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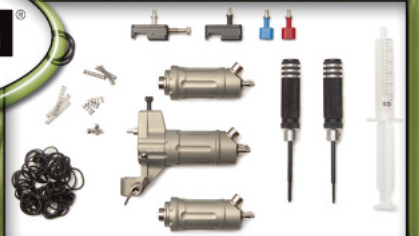


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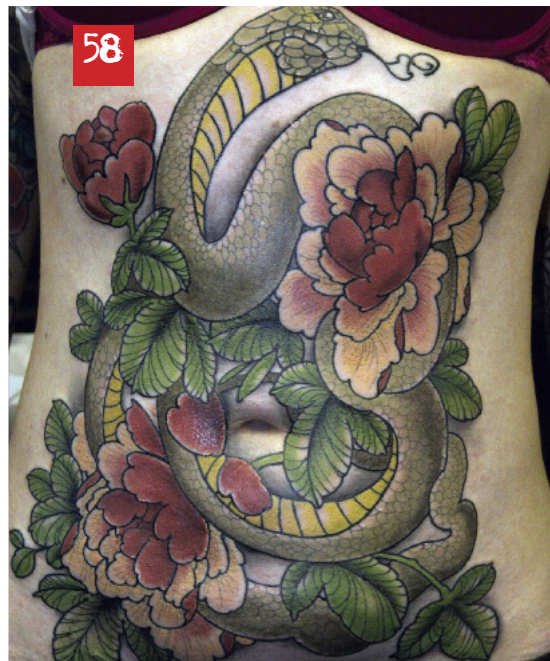
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All winners will be picked at random (or on merit if applicable) after the closing date. Entries received after the closing date will not be considered. The editor's decision is final. Only one entry per person please, and remember to include your 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 152

As you know, my editorials are usually a bit rambly (comparing tattoo styles to vacuum cleaners, talking about hating Christmas...that sort of thing), but I think this one needs to be a bit more serious. It's about the important subject of Consent.

I recently got the chance to talk to body modification specialist Mac 'Dr Evil' McCarthy who, as some of you may be aware, is currently awaiting trial in connection with his work. The case against him hinges around the issue of consent. (Although it would be inappropriate to discuss the details here, it feels important to emphasise that the charges against Mac have been brought by a third party unconnected with Mac himself or his clients.) It's obvious that Mac is under a huge amount of pressure. He's unable to work, and this is of course creating financial as well as emotional strain. And the trial has now been pushed back to the end of September, which is just after he is due to become a father. One can't help but wonder how he is coping, the longer this continues.

If you've ever been tattooed or pierced, you almost certainly won't have been dragged kicking and screaming into the studio, nor will you have been physically forced through the doors and into the chair. You will have made a deliberate decision to get tattooed or pierced. It was your choice, which you were free to make. You gave permission for the procedure to be carried out - and by giving your consent to a professional, you ensured that the procedure was carried out in a safe manner in a clean environment. You will also know about consent forms - the ones which, in layman's terms, state "Yes, I would like this procedure to be performed on me, and I am 100% sure of this." And you'll have known there is always the option to 'opt out' before anything has begun.

Assuming you were of an appropriate age, and had the mental capacity to know what you were doing, what gives anyone the right to doubt your decision?

Whatever your views on body modification and tattooing, it all boils down to the individual's desire to express themselves - something we take for granted. And if the concepts of individual free will and adult consent are being called into question by those who don't fully understand or appreciate tattooing or body modification, I feel this is something we should all be concerned about. The repercussions could be huge across the entire industry. We need to think about what could happen. We need to be aware of the need to protect ourselves and our livelihoods. (Remember - the present situation in Japan, where a legal ban is forcing the closure of tattoo studios across the country, started with an objection to extreme body mods.)

There may be aspects of body art that you don't personally like but, opinions aside, this case is something that you really need to get behind and support:

www.justgiving.com/crowdfunding/MacDrEvilMcCarthy



Lizzy

Total Tattoo Editorial Team
editor@totaltattoo.co.uk

"More than ever before in human history, we share a common destiny. We can master it only if we face it together."

Kofi Annan

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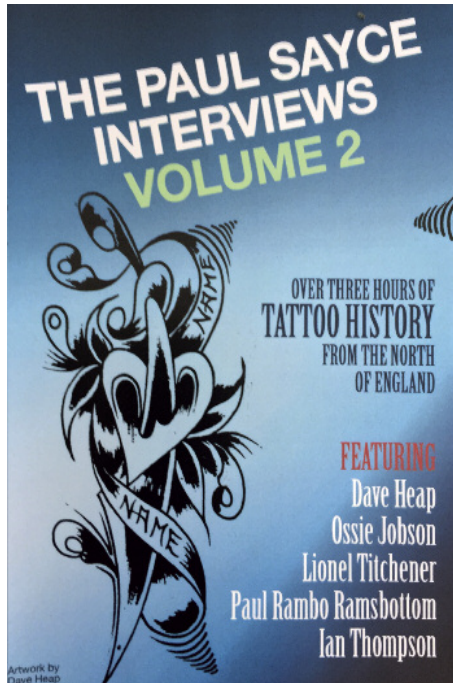
News, Total Tattoo Magazine, 111 Furze Road, Norwich, Norfolk, NR7 0AU

DVD REVIEW

The Paul Sayce Interviews (Volume 2)

paulsaycefilms.bigcartel.com

It's always great to hear from Paul Sayce, and we were not disappointed when we received his newest DVD, The Paul Sayce Interviews (Volume 2). We loved Volume 1, and the second in the series is just as good, with three hours of footage of renowned tattooists (who all started working between the 1960s and 1980s) - Dave Heap, Ossie Jobson, Lionel Titchener, Paul 'Rambo' Ramsbottom and Ian Thompson. Each tattooist is either from, or has links to, the North of England and Paul's articulate and interesting interviews show us a side of tattoo history that has often been overlooked (especially perhaps by those in the South). Paul has a friendly style, informal yet knowledgeable, that creates a great atmosphere between interviewer and artist. Watching the footage is a real treat for any fan of tattooing and tattoo history. This is a must-see.



TATTOOS HEATING UP



On the NHS Choices website, you'll find an article about tattoos and the risk of heatstroke:

www.nhs.uk/news/2017/04April/Pages/Could-your-tattoos-put-you-at-risk-of-heat-stroke.aspx

But don't panic! It's actually a reassuring response to a slightly over-hyped news item. A small scientific study found that tattooed skin seems to sweat less than un-tattooed skin - which led to newspaper headlines about tattoos causing heatstroke and heat exhaustion, because sweating is the body's natural mechanism for cooling down. This is only preliminary research; the findings need confirmation and further investigations will no doubt be carried out (and even if tattoos do reduce sweating, the effects will be minimal if only a small proportion of your skin is inked). However, it goes without saying that you should always take sensible precautions in the hot weather and sun. If someone is showing signs of heat exhaustion get them to lie down in a cool place, remove unnecessary clothing and drink plenty of fluids. You'll find more information at

www.nhs.uk/conditions/Heat-exhaustion-and-heatstroke

WORLD'S MOST TATTOOED SENIORS



In a delightful story picked up by the Total Tattoo news radar, Guinness World Records has recently declared Charlotte Guttenberg and her partner Chuck Helmke from Florida to be the world's most tattooed senior citizens (and it was only 11 years ago that Charlotte got her first ink). The couple got together 10 years ago, having met in a tattoo studio. Their tattoos are mostly Asian spiritual in theme, and they are keen for the designs they each wear to tell their own stories. In press interviews, they said they planned to use the opportunities given to them by the Guinness titles to promote a better understanding of tattooed people, especially those of the older generation.

WIN A TOTAL TATTOO BACKPACK!

We like to think we're pretty generous here at Total Tattoo Magazine. That's why we've teamed up with the lovely team at Awesome Merchandise to bring you these limited edition laptop backpacks. These heavy duty bags feature a padded laptop compartment (laptop compatible up to 17 inches), padded back panel and adjustable shoulder straps. Their 18 litre capacity means they're great for day and weekend travelling, as well as looking cool in general!

We have just ten of these bags to give away. To be in with a chance of winning one, simply answer this question:

How big a laptop can you get into the bag?

- A) 17 inches
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- C) 200 feet

Email your answer, with the subject line NEW BAG, to comps@totaltattoo.co.uk to reach us no later than June 10th (usual terms and conditions apply, see p5).



BOOK REVIEW

Yakuza Tattoo

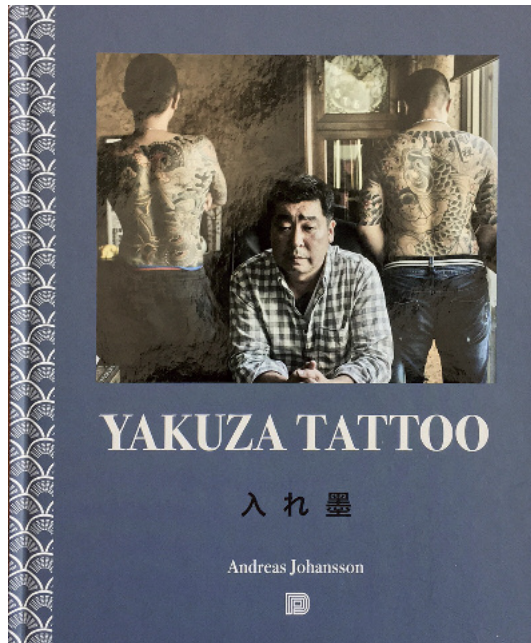
Andreas Johansson

111 pages, hardback

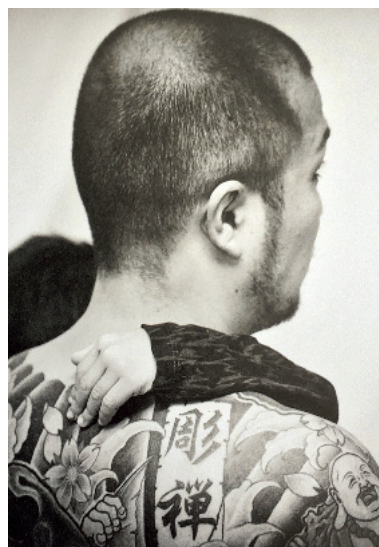
Published by Dokument Press,

www.dokument.org

£24.00



'Yakuza Tattoo' gives the reader a unique insight into the world of the Yakuza. Although primarily photographic in content, the book also features an informative introduction, excerpts from interviews with Yakuza members, and a whole chapter on Yakuza tattoo symbols. The book finishes with a section on modern tattooing within the Yakuza. The text is supported by intimate, documentary-style photographs of Yakuza members and their tattoos. By immersing himself within the culture, Andreas gives us



a sympathetic yet factually in-depth view into the world of the Japanese mafia, and this book also is a must-read for those who are interested in Irezumi and Japan in general.



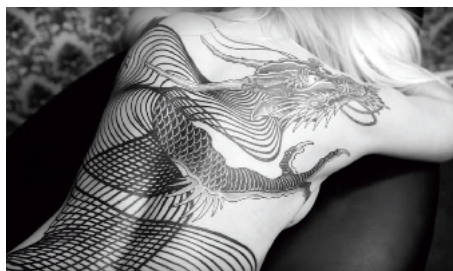
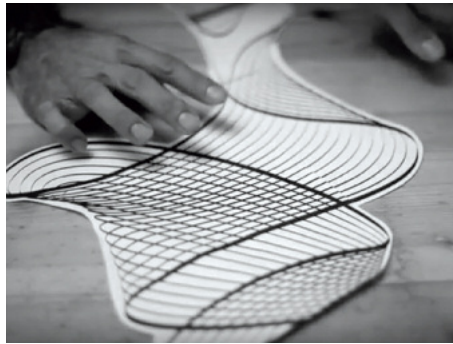
BROOKLYN BECKHAM TATTOO

Brooklyn Beckham, David Beckham's eldest son, is in the news because of his first tattoo. He's come under fire on social media because it's an image of a Native American – apparently influenced by one of David's tattoos – and many are calling it disrespectful and culturally insensitive because he has no personal connection with Native American heritage. Others are more supportive, praising him for being inspired by his father's ink. His next tattoo, less than a week later, was less controversial; it was an image of a camera.



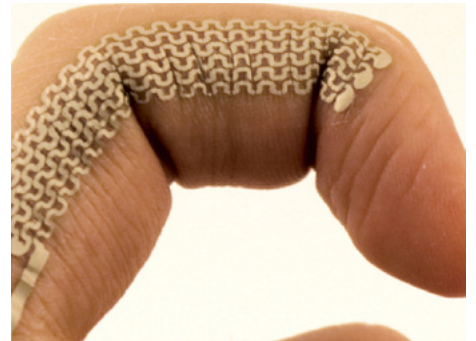
VIDEO TREAT

We recently came across this video of a tattoo collaboration between Filip Leu and Chaim Machlev; it's a bit special and we think you should check it out! The 10-minute film takes you on a tour of all aspects of the collaboration, from stencil and free-handing design, through the tattooing, to the final result. Take a look at www.youtube.com/watch?v=7P9xbmURKc and enjoy!



TOUCH SENSITIVE TATTOOS

We've read in the news that scientists at Saarland University in Germany are developing temporary 'tattoos' that will enable you to control your smartphone and other devices just by touching your own skin. They've hit on the idea of imprinting the necessary electronics on to temporary tattoo paper, so that when the design is transferred to the skin it can be used to control the wearer's devices. Apparently most of us intuitively know the locations of the marks on our skin – freckles, beauty spots, birthmarks and so on – making these the most suitable sites for the tattoos. So you could, for instance, adjust the volume on your phone just by sliding a finger across the back of your hand. Electroluminescent tattoos are also possible, meaning that your beauty spot could light up to indicate that your loved one is trying to reach you!



COSMETIC NIPPLE TATTOOS

We've read a very positive story in the news about a cosmetic tattooist from Poole in Dorset who is offering a free service to breast cancer survivors. Claire Louise Williams uses her skills to help give a more realistic 3D appearance to the nipple area and mimic the areola (the coloured area of skin surrounding the nipple) for women post-mastectomy. In addition to providing these specialised tattoos to clients free-of-charge, she is also offering to train other permanent make-up artists in this detailed technique. You can contact Claire via her website:

permanentmakeupbyclairelouise.com



TOTAL TATTOO AND THE BIG NORTH TATTOO SHOW ON INSTAGRAM

Check out pictures from our first tattoo convention on Instagram at Follow us on [@totaltattoo](https://www.instagram.com/totaltattoo) and [@bignorthtattooshow](https://www.instagram.com/bignorthtattooshow)
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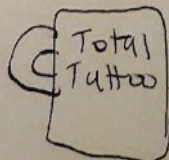
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O riginally from Spain, Acetates (real name Joaquin) has firmly established a place for himself on the international tattoo scene. And it's not hard to see why, with a style that effortlessly combines the traditions of Japanese folklore and Irezumi with Western pop-culture influences to produce visually stunning and highly desirable tattoos. We spoke to Acetates during a recent guest spot in the UK, to learn more about his journey into tattooing and his love of Japanese art and culture.

Could you tell us a little bit about your background?

I was born in 1986 in a city not far from Madrid. I went to university for a total of seven years. For two of those years I studied law; I felt obliged to, because my father's a lawyer and he told me it would give me a good income and a secure future. But it wasn't for me, so I quit and studied advertising and public relations instead.

When did you start learning to tattoo?

