the tattoo and art worlds was the appearance of tattoo related exhibitions in renowned galleries and museums. This tradition continues today—only last year did *The Museum of Modern Art* ordain tattoo as one of 111 most influential items shaping the past, present, and future of fashion and identity. Two pieces by L.A. based tattoo artist, Roxx, were chosen to illustrate tattoo. I was asked by Roxx’s publicist to write on the achievement—yes, publicist, it is not the first time a tattooist’s publicist has contacted me, a fact that palpably demonstrates artification’s stratifying effects, a point I made in my interview with Roxx worth repeating:

“Ultimately, the conditions of late modernity have rendered the body as something malleable—to be modified and improved according to our internal vision. Yet, as corporate culture industries like galleries, private museums, and the advertising industry, continue to include and ‘elevate’ the place of tattoo, such bodies of transgression become increasingly understood through the language of capitalism, as “art”, “object”, “high-fashion”—

something to be objectively appraised. The gentrification of tattoo—its ‘elevation’ into the legitimizing world of art and fashion—has spawned a reactionary generation of anti-art tattooists who, in violating the norms of mainstream body art through indiscriminate, often unprofessional, primal, and aesthetically perverse and avant-garde pieces, are attempting to reposition the medium in opposition to mainstream tattoo and society—evoking its deviant and innately transgressive magic.”

The anti-art tattooists I mentioned here were Valerio Cancellier and Cammy Stewart. They collaborated to produce the Brutal Black Project, a tattoo session defined by its brutality and ritualistic elements and inspired by a desire to dissociate tattoo with “art” and affront what Cammy Stewart believes tattooing has become: “plastic, soulless bubble-gum, broken down by fashion, the media and popular culture.”

It is a discord rooted in the generational shift from tattoo practice to tattoo art, from craftsman to artist, from scourge of society to the accoutrements of cool, inner-city individuals. The initial internal resistance to artification was gener-





ated by a fear of social, economic, and stylistic stratification that was occurring within the industry. Today, these shifts are regularly influenced by factors outside of the community—for some, thinking about tattoo as “art” has become synonymous with making it palatable for celebrity bodies that shill, or voyeuristic charlatans that want to be associated with an artificially manufactured notion of cool, or for capitalist cultural industries to pillage and repackage into consumable commodities such as reality television tattoo shows, perfumes, clothing brands, tattoo schools, books, music videos, mainstream magazines and salacious or shock-horror clickbait. Meanwhile, despite the prevalence of tattooed bodies throughout culture industries, studies still demonstrate a high level of stigma associated with tattoos, translating into various forms of discrimination and harassment for people that do not perform at the Super Bowl or grace the covers of high-end fashion magazines.

Perceiving tattoo as an aesthetic commodity ignores its subjective transformative—and permanent—qualities, incongruously positioning it as fair game for appraisal against


a slew of ephemeral consumer cultural detritus. Conflated with cool, regularly measuring tattoo’s existential credibility now takes place within the precarious fields that “elevated” the practice, imbuing outsiders with the power to objectify and take agency from a tattooed body and reduce it to passé—as Bourdieu quipped, evaluating the “deficiencies” of another’s appearance is one of the ways the petit bourgeois exercise their power over others whom they deem “vulgar”.

Although, as Mary Kosut observed, it may be contradictory in nature—as both a commodified consumer product and creative and agentic postmodern product—I believe that questioning whether the proliferation of tattoo has reduced its “cultural capital” is an illogical enquiry driven by a superficial grasp of an experience, community and culture. Instead, maybe we should focus on the myriad and often profound functions the ancient practice can fulfil for individuals, groups, and cultures as an artform, craft, ritual, or intense physical and often remedial experience in our ever increasingly technological and digital contemporary lives. ▣



# REBEL INC.

Wayne Simmons talks with some of his favourite rebels within tattooing. This month it's the turn of Spanish artist Fede Gas

 fede\_gas\_tattoo

**W**hen I ask Federico Andújar AKA Fede Gas whether he sees himself as a rebel within tattooing, someone who sets out to break the rules in some way, it really tickles him. “Well, I guess I consider myself just a normal tattoo artist,” he laughs. “But yeah, maybe my style isn’t so common. I work with a wide range of colour in every piece I do and I guess that could be considered rebellious. Or at the very least a little risky.”

It's this use of colour that really drew me to Fede's work in the first place. His tattoos offer a blend of some styles that don't often play that well together and yet, within Fede's work, they make perfect sense. There's portraiture in there at the centre of it all, but also elements of watercolour, all mixing and matching within the same piece. It's his use of colour, however, that really makes the whole thing pop for me – it lends a vitality to his work that seems less concerned with realism and more concerned with new school, graffiti or even comicbook art.

“You have captured it perfectly,” Fede tells me. “For me, the most important part of the tattoo is the main image - that gives me the opportunity to express something. When I select the central piece of the portrait, I need to find something expressive, something that's good quality with good light contrasts. My personal style, I guess, comes from creating something crazy from all that. In my neotraditional style tattoos, I need to draw it up fresh and, well, as I come from the graffiti world, I love mixing crazy contrasts with colour.”

And yet despite all this colour, all this vitality, I also

**THE MOST IMPORTANT  
PART OF THE TATTOO  
IS THE MAIN IMAGE  
– THAT GIVES ME  
THE OPPORTUNITY TO  
EXPRESS SOMETHING**



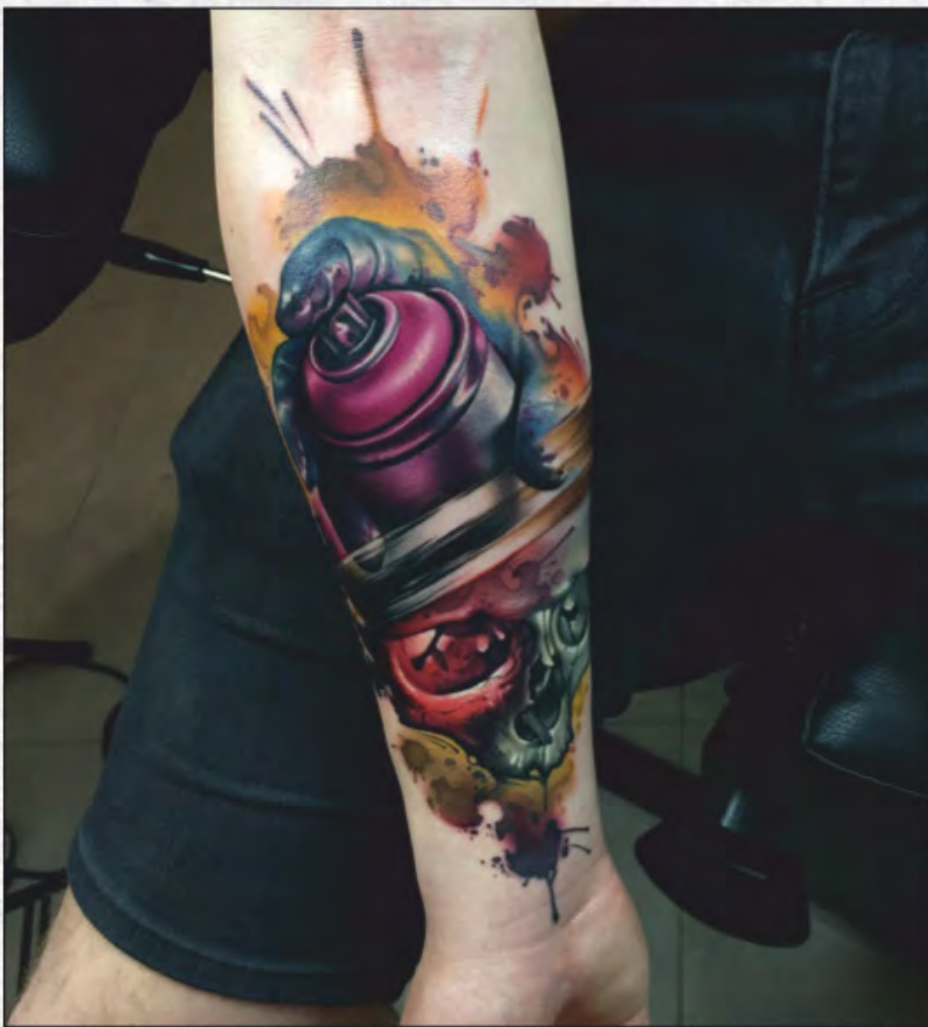












## I DON'T CONSIDER MYSELF A DARK PERSON, BUT MAYBE MY SUBCONSCIOUS IS

symbols of peace, poison bottles becoming talismans for good health. Either way, Fede's not as scary as some of his tattoos might suggest. Or so he tells me. "I don't consider myself a dark person," he says with a wry grin. "But maybe my subconscious is."

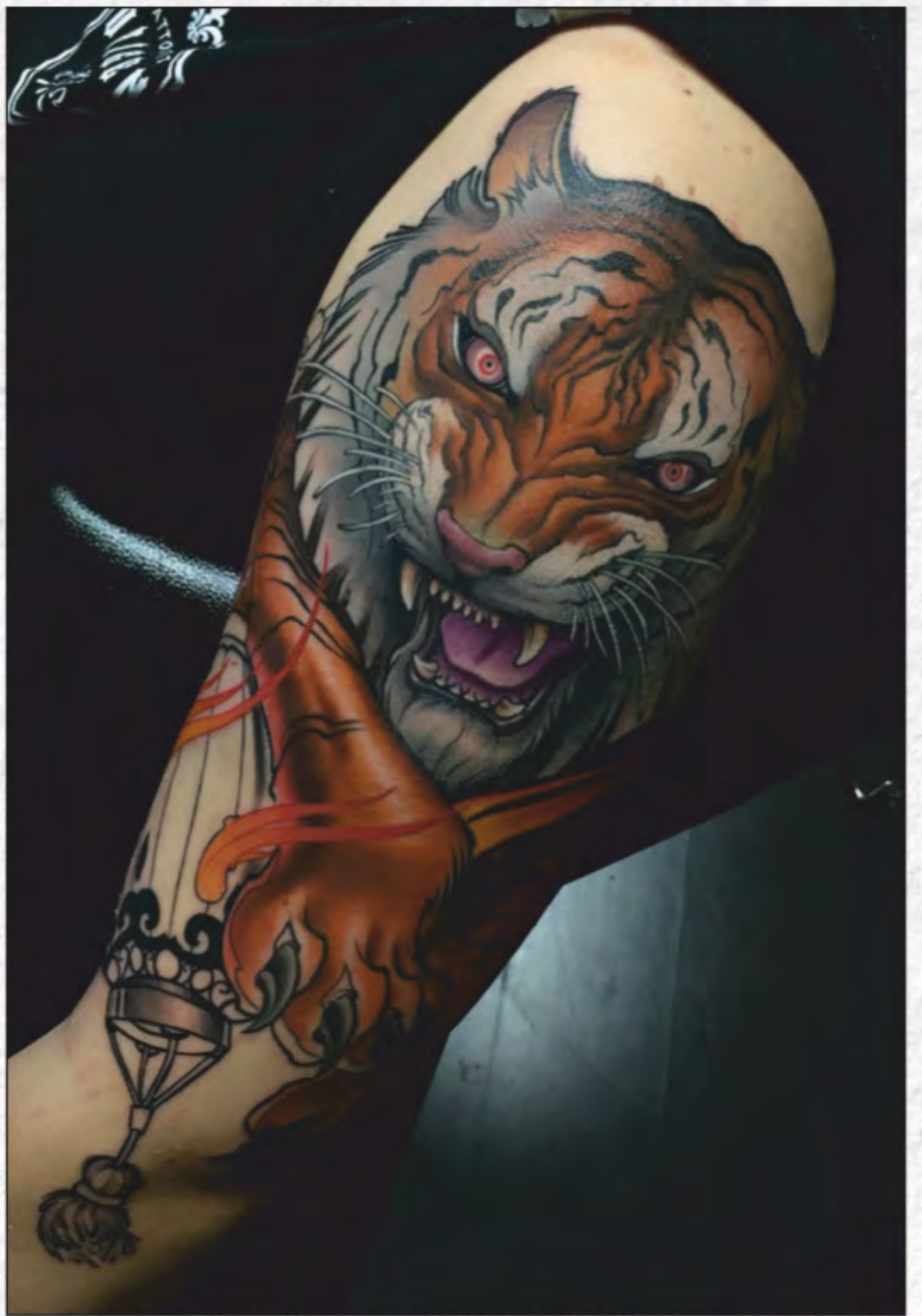
Certainly the tattoo scene right now seems very open to new takes on established tropes, to the contrast of darkness and light – both artistically and metaphorically – that Fede's putting out there. Within Europe in particular, there's a huge surge in surreal and avant-garde tattooing. Yet where Fede's studio is located, the small Spanish village of Dos Hermanas, it's perhaps a different picture. "I could say that I've seen some changes of recent, but not that much. People are starting to learn more about the tattoo world, maybe - different styles, events and all that - but I have to admit that a big part of my clientele is not local. Maybe in the bigger cities such as Barcelona, Valencia or Madrid, it would be different. But Dos Hermanas, where I'm from, is really small and traditional and it's still quite difficult to develop non-traditional styles," he adds, pointing out that when he uses the term 'traditional' here, he's referring mostly to realism, black and grey, the more popular takes on tattooing. "Anyway, I'm really happy to be here and to watch the industry grow and see people enjoying all that it brings."

With the internet, of course, the world has become a smaller place for all of us. Artists can connect with potential clients as well as other like-minded artists like never before, fostering relationships and soaking up inspiration the world over. When it comes to other tattooists

sense a darkness to Fede's art. There's an intensity that he brings out in the faces of his portraits as well as the details surrounding them. He has a penchant for skulls, for symbology perhaps reminiscent of the world of horror or some of the darker corners of the occult.

"Well, it's true that I love skulls," he laughs, seeming amused by the suggestion. Then he seems to think a little more on it all. "Maybe, now that you mention it, there is something going on. I collect skulls. I have home some real ones from animals at home. I guess they're a very traditional element within tattoo art - maybe that's why I love them." Of course, there's often the whole 'opposites attract' thing going on with tattooing, the 'Lucky 13' dynamic where a motif or symbol that means one thing in the real world means the complete opposite to someone wearing it as a tattoo. You see knuckledusters becoming





## DOS HERMANAS, WHERE I'M FROM, IS REALLY SMALL AND TRADITIONAL AND IT'S STILL QUITE DIFFICULT TO DEVELOP NON-TRADITIONAL STYLES

who speak to him, Fede has particularly warm words for Salvador Castañeda, Matteo Pasqualin and Victor Portugal – those are the artists he sees as his biggest influences within the world of realism. There are others that stand out: “Dimitriy Damohin, Luka Lajoie, Sandra Daukshta, Kostas Tzikalagias and many more. In Neotraditional style I admire Javier Franko, Johnny Domus Mesquita, Daniels Bauti, Victor Chill and Koan.”

Outside of art, he likes an active lifestyle with a penchant for extreme sports such as snowboarding. But it's his family he feels he owes the most to. “My parents taught me to be patient, kind with everybody, respectful and a hard worker. They are my biggest inspiration in terms of how to live my life.”

Moving forward, Fede wants to continue learning and growing as an artist, travelling the world and working alongside other great artists. With so many styles merging within his tattoos, honing technique is going to be an endless quest, to make sure the art he is creating continues to work as a tattoo.



“That’s something that you learn through many years of just observing your tattoos,” he agrees, “comparing how you worked on each and how it healed. It’s about trying to understand the way different types of skin work. Right now, I’m working with very low revolutions. The colour goes into the skin with no damage and stays solid forever.”

And colour’s where it’s at with Fede. ▣



# TRUE COLOURS

TATTOO AND PIERCING  
PRESTON, LANCASHIRE



BEN J ASHMEAD

JAMES TATTOOINK

REECE GIBSON

LOZ THE HAT

01772 378565



14 GUILDHALL STREET  
PRESTON, PR1 3NU



# TOUGH LOVE

TATTOO STUDIO



*BESPOKE TATTOOS BY FEMALE ARTIST*

Scarborough, YO12 7LA - 01723 447277

  @toughlovetattoostudio

[www.toughlovetattoostudio.co.uk](http://www.toughlovetattoostudio.co.uk)



## CENTRAL TATTOO SUPPLIES

**Ethical suppliers of quality products**

Like and follow us on social media to see our new products and special offers


**10%**  
discount off

your first order if SD10 quoted when ordering  
over the phone or through our website

[www.centraleattooosupplies.co.uk](http://www.centraleattooosupplies.co.uk)



The Roman Site, Sutton Road, Colehurst, Market Drayton, Shropshire TF9 2JH

 01630 637107





# BACKPIECES & BODYSUITS

DISCOVERED AT MONDIAL DU TATOUAGE  
ALL PHOTOGRAPHY BY PASCAL BAGOT



Koji Ichimaru (Italy)





Shane Tan (Singapore)



# ELEVATION

*Matt Buck's tattoos are masterful. They are gorgeous, painterly creations that clearly highlight the significance of his place in a lineage of celebrated painters. From the mighty gods of Greek mythology to the striking iconography of religious beings, Buck takes his tattoo machine as a paintbrush to those lucky enough to be inked by his hands. To him the process of tattooing has the ability to clarify vision, change perspective, and heal. Tattooing is more than an art medium to Buck; it is a tool to reinvent, it having spiritual transformative properties that elevate and transcend the everyday existence of life*

**I NOTICE CHARACTERISTICS OF YOUR WORK THAT ARE SIMILAR TO FEATURES FOUND IN RENAISSANCE ART; DO YOU DRAW INSPIRATION FROM THIS PERIOD?**

What gave it away? I absolutely draw inspiration from the Renaissance period, as well as many of the periods and styles of art that were a continuation thereof. I have to give credit where credit is due; I owe a huge portion of the skill of my hands to the man who taught me how to draw and paint, the late Attila Hejja. I studied under Attila for almost 3 years starting when I was 15 years old; Attila had studied under Harold Stevenson, Harold Stevenson had studied under the magnanimous Norman Rockwell, and Norman had been the recipient of the the European academic Atelier methodology of drawing and painting that had been birthed in the Renaissance and refined over the centuries. I was incredibly fortunate to be a recipient of this superlative lineage, so I'm always looking to and drawing inspiration from the foundation that my training was built upon: the Renaissance.

**GREEK MYTHOLOGY IS A REOCCURRING MOTIF IN MANY OF YOUR TATTOOS, WHAT FASCINATES YOU THE MOST ABOUT THESE ANCIENT STORIES?**

I'm not sure exactly when my interest in Greek mythology began, but I spent many lunchtime hours in the school library reading through the encyclopaedias of mythology. When I was about 16, my school offered a class called "Myths and Heroes". This class was my first exposure to reading the primary sources. I fondly remember devouring all of the homework assignments and often reading ahead, especially when we got to The Iliad. The epic

prose and beautiful metaphors brought what had once been interesting trivia to life. Of the recurring themes in these stories, one in particular has always stood out to me: hubris. The extreme pride that precedes a tragic fall is something that we must always be wary of. Additionally, the capriciousness of the gods is fascinating. It's like an embodiment of the frustrations that we feel when we see wicked people prospering while decent people suffer tremendous misfortune for reasons we cannot discern.

**CONTEMPORARY CULTURE HAS A DEEP LOVE AFFAIR WITH GREEK MYTH; IT BEING FEATURED IN A RANGE OF MEDIA INCLUDING FILM, TELEVISION AND EVEN VIDEO GAMES, FOR EXAMPLE THE GORE-SOAKED MASTERPIECE THAT IS GOD OF WAR FOR THE PLAYSTATION 4. WHY DO WE KEEP GOING BACK TO THESE FANTASTIC LEGENDS?**

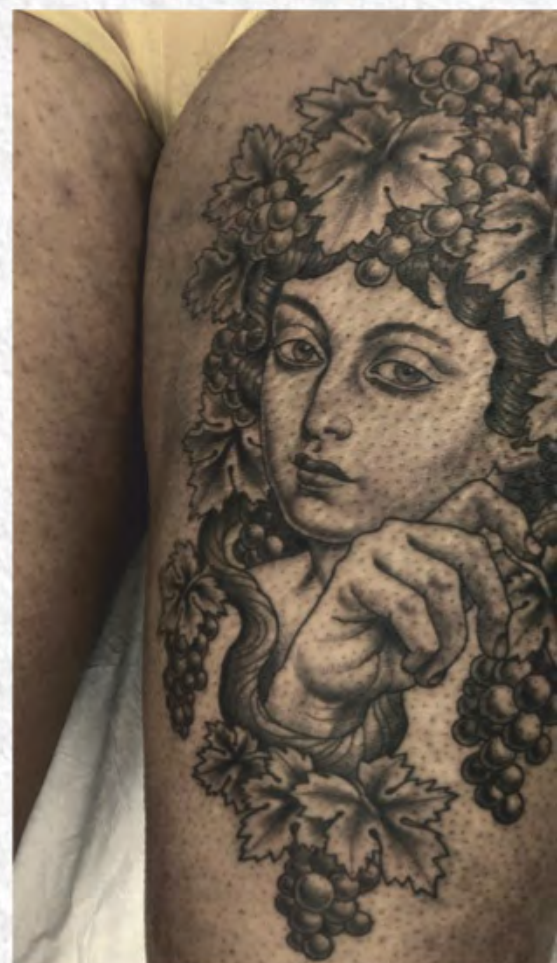
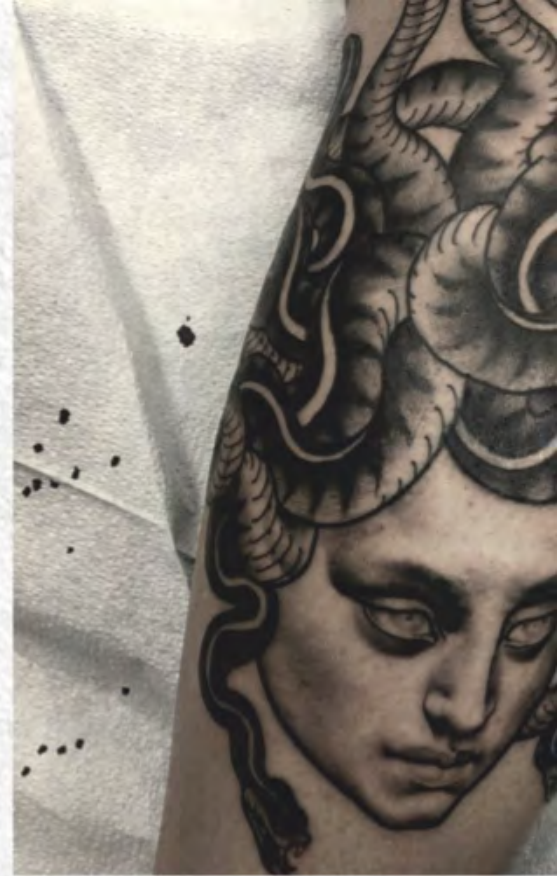
I don't think our love affair with Greek mythology is anything new. Rather, we're just seeing new iterations of it in mediums that never existed prior to the digital age, i.e. video games. It's my impression that a major reason these myths have stuck so well is because they are at the root upon which we draw much of our everyday visual experience.

When Alexander The Great conquered most of the known world, Greek became the common tongue. As this empire spread, so too did the awareness of the Greek gods and their legends. The Roman Empire continued the spread with brutal efficiency and these legends became like a permanent stain in the fabric of Western culture, so much so that daily encounters with things influenced by them are almost unavoidable. From architectural mo-









tifs infused with Greek temple columns and gargoyles in the shape of Athena, to business names and logos such as Nike, Trojan, and the Starbucks siren, we are subconsciously infused with it from all angles.

**THIS LEADS ME TO ASK, WHY ARE WE SO OBSESSED WITH REINTERPRETING AND RECREATING ITS IMAGERY? WHAT DO WE GAIN FROM REVISITING THIS ART SOURCE?**

My answer to this question would have been vastly different prior to September 1st, 2016. Prior to that day, I was a Jew who leaned heavily on the atheist end of the agnostic spectrum. But in the evening of the last day in August, I did the only thing more taboo than tattooing that a Jew can do: under the weight of the historical evidence for the resurrection and the fulfilment of prophetic requirements laid out in Hebrew scripture, I realised that Yeshua (Jesus' Hebrew name) was the Messiah and thus I began following Him. As you can imagine, a great many things about my worldview were challenged and began to change that day. With this new lens, I would say that there is very

likely a spiritual factor behind why Western culture is continually drawn to recreating this imagery. If we take seriously the warning of Paul in 1 Corinthians 10:20, then we know the true faces behind all of the "gods" of the world's religions are false gods/demons. Thanks to Alexander The Great and the Roman Empire thereafter, the Greco-Roman "gods" and their accompanying imagery became the most widespread and well-entrenched in Western culture. In spiritual terms, they became an ingrained bastion of idolatry that The Adversary has continually used to lure our adoration away from its proper focus.

**HOW DO YOU INCORPORATE THE FEATURES OF RENAISSANCE PAINTING IN YOUR TATTOO WORK? ARE THERE ANY SPECIFIC FEATURES THAT AID YOU IN PRESENTING THIS STYLE?**

One of my absolute favourite artists of all time is Michelangelo. When you look carefully at his paintings you will notice that he used a fairly heavy outline. When I was taught how to draw and paint, my late mentor, Attila, had a bevy of





## I WOULD SAY THAT THERE IS VERY LIKELY A SPIRITUAL FACTOR BEHIND WHY WESTERN CULTURE IS CONTINUALLY DRAWN TO RECREATING THIS IMAGERY

tooing what a heavy, visible brushstroke is to painting: a unique feature of the medium that screams “I was made with this”. Specifically, I love to whip-shade following the form and curve of the object, very similar to the manner of how I would direct my brushstrokes in a painting to help describe the form and volume of the object.

Another philosophy that I bring over from the way I that I was trained to paint is a very limited and carefully considered use of white highlights. Something that irks me to no end is when I see a tattoo with white highlights next to 90% of the edges. The worst offender of all is when there’s a big fat white outline on the underside of a nose when the light source is supposed to be overhead.

### CAN TATTOOING EVER TRULY REPRESENT THE EMOTION OF PAINTING?

I don’t think there is any specific emotion intrinsic to painting, but rather there is a wide spectrum of emotions that can be brought forth by the considered application of paint. The worst thing a painting can do is to evoke no emotion. There are some paintings that don’t impact me emotionally until I’ve heard the story or narrative behind them. Then there are paintings that punch a hole right through you the moment you lay eyes on them, such as Ilya Repin’s horrifying depiction of brutality and remorse in *Ivan the Terrible and His Son Ivan*.

Similarly, there are tattoos that only impact on an emotional level once I’ve learned the story behind them. These tattoos may or may not have a highly polished level of drawing knowledge behind them. Then there are tattoos that are so masterfully done that the very fact that someone could execute them in this medium brings forth an emotional response in me not unlike the way I feel when I look at a flawless Bouguereau hanging in the Metropolitan Museum of Art.

