

WIN TICKETS TO TATCON & PORTSMOUTH CONVENTIONS



total tattoo

www.totaltattoo.co.uk

BILL CANALES

EASTERN INSPIRATION ON THE WEST COAST OF AMERICA

WAI KHRU FESTIVAL

THE AMAZING SAK YANT TATTOOS OF THAILAND

ANRIJS STRAUME

DARK TRASH REALISM

TATTOO MISCELLANY

LAL HARDY'S NEW BOOK OF HISTORICAL COLLECTABLES

MICHAEL BANTIN

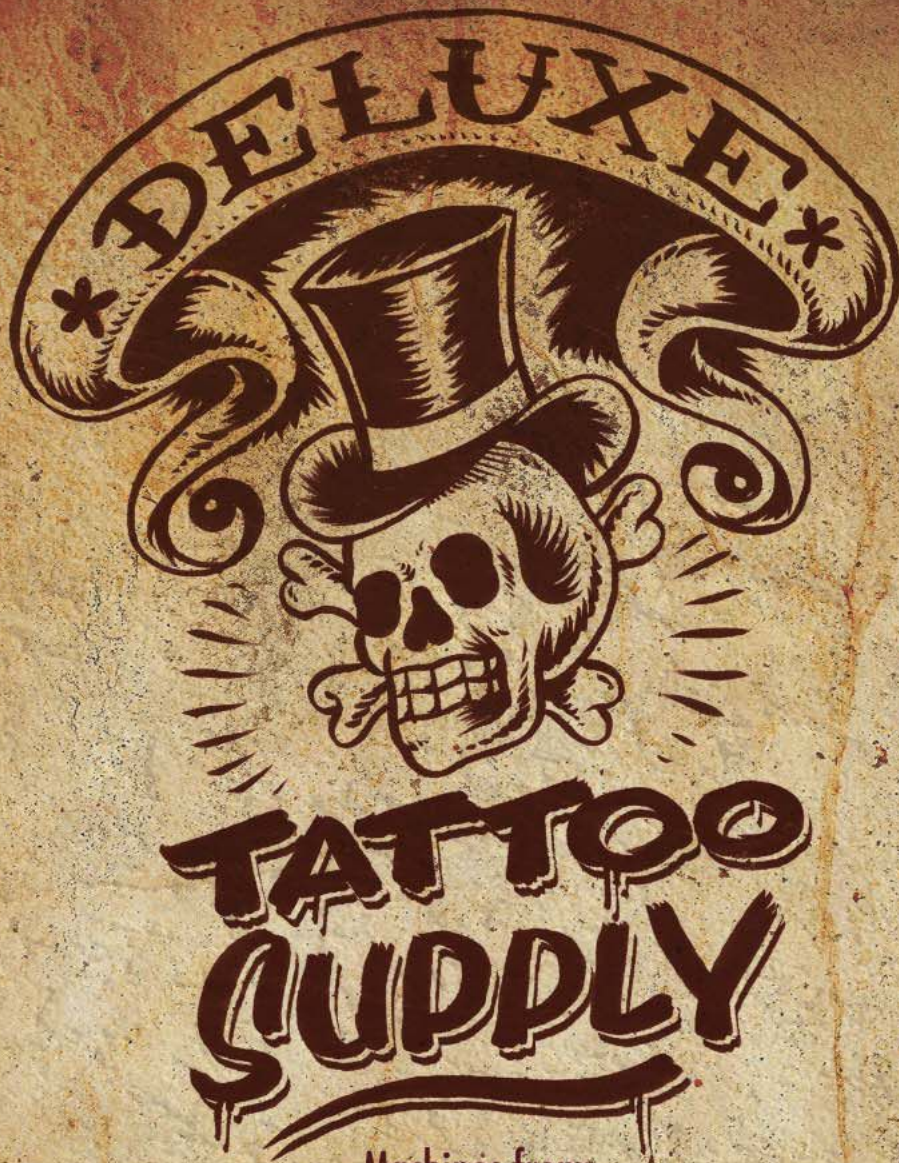
UN HOLY TATTOOING FROM THE MAN CALLED FROZEN MOON

Bologna Tattoo Expo

Plus - ALL THE NEWS AND REVIEWS • TILE PRODUCTIONS • PAUL TALBOT - TALES FROM THE NAUGHTY STEP • CONVENTION CALENDAR • INTERNATIONAL GALLERY • COVER MODEL PROFILE • CONVENTIONS: NORTH LAKES TATTOO CONVENTION - INK & IRON TATTOO SHOW - THE SCOTTISH TATTOO CONVENTION

£4.20
TTM153
JULY 2017





Machines from:

Tim Hendricks

Seth Ciferri

Mike Drexler

Bert Krak

Luca Mamone Rotary

WorkHorse Irons

Scott Sylvia

02077348180

deluxetattoosupplies@hotmail.com

www.deluxetattoosupplies.com

bodyjewellery Ltd

Tattoo and Body Jewellery Supplies

ROSE GOLD



OPAL



DAITH RINGS



EIKON

UK DISTRIBUTOR



Ph (0044) (0)1202 57 33 33
 Fax (0044) (0)1202 83 55 55
www.wholesalebodyjewellery.com
sales@wholesalebodyjewellery.com

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



Body Jewellery Ltd





22



58



86



WELCOME TO ISSUE 153

- 7 WELCOME TO ISSUE 153**
Perry talks of community
- 8 NEWS & REVIEWS**
All the news that's fit to print
- 14 BILL CANALES**
Incredible Japanese-inspired ink
- 23 THE SCOTTISH TATTOO SHOW**
We take the high road to Edinburgh for this highlight in the show calendar
- 30 COVER MODEL PROFILE**
Elle Audra talks fashion and design within the world of tattoo
- 34 TILE PRODUCTIONS**
Beautiful handmade ceramic delights
- 40 NORTH LAKES TATTOO SHOW**
A tattoo show - pure and simple
- 46 GALLERY**
A feast of fantastic tattoos from around the world
- 56 ANRIJS STRAUME**
Dark sinister trash realism
- 64 TATTOO MISCELLANY**
Lal Hardy's fascinating new book of tattoo bits and pieces
- 70 WAI KHRU FESTIVAL**
The incredible phenomenon of Thailand's sacred tattoos
- 77 BOLOGNA TATTOO SHOW**
Italy's premier tattoo show
- 84 MICHAEL BANTIN**
Experimental and often shocking bold black designs in skin
- 92 INK & IRON TATTOO SHOW**
Tattoos and chrome sit side by side in Birmingham
- 97 TALES FROM THE NAUGHTY STEP**
Paul Talbot on creative technology and its place in the tattoo world
- 98 CONVENTION CALENDAR**
Get out and about

Cover Model Elle Audra
Photo by Jenna Kraczek

Advertising & general enquiries

01603 958062

advertising@totaltattoo.co.uk

Subscription enquiries

01603 958062

subs@totaltattoo.co.uk

DISCLAIMER

Adverts and articles appearing in Total Tattoo magazine carry no implied recommendation from the magazine or from KMT Publishing Ltd. We reserve the right to refuse an advertisement or article which we consider unsuitable. All details are correct at time of going to press. Whilst we make every effort to ensure all advertisements, articles and credits are correct, Total Tattoo magazine and KMT Publishing Ltd will not be held responsible for errors or omissions.

Material appearing in Total Tattoo may not be reproduced for any purpose without the written permission of KMT Publishing Ltd. All letters sent to Total Tattoo magazine will be treated as unconditionally assigned for publication and copyright purposes and as such are subject to editing and editorial comment.

All correspondence should be sent to

Total Tattoo Magazine
111 Furze Road, Norwich, NR7 0AU
www.totaltattoo.co.uk

SUBMITTING PHOTOS

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

COMPETITION TERMS AND CONDITIONS

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

Editorial team

Perry Rule, Lizzy Guy
Jill Feldt, Luke Wilson

Editorial enquiries

editor@totaltattoo.co.uk

Advertising enquiries

advertising@totaltattoo.co.uk

Artwork enquiries

artwork@totaltattoo.co.uk

Subscription enquiries

subs@totaltattoo.co.uk

Social Media

Instagram: @totaltattoo
Twitter: @totaltattoomag
Facebook: totaltattoomagazine

Contributors

Doralb Picerno • Paul Talbot
Jenna Kraczek • Claudio Sieber

WWW.TATTOOPRIME.EU



NEXT DAY DELIVERY FROM €6.15

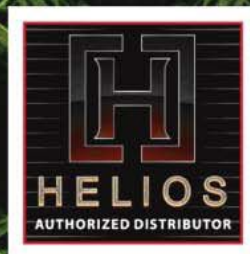
FREE SHIPPING FOR ORDERS OVER €150 ROI + NI
(€200 MAINLAND UK)



EIKON[®]
TATTOO EQUIPMENT & SUPPLIES

CHEYENNE[®]
PROFESSIONAL TATTOO EQUIPMENT

Eternal Ink



INTENZE

KWADRON

SILVERBACK INK



STENCIL
STUFF

KURO SUMI



WELCOME to 153

When I began in the tattoo world, I worked with Sally who was then the new editor of Skin Deep Magazine. My role was to do the layout and design, a job for which I was well trained and well qualified. We worked happily together, attending shows, interviewing and meeting people (very much the same as I still do), and the thing that most impressed me about my newfound social circle was the amazing sense of warmth and belonging that filtered into everyone involved. Obviously grudges and niggles existed, but on the whole it was a smaller and more inclusive environment and conventions were events that we would get genuinely excited about attending.

For me this feeling has pretty much remained. I still get stupidly excited about shows and I love seeing old faces and meeting talented new youngsters who seem to appear at an alarming rate. I still bask in the glow of being part of a community of creative, dedicated artists and collectors.

About fourteen years ago Sally and I launched Total Tattoo. A few years back Sally moved on, and I have been slowly forced to take up the mantle of Editor – a job that I am proud of, but one that I like to share with all those who work on the magazine. In my opinion we are all equally responsible and equally valid, and I try to run the magazine like a family, an extension of our community.

Recently we put on our first ever convention – the Big North Tattoo Show at the Metro Radio Arena in Newcastle upon Tyne – and almost 300 artists came to support us (a huge thank you to all of them). I had never wanted to do a convention before, but the time seemed right and so an already busy calendar made way for one more event. I am pleased to say that the show was an enormous success and everyone seems to have had a good time.

However, in putting on our own show we did ruffle another convention organiser's feathers, and I am truly sorry that happened. That particular person's very unfriendly response to the whole idea of our Big North show (despite the fact that we've supported, attended and reported on their convention for many years, and despite the fact that their show is in a different part of the country) seemed to fly in the face of the wonderful spirit of community that has come to characterise our industry. It's true that there are now hundreds of conventions, but I see that as hundreds of opportunities to get excited! It's a sad situation when our community seems to be fracturing and losing some of the sparkle it once had. The wonderful thing about this industry is that when it does pull together it can be such a powerful thing; when you look back, for instance, on the way it supported Xed Le Head and raised funds to help his rehabilitation, and what it is doing now to support Ferank Manseed and his family after he suffered a massive stroke that ended his career. The pride and warmth that generates thaws the frost of negativity that comes from the few.

If you were one of the people who came to the Big North Tattoo Show, I would personally like to thank you. If you have any suggestions at all about how to improve things, I would genuinely like to hear from you (you can email me at the address below). And if we have upset or offended you by putting on our convention, I can only apologise.

Next year's dates will be released soon, and hopefully we will see you there.



Perry
Total Tattoo Editorial Team
editor@totaltattoo.co.uk

'Alone we can do so little; together we can do so much.'

- Helen Keller

BOOST YOUR BUSINESS

with Total Tattoo

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



- Total Tattoo has one of the best reputations in the business - respected by tattooists and tattoo fans alike.
- Advertising in Total Tattoo is great value for money. An advert can pay for itself many times over with the extra business it brings in.
- Most copies of Total Tattoo are read by more than one person - passed around among friends or in tattoo studios etc.

Call Lizzy on

01603 958062

or e-mail advertising@totaltattoo.co.uk

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



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

e-mail advertising@totaltattoo.co.uk

NEWS & REVIEWS

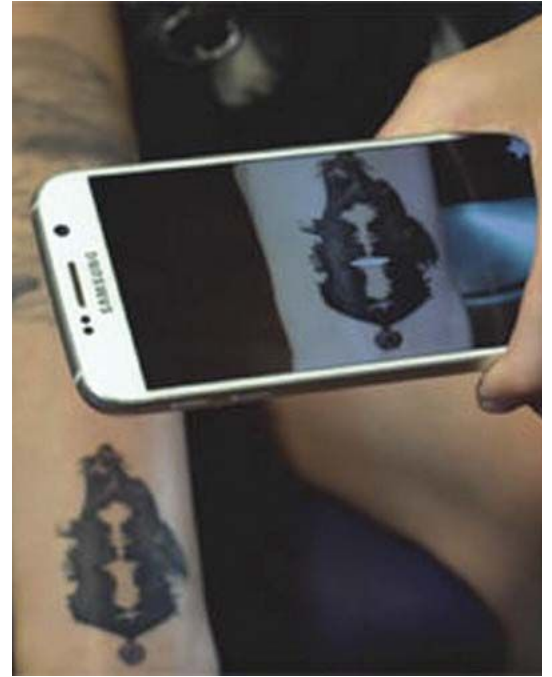
Tattoo news and reviews for your delectation and delight. If it goes on in the tattoo world, it goes in here. Send us your news items, books or products for review and items of general curiosity and intrigue for the tattoo cognoscenti.

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

LISTEN TO YOUR TATTOOS!

Fancy a tattoo that you can hear? You'll soon be able to get inked with a design that can be played back via your phone or tablet. Taking the form of a graphic soundwave, these innovative tattoos can record up to a minute of audio – such as a favourite line from a song, a message from a loved one, or a child's laughter – then all you need is the Skin Motion app (scheduled for release this summer) and you can listen to that special sound whenever you want. You simply upload or record the audio, and Skin Motion creates the soundwave tattoo design for you to take to one of their licensed artists to ink (it can be elaborated or customised within certain limitations). Your design is then photographed and stored on the Skin Motion platform, ready to play as soon as you aim your device's camera at the tattoo! You'll find a lot more details (and a very informative FAQ section) on the Skin Motion website:

<https://skinmotion.com>



E4'S TATTOO ARTIST OF THE YEAR WINNER

23-year old Luke Sayer has been crowned the winner of E4's 'Tattoo Artist of the Year' show, beating fellow finalists JJ Jackson and Simon 'Cookie' Cooke to the title. This TV show has acquired something of a following, being seen as more credible than most, with highly-regarded London artist Mo Coppoletta joining Jay Hutton and Rose Hardy as a guest judge in the final episode – which included a cover-up challenge and an against-the-clock showpiece. Luke's cover-up was a bio-mechanical ripped skin piece, and he chose black and grey realism for his 'freestyle' competition-winning tattoo. Luke became an apprentice at Samsara Custom Tattoo in Kendal at the age of 18, and has worked there ever since. In a Channel 4 press release, he is quoted as saying, "I'm not the loudest artist in the room. I just like to get my head down and work and enjoy it." He says he wasn't prepared for the immense pressure of the competition, but it pushed him outside his comfort zone and "brought him out of his shell", giving him much more confidence both personally and artistically. Not surprisingly, Luke now has a one year waiting list...



WIN TICKETS TO TATCON!

Seaside spectacular Tatcon Blackpool takes place on 18th-20th August at the Norbreck Castle Hotel, and we have three pairs of tickets to give away! To be in with a chance of winning, simply email us the answer to the following question:

What is the name of Tatcon's impressive venue?

- A. Ready Brek Castle Hotel**
- B. Roy Castle**
- C. Norbreck Castle Hotel**

Email your answer to comps@totaltattoo.co.uk with the subject line BLACKPOOL, to arrive no later than 30th June (usual terms and conditions apply, see p5), and if yours is one of the first correct entries drawn out of the kiss-me-quick hat, you'll be on your way to this fine event! Check out www.tatconblackpool.co.uk for details of the show.



TWO FATHERS GET VERY SPECIAL TATTOOS

Our news radar has picked up two heartwarming stories about devoted dads acquiring unique tattoos in support of their young sons. Kenny Rapson, from Devon, has had an image of cochlear implants inked on to his head so that his son (also called Kenny) doesn't feel that he is the odd one out. Meningococcal meningitis at the age of two left little Kenny deaf in both ears, but the electronic implants mean that he can now hear almost as well as a hearing child. His father noticed that people tend to stare at him though, so he got the tattoos (which little Kenny helped design) to show him that he doesn't need to feel too 'different'. And Richard Davis, from Wales, has had his torso tattooed with a dramatic image looking exactly like his baby son's heart surgery scar – so that his son need never feel that he is alone. Baby Bobby had to undergo surgery soon after birth to repair a major defect in his heart (and will have to have further surgery as he gets older). We do hope these very special tattoos will help to heal some of the immense emotional trauma that these families have suffered.



AVOID BLACK HENNA



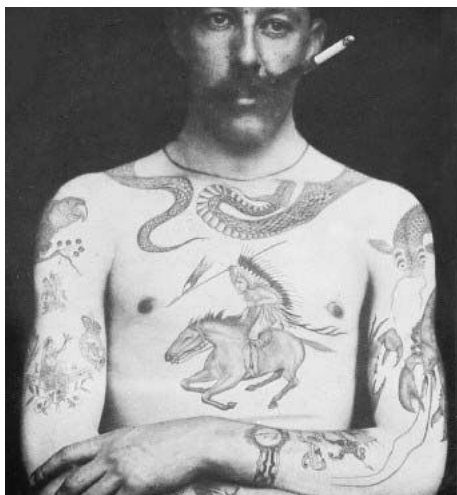
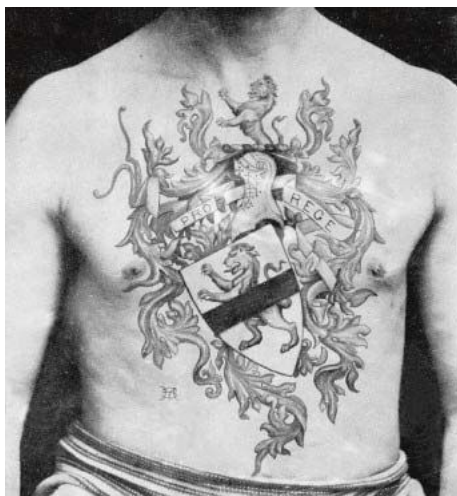
In a serious warning to holidaymakers and festival goers, the British Skin Foundation has launched a campaign to #AvoidBlackHenna. And the Cosmetic, Toiletry and Perfumery Association has also warned of the risks posed to both adults and children by these decorative temporary tattoos. There have been many stories in newspapers and on social media recounting the harrowing experiences of holidaymakers who have suffered horrendous blistering and agonising pain after receiving black henna tattoos from street vendors and beach artists while abroad. Extreme caution is advised for anyone considering this kind of temporary tattoo, whether at home or abroad, especially since the exact nature (and safety, or otherwise) of the ingredients is very often unknown. In fact, according to the British Skin Foundation, the majority of 'black henna' temporary tattoos are not based on henna at all, but a substance called para-phenylenediamine (PPD) which is found in hair dyes but is not appropriate for use in skin-contact products. Take a look at this factsheet for more information:

www.britishskinfoundation.org.uk/LinkClick.aspx?fileticket=4xNIYUvB OOM%3D&tabid=172



MARITIME MUSEUM EXHIBITION

There's still plenty of time to visit the amazing exhibition 'Tattoo: British Tattoo Art Revealed' at the National Maritime Museum Cornwall in Falmouth. Among the many jaw-droppingly fascinating exhibits, you'll find these astounding century old photographs of work by tattooist Sutherland MacDonald. We love the delicate beauty and surprising scale of these 'secret' tattoos. Sutherland Macdonald is regarded as one of the key names in the history of British tattooing and one of our greatest artists. He first set up shop in Aldershot after leaving the army in the late 1800s, then moved to London and opened a studio above a Turkish baths in Jermyn Street. He patented an early electric tattoo machine in 1894, and according to some historical sources was responsible for introducing blue and green inks to the tattooists' palette. For more information about the exhibition at the NMMC, head to www.nmmc.co.uk/whats-on/event/tattoo-british-tattoo-art-revealed



ARTIST WANTED

Electric Workshop Tattoo in Peterborough are looking for a black & grey / realism specialist. They told us "Our busy custom tattoo shop currently has more demand for semi-realistic black & grey and realism work than our team can handle. We're looking for an experienced and talented tattooer with an impressive portfolio. The right person can look forward to plenty of tattooing, a hardworking atmosphere and a welcoming team. If you're interested, please email five pictures of your best work, a short bio and a link to your Instagram to electricworkshopjob@hotmail.com

GOING SOUTH IN A GOOD WAY



We came across this cool piece of student journalism in The Southerner, the student-run newspaper of South High School, Minneapolis, USA. Take a look!

<http://www.shsoutherner.net/a-e/2017/05/10/tattoo-culture-thrives-as-south-students-carefully-design-art-for-their-bodies/>

NR STUDIOS OPENS IN LONDON

A new tattoo studio / art gallery will be opening in London in May, with the aim of being a platform for tattooists (and artists in all media) to create projects as never before! It's just off the Hackney Road, five minutes from Bethnal Green tube.

www.nrstudios.co.uk,
london@nrstudios.co.uk
0207 175 5898



TOTAL TATTOO AND THE BIG NORTH TATTOO SHOW ON INSTAGRAM

Check out pictures from our first tattoo convention on Instagram at [@totaltattoo](https://www.instagram.com/totaltattoo) and [@bignorthtattooshow](https://www.instagram.com/bignorthtattooshow)
www.bignorthtattooshow.co.uk
www.totaltattoo.co.uk • [facebook/totaltattoomagazine](https://www.facebook.com/totaltattoomagazine)

WIN PORTSMOUTH TICKETS!

The organisers of the ever-popular Original Portsmouth Tattoo Convention (now in its 18th year) have kindly given us four tickets to give away. To be in with a chance of winning, simply email us the answer to the following question:

Including this year, how many years has the Original Portsmouth Tattoo Convention been running?

- A. 18
- B. 180
- C. 1800

Email your answer to comps@totaltattoo.co.uk with the subject line PORTSMOUTH, to arrive no later than 30th June (usual terms and conditions apply, see p5), and if yours is one of the first correct entries drawn out of the hat, you'll be a winner. Check out www.portsmouthtattooconvention.co for details of the show.



AIRBRUSH TATTOOS

We've been hearing a lot about temporary airbrushed 'tattoos'. They're not the real thing of course, but they do have an appeal if you want to see what a sleeve might look like or wear something different for a big night out. Professional body painter Vicky McAdam from Gateshead was recently featured in the press talking about the popularity of her spray-on tattoo pieces. She even arranges airbrushing parties so that groups of friends can watch each other's temporary tattoos taking shape. The designs are created by overlaying various stencils, and apparently it takes just 20 minutes to do a black & grey sleeve (or 40 minutes if you want colour!) The temporary tattoos last for up to five days depending on how well they are cared for and then wash off. Check out Vicky's work on her blog www.notjustaprettyfacepaint.co.uk/blog/



CATS FLASH DAY AT JOLIE ROUGE



On 12th August, Keely Rutherford at Jolie Rouge will be holding a flash day to raise money for Mind (the mental health charity) in memory of her mum. Keely and colleagues will be tattooing pre-drawn flash on a first-come first-served basis from 10am onwards – and it will all be cats! There will also be cat prints on sale, donated by some generous and talented artists, and an auction / raffle. Keely told us, "I lost my dear mum to depression and psychosis, a very dark illness. She was a strong and courageous woman, funny and caring. And she loved cats, which is where I get my obsession from. Thank you to everyone who is going to come and get involved. Big love from the bottom of my heart!" You can contact Keely via keelybookings@gmail.com and she would love to hear from other artists who want to participate or donate cat-related artwork.



Dermaglo

For professional tattooists only!

