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of black and grey

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All correspondence should be sent to
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Andy Jones

EDITORIAL 180



It's funny how time slips by unnoticed. The other day I was reminded that it was 15 years ago - in August - that we first started Total Tattoo magazine in small office space in Bishops Stortford, Hertfordshire.

Our original editor and co-publisher Sally and myself hardly dared to dream that it may be successful enough to carry on past a year. Yet here we are all those years later, Sally has moved on, and the editorship went to James, who in turn moved on to be replaced by Lizzy. Now Lizzy too has moved on and so a new Total Tattoo family have come along in the shape of Sean who is helping to run things and Jonny who has taken on the challenge of advertising sales.

The world of tattooing has also changed massively... possibly more than any other industry! In those distant days, equipment and knowledge were hard to acquire and studios were viewed as dark foreboding places generally occupied by men. With the advancement of the internet came knowledge and a chance to make connections around the world. We got to see images of tattoos being done all over the globe and the traditional styles and walk-in studios that relied on flash designs began to be seen as dated and old-fashioned as the birth of the custom studio began in earnest. Of course there had been bespoke studios before but they were very much in the minority.

We then went on to witness the time of tattooists bragging about two, three or even four year waiting lists and the birth of Instagram where artists would gain followers by the thousand every week.

The first London Tattoo Convention blew our minds as all those incredible tattooists from around the world made their way to the Truman Brewery in Brick Lane. The queues were literally around the block with fans wanting to catch a glimpse of artists they had only ever read about in magazines: Filip Leu, Paul Booth, Leo Zulueta along with 250 other famous tattooists all under one roof. It was an amazing time. Everything was good in the garden of tattoo.

It is fair to say we all got to ride the wave in the modern boom time of tattooing, but as with all things, times change and now we are perhaps beginning to see the natural contraction of that growth, I'm hearing more and more the murmurs and grumbings of restricted algorithms through social media. I recently spoke with several very good, even world class artists who are reporting long periods of time between tattoos... For some, the customers are simply disappearing. Cancelled appointments seem to be the order of the day, or worse still customers are simply not turning up - despite continual spends on internet promotions.

It is only natural that things will grow, die back a bit and grow again. And that's the point that I would like to make. It is easy to look back and lament the glory days of the past or stare longingly into the future waiting for things to get brighter. But the truth is, the best for most of us is right here and now.

Since rebranding Total Tattoo magazine a few months back we are pleased to be seeing a growth in our sales and with a new team picking up the baton, we are hoping for an even brighter future. If you want to see something in the magazine that we are not covering - get in touch and let us know. If your studio is quiet, get in touch and see if we can help. In the words of one slightly dodgy politician 'Let's go forward together'

Editorial team

Perry Rule
Jill Feldt
Sean Campbell
Jonny Collins

Editorial enquiries

editor@totaltattoo.co.uk

Advertising enquiries

advertising@totaltattoo.co.uk

Gallery submissions

gallery@totaltattoo.co.uk

Subscription enquiries

subs@totaltattoo.co.uk

Social media

Instagram: [@totaltattoo](https://www.instagram.com/totaltattoo)
facebook.com/totaltattoo

Contributors

Lizzy Guy



Perry

Editorial Team

editor@totaltattoo.co.uk

NEWS & REVIEWS



Send your news, studio announcements, books or products for review, and items of general curiosity and intrigue for the tattoo cognoscenti to: **NEWS, TOTAL TATTOO MAGAZINE, 96 Glendenning Road, Norwich NR1 1YN** (totaltattoo@totaltattoo.co.uk)

UP IN ARMS

The protests in Hong Kong are very much in the news at the moment, and according to an article in the South China Morning Post, Hong Kong residents are getting tattoos to symbolise their defiance, their solidarity and their love for the place. There are bauhinia flowers (the emblem of the city), skyscrapers, flags, peace signs, umbrellas and gas masks.

In the current climate such body art needs to be worn with discretion. One tattoo features a tiny image of a man and a tank – a reference to the Tiananmen Square massacre of 1989 – hidden within the main design and only visible when viewed close up. Taiwanese graphic artist Kyo Chen has created a clever cryptogram-type design with a clever double meaning. Vertically, the Chinese characters read “Hong Kong”; horizontally they read “add oil” – a phrase expressing encouragement to the protesters. This design has spread rapidly via social media and can be seen emblazoned across t-shirts and banners as well as inked on skin. Tattooist YC Carl Lee commented that it echoed people's sense of belonging



to have matching tattoos, and that the design perfectly captured the mood of the moment. Another tattooist, Zada Lam, has been tattooing people free-of-charge with his uniquely styled bauhinia and umbrella motif (below). As the South China Morning Post commented, Hong Kong really is courageously wearing its heart on its sleeve.



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COMPETITIONS:

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).

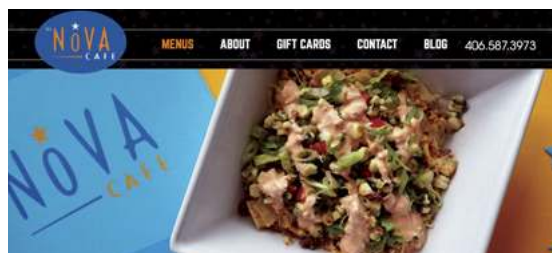


Our international news antenna has picked up a great story from America. The Nova Cafe in Bozeman, Montana – which from the look of the photos on its website does fabulous breakfasts and much more besides – has built up such a loyal following that people are getting tattoos of its logo. But that's not all. The boss is paying for the staff to get tattoos as well!

to get personalised bacon and egg tattoos. There's even a temporary tattoo of the cafe logo that's hugely popular with customers' children!

Check out the mouthwatering menu here: thenovacafe.com

A while back, a fried egg and two rashers of bacon just happened to fall onto a plate in the shape of a skull and crossbones. Everyone in the kitchen thought it would make an awesome tattoo, and that's how it all began. (The bacon and egg skull and crossbones appears on Nova Cafe mugs and t-shirts too.) More than 30 members of staff – past and present – have now chosen



STUDIO BREAK-IN

Helter Skelter Custom Tattoo Studio in St Helens, Merseyside, has suffered a break-in – resulting in the loss of cash, equipment, and a treasured guitar of immense sentimental value. The studio is partly owned by Nick and Karen Devine, and they are devastated. The guitar is of no monetary value, but it belonged to Nick's late father so it's irreplaceable. Anyone with information about the crime can contact Merseyside Police via Twitter @MerPolCC or Facebook Merseyside Police CC, or call 101 quoting incident reference 19100439120. You can also get in touch anonymously with the independent charity Crimestoppers (tel 0800 555111 or head to crimestoppers-uk.org/give-information).



TATTOOS IN THE CANADIAN MILITARY



Visible tattoos that are deemed to be offensive have long been banned in the Canadian armed forces, but stricter guidelines are now being introduced that will apply to all tattoos, whether visible or not. Tattoos relating to criminal gang membership are now banned, as well as any designs that are sexually explicit, racist, sexist, or in any way discriminatory. Concerns have been raised as to whether the pin-up tattoos so popular in World War Two and still worn by today's military personnel might now be forbidden. And some commentators have expressed the opinion that the tightening of the regulations is actually more about keeping gang members and political extremists out of the

CORNWALL TATTOO CONVENTION

Just as we were going to print, news reached us of the exciting Cornwall Tattoo Convention (31st Aug to 1st Sept) – although it will probably have already taken place by the time you read this copy of Total Tattoo. With more than 100 artists expected to be working the event (a 30% increase on last year) the organisers tell us it's the largest tattoo event in Cornwall. There will be live body painting, graffiti and mural painting - with interactive workshops too - plus suspension demonstrations and even a firewalk on the Saturday night! (It will cost just £20 to have a go walking over the hot coals, with all proceeds going to the charity Man Down which supports men struggling with their mental health: mandowncornwall.co.uk) There's going to be an outdoor stage, plus trade stalls and street food, and it's a family friendly event, with under-15s getting in free provided they're accompanied by an adult. Tickets

can be bought on the day. Check out cornwalltattooconvention.co.uk for full details.

CONVENTION ORGANISERS! Remember you can advertise your event in Total Tattoo Magazine for a very reasonable rate. Get in touch with us as early as you can for the best possible deal - and the best possible result!



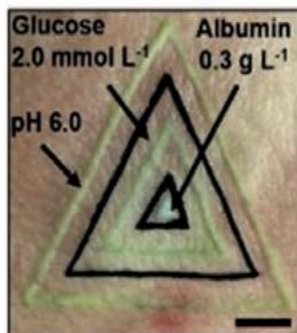
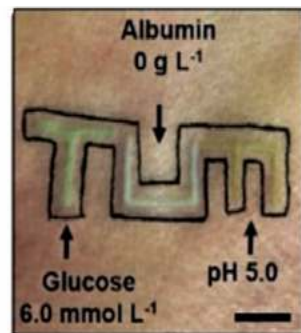
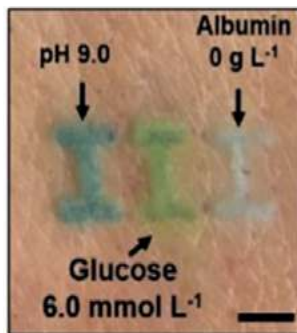
SAUCY!

Ed Sheeran has designed a label for Heinz Tomato Ketchup (reportedly his favourite condiment) inspired by his own tattoo sleeve. Only 150 of the special bottles will be made, and three of them are being auctioned at an exclusive ticket-only event at Christie's in London. Fans will also have the chance to enter a prize draw for the remaining bottles, all of which are signed by Ed Sheeran himself. The project is in aid of two charities: Rise Against Hunger (riseagainsthunger.org) and East Anglia's Children's Hospices (each.org.uk).



BIO-MEDICAL TATTOOS

We've featured a number of news stories in Total Tattoo about innovative 'tattoos' that act as bio-medical sensors, but they usually take the form of something that is stuck on to the skin. Here's an invention that we can write about without putting the inverted commas around the word tattoo. This really is an actual tattoo in the truest sense. The idea is still at a very early developmental stage, but it could prove to be a very useful way of visually monitoring important indicators such as pH or blood glucose simply by watching for a change in the colour of the tattoo. This would have numerous applications, for example in monitoring diabetes, or liver and kidney disease. The research, which was published in the journal *Angewandte Chemie International Edition*, is being carried out by a team at the Technical University of Munich led by Ali Yetisen. One of the challenges is to develop an ink in which the colour changes are reversible – so that the tattoo can be 're-set' – because the ink obviously needs to be able to do its important job more than once!



IT'S CALLED VITILIGO

Vitiligo is a long-term health condition where pale patches develop on the skin (due to a lack of the pigment melanin). It can affect any area, but most commonly occurs on the face, neck and hands, and in skin creases. And of course, for many people who live with such a visible condition, the reactions of others can sometimes be problematic or even hurtful.

Dionne Lees, from Scotland, was diagnosed with vitiligo at the age of 12. Over the years she has become very familiar with the unwelcome stares of strangers. She recently decided to get a tattoo, in red (her favourite colour) just above her right knee, proclaiming to the world, IT'S CALLED VITILIGO. She says it's a tattoo "full of acceptance" and in a social media post for World Vitiligo Day (on 16th June) said, "How things have changed in the last 10 years. From constant hours of treatment and long clothes, to now living with 100% love and confidence in my own skin. A blessing in disguise really. For anyone going through a hard time within yourself, know that being YOU is always good enough."

For information on vitiligo, check out www.nhs.uk/conditions/vitiligo



THE ART OF LIVING WELL

Tattooist Jeffery Beale of Elemental Tattoo in Plymouth was diagnosed with terminal cancer a couple of months ago. And one of the things he decided to do was create a beautiful painted coffin for himself, representing aspects of his life story and things that are special to him. Rather than us paraphrasing his words, take a look at this video clip of an interview Jeffery gave the Plymouth Herald: www.plymouthherald.co.uk/news/plymouth-news/dying-tattooist-paints-life-story-3142358.

We love what he says, and we send him and his family and friends our best wishes.

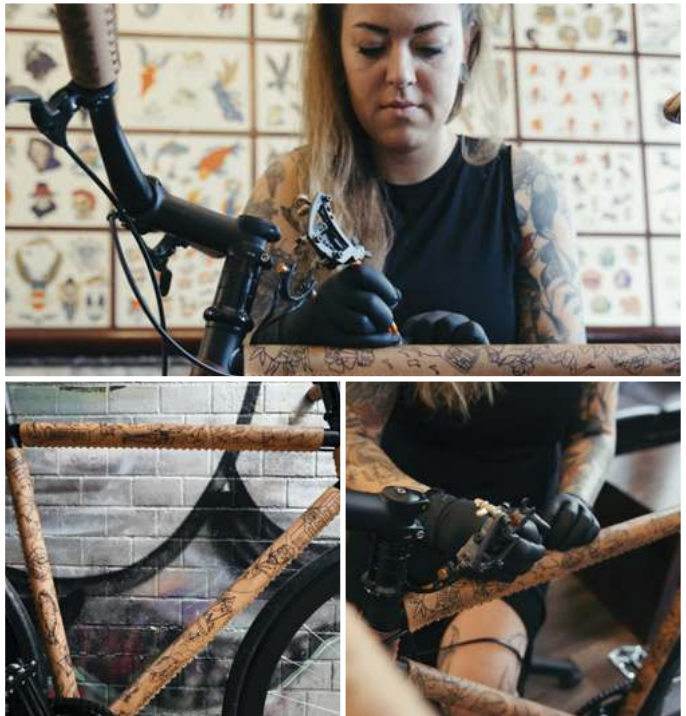




Stephen Fry had a bit of a surprise on BBC 1's *The One Show* recently. He was introduced to Rebecca Vincent (of Parliament Tattoo in Finsbury Park, London) who has a portrait of him tattooed on her belly. Stephen knew about the tattoo through Rebecca's social media posts but had never met her in person. The encounter on *The One Show* was clearly unexpected and obviously unscripted; nevertheless, Stephen handled it with considerable aplomb and consummate professionalism. He referred to Rebecca as "the ink princess" and she described him as a "living legend". When asked by host Joe Lycett how he felt about the tattoo, Stephen replied that he was honoured and said, "I now have to devote the rest of my life to making sure I never do or say anything that will upset her and make her have to scrub me off!"