### WHAT OTHER TATTOOISTS DO YOU ADMIRE THAT WORK WITHIN PAINTERLY STYLES?

Sergio Sanchez (@sergiosanchezart) is one of those guys whose understanding of the fundamental language of art is clearly reflected in his work. He is probably the best draughtsman in tattooing right now. Tony Champ’s (@drawblood) background with incredibly detailed acrylic painting really shines through in the intricate detail and painterly flow of his tattoos. Aimée Cornwell (@aimeecornwelltattoo) makes some of the most beautiful and classically proportioned lady heads in the business and her usage of colour is very clearly informed by her ex-

one-liners that he would sprinkle throughout his lessons to make them memorable. One of his favourites was, “Real objects don’t have Mickey Mouse black outlines!” Oops. From time to time I find myself laughing when I imagine what Attila would think about how heavily I’ve embraced the outline in my work. But hey, if it was good enough for Michelangelo, it’s good enough for us mere mortals.

One of the cornerstones of Renaissance painting was a proper understanding of anatomy, at least on the superficial level. When I was in college I took a class called “Anatomy for Artists” and the understanding I gained radically transformed my figures from looking like lumpy potato sacks to actual humans because I finally understood what caused the bumps and bulges under the skin. This knowledge is something I always attempt to incorporate in my tattooing.

### ARE THERE ANY SPECIFIC INKS OR TECHNIQUES THAT HELP YOU TATTOO IN A PAINTERLY STYLE?

One of the techniques that I love to incorporate in my work is whip-shading. In my view, whip-shading is to tat-



perience with oil painting. Steve Moore (@getmooretattoos) is pushing the limits of what can be done with massive fields of colour and multiple light sources. Stephanie Brown (@feralcatbox) tattoos of flowers and birds have the aesthetic of museum quality still lifes. Hannah Flowers (@hannahflowers\_tattoos) takes a very painterly approach to colour mixing and application on her lady heads. She also creates killer iridescent effects on the scales of her mermaids.

**CAN TATTOOISTS TRULY HAVE A MUSE? OR, DOES A TATTOOIST'S UNWAVERING DESIRE FOR INDIVIDUALITY PREVENT THIS?**

I see no reason why tattooists can't have a muse. As the old saying goes, art is not created in a vacuum. Although socially and morally many tattooists tend to follow the beat of their own drum, it's very rare that you find any who don't have some form of a muse that they continually draw inspiration from. Individually, Sailor Jerry and Ed Hardy have played the role of muse for more tattooists than we can imagine. American Traditional tattoo imagery as an entity has played the role of muse to countless tattooists over the decades. Then there's the rise of the "nerd tatters" who find a niche from which they derive nearly all of their subject matter, so you could say that they find their muse in things like anime and video games. I also think that the guys who build coil machines from scratch have found a muse in the timeless spirit of the machine.

**WHAT ARE YOUR THOUGHTS ON TATTOOISTS WORKING COLLABORATIVELY ON A TATTOO PIECE?**

Collaborative tattoos offer a great challenge and opportunity for creating work that is invigoratingly fresh in an environment where it's all too easy to fall into a stagnant comfort zone. They are a fantastic way to get yourself out of a creative rut. They are also a fantastic opportunity for learning new techniques. I think we as tattooists can become very prideful of our knowledge and understanding of the craft, and the more time passes the more unlikely we are to ask our colleagues about technical details that we might feel embarrassed for not already knowing. Collaborative tattoos are an awesome way to set egos aside, pick the brain of another artist, ask the questions that you might have been too embarrassed to ask before. It's also a great opportunity to test-drive new machines, try out new inks, and dabble with that needle grouping you've always been telling yourself you'd break out for "the right project" that never seems to come around.

**WHAT DREW YOU TO PARTICIPATING ON THE US TELEVISION SHOW INK MASTER?**

I was a fan of Ink Master since season 1 (I was on season 10) long before I was even an apprentice. My primary motivation used to be winning the prize money so I could pay off my student loan debt (private college is brutal), but my motivations



**THE WORST THING A PAINTING CAN DO IS TO EVOKE NO EMOTION...**

changed drastically after becoming a believer in The Messiah. As a believer, I have a duty to spread news about what I now know. When I was approached by them, I figured that by appearing on TV as what many would consider to be an obvious contraction, a visibly observant Jew wearing a Kippah doing that which is considered absolutely taboo, would begin a conversation about the relationship between Judaism and its unexamined traditions. I wanted to open doors to discuss what happens when we examine our beliefs and follow the evidence wherever it may lead, no matter how it makes us feel or what our traditions say we ought to believe.

**WITH SOME RECENT QUESTIONABLE TATTOO BASED TV SHOWS I.E. JUST TATTOO OF US, DOES TELEVISION HELP OR HINDER TATTOOISTS AND THE TATTOO INDUSTRY?**

Ugh, I haven't been able to bring myself to watch even a single episode of that raging dumpster fire. TV has its pros and cons, just like anything else. In this case, I think the pros outweigh the cons. Based on conversations I've had with many people outside of the trade who are fans of Ink Master, the show has made them aware to a certain degree of how to discern between quality tattoos and those that demonstrate subpar craftsmanship. If this knowledge and





**...SIMILARLY, THERE ARE TATTOOS THAT ONLY IMPACT ON AN EMOTIONAL LEVEL ONCE I'VE LEARNED THE STORY BEHIND THEM**

awareness leads to pickier clients but fewer tattoo nightmares running around out there, I'm okay with that.

But in regards to Just Tattoo of Us, all I can say is this: people get the tattoo they deserve. There will always be people making incredibly poor tattoo choices, but we shouldn't be actively encouraging it and turning it into entertainment for the sake of profit with no redemptive quality whatsoever.

**WITH HINDSIGHT WOULD YOU DO IT ALL AGAIN?**

Looking back on it, there are a few things I would have done differently in terms of how I "played the game". I would have trusted more in my instincts regarding design choices rather than going against them at the advice of others. I got caught up in the "we're a team" schtick they were pushing on my season and lost sight of the competitive nature of the program. But yes, overall it was a great experience that I would do again even in hindsight. My goal was to be a beacon to my fellow Jews currently in the same boat I was until I asked the hard questions and followed the evidence, which led me to the cross. I know

how distasteful the mere suggestion of Yeshua being the Messiah can be to my people due to the centuries of persecution at the hands of so-called believers in the name of Christendom, so I'm very grateful for the platform afforded to me by the show that has drawn many Jews to me who are open to this conversation.

**WHAT GREEK MYTH HAVE YOU NOT YET TATTOOED THAT YOU WOULD LOVE TO DEPICT?**

I would love to tattoo some of the characters from The Oresteia while Virgin Steele's heavy metal magnum opus The House of Atreus blasts through the speakers, narrating the myth in the most epic of fashion. As the only surviving example of a complete Greek trilogy, it holds a special place in history.

**WHERE CAN YOU SEE YOUR PRACTICE DEVELOPING? ARE THERE ANY NEW DIRECTIONS YOU ARE EAGER TO FOLLOW?**

Although I've become somewhat known for my Greek mythology tattoos, especially the gods and monsters, I think it's time that I retire that subject matter because it's not consistent with who I am as a God follower. Following in the footsteps of The Messiah is an evolving process as you seek to become more and more like him. In the vacuum of the supernatural that this will leave in my repertoire, I will be refocusing my work on Biblical imagery. Think Gustave Doré meets medieval illuminated manuscripts.

I've also been considering branching out into other forms of craftsmanship. One that has been at the back of my mind for years and that I'm feeling called to now is jewellery carving. I'm very excited about the possibility of applying the gifts that God has given me into another form of art that people will value and wear with pride, but unlike tattoos, they will be able to pass onto their children as treasured heirlooms.

**WHAT DOES TATTOOING MEAN TO YOU?**

Tattooing means trust between two parties on a level rivalled only by a select few other experiences in life. When I began my apprenticeship, tattooing meant a way to make cool images, travel the world, and get paid for it. But as the last 5 years have passed, I've come to see an aspect and power of tattooing that I never expected to find at the outset and which has great meaning to me. When a girl comes to me with an arm that she's mortified of because she's been conditioned to see her self-worth through the prism of a nigh-impossible standard of beauty elevated to an idolatrous degree, and upon seeing the finished tattoo she tells me, with tears in her eyes, "You gave me back my arm". When a young man comes to me to discuss his first tattoo on the first day outside of his house after a devastating betrayal left him on the verge of suicide, and then through the ensuing conversation on the day of his tattoo he has an epiphany that opens his eyes to the preciousness and value of the gift of life; it's in these moments I see the hidden power that sets tattooing apart from every other form of art I've ever set my hand to: the power to heal. ▣







# dead set on life

*Confession: I've loved chef Matty Matheson from the moment I saw his rambunctious, swearing, tattooed self on TV in 2016. He was hosting a travel food show on Viceland called Dead Set On Life (the title is a nod to his battle with addiction, the heart attack he suffered at age 29 and his eventual sobriety) and it was electric. The series, which ran for three seasons, was followed by an unconventional cooking show, titled It's Suppertime, and last October saw yet another impressive milestone: the release of his first book, Matty Matheson: A Cookbook, which became an instant bestseller*

 MattyMatheson

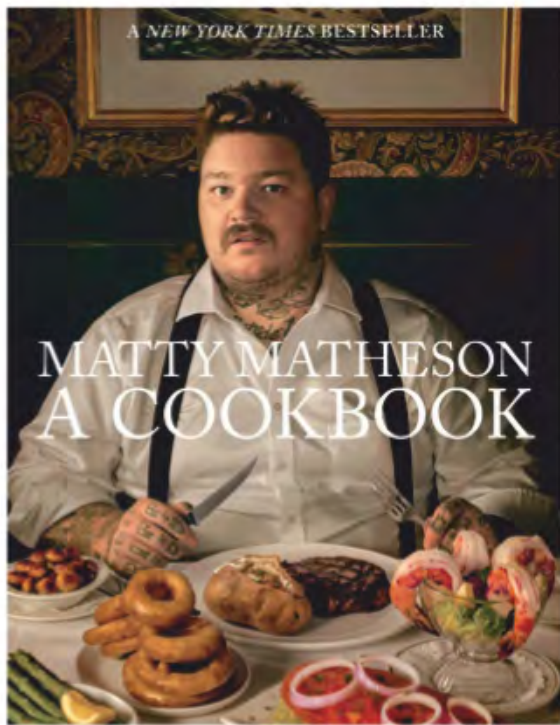
“I didn't know that could happen!” exclaims Matty Matheson of becoming a New York Times best-selling author.

We're sitting at Montreal's Mc-Kiernan Luncheonette and, between the mouth-watering jambon-beurre sandwiches, strong coffee and stellar company, life couldn't be better. Our first topic of discussion? Matty Matheson: A Cookbook.

Getting candid about what it took to publish it, the Toronto-based chef admits he was apprehensive at first. “As a chef, it's the fear of your peers, not the fear of people,” he explains.

“I'm a funny, jokey dude, but I was making a pretty serious kind of cookbook. I've never written anything, you know? I'm not a writer. I was just very afraid, but that's the thing that makes me do everything that I do. If you're not afraid, then it's not worth doing. If you're not afraid, it means you're comfortable. If you're comfortable, you probably should move on.”

So he agreed and got to work, filling 288 pages with meaningful recipes accompanied by stunning photographs



of the dishes, as well as snaps from his childhood. “There's nothing in there that's filler or that doesn't matter,” he says. “Each recipe has a story and that story tells a little bit of me.”

Like his special bond with his dad's dad, Grampy Matheson, who “was just an amazing, amazing cook.” He also owned a restaurant called the Blue Goose in Prince Edward Island and helped inspire Matheson to pursue food. Although he didn't realise it at the time.

“My reflections of my youth are as the chef that I am today, so I look back on those moments and realise what those were,” he says of the stories and cherished memories that ap-

pear in the book. “I never was like, ‘I'm gonna be a chef!’ At a young age, I would go to the Blue Goose and certainly not think, ‘I'm gonna be like Grampy.’ It wasn't like that.”

“It's not like when I was a kid I was really realising how great that oyster I ate was,” he elaborates. “The restaurant that he owned was chaotic and it was crazy—those stories are all real—but we were just kids running around. I wasn't aware of [the influence] at the time, but I'm aware of it now and I can write on a culinary eye to those experiences.”





ways like, ‘Do you have a tattoo of your job?’ Why the fuck should I have a fuckin’ knife tattooed on me?” he asks. “I don’t even understand it. Does everyone in their career have their job tattooed? No diss to any of the people that have that, but I was getting tattooed at an early age and a lot of those tattoos I got because of punk music and being a part of the hardcore scene.”

“It’s a funny thing, tattoos,” he adds. “I was saying this the other day: I got my hands tattooed when I was 24, so 12 years ago, and 12 years ago we used to call them job ruiners or job enders. I remember having to be like, ‘No, fuck it, I’m getting tattoos on my neck’ and having to really think about it. And literally nowadays it doesn’t fucking matter.”

“My biggest advice when people are like, ‘I wanna get my first tattoo, what do you think I should do?’ is ‘Don’t get a tattoo.’ My honest opinion is, if you don’t have any tattoos, don’t fuck it up. I think it’s all or nothing,” he argues. “I still have such a ways to go to cover my whole body and I like my tattoos, but if I could go back, I think maybe [I’d get] no tattoos.”

Another negative effect of tattooing’s venture into the mainstream? “Every fucking dick comes up to me and wants to talk about tattoos. Really, I think it’s so boring to talk about. If that’s the one connective thing that we have, whatever. Just because I have tattoos, it doesn’t mean we’re the same, right? And just because I listen to hardcore music, it still doesn’t mean we’re the same.”

“I think I just have a very different perspective than a lot of people and, not being a total prick, I think it’s cool when you meet somebody and you’re like, ‘Oh yeah, fuck, I’m getting tattooed by this guy,’ but if somebody’s going to come up to me with some crazy futuristic realism sleeve and try to talk [about it], I’m like, ‘I don’t know, your tattoo looks like lasers.’ And it’s beautiful, but I don’t love beautiful tattoos. I like old, faded, crappy tattoos.”

Don’t get him wrong, though: “I still love it,” he professes. Sure, he’s getting tattooed less these days “because I only have really painful spots left,” but he’s still clocking in one or two a year courtesy of his artist

## Too Many (Tattooed) Cooks In The Kitchen

No matter how you classify ‘heavily tattooed,’ Matty Matheson falls into that category. Inspired by “all these old hardcore dudes who were heavily tattooed, I

just thought it was—I still think it is—the fucking coolest shit. But I never thought of it as a thing. I just wanted it to be sick,” he says, admitting he first chose to get tattooed because it was the punk thing to do.

“I definitely don’t have a chef knife on me or vegetables,” he continues, noting the huge rise in culinary tattoos. “I’m al-



## MATTY MATHESON ON... HIS FAVOURITE TRIP

“Vietnam was my favourite place I got to go with my show. I was down in Cà Ná, which is south of Saigon, as well as south of Phan Rang — that shit’s crazy down there. It’s so beautiful and so small — just these little villages on the ocean. There are sand dunes, mountains, deserts — it’s wild. The world is a beautiful fucking place and I’m in a great position to have those opportunities.”



*if you're not afraid, then it's not worth doing. if you're not afraid, it means you're comfortable. if you're comfortable, you probably should move on*









*why the fuck should i have a fuckin' knife tattooed on me? i don't understand it. does everyone in their career have their job tattooed on them*



by 2013—sorry, sorry—2003, I was heavily tattooed. Chefs getting all these tattoos now at 45 are fuckin' kooks," he laughs.



friends in Toronto. That being said, he has no qualms about admitting he's no star canvas.

"I have a back piece that I haven't gotten tattooed in nine years and I will probably never get my back finished," he says of the Reaper riding a pegasus across his back. "I'm one of those guys who tattooers hate because I'm an un-finisher!"

### **First Tattoos And Last Meals**

Despite how many tattoo sessions Matheson has had over the years, his very first is still one of the most noteworthy. He was 17 at the time and "went to this sketchy tattoo shop called Rainbow Connections in Niagara Falls." Here's the kicker, though: His parents brought him, signed off on an armband, "then they made me wait a full year to get a second tattoo to make sure I knew what I really wanted."

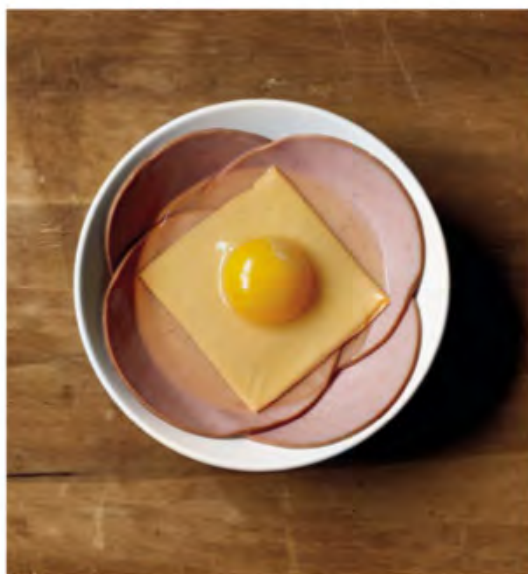
And it gets better. "I was going to a Catholic high school at that time and my uniform was a short-sleeve polo, so I got it on my forearm to be badass," he continues. "I thought I was going to get kicked out, but nobody said anything."

"The next year was my last year of high school and I got my second tattoo, then I moved to Toronto and [pretty much] the first week I went and got a Japanese sleeve outlined. I would say

"No, that's me being an elitist asshole. Or an ageist," he clarifies. "But the thing that I'll rant about is that now, with Instagram, everyone has perfect tattoos that are fuckin' perfectly placed. A lot of my tattoos are not great and are not perfect placements [but I love them]. It's too easy to have these perfect tattoos, like with everything these days," he elaborates.

"With food, all of a sudden everyone is using one vegetable and that vegetable becomes super hype. Everyone knows exactly what's cool instantly. Everyone knows exactly what plates are cool, what style of plating, what tattoos—it's wild. Out of nowhere, all of a sudden, fine line tattooing is the coolest thing in the world again."

Some foods merit their popularity, however. "I'm a huge fan of the Baconator at



### **MATTY MATHESON ON... THE YEAR AHEAD**

"I'm building a restaurant in Toronto. I'm sure I'll cook a little bit, but I'm not trying to do service. I'll do menu development and all that, but I've definitely hired a chef de cuisine already. My job now is a lot different than just cooking and I want to do a lot of different things. I want to make TV; I want to do Internet stuff; I want to travel; I want to make books. I'm a father of two! I'm a businessman... businessperson."



## MATTY MATHESON ON... FOOD TRENDS AND HATERS

"I'm not a hater because it's a supply and demand thing. I think it's too easy to make fun of food trends. If your menu is 80% iconic, classic dishes that you created at your restaurant and you have a few trendy little things that make people feel comfortable, and maybe they order some other stuff and taste your real food, then I think those things are just little bait and switches. Restaurants don't make a lot of money, so if you can make something good and trendy and people are buying it and drinking the Kool-Aid, then fill your boots!"

Wendy's," he reveals. "I think if you add onions and pickles to that burger, it's one of the greatest things in the world. I'm actually a huge fan of Tim Hortons. Love a French Vanilla and a Boston cream. I love Lipton chicken noodle soup from the packet. I love every guilty pleasure!"

As for his dream last meal on Earth, that would start with a visit to "this horrible taco place in western Buffalo called Mighty Taco. Every time I bring people there, they're like, 'Why'd you do that?' Because I just love it. It kind of has a nostalgic thing for me. I would get a Super Mighty, no, just a Mighty pack—it's six little soft shell tacos—with extra cheese, tomatoes and lettuce."

Pair that with "a ton of caviar, really good potato chips, a good thing of crème fraîche, really good fried chicken" and you've got a feast fit for a king. And to wash it all down? "An ice cold water with no ice in it. The coldest water, like hose water from a cabin in the middle of winter. Your pipes are just about to freeze, but the hose water is still comin' out and it's ice cold. THAT. A big cup of hose water," he laughs.

At this point, there's just one thing left to know: Can Matheson pick a favourite tattoo? "My son's name, MacArthur," he says without hesitation. "Now I've got to get my baby girl's name. Maybe I'll go do that right now."

Looking to his manager, whose name is also Matt, he says excitedly, "We should get [Dan] Climan! Hit him up. I wanna get 'Rizzo' tattooed." Turning back to me he smiles, "There you go! End on that: I'm gonna go get a tattoo!" ▣

*Matty Matheson: A Cookbook is available now.*





claritas  
● ● ● laser clinic



Maintains skin quality  
Picosure laser tattoo removal  
Fades all inks and colours  
The perfect choice before a cover-up

www.claritaslaserclinic.co.uk  
Tel: 01480 214442



**LAUNCHING THIS SPRING!**

The app designed specifically for  
tattoo artists & studios

Manage appointments, message customers,  
get your own webpage, take payments & send  
instant book links to fill those cancellations

FIND OUT MORE AT

**PENCILMEINK.COM**

USE CODE SDM21M FOR 1 MONTH FREE TRIAL

@pencilmeink

/pencilmeink

**Tattoo, Piercing, Tanning**  
**and Beauty Insurance**  
Salon, liability and treatment risk



**VERSATILE  
INSURANCE**

Versatile Insurance, Bridge House,  
Okehampton, Devon. EX20 1DL

Versatile Insurance is a trading name of Versatile  
Insurance Professionals Ltd which is authorised and  
regulated by the Financial Conduct Authority.

01752 936058 [www.vipins.co.uk/SD](http://www.vipins.co.uk/SD) [info@versatileinsurance.co.uk](mailto:info@versatileinsurance.co.uk) @insureyourstyle

We can also provide insurance for laser / IPL treatments • Skin rejuvi and Carbon Facials • E-raise tattoo  
removal • Semi-permanent make-up • Microdermabrasion/Derma Pen or Roller • Fat Freezing



# BACKPIECES & BODYSUITS

DISCOVERED AT MONDIAL DU TATOUAGE  
ALL PHOTOGRAPHY BY PASCAL BAGOT



Ganji (Japan)





Joao Moraes (Portugal)









# GEOMETRY RULES

*I first met Dillon Forte about about six years back up in the mountains of Colorado at the Paradise show. Fast forward somewhat and it's good to see he's still walking the same path of total commitment. Thus, let's do a little QA on his tattooing but more specifically, talk about his more recent work on canvas...*

dillonfortetattoo.com  dillonforte  DillonForteTattoo  
sacredgeometrytattoo.com · [pinterest.co.uk/dillonforte](https://www.pinterest.co.uk/dillonforte)

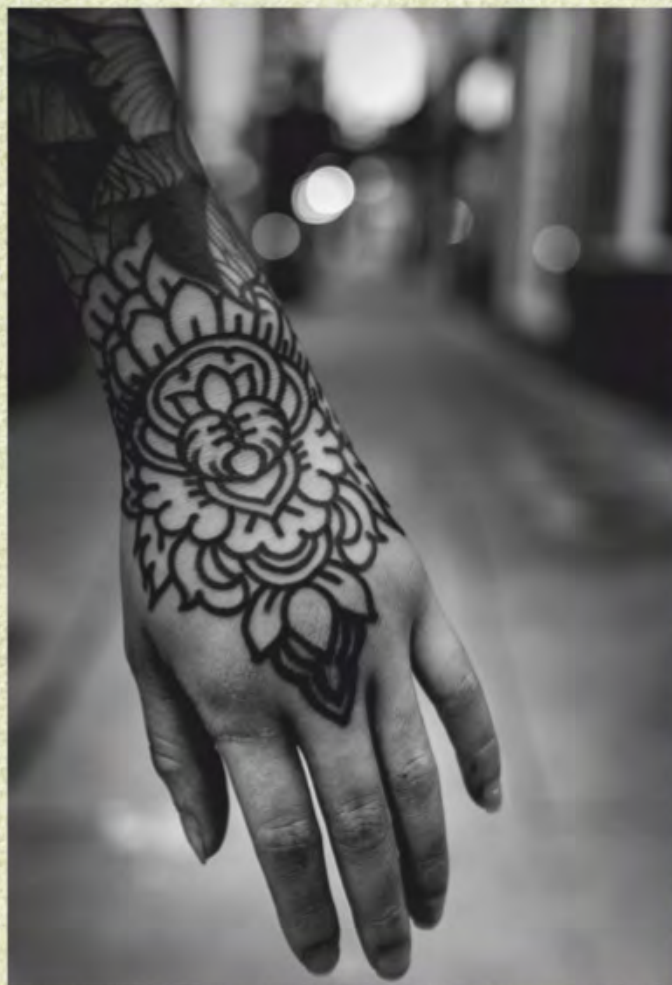
**For those not familiar with sacred geometry art, what is its historical significance and what attracted you to specialise in the style?**

Sacred Geometry is an interpretation of the biological world around us and ourselves as well, it is as old as time, literally time is based on ancient Sumerian sexagesimal mathematics and the divisions of a 360 degree circle. Sacred Geometry can be found in all ancient temples throughout history and this is where the connotation 'sacred' was derived. The Great Pyramid of Egypt is a prime example of this with all its perfect geometrical anomalies and correlations to the earth, stars and cosmos. Historically it's as relevant and relatable as humanly possible yet only recently returning to the daily consciousness.

My desire to specialise in this field is rooted in the purpose and importance of connecting people. I truly feel that the false belief of separation is the root of all suffering and when we see ourselves and this world as homogenous, connected and alive, rather than earth as some inanimate object we will be able to cultivate a harmonious global experience.

**How do the rules of sacred geometry flow into each canvas piece you create? Is there a specific outcome you have in mind, or does the final product just come together?**

Though Geometry can be perceived as highly linear and

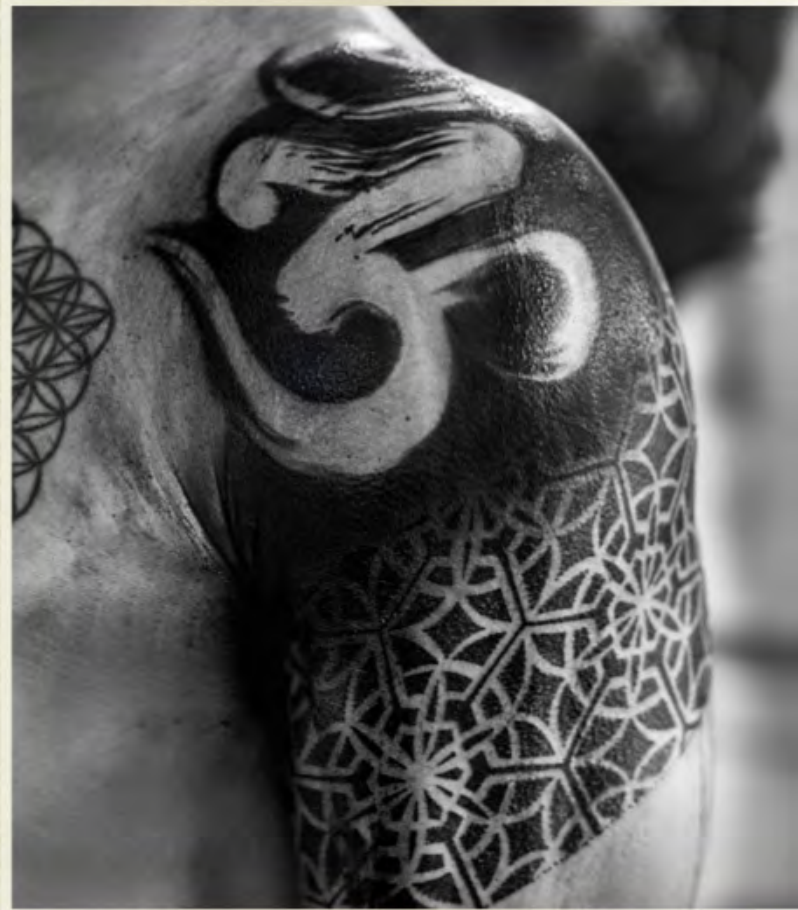


rigid, the practice of painting using these themes allows for a cohesion of the right and left hemispheres of the brain. I like to play with the balance and opposition of these concepts. I typically find it very challenging and not very intuitive to work with geometry but once I create a stencil or something of the like the actual painting process can return to a meditative or therapeutic process. The final products of this most recent specific series seems to just take shape as its happening in a more flowing archetypal form of expression. I do apply specific sacred geometrical rules occasionally to the sizes of the canvas i.e. golden ratio etc... However most often the subject matter derives from the geometrical constructs.

