

in the Mugshot hotseat



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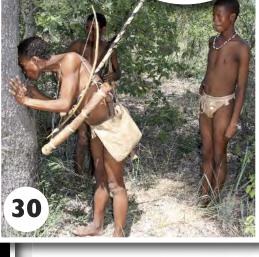
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www.totaltattoo.

total magazine magazine







ON THE COVER

Model: Kitty Candy
Tattoos: Various artists

Photo: Tina Korhonen (www.tina-k-co.uk)

Jewellery: www.prongjewellery.com

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Editor-in-Chief Sally Feldt totaltattoo@totaltattoo.co.uk

Editor James Sandercock editor@totaltattoo.co.uk

Art Director **Perry Rule** artwork@totaltattoo.co.uk

Advertising Manager Jill Feldt advertising@totaltattoo.co.uk

Sub Editor Suzy Lowey-Prince

Advertising & general enquiries

01787 242100

To find your nearest stockist call

01778 391150

or e-mail your postcode to vickyb@warnersgroup.co.uk

Subscription enquiries

0800 917 8794

totaltattoo@warnersgroup.co.uk

Contributors

Tina Korhonen • Lars Krutak • Nanna Krutak Travellin' Mick • Sanaxxx

All correspondence should be sent to

Total Tattoo Magazine PO Box 10038 Sudbury, Suffolk, C010 7WL, UK

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SUBMITTING PHOTOS

We love to see the tattoos you do and the tattoos you wear. The images must be high resolution (at least 300 dpi) and sized at least 100mm by 150mm. You can send your photos on a disc to

Gallery, Total Tattoo, PO Box 10038, Sudbury, Suffolk, C010 7WL, UK

The disc must be labelled with the artist & studio name.

Or you can email your photos to

gallery@totaltattoo.co.uk

Don't forget to include the artist & studio name in the email. Please don't send photos to any of our other email addresses. Bear in mind that we receive hundreds of photos each week and not all them will make it into the magazine.

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Please note that we are unable to accept adverts for tattoo supplies – machines, needles, inks, etc.

However, we are happy to accept adverts for auxiliary products such as hygiene equipment and studio furniture. Please do not hesitate to contact us for further information or advice on this.



EDITORIAL

eople who have known me for any length of time realise that there is one thing at which I am notoriously, consistently and utterly rubbish: remembering people's birthdays. Year in, year out I forget even my closest family members' big days. And alas, this special skill is not reserved for those days alone; I can apply it to most important dates. Every time my wedding anniversary comes round the bunches of flowers get bigger...And when was I supposed to be flying to ...? Oh, never mind. Now I hold my hands up and accept my faults; I have always been like this. But ask me to tell you about my big day and I will describe it in 3-D! I remember it like it was yesterday; the pictures in my head are finely detailed. Those events are locked in my mind and so I recall them clearly. I guess it's the things we actually experience that make the best memories and the best tales to tell

Every four years we are all drawn into the Olympic Games. What is it about this huge event that lures us in so? It's the emotional stories, the well-crafted tales, the sagas that competitors go through to get there in the first place. I don't remember getting excited about track and field events at any other time but I freely admit I was out of my chair more than a couple of times during the Games. I couldn't even have told you what month it was going to happen two weeks before it started, but those fantastic yarns had me from day one.

Is it any wonder that the storytellers of old were revered and held in such great respect in their communities? The so-called 'oral tradition' was, and still is, how we best remember. The events that shape our lives are often dripping with emotion which cannot live on in anything other than the human soul, for want of a better word. A single event can be viewed by millions almost instantly but we all want to hear from are those who experienced it. We want their accounts so we can then re-tell them. Then our emotion joins the tale. I'm pretty sure I could tell a good story even before I could write my name and I'd certainly listened to more than a few.

The stories that abound in the tattoo world are second to none. They are magnetic and, like moths to a flame, they draw us in. There are few things more fascinating than hearing

an old timer recount extraordinary (and sometimes very tall!) tales of 'back in the day'. Many of us also choose to depict our own personal tales on our skin. I have lost count of how many times I have heard people describe their tattoo collection as a record of their lives. These images etched in skin are their stories ready to be told. You can't beat a good story; from the cradle to the grave, we love hearing them. As they change and develop through time, they help us to deal with things, understand life and make sense of the world around us.

Stories have had a profound effect on me this month, perhaps more so than usual. They have allowed me to share in the exhilaration, joy and triumph of total strangers at the Olympics. But they have also, in a more profound way, allowed me to feel – if only for a few moments – a little closer to the victim of a senseless crime (see my review of the book Black Roses on page 8). The full gamut of human emotions has all been delivered to me, pre-packed and processed, ready to get inside my head and play my heart strings... and I wouldn't have it any other way.

Until next month

If you don't know the trees you may be lost in the forest, but if you don't know the stories you may be lost in life

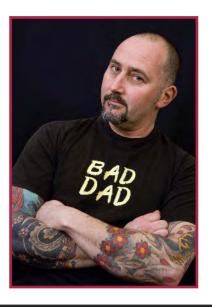
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Un-named Siberian elder

James

editor@totaltattoo.co.uk

www. total tattoo.co.uk www. facebook.com/total tattoo magazine



NEWSFILASIE



The legendary London Tattoo Convention is fast approaching. This year is the eighth incarnation and will be held once again at the historic Tobacco Dock venue in East London on 28th – 30th September. With hundreds of the world's best artists, unmissable entertainment and an unrivalled atmosphere, this show is surely one of the greatest tattoo events on earth. All the info about the event is at www.thelondontattooconvention.com

We have a last-minute ticket giveaway for you, with five pairs of weekend passes up for grabs. To be in with a chance of winning and going to this amazing event for free, simply answer the following question:



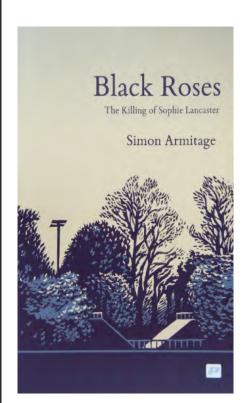
a) Bananas b) Tobacco c) Wild animals

Email your answer to editor@totaltattoo.co.uk putting 'London Show' as the subject. Please include your name and address. *The closing date is Friday 21st*September so get entering lickety-split! One entry per person, please. The winners will be responsible for their own transport and accommodation at the event.



BOOK REVIEW

Black Roses – The Killing of Sophie Lancaster Written by: Simon Armitage Publisher: Pomona, 2012 Price: £6.99



This is a book which sat on my desk for a little while; it's just a slim volume, A5 in size and easily lost amongst its hardback brethren and the paperwork that accompanied them. It gave no hint of the power that it would have once I opened its pages. But there comes a time in every editor's life when the absolutely inevitable comes to pass and you have to make sense of the chaos of books and papers in front of you, and so Black Roses resurfaced. For some reason I put my feet up on my desk, and with the fan blowing cool air on to their soles I began to read. I was completely unprepared for what I was about to experience.

In early hours of Saturday 11th August 2007 Sophie Lancaster and her boyfriend Robert Maltby were walking home through Stubbylee Park in Bacup, Lancashire. Sophie and Robert were Goths. They were attacked by a group of local teenagers and beaten mercilessly, simply for looking 'different'. Medical staff said they could not distinguish the gender of Robert or Sophie because of their horrendous injuries. Whilst trying to protect Robert, Sophie received serious head injuries and died two weeks later in hospital, having never regained consciousness. Five years on, Robert has made an almost complete recovery, although he has no memory of the incident. He works as an artist.

Poet Simon Armitage never met Sophie Lancaster but, in this poignant volume of poems, he seems to have captured something way beyond recollections; something that left me deeply saddened and moved, but at the same time angry and frustrated. He writes in the introduction "Through these poems I wanted to give [Sophie] back her voice" and that resonated to my core. I'm not going to give this book a star rating as it transcends that way of looking at things, but if I ruled the world this would be on the national curriculum. One third of the proceeds of the book will go the Sophie Lancaster Foundation (www.sophielancasterfoundation.com), which was created after Sophie's death to 'Stamp Out Prejudice Hatred and Intolerance Everywhere'.

COMPETITION WINNERS

Here are the winners in our recent comp to win a copy of Buddy Olli's fantastic book Tattooing Über Alles. Congratulations to you all. The book is a magnificent addition to anybody's library. Enjoy.

Jennifer Crain
Alice Ridout
Perry-Lee Cornwell
Alexandra Senior

Tattoo news and reviews for your delectation and delight. If it goe Send us your news items, books or products for review and items of News Flash, Total Tattoo Magazine, PO Box 10038, Sudbury, Suffolk, C Review Ratings **** must have *** should have *** could have ** migh

SHOP TALK

Opened a new studio? Got a guest artist? Do you have a job vacancy? This is the place to spread the word! Email editor@totaltattoo.co.uk putting 'Shop Talk' as the subject. Please note we do not print 'Jobs wanted' adverts. Items may be edited for clarity and length.

Sacred Art Tattoos in London is pleased to announce that awardwinning tattoo artist Peter Klegues has joined the team. Please contact the shop for appointments. There is however also a sad farewell to Alejo (Alex) Barros Lombardi. Sacred Art wishes him all the best with his move to Black Garden Tattoo. www.sacredarttattoos.co.uk Tel: 0208 254 2223.

Blue Blood Tattoo in Manchester is proud to announce the arrival of two new artists, Tom Arnison and Harry Morgan, offering high quality custom tattoos. They are now taking bookings. For appointments contact the shop on 0161 998 1220 or email bluebloodtattoos@hotmail.com Examples of their work can be found at www.bluebloodtattoos.com

Tattooist Joe Ellis is leaving Cock A Snook Tattoo Parlour in Newcastle (on good terms!) and starting work full time at Lab Monkey Tattoo in Stirling, Scotland as of September. He will be working alongside Soap and his apprentice Jason. You can find Joe's work at www.mandatoryrain.co.uk with all the relevant ways to contact him. Alternatively you can book in with him by contacting Lab Monkey on 01786 231659. www.labmonkeytattoo.co.uk

Tattooists Stella Payne and Cat Randall are proud to announce the opening of their new shop Mystic Circus Tattoo Studio at 8a St Michaels Road, Bournemouth, Dorset, BH2 5DX. They promise it will be a studio like no other! www.mysticcircustattoo.com

Tattoo artist wanted: Brighton's Inka Tattoos is looking for a full-time tattoo artist to start in February 2013. Applicants must have a minimum of 3 years' experience, a positive attitude, a pleasant personality and a strong portfolio of custom work, which demonstrates their own unique flair. No drug, alcohol or ego problems, please! The position is permanent. Please send your CV and links to your portfolio to Marc at inkatattoosbrighton@yahoo.co.uk

Body Piercer wanted: Rebel Ink Aberdeen (formally Retro Rebels) is looking for an experienced piercer to join our busy and successful city centre studio. It is essential that applicants are experienced in all fields of piercing including classic, intimate, surface, skin divers and microdermals. Applicants must get on in a team environment, be passionate about the work they do and must have good spoken English. If you're interested in the position, please send us your portfolio with a cover letter detailing your work/studio history to info@rebelink.co.uk

Tattoo artist wanted: Snakebite in Dublin is a busy, wellestablished city centre tattoo studio with a great reputation built up over 16 years. Candidate must have a strong portfolio that shows both custom work and a willingness to do smaller pieces, as customer satisfaction is important. Our studio can provide a great opportunity for someone who is hard working with a good attitude. Usual rules apply. If you think you're the one to join our team, contact us at snakebite@eircom.net with a link to your work.

Tattoo artist required: Phat Robot Tattoo Company in Norwich are looking for a tattooist to permanently join their team. Applicants must have at least two years studio experience, a good portfolio and a strong clientele. They must also be comfortable doing both walk-ins and custom work. No drug or attitude problems. Contact us on facebook or call 01603 400707

LINKYS

This month's selection of web links contains a wide range of interesting tattoo related snippets for you. If links are your thing, and you've got a cracking tattoo-related one, why not send it in. Email editor@totaltattoo.co.uk and put Linkys as your subject.

Jessie Knight

http://www.youtube.com/watch?v=cl DJcg9LEo





Stoney Knows How Part I

http://www.youtube.com/watch?v=IGIjw0Gzvts





Sophie Lancaster

http://www.youtube.com/watch?v=qW2ve6_BkRA&feature=player_embe





Does your tattoo do this?

http://www.youtube.com/watch?v=f3qv2dSXQXk





You know you want to have a go

http://www.youtube.com/watch?v=tXEIY3m4j7o





NEWSFILASI

FACEBOOK FUN

We have about 40,000 friends on Facebook and we love to get their views on the hot tattoo topics of the day. In a recent article in the Guardian newspaper, a mum revealed that she was 'devastated' when her 21 year old son got his first tattoo, saying to him "You couldn't have done anything to hurt me more." We asked our Facebook fans "What was your parents' reaction to your first (or subsequent) tattoos?

Craig Daymond: My mum loves all my tattoos as she has got 13 herself.

Nicola Williamson: My parents don't like tattoos, however they respect that I do. While living at home I wasn't to get visible ones. Once I'd moved out I could do whatever I liked. It was a case of respect and compromise.

Alphonsus Acthanellius Liguori: 1st reaction from mum: 'Wow, nice tattoo!'

Lee Millward: My dad said to me he'd rather I come to him if I wanted a tattoo and he could tell me about artists who use clean sterile stuff. He couldn't tell me not to get tattoos because he has quite a few, but now I've got more than him!

Amanda Myatt: My parents hate them and I managed to get seven done before they noticed. My mum just thinks they're a waste of money and that I'll regret them later in life but I have nine now and I love them.