UK Limited



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

www.tattooingsupplies.co.uk

The worlds finest tattoo ink
Available on-line



GOOD TATTOO LUCK SUPPLY

PROFIT TATTOO SUPPLIES

EIKON

NUCLEAR TATTOO SUPPLY

NORWICH BODY ART FESTIVAL

returns

19TH & 20TH AUGUST 2017
OPEN VENUE, NORWICH

ARTISTS + TRADERS APPLY ONLINE

INSTAGRAM: @NORWICHBODYARTFESTIVAL
WWW.NORWICHBODYARTFESTIVAL.CO.UK

Eventbrite TICKETS

NOW ON SALE ONLINE AND
FROM SELECTED OUTLETS

Braintree Tattoo Studio

148 Coggeshall Road
Braintree
Essex
CM7 9ER

Tel: 01376 560633
www.braintreetattoostudio.co.uk

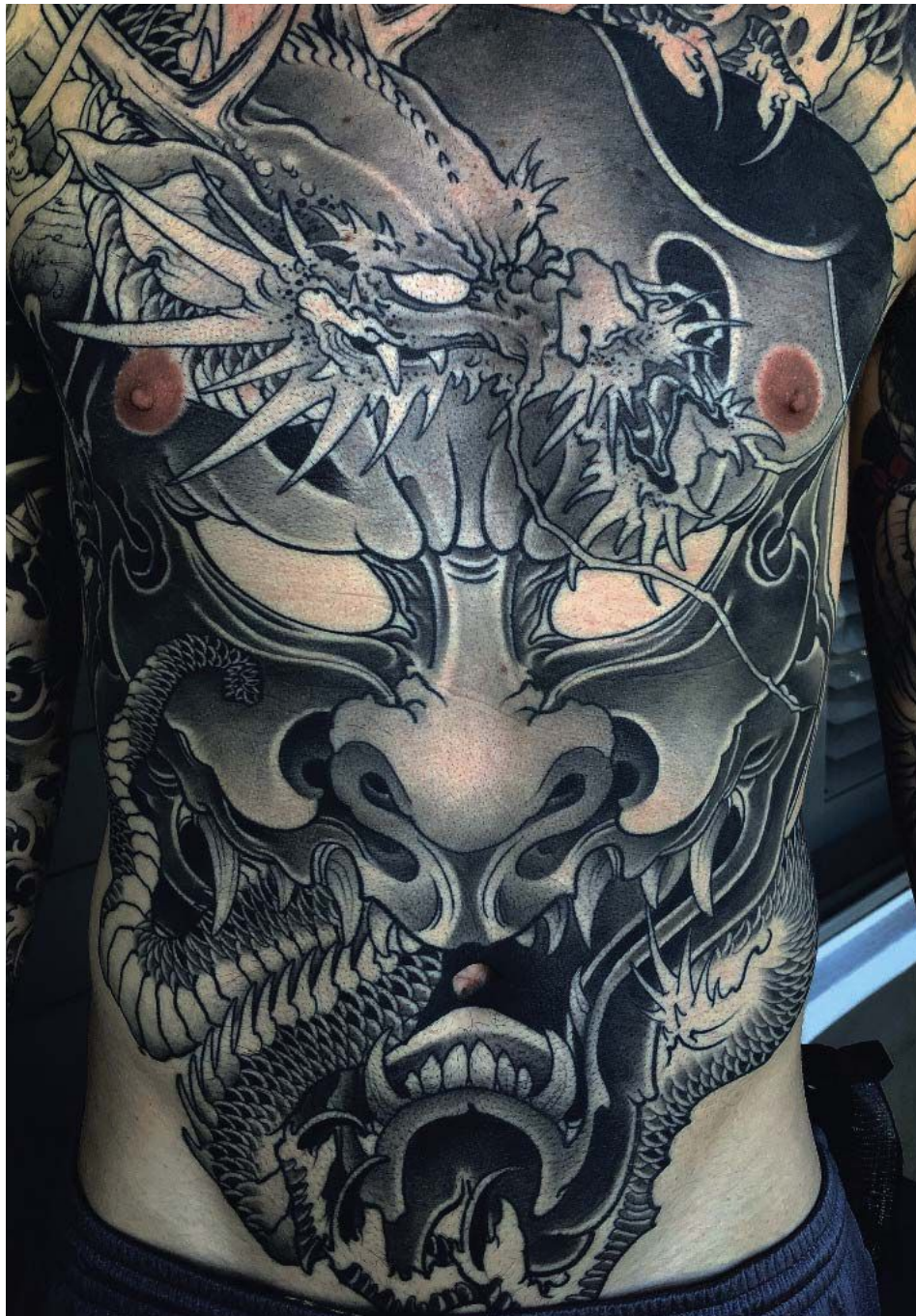
NEEDLE AND TRENDS



facebook

"COME FEEL A LITTLE PRICK"
22 High Street, Littlehampton,
West Sussex BN17 5EE
www.naftattoos.com

01903 733622



Bill Canales

Words by Perry
Pictures courtesy of Bill Canales



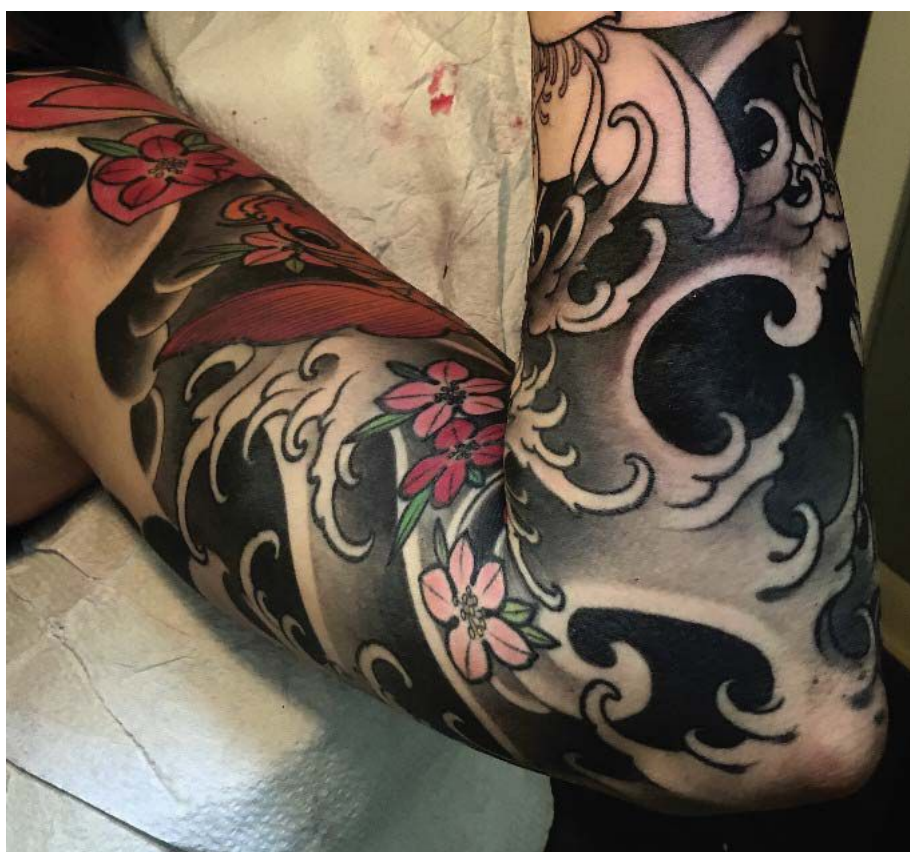
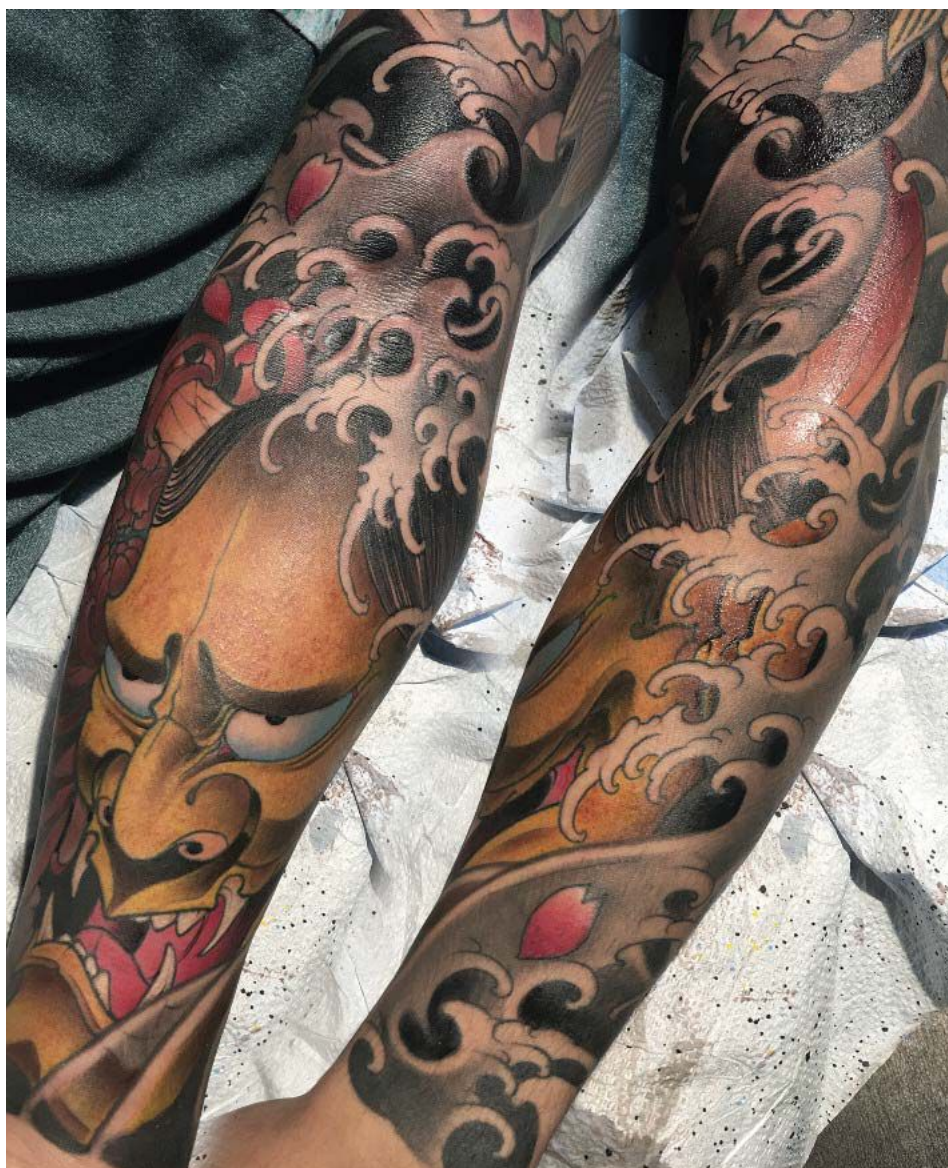
Bill Canales hails from San Diego, on America's West Coast. He started his career in ink way back in '92. "Tattooing was still kind of a taboo subject back then," he recalls, "but I happened to pick up a tattoo magazine and I saw some things in there that just blew my mind..."

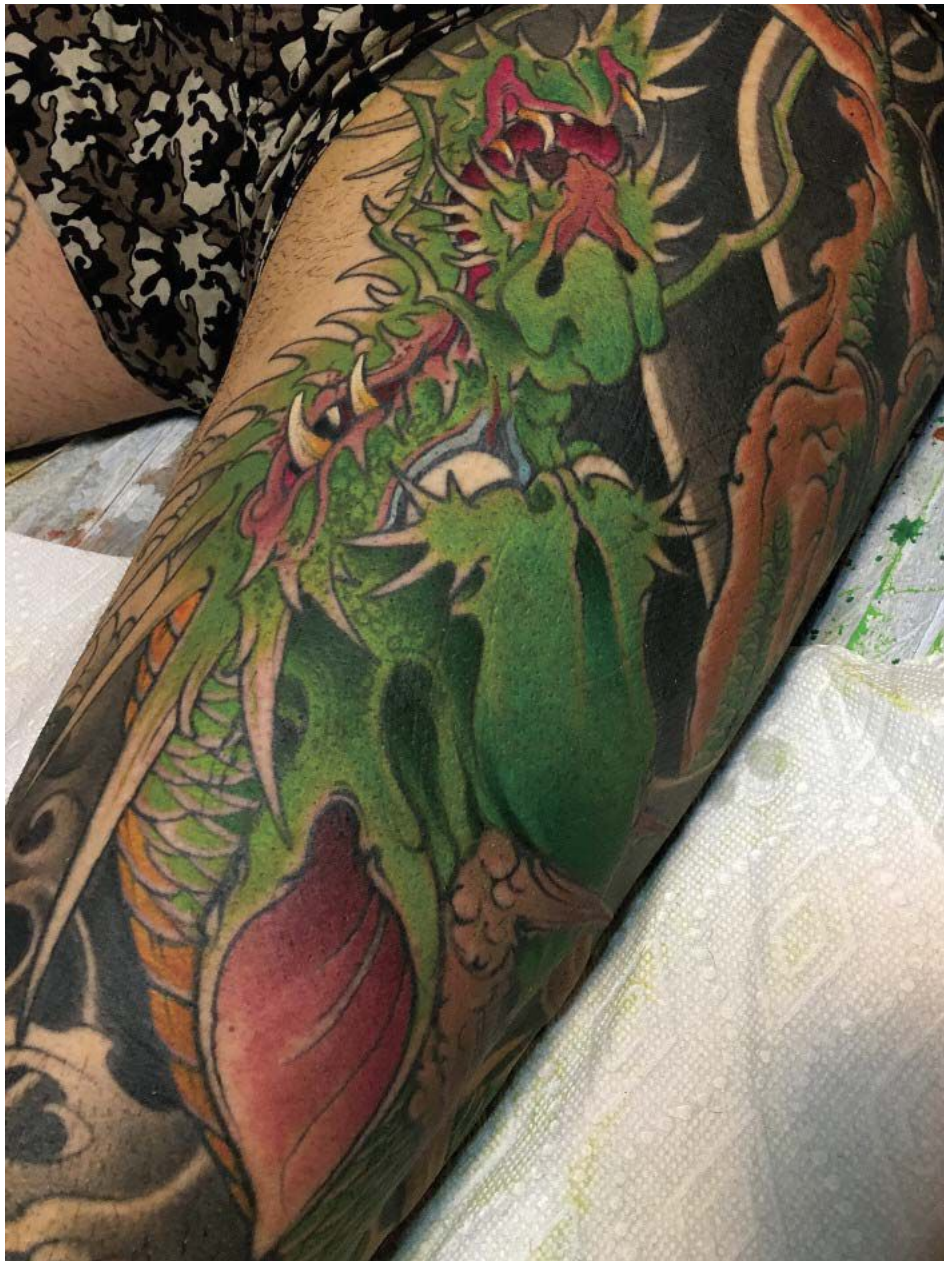
So how did it all begin? "I was just drifting from job to job at that time," Bill tells me. "I could always draw, but you gotta understand that I was in El Paso and all I had ever seen was prison-style tattoos that were really crude, so when I saw that mag a whole other world opened up. I ordered a kit from the pages at the back. It was super ghetto shite. It had a straw for a tube and a tiny motor. I tattooed myself for the first time and I just felt amazing! Then I tattooed some friends and realised I really wanted to do this thing right. So I headed to the road on the bad side of town where all the tattoo shops were. I wasn't really looking for an apprenticeship. I was just looking for some answers to my questions. But the first shop I went into, the boss was there and looks at my drawings and straight away asks if I want to learn to tattoo!" That was all the encouragement Bill needed. He quit his job, went to the tattoo shop every day to hang out (always watching and learning), and after six months was given the chance to do his first tattoo.



Eventually, the time came to move on. Bill knew he needed to move to pastures new if he was going to progress in his art. "I met a couple of Dutch guys at a convention in El Paso and they invited me to work in the Netherlands. My girlfriend, who is now my wife, quit her job and we both left for Europe, never having travelled before and not really knowing if these guys were any good or not. We worked in Utrecht for about six months, then headed home with a whole load of experience and a bucket load of confidence. I decided to head to California. Avalon Tattoo was THE shop. They always had ads in the magazines and they were very well known. I wrote to them and sent them some pictures and stuff, and they invited me to do a guest spot to see how I fitted in. It worked! Pretty soon they offered me a job, and so we moved again. I learnt so much in that shop. They always had great artists, they always did great work and we were always busy."

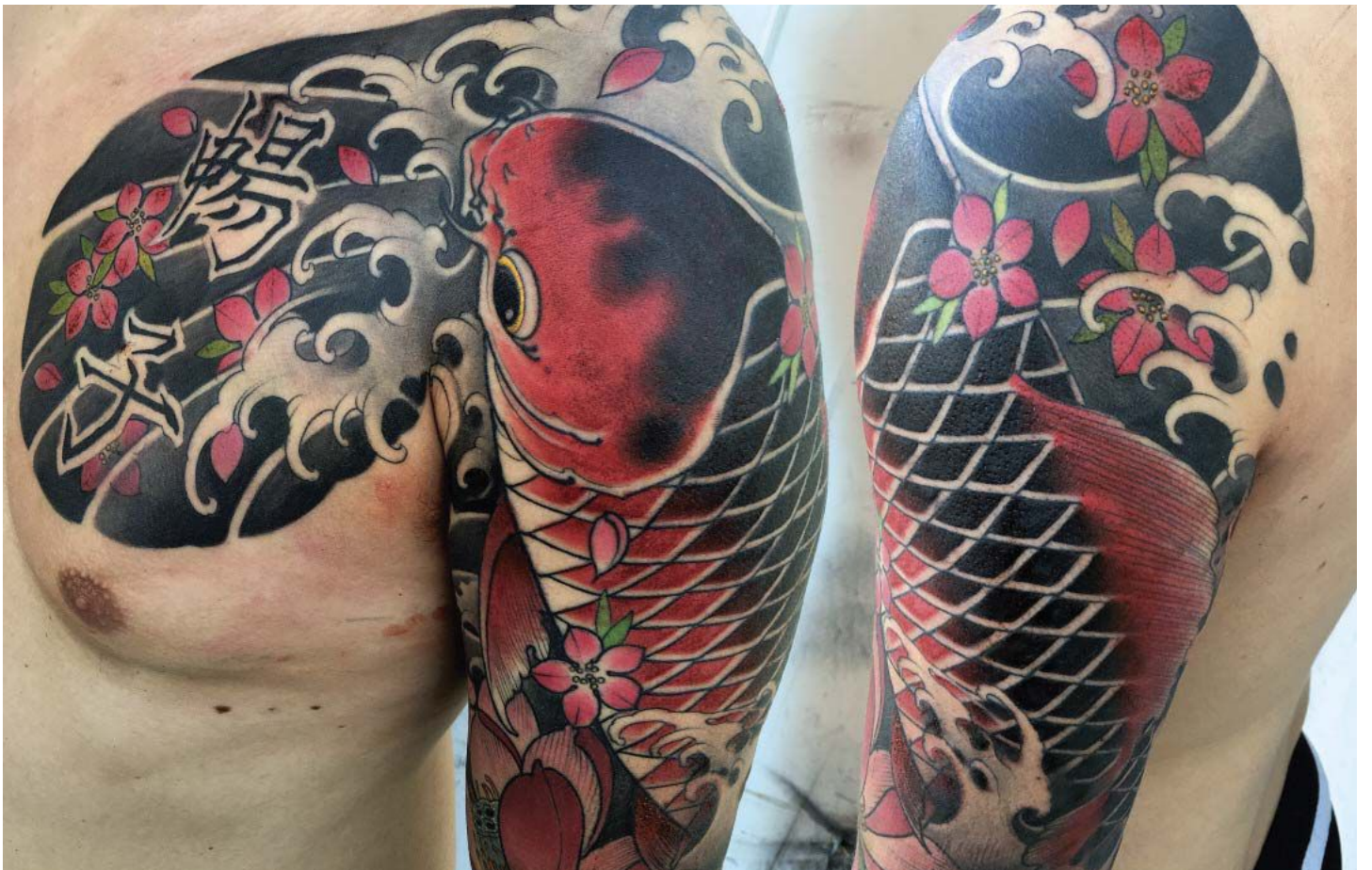
After a few years at Avalon, Bill decided to head east and try a stint working in New York. His heart was always on the West Coast, though, and he now owns two studios and is married and settled in San Diego. He specialises in large scale Asian-based tattoos, although he admits he does do other styles especially if it's for one of his regular long-term clients.





I ask Bill how the market is in America at the moment. "In San Diego, it's great. There's a lot of shops, so you have to work at keeping busy, but there's plenty of work about. You just have to stay on top of social media and always look at all the ways to promote yourself. You definitely have to try a little harder to ensure that you stay ahead of the game. There are so many young kids who have been tattooing for a couple of years and are already amazing. But then there's so much information available these days – DVDs, seminars, YouTube, and so on – so if you're a bad tattooer, you're obviously doing something wrong and you need to get out of the game."

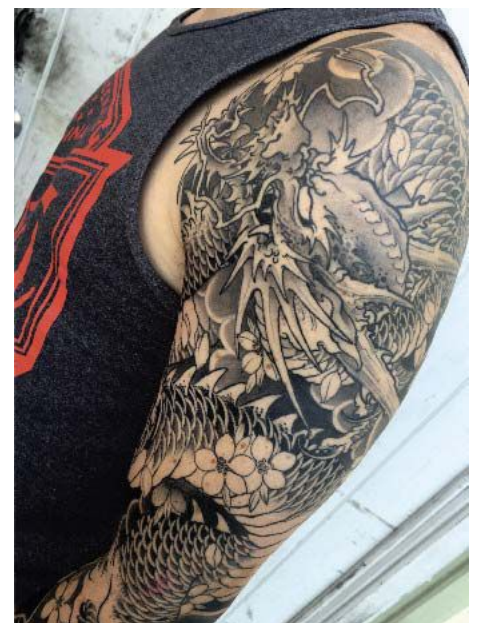




I ask Bill for his view on the state of tattooing generally. "I guess it's easier than ever to get into. Rotaries have pretty much done away with the need to tune your machines, but I guess anything that works to prolong the career of a tattooist is OK with me. I still believe in the ethic of a strong line and solid colour well applied. The only thing I see wrong with tattooing at the moment is the guys using rotaries to do amazing portraits with no lines that look great for the duration of the photograph and then slowly disappear over time. Everybody is doing realism and it doesn't flow with the body, it doesn't fit the muscle structure, and more often it's just plonked on. Sure it looks amazing, but it just can't hold up. In fifteen years' time it will be interesting to see if anyone is even doing these types of tattoos. Let's be fair, all tattoos fade over time and that can actually look really cool, but fading is not the same as disappearing!"



We talk about the growing tattoo supplies industry and all the various advances that are being made. "The inks are certainly getting better" Bill says "and then there are all the sprays that numb the skin which mean customers who cannot handle the pain can get tattooed and working times can become longer too. Everybody is using sprays, but I still believe you need to earn your tattoo. It should never be without some investment from the client, but if it stops the customer jumping around twitching and making my job difficult then everyone wins and the customer is also more likely to come back and get another tattoo."