**What type of media do you use for each piece?**

I've worked in nearly all mediums I.E. oil, acrylic, water color, gouache, aerosol etc. Recently I've been using a lot of natural organic materials such as turmeric, coffee, tea, Chaga and gold powders and pigments. I'm always exploring different processes whether its dyes, paints and brushes. I like to use tattoo ink sometimes as it relates directly to my work outside of painting. I find it enjoyable and engaging to explore varying media and mediums. Working on living humans has a way of upping the level of seriousness and every mark has to be calculated so you have to





**CAN YOU WALK US THROUGH A GENERAL PLAY BY PLAY OF CREATING A CANVAS PIECE?**

Every piece is different, I usually have a general theme whether I'm going to use a specific known geometry such as The Sri Yantra, Flower of Life Metatron's cube as featured in this series or if it will be a specific mandala or pattern I've made specifically for the painting. I typically design most of the work in the computer using a variety of software to create a custom symmetrical piece of digital art. I start to prep the canvas or panel by using generous amounts of gesso and water to create a nice textural ground. Depending on the depth, darkness and overall tonal contrast of the planned piece I'll add more watercolour like effects with the coffee or Chaga. Once there is a sufficient first layer I may add the geometry via, stencil, projection, rulers and compass or hand drawn elements. Similar techniques of layering gold acrylic, leaf and enamel paint may be used to achieve the metallic finish. I occasionally use a polymer resin with a blow torch to create a fine glass like surface which protects the final project and allows the mixture of media to exist without concern for future deterioration.



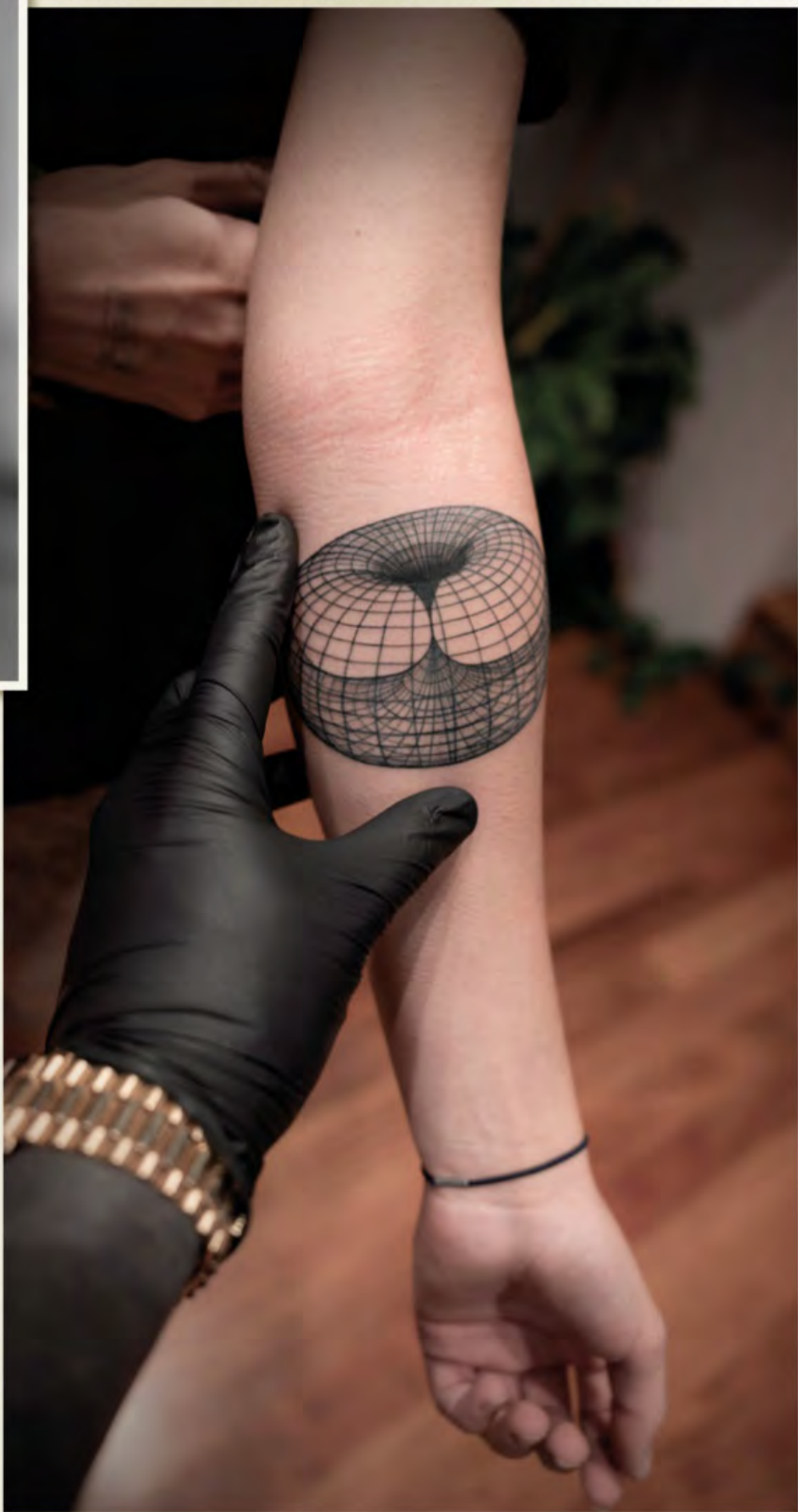
proceed with caution. In this way, painting is very liberating for me, since there aren't any ramifications from just building off of it and experimenting.

**Your canvas work has multiple colours compared to the strictly black ink of your tattoos. Why integrate colours like red and gold just into canvas?**

With tattoos I feel black pigment allows for the highest level of contrast no matter what the tone of the human's skin. Black is also far more natural being made from pure organic carbon along with the viscosity being thinner, which makes certain applications more reliable. As most tattoo artists know, red is also the most unstable in tattoo pigments as some older companies used cadmiums and can cause adverse reactions. If metallic gold was a possibility in tattooing I'd be thrilled as I am fascinated by gold. The colour's orbitally rearranged monatomic constituents known as monatomic gold, a mystical alchemical substance believed to be the philosopher's stone, is also believed to add in deep space travel by its proposed capability of opening time space portals reminiscent of Stargate. It's also fascinating since gold has always been intriguing and iconic to human history since our beginnings.

**How long does each painting usually take, and do you work on these pieces constantly or only when motivated or commissioned?**





Each painting takes a different amount of time the most recent series were all done over the course of a year or so as a meditative explorative process, to experience the looser more abstract, in contrast to the clinical experience of tattooing. I've felt at times purely abstract pieces can be lacking a sort of proof of competence while solely mathematic or hyper realism can often relinquish its soulful humanity in its striving for perfection it beats the mediums into submission and somewhere in between lies a harmony. I usually work on a few at a time or plan a series and then work on aspects of them together so there is a cohesion. I change my mind and directions with such frequency it keeps things more consistent if they are done relatively simultaneously.

**When did you decide that art was your passion and life's purpose?**

I've been creative as long as I remember, my late grandmother first sent my drawings of vehicles ranging from cars to jeeps when I was about 3-4 years old I believe, and that's when they stole my design for side airbags - haha.

I don't know if you ever know your life's purpose but hopefully I can leave it better than I found it. If art is the most efficient way to bring my internal

I'm intensely inspired by nature, the weaving of water and stone the way wood grows, all nature is bound by fundamental mathematical constructs of ridged symmetry even though on the level we typically experience it is perceived as completely organic and chaotic but there's a symphony of harmony on the fundamental level that is highly organised. I find a lot of inspiration from outer space and science fiction I'm obsessed with the ideas of innovation and deep space travel, occultism and mystical experience. I think the works created are almost a way of time traveling into the past they were created in and a future where they may end up. Art can last forever and unlike the human body paintings can last far longer than tattoos so the capability to transfer ideas over space and time is of immense importance and I think the world needs the arts now more than ever.





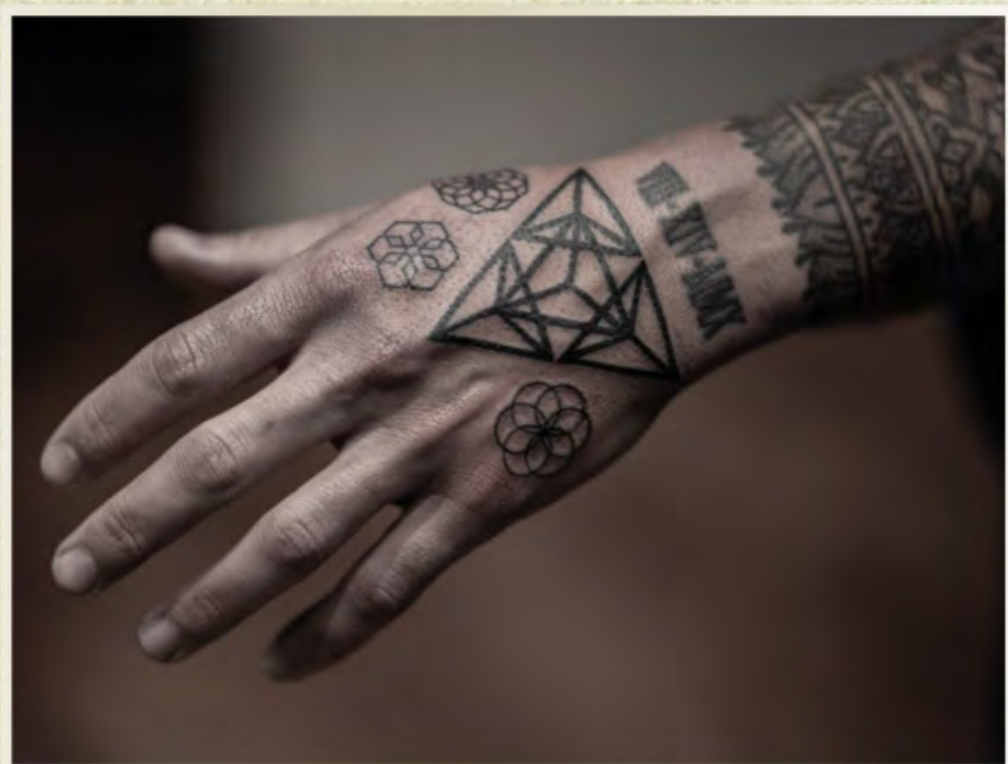
The specific ambiance is important for generating an environment that is conducive to the artistic expression. I often find a lot of my ideas come from floatation and sensory deprivation or removing myself entirely from external stimuli. Music is an important factor and can change the dynamic of the piece or the process and often I need to step away and create the paintings over longer periods of time to allow a full spectrum of mindsets to occur rather than approaching it from one single time and headspace. The process is organic and I have little ritual in my painting opposed to my tattooing which is highly ritualistic and the process is pretty much dialled in exactly and most parameters are set entirely prior. It really allows me to approach the concept of creating art from multiple perspectives.

vision out to into the world I'll continue to pursue that, and hopefully it can make people happy. I remember hearing the phrase "a picture speaks a thousand words" when I was a child and I thought that it was literally a more efficient approach to language and that really must have stuck with me. I find that you're capable of speaking something on a much deeper level, a vibration is present that can be picked up and received by people all around the world regardless of their native tongue.

**Is there a particular highlight of your artistic career that solidified what you do as an artist?**

I think building my studio Sri Yantra was one of the most cataclysmic things in my career as it gave me a space to fan the flame necessary to grow. I think tattooing Kat Von D or any of the other celebrities allowed my work in Sacred Geometry to become more of a household name and open it up to the mainstream. Bringing Sacred Geometry awareness to the masses is my main prerogative





and hopefully I can continue to stay at the most innovative forefront of this field and it can expand ever forward.

**There are many artists out there that hope to break into galleries, selling their work and being commissioned.**

**Do you have any advice for those just getting started?**

I think the only way to do it is be authentic and focus on what's in front of you, not on the peripheral. I'm still striving to do many of those things myself, and I don't think you ever stop learning and stop growing. It's important to start where you are and realise it's a never-ending journey and as long as you're moving in the direction of your goals and dreams you'll eventually get there and have new ones ahead.

**We see that you have worked with some impressive figures including Kat Von D and Chris Hemsworth. How did these two clients come about?**

I've tattooed hundreds if not thousands of people and

everyone has a certain unique quality and contributes something interesting to the world. Those two in particular, well... I was working at Kat's High Voltage during a guest spot when she wanted me to cover up a piece on her forearm (a portrait of her sister). So that was a cool and challenging project—being as she's already so heavily tattooed we had to get extra creative in the approach but I feel honoured to have been able to put my art in such visible places as forearms for both Kat and Chris Hemsworth.

Chris and I were in Morocco and it just 'happened' as the stars aligned I guess. He was there filming for *Men in Black: International* and I was there to get some content for a travel tattoo show pilot I'm making and we'd been in contact before so it seemed as good an opportunity as any.

**Any notable events coming up where people can find you out in the world?**

I'll be attending tattoo shows in Singapore, Nepal, Bali, San Diego and London this year. I'm a huge enthusiast of Southeast Asian culture and destinations, so I find it highly inspiring. Bali and Nepal have an immense historically rich art culture and it's always a pleasure to explore. ▣



# SUBSCRIBE

FROM £9.99

SAVE  
OVER 15%



**IT'S EASY TO SUBSCRIBE!**

CALL: **01244 881888**

OR VISIT: **WWW.SKINDEEP.CO.UK**

See website for terms and conditions.





# PORTFOLIOS

**BENJ ASHMEAD · EMMA BUNDONIS  
SVEN VON KRATZ · PAUL TALBOT · KEVIN RAY  
ALEX HENNERLEY · GEORGIA JAY · JENNY CLARK  
MAX PNIEWSKI · COLIN CEJ  
MAX VON KASPAR · SANTA PERPETUA**





---

# BENJ ASHMEAD

---

BENJASHMEAD@LIVE.CO.UK  
INSTAGRAM.COM/BENJ\_TATTOOARTIST

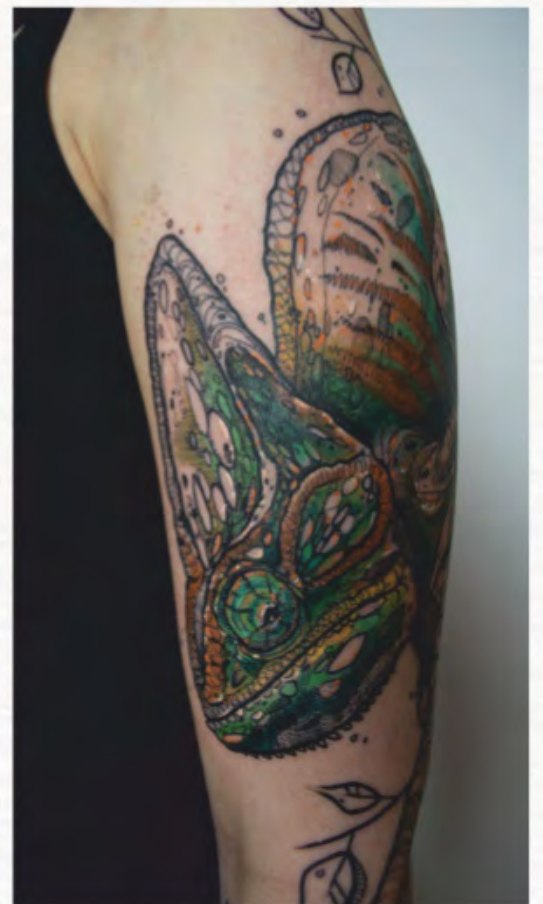
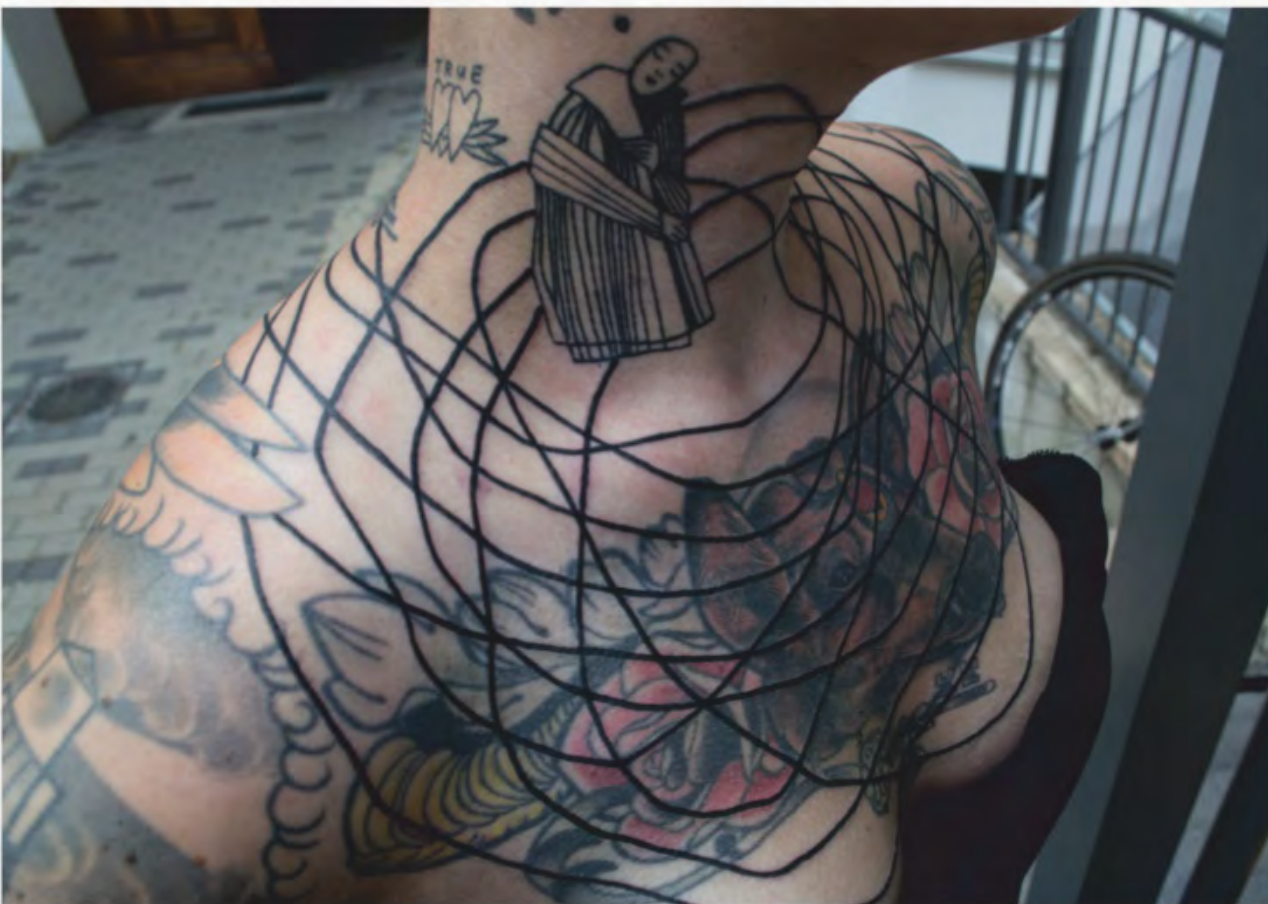


# EMMA BUNDONIS

THROUGHMYTHIRDEYE.COM/EMMA  
INSTAGRAM.COM/EMMABUNDONIS\_TATTOO







---

# SVEN VON KRATZ

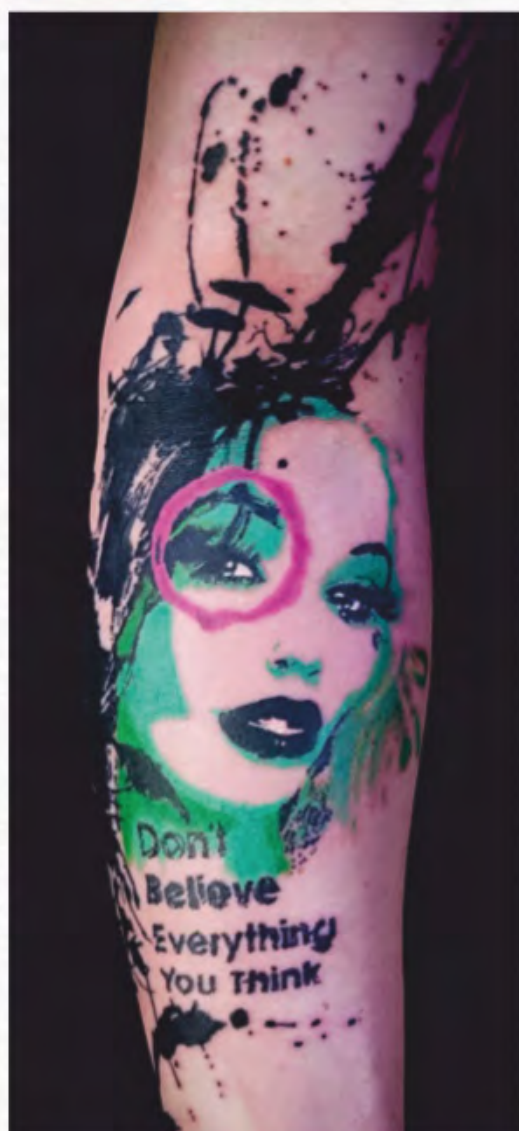
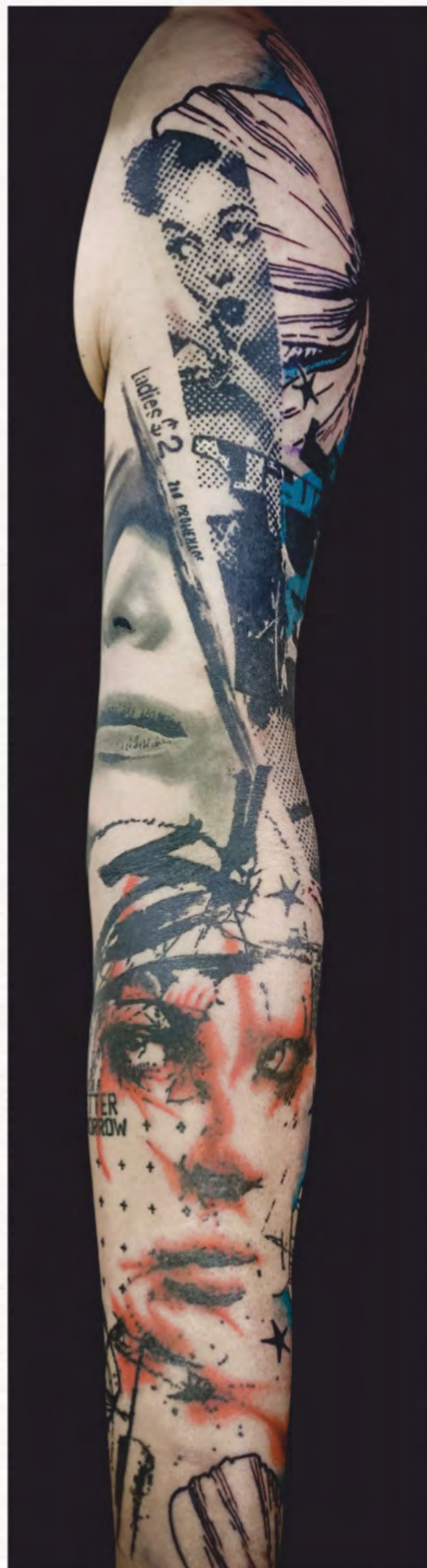
---