Tattoo artist Catharina Pomorin of Hamburg in Germany has created a stunning tattooed bike. Its leather-covered frame and seat are adorned with images relating to the port city's long and illustrious tattoo history. The design functions as an illustrated map of the St Pauli district (which includes the harbour and the famous Reeperbahn), the intention being to tempt people to get on their own bikes and explore! The tattooed bike will be used as part of a campaign to promote urban cycling and make Hamburg a more cycle-friendly city. After that it will be sold for charity.



GETTING THE NEEDLE

Customs officers at Düsseldorf airport recently apprehended a woman arriving from China with thousands of tattoo needles in her luggage. According to press reports, she initially claimed they were gifts for friends but it soon emerged that she was in fact from a tattoo supplies company. She was arrested for attempting to smuggle the needles into Germany – the first arrest of its kind for Düsseldorf customs officers.



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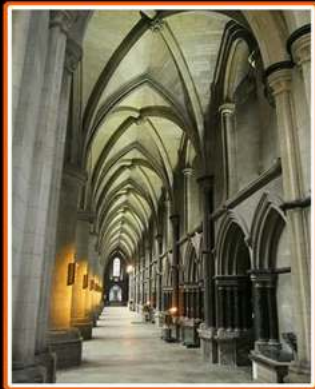
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Tell us a little about yourself.

I'm from Detroit, Michigan, USA. Detroit Rock City! I started tattooing when I was 34 years old, in 1997. So it's been 22 years now. Fuck, time flies! I'm based in Detroit and Los Angeles these days. When the weather is nice in Detroit I like to be there. When it gets cold I like to be in L.A.!

As a world-renowned tattooist, your non-stop lifestyle is almost as legendary as your tattoos. How do you manage to find a balance?

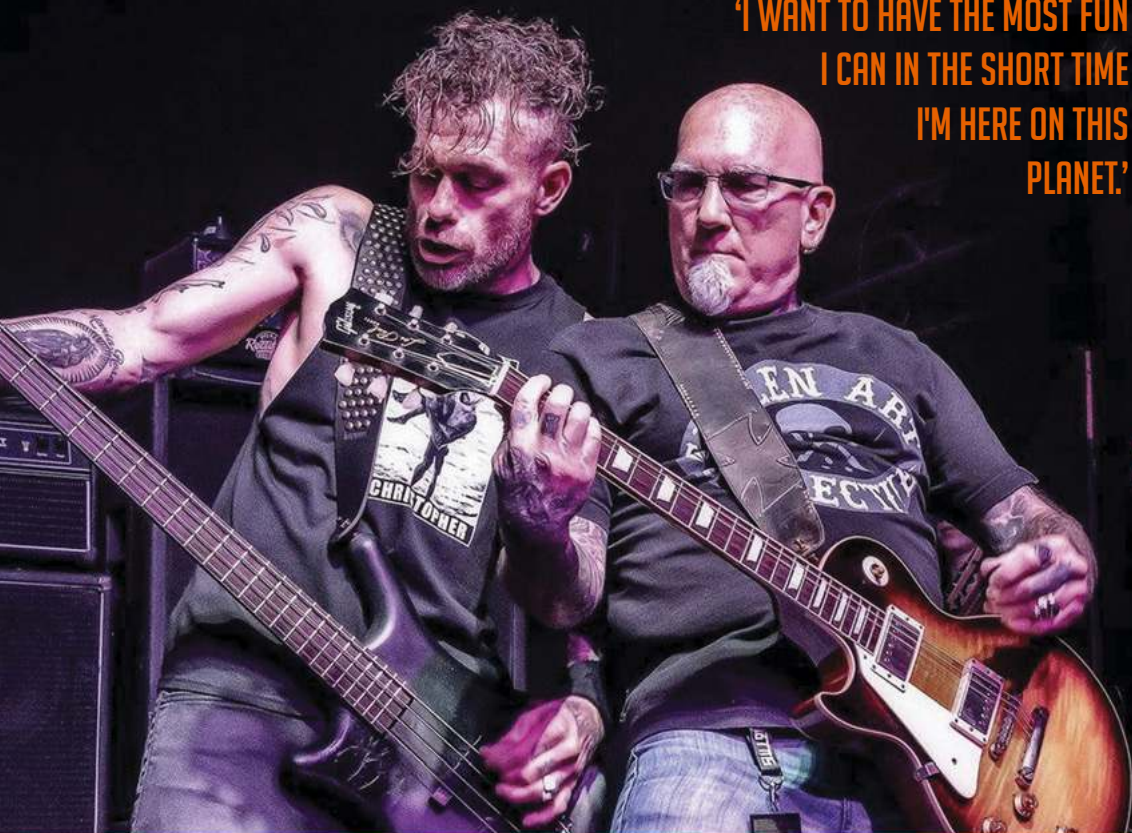
I just go with the flow. It's fun! Tattooing, travelling, concerts, jamming, doing art. It all blends together. I go to more concerts than ever – though of course I can't work on concert days because I like to tattoo late into the night – and I'm always wanting to do more art. I just gotta get off my lazy ass. I have some art projects lined up that I need to get on. I could make more time for doing art if I wanted to, but I'm trying to get back into playing more guitar as well.



BOB TYRRELL



**'I WANT TO HAVE THE MOST FUN
I CAN IN THE SHORT TIME
I'M HERE ON THIS
PLANET.'**



Bob Tyrrell is a tattooist who needs no introduction. He's one of the very best black and grey artists in the world, and he's raised the bar in portraiture to dizzying heights with his ability to capture light and detail. His tattoo journey started late in life after many years of playing in bands, and his artistic reputation is matched only by his legendary ability to party!

Interview by Lizzy • Pictures courtesy of Bob Tyrrell

You're hugely into guitars... How long have you been playing?

I started playing when I was 14, so it's been 42 years now. Fuck, I'm old! I played in bands in the 80s and 90s. We did pretty good in the Detroit metal scene. It was an amazing time. The 80s were crazy. The good old days, I always say. Back when I still had hair. And I was a better guitarist then too. I'm rusty these days. I don't play nearly as much as I should because this tattooing thing keeps getting in the way. Not that I'm complaining!



Which is more important to you, being recognised as an artist or being recognised as a musician?

I'd love to be recognised as both, but I'm obviously more recognised as a tattooer than as a musician. Most people don't even know I play guitar. Guitar was my first love, then tattooing took over and took priority. Now I'm trying to do both. I love both equally, but tattooing pays the bills!

How many guitars do you currently own? Do you have a favourite?

I have more than 30. I have several favourites, but if I had to choose just one of them it would be the Tobacco Sunburst Gibson Les Paul, a 1959 reissue. I'm a lefty, which makes it a lot harder to find cool guitars. I'm lucky to have so many that aren't super easy to get a hold of. That's where all my money goes...





You've played with some big name musicians.

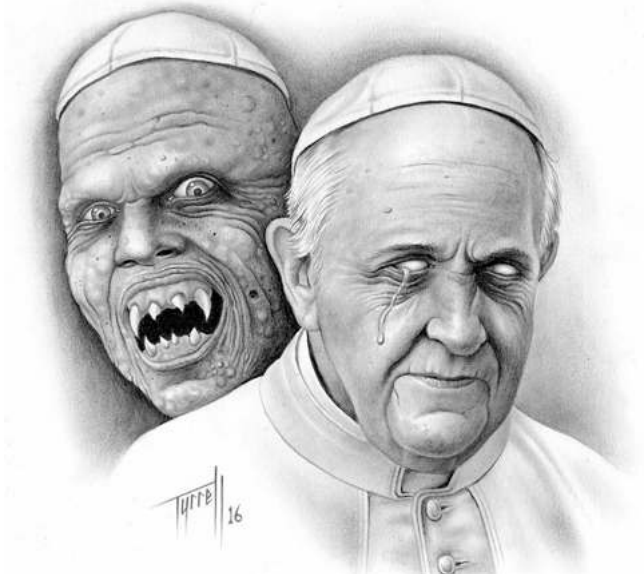
Man, it's so surreal to play on stage with musicians who are heroes of mine. Like, did that really happen? (And none of this would have happened if I hadn't started tattooing.) I used to ride on tour with Exodus sometimes, and tattoo a bit. I did Gary Holt's first tattoo on the bus when he was 46 years old. I've done a bunch more for him since then. He really got bit by the tattoo bug! And I tattooed my bro Rob Dukes too. He sang with Exodus for 10 years. Each time I went on tour with them, I brought my



guitar with me and I joined them on stage six different times. Gary Holt is one of my favourite guitarists on the planet – I've been a fan since the 80s – so to play with him and the band was a dream come true. I also got to play at the last two Dimebash gigs that Rita Haney puts on every January in L.A. during the NAMM music trade show. I've played with some amazing musicians: Dug Pinnick, Johnny Kelly, Phil and Gonzo Sandoval, Dewey Bragg, Nick Bowcott. Those shows have been the highlights of my life... along with being a zombie in a George Romero film, Land Of The Dead! That's bucket list shit. I can die a satisfied man.

You're an incredibly successful tattooist. How do you manage the pressure?

There's so many incredible tattooers in the world right now who've elevated the art of tattooing to the next level. It's awesome. Maybe I was in the top ten 20 years ago, but I don't think I am now. Back then, there was only a handful of tattooers who were known for black and grey portraits. Now there's hundreds, probably thousands. But there's no pressure at all. I just try to do the absolute best tattoo I can at all times. I still want to progress like everyone else. I'm trying to keep up with these kids!



Do you come from an artistic family?

My dad is an amazing artist. It's the only job he's had his entire life. He was a commercial illustrator, he did everything: wildlife oil paintings, nautical themed oil paintings, storyboards for commercials, airbrush paintings for all sorts of stuff like Coca Cola billboards or whatever. I remember when he did an airbrush painting for a Chiquita Banana ad when I was a kid. It looked like a photo! I wanted to be an artist when I was a kid of course, and he inspired me in every way you could imagine. I always gravitated towards his pencil and charcoal work. That's all I wanted to do. His work ethic is something I will always aspire to as well. He's been retired for a good 15 years now, and he paints pretty much every day. He's 79, and he still has far more drive to create than I ever will. He makes me feel lazy.



Tell us more about your introduction to tattooing.

After I got some work done by my bro Shannon Nicholas at Eternal Tattoos in Detroit, I discovered tattoo magazines, and tripped the fuck out! I never saw tattoos that good. It opened my eyes to the tattoo world. Soon after that I saw an article on Paul Booth, and he was exactly the kind of artist I was looking for. So I went out to New Jersey in 1993 and got a full back piece from him. Then a full sleeve six months later. Then a full sleeve from Mario Barth. And I was drawing all the time. I was back into doing art pretty heavily because I loved it so much. It was new again. So tattooing was the next step. I had to do it. HAD to!



You became a tattooist relatively late on in life, in your thirties. Had you always had artistic aspirations?

Until I was 14 years old, I wanted to be an artist. But then I started playing guitar and got sucked into that, and gave up art completely apart from art classes at school. When I left school, I worked a day job making kitchen and bathroom countertops. I'd wanted a tattoo since the age of 19, but it wasn't until I was a month shy of turning 30 that I actually got one. Then I got hooked, like we all do. And that also sparked an interest in drawing again. I took three night classes over a couple of years, getting my drawing back together. It came back instantly. It's like riding a bike. Then in 1997 I started tattooing, and here I am now.



Do you regret not learning sooner?

In some ways I do, because I could have avoided making kitchen countertops for 15 years. That was a real job, and I didn't really enjoy it. I did like working hard though. Any job you do, you gotta do the best you can. Work hard, play hard! When I started tattooing in 1997, there was kind of a renaissance thing going on in tattooing. And I was lucky enough to get an apprenticeship at Eternal Tattoos, the best shop in Detroit. Tom Renshaw, the best black and grey portrait tattooer in the world, happened to work in that shop and I watched him work whenever I could. He could tell how eager I was to learn, and he took me under his wing and became my teacher. He taught me everything about tattooing. Everything. I spent three hours at the shop every night, after my day job. I apprenticed for three months then started full time. I couldn't have learned in a better shop, and for me it was the perfect time to start tattooing, even though I was already 34 years old. So I guess I have no regrets about starting so late. It all worked out pretty well.



What drew you to black and grey realism?

When I discovered tattoo magazines, I loved it all. Colour, black and grey, whatever. But I liked black and grey the most. The look of it on skin. It's timeless. Even when I was a kid I didn't like colour. I always used a pencil. I drew a lot of portraits back then too – Alfred E. Neuman from Mad Magazine, horror movie stuff, guitar players. And when I was taking those art classes in my early 30s, I did a lot of big charcoal portraits of the old classic Universal monsters. So when I started tattooing, I knew straight away that I wanted to specialise in black and grey realism and Paul Booth style horror stuff. I worked in a busy street shop doing walk-ins at first, so I did a bunch of colour stuff as well as black and grey. I enjoyed it all for the first couple of years. But after about three years it was all black and grey. I love shading and blending grey washes. Giving a tattoo depth, making it look 3D. I still love colour tattoos though, don't get me wrong. It's just that I don't like doing them anymore. Too messy!



As your black and grey work developed, what were the biggest challenges?