Kelly Owings: I was 13 when I got my first. It was only the outline but I thought

my mum was gonna kill me. On my 16th birthday she took me to the local tattoo shop and paid to get it coloured in! She now loves all my ink.

Alisa These Flumerfelt: My parents were not the hugest fans until I came home with their portrait on my ribs. Funny... they love them now!

Kate Sheard: Dad hated them until my sister married a tattoo artist. Now he's got two himself! My mother says I'll never find a husband or get a job and my nan says I look like a scrubber.

Kit Johnston: My mum loves all of my tattoos... just not on me unfortunately. Ha

Karen Simpson: They thought I was mad and didn't understand why I would "do that to myself" but they understood that it was my body and my choice. They had no real issue with it as long as I was happy. Of course, I was 3 I when I got my first!

Emma Harrison: My mum's a hairdresser and tried to scrub my first one off with peroxide.

Gray Silva
Tatooist: My

mum stopped asking me "When will you get a proper job?" only about three years ago! She was convinced my life was ruined when she first saw the tattoo on my calf. Then I lifted my shirt to show her my backpiece, half sleeve and several others! She was right I guess...

Lindsey Shone: This interested me as I'm 50 yrs old and had my first tattoo only 10 yrs ago. My parents were not the problem, but I wondered if my two daughters would be. I have one arm tattooed from inner wrist to elbow and a back piece. I think my mum thinks I'm crazy, but I'm long past needing her blessing. My daughters were fine and have some work also now. I think it's important that my generation impress upon others of our age that body art is a positive experience. If I hear that phrase 'What will it look like when you're 70?' one more time I will scream! It will look like it does now.

Hollie McIntyre: My mum thought mine was a transfer and told me to wash it off.

Join us at **www.facebook.com/totaltattoomagazine** to take part in future discussions, find out all the latest tattoo news and get exclusive discounts and offers from our online shop.

CORRECTION CORNER

In last month's Liverpool Convention coverage we credited one Jordan Scott with this stunning tiger frontpiece. It was actually done by Jordan Croke of Second Skin.





In our Milton Keynes Convention report we erroneously put the studio name The Old Tattoo Emporium in the caption to this great piece by Johny D Matthews. It should simply have read Johny D Matthews.

Right studio, wrong Woody. In last month's Gallery Plus, James Woodford at Cult Classic Tattoo was credited with this fine tattoo. It was done at Cult Classic, but by Gareth Woody Sones.





Also in Gallery Plus, we put Martin Moore's name against this amazing Batman sleeve – but of course it's by lan at lan lnk, not Martin.

For his recent Mugshot, Dave the Buddha sent us an unfinished picture of his favourite tattoo, a Rottweiler dog. Honestly, Dave! See the beautiful finished version in Gallery Plus on page 63.

BOOK REVIEW

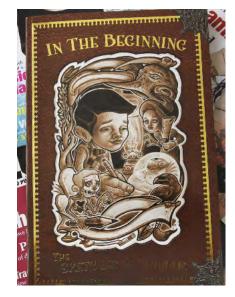
In the Beginning - The Sketches of Gunnar **Publisher: Presto Publishing** Available from: www.gentlemanstattooflash.com

Total Tattoo rating ****

For those unfamiliar with the work of Gunnar, he is an American tattoo artist with more than 15 years experience under his belt. His unique tattoo style can be described as cute and creepy, with a strong illustrative approach. If you like Joe Capobianco, Jime Litwalk and their ilk, you're sure to love Gunnar's work.

For Gunnar, sketching represents a vital stage of every tattoo design; it is the beginning of the artistic process and the point at which ideas are formed. In the Beginning' is a beautifully produced, A4-size softback book, which collects together many of his designs gleaned from his countless sketchbooks. Many of the images in the book have developed to become tattoos, some have turned into paintings and some never progressed beyond the sketch stage.

This collection of more than 250 drawings, packed into 136 full colour pages gives an insight into the construction and development of his sweet yet spooky figurative style. It is full of imagination and inspiration and would make a fine addition to any creative bookshelf.



Review by Perry













































IT'S CARTOON TIME Win a limited edition Mr Cartoon watch by Diesel TimeFrames!

For aficionados of fine line, chicano-style tattoos, the name Mr Cartoon is close to legendary. Coming from the streets of Los Angeles, he has taken this most urban of styles and turned it into a global phenomenon. His drive and creativity have now propelled him into the heart of the corporate world, and he has created logos for the likes of Nike, Microsoft and Harley-Davidson.

His latest design is a collaboration with Diesel. This limited edition timepiece features the artist's iconic clown face in silver on the front. On the back, Mr. Cartoon has revisited Diesel's famous Mohican logo, giving it his own satirical and creative twist. The watch also features custom engraving on the side of the case and embossed stencilling on the silicone wristband.

Each one is numbered and they will be released for sale from the 1st October. For more information visit www.dieseltimeframes.com We have one watch up for grabs in our exclusive competition. To be in with a chance of winning this amazing prize, simply answer the following question:

What is Mr Cartoon's real name?

- a) **Walt Disney**
- **Homer Simpson** b)
- c) Mark Machado

Email your answer, along with your name and address, to editor@totaltattoo.co.uk putting Cartoon Time as your subject line, or enter by post to Cartoon Time, Total Tattoo, PO Box 10038, Sudbury, Suffolk, CO10 7WL. One entry per person, please. The closing date is Friday 5th October. The first correct answer chosen at random after that date will win the watch.



UK CONVENTIONS

September 28 - 30 **London Tattoo Convention**

Tobacco Dock, Porters Walk, London, EIW 2SF

Website:

www.thelondontattooconvention.com

October 7 The Female Tattoo Show

The Assembly, Leamington Spa, Warwickshire

Website: www.femaletattooshow.co.uk

October 12 - 14 Tattoo Jam

Doncaster Racecourse, Doncaster, South Yorkshire

Website: www.tattoojam.com

October 27 – 28 Halloween Tattoo Bash

The Coal Exchange, Cardiff Website:

www.facebook.com/halloweentattoobash

November 17 - 18 East Coast Tattoo Expo

Highfields Holiday Park, Clacton, Essex Website: www.eastcoastexpo.co.uk Email: redsonya6@mac.com

December 16 Jurassic Coast Tattoo Convention

Lighthouse, Poole, Dorset Website:

www.jurassic coast tatto o convention.co.uk

November 23 – 26 Tattoo Camp CANCELLED

Pontins Holiday Camp, Prestatyn, North Wales

Website: www.tattooweekender.com

February 16 – 17 2013 Brighton Tattoo Convention

The Hilton Metropole Hotel, Brighton, East Sussex

Website: www.brightontattoo.com

March 2 – 3 2013 Tattoo Tea Party

Event City, Manchester
Website: www.tattooteaparty.com

April 7 2013 Ink & Iron Tattoo Convention

The Tower, Reservoir Road, Edgbaston, Birmingham, B16 9EE Website: www.inkandiron.co.uk Email: info@inkandiron.co.uk

June 9 2013 Reading Tattoo Show Rivermead Leisure Centre, Reading, Berkshire

Website: www.readingtattooshow.co.uk

July 13 - 14 2013 Custom Carnage

Stoneleigh Park, Warwickshire Website: www.customcarnageuk.com

OVERSEAS CONVENTIONS

September 7 – 9 Castellon Tattoo Convention

Recinto Pergola, Pseo Ribalta, Spain Website:

www.castellontattooconvention.com

September 13 - 16 Paradise Tattoo Gathering

Keystone Resort, Keystone, CO 80435, USA Website: www.tattoogathering.com Email: gabe@tattoonow.com

September 14 - 16 Assen Tattoo Expo

De Bonte Wever, Assen, Netherlands Website: www.tattooexpo.eu

September 14 – 16 Iceland Tattoo Convention

Reykjavik, Iceland

Website: www.icelandtattooconvention.com

October 5 – 7 Barcelona Tattoo Convention

Barcelona, Spain Website:

www.barcelonatattooconvention.com

October 5 – 7 India Tattoo Convention

Rajhans Convention Centre, Surajkund, Faridabad, India

Website: www.indiatattooconvention.com

October 6 - 7 St Gallen International Tattoo Convention

Fürstenlandsaal, 9200 Gossau, Switzerland Website: www.tattoo-convention-sg.ch

October 6 – 8 King of Tattoo

Shibuya, Japan Website: www.ameblo.jp

October 19 - 21 Evian Tattoo Show

Palais Festivites, Evian, France Website: www.eviantattoo.com

October 26 - 28 The Biggest Tattoo Show on Earth

Las Vegas, Nevada, USA Website: www.lasvegastattooshow.com

October 26 – 28 Caribbean Tattoo Convention

Emmastad, Curacao Website:

www.caribbeantattooconvention.com

November 2 – 4 Florence Tattoo Convention

Florence, Italy Website:

www.florencetattooconvention.com

November 2 – 4 Old School Tattoo Expo

St Louis, Missouri, USA
Website: www.oldschooltattooexpo.com

November 23 - 25 **Brussels Tattoo Convention**

Tours & Taxis, Brussels, Belgium Website: www.brusselstattooconvention.be

November 24 - 25 New Zealand Tattoo & Art Festival

New Plymouth, New Zealand Website: www.nztattooart.com

December 7 - 9 **Berlin Tattoo Convention**

Arena Berlin, Eichen Strasse 4, 12435 Berlin, Germany

Website: www.tattoo-convention.de

January 11 – 13 2013 Surf 'n' Ink Tattoo Festival

The Radisson Resort Gold Coast, I/2098 Gold Coast Highway, Miami, Queensland 4220, Australia

Website: www.tattoosurfnink.com

April 17 – 21 2013 34th Annual NTA Convention

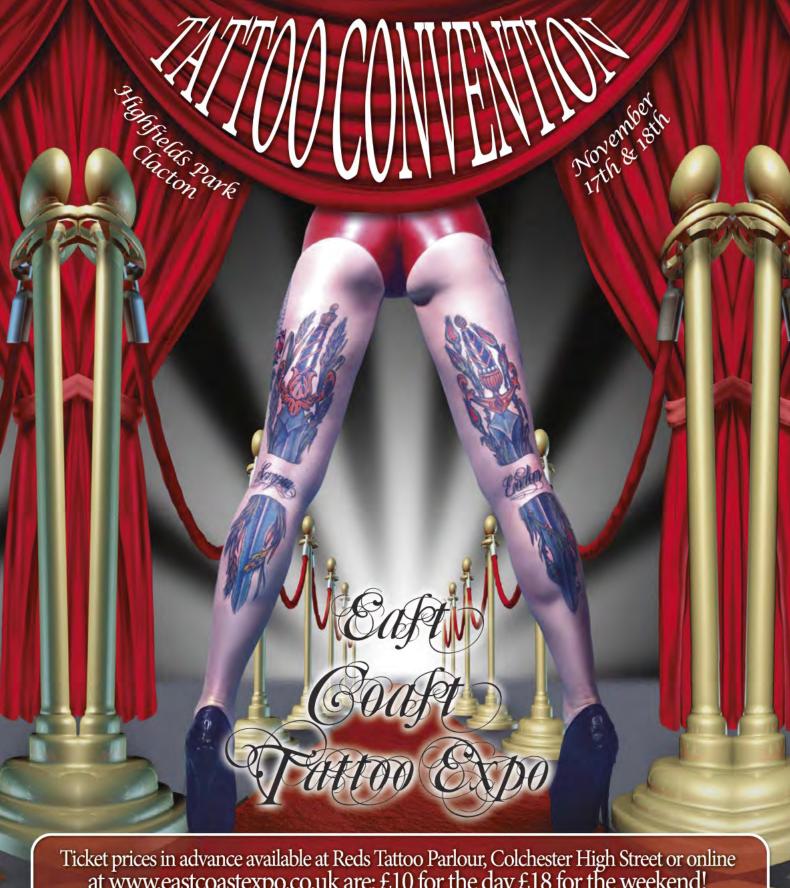
Rapid City, South Dakota, USA Website:

www.nationaltattooassociation.com

Tattoo convention listings on this page are free. Email to editor@totaltattoo.co.uk or send to Convention Calendar, Total Tattoo, PO Box 10038, Sudbury, Suffolk, CO10 7WL, UK

All details correct at time of going to press. E&OE.

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at www.eastcoastexpo.co.uk are: £10 for the day £18 for the weekend! On the gate they are £12 for the day and £20 for the weekend!

A weekend of live tattooing & entertainment. Alcohol is served. Come and get tattooed by some of the worlds best tattoo artists. Live bands, entertainment, shopping, hog roast, tattoo competition. Accommodation available. 6 or 8 berth caravans at great prices. Children under 16 go free as long as they are accompanied by and adult...

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odern Body Art has become something of an iconic studio, spearheading a progressive movement within the UK tattoo scene over the last decade or so. One of its co-owners, Jo Harrison, has been propelled into the world tattoo limelight, and the studio's name has become almost inseparable from hers. But the creation of Modern Body Art was very much a team effort and co-owner Matt Hunt has always been there, driving the studio forward. The shop has also seen more than a few of the UK's top artists through its doors and they too have become part of the success story.

With an educational background in science, Matt's analytical mind often works overtime, and he is definitely one of the thinkers of the tattoo world. Actually, it was never really his intention to be a tattooist. He started learning for a while but then hung up his machines because the time was not right. "The main reason I stopped was because it was easier for me to run the shop and employ other tattooists. If I was tattooing we would have











I have this romantic idea about locking myself away in a log cabin in the woods and just producing a body of work... but as a tattooist you have to make a living

needed another manager, and at that point it made more sense for me to do it. We didn't want Modern Body Art to be another run-of-the-mill shop. We had big plans and that was where I needed to focus my energy. It's for other people to judge what we have achieved, of course, but we aspired to be one of the best shops in the country. Also, I didn't feel I could be any good at tattooing and I never wanted to be just average. That's not how my brain is wired. I felt it was black and white: you are creative and artistic or you are very logical and scientific. I felt at the time – and still do – that I am the latter."