INSTAGRAM.COM/SVEN\_VON\_KRATZ  
SVEN@VONKRATZ.COM



# PAUL TALBOT

PAULTLBT.COM  
INSTAGRAM.COM/PAULTLBT







---

KEVIN RAY

---

INSTAGRAM.COM/KEVINRAYTATTOOS  
KEVINRAYTATTOOS.COM



---

# ALEX HENNERLEY

---

ADORNEDTATTOO.COM  
ALEX@ADORNEDTATTOO.COM







---

# GEORGIA JAY

---

ADORNEDTATTOO.COM  
ALEX@ADORNEDTATTOO.COM



# JENNY CLARK

ADORNEDTATTOO.COM  
ALEX@ADORNEDTATTOO.COM







---

MAX PNIEWSKI

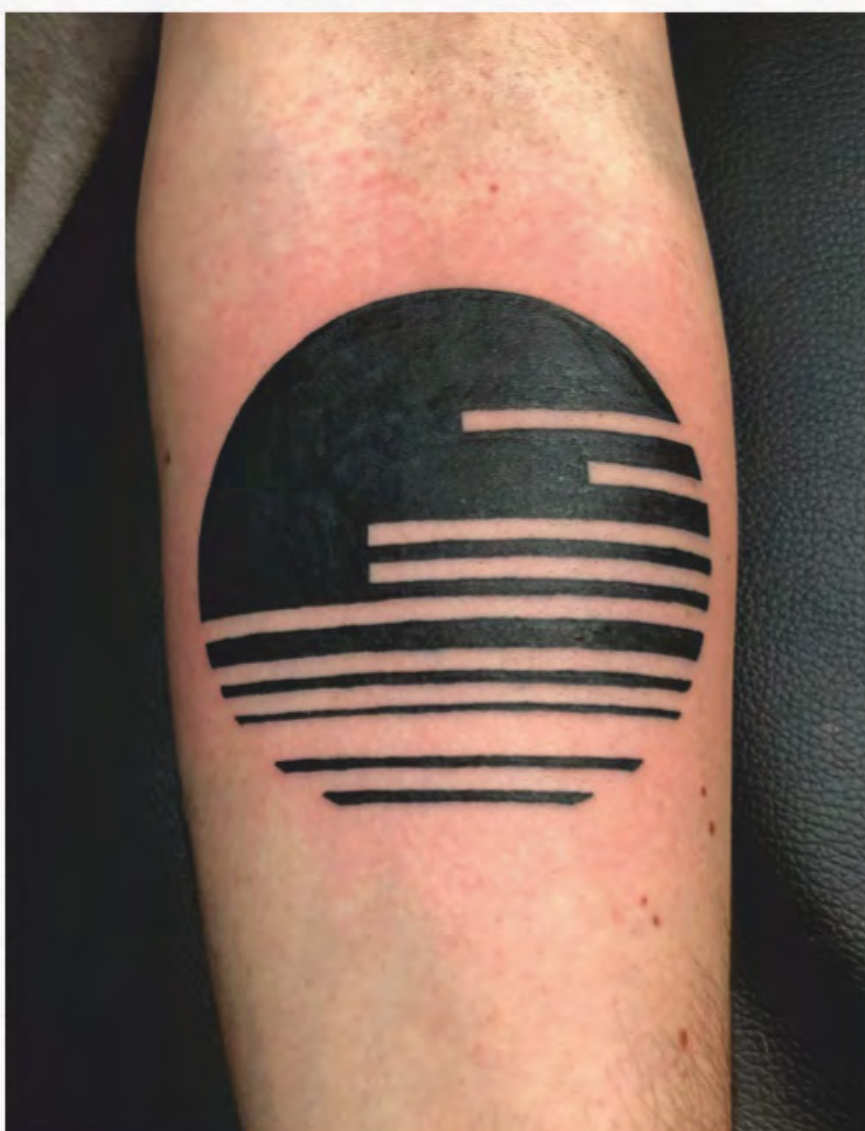
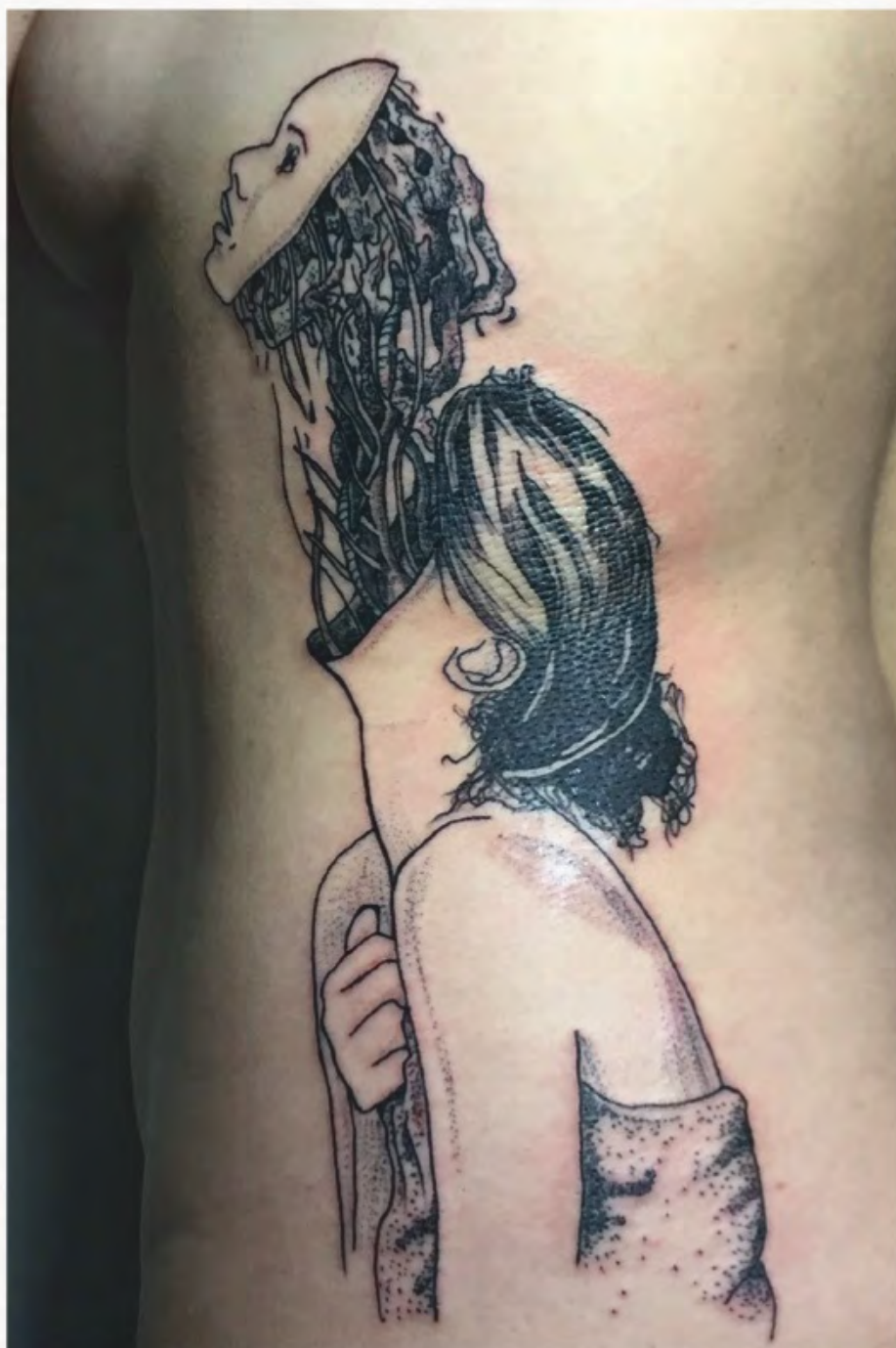
---

INSTAGRAM.COM/MAXPNIEWSKI  
MAXPNIEWSKITATTOO.COM

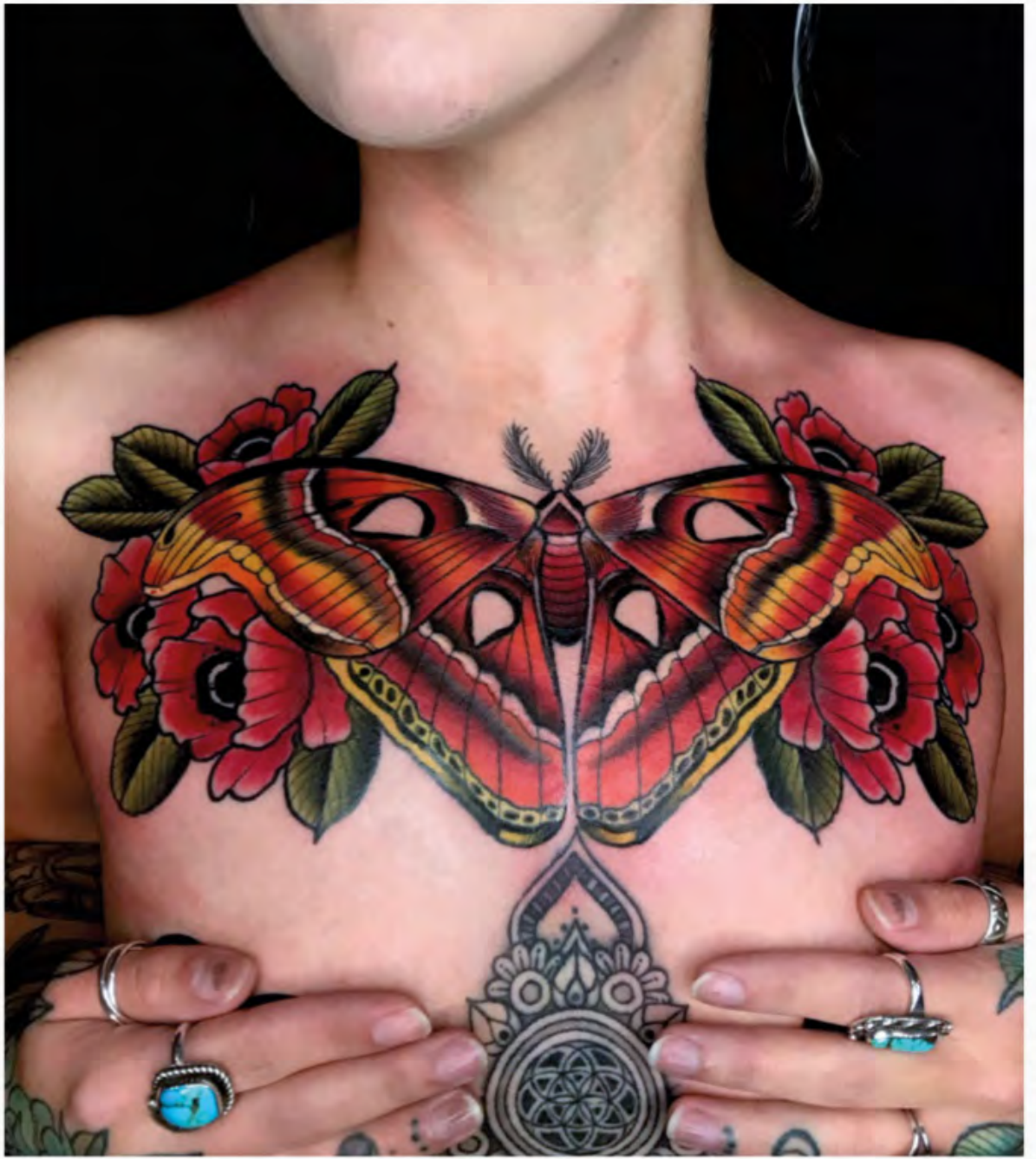


# COLIN CEJ

INSTAGRAM.COM/COLIOSCOPY  
ON THE ROAD







---

# MAX VON KASPAR

---

NWTATTOO.COM  
INSTAGRAM.COM/NORTHWESTTATTOO



---

# SANTA PERPETUA

---

SANTAPERPETUATATTOO.COM  
INSTAGRAM.COM/SANTA\_PERPETUA





# AS ABOVE,





*Wayne Simmons continues his pilgrimage, going deep into the hills to unearth tattooers with a penchant for the mystical. This month he meets French artist, Lahhel*

**S**yncretism is a key element of spirituality. In fact, it's at the very root of such—ask any serious theologian and they'll tell you that on some level, pretty much every religion, every mystery school, ancient and modern alike, has found their own truth by sewing together the best of what has come before them.

In fact, they're not just mining from the world of theology, but from science, too. And, believe it or not, even from mathematics.

I was reminded of this when talking with French tattoo artist, Lahhel. The 32 year old works out of his own studio, Baron Noir Tattoo, in Bordeaux and, for him, there is nothing more natural than the mystical and the mathematical working together. He traces their duality back through the annals of time, "since the Egyptians, the Greeks, since the golden number, the Fibonacci sequence, Leonardo da Vinci. And even before that, even before mankind. I mean, just look at nature, how the leaves grow on the plants. Look at a snowflake, a water molecule. Mathematics are everywhere."

Lahhel expresses this through his art, a blend of black-work and pattern known as 'sacred geometry'. In a sense, sacred geometry does exactly what it says on the tin, bringing together the precise laws of maths and geometry with the metaphysical mysteries of spirituality—the latter being the main driver for Lahhel. "I've always been fascinated by it. Myths, legends, the forbidden, rituals. Voltaire (a french philosopher) said 'fanatics did the worst things, but also greatest' and I think it summarises the very essence of mankind and religion—the worst and the best."

For Lahhel, this fanaticism has been channelled to build some of the greatest works of religious architecture known to humankind—from the ancient pyramids of Egypt to medieval cathedrals and all the beauty and art that goes with them. Perhaps he sees a similar fanatical urge within himself—within every artist, in fact—reaching into the great un-

**IF THEY BELIEVE, THEN IT CAN BECOME SACRED, IT WILL NO LONGER BE ABSTRACT ALONE**



known to find meaning, and some way of organising and expressing that meaning for others. In a sense, that could be the very essence of sacred geometry—an endless search for meaning within the patterns of the natural world and the archetypal pictures and symbols that are born from such. "Some people see geometrical tattoos as merely aesthetic," Lahhel explains, "but for others, their perfection, their precision, comes from somewhere. And if they believe, then it can become sacred, it will no longer be abstract alone."

Lahhel talks of the various types of sacred geometry, how it presents somewhat differently in the various parts of

 lahhel

# Tattoos with Higher Purpose

# SO BELOW



the world—Asian forms, for example, being very different to Arabian or western forms. But what they each share in common is this sense of mystery, a yearning for revelation and communication of such through pattern and symbol. “You can find many different meanings in geometry,” he tells me. “And some of them can be very esoteric in the sense of being ‘hidden’.”

When he first started tattooing, Lahhel had an eclectic approach—as is common among most apprentices. His sensei told him to never refuse a tattoo, that every tattoo someone asks for will be an opportunity to learn and that, in order to be a good artist, one should be able to tattoo almost everything.

In time, like most artists, Lahhel felt drawn to one particular style—and for him that was mandala and pattern tattoos. That was four years ago, he tells me, when mandala and pattern tattoos were becoming trendy. “But at some point, I saw a problem with that. I didn’t feel it was legit for me to be doing mandalas. It wasn’t my culture and I realised that I was doing it without really knowing what I was doing and so, most of the time, I was doing it wrong. Through copying each other, many tattooists have lost the ‘real’ mandala, the mandala that actually means something.”

Lahhel turned towards the only sacred geometry he felt a legitimate connection with—the one he grew up with. And so began a journey of rediscovery throughout the towns and cities of France where the most vivid blend of mystical and mathematical can be found simply by looking up. “I mean, here in France, like in other western countries, you can walk in front of a masterpiece every day without seeing it anymore,” he says. “It can be a cathedral or just a detail on an old house—our countries are so rich culturally that we’ve become jaded and that’s a real shame. So I started to search out patterns on my own by visiting old monasteries and churches. I would just take my car and my notebook out every Sunday and that was that. My mandalas became stained glass windows and rose windows and architecture.”

Of course, he still had to connect with his clients, to include them within his new vision. Today, Lahhel is fortunate to have a loyal client base, many travelling great distances to be tattooed by him, and it’s clear this comes from having shown consideration and respect to everyone he has tattooed. There’s not always a shared connection with the spiritual—some of his clients are into that, while others are not. “Some just want to have on their skin the most beautiful or representative thing about where they were born, or where they grew up,” he points out. “So I try to recreate that exact feeling with them and on them. Gothic architecture in particular is the study of verticality, the elevation, going higher to reach the light. Everybody knows the phrase ‘make your body a temple’ after all.” He’s thinking about putting together a book of all the architectural tattoos he’s done, taking a picture of the tattoo—and the person wearing the tattoo—standing in front of the building that inspired its design. “It could be entitled ‘Tattoo and Sacred Heritage’”, Lahhel says, excitedly. “What do you think?”

The whole conversation has me thinking of a book I read recently on tarot by Paul Foster Case. In it, Case talks of a time when building and architecture were considered mystical, a ‘hermetic science’ placed ‘under the direction of the priests’ and how this has been preserved through the rituals of freemasonry (*The Tarot: A Key To the Wisdom of the Ages* by Paul Foster Case, 1947). This is certainly something that resonates with Lahhel. “Yes,” he says, “the Freema-



## I STARTED TO SEARCH OUT PATTERNS ON MY OWN BY VISITING OLD MONASTERIES AND CHURCHES

sons were looking for knowledge. Remember ‘The Great Architect’.” He can see a similar mysticism permeating all of the sciences—a blending of traditional science, such as chemistry, to create something like alchemy, its occult shadow if you like. We get talking about the Illuminati, recently made famous, of course, by Mr Dan Brown. “‘Illuminati’ comes from the Latin ‘illuminare,’” Lahhel points out, “which means ‘knowing’.” So it’s all about searching, learning and never being satisfied by what we already know.”

It’s a quest that Lahhel himself can relate to. Spiritually, he remains somewhat eclectic, de-











**I CAN BE AS FASCINATED BY A MOSQUE AS I AM BY A CHURCH AND THAT CAN'T BE PURELY ARTISTIC. IT'S VERY HARD TO DEFINE. IT'S A MIX BETWEEN FANTASY AND LOVE**

scribing himself ultimately as agnostic but with certain caveats. "I'm attracted to all religion," he explains. "I can wear a Rosary one day and a Mâlâ the next. I can be as fascinated by a mosque as I am by a church and I think, for me, that it can't be purely artistic. It's very hard to define. It's a mix between fantasy and love. Like, what is the difference between Bram Stoker and Vladimir Tepes, between an actual knight and Gerald of Rivia? I don't want to be reduced to a single belief."

As we wrap up, Lahhel tells me about his grandfather who has always been an important figure in his education. He played the role of father and it was from him that Lahhel got his passion for history. "He was the first to show me a cathedral. He would say: 'Look, son'. And I would look. And he would tell me, 'No, look again.' So I guess I am a mystic," he says with a smile. "I don't have to choose between being pagan one day and having chills in a cloister the next." ▣





# TATTOO DEFENDER®

Larry Bee

Samantha Pozza

Jessica La Mala Educacion

Serena Macaluso

Manu Terzo Ouhio



www.tattoodefender.com info@tattoodefender.com +39 0422 22949

## UNIGRAPH

### Original Thermal Copier

Instant image transfer - no more tracing  
Complies with full EU Safety regulations  
UK Warranty from Unigraph



Delivery and product demonstration  
can be arranged at no extra cost.

For all further information please contact  
Unigraph Telephone: 0114 275 2801  
Email: sales@unigraph.co.uk

Unigraph (UK) Limited, Unigraph House  
Pitsmoor Road, Sheffield S3 9AS

Unigraph is the sole UK importer and  
distributor of this German made product

## S8 TATTOO INNOVATIVE TATTOO SYSTEM BRIDGING ART & TECHNOLOGY

We are proud to distribute the new S8 stencil range of products.

S8's Red Stencil Paper is the first impact and thermal-ready red stencil paper made specifically for tattooing.

Combine Red Tattoo Stencil Paper with other S8 products, such as the Red Tattooing Gel and Red Tattoo Stencil Transfer Solution, for impeccable results and optimal longevity.

### VISIBLE

Red - Better Visibility When Lining Means Increased Speed and Precision

### DURABLE

Gels - Longer Lasting Stencils and Protection for Your Client's Skin

### SATURATION

Gels - Faster and More Uniform Ink Saturation



[www.thermalcopier.co.uk](http://www.thermalcopier.co.uk)



# BACKPIECES & BODYSUITS

DISCOVERED AT MONDIAL DU TATOUAGE  
ALL PHOTOGRAPHY BY PASCAL BAGOT



Black Symmetry [France]





Orient Ching (Taiwan)



# THE BEAUTIFUL ONES

Words: Pascal Bagot

*After 10 years in the trade, French tattooer Samoth reached an undeniable level of mastery regarding the complexity of his compositions. Being a former professional painter, he adapted the love he had for Art Nouveau from canvas to skin. To fit the rules of the new medium, he matured a specific style mixing strong lines, contrasted colours and realism...*

[cocobongotattooclub/](#)  
[Samoth Tattooer](#)



**You like to mix the classical themes of Art Nouveau with realism and contrasted colours. Where does it come from?**

The realistic aspect comes from my customers, they asked me to do it. As I didn't have any previous technical instruction, I learnt progressively, with a lot of precautions. For the same reason I concentrated on black and white, because it was more accessible to me

at that time. But now that I have more experience, I can allow myself to work on faces with colours. I'm waiting for these pieces to come back in order to have a look at them. Some already did, they looked pretty good after one year and I felt quite satisfied with them. I like colours for their ability to add readability to the tattoos. When different black & grey elements are associated and combined altogether, there is a loss of impact. Which is not the case with colours.











Art Nouveau is an international style of art, architecture and applied art, especially the decorative arts, that was most popular between 1890 and 1910. A reaction to the academic art of the 19th century, it was inspired by natural forms and structures, particularly the curved lines of plants and flowers.

The English language uses the French name Art Nouveau [new art] but the style is related to other styles that emerged in many countries in Europe at about the same time, thus: in Austria it is known as Secessionstil after Wiener Secession; in Spanish Modernismo; in Catalan Modernisme; in Czech Secese; in Danish Skønvirke or Jugendstil; in German Jugendstil, Art Nouveau or Reformstil; in Hungarian Szecesszió; in Italian Art Nouveau, Stile Liberty or Stile floreale; in Lithuanian Modernas; in Norwegian Jugendstil; in Polish Secesja; in Slovak Secesia; in Ukrainian and Russian Модерн [Modern]; in Swedish and Finnish Jugend.

By 1910, Art Nouveau was already out of style. It was replaced as the dominant European architectural and decorative style first by Art Deco and then by Modernism.

## THE LINES BRING VOLUME AND A DYNAMIC TO THE DRAWINGS IN A VERY SIMPLE WAY

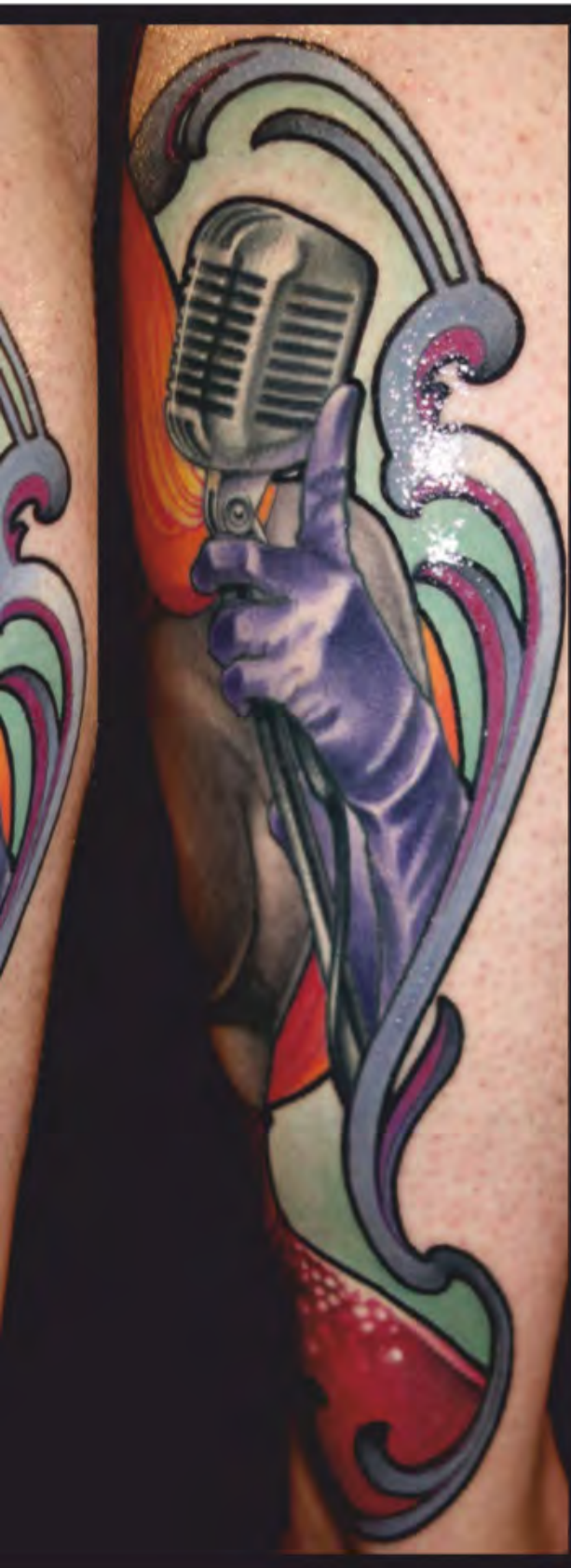
**You are not the first to associate Art Nouveau and realism, Czech artist Alphonse Mucha was doing it already. How did his work influence yours?**

He's a big influence on me. I always liked Art nouveau. I initially got interested in Klimt's artworks and Egon Schiele's but everything changed when I started to really focus on tattooing—I was a painter before, already doing Art nouveau. Technically, it was more difficult to transfer Klimt or Schiele's work into tattooing, that's why I really studied Mucha, because his style is very well adapted to that medium. I looked at his artworks, the way he was tracing his lines, how he would use them to represent things. I really concentrated on that because tattooing is, first of all, a matter of lines. It is the first thing that you learn to do when you start. And Mucha's artwork starts with lines.

**How does Mucha's artwork translate to tattooing?**

The lines bring volume and a dynamic to the drawings in a very simple way. Which leads to the matter of schematisation of what he is representing. Today, I'm faster and faster at doing it, even if sometimes after starting a sleeve, I blame myself for having sketched too many of them! My lines usually have different sizes: fine, mid-





dle of thick. In 3-4 hours, I'll do the main work for the arm, then colours come in and I finish by tracing the big outside lines. It's comes together quite fast, even though there are some tattooers out there who are faster. When you work besides FatManu (French tattooer working in the same shop) you will always tell yourself that you're pretty slow!

**Do you have other sources of inspiration apart from Mucha in Art Nouveau?**

Grasset (1845-1917), who was a Swiss painter and illustrator; jewellers like René Lalique (1860-1945) too, or architects like Victor Horta (1861-1947) who had done terrific work on curves and lines. I love the Ecole de Nancy too, which was the spearhead of Art Nouveau in France. I regularly get into my books, I memorise the forms that I like and then they come out my way, later, when I draw.

**Women are a common representation in Art nouveau, a subject that you like specifically?**

It is related to allegory in art, the matter of expressing feelings and ideas. I also tattoo male characters but it's

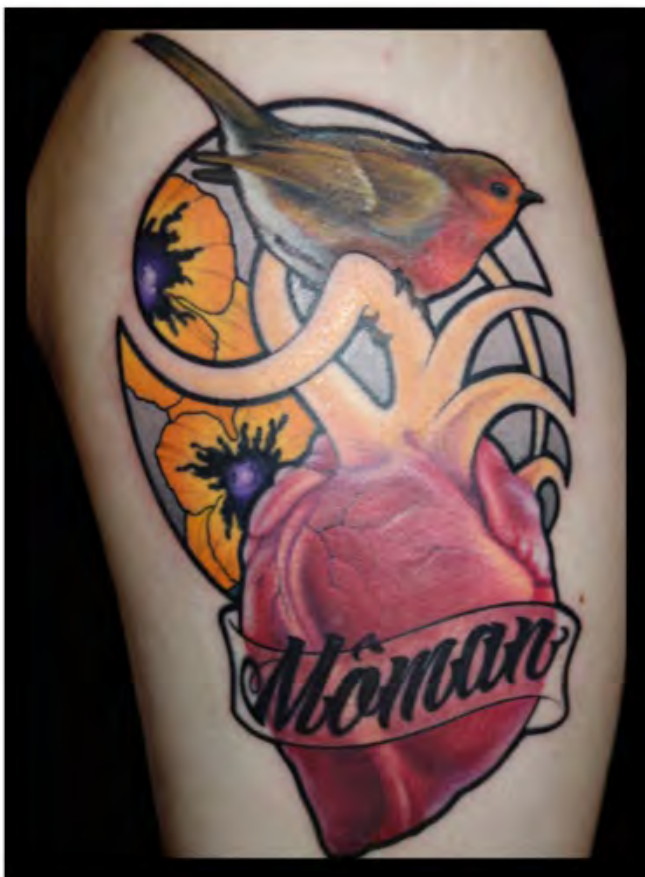
rare—and this may surprise you, but unlike what most people think, I'm often asked to tattoo these women... by women. When my customers come in, most of the time, the idea is already here, in a precise way. I don't need to bring it in, it's already translated. They know what expression they're expecting from the character.

