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www.totaltattoo.co.uk



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December 2012

Artist Feature

Johan Finne

Evil Twins tattoo



A conversation with

Tatu Lu

Private View

Rodrigo Souto

Black Garden Tattoo

WIN

Tickets & hotel
for the
Brighton Tattoo
Convention

Artist Feature

Sarah & Frank Carter

Tattoo Shows

Leamington Spa
Halloween Tattoo Bash
Tattoo Sunday, Brugge

Sharky

From 13 Ink in our
Mugshot hotseat

Gallery Plus

Our huge tattoo
photo section



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LIFETIME
WARRANTY

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MUST HAVE!

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STOOL
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PRIDE
AFTERCARE



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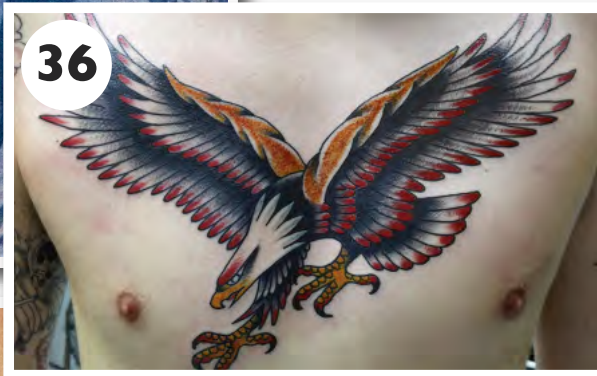
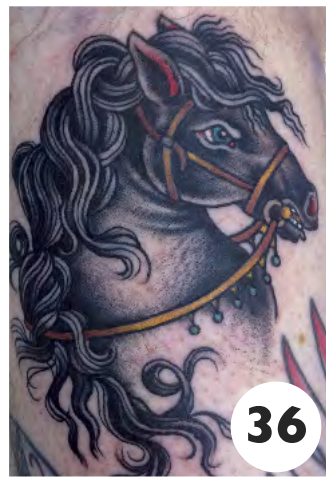
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www.totaltattoo.co.uk

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Tattoos: Various artists
Photo: Craig Burton

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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.

BOOST YOUR BUSINESS with Total Tattoo

Tens of thousands of people read Total Tattoo worldwide. Why not tell them about your product, service, studio or website.



- Total Tattoo has one of the best reputations in the business - respected by tattooists and tattoo fans alike.
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- Most copies of Total Tattoo are read by more than one person - passed around amongst friends or in tattoo studios etc.

Call Jill on 01787 242100
or e-mail advertising@totaltattoo.co.uk

Ask for our media card – you'll be amazed at how reasonable our rates are. We can discuss your requirements with you, and we will work out the best price deal to suit you too. We can even design and create your advert for you, at very little extra cost.

You're holding a copy of Total Tattoo in your hand so you know the quality and passion that goes into it. The same quality and passion goes into the service that we offer our advertisers.



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.

6th BRIGHTON TATTOO Convention

Feb
16 & 17

Hilton Metropole

WWW.BRIGHTONTATTOO.COM

EMILY WOOD



EDITORIAL

Tattooing has had more than its usual share of the media spotlight this month. Some of the exposure has been positive, some of it not so positive. In fact we've received more than a few comments and messages from you – via email, Facebook or Twitter – telling us in no uncertain terms that you are not at all happy about how tattooing has been portrayed.

I find myself asking the question "How, in 2012, do we want to be perceived?" Or perhaps I should ask "Is there a 'we' to be perceived at all?" If an individual makes the decision to be tattooed, does this mean they want to be part of a homogenous group? Do they automatically want to be included in some entity that is bigger than the act of tattooing itself? Whatever the truth of the matter, we do all seem to get lumped together, for the sake of ease or convenience.

As the good Dr. Matt Lodder, columnist of this parish, has pointed out many times, the place that tattoos hold within society has fluctuated massively through the years; it has risen and fallen over the decades; one moment, exotic and affordable only to those at the top of the social strata; another moment in time, fallen from grace and slinking off to the back streets. Much of tattoo history has been gleaned from the media of the past by the media of today. Misinformation gets passed down the decades, stereotypes get reinforced and we get spoon-fed it all as if it were Gospel. And for the vast majority of people this exposure to tattoos is all they will ever get.

It so often happens that people look at someone's tattoo before they start to look at the individual, as if the ink has somehow created a barrier. Is that really the case? Has the shift in people's attitudes to tattoos really changed so little despite the massive growth in their popularity? When I walk down the street in short sleeves, do I have to accept that I have created a distance between me and the people I am passing? Rightly or wrongly, I feel that's probably the case but I'm comfortable with that. I can choose to show my tattoos or cover them up. Everybody has the right to decide to what extent they get tattooed, what imagery they have tattooed on them and, of course, where on the body they get tattooed. People will always judge a book by its cover: everything in the image-driven society we live in positively reinforces that way of thinking.

Tattooing is growing and expanding, not just as an industry but intellectually and artistically. It has now become an umbrella term that many different schools of art live under. The philosophy behind an artist who specialises in old school work is probably very different to one who produces incredible realism, which in turn is different to a black work artist. What a shame that the mainstream media always insist on falling back on its default mode of giving the tattooed and tattooist zero credit, when it could so easily portray the vibrant and varied reality of the art form.

Until next month

James

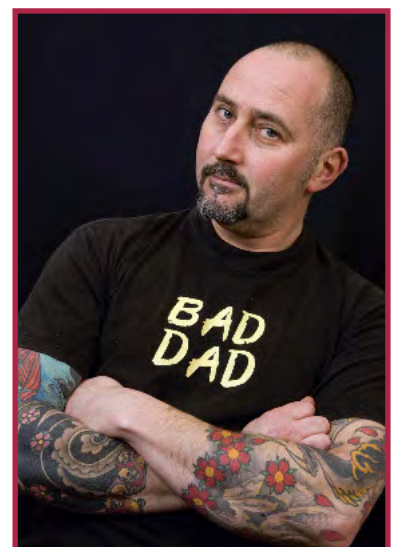
“
**Television, the drug of the nation
Breeding ignorance
and feeding
radiation**
”

Disposable Heroes of Hiphopripsy

editor@totaltattoo.co.uk

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www.facebook.com/totaltattoomagazine



NEWSFLASH

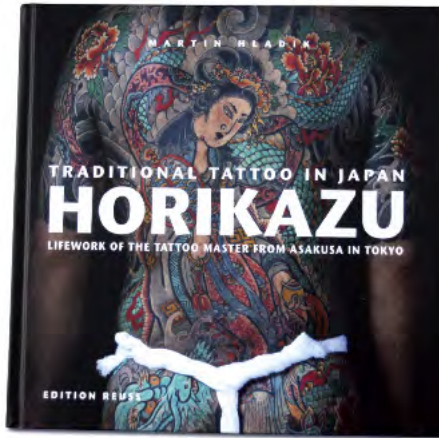
BOOK REVIEW

HORIKAZU

Lifework of the Tattoo Master
from Asakusa in Tokyo
Published by Edition Reuss
Available from:
www.editionreuss.de
RRP: £126.50

Total Tattoo Rating ★★★★★

Edition Reuss have produced yet another fantastic hardback book in their ongoing series. This volume focuses on the life and work of Horikazu, one of Japan's great tattoo masters. All of the text is translated into three languages – English, French and German – and is wonderfully complemented by the photographs of Czech documentary photographer Martin Hladik.



The first section features an interview between Mihow Kawasaki and Horikazu in which he talks about his life as a *tebori* master. He talks of his affection for his home in Asakusa and his six month trip

to Europe to visit Herbert Hoffman in 1970. The book then progresses from his earlier work through to large sections of beautifully reproduced full colour photographs and detailed shots of his many bodysuits. Every now and then we come across one or two pages of facts explaining the meaning of the designs and the process involved in learning the art of traditional *tebori*. There is a fascinating description of how Horikazu would painstakingly catalogue each customer's unique colour palette and individual *tebori* tools for consistency throughout each bodysuit.



The book also contains a large portfolio of photographs documenting the traditional Sanja Matsuri Festival, during which heavy wooden shrines are carried through the streets of Asakusa and many of Horikazu's clients would publicly show off their tattooed bodysuits for all to see (something that remains illegal in Japan).

Following this is a deeply touching and personal record of Horikazu's funeral, where many of his friends and colleagues came together to pay their final respects.

The final section of the book is an interview with Horikazuwaka, eldest son of Horikazu, in which he gives a wonderfully open and honest account of his transition to 'horisi' and taking over his fathers studio.



With nearly 500 pages and weighing in at just nearly four kilos, this book is informative, fascinating and deeply moving. It is a unique insight into the professional life and culture of a true *tebori* master and I would recommend it as a must-have for anybody with a love of Japanese tattooing.

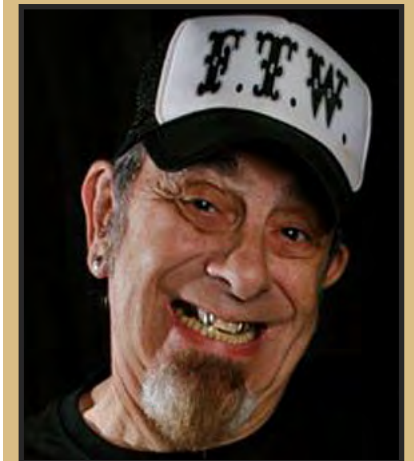


WIN A COPY OF THE HORIKAZU BOOK

We have one copy of this beautiful book to give away. If you're a fan of the Floating World, then it's a must for your collection. To be in with a chance of getting your hands on it, simply tell us the name of Horikazu's eldest son, who is taking over his father's studio. Email your answer, along with your name and address, to editor@totaltattoo.co.uk putting 'Japan' in the subject line. One entry per person please, Entries must be in by 6th January 2013. The first correct answer picked at random after that date will win the book.



THE CUBAN PROJECT



The current tattoo scene in Cuba would be totally unrecognisable to most of us – such are the difficulties of working there – but the desire of the artists to move it forward is without question. At present, Cuban tattooing is a twilight world with no real recognised place in society. Getting hold of the most basic equipment is a challenge; machines, inks and needles are incredibly hard to come by and sterilisation is commonly done in pressure cookers. Paul from The Vince Ray Experience is putting together a project to reach out to tattooists in Cuba. If you are interested in finding out more about the project and how you can help, please e-mail Paul on info@thevincerayexperience.com

Tattoo news and reviews for your delectation and delight. If it goes on in the tattoo world, it goes in here.
Send us your news items, books or products for review and items of general curiosity and intrigue for the tattoo cognoscenti.
News Flash, Total Tattoo Magazine, PO Box 10038, Sudbury, Suffolk, CO10 7WL.
Review Ratings ★★★★★ must have ★★★ should have ★★ could have ★★ might have ★ don't have

WIN TICKETS & HOTEL ROOM FOR THE BRIGHTON TATTOO CONVENTION!

The Great Ticket Give Away - Part One

It's going to be bigger, it's going to be better and it's certainly going to be unmissable! The Brighton Tattoo Convention has already got a reputation to envy and for 2013 the show has been super-sized and will now play host to over 300 world class artists. The Total Tattoo crew plays a part in this convention, running the tattoo contests and the awards ceremony. Show organiser Woody has moved the event to a great new venue too, the Hilton Metropole Hotel right on the seafront, so now you can stay and play under one roof, in the heart of this vibrant city.

To celebrate all this tattoo goodness, we're running a very special competition. One lucky reader will win not only a pair of weekend tickets for the show, but also one night's bed and breakfast in the Hilton Metropole Hotel, courtesy of Woody and the BTC team.

Five runners-up will each win a pair of weekend tickets for the show. This is a two-part competition, so don't enter just yet! First, answer the question below. Then buy Total Tattoo next month (issue 100 on sale 3rd January) to find part two and full entry details. One entry person, winners will be responsible for their own transport. The closing date is Friday 3rd February 2013.

Complete the title of this famous Graham Greene novel. Brighton...

A. Pebble B. Boulder C. Rock

Don't forget, don't enter yet! Wait for part two next month.



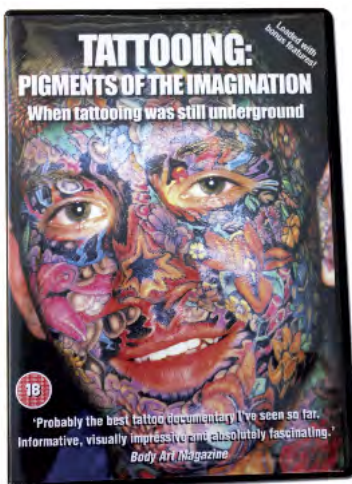
DVD REVIEW Pigments of the Imagination

By Tim Coleman

Available from:

www.timcolemanmedia.com

Total Tattoo Rating ★★★★★



This classic documentary was originally shot in the 1980s by renowned tattoo journalist Tim Coleman. It has now been re-issued with added bonus features. It explores the transformation of tattooing from sub-culture to mainstream. It features interviews with seminal artists such as Lal Hardy, George Bone, Louis Molloy and Mickey Sharpz, as well as some of tattooing's characters who are no longer with us, such as Barry Louvaine, and Jock from Kings Cross.

The DVD has five sections: the first is the original documentary, comprising footage of tattoo conventions from back in the day, a brief look back through the history of tattooing and interviews with piercing pioneer Mr Sebastian and Alex Binnie of Into You. Interestingly, the thorny issues of scratchers and facial tattooing are addressed, which just goes to show how long that argument has been rolling on.

In the second part, British tattoo historian Paul Sayce recounts stories of some of the

characters from the past. Punctuated with exclusive film clips, press cuttings and photos, it offers a wonderful insight into the lives of famous collectors such as The Great Omi and legendary tattooists including Barry Louvaine. Section three is an interview with Howard Grey, a photographer famed for his fashion and advertising work, in which he recounts how he photographed the heavily tattooed, larger than life character Jacobus Van Dyn back in the 1950s. The fourth section is an audio documentary about body modification, made by Tim Coleman for BBC Radio 4, and illustrated with still photographs. The final segment is another recording – a conversation with body mods pioneer Fakir Musafar in which he recounts his experiences of body manipulation, suspensions and spiritual enlightenment.

The films run for over 90 minutes in all, with an additional hour of audio. All in all, this package is a fascinating historical record, which is as entertaining as it is informative.

NEWSFLASH

HOT STUFF

London-based artist Philip Borg has designated 2013 the year of the undead with his new zombie pin-up calendar 'Jobs for the Ghouls'.

Philip has spent the last few years experimenting with various pin-up styles and themes to come up with his very own take on this classic genre, re-interpreting it for a modern audience. He works in the traditional way, with life models, and painting in oils, but this latest set of images is quite a departure from the usual style.

'Jobs for the Ghouls' depicts zombie pin-ups having a go at real-world jobs... and failing in their own unique, undead way!

With only 50 of these calendars being printed, they are going to go fast – but we have two to give away. To be in with a chance of acquiring twelve hot zombie pin-ups to grace the wall of your crypt, e-mail editor@totaltattoo.co.uk using the subject line 'Brains'. Only one entry per person please, and don't forget to include your name and address. Entries must be in by 6th January 2013.

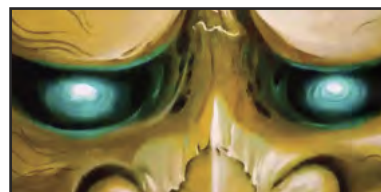


LINKYS

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 know a good one that our readers would like to see, then why not send it to us at editor@totaltattoo.co.uk and put Linkys as your subject line.

A cool film by Jeff Gogu 

<http://www.youtube.com/watch?v=FwllNAhlz30&feature=related>



It's easy when you know how... or is it?

<http://www.youtube.com/watch?v=dT5bm6jBxcl&feature=related>



ManWoman shares his final thoughts

<http://www.youtube.com/watch?v=ccZEUpVlqo&feature=related>



Bowery Stan telling it like it was.

<http://www.youtube.com/watch?v=G8xMT959bOE&feature=related>



The Gypsy Gentleman – London

<http://vimeo.com/51633759>



RIP ManWoman



It was with very great sadness that we heard of the death of ManWoman on 13th November.

Self-styled Warrior of the Sacred Imagination,

ManWoman's philosophy was to "Celebrate the Holiness You Are".

A poet and artist, he was probably best known for his brave mission to reclaim the Gentle Swastika and re-purify this ancient sacred symbol in the eyes of the Western world. His search for enlightenment took him on an incredible journey and along the way he touched many many people with his honesty, love and wisdom.

RIP Manny

LOVEHATE SOCIAL CLUB OPENS IN LONDON



The LoveHate Social Club is a new tattoo-music-art venue and club in West London. It is a collaboration between Ami James of 'Miami Ink' fame and his longtime friend and BBC Radio 6 DJ Huey Morgan, of the Fun Loving Criminals.

The venue has been set up to provide a creative workspace for exhibitions, parties

and live music as well as being a full-time tattoo studio. We hear there will be a constantly rotating roster of tattoo artists – including Chris Nunez, Tommy Montoya, Luke Wessman, Grant Cobb, Charlie Roberts, Freddy Corbin, Ross Nagal and of course Ami James himself, along with many other great tattooers from around the world – each taking time out from their own studios to visit and work at the shop.

The LoveHate Social Club is now open for business at 5 Blenheim Crescent, Notting Hill, London, W11 2EE. For more information or to book an appointment check out their website at www.lovehatesocialclub.com



SHOP TALK

Opened a new studio? Got a guest artist? Do you have a job vacancy? This is the place to spread the word! E-mail 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.

Legacy Tattoo is a new studio in Ilfracombe, Devon, run by tattooist Lee and his wife Dawn, with the help of their two daughters. "We are a friendly studio, with eight years' experience and specialising in black and grey pieces. Always happy to meet new people so pop in and say hi!" You will find them at 107 High Street, Ilfracombe, Devon, EX34 9LW. Tel: 01271 866020. Email: legacytattoo@btconnect.com. Website: www.facebook.com/legacytattooostudio

Tattooist required: for Eclipse Body Art, Newquay, Cornwall. Must have at least three years' studio experience and be able to turn round custom designs in a variety of styles. This is a full time position for the right applicant. Please contact eclipsebodyart@hotmail.co.uk

Apprentice wanted: at Vicious Pink Tattoo Studio, Oswestry, Shropshire. Must be naturally artistic, willing to work hard, friendly, chatty and with an amiable personality. No drink/drug taking/high maintenance people need apply and applicants must have good personal hygiene standards. No prior experience is needed. The chosen applicant will be taught every aspect of the studio. If you are seriously interested then please email, with a brief explanation of why you think you deserve a shot, along with examples of your recent artworks and/or links to your online portfolios to: viciouspinktattoo@gmail.com

Tattooist wanted: Ink Studios on the South Coast has expanded by opening a second studio and need a full time custom artist for either Bournemouth or Poole location. Minimum three years' studio experience. Preferably with own client base. This not a apprentice's position. Three month probation period. Email examples of tattoos, art work and covering letter with contact details/website to hamillart@gmail.com

RIP CatMan



Sadly we also have to report the the passing of Dennis Avner, better known as Stalking Cat (or CatMan).

His heavy tattooing and body modification made him a constant source of fascination to the outside world and his desire to express and transform himself seemed to know no boundaries.