With Matt in the manager's chair, Modern Body Art continued to grow and became a studio where people aspired to work and be tattooed. Then a shift in his perception brought Matt back to tattooing: "I began to think about whether talent was in fact intrinsic; the nature or nurture debate, really. I started to realise



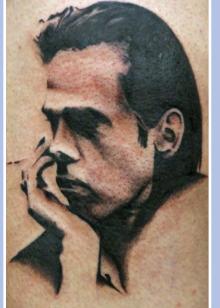
that so many of the people you think are unbelievably talented are also the ones who are incredibly hard working. You might have some natural flair but to be really good at anything requires work. You have to push yourself and progress, to get out of your comfort zone and apply yourself. Using a music analogy, it's very easy to look at somebody like Slash, for example: you see this Jack Daniels-drinking, chain-smoking guy, living a rock and roll lifestyle but, for large portions of his formative years, he did nothing but practise, practise, practise. It looks effortless and easy so you assume it's a natural-born talent but you don't see the hours and hours of work that people put in. So I started to apply myself and I got better at drawing and painting and took it from there."

"My two biggest influences by far are Jo Harrison and Jason Butcher. They are very different from each other. Jo is very instinctive and she doesn't analyse things that much, whereas Jason is the opposite: he analyses everything down to the tiniest detail. So I realised it didn't have to be all about flair and natural talent and I wanted to distil it down to a system. But I don't know if you can do that or if you should even try. I've been oil painting for less time than I've been tattooing and for a long time I felt I was just stabbing in the dark. Occasionally it all comes together but often it wouldn't, and it really bugged me."

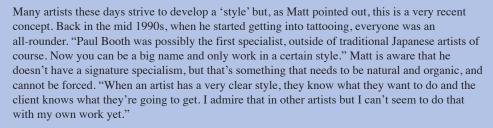








Matt is undoubtedly a realist and with that comes an honesty that allows him to look at his work critically, without the rose-tinted spectacles that are all too easy to put on. "There's always a gap between what you aspire to be doing and what you are *actually* doing. I don't know any accomplished artist who thinks their work is as good as it could be, or should be. I love my job but the downside is that, if you want to be any good, you have to live in a constant state of dissatisfaction. You aspire to create what you would like to see but it doesn't always work out like that. When I sit down to do a portrait, I'm thinking of Bob Tyrrell and Robert Hernandez and I would love to be able to do a portrait like them, but I do it the only way I know how, at this point in time."



Modern Body Art is a custom studio but, being located right in the centre of Birmingham, there is a certain sense of being at the mercy of what comes through the door. The conflict of wanting to be creative whilst still accommodating your customers' requirements is a dichotomy that is not lost on Matt: "I have this romantic idea about locking yourself away in a log cabin in the woods, hiding away from all influences, and just producing a body of work. I love the idea of people like Lucian Freud or Jenny Saville who shut themselves away and create their art. But you have to remember tattooing is not fine art. As a tattooist you have to make a living; you're an artist who works on commission on a daily basis."





One of the ways that tattooists connect with their customers these days is via social media sites such as Facebook and Twitter. Matt admits to being a somewhat reluctant participant, asserting that he has no desire to share his personal life with the world. "I only ever post my work. I'd love not to have to do it at all but you have to generate custom. You are at the mercy of what the customer wants and they will never ask for what they have never seen." But showcasing your work in this way is a double-edged sword. Alongside the benefits of gaining new customers and inspiring existing ones is the issue of one's work being copied and the risk of being unduly influenced by the artists you admire. Matt explains: "About a year ago I un-followed every artist I was following on Twitter, other than a couple of fine artists whose influence I felt would be OK. There were certain artists whose work I just did not want to see anymore because it's just too fucking good! It's so hard not to be influenced; so hard not to think of that mind-blowing rose you saw. But shutting yourself off from the good work being done is also a risk; it's the risk of being left behind and not taking advantage of the advances that other people have made. It may have taken an artist five years to learn a certain lesson regarding composition and you can pick it up just by looking at their work. The tattoo world now moves so quickly. I'm trying super hard not to be contrived, but in its own way that's contrived too."

Being the owner of a studio, guiding its development and holding the purse strings, as well as eventually becoming a tattooist, has given Matt perhaps a slightly different take on the changes that are happening so fast in the tattoo world. A libertarian point of view would seem to be the natural voice for somebody in our industry, but Matt has not always found that to be the case. His opinion on the easy availability of tattooing equipment and kits on the Internet has put him at odds with a large chunk of the industry: "On the most basic level, who is anybody to tell someone what they can and cannot do with their own body? You can educate





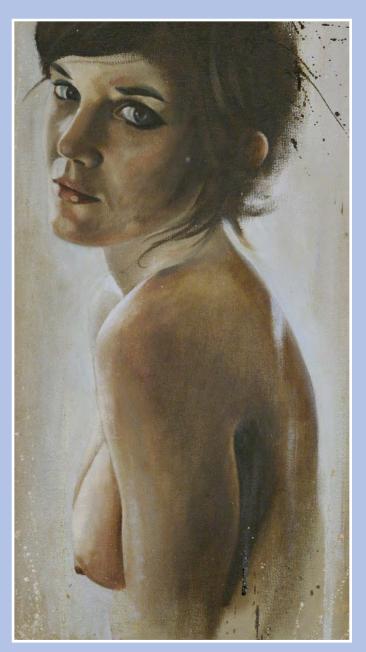
people but once you're over 18, it's your choice. If you want to get tattooed by somebody in their house that's a ridiculous decision, but I'm not going to tell you that you can't. If you don't own your own body, who does? The State!"

This opinion mustn't be mistaken for a lack of care about the quality of tattoos people get, however. Quite the reverse. Matt cares a lot if someone gets a "crap sleeve", describing it as a "waste of skin" that represents tattooing in a bad way. "But," he says "you have to be very careful when you ask for more legislation. More protection means less individual freedom, and I personally will always lean toward individual freedom. You can only protect people for so long; ultimately they have to learn to take responsibility for their own action. The answer has always got to be education."









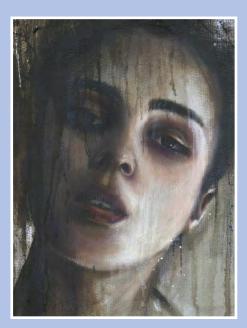
Matt's main focus, of course, is on his creativity and a big part of the creative process is the ability to reinvent yourself and your style in order to develop and progress. This is obviously something Matt has recognised and put a lot of thought into. "I personally think that your formative years are largely out of your control. You are a product of where you are born, the education you receive, who your parents are, etc. But at some point you have to stop making excuses. Between the ages of twenty and thirty, those are the years when you become largely a product of your own creation. You can recreate yourself and anybody can do it, but you have to have the mental fortitude. You can apply the same principles to your own creativity. Of course there is always luck. I was lucky enough to meet Jo! If I hadn't I would not be in this industry today. I sometimes feel a slight pang that it was this fortuitous thing, and not something I found independently but obviously I have to thank Jo for getting me started, for her help and inspiration and, of course, for her massive role in the development of Modern Body Art. I also have to thank the other artists who keep me on my toes; Rosie and Chris who run the front of house for their support and the stability they bring; and Jason Butcher and Lianne Moule who have been a constant source of help and inspiration to me over the years." In typical laconic Matt Hunt fashion he adds "There are lots of other people who have played their part also but it's not the Oscars, is it?"

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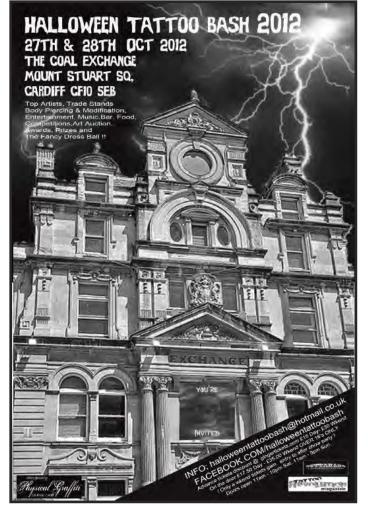
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Report and photos by Travellin' Mick Lattoo festival

ou may not know this, but Novosibirsk in Siberia is the hotspot of the Russian tattoo scene. The Siberia Tattoo Festival there had it all: breathtaking tattoos, fiercely-fought contests and heaps of beautiful people with tattoos to match! Back in June, in tropical temperatures, Siberians celebrated their hottest tattooists... believe me, this convention left no one out in the cold!

A tattoo convention in Siberia? Whoever came up with that idea? And who would go? A few people outside of Russia might be aware that there are some good tattoo artists over there, but who really knew just how good Russian, and particularly Siberian, tattooing has become? Muscovite tattoo legend Pavel Angel, founder of the so-called 'stone tribal' style, invited me to the event to see for myself. "You've got to go to the Novosibirsk convention," he said. "People over there do incredible work, like you've never seen before!" I didn't doubt him: Pavel organises the successful Moscow convention so he knows what he's talking about.

Novosibirsk, a four hour flight from Moscow, is Siberia's capital. It is home to 1.5 million people and still oozes Soviet charm: grey housing blocks, communist-style architecture and dusty highways. The city's chief claim to fame is having the world's longest straight main road at more than ten miles long! Novosibirsk also has – perhaps surprisingly – at least ten first class tattoo studios. The owners of two of them, Saigon Tattoo and Chikai Tattoo, were the co-hosts of the Siberia Tattoo Festival. Saigon, who served in the Soviet army in Vietnam in the 1980s, used to own a tattoo shop in the southern Vietnamese capital, hence his nickname. Dmitriy Chikai is a highly-respected 'master' (as tattoo artists are often called in Russia). He is one of the best in the business and several of his former apprentices are now great tattooists in their own right.

Russia is an unimaginably huge country, but artists came from all over to be part of the convention, which was held in the now defunct industrial complex of Zaeltsovska. Some visitors cheerfully spent three days on the Trans-Siberian railway to get there; others took domestic flights of up to seven hours.

The first thing that surprised me and the handful of other international guests was the Siberian summer heat. When one mentions an upcoming visit to Siberia, well-meaning friends often recommend the traveller packs thermal socks, a scarf and an extra coat. Sunscreen and swimming shorts don't usually feature on the packing list. But the reality is very different to



- I. by golandes, revolucion (russia)
- 2. by senkov (russia)
- 3. by batoon, n-sk (russia)
- 4. by giena, black lion tattoo (russia)
- 5. by denis, krasnojarsk (russia)
- 6. by alexeij fun (russia)
- by anna belozerova, tattoo-x (russia)

the clichés: while Novosibirsk in January sometimes sees temperatures of -40 $^{\circ}$, in Summertime the mercury can top 30°.

Travel to Russia still requires a visa for most foreigners, and English is not widely spoken on the Siberian plains, but a few overseas visitors followed the call to participate in the convention. A small German delegation was led by Viktor Meyer, a Russian artist with German roots. A prolific master of realistic-fantasy style tattooing, Viktor works tirelessly to promote Russian tattoo art to the rest of the world. He generously made himself available 24/7 as a translator and guide for his guests at the convention.

It's no coincidence that realistic tattooing is immensely popular in Russia. Tattoos in the former Soviet Union usually meant black and grey work with its roots in traditional prison tattoos from the penal colonies of Siberia. The images were surprisingly detailed, often with religious and political content disguised in complex codes and symbols. They were tattooed over long periods of time, using the most primitive equipment. Those with prison and army tattoos now want to keep them hidden, which leads to Russian artists being very adept at cover-up tattooing and even laser treatments.

Perhaps in order to distance themselves from this past, many Russians now go for colour tattoos, but still done with great attention to detail. Master Chikai uses earthy colours for his often Russian-themed tattoos. This love and respect for their country's history and folk art is part of what makes the Russian tattoo culture so fascinating to outsiders. In contrast, Pioneer, a former student of Chikai and now one of the country's hottest talents, prefers to use bright colours. I'm sure this young man will soon get the international recognition he deserves, just like his former colleague Alexandr Pashkov from Tattoo-X in the neighbouring city of Barnaul. The studio's





speciality is beautiful watercolour and oil painting style artwork and Alexandr Pashkov deservedly won the Best of Show trophy at the convention. His prize? A real wolf skin and a large amount of cash!

Another discovery from the weekend was female artist Giena from Black Lion Tattoo who showed some cute miniature work, executed to perfection. The precision and detail of many of the tattoos on show in Novosibirsk comes at a price: a price paid in time. This level of perfection simply can't be rushed; multiple long sessions and sometimes reworks are required. A hyper-realistic colour sleeve can take more than a hundred hours to complete. This doesn't seem to bother most Russian artists or their clients, however. All that counts is









the result and the hourly rates are reasonable because tattooing has not become the kind of big business it is in places like Moscow. Sure, the artists have to put borscht on the table but, for most of them, recognition for their art is more important than money.

Aside from the tattooing, the Siberian convention offered a variety of entertainment including stilt walkers, Indian dancers, a sexy Goth violin group and a positively insane harmonica player. It was all compèred by two brothers who are graduates of the renowned Moscow Circus School, and their antics had the crowd howling with laughter all day.

Most of the artists at the convention stayed in a very scenic (and very affordable) holiday village in a forest by a river a short drive away. Though the amenities were a little basic, the hospitality of the local people and the beautiful location more than made up for the lack of comfort. Every night saw the guests partying in the barbecue area; copious amounts of food, homebrewed beer and vodka meant that any cultural and language barriers soon disappeared! No-one who took part in this unique event will want to miss out on it next year. See you in 2013 for the next Siberian Tattoo Festival. Spasiba, Novosibirsk; spasiba, Rossiya!*

*Thank you, Novosibirsk! Thank you, Russia!