I picked up black and grey shading instantly. The very first tattoo, I had it down. It's everything else that was hard! Outlining, colour blending, that all took time to master. Actually, I still haven't mastered it after 22 years! I don't outline nearly as much as I used to. I was a better outliner when I'd only been tattooing for six months than I am now, because I was doing it every day.

Tell us about your equipment.

I used coil machines for my first 18 years of tattooing. Then I switched to the Cheyenne Hawk Pen, and fell in love with it. I love the convenience of the cartridge system. One machine can handle any needle configuration you can think of. Everything is disposable and weighs nothing. Great for someone who travels as much as I do. And I noticed clients heal a little faster since I switched to the pen.



Who inspires you?

Man, the list is too long! There's hundreds of names. My dad for sure. He's my hero. Paul Booth has always been my favourite tattooer and one of my all-time favourite artists, period. Then Robert Hernandez. Tom Renshaw. And Nikko Hurtado. Nikko is the best at colour realism and the best at black and grey realism as well! He's equally good at both. Then there's Steve Butcher, Freddy Negrete, Jack Rudy, Filip Leu, Shane O'Neill... and some newer artists like my bro Ralf Nonnweiler. He's the best portrait tattooer out there right now. My buddy Andy Engel is doing some of the most

amazing portrait work I've ever seen, and Jamie Mahood too. Jamie's work is so clean. Jesse Levitt has been blowing my mind lately. And Boris. Carlos Rojas is another dude like Nikko, who is equally amazing at colour and black and grey realism. And of course there's Carlos Torres and his entire crew at The Raven and the Wolves. I could go on and on. And on!

Some tattooists call themselves artists, whilst others say that they are craftsmen. What is your stance on this?

I personally think all tattooers are artists. If you can't draw, you shouldn't be a tattooer. But if you can draw, you're an artist! We're craftsmen as well though. To execute a nice clean, solid tattoo, that's a craft.





What is your philosophy of life?

I love life, and I want to have the most fun I can in the short time I'm here on this planet. Work hard, but play harder! Life is so short. I'm almost 57. The past 30 years have gone by so fast. Live every day to the fullest. You never know if it will be your last.

Where do you see yourself in ten years' time?

Doing exactly what I'm doing now, I hope!

www.bobtyrrell.com

www.instagram.com/bobtyrrell

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HYPER JAPAN

ハイパージャパン

www.hyperjapan.co.uk

HYPER JAPAN is the UK's largest exhibition of traditional and contemporary Japanese culture. It happens twice a year at London's Olympia and it's a feast for all the senses.



How to describe this enormous event? There was so much to experience and delight in! There were sections devoted to aspects of Japanese culture such as fashion, food, crafts and music, plus displays of martial arts, interactive gaming areas, food tasting experiences and of course, lots of shopping.



And people really did shop 'til they dropped! All the cool Japanese things you've seen but have been unable to get were here, in one room. From prints and ceramics to toys and clothes, the market had it all covered. I often wonder how the stallholders do at conventions with large shopping areas, especially if they're selling similar products. However, all the stalls here seemed to be surrounded by crowds of happy people examining items and making purchases. The food court was inevitably popular too as it involved plenty of free samples – and everyone loves a freebie, right? A particular favourite of mine were the free samples of saké and the wheel cakes that were being cooked by a guy with the most beautiful sleeves by Taiwanese master Horihari.





Olympia is well-suited as a venue. It's a large building with vast open spaces and plenty of natural light. The exhibition was spread over two levels, with the main staircase providing an ideal vantage point from which to watch performances on the main stage (and consequently becoming rather congested at times!)



The summer Hyper Japan focuses more on pop culture, with live entertainment, cosplay and interaction, whereas the winter Hyper Japan is designed more as a shopping experience. And this winter, expect something new as Hyper Japan brings Matsuri, one of Japan's most popular celebrations, to London. Billed as "an authentic Japanese festival", Edo Matsuri (29th November to 1st December) will re-create a bustling lantern-lit market, with food and drink, arts and crafts, performers, games, workshops, and plenty more besides – a vibrant, colourful world filled with exciting sights, sounds, smells and tastes!





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FACES OF THE FUTURE

Hanumantra of Un1ty has put together a spectacular exhibition of dramatic blackwork tattoo photographs. But these images are not what they seem... These are 'conceptual tattoos' by world class artists, illustrating the possibilities of modern blackwork when it's taken to its creative extremes. It's a view of what tattooing could be in the future. The exhibition will be shown at this year's London Tattoo Convention and Total Tattoo Magazine was given a sneak preview!



Luther



Bong



Tell us about Faces of the Future.

The project takes you into the future of blackwork tattooing. It brings together some of the most important and influential blackwork tattooists of today – artists who have been leading the way in this field for as long as I have been alive, plus one or two who have only just started out on their journey but already show great potential to keep things moving forward – and challenges them to deliver the most progressive version of their work. Each of them was tasked with producing a tattoo design for a model that I provided. Working without the usual constraints of a client's objectives, or any concern for the logistics of how the tattoo might heal, they had complete creative freedom. I wanted them to be inspired by their own vision of the future.

Are these artists the 'Faces' in the exhibition title?

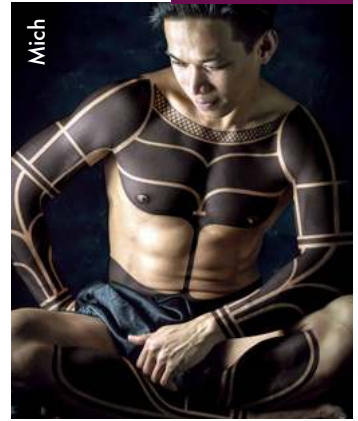
No, the exhibition title refers to the images they've created. As though you're looking at snapshots taken a few hundred years from now...



Orge Kalodimas

Where did the initial idea come from?

In my early years – and pre today’s technology – I used to spend copious amounts of time travelling. I would fill the hours of ‘dead time’ by constantly doodling with a Bic ballpoint pen on photos in magazines, creating designs that I thought could work as tattoos. The more I did this, the more interesting this concept of drawing on pictures became, and I realised that without the restrictions and expectations that come with actual tattoos I was free to do whatever I wanted. I was able to have fun. Errors would have no consequences. As a freehand tattooist, this approach allowed me to truly develop a tattoo aesthetic that I felt comfortable with. I thought it would be interesting to see how others in the industry would use this kind of freedom of expression, so I reached out to a few friends – artists that I respect and admire, who are pushing their work and influencing tattooing in their own way – and that’s how the project was born. It’s been great being given the opportunity to share it with the wider public.



Are you the sole instigator and curator?

Yes, I am both the instigator and curator but I've had some really good guidance and help from people such as photographer Kaja Gwincinska, Przemek Zajma, photoshop whiz Much, and of course my very supportive partner Jo Harrison – without whom this project wouldn't have been possible. I'm extremely grateful to everyone.

How did you choose the participating artists?

They were chosen for various reasons: because they've inspired me, because they've altered the whole vision of tattooing, or because they have the potential to carry to torch forward.



What guidelines did you give them? What was the remit?

To create a tattoo that will act as a reference point today but also a marker for the future. To help sculpt the landscape of blackwork tattooing. Each artist was given a unique picture to work on – which was chosen to complement their already established aesthetic within tattooing. I wanted a true representation of where they are currently but also where they're heading.

Contemporary blackwork seems to be exploding with creativity.

Yes, and the artists involved in this project all have a very distinct look to their work. These are individual, personalised tattoos sculpted by craftspeople. I would like to think this exhibition can act as a source of inspiration not just for tattooists forging the future of this craft, but also for their clients. The aim is to show people the possibilities of working on a larger scale, and the cohesive aesthetic that result from committing to one tattooer for their body of work. It's a move away from people collecting tattoos the way kids collect stickers...





Nasa



Curly

How does it feel to be at the forefront of a tattoo aesthetic that's become such a huge movement?

I see everything in cyclical patterns. So whether I'm at the front, at the back or somewhere in between I'm grateful to be part of something bigger than myself and my ego. This gives me a great sense of purpose and perspective.

You recently tattooed a sports celebrity and the public didn't seem to 'get it'. Do you fear the same could happen with this project?

I've never created a tattoo for someone with the hope that anybody other than the client and myself will be satisfied with it. If I was to project my expectations on to a wider audience than that, I know I would ultimately be left feeling frustrated and dejected. The same can be said for this project. It would be great if people resonated with it and found it to be a useful source of reference and inspiration. But if it flops I'm not worried. I will have accomplished what I set out to do, which was to assemble a team of tattooers and put forward a shared vision for the future of blackwork tattooing.



Paul G

Much



Are there any plans for 'Faces of the Future 2'?

Not as yet! This exhibition has taken so much of my time and energy – but once it's out of the way I'll probably start thinking about it. I've already had so much positive feedback, there certainly seems to be the appetite for a second exhibition.

See 'Faces for the Future at
**The London Tattoo Convention,
 Tobacco Dock, London E1W 2SF**
thelondontattooconvention.com

27th - 29th September 2019



Delph



Hanumantra



Taku

ROME TATTOO EXPO



Patrizia Palmisano, Cherry Tattoo



Marco Cantoni



Giuseppe Cozzolino,
Ozon Tattoo



Valerio Labella,
Self Made Tattoo Shop

Tattoo shows are sleekly polished affairs these days. Now in its 20th year, the Rome International Tattoo Expo is as sleek as they get.

The organisers of the Rome Expo certainly moved it up a gear when they relocated the show to the Fiera di Roma, the prestigious purpose-built trade fair district in between the city of Rome and its airport. And the figures at this year's 3-day show were impressive: 15,000 tickets sold and over 400 working artists.

The show didn't disappoint on the entertainment front either, with plenty on offer to keep the proceedings interesting and spicy. Rome's alternative fetish club Ritual were in charge of the stage, bringing us a different performer every half hour, and never a dull moment, with stars like Skinny Redhead and Sasha Flexy particularly well received. DJ Samuel of rock band Subsonica gave us music sets that transformed the cavernous space into a buzzing club. Art exhibitions were set up in a nice airy zone of the convention space, providing a welcome change of pace and atmosphere.



Lukas Smyku



Giuseppe Cozzolino, Ozon Tattoo



Elo, Tattoo Art

Chris Liang



The tattoos created at the Rome Expo were wide-ranging and diverse, from both Italian inklingers and international names (including a sizeable contingent from Eastern Europe). There were a lot of photo-realistic tattoos, with eye-popping colour detailing, and the Italian craze for all things black and grey (often photo-realistic as well) continues unabated. There were many large themed pieces in progress – legs and backs and sleeves – all of them designed to be added to, and some of them well on the way to becoming bodysuits. Tribal tattoos continue to be in demand, but it was noticeable that the approach in this genre has become significantly refined. Jakub Hendrix, Erica Muhr, Gorsky, Nakata, Macko, Adam Szabo, Horikan, Marta Make, Karol Rybakowski, Javi Martin, Jin O Jin, Tomash, Michele Agostini, Silvia Akuna, Piotr Kwiek, Theresa Vendetta and Valerio Serpetti were just a few of the names working at the show.