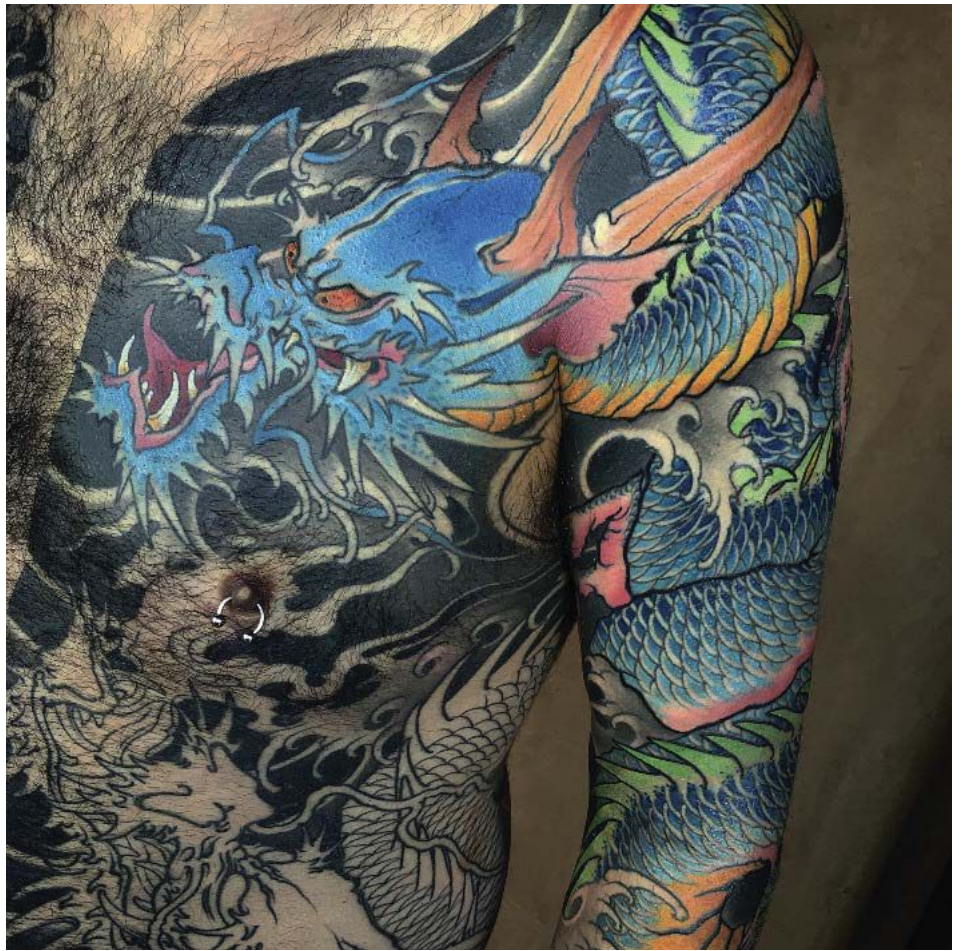




Bill describes his process as fairly standard – “I draw it, you like it, I tattoo it”. Everything starts with a consultation, then he does a sketch to refine the design. But this sketch isn’t really for client approval. “If there’s something they want to change I try to talk them out of it – because of course they’re not a tattooist and I draw it in a certain way that means it will translate to tattooing. I know what works. I tattoo two clients per day and life is good. At the moment I am working on a nine dragon body suit, doing eight hours every two weeks on a guy for a year and a half. I hope to have it done for London next year. I tend to prefer working the European conventions. In Europe everything is different and it’s a great new world. In the States there are a lot of shows but not too many great ones. It feels more like family here. Plus America is America pretty much wherever you go. Conventions anywhere are always a little chaotic – using plastic chairs, not having all your equipment around you...”

Bill has achieved a very high level of recognition and success. What does the future hold? “Unfortunately it takes a few lifetimes to really master everything you need to know, so I just hope there’s some form of reincarnation so I can come back as a tattooist again! Just when I think I’ve nailed something I realise I haven’t. You’re only as good as your last tattoo. You can do an amazing one and then a crap one. I have years and years of doing it and I still have that day when I do a crap one, but hey, I’m only human! Most of time it’s OK. I can count on two hands the bad ones I’ve done... this week!” [Laughs] “And it will





probably get worse as I get older. Everybody has an arc, a time when they are at their best, and it slowly fades away then people only want to get tattooed by you because you are some kind of novelty who was someone back in the day..."

Our conversation moves on to healing and aftercare. Surely some of the responsibility for the healing of a tattoo must lay at the door of the client, right? Bill doesn't agree. "If you have done the tattoo well, it shouldn't matter how the client looks after it. If it's done right it shouldn't scab up. I know when I've done it wrong, and nobody has to take the blame for me. I can touch it up and sort it out but I know whose fault it really is."

Bill tells me he hopes to tattoo into his eighties. "I'd also like to see my kids do well, and if they choose to come into the tattoo world that would be cool. I think it's a great life, and it's a blessed life. Being a tattooer now, you get to meet so many interesting people. It doesn't close doors like did in the past. In fact it can actually create opportunities that never existed before."

Bill particularly wanted to thank his first boss, Orlando. "He started me on this journey and I owe him everything. I also want to thank Errol at Inkstitution in the Netherlands, and Darko from Eindhoven, who were a huge help in my development. Without those guys it would have been a much longer road. There are so many people I am grateful to. I am just a thread in the fabric of this world, and I try to treat the world with respect and love. I see it as my duty to pass things on in the best way possible."

Bill Canales
Full Circle Tattoo
2312 30th St (between Juniper St & Fern St)
San Diego
CA 92104
USA
Tel +1 619 226 6575
fullcircletattoos.com

HUSTLE BUTTER®

LUXURY TATTOO CARE • DELUXE • BEFORE DURING AFTER



YOU CAN'T KNOCK THE HUSTLE

LUXURY TATTOO CARE

222



hustlebutter



@hustlebutterdeluxe



@hustlebutter

SCOTTISH TATTOO SHOW

At the end of March, almost 180 tattooists headed to Edinburgh for a weekend of tattoos, Buckfast and macaroons. The Scottish Tattoo Convention was back for its seventh year, and we were there to join in the fun!

A meteorological miracle meant the city of Edinburgh was bathed in sunlight for the whole weekend, but this didn't stop the people of Scotland attending the convention. The Edinburgh Corn Exchange (slightly out of the city centre but with good public transport links) was a great venue, with two small but perfectly formed tattooing areas separated by a corridor with trader stalls and a couple of bars. At the rear of the building were food trucks selling pizza, burgers and chips, all at a reasonable price.

The weekend started promptly – with a fire drill! Nobody seemed to mind, though, as they socialised and chatted in the glorious sunshine. Once inside again, tattooists and public really got into the swing of things, as machines started to buzz and music played.



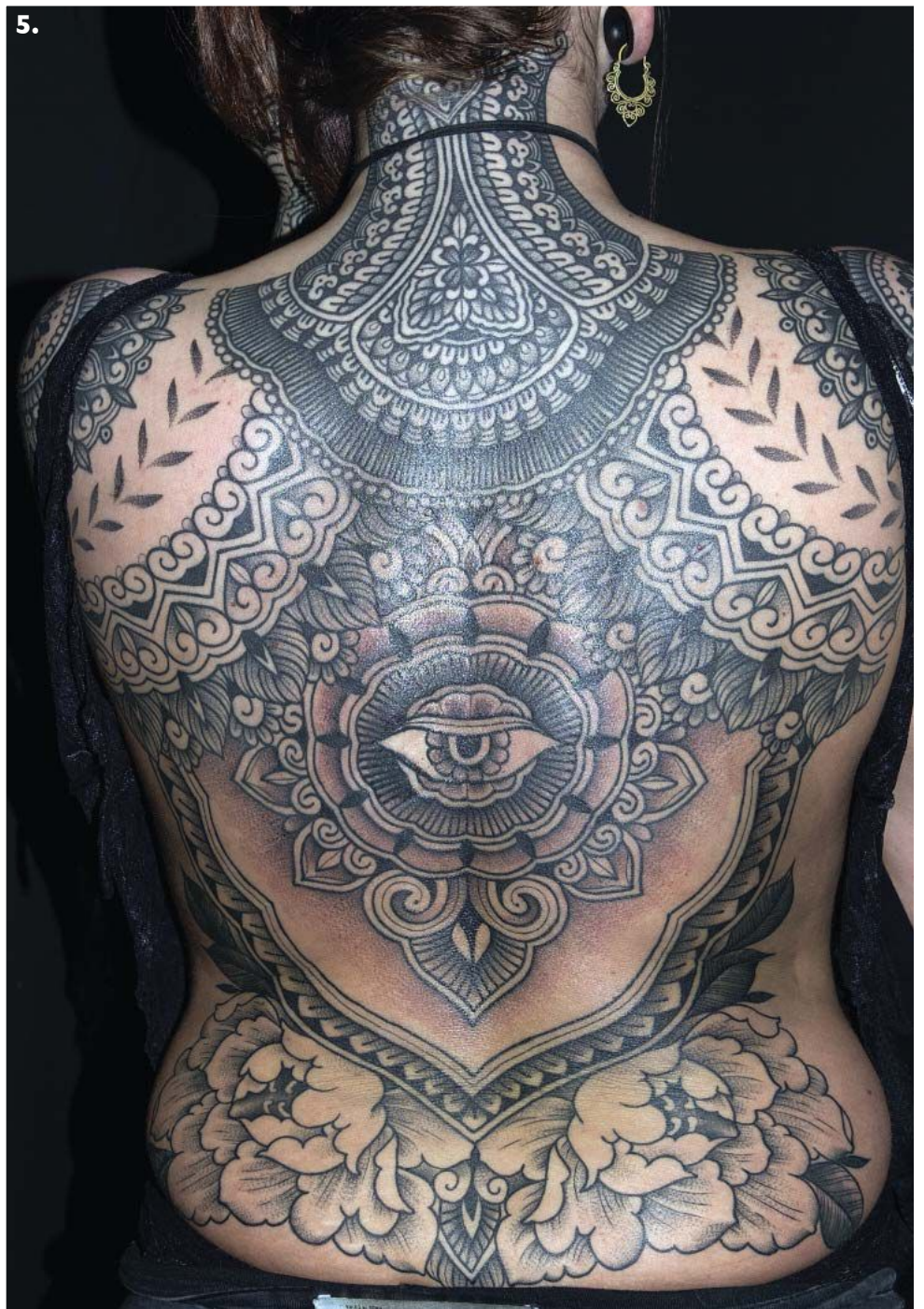
- 1. daniel baczewski, inkdependent
- 2. daryl watson, painted lady tattoo parlour

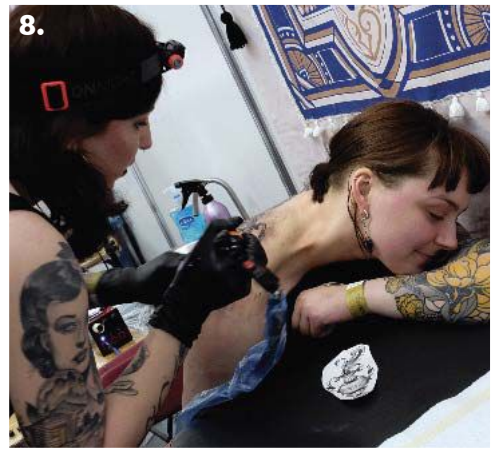


One thing that constantly impresses us, year after year, is the sheer quality of tattooing present at this show. As well as Scotland's top studios, the rest of the UK, continental Europe and America are all represented, giving the show a truly international feel. It was great to see artists such as Dave Fox, Dap, Big Meas and Andrea Furci returning to 'Auld Reekie'. Equally, it was good to see such superb work being produced by studios nearer to home such as Inkdependent, Twit Two and the Aberdeen Tattoo Collective. One of the reasons so many return to this show year after year, apart from the city of Edinburgh itself of course, is organiser Jim (Mainstay Tattoo/Red Hot and Blue). He really goes above and beyond to put on a fantastic weekend and ensure that artists and public are happy – from making sure he chats in person to all the tattooists to handing out Scottish tablet and macaroons to competition entrants!

Throughout the weekend, we were treated to a wide range of entertainment including knife-wielding, fire acts and Glaswegian burlesque (a brilliant and hilarious take on the more traditional form of the art). The performances continued long into the night as the infamous After Show Party took us into the early hours of the next morning. As well as good music, a plentiful bar and a polaroid photo booth, there was a limbo competition (because tattooists don't already have bad backs!) and a 'twist off' dance competition, of which Total Tattoo's very own Perry Rule was crowned the victor!

So, at just £20 per day (or £30 for the weekend) for access to world class tattoo artists, top entertainment, and a friendly, sociable atmosphere, this has to be one of the best shows in the UK. We're looking forward to next year and we're already practising our dance moves!



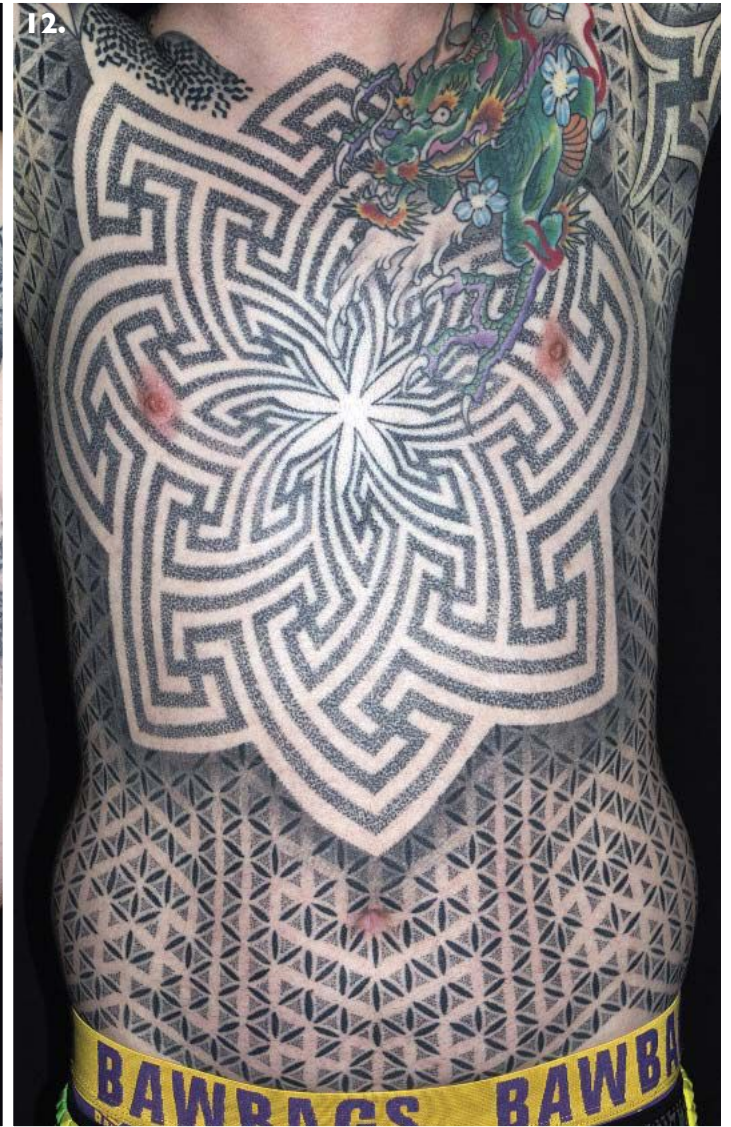


- 3. yarson, yarson tattoo
- 4. marcin, inkdependent
- 5. jack peppiette, insider tattoo
- 6. joe capobianco
- 7. ian the comedian
- 8. sarah helfen
- 9. billy hay, bath street tattoo
- 10. scoops, old town tattoo

11.

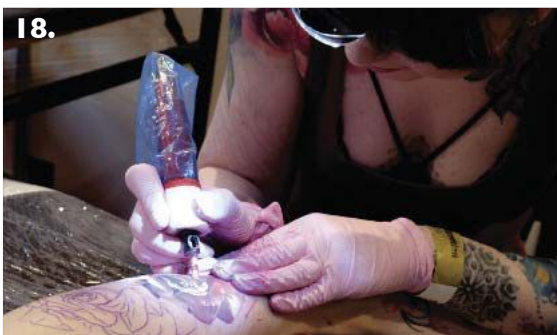
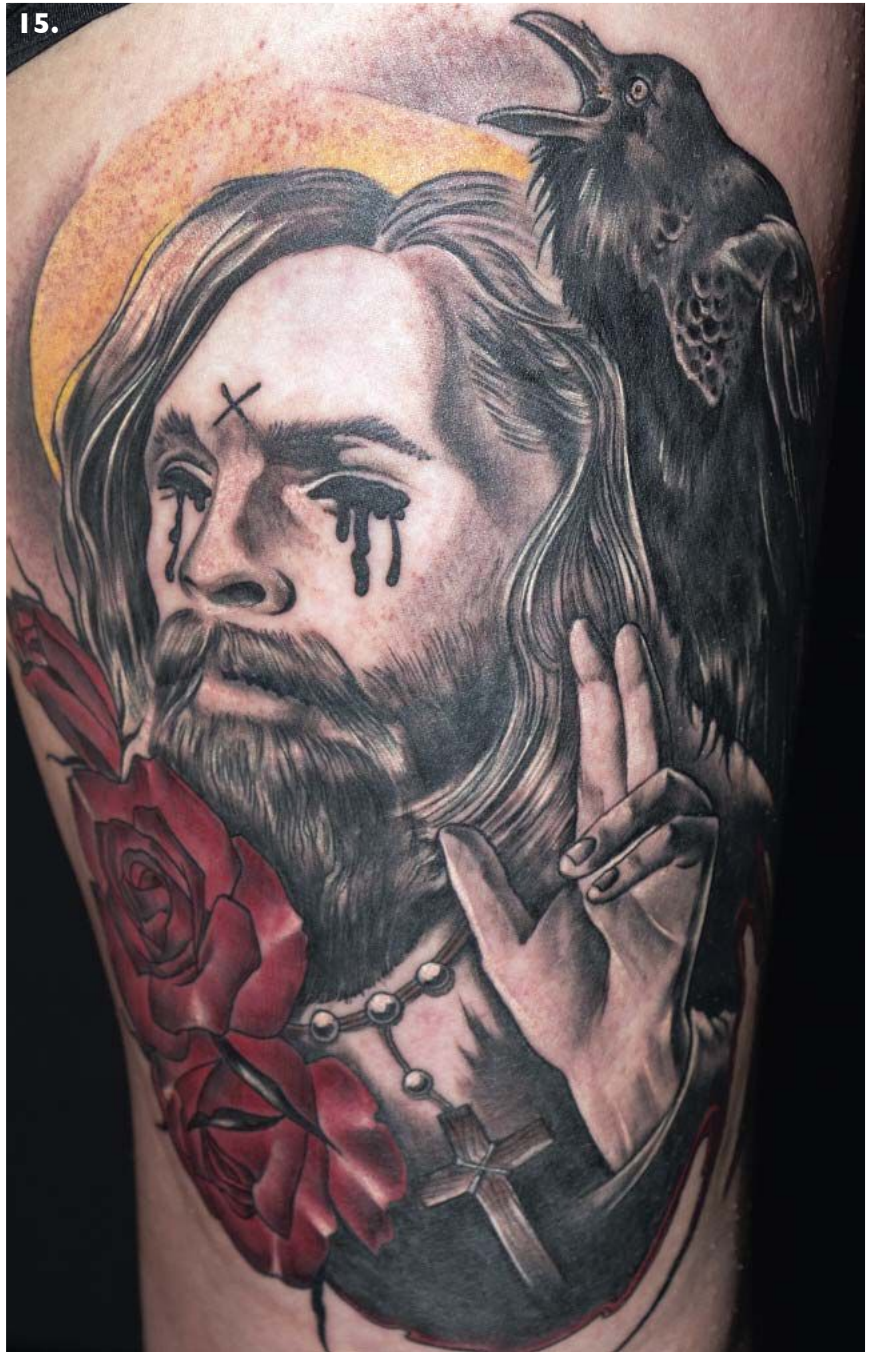


12.

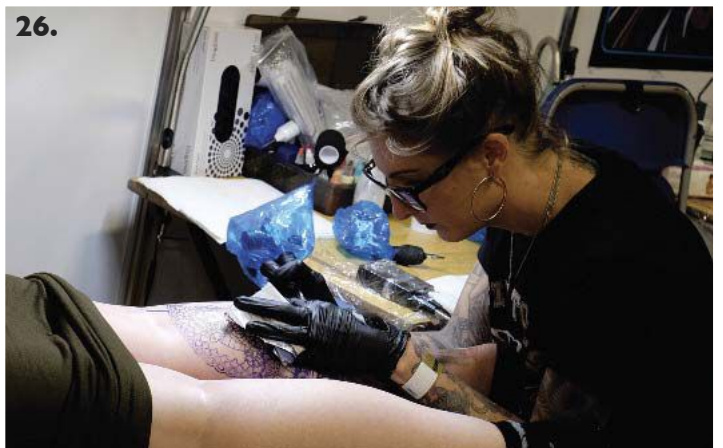


13.





11. bry prow, idle hands tattoo parlour
12. bry prow, idle hands
13. daniel baczewski, inkdependent
14. chris meighan,
santa cruz kustom club
15. alex mad crow, bläckbyran (sweden)
16. cervena fox, pyrohex
17. sun, in the beer garden!
18. michelle maddison, semper tattoo
19. marcin, inkdependent
20. ayesha h, the cabaret cowgirl