- 8. by johan, skull tattoo (russia)
- 9. by powar (russia)
- 10. by vasy streubatic, revolucion (russia)
- 11-13. by konstantin vorobjev, tattoo-x (russia)
- 14. by igor drosdov (russia)



















- 15. by slava, tattoo berg (russia)16. by disa disney (russia)17. by saigon, saigon tattoo (russia)18. by dmitriy chikai (russia)
- 19. by chris, lebensart (russia)
- 20. by vika vidoomka, revolucion (russia)
- 21-22. by alexandr pashkov, tattoo-x (russia)
- 23. by saimon, piersib (russia)
- 24. by leja kuprijnsev (russia)







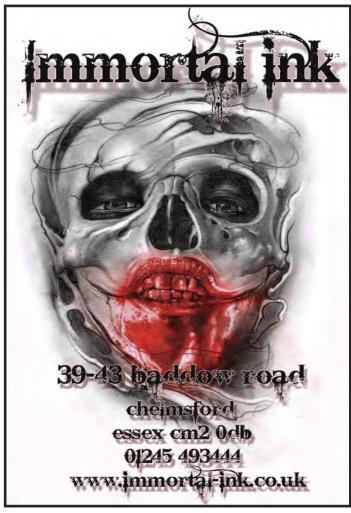




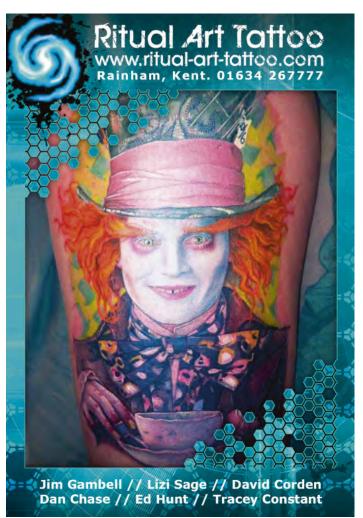














The Timeless Tattoos of the Report by Travellin' Mick Photos by Travellin' Mick and Sanaxxx

San Bushmen

The San Bushmen are the last of the hunter-gatherers of Southern Africa. For thousands of years, they have lived in harmony with nature, keeping the secrets of the *n/um*, their mysterious medicinal tattoos. During his recent expedition to the Kalahari Desert in Namibia, Travellin' Mick managed to find out more about this enigmatic tradition.

The midday sun of the Kalahari is beating down mercilessly on my neck and seems to dry up my sweat quicker than it can flow. It's 45 degrees in the (non-existent) shade. Again and again I take deep gulps from my water bottle, while /Kunta, medicine man of the Ju/'Hoansi San, never so much as pauses as he explains the different properties of dozens of plant species in the bush: "These roots are edible. Try it... it's good, isn't it? This one contains water to drink, and we can make a love potion from these leaves. This nut can be roasted and eaten. No! Keep away from this one. It's poisonous. Once this caterpillar has eaten its leaves, we can squeeze it out and use it to poison our arrows. It can kill a giraffe! And then we carve the bones into arrowheads."

Before we started hacking our way through the thorny bushes, /Kunta and his San Bushmen clan showed me how to construct a bow and arrow using natural materials. While we are away on our excursion, around a dozen San women are busy making wonderful jewellery from ostrich egg shells, which they can sell to the travellers who very occasionally pass through this area.

When I ask my guide – half jokingly – if there are *any* plants around here that the San *don't* use in some way, the tiny wiry man thinks for a very long time. Finally he says gravely: "No! All the plants given to us by the gods are created to help us, their children." /Kunta is heavily tattooed, with some quite bizarre-looking designs which can hardly be made out on his leathery skin. When I ask him about them he laughs: "Ah, those I did myself when I was doing military service for the

South Africans. That was a long time ago. But these lines and dots above my eye, those are the real Bushman tattoos, the *n/um*."

I ask what those tattoos mean and he tells me about the various illnesses that the San are exposed to out here: flu due to cold nights in winter and humidity in the rainy season, as well as malaria, and eye infections caused by sand and dust. That's why they get the *n/um*. They are medicinal tattoos. I am totally and utterly stunned. This ancient tradition, which dates back thousands of years, was believed to







have died out. And yet it seems that the San are still using the *n/um* to this very day! Had I just made a sensational discovery?

The origin of tattoos is a source of constant fascination: when and why did people start to mark themselves with indelible signs and symbols? Was it vanity? A rite of passage? Or to show one's social position? One theory that keeps on popping up in connection with the oldest known tattoos is that many of them were medicinal or magical in origin. For example, Ötzi the Iceman, the glacial mummy that was found on the Austro/Italian border in 1991, had several dozen tattooed markings consisting of simple slashes and dots. These marks were positioned on parts of his body that were clearly affected by ailments such as rheumatism and arthritis, so it seemed that Ötzi's tattoos may well have been medicinal.



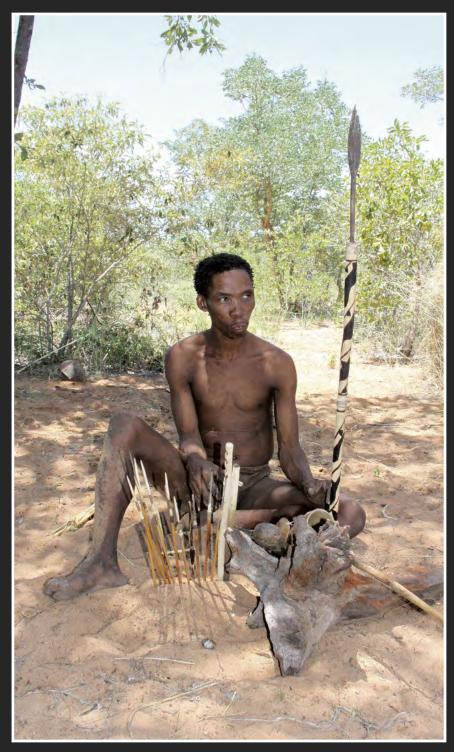


Despite similarities to tribal cultures throughout history and some minor parallels in Sub-Saharan Africa, this tradition of elaborate medical tattooing was believed to have disappeared. Only very few ethnic groups and individuals now have the knowledge of natural medicine that was once commonplace throughout the world. Amongst these are the San cultures of southwest Africa that are now – after centuries of destruction and oppression by colonial powers and other African tribes – pushed to the very limit of their existence. It is only in some extremely remote areas of Namibia and Botswana that a few clans have preserved their traditional lifestyle. But do they still know about medicinal tattoos?

One problem when trying to find out about the San's ancient traditions is that, because of their nomadic lifestyle in the Kalahari Desert (one of the most

Namibia

Located in the south west of Africa, Namibia only achieved independence from South Africa in 1990. It is roughly three times the size of Great Britain, but home to only 2.3 million inhabitants of various ethnicities. Apart from descendants of European nations, about 50% of the population is Ovambo and a mere 40,000 belong to San groups. The official language of Namibia is English, although many citizens don't actually speak it. From 1884 to 1915, the country was a German colony, evidence of which can still be seen in urban architecture and a very visible German community. Tourism is one of the main wage-earners in this fascinating, beautiful and surprisingly accessible country.











hostile environments in the world), their culture is diverse and not well documented. I did some research prior to my trip to the area, but I hardly found any information about traditional tattooing. Asking people once I was in Namibia also uncovered very little in-depth knowledge about the cultures of the various San clans.

Studying the sparse literature about the San Bushmen, most of which stems from the colonial times of the early 20th Century or dubious sources from the racist Apartheid regime in



South Africa, revealed some reports, albeit rather confusing ones, of early tattooing among the !Kung Bushmen. These rather biased accounts declared variously that the tattoos were clanspecific identity markings, ornaments, initiation symbols or warriors' 'medals'. Take your pick!

It was only when I contacted the LCFN (Living Culture Foundation Namibia), a German-Namibian NGO, that I got some valuable pointers. They sent me an encouraging email: "Yes, the Ju/'Hoansi San near the

border of Namibia and Botswana do have tattoos. We have absolutely no idea what they mean. Just go there yourself and ask them!"

The LCFN (www.lcfn.info) promotes eco-tourism that puts money into the impoverished communities of the fastdisappearing ethnic minorities of Namibia. They have established a 'living museum for the Ju/'Hoansi clan about 60 miles from Grootfontein, where they had migrated from Tsumkwe, their original homeland. I was told to use a 4x4 vehicle to drive to a meeting point, and the San would come and find me. It wasn't hard for them to spot the tall white man covered in tattoos! And so I met up with the Ju/'Hoansi clan. During one of our hikes together, /Kunta, who lives with about 200 other clan members in the newlyerected village of Grashoek, spots that I am limping. A sprained ankle has been bothering me for a while and my hectic schedule gives me no time to rest it. "I think I can help you" the medicine man quietly murmurs to me, examining my swollen foot. But first there is some singing and dancing to

be done. It is part of a finely tuned programme that the San offer travellers to educate them about the various aspects of their culture. It also helps teach younger members of the group the old ways of San life. In return the community receives a payment that goes straight into a fund for education.

All of a sudden /Kunta is right in front of me, eyes closed, humming an ancient tune, while standing in the smoke of a smoldering fire. "In his trance the gods will show him which medicine is required," the translator whispers./Kunta jolts awake and, in









orders some youngsters to fetch herbs. A short while later, his assistants hurry back with two small packs: some juice pressed from tree bark and some roots which are burnt to make charcoal. These are to be the medicine for my injury. Herbal compresses may do the trick, I guess. But no, I am wrong. When I see the medicine man sharpening one of his arrowheads, I realise that I am actually going to receive the *n/um* myself!

Without further ado, /Kunta starts cutting my ankle while an assistant stretches the skin. The bright red 'unhealthy' blood starts flowing freely. The parallel cuts to both sides of the





affected spot are first rinsed with the bark juice and then generous amounts of charcoal are rubbed into the wound to create lasting scars and tattoos.

When I look at the result a few hours later, it suddenly strikes me: these short parallel lines facing each other on either side of the joint are the exact same patterns that Ötzi received thousands of years ago! It is almost impossible to take in. I have taken a journey, not just to the other end of the world, but also through time, thousands of years back to the Stone

The San: **Bushmen of the Kalahari**

The San, or Bushmen as they now often prefer to be called, are not a homogeneous community. They are divided into at least three major subgroups, which are split into dozens of clans. There are roughly 100,000 San who now mainly live in Namibia and Botswana (with smaller groups in South Africa, Zimbabwe and Angola). They are thought to be genetically the oldest ethnicity in the world.

For at least 10,000 years they have lived as nomads in southern Africa. The Khoisan languages possess no fewer than five different 'click' sounds that have achieved worldwide fame through the movie 'The Gods Must Be Crazy'. Some Ju/'Hoansi and !Kung clans of the northern San have hung on to their nomadic lifestyle, while most of other San groups - often pushed to the fringes of society by excessive farming and the formation of national parks – are forced to eke out a miserable existence in city slums. Sadly unemployment, alcoholism and HIV are now seemingly insurmountable problems within their society.



Age, all the way to the beginnings of the ancient art of tattooing. Here, on the edge of the Kalahari desert, the very roots of the culture we love are still very much alive.

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On our cover this month is model Kitty Candy. She loves mixing different styles together – whether it's tattoos or clothing – to create her own unique, eclectic look.

Kitty, could you start by telling us a bit about yourself?

I am 24. I was born in London and I've always lived here. I work in a girly fashion boutique. I love all the clothes and accessories. I have recently taken up static trapeze as a hobby, which is great fun! I love going clubbing and to the pictures. I have very diverse musical tastes, from metal to hip hop and from rock to jazz and blues. I love cats — I have two of them, Amy and Mister Tibbs — which is why I call myself Kitty.

How did you first discover tattoos?

From my cousin who had a tattoo on his arm. It was an old traditional sailor tattoo of a swallow. I thought that it was cool that you could have a piece of art on your body for the whole of your life.

Who has tattooed you and what do you have?

My first tattoo was on the lower right side of my back. It's of a mermaid holding a dead seal. It was done by Tiny Miss Becca when she was at Blood Brothers, a studio which is sadly no longer there. The design relates to a story that my great, great grandfather told, in which he claimed to have seen mermaids at sea. They were actually sea lions because he lived in Madeira, in a place called Camara de Lobos which means 'Sea Lion Bay'.

My second tattoo, on my left arm, was done by Brad Sims at Sims Tattoo in Croydon. It's of a pirate cat with an anchor. It represents me crossing the Atlantic. I have been told that cats bought bad luck on ships although they helped catch mice on board. The cat itself is based on my favourite childhood film, The Last Unicorn, that had a pirate cat with a wooden leg. I do love the fact that he's my bad kitty with a hook. And I love pirates of course.

I also have tattoos by Steve Fllann. The one on my ribs is meant to be a My Little Pony/sugar skull horse, but I based it on The Last Unicorn, too. It was the most painful tattoo I've had done as it's on the ribs.

You have a small skull on your finger. What does that stand for?

I just fancied getting a finger tattoo, plus I like the running theme of pirates; it represents a sort of rebellion, which I can relate to. Other than that it doesn't have much meaning, I just like the look of it. If a tattoo has meaning that's cool, but I don't think they always need one.

It sounds as if you like to have quite an input into the designs you get tattooed...

When I picture a design I want to make sure it turns out just the way I want it. I do give the tattooist a chance to change or enhance it but, if I'm not happy with it, I'd rather stick to my original design. I appreciate that you choose a tattooist for their work, but as a client I don't think there is anything wrong with having your own design. As long as you respect the tattooist then I feel that is fine.