RIP Stalking Cat
August 27th 1958 - November 5th 2012



CALENDAR



UK CONVENTIONS

December 16

Jurassic Coast Tattoo Convention

Lighthouse, Poole, Dorset
www.jurassiccoasttattooconvention.co.uk

February 2 – 3

Scottish Body Art Show

The Ice Factory, Perth, Scotland
Info: 07901 970611
bribsy@yahoo.co.uk

February 2 – 3

Cariad Ink

Esplanade Hotel, Llandudno, North Wales
Tel: 01492 860300
www.esplanadehotel.co.uk

February 16 – 17

Brighton Tattoo Convention

The Hilton Metropole Hotel, Brighton, East Sussex
www.brightontattoo.com

March 2 – 3

Tattoo Tea Party

Event City, Manchester
www.tattooteaparty.com

March 24

Peterlee Tattoo Arts Festival

Peterlee Leisure Centre, Peterlee, County Durham, SR8 1AF
www.facebook/eddiehardiman
eddiestattooostudio@yahoo.co.uk
Info: Trudy at Eddie's Tattoo Studio, 0191 587 1787

March 30 – 31

The Scottish Tattoo Convention

Corn Exchange, Edinburgh, EH14 1RJ
www.scottishtattooconvention.com

April 7

Ink & Iron Tattoo Convention

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

April 13 – 14

Tattoo Extravaganza

The Pyramids Centre, The Seafrost, Southsea, Hampshire
www.tattooextravaganza.co.uk

May 3 – 5

Liverpool Tattoo Convention

Adelphi Hotel, Liverpool
www.tattooconvention.co.uk

June 1 – 2

Milton Keynes Tattoo Convention

Milton Keynes
info@mkttattooconvention.com
www.mkttattooconvention.com

June 1 – 2 2013

Northampton International Tattoo Convention

The Saints Rugby Ground, Northampton
www.northamptoninternationaltattooconvention.com
Info: Nigel or Sue 01604 949958
sunsandrosestattoo@hotmail.com

June 9

Reading Tattoo Show

Rivermead Leisure Centre, Reading, Berkshire
www.readingtattooshow.co.uk

July 13 – 14

Custom Carnage

Stoneleigh Park, Warwickshire
www.customcarnageuk.com

July 20 – 21

Cardiff Tattoo & Toy Convention

Mercure Cardiff Holland House Hotel & Spa, 24 – 26 Newport Rd, Cardiff, CF24 0DD
Website to follow

August 2 – 4

Maiden City Tattoo Convention

Millennium Forum Conference Centre, New Market Street, Derry City, Northern Ireland
maidencityink@aol.com
Tel: Zac, 02871 363076

September 27 – 29

London Tattoo Convention

Tobacco Dock, Porters Walk, London, E1W 2SF
www.thelondontattooconvention.com

November 2 – 3

Halloween Tattoo Bash

The Coal Exchange, Cardiff, South Wales
www.facebook.com/halloweentattoobash

OVERSEAS CONVENTIONS

December 7 – 9

Berlin Tattoo Convention

Arena Berlin, Eichen Strasse 4, 12435 Berlin, Germany
www.tattoo-convention.de

January 11 – 13

Surf 'n' Ink Tattoo Festival

The Radisson Resort Gold Coast, 1/2098 Gold Coast Highway, Miami, Queensland 4220, Australia
www.tattoosurfink.com

February 14 – 17

Skin Deep Body Art Expo

The DeltaPlex Arena, Grand Rapids, MI, USA
www.skindeepbodyartexpo.com

March 15 – 17

Lake Havasu Tattoo Show

Nautical Resort, Lake Havasu City, Arizona, USA
www.havasutattooshow.com

March 22 – 24

Mondial du Tatouage

Le 104, 5 Rue Curial, 75019 Paris, France
www.mondialdutatouage.com

April 17 – 21

Annual NTA Convention

Rapid City, South Dakota, USA
www.nationaltattooassociation.com

April 26 – 28

Nepal Tattoo Convention

Hotel Yak and Yeti, Durbar Marg, Kathmandu, Nepal
www.nepaltattooconvention.com

June 8 – 9

Inkfest

Krakow, Poland
www.tattooofest.pl
www.facebook.com/tattooofest

June 21 – 23

Transilvania Tattoo Expo

Sibiu, Romania.
www.tattooexpo.ro

Tattoo convention listings on this page are free. Send your details to Convention Calendar, Total Tattoo Magazine, PO Box 10038, Sudbury, Suffolk, CO10 7WL, UK or e-mail editor@totaltattoo.co.uk All details correct at time of going to press. E&OE.

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Northampton International Tattoo Convention

Award
Winning
Artists from
around the World

Wall of Death

Many Trade Stands

Funfair

Live Bands

Tickets
available
from Suns &
Roses Tattoo

108 St James Road, Northampton 01604 949958

www.northamptoninternationaltattooconvention.com



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Interview by Travellin' Mick
Photos by Johan Finné and Travellin' Mick

Johan Finné



Johan Finné is one of the two tattoo artists who make up the Evil Twins Heavenly Tattoo Studio in Helsingborg, Sweden. His work is a beautiful blend of classic western design and the elegant, artistic flow of a Japanese masterpiece. Fine details and a carefully chosen palate of muted colours make Johan's tattoos instantly recognisable and have made this humble and quiet Swede one of the foremost artists on the Scandinavian tattoo circuit right now.

Johan, when you were growing up, tattoos were not that popular in Sweden, were they? How did you come into contact with the scene?

I was born in 1978 in a town called Ängelholm in southern Sweden. I grew up in a tiny village nearby. When I was 17, I was at school studying art, and we were supposed to have a two week internship somewhere. I chose to do mine in a tattoo shop. I really *found* myself there, I suppose. I quit school and started as an apprentice. That was the best decision I've ever made.

Where did your fascination for tattoos come from?

I have always drawn, for as long as I can remember. When everyone was outside playing, I was inside drawing, keeping myself to myself. And when I was a small boy, my father took me to Denmark to visit Henning Jørgensen's studio Royal Tattoo. I loved everything about it: the tattoos and the mystery. So it felt natural to start as an apprentice. My family was not very happy about it, though. This was back in 1995, and tattoos were not as accepted as today.

I guess your parents only have themselves to blame, taking you to a place like that! How was your apprenticeship? Was it very hard?

I would say that it was pretty hard, but I'm glad it was! As I was quite young, I think it shaped me as a person and gave me discipline; it made me grow, both as an artist and a person. I wasn't schooled to do a specific style, but I had to draw everything. I still find this helpful to this day.

So, you think other young artists should go the same way, with an apprenticeship? Many are just buying equipment and jumping right in...

I would always suggest that someone gets an apprenticeship. You need to learn about hygiene first, and then you need someone who can teach you the right ethics. If you are made to do everything, you get a good basic knowledge, then you can develop your own style later on. When I started out, I did Viking designs, tribals, armbands and lower back tattoos. Only small things, of course. I had four to seven customers a day and I had to draw every night. After a while, I was allowed to do bigger tattoos.



Now you really have your own style, and your tattoos are instantly recognisable. How did this come about?

I like every tattoo style. I don't necessarily prefer doing my typical pieces. Japanese style tattoos are very popular in Sweden, but my Japanese work isn't purist because I put other influences in there.





You are very modest about your work. Your style is extremely popular amongst your peers and you have won lots of important trophies. Many people consider you to be one of the very best on the Swedish tattoo scene, which in turn is thought to be one of the best in the world.

I've always been a quiet person. I'd rather stand in the background and not say much. I have never aimed for any career success; I just wanted to have fun drawing.

You incorporate such detail in your work...

I'm a bit of a detail nerd! I love to bring different structures and textures into everything, and often I have to stop myself going too far. I actually think my tattoos should be clearer and bolder so they have longevity, to be honest. I'm trying to cut down on my details and use more solid black, or just make my work simpler.

When it comes to the designs I use, the flow and movement of Oriental full sleeves is just the most beautiful! There are millions of ways to put variations into those designs, and they open so many doors. So, when customers ask me about a western tattoo, let's say a horse or The Beatles or whatever, and they want some background, I use this Oriental-style flow.

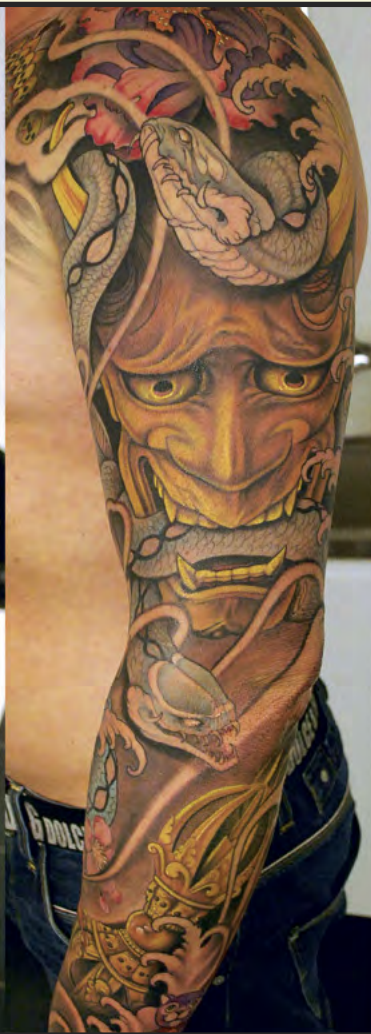
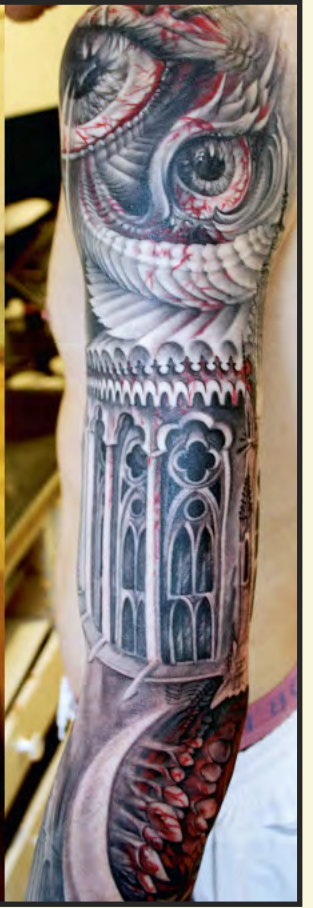




Do you like to work in black and grey or do you prefer colour?

I like to work mostly in black and grey but with some colour in it. I just think that it looks good. But I'm moving into more pure colour lately. Like I said before, I like to do everything, or else I'd get very bored.







Let's suppose I am your client and I say 'Hey, here's my arm. Do whatever you want!' How would you approach that? Right! What often happens is that a client will say I can do whatever I like, but that's not really what they mean. Sometimes I have made the mistake of doing a design for them that I like, and they look at it and say 'It's very nice but can I have a koi and a chrysanthemum instead?'

So I tried a new strategy: six months ago, I posted around 60 drawings on my website. I said that if someone liked one of the ideas and would put their trust in me, I could give them an appointment straight away. And you know what? Within two hours they all got taken! This seems to be the best way for me to work now.



As well as tattooing you also work in other media, like oil paints, don't you?

Painting is great fun. I work by myself in the darkness, accompanied by good music. It is something I do for myself. Look, I can put maybe 40 hours, and all my passion, into a tattoo but when it is finished, the customer walks out the door.

The tricky part is that I had been tattooing for 15 years before I started to paint, therefore I think as a tattoo artist, which is all wrong for painting. Also I love the process of painting and drawing too much to ever actually finish the pieces!

You run your own shop, Evil Twins Heavenly Tattoo, with a partner, don't you? How does that work, as you seem quite a solitary person?

I run Evil Twins with Max Bodlund and we have two apprentices at the moment. Normally I'm very much a loner and want to be by myself, but we make a good team. He is the more organised out of the two of us!

Do you do still go to conventions? I used to see you on the road much more than I do now.

I very seldom go to conventions at the moment. The main reason is that my two kids are very small so I like to stay at home. But in the future I'll probably do more again. I think that a convention should be two days of work and one day and one night with friends, with a big dinner, workshops and seminars.

Otherwise, there's no time to meet and talk with old and new friends, unless it's at the after-party which is hard because it's all about loud music at four o'clock in the morning with everybody roaring drunk! Ha ha!

**Johan Finné
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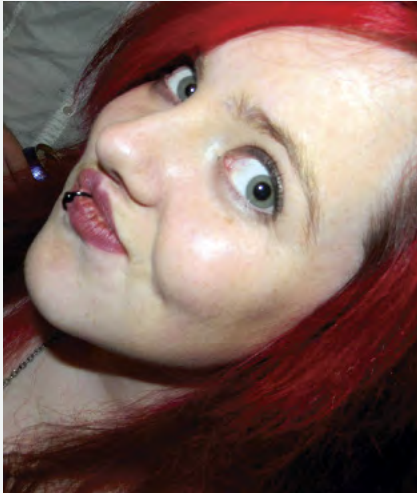
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THERE MAY BE SCANTILY CLAD PERSONS AT THE SHOW. PARENTS MAY BRING CHILDREN AT THEIR OWN DISCRETION

It's Better to Give Than to Receive Mel Noir celebrates the tattoo world's big heart



One of the great things about writing this column is that I get to see – and highlight – some of the best things that happen around tattooing. It makes me feel good, and I hope it makes you feel the same when you read it because there are many things of which tattooers should be proud; one of which is the amount of good that tattoo enthusiasts, as a collective group of people, do for the world in which we live.

Over the past year it seems that tattooers have given more time and money to charity than ever before. Through themed days in their shops, charity conventions, auctions and art galleries, so much has been raised and donated to good causes. Before I sat down to write this column, I spent a day delving into the Tattoosday UK archives and looking around social media to try to get a clearer picture of what's been happening, but it was almost impossible; so much is going on all the time that it's unfeasible to keep up with everything. Nevertheless I thought I would still try my best to showcase some of it.

There seem to be more and more charity tattoo conventions happening, which is really cool. The Teesside Convention, for example, was held in aid of the Jo & Mya Memorial Fund, set up after the deaths of mother and daughter Joanne and Mya Richardson in a road accident. The convention had an unbelievable level of support and raised funds to help children affected by the loss of a relative. At the Liverpool show, we saw Chris Jones' epic Star Boards fundraiser, which raised a fantastic amount for Ty Hafan, a children's hospice in Wales. And at the Manchester Tattoo Show the guys from Tattoo UK studio gave away everything they earned that weekend to charity.

Throughout the year, tattooers successfully auctioned artwork and appointments for various charities. Oddboy sold off a full-day appointment to the highest bidder, while Gray Silva gave away a wonderful piece of art, both in aid of the Dove House Hospice which provides palliative care across East Yorkshire. Mark Bester and Scott Banks also spent a full

14 hours tattooing to raise money for bowel cancer charities... just because they can!

There are ongoing projects happening all the time, too: Chris Hall is already working on the second volume of the massively successful UK Top Tattoo Artists Sketchbook, which raised a substantial amount of money for the Dove House Hospice. Plus, there are artists holding themed days in their studios for various charities, for no reason other than that they know there's someone out there who needs it. Sometimes charity begins in the metaphorical home, too, and many artists donated money to some of their own who were in need. Earlier this year, tattoo artist Jordan Tearar from Frith Street Tattoo had a serious motorbike accident while in America, and couldn't work or get home. Straight away a PayPal account was set up, and the money started coming in from fellow artists, customers and well-wishers to help him, while the guys at True Tattoo held a fundraiser for him. Tragedy struck on the roads of the UK too when Damian Mills from TripleSix Studios was in a car crash which has left him blind. So far, we've seen a fundraiser in his home town in aid of the hospital unit that treated him, and the In-Sight Project is auctioning paintings to raise money for a machine called the 'Brainport', which may help Damian gain some awareness of his surroundings again.

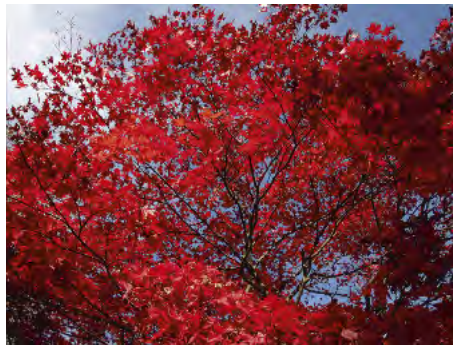
It seems that as soon as anything bad happens to someone within tattooing, there are those who will sit up, take notice and do something to help a fellow human being. You don't see people in many other professions doing that. I don't recall hearing someone who works in the City or on Wall Street ever say, "Hey, there's

some stranger who has the same job as me, who needs some help. I'll give some money, for sure!"

I took a look at the 'aftermath', if you'd like to call it that, of the events mentioned above. My maths has always been a little off, but it seems that more than £30,000 was raised for various charities and people in need, just from these kind gestures alone. Honestly, £30,000! That is a sincerely impressive amount of money, and it was all raised out of the kindness of people's hearts. And that money is only from the events mentioned above. There must be many other fundraisers which haven't been as widely publicised, so it could be that tattooers have donated and raised *hundreds* of thousands of pounds this year alone.

Everyone involved, whether you put on an event or even just donated a tenner, should be proud of this generosity. To be within a group of people who will act out of kindness 'just because', time and time again is really special. I hope it makes you glad and puts a smile on your face! Here's to 2013 – let's do it all again, and let's do it even better.

Mel Noir writes the news & views blog site www.tattoosdayuk.com



king of tattoo

Report & photos by Travellin' Mick



1. **by trevor mcstay, dynamic tattoo (australia)**
2. **by nobu, tokyo hardcore tattoo (japan)**
3. **by bob tyrrell, night gallery (usa)**
4. **by mr. en, detroit diesel tattoo works (japan)**
5. **by horishachi (japan)**



The King of Tattoo convention in Tokyo is one of the most eagerly anticipated events in the tattoo world. Visitors from Europe and the USA, as well as Asia of course, undertake epic and costly journeys to be part of it. Whatever the hassles of getting there, it is absolutely worth it. This is Japan's only true tattoo convention and really is something special. It is small and exclusive, just like Daikanyama, the posh quarter of central Tokyo where it is held, and it attracts anyone who is anyone in the modern Japanese tattoo scene. It is held in The Room, an event space tucked away in an anonymous corporate building. If you don't know where you are going, it's quite easy to miss it entirely!

The organiser Katsuta, owner of Tokyo Hardcore Tattoo, and his crew have to hold their event in this almost secret location without any signage outside because virtually no Japanese landlords would hire out a venue for a tattoo event. It is not inconceivable that residents would call the police because they felt frightened of a few inked-up smokers gathering outside the front door. The tolerance (albeit possibly superficial) that tattooed people have got used to in the West is not yet a reality in Japan. Even small tattoos may prevent you from using public swimming pools or saunas, and might even cost you your job there. Showing tattoos in a drunken argument in a bar can be legally interpreted as assault with a weapon. Such is the much-hyped connection of wabōri (traditional tattoo art) with Yakuza gangs that it will be a very long time until any kind of skin art is accepted by mainstream society.

However those who find their way into the King of Tattoo meeting are greeted by an enthusiastic party crowd. There is not a single curious 'normal' soul to be seen; just people who are fully tattooed or at least half-way there. Tattoo fans fly in from all over Japan as well as Taiwan and Korea to see the elite of the Japanese scene, along with a sprinkling of superstars from the US and Europe. Three of the most sought-after visitors this year were Nikko Hurtado, Bob Tyrrell and Robert Hernandez. All of them are tattoo heroes in Japan and were booked up for the whole weekend within minutes of the doors opening. They had a busy few days ahead and wouldn't have much chance to look around or catch up with friends.

Taking it a bit easier was lettering icon Boog, who had only booked a booth for the second day, together with his friend the 'Japanese Chicano', Crazy-K. For uber-cool comic art pioneer Sabado from Nagoya the event was a three-day marathon of fast and incredibly creative tattooing, putting his eccentric designs into the skin of his numerous fans. Other artists at the King of Tattoo specialising in their own interpretations of western tattoo design included Hata of Inktrat, Hiroyuki and Horigyn. Organiser Katsuta certainly receives a lot of support from his fellow artists for his efforts to bring together the fragmented Japanese tattoo scene.

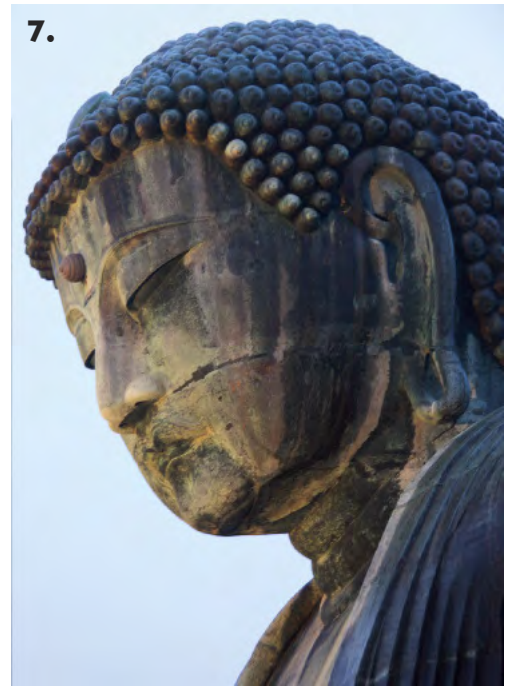
One of the main attractions here every year is the booth on the fifth floor of The Room occupied by probably the best tattoo studio in Japan, and maybe the world: unfazed by the attention of the crowds around them, Shige and his talented apprentice Tomo worked on their extensive modern variations of Japanese full-body concepts. Even at a gathering like this, they usually work on regular clients who travel from afar to get sleeves, backs and bodysuits by the stars of Yellow Blaze in Yokohama.