**These women look like Art Nouveau pin-ups, was that your initial purpose?**

Pin-ups are what I'm asked for in the beginning. Then, once I show what I'm doing, we meet halfway, between the customer and me. I love pin-ups. I do them a lot, in a more retro style. Less Art Nouveau orientated but more in the shape of the ones you can see on American military planes, like bombers. These ones are less easy to translate onto the body than the busts I'm used to doing, as they're fully represented, from head to feet. It reduces the proportions of the face, the hands, etc.

**Women in Art Nouveau often refer to the saints—the ones you draw are probably not. There is much**





École de Nancy, or the Nancy School, was the spearhead of the Art Nouveau in France whose inspiration was essentially in plant forms ginkgo, pennywort, giant hogweed, water lily, thistle, gourd and animals such as dragonflies. This alliance was based on research in the extensive use of glass, iron, steel and wood to put the beautiful in the hands of all and thus bring art into people's homes.

## THE MAJORITY OF PEOPLE DON'T REALLY UNDERSTAND HOW MUCH WORK IS NEEDED TO DO A BACKPIECE

**more eroticism in your work. Did you find Art Nouveau too shy?**

A little bit, yes. People usually come to me for romantic things... until I put big teets on them! In the beginning I was competing with FatManu—the winner was the one who would stick the biggest teets on our customers... I largely won this contest, so now FatManu is doing dicks! More seriously, it is not often my own choice to do naked women. Even though you can see some teets in Mucha's artwork, I do what people ask me to.

**You worked 10 years as a painter before sitting behind the needles, what difficulties did you face when moving from your workshop to the tattoo studio?**

Spending whole days with people that you didn't know before, communicating with him/her is not something that I found easy in the beginning but I found my way fast though. You also have to accept adapting your work to the customer's choice. Dishing out pain to the customers is also something that I found difficult.

**How would you summarise your approach to tattooing?**

Putting lines at the service of compositions which will hold with time. And also not doing just anything on anybody but I have to fight everyday for that.

**Typically, what kind of thing do you refuse?**

The neck and the hands of customers who don't have any tattoos. But I'm re-





ally stupid as everybody's doing it! When I tell people this, they take offence a little, especially the young people who specifically wants forearms done first. I explain to them that ten years ago, things were done properly and step by step, there was a logic to it. But they don't care. What they want, they want right now. Sometimes they understand and we do something different as planned, sometimes they don't and they run away. But that's not important. On the other side, there are also the ones who come with in an outdated perception of what tattooing is today—they think they'll still have to choose something on a board full of designs.

**What do you like the most to do, small, medium or big pieces?**

I try to do things quite big, even though I like to do smaller ones. Now, I've started a lot of backpieces and there is nothing slower! The back is something you can easily make a mistake with. You may think you have more freedom to work but it is not the case in the end. I find it even more difficult to do. The grain of skin is weird—it is not flat as you may have expected and each time you have to adapt to a different morphology. Some people will have weird bones, with prominent scapula, curved lower back. And it is also very painful. I cannot do long sessions of five hours like I can do with arms. I stick to three hours. The majority of people don't really understand how much work is needed to do a backpiece. The pain can be surprising, even for people who are tattooed already. □







# BEAUTY BEHIND THE INK

*Our very favourite (and in fact, our only) international show photographer—Kamila Burzymowska—recently held her first exhibition of work in Warsaw called Beauty Behind The Ink. We love it when a plan comes together out there but we love it even more when hard work pays off for somebody that deserves it...*

**K**amila Burzymowska's photos of tattooed women from around the world was quite the event. Among the photographed women there are both well-known alternative models as well as women who don't have daily contact with the camera lens. The concept behind the work is simple: to show the beauty and uniqueness of the female tattooed body. Beauty doesn't have one definition.

"Beauty Behind the INK" took place at Tusz Tusz Bistro in Warsaw, Poland on 9th February. Visitors had the opportunity to see 30 photographs exhibited at 50 x 70 cm on Luster 255g/m<sup>2</sup> paper (that's good stuff if you're not geekishly into how cool paper weights can be. Ed).

Partners of the exhibition were Martini and On Lemon Polska. Media Partners were Antyradio, Going., Skin Deep Tattoo Magazine (that's us!) Tattoo.com, World Tattoo Events, MediaZink., Tattoofest - Convention & Magazine and Tattoo Magazín Hungary.

The pictures shown here are all for sale. Each purchased photo comes with its own Certificate of Authenticity though the number of works for sale is very limited. Contact Kamila direct if you see something that rattles your cage at the contact details shown here.

At the time of writing this, Kamila is also planning to take the exhibition to other cities so your best bet on that front is to follow her profiles on social media and stay up to date.



[www.kamilaburzymowska.pl](http://www.kamilaburzymowska.pl)  
[www.facebook.com/KBurzymowska](https://www.facebook.com/KBurzymowska)  
[www.instagram.com/Kamila\\_Burzymowska](https://www.instagram.com/Kamila_Burzymowska)  
[foto@kamilaburzymowska.pl](mailto:foto@kamilaburzymowska.pl)





















# The SERPENTS of BIENVILLE

serpentsofbienville.com seanherman.com  theserpentsofbienville  SerpentSean

**T**he loud thumps rattled in my brain, throwing me out of any dream state I was fortunate enough to be in. Though once I started moving, I began to question if I was still asleep, or living in a hallucination. Disoriented, and with an unsettled footing I began to progress to my window that was above the door to my loft apartment. As I looked down I could barely make out a figure still beating on my door, now slamming its body into it, desperately demanding to get in. With the awning over the doorway I couldn't fully see the body, but the sound grew louder and louder, making its presence known. The apartment complex was cheap, which also meant that it had its fair share of sketchy people floating around it. I had encountered a few here and there, with some getting a bit confrontational. I needed to see what was making all of this commotion, if it might be someone in need of help, or something I didn't want to have to deal with.

I almost floated as I fell, speeding down the stairs, slowing down toward the bottom so the agitator on the other side might not hear me. I slowly made my way to the door, and with one eye wide open, peered out the peep hole. What I saw had me completely frozen, with the thought of the dream state I

may have been in becoming much more of a nightmare. What greeted me on the other side of the doorway was a man, feral eyed and wailing. His mouth agape, skin loosely draped off of the small tightened muscles that wrapped around his body. His hair looked like dead grass, bleached white with time, unusually long, and wildly unkempt, lighting up the dark grey tone of his skin. I stared into his eyes, unable to look away. They were deep set, but massive, almost bulging out, with dark circles surrounding them. His eyes glowed against the shadowy circles encasing them. He wore a white suit, dingy and dirty, looking like an old timey small town preacher who had dug his way out of the grave. I couldn't look away.

Out of his jaws grew gnarled screams, at first inaudible, but becoming more and more discerning.

"Aye... Aye... Aim... Aim... Aim..."

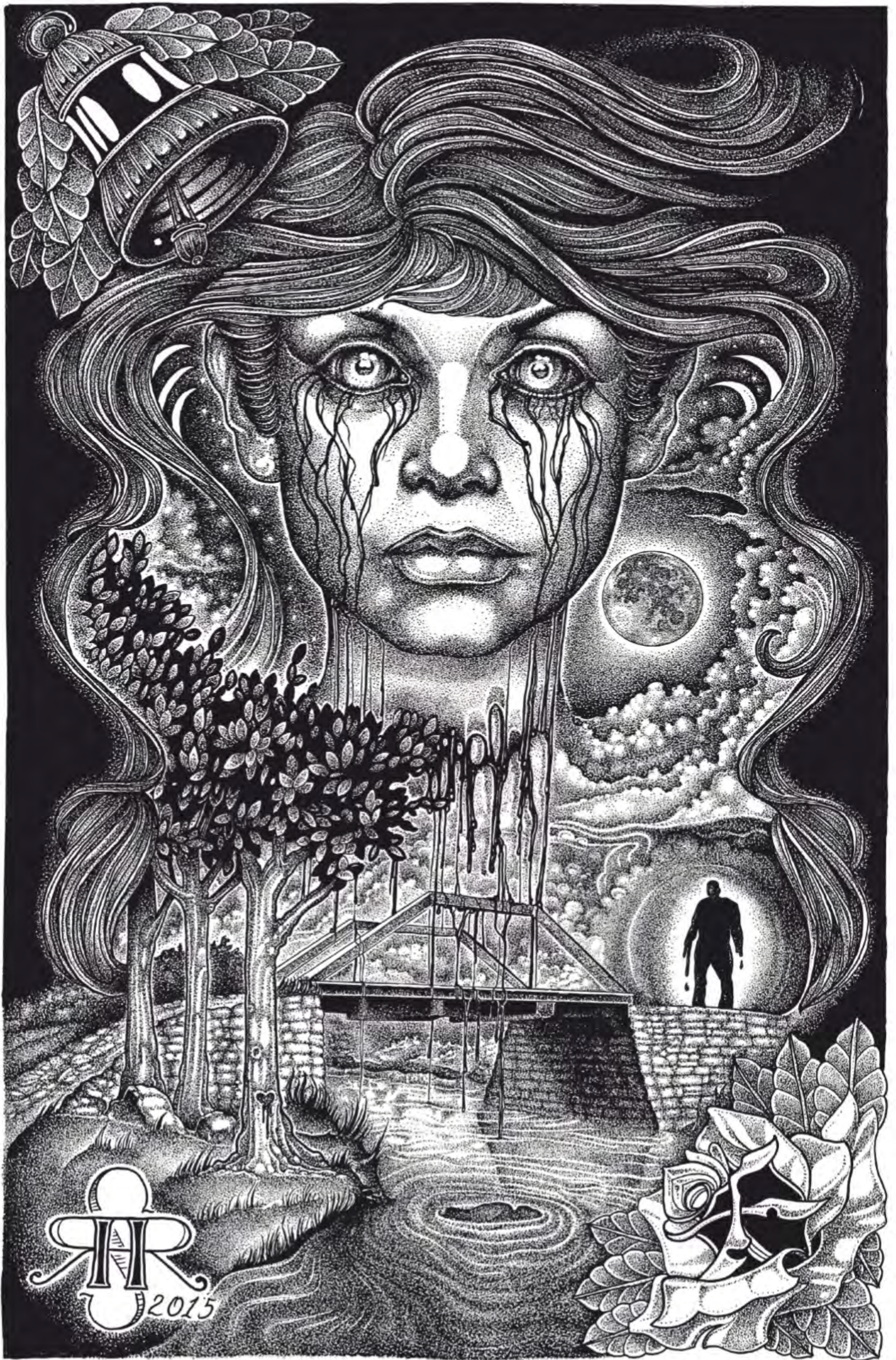
His hands now slung over his shoulders, beating feverishly at the door, fists clenched tight, causing his nails to almost carve into the skin of his hand.

"Aye... Aim... Aim!"

The bellow that escaped his throat echoed through out the steel rafters of the old complex, and resonated deep within my ears. The echo continued in my head long after the ringing stopped in the raft-











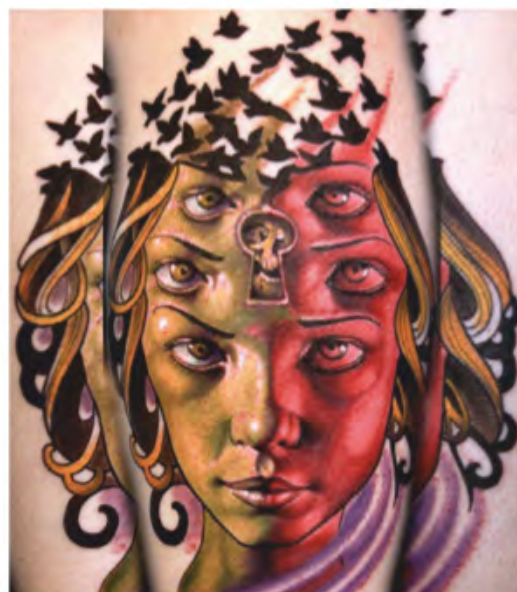




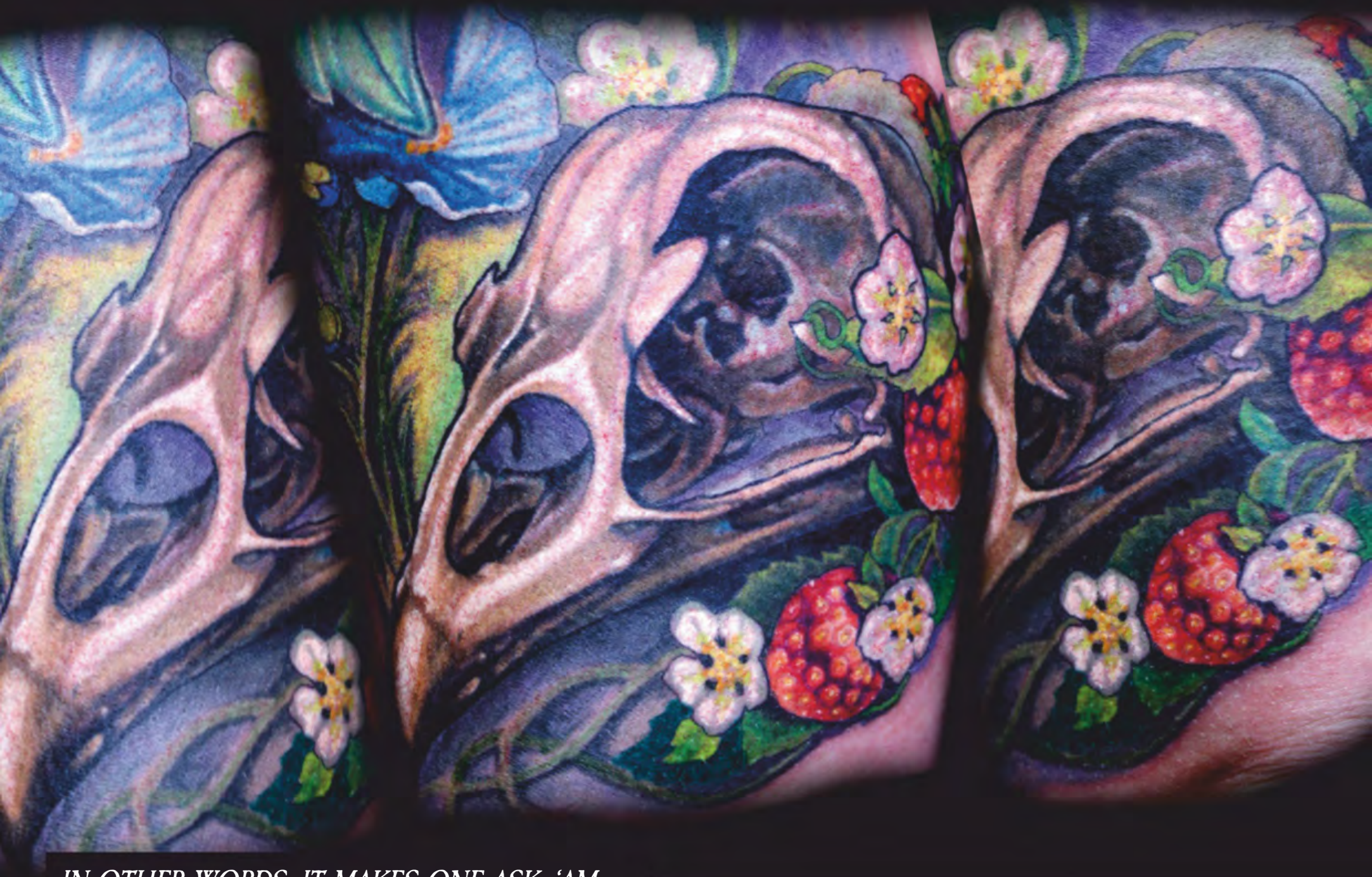
*SIFU BRIGHT-FEY TOOK THE PARADOXICAL ROUTE, AS EXPECTED, AND PROCEEDED TO TELL ME ABOUT THE PRACTICE OF "CORPSE MEDITATION", AND THAT DEATH IS CLOSER FOR SOME*

ers. I looked one more time in terror, hoping that this was just one of the many junkies I have had to deal with in the complex. As I looked through the small pin hole, I saw his eyes, close to the hole, as if he was trying to see in. I could see the colour leaving his eyes, and as he leaned back screaming, my view became that of his mouth, howling in terror, his teeth yellowed and stained with time, gaps left from a disease that had eaten away at his mouth. There I was, face to face with this apparition, with only a thin door separating us. Leaning back as he bellowed, he fell into the hand railing, almost to the ground and caught himself with a run. Weaving back and forth, he made the next doorway his landing place. Now out of the trance I was in, I quickly called the police. It felt like an eternity had passed since I woke up, but it had only been a matter of minutes.

I could hear the police arriving in the front parking lot of the complex, a noise that I had grown accustomed to while living there. As quickly as they had arrived, they were gone, and I no longer heard the scream of the preacher that pounded at my door. The next day two officers came by my apartment to ask some questions about the call I had made, and what occurred the night before. I inquired about what happened to the man, to which they







*IN OTHER WORDS, IT MAKES ONE ASK, 'AM I MAKING RIGHT USE OF MY SCARCE AND PRECIOUS LIFE?'*



replied, "Well, we think he was staying with someone in the complex, and had been alone in the apartment. He appeared to begin having a heart attack, and ran out of the apartment, beating on doors. We only received the phone call from you, but others now say they heard banging too."

I felt horrible and asked what happened to him. In a very matter of fact tone they said, "He died."

I sat for a moment, silent. Selfishly I had thought that this man was coming after me, that he was something to

fear, but instead, he was the one full of terror. What I saw was a man, wrought with fear, in the final moments of his existence. I saw him dying, it was death in his eyes, not the villain I thought was trying to get in. I told the officers how terrible I felt, and they continued,

"You called at the right time. Honestly, had you gone out and tried to help the man, there would have been nothing you could do. We wouldn't have been able to get here any quicker, and he would have had even less chance to live. You did the best thing you could have possibly done."

It didn't feel like that. I never forgot that feeling of cowardice in the face of death, it fuelled my searching and my eventual road in tattooing. Like most journeys though, there are a lot of turns.

"...such is its nature, such is its future, such its unavoidable fate."

Years ago I found myself in a Kung Fu class being taught meditative practices by a cajun, Sifu John Bright-Fey. From the start, I struggled with the meditative practice, the moment I closed my eyes I was confronted with a presence that was frightening and aggressive. I pulled the Sifu aside and asked what I was doing wrong. Sifu Bright-Fey took the paradoxical route, as expected, and proceeded to tell me about the practice of "corpse meditation", and that death is closer for some.

Recommended by the Buddha himself, "corpse meditation" consisted of a Buddhist monk sitting in a cave with a fresh corpse. The monk would meditate, focusing on the decaying body, maintaining their presence as the remains fell away.





*IN ESSENCE, A TATTOO'S LIFE PARALLELS OUR OWN, AS THE BUDDHA SAID, "THIS BODY, TOO, SUCH IS ITS NATURE, SUCH IS ITS FUTURE, SUCH ITS UNAVOIDABLE FATE."*

According to Arthur C. Brooks of the New York Times, "This mediation of death is intended as a key to better living. It makes disciples aware of the transitory nature of their own physical life and stimulates a realignment between momentary desires and existential goals. In other words, it makes one ask, 'Am I making right use of my scarce and precious life?'"

The Buddha would teach his students to say, "This body, too, such is its nature, such is its future, such its unavoidable fate." Buddhist teachers strongly advise their students to mediate on death and impermanence, an idea we discussed at length a few months ago in regard to the barrier island that is Dauphin Island off the American Gulf Coast. I ended the article with an idea that fits perfectly now. Those tattooed natives navigating the waters of Mobile Bay hundreds of years ago knew something that we don't, that the impermanence of life is sacred. The story of Dauphin Island is a reminder that life isn't found in permanent structure, but life is found in the infinite cycle of destruction and creation. Could we continue to learn from ancient culture and their tattooing practices?

As far back as humanity can be traced, tattooing was a part of our cultural experiences; yet those images were lost with the passing away of the skin they lived on. Tattoos' rapid change due to our cellular breakdown demonstrates their true impermanence and how short a lifetime truly is. The maximum life span for most tattoos is 70 years or

so, aside from cases like Otzi the Iceman, whose lifetime was ended around 3300 BCE, yet the images of his tattoos are seen preserved today. Most people will not have Otzi's cryogenic fate though. In essence, a tattoo's life parallels our own, as the Buddha said, "This body, too, such is its nature, such is its future, such its unavoidable fate."

Archeologists have learned that nearly all indigenous people, for a millennia, have practiced the craft of tattooing, coupling it with shamanism, using these in confronting and understanding death. Shamanism is a practice that involves reaching altered states of consciousness in order to perceive and interacting with what they believe to be a spirit world and channeling these transcendental energies into this world. Indigenous shamans also believed Animism— that objects, places and creatures all possess a distinct spiritual essence. These practices taught that death was the first teacher, crossing the boundary in which life ends and the unknown begins. Practitioners needed to rationalise the fact that they had to kill that which they respected most; plants, animals, and on rare occasion, other humans who competed for resources. These people created a means of confronting death, eliminating the guilt of the hunt and maintaining an essential balance between the living and the souls of those who have departed. Shaman helped guide people to needed answers, many actively participating in tattooing traditions themselves to aid in understanding death.





**COULD TATTOOING BE SIMPLY HARDWIRED IN US, AND COULD IT HOLD THE ANSWERS WE SEARCH FOR?**

Cultures like the Paiwan of Taiwan, the Chukchi of Siberia and the Yupiget of St. Lawrence Island, Alaska, had female tattooists, who were usually shamans, and who worked to cure their patients of ‘soul-loss’, attributable to disease-bearing spirits rising around them. Although the tattoo pigments used by the Yupiget were considered to be “magical” and evil spirits were afraid of them, the perceived efficacy of these treatments was not only confined to the technical or performative aspects of the tattoo application itself; the shaman’s power arose from ancestral spirits who communicated their magical and curative powers through her.

Treatments also included the application of medicinal tattoos at certain key points on the body or even ‘tattoo foils’ to disguise the identity of the sufferer from such malevolent entities, or even death itself. This idea of apotropaic powers—magic intended to turn away harm—can be seen even further in history to the modern culture of the 1970’s outlaw biker who received tattoos of skulls to cheat certain death. With a skeptical mind one has to wonder though, could it be more simple than all of that magical work? Could tattooing be simply hardwired in us, and could it hold the answers we search for?

Perhaps in the practice of tattooing we can find the complete model of human existence; with each tattoo, we wear a map to our own finality. Scientifically tattoos are never fully ‘healed’, if they were, all of the ink would



be pushed out and our skin would be clear and pigment free. The pain of getting tattooed gives way to the joy and power of the talisman that has been created in us. During the process we have to be very present, and pain has a way of making us stay in that current moment we are experiencing. Through pain we march on, never fully healed, ready to receive a new marking, a new lesson. This finished talisman will live within us, fighting against the ‘endless march of sand’, our cellular decay, and inevitable end. Just as the Buddhist monk meditates on a decaying body, we can watch our tattoos’ curated life cycle. After a lifetime of getting heavily tattooed, I’m finally realising the grace and answers tattooing bestows. With heavily tattooed hands, I held my mother on her deathbed, as she opened that door, and suddenly I no longer feared the knocking sound. ▣



DESIGNED IN  
COLLABORATION WITH  
TATTOO ARTISTS.

FOR USE AT EVERY  
STAGE OF THE HEALING  
PROCESS & BEYOND.