How do you choose your tattooists?

If they have a good reputation and I end up hearing about them from other people, I'll check out their work online, but other than that they're mostly friends really.

Which is your favourite tattoo?

I think my mermaid is my favourite as it means 'family' to me. Although I love them all as they all relate to points in my life and, apart from the skull, they all have a meaning. They are a part of me and I don't regret any of them.

Which artists would you like to get tattooed by in the future?

I would love to get something from by Bez at Triplesix Studios. His work is amazing.

Can you tell us what tattoos you are planning to have done next?

God, I have loads of ideas. I want to get an octopus so that I can be like a Bond chick (Octopussy!) and I want a clown tattoo because I love the circus.

Can you tell us a bit about the modelling work you've done?

I have modelled for a few photographers, some designer clothing labels and Prong Jewellery, which is edgy and futuristic. I love working with creative people and love mixing ideas. It's all fairly new to me but I want to persue it and take it as far as it will go. Right now, I'm having fun!

How would you describe your personal style?

My style is a mix of things: alternative with a 'Harajuku' twist, with rockabilly or futuristic thrown in sometimes too. I go for different styles of fashion depending on what mood I'm in. Overall though, these are my main influences.

I love wearing latex but I do like to mix things up a bit. I wear a lot of heelless shoes as I think they're much more interesting than normal heels. I get them made by Natacha Marro, which is cool because we work together, creating and coming up with new ideas for shoes. I like to stand out from the crowd. I have a pair of shoes that look like paws, which I love.

Who would you want to model for in the future?

I would love to work with designers like Tarina Tarantino, Simon Preen, Lady Lucie Latex or Kaori's Latex Dreams. I admire all of them and it would be a dream to work with any of them.









Report and photos by James Sandercock



- hannah by hailey slade, urban image
- george by harry morgan, blue blood
- matt by john o'connor, tattoo magic
- theresa by jo burgen, kustom kulture
- by lee hadfield, swansea tattoo company
- the ramonas
- rachael by aaron osborne, dave ayres' skin deep
- jay by jay, art n soul
- 9. mark by luke botterill, black dragon
- 10. mike by lil lu, spike at the art
- II. by curt baer, championship tattoo (usa)

he tattoo fanbase is now so massive that it really doesn't matter what you're into, there's a tattoo for you, but it was not always that way. Not so long ago there was a period of time that I affectionately call the dark ages, when there were definitely certain movements which celebrated tattooing when the rest of the world couldn't be bothered with it. In the UK, the punk movement proudly carried the torch for tattoos, as did its younger bastard half-brother psychobilly. They were fast, furious and antiestablishment and I thought they were super-cool. Both genres still have a massive following but the current profile of tattooing has given it a different identity and a momentum all of its own.

And that brings me neatly on to the Woolacombe Inkfest, a new convention for 2012 with a slightly alternative take on things: it was a music festival with a tattoo convention going on at the same time, which celebrated both the aforementioned musical styles. The split was about 70:30, music to tattooing. The idea was to bring both elements together for a weekend of merriment by the sea, and I think it's safe to say that the organisers succeeded in their aim.

The event took over an entire holiday park in Woolacombe, North Devon, and ran for three days. Most visitors were there for the duration. It definitely had a different vibe to most of the conventions I have been to over the last few years. Although the tattooing wasn't centre stage, it wasn't an afterthought or upstaged by the music either. The blend worked because the two scenes have always supported and complemented each other through the years. The music probably had the biggest draw, with bands like the Anti-Nowhere League, King Kurt and Vince Ray and The Boneshakers on the bill, to name just a few, but there was also a lot of good ink laid down over the weekend.

The whole event was held in one building right at the centre of the camp, with a cracking view overlooking Woolacombe Bay. Unfortunately I was only able to be there on one of the days but, luckily for me, the sun made a very rare appearance which was much appreciated. I chatted to those who had been there from the get-go and, despite the rain and wind that has characterised summer 2012 in the UK, spirits were high and a good time was had by all. A quick look at Inkfest's Facebook page shows that the overall consensus was 'Let's do it all again'. Keep an eye on their website at www.inkfest.co.uk to find out when.











WINNERS
Best of Show Hailey Slade, Urban Image
Best Small Black & Grey Jay, Art n Soul
Best Large Black & Grey Jay, Art n Soul
Best Large Colour Luke Botterill, Black Dragon
Best Small Colour Radu Rusu, Art & Soul





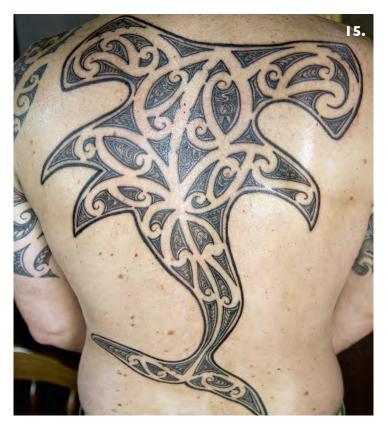








- 12. yoni by slim, urban ink13. james by sini manu, art & soul14. tascha by amanda ruby, jewel in the lotus15. darren by mike hicks, spike at the art

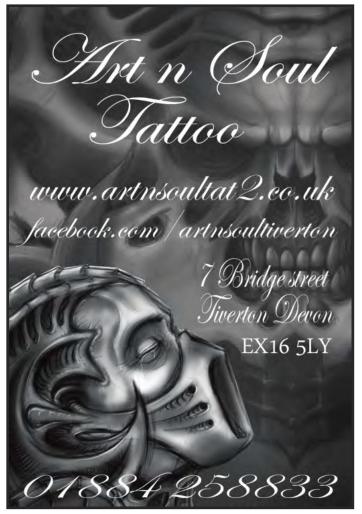




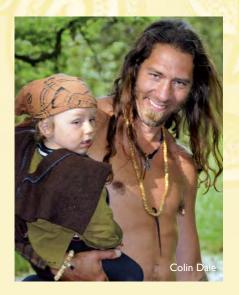


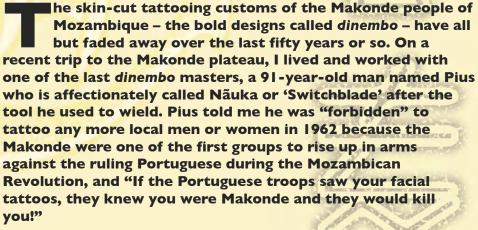






Feature by Lars Krutak • Photos by Colin & Nanna Dale







Traditionally, Makonde men and women received facial tattoos at puberty and before marriage. These designs often consisted of a series of stacked chevrons called lichumba or 'deep angles'. Incisions were made with a knife-like iron instrument called a chipopo, and vegetable carbon from the castor bean plant was rubbed into the incisions, producing a dark blue color. When the extremely painful facial tattooing was executed, boys and girls were sometimes buried up to their necks in the earth so that they wouldn't flinch as the tattooist cut open their skin. For the Makonde, facial tattoos were not only symbols of great courage; they were also the truest expressions of Makonde tribal identity itself.



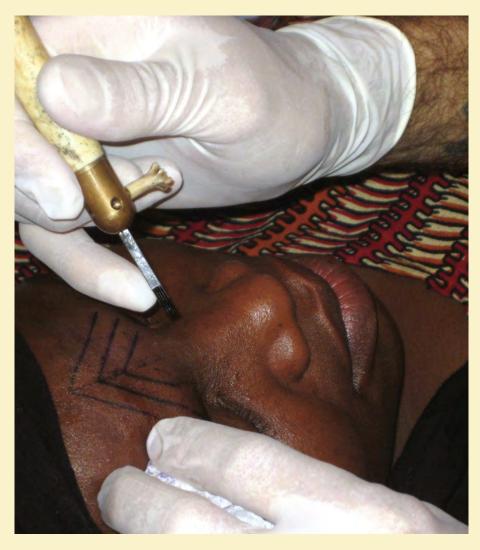
Fast forward to the present day: Julia Machindano, a Makonde student living in Denmark, visits Canadian-born tattooist Colin Dale in Copenhagen and asks him to create a dinembo for her. Colin has studied and mastered many of the oldest traditional tattoo methods. He has won numerous awards at tattoo conventions for his bold pointillinear dotwork designs that are created using various techniques including hand-tapping, hand-poking, and the ancient Inuit artform of needle and thread skin-stitching. Drawing much of his inspiration from ancient tribal petroglyphs, pictographs, runes and Viking symbolism, Colin describes his work as "Neo-Nordic". It is increasingly popular in northern Europe because it connects Scandinavians and other people with their Nordic roots and their mythological past.

The Neo-Nordic genre of tattooing is not only admired by the younger crowd, but the older generations as well. In fact, Colin may hold a world record in this respect because not too long ago he helped commemorate 103-year-old Karen Larsen's birthday in Denmark with her first tattoo; a traditional Nordic design on her finger believed to embody natural forces and energy.

When I asked Colin about his preparations for Julia's *dinembo*, I was curious whether he had ever used the skin-cut tattooing techniques of the Makonde. "At first, Julia wanted me to cut the tattoo lines into her forehead with a scalpel, which is similar to the *chipopo* tool that the Makonde used," Colin told me. "Although I would love to do a skin-cut tattoo, my precision with hand-poking tools is much greater so we came to a compromise.

Obviously any facial tattoo is a serious commitment because you are changing the way a person is perceived by the outside world, and something of this magnitude deserves my best effort. For this reason, I used a hand-poking tool which I can manipulate just as well as a machine, but it has a more traditional and spiritual feel which an electric device cannot deliver." Dale continued: "As you may know, tattooing the face and hands is illegal in Denmark, but when Julia came to me and said she wanted to get tattooed to honour her recently deceased mother and her Makonde heritage, I knew I had to bend the rules just a little. A culture which doesn't move forward eventually dies."

Julia approached her fiancé with the idea. He consented and she said:"That alone was like music to my ears! This tattoo is more than just a few markings on my face because it symbolises my peace of mind and personal freedom. I see my sisters and other Makonde women of my generation drifting away from this beautiful ritual tradition and this is tragic. I deeply admire the tattoo customs of my people. Tattooing was one of the many vehicles they used to express and explain the ascending ladder of life and the relationships between the spiritual and physical world. The markings that I am about to receive not only symbolise the love I have for my people; they are also considered to be fertility symbols by the Makonde, as well as protection from evil spirits."





"When tattooing was commonplace among the Makonde, the ritual took place at the same time as a girl's initiation. Both of these rites were performed before a girl was to be married. These rituals were extremely important because as symbolic acts they separated a woman from childhood and her father's house. In turn, they prepared the woman for her new life as the wife of her future husband. In this way, I really wanted to get my tattoos before I took my wedding vows to solidify my commitment to my fiancé, who is also from Mozambique."

Julia told me that the tattooing was more painful than she expected. "But Colin quickly made me feel very peaceful and safe. I don't think I would have felt the same way working with another artist. Plus, my fiancé was sitting right beside me holding my hands and I never felt so much love for him and from him. It was a very spiritual moment and I felt at one with everything around me. And when it was over, I felt reborn."

In the future, Colin and Julia will continue to work with each other so that he can complete the *dinembo* of her ancestors. Colin will create several designs that will adorn her cheeks and the areas below her eyes. This work will not be performed in Denmark because of the laws prohibiting facial tattooing, but will instead take place in nearby Mälmo, Sweden, which has no restrictions on tattooing.



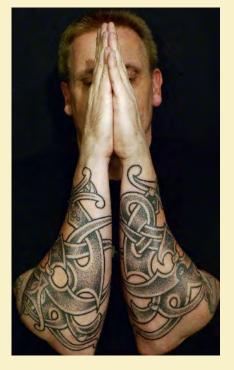
Skin & Bone Tattoo Studio

On New Year's Day 2010, Colin opened a new tattoo studio in Copenhagen called Skin & Bone. The name is fitting because he inks many of his clients with hand-crafted tools made of antler and animal bone. "Many tattooists today try to push the envelope of art forward, but I look backwards and try to discover where tattooing came from, how and why it started, and what kind of tools were used thousands of years ago. I use tools made from bone, flint, thorns, and also sinew thread when I am stitching."

Colin Dale's artistry is ageless because it captures some of the natural magic that tribal peoples worldwide believe to be in the tattoo designs and tattooing tools they create. Every poke, stitch or tap is like a whisper from the past, and communicates spiritual feelings through symbols that have unique and timeless histories.

I have had the privilege of being inked by Colin on several occasions; first at the 2010 London Tattoo Convention and later at the 2011 Florence Tattoo Convention in Italy. Both times I asked for skin-stitched designs and during the course of these tattooing sessions Colin provided me with more than 350 stitched-in tattoos, taking approximately five hours to create. I asked Colin to hand-sew me for two reasons: firstly, he is the only tattooist on the planet who has perfected this time-honoured technique. Secondly, in the 1990s I documented the last living Inuit women who wore this form of tribal tattooing in Alaska and these brave women have always been a source of inspiration for me.





