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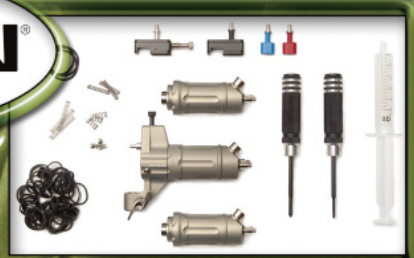


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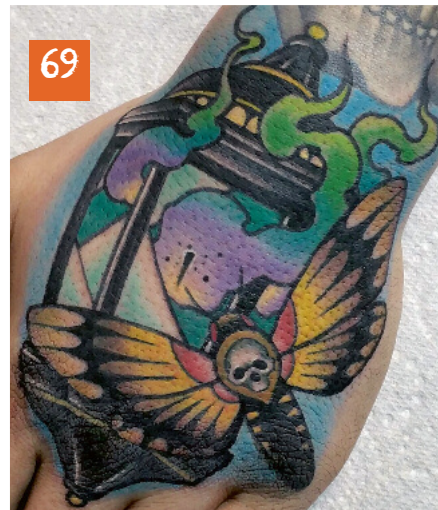
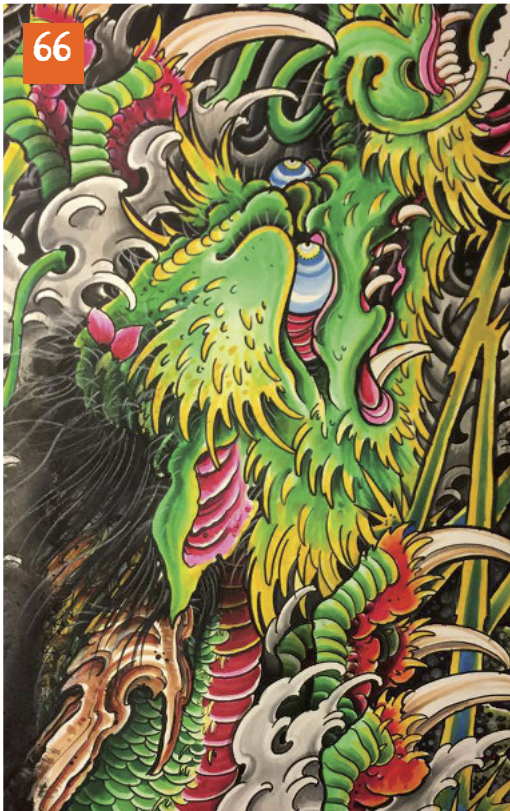
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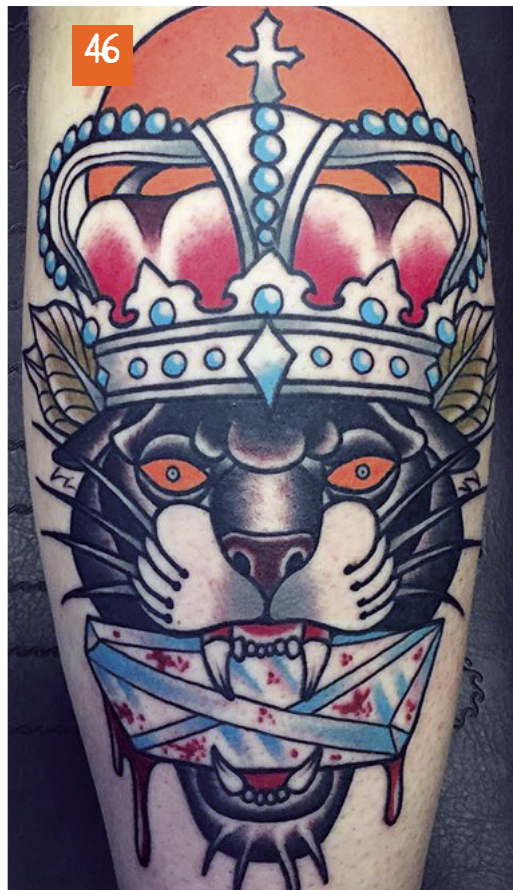


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Photo by Jenna Kraczek

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Images must be high resolution (300) and sized at 100mm by 150mm. The disc needs to be labelled with the artist & studio name. Or email them to galler@totaltattoo.co.uk

COMPETITION TERMS AND CONDITIONS

All winners will be picked at random (or on merit if applicable) after the closing date. Entries received after the closing date will not be considered. The editor's decision is final. Only one entry per person please, and remember to include your name and address. Winners of convention tickets will be responsible for their own transport and accommodation unless stated otherwise. Total Tattoo is not responsible for items lost or damaged in transit – though of course we will try to help if we can.

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WELCOME to 141

I've written more than a few of these editorials now. Each month I sit at my desk with the crazy world of tattooing swirling around inside my head and try to pluck something from it. But this month I don't have to do that because the only thought in my head is that this is going to be my last editorial as editor of Total Tattoo.

It's been incredible working with the team that puts the magazine together, and our amazing contributors too. There's so much love and respect for tattooing. I have been in a unique position and a very privileged one, and I hope I have never taken it for granted.

I'm not abandoning ship completely though (I'm not sure if that could even be possible). I will still be contributing to Total Tattoo on a regular basis. There are plenty of projects in the pipeline, which I will now have a bit more time to concentrate on. It just feels like the right time for me to step away from the big chair.

Perry will be at the end of the editor@totaltattoo.co.uk email address from now on, so the good ship Total Tattoo is in the best hands imaginable. Love You Brother.

Total Tattoo's connection with its readers is the thing that has made this period of my life so special. It has always felt very personal to me. When we are out and about doing interviews and conventions, the love for the magazine has always galvanized my spirit, especially when deadlines are looming and the pressure is on.

All my love to you guys. Thanks for being finest, hard-core, tattoo-loving folks on this here planet. Without you there is no us.



See you out there...
James

**"Life moves so fast.
You gotta document the good
times, man."**

Big Boi

For anyone out there who doesn't know me, I started Total Tattoo in partnership with Sally in 2004 - and since then I have always been responsible for the look and design of the magazine as well as a good number of interviews and articles along the way. Our plan right from the beginning was to produce the best tattoo magazine that we could, respecting those wonderful artists that had gone before, celebrating and showcasing the talent of today, and trying at the same time to keep abreast of future developments within tattooing as they happen. I have always kind of avoided the limelight and steered clear of the editor's chair... but it would appear my time has come.

I hope you will all continue to support the magazine and I promise to keep it bang on track. James and Sally will always be present in the background, and as James hands over the editor's baton I am sure you will want to join me in thanking him for his hard work and dedication over the last few years; I am glad he is still going to be very much involved. If YOU would like to contribute material to the magazine, or if you've got a good idea for a feature, or if you ever want to make a comment or give us some feedback, please do get in touch via editor@totaltattoo.co.uk We look forward to hearing from you!

Perry
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NEWS & REVIEWS

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.

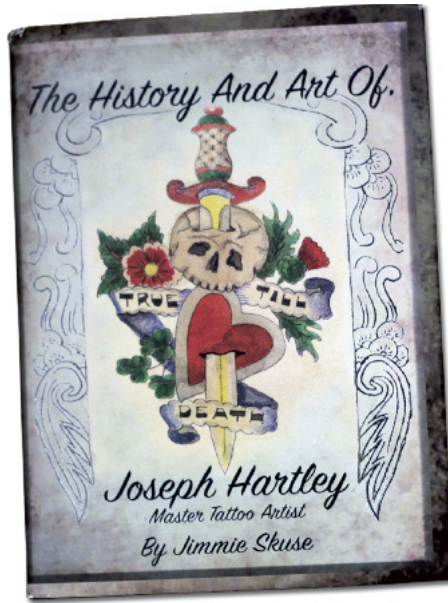
News, Total Tattoo Magazine, 111 Furze Road, Norwich, Norfolk, NR7 0AU

BOOK REVIEW

The History and Art of Joseph Hartley – Master Tattoo Artist

By Jimmie Skuse
Hardback, 250 pages
£49.99, available from
www.bristoltattooclub.co.uk

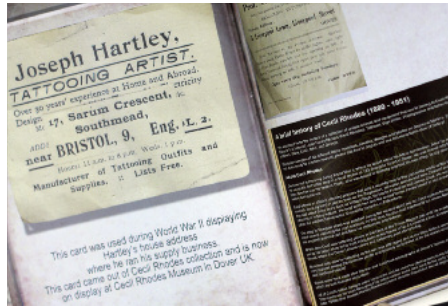
This book details the life of Joseph Hartley, one of the first tattooists in Bristol, who taught Les Skuse to tattoo. Until now, little was known of Hartley, but Jimmie Skuse has painstakingly researched and collated information regarding his life, artwork and equipment. The text is hugely informative, but grammatical errors do occasionally make it tricky to read – however, this can easily be forgiven for the superb photographic content. Examples of Hartley's machines from over one hundred years ago are collected and displayed



amongst such interesting items as invoices, business cards and even a 'how to tattoo' guide written by Hartley himself. This compendium of history is where Jimmie's hard work has really paid off. The book also features original artwork and transfers – an excellent point of reference for those seeking authentic, traditional designs. The images themselves have come from a wide variety of collections across the world, including the Ohio Tattoo Museum and the Cecil Rhodes collection. Overall, the book itself feels like an exhibition catalogue, with well curated images and text that's obviously been written with passion. It's a record of the life of a legend, and it would be an important addition to the shelves of anyone who loves tattoo books or tattoo history.

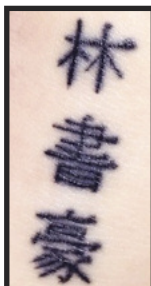


The box, originally sold by Hartley, was found in Columbia and is now on display at Rampton's Tattoo Museum in Marchessault, UK. It came with a book of stencils, ink, set of hand tattooing tools and a rare wooden tattoo machine built during World War II. Interestingly, the machine was constructed out of wood as metal was a precious commodity during the War years.



FROM TATTOO FAIL TO SUPER FAN

We recently read a heartwarming (and hilarious) news story in which a young woman from Tennessee turned an internet prank into a truly positive experience. Keen traveller Holland Christensen wanted to have the motto My True North tattooed on her ankle in Chinese script. She asked an 'online friend' to translate the phrase for her and duly went ahead and got the tattoo. It was only when she checked it out a few days later that she found she'd actually got herself permanently adorned with the name of basketball player Jeremy Lin. Up to that point, she'd never heard of him, but she decided to make it her mission to find out everything about the Charlotte Hornets NBA player (the first American of Taiwanese descent to play in the league), declaring herself to be 'his biggest fan'. According to the news story, the two eventually met in person – with Lin happy to share the joke, even posting a picture of himself on social media wearing a matching drawn-on design.



AUSTRALIAN TATTOO (OUT)LAWS: UPDATE

In issue 139, we reported on the 'National Database' of people in Australia with tattoos, as well as the crackdown on the association between 'outlaw gang members' and tattoo studios. We have learnt from press reports that Michael Kosenko, owner of Koolsville studios and Queensland President of the Rebels motorcycle club, has recently been ordered to close his studio (which will of course have knock-on effects on employees, clients and local businesses). Kosenko, who has been a tattooist for more than thirty years and has even previously advised the Queensland government on tattoo legislation, was told by the Department of Justice's licensing unit that he is not a 'fit and proper person' and that it is 'not in the public interest' to allow him to continue to tattoo. We understand that Kosenko will be appealing the decision.



SAILOR JERRY RUM UP FOR GRABS!

Yo Ho Ho and a bottle of rum! Legendary American brand Sailor Jerry has announced a new range of kick ass limited edition bottle wraps – and you can be in with a chance of winning a bottle of rum featuring one of the first pair of designs to be released. Dave Hort, Senior Brand Manager, told us: “We wanted to provide our drinkers with a collectable run of new bottle wraps based on the iconic works of our founding father, Norman ‘Sailor Jerry’ Collins, showcasing some of the highest quality flash art that has spanned generations.” And the famous spiced rum itself? Well, according to Sailor Jerry’s press release, it’s a “straight-up, no nonsense, old-school rum, blended the way it should be, bold and smooth.” To be in with a chance of winning, all you need to do is answer the following question:

What was the real name of the tattooist ‘Sailor Jerry’?

- A) Phil Collins
- B) Norman Collins
- C) Jackie Collins

Email comps@totaltattoo.co.uk with your answer and the subject line RUM. The first ten correct entries drawn out of the hat will each receive a bottle of rum, featuring one of the new designs. Closing date 30th June and you must be 18 or over to enter. Terms and conditions apply (see page 5). As well as their famous spiced rum, the Sailor Jerry brand also includes a line of Americana clothing and accessories. Check out www.sailorjerry.com/en-gb



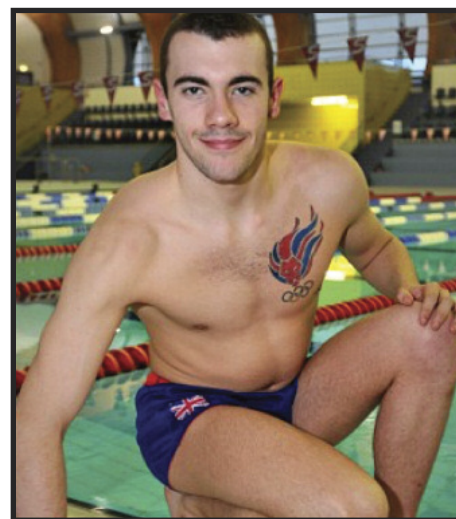
TATTOOING FOR CHARITY

On 18th June, Second City Tattoo Club in Birmingham will be holding a Charity Flash Day, in order to raise money for Women’s Aid. All proceeds will go directly to the



charity, which provides vital support for women who are affected by domestic abuse. Max Rathbone, Second City’s owner said: “[From the public interest] it looks like the studio will be rather full, so I’m hoping that other studios and tattooists will want to contribute. I’ve set up a donations page for payments, so all clients will be able to pay directly to Women’s Aid. Together, we will be able to make an amazing difference to women and children’s lives who have experienced domestic abuse.” For more information, contact Max at the studio on maxrathbonetattooing@hotmail.com or phone 0121 439 8807. Second City Tattoo Club is at 91a Vittoria Street, Jewellery Quarter, Birmingham, B1 3NU. To donate directly, please visit: <https://getinvolved.everydayhero.com/uk/sctc>

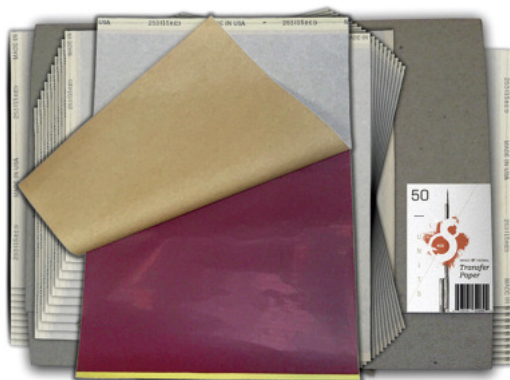
TATTOO SPORTS BAN



Josef Craig is a swimmer who was Britain’s youngest gold medal winner in the 2012 Paralympics. The 19 year old, who has cerebral palsy, was recently disqualified from the IPC European championships in Madeira for failing to cover up his tattoo. During the heats, Craig swam with a cover over his tattoo – which is of the Olympic rings on his chest. However, when he failed to cover the piece during the final, he was immediately disqualified, as the subject of the tattoo breaches strict advertising regulations. According to press reports, a spokesman for the International Paralympic Committee said: “All teams are informed of the advertising policy at a technical meeting prior to the competition... Body advertising is not allowed in any way whatsoever and that includes the Olympic rings. The athlete did not wear a cover and was therefore disqualified.”

NEW STENCIL KIT

American-based S8 have created a red transfer paper suitable for thermal machines and freehand designs. Used in combination with their transfer solution and tattooing gel, they promise improved stencil quality, less smudging and reduced inflammation. The materials can be bought separately, or as a complete package – including limited edition kits featuring works by esteemed tattooists such as Russ Abbott and Savannah Colleen. For more information, or to order, head to www.s8tattoo.com



ARTIST VACANCY AT BLACK DOG TATTOOS (NORWICH):

This vacancy is for a tattooer with a minimum of 2 years studio experience. Please note this is NOT a vacancy for an apprenticeship. Black Dog are an established custom studio, so a local customer base is a bonus but by no means a requirement. All styles considered. Anyone interested who fits the bill may contact them via e-mail or phone:
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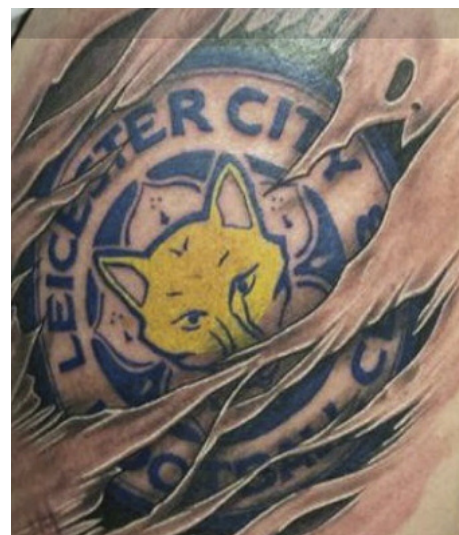
INTO YOU CLOSES ITS DOORS

There have been rumours circulating around the tattoo scene for a while, but now it has been confirmed that Into You Tattoo in London will be closing this Autumn. In business for 23 years, Into You has been one of the most influential shops in the Capital. Truly the end of an era.



IT'S COMING HOME... LEICESTER WINS THE LEAGUE

After the incredible success of Leicester City's premiership win, fans have swamped a local tattoo studio (co-owned by the team's captain) for football themed tattoos. Wes Morgan is the co-owner of Blue Ink, in Belgrave Gate, and since the team won the Premier League, the phones haven't stopped ringing. One of the tattooists, Nik Moss-Glennon, said in an interview: "We had more than 70 calls on the first day... At the moment, I'm doing extra hours because I don't like to disappoint." Having recently tattooed the club's logo with a ripped skin effect, he has had over two hundred people asking for the same design. Needless to say, he won't be doing walk-ins anytime soon, as the studio's artists are currently all fully booked!



TATTOO TEA PARTY PALE ALE



The Zeitgeist Brew Co brews "modern, memorable, British craft beer in and on behalf of Manchester" – and they produced a special limited edition brew for the recent Tattoo Tea Party which took place there. Only 250 bottles were made, and we were among the lucky few who got to taste it at the convention! Brewed with five hops and three malts, it has a lovely golden colour and, at 4.3%, it's strong enough without packing too much of a punch. Tastewise, it's fairly dry, with a fruity and hoppy finish. Delicious. Check out their range at www.zeitgeistbrew.co.uk

SAK YANT MAGICAL TATTOOS

Following on from Total Tattoos fascinating article on one mans journey to spiritual enlightenment through Sak Yant tattooing last month. Happy Sailor in East London are happy to welcome Sak Yant Master Ajarn Ohr who will be working with them from June 2-16 anyone interested in receiving one of these magical tattoos should contact them via e-mail or phone to make an appointment:
james@thaitattoosakyant.co.uk
02070 339222

TATTOO IDENTIFICATION

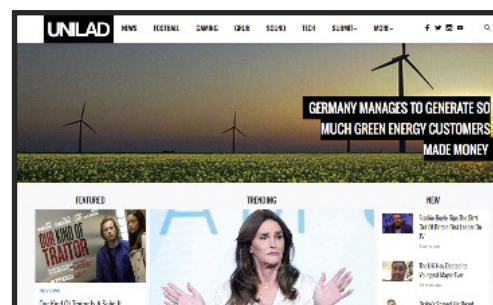


On Monday 8th May, a woman from Auckland (New Zealand) was found by the side of the road, with life-threatening head injuries. As we go to print, we understand that she is in a critical condition and has been taken to Auckland City Hospital for surgery. The woman is believed to be between the age of twenty and thirty, but has no means of formal identification and is unable to communicate with the authorities because of the severity of her injuries. In a bid to help identify the woman, the local police have issued a photograph of a tattoo on her left calf: a cross with a rose in the centre, containing the names 'Mum' and 'Dad'. Mark Fergus, the Commander Inspector in charge, has urged anyone who may know the woman to contact the police. For more information, please head to

www.police.govt.nz/news/release/update-dome-valley-incident

UNILAD FILM VOLUNTEERS

Social media platform UNILAD are seeking to create a documentary about tattooed professionals and their experiences regarding attitudes towards tattoos in the workplace – both positive and negative. If you have a high-end job in the corporate or financial sector, or face strict dress codes at work, then please email **yaz@unilad.co.uk** for more information. Check out **www.unilad.co.uk**



WIN TICKETS TO THE PORTSMOUTH TATTOO CONVENTION

The Portsmouth tattoo convention is back for an astounding seventeenth year! Once again it will be held at the very grand and impressive Portsmouth Guildhall and it will be on 30th-31st July. Tickets cost just £10 per day and are available at www.portsmouthtattooconvention.co Organisers Shirley and Steve have kindly given us 3 pairs of tickets to give away to you, our lovely readers. To be in with a chance of winning, simply tell us the answer to the following question.