Right opposite them, Tim Kern of New York's Tribulation Tattoo decorated one of his repeat customers with some of the finely crafted colour images which make him so popular among the Japanese tattoo fans, who are some of the most loyal in the world. Once they have found 'their' artist, they will go back to them year after year, until the skin runs out. A wonderful example of this loyalty is a young couple who have been tattooed over the last four years by Horishachi of Osaka, by hand. They didn't show their amazing tattoos to anyone, until they revealed them with a bang at King of Tattoo 2012! (See picture 5.) This is one of the remarkable things about Japanese tattoo aficionados: exhibitionist behaviour, such as blatantly showing off the smallest tattoo on an upper arm, is unthinkable here. Only on special occasions, amongst a select group of like-minded souls – such as at King of Tattoo – would one be given the privilege of admiring someone's tattoo work. At all other times, their permanent art remains a secret.

A real highlight of the weekend in Tokyo (apart from the never-ending after-parties... but that's an entirely different story) is the top quality program of entertainment. Katsuta, a former punk rock singer, always brings together excellent music and acts, as well as plenty of eye candy for lovers of beautiful people and beautiful tattoos. A pin-up contest (the first prize being a cover shoot for Japan's Tattoo Burst Magazine) brings the atmosphere to boiling point, while the annual appearance of a traditional festival group from Asakusa has people jumping, cheering and dancing.

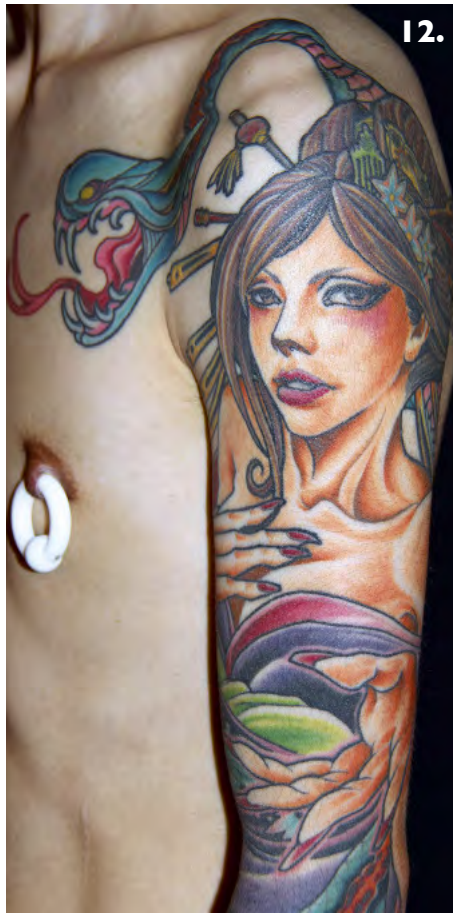
In the midst of the happy chaos, tattoo legend Horiyoshi III could be seen trying his hand at body painting for the very first time (with some astounding results by the way). But he soon dropped his paint brushes to raise a glass or two of sake with old friends like Diau-An from Taiwan or Jess Yen from My Tattoo in California. It's clear that King of Tattoo is the very definition of top art and entertainment for each and every fan of tattooing, from Japan or anywhere in the world. This convention is a truly royal treat and worth the longest journey!



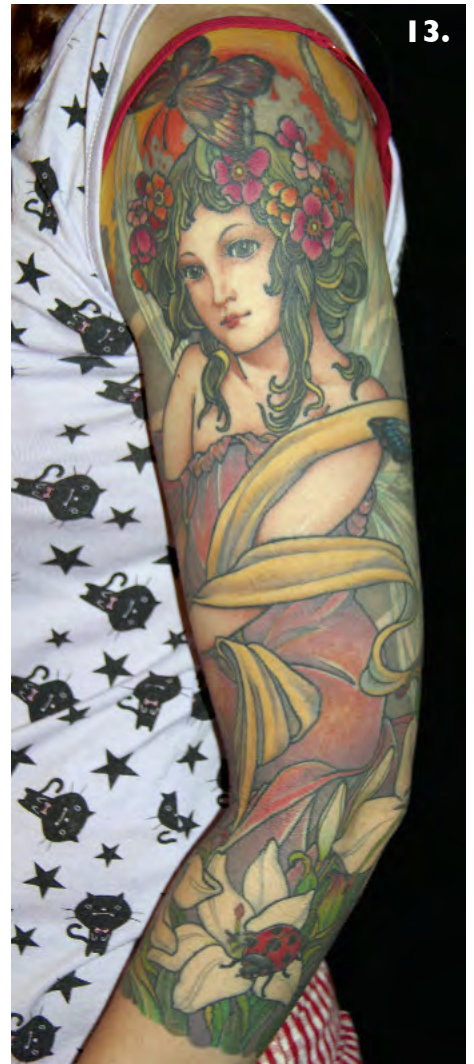




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12.

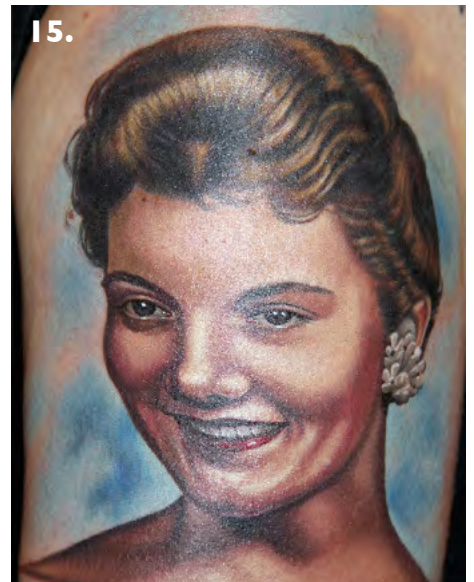


13.



14.

- 6. by sabado, eccentric tattoo (japan)
- 7. monumental statue of buddha
- 8. by horigyn, sword of rebel (japan)
- 9. sabado and bob tyrrell
- 10. mikoshi group, demonstrating how to have fun
- 11. by shige, yellow blaze (japan)
- 12. by mana, tattoo mana (japan)
- 13. by tomo, yellow blaze (japan)
- 14. by maruyama (japan)
- 15. by nikko hurtado, black anchor collective (usa)



15.



16.



17.



19.



18.

16. & 17. by washun,
last gate tattoo (japan)
18. by kohki, rin-kg (japan)
19. by jiro, tftd (japan)
20. body painting by horiyoshi III
21. by king rat (japan)
22. by robert hernandez,
vittamin tattoo (spain)
23. hata, inkrat (japan)
24. by crazy-k,
spotlight tattoo (japan)
25. by evan griffiths, tama tattoo,
(australia)



26.



by greg orie, dragon tattoo (holland)

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Nina Kate

Photos & interview by Craig Burton

Nina Kate is one of the most renowned alternative models in the world. As well as modelling for numerous famous brands, she also works as a magician's assistant, an actress and runs her own clothing company, Jane Doe Latex, which has recently branched out from purely latex clothing into street wear too. Luckily for us, Nina Kate found time in her busy schedule to do a cover shoot for Total Tattoo.

When did you first start getting tattooed and what got you into it?

I got my first one when I was 16: some little wings that go across the top of my back. I'd been planning it for about two years so, by the time I got it, it was a big relief. Growing up in Camden, I'd always seen people with lots of tattoos and I loved the way they looked. I always knew I wanted loads but I didn't have a huge plan for all of my tattoos. I am just filling up the spaces bit by bit.

As a designer, do you ever create your own tattoo designs or have an input with the tattooists you get work from?

I like to leave most of the design work to the artist. After all, that's what they are best at! Sometime I've had very specific ideas of exactly what I want but with others, I've literally said to the artist 'Do whatever you like... maybe something with birds and flowers.' I don't think you can have too many birds or flowers.

Can you tell us a bit about the tattoos you have?

I've amassed work from lots of different artists: my neck, top of my back and most of my arms were done by Matt Difa at Jolie Rouge; my torso was done by Andrew Zelena at Turpentine Tattoos; the flamingo on my right thigh and the bows on my wrist were from Allan Graves at Haunted; my left leg is by Magda Zon at 13 Diamonds; my palms were done by Mil Martinez, who is also at 13 Diamonds and my right foot, and the back and top of my right thigh were done by Tracy D at Kings Cross Tattoo Parlour.

What are your tattoo plans for the future?

Well, next week I've got an appointment with Clara Sinclair at 13 Diamonds to get the gaps on my chest, upper back and underarms filled in. I am also planning a massive portrait by Emanuel de Sousa at Haunted, and I'm getting something on my right thigh by Julia Seizure at Skunx. Then it's literally just the rest of my back to go until I'm done! I'm going to save that for a little while, I think.

Working for myself means I can have as many tattoos as I want. Mind you, I don't really see myself as that covered, but then as soon as you go away from your usual circles, it does become pretty apparent that I have quite a lot.

Can you tell us a bit about your modelling work?

At the moment I mostly do commercial type stuff, and also some music videos, film and TV extra work. I really prefer to do film work rather than photography at the moment. I've had some great opportunities to have featured parts in some really fun videos. Last year I was a zombie roaming around the streets vomiting up blood and bile all day. Grrrrr! Ha-ha!

You also work as a magician's assistant. That sounds like fun!

I've been working at Simon Drake's House of Magic for a few years now. It's one of the best things I've ever done. Not only do I get to be part of an incredible magic show, but I spend the rest of the evening in the haunted cellar, leading tours as Betty the Vampire. The only bad thing about it is that I don't get to visit there as a guest anymore!

How did your company, Jane Doe Latex, come about? You were just 21 when you started it, weren't you?

A few years ago I was modelling for a corset and latex company. They needed someone to train up so they asked me. I'd always loved latex, having bought my first dress when I was 15. It was a great opportunity to learn the business the right way. I worked for a few other companies after that but, by the time I was 21, I'd had quite enough of working for other people and had loads of ideas and plans of my own. Starting my own company just seemed to be the obvious thing to do. As with most things in my life that I've been sure about, I didn't give it much hesitation. Although working for yourself is a million times more stressful, it does mean that you are in charge of your own life and you can do whatever you want.

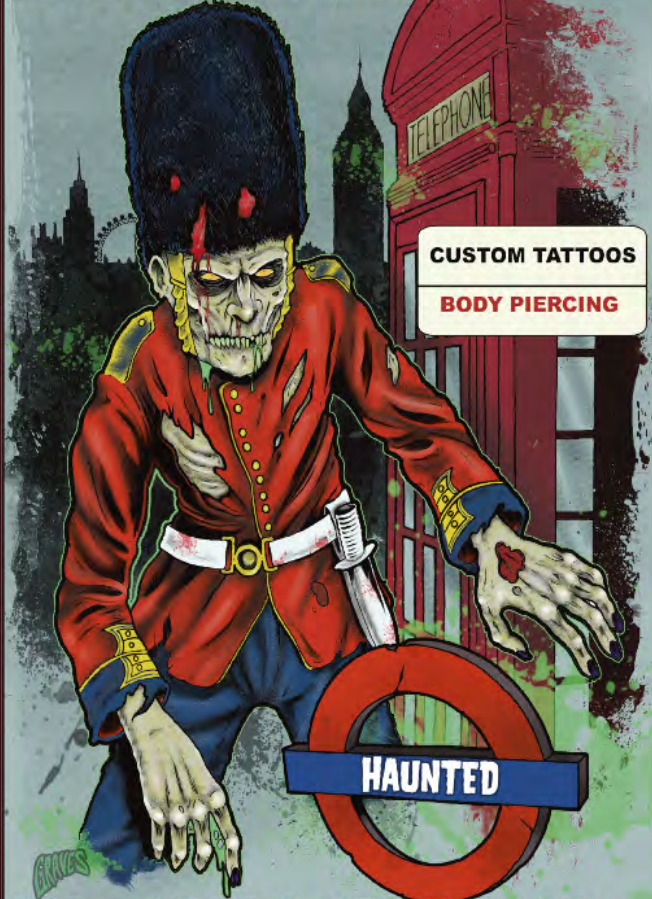
Do you design everything yourself?

I do everything myself, from designing, and pattern making, to manufacturing and marketing... everything! Unfortunately the market has become somewhat flooded with people 'giving latex a go' which means the quality has seriously suffered, but you have to hope people will realise that by spending a little bit more they will get a better product. I would say I'm in a very lucky place but it's taken a lot of work to get here so it's not really about luck, I guess. The company has been going really well recently. At the moment I'm making an outfit for Marilyn Manson's UK tour and his new music video as well as working on a totally new collection which I will launch early next year.

Nina Kate's website
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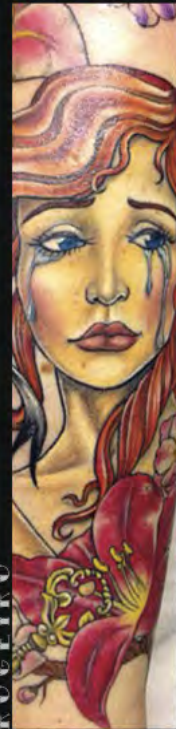
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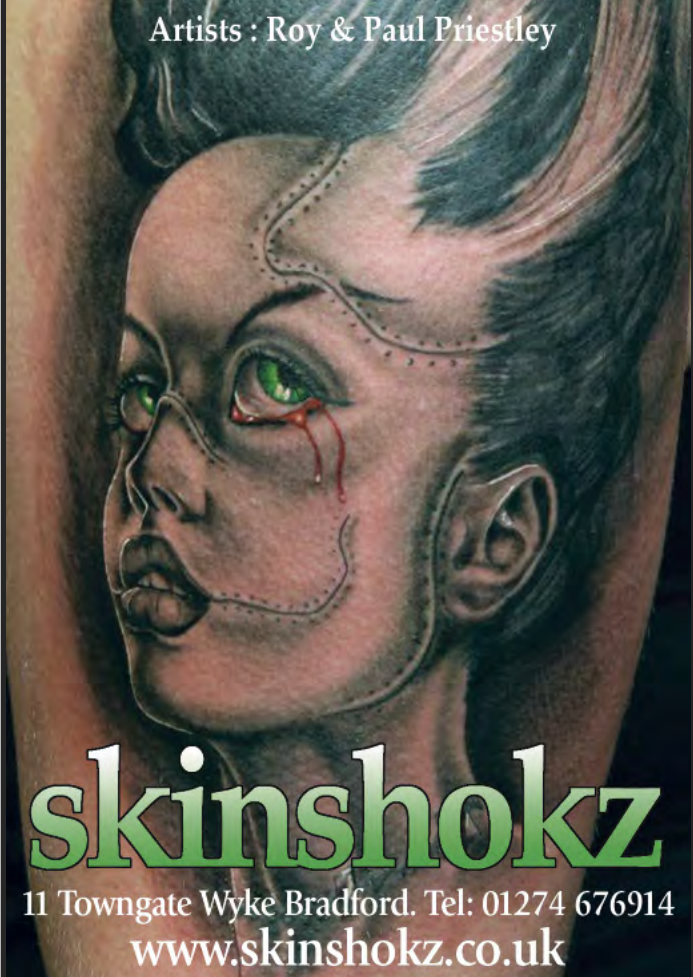
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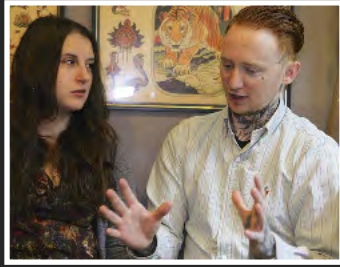
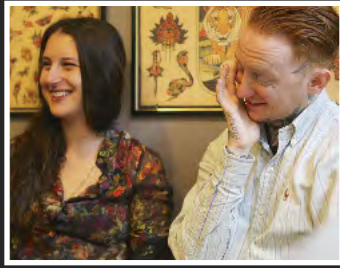
Artists : Roy & Paul Priestley



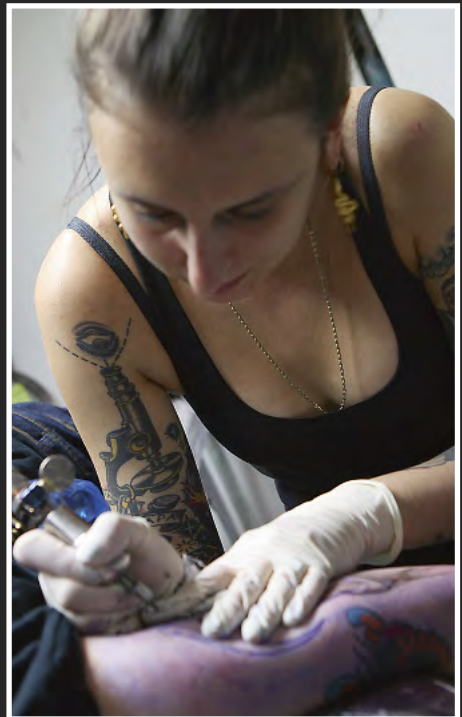
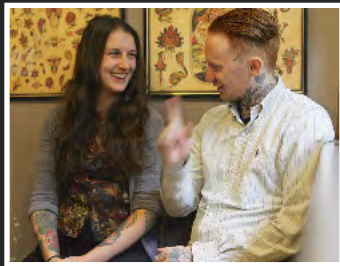
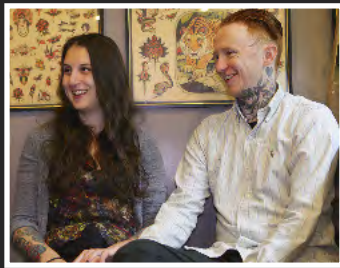
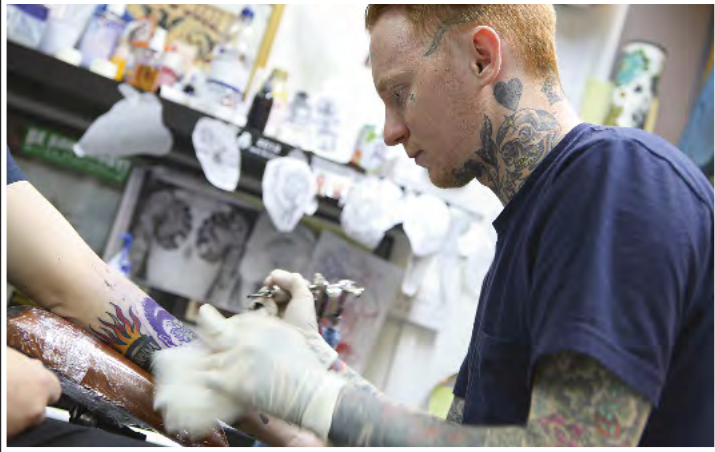
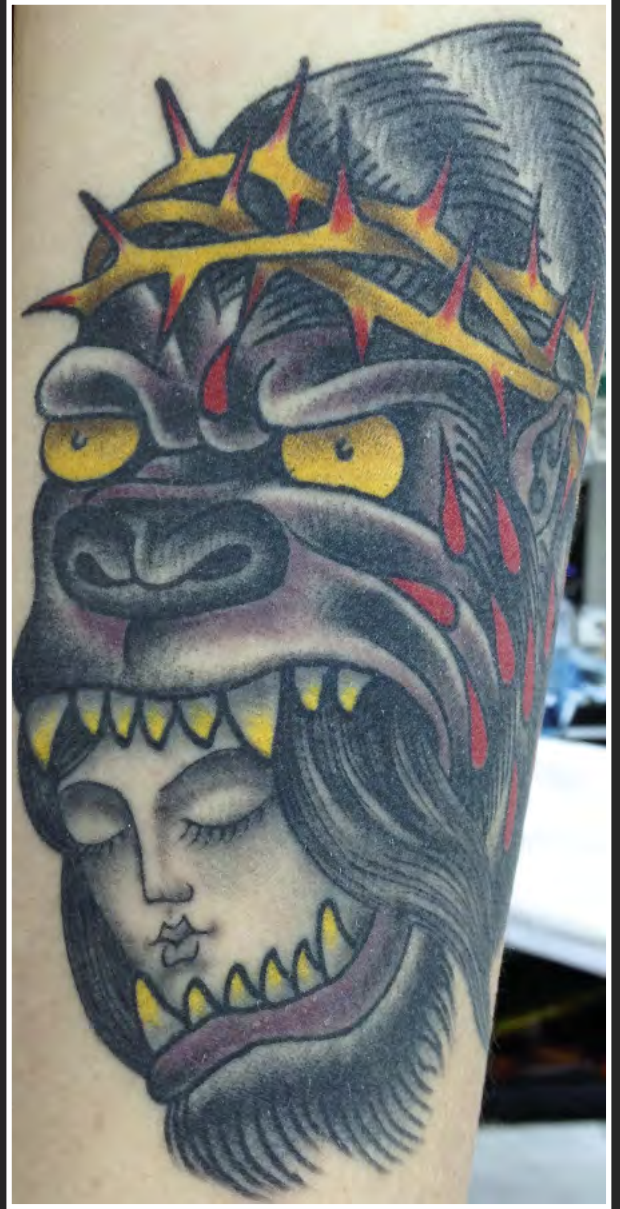
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sarah



frank



SARAH & FRANK CARTER

Early one autumn morning, I arrived at Frith Street Tattoo studio, deep in a basement under the streets of London's buzzing and bustling Soho. I was there to interview Sarah and Frank Carter, who are not only two of the most talented tattooists around, but they might also be the happiest! This is because in August, Sarah Schor married Frank Carter in their apartment in New York. The ceremony was performed by their good friend and fellow tattooist Thomas Hooper.