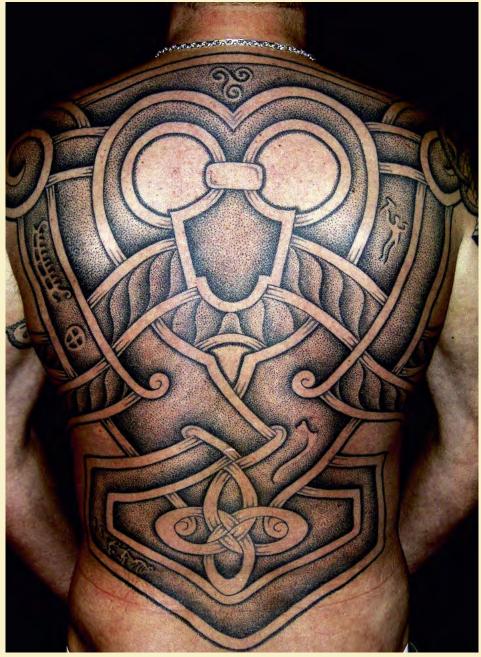


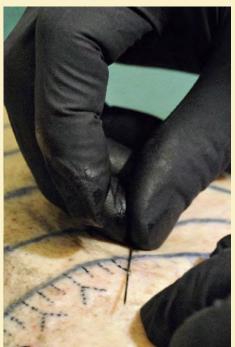




I asked Colin why he was originally inspired to learn how to skin-stitch. When he moved to Denmark from Canada in 1991, he began working as a medical illustrator at a hospital that housed the now-famous 15th century Qilakitsoq mummies discovered in Greenland. Several of them were heavily tattooed, and the hospital's photo archives included close-up shots of the tattoos. Colin then began reading early accounts of Arctic explorers and one sailor's journal provided very detailed descriptions of the stitching technique. After that, Colin began experimenting on himself.







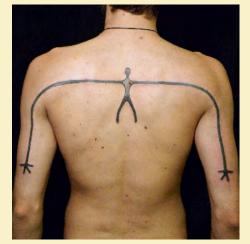
"There were no artists working in that technique and no one to guide me. It's a very ancient and beautiful method and in order to understand how tight and close the stitching should be I began sewing on my own forearms. But I soon discovered that it's very difficult to sew with one hand, because you need the other to pinch-up the skin and draw the needle and pigmented thread through the epidermis. I also quickly learned that regular steel sewing needles often became stuck in the skin, so I had to find more suitable ones that more easily pierced the flesh."

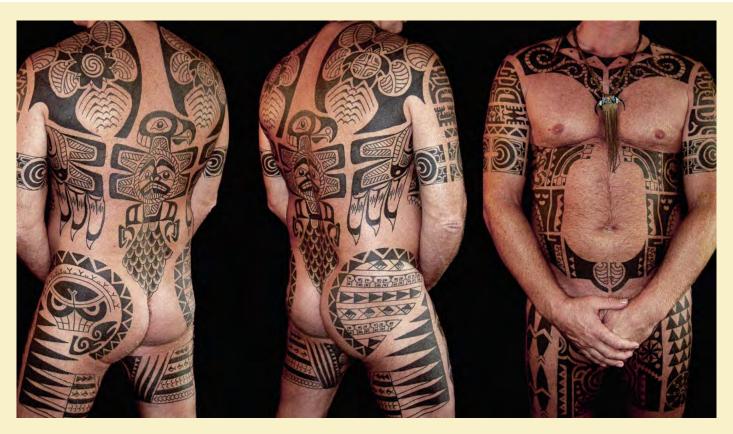
Back at the tattoo studio, albums of Colin's artistic creations sit alongside artifacts and other artworks on display in his gallery. Skin & Bone is not just a studio space; it doubles as an art gallery that hosts three to four exhibitions each year. The gallery showcases not only the work of international tattooists but also that of tattoo writers and photographers through its book signings and sales of selected books.

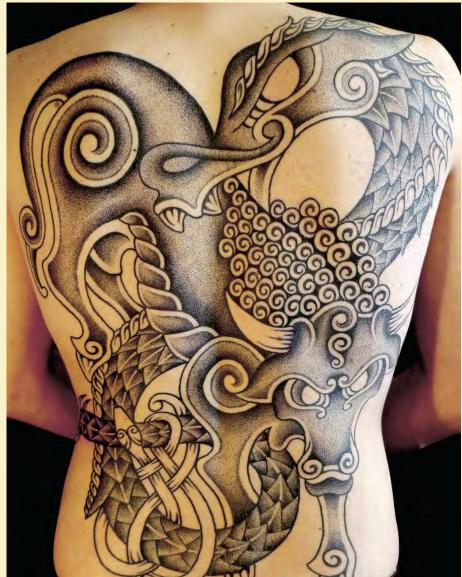
"The gallery exhibits art and ethnographic handicrafts related to tattooing, while the studio hosts various guest artists throughout the year," Colin said. "Through my years of travelling and tattooing around the world I've had the pleasure of meeting and working alongside a wide range of tattoo artists and experts working in ethnographic and other specialised styles. Amongst these friends, I have hand-tattooists from Borneo, Polynesia and Japan as well as some of the world's leading artists in blackwork and dotwork who come to visit."

















Skin & Bone also hosts some very special events. Recently, Colin celebrated the 20th anniversary of his arrival in Denmark by honouring one of his heroes, the tattooed Iceman Ötzi who was discovered on the border of Italy and Austria that same year. Ötzi is the oldest known human to sport medicinal tattoos on various joints. Incredibly, 80% of these tattoo points overlap with classical acupuncture points used to treat rheumatism, a condition known to have plagued the Iceman.

In the spirit of re-enactment, Colin recently travelled to the location where the Iceman was found with a German client named David who suffers from asthma and chronic back pain. With bone needle in hand, Colin spent seven hours hand-poking David with 52 linear tattoos like those seen on Ötzi at primary joint articulations. "The tattoos look and feel like they belong on my body," David said. "Time will tell if these ancient body markings will help cure my health problems."

Three months after receiving the tattoos, David reported that his asthma symptoms had improved significantly; the rheumatism in his knee, shoulder and elbow was greatly reduced; his posture was much better than before, and his other medical complaints had been alleviated. (No more recurring headaches, his neck tension abated, the tinnitus in his ear had disappeared, and he no longer snored in bed.) David told me he felt physically and emotionally empowered and was "bursting with inner energy," a sensation he had not experienced in some time. He felt more confident about himself and was "mentally resilient" after so many years of pain and discomfort.





For more information on Colin Dale's miraculous and timeless tattoos, watch the History Channel's documentary Ancient Ink or check out the books Black Tattoo Art (2009) and Tattoo World (2011) by Marisa Kakoulas that showcase his work. You can also visit Colin online at: www.skinandbone.dk

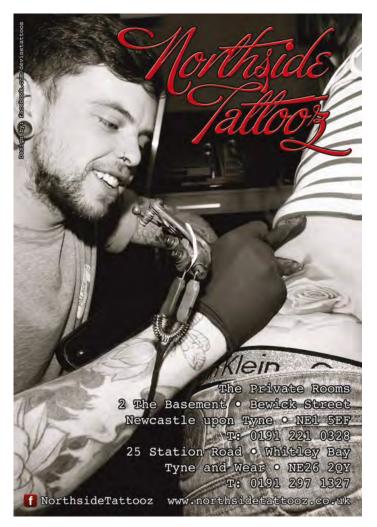
And when you are visiting Copenhagen, definitely drop by his studio which is located at:

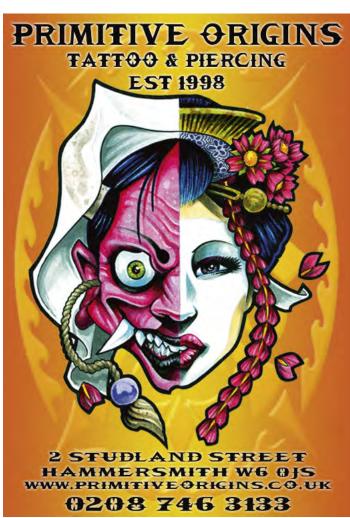
Skin & Bone Jægersborggade 47/49 2200 København N. Denmark

Tel: (+45) 36966043 Email: colindale@skinandbone.dk

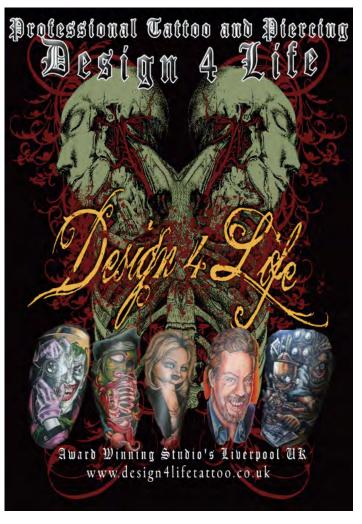


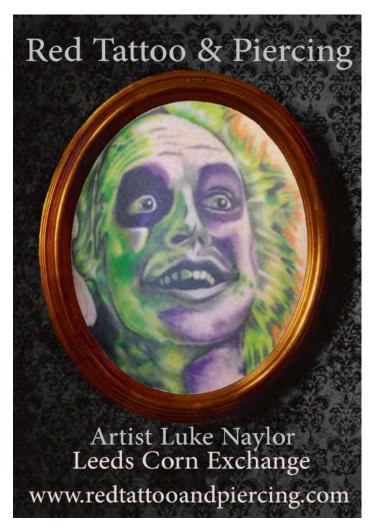




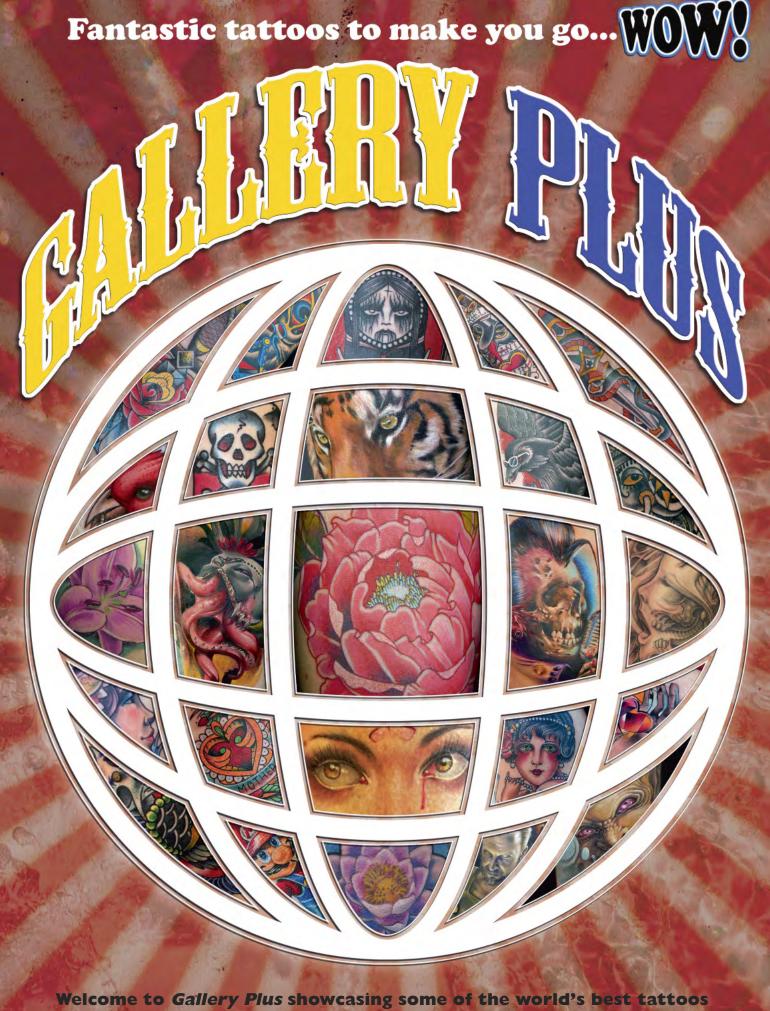








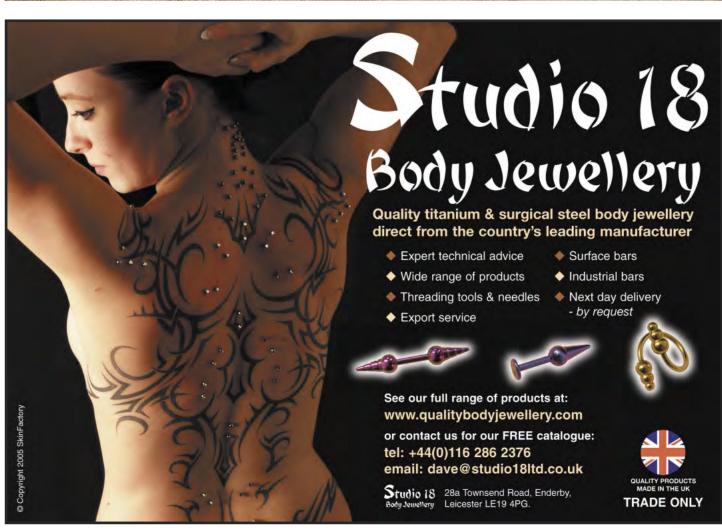




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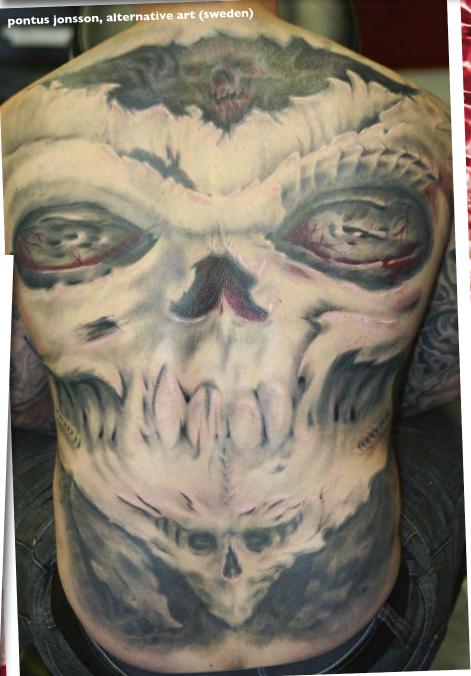