Lukas Smyku





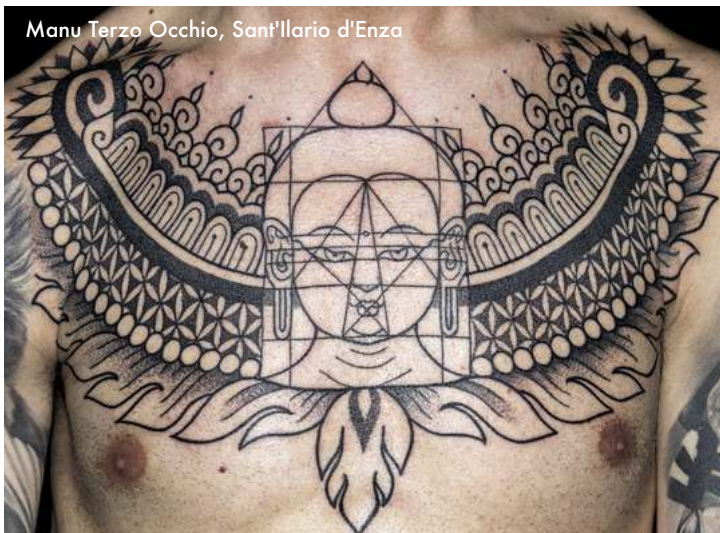
Walter Montero-



Nakata



Kelly Red, Diamond Tattoo



Manu Terzo Occhio, Sant'llario d'Enza

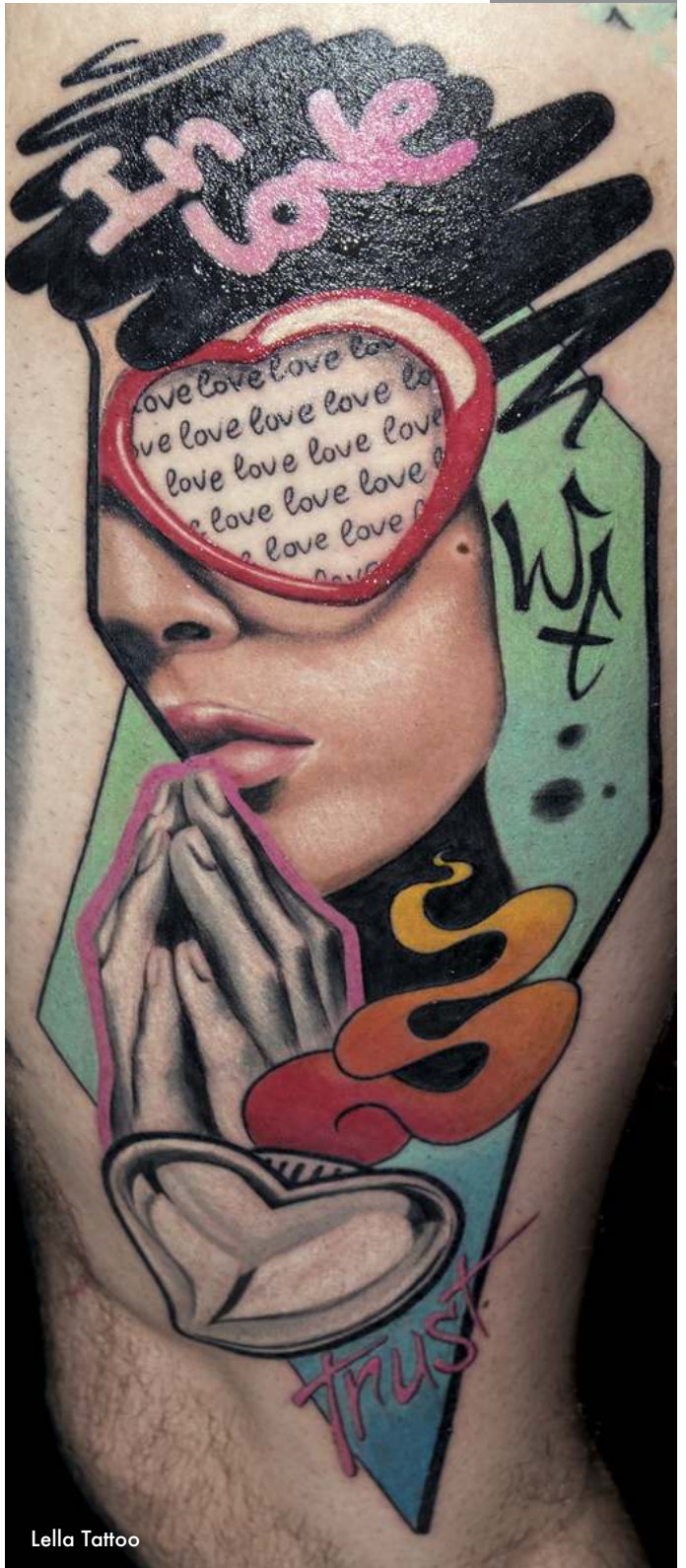
With many established European shows now in double figures, and a handful nearing their thirtieth birthday, it's exciting to see that the quality of the tattoo work being produced just seems to be on the up and up. It feels like only yesterday that I attended my first Rome Expo, but somehow twenty years have passed. It will be very interesting to see where this top quality show will go from here!



Davide Vinelli Devin, Hannibal Tattoo



Stefania Gala,
Evil Machines



Lella Tattoo



Nakata



Pier Francisco Eight



Mirko Minio



Nakata

Giks, Fronte del Porto



Marcello Grippo, Elo Tattoo Art

Kimihito



Marcello Grippo, Elo Tattoo Art

Chris, Gestalt



Giordano Vignati, Black Dragon



Lele Arttoo





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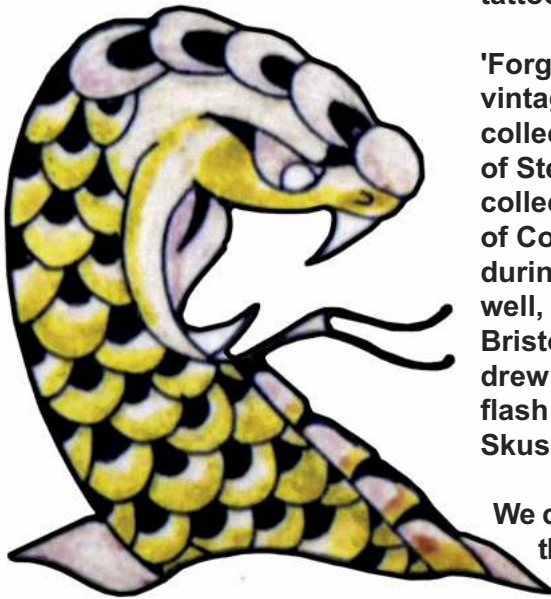
GENTLEMAN JOHN HENSON

FORGOTTEN FLASH

John Henson tattooed for many years in and around Bournemouth. Now semi-retired, he still tattoos at Roger Clark's Keepsake Tattoo in Lancing, West Sussex. During his time in the trade he has known and worked with many of the old guard of British tattooing.

'Forgotten Flash' Volume 1 is an album of vintage tattoo art from John's extensive collection featuring the hand-drawn designs of Steve Rubeneimer. Steve was an artist and collector who tattooed in the Wiltshire town of Corsham during the 1960s and in Bath during the 1970s. He knew the Skuse family well, and was a full member of the famous Bristol Tattoo Club. Many of the designs he drew were his own renderings of popular flash of the day, as well as copies of Les Skuse's designs.

We chatted with John, and found out about how the book came to be produced and the other exciting projects he has in the pipeline.





Tell us about your years in tattooing.

I've been around tattooing since the early 1970s, when I began collecting tattoos from Raye Collinson in Bournemouth. I started tattooing in 1984 with Mick Lee and Shack Turner in Poole, Dorset, then I moved to Bournemouth's Triangle area in 1991 and tattooed there until 2003, when my studio was redeveloped. After that I tattooed in various locations in Bournemouth, Poole and Southampton. My days of running my own studios are now behind me, but you still can't keep me away from tattooing and I can be found most days with my good friend, the traditional tattooing legend, Roger Clark at Keepsake Tattoo. I tattoo as often as I'm able and I still love the game even though the tattoo world is a far different place to that which I ventured into some five decades ago!



And you have a deep interest in tattoo history...

Yes, I've always been passionate about tattoo history, particularly the stories of the unsung heroes of the last century. I've been extremely fortunate to have worked alongside a few living legends in my time, including Danny Skuse, Stevie Willett and of course Ron Ackers (he's the one I've got the most stories about) plus a host of other British tattooists, some lesser known but no less important. They have all touched and influenced my tattoo life in one way or another. There's been so many funny adventures. I love traditional tattoo images – not the 'new school' type, but tattoos that look like tattoos! There was never any need for the youngsters to start messing around with the old images. Those images are just fine as they are! In recent years I've gradually become more and more disillusioned with the state of tattooing and the people involved in it – hence my relocation and focusing on projects like Forgotten Flash.



How would you rate the artistic and technical abilities of the older generation of tattooists compared to today's generation?

When you look at the 'old guard' of tattooists and today's 'new breed' there's no comparison. Most of us were dyed-in-the-wool flash artists. Customers didn't expect so much like today. They were happy if you could spell and write neatly, could pull a straight line and get the colour in bright! Today's customer expects a highly 'realistic' tattoo and there are thousands of highly skilled people out there to satisfy these requests. Much of what is being tattooed these days is highly artistic. It's awe-inspiring. How it will look in 30 years' time is another matter. I believe much of it will lose its integrity – but then tattooing is no longer the magical, permanent thing it once was. What with laser removal, as well as becoming so mainstream, tattooing in the 21st century is a throwaway commodity. And I struggle to understand the customer who wants a 'unique' tattoo and then shows me a phone with the same Google image on it as reference, when there are hundreds of tattoos on the wall behind me that no one in this town has on their arm... As for the technical side of things, the craft of tattooing has definitely long been redundant. Needle-making, colour mixing and blending, the maintenance and tuning of coil machines, etc... none of these skills are required nowadays. I reckon my generation will be the last to have any experience in these aspects of tattooing.



Do you think there's a future for flash? Are we in danger of 'losing' modern tattoo history because so much of the art is online, and not preserved for posterity in tangible form?

Back in the 1980s and 90s, when there were far fewer tattooists (and your day was spent soldering needles and mixing colour as well as tattooing) you had very little time for drawing, so most studios used production flash. 50 or 60 well-chosen sheets were all you needed to satisfy your clients – all of whom were random walk-ins! Tattoo flash no longer fulfils the role it once did. Instagram, Pinterest, and so on, have superseded it. Few modern studios are flashed out from floor to ceiling these days. Tattoo studios today tend to look like doctors' waiting rooms rather than dens of mystery and magic. And I believe the tattoo world is the poorer for that.

Tell us about Steve Rubeneimer's flash.

Very few people outside of the southwest of England knew of Steve Rubeneimer. Through the 1960s he was tattooing from his house in the sleepy village of Corsham in Wiltshire, then he moved to Bath in the early 70s. He was a regular customer of both Les Skuse and his son Danny, and a member of the Bristol Tattoo Club. Many of the designs in this book are more or less verbatim copies of Les Skuse designs, made from tracings of rub-offs. When Steve jacked in tattooing, my friend Pedro Carter of Swindon ended up with his design boards and he simply put a sticker over Steve's name and substituted his own! Pedro passed away in 2000 and I eventually came to be the custodian of the flash. Roger Clark and I decided to publish this book of designs simply because it seemed a shame to have them just sitting in my private collection. No one in the tattoo world had seen them before! We thought it was better to put them out there, so as to keep our history alive and current.



Are you pleased with how the book has come out?

We are very happy with the quality of the reproductions. A lot of time was spent with our printer to make sure that every detail and imperfection was picked up in the scanning and printing process. Much of the magic in old flash is the flaws and the patina... We're capturing stories from the walls of a real tattoo shop.

Tell us about your other projects.

We have also published a set of vintage Graham Townsend boards that I rescued from Mick Lee's shop in Poole. These were coloured and displayed by Mick in the 80s. Our next project is my autobiography. It's at the first edit stage right now and will include a scrapbook full of photographs, flash and ephemera from my career. We've made an agreement with Bicknee Tattoo Supply for them to distribute our flash in the States, and we are also working alongside The Ohio Tattoo Museum to release some flash from

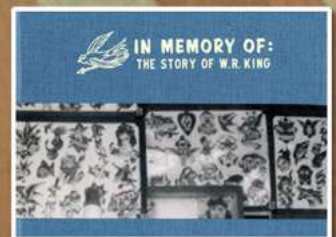
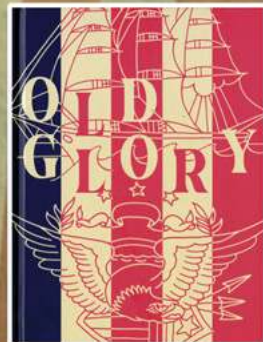
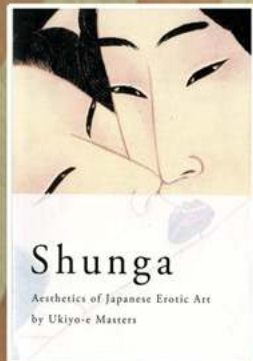
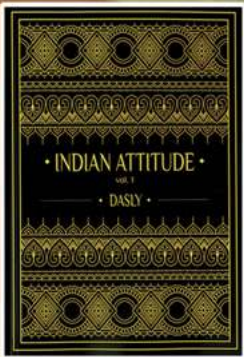
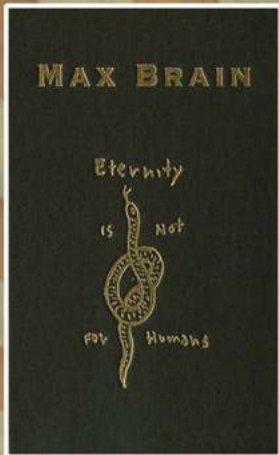
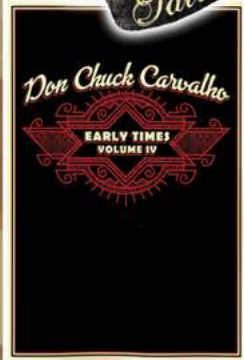
their collection in Europe. We have plans to publish more vintage designs in book and flash format and we also have a few other juicy surprises in the pipeline. So keep an eye out!

What has been the reaction to 'Forgotten Flash' Volume 1?

We've had a very good reaction to the book, and it's being mailed out worldwide, with a lot of interest from the USA and Italy in particular. The reaction to this project has reassured me that people do still give a damn about tattoo flash, which to be honest has really surprised me, but made me a happy guy too.