It was around 2006. But I didn't work in a studio until a few years later. I was just plodding along at first, trying to figure things out and learn the techniques. I tried to get an apprenticeship but nobody would give me the opportunity. So I mainly taught myself. I was longing to be in contact with other tattooers – to see what they were doing and how they were doing it. My first shop experience came about in California. I'd actually gone there to take part

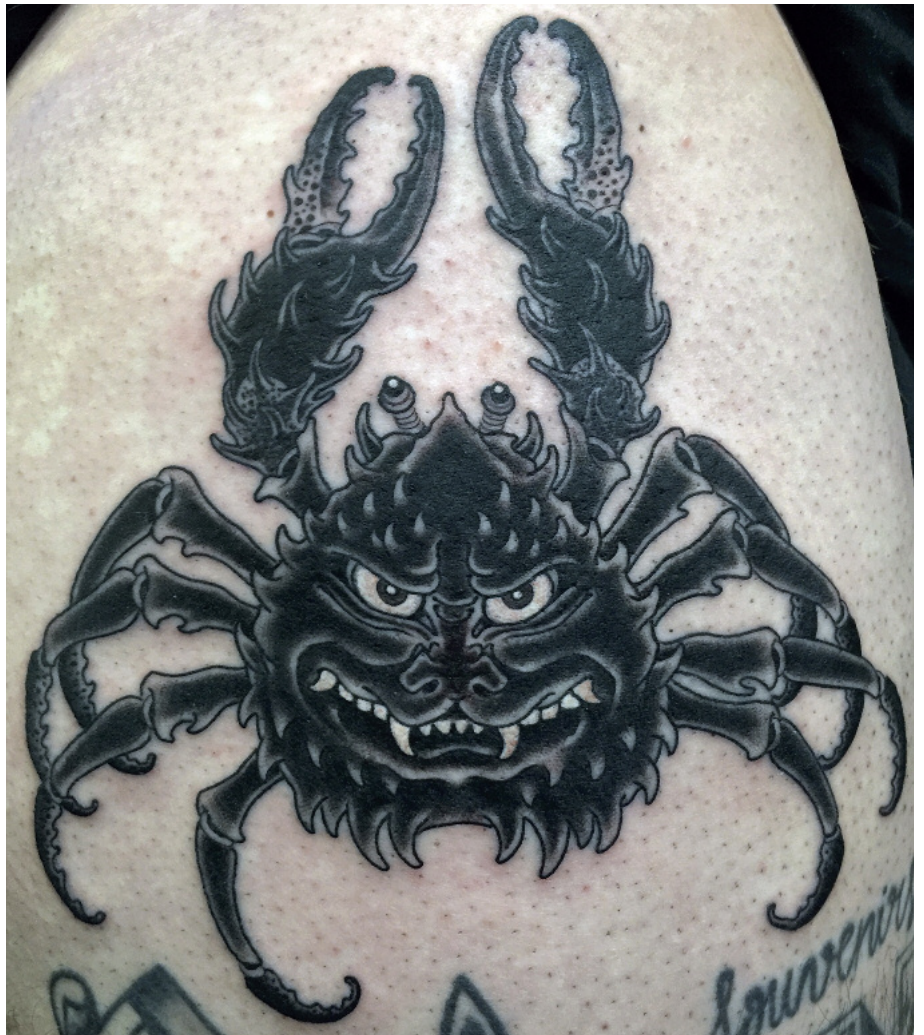




in a ski show (I've always loved skiing) and I thought I'd email a few studios in advance of my trip to see if I could do some tattooing while I was there. I was fortunate to be given a spot at Full Circle, even though back then I didn't really have the level of skill to work in a studio like that; I was a little nothing amongst those amazing tattooers! A year later, at a tattoo convention in Madrid, a friend told me he'd been working in Scandinavia and suggested I tried to find something there too, because I was still struggling to find guest spots in Spain. I moved to Sweden that summer and got a job in a walk-in shop. Working every day, and doing a mixture of things, really helped me to develop – and improve my English as well as my tattooing.

And since then?

I lived in Sweden until summer 2016. I was working at Immoveable Tattoo with Johan and the guys. One morning, my mum called me and told me she had cancer. I'd just got off the plane from a guest spot in California, and I took a flight straight home to Spain. I was torn, because I wanted to be in Sweden, but I also very much wanted to be with my mum in case something happened. So I moved back to Spain, but I was still living on the road because I couldn't cancel everything I'd arranged and I still had to earn money. Then I met my girlfriend (now fiancée) at the Paradise Tattoo Convention and we've been travelling together ever since.





How is it, being in a relationship with another tattooist?

I remember our first date. We were working in London in the same week – she was at The Family Business and I was at Seven Doors – and we went out for dinner. I couldn't believe how lucky I was. I was sitting in front of this girl, and we were talking about tattoo machines, guest spots and other tattooers, and I was like, 'This is amazing. This is the best thing that can happen to me right now!' I think it's great to be able to share a passion and a way of life. We definitely take our work home with us!

Is tattooing a job, or is it really a way of life?

Some people see tattooing as a job. They go to the studio, they do their thing, they go home and do something else. But tattooing is my life. It's the only thing I want to do. And when I travel, I travel because I want to get inspired by the tattoos, the people, the art, the city. I think travelling is a really important part of the job. If you stay in the same place, you can't move forward. You need to learn from others. Tattooers are never fully developed. I always want to get better at what I do.

Is it a good time to be a tattooist?

That's a complicated question! Being a tattooer is magical. It's an amazing thing to be doing. And it's not just about the tattooing. For me, it's about the opportunities and the encounters, and how they make me grow as a person. I think that's very important. It's my life and I love it. It's certainly a lot easier to get into tattooing nowadays, partly because there's so much information on the internet and tattoo equipment is so readily available, but there are people who want to get into it just for the money, or because they want to stand out from the crowd, or because they think it's a cool thing to do and will make them famous. That's not really my thing.

Tell us how your style came about.

In 2014 when I was working in California there was an exhibition called 'Perseverance: Japanese Tattoo Tradition in a Modern World' at the Japanese American National Museum in Los Angeles.

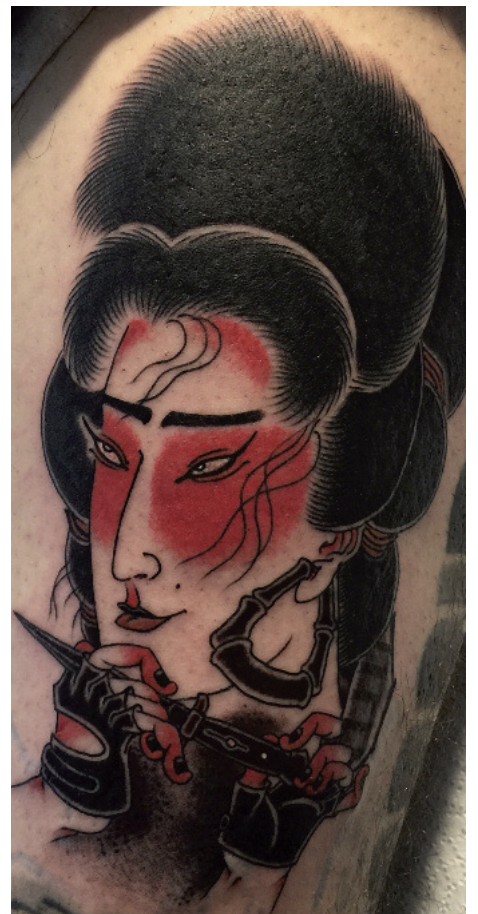




[This exhibition is now travelling to other venues and will be on show in New Zealand May-August 2017 – Ed] We made a special trip to see it. I knew about Japanese tattooing, and I certainly appreciated its artistry and traditions, but I didn't really understand it. I had a mental block that was like, 'This is too complicated. You'd need to study for years to be able to this.' I was mainly doing traditional, illustrative work, and that's what I'd stuck to – until I went to that exhibition. When I saw those Japanese bodysuits I was blown away! From that day, the only thing I drew was Japanese. I went to San Francisco and bought Japanese reference books, and I studied Japanese imagery and designs. I do what I do because I really like the essence and the roots of Japanese tattooing. The mash-up thing, mixing the cultures, comes from my media and graphic design background. I try to give my own twist to it. But I love traditional Japanese Ukiyo-e art, and I try to use the same colours as you find in the woodblock prints.

What else influences and inspires you?

In terms of tattooers, I really look up to Gordon Claus. He knows so much about Japanese tattoos. I remember on one occasion we were buying original artwork and we were talking about the folklore; the art dealer said something, and Gordon corrected him! Bill Canales is another of my biggest influences. He's been tattooing for more than twenty five years and he's still right in there; he still wants to get better and better! I think that's amazing, because so many people lose the true passion for it (and when that moment arrives you should go and open a coffee shop or do something else...) As for other artistic influences, I recall way back, when I was first tattooing in Sweden, I was looking for reference for a customer's tattoo and I came across the work of Tom of Finland, who is probably best known for his homoerotic illustrations. I combined elements of his style into the tattoo and the customer was so delighted with the result they bought me a



book of his work. I started studying it in greater depth; he was an amazing artist, and the way he drew the anatomy of the human body is incredible.



When you combine Japanese with Western elements, are you still mindful of the 'rules' within Japanese tattooing?

Yes, and I'm fascinated by that aspect of the work. I was reading a book by Horiyoshi III and he was saying that even for Japanese people to get to know all the stories, to know why this Samurai is wearing this garment at this particular time of year, takes decades. Every element of a design symbolises so much (for example if the warrior was poor, or if it was winter). As Europeans, it's really hard to learn everything. You need to go to Japan, read the books and do the research. I was originally concerned that people might think what I'm doing is disrespectful to the culture. That's certainly not my intention, because I love it so much. But it's impossible to know everything. A Japanese tattooer, born and raised in Japan, will have been absorbing all those stories since childhood. I'm an outsider, but I try my hardest to understand it all.





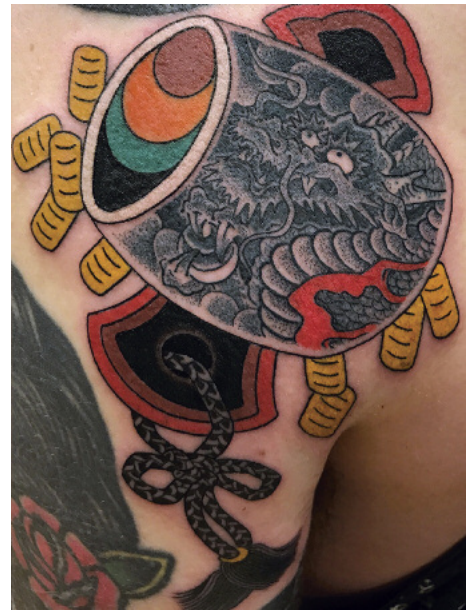
Do you think that Japanese tattooing is misunderstood in the West?

In some ways, yes. I'll give you an example. Imagine you don't know much about tattooing and you go to a convention. There are two guys showing their bodysuits; one is Japanese and one is realistic. Most people will go crazy for the realistic bodysuit because they feel that it's more difficult to achieve. What they don't realise is the amount of work that goes into the Japanese bodysuit – even just the background! – the hours of drawing, the hours of reading, the trips to Japan to study the culture... to get it looking as close to fully Japanese as it can be.

How much input do your customers have into the design of their tattoos?

I really appreciate it when my customers know a little about Japanese tattoos or Japanese folklore and can point me in the direction of a colour palette, a theme, or a story. I have a customer in Spain who has been to Japan many times and when he comes in to get tattooed he's always really well prepared and informed. There's a mutual love of the subject. Not everyone knows about the culture, which is why it's sometimes easier to get a portrait of a pop star!





You have a very specific style to your work. Is there a pressure to maintain that?

Sometimes I do feel a pressure, yes. I think that's part of tattooing. We do the tattoos that we are requested to do. This can be hard if people request the same things over and over and over, and it sometimes makes it difficult to go in your own personal direction. We don't always own what we do. In some ways, we belong to 'the people' because they are the ones who decide what is 'cool' in terms of tattooing. But I believe in what I do because I've spent so much time doing the research and making sure my tattoos look good.

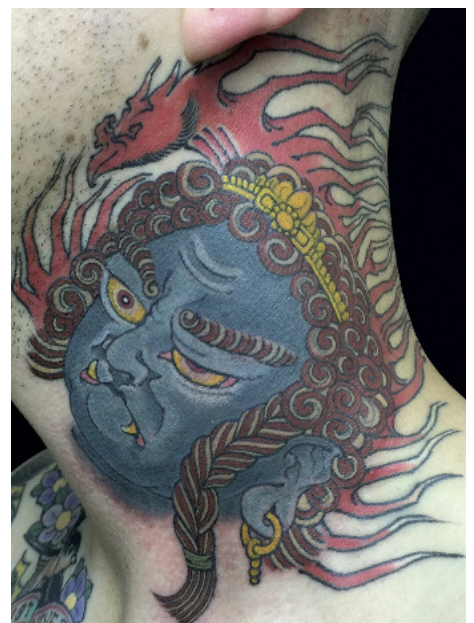
With being so popular on social media, are you prone to being 'ripped off'?

Like I said, we don't own anything that we do. I'm probably doing something that some guy did a couple of hundred years ago! Most things have been created already. I don't know, perhaps in the future someone will be studying what we're doing now. If you look back, you can always see different trends in art. Nowadays, there is really nothing new; it's all a mash-up of what's been done before. It's a bit like fashion in some ways: it comes and goes, comes and goes, comes and goes. When I was eighteen years old, I came to London for the first time. It was the birth of the new rave culture. Everything was neon colours and there were bands like the Klaxons... and I remember thinking, 'This moment is so strong. It will never end.' Then three years later, nobody remembered the Klaxons! All of a sudden, everything disappeared and everyone was wearing plaid shirts!

What are your future plans?

Bill Canales has offered me and my partner a permanent position in the States. I still want to do some travelling, but it will be great to work in the studio with Bill and the guysacetatesontour@gmail.com at Full Circle (where I've been guesting the past five years). It's such a great atmosphere there. I think it's gonna be a good environment to work in, and it will give me the opportunity to build towards larger scale projects.

Acetates is on the road and can be contacted through acetatesontour@gmail.com





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Le Mondial Du Tatouage

Although it's got absolutely nothing to do with Le Mondial du Tatouage, or even tattooing, I'd like to start by taking a few moments to mourn the loss of my newly purchased Thrasher beanie. With a grim weather forecast for the weekend ahead, I'd decided to invest in some climate appropriate headgear for my Paris trip, but alas, my fine new hat is now someone else's pride and joy because I left it on the airport bus... However, despite that less than auspicious start, my excitement was not dampened one little bit (or at least, not much) because I was on my way to the international tattoo convention that always blows everyone away: Le Mondial du Tatouage.

When we awoke the next morning the weather was dreadful but we were undeterred. We were up and at 'em like a couple of greased ninjas. Cameras in backpacks, we headed off in search of coffee and croissants en route to the convention venue (and stumbled across plenty of hungover tattooists on the way). As we approached the magnificent Grande Halle de la Villette I'm fairly sure my heart rate quickened, and it wasn't just the caffeine. Press passes in hand, we made our way smoothly through security and into the main hall where everything happens and, as always, what I saw before me brought a huge smile to my face. This really is a truly humongous space. It's unique. If you're going to fill a room with the planet's best tattoo artists, then this is surely the place to do it.

The layout was pretty much the same as last year, which was perfect. The full-size stage was about a third of the way down the hall, with a good audience space in front of it (that filled and emptied throughout the day, depending on what was going on). Sure, organiser Tin-Tin could have got a bunch more booths into that space, but Paris is a show that takes its entertainment seriously.