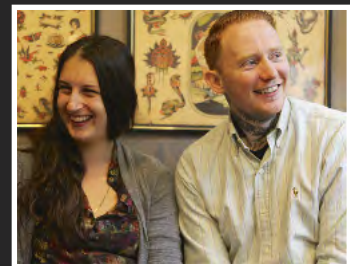
Frank made his name as the singer with Gallows, but he left them in 2011 and now has a new, low key band and is also keen to spend more time developing his tattooing. Sarah's innovative tattoos have earned her the admiration of fellow artists and led to her working in some of the world's best studios. Their new life as a married couple is clearly making them very happy but is also inspiring them to take their tattooing in new directions.



sarah

We're here in Frith Street Tattoo Studio. This is a very significant place for you two, isn't it?

Frank: Yes. Sarah and I met here and we got engaged here. Frith Street is also the shop where I started my tattooing career. I was mopping the floor and cleaning tubes here long before I was in a band. Artists like Thomas Hooper and Ian Flower were here back then. It was an amazing place to work. Dante, who owns the shop, has been such a great friend to Sarah and me. I only left because Gallows got offered such an amazing record deal that I couldn't turn it down. Now Dante welcomes us back to work here whenever we want.



Do you inspire or influence each other?

Sarah: Absolutely. I have always loved Frank's work and, since we have been together, he has been a huge influence on me. I value his opinion – it's the most important opinion to me, really.

Have you seen your work change since you've got closer to each other?

Frank: Yes, mine has definitely changed, and for the better. I feel my tattooing is at its strongest now. Sarah has helped me enormously with my drawing, which in turn helps my tattoo work. I went to art college and I could draw up to a point but when I got together with Sarah I thought 'I want to steal some tricks from her because she can really draw!'

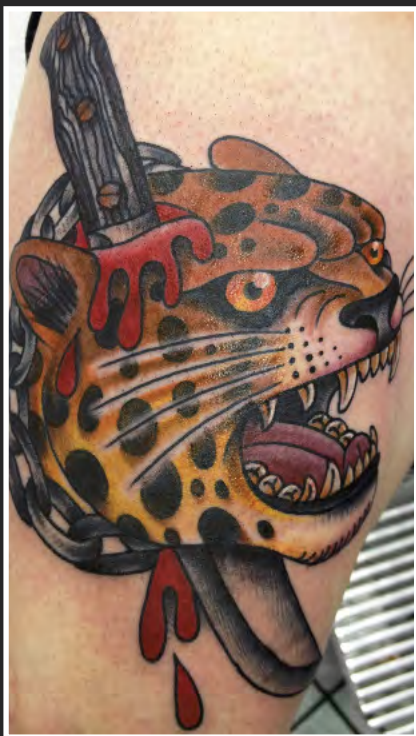
Sarah: We both still have our individual styles but it is inevitable that we will have an effect on each other's work. We give each other advice and feedback, as you would with any artist you are working closely with, I suppose. External input is always good.

Frank: What is interesting is that we may have ideas that wouldn't translate so well in our own work but may work with the other person's style. Our work has improved exponentially because of that wealth of ideas we now have.

Sarah: And having someone backing you, being on your side... we know we can do it on our own, because we have done in the past, but it's great to know someone is there by your side.

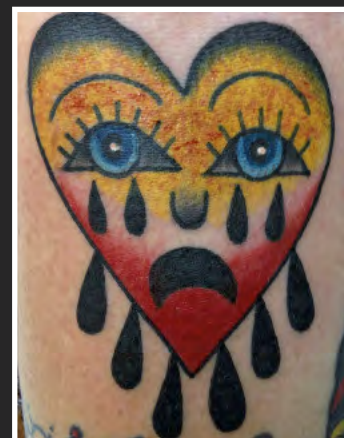


frank



Tell me about the new band, Frank. It's called Pure Love... is that name inspired by your current situation as a newly-wed?

Frank: [Laughing] No, funnily enough we already had the name but it does seem very appropriate now, doesn't it? The new band is very different from what I have done before. It's a whole change of pace for me, much less frantic. Gallows have a new singer and a new album out and it's going well for them. I'm happy with my new band so it's all good. Everybody is happy again! Music and tattoos go hand in hand for me. I've always loved doing both but tattooing is my real love. It's something I have wanted to do since I was about seven. I eventually want to do it 100% of the time. I just fell into being a musician really.



frank

sarah



So you are the accidental rock star?

Frank: Yes, very much so.

And the deliberate tattooist?

Frank: Yes!

Sarah, are you musical at all? Have you ever been in a band?

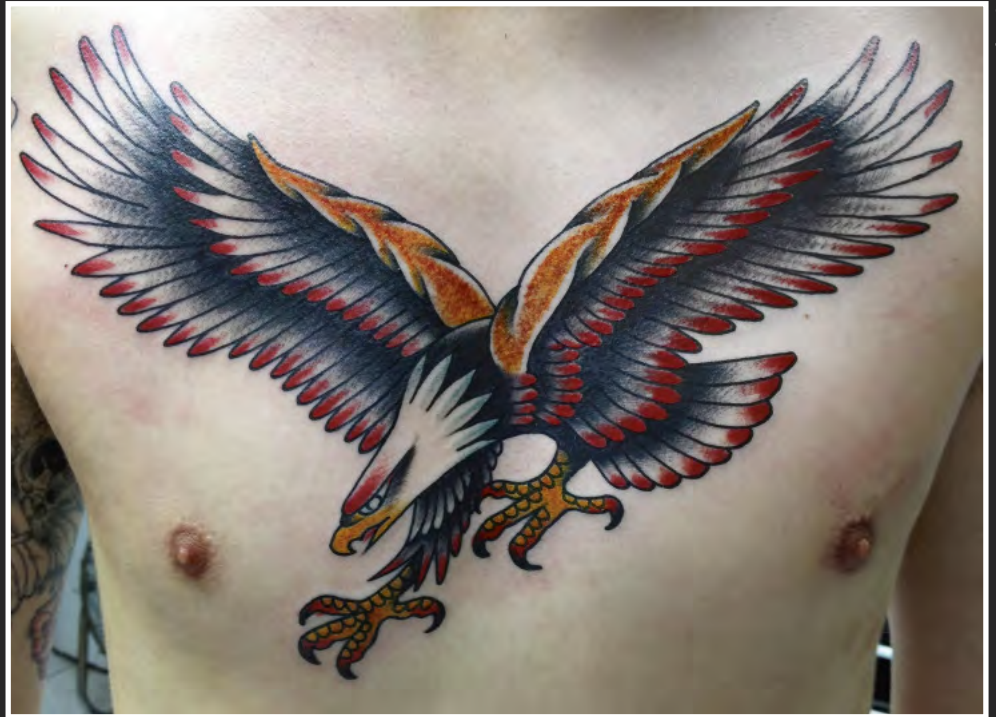
Sarah: I've never been in a band but I do have a musical background. I used to be a classical singer when I was younger. I also sang Spanish music.

Frank: Sarah sang on our new album.

Sarah: Only a little bit, but it was a cool experience!

I can see some interesting musical collaborations happening in the future...

Sarah: Yes, we've talked about that. I got back into singing about a year ago and was taking singing lessons in New York when Frank and I first got together. I have thought about performing again too, in the Spanish folk style that I love.



frank



sarah



sarah



sarah

frank



Your background is Spanish and American, isn't it?

Sarah: Yes, my mum is from Spain and my dad is from New York. They met in the UK when they were both working there. I was born in Manchester and grew up in Scotland. My parents are both scientists but they are interested in the arts too. When I was young they used to take me to galleries in Spain so I grew up appreciating art.

I'd been to New York several times before I went to work there. I did my apprenticeship at Red Hot & Blue in Edinburgh, under Paul Slifer. I worked there for several years and learned so much from Paul. Then I got the chance to tattoo at New York Adorned which was amazing. From there I went to work at Kings Avenue Tattoo, Mike Rubendall's shop, also in New York, but I left there as I wanted to travel more with Frank. Mike was cool about it and understood my reasons for going.

Frank and I live in Brooklyn and when I'm at home now I don't tattoo. I just work on my art and enjoy the city. I was an artist before I became a tattooist. My art has been on the back burner for a while so it's really nice to have time to get back into it. I use all sorts of media, from painting to knitting and working with fabrics.

sarah



sarah

Frank, how long have you lived in New York?

Frank: About four years. I haven't really tattooed there though. I've just done the odd guest spot at Smith Street Tattoo. The guys there are good friends of mine and I've been tattooed a lot by them. But for me, New York is purely about fun and I want to keep it that way. I have toured in the States with Gallows but I'm not as well known there as I am in the UK, and that's partly why I moved there. It's a great city to get lost in.

How would you define your tattoo work? Frank, you are known for your very solid, classic imagery.

Frank: I've always done that style of work and I'm into it more than ever now. My heart is in the old classics. That's what tattoos should look like! The first tattoos I saw were on my uncle, when I was a kid. He had a crucifix on his back, the full works with cherubs and all sorts. I loved it. A family friend also had lots of tattoos that were done in Bristol back in the day. My mum is one of ten children, so I was surrounded by a lot of Irish uncles covered in old school work.

Sarah: We both also take influence from outside of tattooing, from all sorts of art movements and folk art styles. If you just look at other contemporary tattoos on the Internet to get inspiration, your work's going to be a bad copy of a copy of a copy.

Frank: I definitely see tattooing as firmly embedded in the folk art tradition, coming from the circus and carnival, and the military and maritime traditions.

Sarah: It's a craft too and you have to enjoy that side of it to do the best work you can. You have to really love the *act* of tattooing, whether you are doing a basic rose, a tribal design or a full sleeve.



sarah



What about the people skills required to be a tattooist...

Sarah: You need those too! I love meeting people from all walks of life. There is a lot of problem solving involved too: working out how to interpret what your client wants and turn it into a great tattoo.

Frank: When you come from a fine art background, as both Sarah and I do, there is real instant gratification when a client comes in, gets a tattoo they love, and then takes it out into the world. You might work on an oil painting for 30 hours and no one will ever see it or appreciate it. And yet, in two or three hours of tattooing you can create a piece of work that someone loves and will walk around with for the rest of their life.

Sarah, how would you describe your tattooing at the moment? You are known for vintage-inspired, slightly quirky designs.

Sarah: I never really set out to have a style. It's just how designs turn out when I draw them. I feel at the moment that there is a complete synergy between my artwork and my tattooing. I am taking a lot of influence from Flemish art, which I have always loved, and religious art from various eras.

Frank, do you think people have come to get tattooed by you because you are 'Frank from Gallows'?

Frank: Yes, without doubt.

And does that bother you?

Frank: No, I don't mind why people come to me for tattoos! If being in Gallows has given me a higher profile then that's all well and good. I love tattooing and just want to give people good tattoos. Getting tattooed by me at Frith Street, they will have a good experience and see that everyone here is passionate about creating great tattoo work. If they come to me at first because of the band, and then they turn into regular customers, that's great. If they just get one tattoo from me to add to their collection, that's also cool.

Do you feel tattooing is in a good place at the moment?

Frank: I think it's in the best and worst places, really. There are more fantastic artists than ever before but for too many people it's all about the TV reality shows and getting tattoos for all the wrong reasons. I've been at Frith Street for about eight years now and even in that short time, I have seen more and more people coming in to get tattooed who don't want to be tattooed, if you know what I mean. You can tell right from the start: they don't know what they want; they just want a tattoo, any tattoo. They want you to guide them through the process but they are un-guidable!

Sarah: Tattooing has never been more accessible or more acceptable. It's very easy to get a tattoo whereas in the past it wasn't. Some people get a tattoo in the same way they buy a new accessory. They don't think that the tattoo is for life.

Frank: On the other hand, you have more true tattoo enthusiasts and collectors now who really know what they want. And they start big! A typical new customer at Frith Street now begins with a sleeve or a backpiece as their first tattoo. They know what they want and who they want to do it. That's when you can guide them through the design process and they end up with a great tattoo.

What does the immediate future hold for you both, and what longer term plans do you have?

Frank: I am touring with the new band but it's nowhere near as full-on as it was with Gallows. For me, it's really all about the tattooing.

Sarah: We're planning to travel and work some conventions. We're doing the Brighton Convention together in February which will be fun. Shop-wise, we only tattoo at Frith Street at the moment. It's our home away from home. We also have plans to tattoo each other soon for the first time. We're both dreading it!

[Laughing]

Any final words of wisdom?

Sarah: Find what you like doing, and do it well. Enjoy life. Take steps towards the life you want to be living.

Frank: Don't worry. Be happy.

Websites

www.frankxcarter.com

www.sarahcartertattoo.com

www.frithstreettattoo.co.uk



sarah



frank



frank



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The city of Bruges in Belgium is undeniably one of the most beautiful in Europe. It boasts medieval architecture with church spires that seem to reach for the stars; Victorian-style street lighting; atmospheric illuminated canals and lakes that all contribute to making it a simply stunning place to visit. Add to this the enchanting clip-clop of the many horse drawn carriages on the cobbled streets and you begin to get some idea of what this wonderful city has to offer.



Report by Perry • Photos by Andy Heather

tattoo sunday



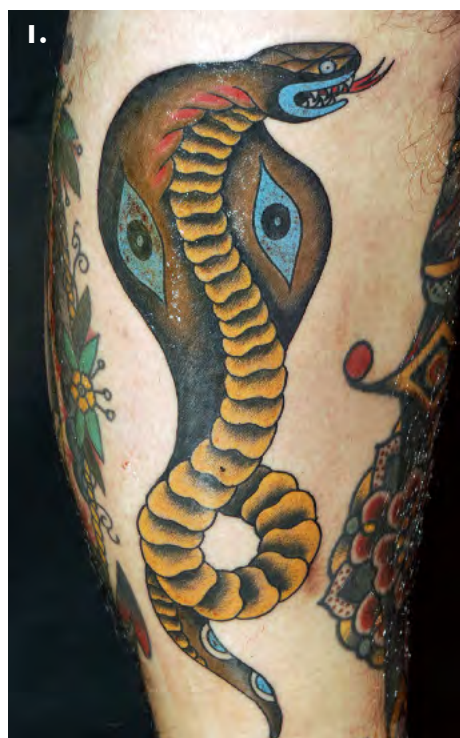
In amongst all this beauty, on the first weekend of November, a select one-day tattoo convention takes place at the Studio Hall in the Sint Kruis district, a twenty minute walk from the city centre. The event is called Tattoo Sunday and is unique in its simplicity: no bands, no burlesque, no competitions, no entertainment. Just tattooists tattooing in a bright, well-lit room, in a friendly, relaxed atmosphere, fuelled by good food and drink! It is all about the tattoos, pure and simple. And with an entrance price of just five euros (about four pounds) you can understand why this show stands out.

The hall plays host to about 60 artists, each one personally invited by the organisers. Bruges is only about an hour's drive from the Eurotunnel station in Calais. Being so easily accessible from the UK it was no surprise to find a strong British presence, including Valerie Vargas and Stewart Robson (Frith Street Tattoo), Andrea Furci and Inma (The Family Business), Steve Morante (Fudoshin), Aaron and Kiley (Cult Classic) and Emily Wood (Black Heart Tattoo). Amongst the other artists were Marco Hengst and Thomas from Skin-a-Matic in Holland, Gordon Claus from Black Tide and Jen Jensen from Rise Above in Germany. Belgian artists included Guy from Rubicon Tattoo and Stouv from Bad Bunny. For details of all the artists who were there, check out www.facebook.com/tattoosundaybrugge

The show opened at 11am and things stayed pretty quiet for a couple of hours. But there

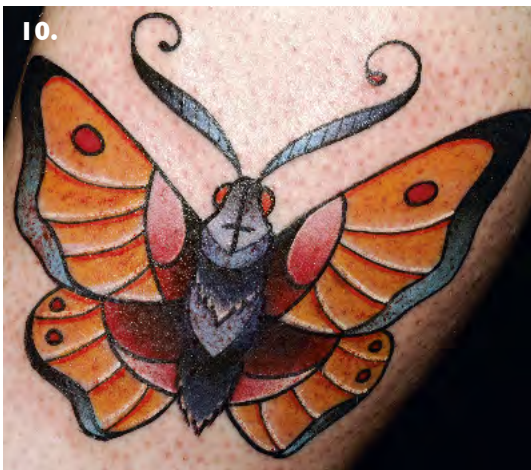
was no need to worry: I remember from previous years that the Bruges show doesn't really get going until mid-afternoon and, sure enough, by 3pm the hall was packed with visitors and most of the artists were working hard. Those that weren't tattooing seemed happy to take advantage of the relaxed surroundings to chat and catch up with friends old and new. Unfortunately visitor numbers were very slightly down on previous years, despite the city's streets being smothered with posters advertising the show. This was a shame as I feel this convention's philosophy of not following the same recipe as many others is a brave one and it should be encouraged. Despite fewer visitors, there was still a steady stream of work coming to us to be photographed. As you would expect from the show's specially selected line-up, the standard was high.

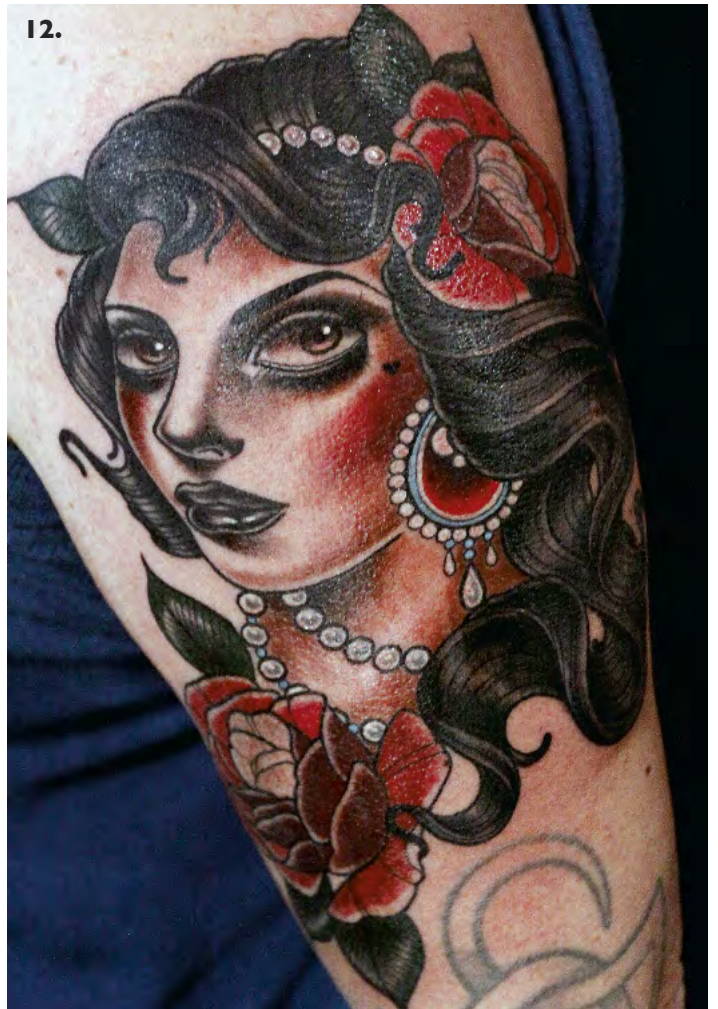
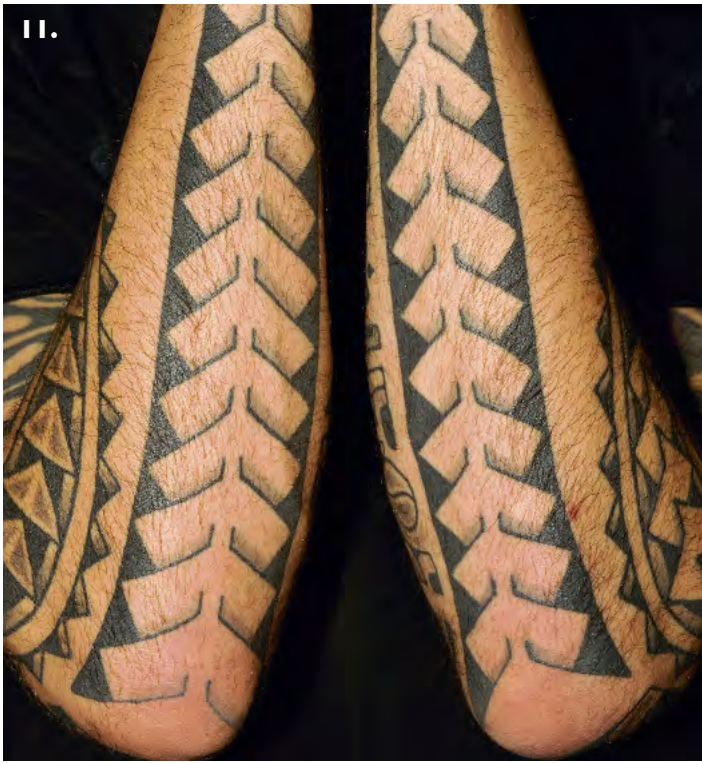
As with most one-day shows, the time just seemed to zip past and we were soon back on the road heading to Calais and then home to England. For me this show was everything it should be: great artists creating great tattoos in a great atmosphere. The beautiful city backdrop added to the experience too. The ease and affordability of getting there from the UK, combined with the low entrance price, made it just as accessible for British tattoo fans as many conventions in this country. If your passion is ink and you fancy a great weekend away I would heartily recommend Tattoo Sunday.