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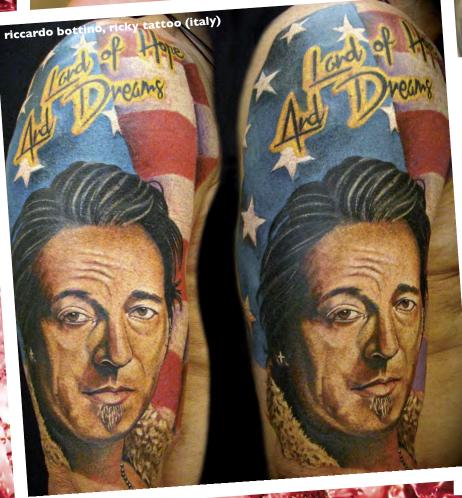




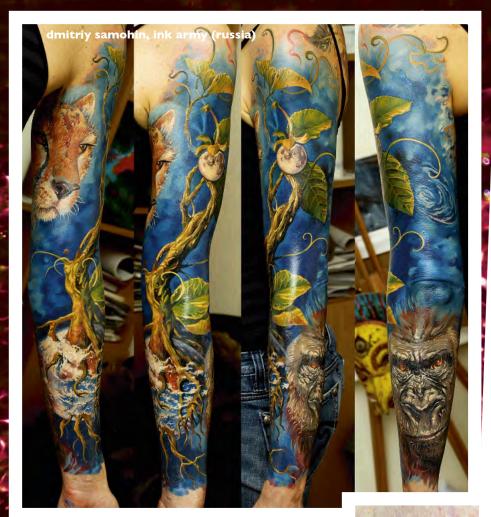




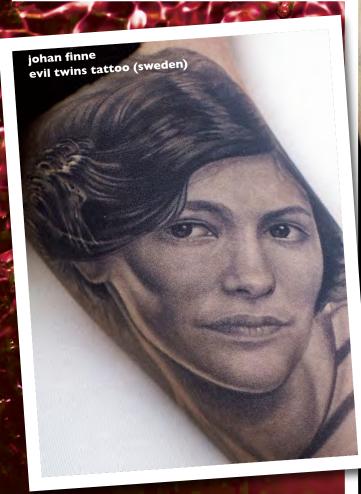


























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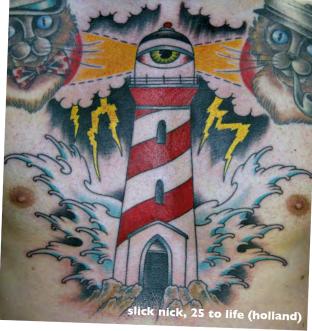






























SMPLY









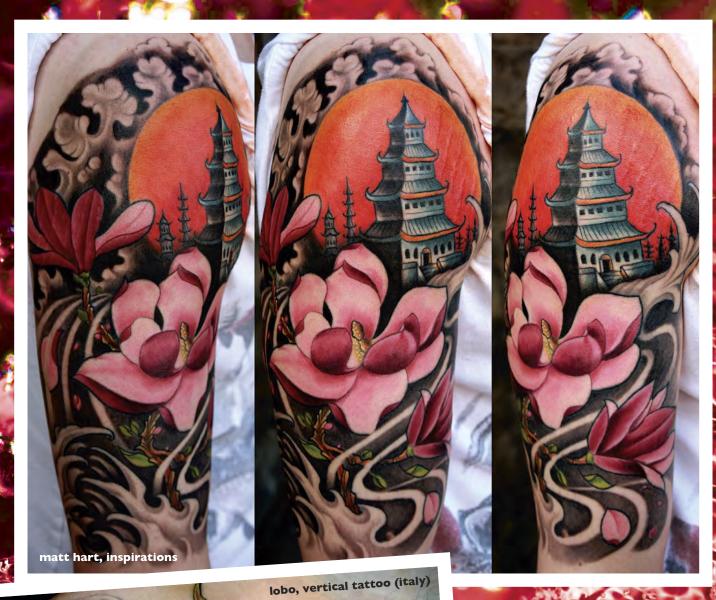


APANESE



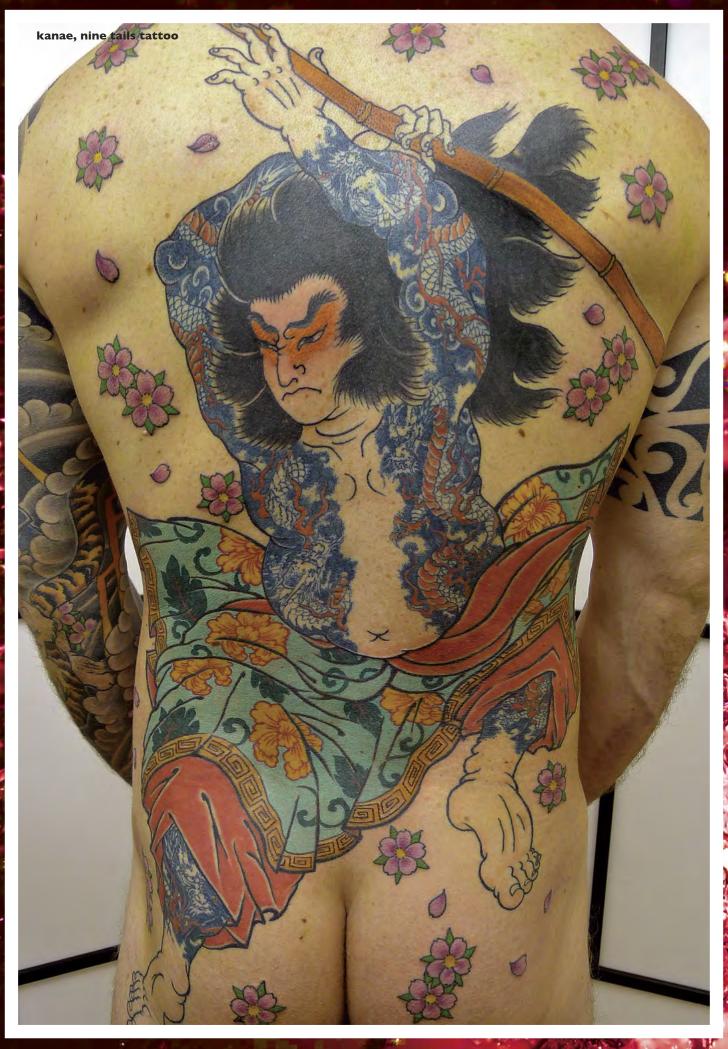








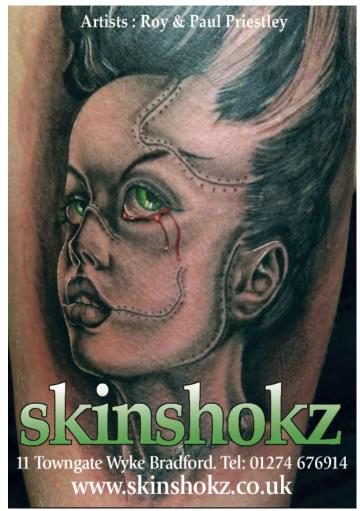
















Report by James & Perry tattoo bazaar

confess I hadn't ever been to Bolton and as it happens I still haven't, because the Bolton International Tattoo Bazaar was held just out of the town at the Reebok Stadium, home to the mighty Bolton Wanderers football team. As you may or may not know, I'm a big fan of inner city tattoo conventions; I think they have a real energy about them, so at first I was a bit disappointed when the GPS sent me flying past the exit to Bolton city centre. However, the football stadium turned out to be in a great location: it was next to a massive shopping centre full of restaurants and bars so visitors were not solely at the mercy of the event caterers, plus it had lots of the neverto-be-underestimated free parking which clinched it for me.

The Bolton Tattoo Bazaar seems to have gone from 'no profile' to 'high profile' almost overnight. It's the little brother of the Tattoo Tea Party, held not far down the road in Manchester only a few months ago. The Tea Party was a whopper of a show so the question was could the Bazaar follow successfully in its footsteps? The Bolton show was not what you would call a small event but it was certainly far more compact, with all the artists in one big room which was flooded with natural light pouring through the glass wall on one side of the building. When the sky was not black with rain clouds, it made a big difference to artists and collectors alike.

As you would expect from a show of this size, there was a great spread of artists from all over the country, although the international numbers were a little lower than I had anticipated, given the show's billing as an international event. Thankfully the UK talent was firing on all cylinders, with artists of the calibre of Jason Butcher, Lianne Moule, John Anderton, Chris Jones and Martin Couley joined by Phatt German and Meehow from No Regrets, Ben Hamill and Jak Connolly from Ink Studio, and Max Pniewski from Southmead Studio who also brought Tomasz 'Tofi' Torfinski from Poland with him. The list could go on but it's best if we let the pictures do the talking.





- I. the reebok stadium
- mobile bhangra band 2.
- 3. emma by dee, vida loca
- jay by beki, inkognito 4.
- 5. lee by mick pickles, the tattooers arms
- 6. tattoo vs food competition
- 7. by grey silva, rampant ink
- 8. abbie by stu rollisson, black lantern
- 9. alistair by tutti serra, black garden























As with the Tea Party, the organisers had tried to come up with something a little different to entertain the masses and this time it was a 'Tattoo versus Food' contest which, quite frankly, was disgusting but compulsive viewing. The concept was very simple: very spicy food eaten very quickly. First to finish takes the glory. No puking allowed. It attracted a good crowd as I guess watching people's eyeballs sweat is always an entertaining – if not a pretty – sight! Funnily enough no women entered.

There was also some breakdancing, although not by the guys who had just stuffed their faces with Indian food, and a wandering band of Bhangra musicians completed the 'Bazaar' theme. As you might imagine, the outside entertainment area was a bit of a wash-out given the wet weather but, in true rock 'n' roll fashion, the bands did flick the bird at the weather gods whenever possible, with The Speed Kings and Baked A La Ska (very clever) giving it their all. Last but not least, the Dark Arts Girls were offering no eastern promises but were upstairs on the balcony with an exotic offering of burlesque.

I think it is accepted now that numbers are down at conventions in 2012. Perhaps that is a signal that tattooing's balloon may have got a little over-inflated and now some air is beginning to leak out, but one thing is for sure: the standard of work being produced is up and Bolton was a great example of that. In these slightly uncertain times, that is great to





10. alistair by tiny miss becca, jayne doe 11 & 12. dariusz by tofi torfinski,

ink-ognito (poland)

13. callum by nick myers

14. dan by jak connolly, ink studio

15. ross by chris jones, physical graffiti16. callum by miss jo black, black inc17. dark arts display team

18. the speed kings









- 19. dana by ben montgomery, grizzlys art tattoos
- 20. gemma by jane mosley, golden dragon
- 21. chris by jay abbott, psycho monkey tattoo
- 22. helen by emma kierzek, aurora tattoo
- 23. andy by kate johnson, black cat
- 24. sam by jason butcher, immortal ink
- 25. becki by danny, vida loca
- 26. meehow & phatt german, no regrets
- 27. helen by hannah aitchison, deluxe tattoo (usa)

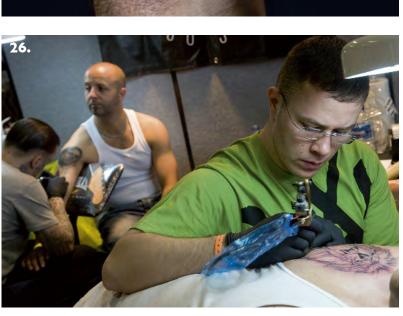


















WINNERS Best Small Black & Grey Tom by Craig Garner, Design 4 Life Best Large Black & Grey lan by Phatt German, No Regrets
Best New/Old School Robin by Drew Jones, The Old Tattoo Emporium Best Large Colour Dariusz by Tofi, Ink-Ognito, Poland **Best Small Colour** Dan by Jak Connolly, Ink Studio
Best Portrait/Realism Abbi by Stu Rollison, Black Lantern **Best of Day Saturday** David by Tofi, Ink-Ognito **Best of Day Sunday** Lewis by Martin Couley, Couley's Tattoos

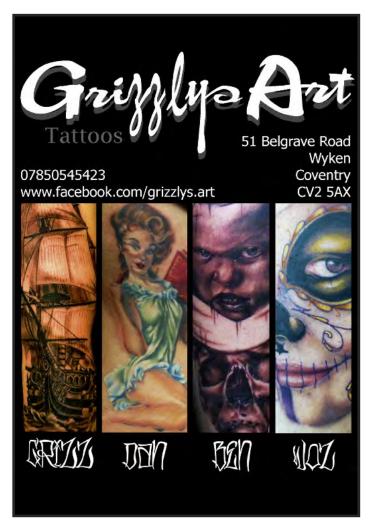




- 28. mel by jack mosher, body armour (usa)
- 29. mal by martin couley, couley's tattoo
- 30. ann by jen maw, nemesis tattoo
- 31. ian by phatt german, no regrets