Forgotten Flash Volume 1: Steve Rubeneimer forgottenflash.bigcartel.com





GALLERY

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Images need to be
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AMY EDWARDS, KAMIL TATTOOS



MAZ PNIEWSKI, RISING PHEONIX (POLAND)



MARK STEPIE, TAYPORT TATTOO



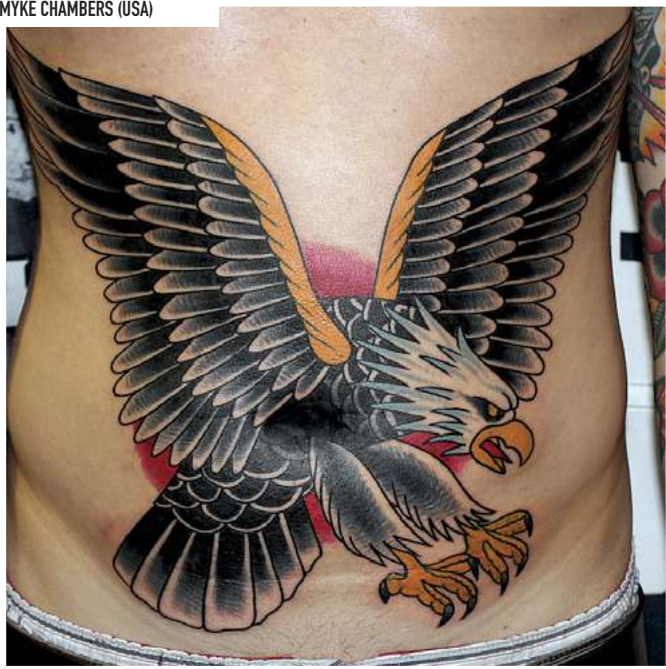
JERRY MAGNI, LA DECIMA ARTE (ITALY)



ALEX GARCIA, GLORY BOUND TATTOO (BELGIUM)



MYKE CHAMBERS (USA)



JONATHAN MCKENZIE, THE FAMILY BUSINESS



BRY, RED TATTOO

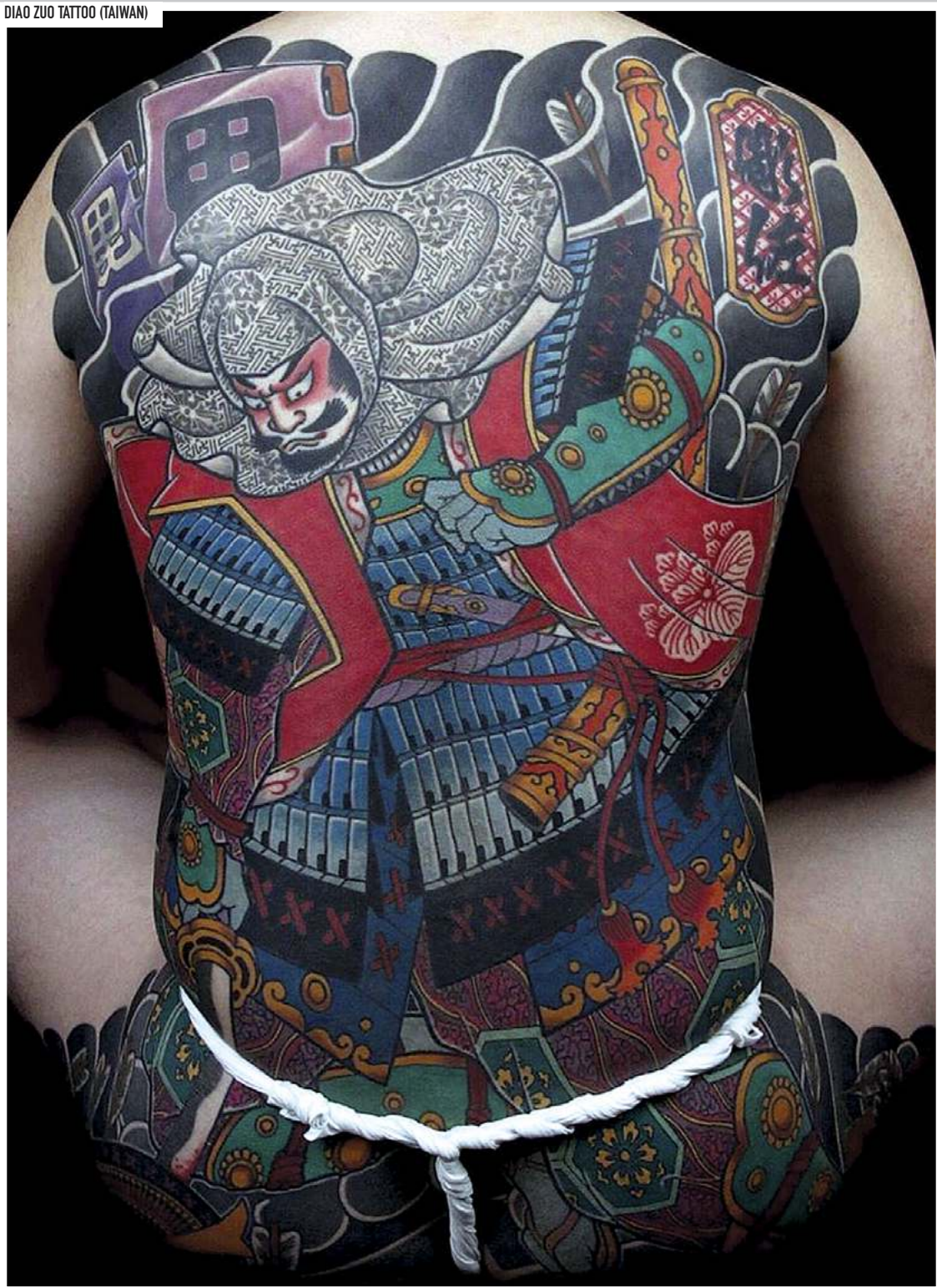


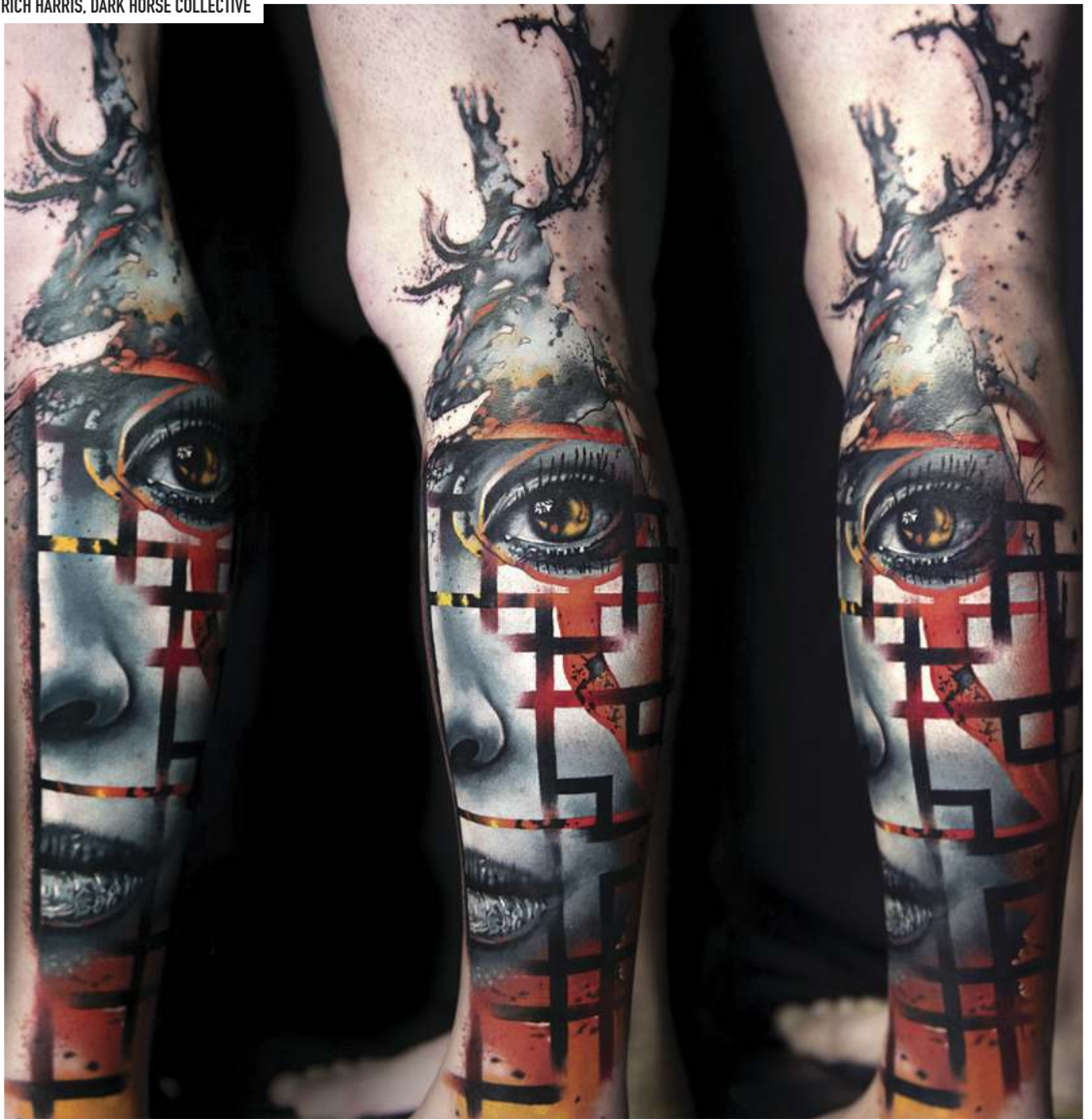
MAX KEMP, BASE SHADE TATTOO



BRAD NICHOLSON, ANGRY ELF TATTOO







KALI, NEVER SAY DIE



KAROLINA SYLWIA, TERRY'S TATTOO STUDIO



AARON SCOTT YOUNG, THE BLUE TATTOO



KER, SAILOR MAX



RAB, EASY TIGER TATTOO

JUAN DAVID RENDON, ALTOCONTRASTE TATTOO (COLUMBIA)



MEGZ SOPER, STUDIO 78



MIKE DAVIES, EVERLASTING TATTOO (USA)



ANTONIO GABRIELLE, JOLIE ROUGE



MARK FORD, JOLIE ROUGE



JAY FREESTYLE, FREEDON AND FLESH TATTOO (AMSTERDAM)



NICK IMMS, THE CHURCH

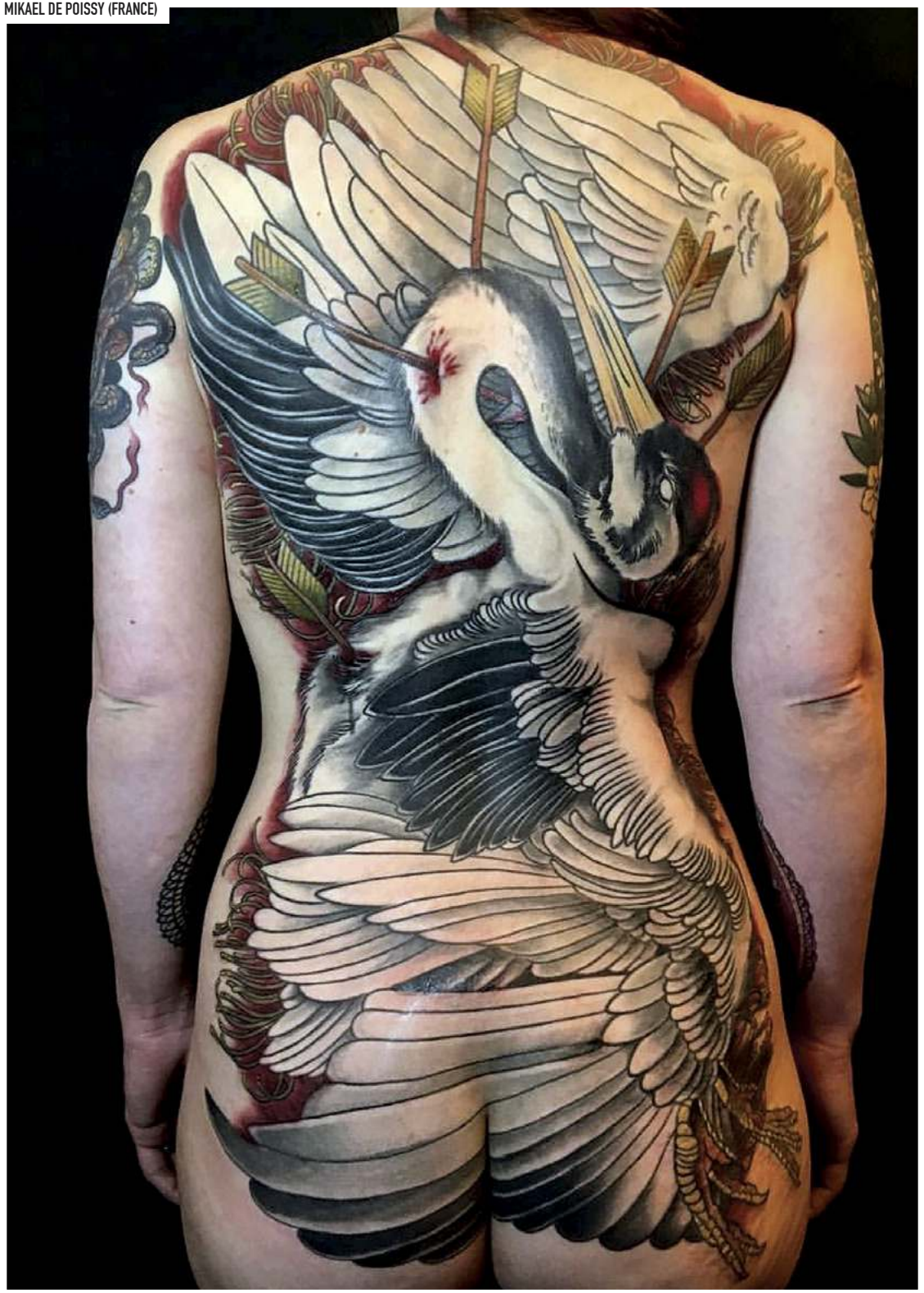


LIAM HUNTER, ROAD HOUSE TATTOO



CHRIS JENKO, ULTIMATE SKIN





FIUMIX, FIUMIX AND QUILA TATTOO (ITALY)



TOM TEN (FRANCE)



KAROLINA SYLWIA, TERRY'S TATTOO STUDIO



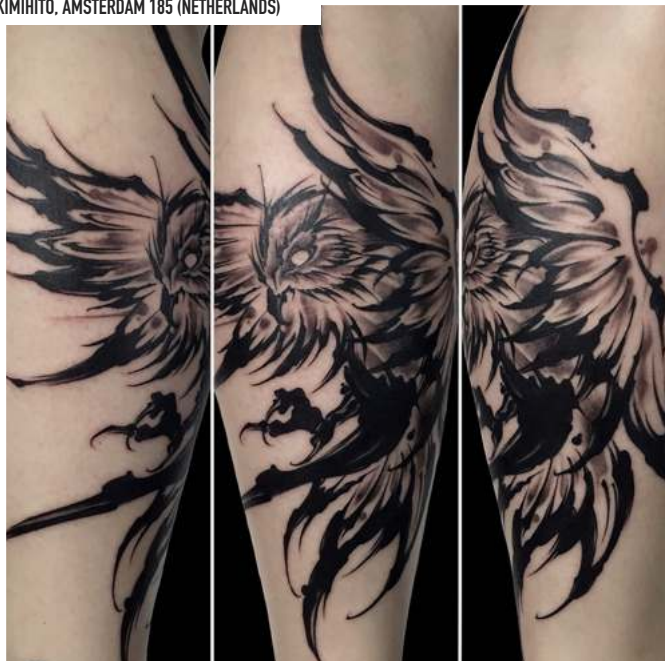
TRAWA, THE MODERN ELECTRIC TATTOO



MYKE CHAMBERS (USA)