In what year did the Portsmouth show begin?

- A 1999**
- B 1899**
- C 2099**

Email comps@totaltattoo.co.uk with your answer and the subject line POMPEY. The first three correct entries drawn out of the hat will win a pair of tickets. Closing date 30th June. Terms and conditions apply (see page 5).

NEW ARTISTS AT SONGBIRD TATTOO

Brownie, formerly of Glory Bound in Exmouth, will be joining the team at Songbird Exeter along with his apprentice Sammy. Brownie has a talent for freehand script and strong black and grey, whilst Sammy enjoys working in an old school style. For appointment details, please contact the studio on 01392 254626, or email songbirdtattoo@live.co.uk

SPOT THE BALL - WIN A YEAR'S SUBSCRIPTION TO TOTAL TATTOO



On Friday 29th April, to coincide with the start of the Brighton Tattoo Convention, a group of tattooists decided to run around in the cold and play football – all in the name of charity! The players were divided into two teams: England and 'The Rest Of the World'. It was a game of two halves, with England leading at the break 2:1. In the second half 'The Rest Of the World' rallied, allowing England the opportunity to snatch defeat from the jaws of victory with a final score of 8:3 to the visitors. Total Tattoo were honoured to act as sports photographers for the afternoon, and as a result, we've decided to hold a good old-fashioned 'Spot the Ball' competition! We've blanked out the ball in the photo. All you need to do is use your skill and judgement to guess where it might be. Email us the grid reference to identify its position (for example G2) and the first correct entry drawn out of the back of the net will win a whole year's subscription to Total Tattoo Magazine! (UK only). Email comps@totaltattoo.co.uk with your answer and the subject line BALLS before 30th June. Terms and conditions apply (see page 5).



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UEO TATTOO



An Italian living in Switzerland inspired by the art of Japan is one of those lovely cocktails that the tattoo world is so good at serving up. Ueo freely admits that he is influenced by the masters of traditional Japanese tattooing and its modern interpretation, but he is going his own way and taking his own time to develop his unique 'Ueo Japanese Style'. As his portfolio of large-scale work grows, so does his reputation. It was time for Total Tattoo to find out more about this driven artist.





"From very early on in life I was headed in the direction of art and design," Ueo tells me. "My favourite way to spend an afternoon was doing graffiti and skateboarding with my friends. I went to the Brera Art Academy in Milan when I was 19, but I still regard graffiti as my

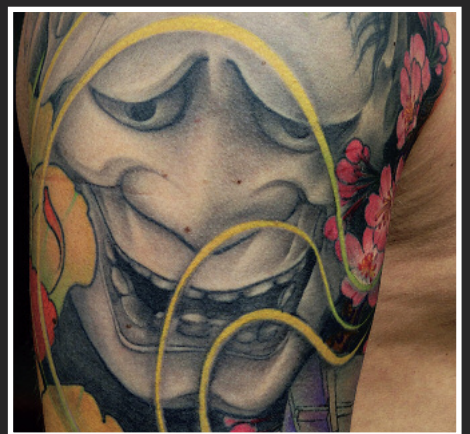




fundamental art education. All those early experiences helped me to develop my artistic abilities – so now, in my adult life, I am able to make a design out of anything that appears in my mind, even abstract shapes and concepts. Street art gave me a way to conceive images and colours. It will remain in my heart forever. I'll never stop writing on walls!"

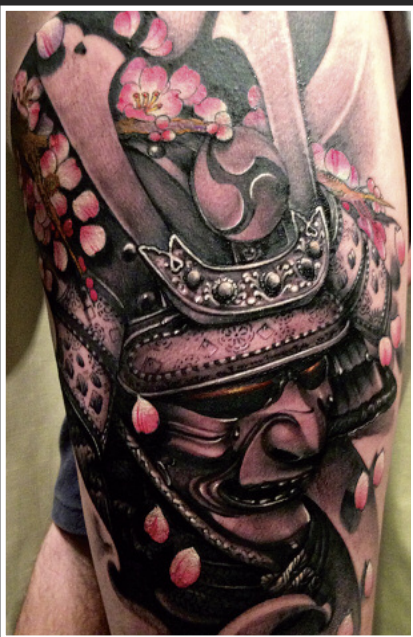
I ask Ueo what brought him to tattooing. "Street art, of course!" is his answer. "It gave me the push to learn how to draw and how to mix colours, but it also allowed me to discover my deep passion. At first I was tattooing in the back of my grandfather's shoe shop – he was a cobbler – then after a few months Max Infernoink became my teacher. He decided to bring me with him into the tattoo world and teach me the basics of 'drawing on skin'. We still love to help each other out today, even though we both have our own studios. When I started out, Max told me to try every kind of tattoo style, so that I could find out which was my favourite. I found Japanese the easiest for me right from the beginning – the style suited my artistic attitude – and now, years later, I feel I'm married to the Ueo Japanese Tattoo Style!"







I am curious to know more about what defines the 'Ueo Style'. "I use this term because I personalise all of my pieces," Ueo explains. "I apply my own knowledge to the subjects and atmospheres proposed by my customer, and my personal dynamic weaves all the ideas and elements together. That's what makes my pieces so recognisable. For me, the best way to be appreciated as an artist is to make designs that suit each individual person's body. Designs that make the body soar. I work hard at this every day."



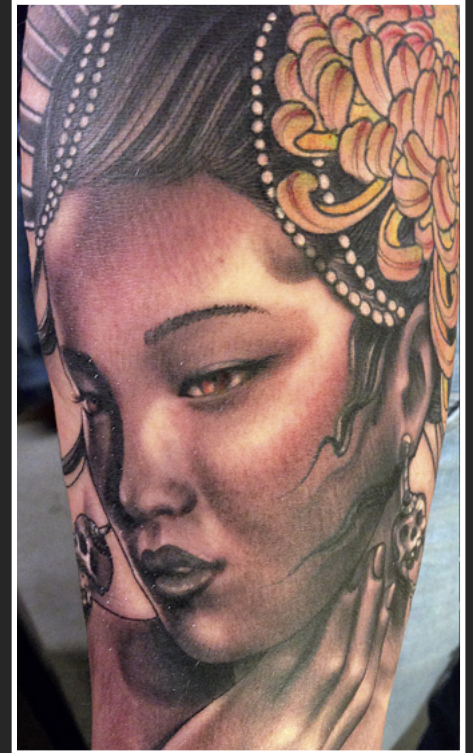
"The greatest influences on my style are the Japanese historical masters Horihoshi III and Horimasa, and also Filip Leu, Mick from Zurich and Shige. From Filip I've learned how to make big body pieces with dynamism and flow, from Mick I've learned the art of composition, and from Shige I've learned the secret of making richly detailed tattoos." I ask Ueo if being a tattooist in Switzerland, the land of the Leu Family, feels like an inspiration or a pressure. "It's been a big inspiration for me, and it also feels like a great responsibility. But this Japanese style has been my reference for years – even way back when I was tattooing in Italy – so I would feel the same wherever I was in the world. I love it."





"I have always been drawn to Japanese culture," Ueo continues, "and I enjoy reading popular Japanese legends and traditional Japanese fairy tales. I also love books about dragons and other monsters... in fact any book that gives me the inspiration to create my designs! Having good reference material to hand is very important. My impression is that my Swiss customers are generally very keen to learn about the stories, meanings and symbolism behind their tattoo designs. That's one of the reasons I like to keep lots of books in my studio."

Ueo feels that for him, large-scale Japanese work is the ultimate tattoo style. "It's limitless, it's the pinnacle of tattoo. And it's really difficult! Not everyone can use the Japanese style to clothe a person's body. It's so detailed and so hard to draw. And it's important to make the colours match to give it the right impact - and that's no small thing! I try to improve every day."



And what of the future? "My first desire is to produce pieces with true diligence and dedication," Ueo tells me. "Tattoo life experience is my real training, and I want to travel and work all around the world. Working at conventions like the Mondial du Tatouage in Paris is a real





honour. For me, conventions are oxygen for the mind. They give me the opportunity to compare my work with that of other artists, meet new people, make new contacts... It's the lifestyle I've always dreamed of. And I'm really lucky to have met so many loyal customers, because without them I would never have been able to live this life and do what I love to do. I have to say thanks to every single person who offers me their skin."

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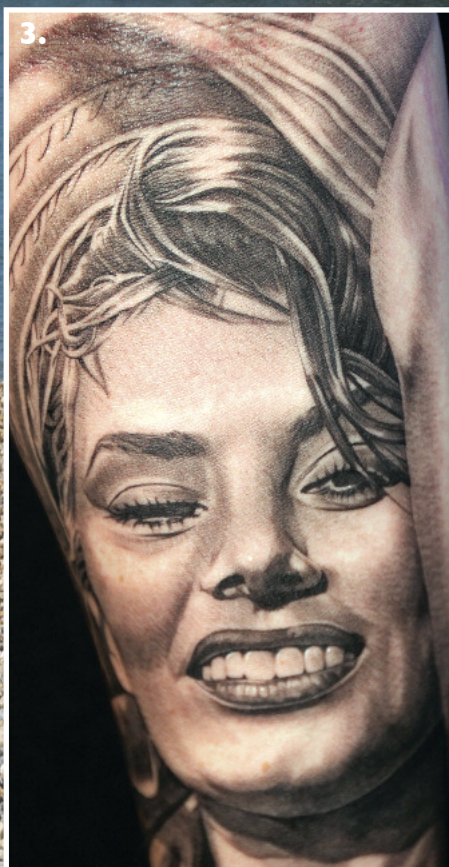


9th BRIGHTON TATTOO CONVENTION

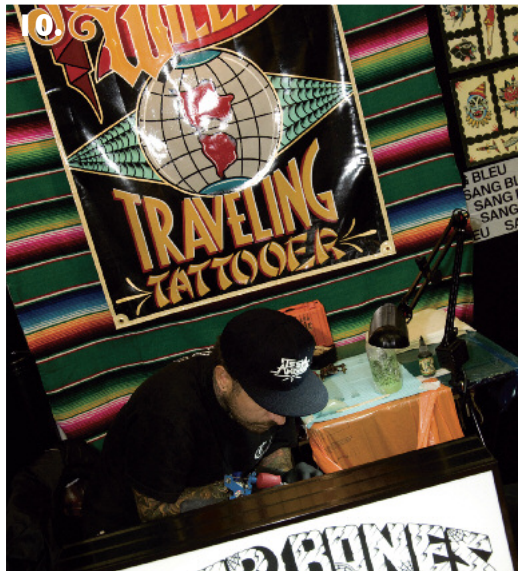
There's one thing the Brighton show could never be accused of, and that's taking the customer for granted. Surely this has got to be one of the most eagerly anticipated conventions in the UK? 2016 saw it move from being a winter warmer to a spring bank holiday gathering, and it also achieved the impressive feat of moving to a new venue for the third time in its nine year existence. Brighton is a cool, diverse and innovative city and its tattoo show absolutely reflects this.

Words: James Sandercock
Pictures: James Sandercock,
Lizzy Guy and Perry





- 1. eckel, private studio (canada)
- 2. jean le roux, black garden
- 3. ché crook, lowrider tattoo
- 4. pinstriping workshop



The Brighton Tattoo Convention's new home is the Brighton Centre, which is just a couple of hundred metres along the seafront from the Hilton Metropole hotel where the convention was previously held. It's a large-scale venue, purpose-built for events such as this, and it has that perfect blend of being by the sea and right in the city centre too. For me, this is crucial. I have never made a secret of the fact that I love city centre shows – because I want to enjoy the convention itself as well as the city it's in. I always feel a bit stiffed if I end up in some sports hall on the periphery. Brighton's organisers are clearly thinking along the same lines.

The other essential ingredient that elevates any tattoo convention above its competitors is its artist list. Brighton's roster has always been top notch and this year was no exception, mixing established names with outstanding new talent. Then there were the seminars, the Barber Expo, the premiere of Fade FX's 'The Point of No Return' documentary, and the wonderful Bodysuit Scrolls Exhibition courtesy of Seven Doors. Last but by no means least there was The Lead Room custom car show, which quite simply took your breath away. Those beautiful lumps of American metal had the wow factor in bucket loads. Just standing next to them gave me a kind of warm fluffy feeling. Throw in the charity football match on the Friday evening and you have a wonderful weekend of total entertainment.

Of course I knew all of this in advance. Social media and the show's constantly updated website had kept me very well informed, so I knew what to expect – apart from the warm fluffy bit of course. But what was the weekend really like?

11.



12.



- 5. big meas, distinction tattoo (usa)
- 6. al megaro, ultimate skin (spain)
- 7. artwork by blue, into you
- 8. sam ford, silver needles
- 9. rico, daruma goya (japan)
- 10. adrian willard
- 11. jody dawber, jayne doe tattoo
- 12. matt curzon, empire tattoo (australia)
- 13. jack goks, cloak and dagger
- 14. karrot's tattoos (belgium)
- 15. james butler, mustapic and jamieson

13.

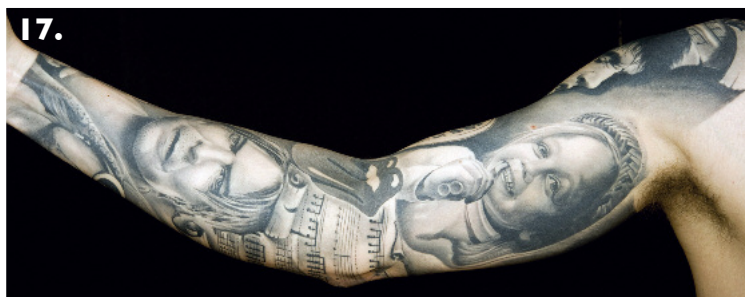


14.



15.





16-18. steve morante, fudoshin tattoo
19. iris lyle, on the road
20. david tc, plastic surgery tattoo (italy)

21. dave tevenal, no idols (usa)
22. antony flemming, world of tattoos
23. mike stockings, legacy ink
24. elliot wells, triplesix

25. hannah keuls, good times
26. dan frye, angelic hell
27. guen douglas, taiko gallery (germany)



I rolled into sun-drenched Brighton early on the Saturday, sold one of my kidneys so I could park, and headed into the show. The display of magnificent American automobiles made a fantastic first impression, and also made me realise just how big the space was. Those cars are not small, but they were swallowed up easily. I couldn't help wondering how the hell they'd got then inside the building. Like a ship in a bottle, this will forever remain a mystery to me. And that's the way I like it sometimes.

Further into the show, I came to the massive staircase leading to the first floor where all the artists were working. But before heading up there I visited the large retail area. It would probably be quicker if I made a list of what you *couldn't* get instead of what you could, but as I hate lists of any type I will just say there was lots to choose from (and, mercifully, none of your seaside tat). The Barber Expo was also on the ground floor, and when I did eventually find my way to it... it was pretty cool, with an urban hip hop vibe to accompany the locks a-falling. Organised by Paul Hewitt of Brighton's own AONO Barbershop, and bringing together talent from around the globe, it had its own thing going on and it worked.

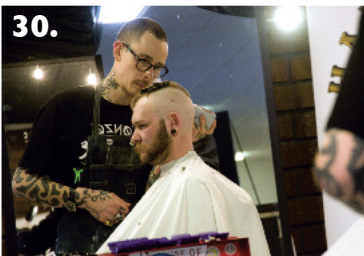
Eventually I made it up those stairs to the main artists' hall. Nice big aisles and no dead ends was my first impression. There was plenty of space to move around, chat, look at portfolios, and of course watch the artists working. I did all of those things, so it took some time to do my first lap, but after that I had my bearings and could ping around the space pretty well. And that's what I continued to do all weekend until it was time to clamber into my small reasonably priced car and head home.

So here I am sitting at my desk, looking back on the event in its entirety, thumbing through the flick book of my mind and trying to bring it all together for this show report. As always, I talked and talked and talked some more with the many friends I see at the Brighton Convention every year, many of whom have been





- 28. neil bass, tattoo fx
- 29. leanne fate, jayne doe tattoo
- 30. barber expo
- 31. matt difa and dan chase, digital workshop
- 32. sarah lu, blue dragon tattoo



fans since the show's early days at the Brighton Racecourse. I also met people who only got to know the show in recent years, or who were there for the first time. Surprise surprise they all had an opinion about it, but this is my write-up so you only get mine. (OK, with a bit of theirs thrown in for good measure...)

Ambition is something that the Brighton Show has never been short of. It's constantly trying to innovate and reinvent itself. This new venue allowed Woody and his team to expand the successful elements of previous shows and give them a space of their own – the car show and the Barbers Expo for example. Interestingly, there were no tattoo competitions this year, which I think is a first for any tattoo convention! The one thing that I did miss was a communal area dedicated to socialising. In past years this has always been well used; a place for the Brighton Family to gather.

In a new venue, especially one of this vast size, it's always going to be a learning curve, but my feeling is that next year's Brighton is going to take it to another level. Mark my words, the Brighton Tattoo Convention's 10th birthday promises to be something special.

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Cover Model Profile

Venom Blackbird

Interview and Photography Jenna Kraczek



This month's cover model is Venom Blackbird, from America's West Coast, who spends her free time rock climbing, making jewellery, and getting creative with bones...

Where does your name come from?

Venom has always been a nickname of mine, gifted from some high school friends who found my love of snakes oddly endearing. The Blackbird part didn't come until later, right after Bill Canales did my raven chest piece.

What inspired your chest piece?

People are always very disappointed to learn how unexciting the story behind it is. I've just always thought that birds look particularly good on chests, and I picked my favourite. Ravens are very exciting though! They're incredibly intelligent, and their social interactions are fascinating.

Are you planning any future ink?

I have most certainly hit a speed bump after the 45 hours that was my leg piece. There's one small tattoo left on my need-to-get list – and that's an orca, my favourite animal. I'm going on a sailing trip to the San Juan Islands to see them in the wild, and when I get home I'll get my tattoo.

How did you get involved with the Suicide Girls?

I've been on SuicideGirls.com since the start of 2011. A friend of mine modelled for them and she suggested I check it out. I watched one of their showtime movies and fell in love with the girls. At the time, their look was so unique and unusual and I felt like I had found a place where I would really fit in. A few months after applying I was asked to come out to LA to shoot my first set! Now I think I've got around 15 sets up on the site and have made a ton of amazing friendships.

We hear you are also a photographer for the Suicide Girls. Do you prefer being behind or in front of the lens?

That's a tough question. The balance is a constant struggle. My ego always wants to be the subject of a photo, but the artist in me wants to create it. I think the creating side is ultimately more fulfilling for me.

Tell us about your other creative activities.

I love working with stone and silver. Making jewellery is my newest hobby. I also love to paint and draw, and ceramics have a special place in my heart. Oh – and I really enjoy working with animal bones. Prepping and re-articulating skeletons is something I've been working on getting better at.