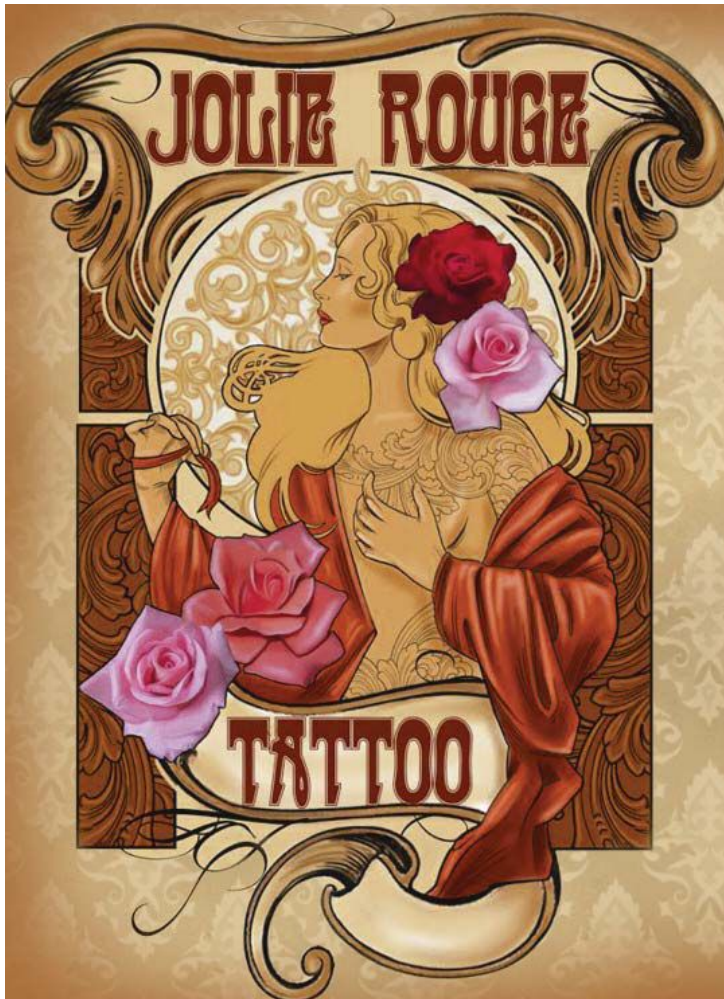
21.theresa sharpe, unkindness (usa)
 22.marcin, inkdependent
 23.wojtek, inkdependent
 24.sadee glover, black chalice
 25.gibbo, oddfellows tattoo collective
 26.tracey d
 27.michelle maddison, semper tattoo
 28. sneaky mitch, dock street tattoos
 29. iain mullen, sanctum tattoo (sweden)

twittwoo.tattoo

Edinburgh



Solid Tattoos & Professional Body Piercing



Jolie Rouge Tattoo

364 Caledonian Road

London, N1 1DU

0207 609 5111

Monday - Saturday

11.30am - 7.00pm

www.jolierougetattoo.co.uk

✉ jolierougetattoo@gmail.com

📷 @jolie_rouge_tattoo

📌 /jolierougetattoo

Artists

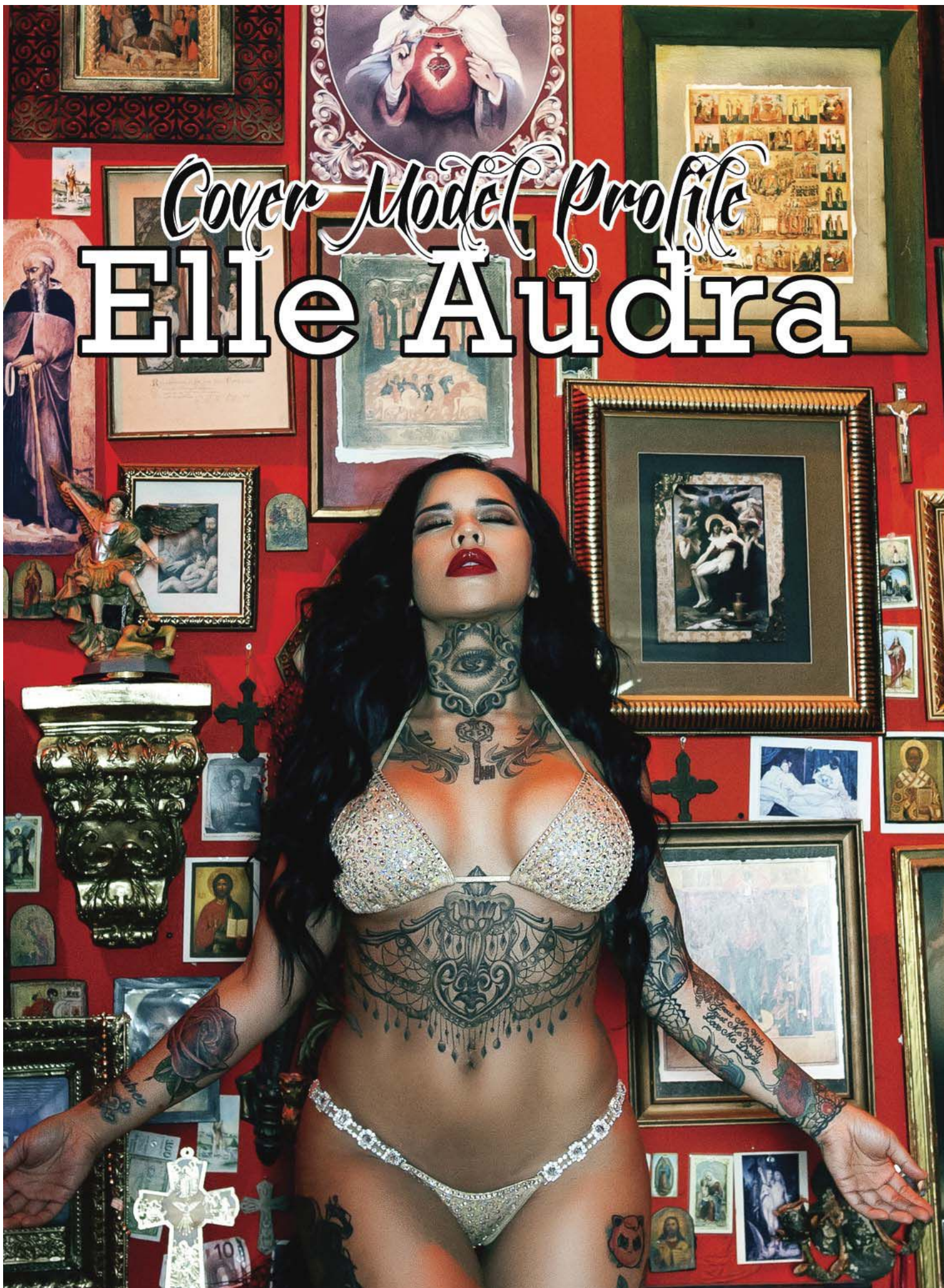
Matt Difa - Antonio Gabriele - Clara Sinclair

Lord Montana Blue - Keely Rutherford

Maharani

Cover Model Profile

Elle Audra





Our cover model this month is Elle Audra from California, designer, tattooist, and owner of Black Filigree Tattoo and Black Filigree Couture.

Tell us about your background...

I am from San Diego, California. I am was a military brat so we moved all over, and I even spent a brief time in Japan as a child. I later joined the United States Marine Corps and was stationed in San Diego County during that time.

Tell us about your businesses...

Growing up, I'd always been a crafter and an artist, and when my brother started tattooing I was fascinated. I knew straight away I wanted to be part of that! I wanted a job where I could be creative. Black Filigree Co actually happened by accident. I was modelling for a magazine and they knew I crafted a lot and wanted my take on a design concept for the next cover. I drew up a quick sketch on a napkin in a Starbucks and the magazine loved it. They purchased the design and that was my first commission. That was how it all started. It went from being a hobby to a successful business. I'm always thinking of new things to create, whether it's art, clothing, or tattoo concepts. It's like my mind never stops.

The Black Filigree tattoo shop came after the launch of Black Filigree Couture, and it has the same aesthetics as all my designs, with an interior mixing modern accents with touches of baroque. I wanted my shop to be different to all the other shops I'd seen around San Diego and have a more refined appeal. Black Filigree Tattoo was actually the first tattoo studio in the city of San Marcos.

Out of all the things you do, what's your favourite?

My favourite thing to do is create pieces for Black Filigree Co. There's no limit, no rules, no boundaries. I can create a sculpture, or I can create a thong. It's up to me and I like that control.

How did you first get into modelling?

Modelling was an experiment really! I grew up very uncomfortable with myself. When I was young I had scars all over my body from hyper-pigmentation, and as a teenager I had severe acne and social anxiety. I never felt pretty, but a dream of mine as a little girl was to be a model. When I was nineteen I did my first photoshoot; it was at a beach and I had no idea what I was doing, but at the end of it I felt good. I'd felt pretty! And I'd accomplished a goal. So I kept setting more modelling goals for myself: be in a magazine, be on the cover of a magazine, be in a music video, etc. Then as I developed my skills I realised I could convey so much more in my images than being pretty. I could tell my story, I could relate my feelings, and I could create imagery that expressed something. Modelling has become almost therapeutic in this way.

Being a mum, model, tattooist and designer – how do you balance it all?

Ha! The question of the ages! I don't even know sometimes. I feel so disorganised, but I get everything done. I think it's my passion and love for what I do and what I have. If you love something, you do anything to keep it, right? Thankfully, I also have an amazing fiancé who keeps me level-headed when I feel like it's all too much. And I have finally found a staff of artists who I can trust and rely on to keep our shop in prime running condition. As much as I like to lead, I know none of this would be possible without those amazing individuals helping me!

Tell us about your tattooing...

I have been tattooing for only four years. I would say I lean more towards black work. I love vintage and Victorian renderings, and I am slowly becoming more comfortable with colour realism, but I have plenty of learning to do before diving in. The great thing about tattooing is that there is always something new to learn and your skills can always be improved! That's what I love.

What was the first tattoo you did?

The first tattoo I ever did was a heart with the word 'bitch' on the ankle of a former staff member. It was supposed to say 'bitch face', but I was such a nervous wreck I couldn't finish it. I later went on to cover that terrible (but funny) mistake with one of my custom pieces. Thank goodness. I have to say, though, I was surprised about how clean my lines were, never having held a tattoo machine or tattooed anyone before.

Are you planning more ink for yourself?

I am definitely in need of more pieces for my right sleeve; it's a mess. I wanted to laser away more of the old pieces, but after extensive research on what lasers can do to your internal organs, I just feel I am better off with a cover up or two... or five.

How do you feel about the mainstream evolution of the tattoo industry?

I say thank goodness! I understand a lot of the arguments about the tattoo industry being a close-knit community and a closed shop, but as a business woman the more mainstream it gets the better. And the acceptance of tattoos is a huge leap socially. I love the idea that individuals can freely express themselves through tattoos and still have their white collar jobs if they want them. And if people can invest more openly in their pieces, this in turn means there is more money flowing into the tattoo industry.

Any advice for other inked models?

First and foremost, do not sacrifice your soul and integrity for anyone. If you are a good model, it won't matter who is shooting you, you will always have great images to post. Lastly, please be social! Network and work with other models (they are not your enemies).

Who or what inspires you?

Other artists inspire me. I am constantly scrolling my feeds and just staring in awe at the creativity in their minds and hands. It takes passion to create something magnificent. I love passionate people!

And what are your future plans? How do we get in touch?

I still haven't ever travelled to Europe, so that is a top priority on my bucket list. Next would have to be a TV show! I have a couple ideas in the works, so hopefully you'll see me on the screen soon! I am an active Instagrammer so I post all my endeavours on there. Instagram is my little window to the outside world from my workshop. And I can always be contacted through BlackFiligreeCo.com for any enquiries.

LEEDS

TATTOO

EXPO



first direct arena

8 • 9 JULY • 17

KILLER INK

ENQUIRIES.LITE@GMAIL.COM
WWW.LEEDSTATTOOEXPO.COM
@LEEDSTATTOOEXPO





Braunton, N.Devon
 www.eightfoldtattoo.com
 01271 816400



NORTHSIDETATTOOZ.CO.UK

DESIGN BY HASH

- EST. 1990 -

@NORTHSIDETATTOOZ
 @NORTHSIDE_NCL

Tel: +44 (0)161 476 5448

KINGSLEY RYAN

NEW DESIGNS IN SILVER AND ROSE GOLD FINISH

TRADE ONLY

www.kingsleyryan.co.uk

8 Chequers Parade, SE91DD

INKSMITHS

Of London

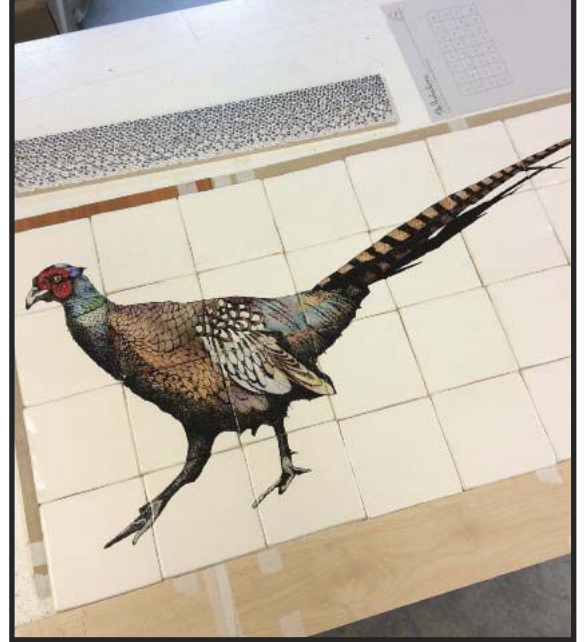
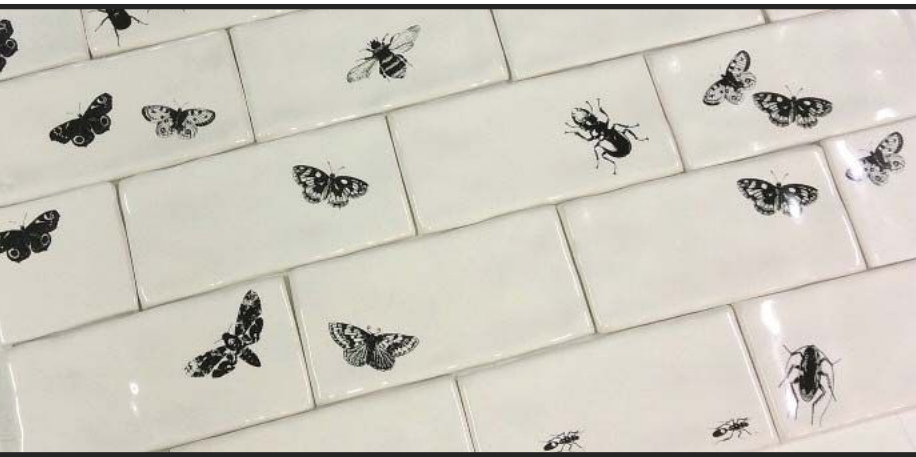
02086173338
 Facebook - Inksmiths London

FUN HOUSE TATTOOS

World class tattooing by
Nigel Kurt & Jo Pink

www.funhousetattoos.co.uk
 www.facebook.com/nigelkurt1

140 Sheffield Rd, Barnsley, S70 1JH
01226 779595



tileProductions

Interview by Lizzy
Pictures by Tile Productions



Based in Clitheroe, Lancashire, Tile Productions is a small company creating beautiful handmade tiles and other desirable ceramic products such as buttons, badges and old-style apothecary jars. They use only traditional techniques and all their materials are sourced in the UK. Many of their designs are tattoo-inspired and you may well have seen their wares for sale at tattoo conventions recently.

Owners Mark Aspinall and Lisa Allen met in the early 1990s when Mark had just completed a degree in Fine Art / Sculpture and Lisa was training as a stained glass artist after leaving art college. Mark then started a mural painting business and Lisa went on to become a ceramic tile painter for a local company, then in 2000 when that company closed down they decided to set up in business together and Tile Productions was born.





Tell us more about your materials and processes.

We buy all our glazes, enamels and raw materials from the Potteries area of Stoke-on-Trent. The clay comes in tonne weights. It arrives in large blocks which we cut with cheese wire. What makes us that little bit different from other tile makers is that we specialise in 3D tiles. The original is hand-carved, then a plaster mould is made so that identical tiles can be reproduced. Our tiles are cut and trimmed by hand, and on the back of every tile you'll find the handprint of the person who made it. The tiles are left to dry for a few days, fired in the kiln, glazed by hand, then re-fired. If a tile is to be decorated, we draw the design on tracing paper and carbon it on to the tile – it's very similar to the process tattooists use – and we hand-paint tiles with enamels using quill pens or brushes depending on the design.





Do you use any 'modern' making techniques?

We're not very technically minded. The most modern technique we use is hand screen printed transfers. The transfers are made from our drawings and reproduced to fire on to our tiles and other products such as the cups and jars we make for tattoo conventions. We're not averse to using new technology, but we set ourselves up as a purely handmade company, working with traditional methods and keeping a traditional artform alive. (For instance Lisa is trained in an old-fashioned technique called 'tubelining' where the clay is piped on to the tiles to produce line work.) Nowadays, so many crafts are being lost; it's very hard to find an art-related career that isn't totally computer-based. Maybe that's why we like tattooing so much!

When did you decide to create tattoo-related products?

We'd been in business for eleven years and we'd just moved to Clitheroe, at the height of the recession. We were feeling a bit



jaded with it all. We needed to raise some money and we needed to raise our spirits too... so we thought of trying some tattoo-related designs because that was something we both loved. [Mark is mostly tattooed by Daz Crane (Alan's Tattoo Studio) and Adam McDermott (Folklore Tattoo). Lisa has tattoos by Marie Cox (Folklore Tattoo).]

What was the reaction at your first convention?

We did our first convention four years ago. We were so nervous, surrounded by all these amazing artists, and we had no idea what people would think of us. We couldn't have asked for a better reaction. Everyone was so positive. It definitely gave us a much-needed boost. We now normally work around five or six conventions a year.

What are your best-sellers?

At our first convention we had our tattoo tiles in frames. We wanted to show artists and their customers how they could display the designs in the studio or in their homes. Lots of people asked to buy the framed pieces and it really took us by surprise. So the next convention we made more panels in frames and priced them up as art pieces and they started selling. We try to introduce new products for each convention we do, to keep our customers interested. The most recent best-sellers are the old-style apothecary jars, which we can't make quickly enough at the moment!



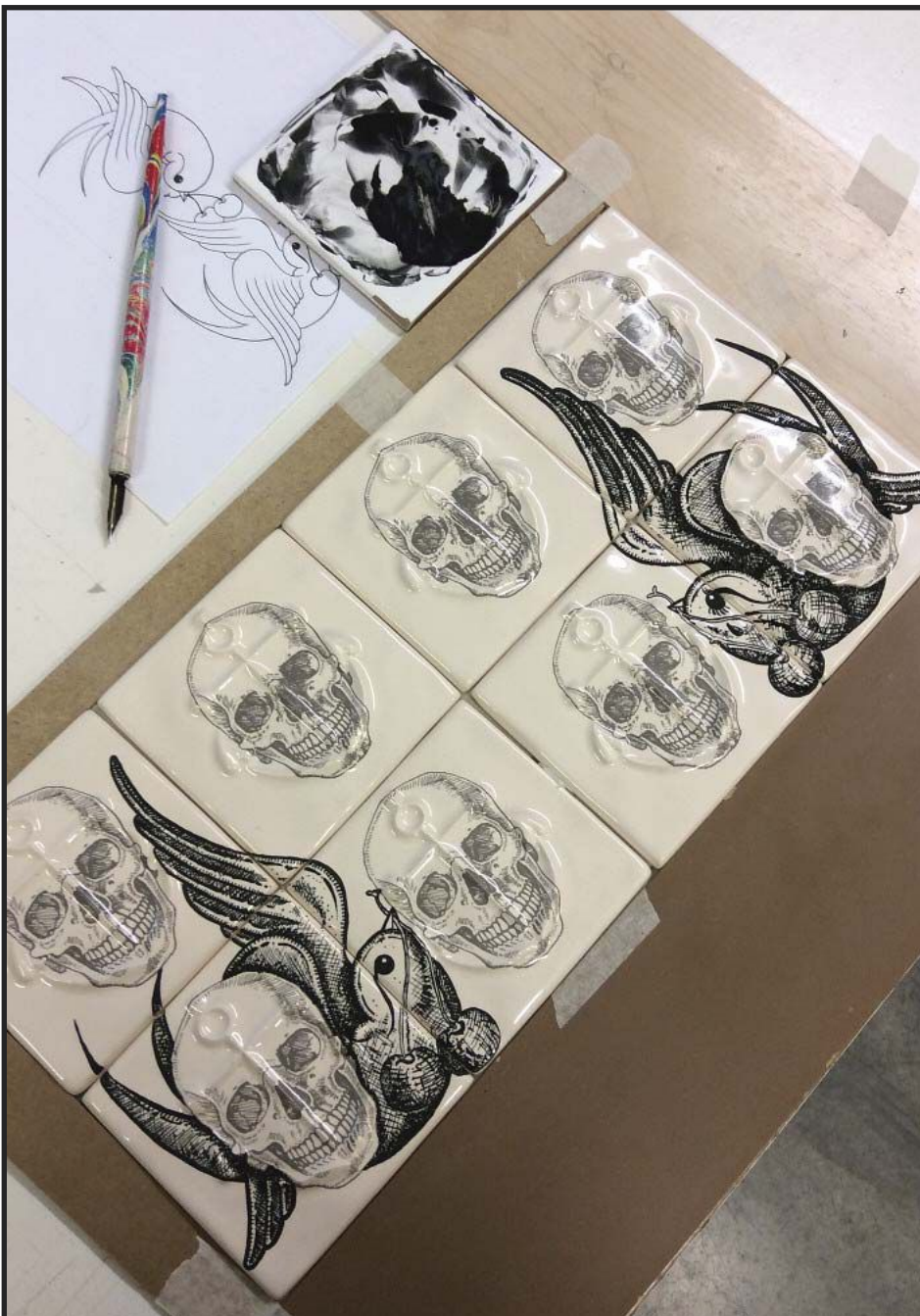


Tell us about the rest of your range.

We make a wide range of tiles to suit all tastes, and we sell other people's tiles too. We also make things like handmade ceramic buttons from all the small bits of leftover clay that would otherwise be thrown away (meaning that we have no waste material at all!) We sell the buttons at a local knitting convention. It's the busiest show of the year for us, and we always bump into our customers from tattoo conventions so we have a stash of tattoo stuff under the stall for when they arrive!

And you make custom pieces too?

Yes, we offer a bespoke service. We love to produce something special and original for our customers. Our little tag tiles are very popular for wedding favours, christening gifts, charity events, and so on.





Do you have a favourite commission piece?

Over the years we have been commissioned for various projects. We were very flattered when we were asked to make the tattoo awards for the Halloween Bash a few years ago. One of our favourite commission pieces was a framed panel of 3D skull tiles (all hand-painted with a skull image) that is on display at Big Al's tattoo studio with a few more of our pieces that Al has bought. We also made tiles for Glasgow Central train station to replicate original ones from 1900. We're really proud of that.

What are your future plans? Would you ever consider collaborations with tattooists?

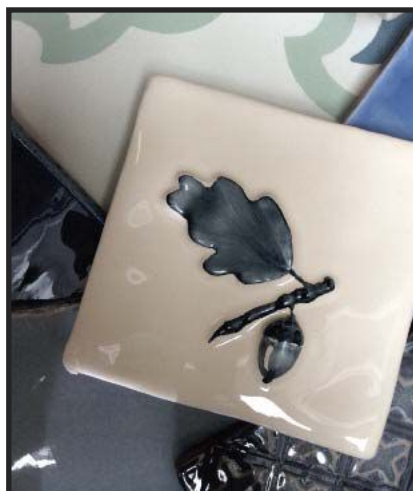
We're always trying to evolve our work and think of new ideas. We would love to do collaborations with tattooists. We've made panels and tiled areas for tattoo studios – in fact that was one of our aims when we first started doing conventions – and we would very much like to do more of that kind of thing.

How can people get in touch?

We have our showroom in Clitheroe and an online Etsy shop, and we put all our work on Instagram.

Tile Productions
 Unit 18, Deanfield Court
 Link 59 Business Park
 Clitheroe
 BB7 1QS

Tel 01200 429633
www.tile-productions.co.uk



The Southampton
TATTOO
Festival
2017
on the

1ST & 2ND
JULY

Live Tattooing
Live Music
& more!

The Ageas Bowl, Southampton, UK. Tickets in advance or on the door
www.SouthamptonTattooFestival.co.uk

NORTH LAKES TATTOO CONVENTION 2017

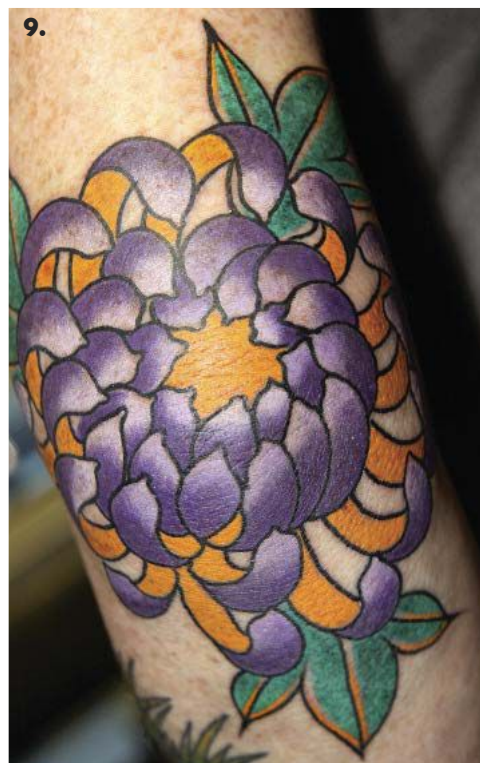
Ten years ago, the convention scene seemed to be exploding with new shows – and some of them are still going strong. The North Lakes Tattoo Show is one of them, and to commemorate this milestone anniversary it really pushed the boat out for 2017 and extended itself to a three-day event.

For the whole of its life, the North Lakes Show has been held in the function rooms at The Shepherds Inn, just off the M6 motorway near Carlisle. The show is split into two, with most of the artists downstairs and a few more upstairs. The large downstairs room had a separate bar with reasonably priced drinks and great food on offer (particularly the freshly-made vegetable curry!), and both areas had plenty of seating and a super friendly atmosphere. There is a lot of natural light in the venue, and on a warm spring day this part of the world is a beautiful place to be.

All the artists are invited personally by local legends Colin Fell and Mike Haslam from Mike's Tattoo Studio, both of whom have been tattooing in Carlisle for more than forty years (and seem to be known by everybody in the area). Everyone loves this show with its fun, relaxed atmosphere, and everyone is welcomed like a long lost family member. Such is their loyalty, many of the artists have worked here each year since it began. Having said that, there is always room for new blood. This year the old guard from Hope and Glory gave way to their new crew of Alex Whiley, Aaron Cooper and Leo Davies who fitted in like they'd always been there. Another new talent who made a big impression was Robert Tufeanu, originally from Poland and now working in Glasgow, whose surreal interpretation of the classic Dali portrait was simply fantastic and justifiably won him the award for Best of Day on the Sunday.