KIMIHIITO, AMSTERDAM 185 (NETHERLANDS)



MARCIN PTAK, INKDEPENDENT TATTOO



ANTHONY LENNOX, PARADISE TATTOO



JAIRO, MORNING STAR TATTOO



FRANCISCO BIANCO, MURUROA TATTOO STUDIO (ITALY)

IVANA, IVANA TATTOO ART (USA)



STEPHAN B, BLACK DRAGON TATTOO (IRELAND)



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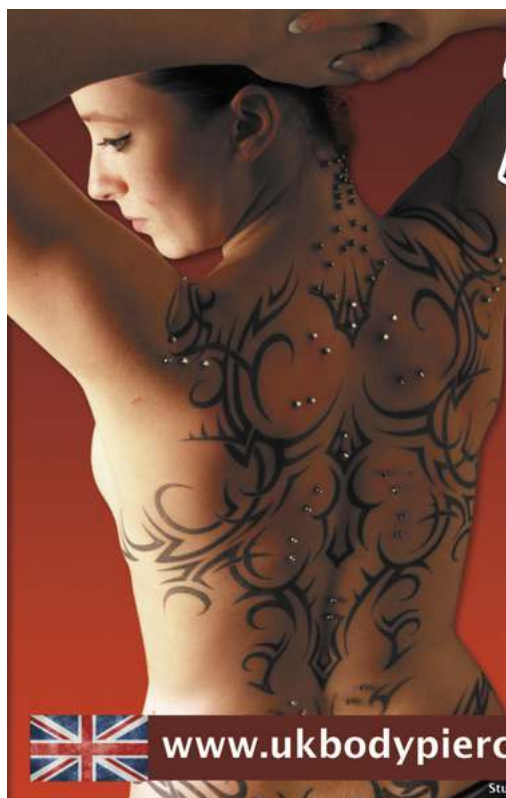
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By Steve Nurdin (Cannon Hygiene) and Total Tattoo staff reporters

DON'T GET STUCK WITH CLINICAL WASTE!

Using the correct procedures for disposing of clinical waste is an essential part of the day-to-day operation of every tattoo studio. It's a legal requirement to ensure the safe disposal or sterilisation of equipment and supplies – including all the sharps, wipes and ink caps – and although it may not be the most glamorous aspect of being a tattooist, it's all about reducing the risk of potentially fatal infections.



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UN CLOSURE METHOD OR

DATE _____
WARD/DEPT _____



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Steve Nurdin of Cannon Hygiene (one of the largest and most well known clinical waste disposal companies in the UK) has kindly provided us with this handy overview, along with some useful tips for making things as efficient and effortless as possible.

We also spoke to tattoo studios around the country. Our informal survey revealed that the various clinical waste disposal companies – large and small, nationwide and local – vary tremendously in the level of service they offer and the prices they charge. Some of the studios we spoke to wished their replies to remain confidential, but others were happy to share their experiences and a selection of these are printed here.



STUDIO: The Modern Electric Tattoo Company
LOCATION: Bromsgrove, Worcestershire
CLINICAL WASTE COMPANY: Greener Options Ltd

Studio manager Karen told us:

"We are definitely very happy with the service we receive. We've used these guys for 10 years now. They are a great family-run company. We pay £5 per bag for clinical waste and £15 per 7 litres of sharps – and that includes weekly collection and disposal paperwork."

We asked if Greener Options Ltd could do anything to improve their service, and Karen's reply was, "Nothing!"



The many regulations in place concerning clinical waste are more than just a tick-box compliance exercise – failing to meet them can be dangerous to customers and have a financial impact too. Aside from the infection risk to customers and tattoo artists, a tattoo studio not following the correct procedures can face fines and needless additional disposal expenses.

Tattoo studios produce a variety of clinical waste, from needles contaminated with ink and blood to disposable gloves, gauze and used ink cartridges. Although most studios will use a specialist waste management company to collect and dispose of their clinical waste, the responsibility for determining its correct segregation is with the business that produced it. Those responsible for handling waste must therefore be aware of how to separate it, and the different procedures to follow for each type of clinical waste. Correct segregation minimises both the risk of non-compliance and the spread of infection.





Needles

The most obvious dangerous waste produced by a tattoo studio are the needles used by artists. If improperly sterilised between use on different customers, these needles can spread serious blood infections, such as HIV and hepatitis B.

Needles should therefore be single-use only, and removed from sealed, sterile containers before use.

Once used, needles should be disposed of in a sharps box provided by a professional waste disposal company with an orange-lidded container (for sharps contaminated with body fluids) as per the UN approved colour coding system.

It is important not to overfill your sharps box, as this increases the risk of needle-stick injuries and accidental infection for staff. Receptacles should be filled two-thirds full before being sent for disposal.

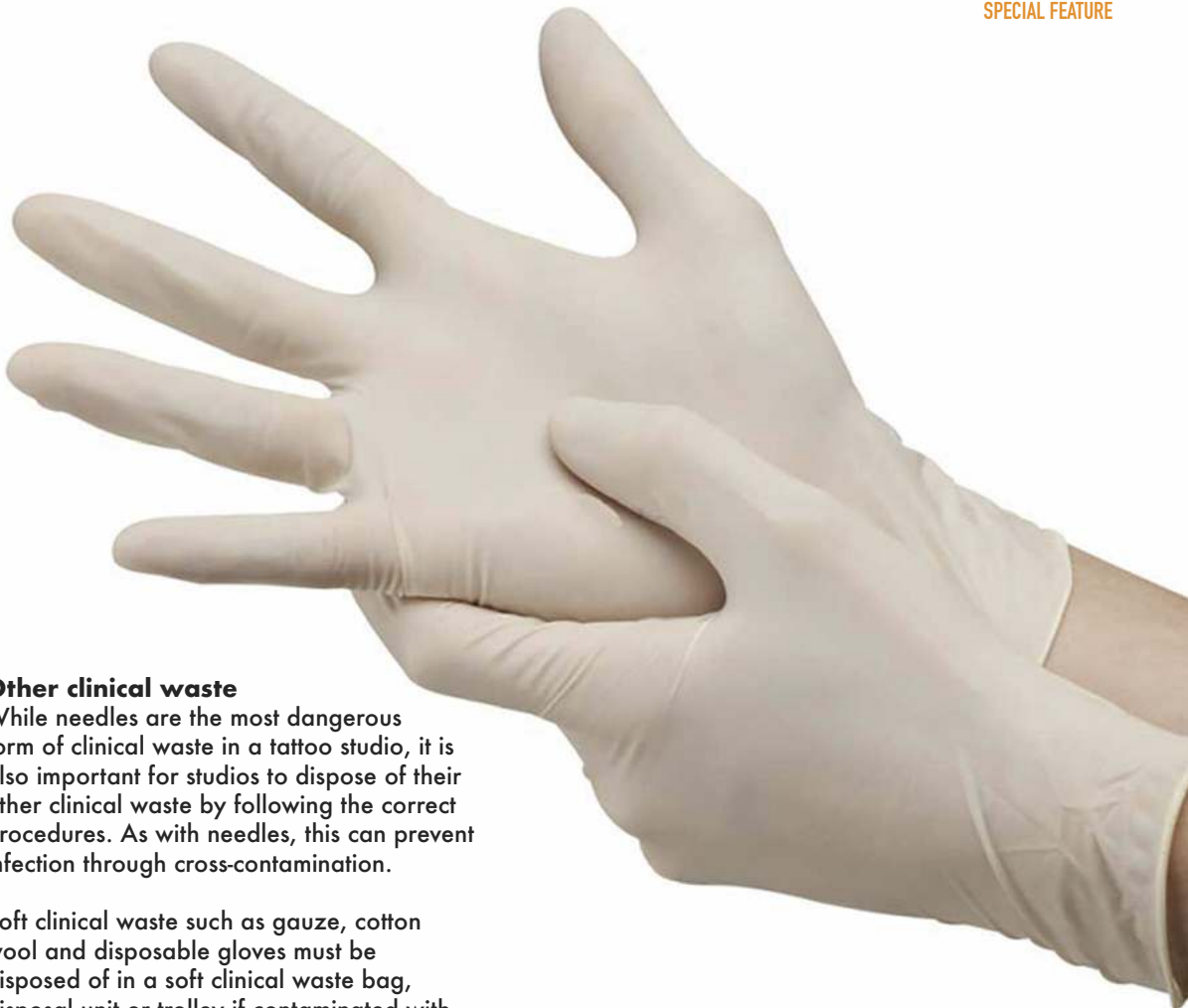
Under no circumstances should needles be disposed of alongside general waste, as this can lead to needle-stick injuries and accidental infection for staff and refuse collectors.



STUDIO: Aberdeen Tattoo Collective
LOCATION: Aberdeen
CLINICAL WASTE COMPANY: Greenleaf Hygiene Solutions (Scotland) Ltd

Taylor told us:
"We feel we receive a much better service from Greenleaf Hygiene than from the very big companies. We pay £36 per month. We have a bi-weekly collection of four clinical waste bags and a quarterly sharps bin collection."

We asked if Greenleaf Hygiene could do anything to improve their service, and Taylor told us, "It would be good if they provided slimline bins (to be fitted with waste bags) and larger bags that could hold two bags for collection purposes."



Other clinical waste

While needles are the most dangerous form of clinical waste in a tattoo studio, it is also important for studios to dispose of their other clinical waste by following the correct procedures. As with needles, this can prevent infection through cross-contamination.

Soft clinical waste such as gauze, cotton wool and disposable gloves must be disposed of in a soft clinical waste bag, disposal unit or trolley if contaminated with bodily fluids. These come in different sizes to suit the needs of your studio, so you can get the waste unit that's right for you whether you work as a freelancer or employ multiple artists.

Hard clinical waste such as used ink cartridges (not including needles) must also be correctly disposed of if contaminated with bodily fluids. Hard clinical waste bins also come in different sizes, depending on the size of your business.





Following an effective waste management policy

Setting up these different disposal methods may seem like the tricky part but, for a studio owner or manager, making sure all your artists follow the correct procedures each and every time can be the real battle.

Keeping up with multiple clinical waste disposal systems can be hard to juggle, especially in the first few months of getting used to it.

It's also important to ensure normal rubbish doesn't end up filling your clinical waste bins, as this can quickly lead to needless costs mounting up.

Education is key to promoting an effective waste management policy. Placing guidance posters around the studio is a good way to ensure artists keep correct segregation at the front of their mind, and keeping a close eye on any waste audits can help identify gaps in everyone's knowledge.

Most importantly, tattoo studios should work in tandem with their waste management company to ensure compliance. Specialists can help guide studio managers and artists through legislative requirements to ensure the studio is disposing of its waste in the safest and most efficient way possible, reducing the threat of spreading infection for customers and artists alike.

Steve Nurdin
Cannon Hygiene
cannonhygiene.com

Our thanks to everyone who contributed to this feature.

STUDIO: Masamune Tattoos
 LOCATION: Newcastle-upon-Tyne
 CLINICAL WASTE COMPANY: TWC Group

Paige told us:

"We have a 360-litre clinical waste bin emptied every two weeks and a 5-litre sharps bin emptied generally every two months, although the sharps bin gets checked every two weeks and can be emptied whenever needed. TWC just take whatever needs to be taken and even if the main bin is full, they will let us empty the bins from individual stations as well. They never complain! The cost per year is £468 for the bags and £90 for the sharps (plus VAT that makes a total of £669.60 per year, which we pay by monthly direct debit)."

We asked if TWC Group could do anything to improve their service. Paige said, "Absolutely nothing. We are 100% happy." She told us, "We switched to them after having an awful experience with another company who missed collections and then just refused to take the resulting excess (even though they hadn't showed up in four weeks). With TWC, we get the same driver every collection and she couldn't be more lovely and helpful every time. They aren't necessarily the cheapest but they aren't anywhere near the most expensive and what we pay is well worth it for the service we receive. It's a national company that's run like a local one, with the head of the area even coming to the studio personally with contracts, contact information and everything we needed when we signed up. We would genuinely recommend them to anyone. We've used them for over a year now and have never had a single issue with anything."



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'MY PERSONALITY
IS IN EVERY
TATTOO I DO.'

KIRSTY SIMPSON

DEAD SLOW TATTOO

A photograph of a person's arm with a colorful, abstract tattoo. The person is wearing a brown bag with a leopard print pattern. The background is a wall covered in graffiti, including a large purple piece and a pink and yellow piece. The text is overlaid on the right side of the image.

Kirsty Simpson's Brighton shop, Dead Slow, has evolved from the legendary days of Temple Tatu and, more recently, the prestigious Nine studio. Total Tattoo's Lizzy met her for a lighthearted chat that ranged from the beauty of the 'mag drag' to the death of tattooing... via the paintings of Picasso and Matisse.



I'm sat with Kirsty having a cuppa. Spooning out a burst tea bag from her mug, she asks for a tissue and apologises for being "slightly over zealous with it" as she begins to tell me about herself. "I used to be based in Bradford," she tells me. "I started tattooing with Rob Doubtfire and worked for almost five years with him. I came to Brighton when I got taken on here, about seven years ago."