Any new projects coming up that we should know about?

Recently, my energy has been more seriously focused on my rock climbing! I was recently picked up by a rad climbing company, So iLL, and we've got some tentative plans for some climbing videos and other things in that vein.

Tell us more about the rock climbing...

It's a blast! The drive to explore new areas and climb new rocks challenges my agoraphobia and helps me take steps to expand my horizons. Most of my free time centres around rock climbing – and certainly all of my vacations. The climbing community is full of some of the most welcoming, psyched up, caring, and involved people I've come across. Having that much positivity around you improves the quality of your own life exponentially. That, combined with time spent syncing up with nature, makes the sport truly amazing for me, and a much-needed switch from the modelling world, which can sometimes be unhealthily self-centered. My favourite place to climb, so far, has been Bishop, California. Hawaii was incredible too, but the climbs in Bishop are so my style, it all just flows out there!

What are your goals and aspirations?

My only current goal, as trite as it may sound, is inner peace. Being someone who deals with anxiety and a panic disorder, it's painfully apparent to me how important this is in every aspect of my life. I spent my early years competing eventing horses all across the country, but now I take a slower pace,

photographing nature, enjoying the ocean as much as possible – and rock climbing of course. My idols are free climber Dean Potter, rock climber Lynn Hill, and explorer and marine biologist Sylvia Earle. I would like to ride a race horse some day... and I'd also like to become a falconer... and kiss every cetacean alive!

We love your Instagram posts with you dog. Does he go on all your excursions with you?

Oh Ghost! Yes! My man! He is my one and a half year old Weimaraner, a wild ball of crazy and I love him. He comes with me on most of my adventures. Unfortunately the national park system in the US isn't too dog friendly, so sometimes he can't come, but most of our trips are into Bureau of Land Management land, which is OK. We spend rest days at home on a little private dog beach. He swims and I do yoga. When I'm climbing he runs full speed around the rocks, hunting down sticks and the occasional set of bones. It's lovely to have a pup that complements and participates in my lifestyle so readily.

Any fitness tips we should know about? How do you stay so lean for climbing?

Find an activity that makes you happy and you'll never struggle to stay healthy and moving! As far as my physique, I try to eat as healthily as possible. There's a lot of diabetes in my family, so I try to keep carbs, sugars and grains to a minimum while keeping proteins and fresh produce plentiful.

How do we connect with you?

All over the internet! Instagram, @Venomblackbird, (Ghost has his own too, @GhostBlackbird), Snapchat @VenomBlackbird, Twitter, @_VenomBlackbird, my own personal website www.VenomBlackbird.com - there has links to photo sets, travel blogs and my jewellery and print store, and of course at Suicidegirls.com. Hopefully though, if we're lucky, out on the trail!

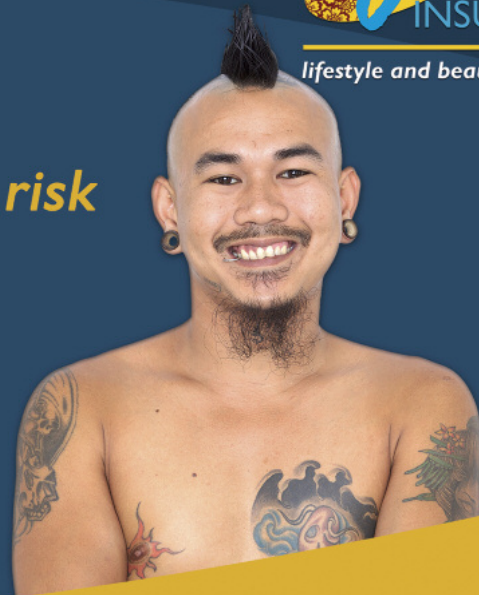
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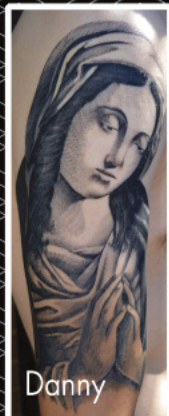
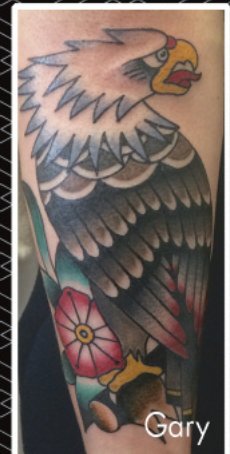
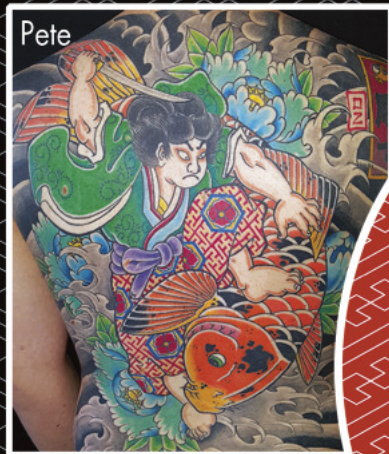


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Ryan Evans

Interview Perry Rule • Pictures Ryan Evans

O riginally from New Zealand, Ryan Evans has been working at Kamil Mocet's north London studio for the last couple of years – ever since seeing a post on Kamil's Facebook page asking for artists to join him. I first met him when he was newly arrived in the UK. It was at a time when colour portraits were just beginning to make waves across the tattoo world, and Ryan's realistic colour roses really stood out. His quiet, almost shy, personality somehow allowed him to slowly infiltrate the industry. I remember people approaching me at conventions asking if I had heard of him, describing his work as “amazing” and “incredible”. So now, after far too long, we're finally sitting down to record an interview. It's a chilly morning, we're in a café, and Ryan has bought the cakes...





"It was a bit difficult when I first arrived in the UK", Ryan recalls. "Business was slow. Because of the location of the studio here, there is no passing trade; it's appointment only. So I had to try hard to get my work out there and be seen. Now I much prefer it like this. I do my own thing and then go home. I work five days with Kamil and one day at Lal Hardy's New Wave Tattoo. The balance is great. I like the change of scenery. They're such contrasting environments – a traditional shop and a private studio."

Ryan studied art at school, then spent many years working in various outdoor jobs in the countryside. But one day he picked up a sketchbook and reminded himself how much he enjoyed drawing... and that's when he decided he could probably make a career of it. "I'd always been fascinated by tattoos and I knew that could be a way of supporting myself through my art, so I decided to go for it. But I never had any idea it would be as much hard work as it is!"

I asked Ryan how it all began. "When I started out all I had was a folder of really horrible drawings that I was taking around to studios," he tells me. "I didn't have any friends in the trade, and there was no one to tell me what I should do to get a job. I got turned down quite a bit until a German guy called Pete said he would help me out. So then I used to hang out at his shop, go home, go back to the shop, go back home. I still wasn't really meeting any people, but without him I would never have got in. We don't really talk any more. He was pretty dysfunctional. Nowadays you'd never get away with being so unprofessional. There are so many good artists for clients to choose from and you need to treat your clients right. In these days of social media a reputation can be destroyed in no time."

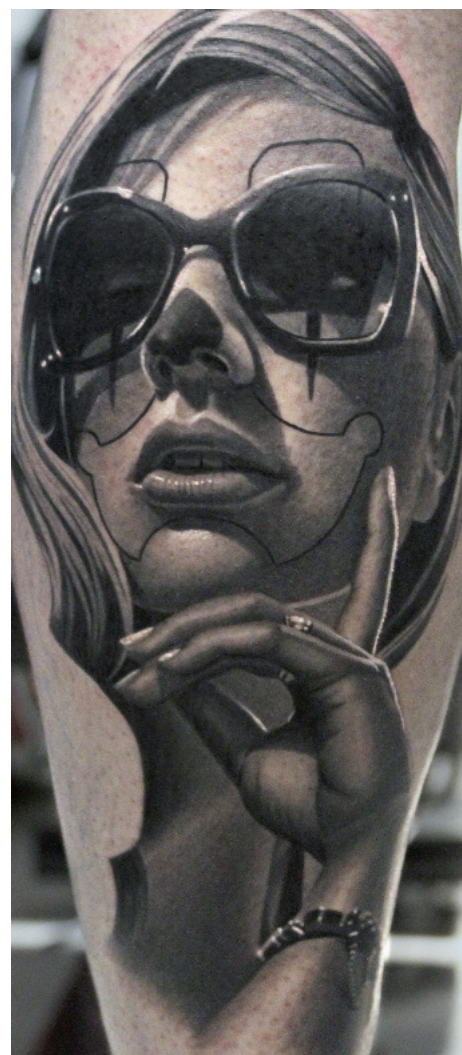
Ryan goes on to tell me that his first apprenticeship was a disastrous affair. He had to look after the shop owner more than the shop owner looked after him, and after a time he realised he would need to move on to a busier street shop if he was ever going to learn his trade and hone his skills properly. "I don't think I learnt anything much until I went to work at Matt Jordan's Ship Shape Tattoo in Auckland," Ryan told me. "I worked there for a few months before I came to England. Matt really taught me how to apply myself and I learnt far more from him than anyone before. At the time I was using coils. I didn't get into rotaries until I worked with Kamil and he steered me towards an injector. I have never really used a coil since." It had been less than

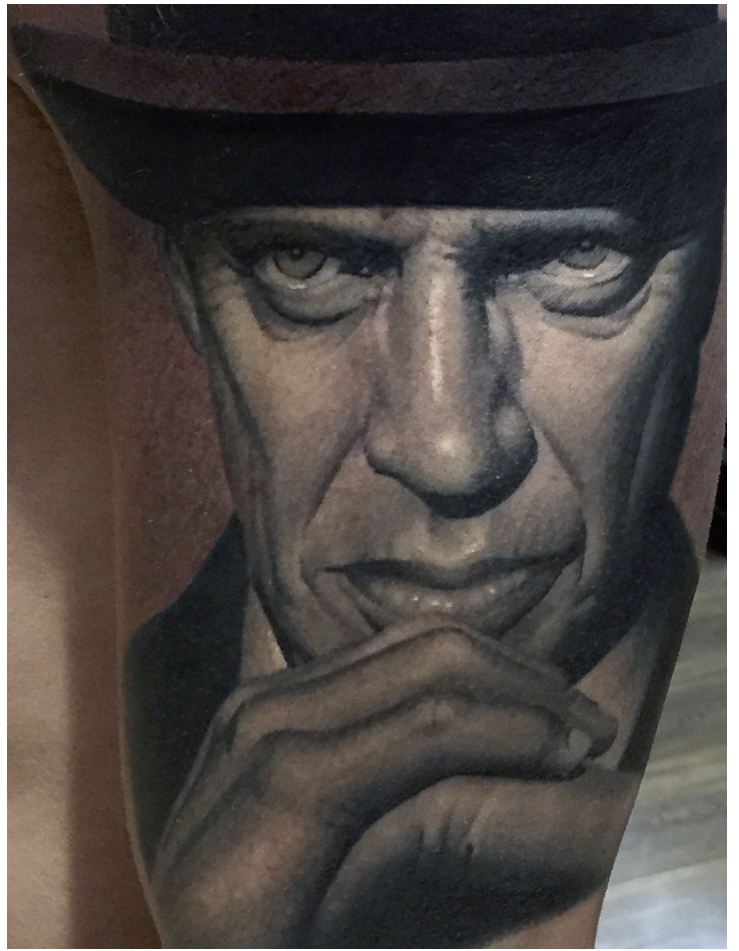


three years from first picking up a machine to coming to work at Kamil's studio, which is testament to how quickly Ryan's work improved and developed.

It's a brave move to up sticks and relocate to the other side of the world, especially when you arrive in a new country without knowing anyone, so I was curious to know why Ryan had chosen to come to the UK. "I wanted to travel and see Europe," he explains, "and I decided England would be a good base, partly because there's no language barrier. So I started off with a two year visa and I planned lots of trips into the rest of Europe. I think I'll probably stay for another year or two, then go back home. I would like to spend some more time with Matt and Steve. Their shop's really cool."

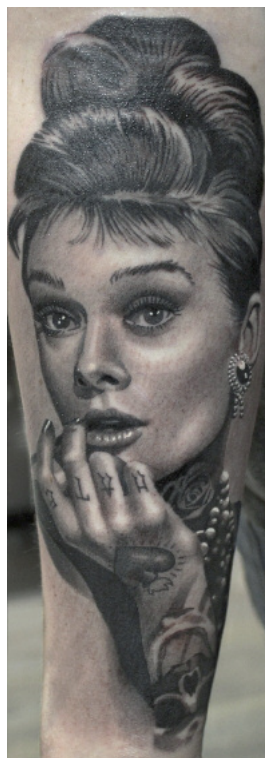
Given that New Zealand has such a fascinating cultural background, I was interested to know more about the contemporary tattoo scene there. "When I was very young, I remember seeing a tattoo on my uncle's shoulder and being intrigued by it," Ryan tells me, "but tattoos didn't really feature much in my childhood. Now, though, tattooing is very popular in New Zealand. In fact I think we have one of the highest percentages of tattooed people anywhere in the world. A lot of that is because of the Maori and Polynesian culture, but the general public do seem very into tattoos. The weather plays a big part of course. And there are some amazing artists in New Zealand because of that. People seem to be getting the same kinds of subjects as here in the UK – realistic black and grey is everywhere, and traditional is very popular too. With social media, everyone sees imagery from all different countries now, and whilst there are some tattooists whose work really stands out, most are doing very similar subjects the world over. Classic stuff like roses will always be popular."





Realism is a style that gets a lot of criticism, with many people questioning its longevity. I wondered what Ryan's response was to these comments. "I would like to think that black and grey holds up pretty well. Obviously if you have a beautifully subtle colour piece and you blast it in the sun, then it's going to fade. Lal Hardy showed me some black and grey tattoos that he has on him that were done more than twenty years ago and they still look great. I do think that if you put a lot a contrast in, and put it in right, then it will hold up fine – as long as the client does their bit and looks after the tattoo. Also, all the recent developments in inks and machines have helped. But obviously only time will tell."

Our conversation moved on to the things that inspire Ryan. "At the beginning it was magazines. I loved seeing the black and grey work of people like Carlos Torres, Robert Hernandez, and of course Matt Jordan. We'd get a lot of magazines coming into the shop. When I started out I did both black and grey and colour, beginning with small pieces while I found my way. I enjoyed colour, but I'm more comfortable with black and grey. Lately I've stopped taking on colour projects altogether." I asked Ryan what led to this decision. "I find black and grey easier and I prefer the end results. It looks better when it's healed and it holds longer. When I started out, because it was a street shop, I did whatever came in. There was only me and my boss Pete and so I did script, tribal, a bit of Japanese... and I definitely didn't do them all well! But during that time I noticed there were bits I was better at, and enjoyed more, and so I naturally moved towards them. I found myself encouraging customers to get a custom piece along the lines of what I wanted to do. Then it started to snowball. The more you do, the more you have to show people, the more people see, and the more they ask for you to do something like it."



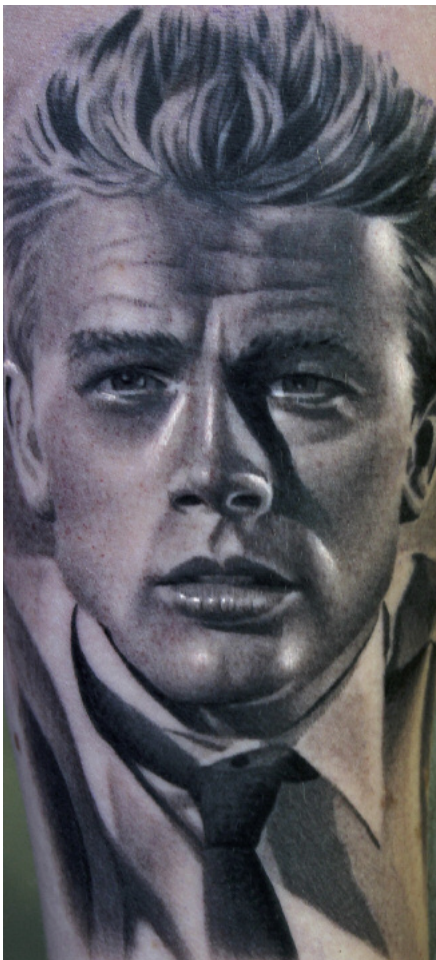


Aftercare is particularly important for realistic tattoos, with all their intricacies and subtleties, and the tattooist has to trust that the client will follow their advice. I asked Ryan what he recommends. "I usually put on a little cream and a dressing and send the client home with the recommendation that they keep it on for 3-4 hours. Then they should wash their hands, remove the dressing and get straight in the shower. Using mild soap in the palm of their hands, they need to gently wash the tattoo and then rinse away all the soap. They should then dab it dry with a clean towel, give it 5-10 minutes to air dry, then apply a small amount of aftercare cream. That process needs to be repeated morning and evening until it's healed."



Ryan puts a lot of thought into the originality of his images, and this is something that really makes his work stand out. "I try really hard to find good reference. Most of the time I look for unseen images and try to avoid the obvious. It's best if you can take your own pictures. I study the images and look for good contrast, even mid-tones, highlights, and smooth transitions between dark and light. Composition is important as well as placement. You don't want things to look like a sticker on the body. As I have gone along I am finding that bigger is definitely better, so rather than putting four things on a sleeve I now often just put one. That comes back to how long it will last; if the details are much larger then they hold much better."

"I use the computer to compose an image," Ryan continues, "sometimes taking several elements from different pictures and putting them together. For instance, with the clown girls I've been doing lately I may take the face from one model, the hair from another, maybe a hand from another, and a hat from somewhere else, then draw the make-up on, which means nobody other than my customer is going to have that image. I've had to find my way around Photoshop in order to do this. Technology is having a positive effect on tattooing and it's helping it to grow in all areas – machines and inks as well as image building."



Looking ahead, Ryan is focusing primarily on black and grey, his intention being to continue to improve. For him, reference is where it all begins – with high-resolution well-balanced photos – and he believes in taking the time to do accurate stencils, marking out every tonal change. “I just try the best I can to copy the image as accurately as is possible. Creativity is not my strongest point, and if I had to sit down and draw something off the top of my head I would really struggle, but I really pay a lot of attention to what I am looking at. It’s quite a lengthy process, which means I don’t get to do too many larger pieces. I do sleeves, but currently only about ten percent of my work is larger than that. I’m looking out for people wanting bigger pieces.”





What of tattooing in general? How does Ryan see it developing? "There are so many tattooists now. It's very saturated," he says. "I guess the ones who are pushing things forward will remain busy until the next generation of innovators comes along – which is obviously worrying for me. I go online every day and see new artists who are amazing, young, and have only been tattooing for a short period of time. The Eastern Europeans seem to be incredible. It helps to keep me on my toes and it's partly why I work so hard to keep improving. I don't see my work as being that good! I find it hard to take compliments because I feel I am just doing basic black and grey."

Ryan has a pretty good balance to his life. He works six days a week in two contrasting studios and he tries to visit another country every month, sticking to his original plan of seeing as much of Europe as possible. Quietly confident, he is not a naturally loud and gregarious person, preferring to let his work do the talking instead. We think it speaks volumes.

Anyone interested in getting a piece from Ryan should get in touch via ryanevanstattoo@gmail.com






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INK & IRON TATTOO CONVENTION

It's been a few years since I've made the trip to Ink & Iron in Birmingham. The old venue was dark and tired, the show only seemed to attract fairly average artists and there was no real room for the iron. But this year Steve took the brave decision to step up a gear and move the show to The New Bingley Hall, situated just off the inner ring road close to the city centre... Boy! What a difference!

We arrived to find a large purpose-built hall with plenty of free car parking (spilling over on to local roads in the neighbouring estate if needed). The hall itself was brightly lit – with a clean non-sticky carpet – and it was filled with an interesting mix of visual entertainment evenly balanced between tattooing (obviously), an art exhibition, body painting, barbers, and various stalls selling everything from quality fedora hats to jewellery, sweets and spray cans. At the far end was the bar and food where a very tasty hot curry and rice could be yours for just £3.