Jimmie Skuse of The Bristol Tattoo Club and tattoo historian Paul Sayce made the long journey to support the show and both were invited to be part of the judging panel. Jimmie had also brought with him a lot of interesting machines and memorabilia to display in his booth.





1. dave barry, follow your dreams
2. alex whiley, hope and glory
3. rich pearson, gung ho!
4. robert tufeanu, chameleon tattoo
5. gary wiedenhof, whsh tattoo
6. megan fell, mikes tattoos
7. mike and colin (show organisers) receive bristol tattoo club's lifetime award
8. ashley luka, the square
9. mat axe, evil from the needle
10. 10th anniversary cake



- 11-13. robert tufeanu, chameleon tattoo
- 14. unknown artist
- 15. gillian badger, nirvana tattoo
- 16. laszlo Hrozik, hr tattooist
- 17. rizza boo, bath st tattoo collective
- 18&20. stephen speirs, deviltown tattoo
- 19. gavin lyons, tattoo station
- 21. Ste's upcycled lights
- 22. aaron clapham, hope and glory

16.



For a show to remain successful it needs to have a unique identity and something that sets it apart from the rest – that unidentifiable 'X' factor. North Lakes is one of those rare shows that has that by the bucket load, in the tradition of an old school tattoo convention – where artists gather to showcase their work, relax, hang out and enjoy each other's company (without great expense and the consequent pressure to produce tons of work just to break even). Those are just some of the things that make this show so special. Due to deadlines and family commitments I could only attend for one of its three days, but I managed to soak up enough warmth to keep me glowing until next year. If you ever wanted know what those old shows were like back in the day, there's a modern version waiting for you just off junction 43 of the M6 sometime in March 2018!

17.



18.



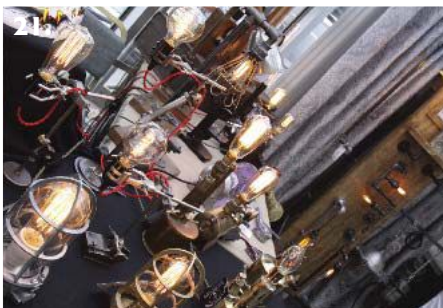
19.



20.



22.



**2017 NEWCASTLE CONVENTION
BOWLING CHAMPIONS
THE KARAOKE KILLERS**



INSTAGRAM:

**@WHILEYTATTOOS @TACHOFRANCH @AARONCLAPHAM
@DAVIDBARRYTATTOO @MAIDSTONEJOHN**

56 DALRY ROAD, EH112BA EDINBURGH

INKDEPENDENTTATTOOS

ELECTRIC PUNCH

WWW.ELECTRICPUNCHTATTOO.CO.UK

01992 447756



Electric Punch Tattoo

Unit4, The Pavillion, Tower Centre, Hoddesdon
Hertfordshire, EN11 8UB



Facebook - www.facebook.com/electricpunchtattoo

Instagram [electric_punch_tattoo](https://www.instagram.com/electric_punch_tattoo)

Twitter - [elecspunchtattoo](https://twitter.com/elecspunchtattoo)



MASTERS OF MERCH

CUSTOM MERCH & PRINT

AWESOMEMERCHANDISE.COM



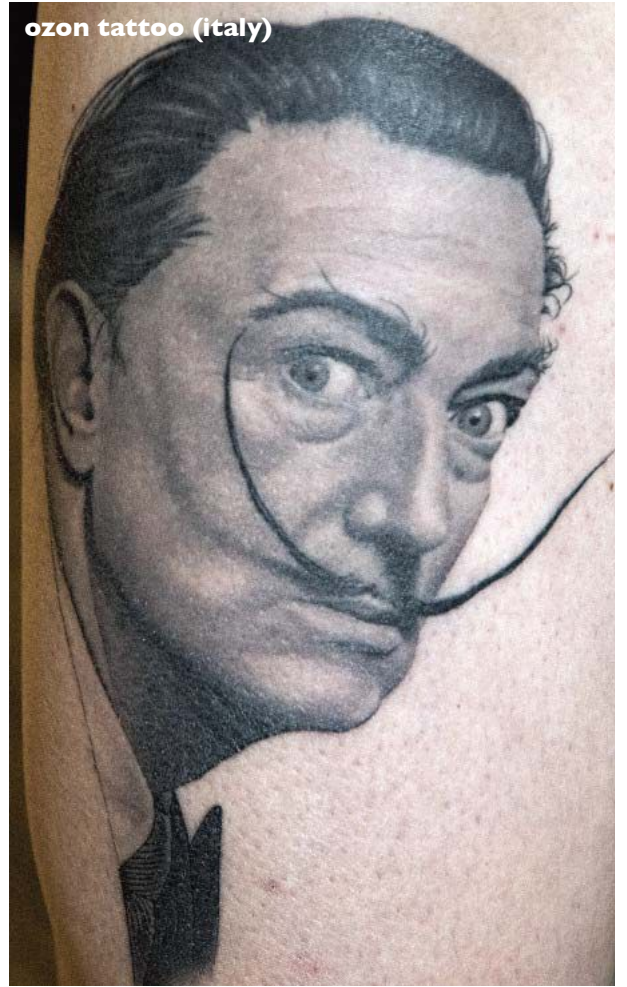
GALLERY



teodor milev, 681tattoos (france)



ozon tattoo (italy)



ben carter, divine ink



tom bates, five keys

yarda, mystic eye (spain)



aaron clapham, hope and glory



matteo pasqualin, the inkers tattoo shop (italy)



piotr gie, rock 'n' roll

mike boyd, the circle





szabolcs oravecz, perfect chaos tattoo (hungary)



john philip,
aberdeen
tattoo collective



art chatkoo,
black label art co (usa)



jonathan toogood
imperial tattoo company



sailor bit, ethno tattoo
(switzerland)



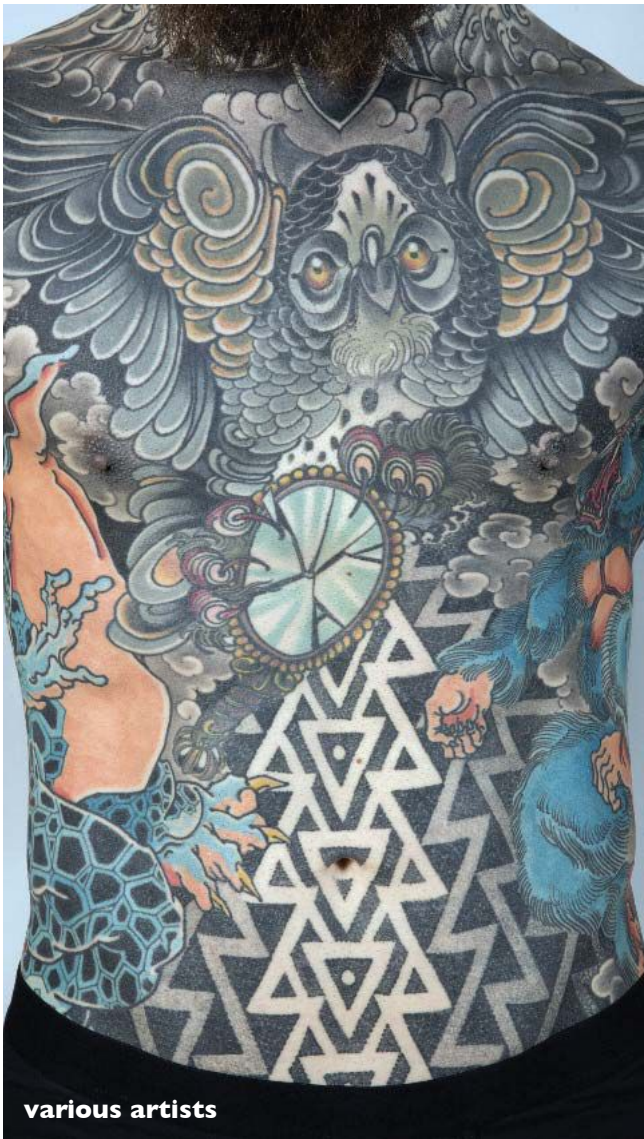
max pniewski, southmead tattoo



jordan campbell,
big kahuna tatt shack (canada)



uncl paul knows (greece)



various artists



matt hunt, modern body art



jolene sherrard, divine ink



joao mora, piranha tattoo (portugal)



sean guthrie, sailor max



rich smith, thou art



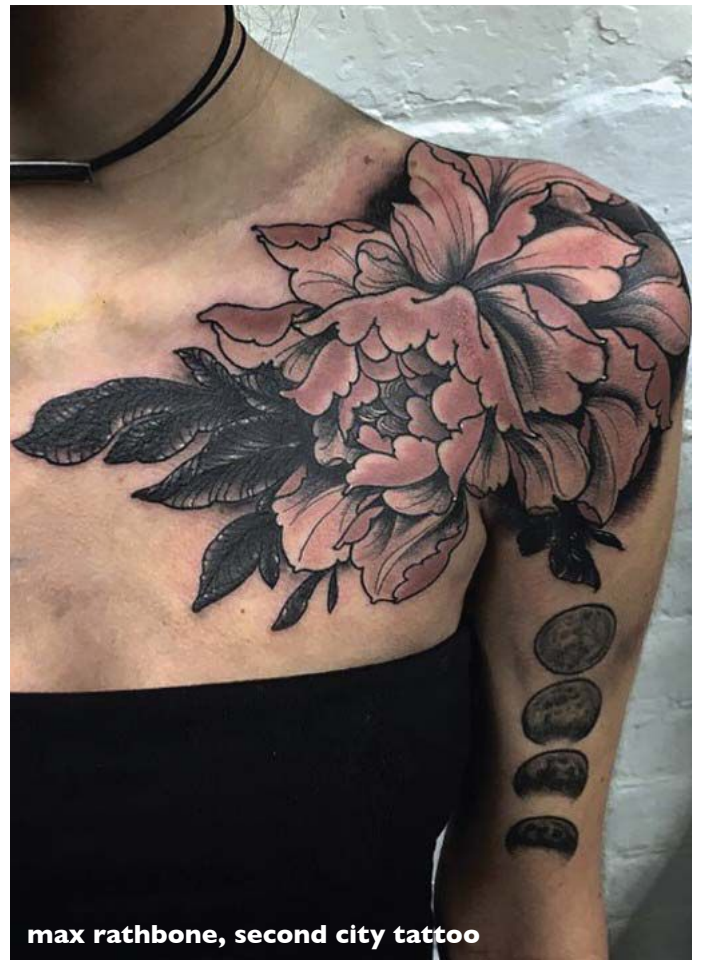
lukas trawczynski
modern electric tattoo
company



sandry riffard,
au della du reel tattoo (france)



benjamin roberts, heavy duty tattoo



max rathbone, second city tattoo



maud dardeau
tin-tin tatouages (france)



george bonner, the circle



steven mostyn,
memories & mischief (germany)



garba, inkiostro mancino (italy)

**matt adamson,
kings avenue (usa)**



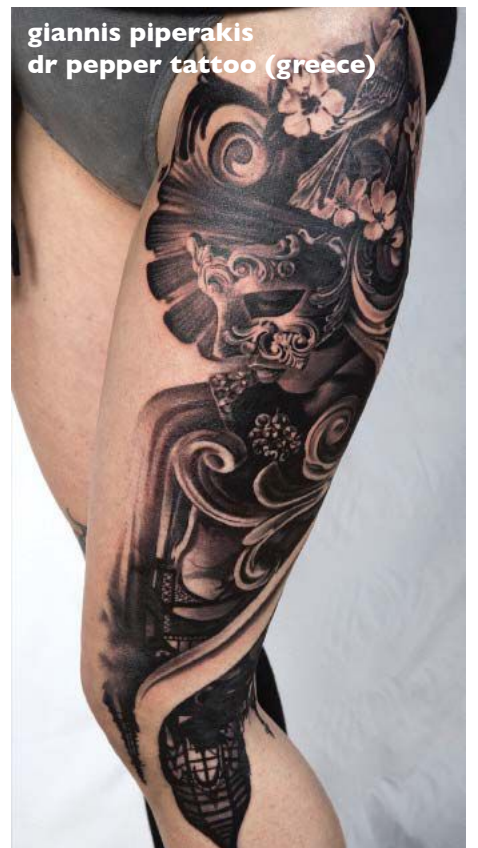
woody, eight fold tattoo



pete, royston ink



**giannis piperakis
dr pepper tattoo (greece)**



gary hanson, tanuki tattoo



**sharuzen,
tattoo atelier (germany)**



Borderline Tattoo Collective



Berwick-upon-Tweed, UK. Tel: 01289 302008
www.borderlinetattoocollective.com



**Serious Savings
Why Pay More?**



**Introcan
Needles
£17.99**



**BPA
Solution
From £1.80
Each**

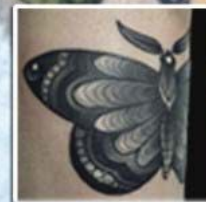


**Medishaw
Black Nitrile
Gloves
£3.00/box**

Tel: 01225 707188 Fax: 01225 707199
www.mytattooandpiercingsupplies.com

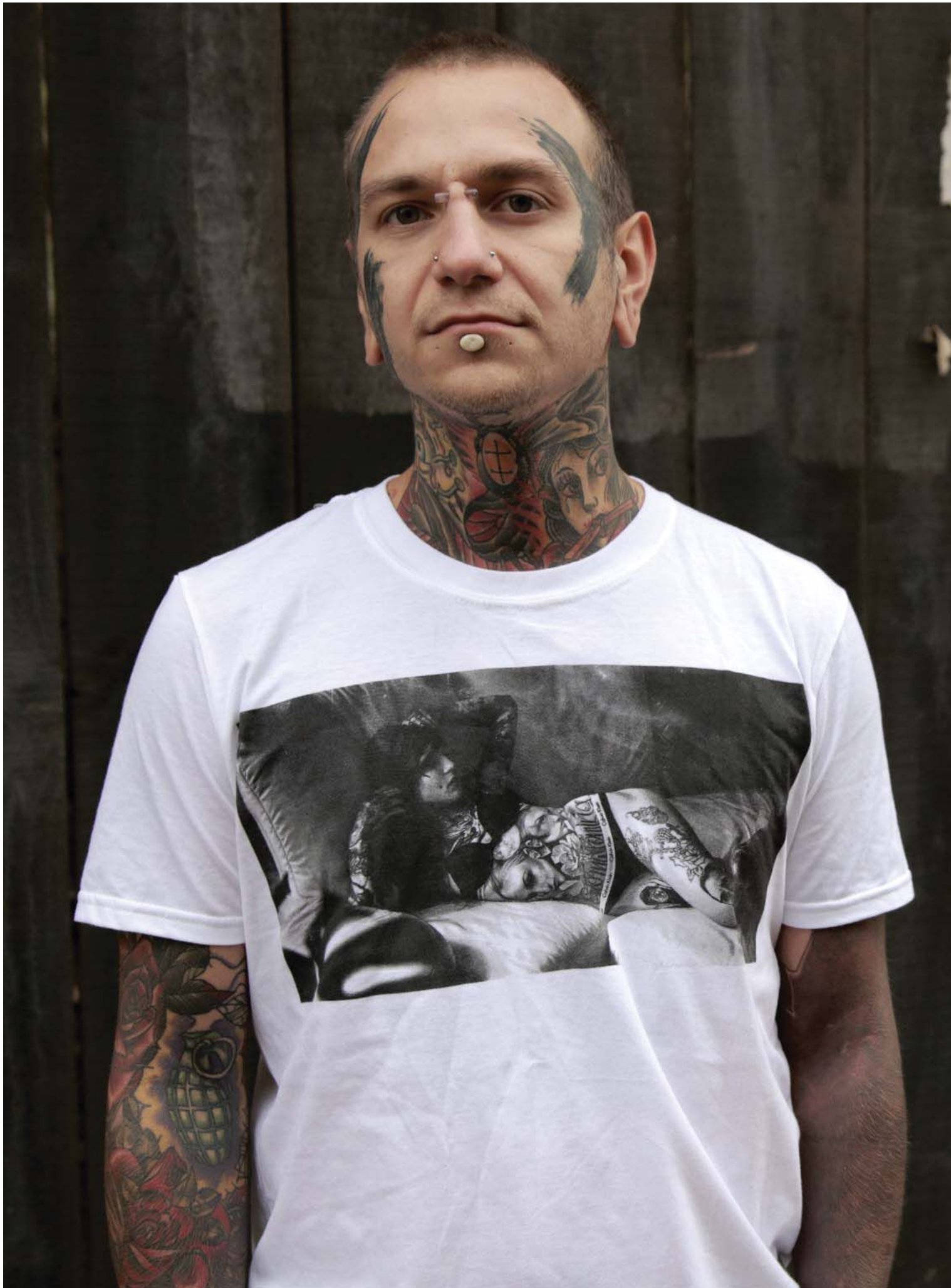


NALA TATTOO & PIERCING



81 Bolebridge St,
Tamworth B79 7PD
nalastudio.co.uk

 01827 68353



Interview by Lizzy
Photos by Anrijs Straume

ANRIJS STRAUME



Anrijs Straume has established himself as one of the leading black and grey artists in the UK. He is continually pushing the boundaries, combining traditional portraiture with his own special touches such as blank or blackened eyes, cleverly designed script and unusual surface textures. He has coined the term 'dark trash realism' for his style, and his tattoos have a uniquely sinister feel to them. We wanted to find out how his style evolved and how he approaches his work.





Born and raised in Latvia, Anrijs moved to the UK around seven years ago. "I started tattooing at home in Latvia," he tells me, "but I had another job at the time, and to be honest tattooing was more of a hobby, just for fun. But a year later I moved to England and found an apprenticeship in a studio in Derby, and from there I just carried on."

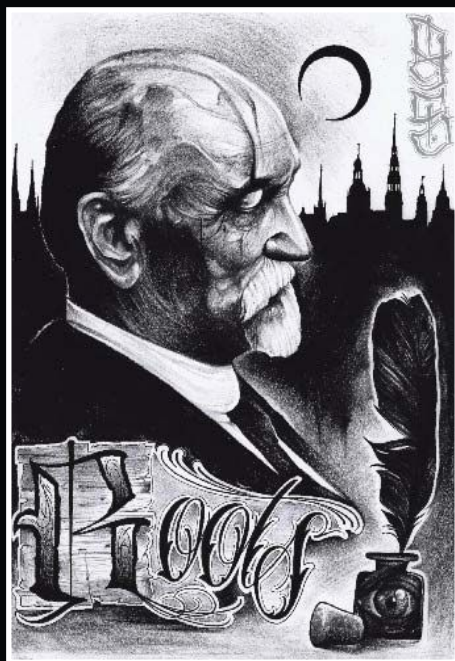
It wasn't easy, though. "When I first came to England, I had hardly any money," Anrijs recalls. "I stayed with friends while I looked for work. It was hard to find somewhere because my portfolio was really bad! At first I was just doing drawings, and getting paid a little for that, or I tattooed friends in exchange for money. Then it started to pick up and I was doing small tattoos, but I wasn't truly happy where I was. So I decided to move to London, to the big city, where there would be more opportunities. But that was worse, because everything was more expensive. I was sharing a tiny room in a friend's flat. The struggle was real! My friend was jobless and wasn't making any money. I was travelling to Cambridge to work, but that was mainly just at weekends. My tattoos weren't great either, so it wasn't really working out."

Many people in a similar situation might have been tempted to put down their machines and find a more lucrative job, but not Anrijs. "I think it made me more determined," he tells me. "There were definitely some days when I thought, 'This is not for me' or that I was a loser and should give up. But I really didn't want to do anything else. I didn't want to work for other people in a job that I hated. I would rather have died than do that!"

I ask Anrijs what his tattoos were like at this early stage of his journey. His answer surprises me. "I was doing a lot of cartoon stuff. I really liked it because it was what I grew up with. Very new-school, with stars and crazy colours, and plenty of cupcakes and zombies! I was very influenced by creepy cartoons – Tim Burton and so on – as well as the new-school artists, and I was seeing a lot of this kind of thing, especially on the internet. I wouldn't have called myself an artist at that time; I was just trying so hard to put stuff out. Eventually, when you keep drawing, you get better and better at it."



I was intrigued to know more about Anrijs's dramatic shift in style. Was it a gradual change? Or did it happen suddenly? "I think, looking back, my style started to change while I was still struggling and feeling like giving up. I'd managed to save some money and I went back to Latvia, bought my own equipment and tattooed for about six months. I tattooed people for free, as long as I could do what I wanted, just to build my portfolio. Eventually, when I began pushing my limits, I started to get recognised and my style began to evolve. It was still colour, but a lot darker. I was adding a little bit of realism, but it was still driven by new-school styles. Then when I moved back to the UK I didn't really have such a problem finding a job because my portfolio was a lot stronger at that point. It still needed improving, but it was good. It was my wife [Monami Frost] who first began to ask me for more black and grey. I'd been tattooing her with colour, but she preferred black and grey, so I started to push my style by 'practicing' on her, and I realised that this was the kind of tattooing that I really liked. That whole evolution took about five years."

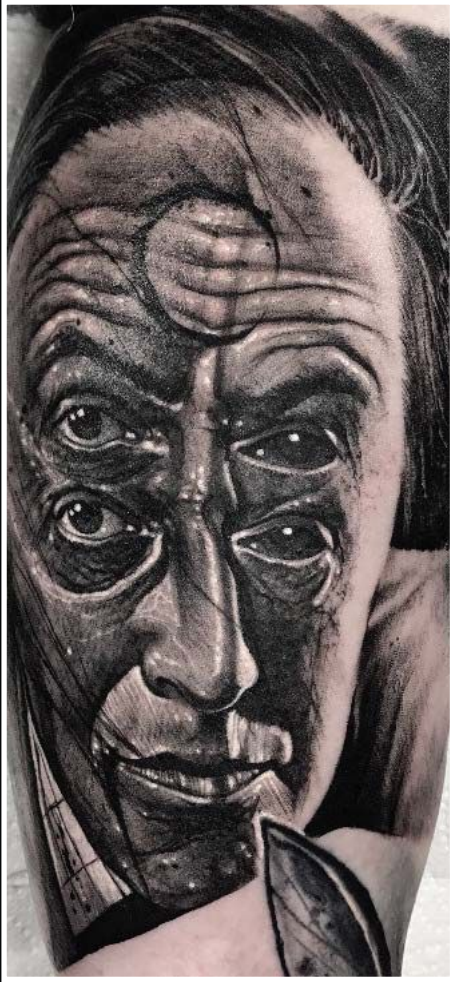




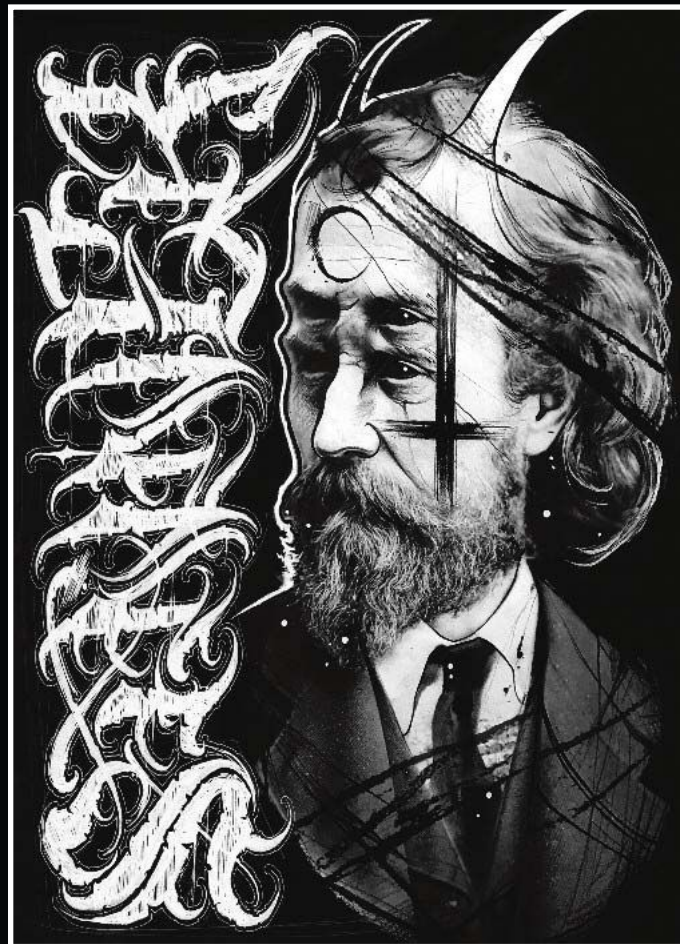
Anrijs himself is heavily tattooed with a lot of colour work, so I wondered what it was about black and grey that particularly appealed to him. "I think it was how it healed. Originally, black and grey had never appealed to me because I was focusing on the cartoony styles and I'd always thought, 'Why would you only do black and grey tattoos if you have all this colour available to you?' I'd thought it was a bit lame! But when I started doing black and grey, and saw how it healed and held up, and how great it can look against the colourful stuff, I began to fall in love with it. I really like neo-traditional, but I don't think my drawing lends itself to that style as much as it does to the kind of work I do now."