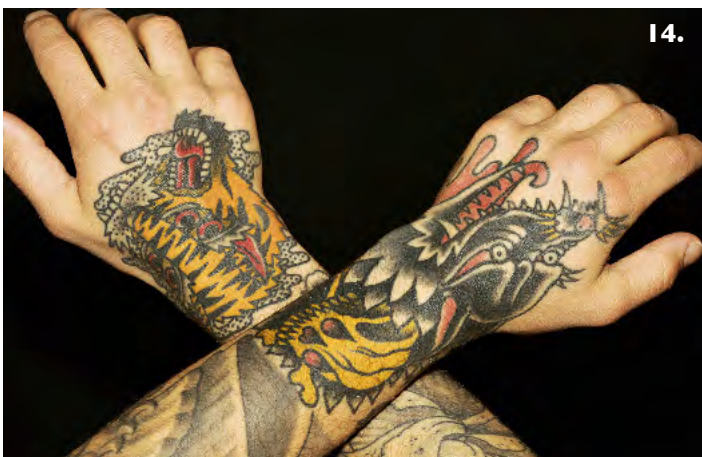
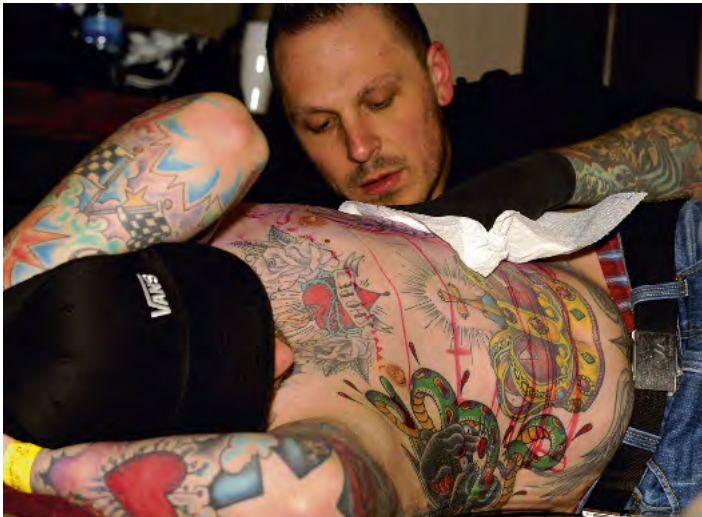


- 1. guy rubicon, rubicon tattoo (belgium)
- 2. valerie vargas, frith street tattoo studio
- 3. fabian, lucky seven (belgium)
- 4. gert, karots tattoo (belgium)
- 5. & 6. valerie vargas, frith street tattoo studio





- 11.
- 7. polka, beef shop (belgium)
- 8. andre, the family business
- 9. gordon, black tide (germany)
- 10. oliver, pretty in ink (germany)
- 11. daniel dimatteo, calypso tattoo (belgium)
- 12. emily wood, black heart tattoo
- 13. nick baldwin, gung ho! tattoo
- 14. pedro soos (on the road)

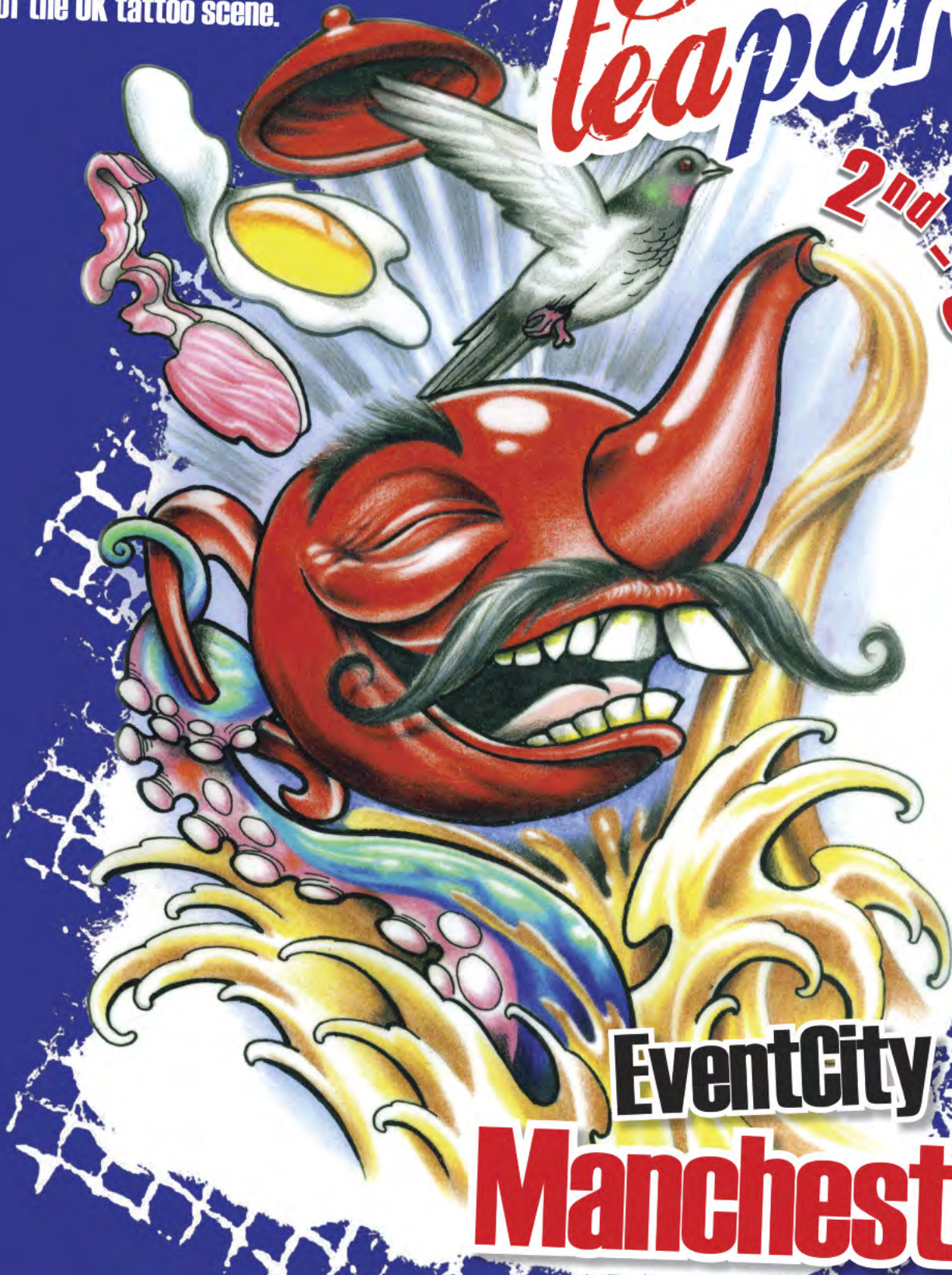


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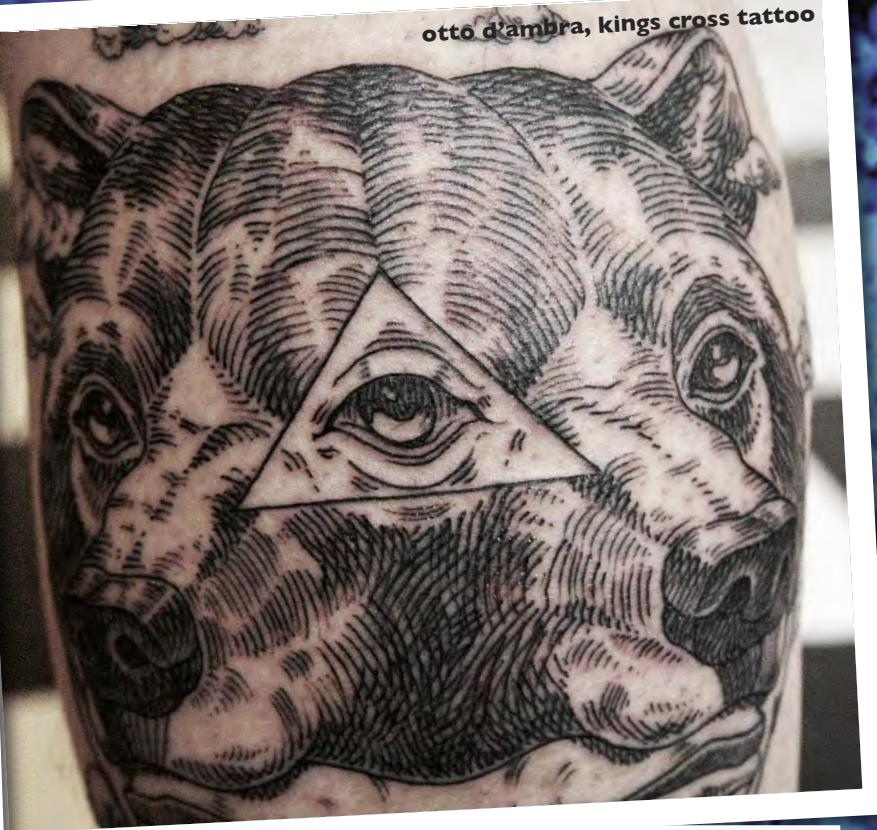
BLACK WORK
NEW SCHOOL
MODERN CLASSIC
REALISM
JAPANESE



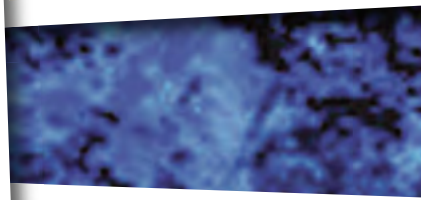
BLACK WORK



deryn, tenacious tattoo



otto d'ambra, kings cross tattoo

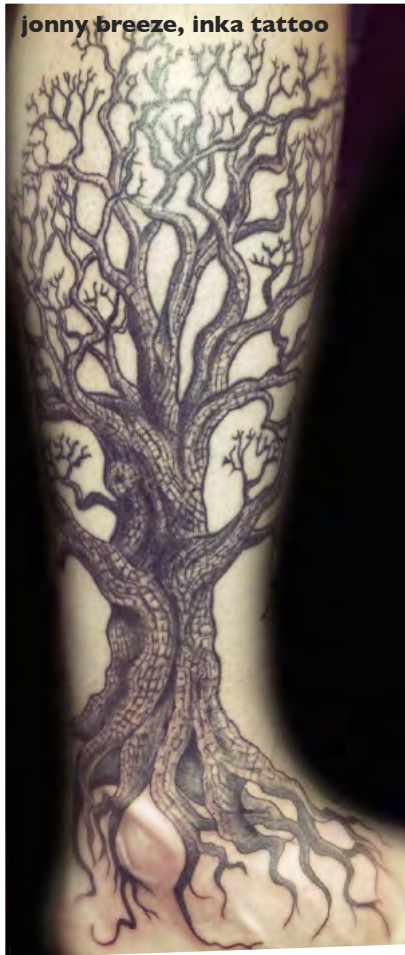


marco galdo, trafficante d' arte (italy)

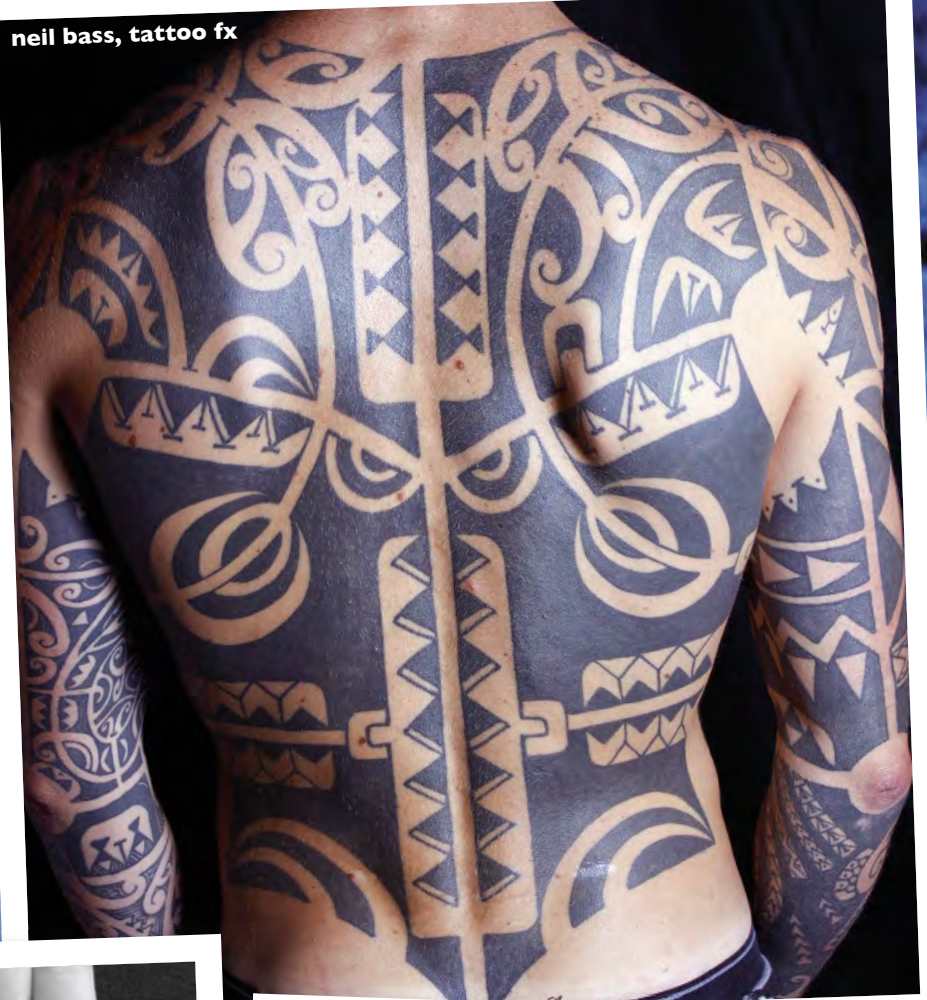


eric the viking, king of hearts

jonny breeze, inka tattoo



neil bass, tattoo fx



adam sage, into you



paul davies, loki ink



oliver whitting, sith tattoo



hades mccullough, tattooohades (new zealand)

TATTOO
53

NEW SCHOOL

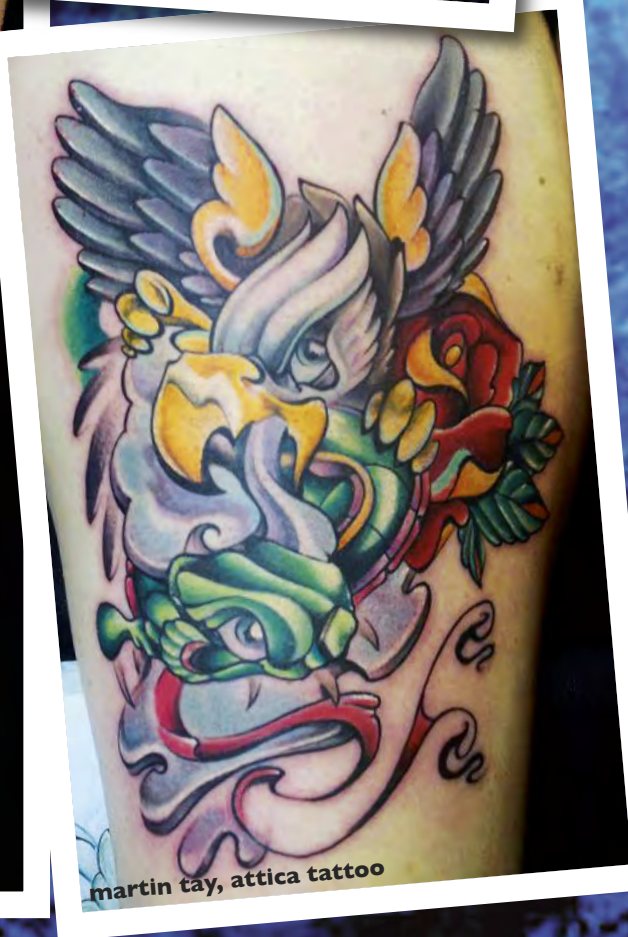
louis perez III, shamrock social club (usa)



daniel acosta, la duquesa collective (colombia)

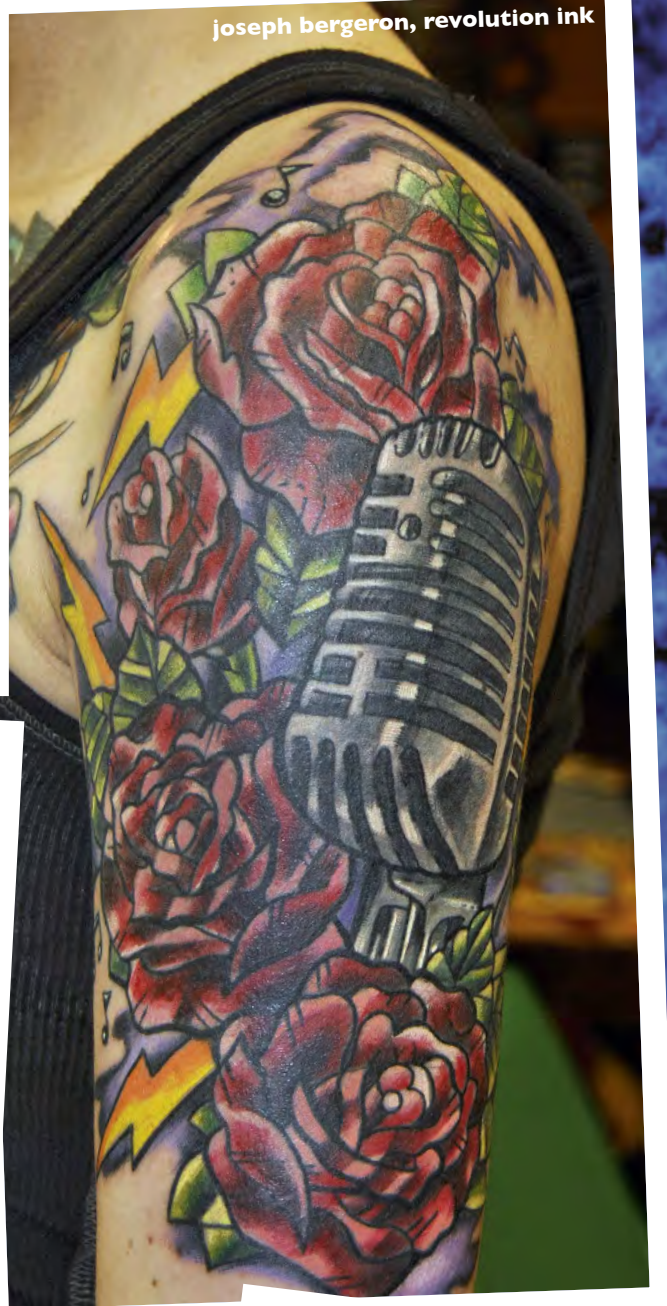


martin tay, attica tattoo





jim warf, inkaholics tattoo (usa)



joseph bergeron, revolution ink



callum berry, draconian tattoo

theo, royal tattoo (denmark)



justin rodriguez, voodoo tattoo (usa)

jee sayalero, human fly tattoo (spain)