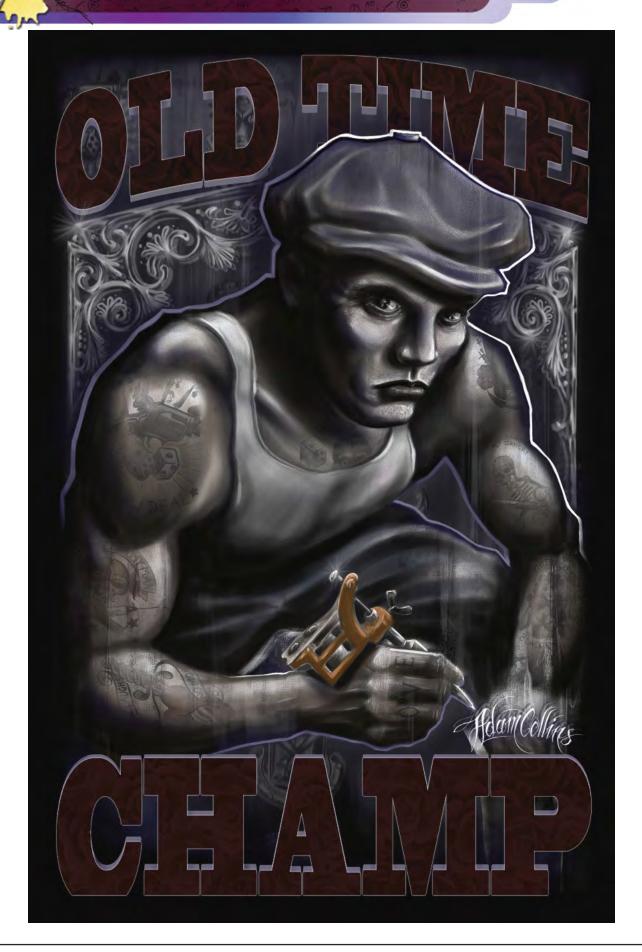








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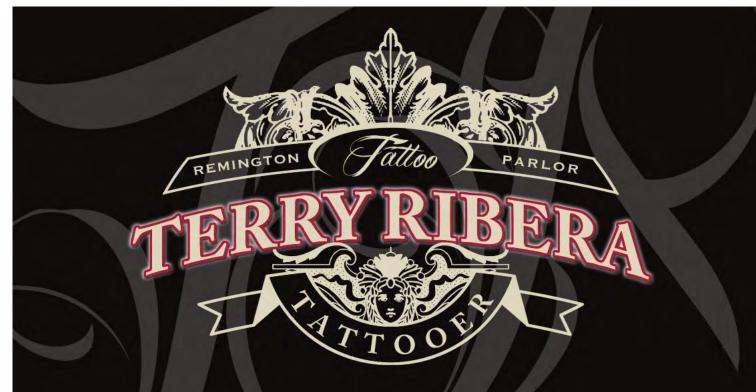


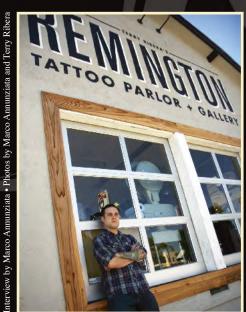


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erry Ribera is the talented son of an Italian photographer and a Tahitian dancer. He began his career as a tattoo artist at Master Tattoo and honed his skills at Avalon Tattoo II. Both studios are in San Diego, California and, ten years later, Terry is still in the city working at his own shop, Remington Tattoo Parlor. I talked with him about life, art... and his typewriter collection.

How did your career in tattooing begin?

I started tattooing at Tahiti Felix's Master Tattoo, a shop which first opened in 1949. I was fortunate to work with Maurice and Hiro Lynch, the sons of Tahiti Felix. While I worked there I learned a great deal about tattooing from my close friend Denny Besnard.

Who else have been your mentors and biggest influences?

Aside from Denny Besnard, I also had an opportunity to work with Nate Banuelos and Chris Walkin. They were great guys for me to start the learning process with. They were all well-established tattooers who really had a great drive for large scale tattooing. Listening to them really helped shape my vision of what I wanted to do with my work. I have had the pleasure of making friends with tattooers such as Alessio Ricci, Craig Driscoll, Arnold Santos, Shawn Barber, Kim Saigh, Fip Buchanan and my good friend Dan Pryor at Seven Seas, who I just finished a really fun backpiece project on. Tattooers who I admire but don't know on a personal level include Filip Leu, Lars Uwe, Aaron Cain, Edu Cerro, Grime, Chris Conn, Marcus Pacheco, Shige, Eckel, to name just a few. As for artists outside of tattooing, Alphonse Mucha is my biggest inspiration.

What came first for you, the pencil or the tattoo machine? And do you think that drawing skills are essential part of being a good tattooist?

I drew and painted first. From four years old, that's all I ever wanted to do with my time. Yes, I think it is essential to be a good artist before tattooing. The idea that somebody would want to mark another human being permanently and not have already invested their own life in art is ridiculous to me. You have to love art first. Tattooing is not a lifestyle; I hate it when I see people get into it because of that.









How would you describe your style?

It's a mix of my illustrative approach to art, art nouveau and Japanese style tattooing. I want to make my work sort of a hybrid. The subject matter is irrelevant; as long as it's a timeless and mature concept, I'm all for it. But ultimately I want to make tattoos that are built to last and move gracefully across the body.

As well as being a tattoo studio, your shop also has a small museum of typewriters. How did you start collecting them?

The typewriter thing started after I decided to call the shop Remington. It took a long while to find a name I could connect with, just from how it sounded. Remington was an attractive name, and it's also an old typewriter brand. It seemed appropriate to make a connection between tattooing and the image of a typewriter. Words written in ink, made with a machine operated by hand. Pictures created in ink, made with a machine operated by hand. Sadly there are no longer any typewriter manufacturers. The last company making them actually shut its doors in 2011. There's something sad about that. I feel like so much of the world has become faster and more automated, and the need to be able to make things by hand is slowly fading. There are fewer and fewer living craftsmen, and tattooing might be one of the last crafts in existence. So that's what started the collection. My shop is filled with antiques. Everything was carefully handpicked because I didn't want people to feel like they walked into just another tattoo shop. It's always the same format – flash racks, lobby, divided stations, and a generally depressing environment. I wanted this studio to look more like an artist's loft, filled with antiques and taxidermy. I think I've succeeded with that.









Are there big differences between the San Francisco, Los Angeles and San Diego tattoo scenes?

I think there certainly is. In LA there's more black and grey, lowrider style. San Francisco has that really powerful traditional-meets-weird appeal. San Diego I find is an extremely well-rounded place to tattoo. There are people here who specialise in every style of tattooing – traditional, black and grey, Japanese, biomechanical, portrait work, illustrative, new school - it's all in San Diego. This is a tattoo town. It has been since the 40's, with all the servicemen who got tattooed here. Then it became a surf culture thing, a punk thing, and now I think it's moved into an area where it reaches the middle class. People with career jobs are getting heavily tattooed.

There are a lot of tattooers here in San Diego and the market is extremely over-saturated. I am currently booked for 10 months and that's been the case for the last six years but most tattooers in this city don't have work. The over-saturation is slowly killing the street shop. Some of us have been lucky to have tattooed here for a long time. Maybe we have distinct styles of work like Bill Canales, Adam Hawthorn or Alessio Ricci whose work stands out separately from most of the other artists in the city. But a lot of people here are not that good and, even if they have that drive to work hard and do good tattoos, it's difficult to stand out. You really need to come into your own to make it here. Otherwise you're just another number tattooing in San Diego.









What's the weirdest thing anyone has asked you to tattoo?

A zebra driving a taxi cab chasing a t-bone steak. I also tattooed a forest of broccoli with pigeons and a man with a duck head in *capoeira* [a Brazilian martial art] dance fighting clothes. They were fun projects but it's not really where my heart goes.

What music do you listen to while tattooing?

I like mostly instrumental music. Do Make Say Think, Daedelus, DJ Quest, Q Bert, Dan The Automator, The Budos Band. Things that are a bit more spacey I guess. It's easier for me to concentrate on my work without lyrics. However I like all kinds of music, jazz, funk, blues, it really doesn't matter.

What do you like to do on your days off?

I paint or go to the gym. If I can save up the money and have the time, I like to travel. Also I like to spend time with my dog.







Do you travel a lot? Do you like going to conventions?

I used to travel a lot for work, going to LA, NYC and tattooing in the East Bay. I'll maybe do one convention a year now. I'm not a huge fan of conventions, to be honest. The work space is terrible and the kinds of projects available are usually not that interesting. I liked working the NYC convention and the San Diego conventions because I have clients in those places that I can do nice work on. My goal at a convention is to showcase the kind of tattooing I'm interested in, not just to fill up my weekend with headaches. If it's just a bunch of price hagglers and people who want less than artistically satisfying tattoos, I'll pass. I'd rather work at my shop and focus on my clientele.

Your dad is Italian. What is your relationship with Europe?

None, really. I've visited Paris and London. My grandfather ran away from home in Italy when he was 14. He eventually made it to the US. I didn't know him well as he died when I was young. My mother is from Tahiti and I have more of a connection to there. She speaks Tahitian, French, and English. My sister lives in Tahiti with her two sons. There's a lot more of a Tahitian influence in my house. All that was left of Italy were the stories my dad would tell about his father.













Are there any Italian tattooers that you like?

Yes, I really like Rudy Fritsch, my friend Alessio Ricci in San Diego, and his buddy Marco Carretelli in Los Angeles. I guess the last two live here in the US, but they are Italian!

Have you seen any changes in the tattoo industry that concern you?

Colour portraits, any full colour tattoo with no black outline or black shading. When are people going to learn that that type of tattooing really doesn't age well? Large pieces of text and script, entire poems, paragraphs; it's really a waste of skin, in my opinion. TV shows. They don't promote good tattooing; it's just another way of cheapening what we do.

What would you say to an aspiring tattooist?

DRAW! USE REFERENCE MATERIAL! STOP COPYING! IF YOU CAN'T DO THIS, STOP TATTOOING! I'm being kind of blunt, but to me the answer is obvious. Working hard at drawing helps you to stay on top. Do it because you love it. It's your livelihood after all.

Remington Tattoo 3436 30th St. #3 San Diego CA 92104 USA

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Issue 097 on sale 4th October

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Interviews

- Brad Fink An American original
- **Tin Tin** The French tattoo master
- The Moules Leah & Lianne keep it in the family

Features

- The Gypsy Gentlemen Marcus Kuhn, the man behind the film series, talks exclusively to Total Tattoo
- The Altai Mummies 2500 year old tattoos preserved in the frozen Siberian plains
- Private View Beautiful images from Claudia de Sabe
- Mugshot Max Pniewski from Southmead Tattoo studio
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Conventions

- Portsmouth Tattoo Convention
- Norwich Body Art festival

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mugshot

We ask tattooists some probing questions and encourage them to reveal a different side of themselves!

This month

Ronnie Goddard Blood, Sweat and Pain

What makes you happy?
Holidays, Family Guy on TV and wine.

What makes you angry?

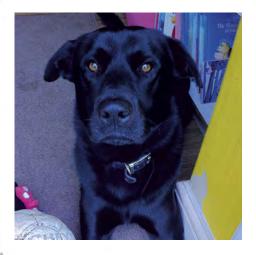
Getting my car blocked in! That really grinds my gears. Oh, and "Have you seen From Dusk Till Dawn?" or "How much is a sleeve?"

What was the last book you read? Johnny Cash's autobiography.

What was the last movie you saw? Spiderwick Chronicles. I want a Thimbletack!

What pets do you have?

Derrick the mongrel... possibly the worst 70 quid I ever spent. Lol!



What song would be the soundtrack to your life?

Ain't No Grave by Johnny Cash.

If you won the lottery what would be the first thing you would buy?

A yacht.

What would you eat for your last meal on earth?

Man-Flower Chinese, the best in town. Not trying to get a free meal... much! Or a juicy kebab (not the sort you're thinking!)

Who would play you in the story of your life?

Adam Sandler. I'm like the Happy Gilmore of the tattoo world: I've been known to smash the odd power pack or laptop if things aren't going to plan. Yes, very professional.

If you had a superpower what would it be?

The ability to stop time.

What achievement are you most proud of?

Coming out of prison and turning my life around, being rescued by tattooing and meeting my partner Joanna.

What is your biggest regret? I don't live in the past.

What is the biggest lesson life has taught you?

It's never too late to do what you want to do. And crack is quite addictive so you're better off without it... no, seriously.

How would you like to be remembered?

As a somebody.

Finish this sentence: Ronnie Goddard is...

A likeable idiot with a good heart.



What is your favourite tattoo you have done and why?

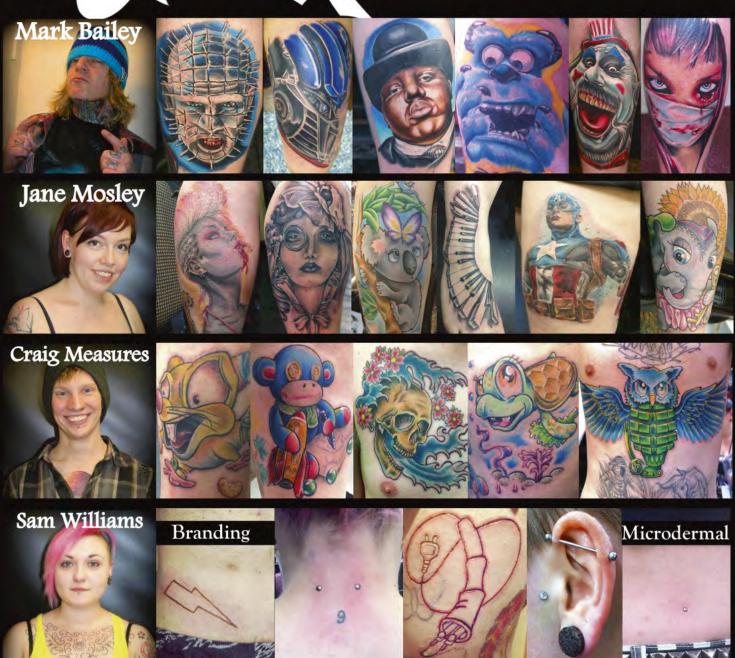
I did this from a cover of Total Tattoo but modified it. I really like it.

Next Month

Max Pniewski, Southmead Tattoo

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September