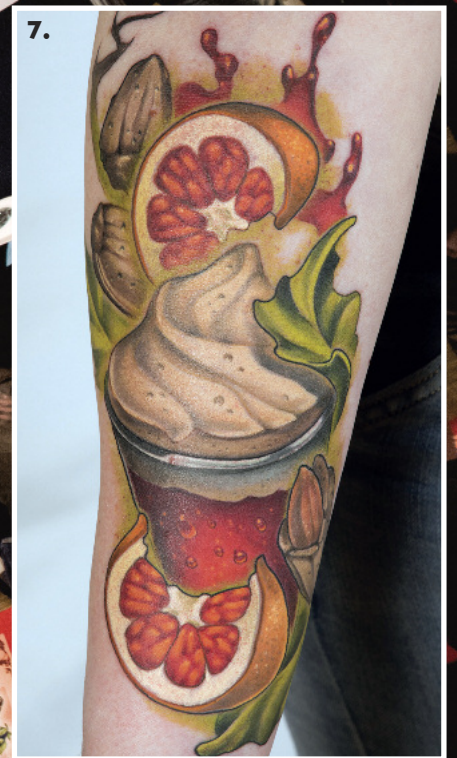




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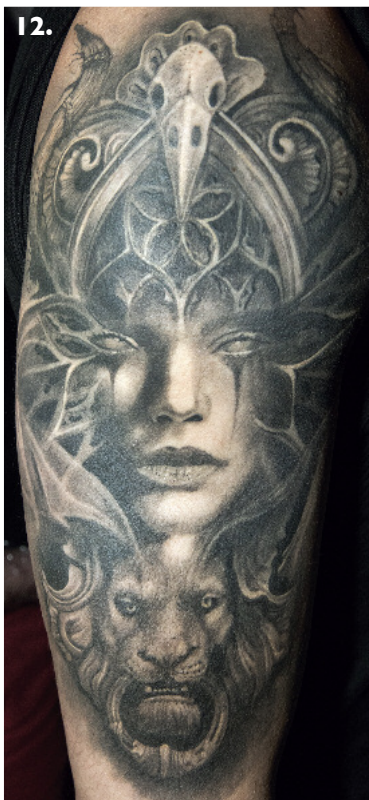
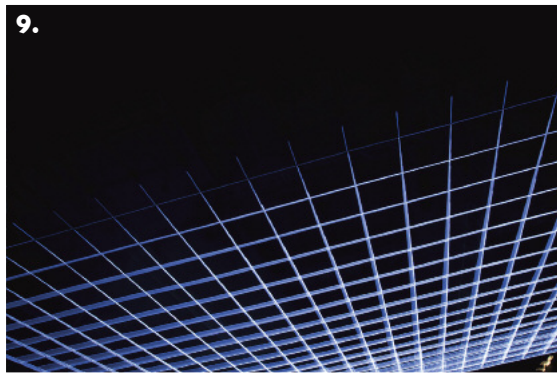
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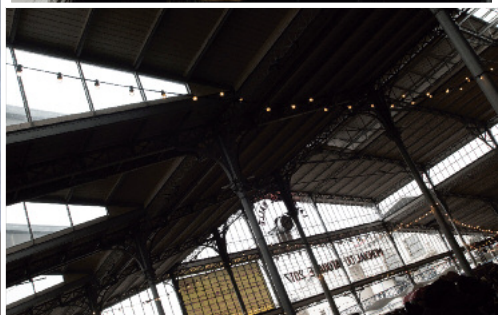


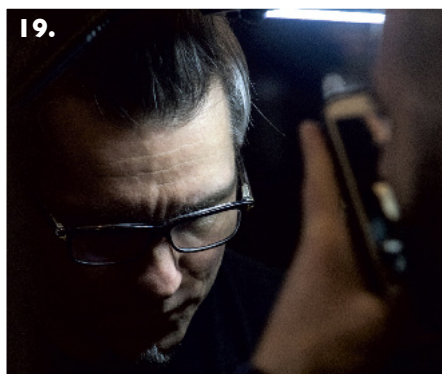
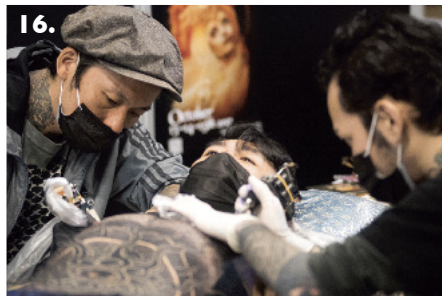
1. guillaume smash, imaginarium tatouage (france)
2. filip leu and bill salmon
3. fender guitar collection
4. julian siebert corpsepainter (germany)
5. dusty brasseur, tin tin tatouage (france)
6. lehel nyeste, perfect chaos (hungary)
7. vincent zattera, blood line tattoo (italy)
8. kintaro kite project



The competitions were massively popular. Back for another year to cast their critical eyes over the acres of displayed flesh were tattoo legends Filip Leu, Luke Atkinson, Kari Barba and Bill Salmon. The crowd dug them and the contestants seemed to really appreciate them being there. With two or three categories a day, starting around 3pm with a gap in between, the proceedings never felt rushed but moved things nicely along towards nightfall.

Come the evening, and the bands took to the stage. Friday night was all about hardcore. First came French band L'Esprit du Clan followed by New York's finest, Madball. It's a Marmite situation. You're either a hardcore person or you're not. But tattooing has never been about compromise either! Saturday was more of an electronic trip with Reflections, a collaboration between Takami Nakamoto's machines and Sebastien Benoit's drums, with visuals supplied by Nonotak and their incredible light grid, followed by Carpenter Brut. For entertainment at a tattoo convention, this really was on another level. Even if you can't blow everyone's minds you sure as hell can explore the possibilities! Music on a Sunday afternoon was new thing for Le Mondial too, and was a cool retro swing affair courtesy of Theo Lawrence and the Hearts – which was kind of perfect to round things off.





- 9. awesome lighting grid
- 10. jelo, dark art (hungary)
- 11. leeroy inkredible, ad vitam (france)
- 12. mumia, zoi tattoo (sweden)
- 13. le patron, tin tin
- 14. jak connolly
- 15. marco andreini 'manopola' (italy)
- 16. gakkinn and nissen
- 17. ivana
- 18. mystik (australia)
- 19. robert hernandez
- 20. amar goucem, dragon tattoo (holland)
- 21. mad ball
- 22. mauro, tampieri, raion tattoo (italy)
- 23. fernando bisceglia, forever tattoo (spain)
- 24. massi novecento, novecento studio (italy)





25. mauro, tampieri, raion tattoo (italy)
 26. theo lawrence and the hearts
 27-29. sailor bit and filip leu (switzerland)
 30-33. kintaro kite project
 34-36. mick from zurich (switzerland)
 37. matthieu k leu, the leu family's family iron (switzerland)
 38. rodrigo souto, black garden
 39. rose fennedo, biseeloo tattoo (spain)



Whilst all this was happening on the stage, thousands of people swirled around the venue watching hundreds of tattoos materialise, checking out the custom painted Fender guitars and getting their first view of the Kintaro Kite Project (more than thirty hand-painted kites – look out for it popping up in the UK some time soon). The food court was located outside the main hall and was constantly packed, with an endless queue for every vendor and DJs on hand playing tunes to digest to. What else would you expect? This is France, where food is taken seriously.

My personal Mondial was a blur of interviews and photographs, punctuated with cups of coffee, the odd beer and a little bit of time to catch up with old friends. The energy of the convention carried me through the weekend and the inspiring tattoos that were produced (and on show) simply confirmed to me that this is a very special event indeed. It's a very big deal to win a prize here, and people bring their A-game from all over the world. Incredible tattooists and incredible tattoo collectors come together, and the artform shines. Le Mondial always seems to me like the most progressive show on the calendar. The attention to detail and desire to get things right are second to none, but at the same time nothing feels sanitised. Far from it. It's bursting with its own unique French character, rather like its famous organiser, Tin-Tin.





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42.



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49.



51.



40. maksim primo, nbk tattoo collective (russia)
41 & 42. ozone, nico tattoo (greece)
43 & 44. orient ching (taiwan)
45. lehel nyeste, perfect chaos (hungary)
46 & 47. guy le tatoover (france)
48. pablo de tattoo life style (italy)
49-51. manu badet (france)



52.



53.



54.



55.



56.



57.



58.



59.

- 52. pierre, tin tin tatouages (france)
- 53. otto d'ambra, white elephant
- 54. lee ui gu, zumiism (south korea)
- 55. hocheon, hocheon art studio (south korea)
- 56. lee ui gu, zumiism (south korea)
- 57. stef illusion of light, belly button tattoo shop (france)
- 58. horichiro, super ultra great ink tattoo (south korea)
- 59. horiei shinshu, 7th heaven artwork (japan)

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This month's cover model is Eliza Winn from the USA, well known for her work with Playboy and FHM and her appearances in numerous music videos.

How long have you been modelling for?

I did some modelling in my teens, but it wasn't until my early twenties that I was really able to establish myself as a model. Overall I would say it has been about eight years.

Eliza Winn

Cover Model Profile

How did you get involved with the Playboy?

A photographer asked me if I would be interested in posing for Playboy magazine. After checking his credentials, we set up a shoot and I was published in the magazine in December 2010. From then, I was in love with the idea of becoming a Playmate or working with Playboy; I thought about Marilyn Monroe and all of the icons that have posed for the publication. At the moment I am a regular guest on a Playboy Radio show, which is super fun. I'll be doing a lot more with them in the coming months and I have my fingers crossed for something huge!

And FHM?

I'd always wanted to be in FHM or Maxim. I had several girlfriends who had shot with one of their regular photographers and I decided to write to his manager. He checked out my work and said "Let's make this happen." It was a really big deal for me. When I received that magazine in the mail it was one of the proudest moments of my career.

What's your advice for other models trying to break into the inked industry?

Persevere! Don't let any negativity pull you down, even though it can be really challenging at times. Also, don't set goals that are unattainable. Be realistic with yourself and what you are trying to accomplish. Try not to judge yourself - or others. Don't let your emotions get involved.

Do you have a favourite travel location?

That's a really hard question to answer! I love New York, Tokyo, Melbourne, London, Rome and Honolulu. But I just love travelling, and there are too many amazing places in this world to pick just one favourite. I really want to see Socotra, a group of islands in the Arabian Sea (it's part of Yemen), but I don't think I'll be going there any time soon. I'd also love to go to Norway and get in touch with my roots, and I'm keen to visit Russia for the architecture and scenery. I know there are tattoo conventions in both of those places as well; it would be a dream to get to travel there for work and shows.

What's your favourite tattoo convention?

My favourite convention right now is Musink in California. It's got amazing bands and artists, plus really cool cars, and I can count on seeing my friends and family there. This year I'll also be attending the NY Empire State Tattoo Convention in July and hopefully the International London Tattoo Convention in September.

When did you decide you were going to be heavily tattooed?

I decided I wanted to be more heavily inked after I'd collected several tattoos and realised how much I loved the way they looked. I started buying tattoo magazines and got really into tattooed models like Sabina Kelley and Masuimi Max. I became obsessed with the idea of becoming a powerful, sexy, beautiful tattooed model. I don't yet see

myself as heavily tattooed, but considering my plans for the future, I definitely will be! I'm getting my back done this year, I have another thigh piece for my left side, and I'm in the middle of a thigh piece on my right side. I have a lot of ideas, but it's all about where they will fit...

What is your most memorable tattoo?

I would have to say that my most memorable tattoo is my blowfish (Fugu) sushi tattoo. I got it done in Tokyo by a friend named Tokyo Hiro, who tattooed me as a wedding gift/gesture. The week before, my husband and I were in Australia and we said our vows on stage in front of tens of thousands of people! (My husband's band, Strung Out, were on the Soundwave festival tour.)

What are your future plans and how do we get in touch?

You can always keep up with me on Instagram or Facebook. At the moment I'm working on designing a fashion brand; we're keeping it kind of hush-hush for now, but it should be launched by the end of this year. I'll also have a YouTube page up soon with footage from shoots, conventions, shows and radio shows.

INSTAGRAM: @ElizaWinn

FACEBOOK:

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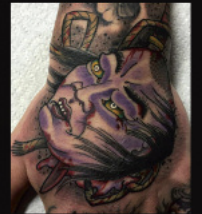
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PAUL 'RAMBO' RAMSBOTTOM

RAMBOS

TATTOOS

MUSEUM

Paul 'Rambo' Ramsbottom is a larger than life character. Throughout the nineties his tattoo studio was one of the busiest in the UK, and continues to be so, but Rambo has taken a step back from tattooing; he now shares the studio with two of his four sons, Jack and Dean, as he concentrates his energies on curating his immense collection of tattoo memorabilia. A combination of financial clout and a keen eye means that Rambo has become one of the biggest names in the collecting game, and he has created his own, very fine, private tattoo museum. We were privileged to visit for a chat with the man himself.

As we enter Rambo's studio, we are immediately awe-struck by the décor. We are greeted by a large stuffed tiger and mirrors on the walls. The waiting room is beautiful; inspired by Romany caravans, the red and green walls are covered in hand-painted signs and tattoo flash. This is what a 'proper' studio should look like.

Rambo begins by telling us about his earliest memories of tattooing. "I was fascinated with tattoos from an early age. I remember going swimming and seeing these blokes who had drawings on them that wouldn't wash off. Around my hometown, I would see sailors and dockers with pictures on their skin and I didn't know what they were.

"I remember Cash Cooper opening his first studio when I was about nine. I used to see him coming out of his shop. He was a real character, with a snake on his neck and St George tattooed on his head which he would shave every St George's Day. When I was 13, I got my first tattoo from Cash (before the age restriction laws came in!)"

From his obsession with tattoos, it was only a matter of time before Rambo picked up a machine. After doing his City and Guilds in painting and decorating, Rambo worked as a decorator, a time in his life which he describes "successful business-wise but unfulfilling artistically." One day Rambo came across an advert in the local paper that gave him the opportunity to tattoo. "At the time I was hanging about with some guys called Alan and Albert Dickson. They were





tattooists in Salford and they had a shop. I saw an advert in the paper for two early Eddy Fretwell machines for £100, which was a lot of money 35 years ago. I didn't know one end of the machine from the other but me and my mate Wills taught ourselves.

"Before me, the local tattooist was Cockney Paul and he loved a drink. He'd work hard for a day, then hit the pubs and live like a king for a day or two. He thought the tattoo tree

would always bear fruit, never putting a penny away for a rainy day. I knew Paul and that was a good life lesson for me; you have to learn from those who have gone before.

"I was a bit of a rock 'n' roll promoter at the time. I started putting on all-dayers and I would have Al and Albert Dickson tattooing at those events. I was the first to combine the music and tattooing and I soon learnt how popular it was. We got a little shop in Stockport Road; it was more like a shed! We'd

come across this building that was broken down and we offered to rebuild it if the landlord would rent it to us. He agreed and we were made up. Turns out it wasn't his bloody shop, but we managed to work there for six months.

"We went to Rhyl for a season in '86 but it was hard, because it was during the miners' strike. By then I was well and truly established as a tattooist, at least in my head. I then went and tattooed in Germany, Holland and France. It was all good learning but I had a wife and a couple of kids so I came home and opened this shop. Thirty years later and I'm still here."

Rambo's obsession with tattoo memorabilia began when his brother lent him a copy of George Burchett's book 'Memoirs of Tattooist'. He describes reading it as being "lost in a magical world of old tattoo flash and characters". A chance meeting with a medal collector in Manchester led to a conversation about tattooing. The man had a couple of old business cards from Harry Lever of Blackpool and George Burchett of London. "If anyone gives me two of anything I'm in danger of setting up another collection!" Rambo jokes. "It just mushroomed from there, two cards became four... then I started collecting anything to do with tattooing. I decided to write to a lot of people, introduce myself and tell them I was a tattoo artist and I was wanting to start a tattoo museum. A lot of them got back to me, some sent me







stuff, some sold me stuff. This was pre-Ebay, of course. If anyone sent me anything that was good I would always send them a cheque to make sure they were happy.

"When Painless Jeff died he'd written a letter stating that he wanted all his tattoo stuff to go to me, and whatever I didn't want to go to Lionel Titchener in Oxford. That touched me, as I never knew Jeff liked me that much. But I guess I'm the same; I used to be an antique dealer and sometimes I would sell something cheaper if I knew it was going to the right home. Having said that, even though it was given to me, I still made sure his wife was given a few grand. I like to think I do right by people. These people are your folk heroes of the day."

So it would appear the idea to set up the museum came fairly early on in Rambo's career. "It was not so much a 'gap in the market', it was much more a calling, a passion. I needed to do it. There's a fine line between being a collector, being obsessed and being clinically ill. Whatever you collect, it has to have some beauty or aesthetic value but, to be honest, I sometimes think I'm a bit mad. If something comes on to the market and I know who or what it is, I still get really excited.

"I recently saw something on Ebay from Professor Brown who tattooed in Chester

and the Isle of Man. I phoned up and went to see it but they were adamant they weren't going to end the auction early. I was fine with that but I asked if they had anything else, which they did. I offered a good price in the thousands and they jumped at it. When the wife spoke to her husband about the listing on Ebay and told him what I had paid for the other stuff, he said straight away "Fucking sell it to him!" And the moral of that story is... if you pay a proper price and people know it, they will always offer you stuff first."

We asked Rambo whether the internet had been a help or a hindrance to tattoo memorabilia collectors. "When the internet came along it became easier to find stuff but that's when the prices shot up. There are a lot more collectors worldwide and everybody wants a little piece of the history. I buy a lot less now because the prices have gone mad. The other thing about the internet is a lot of stuff that is coming on to the market has very dubious origins, and fraud within collectables is beginning to become a real thing."

We moved upstairs from the tattoo studio to view the museum itself, which is simply breathtaking. The experience of being surrounded by so much history and memorabilia was almost overwhelming. Everywhere we looked, there was something new and exciting to feast our eyes upon, all accompanied by Rambo's in-depth knowledge of each item.