ORDER ONLINE AT [WWW.BEAARDEDASTURDS.CO.UK](http://WWW.BEAARDEDASTURDS.CO.UK)



HELLO



SAILOR

01253 752032

314 CHURCH ST  
BLACKPOOL

@HELLOSAILOR  
TATTOOS

[WWW.HELLO-SAILOR.ORG](http://WWW.HELLO-SAILOR.ORG)



# Studio 18 Body Jewellery

The complete one stop solution for all your  
Professional Body Piercing needs



Quality titanium & surgical steel body jewellery and medical  
supplies direct from the country's leading specialist supplier

tel: 0116 286 2376

email: [dave@studio18ltd.co.uk](mailto:dave@studio18ltd.co.uk)

**STRICTLY TRADE ONLY**

Check out our mobile website



[www.ukbodypiercingssupplies.co.uk](http://www.ukbodypiercingssupplies.co.uk)



Studio 18 Body Jewellery 28a Townsend Road, Enderby Leicester LE19 4PG





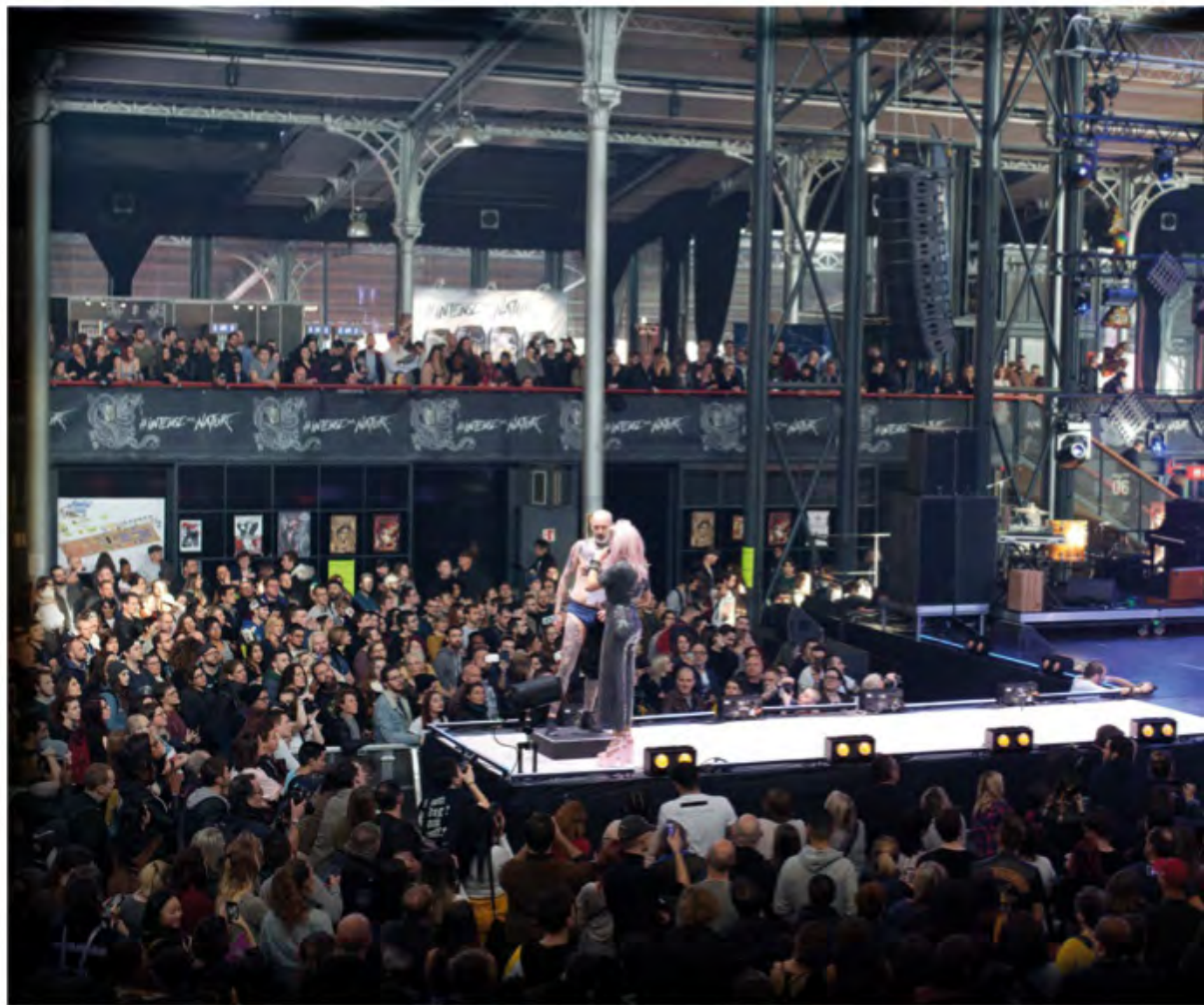
Pandido [France]



Diego Moraes [France]



Sam Barber [UK]



Shane Tan [Singapore]



Diao Zuo [Taiwan]

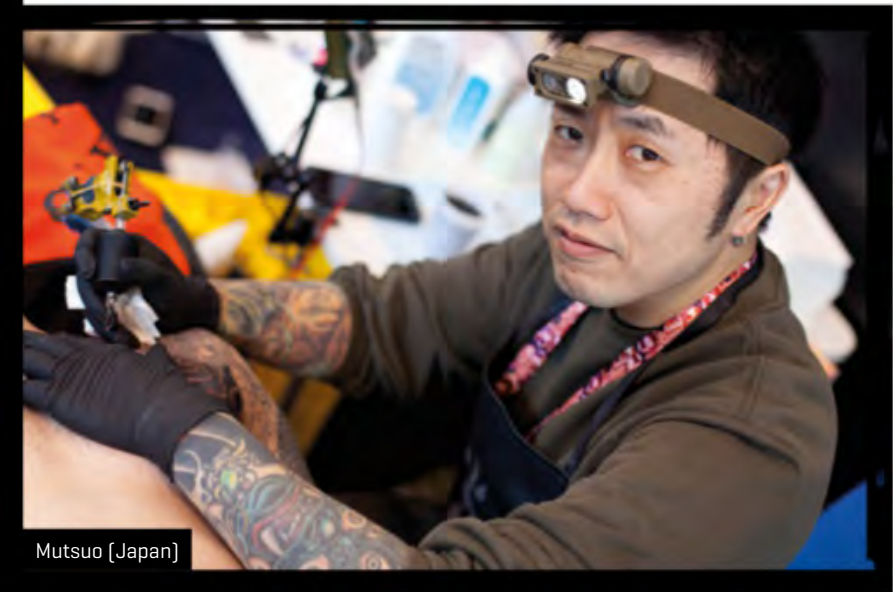






# Scenes from **LE MONDIAL DU TATOUAGE 2019**

February 15th-17th 2019



Mutsuo (Japan)



Amar Goucem (The Netherlands)

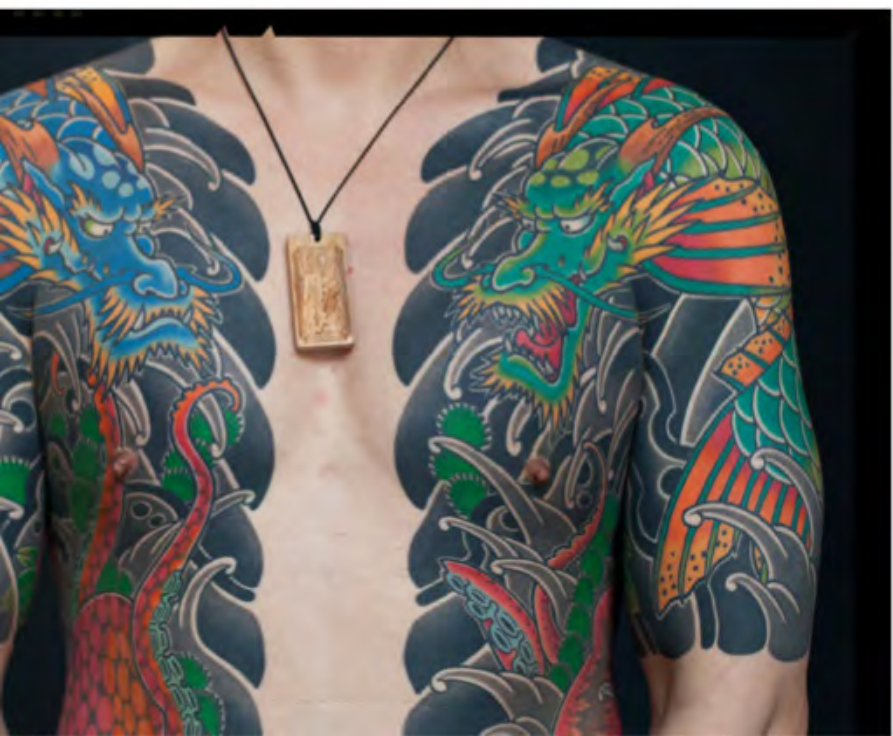


Dave Paulo (Portugal)

**B**efore celebrating its 10th anniversary in 2020, Le Mondial du Tatouage once again set Paris up as the world capital of the tattoo culture. It's a serious statement but then, its serious show.

Still running in the Grande Halle de La Villette, over 30,000 people came to enjoy a packed menu across the weekend. 420 tattooers coming from the four corners of the world with some real heavy hitting names: Steve Moore, Robert Borbas, Elliott Wells, Dong Dong, Delphine Noiztoy, Tomas Tomas, Rafel Delalande, Jondix, Mitomo Horihiro, Mike Dorsey, Maud Dardeau, Shige, Holy Fox, Henning Jorgensen, Amar Goucem, Babara Munster, Calle Corson, Wendy Pham, Horihui, Ichibay... the list goes on.

The usual contests were reworked this year: the set up taking on a new breadth with a new scene coming right in the middle of the au-







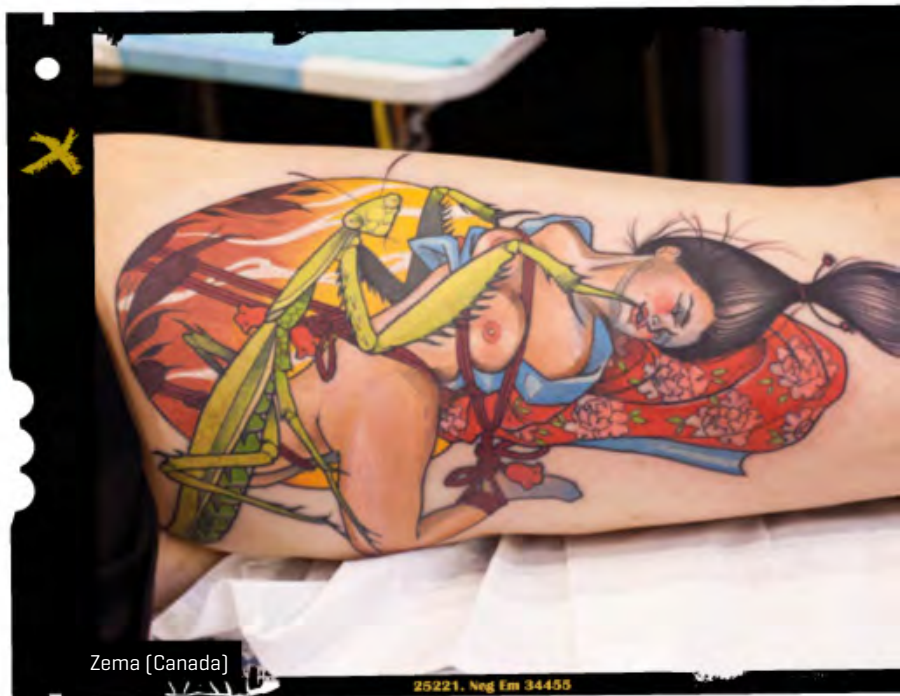
Collaboration Rafel Delalande [UK] & Ganji [Japan]



Chris Brown in front of the homage to Bill Salmon



Hernan Chang [South Korea]



Zema [Canada]

dience, allowing everybody a good view of the tattooed participants. The jury was once again made of tattoo legends Filip Leu, Kari Barba, Luke Atkinson and Mark Mahoney, while everyone spared a thought for Bill Salmon, who used to be part of the jury but who sadly left us at the beginning of the year.

Across the three days, an homage to the American pioneer was paid with pictures displayed on screen between the competitions, and a red diamond pinned on the judges' suits. Bill's tattoo studio—The Diamond Club—was very well represented in Paris by American tattooers Brian Kaneko and Chris Brand. Among the different prizes given, Best of Show went to a the French/Belgium collaboration of Bichon (Golden Rabbit, Paris) and Sebinkme (Noir Charbon, Mons). A little bit earlier, the judges gave the Best Bodysuit prize to the super talented South Korean Uigu Lee (Zumiism).

Once again, this monster of a show proved itself to be more than worthy your time and attention. Plus... it's Paris. Who wouldn't want to spend a weekend in Paris with the tattooing elite?

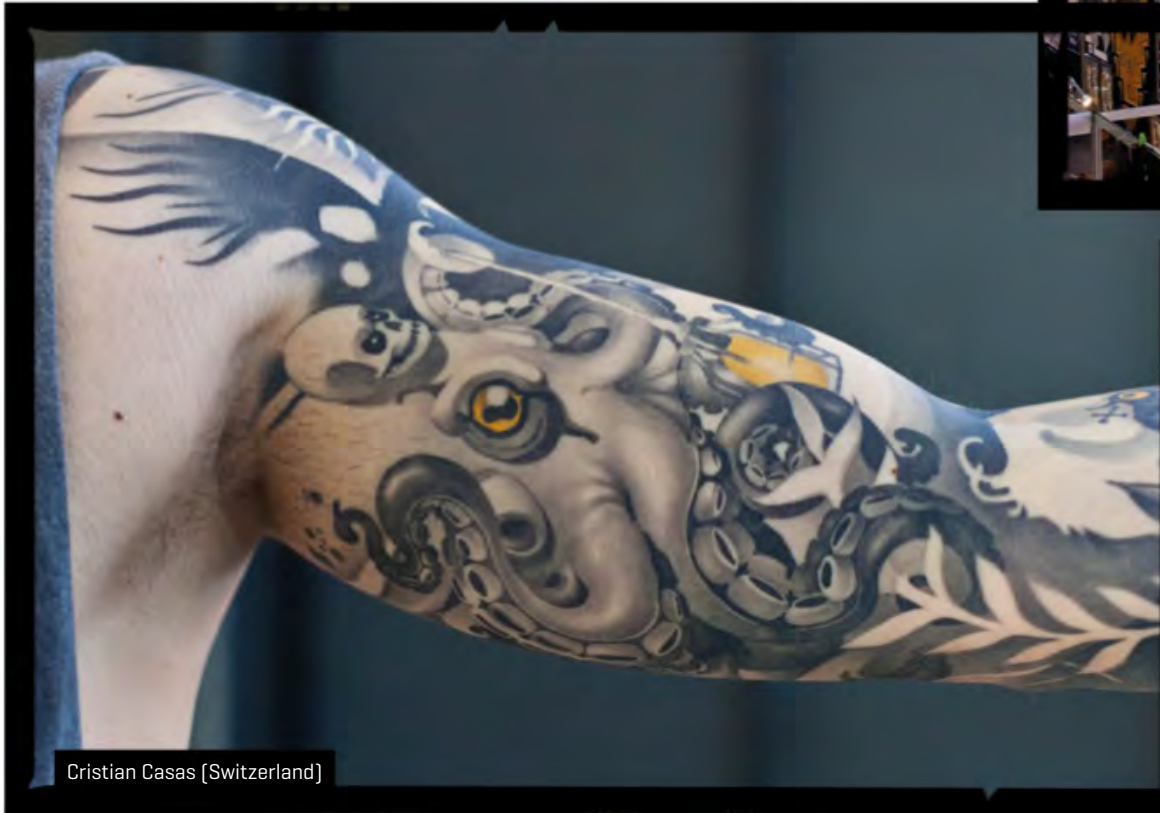


Lionel Monsieur Biz [France]





Yom [France]



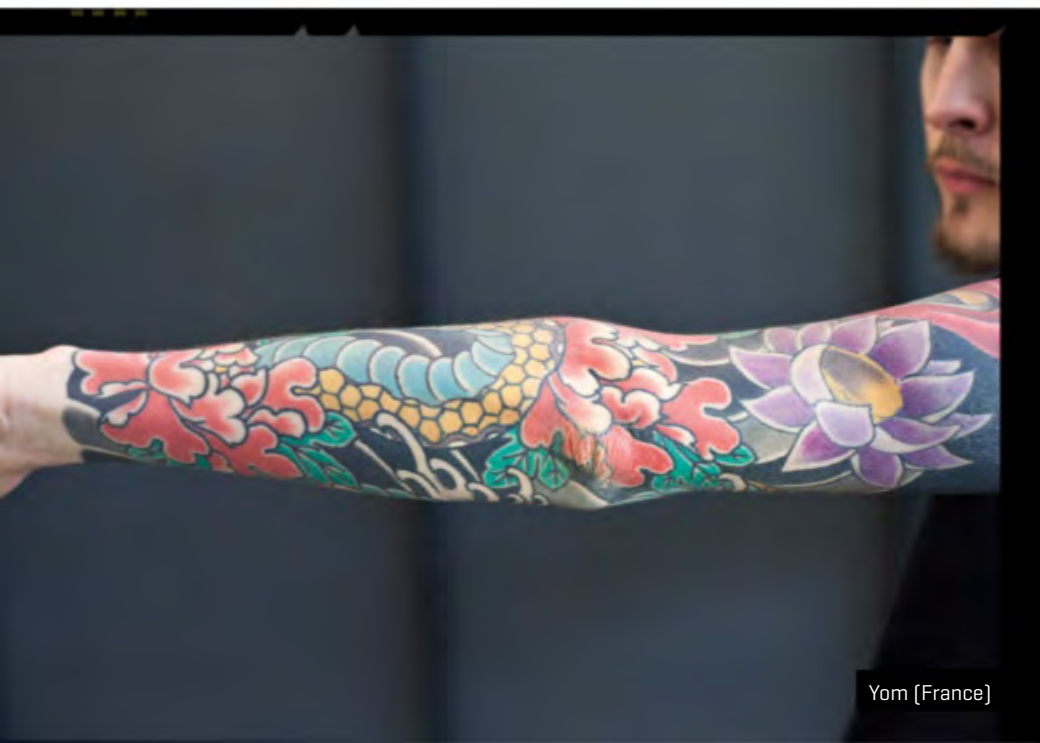
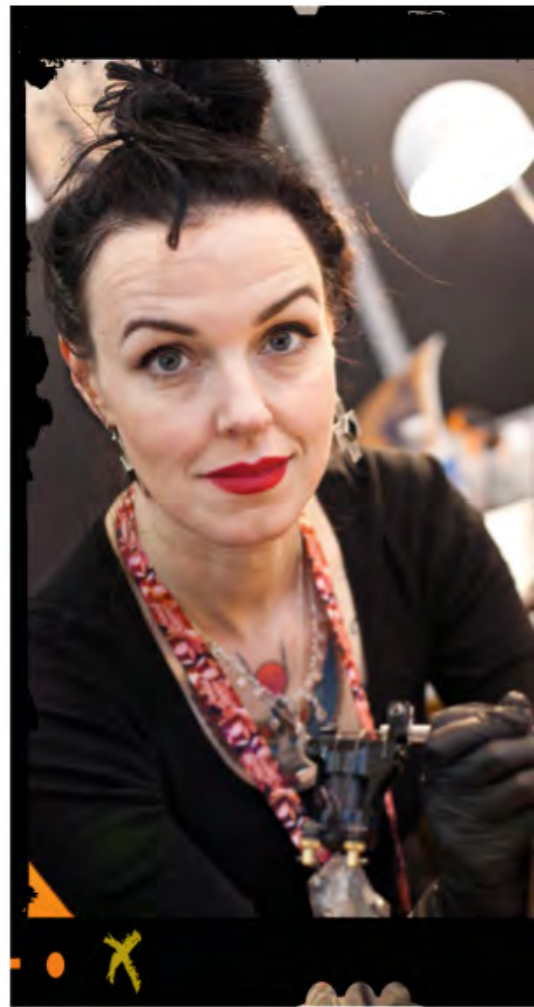
Cristian Casas [Switzerland]



Tomas Tomas [UK]



Hernan Chang [South Korea]



Yom [France]







Orient Ching [Taiwan]



25221, Neg Em 34455



Ozon Tattoo [Italy]

25221, Neg Em 34455



# POZNAN TATTOO CONVENTION

The Best Polish Tattoo Event



## 6-7 OF APRIL 2019

## INTERNATIONAL POZNAN TRADES

Book your stand now:  
[kamila.booking@tattookonwent.pl](mailto:kamila.booking@tattookonwent.pl)

**KWADRON**<sup>®</sup>

**medicine**  
EVERYDAY THERAPY



**ROBS TATTOO STUDIO**  
**Award Winning**  
 Environmental Health Registered  
 Hospital Sterilization  
 Advanced Tattooing Technology  
 30 years experience  
 4-6 North Parade, Bradford. BD1 3HT  
**01274 726902**  
**07902 031950**  
[www.robstattoostudio.co.uk](http://www.robstattoostudio.co.uk)

[www.facebook.com/oldlondonroadtattoos](http://www.facebook.com/oldlondonroadtattoos)  
[www.oldlondonroad.co.uk](http://www.oldlondonroad.co.uk)  
 Tel: 02085494706

**Old London Road Tattoos**  
 87 OLD LONDON ROAD  
 KINGSTON KT2 6QA

**Sick Cartridges Gold Edition**

Price range from **£18 - £21.99** inc. VAT

Coupon Code **10% discount skin19**

**20 STERILISED CARTRIDGES**

Based in Northern Ireland  
[www.sickcartridges.co.uk](http://www.sickcartridges.co.uk)

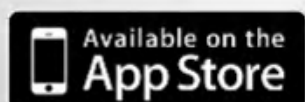
**Free UK Delivery on all orders over £50**

The UK's favourite tattoo magazine is available on iPad, iPhone and Android devices



[www.skindeep.co.uk](http://www.skindeep.co.uk)

CHOOSE YOUR WEAPON



*Skin Deep* is available on iPad, iPhone, Kindle Fire and a mix of other Android devices.\*

\* To see if your Android device is compatible with the app, download the free issue.



# 1 Skin Shots







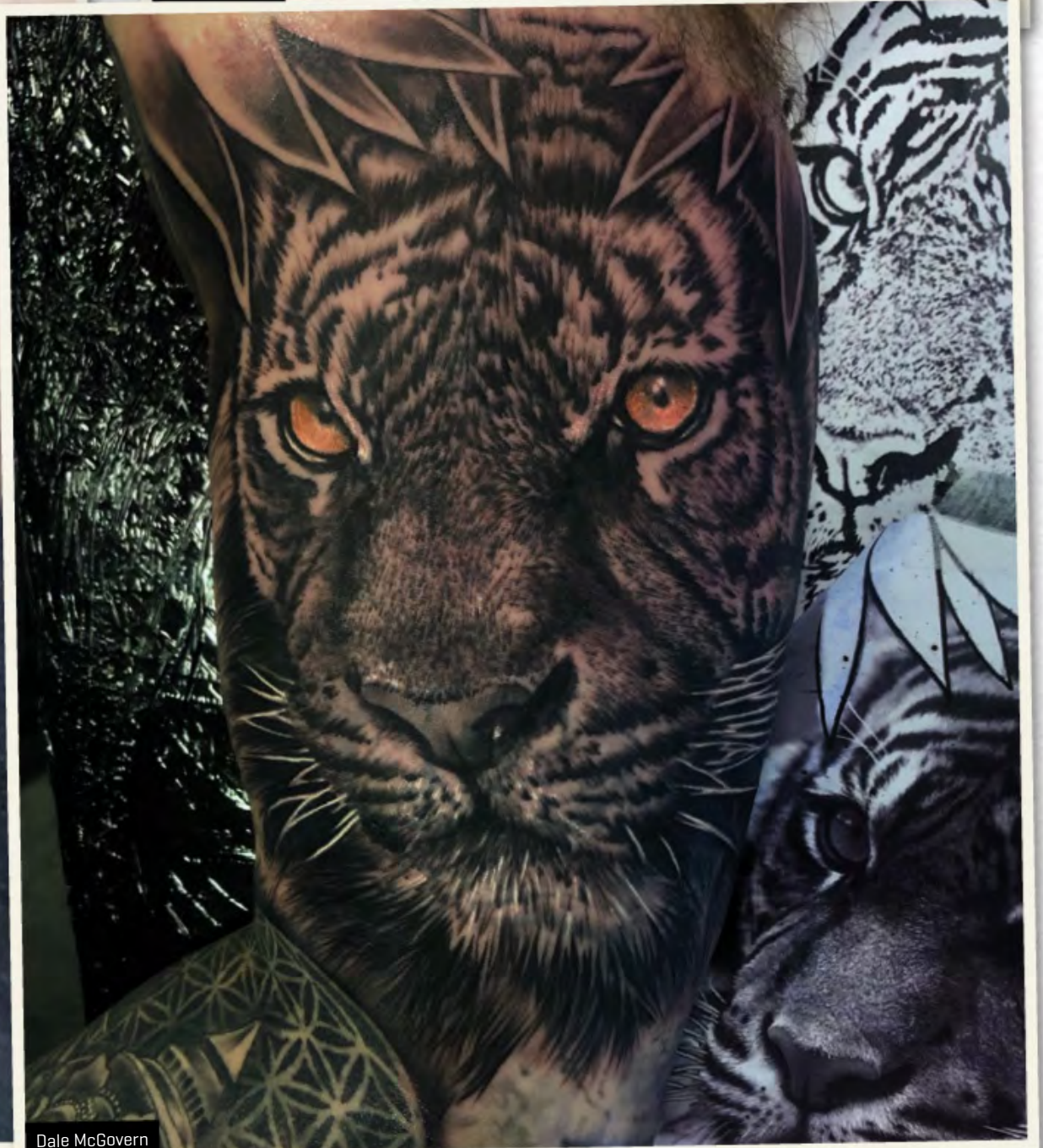
Bugsy Seagull



Demi Wallwork

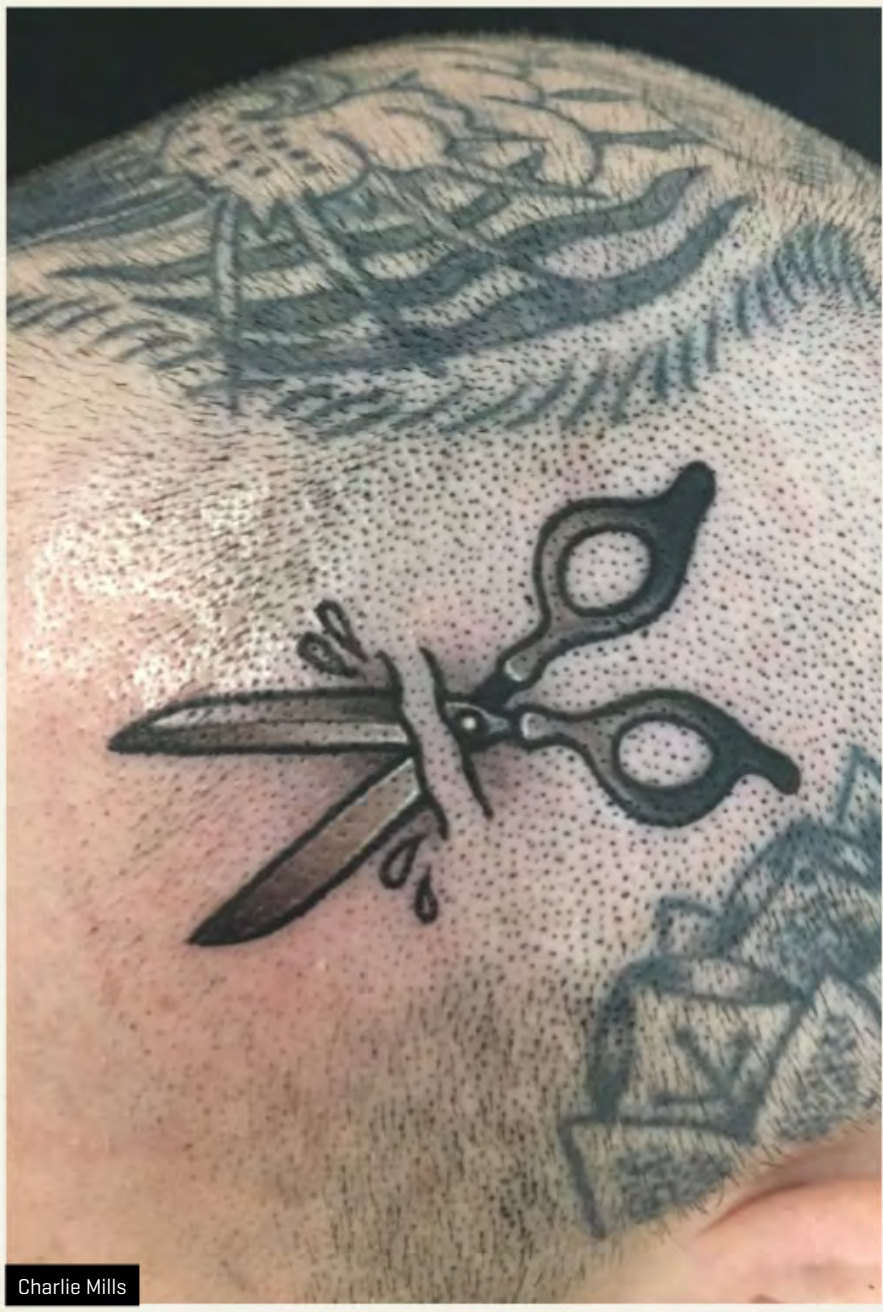


Demi Wallwork



Dale McGovern





Charlie Mills



Chantale Coady



Evaldas Gulbinas



Gaz Turner





Laura Firth

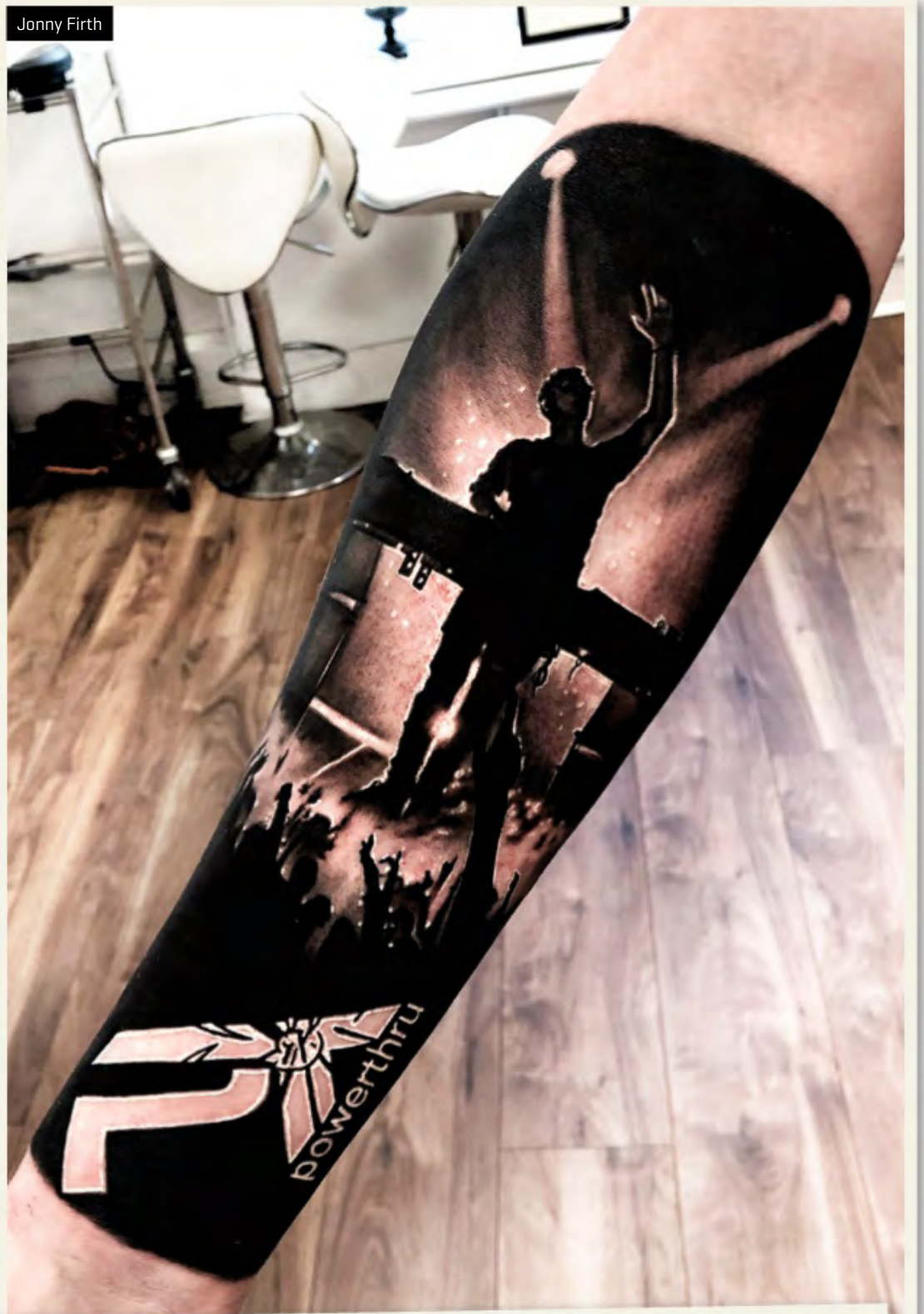








Laura Firth



Jonny Firth



Lawrence Canham





Lucky Charlie



Peter Vaughn





Jonny Firth





Max Pniewski



Reece Mortiboys



Robert Sedgbeer



# STUDIO LISTINGS



SCOTLAND	WEST MIDLANDS
NORTHERN IRELAND	EAST MIDLANDS
EIRE	SOUTH WEST
NORTH WEST	CHANNEL ISLANDS
NORTH EAST	SOUTH EAST
WALES	EAST