And did this radical change in style affect Anrijs's subject matter too? "At first I was looking for reference almost at random. I was influenced by neo-traditional, for example dark shading with white eyes, but then it progressed to more realistic work, with the addition of lettering. I kind of liked going darker and darker. And the darker I did, the more people wanted it. I really love horror imagery, so I'm pleased with the response. At this point in my career now, people come to me with their own ideas for subject matter."





It's safe to say that Anrijs's tattoos are unique. His portrait work includes elements such as fine line 'scratches', soulless eyes and, most notably, the use of a crescent moon. I was eager to know whether this symbol held any particular meaning for him. "So many people ask me about the moon symbol! To be honest, I don't really have a special reason for putting it there. I wouldn't say it's a signature exactly, because I'm not the first person to use it in tattooing, but I started using it in the early stages when I was experimenting with different styles. The forehead is a big, smooth empty space, with nothing going on – unless it's an older person – whereas in the rest of the face you can put loads of detail in the mouth, nose, eyes, and so on. I wanted to fill the forehead up. I also use lettering, scratches or x's, but I think the moon makes the image darker – perhaps more evil – and hints that there is a deeper meaning."



What's so appealing about the use of text in Anrijs's work is that the words themselves aren't always readable; the text is serving as more of an obscure decorative element. I ask Anrijs about this. "I don't think the text in tattoos always needs to be legible. I'm very inspired by script artists such as Big Meas and Norm Will Rise. With my own art, the lettering has to be dark, almost like black metal fonts. I'm not particular good at drawing them, so I make it trashier and trashier, and less readable. It's almost designed *not* to be read. If someone says to me they can't read it, then I say, 'It's not a book. A tattoo needs to look good, not be readable.' It's more about the art than the text."

"I've also always liked mixing text into my tattoos," Anrijs continues, "and I sometimes like to include other objects too. In the beginning, I would incorporate old tools such as hammers or surgical instruments, but then I started to experiment more with text. I think the text gives the image more character. If you do an old bearded man, for instance, and write the word 'Sinner' next to it, it gives more life to the image – and perhaps meaning, if that's what you're looking for."

We talk about the way people always seem to search for meanings in art, and I ask Anrijs if he thinks people look too much for meanings within tattoos. "Definitely. I think people look too much for meanings in everything in their lives. Human beings are the only ones who put meanings behind things. In nature, there are no meanings. Animals don't look for meanings. They use emotions and instincts."





I ask Anrijs about the term he's coined for his style: Dark Trash Realism. "Yes, that's the name I've given it. It needed a name because it doesn't really fit into any other category, and people are always asking me what style I do. Also, a lot of tattooists were starting to copy my work and I thought that if I could coin a term for it, then in years to come people will at least know what it's called and where it came from!" Despite all the efforts he's put into developing his unique style, Anrijs doesn't feel any hostility towards his imitators; instead he offers some wise words of advice. "You need to create something yourself in order to push yourself. If you're copying all the time, there'll be no evolution in your work or your art, because all you're doing is looking at what other people are doing. To be honest, I don't really look at other people's work because I want to focus on what I'm doing, and concentrate on my own development – but there have obviously been people who have inspired me along the way, like Tommy Lee Wendtner, whose work I still really love, and Eckel, whose work was a massive influence."



Our conversation moves on to stencil making and Anrijs's approach to applying his tattoos. "I use photo reference like most realism artists. I can see the design in my head, so I can see what I'm gonna do with it, but for my customers, I will draw straight onto the reference and provide some sketches for them so that they can see how the design is going to work and I can check that they're happy. I sometimes have to make a more complicated stencil, with shading and highlight marks. For lettering and background, I tend to freehand it on. Usually, I will complete the portrait without any of the finishing marks and scratches, as if it was a 'traditional realistic' piece. Then I start adding the extra elements. Sometimes my clients will ask not to have certain things, such as the moon or the dark eyes."

In contrast to the constraints of traditional portraiture, Anrijs's style gives him a certain amount of individual freedom of expression. "I'm not good at following set plans! I just tattoo how I feel," he tells me. "I think I can be quite messy when I tattoo, because I jump from area to area. If I'm tattooing 'pure realism', it's almost too difficult for my brain to concentrate on one thing for too long! So I really enjoy that freedom to move around, adding textures or darkening the shading. There are no rules in art about how things should be. And because I work quite trashy, there are no rules about where the lines should or shouldn't go. That's why I really like this 'dirty' style."

So where is Anrijs's work heading? "I'm enjoying watching it evolve. I have lots of plans for new elements I'd like to introduce, but I don't want to use these in just one tattoo. I like the idea of doing surreal-realistic tattoos in series. For example, the four-eyed



portraits; I don't just want to do one of those, I want to do a series of maybe six or seven."

Understandably, Anrijs's work is very much in demand. "Right now I only do single-session pieces, because it's so hard to fit everybody in. I feel bad rejecting people because of my waiting list. So instead of taking ten people for ten sessions, I'd rather take a hundred people for one session each. That way, I can make more people happy!" Anrijs has a policy of only taking bookings for up to four months at a time. "I think four months is OK. I try not to do more than that. It means that I can plan, and I can always book cool pieces in. I used to be booked up a year in advance, and that was so stressful. Not just because I didn't think I could have holidays or time off, but also because I knew I couldn't get ill or anything like that because it would be horrible trying to move people around when they've got their own commitments too. I almost wished I wasn't so booked up! Four months of bookings gives me a good balance now. I don't have a lot of spare time, but I like to spend it with my wife and daughter. Everything else is just tattooing and art."

As our interview draws to a close, I ask Anrijs if he would like to add anything. A passionate vegan, he answers, "Watch 'Earthlings!' [*'Earthlings'* is an award-winning 2005 American documentary film about human society's use of non-human animals – Ed]

www.facebook.com/anrijstraume

TATTOO

AN ILLUSTRATED MISCELLANY

A new book by Lal Hardy

Lal Hardy is one of the best known names on the tattoo scene – especially in London, where he opened his famous New Wave Tattoo studio in Muswell Hill back in 1979. He's recently published his sixth book, and this time it's a treasure trove of tattoo memorabilia, collectables, historic photos, flash and rarely seen ephemera such as postcards, convention passes and hand-drawn signs. It goes without saying that it's expertly compiled and is a real treat. We had a chat with the man himself to find out how the book was put together.



TOTAL TATTOO: How does 'Tattoo: An Illustrated Miscellany' differ from the other tattoo books you've had published?

LAL: My previous books showcased the work of a variety of individual artists – established and up-and-coming, from all over the world, working in many different styles. I'm a bit of a tattoo book collector, so when the opportunity came along to do more of a memorabilia-type book I knew it would get the tattoo juices flowing... if that doesn't sound too wrong?! [laughs]

TTM: Did the publishers give you a fairly free rein in terms of what to include in the book?

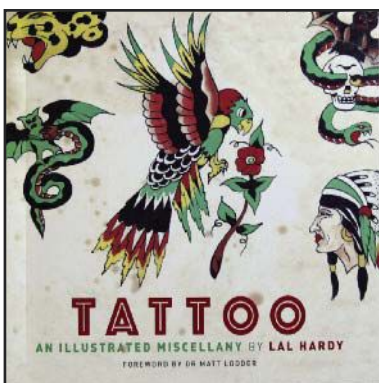
LAL: They had certain guidelines and criteria, but they were pretty much happy just to let me just get on with it. Charlie Mounter was my main point of contact at Robinson; she was always there to offer guidance and without her I doubt I would have realised the project. She sorted the permissions, the copyright issues, all the legalities.

TTM: What was your overall aim in creating this book?

LAL: Initially it was going to be a limited edition large-format book. We had the idea for a scenario where someone had found an old trunk in an attic that was a cornucopia of tattoo collectables... But sadly Nick Robinson (the owner of the publishing company) died and the project was put on hold until the company was sold. We then had to downsize the book so that it would appeal to a wider market. Between us, my photographer Sandro Hyams and I had shot over two thousand images; we had to narrow it down to the number of pictures we could use.

TTM: How long did the book take to produce?

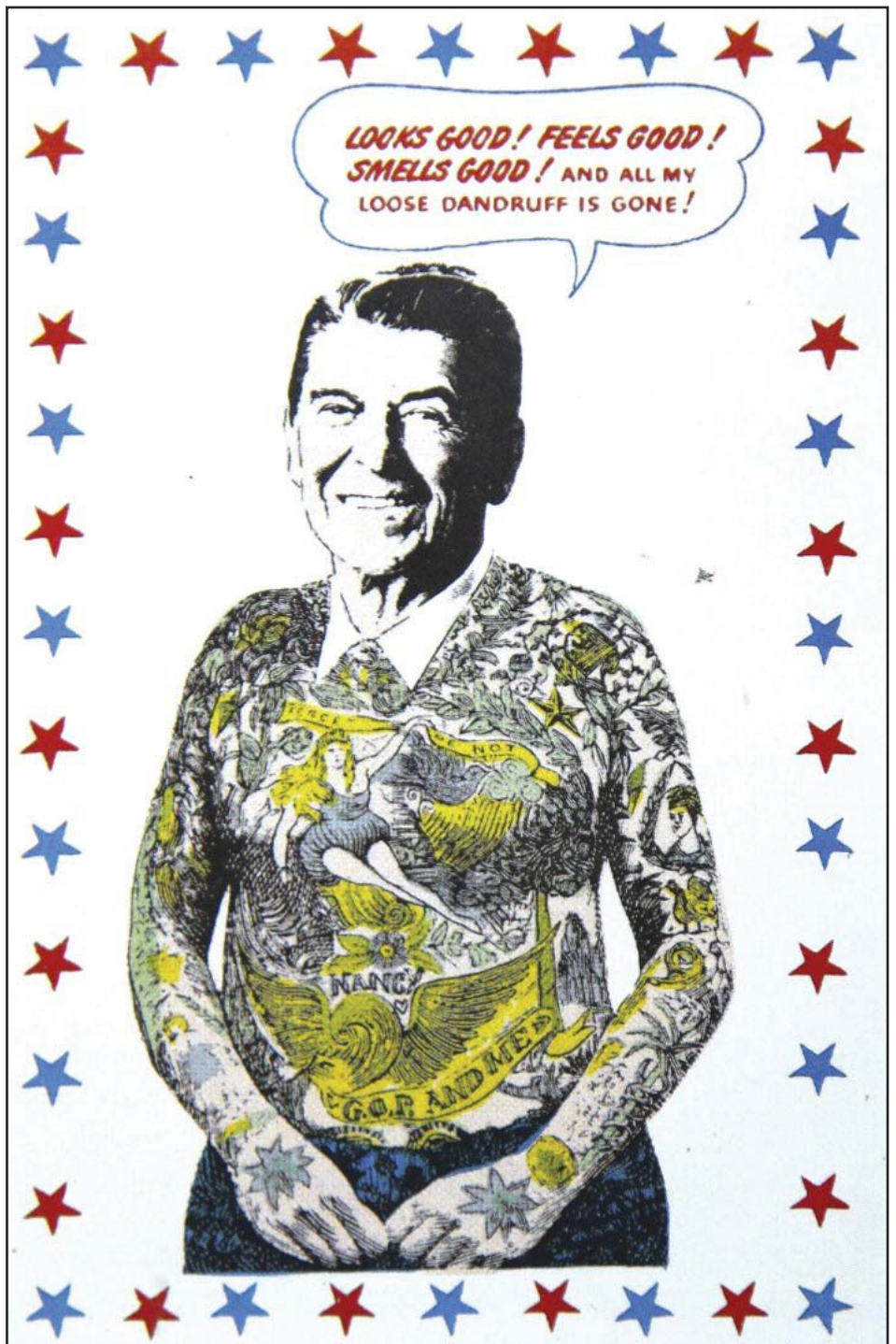
Once we had the photos and the go-ahead it took around three months to compile – but it took a lot longer than that to get to print.





TTM: How did you decide on the book's sections?

LAL: There are more than thirty sections, but it should have had more. Changes in copyright law – and certain parties wanting large sums of money for permission to use particular items – meant there was some material we just couldn't include. We went with those items that we thought would make the book nice and varied. It was sad that we couldn't use the letters about tattooing that I had from Margaret Thatcher and other politicians. We also had to drop a section on Norman Rockwell as the budget for the book simply wouldn't stretch to purchasing those images. And I had to shelve a large LP/CD and music section due to the complexities of copyright.



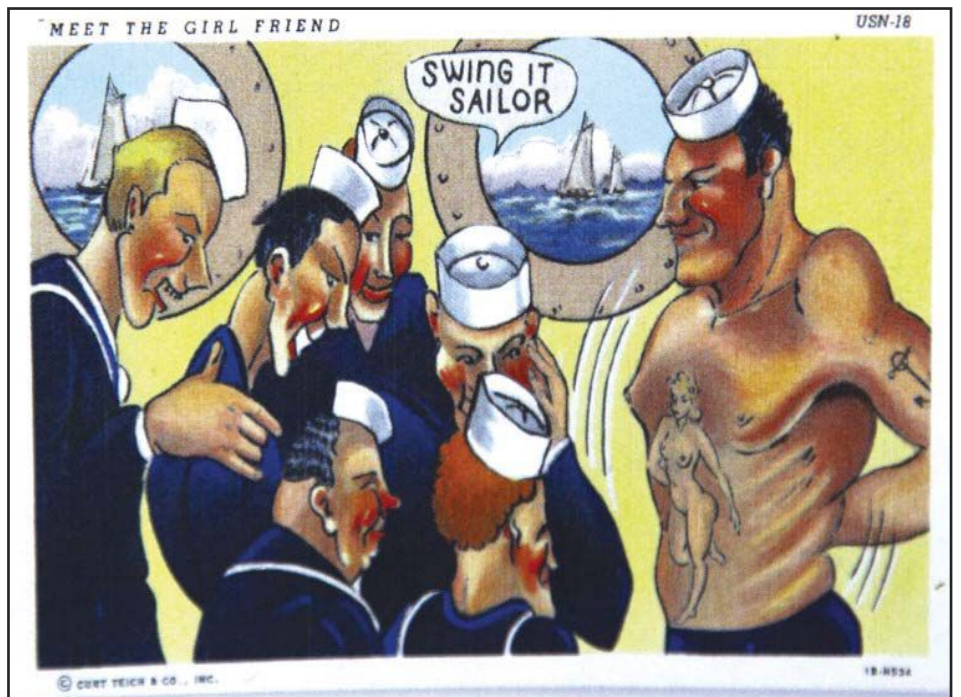
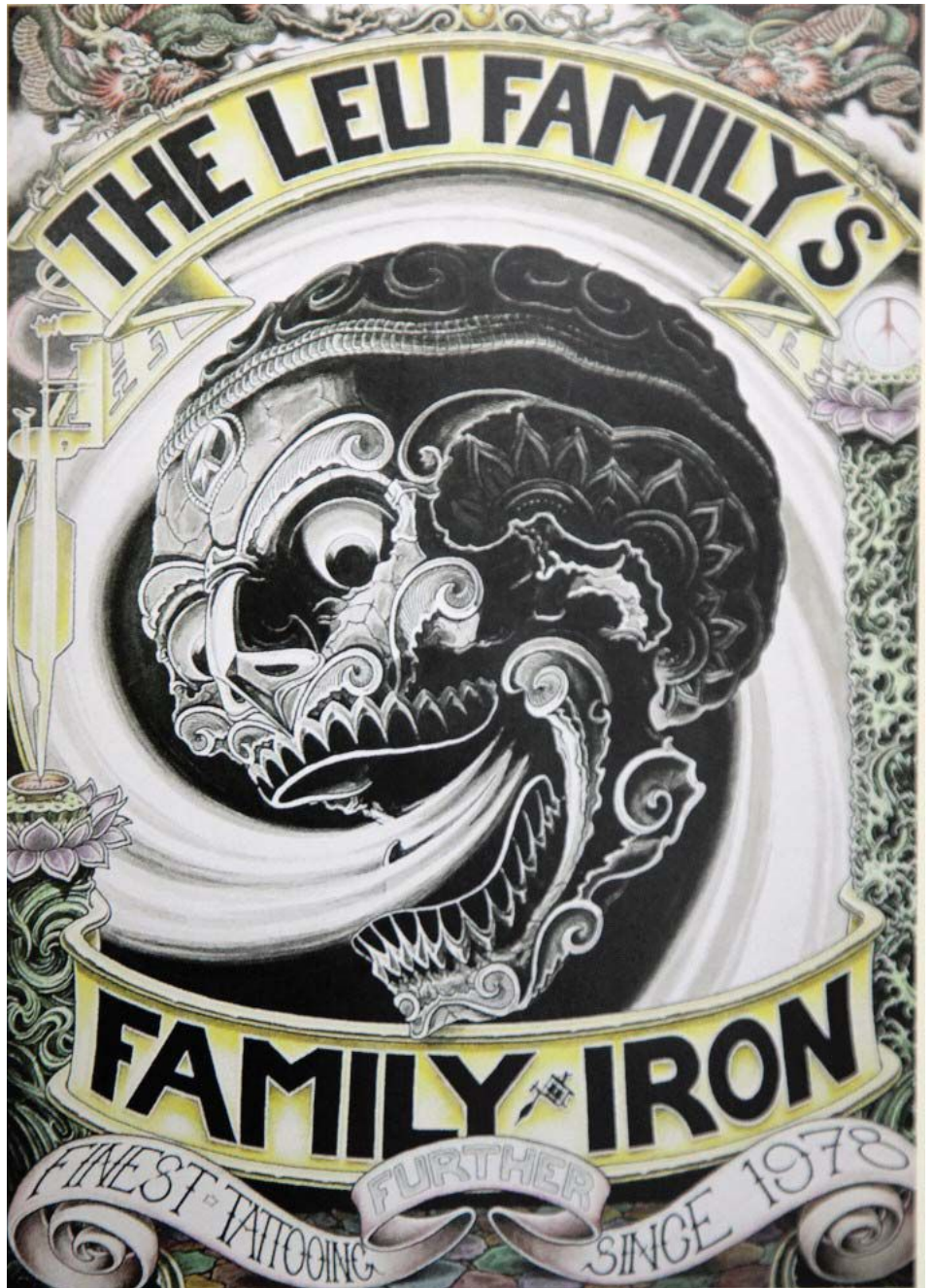


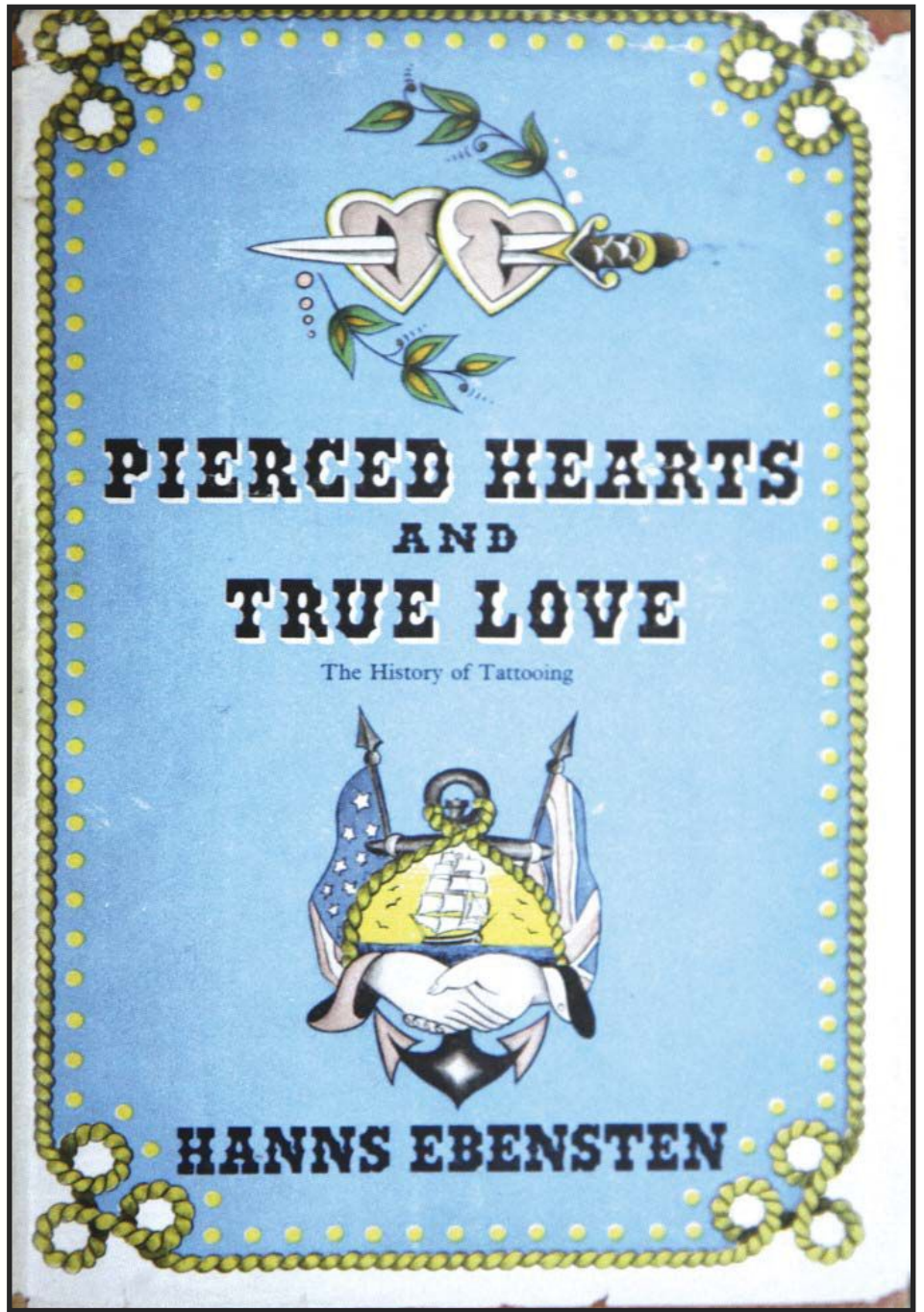
TTM: Tell us about the other contributors.

LAL: My own tattoo collection consists mainly of 1970s and 1980s items, so I asked Marc Nutley, Jon Meiling, William Robinson and Naresh Bhana if I could have access to their collections. They were all so willing and helpful in offering items and information; it made my job so much easier. Michael Forbes, one of my favourite artists, allowed us to reproduce some of his great pop art / tattoo themed pieces, and sculptor Anthony Bennett allowed us to feature his amazing life-sized sculpture of the Great Omi.

TTM: Your own personal collection is truly amazing. Did you find it hard to choose which items and anecdotes to include from your vast archive?

LAL: It was very hard to narrow it down and select the items to be featured – very hard indeed – but I hope people like what they see. There are other collectors who have amazing items too, but they are for their own publications... and I hope this book will serve to whet everyone's appetite for future publications of this type.