In the middle of the long back wall were doors leading through to a second area with a concrete floor and large-scale outside access, and it was here that the Iron element of the show took place. All manner of custom bikes, hotrod cars, rat rods and vintage trucks were there, plus all the associate stalls you would expect, including in one corner a power lifting competition.

Close-up magicians wandered round, wowing the crowds with their tricks and bending balloons to create animals and hats for the children. The main stage played host to several bands throughout the day, as well as a burlesque show. It was also where artwork from the graffiti competition was auctioned for charity. These pieces can often be a little predictable in their subject matter, but

most of the designs here were real art – and they were going for absolute knock down bargain prices.

About 80 tattooists came to support the show and whilst I wouldn't say they were all great, many of them turned out some super pieces. Notable mentions should go to Geoff Longley of Studio 59, Marie from Folklore, Lewis Davies from Gung Ho! and Jamie from Dark Horse Collective. Jamie did a fantastic flaming skull with green eyes that for me would have been a winner.

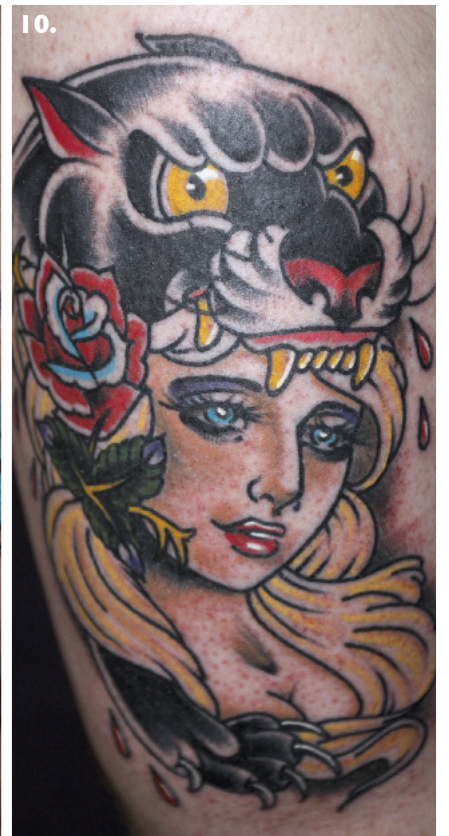
Ink & Iron really did need to move, and this new venue suits the convention perfectly. Downsides? I would say the tattoo competitions really need to step up a gear in line with the rest of the show and they need to be more organised, with clearer instructions, so that everyone understands what is going on and when. And maybe the large numbers of bike club members who came to support the show wearing their colours might possibly put some families off? If this convention is to grow, this may be an issue for the future, but I have to say they were all super smiley and pleasant.

Personally, I am really glad to see that Ink 'n' Iron is back on track. It always used to be the first show of the year in April, and we all looked forward to it. I'm genuinely happy to be able to say once again "I'm looking forward to next year's Ink & Iron!"



1. the new venue
2. rob, park street tattoo
3. reece mortiboys, medusa ink
4. sofie simpson, nala tattoo
5. graffiti van

6. rich pearson, gung ho!
7. rich pearson, gung ho!
8. rich pearson, gung ho!
9. geofferson longley, studio 59
10. jason colley, dragonfly tattoo





11. jamie chan, skinnys ink
12. ollie tye,
cosmic monsters inc
13. jamie lee knott,
dark horse collective
14. claudia de sabe,
seven doors
15. great graffiti by gent 48



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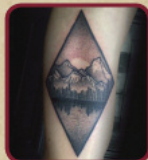
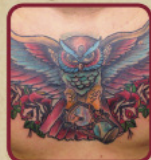


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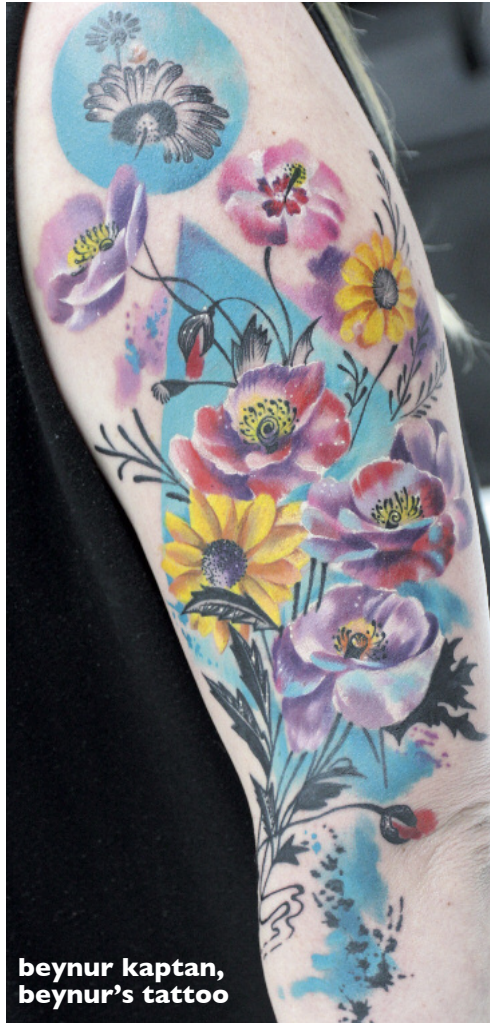
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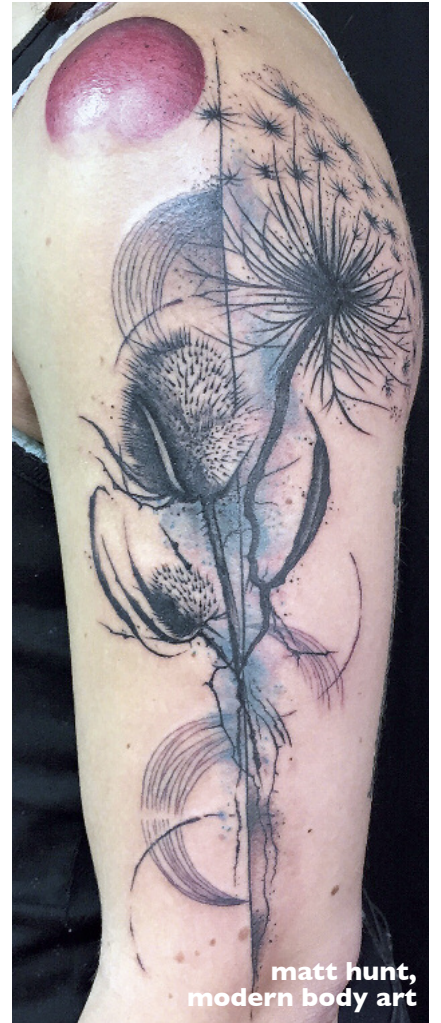
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GALLERY

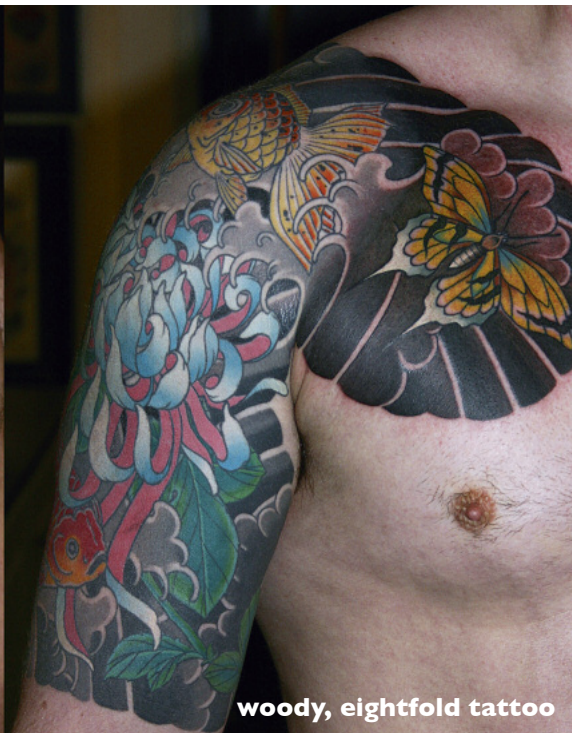
cammy stewart,
black work tattooing



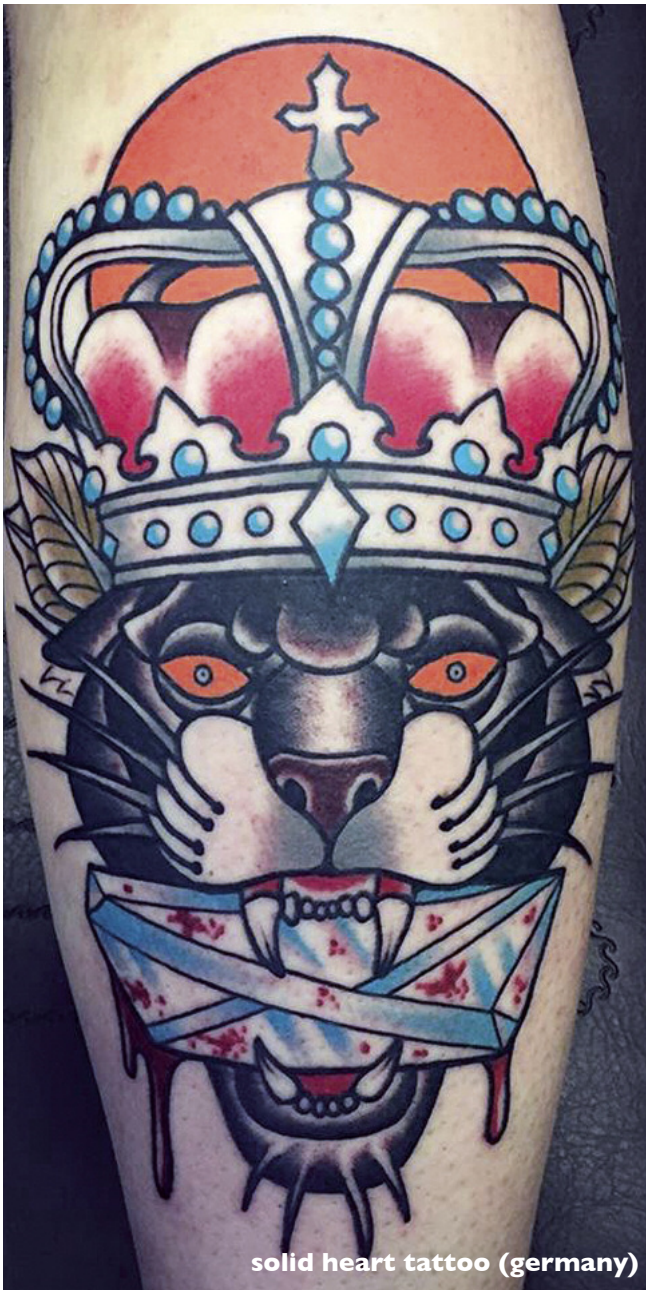
beynur kaptan,
beynur's tattoo



matt hunt,
modern body art



woody, eightfold tattoo



solid heart tattoo (germany)



aaron clapham
tattoo art



mater totemica (italy)



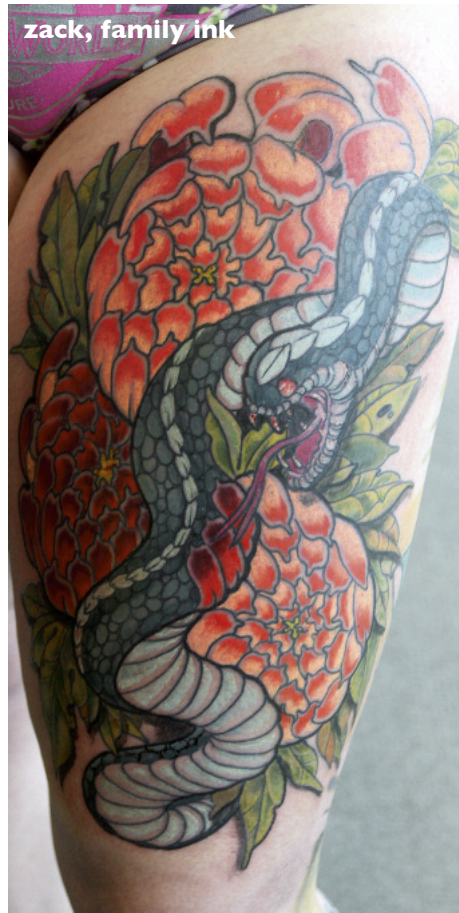
luigi, leo rios tattoo

lee symonds,
cherry blossom tattoo





lewis mckechnie, red hot and blue tattoo



zack, family ink



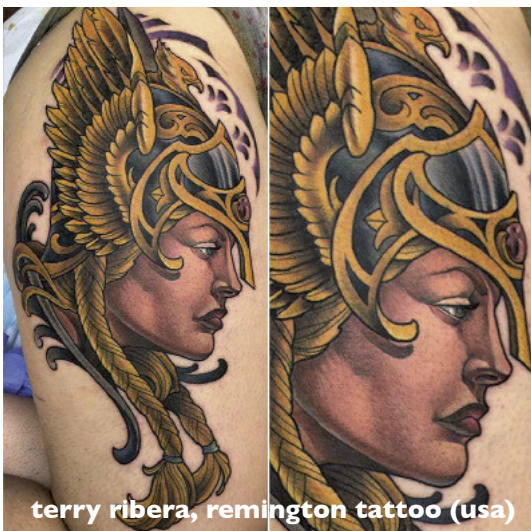
luke naylor, hand on heart



sunny bhanushali, aliens tattoo (india)



lewis parkin, northside tattooz



terry ribera, remington tattoo (usa)



snatch, tattoo ink



peter,
royston ink



dave simpson,
northside tattooz



chris morris
frontier tattoo parlour

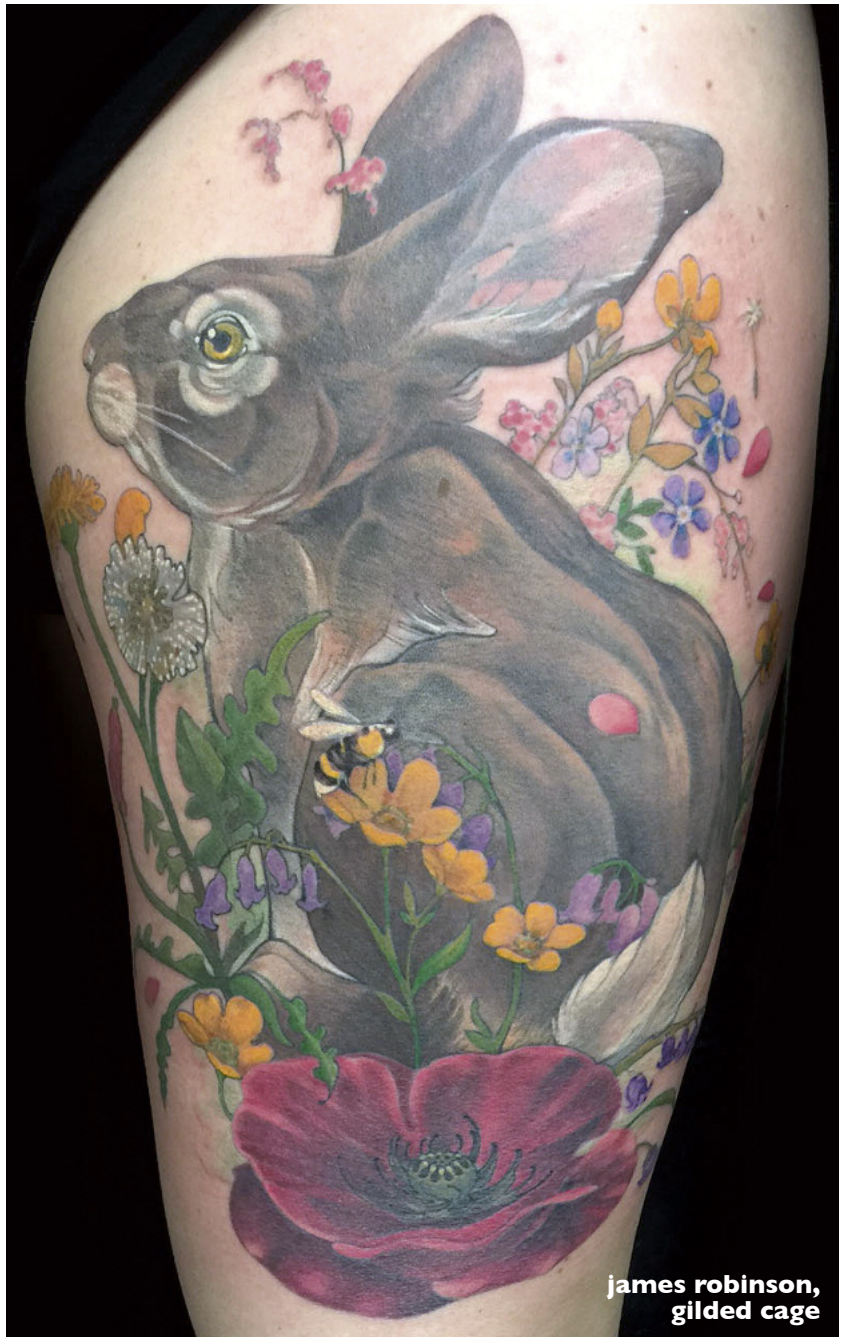
sean hedger, needle and fred



artist unknown



conner young
kolor and blood



james robinson,
gilded cage



hannah westcott, infinite ink



edgar, old london road



jaysin burgess, northside tattooz



george bonner, duke street tattoo



sean crane, alans tattoo

thomas bates,
five keys tattoo



sam butler, vintage inx



uncl paul knows (greece)



alix ge, tin tin tatouages (france)

katie shocrylas, private studio (canada)



a d pancho,
rock n roll tattoo

bam bam, life is good atelier (poland)



james bull, o'happy dagger



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CEREAL KILLER CAFE

Words: James Sandercock • Pictures: Alan & Gary Keery



Ever craved a bowl of cereal and wondered why your local cafe doesn't have such a thing on the menu? That was exactly what the Keery twins were thinking as they roamed the streets of East London, hungover, longing for their favourite milk-drenched snack. And that was how the idea for the Cereal Killer Cafe was born.

Alan and Gary Keery opened their first Cereal Killer Cafe in Shoreditch a couple of years ago. Despite a hostile response from anti-gentrification activists (who branded them as hipster impostors) and a hefty pounding from the media, the tattooed twins soon established their unique and quirky business as a vibrant local eatery. The concept proved so popular they have now opened a second cafe in Camden.





Total Tattoo: Can you guys tell us a bit about your childhood?

The Keery Twins: We were both quiet kids. Surprisingly, as we are anything but quiet now! When we were in primary school we had to be separated and put in different classes because we used to fight... a lot. We would literally rip each other's hair out. We then went to the same secondary school, which is when we started getting on much better. We now work, live and socialise together. Some people find that as weird as the fact that we own a cereal café – but being identical twins we have a different connection to that of normal siblings. We will probably still dress the same when we are ninety years old, cruising round on our zimmer frames, creeping people out.



Total Tattoo: What are your first memories of cereal?

The Keery Twins: Cereal has always been a big part of our lives. We remember going to the cereal aisle in the supermarket, and getting to pick one box of cereal each that we would eat for the week.

Alan: I would always go for Banana Bubbles (“the cereal that thinks it’s a milkshake”).

Gary: I would pick depending on the toy inside. I had every bike reflector in the Kelloggs collection.

The Keery Twins: Ever since then, we have always eaten cereal. It’s an easy meal, with tiny prep time and minimal dishes. It suits our lifestyles and our budgets.





Total Tattoo: Sweet or savoury?

The Keery Twins: It all depends on the mood and the time of day really. We're more inclined to go for a savoury breakfast, and save the sweetness for an evening treat in front of the TV, watching some classic 90s nickleodeon shows like Sister Sister, our ultimate twin aspiration.