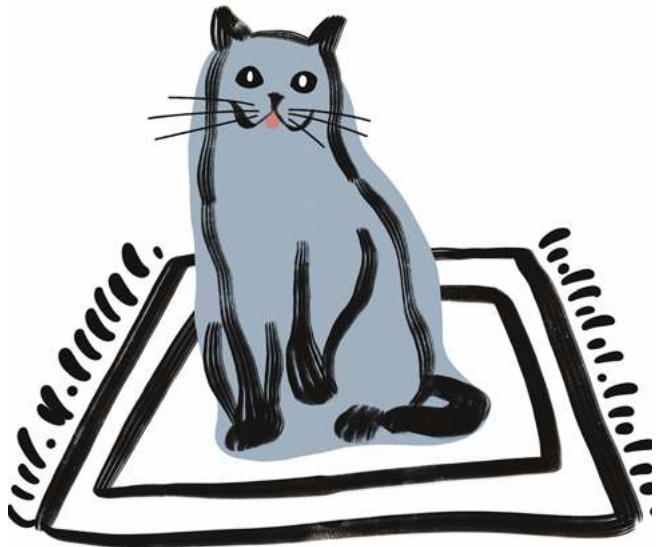
"After I'd been here a couple of years," Kirsty continues, "the owner decided to sell the business. It was called Nine at that time (from its address, 9 Boyces Street). I took it over with Jack Applegate, and we re-named the shop Dead Slow. Jack and I had both started working here in the old Temple Tatu days. We were here when the shop was re-named Nine. But Nine had a different ethos to what we wanted to do, and it wasn't 'our baby', so that's why we gave the place a new name."





With the premises having such an illustrious past, one might assume that it would have been difficult to re-brand the studio and create a new ethos. "This place was *Temple!*" says Kirsty. "Even before I started tattooing, I'd heard of Temple. Along with *Into You*, they were always in the tattoo magazines." So there was a lot to live up to. But Kirsty and Jack have successfully built on the shop's reputation and allowed *Dead Slow* to settle in and expand. And the introduction of walk-ins (which *Nine* did not do) has opened up possibilities for both artists and clients. "I like that we're in this building," Kirsty continues, "because people who would have come to *Nine* or *Temple* will always have known it as a good studio. Actually it's been very much a natural progression. It wasn't like we moved in and BAM! the kids took over," she laughs.

Dead Slow's good reputation is important in the current climate. The city of Brighton is home to some 150 tattoo studios now, and this level of competition must inevitably affect even the best shops and artists. "In terms of the amount of work an artist gets, I've seen a real change in the time I've been in Brighton," Kirsty tells me. "I mean, oversaturated is an understatement! Obviously it's the same for other places in the UK too, but Brighton is such a small place and there are so many good tattooists here. Artists you'd think shouldn't have space often aren't booked up as far in advance as you'd imagine. That's why I like to work in Leeds as well. There's a bigger clientele. And it's more of a transport hub. Travelling to Brighton can be a bit of a trek for people."



Kirsty has been tattooing for eleven years. Prior to picking up a tattoo machine, she studied Fine Art & Printmaking at university, but didn't complete her degree. ("I was too interested in going to the pub," she confesses.) But the two and a half years that she was there certainly stood her in good stead. "Everything I learnt has really helped with the work I'm doing now. The course taught me to read an image, which is invaluable, and also how to reference artists. I remember when I started my degree, the first thing we had to do was copy other artists' work -

which is essentially tattooing! At the time, I thought it was bollocks. I only wanted to do my own work. But it was such a good exercise. Sometimes you commit stuff to memory and it doesn't help until years later..."

I ask Kirsty if she was always interested in being a tattooist. "Not initially," she admits. "I was getting tattooed a lot, but becoming a tattooist definitely wasn't on my agenda. Gareth Miller, who now owns Snake and Tiger Tattoo in Leeds, was at uni with me and he left to do an apprenticeship. It sounded like far too much work to me. I remember thinking, 'Why's he doing all that bollocks? Going home and doing shitloads of drawings. I can't believe he's doing that!' Then when I hit 24, and was getting tattooed and drawing more - and maybe becoming a bit more mature - I realised I wanted to do it. Tattooing just came to me and it stuck. It's the only thing that really has. I've worked a lot of different jobs, and this is the one that feels comfortable. Plus, you can't get out of it!"





Our conversation turns towards the growing numbers of people wanting to learn to tattoo. Kirsty reflects on her tattoo beginnings. Getting tattooed by respectable artists such as Rob Doubtfire and Diego Azaldegui didn't just leave her with some great tattoos; she asked questions, listened to their suggestions, and took their advice. "And I mean, we're lacking that now," she says. "I get people coming in and asking for an apprenticeship and they don't even know who owns the shop. Then they'll say, 'I specialise in...! I'm sorry, what!? You specialise *already*? Half the time you can see where the reference is from. They're not even looking very far for their inspiration!"

It's clear that Kirsty herself looks beyond social media and other tattooists for the inspiration behind *her* work. To see her tattooing is like falling in love with art all over again. I comment on how the colour blocks and thick, flowing lines evoke the figure paintings and still lifes of Matisse and Picasso. "I am *absolutely* influenced by Matisse!" she tells me.



"I guess nowadays, especially in places like Brighton that have so many studios, you have to have a 'thing'," she continues, "a style that people recognise. People say, 'Oh, you're a tattooer. What do you tattoo?' It's nice that you say that my work doesn't look referenced from tattoos, but I think that a lot of my stuff is actually referencing old school or traditional tattoos. There's a rule of thirds in traditionally tattooing. One third colour, one third black, one third shading. I try to incorporate that. It's a little hard to explain, but I think that's where my work references old school; it's solid, with packed colour. People coming into tattooing now often miss these kinds of tips. They're pushing too quickly to get a style and they don't really have the technical capabilities to achieve it. I try to stick to what tattooing is. I want to make things that look good in the skin."



'I TRY TO STICK TO WHAT TATTOOING IS. I WANT TO MAKE THINGS THAT LOOK GOOD IN THE SKIN.'



Kirsty's script work has a vivacious energy too. Her calligraphy drips like syrup and is enhanced by a method of shading that Kirsty describes as a 'mag drag', where a magnum needle is used as a liner, creating a layer of multiple, thin lines. "I do a lot of things like the mag drags, and I know a lot of other people do too. You put a mag drag in and you can see lots of little lines close-up - but they're not going to stay there forever. I really like that, though, the way a tattoo changes over time. We all change; you and I look different to how we used to! People say to me, 'You know those lines

aren't gonna stay?' and I reply, 'Of course they're not gonna stay, but that's what's great about it. It's a progression.' It's nice to see how a tattoo softens in the skin."

"As tattooists we have a professional responsibility to make people aware how their tattoos will change with the passage of time," Kirsty continues. "We hear of so many tattooists nowadays who do pieces solely for social media not caring that they may not heal well or look good in a few years' time." "I guess those tattoos attract clients," Kirsty says, "but it's a really bad thing

to do. It's dishonest!"

So how did Kirsty develop her style? "I was just kind of splashing about for ages, not knowing what direction to go in. There were times I tried to force a style, but I just sucked at it! Things changed for me when we got our receptionist, Chris, here at Dead Slow. He's fucking ace. It had been hard to balance everything - my strengths definitely aren't in the administrative side of things - but as soon as Chris came along to take care of things, my work changed. Suddenly I was able to find my direction."

And Dead Slow has some great resident artists: Harry Robbins, Sean Hill, Mr Heggie, Black Cat Friday, Ade Stacey and of course Kirsty's business partner, Jack Applegate. These artists are more than just co-workers, and their shared sense of humour is palpable. At the Brighton Tattoo Convention this year, they gave the Dead Slow booth a funeral theme. It was decorated with floral tributes and each artist had a headstone for a banner. Kirsty smiles, "It was a tongue-in-cheek statement about the death of tattooing. We came up with it as a theme, that tattooing has been taken over by hipsters and charlatans, and 'proper' tattooing is dead. Prison Style Tattoo Tim was working with us and he had a t-shirt with the slogan 'I killed Sailor Jerry'. There was no offence meant by it. People in the industry got it, and customers thought it was gothy. We did think about making a coffin and putting a load of coil machines in it, but then decided that was a bit much!"

Kirsty knows that a tattoo studio needs to be more than just tattooists putting ink into skin. Many clients will be spending their week's wages on their tattoo, and the least an artist can do is offer good service. "Your clients are totally paying for 'you'," she says. "I've been getting tattooed by Alex Binnie recently and he's been saying the same thing; whether you do good work or not, your clients are paying for 'you'. We always keep that in mind at Dead Slow. I'm sure you've experienced it – people talking over you, ignoring you, those awkward silences... Well, if you're a tattooist, you're a craftsperson. You're doing a job, you're not a fucking rockstar. Remember that you're lucky you can dress like a fucking twelve year old every day and listen to whatever music you want, and the only thing you've got to complain about is, I dunno, nothing really!"



Kirsty finds it humbling to know that her clients have specifically chosen her as their tattooist. ("It can also be panic attack inducing!" she adds.) Knowing how much effort and energy she puts into each design, I ask if she feels it's important for her personality to be infused into every tattoo she does. "It's naturally gonna go in there anyway, with the stuff I'm doing right now," she says. "It kinda is my personality. But it depends on what you're doing. You don't always have to inject your personality into every piece you do. For someone working in a street shop, it's just important that you put on a nice tattoo. But the tattooist's personality is going to be with the client for the rest of their life even if it's not in the tattoo design. Every time the client looks at their tattoo, they're gonna think about how the tattooist behaved when they were doing it. Sometimes, when I've met people and complimented them on their tattoos, they've told me how bad the experience was. That's something I always think about."

Kirsty still manages to find time for her printmaking and painting, and as our conversation draws to a close, she explains the importance of creativity in her life in a way that seems to sum things up beautifully: "I need to do some form of art. If I don't, I feel sad. It's like food for the soul."

Dead Slow Tattoo
9 Boyces Street,
Brighton, BN1 1AN
Tel: 01273 208844
[instagram.com/deadslowco](https://www.instagram.com/deadslowco)
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BERLIN TATTOO CONVENTION

The Berlin Tattoo Convention has been a solid presence on the European convention circuit for an incredible 29 years!

It used to be a winter event, but now it's firmly established as a summer show, taking place in early August at the Arena Berlin. This is a large, utilitarian, purpose-built exhibition space nestled on the banks of the River Spree next to the famous Treptower Park. The food court overlooking the water was a great place to enjoy the sun on this scorching weekend – or you could soak up the atmosphere and drink in the wonderful views across Berlin's amazing skyline from the rooftop bar. The adjacent beach area and river swimming pool were very tempting...

The convention hall itself was set out as a large open-plan space with the booths well spread out between wide walkways. This ensured that the public experienced free-flowing movement throughout. Several bars catered to everyone's needs and ensured there was little need to queue. The hall was brightly illuminated despite there being little natural light.



Gui, Subculture Tattoo



Shige, Yellow Blaze



Haut Coloration Anne Schwarte



Yok, RedtailTattoo



Lama Art, Tattoo Art



Igor Bilicki

Like a lot of shows that are based in a capital city, the Berlin convention always attracts a really strong line-up of artists and this year was no exception. Berlin is the home of tattoo machine manufacturer Cheyenne and the company certainly made its presence felt. There was a sponsored area with about 30 world class artists from countries that included Russia, the USA, Japan and Iran all working under the corporate banner. Every year, Cheyenne host a popular open day at their factory immediately before the convention so that artists can see for themselves the meticulously high standards employed in the manufacturer of their machines and needle cartridges (whilst enjoying a barbecue and free drink...) Other machine manufacturers were also present at the show – among them Bishop Rotary, who presented their own sponsored artists including Shige from Japan and lettering duo Norm and Big Sleeps from America.



The show ran from Friday afternoon through to Sunday. Just as it was beginning, the heavens opened and a huge summer storm erupted – which seemed to keep visitors away on the first day. Many artists I spoke to felt this was perhaps a good thing as it enabled a few teething troubles (such as technical hitches with printers and some booths not ready for artists to set up) to be ironed out.