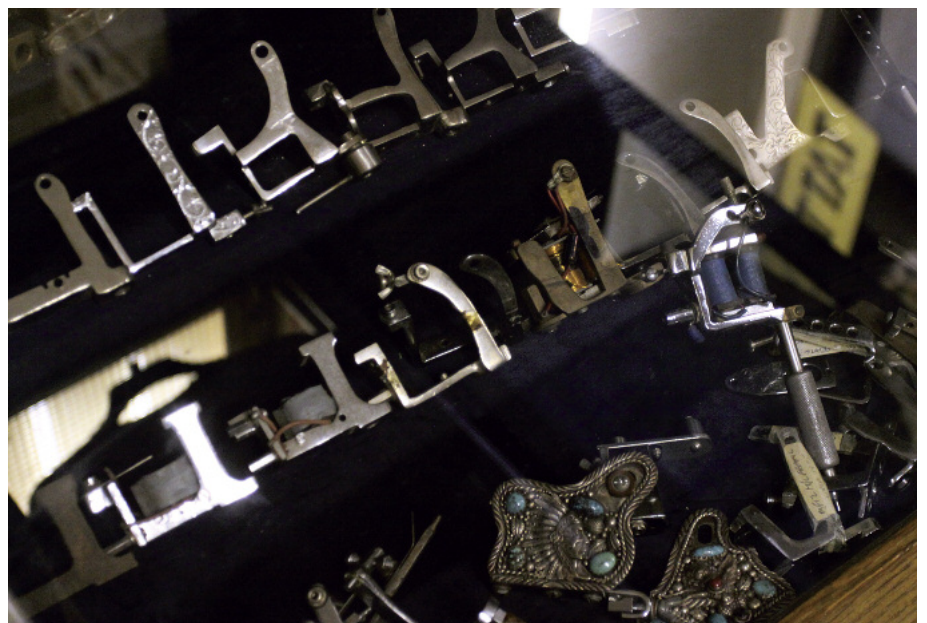
Amongst over 3000 pieces of original flash, tattoo machines and innumerable other objects, he has created individual dioramas for separate artists, with their flash on the walls and their machines set up on their old work benches, exactly as they would have been back in the day, frozen in time. After picking our jaws up from the floor, our first thought was how Rambo had acquired so many incredible objects. His answer? Determination.

“Sometimes an opportunity arises and I’ll have to travel immediately to Israel, America, Thailand, wherever. When something amazing comes on to the market, and you really want it, you have to move quickly.”

As Rambo talks us through the displays, he tells us “I like to create these collections and display them as a set, artist by artist. Sometimes I have to trade with other collectors, like Jimmy Skuse and Willy Robinson but that’s part of the fun. I try to keep the names alive. We all know of Burchett and Cash Cooper, but I have also collected stuff from Northern tattooists like Joe Graham and George Bigmore, who moved to London with his brother Percy.

“One of my most recent finds is a tattoo chest from a guy John Dixon. He was a miner around the Durham area but he was also tattooist in the ’50s and ’60s. He would be down the mines all day and at night he would tattoo his colleagues. When I acquired the box it was full of coal dust but it contained an entire career, old machines, inks, the lot. It’s easier today to become a tattooist but, back then, this guy had to make his own machines from what he had available. I feel these guys really deserve to be tattooists.”

Rambo has a very philosophical approach to collecting and whilst showing us around the museum he tells us “If things are going to come to you, they will. There is nothing that I am particularly chasing. I’m very happy with everything I have. But every day is exciting if there is a new find. There’s loads of stuff out there that has not yet been un-earthed. I have stuff that I know other people want and sometimes I let a piece go, but it is very difficult for a collector to sell things. We all trade between ourselves because none of us want to sell. Cash doesn’t have a currency when it comes to collecting. You can always earn money.”





It's clear that Rambo has honoured the past with his knowledge and passion for the craft of tattooing. We asked him about the importance of preserving tattoo history. "We all need to celebrate the heroes of the past. After all, they kept this art form alive when it was much more difficult to do so; they passed on the knowledge that the younger tattooists are building careers on today. It's not OK to have an 'I don't care attitude' because that says an awful lot about you. If you don't respect others, why should anyone respect you?"

Although he cherishes his collection of objects from years gone by, Rambo still keeps an eye on current tattooing. "To be honest I don't buy modern machines with a view to future values, but I do like to keep an eye on young talent. I don't go to loads of conventions though because I'm stuck a little bit in the past."

"In the 80's there were 280 registered tattooists in the whole of England. We felt part of a select group. I'm not knocking tattooing today, there are some amazing artists but it has lost something, partly because it's no longer 'my time'. We do still have some characters in tattooing but not like the old timers. Cash Cooper was arrested for being drunk and disorderly in charge of a puma!



“I’m interested in anything from before 1970 because before then everything was hand drawn and each artist had a different style. A rose by one tattooist would be different from another. The young school will go mad for a Mickey Sharpz’s machine, but they were standard in my time so they’re no big deal to me. I love the flash and artistic talents of people like Sophie Rose, Megan Foster, Olivia Dawn; if you are into collecting flash those are the sorts of people you should be watching. Olivia’s work reminds me very much of Tom Berg - a British tattooist who went San Francisco at the turn of the century.”

Rambo has been very generous in lending some of his collection out to the National Maritime Museum in Falmouth as part of their ongoing tattoo exhibition. However, Rambo’s museum itself is private and can be viewed by appointment only. “I keep it private because otherwise I’d have to pay someone to watch it all the time, kids would come in dropping chips all over the floor, I’d have to get insurance etc. All just to let the public have access to what I have invested tons of money and decades collecting. If people want to see it and they call me, I will show people around, especially if they’re in the game. I never really turn anyone away but I won’t be messed around by people making appointments, changing them, not turning up and then trying to get in again.”

So what does the future hold for this collection so deeply rooted in the past? “My kids are not interested in taking it on” Rambo told us. “They love the museum but they’re young and they don’t want the responsibility. It’s a bit of a poison chalice because I feel that I’m looking after the life history of those who have gone before and I need to make sure it is safe for future generations. There are several people who would like to buy the collection and that may be what happens, I just don’t know. Lots of people have been here, Lyle



Tuttle, Danny Skuse, Ron Ackers, Dana Brunson, Chuck Eldridge. They all say it’s the biggest museum they’ve seen, but that’s not to say it is the biggest collection.”

As the interview drew to a close, we couldn’t resist putting Rambo on the spot and asking if he had a favourite artefact. Unsurprisingly, this was a question he simply couldn’t answer. “It’s like asking a father which is his favourite child! I have a lot of beautiful things. I’ve got an Edison pen, Sutherland McDonald machines, S.S. White, O’Reilly, Joseph Hartley, Cash Cooper, Waters and Wagner machines and lots more besides. But the best thing for me is when someone sees it all; the thrill they get really gives me a buzz.”

HAWK PEN

▶ **RYAN SMITH:**
(NR STUDIO, EXETER)

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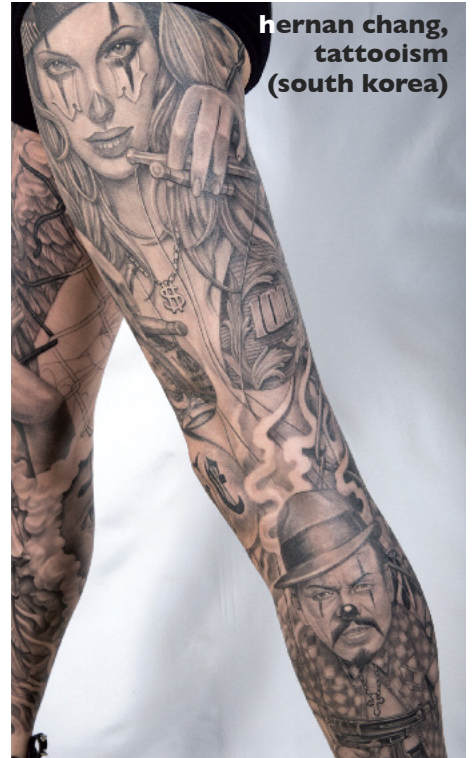
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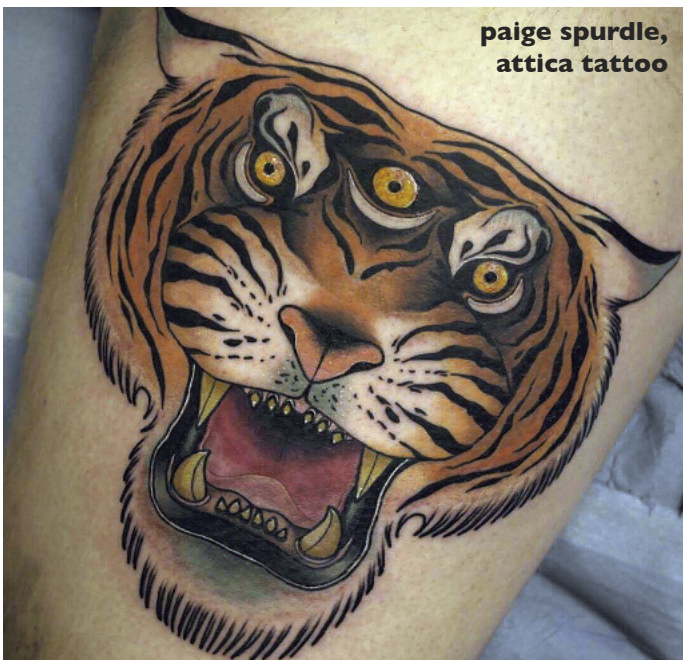
yonah krank, the finest beef shop (belgium)



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manao tiki, pacifinksoul

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c k low (singapore)



alex farray, flesh tattoo



don taylor, holy trinity



yarson, yarson tattoo



jondix, seven doors





marco manzi (italy)



liam jackson,
studio 31



liam jackson,
studio 31



george marsden,
two hearts



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northside tattooz

colin dale,
skin and bone
(denmark)



colin dale,
skin and bone
(denmark)



teodor milev, 681 tattoos (france)



lee ui gu (south korea)



sailor bit, ethno tattoo (switzerland)



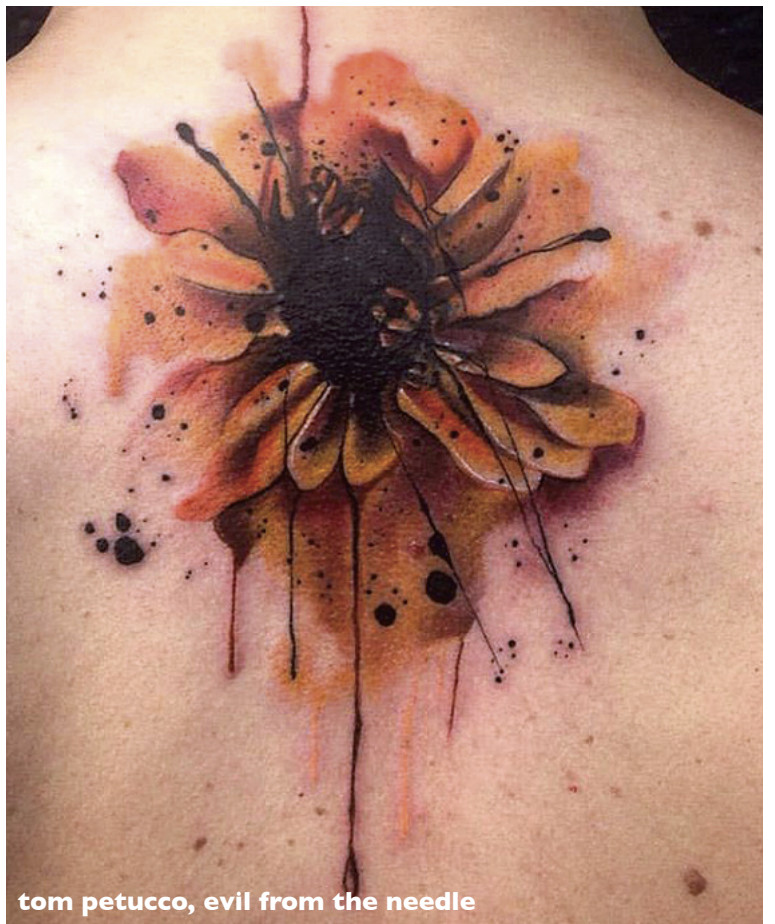
lee ui gu (south korea)



elizabeth bruns, venom ink (usa)



alex hennerley, adorned tattoo



tom petucco, evil from the needle



orient ching (taiwan)



maud dardeau (france)



woody, eightfold tattoo



gianni orlandini, luxury tattoo (italy)



róbert borbás, rooklet ink (hungary)



teodor milev, 681 tattoos (france)



christopher kenyon



artist unknown



nick whybrow, jayne doe tattoo



artist unknown



vesso, vesso art studio



multiple artists



kelly smith,
cry baby tattoo



matt yearly,
crooked claw tattoo



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moth and rose (greece)



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DAVE STONES

“THAT’LL DO, DONKEY, THAT’LL DO...”

Dan Stone of Electric Buddha shares his personal views on money well spent.

As tattooists we are a weird bunch. We extol the virtues of paying decent money for our art, citing “good tattoos aren’t cheap, cheap tattoos aren’t good”, “you get what you pay for”, and other such aphorisms. But when it comes to things like piercing or lasering, we can often be heard to say “I’m not paying that much for THAT!”, or even “I’ll just get that. That’ll do.”

Fifteen or twenty years ago, tattooing and piercing were seen as a single entity. Piercing was often carried out by the tattooist, sometimes even mid-tattoo. It was merely “pocket money”, and apprentices were often expected to take up piercing BEFORE they were allowed near a tattoo machine. Not surprisingly, the range of body jewellery on offer was of a quality to match. Then, around the late 90s/early 2000s, all of a sudden, piercing just kinda... fell away. It seemed that everybody had got their navels and eyebrows pierced and that was it, and so tattoo studios stopped offering the service. Then piercing moved into a new era, and “piercing clinics” opened up here and there. It was as though piercing had “moved out to try and find itself”, but these clinics more often than not failed. Then, around ten years ago, piercing showed up again in a different guise.

Tattooing’s younger sibling had returned, and it had grown the fuck up!

Piercing today is very different from what it was all those years ago. Now, if you take that £20 piece of jewellery that you bought from that “crystal shop” in the “alternative part of town” to a discerning piercer, they’ll more than likely chuck it straight in the bin. That’s because there are two types of titanium that are used in body jewellery – the cheap shit kind that’s used in car parts and garbage jewellery, and the expensive kind that’s used by companies such as NeoMetal, Anatometal and Industrial Strength. This kind of titanium is classed as “implant grade”, meaning

it is far more suitable for the human body than car parts. Now I don’t know about you, but if I was gonna be turned into some battle-ready cyborg I’d like my metal to be fit for use in the human body, NOT in my car. And the same would be true of any jewellery that’s gonna go in me too.

As tattooists we quite often tell our customers that certain things just won’t work, that their idea just won’t end up being the tattoo they want – due to such factors as placement, size, level of detail, etc. And so it is with the modern piercer. Piercers today (the decent ones anyway) will have studied anatomy, and they will be able to tell you if a certain piercing will work on you, or if it is likely to reject. And so they should! It’s their fucking job. And yes, the jewellery IS a lot more expensive, but that’s because it’s better. Why have your body pierced with a horrible piece of crap that’s going to struggle to heal and THEN put in a decent bit of kit, when you can have precious stones, opals, Swarovski crystals, and even gold and diamonds, right from the word go!

Because... it’s just a piercing, right?

And then there’s lasering. Laser removal is like tattooing and piercing’s younger cousin. It’s kinda the same, but very different. It’s now offered in LOTS of tattoo studios, but how many of them really know what they’re doing? How many of them have bought a machine just to cash in on all the crap tattoos being put on? And for how many of them is lasering

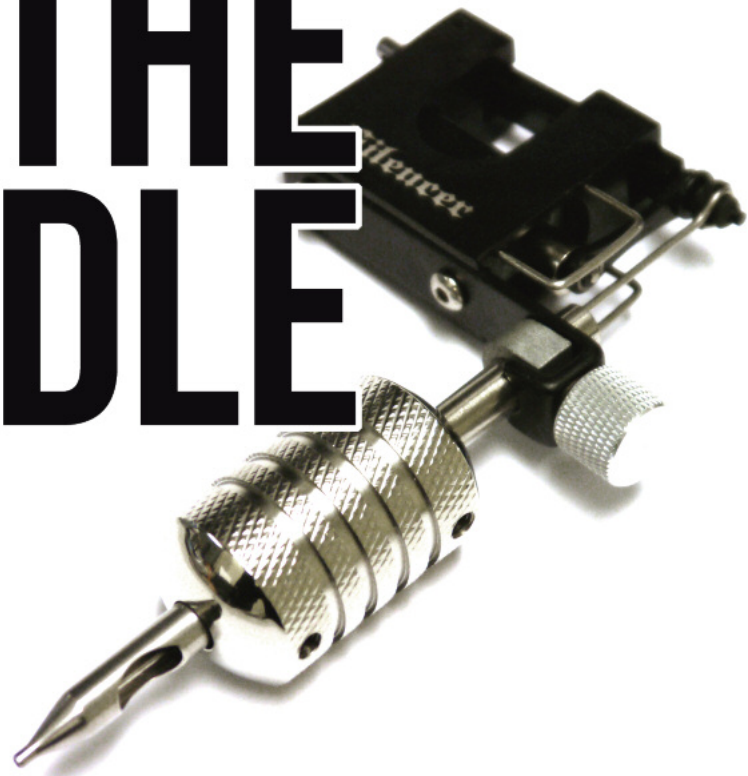
simply providing that notional “pocket money” that piercing used to provide? Lasering is still relatively new to our world, but even this early on it’s becoming evident rather quickly that there are laser technicians out there who know what they’re talking about and those who don’t. I’ve had lasering done. It’s not pleasant, but the guy who did it for me knew his shit. If someone is gonna blast me with a high frequency laser in order to break apart the ink particles in my body that I no longer want, then I want them to know what they’re doing. Just wanging up the power and hoping for the best IS NOT AN OPTION.