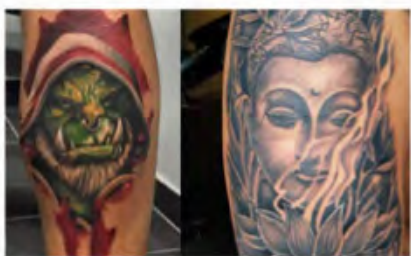
If you would like to be listed in the Skin Shots directory, contact Sarah on **01244 886029** or email [sarah@skindeep.co.uk](mailto:sarah@skindeep.co.uk)  
Full details available on [www.skindeep.co.uk/advertising](http://www.skindeep.co.uk/advertising)



**BLUE BOX - DUNFERMLINE**  
TEL: 01383736829 | 07837 902352



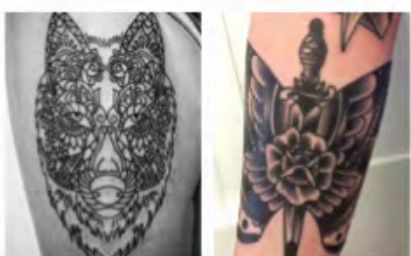
**PLUS 48 TATTOO - EDINBURGH**  
TEL: 0131 553 1116  
f DOMINIKASZYMCZYKTATTO



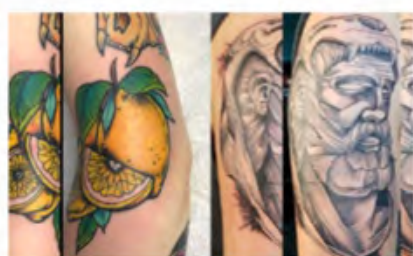
**BUSHMAN INK - WHITBURN**  
TEL: 01501 228086 f BUSHMAN INK  
TATTOO & PIERCING STUDIO



**THE INK MINX - MONTROSE**  
TEL: 01674 678989  
f INK MINX TATTOOS



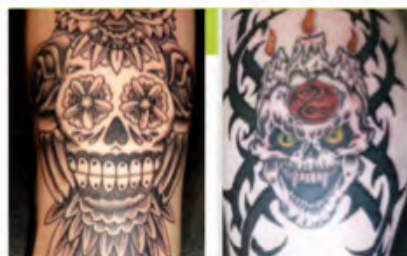
**ELGIN HIGH STREET TATTOOS - ELGIN**  
TEL: 01343 544919  
f ELGIN HIGH STREET TATTOO SHOP.



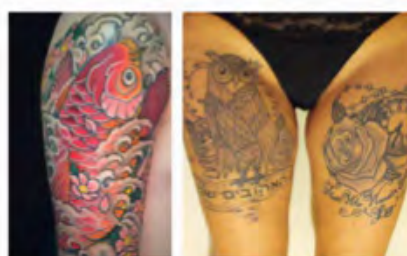
**ELECTRIC ARTZ TATTOOS GLASGOW**  
TEL: 0141 556 4455 • f @ELECTRICARTZ  
@ELECTRICARTZTATTOOS



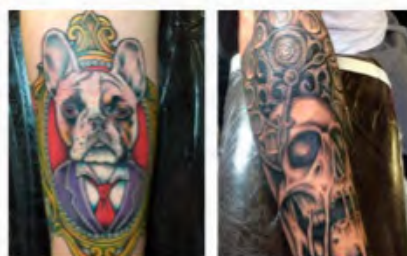
**TJ'S TATTOO STUDIO - KILMARNOCK**  
TEL: 01563 551599 f  
WWW.TJS-STUDIO.CO.UK



**DARK ANGEL TATTOO STUDIO - BELFAST**  
TEL: 0289 022 0750 f  
WWW.DARKANGELTATTOOS.COM



**JACK'S TATTOOS - PORTADOWN**  
TEL: 0283 839 8790  
f JACKSTATTOOS PORTADOWN



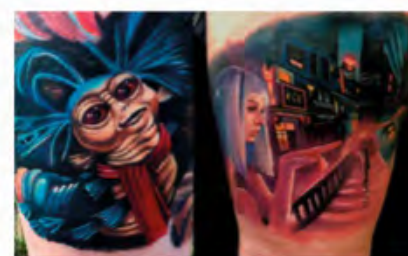
**JOKER TATTOO STUDIO - BELFAST**  
TEL: 02890 314 280 & 07803 628967  
WWW.JOKERTATTOO.CO.UK f t



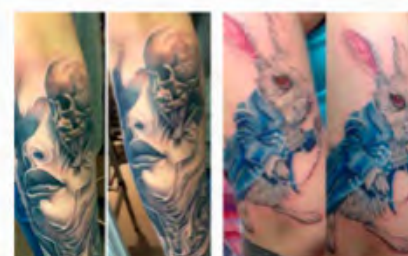
**NINE LIVES - BRAY**  
TEL: 00353 1276 1592 f NINELIVESTATTOO



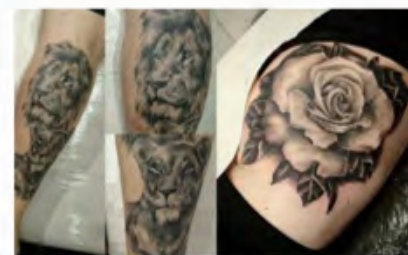
**INKDEN TATTOO STUDIO—BLACKPOOL**  
TEL: 07851366835 f



**HELLO SAILOR—BLACKPOOL**  
TEL: 01253 752032 f  
HTTP://HELLO-SAILOR.ORG/



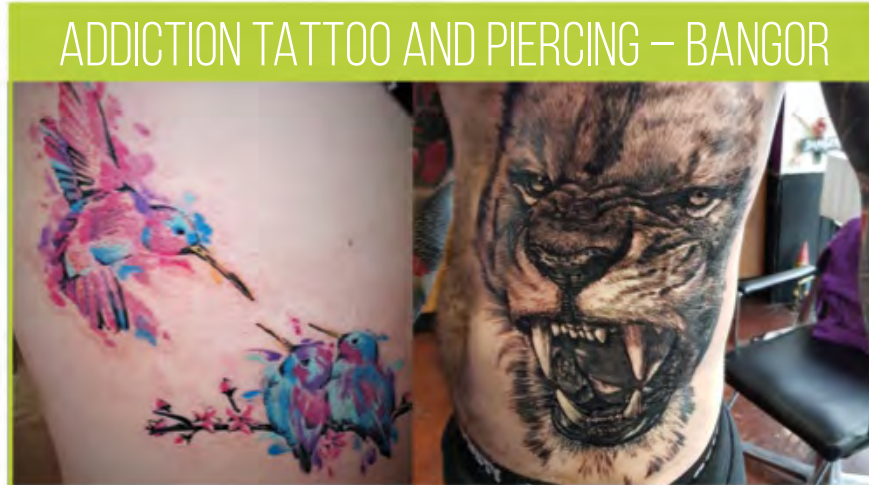
**KELLYS TATTOOS - CHESTER**  
TEL: 01244 376800 f



**MAD TATTER DESIGNS - MANCHESTER**  
TEL: 07803 525321  
f MAD TATTER DESIGNS

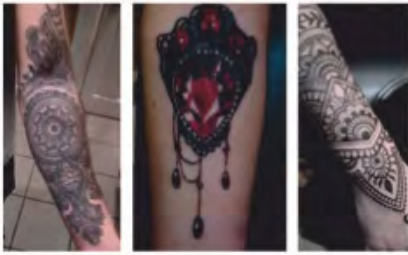


**NAUGHTY NEEDLES - BOLTON**  
TEL: 01204 493529 f  
WWW.NAUGHTYNEEDLES.CO.UK



**TATTOOS BY REBEKAH, PIERCINGS BY GREG**  
10A QUAY STREET, BANGOR, COUNTY DOWN, BT20 5ED  
TEL: 07769 532 606  
EMAIL: ADDICTIONTATTOOBANGOR@GMAIL.COM  
f ADDICTIONTATTOOBANGOR





OBSIDIAN - WALLASEY-MERSEYSIDE  
TEL: 0151 630 5613 [f](#) [i](#)  
WWW.OBSIDIANTATTOO.UK



GARGHOYLE TATTOOS - ELLAND  
TEL : 01422 373 666  
[f](#) GARGHOYLETATTOOSTUDIO



RESIDENT NEEDLE TATTOO STUDIO - STOCKPORT  
TEL: 0161 406 0576 [f](#) [i](#) [t](#)  
WWW.RESIDENTNEEDLE.CO.UK



GOTHIKA TATTOOS - REDCAR  
TEL: 01642498572 [i](#)  
[f](#) GOTHIKA TATTOORED CAR



SKIN FANTASY - BURNLEY  
TEL: 01282 424566 [f](#)  
WWW.SKINFANTASYBURNLEY.CO.UK



IAN PETRIE TATTOO ARTIST  
TEL: 01652 651700  
WWW.TATTOOARTISTSSCUNTHORPE.CO.UK

SKINZ TATTOO STUDIO — LEEDS

**TATTOO, PIERCING, LASER, COVER-UP**  
MOST STYLES UNDERTAKEN

TATTOOS BY MR LEE. PIERCING & LASER REMOVAL BY EMMA. STATION BUILDINGS,  
318-322 STANNINGLEY ROAD, BRAMLEY, LEEDS, LS13 3EG  
TEL: 0113 204 7848 INFO@LEEDSTATTOOSTUDIO.COM  
[f](#) @SKINZSTUDIO [i](#) @SKINZTATTOOSTUDIO  
WWW.LEEDSTATTOOSTUDIO.COM



SECOND 2 NONE - ROTHERHAM  
TEL: 01709 380069 & 07879 268745  
[f](#) SIMON SECONDTONONE GRAYSON



TWISTED ARTS STUDIO - SKEEBY  
TEL: 01748 822100 [f](#) [i](#)  
WWW.TWISTED-ARTS-TATTOO.CO.UK



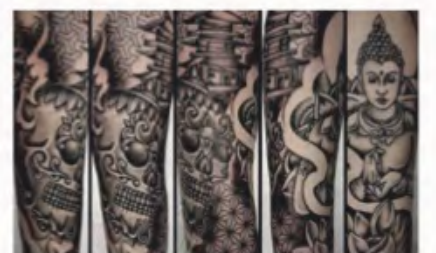
2001 AD TATTOO STUDIO - LEEDS  
TEL: 0113 240 3412 [f](#) [i](#)  
WWW.2001ADTATTOODESIGN.COM



MADE FROM BEYOND TATTOO - HARTLEPOOL  
TEL: 07553 913171 [i](#)  
[f](#) MADE FROM BEYOND TATTOO STUDIO



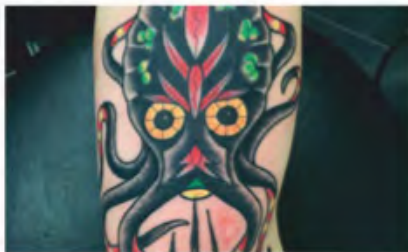
TALISMAN TATTOO ART STUDIO - YORK  
TEL: 01904 636462 [i](#)  
[f](#) TALISMAN TATTOOSTUDIO



VALONIA TATTOOS - SOUTH SHIELDS  
TEL: 07794 045917 [f](#) [i](#) [t](#)  
WWW.VALONIAATATTOOS.CO.UK



BLACK LABEL TATTOO STUDIO  
21-23 BRIDGE STREET • LOCKWOOD  
HUDDERSFIELD TEL : 01484 306201



PARADISE TATTOOS & BODY ART STUDIO LTD - HALIFAX TEL: 01422 300920  
[f](#) PARADISE 2 TATTOO STUDIO



TAT2 STATION - NEWCASTLE-UPON-TYNE  
TEL: 0191 232 8491 [f](#) [i](#)  
WWW.TATTOOSTATION.CO.UK



VIKING TATTOO STUDIO - TYNE AND WEAR  
TEL: 0191 420 1977 [f](#) [i](#)  
WWW.VIKINGTATTOOSTUDIO.CO.UK

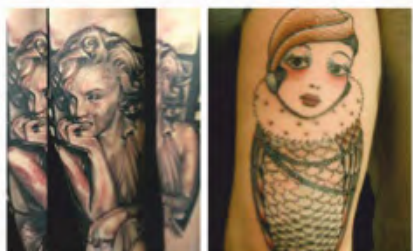
SUNDERLAND BODY ART TATTOO & BODY PIERCING STUDIO

BEN HANDS, ABIGAIL ROSE, TAT2STE AND HOLLY TARRENT  
PIERCINGS BY CHARLIE WILSON. LASER TATTOO REMOVAL AVAILABLE  
12 STOCKTON TERRACE, GRANGETOWN, SUNDERLAND, TYNE & WEAR, SR2 9RQ TEL: 0191 565 6595  
ENQUIRIES@SUNDERLANDBODYART.COM • WWW.SUNDERLANDBODYART.COM  
OPEN TUESDAY-FRIDAY 9.30AM TO 5.30PM • SATURDAYS 9.30AM TO 5PM • CLOSED  
SUNDAYS, MONDAYS & BANK HOLIDAYS  
[f](#) SUNDERLAND BODY ART

TWISTED FATE – DONCASTER

TATTOOS BY LAURIS VINBERGS  
81 ST SEPULCHRE GATE, DONCASTER, DN1 1RX  
TEL: 07514481866  
TWISTEDFATEDONCASTER@HOTMAIL.COM  
[f](#) TWISTEDFATE DONCASTER [f](#) LAURIS VINBERGS TATTOO  
[i](#) LAURIS\_VINBERGS



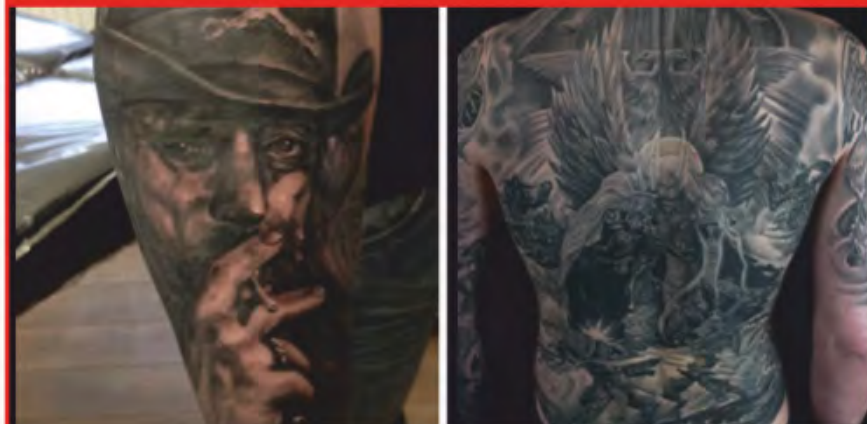


WISEGUYS INK - ROTHERHAM  
TEL: 01709 820192   
WWW.WISEGUYSINK.CO.UK



THE TATTOO SHOP - CHEPSTOW  
TEL: 01291 628620

SOTA CUSTOM TATTOO — LLANTWIT MAJOR



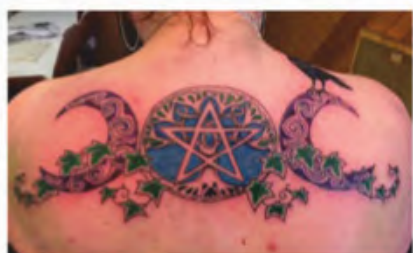
TATTOOS BY MATT FAULKNER  
1A BARONS CLOSE HOUSE, EAST STREET, LLANTWIT MAJOR,  
VALE OF GLAMORGAN, CF61 1XY  
TEL: 01446 795785 SOTATATTOO@YAHOO.CO.UK SOTA TATTOO CO.

WWW.SOTA-INK.CO.UK

WALES



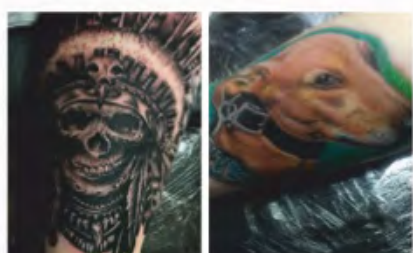
LASTING IMPRESSIONS TATTOO STUDIO  
- PONTYPOOL   
TEL: 07783 608782 & 01495 751337



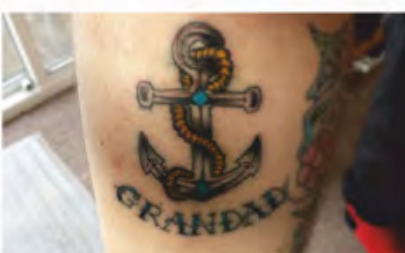
TRIBAL DRAGON TATTOO STUDIO -  
ABERAERON TEL: 01545 571140  
 TRIBAL DRAGON TATTOO STUDIO



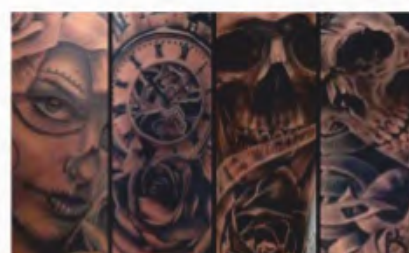
LIVING COLOUR - CWMBRAN  
TEL: 01633 867676  
 LIVING COLOUR TATTOO



WREXHAM INK - WREXHAM  
TEL: 01978 290876   
WWW.WREXHAMINK.COM



DERMAGRAFFIX - HALESOWEN  
TEL: 0121 585 7690



NATIVE ELEMENTS ART & TATTOO STUDIO  
COVENTRY  
TEL: 0771 256 5729

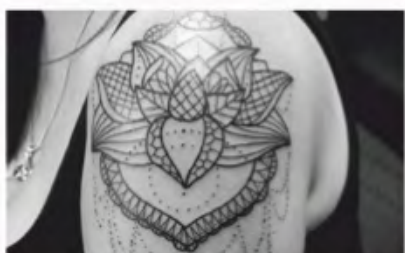


PHYSICAL GRAFFITI - CARDIFF  
TEL: 0292 048 1428   
WWW.PHYSICALGRAFFITI.CO.UK

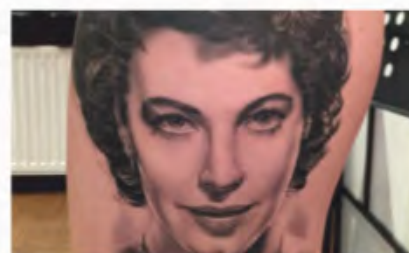


WEST MIDLANDS

BESPOKE INK - BIRMINGHAM  
TEL: 0121 474 3711 BESPOKE INK



FALLEN FROM GRACE TATTOO - TAMWORTH  
TEL: 07949 741 684   
WWW.FALLENFROMGRACETATTOO.CO.UK



OPULENT INK - WOLVERHAMPTON  
TEL: 01902 424834  
WWW.OPULENTINK.COM



PLEASURE OR PAIN PRODUCTIONS - ABERDARE  
TEL: 01685 875252   
WWW.PLEASUREORPAINPRODUCTIONS.CO.UK



BIG WILLS TATTOOS TEL: 01543898766  
 @BIGWILLSTATTOO STUDIO  
WWW.BIGWILLSTATTOOS.CO.UK



JACKS SHACK TATTOO STUDIO WORCESTER  
TEL 01905 29458   
WWW.JACKSSHACKWORCESTER.CO.UK

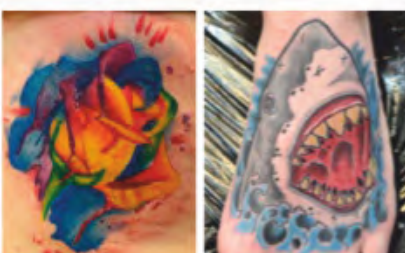


RENDITION - NUNEATON  
TEL: 02476 325656  
 POINT MADE TATTOO-STUDIO NUNEATON

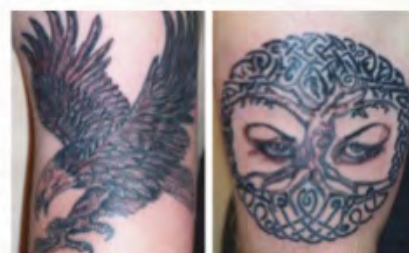
PURPLE MOON TATTOOS — CONNAHS QUAY



TATTOOS BY MICK & LUKE  
78 HIGH STREET, CONNAHS QUAY, CH5 4DD  
TEL: 07756 808884  
PURPLEMOONTATTOOS@OUTLOOK.COM  
 PURPLEMOONTATTOOSHOTTON



LUCKY 7S - DROITWICH  
TEL: 01905 774740   
WWW.LUCKY7STATTOO.CO.UK



SCOTTATATTOO - WORCESTER  
TEL: 01905 748818   
WWW.SCOTTATATTOO.COM



MWILX TATTOOS - TELFORD  
TEL: 01952 587841   
WWW.BOSSINK.CO.UK



TAILORED TATTOO AND PIERCING STUDIO  
- SWADLINCOTE TEL: 07568 347 663  
 TAILORED TATTOO & PIERCING STUDIO



## NEW INK TATTOO STUDIO—WOLVERHAMPTON



ARTISTS - CRAIG JAMES, DAN BALL,  
1 PENDEFORD AVENUE, CLAREGATE, WOLVERHAMPTON, WV6 9EG  
TEL: 01902 753613 EMAIL: CRAIG.NEWINK@GMAIL.COM

**f** @CRAIGJAMESTATTOOS

## BIG WILLS TATTOO STUDIO—LICHFIELD

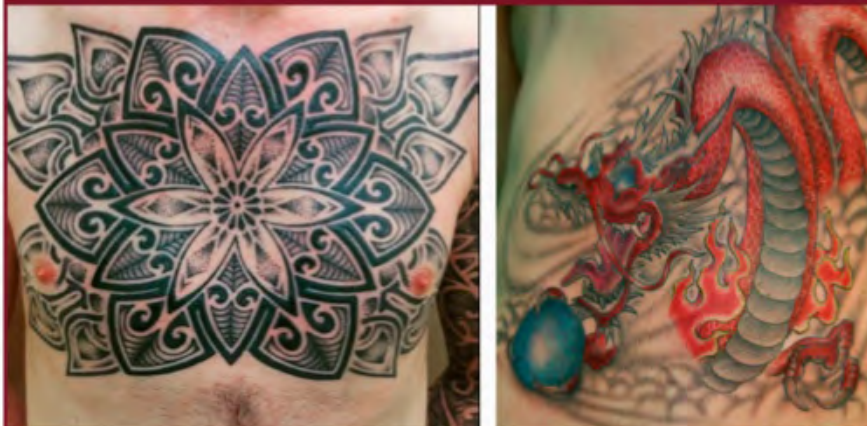


BIG WILLS TATTOO STUDIO, 15 EASTERN AVENUE  
TRENT VALLEY SHOPS, LICHFIELD, WS13 6TE • TEL: 01543 898766  
CRAIG@BIGWILLSTATTOOS.CO.UK

**f** BIG WILLS TATTOO STUDIO **ig** BIGWILLSTATTOOS

WWW.BIGWILLSTATTOOS.CO.UK

## INK CRAZY TATTOO—SHREWSBURY



MAIN ARTISTS - SEAN PASCOE & CHRIS | PIERCINGS BY SEAN & CHRIS  
17, CASTLE GATES, SHREWSBURY SY1 2AB  
TEL: 01743 367045