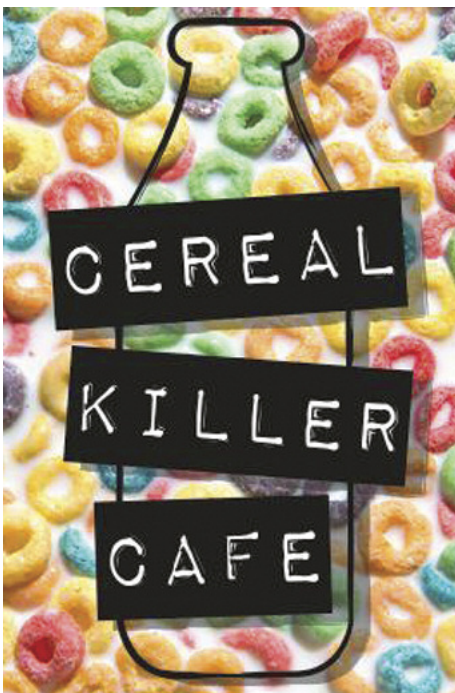
Total Tattoo: What are your early tattoo memories?

The Keery Twins: Back when we were teens, in the mid 90s, there was still a bit of stigma around tattoos. I think we were attracted to that though. We've always collected tattoos, making milestones in our lives.

Alan: My first tattoo is quite questionable. I was young and naïve, and I decided to get a design from a bottle of Lynx tattooed across my whole upper back. Thankfully that particular Lynx has been discontinued, but it's still there on my back as a constant reminder of what poor decisions look like.

Total Tattoo: Would you say us Brits are a nation of cereal lovers?

The Keery Twins: Absolutely. I think it's something that's been kept behind closed doors for too long. Now there's a place that takes cereal to the next level ... that celebrates the best of cereal... and makes you feel like your excited seven year old self again. We sell cereals from all over the world – over 100 brands – so when you come in to the Cereal Killer Cafe you're bound to find something you've never even heard of before. And you'll leave on a sugar high! What better way is there to start the day?





Total Tattoo: But it hasn't all been positive?

The Keery Twins: I think we are loved and hated in equal measure. But it's better to create a reaction that be forgettable. Since opening the cafes, some people have called us gods, and we've had marriage proposals, but we've also had a couple of death threats. So, you know... it's swings and roundabouts.

Total Tattoo: What's next for the cereal entrepreneurs?

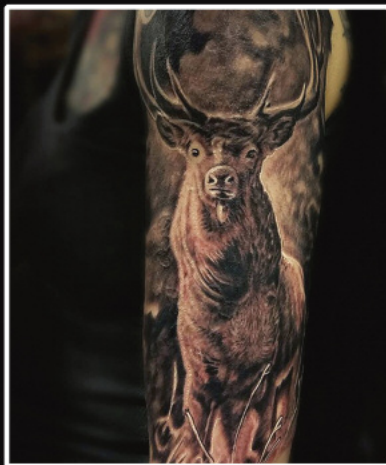
The Keery Twins: It's been a pretty busy couple of years for us already. We've opened two cafes and released a cookbook, and we've been working on our global expansion. Our first international café will be opening in Dubai this summer, then we will be working on the UK side of the business and looking at opening more cafes here. We've also just launched our e-commerce site selling all things cereal online at cerealkillercafe.co.uk

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NORTHLAKES TATTOO CONVENTION

The 9th North Lakes Tattoo Show was held at its usual Cumbrian venue, the ever-popular Shepherd's Inn, but this year the place felt a little different as it was undergoing refurbishment and a different entrance was being used. The show was just the same though! Carlisle and the surrounding area had recently suffered devastating floods, but this didn't seem to affect attendance at all. The customers were eager to get in and get tattooed!

Carl Cooky Cooke from Artful Ink was one of the first to get going, starting with a big Japanese arm piece, while around the next aisle JJ Jackson was hanging up his banner – TACOS BY JJ – which generated a few chuckles. After a couple of hours the show was in full swing, with some outstanding work in progress.

Once again the artist list did not disappoint. There were plenty of old familiar faces – including Steven Wrigley from Irezumi, Helen Brown and Rich Pearson from Gung Ho!, Paul Saunders from Voodoo Tattoo, Gary Wiedenohf from Inkredible Kreations, and Karl Flecky from Fleckys Tattoos – and this year there were many new faces too. Laszlo Hrozik was doing black and grey pieces with his own unique twist, Ollie Tye brought his very individual style to the show, and the roster also included Craig Ridley and Darren Mullen from Irezumi, Gavin Lyons and Matty from Tattoo Station, Jason Corbett and Lewis McKechnie from Red Hot and Blue, Barnaby Titchener from Lionel's Tattoo Studio and many more. Spacy was on top form this year, blinding everyone with his ultra-bright head torch, and Jim Gallagher and Paul McNab were there too, representing the Bristol Tattoo Club.

All the artists working very hard to get finished in time for the Best of Day judging at 7pm on Saturday. The judges really had their work cut out, as the standard was so high. It was a difficult choice, but the final result was a draw between JJ Jackson with a colourful calf piece and Sile Sanda with a black and grey thigh piece – both very well deserved.

There was a couple of new stalls this year in addition to the usual favourites: Jez Camber selling tattoo machines (who also made and donated a tattoo machine for Sunday's Best of Weekend competition) and a purveyor of particularly good hand-made fudge that went down a treat – handy for anyone whose sugar levels had

dropped after being tattooed! There was also Tile Productions selling some amazing pieces of art on tiles, plus teapots and various other gift ideas.

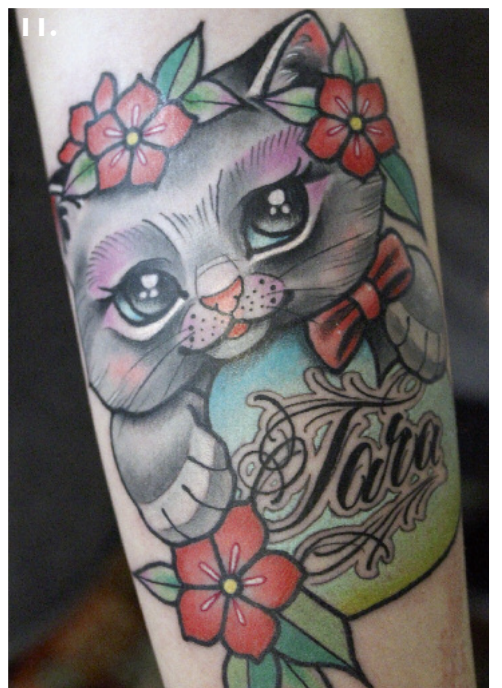
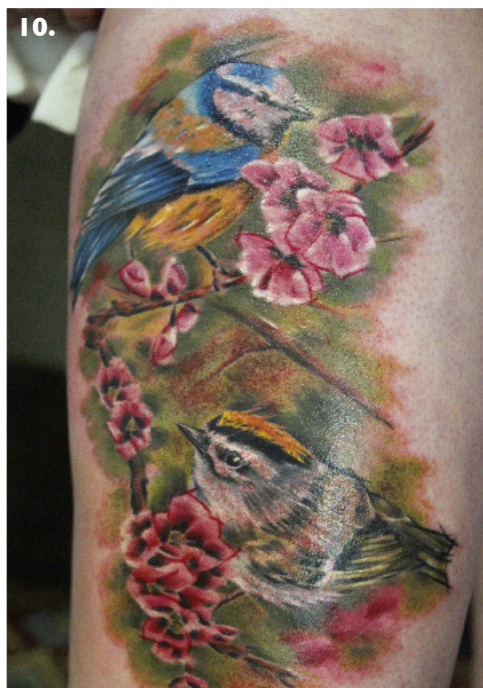
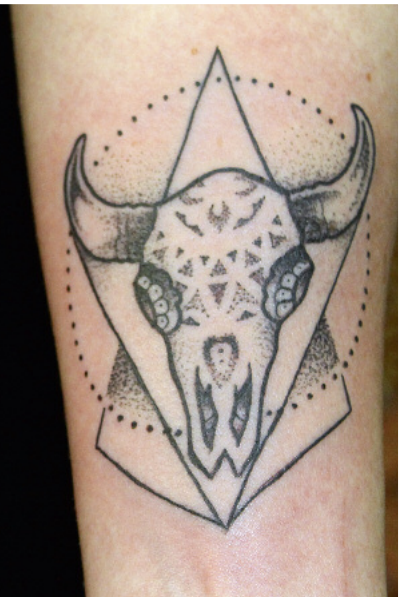
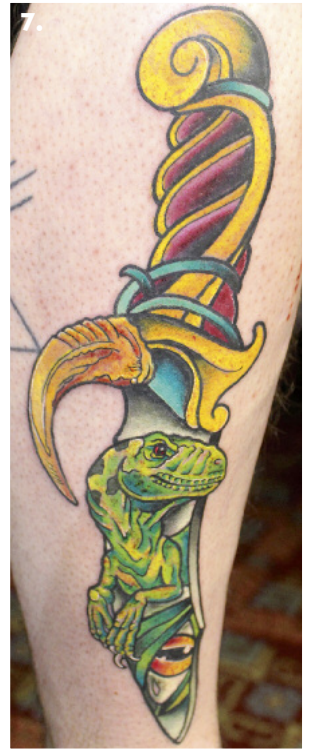
Sunday morning arrived and the artists got straight to work. Helen Brown was one of the first to get started, on an owl portrait. This year Sid Siamese from Bangkok had travelled over from Sweden and was working alongside Sean Crane and Darren Crane. He brought his model Erica, who had an incredible piece of work from her hip to her knee, and was awarded Outstanding International Artist – and well deserved it was too.

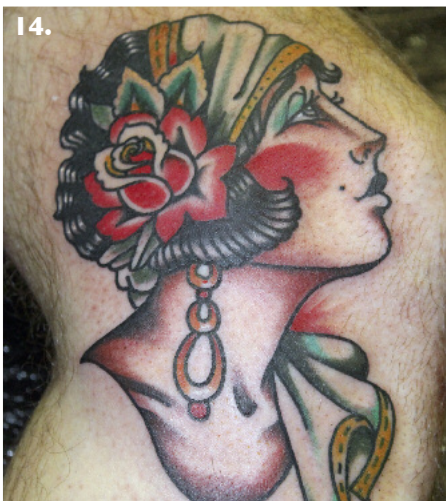
Sunday was the big competition day. As all the tattooists raced for the judging there was some truly amazing work on show. Large Black and Grey was won by Dave Ashton (skulls and demons arm piece); Small Black and Grey was won by Gareth Hutt (owl lady on the calf); Large Colour was won by Sean Crane Siamese XIII (Japanese arm piece); Small Colour was won by Juliet Preston (butterflies and flowers thigh piece); and Best of Day was awarded to Rizza Boo Charissa Gregson (cat on the lower arm). This cat tattoo also won overall Best of Weekend.

Organisers Colin and Mike put on another really great show this year, with a very chilled atmosphere and plenty of giggles throughout the weekend. Roll on the North Lakes Tattoo Show 10th Anniversary in 2017!



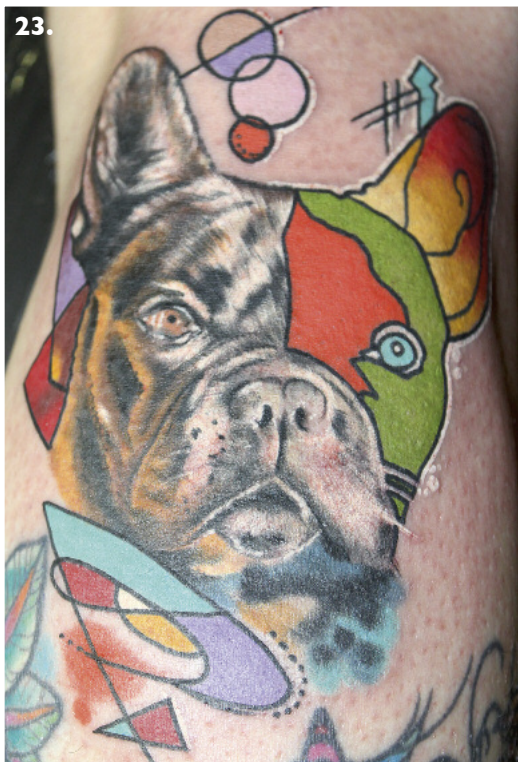
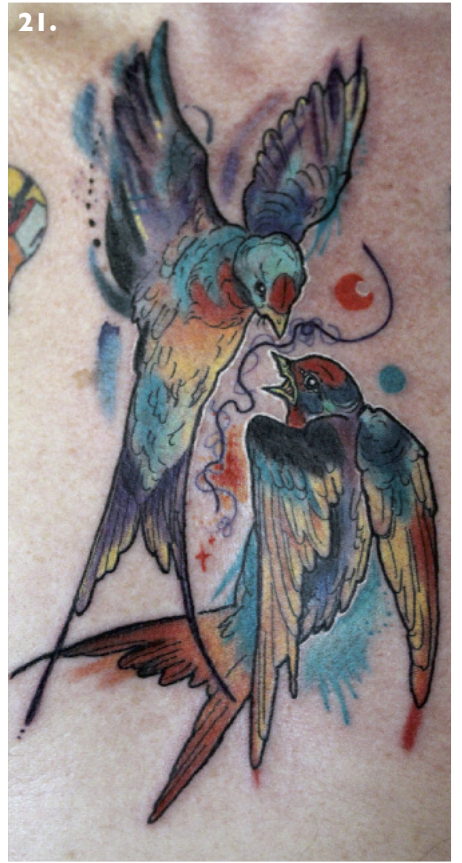
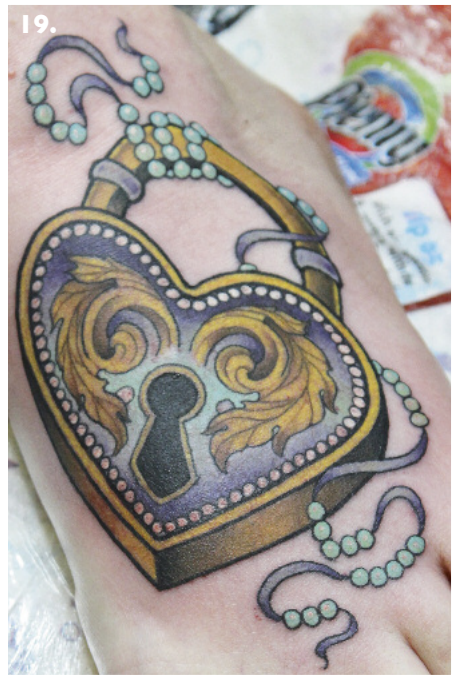
1. mr greg, mr greg tattoo
2. emma from broad street
3. sile sanda
4. helen (foreground) and rich (background) from gung ho!





5. jj jackson, awake arise
 6. endre, tattoeend
 7. craig smart, inkredible kreations
 8. ashley newman, the square
 9. helen brown, gung ho!
 10. grey silva, rampant ink

11. rizza boo, bath street
 12. artist unknown
 13. spacey, spacey's bizarre ink
 14. alex bage, fat panda
 15. darren crane, alans tattoo
 16. ashley newman, the square



17. juliet preston, inkarma
 18. rich pearson, gung ho!
 19. tanya buxton,
 magnum circus
 20. ashley luka newman,
 the square tattoo studio
 21. marta, tattoeend
 22. karl flecky, fleckys tattoo
 23. mr greg, mr greg tattoo

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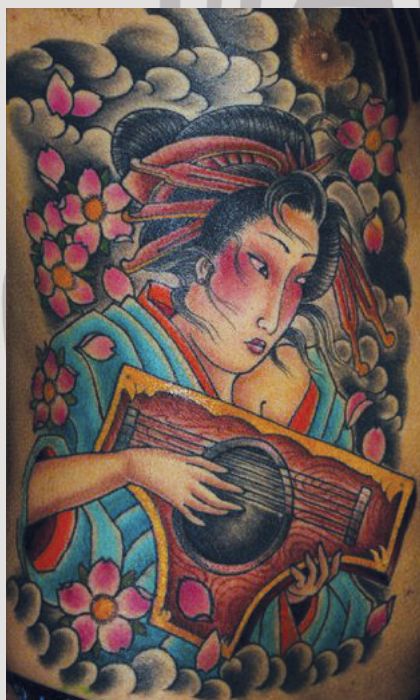
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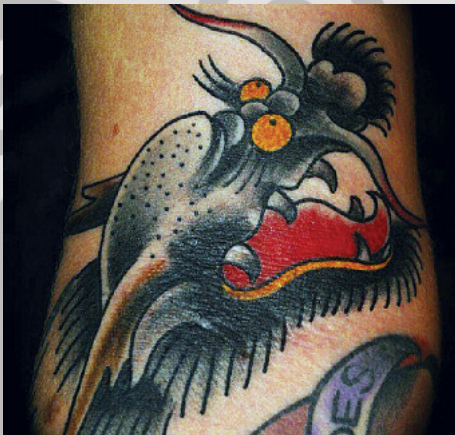
NICK CARUSO



Nick is a no-nonsense good old-fashioned traditional tattooist of the first order. His uncompromising solid tattoos have gained him an international reputation as a 'go to guy' for classic ink that is put in to last. He's known for his American trad, but he can turn his hand to any style. We met up for a chat soon after he acquired his second shop in New York. And that seemed to be the logical topic with which to start our interview...

"Yeah, I've just bought New York Hard Core Tattoo," Nick tells me, "so I have two shops now. Both are in New York City, which is technically made up of five boroughs. I have Bound for Glory on Staten Island, and the new studio in Manhattan that I share with Mike Maney. It's been around since '98. The previous guys were working away a lot and they wanted some proper tattooers to take it over. I only live twenty minutes away, and Mike is a New York Hard Core guy, so it made sense. It was just an opportunity that came up and I took it because the shop is well known and I had some extra money sitting around doing nothing, so I thought, fuck it! I believe you have to take chances in life and you have to spend money to make money."





Nick started collecting his tattoos at the tender age of 16 during the days of hardcore metal and punk music, then started his own tattoo career when he was just 18. "I really lucked out. I was working, still at school, and I had a brand new baby, and I found some guy who offered to teach me to tattoo. I'd always been fascinated by ink. My father and his crazy New York friends were covered in tattoos – FTWs and skulls and stuff. I would ask 'What does that mean?' but they never told me. As a kid I had always been into comics and drawing cartoons and would have loved a job doing that, but then music happened and the whole rock, tattoos, sub-culture thing came along and something went off in my head and my life plan just changed."



As a child, Nick was often unwell and spent a lot of time in hospital. He would spend his days drawing all the usual things like skulls and eyeballs, unaware that he was slowly developing a tattoo style. "Being a sick kid from a fucked-up home, drawing and comics was what I did to escape," he tells me. "I was pretty introverted, which is a total contrast to how I am now. I'm a loud, confident, outgoing crazy character - but I think that's what you need to be as a tattooist. It's no good being quiet and retiring. Customers need to be entertained. You need to give them a good time. Sometimes I wish it wasn't like that. I'm not a shrink, although I do feel a bit like a bartender sometimes! 'Let me tell you about my wife...' No!"