So with regard to ALL body modifications, tattoos, piercings, or laser sessions – in fact anything that is going to PERMANENTLY change your body – if you hear yourself saying “that’ll do”, you should probably check that you’re not being followed around by an animated donkey voiced by Eddie Murphy, because when it comes to such extravagant changes to my body, “that’ll do” definitely WON’T do.

Boomshakalack.

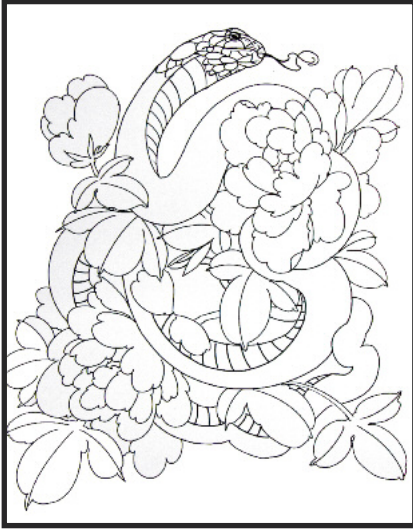
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FROM BOTH SIDES OF THE NEEDLE



In this series of articles we take a close look at the creation of a single tattoo. Both tattooist and client share their thoughts with us. This month we visit Max Rathbone at Second City Tattoo Club in Birmingham, who's been busy working on one of his trademark peony pieces for Total Tattoo's very own Lizzy Guy. Here's what they each told us about the process and the finished result.

FROM BEHIND THE NEEDLE: MAX RATHBONE



Lizzy was really open to my ideas for the design. It was a simple starting point and she let me do my thing. This piece is very much within my style. I do a lot of flowers and animals, and I like to focus on larger pieces.

The usual process for me is to do the drawing just before the appointment. If I do it too far in advance, by the time the appointment comes around I've usually gone off the design! The drawing for this piece took just over half an hour to plan and sketch out. I use an iPad Pro and place the composition over a photo of the client's body, which makes it much easier to position and size the design. I wouldn't say the iPad Pro has changed the way I work; it's still the same process and the same ideas and the same way of thinking, but it just takes me half the time to do it. In the past I would be photocopying things up and retracing them again and again. Now I can select an area and just stretch and fit it in no time.

I always try to get photos of the area that I am tattooing because there's nothing worse than working on a large design and someone really tiny turns up – or vice versa! I think all tattoos should fit the body and look like they've always been there. I like to think of my tattoos as 'contouring' for the client's body. If a tattoo is laid out in a certain way it can be flattering; how you lead the viewer's eye around a design can accentuate a person's form.



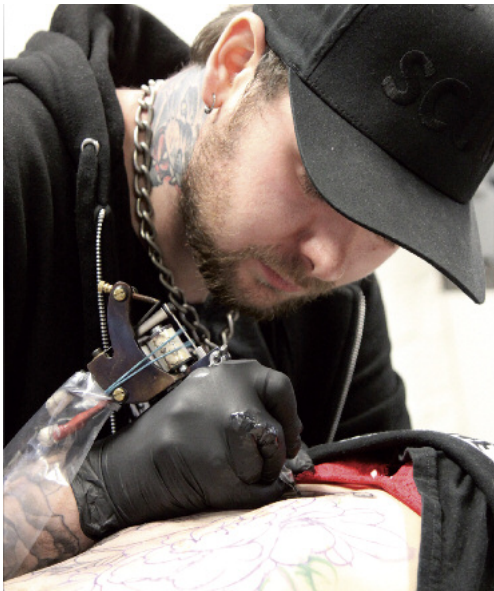
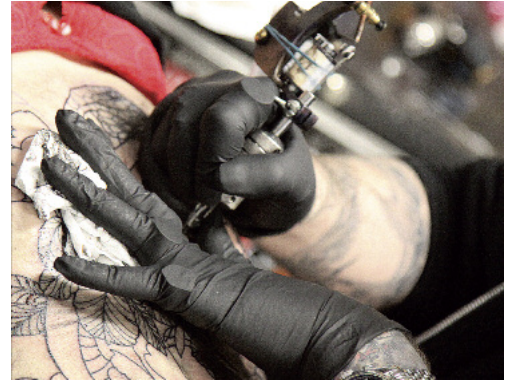
A lot of my tattooing is done freehand – flowers I nearly always draw directly on. For me, it's the same process whether I'm drawing large-scale pieces or small ones. I find it easier to draw small and then enlarge, because if you go the other way you can end up putting in too much detail and it becomes un-tattooable. I actually went through a phase of drawing things REALLY small – so I would draw a rose half an inch and enlarge it to maybe ten inches! Someone told me that Lus Lips once designed an entire backpiece on the back of a business card and I thought that was amazing.

Each individual person has a different skin structure, which can affect the way a tattoo is applied, and the stomach can be quite a difficult area to tattoo as it is so stretchy and has no real solid bone underneath. But this piece for Lizzy was absolutely fine. (The main worry when you first work on someone new, with a large design like this, is how well they're going to sit. If they start wriggling after the first two lines, you know it's going to be a bit daunting!)

I do all my bold lines using an I.D from Rotary Works. Recently I've started using a coil machine for the finer lines. I just find it works better. I originally moved away from coils to make life easier on my hands (I was getting achy wrists). Using rotaries, which are so much lighter, has relieved a lot of the pressure. I had to cut down the number of hours that I tattoo, so it seems OK to use coils again for a while.

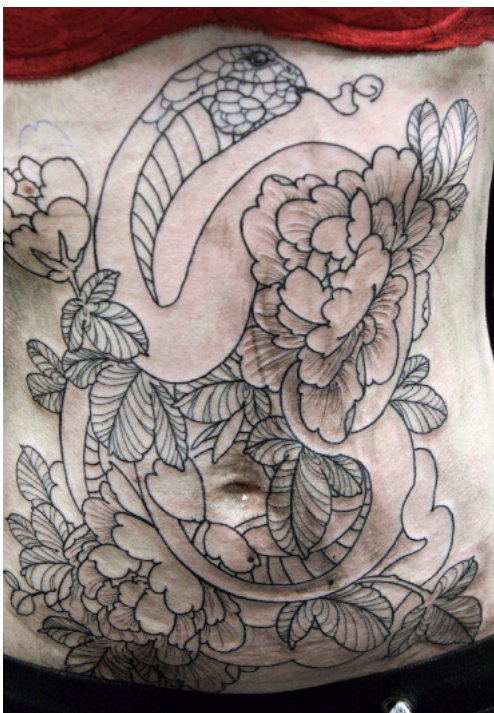
I tend to do a lot of detail in the line work; the colours are relatively simple. I usually use only three or four colours, and tones of those colours. For this particular tattoo, I used a seven for the bold lines and a three for the fine lines. Sometimes I'll use an eleven for something really bold – maybe in a backpiece – but it depends on the design. I tend to run my machines fairly soft; I'll line around 6 volts. And I tattoo pretty fast. It's so much better for the client when you're doing large-scale work. Obviously I've been tattooing for a while, so I can move with confidence and put in a good solid long smooth line without really thinking too much about it.





At the end of day one, I have all the stencilling, lines and shading done, then day two will be the colour and any refining. I would like to do it in one, but I'm not sure many clients would appreciate that! It's very easy to get carried away, when the adrenaline is flowing and the client is excited to be getting tattooed. It's easy to push on through the pain, but then the next week of your client's life is going to be misery. I tend to avoid numbing creams for the same reason. I think they mask the pain so you ignore the messages from your body about what you can realistically handle. All my sittings these days are half or full days. I never really do any tattoos that take less than a morning.

I try to not work to any particular style, and I'm not trying to emulate anyone. I combine a few different styles, and take the bits I think I'm good at, and hopefully put them together to create something that's individual to me. I used to try to be very traditional, but I noticed I was never really true to the style – so I decided to be true to myself instead and fortunately people seem to like it! I guess I am closest to neo-trad with Japanese influence and this piece is a perfect example of that.



FROM IN FRONT OF THE NEEDLE: LIZZY GUY

Lizzy, why did you choose Max?

I've been following Max's work on social media for a few years now. I really love his illustrative, neo-trad style of tattooing and his muted colour palette, which I thought would work really well for what I envisaged getting on my stomach. I'd spoken with him at conventions, and we'd got chatting about how I'd like to get tattooed by him... and the rest, as they say, is history!

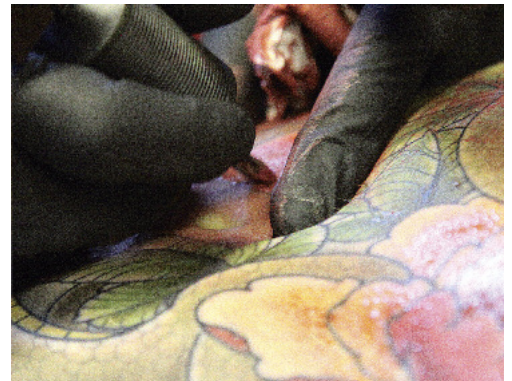
How did you decide on the design?

I love the combination of snakes and peonies in Japanese tattooing, and I thought that the shapes in the design would sit well on my torso. In terms of the actual design, I gave Max carte blanche to do whatever he wanted. He's a professional, and he knows what works in terms of placement and size. Originally I liked the idea of having a black snake, but after the first session (lining and black shading) I decided to go for colour, as there was so much detail in the scales, which would have been lost otherwise.



How did you find the whole experience?

I was pretty nervous beforehand. Aside from people telling me, 'Oh God, you're having your stomach tattooed? IT HURTS LIKE HELL!' (followed by a cringing face), I'm really self-conscious about my stomach and the idea of lying on a bench with it exposed was more terrifying to me than the thought of the pain. However, I felt really at ease throughout. The pain was bearable (the lining was better than the shading) but I didn't particularly enjoy the rib area, or when the highlights were added at the very end. Saying that, I think Max was really light-handed. I was expecting it to be so much worse!

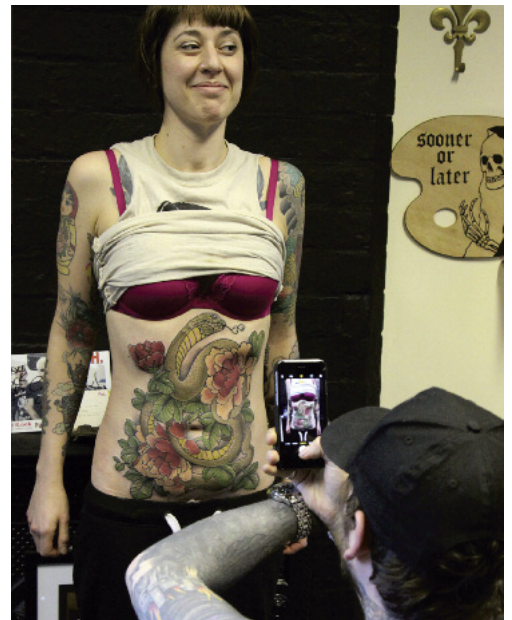


And how about healing? What did you do/use?

For both sessions I used El Gato Negro Healing Balm and their new tattoo wash moisturiser. I always keep the clingfilm on overnight, then wash the tattoo the next day. For the first session, I had a shower; somewhat controversially I had a very hot bath for the second session. The reasoning behind this is that the hot water is said to draw out the plasma and yucky gunk, so there's less scabbing and it speeds up the healing. The bath water has to be really hot though, and it's not for the faint hearted! After both sessions, the skin healed within a week.

What does the tattoo do for you?

Shall I get a small violin out for this bit? It sounds really cheesy, but having my stomach tattooed has really improved my self-confidence. After having an eating disorder in my late teens and early twenties, and having had a baby two years ago, it was my least favourite part of my body. I never thought I'd be able to go to someone I barely know and let them tattoo it! I'm not saying that tattoos are a cure for body confidence or mental health issues (I've been in recovery for about nine years now), but I definitely feel more comfortable with myself since I've had it done. I really can't thank Max enough for that.



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Phil Kyle

MAGNUM OPUS

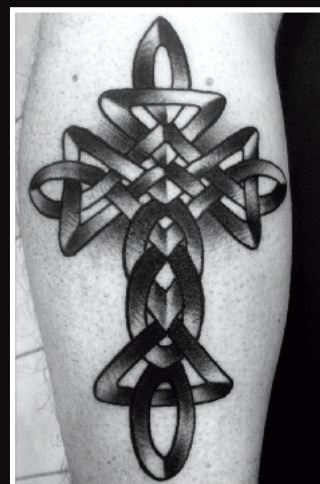
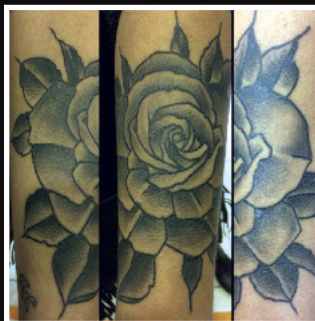
Phil Kyle is a tattooist who needs no introduction. His no-nonsense, outspoken, strong opinions make him stand out in our modern world of middle-of-the-road mediocrity. For him, tattooing *is* his life and in this exclusive interview he makes his uncompromising views on contemporary tattooing very clear.

When we arrive at Magnum Opus, Phil's Brighton studio, Phil is tattooing a skull on a customer's leg. Despite having his head down, he's ready to rage...

"The fucking people who try to haggle on price these days? I just tell them straight that I'm not a carpet salesman! People actually forget that this is my job and it's how I make a living. I guess they think I'm just here listening to music and having fun, which of course I am, but I'm actually working my arse off at the same time. Customers only see the time you actually sit with them doing the tattoo. They don't see the ten hours of drawing and the hours spent perfecting the design that allows you to have a good time when they're in the studio."

Did you have that same mistaken perception of tattooing before you became a tattooist?

"No way. I knew it would be a lot of hard fucking work. Before I was a tattooist I hung out in tattoo shops a lot, and from watching those guys work so hard I knew what to expect. But I have also always had a strong work ethic. Before tattooing, I would scrub toilets in Woolworths for three dollars an hour, then I would scrub the toilets in the tattoo shop for fifteen dollars an hour. And I always gave my Mom half of everything I earned. I'd spend my half on weed and pizza - what more does a guy need?!"



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Things have obviously changed for you, now that you have the responsibility of owning two shops. Have you had to leave behind some of the old punk ethic?

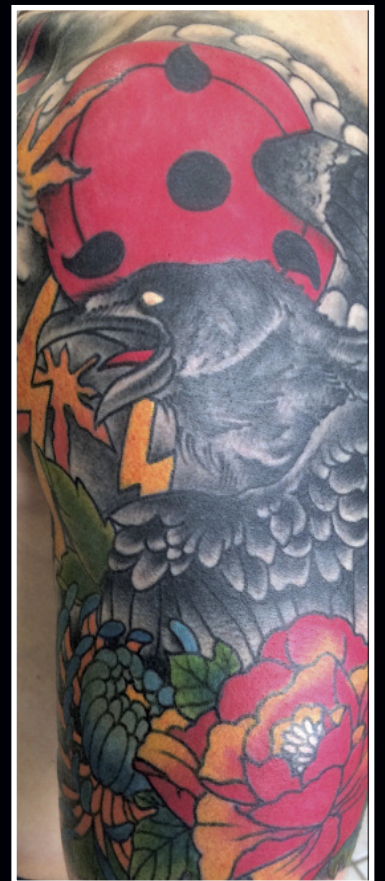
"I wouldn't wish all the paperwork and bullshit on anyone! I now find myself doing all the shit I got into tattooing to avoid! Now that tattooing is so overground, we're getting a lot of unwanted interest from the Taxman."