**f** PASCTATTOO **f** INK.CRAZY.TATTOO **ig** PASCTATTOO

WWW.INKCRAZY.CO.UK

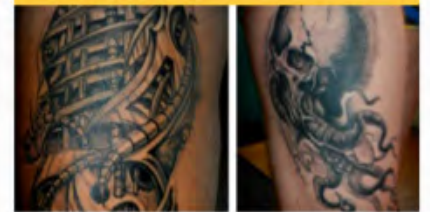
## TEK TATTOO—HINCKLEY



TEL: 01455643425

**f** TEK TATTOO HINCKLEY  
**ig** TEKATTOO

## SOUTH WEST



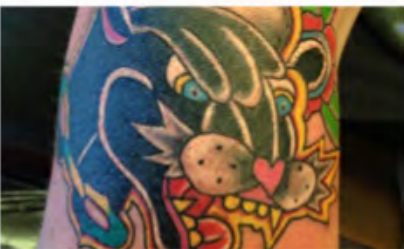
DR FEELGOOD'S TATTOO STUDIO - POOLE

TEL: 01202 674838 **f** **ig**  
WWW.DRFEELGOODS.CO.UK

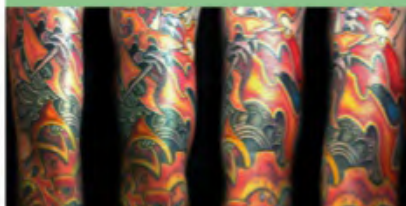


PUNCTURED SKIN - FROME  
TEL: 01373 463538 **ig**

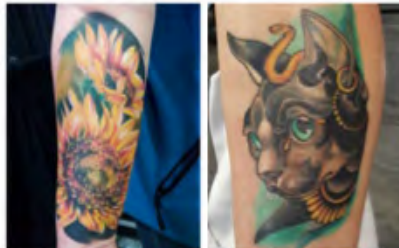
## EAST MIDLANDS



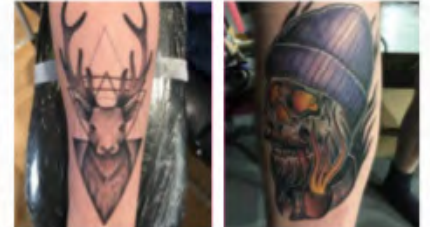
TATTOOS BY TONY - BIRMINGHAM  
TEL: 0121 477 5995 **f** **ig**  
WWW.TATTOOSBYTONY.CO.UK



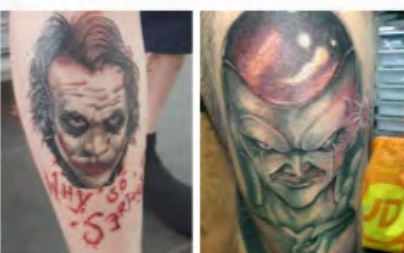
76 INC - LEICESTERSHIRE  
TEL: 01858 468173 **f** **ig**  
WWW.76INC.CO.UK



MEDUSA TATTOO PARLOUR-  
NOTTINGHAM **f**  
TEL: 01159 272083 07821 706495



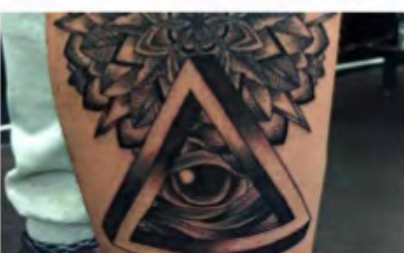
LUCKY CHARLIE TATTOOS, RANDWICK  
TEL: 07725 893895 **f** **ig**



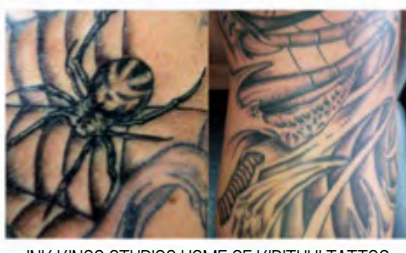
THE FACELESS TATTOO COMPANY - ERDINGTON  
TEL: 0121 537 3151 & 07934273089  
**f** **ig** **tw** THEFACELESSTATTOOCOMPANY



ART BIGGS TATTOOS - LEICESTER  
TEL: 07940 144564  
**f** **ig** ART BIGGS

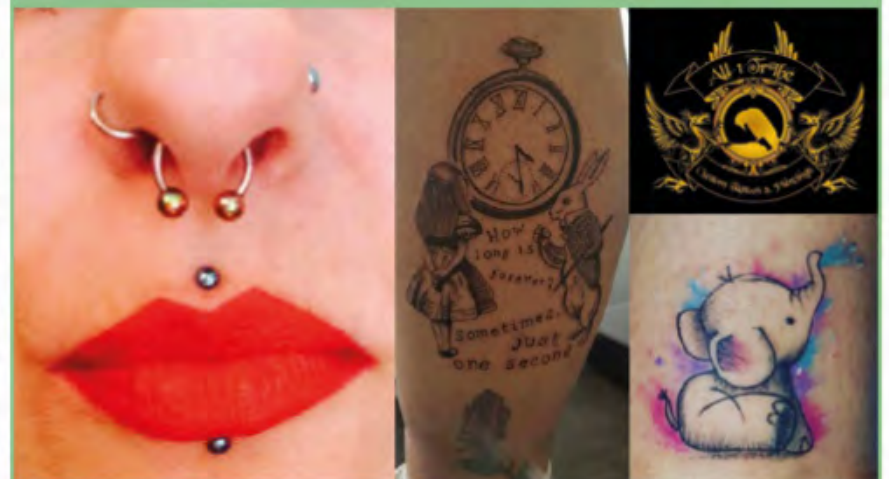


TRIBAL IMAGES TATTOO STUDIOS - HANLEY  
TEL: 01782 268691 **f**  
WWW.TRIBALIMAGES.CO.UK



INK KINGS STUDIOS HOME OF KIRITUHI TATTOO  
ILKESTON - TEL: 0115 9324602  
**f** **ig** WWW.INK-KINGS.COM

## ALL 1 TRIBE—LEICESTERSHIRE

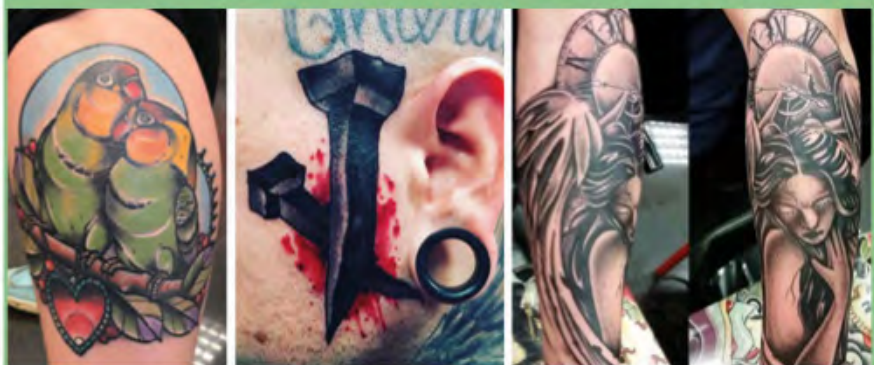


ALL 1 TRIBE, 6 ADAM & EVE STREET, MARKET HARBOURGH LE16 7LT  
01858 434241 ALL1TRIBETATTOOS@GMAIL.COM  
TATTOOS BY LEIGH. PIERCINGS BY LOU **f** **ig** ALL 1 TRIBE

WWW.ALL1TRIBE.CO.UK

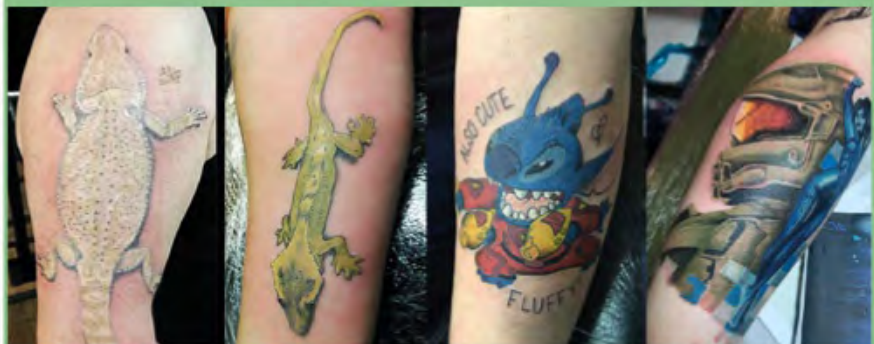


PULSE TATTOO & PIERCING—NORTHAMPTON



TATTOOS BY ANDY X EDGE, SIMON WALDEN & NIALL BARTON.  
PIERCINGS BY CHARLIE, JAMES & ALANA, 12 & 15 ST PETERS WALK, NORTHAMPTON, NN1 1PT  
TEL: 01604 627228 PULSETATTOO@OUTLOOK.COM  
f PULSETATTOOANDPIERCING i PULSETATTOOANDPIERCING  
WWW.PULSE-TATTOO.CO.UK

MAD TATTERS TATTOO & PIERCING

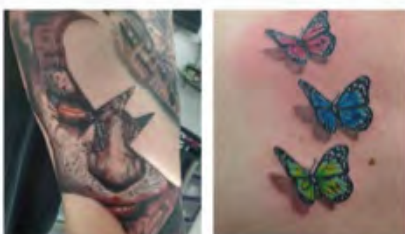


MAD TATTERS TATTOO & PIERCING STUDIO, 28B MARKET STREET, WELLINGBOROUGH NN8 1AT  
01933 805413 MADTATTERS110@GMAIL.COM ARTISTS - THOR, NAT & LEIGH-AN  
f MAD TATTERS TATTOO AND PIERCING

MY TRUE COLOUR—DERBY



TATTOOS BY KARL ORMOND,  
DEN TATTOOIST, HEATHER GRIFFIN  
PIERCING BY MR. PARRIS  
155 UTTOXETER NEW ROAD, DERBY, DE22 3NP  
TEL: 01332 492059  
INFO@MTCSTUDIO.CO.UK  
f i MYTRUECOLOURTATTOOSTUDIO



STEELHYBRID TATTOO STUDIO - POOL  
TEL: 07948 562 555 f i  
WWW.STEELHYBRID.COM

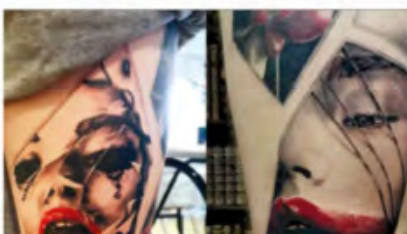


TAT-2-U - BRISTOL TEL: 01454 320532  
WWW.TAT-2-U.CO.UK

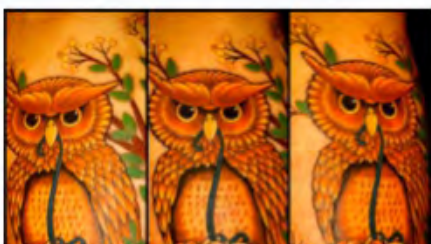
TATTOOS BY TOMO—SMETHWICK



TATTOOING & PIERCING BY TOMO, STEVE  
& ROB. LASER REMOVAL AVAILABLE  
107 THREE SHIRES OAK ROAD,  
SMETHWICK, WEST MIDLANDS, B67 5BT  
TEL: 0121 429 1566 f  
TATTOOSBYTOMO@LIVE.CO.UK  
WWW.TATTOOSBYTOMO.COM



TWO MAGPIES TATTOO STUDIO - GLOUCESTER  
WWW.TWOMAGPIESTATTOO.COM f i  
TWOMAGPIESTATTOO@GMAIL.COM

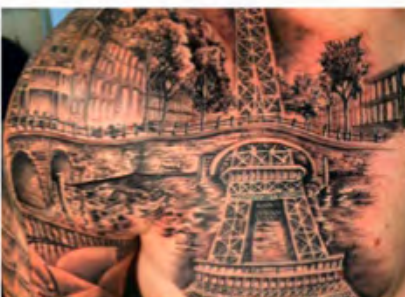


THE INK CAPTAIN'S TATTORIUM - EXETER  
TEL: (01392) 200111 f i  
WWW.INKCAPTAIN.COM

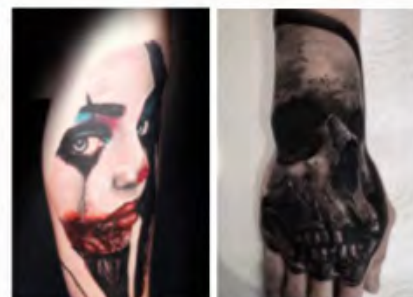
SMOKING GUNS TATTOO STUDIO



SMOKING GUNS TATTOO STUDIO, 2 HORSEMARKET, KETTERING NN16 0DG 01536 601235  
SMOKINGGUNS110@GMAIL.COM ARTISTS - MARK V, MCILVENNY, ABBIE & BILLY  
f SMOKING GUNS TATTOO STUDIO

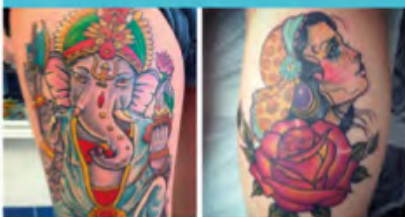


THE TATTOO STUDIO - BRISTOL  
TEL: 0117 907 7407  
WWW.TATTOO-BRISTOL.CO.UK

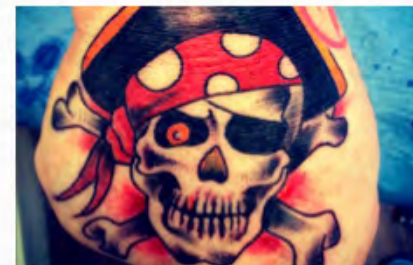


BLACK SKULL TATTOOS  
HAMMERSMITH, LONDON  
TEL: 02036 438836 f i

SOUTH EAST



ANDY BARBER'S NEW ROSE TATTOO STUDIO  
- NEW MALDEN, SURREY f  
WWW.ANDYBARBERSTATTOOANDPIERCING.CO.UK



DIAMOND JACKS TATTOO CO - LONDON  
TEL: 0207 437 0605 f  
WWW.DIAMONDJACKS.CO.UK

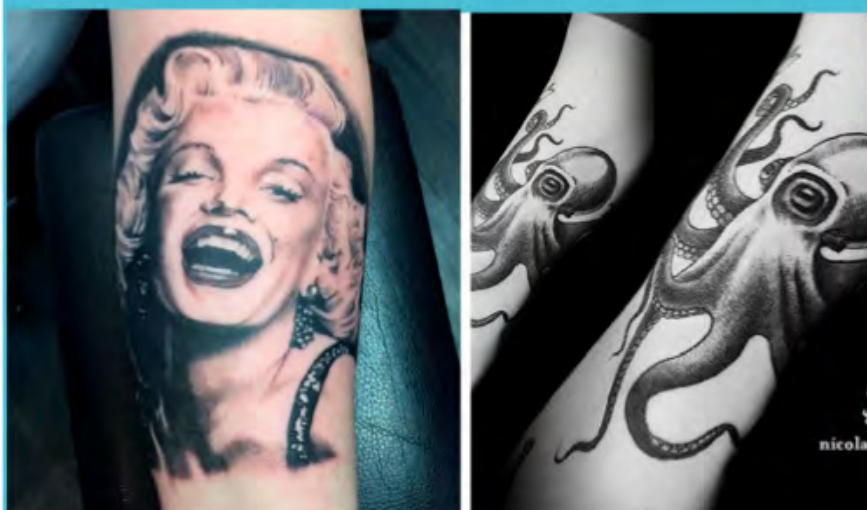


AVALON TATTOO - ESSEX TEL: 01708 716 887  
f WWW.AVALONTATTOO.CO.UK



DOUBLE 7 TATTOO & PIERCING - MILTON KEYNES  
TEL: 01908322077 f i  
WWW.DOUBLE7TATTOO.CO.UK

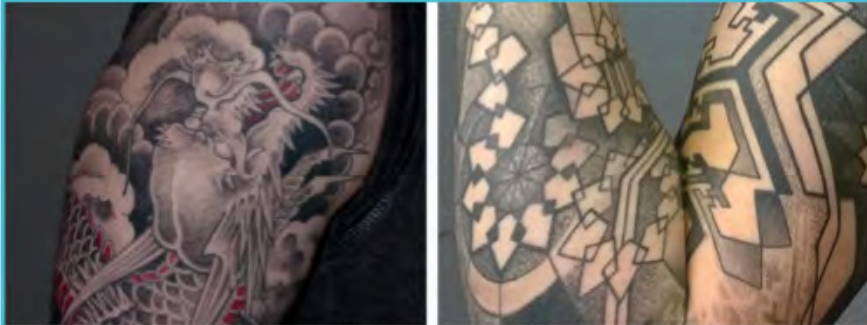
STUDIO 69 TATTOO & PIERCING—LONDON



TATTOOS BY DESMOND BYRNE, STEFAN KYRIACOU & NICO LANIO  
PIERCINGS BY RUTH & ALEX  
LASER TATTOO REMOVAL ALSO AVAILABLE TEL: 0208 531 4947  
6 CHINGFORD RD, WALTHAMSTOW, LONDON, E17 4PJ  
f STUDIO 69 TATTOO AND PIERCING  
WWW.STUDIO69TATTOO-PIERCING.CO.UK



## AXIOS TATTOO—HOVE



TATTOOS BY ADE STACEY AND NIGEL PALMER, 1 HOVE PARK VILLAS, HOVE BN3 6HP  
TEL: 01273 736255 [f](#) [i](#) [t](#) INFO@AXIOSTATTOO.COM

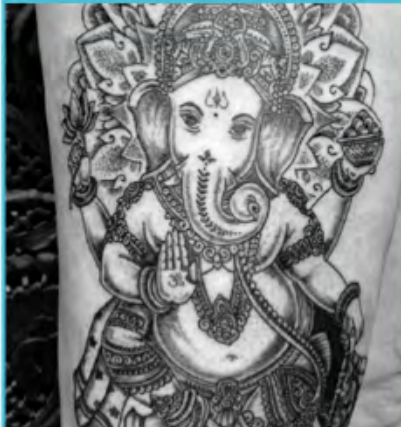
WWW.AXIOSTATTOO.COM

## NUTZ TATTOO & PIERCING STUDIO—WARE



TATTOOS BY NUTZ & JACKIE. PIERCING BY JACKIE TEL: 01920 469721  
27 CHURCH STREET, WARE, HERTFORDSHIRE, SG12 9EH  
WWW.NUTZTATTOO.COM  
[f](#) NUTZ TATTOO

## HAPPY SAILOR TATTOOS—SHOREDITCH



TATTOOS BY - TOTA, JAMES & TOBY  
PIERCINGS BY TOTA, MANAGER: SHANE  
17 HACKNEY ROAD, SHOREDITCH  
LONDON, E2 7NX TEL: 020 7033 9222  
[f](#) [i](#) [t](#) HAPPY SAILOR TATTOO  
WWW.HAPPYSAILORTATTOO.COM



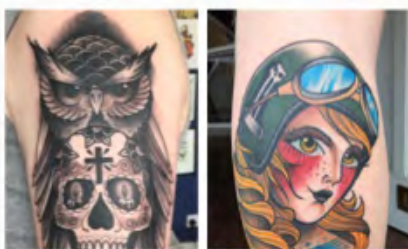
FIREFLY TATTOO COMPANY - EAST SUSSEX  
TEL: 01323847434  
WWW.FIREFLYTATTOO.CO.UK [f](#)



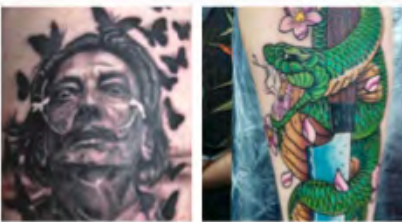
METTLE NETTLE TATTOO AND PIERCING  
STUDIO TEL: 01245600133  
[f](#) [i](#) [t](#) WWW.JEFFWHARNSBY.CO.UK



INKLECTIC TATTOO, LONDON  
TEL: 02073 544888 [f](#) [i](#)



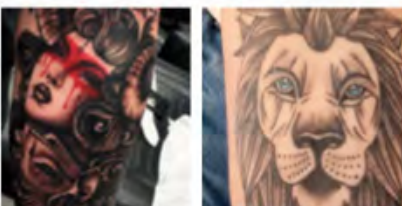
NEEDLEWORK TATTOO - GODALMING  
TEL: 01483 410000 [f](#)  
WWW.NEEDLEWORKTATTOO.COM



INK FACT - HACKNEY, LONDON  
TEL: 02085 333334 [f](#) [i](#)  
WWW.INKFACTTATTOO.COM



OUCH TATTOOS - ESSEX, TEL: 01992 711917  
[f](#) [i](#) [t](#) WWW.OUCHTATTOOSTUDIO.CO.UK



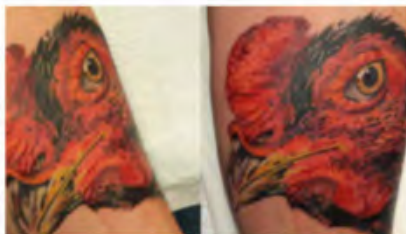
MARLOW TATTOO LOUNGE  
TEL: 01628 473979  
[f](#) MARLOWTATTOOLOUNGE



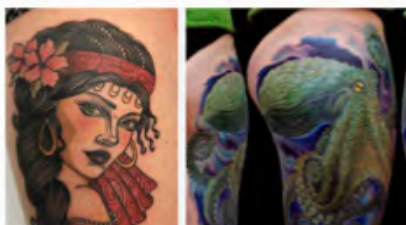
OLD LONDON ROAD TATTOOS - KINGSTON  
UPON THAMES TEL: 0208 549 4705  
WWW.OLDLONDONROAD.CO.UK [f](#) [i](#)



PAIN DIVINE - CROYDON  
TEL: 0208 686 6136 [f](#)  
WWW.PAINDIVINE.CO.UK



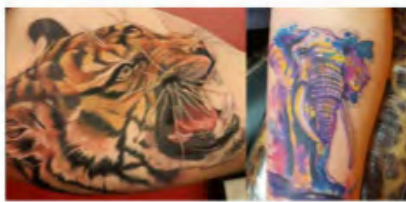
PHOENIX RISING - CHESHAM  
TEL: 01494 792392 [f](#)  
WWW.PHOENIXRISINGTATTOOSHOP.COM



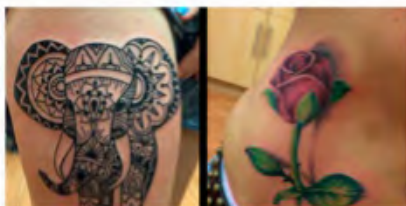
PARADISO CUSTOM TATTOO & PIERCING  
LONDON TEL: 07952 633736  
[f](#) [i](#) [t](#) PARADISOCUSTOMTATTOO/



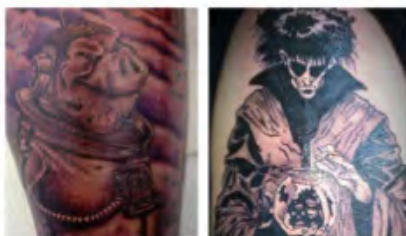
PIERCING TATTOOS - CRAWLEY  
TEL: 01293 618811  
[f](#) DAVE.HOW [f](#) JEEP BLUEZONE



TATTOO CREW LONDON • TEL: 02082 867757 •  
WWW.TATTOOCREW.INK  
[f](#) TATTOO CREW LONDON



TATTOO STUDIO 149 - LONDON  
TEL: 020 8544 0304 [i](#)  
[f](#) TATTOO STUDIO 149



WOODY'S TATTOO STUDIO - HIGH WYCOMBE  
TEL: 01494 464023 [f](#)  
WWW.WOODYSTATTOOSTUDIO.COM



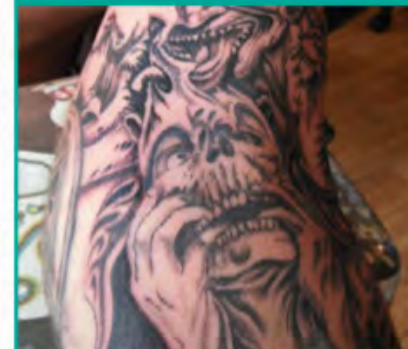
UNDERGROUND TATTOOS & PIERCING - WATFORD  
TEL: 01923 288447 [f](#) [i](#) [t](#)  
WWW.UNDERGROUNDTATTOOS.CO.UK

## EAST



THE INK ROOM TATTOO STUDIO  
WICKHAM MARKET • TEL: 01728748125 [f](#)  
WWW.THEINKROOMTATTOOSTUDIO.CO.UK

## TRUE WILL TATTOOS—DORKING



TRUE WILL TATTOOS  
5-6 BEARE GREEN COURT  
OLD HORSHAM ROAD, BEARE GREEN  
RH54SL 07896 298833  
TATTOOING BY DEE, SOPHIE AND ROSIE.  
PIERCING BY GEMMA. TUES-SAT 10-5  
AND WE ARE AN ALL FEMALE STUDIO

## WANDERLUST TATTOOS—CROYDON



TEL: 02034905978 [f](#) [i](#)  
WWW.WANDERLUSTTATTOO.CO.UK

## PIERCING & OTHER

**jenny.clarke.design**  
QUALITY TATTOO DESIGNS

JENNY CLARKE DESIGN • TEL: 01509 264 110  
WWW.JENNYCLARKEDESIGN.COM



by Steve Moore



Pascal Bagot

I plucked this out of the Mondial shoot... as you'll have noticed (if you started the mag from the front and not the back) there were some serious back pieces and bodysuits going on across the weekend—so many that they deserved their own space.

That said, this really stood out for me

for no other reason than it's so off the wall. It's beautiful and superbly done but still nuts.

I have nothing else to say... judging from this, it's about time we checked in with the man and dedicated some big pages to such a talent.

File under pending.

getmooretattoos.com  
 getmooretattoos



[www.bodyjewellery.co.uk](http://www.bodyjewellery.co.uk)  
Wholesale Specialists since 1997

# TDi



High quality jewellery with fast, reliable and helpful service.

- **FREE Next Day Delivery** On Orders Over £125
- **10% OFF** Your 1st Online Trade Order
- 1st Minimum Order only £75. Then No Limits After That!



## TDi Body Jewellery Ltd

✉ [info@bodyjewellery.co.uk](mailto:info@bodyjewellery.co.uk)

☎ +44 (0)141 332 5900

Join Us!





# Dermaglo

For professional tattooists only!

UK Limited



- Vegan friendly
- No harmful substances
- Sharper, brighter results
- Easier to work into the skin
- Faster healing than conventional colour

[www.tattooingsupplies.co.uk](http://www.tattooingsupplies.co.uk)

The worlds finest tattoo ink  
Available on-line



GOOD TATTOO  
LUCK SUPPLY

PRO-TAT TATTOO SUPPLIES

EIKON

NUCLEAR  
TATTOO SUPPLY