TTM: Did you encounter any difficulties in creating the book?

LAL: At times it was hard to keep the motivation going, what with all the various setbacks along the way plus tattooing full-time. But whenever I lost my focus Charlie Mounter gave me a boot up the arse to get my act together.

TTM: Do you have a favourite section in the book?

LAL: I like it all to be honest!

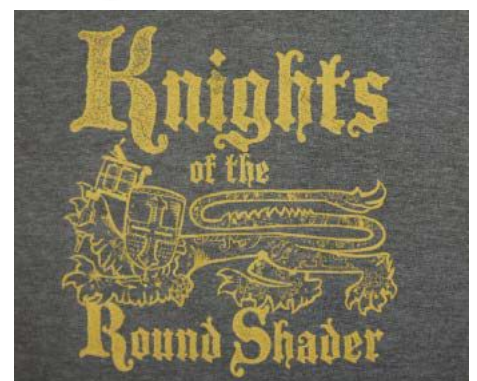
TTM: You come from the generation of tattooists who were generally unwilling to reveal trade secrets... How do you feel about sharing all the historic information that is in the book?

LAL: The internet means there are no secrets any more. It's just great to be able to record the history of this ancient and fascinating art – for people in the trade, and for anybody who is interested in tattooing.

TTM: Who would you say this book is aimed at?

LAL: Anyone who wants to look at it!

'Tattoo: An Illustrated Miscellany' by Lal Hardy (with contributions from tattoo historian Matt Lodder) is published by Robinson, ISBN 9781472136923 and is available online and through all good booksellers.



WWW.WORLDFAMOUSTATTOOINK.COM
PASSION.FAMILY.FOREVER.



 @WORLD FAMOUS INK  facebook /WORLD FAMOUS TATTOO INK

Studio 18 Body Jewellery

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



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

tel: 0116 286 2376

email: dave@studio18ltd.co.uk

STRICTLY TRADE ONLY

Check out our mobile website



www.ukbodypiercingssupplies.co.uk

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



ROBS TATTOO STUDIO

Award Winning

Environmental Health Registered
Hospital Sterilization
Advanced Tattooing Technology
20 years experience

4-6 North Parade,
Bradford, BD1 3HT.

01274 726902

www.robstattoostudio.co.uk



www.thecrookedrook.com
07989152413

**GEOMETRY
IS
DEAD**

**a big book of
nonsense by**

Xed LeHead

IS IT ART

OR IS IT

TAKING THE PISS?

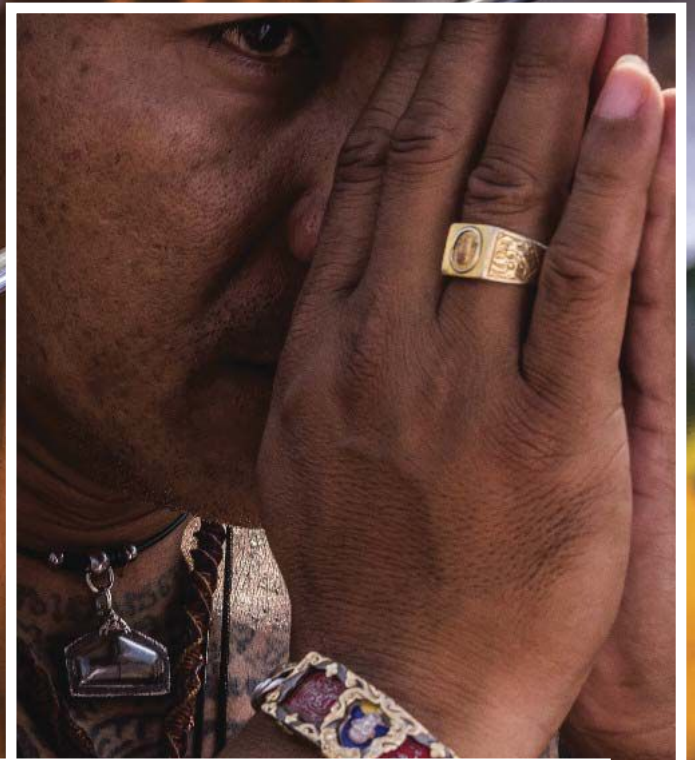
AVAILABLE NOW!

Report and photos by Claudio Sieber

WAI KHURU FESTIVAL

It's 9.39am precisely. More than 5,000 devotees are gathered in the scorchingly hot sun at Wat Bang Phra, a large Buddhist temple about 50km from Bangkok. The monks are leading the prayers that signal the start of the ceremony. Then the chaos begins! Possessed by the magic of their *Sak Yant* tattoos, the screaming, howling crowd rushes headlong towards the shrine, leaping, crawling, and throwing themselves at the human shield that guards it. This is the annual *Wai Khru* festival, and for the devotees it's all about boosting the power of their protective *Sak Yant* tattoos.

Wai Khru rituals take place in various forms throughout Thailand – but they're usually much more sober affairs than this. In essence, they are ceremonies in which students express gratitude to their teachers, or pay their respects to the deities who are the patrons of their endeavours. They regularly take place in schools and colleges, and in the martial arts and performing arts fields too. At Wat Bang Phra, the wearers of the *Sak Yant* tattoos come to pay homage to their tattoo master, thereby hoping to infuse fresh magic into their ink. And this year, so I'm told, it's a crazier and more massive event than ever before.





พื้



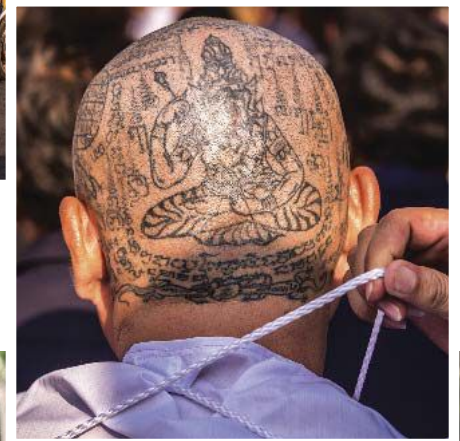
One after another the pilgrims enter the trance-like state known as *Khong Khuen* ('the rising up of the magical force'). It usually starts with a yell or a deep moan, then a series of wildly distorted facial expressions, then suddenly they take on the animal attributes of their tattoos – the tiger, the crocodile, or Hanuman the monkey god. Those possessed by Hanuman bounce around uncontrollably and race screeching towards the shrine – one of them tripped and rolled right over on top of me – and then there are those who are possessed by the spirit of an elderly gentleman, who stroll around slowly, leaning on an invisible walking stick, laughing loudly. Some of the possessed crawl along the ground, their mouths gaping, their eyes blankly staring – it makes me think I'm on the set of a zombie film – before they leap up and run blindly into those standing nearby. Helpers are on hand to ease them out their trance by hugging them back into the real world or gently rubbing their ears.

Although increasingly commercialised, partly due to the popularity of their well-publicised Western celebrity wearers, *Sak Yant* tattoos are traditionally crafted and designed by a specialist *Ajarn* (tattoo master) according to each individual's needs. The symbolic geometry and ancient texts are believed to confer physical protection and good luck, or enhance various desirable characteristics in the wearer. The aesthetics of the tattoo are of secondary importance; it's the ritual aspects of the tattooing process and the adherence of the devotee to the life principles advised by the *Ajarn* that really matter. Many believe that the power of *Sak Yant* tattoos wears off over time. That's why the devotees come to have their ink re-blessed at the *Wai Khru* festival. Others think it's the devotion of the wearer that diminishes – but then that's reason enough to come too.

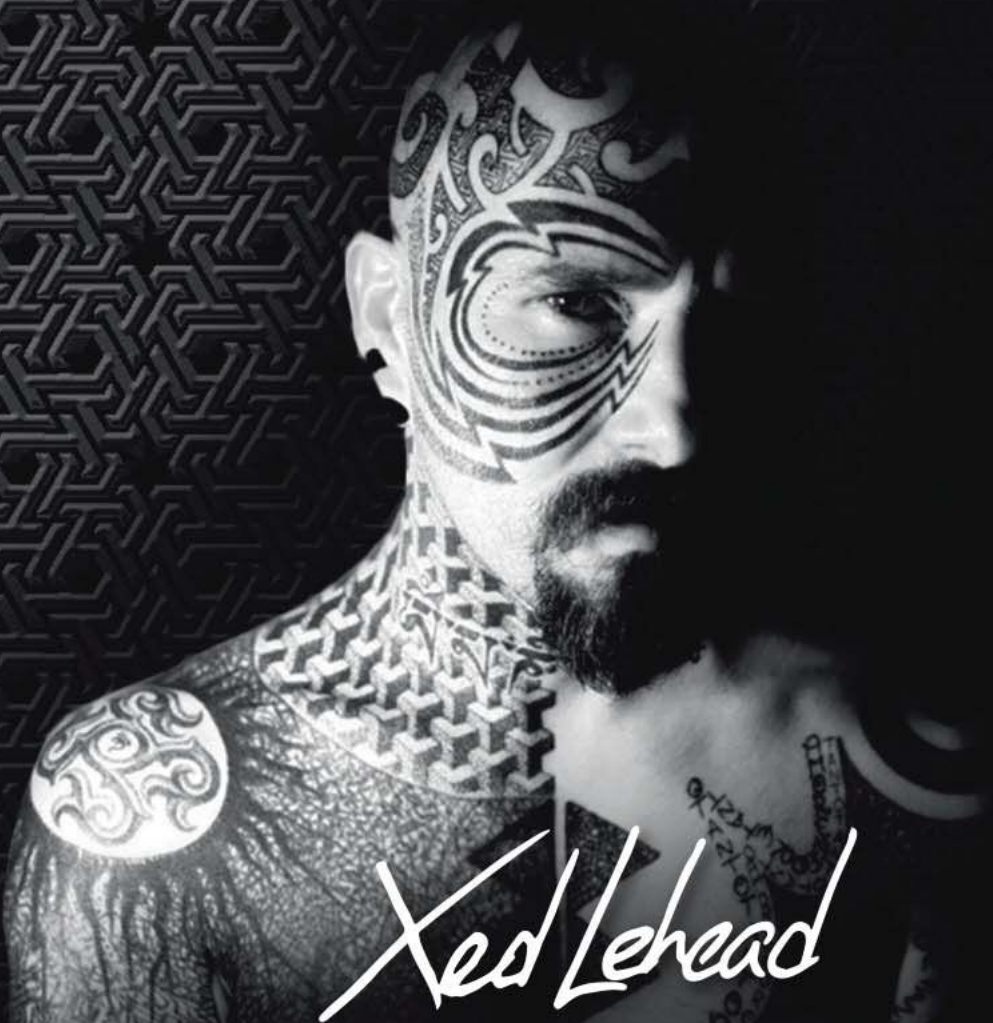




As the spectacle concludes, the monks lead the crowd in some final prayers and get the hose ready for a serious mass-splashing. Everyone rushes to the front to be blasted by holy water. Thoroughly doused and cooled down, the devotees then make their way to the free food area or set off home, their tattoos re-charged and the magic refreshed. Tattooists are still roaming the temple grounds, and in the late afternoon dozens of people are still lining up to get their skin inked. Payment is in the form of an offering; you purchase a marigold flower or a pack of cigarettes from a small stall and offer it to the monk, who then gives it back to the stall so that it can be re-sold – and all the money goes towards the upkeep of the temple and its daily life and work.



BUDDHA
BRAND
TATTOO SUPPLIES



Xed Lehead

SPECIAL EDITION MAGNETIC CARTRIDGES

MAGTIPS



WITH PROFITS SUPPORTING XED'S RECOVERY

DOWNLOAD OUR
ONLINE ORDERING APP:



FOR OUR FULL RANGE OF NEEDLES, GRIPS AND TATTOO EQUIPMENT VISIT:

WWW.BUDDHABRANDTATTOO.COM

DOWNLOAD OUR
ONLINE ORDERING APP:



BOLOGNA TATTOO EXPO 2017

In 2016, the Bologna Tattoo Expo came back with a bang after a 17-year hiatus. Riding on a wave of nostalgia, it was an amazing return to form with both public and artists feeling and giving the love. How would the 2017 show compare?

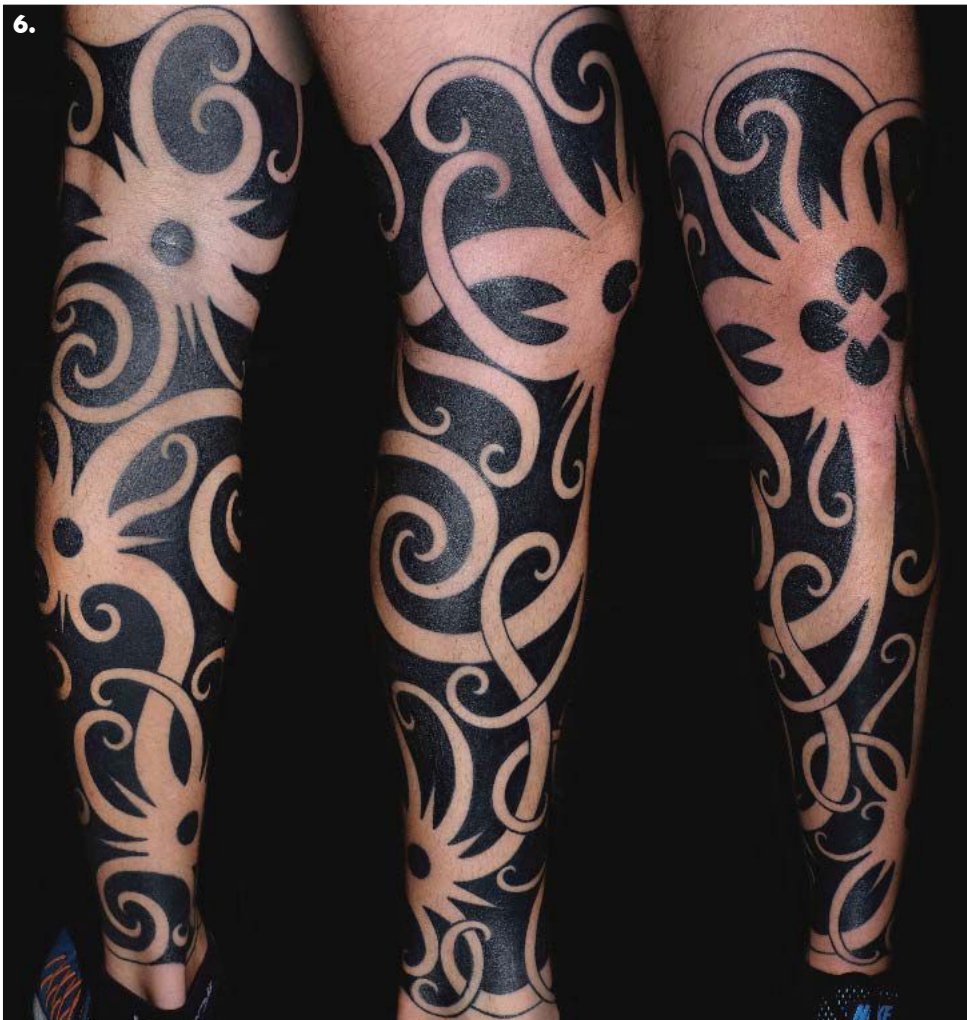
The pressure was on to deliver a cracking convention and demonstrate that last year wasn't just a (tattoo) flash in the pan. But happily, Bologna seems to have found itself a perfect niche and was able to build on 2016's success. There is plenty of loyalty and affection in the tattoo industry for this show, which originally debuted in 1993.

Artists who were around 20 or more years ago and are now masters of their craft are keen to attend Bologna – even though the Expo faces stiff competition in a vibrant Italian tattoo scene where there are now so many more conventions than just the established Rome and Milan shows. The Bologna convention is the one where you will find artists as diverse as Marco Manzo, Ozon, Juwu Cui, Amanda Toy, Jorginho, Kostas Pliakas, Claudio Pittan, Rinat Tattarin, Nui, Unau Robinson, Angelo La Rovere, Donna Mayla, Rudy Fritsch, Peter Lagergren, Lupo HoriOkami, Victor Policheri, Robert Hernandez, Horimitsu, Marco Galdo and João Bosco, among others. The tattoo scene is so active and cross-pollinated these days that it's altogether possible to go to a show and see previously unheard-of artists creating absolutely marvellous work. The speed at which highly skilled newcomers are grabbing seats at the table is truly astonishing, and the Bologna show is a very good indicator of the pool of emerging Italian talent.



1. by jon silva, art & ink (brazil)
2. by geno, twilight tattoo (italy)
3. by arotattoo (italy)
4. by rinat mingazdinov, (russia)





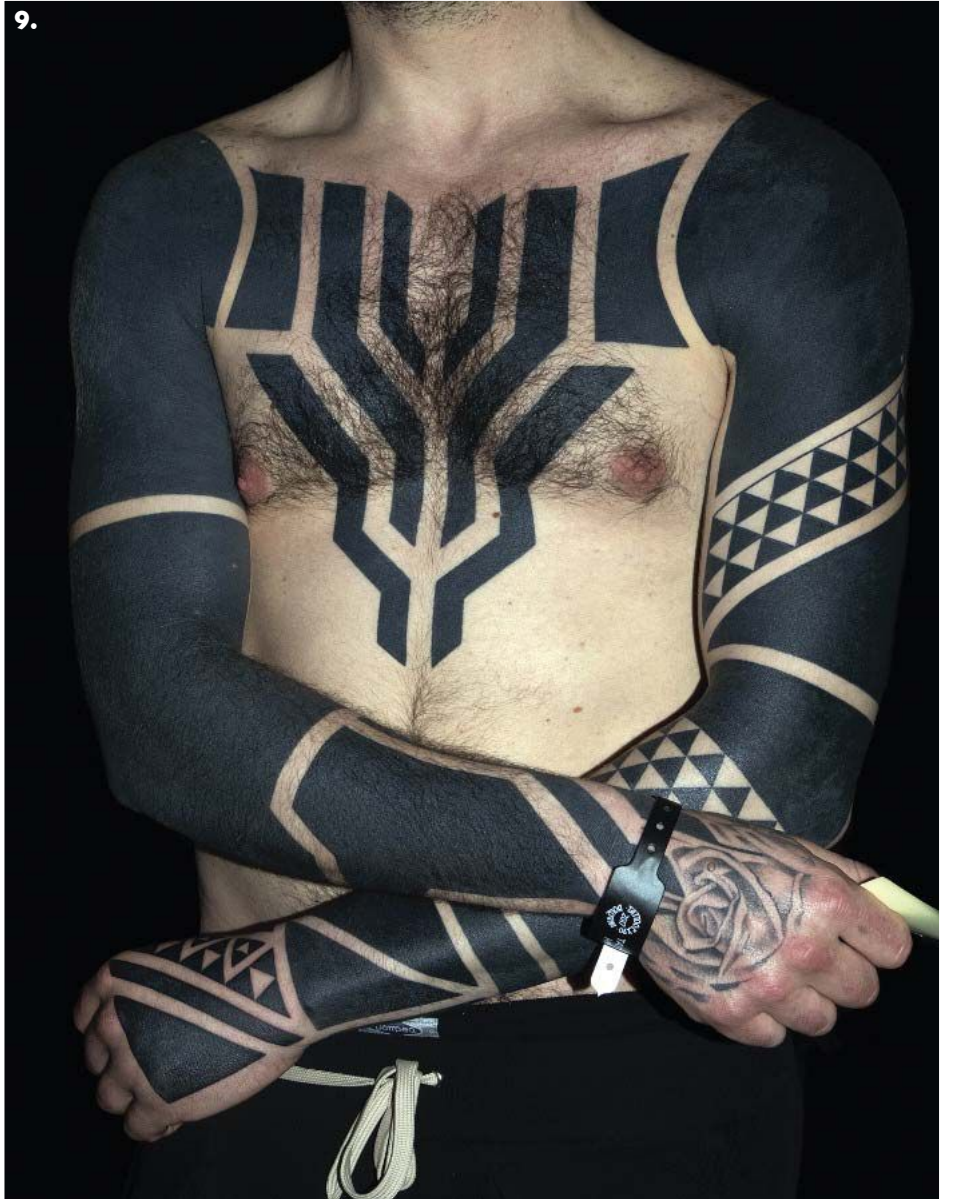
As tattoo shows are increasingly popular with families who bring their kids along, the organisers of the Expo set up the 'Circo dei tatuatori' art workshop to entertain its youngest visitors, encouraging them to discover their inner tattoo-inspired artist. Alongside the adult tattoo action there were also two exhibitions, one dedicated to Hannyas and the other, 'Rock'n'Ink', featuring painted SG guitars.

At the same time as the tattoo expo (and running on for a while afterwards), Bologna was also hosting a major exhibition called 'Stigmata: The Tattoo Tradition in Italy' at the Museo Civico Medievale in the heart of the city. This was a nice extra-curricular activity, offering the opportunity to see rare tattoo artefacts in a classic historical setting. It wasn't by chance that this was taking place here; Bologna has long been regarded as a counter-cultural bastion of alternative art. In fact one of the things I enjoy the most about the Bologna Expo is exactly that: the opportunity to widen one's horizons and see things you wouldn't necessarily come across in another city.

With the dates for next year's expo already announced, there's no stopping this tattoo juggernaut! It's certainly taking its place among the most interesting shows on the European tattoo scene.