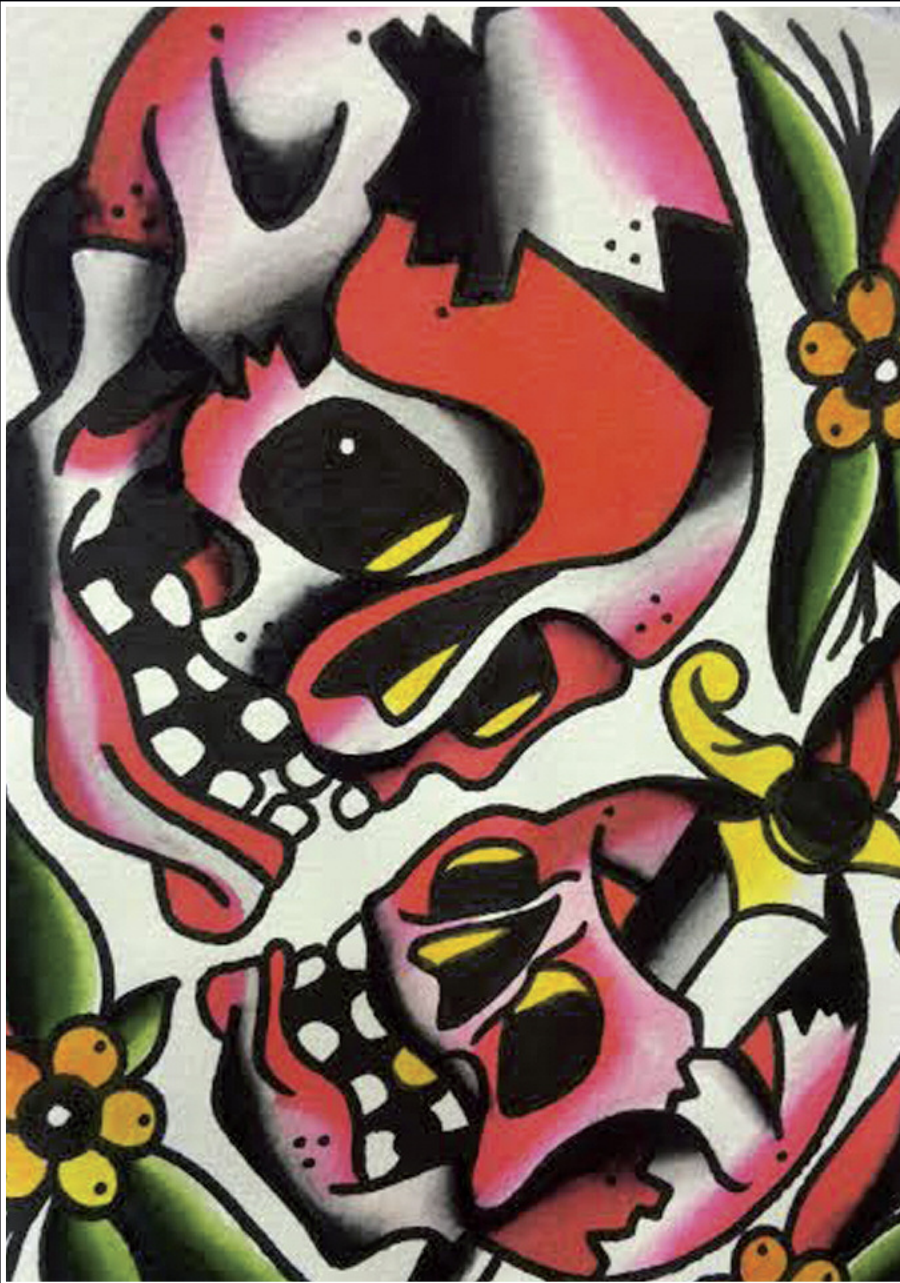
And the media has played its part in bringing tattooing into the mainstream...

"Yeah, if you watch TV and see tattooed celebrities like Beckham, then suddenly everyone wants to look like that. The moment we start getting asked to do the same design again and again, we look around to find out what Z-list moron has gone and got some shit tattoo. It demonstrates how unimaginative people really are. It's no longer about being an individual. It's about looking the same as some dickhead on the TV!"

But throughout history people have had tattoos to symbolise their allegiance to a specific subculture...

"Yeah. Back in the States I would do rodeo tattoos on rodeo riders and US military guys. So sometimes, I get it. But just because your favourite singer who you've never met has a tattoo on her hand, you feel the need to copy it and have the same... Come on... Copycat tattoos done by copycat tattoo shops."





What was your first experience of tattoos? Did punk play a part in it?
 "When I was growing up in America, we lived near a military base and we got a new neighbour who was covered in tattoos of snakes, skulls and daggers. That was when I was six. I was fifteen when I got my first tattoo. I'd been going to punk rock gigs, seeing bands like Agnostic Front and Black Flag, and the guys in these bands would be covered in tattoos that were representative of who they were. And for me that's how it was; we would be united and have safety in numbers. That's how tattooing used to be, before everyone wanted to do their own thing. For me tattooing was the king of all subcultures: bikers, punks, rockers and skinheads – they all had tattoos, and they would be joined together by the tattoos that they had. It was back to that 'wolf-pack' mentality."

Do you feel a need – or a pressure – to keep developing and progressing in your work?
 "It's only now that I'm really comfortable with where my tattooing is at. It takes a long time. Even if you've been tattooing for ten years and you've done hundreds of tattoos, you're still very inexperienced. Some people have been tattooing for literally five minutes and they have a hundred thousand followers on social media. Others have been tattooing twenty years and struggle for recognition. But if you're still working after twenty years, that should be recognition enough. Nobody should feel the need to be involved in a popularity contest. That's not what it's about!"

Is social media a necessary evil? Do you feel the need to keep putting yourself out there and reminding everyone you're still busy?

"Absolutely. It's a love-hate relationship. In the past it was tattoo magazines. First there was only one on the shelf up amongst the porn, then there seemed to be hundreds; slowly the crap sinks and the good ones remain. With social media if you were one of the first on, you could become famous just for being on there. Now there are so many tattooists fighting for attention. It's a constant battle."

Are you are a workaholic?

"I am definitely a workaholic. I hardly sleep, but then again I've been tattooing and mixing work with pleasure since 1992! I'd go to gigs and meet the bands and then I would tattoo them. I've tattooed people who are 'famous', but to me they are just friends, they're not famous. Tattooing is my social life."



Tell us about your studio in France.

"It's in the middle of nowhere, right out in the country. There's a tattooist in the next village, but my studio is where I have my house so it's a bit like a private studio. I've been living there on and off for eight years. It's a complete contrast to my life at Magnum Opus. We have



some plans to downsize the Brighton shop to smaller premises, because the rents are going up and the building is much bigger than we need now. We used to run a gallery downstairs, but it took up a lot of time and with me travelling so much it stopped making sense. Getting somewhere smaller will also give me more time to focus on other projects. I recently did some stuff with Marshall Amps. We had an exhibition where they were decorated by loads of tattooists. I never say no to a project like that, especially if it's a company I admire, like Marshall. They got in touch with me and invited me to visit their factory in Milton Keynes - which for a huge music fan like me was a great honour!"

Tell us more about the plans for Magnum Opus...

"Because I'm travelling so much, Ollie

Pinder is going to take over the shop here. He's true to tattooing, and wants to do right by the name of the shop. That way, I get to come here and tattoo but I can let go of all the paperwork. I'm a tattooer, not an accountant. One of the hardest things with a shop nowadays is keeping hold of your artists. There are a lot of what I call 'shop-hoppers'. Even the really great shops seem to struggle. For so many artists, the grass always seems greener a hundred yards up the road! It's like collecting scout badges: 'I've worked here, here and here - therefore I am.' My philosophy is just do your work and do it fucking well! In time I think things will return to proper tattooists working on proper diehard fans, and for people like me it will continue to be great."

Do you feel a responsibility for the people you work with?

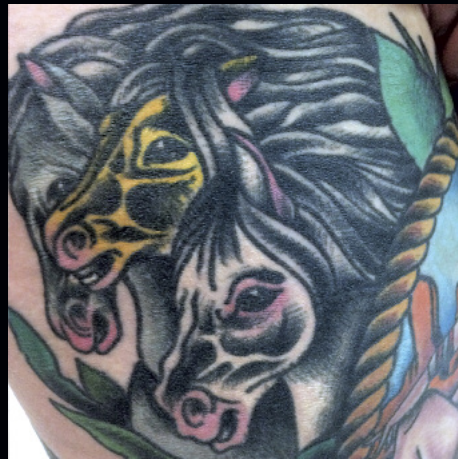
"Of course. Most of them have been with me for many years and we have all grown together. We draw together, go out drinking together and go to gigs together. Oli Sugars' band is taking off at the moment and we put that album out ourselves, which is all part of the DIY-or-die attitude."

At this point Phil finishes the tattoo he's doing and turns to a list of other topics that he wants to comment on...

"Here's a point that I think needs to be made. I waited fifteen years before I even thought of opening my own shop. I'm not saying everyone has to wait that long; there are no rules as such. But it's better to get off your arse first and travel, do guest spots, live a little and learn a lot - not just about travelling, but also about the world of tattooing and what it can be. And not through email or social media, but by going there and meeting the people face-to-face, and having a drink with the artists you admire. *That's* how you really learn and get respect."

What do you think about the burgeoning numbers of tattoo studios?

"In the old days there was an unwritten rule that a hundred miles was a suitable distance between tattoo shops. Nowadays, a hundred yards seems acceptable to some people. Which leads to price wars, in which nobody fucking wins. I spend a lot of money on the tattoos that I do. I invest in great ink and good equipment. I've seen tattoos that I did fifteen years ago and they still look great. The colours are still bright, because I use Dermaglo (and I've never had anyone have a weird reaction to that ink). I simply won't buy shit cheap crap from the Internet. Did you know that some companies use ammonia in their ink, which is distilled sheep piss! Who wants that shit injected into them?"

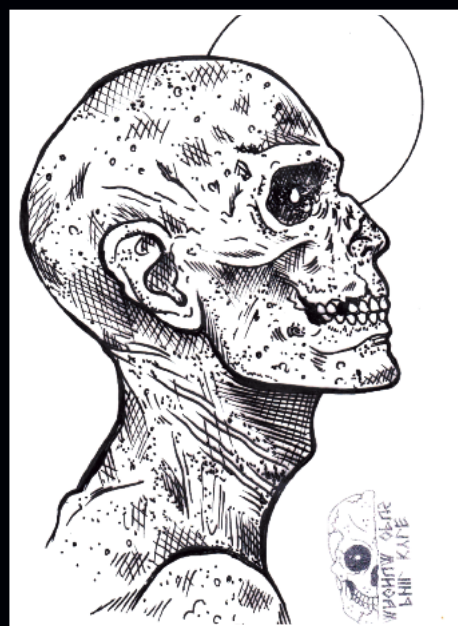


You said earlier that you've finally become happy with where you are artistically. Was there a definitive moment at which this happened?

"I guess it was when I'd been tattooing for around fifteen years. I kind of found that everything became second nature. I no longer needed to focus one hundred percent. It came naturally. I'm pretty happy with where I am now. I get to do a lot of cool work and tattoo a lot of my own drawings. I do black-and-grey, colour, trad, neo-trad, Japanese... You find a pigeonhole and I'll tattoo it."

Do you get a lot of customers asking you to do whatever you want?

"I get a lot of that. I do a lot of reapers, wolf's heads, heavy black solid line and shading. Bold, uncompromising designs put in to last. I've always got a lot of designs drawn up ready to go and I'm constantly painting, so I have lots of ideas of things I'd like to do."



You just love tattooing...

"Yeah, and I find it really fucking hard watching this thing I love being fucked up and flushed down the shit hole. I worked so hard to get to where I am and now there are people coming along saying 'Oh yeah, my folks have bought me a tattoo shop... I've never really worked before.' How can you know anything about a work ethic or have respect for an industry if you've never fucking worked? The first thing I did when I joined a shop was sit at the desk and learn how to greet people, then I had to trace all the flash and draw all the designs and by doing that you start to learn about composition and construction and line."

What do you think about teach-yourself DVDs and videos?

"That's a pile of crap. It's like saying you taught yourself to read. Everybody has to be shown something by another person. Back in the day Huck Spaulding used to sell kits that came with a t-shirt that said TATTOO ARTIST on the back. It's like today there are so many YouTube films on how to tattoo. That's not what tattooing is all about! For me, tattooing used to mean freedom from being some poor office monkey. It stood for an existence outside the realms of normality and conformity. It was the ultimate Fuck You. That rebellion in the 80s fired up the passions in people. We seem to have lost a lot of that drive and determination."



Would you say this is an ageist industry? Do the kids only want to be tattooed by the young guns?

"Exactly right. Back in the 90s I worked at shows across from Marcus Kuhn, Tim Hendricks and all the cool guys, and at that time they were the people to get pieces from. Back then we all worked in street shops and that's where you learnt to tattoo, not in some specialised private studio where you become a one trick pony. Nowadays at conventions I see a lot of those same guys just sitting around."

As the conversation draws to a close and the pub begins to beckon, we ask Phil for his final thoughts.

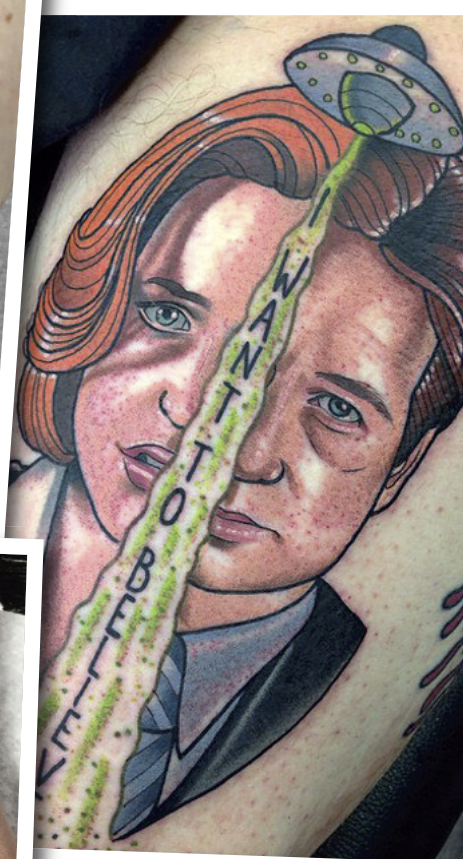
"Just have respect for tattooing and the subculture that it is. It's the oldest artform in the world; cavemen were tattooing each other thousands of years ago, and with global warming more and more ancient tattooed bodies that have been buried in the ice are popping up all over the place. Tattooing is a tribal artform associated with every continent in the world. Don't fuck with it. Don't ruin it any more. And fucking well look after it!"