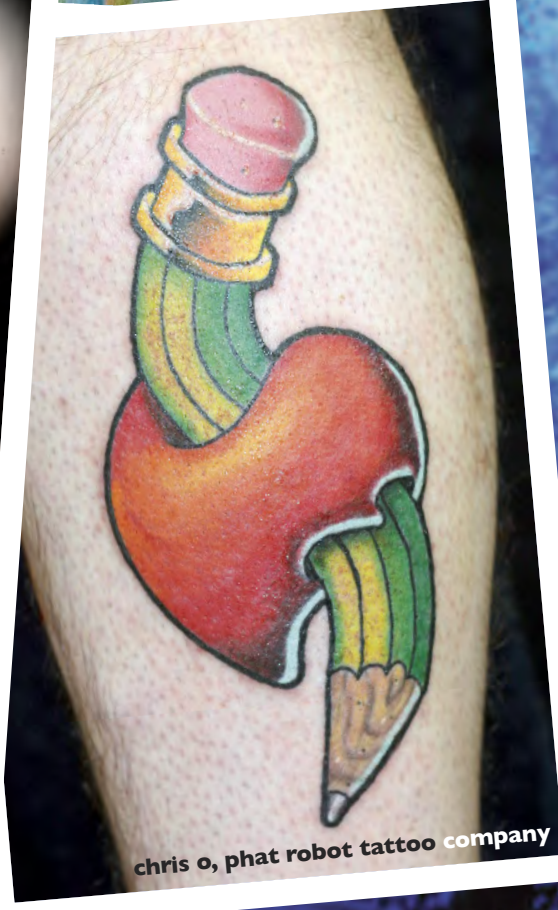
udvari péter (hungary)



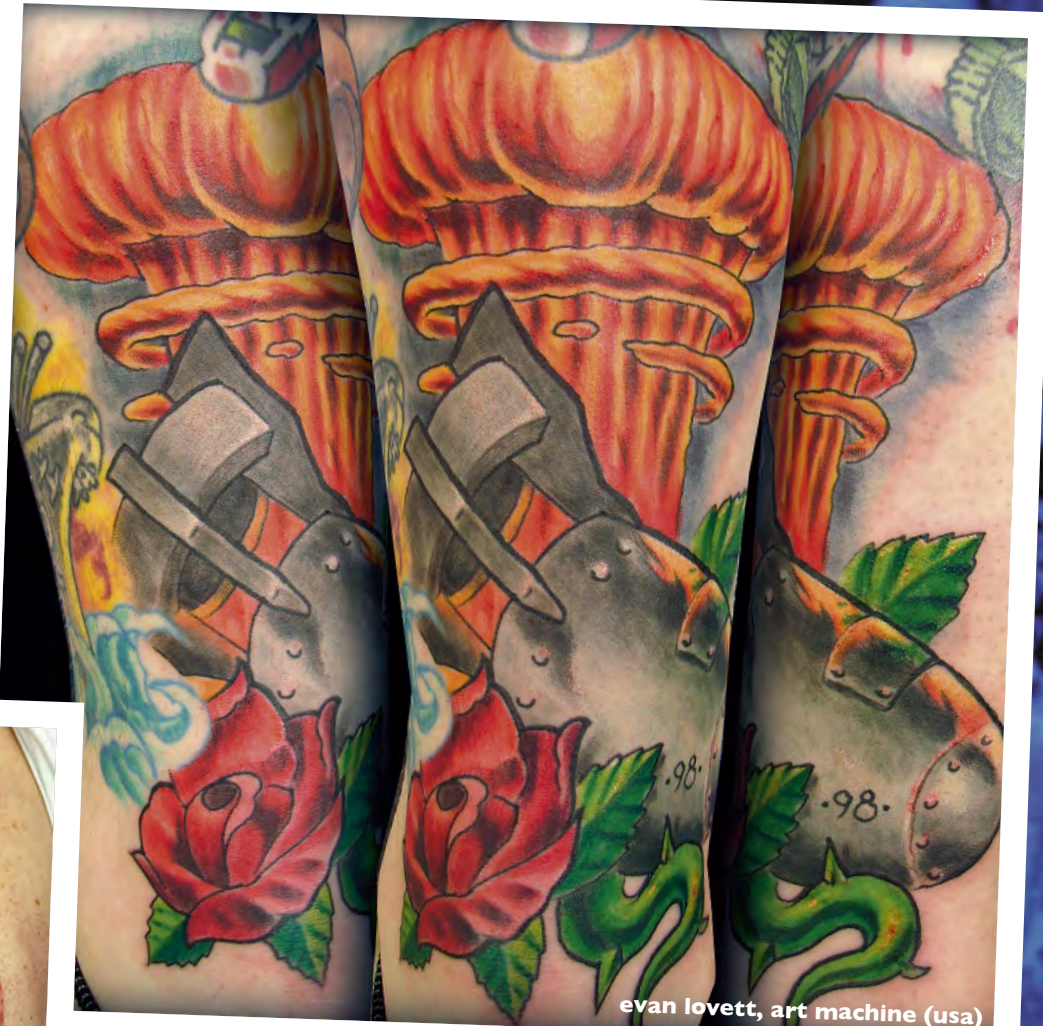
dan claessens, beloved studios (usa)



chris o, phat robot tattoo company



ray hunt, diablo tattoo



evan lovett, art machine (usa)



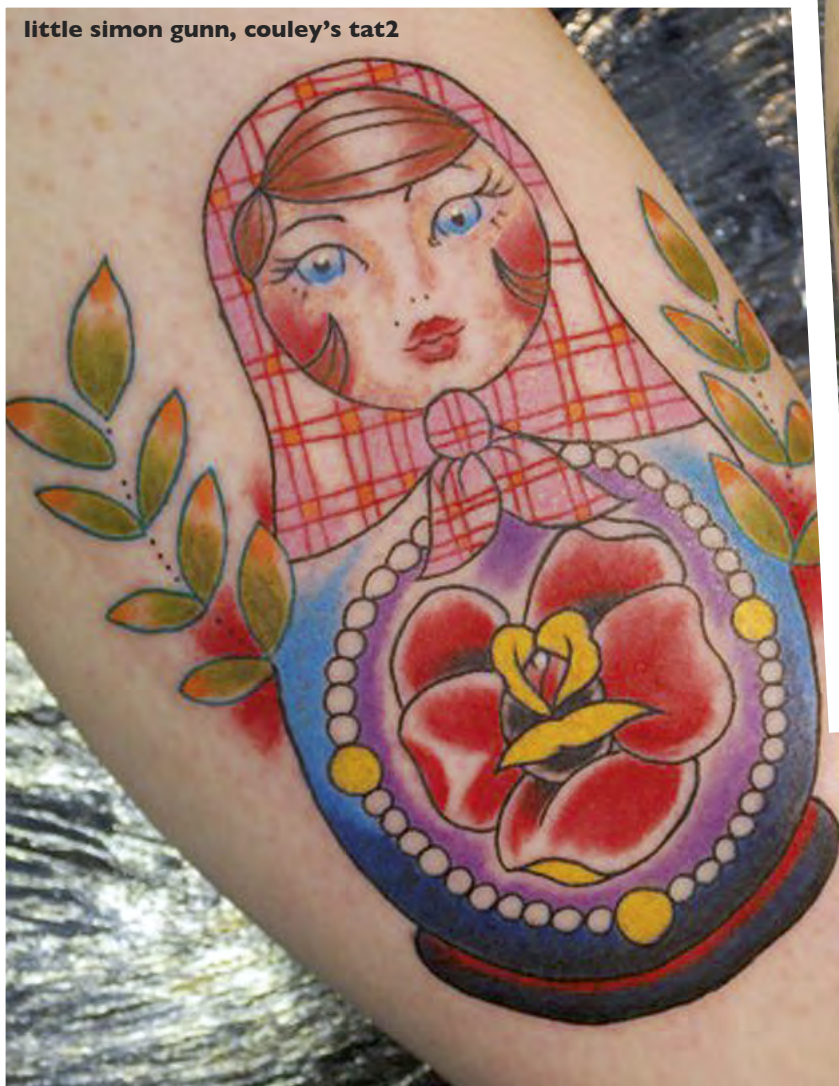
travis litke, excellent tattoo (usa)



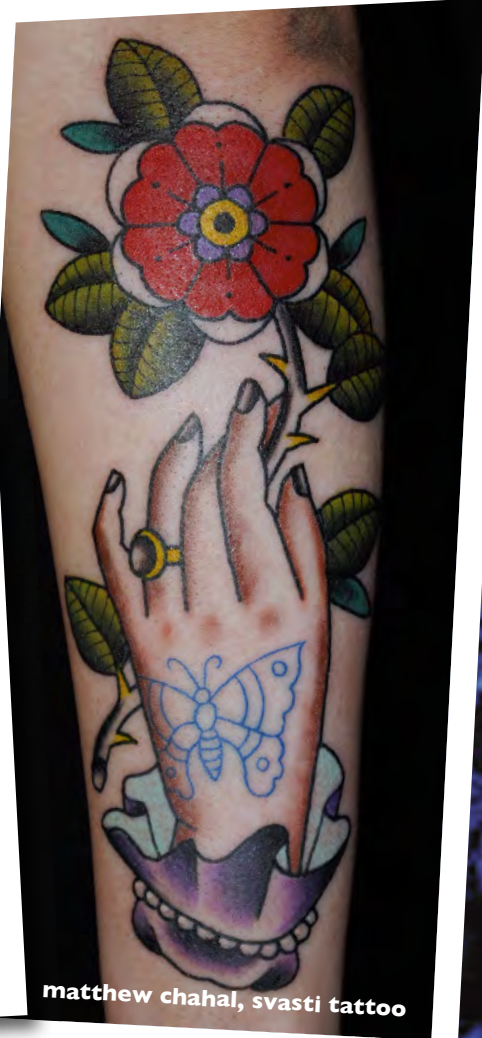
mark wallis, custom inc

MODERN CLASSIC

little simon gunn, couley's tat2



edward staples, den of iniquity tattoo parlour



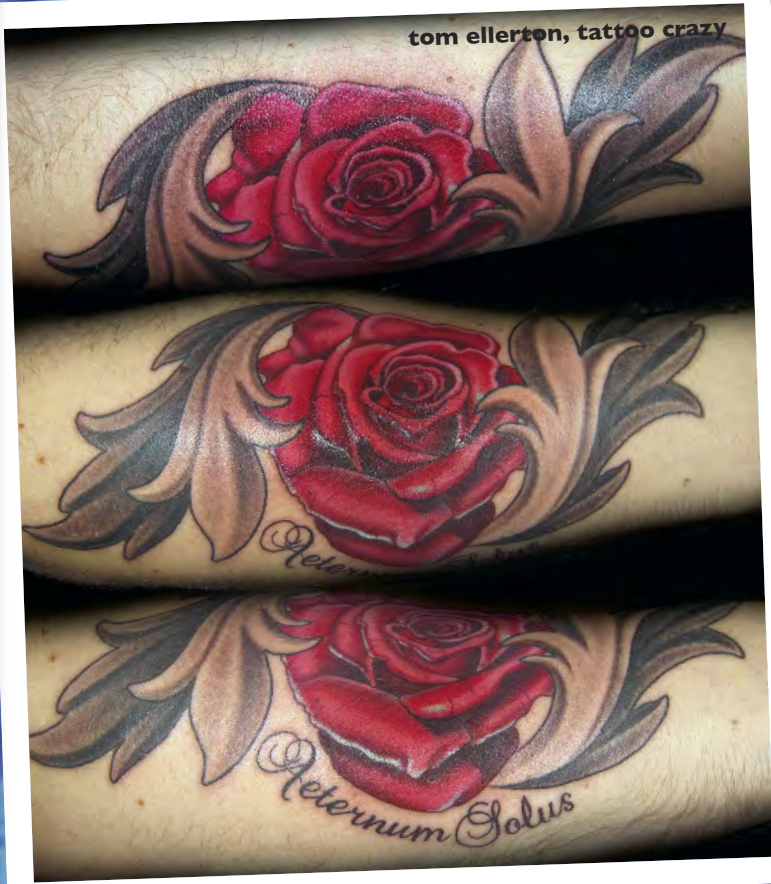
matthew chahal, svasti tattoo



joanne black, black inc tattoo



jamie donnelly, belfast city skinworks



tom ellerton, tattoo crazy



fabien langes, clockwork tattoo (italy)

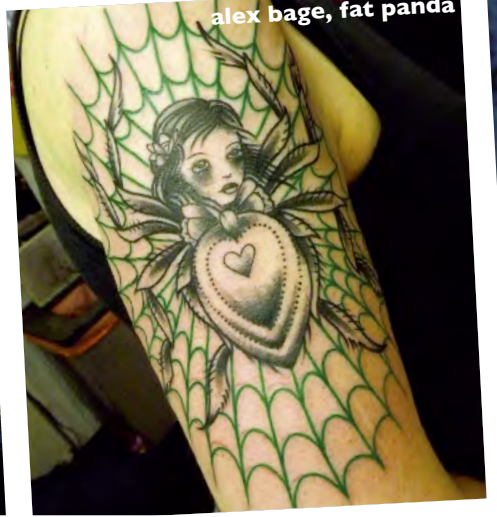
valerie vargas, frith street tattoo



enzo barbareschi, sacred art tattoos ltd



alex bage, fat panda



tommy lompad, tattoo inkarnation (sweden)

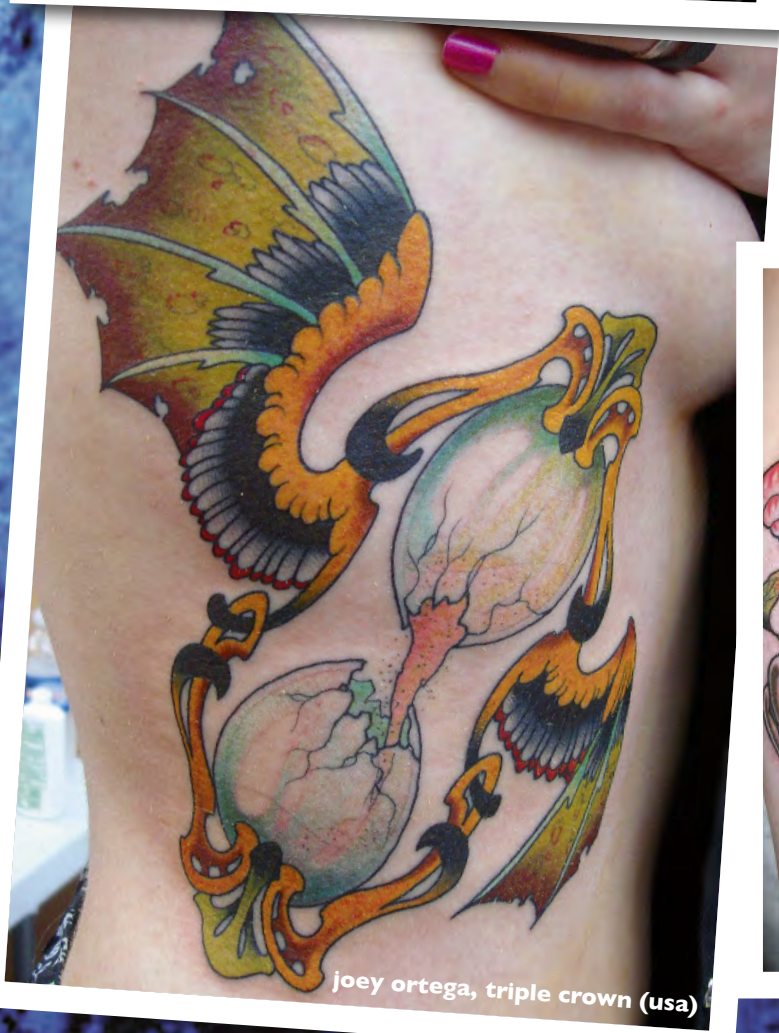




rich smith, five magics



ron koupal, royal tattoo (denmark)

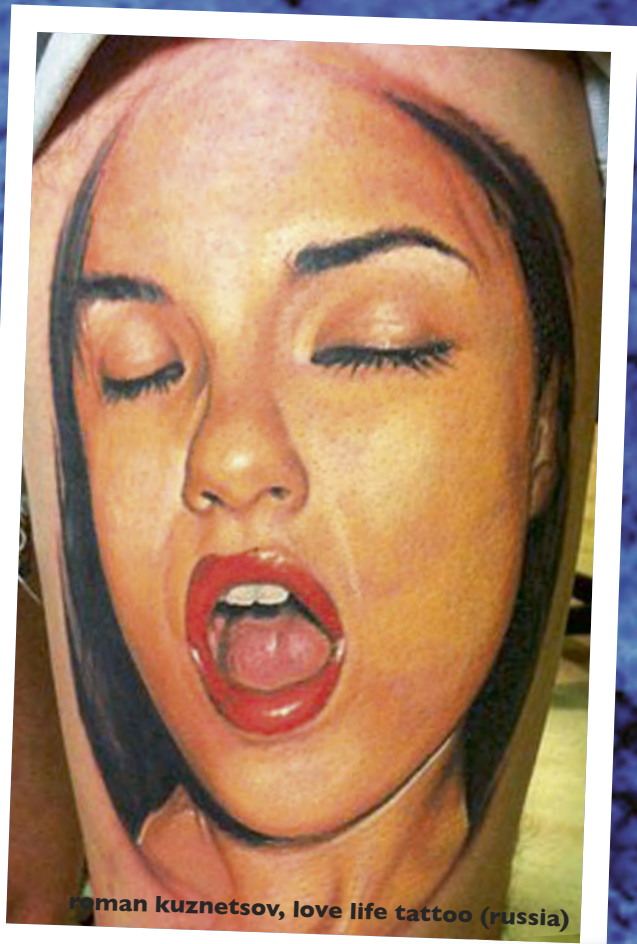


joey ortega, triple crown (usa)



sadee johnson, ruby lou's tattoo studio

REALISM



roman kuznetsov, love life tattoo (russia)



cecil porter, cecil porter tattoos (usa)



nikko hurtado, black anchor collective

magda zon,
13 diamonds



david carson,
sacred heart tattoos

sean kiley, snakebite tattoo (ireland)



mark gibson, monki do

kirk silver, silver city tattoo (new zealand)



lasse sjoroos, individual ink (finland)



adem senturk,
metal morphosis tattoo



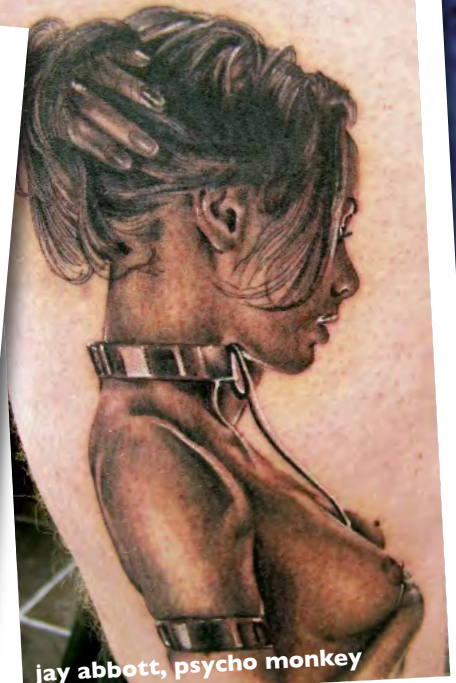
ivana, tattoo rascal (slovakia)



richard guy, tattoo lounge



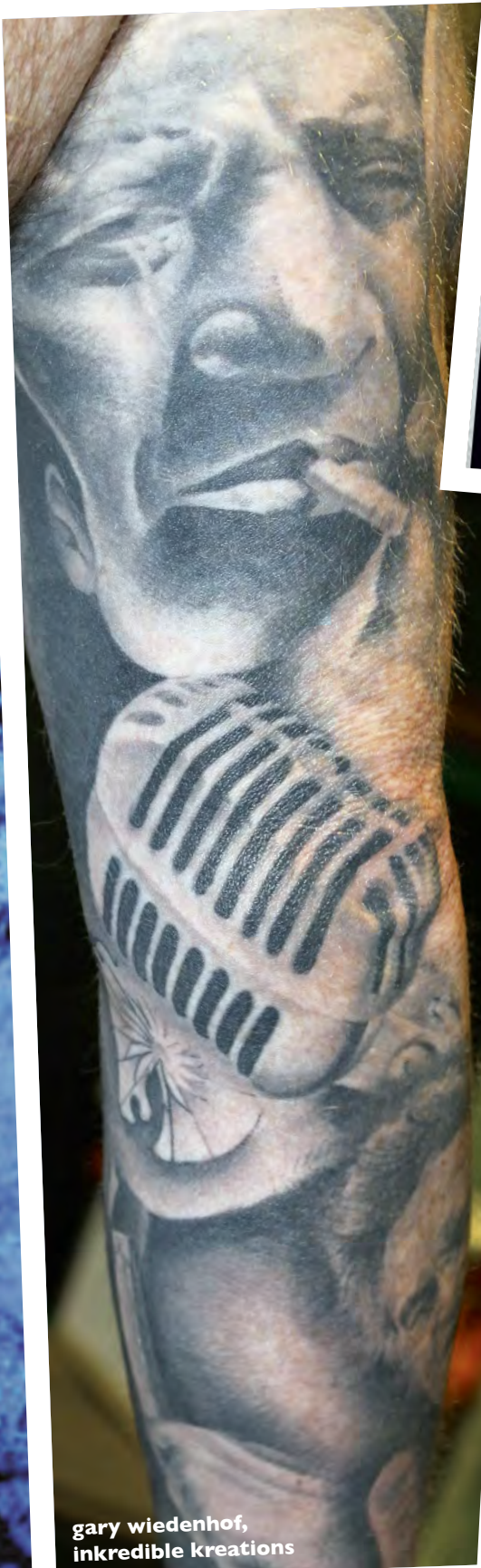
jay abbott, psycho monkey



joe carpenter, indigo tattoo



gary wiedenhof, inkredible kreations



josh lin, sart tattoo design (taiwan)