Tattooing has undergone a massive transformation in recent years, and the New York scene is no exception. I ask Nick how he feels about this. "Basically it's both good and bad. I have a lot of friends on TV so I will be careful about how I word this... It's good because people are more educated and they are happy to make appointments and wait. They also understand the process better and allow you to be more creative. It's bad



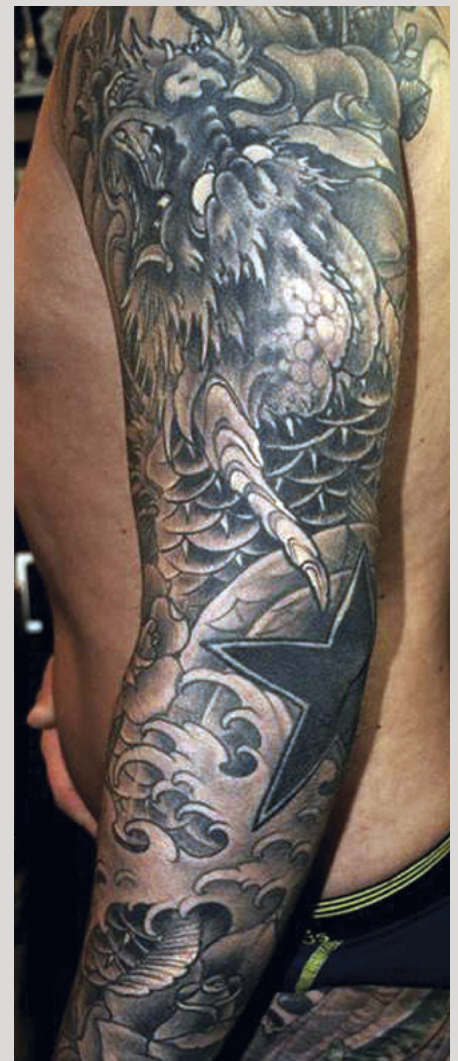
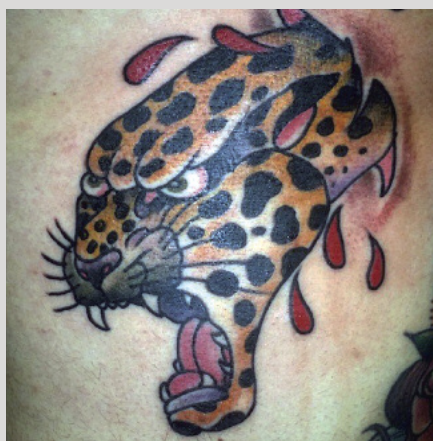
because way more people who don't even have tattoos are wanting to be tattooists. Back home, you can't throw a rock without hitting a tattoo shop! In the past when it got slow you maybe only did a couple of tattoos a day. Now you can go a whole week. So, for me, it's bittersweet. I'm happy that tattooing has become more mainstream, but it's now way too over-saturated with the wrong guys. It's a bit like the dot com thing. There was a time when the world and his wife wanted to be web designers. Look where that went. It's taken a long time to get back to the serious people doing what they're good at. I think in tattooing we're heading for a long slow wind-down. It'll be a while before it gets back to where it belongs."





Becoming a boss and running shops is sometimes a difficult skill set to master. Nick admits it's not his favourite part of the job. "I hate telling people what to do. I prefer that everyone just gets on with their jobs and I don't have to parent them too much. Dealing with all the responsibility, and the crazy New York bills, can sometimes make it hard to sleep at night, but on the whole I enjoy it because I feel I am treating everyone right. I don't feel that I have fucked anyone over; I do right by my guys."

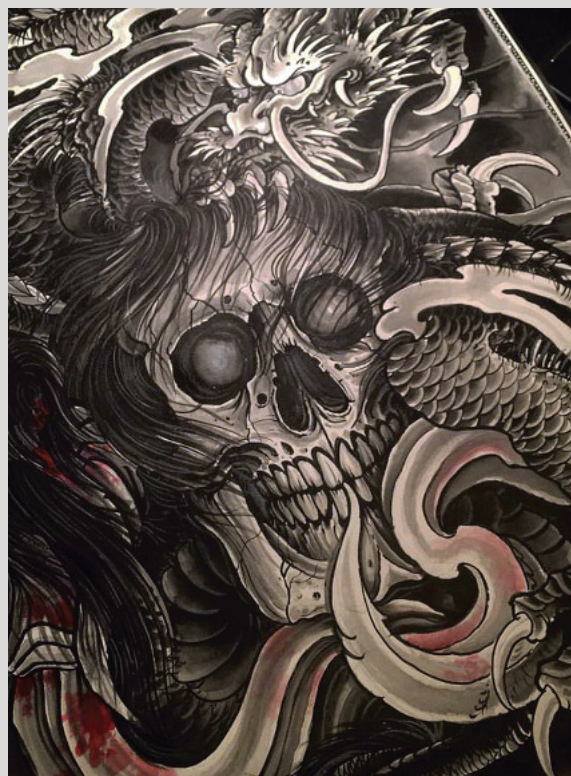
"I don't have an apprentice," Nick tells me. "I've never had one. I don't believe in it. I think you need to be tattooing for at least 20 years before you even think about taking a guy on. I see people giving out apprenticeships just because they don't want to pay a shop worker and that seems like cutting your own throat to me. I did an old school apprenticeship and it was fucking hard, but I believe the harder it is in the beginning, the easier it will be later on. If you can't give it your all for like five years when you start then you won't give it your all for the rest of your career. I have worked street shops my whole adult life and you really need to learn how to handle people. An apprenticeship, if done right, will give you the thick skin you'll need to put up with the dick-head drunken fuck-wits that you'll encounter along the way."





Although well-known for his traditional American style, over the last few years Nick has been focusing more on Japanese. When I ask him how he would describe his work, he is typically humble. "I'm just a tattooer who works in a street shop. I try to make everything I do look good. If you are a tattooist who specialises in one thing, then you're going to be fucked when that goes out of fashion. If you do bold line designs with solid flat colour, what are you going to do when fine line wizards and unicorns come back into fashion? That's what you learn in a street shop - to take a mountain of shit and make it into a good tattoo. That's why I'll still be here in twenty years. No work is beneath me, no one gets turned away from my shop. It's a working class profession and I am working class."

Our conversation turns to training schools. "I am one hundred thousand percent against the idea," Nick tells me. "We had a few 'tattoo schools' in New York, but I'm pretty sure they got squashed. I think people sent them death threats and shit! We've all seen tattooists with ten apprentices pumping out how-to DVDs. They don't really care. To them tattooing is just a business. People have always sold information of course, but not to the extent that it is today; and just because it's become more common that doesn't make it right. The tradition is that you do an apprenticeship and learn the right way, not from a DVD. We had an explosion of supply companies in the States a while back. Of all the kids who bought kits, I reckon very few will have actually made it into the profession - but some of them will be decent tattooists. There's good and bad in everything. Damn, even Percy Waters had adverts in Life magazine selling his equipment back in the day, so it's been going on for like a hundred years..."

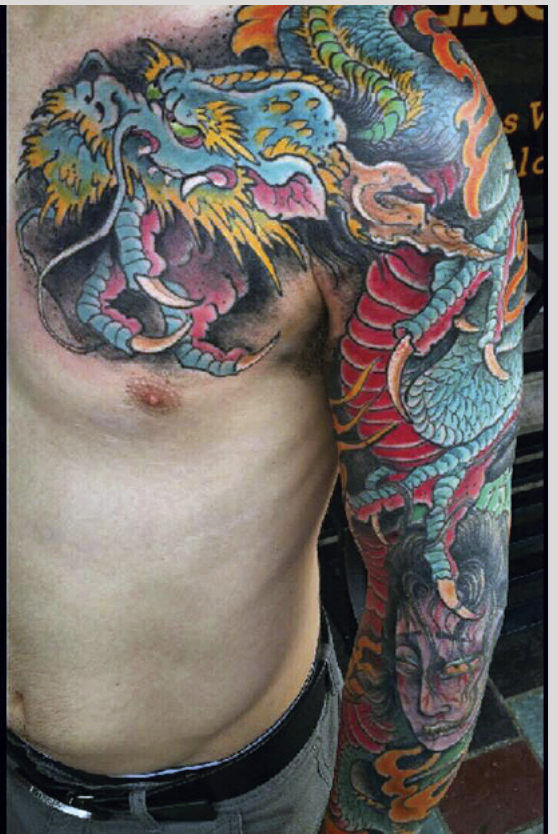
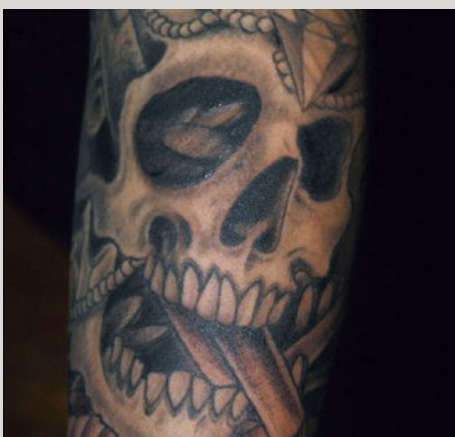




Nick's plan for the future is just to get better, always better. "Every tattoo I do, I think about people like Ed Hardy or Mike 'Rollo' Malone and I aspire to be as good as them. For me that's enough. I would like to focus on big-fun large projects that are kind of ongoing, punctuated by one-shot tattoos. That would see me happy. Big regular work gives me financial security; the smaller pieces are like cake. That's the way I like it. I am just always happy to be tattooing. You know, I was doing walk-ins the day I left to travel to the Paris show - simply because I had some spare time! Growing up with nothing, I am just pleased that people want to give me money in exchange for me drawing on them! And I'll do anything. Of course if someone wants something that I can't do as well as someone near me, then I send them on to those guys. I don't do colour portraits with no outlines. I don't do white tattoos

on hands. If the idea sucks and it's going to look crap in two years, then I'll explain that I think it's a bad idea. If they are still adamant they want it, then we'll do it. I think we have a responsibility to educate our customers as best we can, but ultimately we are a tattoo shop and we tattoo to the best of our ability." "Unfortunately in Staten Island there

are a lot of shops where we are and we don't all get along. The Manhattan shop is completely different. All the studios around there seem to be friendly, so I guess it must be a suburb thing. I know some people were pissed with me when I bought Hard Core Ink, but to be fair I never planned it. It was just an opportunity that fell into my lap. It's not like I am trying to take over New York."



Nick quit drinking about five years ago, and since then he feels he has mellowed. He prefers to hang out with his friends and family, maybe have a nice meal, do some drawing, play some video games. "It was like a switch going off. I hit 35 and my body just said 'Enough, you're not 18 any more'. I call booze 'loud mouth soup' because that's what happens when I drink. I turn into a fucking asshole. I can still remember the taste of my last hangover."

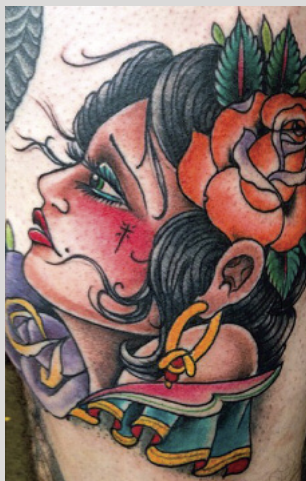
"As of now, I am pretty much where I want to be," Nick tells me, "and I worked hard for twenty years to get here. I am really happy with my tattooing, and really happy to be at my shop. There is no drama, and everyone I work with is awesome." I ask Nick whether this achievement is due to luck, talent, or sheer hard work? "It's all three. A little bit of talent, a lot of luck, but a real fucking load of hard work. Coming up in New York, there are always going to be fifty dudes who are better than you at everything, so you gotta be determined and hustle, hustle, hustle. No one ever handed me anything, so I had to work hard, but that has made me appreciate everything that I have. If you have to really work and fight for something, you really appreciate it more. I feel honoured to work the Paris show, and London too, and I get to work and guest at great shops all over the world. But all of that is fairly recent for me. It's only been the last few years. I wasn't blessed with loads of raw talent. I just wanted it badly enough."

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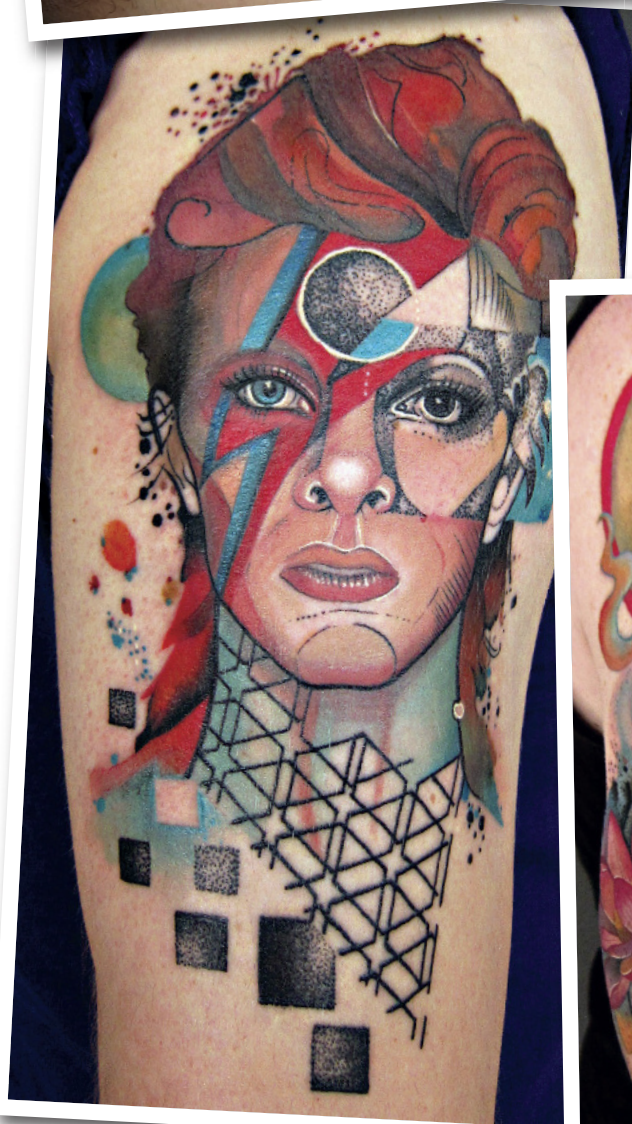
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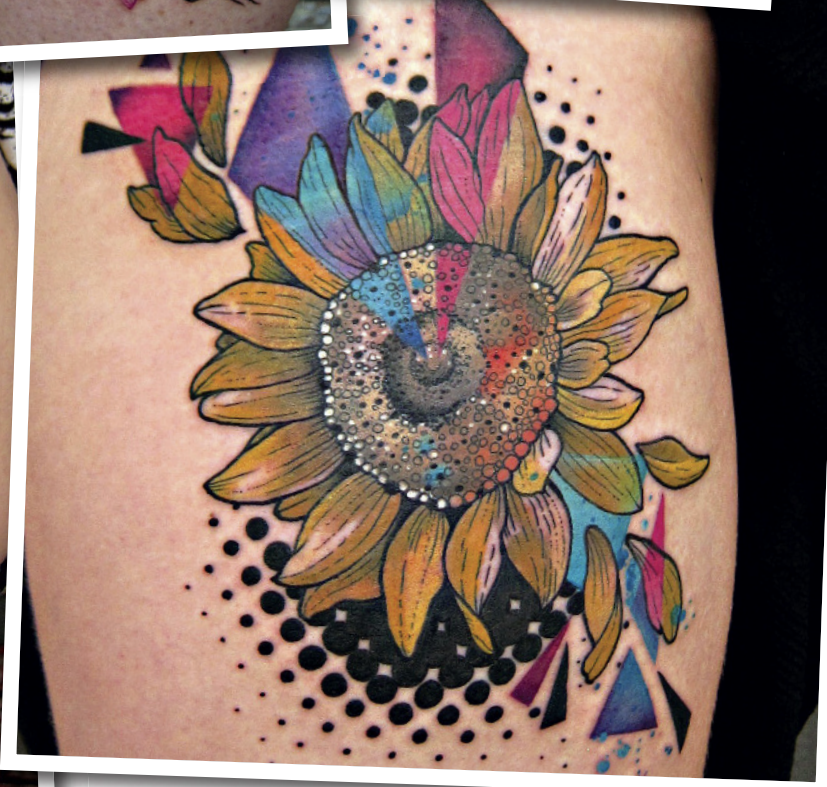
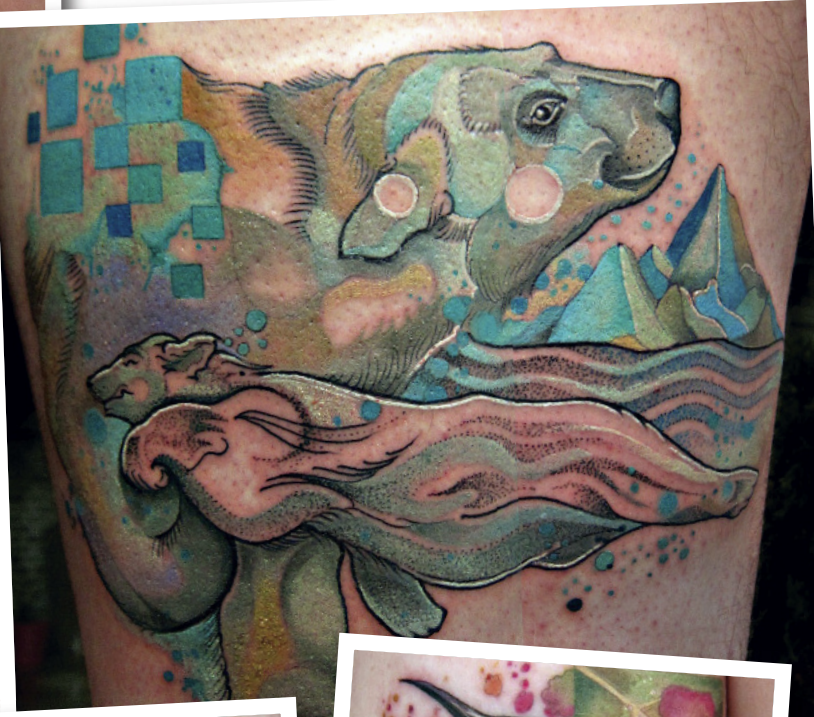
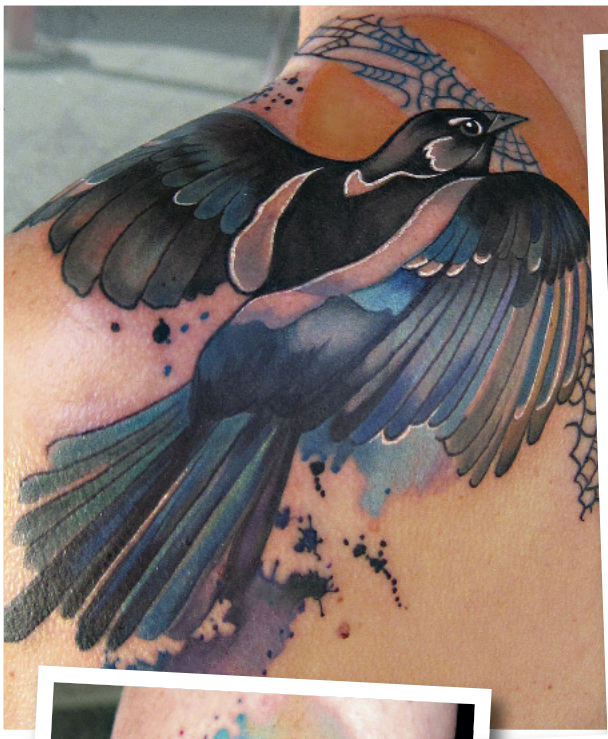