- 5. by spunktattoo (italy)
- 6. by garba, inkiostro mancino (italy)
- 7. by giuseppe cozzolino, ozon tattoo (italy)
- 8. by angelo la rovere (italy)
- 9. by carlo formisano, indelebile tattoo (italy)
- 10. by giuseppe cozzolino, ozon tattoo (italy)
- 11. by gabri scriba, scriba tattoo (italy)
- 12. by gabri scriba, scriba tattoo (italy)
- 13. by emilio winter, house of wolves

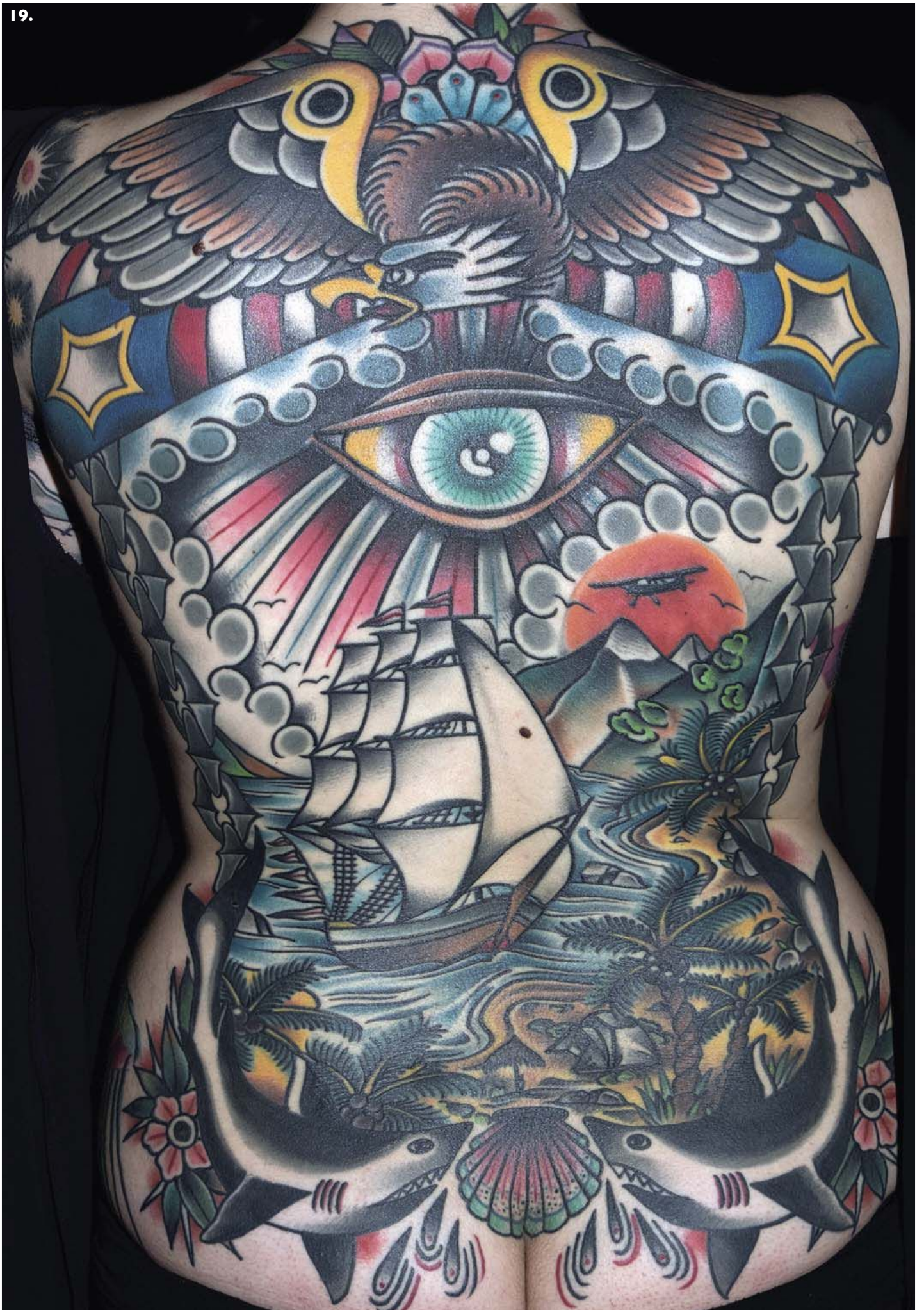


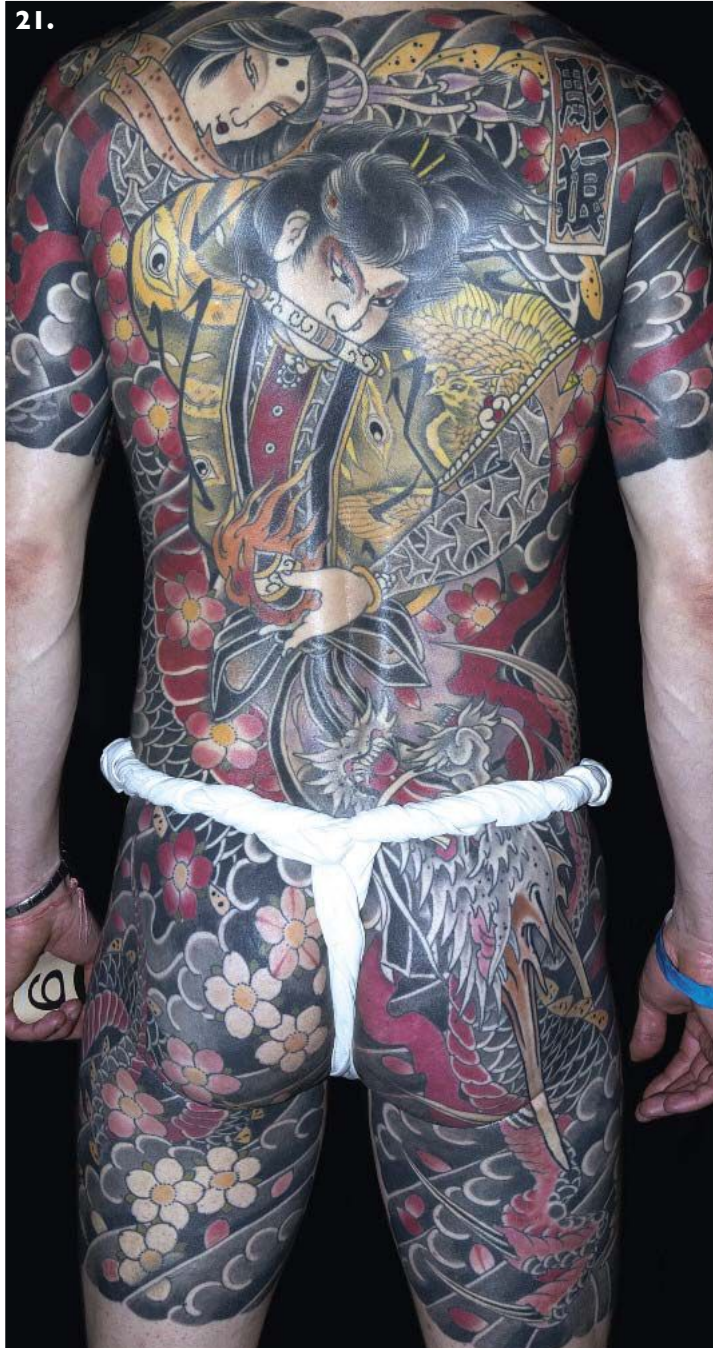




14. by claudio pittan tattoo (italy)
15. by andrea lanzi, antikorpo (italy)
16. by manu, terzo occhio tattoo (italy)
17. by giorgio rabbachin, pure morning tattoo (italy)
18. by peter lagergren, malmö classic (sweden)
19. by pablo de, tattoo lifestyle







20. by lupo horiokami (italy)
 21. by lupo horiokami (italy)
 22. by delia vico, hold fast (italy)
 23. by ivan trapiani, trap tattoo (italy)



WWW.F1030.COM

F1030[®]

TATTOO AFTERCARE



F1030: SPECIALLY FORMULATED TATTOO AFTERCARE

- + Provides a **protective barrier** for newly tattooed skin
- + **Maintains moisture** balance in the newly tattooed skin
- + **Soothes the skin** and helps maintain suppleness
- + Provides additional **sun protection**
- + F1030 is available in a 40g tube from **WWW.F1030.COM** or via online stockists including Amazon

 **Flen Health**
advanced skin healing

FLEN HEALTH SA
29, RUE HENRI KOCH
4354 ESCH-SUR-ALZETTE
LUXEMBOURG

info@F1030.com

F1030 is a registered Trademark of Flen Health SA
© Flen Health SA 2017

0305-UK-F10-FPAD-CON-001



Born in Germany, Michael Bantin has lived in Perth, Australia, since early childhood. Now, at the tender age of 28, he's a tattooist with a rapidly growing reputation for his experimental, and often shocking, juxtaposing of design elements. Our paths crossed in India, at the Goa convention, where we managed to grab a quick chat about his punk and dark metal influences and tattooing Down Under...

Michael has been interested in art since before he can remember, although he admits he never took it seriously until much later in life. "I was always drawing as a kid, but I never really thought about the possibility of using it as a way to make a living," he tells me. "I came to tattooing through music. I used to listen to a lot of punk and metal, and I skated, so through that I saw lots of tattooed people. The alternative scene is pretty small in Australia, but it's very strong. There's some great bands knocking around."

"Although it was the musicians who first inspired me, as I got older I started to take on the politics too. I became a bit more rebellious and anti-society, and it became an emotional reaction to be outside of normality and start to look for something different from life." During the first wave of punk, there was a real sense that 'anything is possible and anyone can do it for themselves', and lots of people got into tattooing at that time. Michael regrets the passing of those halcyon days. "It's sad that people in my age bracket no longer have that strong determination to do whatever they want. So many art school educated kids are well-adjusted and focused on a career in business – instead of being fucked up, driven by desperation, and focused on tattooing out of a pure love for the art and a lack of other options! *Those* are the characters. *They're* the people that sparkle in a dull world."



MICHAEL BANTIN

FROZEN MOON





We turn to more conventional interview questions and I ask Michael how he got started in tattooing. "When I was seventeen I got my hands on some Chinese machines off Ebay and started to tattoo myself and a few mates – but some older punks I knew, who were established tattooists, advised me to stop that and get some training. I was doing a mundane coffee shop job during the day and tattooing at night. I was in Sweden at the time. It got to the point where I just drew and drew for days on end. I never thought I would be any good, but suddenly I began to see an improvement in what I was doing, and that gave me the confidence to go down to the local tattoo shop and ask for an apprenticeship... and to my complete surprise they said yes! I was there for a couple of months until I had to go back to Australia, then eventually I found a shop near home where I could continue my training."





Looking back over what is essentially a short career to date, Michael cites the period of time when his Australian mentor Bernie Shaw was still tattooing as a “golden” era. “Bernie was at the first Tokyo show, and he worked with Filip Leu. His stories are so great. Every show they went to became some outlandish adventure. That was before tattooing became sanitised.”

A lot has been said about bikers and gangs in relation to Australian tattooing and Michael is understandably reluctant to discuss that aspect of the scene, but I was keen to know how business was for him generally. “Perth is still very much the Wild West,” he tells me, “but having said that, our state is the richest in Australia because of the mining. That fluctuates though, so one minute you’re doing big projects like sleeves and backs, and they’ve got the money to pay for it, and the next minute it all stops. But my style doesn’t suit that sort of collector, so I’m still working a separate job to keep regular money coming in, which strangely keeps tattooing as a real treat for me. It makes it something that I can really enjoy. If you tattoo all day every day it’s easy to lose the love. It becomes just a job. That’s something that I never want to happen. In fact I have a real love-hate relationship with money and charging for tattoos. For me tattooing is one of the last ‘freedoms of expression’, and that’s what is special to me.”





I ask Michael to describe his style. "The work I do is primarily black dotwork, combined with more traditional designs. I juxtapose elements to create striking images that will tattoo well and last over time. I'm very new to tattooing and I'm still very much feeling my way. Things are naturally refining themselves but I'm trying not to create a pigeonhole for myself. I still need to experiment and develop. The last thing I want is to get bored and end up doing the same thing all the time."

Michael's tattoos are notable for their repeating images and symbols and I was curious to know whether there are any subliminal messages hidden within his designs... "Because I work under the name 'Frozen Moon' I try to include a lot of crescent shapes within my tattoos," he explains. "I also like the stage names metal musicians use. Almost all my inspiration comes from dark metal music – the anti-Christian stuff about burning churches, etc. The fun stuff."

I ask Michael where he finds most of his images. "I source my own as much as possible," he tells me. "If it's a statue or a piece of architecture, I try to reference my own photographs and I spend a lot of time looking for interesting angles and light sources that will make the image work well in a tattoo. Basically if I can't draw it, I don't want to tattoo it. I tend to combine styles and shapes, and often I will put together a piece of architecture, something from nature and a mandala in the background to create an original image."



As for inspiration from other artists, two names are at the top of Michael's list: Thomas Hooper and Uncle Allan. "Their styles are completely different," he says, "but you can see their influence in my work. At first I kind of tried to emulate Uncle Allan, but it just didn't look right. It didn't really work for me until I started doing my own thing. Originally I wanted to be a Japanese and traditional specialist, but it just wasn't happening for me. It wasn't until I did the black stuff that it all fell into place."

Most of Michael's clients are familiar with his style of work and are happy to give him a fairly free rein. They're also into similar music. "It will be interesting to see if my client base ages with me," Michael continues. "The good thing is that all my old punk friends now have jobs and can pay for their tattoos. Some of the stuff I have drawn and put out there, I never expect to tattoo. I am constantly surprised by how often I get to do the things I want to."

I wondered how Michael used social media and what he thought about it. "I use social media to get stuff out," he tells me, "but I don't stress too much about it and I don't let it run my life. It can be a great tool. The thing is, social media isn't reality. It doesn't mean anything. It's faceless. But it helps to build people's egos, and that can be a very damaging thing."



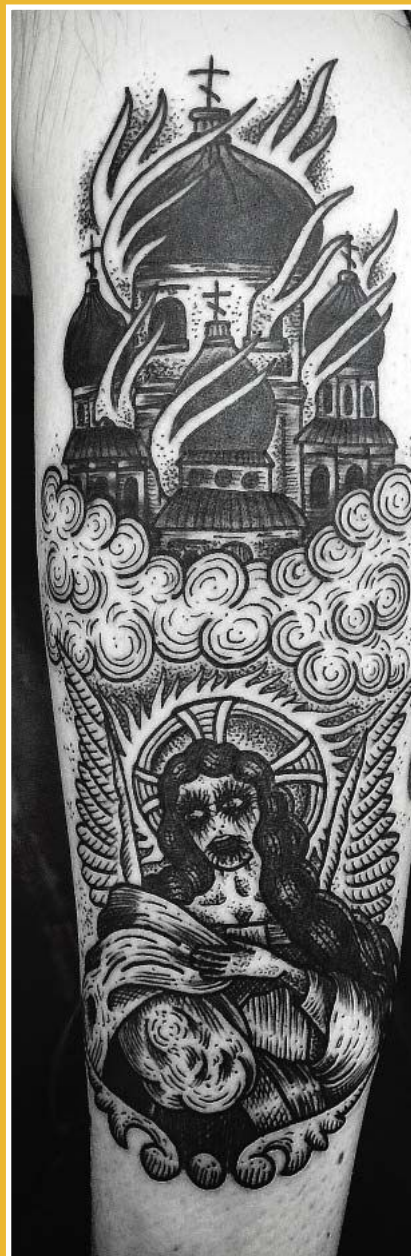


We talk for a while about the way television and the mainstream media create their own artificial heroes, and how people become can become the 'voice' of a community through their celebrity rather than their talent or expertise. I then ask Michael what he feels about the global growth and popularity of tattooing. "As with everything, there are positives and negatives," he says. "In terms of tattoo quality and technique, there are barely any limits any more. And everyone sees what everyone else is doing. But for me, if something becomes too polished it loses its character. It's the same with music. Something that is technically perfect is of course very impressive, but it loses the love somehow. When I put my images together I don't aim for seamless perfection. You need a slight abrasiveness to create a spark."

This trip to India is one of Michael's first forays overseas (he arrived here via the Philippines). Foreign travel is of course one of the huge benefits that tattooing has to offer, and it's set to become a big part of Michael's life. "I've already met so many amazing tattooists who have invited me to come and visit them. Perth is such a small bubble; to get out and see the world is what I really need to do. I'd love to go back to Germany and work there; that's my long term plan. I've stayed in Perth for my parents, but now it's time to hit the road."

Outside of tattooing Michael plays in two bands and sings. "It's really heavy stuff! I love music, but if I had to choose between music and tattooing it would be tattooing. I do music for fun but I tattoo for life."

Michael Bantin
Frozen Moon Tattoo,
Elysian Tattoo Studio
Unit 40, 27-35 William Street,
Fremantle
Western Australia. WA 6160
Tel +61 8 9433 5078
facebook.com/veganxmike



SUBSCRIBE NOW

12 ISSUES FOR ONLY £42



RECEIVE 2 ISSUES FREE • NEVER MISS AN ISSUE • DELIVERED TO YOUR DOOR

Call our subscription hotline on **01603 958062**
and set up a direct debit for £10.50 per quarter (£42 per year) and receive 12 issues for the price of 10)

Subscribe online at www.totaltattoo.co.uk
and receive 12 issues for the price of 11. Subscription rates: UK£46.20 Europe £88 • Rest of the world £125

www.totaltattoo.co.uk

Blackpool's 4th Annual International Tattoo Convention

A person with intricate, colorful tattoos on their arms and chest is the central focus. They are wearing a vibrant, multi-colored headpiece that looks like a splash of paint. The background is dark with various colors of paint splashing around the person, creating a dynamic and artistic atmosphere. The overall theme is tattoo art and creativity.

Tatcon
BLACKPOOL
2017

August 18th to 20th

OPEN TO THE PUBLIC
19th and 20th

AWARD-WINNING INTERNATIONAL ARTISTS GRAFFITI ARTISTS
SIDE SHOWS LIVE MUSIC SEMINARS TRADERS... AND MUCH MORE

www.tatconblackpool.co.uk





INK & IRON TATTOO CONVENTION

Over the past few years, Ink & Iron's reputation has steadily grown. This Birmingham convention is a quality event, popular with bike and tattoo fans alike.

It was a fine early April day and the sun shone down on The New Bingley Hall as the tattooers picked up their machines and the display vehicles rolled into the covered courtyard. From cool hotrods to gnarly choppers, the cars and bikes were truly spectacular; and with a £200 prize for first place in each category, the stakes were high!

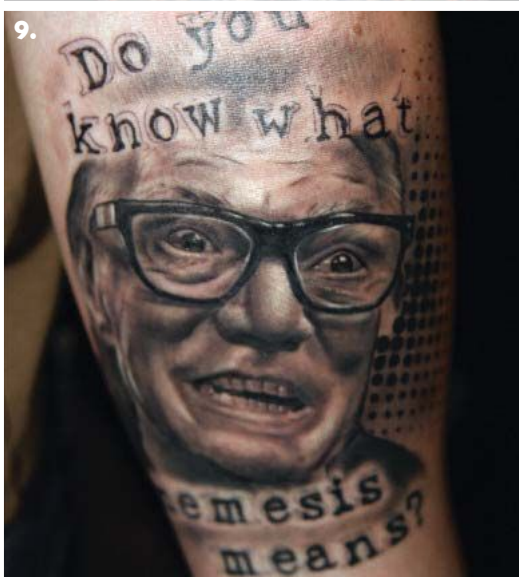
Throughout the day, there was a steady flow of visitors. There was a chilled-out vibe amongst the public and the tattooists as pedals hit metal and ink hit skin. As well as tattooing, the event featured powerlifting, graffiti artists, various stage performances, and 'Light and Dark', an exhibition combining art and music, with pieces for sale. There was a bar of course, and some great food options, with lunch for two costing less than ten pounds. Entry tickets were priced at £20 for the day, and I reckon the public got their money's worth in the entertainment alone!

There were nearly a hundred tattooists present at the show, with a variety of styles to suit most individual tastes. Several artists stood out, including Jamie Lee Nott from Dark Horse Collective, who won Best of Day. Sadly the tattoo competitions suffered because a band was scheduled to play at exactly the same time as the judging was taking place, directly opposite where it was all happening. I couldn't help but feel that this was unfair on the tattooists and their clients, as they were unable to show off their work to an exclusive audience. Having said that, though, this was really the only thing I would criticise in the organisation of this event.

Overall this is a great show, especially if you are new to the tattoo world, because you'll find it very friendly and not at all intimidating. And if you like bikes as well as tattoos, then it's an absolute must!



1. rob colley, park street
2. isobel morton, second city tattoo club
3. mandie barber, true love tattoos
4. connor humpage, sacred steel tattoo





5. ville, unikum tattoo (sweden)
6. cata, vivid ink
7. tim ali, tims point
8. claudia contortionist
9. rory dignan, skinnys ink
10. jason colley, dragonfly
11. aiden baker, mindseye tattoo
12. jamie, dark horse collective

13. stephanie melbourne, the square tattoo
14. tim ali, tims point
15. tom maggot, vivid ink
16. stephan, vivid ink
17. jason colley, dragonfly
18. stephanie melbourne, the square tattoo
19. ian cartwright, midlands tattoo centre

birmingham | england



www.modernelectric.tattoo



BIRMINGHAM, UK.

WWW.PAINTEDLADYTATTOOPARLOUR.COM

IG: @PAINTEDLADYTATTOOFAMILY

please mention total tattoo when replying to adverts • please mention total tattoo when replying to adverts



TALES FROM THE NAUGHTY STEP

Hello again dear readers. It's your ever-present, effervescent Karma.Punk viewing the world 'as ever' from the naughty step.

I consider myself to be a modern day tattooist (in fact I consider myself to be a postmodern tattooist, but that is another story...) in that I use all the 21st century tools and techniques available to me. I don't use a Victorian doorbell to tattoo; I use a rotary machine. No soldering of needles on to bars for me; I just use pre-made cartridges. And no mixing inks either; mine are pre-dispersed. I don't draw with pencils on paper; I use an iPad Pro. I never hand stencil; I use a thermal printer to make hi-res accurate first generation stencils directly from the artwork that I create using Photoshop.

Now I don't consider any of this to be especially advanced, but in some quarters it signals the

end of days and the death of tattooing as we know it. Speaking personally, I like the fact that all crafts can move forward in line with technological developments. For me, holding on to 'the old ways' for no reason other than nostalgia is a bit like insisting on driving a horse and cart when a car would be so much more convenient. I'm certainly not a Luddite. And neither should you be. Because tattooing doesn't die if we move forward. It dies if we stand still.

The outdated 'traditions' that some tattooists cling to were themselves originally created (at least in part) by some extremely forward-thinking artists. Artists who were unhappy with the tools of the day and wanted to invent new tools to do the job more quickly and efficiently – based on the most advanced technology that was available to them at the time. Modern electric tattooing wasn't created by a bunch of technology-haters; it was invented by a bunch of passionate, inspired and driven artists looking to make better and better tattoos. And if we – the tattooists of our modern age – refuse to move forward

and insist on clinging to the old 'traditions' we are insulting their memory and totally missing the point.

Remember – traditional, old school artists were neither 'traditional' nor 'old school' in their day. They were pioneers.

In most creative fields, it's now accepted that the computer is perfect for making artwork quickly. A computer won't necessarily help you make better artwork, but you can get your ideas from your head to the 'page' much faster, and you can revise and refine those ideas with fewer headaches. Take this from someone who remembers manually laying out pages and taking them to the darkroom to create a bromide (a memory that really brings home the massive benefits of using a program like Quark Xpress...) So why do I still hear tattoo artists calling 'Cheat!' every time they see someone using a laptop?

As always, this is my own very personal viewpoint. I'm not going to try to convert anyone who prefers to stay in their nostalgia

bubble. But I am going to get on with reinventing tattooing for the here and now, and I'm going to point you in the direction of one of my favourite websites, www.tattoosmart.com, in case you feel as excited about the future as I do.

Obviously the technology doesn't make the art. We're all still only as good as our ideas. But let's have fun moving forward. Email and let me know your views!

Until next time - Paul
talesfromthenaughtystep@gmail.com



CONVENTION CALENDAR

UK CONVENTIONS

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.dublintattooconvention.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 3rd

1st Staffordshire Tattoo Gathering

Kings Hall, Kingsway, Stoke-on-Trent,
Staffordshire, ST4 1JH
www.staffordshiretattoogathering.bigcartel.com/

September 16th

Lincs Ink Tattoo Convention

Beachcomber Holiday Park
& Entertainment Centre
208 North Sea Lane, Humberston,
Cleethorpes/Humberston DN36 4ET
www.lincs-ink.co.uk

Buckley Ink Tattoo Convention

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

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

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

June 24th-25th

INK Mania

Grenslandhallen
Gouverneur Verwilghensingel 70
3500 Hasselt
Belgium
www.inkmania.be/

September 8th-10th

Art Tattoo Show Montreal

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

June 17-18

Convention Tatouage de Bourges

Carre D'Auron
Rue Edmond Jongleux
18000 Bourges
France
www.facebook.com/Bourges-tatouage-convention-493570797485900

HELIX™

BY EIKON

TATTOOS BY **SEBASTIAN NOWACKI**
USING THE HELIX ROTARY
▶ @TATTOOBYLAW



WHERE TO BUY? EIKONDEVICE.COM/DISTRIBUTORS

▶ GREAT PRODUCTS FROM EIKON

EMS420
EIKON METERED SUPPLY

HELIX
ROTARY TATTOO MACHINES

ES300
EIKON SUPPLY

GREEN MONSTER
TATTOO MACHINE

SHIPPIN
STUBBS

HYDRA
ROTARY TATTOO MACHINES

SYM3E0S
ROTARY TATTOO MACHINES

KILLER INK®

PROFESSIONAL TATTOO SUPPLIES
THROUGHOUT EUROPE

#Bestsupplies
#Bestartists
#Besttattoos



UPGRADED SATURDAY DELIVERY

Killer Ink Tattoo is now offering Saturday delivery upgrades on orders for just £5 plus VAT.

Any orders placed on a Friday before 6pm will now arrive the next day for a small surcharge.

FREE DELIVERY ON ALL ORDERS



killerinktattoo.co.uk | 0044-151-708-0000



SILVERBACK INK®

CHEYENNE®
PROFESSIONAL TATTOO EQUIPMENT



KWADRON

HUSTLE BUTTER®
LUXURY TATTOO CARE • DELUXE • RESIDE RESIDE AFTER