JAPANESE

inma, the family business



søren granhof schjøtt, lowkey tattoo (denmark)



jo harrison, modern body art

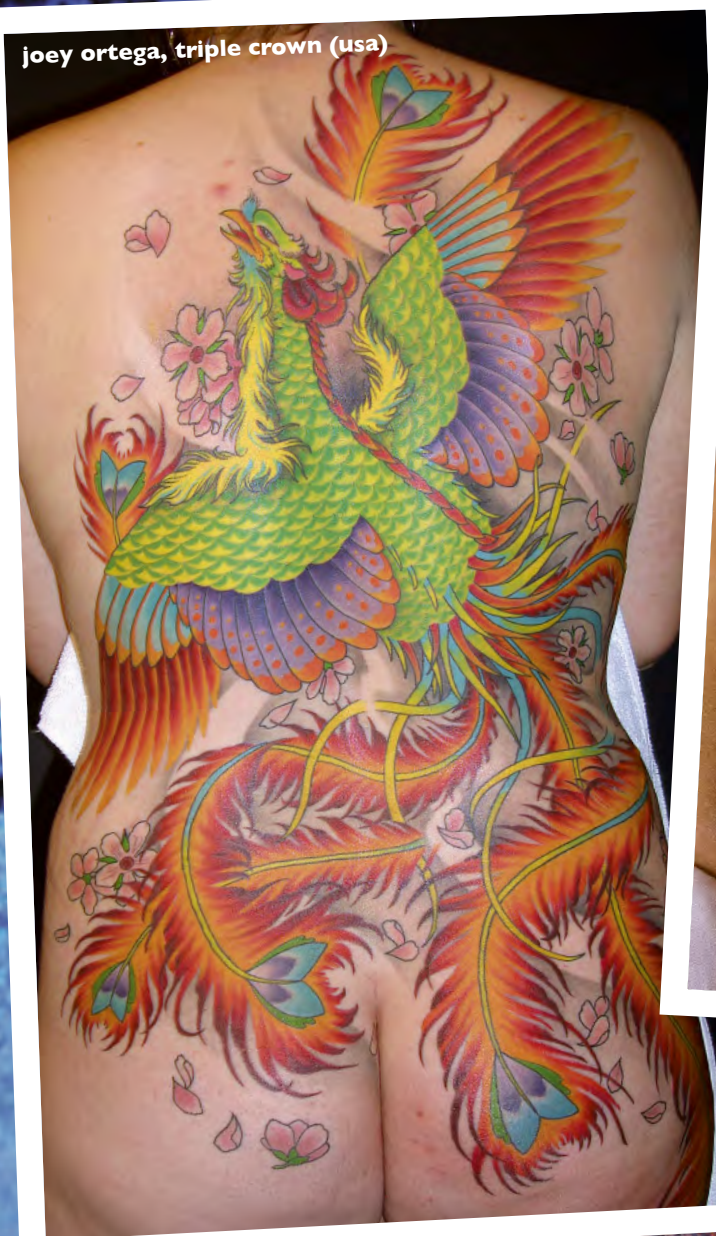


slick nick, 25 to life (holland)

matt deverson, progression tattoo (australia)



joey ortega, triple crown (usa)



roberto, art corpus (france)





judd ripley, sailors grave (denmark)



matt hart, inspirations tattoo



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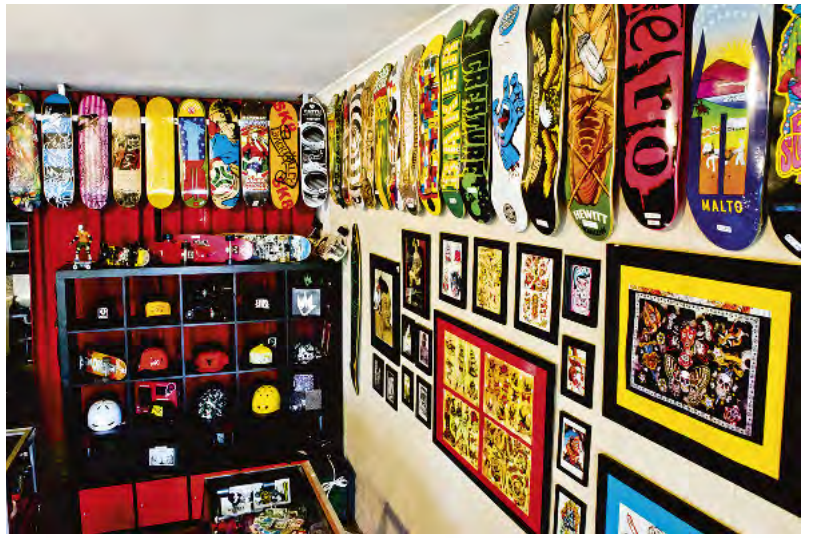
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tattoos from the dreamtime

By Lars Krutak
Photography by Tatu-Lu

tatu-lu and the neo-aboriginal style



Over 50,000 years ago, Aboriginal people arrived in Australia. The vast landscape they wandered as hunter-gatherers was believed to have been created in the Dreamtime, the sacred era in which ancestral spirit beings created the world itself. These spirit beings could take on many forms and whether they appeared as humans, animals or plants they made all living things. They infused the world with a magical life-essence, concentrating it in places such as rocks, *billabongs* (water holes), creeks, and trees. The Spirit Totems, as they are called, were the guardians of the natural world and today the Aboriginal people believe they are descended from these beings, especially those that are associated with the various animals and plants that represent their original Dreamtime ancestors.

In Aboriginal culture, painting, music and dance have always been used to recreate ancestral events and express the essence of the ancestral beings themselves. Through these media, the Aborigines also honoured their mythical ancestors by recording their sacred activities so they would not be forgotten. In painting, ancestral designs of spirit beings (or mythological creatures associated with them) and totemic animals or plants were depicted because they were thought to contain the life-giving power of these entities. In turn, traditional Aboriginal artisans believed they could capture some of the magical life-essence associated with them so that animals and food resources would multiply.

Although tattooing was not part of traditional Aboriginal culture, the meanings and symbolism associated with their traditional arts have recently become a great source of inspiration for one Australian tattooist and her clients, especially those of Aboriginal descent.

“My indigenous-styled work is obviously influenced by Aboriginal art and culture. I grew up with Aboriginal art around our house as a child and have always had an interest in Aboriginal culture and history. The majority of my clients who get this work are of Aboriginal descent and are looking to reaffirm their cultural roots and identities. My other clients hold a deep respect for Aboriginal culture and they look to express this through the ink they receive.”

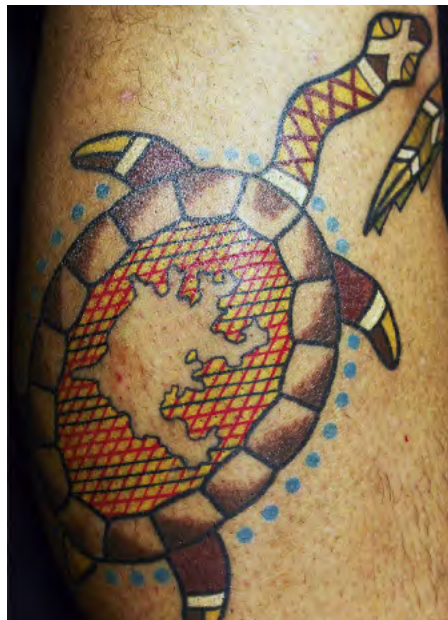
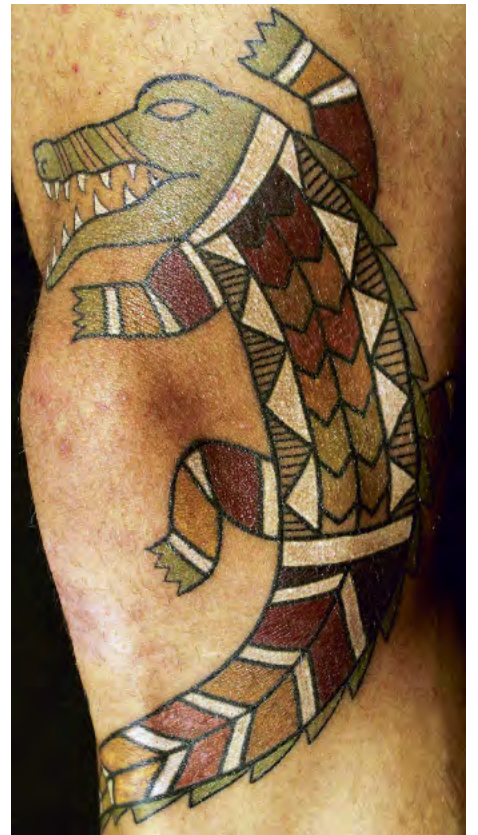
For Tatu-Lu of Mullumbimby, New South Wales, Aboriginal art has always been a source of inspiration. Nature has also been a guiding influence in her work, and today many Aussies – whether they are Aboriginal or not – are drawn to it because it reinforces their Australian identity. Lu explains: “My tattoo work embraces all styles, however a lot of my specialised work is about identity, particularly Australian. Many Australians are now looking to identify with their country. Be it the native fauna and botanicals or the indigenous artwork, they are all guided by a few different philosophies. My botanical work is obviously influenced by the Australian bush and the environment. I grew up in the bush so I know and understand the form of bush plants well. Tattooing these plants takes me back to my childhood, and I see botanical plant tattoos – of all countries – as a great symbol for people who are looking to identify themselves with a place. Wherever you come from there is a native plant, and it’s an extremely positive form of identification.”

One of the most characteristic aspects of Aboriginal art is the ‘X-ray’ tradition, a style that Tatu-Lu has recaptured in her tribally-infused works. As its name implies, this style depicts animals or human figures in which the internal organs and bone structures are clearly visible. Spinal columns, the heart, the throat, fish’s breathing bladders and intestines were carefully reproduced. The interior aspects of an animal’s body were considered to be its life-giving source and no less important to the overall identity of the creature than its outward appearance. Many animals depicted in Aboriginal art were totemic clan symbols and related to specific legends concerning their adoption by clans as ancestral relatives. However, X-ray art also includes more secular images depicting fish and animals that were important food sources. Depictions such as these were not decorative; they were visual requests or prayers to the Spirit Totems, especially for abundant harvests of various foodstuffs.





Several of Tatu-Lu's clients have commented on the personal meanings that their tattoos convey. Kurt, owner of a beautifully executed barramundi, long-necked turtle and saltwater crocodile tattoo (picture above), says that his body art speaks about his family's Aboriginal heritage and history and linkages to his ancestral territory: "My mother's family comes from Groote Eylandt [Island], which is northeast of Arnhem Land in the Northern Territory and our tribe is the Mara. My mother, who is an Aboriginal artist, follows the Arnhem Land style of art which is her father's tradition. I wanted to express my Aboriginal heritage with images of native water fauna, which were all a very important part of life on Groote. The long-necked turtle represents my family totem and we put Groote Eylandt in the centre, surrounded by *rarrk* (Aboriginal cross-hatching) designed by my mother. Barramundi fish represent a common food source and also the saltwater crocodile, an unforgettable part of island life. The island was placed in the centre of the turtle's shell to deliberately elicit the question of 'What is it?' Which it does! It gives me the chance to explain to people about where I and my family come from. The tattoos are a wonderful tool for educating people about my cultural roots."





Bianca Dufty feels the same way about her tattoo (picture above), but hers also recounts the dark history of the Stolen Generation: Aboriginal children who were forcibly removed from their families by Australian government agencies and church missions between 1869 through the 1970s. Tatu-Lu told me she has yet to meet an Aboriginal person whose family was not affected by these policies. Bianca said: "My great-grandmother and her sisters were taken away from their mother when they were babies and placed in a Mission. Their country and tribe was the Ngemba. The Ngemba tribal totem was the *sand goanna* (lizard) and I chose this theme for my tattoo because it connects me with my country and culture and shows my Aboriginal identity. But it also helps my healing and to deal with the removal of my family from their lands, and gives me a chance to tell their story. The top *goanna* has *ngunhu* (fish traps) in the body, these were of huge cultural significance. Local tribes would meet at these traps and hold a *corroboree*, a kind of ceremonial meeting where people re-enacted events of the Dreamtime. The bottom *goanna* has symbols of emu and kangaroo tracks, paths and meeting points."

Many of the figures represented in Bianca's tattoo are ancient and carry multiple meanings. Ngunnhu have been utilized by the Ngemba for over 40,000 years and are possibly the oldest surviving human-made structures in the world. The tail fat of *goannas* has been collected for ritual purposes for thousands of years (it is ceremonially rubbed on the body), but it is also a highly valued food resource thought to have restorative properties. Symbols representing tracks and paths also represent animals that were important food resources.

Ngarrgu Frazer, of Bidjara and Iningai tribal descent, also bears a tattoo that encompasses all of the culturally important aspects of his tribal ancestry, including individual design aspects that he wanted to showcase. His family totem is the *gulbayi* or the flightless emu that is Australia's largest bird. His emu tattoo (picture right) represents all of the animal life of his country, and depicts the *yulgu* (heart), *yaaga* (lungs), and *galgany* (large intestine) of the *gulbayi*.





Ngarrgu added: "There are five seeds from the *Macrozamia moorei* plant within the back of the *gulbayi*, representing the plant life of my country and the five members of my immediate family. Evidence of my ancestors using the seeds of this plant 20,000 years ago has been found, and this plant is the most primitive of all seed bearing plants on earth: it lived in the Jurassic period (around 180 million years ago) at the time of the dinosaurs. The hand stencil surrounded with *bimburd* (red ochre) in my tattoo represents the extensive stencil rock art found in Bidjara country, which are some of the largest rock art sites in Australia, if not the world. These sites are of great spiritual importance to our people and depict symbology of our dreaming stories, lore, and complex rites to be followed. They also serve as 'written' communication between tribes coming together at the sites for trade and ceremonial purposes.

"Finally, the *gulbayi* tracks and *murri* (man) footprints together represent the spiritual culture of my people and illustrate the duality of spirit between man and animal, in my case between man and *gulbayi*, and the spiritual progression in the continuance of life. And the five boomerangs in the neck of the emu were common Bidjara hunting weapons."





I have been intrigued with Tatu-Lu's work ever since we began communicating just before the 2012 Melbourne Tattoo Convention. And I asked her to tell me more about her lasting creations: "Aboriginal culture and beliefs are extremely inspiring but Australia still knows relatively little about it. However things are changing: at the Sydney Tattoo Convention earlier this year it was interesting to note that while I was doing an indigenous piece, quite a few Aboriginal people came up and commented on how 'deadly' ('awesome') it was to see an indigenous design being inked."

"Some of my clients are Aboriginal artists or related to artists, and this often results in collaborations on the designs, which is fantastic. Many of my Aboriginal clients live a western lifestyle, however they know where their Aboriginal family and heritage are from, and want very much to identify with it. The work I do is inspired by years of studying Aboriginal art, where I mainly use traditional colour and style to achieve the desired result to tell my client's personal story."

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Tattoo Pioneers Down Under

As well as Aboriginal art and culture, Tatu-Lu is also inspired by another aspect of Australia's past – the nearly forgotten history of female tattooists working Down Under. Australia has a reputation for being a sexist country and the tattoo industry is no exception. Until the advent of social media, female tattooists had difficulty promoting themselves since Australian tattoo magazines generally focused on male practitioners. To redress the balance, Tatu-Lu and other tattooists like Ex de Medici, Raelene Robinson and Megan Oliver are working with fellow tattooist and author Clare November Miles to tell the story of 'The History of Pioneering Female Tattoo Artists in Australia' in a forthcoming book.

Clare explained: "Most people know about Cindy Ray (aka Bev Robinson). Bev was one of the very first women in Australia to be heavily tattooed and toured the country under the name Cindy Ray. In the 1960's she was known as 'The classy lassie with the tattooed chassis' and 'The girl who put the oo in tattoo'. Throughout the 1960's and 1970's, and even up to the present day, her image was used and plenty of money was made – but not for her. She was largely unaware of all the publicity she was getting. She didn't know about her fan club, the sale of her photographs, her name being used on so many products and the impact she was having in the tattoo community."

Clare's new book will show the accomplishments of outstanding Australian female tattoo artists past and present, as well as the overwhelming obstacles that precluded most of them from achieving greatness. Female artists will also share their opinions of how the tattoo industry has evolved and the changes they have witnessed in the industry over the decades. The book will profile a few outstanding contemporary female artists too, who are achieving success in their own very special way.