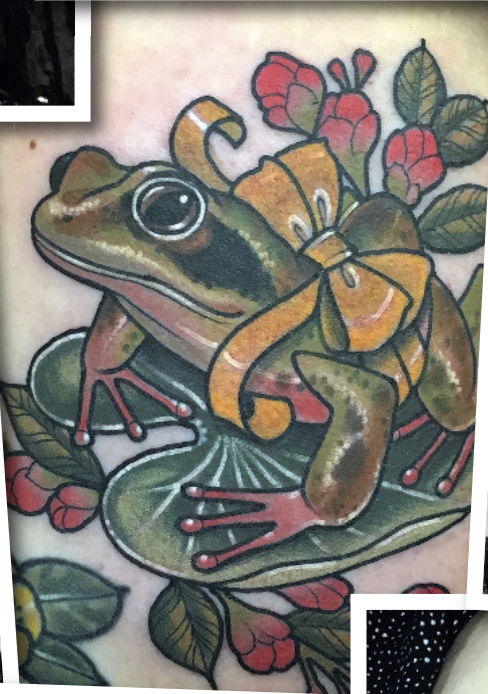
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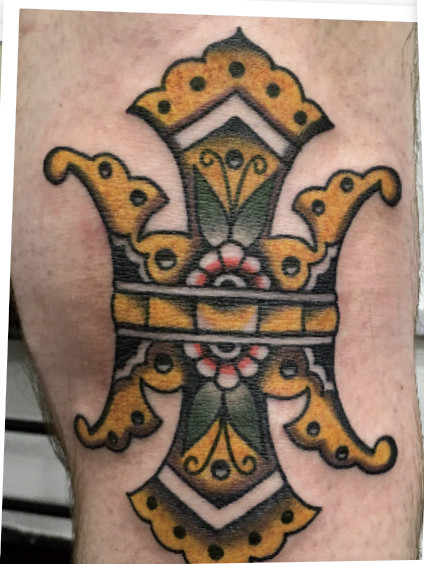




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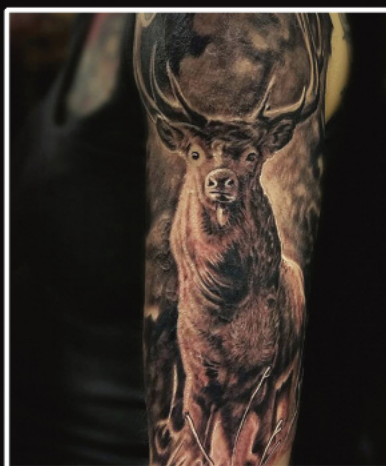
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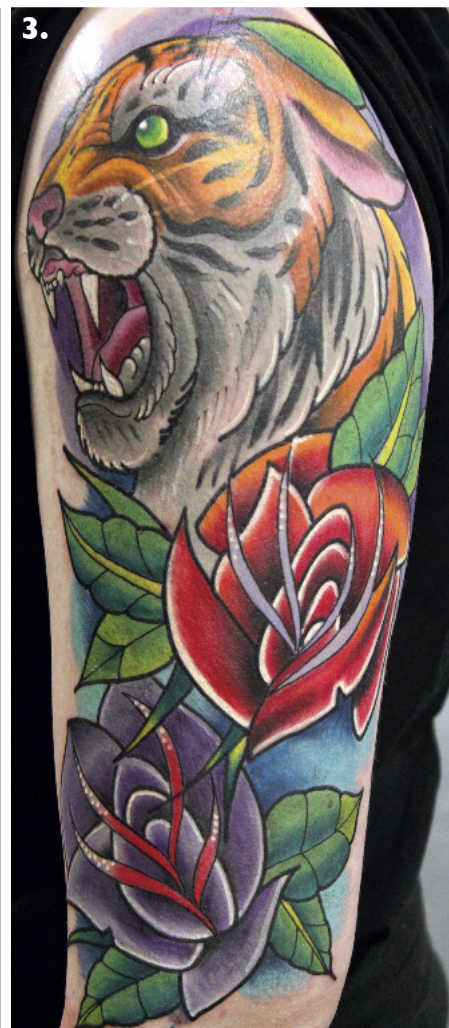
THE TATTOO TEA PARTY 2017

It's been a few years since I've been able to attend the Tattoo Tea Party and boy have I missed it. Now in its seventh year, this show has grown and grown. 2017 saw record visitor attendance matched by a record number of working artists. In all, 420 came to ply their trade in spacious, good quality booths.

EventCity, with its free parking and easy access, is a massive exhibition hall right next to Manchester's Trafford Centre and it's always been the home of the Tea Party. Originally the show took up half the hall, but it now occupies the entire space. Banks of artists' booths were laid out in a zigzag configuration, and whilst this was certainly more interesting than the usual long rows, I found myself lost and disorientated on more than one occasion (probably more to do with my age than the show layout though!)

Around the edges of the hall were all manner of traders selling trinkets and delights to tempt the coins from your pockets. Ceramic tiles, hair extensions, t-shirts and other garments, novelty robot lamps... everything was there. A particular favourite of mine was the VW Birdie van that was set up as a photo-booth, with suitable props to encourage everyone to let their hair down and have a laugh.

Entertainment is always very high on the agenda at the Tea Party. There was a boxing ring (where old scores could be settled using oversized gloves), a small stage for the Bloody Bones Sideshow (where the audience squirmed as he swallowed swords and drilled his face), and proper full-on championship weightlifting. The vast space also housed full-size bumper cars and a waltzer to be enjoyed free-of-charge by all. For automobile enthusiasts there was a custom and vintage car show organised by Relics 'n' Rust, including a small selection of custom motorcycles, many of which were for sale. And for the hungry, there were four food areas offering all kinds of tasty delights (although some of the offerings seemed a little pricey given that there were several large supermarkets not too far away). On the main stage in the centre of the show, a very funny duo managed the tricky job of compering and performing whilst maintaining and engaging the audience with wit and humour that was neither patronising nor shtite... and we haven't even mentioned the 400+ tattooists yet!

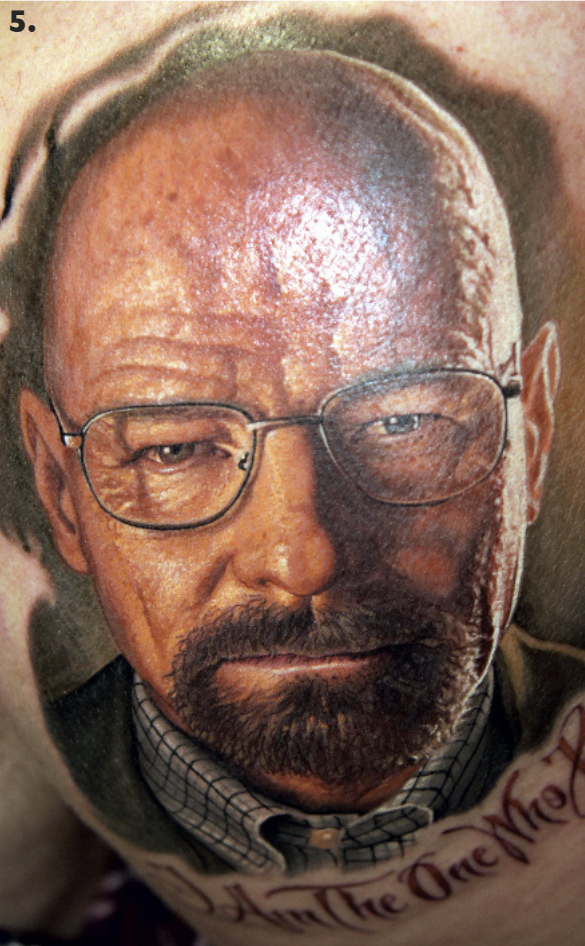


- 1. **michael shiple,**
helter skelter
- 2. **hannah westcott,**
the church
- 3. **nathan, holy trinity**

The standard of artists working the Tea Party was, on the whole, very good for such a large list. There were some absolute world class tattooists – Yarson, David Corden, Justin Burnout, Chris Papadakis, Max Rathbone to name but a few – but there were also just a few artists who maybe needed another year or two to really get up to the mark. Do check out the artist list on the website (www.tattooteaparty.com). It's impressive. The tattoo competitions take place over both days of the show, and they are extremely well supported. I had the pleasure of judging on the Sunday and got to see some superb pieces close up.

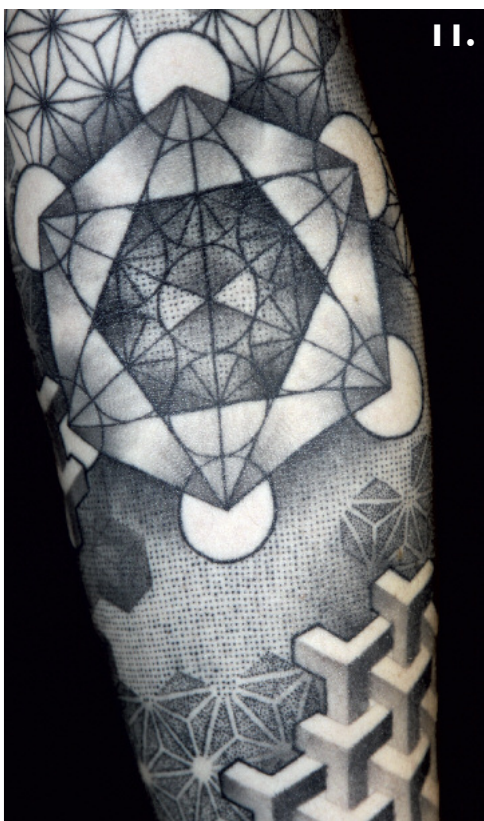
With all this exciting stuff happening in one truly massive room, walking around the show can do serious damage to your feet, not to mention your ears. Parts of the show were so loud, the volume itself was exhausting. Despite the organisers' best efforts to act on the constructive feedback from artists and punters in previous years (they've done away with the rock bands and screechy comperes, for example) the noise is still a problem. I fear the acoustics of this show will always be a bit of an issue and unfortunately I really don't see a solution. But this one negative is a small price to pay for such a lot of great positives.

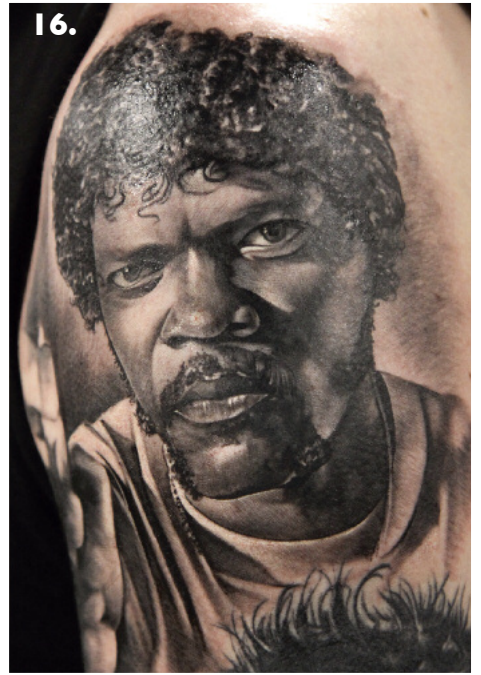
This is, without a doubt, one of the friendliest and warmest conventions in the UK (despite the godawful rain), with hard working organisers who were on hand all weekend to attend to everyone's needs with a smile. The Tea Party really should be on your list of shows to attend. No other show provides so much family entertainment at such a reasonable price. The hours simply disappear. It's home time before you know it and you've not even had a chance to have a go on the bumper cars!





- 4. barry ashmead, eagles wing
- 5. jammes, paradise tattoo
- 6. janis svars, flesh tattoo studio
- 7. tim childs, southsea tattoo co
- 8. aiden o'brian, dragon's forge
- 9. simon wainwright, creative chaos
- 10. aaron raw, raw tattoo
- 11. janis svars, flesh tattoo studio
- 12. jo black, black inc
- 13. liam jackson, studio 31





20.



21.



22.



23.



- 14. edgar,
old london road tattoo
- 15. nathan, holy trinity
- 16. nick imms, the church
- 17. jordan oterski, sacred art
- 18. sophie brown, forever ink
- 19. korky, holy trinity
- 20. jurgis mikalauskas,
ink island
- 21. roberto gasperi,
holy trinity
- 22. little andy,
churchyard tattoos
- 23. bradley thompson,
forever ink

24.



25.



26.

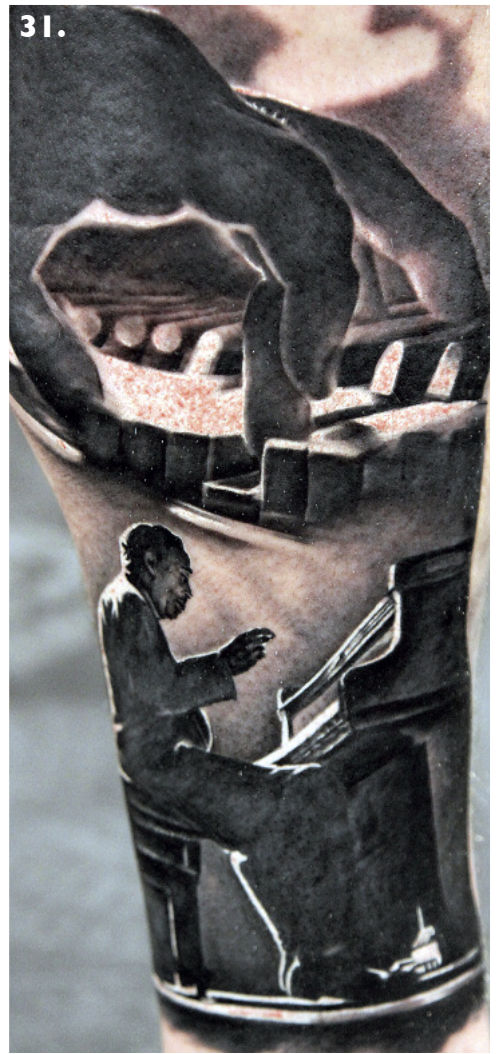


27.



28.





24. olly astley, forever ink
 25. andy haim, rapture tattoo
 26. simon heywood, rampant ink
 27. liam jackson, studio 3 I
 28. liam , wet paint collective
 29. amy edwards, dark horse collective
 30. emilio winter, house of wolves
 31. slawek slav salata, house of art
 32. steven kerr, custom ink
 33. puk, dabs tattoo
 34. will sparling, black dog tattoos
 35. kyle 'egg' williams,
 grindhouse tattoo productions



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PIOTR ARTS

Piotr Nosik's friends all call him Gie, so that's the name he decided to use in the tattoo world. Originally from Koszalin in northern Poland, he's been living and working in Scotland for nearly five years now, producing top notch neo-traditional pieces at Rock 'n' Roll Tattoo in Edinburgh. He told us about how he became a tattooist, the symbolism in his tattoos, and why he loves such strong, solid colours...

What's your first tattoo memory?

I've listened to rap and heavy metal for as long as I can remember, so all my idols have lots of tattoos. I just always wanted to get inked like them!

Have you always been artistic?

No. When I told my parents I'd be working in a tattoo studio, they were pretty surprised but they were very supportive too. My artistic talent hadn't really shown itself... I was just doing stupid stuff with my friends or watching my older mates do graffiti.

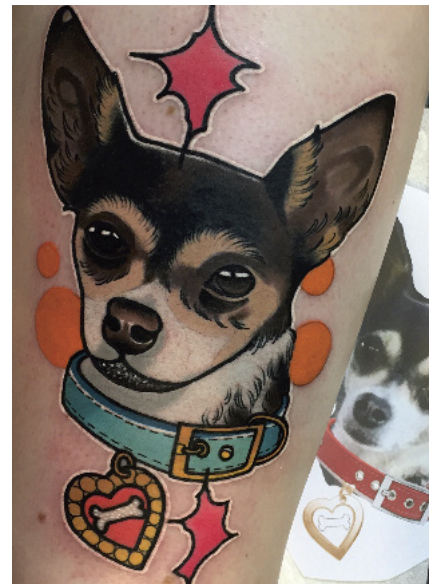
When did you decide you wanted to tattoo?

My tattoo adventure started in my home town. I was working in one of the local factories and one day I decided to get my first tattoo. Of course I couldn't stop with just one, and I soon became a regular customer of the studio. I

spent all my free time there, watching the tattoo artists working, taking pictures, making short videos. After a few months the owner asked me if I wanted to work there as a receptionist. Without hesitation I replied 'yes' and the next day I quit my factory job. Then after two years of working on the reception desk, I asked my boss if I could try to tattoo. He agreed and even brought some of his friends in so I had people to practice on.

Did you follow a traditional apprenticeship route?

Difficult to say. My boss at the time was very demanding. My work at the studio wasn't only about being on reception. I was cleaning the studio, preparing the artists' stations, flyering, and even walking the artists' dogs. Any free time – and I didn't



have a lot of it – I spent on drawing. In Poland, back then, there wasn't such a thing as an 'apprenticeship'. It was really hard to get hold of any tattoo knowledge; nobody wanted to share their expertise. When I first started working at the studio, I sent more than thirty emails to various other studios around the country and only one replied to me positively – 'sure, you can come in for a weekend and watch how we work'. So I was really thrown in at the deep end when I first started to tattoo. I was told to do tattoos that were beyond my skills. I wasn't happy with that, but I wasn't discouraged by it. It motivated me.

At what point did you start to feel confident?

I think tattooing is like any other profession; confidence comes with experience. I learned by trial and error, and I felt more and more confident as I went along. Finally I felt I could start to experiment.

You had your own studio in Poland before coming to Scotland...

Yes, around five years ago I opened a small studio in my home town. The studio where I'd been learning to tattoo wasn't a good place to be. It was more like a factory; the boss put quantity over quality all the time. That's why I decided to quit and open my own small place. But looking back, I can see now that I didn't have enough experience to run a studio and tattoo at the same time. I made a lot of mistakes.





What brought you to Scotland?

I'd always wanted to do old school and neo-traditional pieces, but the local Polish customers weren't into those styles. They only wanted realistic or tribal tattoos. So after a few months, I actually began thinking about changing my job! Luckily I got a message from Sebastian, the owner of Rock 'n' Roll studios, asking if I wanted to join the team in Scotland. It took me and my wife less than five minutes to make the decision!