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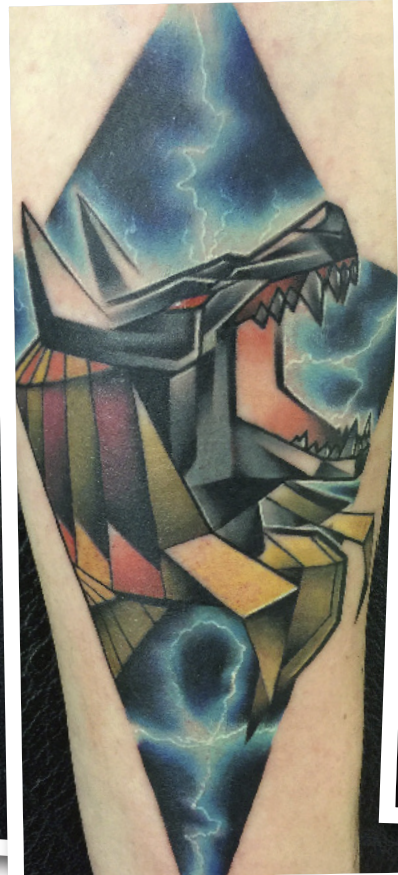
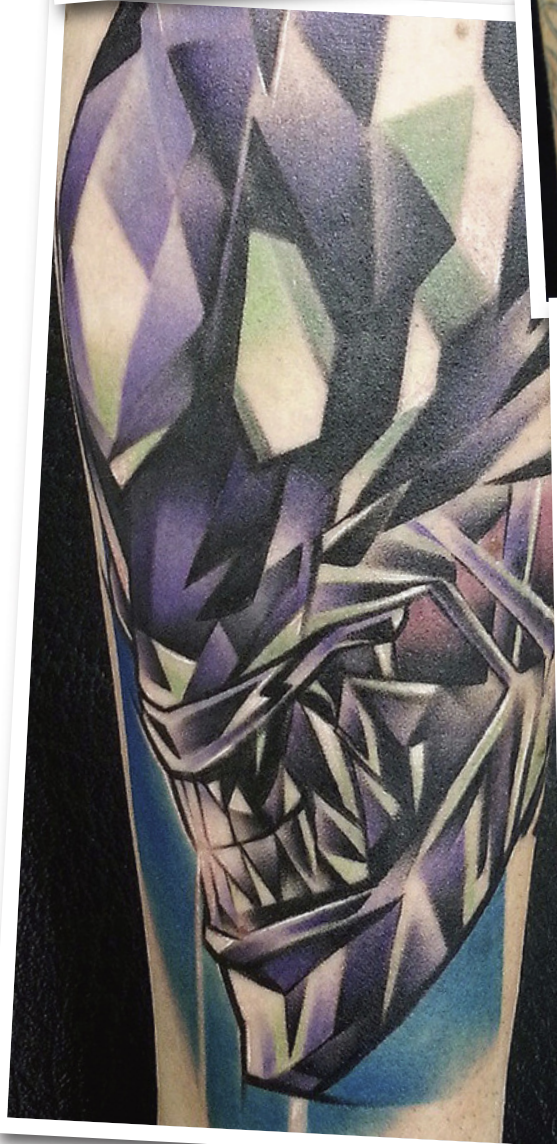
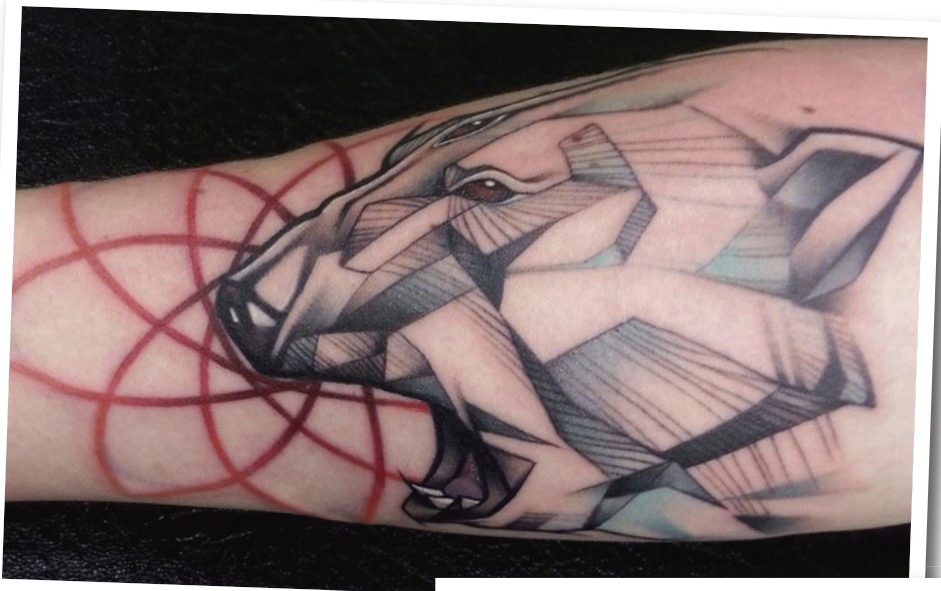
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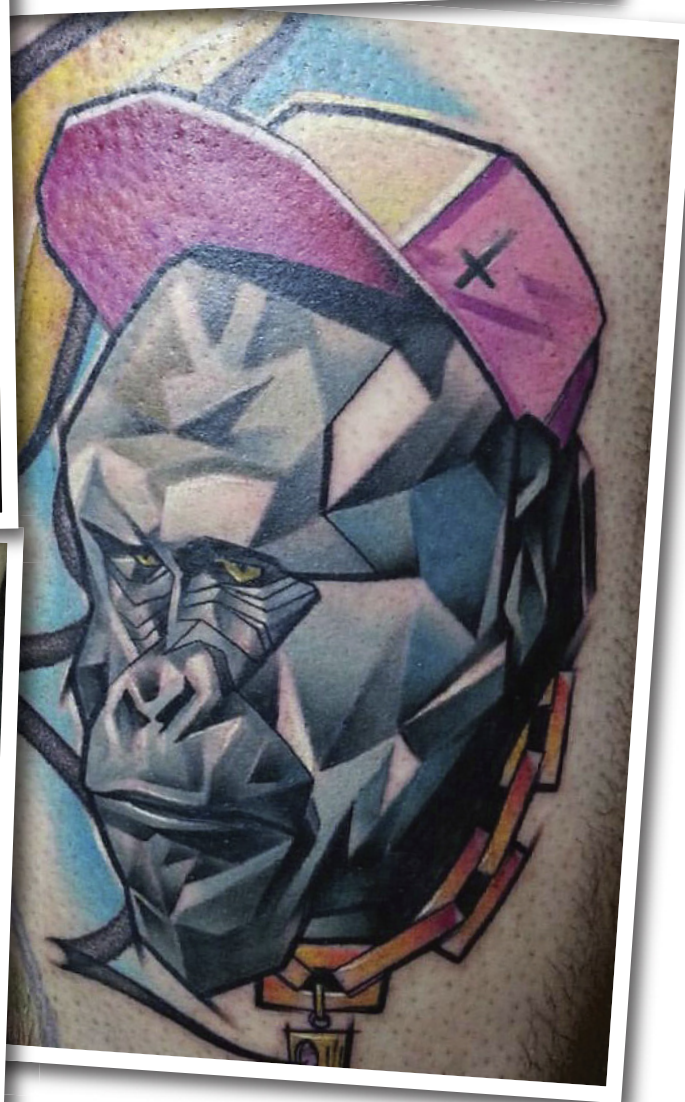
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2.



3.



- 1. by vova mult (russia)
- 2. randy engelhard, heaven of colours (germany)
- 3. randy engelhard, heaven of colours (germany)



INK DAYS

ZURICH TATTOO CONVENTION

The Zurich Tattoo Convention, which has been running for more than two decades, has been relaunched as Zurich Ink Days. It's a new beginning for a grand show, and the organisers have given it a total makeover to reflect the contemporary Zurich tattoo scene.

Even on the Friday the crowd fills the ballroom of the fancy Mövenpick hotel. There is a contented atmosphere as visitors stroll along the wide aisles between tattoo booths, and the background music creates a subtle curtain of sound. Everyone wants a selfie with tattoo celebrities Makani Terror and Magneto, and the stage is filled with action to suit all tastes – from an excellent BMX show and Japanese theatre performances to the ever-popular tattoo contests and Miss Tattoo pageants. Even in conservative Zurich (a city steeped in the traditions of international finance and banking) tattoos are becoming mainstream – and while most visitors have only a small amount of visible ink, many are now on the lookout for much deeper commitment. And, crucially, stalwarts of the Zurich tattoo scene who have steered clear of this convention for many years have come along to see what's going on.

Sauntering around, I get the feeling that something is missing. It takes a while to work out what it is. There's certainly a great vibe, everybody's having a good time, and there is definitely the thrill of lots of new ink being put into eager customers' skin. Everything's in place... except the actual sound of tattooing! The buzz of the classic tattoo machine – until recently a defining feature of all conventions – just isn't there. On virtually every booth it's only the quiet whirring of a rotary that can be heard, a sound that doesn't really spread beyond the immediate environment of artist and client. It seems that a new era now really has arrived. Here, in a hall containing at least a hundred working tattooists, there are maybe only a handful who are still using rock-solid, good-looking, history-filled coils. Is this a temporary phenomenon or a permanent change? In the end perhaps it doesn't really matter too much – as what really matters to the client is the finished product: a beautiful fresh tattoo!



- 4. dave paulo (portugal)
- 5 & 6. tony manci,
freibeuter (switzerland)
- 7. charlie huurman (ireland)
- 8. magneto
- 9. peter, tattoo 25 (germany)
- 10. fadi michael,
triptyc (switzerland)
- 11. the giger museum
- 12. fabio effe,
tattoo nero (switzerland)
- 13. tattoo max (switzerland)

The hotel venue for this convention is a particular plus for the working artists, traders, performers and visitors who opt to stay there – especially as the bar stays open late, just for those who fancy a couple of cold ones at the end of the day. In the morning, the rightly renowned breakfast buffet awaits, then all the artists need to do is walk the few steps into the ballroom and pick up where they left off the previous evening. It's all part of the careful planning and organising of this event, which is geared towards everyone's comfort.

Nowadays, no reputable tattoo artists wants – or needs – to spend the whole weekend cooped up in a dingy, stuffy atmosphere, consuming bad food and overpriced drinks, sitting on a flimsy chair in a cramped space, in some convention venue in the middle of nowhere that's way past its sell-by date. It seems that the guys in Zurich have grasped this concept and made sure their event meets everyone's highest expectations. I'm looking forward to Zurich Ink Days 2017. See you there!





- 14. henrik,
stichkultur
(switzerland)
- 15. 3D printing
- 16. fom, good job
(russia)
- 17. adi,
popeye tattoo
(switzerland)
- 18. aleksandr okharin
and dave paulo
- 19. fabio effe, tattoo
nero (switzerland)
- 20. marco,
psycho art tattoo
(germany)
- 21. tha homz
(switzerland)
- 22. valentina ryabova
(russia)

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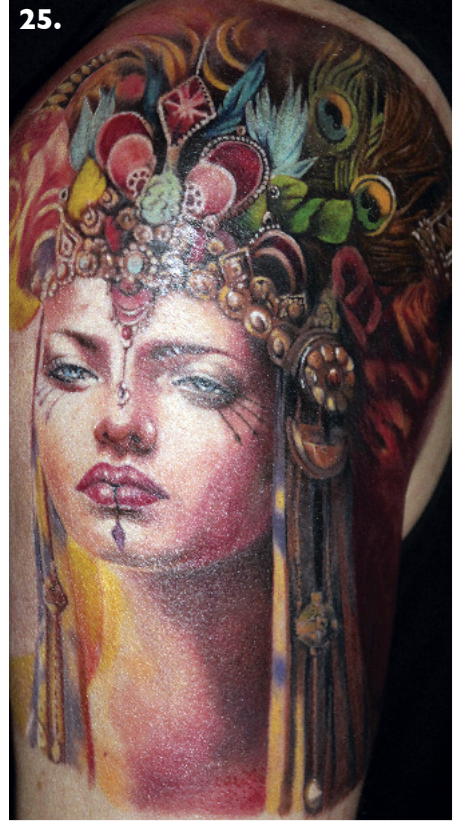




23.



24.



25.



26.



27.

23. alessandro, tattoo nero (switzerland)
24. h r giger tattoos
25. fom, good job (russia)
26. fom, good job (russia)
27. mateusz, rock 'n' roll tattoo (poland)

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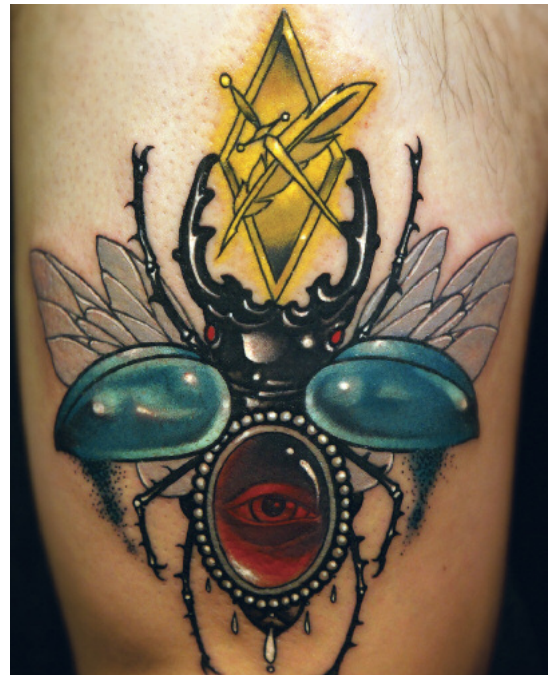
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Based in the picturesque Mediterranean city of Split in Croatia, Kid Kros can be found working at the most prestigious conventions and guesting at some of the best shops around the world. Talented and innovative, he embodies the spirit of the new wave of tattooing sweeping across Europe. He spent his teenage years in the midst of war, and he'd already been a ship's mechanic, soldier and casino croupier before he got into tattooing in his mid-twenties. I was keen to hear about his artistic influences and his view of the contemporary tattoo scene.

TTM: You grew up in Croatia during the conflict in the early 1990s...

Kid Kros: Yes, the war in Croatia started when I was twelve and it raged for the next five years. Obviously it had a huge effect on me. We were playing with guns, and all kinds of ammunition was everyday fun for a kid at that time – that's if you could go outside, which wasn't always possible because of the sniper fire. We spent days on end in the shelters when the air strikes were going on. Some of my friends lost their dads in the fighting. We survived, but sadly this same shit is happening right now in other parts of the world.





TTM: I guess you saw your first tattoos on soldiers?

Kid Kros: Back then in Croatia it was only prisoners who had tattoos, and you occasionally saw them on sailors. My father happened to be a sailor, and one day – I remember it so clearly – he came home with a tattoo. It was a heart with a dagger on his forearm, really nicely done. At that time we were all living as one big family in the same house – with my grandparents, and an uncle and aunt, nine of us altogether – and I still remember the arguments about my father's tattoo! Nobody liked it, except us kids! It was a great moment for me. It started the fire inside me, the passion for tattoos.

TTM: What was the tattoo scene like in Croatia when you first started out?

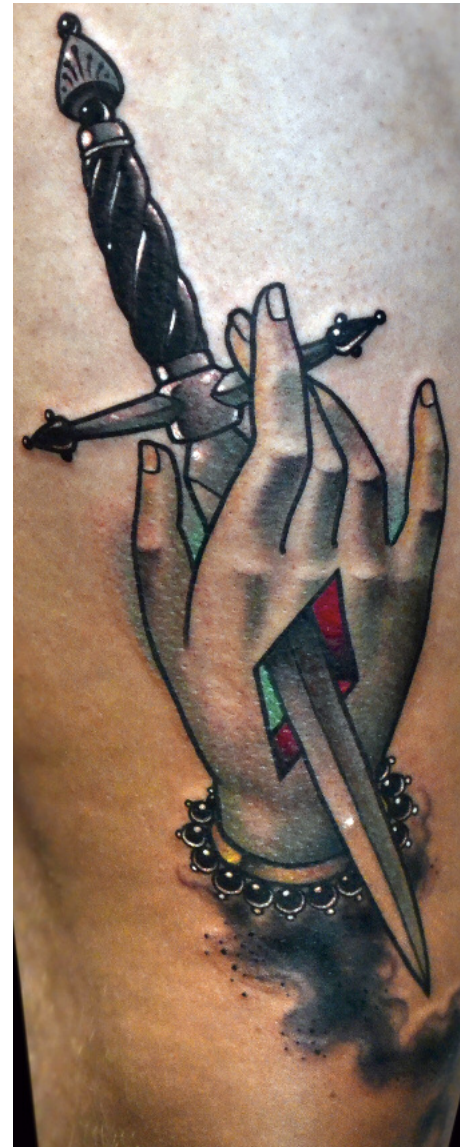
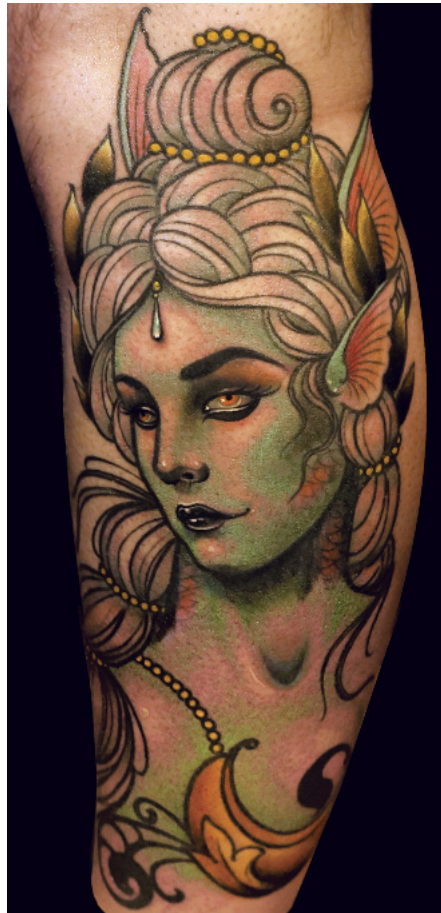
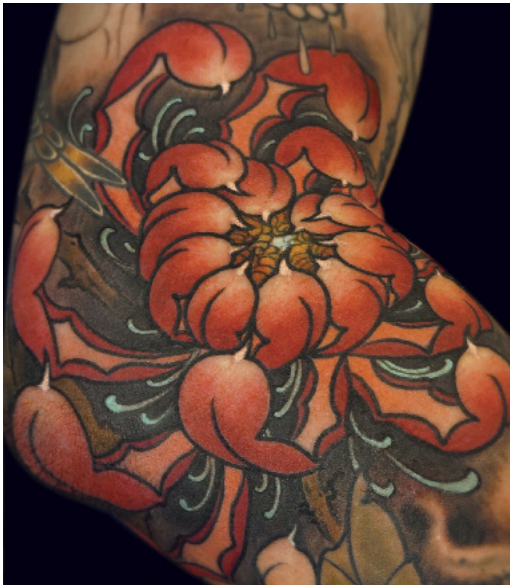
Kid Kros: There were very few tattoo shops at that time, so my only option was to build a classic prison tattoo machine and start tattooing my friends in my bedroom. Looking back, it was definitely not the best way. But without internet, trial-and-error was the only route. I then worked in a local street shop for a couple of years and in my friend's studio in Split for seven years. For the past three years I've been tattooing in my private studio. I like the peace and quiet, but I can still break the silence with conventions and guest spots. Split is a real tourist hotspot during the summer season, and in a street shop it can be pretty crazy.

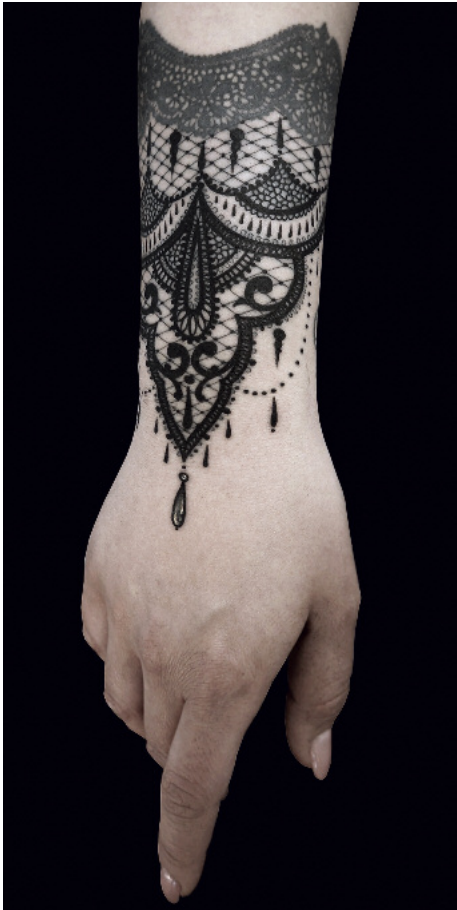




TTM: Most people would call your style neo-traditional, but it seems to have many roots – Western old school, Chicano lettering, sign painting, and so on – and with the lacework designs I can also see some intriguing Croatian influences.