For more information, email Clare at paintedladybrisbane@gmail.com

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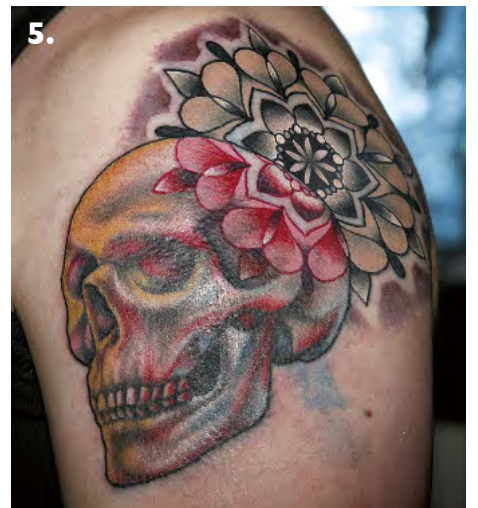
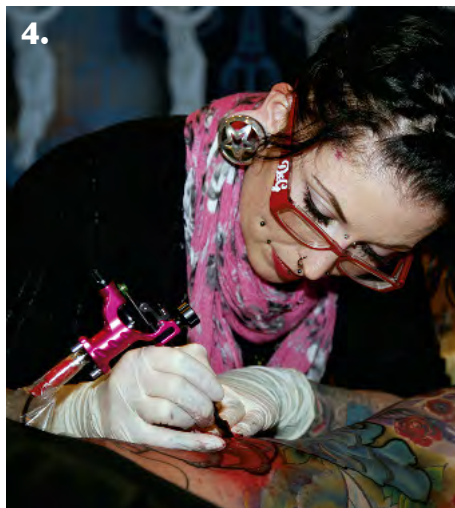
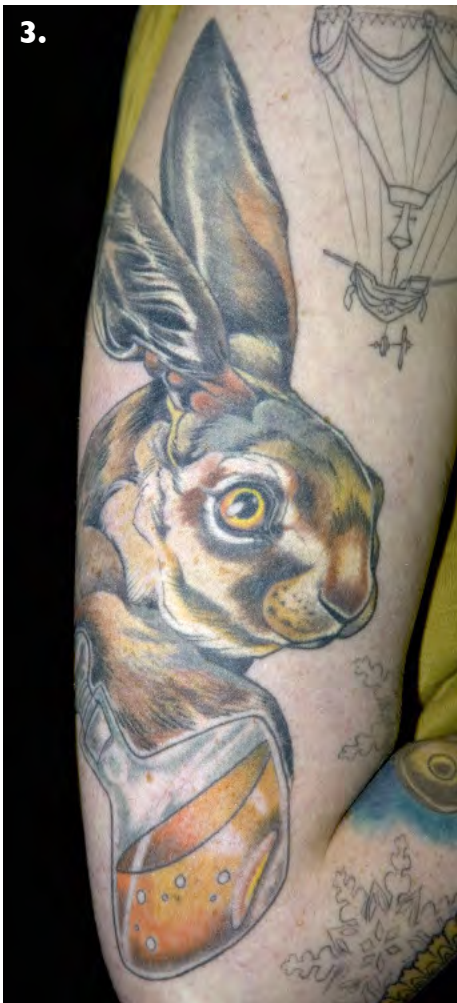
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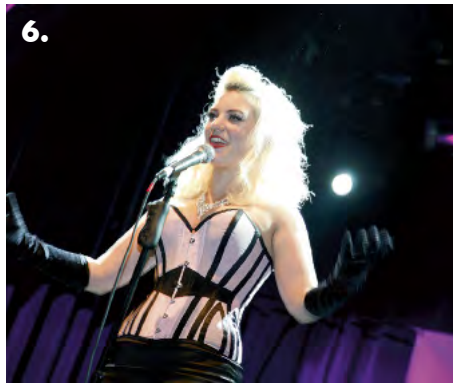
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- 2. kelly by sandy, sacred art
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- 4. leah moule, spear studio
- 5. sam by donna, infinite ink
- 6. coco dubois
- 7. tanya buxton
- 8. nick by pippa parlitt, infinite ink
- 9. elaine by isobel, skinnys ink



the female tattoo show

Report & photos by Doralba Picerno

What a lovely premise: take off on a sunny autumn Sunday morning, get on a train, sit back and travel to Leamington Spa where an all-female tattoo show is taking place. The Sunday in question came just a week after the London Tattoo Convention, with many people still partied-out or just penniless after the long tattoo weekend in the capital.

Nevertheless, the Leamington Spa show held great promise, especially after the show's auspicious start in 2011. The event offered to showcase many of the UK's top female tattoo artists all under one roof. One might question why there should be an all-female tattoo convention, as male and female artists seem to be on an equal footing these days but, side-stepping that point of discussion, it seems to be a show which aims to honour and celebrate the female approach to tattoo art.

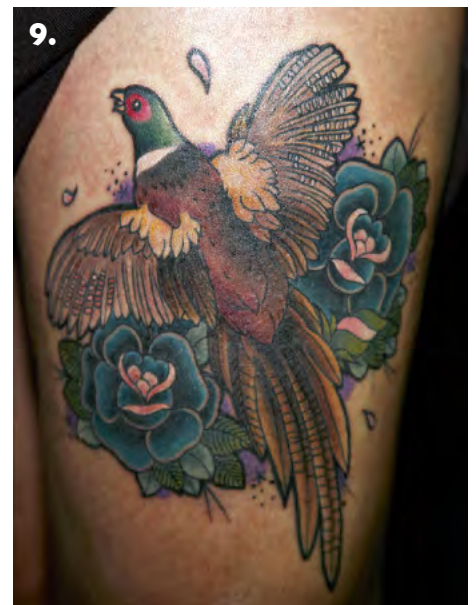
In 2011 the convention was busy but still had a wonderful laid-back and chilled out atmosphere. A year on, it seemed to be a lot quieter but the artists were working away all day and completed some great pieces of work before the convention closed its doors at the end of the day. The artists' line-up was impressive, with Leah Moule leading the pack (and collecting two awards in the process), along with talented ladies like Hannah Calavera, Sandy Green, Tanya Buxton, Goldilox (tattooing by hand), Tasha Pollendine, Donna Finney, Isobel Juliet Stevenson, Casi Williams, to name but a few.

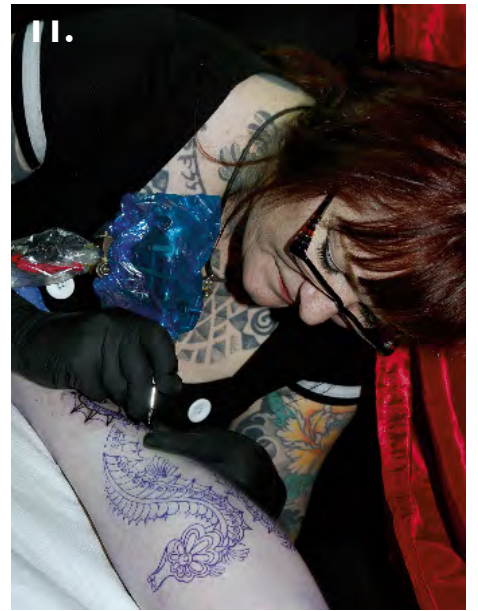
This being a one-day event, the pieces which were done in their entirety on the day were, by necessity, on the small-ish side. Interestingly even the large pieces which were seen in the competitions were predominantly thigh pieces or upper arms, rather than whole bodysuits or backpieces. This was actually quite refreshing as it meant that one could concentrate on seeing the beauty in smaller pieces as opposed to the large scale tattoos some of us are so used to seeing at conventions.

The entertainment at the Female Tattoo Show was fun and unpredictable, with quality shows by Miss Coco Dubois, a singer and compère for the day, '40s-style sweetheart singer Heather Marie, and Mr Joe Black who has the appearance of a character from a Tim Burton film and the sharp tongue of a vaudeville veteran. His caustic humour was a refreshing change from the stale burlesque routines that one sees at some events.

The venue, The Assembly in the Midlands town of Leamington Spa was rather lovely, with its retro design and decor. It managed to infuse a sense of vintage glamour into the proceedings, and the Tammy Wynette trailer in the green room was by far the most unexpected prop I have ever seen in a venue! A small but interesting selection of tattoo memorabilia was exhibited in the upstairs area, where more artists were also at work.

Leamington Spa is very central in the country and is easily accessible by train and car, so the show is ideally located. One glitch was that I, like many others, had trouble logging on to their web page in the days just before the show. I hope that issue can be avoided before next year's show comes around as I wouldn't want to think people were put off visiting as they would have missed a great little show. This convention has loads of potential to grow and develop and I hope it succeeds and thrives in the future.







17.



18.



19.



20.



21.

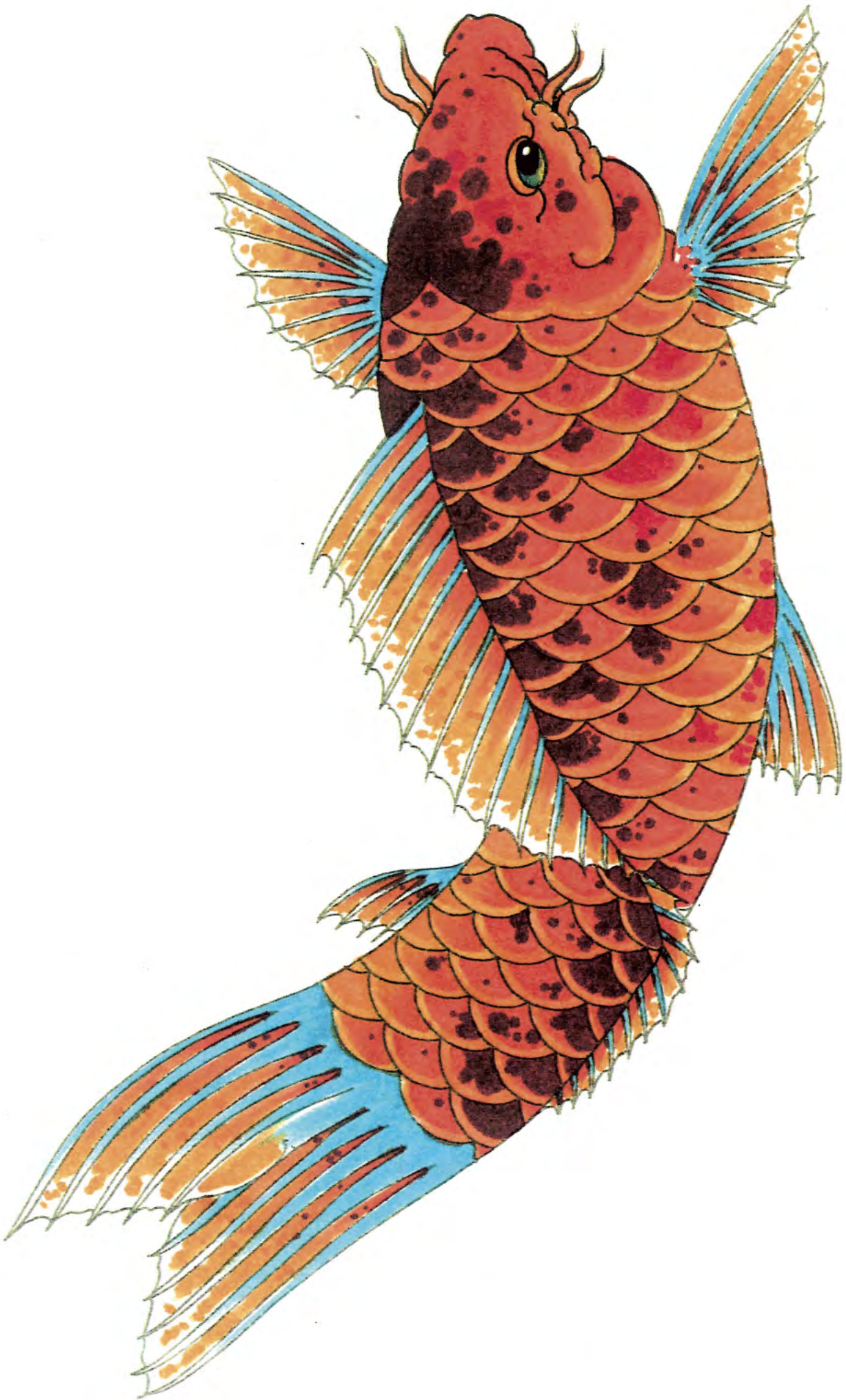
- 10. scarlett by hannah, electric lady
- 11. sandy green, sacred art
- 12. emma by jane mosley, golden dragon tattoo studio
- 13. lara by becki, inkognito
- 14. rhiannon by sophie simpson, spear studio
- 15. simon by dawnii, painted lady tattoo parlour
- 16. by tasha pollendine, physical graffiti
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halloween tattoo bash

Report & photos by James Sandercock

This year saw the Halloween Tattoo Bash hit the grand old age of six and, in these uncertain times, that is no mean feat. The show has its roots firmly planted in the tattoo community and the organiser, body modifier extraordinaire Mac ‘Dr Evil’ MacCarthy, always works hard to make sure a good time is had by all.

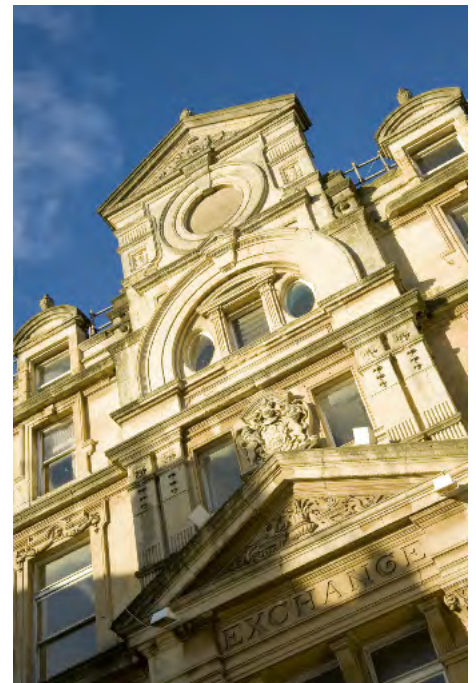
The 2012 show was no different from previous years in that respect, although this year Mac had even more work on his hands as the Bash had not only moved home but it had skipped the country as well! For the past six years it has taken place in deepest darkest Devon – Newton Abbott to be precise – but this year it spread its wings and landed in Cardiff in South Wales. Its new headquarters was the Coal Exchange: a magnificent Victorian building located near the revamped Cardiff Bay and steeped in history. It proved to be a fitting new home for this long-running autumnal event.

The Coal Exchange deserves a paragraph of its own. It was built by two brothers between 1883 and 1886 and was the business hub for the movers and the shakers of the time. There was money in them there hills and coal mining was a powerful industry. It is said that in 1907 the world’s first million pound business deal was done in the Coal Exchange’s imposing main hall. This beautiful space is lined with rich wood panels, surrounded by an impressive oak balcony and topped off with an enormous clock at the head of the hall. The clock face is flanked by fearsome dragons, carved by craftsmen of the day. (I couldn’t help thinking it would make a great chest piece!)

Moving home is never easy but, as far as I am concerned, it’s great to have another city centre show to go to. The area around Cardiff Bay is buzzing and vibrant, packed with bars, coffee shops and restaurants, as well as the Welsh National Assembly building. So there is plenty to do when you’re not ogling the ink or propping up the bar.

And, of course, there was ink to ogle. In the past, the Bash has pulled in visitors from the local area as well as having its travelling regulars and it was the same this year in Cardiff. For some who are loyal to the show, it meant things had got a little closer to home: the Physical Graffiti crew were there in force and, with Ash Davies returning to Wales to swell their ranks, there’s no doubt it’s a studio to be reckoned with. David Corden was also in attendance, showcasing his brand of realism and paying homage to the super slick, ultra cool vampire flick 30 Days of Night. Roy Priestley had travelled down from Yorkshire and Team Ink had popped up from Poole for the weekend. The Bash always produces a good spread of work and South Wales is a hot bed for tattooing so it’s good news that, once again, the area has a convention to showcase that talent.

In terms of entertainment, the Halloween Bash is really only known for one thing and that is the Halloween Ball. The artists who come to the show have really taken this fancy dress party to heart – although it’s open to the punters as well, of course – and they don’t do things by halves. A bigger bunch of zombie-loving vampire-huggers it would be hard to find. Year after year they





1. **chris jones and his lunch**
2. **burlesque beauty**
3. **needle asylum crew**
4. **by chloe, nu rose**
5. **by marcus, broad street studio**
6. **by ash davies, physical graffiti**
7. **pinhead or is it neil bennett from inked studios?**
8. **david corden of ritual art ready to party**



come up with amazing costumes and it is without doubt one of the show's unique selling points.

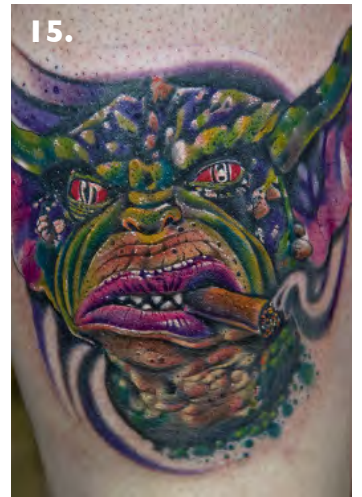
The Bash is not only fun but it also has a big heart. Once again, Mac ran a charity auction and, once again, people dug deep; not just in terms of putting their hands in their pockets (although they did raise £2400 for The Noah's Ark Appeal Children's Hospital of Wales) but also donating paintings, prints and their time. Want a day's tattooing from David Corden? Well, you could get that at the Bash. Special mention also has to go to the competition trophies. They were handmade by the guys at Physical Graffiti and each one was truly a unique and macabre offering. Probably not one to give mum for the mantelpiece... Oh, go on then.

So what did I make of the new look Halloween Bash? Well, it was a fun show as always, but it's also got a whole lot of untapped potential, and Mac is well aware of that fact. As the weekend unfolded you could almost see him planning next year's show. That is when he was not running around like a blue-arsed fly. It may take him a while to recover from this year's event... just in time for 2013!



- 9. artwork by ren
- 10. mike by craig garner, design 4 life
- 11. chris by andy, creative vandals
- 12. rhys by chris jones, physical graffiti
- 13. she said... yes!
- 14. luke by wendy, kustom kulture
- 15. lee by gavin, nocturnal tattoo
- 16. jag by jay, kamikaze ink
- 17. by jeremy miller, screaming ink (usa)
- 18. ashley by swambo, studio 1 tattoos
- 19. dayle by luke, origins tattoo
- 20. ashley by craig, golden dragon tattoo studio







21. by sam bowyer, silver needles
22. james by matt, end of the line tattoo
23. sarah by danni, vintage deluxe
24. by david corden, ritual art
25. luke by quadey, no regrets





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Most cakes and biscuits, sunny days and my family.

What makes you angry?

Bad drivers and bad manners. (Not the band! They're boss.)

What was the last book you read?

Weaveworld by Clive Barker.

What was the last movie you saw?

The Asylum Tapes and it was rubbish!

What pets do you have?

None, but my step-daughter has dwarf hamsters. Does that count?

What would you eat for your last meal on earth?

Probably my missus' corned beef hash with pastry and pickled red cabbage. Mmm!

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

A nice big house with a big boy's workshop attached so I can make grunting noises and beat my chest a lot.

Who would play you in the movie of your life?

My first thought was Peter Griffin but, due to his Family Guy commitments, it would have to be Seth Rogen.

What song would be the soundtrack to your life?

Flying in a Blue Dream by Joe Satriani.

What would your super power be?

The ability to freeze time so that the special moments in life last a little longer.

What achievement are you most proud of?

Pride comes before a fall, so I'll keep my feet planted firmly, thanks.

What is your biggest regret?

Life's too short for regrets. It's like a finger pointing at the moon: you concentrate on the finger and miss out on all the heavenly glory (spot the film quote).

What keeps you awake at night?

Insomnia.

What is the best lesson life has taught you?

Treat others how you would like to be treated, because karma's a bitch!

How would you like to be remembered?

As someone you could depend on, and a good egg.

What is your favourite tattoo that you have done and why?

I struggle to have favourites as you're only as good as your last tattoo and this one was my last tattoo before I answered these questions.

Finish this sentence:

Sharky is... currently enjoying teaching my two year old boy how to draw on paper instead of furniture and walls.

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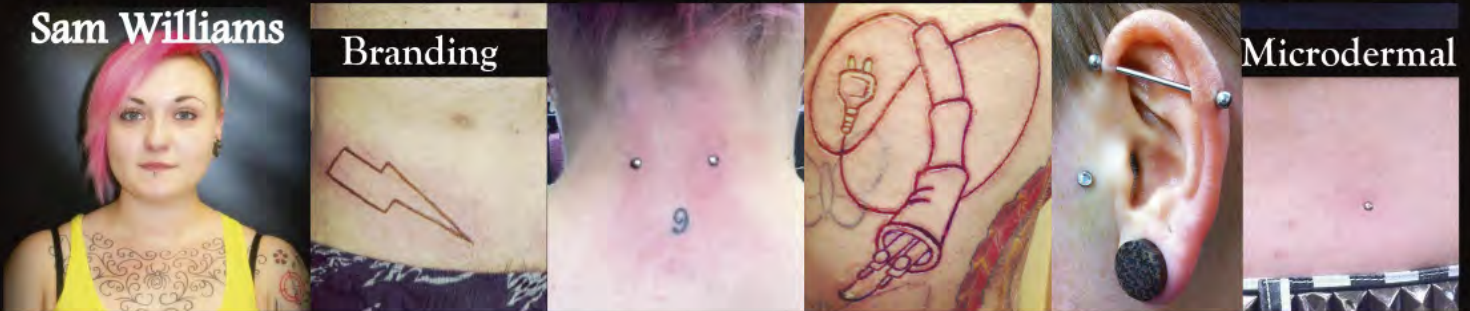
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