What attracts you to the neo-traditional style?

I truly appreciate the work of realism artists, but what feels closest to my own heart is the possibility of expressing my own creativity rather than reproducing an image from a photo. And I think the neo-traditional style gives me more freedom to interpret my customers' ideas. I love lines – especially the contrast between bold lines and thin lines – and I love the technical skills that are required to successfully execute tattoos in this style.

Has your tattooing changed since being at Rock 'n' Roll?

It's changed completely. I decided to forget about everything I'd learned before and start over from the very beginning. Actually I was really lucky that I found myself working in a studio alongside some very talented realism artists. Every day I was watching them and analysing their work, and incorporating their shading techniques and ways of using colour into my own pieces. My move to Scotland has been the most important step in my career so far. It's transformed my tattooing. I've made incredible progress here.





Who else, or what else, inspires you?

The world inspires me! The reality we live in is incredibly interesting and fires me up every day. Music and modern art both set the ideas machine going too. I love graffiti, and I'm always collecting art books and watching documentaries. I'm also a big fan of history. At school I always had good grades, and I'm still interested in learning about the past. I love looking at architecture and old master paintings. They really inspire me. I could spend hours and hours looking at a Caravaggio in a gallery, or just wandering around looking at old buildings and churches!

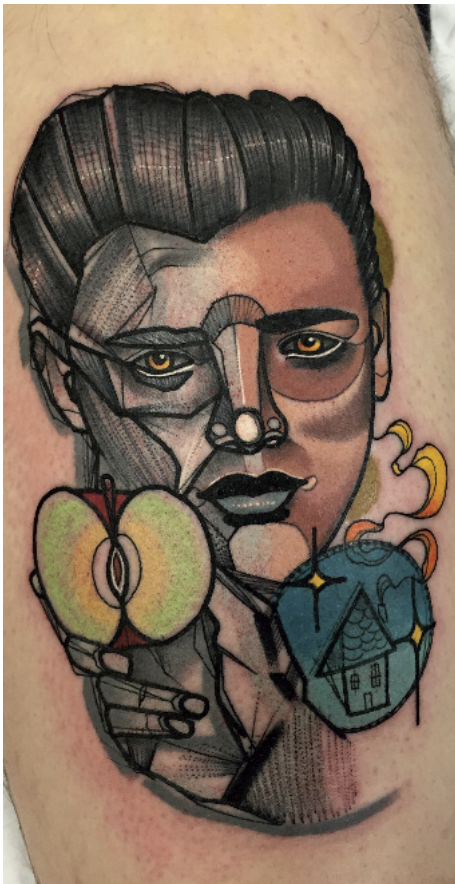
What strikes me most about your tattoos is your strong use of colour. What is it about saturated colours that appeals to you?

Thanks! Strong, solid colours are what I care about. The world that surrounds us is very colourful and that's how I like to portray my ideas. I love working with colours, and seeing how they blend on the skin. The tattoo process is so incredible and so different from other art techniques. It really fascinates me.

Astronomy often features in your work. Is there a symbolic significance to this?

Don't you find space mesmerising? That vastness starting above our heads... an infinite place that has no edges. We only know a shred of what the universe is hiding. I love to look at the stars. The night sky fills me with awe, and I feel a deep respect. I believe that somewhere out there, there must exist life like our own. I want to incorporate that mysterious mood into my work.





And what's the meaning of the split and peeled-away faces in your tattoos?

There's something hidden in each one of us – some fascinating story. I think that's why those faces are in my tattoos. I'm trying to sneak a bit of the person into the design I'm making.

How do you ensure that every design you do is unique?

I don't know! I always try to make each project as unique as the customer lets me, even though they often want me to reproduce something they've seen on the Internet. But no matter how common an image is, I always try to find a different interpretation of it. Sometimes the design I prepare for my customer is completely different to what they expected, and I have to explain that because the idea has already been done a thousand times I created my own version of it.

How much input does your customer have?

Some customers give me a completely free rein and tell me to do what I want, or they just give me a sketchy idea and want my interpretation of it. Others know my style, but have a specific vision for their tattoo. I always try to listen to what they say and be guided by it. I try to get as much information as I can when I book the appointment.



What, technically, have you found the hardest to master in your tattooing?

For me, it was the linework. Some tattoo artists treat it lightly; they rush it. But it's not a race. It's important to me to make the best tattoo I can, and I've become a bit obsessed with simple, bold, clean lines. When the linework is done like it should be, then I know the tattoo will be good.



Many people think being a tattooist must be a dream job...

Well that's partially true. Every day is different (even though you're tattooing all the time) and you're making your living by drawing and expressing yourself creatively. You constantly meet new people and you don't have to care about boring corporate stuff. Some people might think we're just like rock stars – earning nice money, travelling to conventions, etc – but it's mostly hard work, just like any other job. And it consumes more of one's private life than many other jobs. My non-tattooist friends finish work and don't have to think about it until the next day, but me, after putting my kid to bed, I have to prepare my designs, reply to emails or take care of my social media. Often I finish work late at night. But it's still an amazing job!

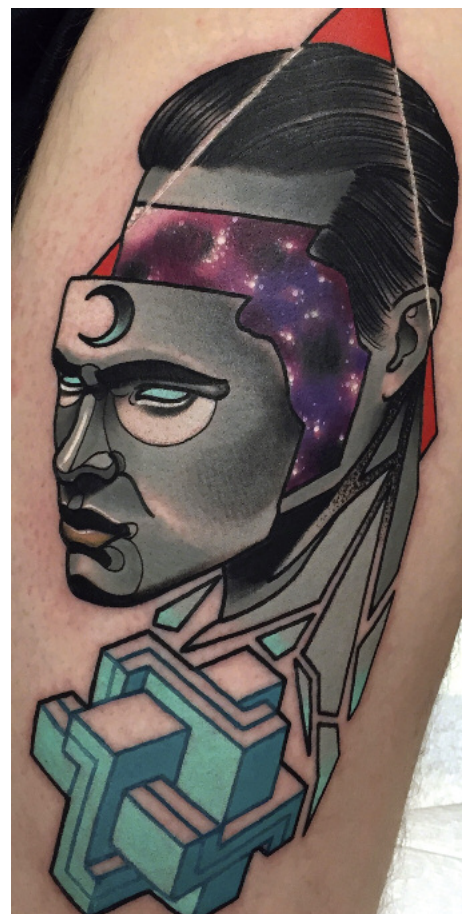
As a tattooist, what is your top priority? Your art? Your customers?

And hygiene! So many tattooists don't pay enough attention to how they work. They don't realise that tattooing is really a kind of medical treatment! I would put an 'equals' sign between all three aspects of tattooing: Hygiene = Art = Customer. Hygiene, artistic skills/sensibility, and respect for the customer are all equally important to me in my work.

With tattooing more popular than ever, is it a good time to be a tattooist?

It's hard to say. For sure it's a good time for those who want to start to tattoo, because the knowledge and equipment are easily accessible. But I've never thought about it really. I just want to do my job. I'm just a simple guy from Poland who wants to make best possible tattoos, and I still can't believe all the support I get from people – my family, my friends, and everyone at Rock 'n' Roll.

Piotr Gie
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IN FOCUS

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Kevin, Callum, Laura, John, Claire



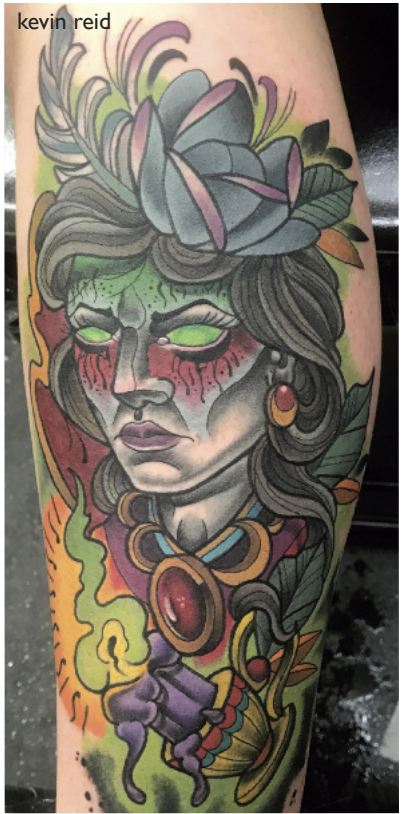
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Callum Berry



John Philip



Kevin Reid



John Philip



John Philip



Kevin Reid



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John Philip



John Philip



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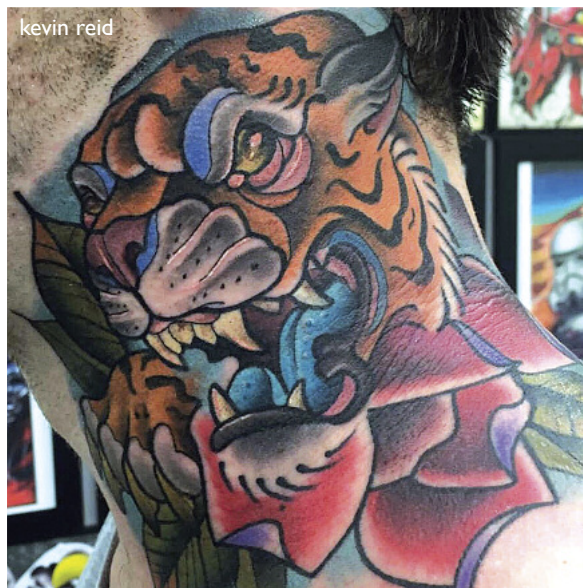
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TALES FROM THE NAUGHTY STEP

Hello again dear readers. It's your ever present, effervescent Karma Punk back again with another tale from the naughty step.

As you may or may not be aware, I recently started a new adventure online: Vlogging. I dusted off my (heavily neglected) YouTube channel, learnt some new editing software and uploaded twelve episodes that I'd filmed a few months before. My entry into the Vlogosphere wasn't heralded by any great fanfare, and I thought at the time it had made very little impact. But that wasn't a problem. I was enjoying my new creative outlet and I really only started doing it to see what was possible on the platform. (Plus, having discovered an entire world of tattoo-related content and Vloggers already on YouTube, I was also enjoying watching the films that other people had made.)

Then I did my first 'post-release' Vlog filming at the Milan show earlier this year. Previously, I'd become accustomed to folks scattering in all directions as soon as I got my camera out to start filming. So I was really surprised to find that (almost) everyone now wanted to be involved – and, equally surprising, that (almost) everyone knew what I was doing! It certainly makes life easier. And I've even managed to inspire a few tattoo artists to have a crack at it themselves – which is awesome. As the number of honest, transparent and without-agenda voices out there increases, so the tattoo programmes on the television will start to look more and more ridiculous. And as the more relevant medium of on-demand video starts to take over, we can try to re-educate our clients away from the TV mentality and towards the real way that we artists actually work.

Why am I telling you all this? Well, the world of YouTube is a recent discovery for me, so I thought it might be worth providing you with a few links to the content that I've found – just in case, like me, you've never really taken a proper look at the entertainment that's out

there, outside of your telly box. I thought I'd give you a few jumping off points so you can go and take a gander.

Tattooing isn't the first trade to get hijacked by the mass media (just ask any builder or car mechanic what they think of the makeover shows...) and it won't be the last, but the more we ignore the current crop of horribly exploitative car crash TV that (supposedly) represents the greatest work in all of tattooing (yes, that's what they claim!) and get our tattoo fix from the world of quality online content instead, the better. If nothing else, you'll find there's actually a far more interesting story to be told about tattooing in 2017, and now – finally! – the actual tattooists are starting to tell it themselves.

If you find anything interesting on your travels through YouTube, do drop me a line and let me know about it.

talesfromthenaughtystep@gmail.com

Until next time - Paul
talesfromthenaughtystep@gmail.com



ANRIJS STRAUME:
www.youtube.com/user/anrijspow



H2OCEAN:
www.youtube.com/user/h2oceanaftercare



IMMORTAL INK:
www.youtube.com/channel/UChngiM-dfwjpoIFguVOglAA



JUST PAULY:
www.youtube.com/channel/UC5_a5bINCRRvArcIDDkHf8Q



PAUL TALBOT:
www.youtube.com/user/paultlbt

CONVENTION CALENDAR

UK CONVENTIONS

May 5th-7th

10th Liverpool Tattoo Convention

The Adelphi Hotel, Liverpool, Ranelagh Place
Liverpool, L3 5UL
www.liverpooltattooconvention.com

May 13th-14th

10th Brighton Tattoo Convention

The Brighton Centre, 10A Fleet St
Brighton, East Sussex BN1 2GR
brightontattoo.com

May 20-21st

Northern Ireland Tattoo Convention

Belfast Waterfront, 2 Lanyon Pl
Belfast BT1 3WH
nitattoo.com

May 27th-28th

Scarborough Tattoo Show

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

June 10th-11th

Northampton Tattoo Convention

Northampton Saints Rugby Football Club
Franklin's Gardens, Weedon Rd,
Northampton NN5 5BG,
www.northamptoninternationaltattooconvention.com

June 10th-11th

Bristol Tattoo Convention

Brunel's Old Station, The Passenger Shed,
Station Approach, Bristol BS1 6QH,
www.bristoltattooconvention.com

June 24th-25th

York International Tattoo Convention

New Earswick & District Indoor Bowls Club
Huntington Rd, York YO32 9PX,
yorkinternationaltattooconvention.co.uk

July 1st-2nd July

Cirque du Tattoo Festival

Bescot Stadium, Bescot Cres, Walsall WS1 4SA
www.facebook.com/cirquedutattoo

July 1st-2nd

Southampton Tattoo Festival

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

July 8th-9th

Leeds Tattoo Expo

First Direct Arena, Arena Way,

Leeds LS2 8BY,
leedstattooexpo.com

July 8th-9th

Powys Charity Tattoo Convention

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

July 14th-16th

Titanic Tattoo Convention

Titanic Building Belfast, 1 Queens Rd, Titanic
Quarter, Belfast BT3 9EP,
www.facebook.com/titanic.tattooconventionbelfast

July 15th-16th

Cardiff Tattoo and Toy

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

July 29th-30th

Portsmouth International Tattoo Convention

Portsmouth Guildhall, Guildhall Square,
Portsmouth, Hampshire PO1 2AB,
www.portsmouthtattooconvention.co

August 4th-6th

Dublin International Tattoo Convention

Dublin Convention Centre, Spencer Dock
N Wall Quay, Dublin 1
www.dublinitattooconvention.com

August 18th-20th

Blackpool Tatcon

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

August 26th-27th

Cornwall Tattoo Convention

Falmouth University, Penryn Campus, Treliever
Road, Penryn TR10 9FE,
cornwalltattooconvention.co.uk

September 22nd-24th

The International London Tattoo Convention

Tobacco Dock, 50 Porters Walk
London E1W 2SF
www.thelondontattooconvention.com

October 29th-1st

Midlands Tattoo Industry Show

Athena Leicester, Athena, Queen Street
LE1 1QD Leicester
www.facebook.com/Midlands-Tattoo-industry-Show

October 14th-15th

Halloween Tattoo Bash

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

September 23rd-24th

Buckley Ink Tattoo Convention

The Tivoli
Brunswick Rd, Buckley CH7 2EF
www.facebook.com/Buckley-Ink-1036339253091640/

OVERSEAS CONVENTIONS

May 5th-7th

International Tattoo Expo Roma

Palazzo dei Congressi, Piazza John Fitzgerald
Kennedy, 1, Roma. Italy
www.internationaltattooexporoma.com

May 17th-24th May

Traditional Tattoo and World Culture Festival

Recinto Ferial El Molino de Calvia
Ctra. Santa Ponça-Calvià, 07183 Galatzo, Illes
Balears, Spain
www.traditionaltattooofestival.com

26th-28th May 2017-

Amsterdam Tattoo Convention

Amsterdam RAI Exhibition and Convention Centre
Europaplein, 1078 GZ Amsterdam, Netherlands
www.tattooexpo.eu/en/amsterdam/2017

July 14th-16th

Empire State Tattoo Expo

1335 Avenue of the Americas, New York, NY
10019, United States

August 4th-6th

Berlin Tattoo Convention

Arena Berlin, Eichenstraße 4, 12435 Berlin
www.tattoo-convention.de/tcb-final/

November 10th-12th

Brussels International Tattoo Convention

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

September 8th-10th

Art Tattoo Show Montreal

Gare Windsor, 1100 Avenue des Canadiens-de-
Montréal, Montréal, QC H3B 2S2, Canada
news.arttattoomontreal.com/

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