Kid Kros: I don't concern myself with finding a particular style as such. I just give of my best and try to do a nice tattoo. To be honest, in Croatia we don't have a real tattoo scene, so you need to be good in all styles rather than only work in a niche. I like to put my own twist on each piece, thinking out of the box as much as possible. I started with graffiti twenty years ago, which of course is all about lettering, so calligraphy and script became my passions. Living and working in Split, surrounded by so much beauty, it's hard not to be inspired by all kinds of art and architecture. And you're right about the lacework. It dates back to the 15th century and was originally done by Benedictine nuns on the Croatian island of Pag. I always try to keep tradition alive and respect the roots of all styles, and I believe it shows in my tattoos. When I do a sketch, what I am looking for is balance, contrast, and overall atmosphere. Sleeves are the hardest to compose, creating that right flow. I learned a lot about that by studying Japanese and bio-mechanical work.









TTM: What are your thoughts about all the young people trying to get into tattooing? It's so different now.

Kid Kros: Right! Tattoos are everywhere – from TV shows to perfume advertisements – and there are tattoo schools all over the place, and tattoo machines you can buy for ten bucks. All these things have definitely taken most of the magic away. It's crazy to see the number of new 'tattooers' who start to tattoo just because it's cool, but have no clue about the history. I have personally met tattooists who have never even heard of Filip Leu and Horiyoshi III! But on the other hand, the quality of tattooing is exploding too. Just look at what is posted daily on social media. True artists and hard workers will find their way.



TTM: So what would be your advice to an aspiring young tattooist?

Kid Kros: Basically work hard, be patient, study tattooing, and get tattooed by your favourite artists. Support real tattoo machine builders and skip the Chinese imitations. Don't copy other tattoo artists' work. Be brave, be smart, ask for critique and show respect for it!

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Jamie Lee Knott



L-R Rich Harris, Amy Edwards, Tony Chen, Martin Pearce, Emma Reagan, Jamie Lee Knott, Kirsten Pettitt

Kirsten Pettitt



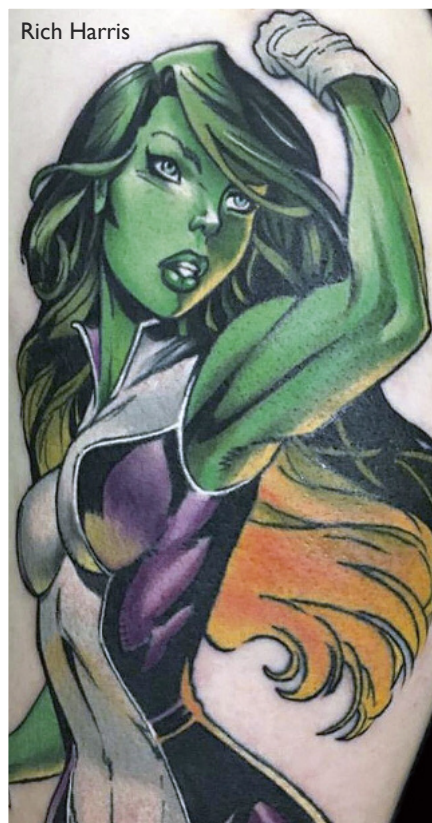
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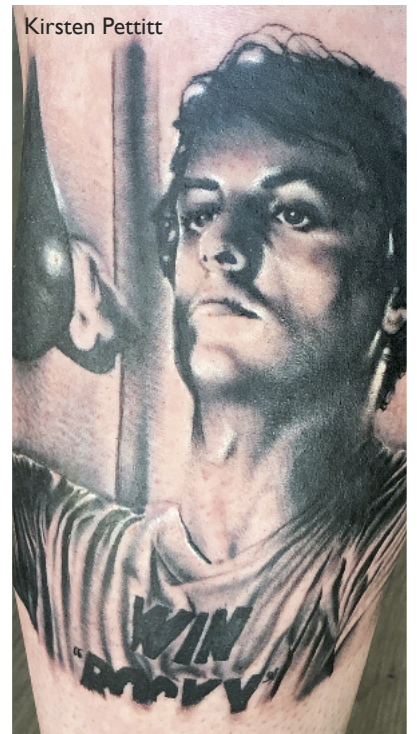
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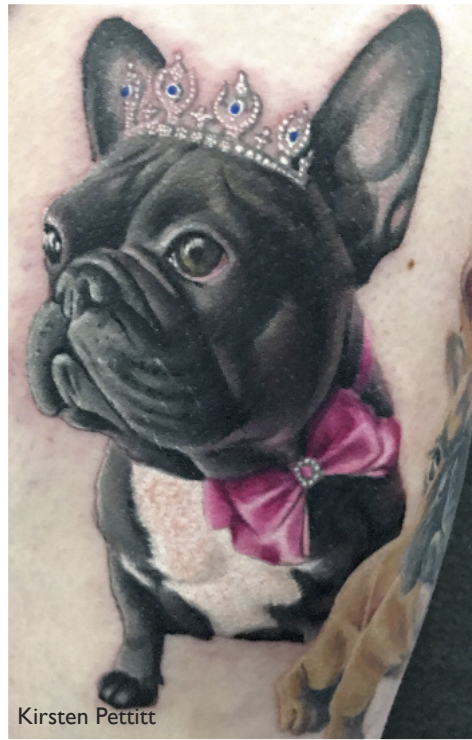
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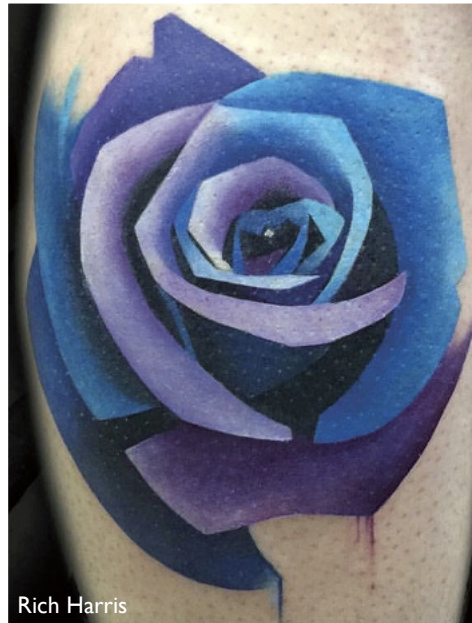
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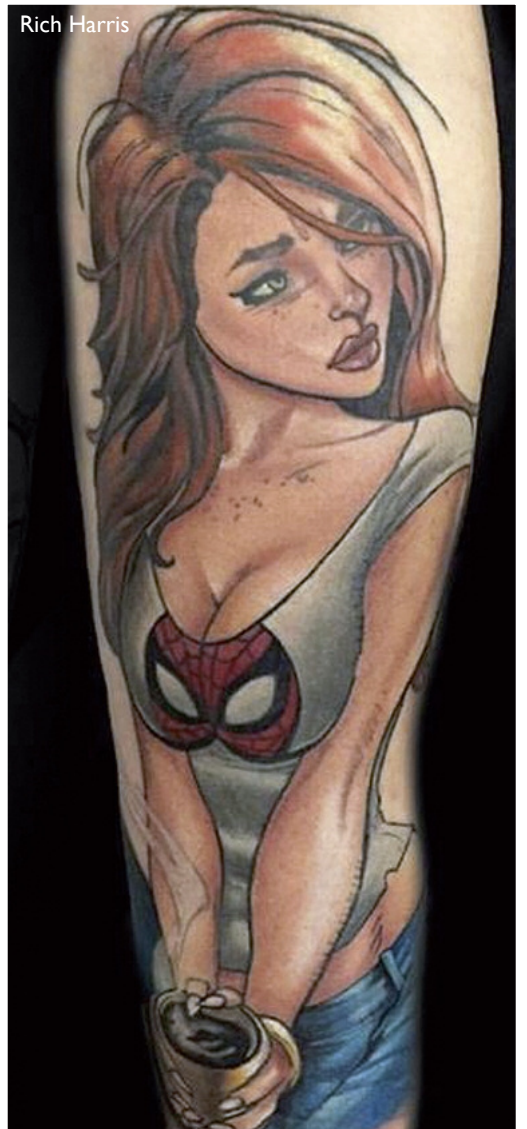
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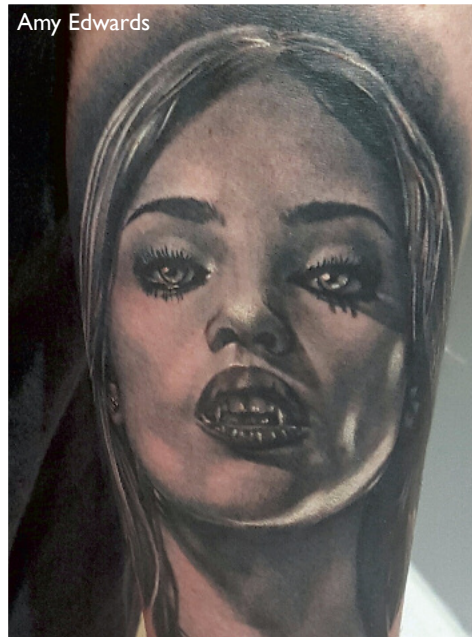
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Kirsten Pettitt





TALES FROM THE NAUGHTY STEP

by Paul Talbot

Hello again dear reader. It's your favourite Brummy gobshite here, rattling cages and ruffling feathers as usual. But this month its my cage being rattled and my feathers being ruffled. You see, the world slipped me a Jeffrey this month so – in the words of Aldous Snow in Get Him To The Greek – come and stroke the furry wall with me while I tell you all about it.

As a tattooist, I think it's fair to say that my work is fairly well known. I do lots of conventions where my work gets photographed, and my pieces are regularly seen in magazines and on the internet. I've built up an audience through good old-fashioned hard graft and legwork. And my point? Well the work is real. And that's a well-documented fact. Period. So imagine my surprise (and annoyance) when I was recently accused of being a fake.

I got an email from the editor of a certain little tattoo magazine explaining that he was unable to publish my images because they weren't "real" and had obviously been "Photoshopped". Initially I brushed away the comment and got on with the rest of my day. But later – chatting with a client during the six-plus painful hours that it takes to create one of my "Photoshopped fakes" in the flesh – we tried to figure out what had led that editor to feel he couldn't trust the images I'd sent him. Maybe it was simply my superhuman tattooing skills that had convinced him I must be a computer program... but I decided to set about critiquing my portfolio in an effort to better understand what was going on. I also asked a

bunch of other artists if they had ever experienced the same thing, and it turns out they have.

The way you present your images can determine whether or not they get published. We all know that, right? So we invest in the best possible camera, lights and software to ensure that what we submit is of the highest quality – or at the very least we use a damn good smartphone and an app such as PhotoToaster. You may not know this, but as well as being a tattooist I am also a graphic designer and I am no stranger to editing photos. Over the years I've retouched and fixed photos of everything from guitars to girls' bottoms (both of which are a lot of fun to do). I've trained other designers and I've written tutorials on the subject. Basically, I know how to get a good pic. And I'm very protective of my work. I know exactly how I want it to look, and I believe I should be free to determine how it is displayed – but it would seem that I am being denied that freedom (and so are you).

The problem I encountered might have been due to the fact that my images are (for the

most part) presented cut out of a black background. And there is very little redness around the tattoo. All of which means (in the opinion of the aforementioned editor twat) that they have been "tampered with". Apparently anything that is "Photoshopped" must be hiding some imperfection and that's a bad thing.

So why is photo editing seen as so wrong in our industry when it goes on (as standard) in all other creative fields? And does everyone see it this way?

Let's get something clear. Just about every photograph you see nowadays – whether in print or online – has had some level of correction. Even if an artist supplies a "raw" image file to a magazine, there will be a Mac operator in the production department whose job is to make the image look good. The colours displayed on any screen will look different in print so adjustments always have to be made to ensure that the image appears as intended. And even if you're shooting on a smartphone a massive amount of automatic correction is already being done by the phone's camera software before you even get the pic into any kind of photo editing software.



So get used to the fact that you're not looking at life, you're looking at an edited version of it. None of the editing techniques are designed to deceive you; the intention is to make images look their absolute best whilst still being representative of the real thing. And that's exactly what most tattooists are doing when they adjust their pictures before publishing them. They're just trying to make an interesting true-to-life image of a tattoo; they're not trying to make the tattoo look like something it's not.

When you think about it, it's no wonder our images have to be edited. We take our photos at the end of long sessions with tired eyes and sore clients who just want the wiping to stop so they can go home. We take our photos in dingy convention halls that almost always have horrible orange-toned lighting, on smartphones that have no depth of field (f) settings. We rarely get the opportunity to spend anything like the amount of time a pro photographer would spend on the shot (armed with a ton of lighting gear and lenses), yet we are still expected to turn out a pro photo result. Give us a break would ya!

Now I do know that some tattooists go a little too far in adjusting their images... and it's the job of the magazine editors to weed those images out. But unless those editors are experts in photography and image editing, how the hell do they know which images are the "fakes"? And that, dear reader, is what I believe led to the problem that I described at the beginning of this piece.

What's come out of this situation is a generalised fear of being accused of "Photoshopping". Artists tend to play safe when taking, editing and supplying their pics and only the most banal tattoo images make it into print and online – boring, flat, cropped-to-fuck shots that don't do anyone's work (or tattooing as a whole) justice.

I have long felt that the majority of tattoo publications and share sites have a real visual poverty when it comes to presenting tattoos. Whilst tattooed models are presented with interesting shots that don't just show the tattoo but also show its placement and movement (all of which are really important), tattoo pictures themselves seem to be a different thing altogether. They are usually so tightly cropped you can't even tell which body part they're on, they're flat as fuck to make sure nobody thinks the blacks have been made blacker, and they have cluttered backgrounds so no one can say they've been "Photoshopped"... In other words boring. Really fucking boring.

But it doesn't have to be this way. If more editors and online share sites weren't so ignorant or prejudiced towards this approach, maybe we could tap into a source of visual goodness that would do tattoo publications and the image of tattooing the power of good. So if you run a site, edit a mag or share tattoos on the web take another look at what you're doing – because if you're doing it wrong you're hurting tattooing and restricting the creative growth of the art form. And (I'm aiming this final comment at one particular editor of course) before you go accusing people of things you don't understand you might want to get your fucking facts straight.

As always, this is my personal view. Email me and let me know what you think.

Until next time - Paul
talesfromthenaughtystep@gmail.com



CONVENTION CALENDAR

UK CONVENTIONS

June 4-5

Northampton tattoo Convention

The Northampton Saints Rugby Ground
Weedon Road, Northampton. NN5 5BG.
www.northamptoninternationaltattooconvention.com

June 4-5

Scarborough Tattoo Show

The Spa Scarborough, South Bay, Scarborough,
North Yorkshire YO11 2HD
www.facebook.com/scarboroughtattooshow

June 4-5

Leeds International Tattoo Convention

Exhibition Centre Leeds, Clarence Dock,
Chadwick Street, Leeds LS10 1LT
www.leedstattooexpo.com

June 11-12

Bristol Tattoo Convention

The Passenger Shed, Brunels Old Station,
Station Approach,
Bristol BS1 6QH
www.bristoltattooconvention.com

June 18-19

York International tattoo Convention

The York Race Course,
Tadcaster Road York YO23 1EX
www.yorkinternationaltattooconvention.co.uk

July 9-10

The Southampton Tattoo Festival

Ageas Bowl, Botley Road, Southampton,
Hampshire SO30 3XH
www.southamptontattoofestival.co.uk

July 16-17

Powys Charity Tattoo Convention

Community Centre, Mount Lane
Llanidloes, Powys SY18 6EZ
www.powystattooconvention.co.uk

July 22-24

Midlands Tattoo Industry Show

Leicester Road Football Club, Leicester Rd.

Hinckley, Leicester LE10 3DR

www.facebook.com/Midlands-Tattoo-industry-Show-980219155377587

July 23-24

Cardiff Tattoo and Toy Convention

The Motorpoint Arena Cardiff
Mary Ann Street, Cardiff CF10 2EQ
www.cardiffattooandtoycon.co.uk

July 29-31

Titanic Tattoo Convention

Titanic Building Belfast
1 Queens Rd, Titanic Quarter, Belfast BT3 9EP,
www.facebook.com/titanic.tattooconventionbelfast14?fref=ts

July 30-31

Portsmouth Tattoo Convention

The Guild Hall, Guildhall Square, Portsmouth
PO1 2AD
www.portsmouthtattooconvention.co

August 19-21

Tatcon Blackpool

Norbreck Castle Hotel, Queen's Promenade
Blackpool, Lancashire FY2 9AA
www.tatconblackpool.co.uk

August 20-21

Robin Hood Tattoo Show

Cotgrave Social Club, Woodview, Cotgrave,
Nottinghamshire NG12 3PJ.
www.robinhoodtattoofestival.com

September 2-4

South Yorkshire Body Art Festival

Ponds Forge International Sports Centre,
Sheaf Street, Sheffield, S1 2BP

September 23-25

London Tattoo Convention

Tobacco Quay Wapping Lane, London E1W 2SF
www.thelondontattooconvention.com

October 1-2

Ink 'n' art bournemouth

Pier Approach, Bournemouth,
Dorset BH2 5AA
bournemouth.tattoo/

October 8-9

Halloween Tattoo Bash

Wolverhampton Racecourse, Dunstall Park
Gorsebrook Rd, Wolverhampton WV6 0PE
www.halloweentattoobash.co.uk

October 28-30

Jurassic Coast Tattoo Convention

The Premier Inn, Bournemouth Central,
Westover Rd, Bournemouth BH1 2BZ
www.jurassiccoasttattooconvention.co.uk

Nov 12-13

East Coast Tattoo Expo

Highfield Holiday Park, London Road, Clacton-
On-Sea, Essex, CO16 9QY
www.eastcoastexpo.co.uk

April 15-16 2017

Maidstone Tattoo Extravaganza

The John Hendry Pavilion
Detling Showground, Maidstone, Kent
www.maidstonetattooextravaganza.co.uk

OVERSEAS CONVENTIONS

July 15-17

NY Empire State Tattoo Expo

New York Hilton Midtown, 1335 Avenue of the
Americas,
New York, NY 10019,
www.empirestatetattooexpo.com

Oct 21-23

Evian Tattoo Show

Palais Des Festivites, Evian
www.eviantattoo.com

Oct 30

Tattoo Sunday

Studio Hall, Boogschutterslaan 41,
Sint-Kruis (Brugge), Belgium
www.facebook.com/tattoosundaybrugge

Nov 11-13

Tattoo Sunday

Tour & Taxis
Avenue du Port, 86c, 1000 Brussels, Belgium
www.brusselstattooconvention.be/

Tattoo convention listings on this page are **free**. Send your details to

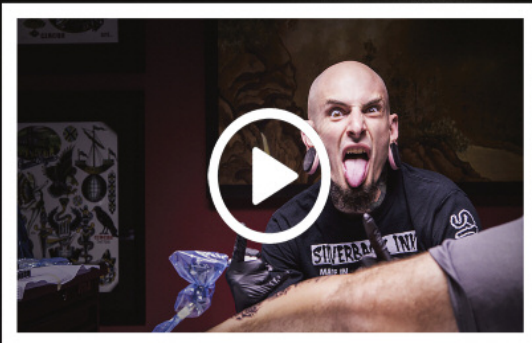
Convention Calendar, Total Tattoo Magazine, 111 Furze Road, Norwich, Norfolk, NR7 0AU, UK
or e-mail editor@totaltattoo.co.uk All details correct at time of going to press. E&OE.

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