Melek Tasketin



Lama Art, Tattoo Art



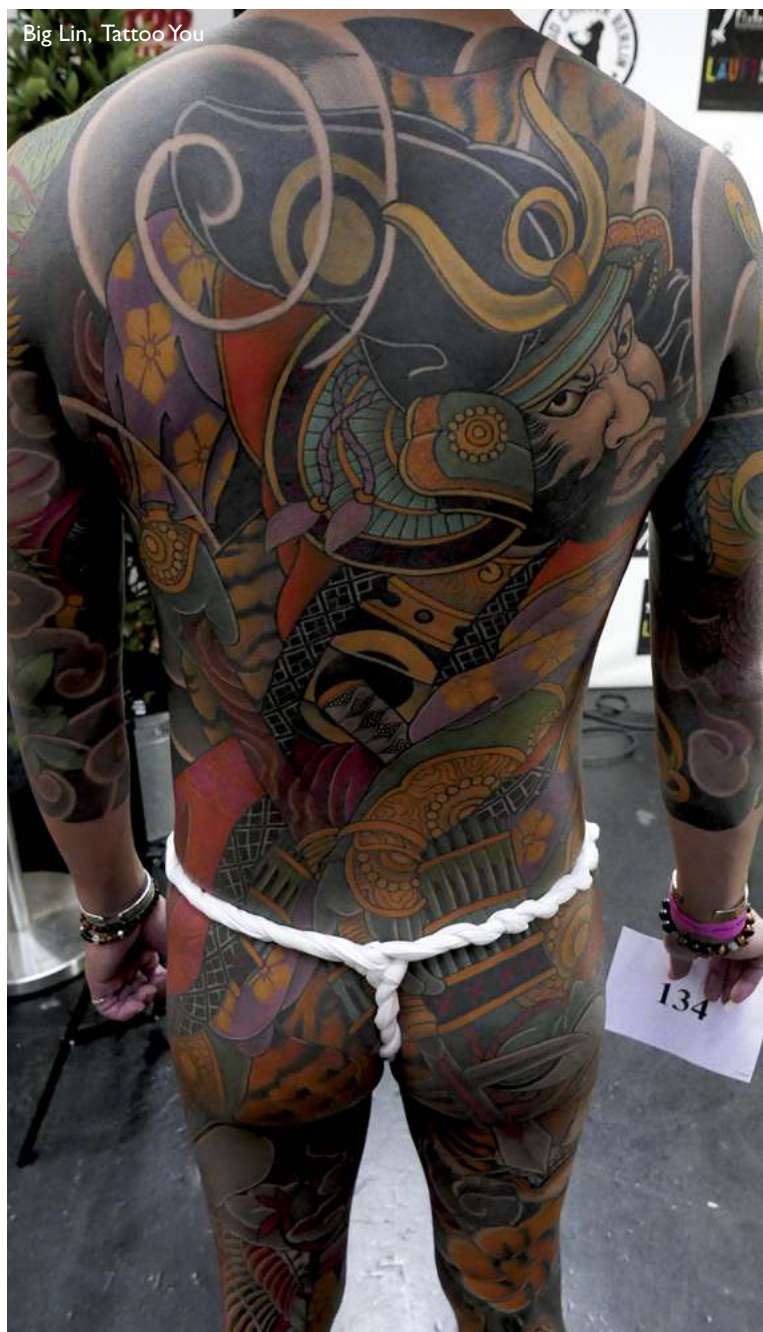
Richard Arthur



Anton Tonik

The tattoo competitions play a big part in this show, and with so many good artists it meant there were some top quality pieces being done. In fact it was a real pleasure to see so much great work on display. The collection of large-scale works by Big Lin from Tattoo Yue in Taiwan was a particular highlight, as was the bright, beautiful, two-part piece on the back of both legs from Monika Koch. It was very interesting to see that the traditional category was more focused on the truer sense of 'traditional', ie Maori, Polynesian, etc, which definitely seems to be more prevalent in mainland Europe than here in the UK.

There was wide range of different artists attending this convention. Young guns hungry to do anything sat alongside older, more established artists who were happy to relax and enjoy the atmosphere. A good number of British artists had chosen to make the journey, including Lee Symonds from Cherry Blossom Tattoo and Marc Newton from Skin Sorcerer. Lee last worked the Berlin show 20 years ago, and commented on how struck he was by the huge increase in corporate involvement and the very different flavour of today's event.





Eglogor Pesio, BL Tattoo



Gui, Subculture Tattoo



Harris Madeshi



Skinshock tattooing



Tomek Dvorniak



Stepan Negur



Big Lin, Tattoo You

We couldn't help noticing that numbers through the door seemed down on previous years. This is certainly not a show for walk-ups. Realism artists were steadily working on large pieces across several days, but a few of the other artists we spoke to had had a fairly quiet time. Maybe the weekend was just too hot to make being inside at a tattoo convention an attractive prospect? Or, with some of the biggest names in contemporary tattooing resident in Berlin and the city reputed to have more than 1200 registered studios, maybe there is just too much choice already and people don't feel the need to attend a convention? We suspect it's simply a reflection of how things are globally at the moment.

Berlin is a beautiful city, steeped in history, with an exciting vibe that makes it a number one destination for a weekend break. There is so much to see and do, excellent food and drink, and plenty of open space too. It has a great tattoo tradition and a good convention (even if the event needs some slight organisational tweaks). Next year will be the 30th anniversary of the show and we can't wait to see what's planned for this incredible occasion! 30 years is an amazing achievement by any standard. And Frank Webber and his team deserve massive recognition for their consistent promotion of tattooing over such a long period of time.

Samanta Tattoo



Monika Koch



Lukas Melcher



Oli Sugars, Magnum Opus



Big Lin, Tattoo You



Sergio Salas and Adry Sanchez



Big Lin, Tattoo You



Travelin' Mick getting some ink



Ricky Klose

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- 11. Sept. ANTWERP, BELGIUM - GLORYBOUND TATTOO
- 12. Sept. FORCHHEIM, GERMANY - MONKEY BUSINESS TATTOO
- 13. Sept. LUCERNE, SWITZERLAND - XXX TATTOO
- 14. Sept. VERONA, ITALY - INK ADDICTION TATTOO
- 15. 16. Sept. ROME, ITALY - BLACK HORSE TATTOO
- 17. Sept. TRIESTE, ITALY - INKAMATIC TATTOO
- 18. Sept. VIENNA, AUSTRIA - VIENNA ELECTRIC TATTOO
- 19. Sept. LEIPZIG, GERMANY - DARK & BRIGHTSIDE TATTOO
- 20. 21. 22. Sept. AACHEN, GERMANY - KAISERSTADT TATTOO-EXPO



QUEM É
NÃO COMENTA

DUDA LOZANO



Duda Lozano creates incredibly realistic 'trompe l'oeil' tattoos that look just like sewn-on patches. Inspired by cartoon characters and pop culture imagery, his art is both technically accomplished and fun. And it's proving popular way beyond his native Brazil.

Tell us about yourself...

I'm 47 years old, and I'm from São Paulo in Brazil. I live in Capão Redondo, on the outskirts of the city.

How long have you been tattooing?

I've been a tattoo artist for 18 years now. A lot has changed in that time. Equipment for instance. It doesn't seem that long ago that we had to solder our own needles! I remember when I was growing up, there was a lot of prejudice against tattoos. But like everywhere else in the world, that's changed over the years. I've lived in Brazil my whole life and I've seen how we Brazilians have gradually come to be huge admirers of tattoo art.

Where do you work?

Today I work in the largest and oldest tattoo studio in Brazil, Tattoo You in São Paulo. I feel very lucky to be working alongside several artists that I've always admired.



Who taught you to tattoo?

My mentor was the tattoo artist Claudio Botta, who taught me all the tricks of the trade!

Which other artists have influenced or inspired you?

Oh, so many. I was hugely influenced by Marcelo Mordenti and Snoppy [sic], among others, and today I'm influenced by artists such as Led Coult, Dmitriy Samohin, Val Tatboo, O'Kharin... And that's just to name a few, off the top of my head.





Tell us how your art has evolved.

All my life I've been in love with cartoons, and as a child I was always drawing Disney and Hanna-Barbera characters. Before becoming a tattoo artist, I was airbrushing Harley-Davidson motorcycles and I've been able to use the same sorts of techniques for creating textural effects in my tattoos. As for the 'patch' style... well it's popular all over the world isn't it?

Have you ever had any issues with copyright?

No, I've never had any problems using those images. Imagine how many times Mickey and the Simpsons have been reproduced... Plenty of people were doing it before I came along, and plenty of people will continue to do it in the future.



Tell us about your technique.

I love creating colours and textures – that's something that comes from my airbrushing experience – so I usually only use a stencil to make the outline of the tattoo. The rest I create spontaneously, in the moment. I don't generally use photographic reference at all. Actually, I think the hardest part of 'tattoo technique' will always be the creativity that goes into the piece.

What equipment do you use?

I started with coil machines, but today I only use rotaries. They are so much lighter and they make much less noise.

Do you have any hobbies outside of tattooing?

I don't have time right now! But I would love to get back to airbrushing or oil painting in the future.



What's the best piece of advice you've ever been given? And the advice you would want to pass on to artists who are just starting out?

The best piece of advice that I've ever received – and which is something that I still constantly keep in mind toady – is just to be yourself. Be authentic. Be original. It's no use having a Fender or a Gibson if all you're going to do is play cover versions and not create your own music...

What's your vision for the future?

I've got several ideas for projects that are waiting to be brought to life on skin. I have lots of ideas and plans. But looking further into the future and dreaming a little, ten years from now I want to be in a position where my work influences and inspires those who are just starting out. I want to have created tattoos that others use as reference. I want to be known as the originator of a style.





Tattoo You
 Av. Dr. Cardoso de
 Melo, 320
 Vila Olímpia
 São Paulo
 SP 04548-001
 Brazil

Tel +55 11 3044-1504
tattooyou.com.br






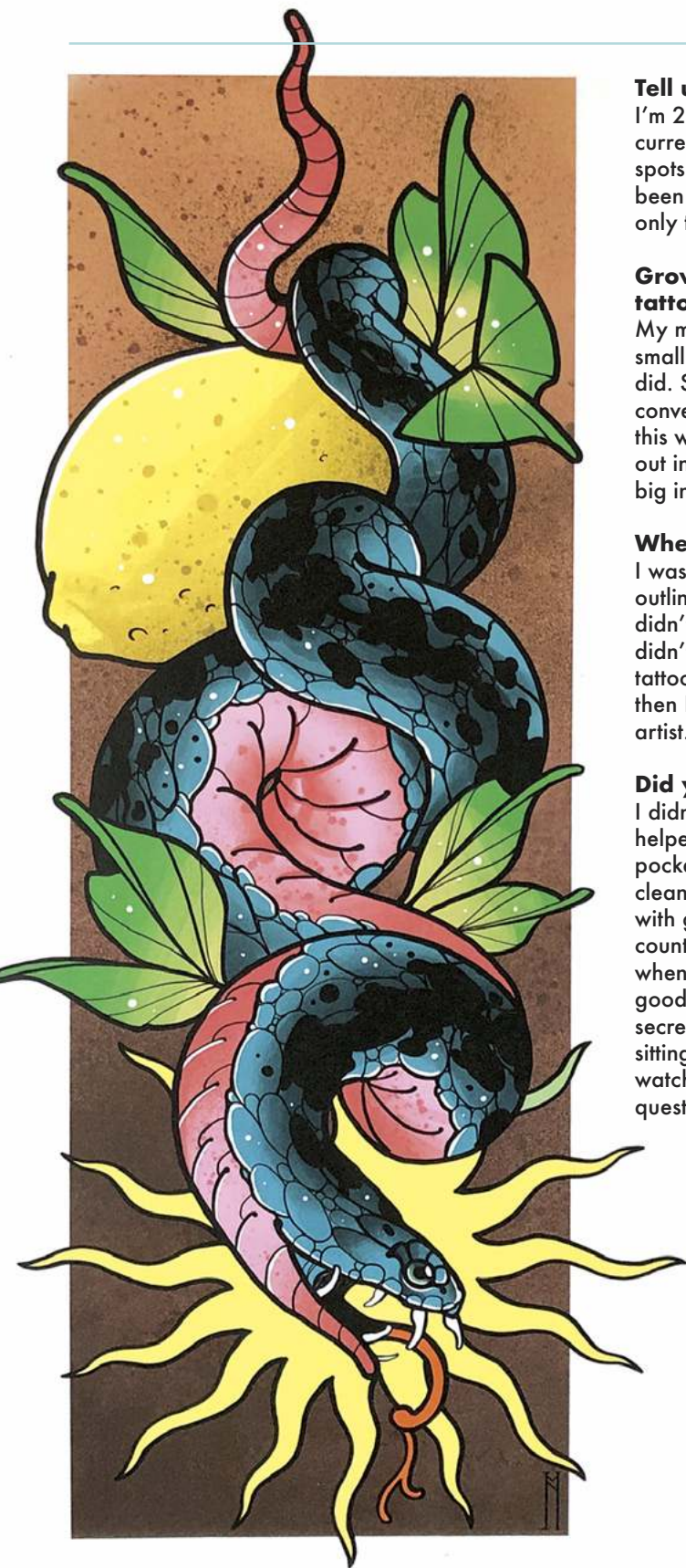
'I REALLY LIKE IT WHEN SOMEONE COMES TO ME WITH A CRAZY IDEA AND I HAVE TO EXERCISE MY BRAIN'.

Hungarian tattooist Norbert Mirk, now based in the UK, has an insatiable appetite for the beauty of nature and a joyous approach to his work. And how did it all start? Blame his mum!





NORBERT MIRK



Tell us a little about yourself

I'm 26 years old. I'm from Hungary, but I'm currently based in Nottingham. I do guest spots around the UK and abroad as well. I've been tattooing for five years altogether, but only three and a half years full-time.

Growing up, what planted the idea of tattooing in your head?

My mum is a tattoo artist! Even when I was a small child, I was amazed by the drawings she did. She would always take me to tattoo conventions, and that's where I fell in love with this world. My whole childhood, I was hanging out in tattoo studios. And that obviously had a big influence on me.

When did you start to get tattooed?

I was 14 when I got my first tattoo. It was an outline of a Fender Stratocaster. My mum didn't want to do it for me, but I told her if she didn't do it I would go to a dodgy unhygienic tattooist, so she relented in the end. Back then I didn't know I wanted to be a tattoo artist. I just loved tattoos and rock 'n' roll.

Did you have an apprenticeship?

I didn't have a proper apprenticeship, but I helped out in my mum's tattoo studio for pocket money when I was a teenager. I cleaned the steel grips and tips and helped out with general studio cleaning too. In my country, apprenticeships weren't so popular when I started out. If your drawings were good, tattoo artists were happy to share their secrets and help you out. I used to spend hours sitting next to amazing artists like Grindesign, watching them work and asking them silly questions.



Have you done any formal training in art and design?

Yes, I've studied graphic design and printmaking. Learning the basics of drawing was crucial – it's the most important thing for any tattoo artist in my opinion.

Do you use an iPad?

For tattoo designs, when I have to prepare the drawings to a deadline, I always use my iPad because it's way faster – and I can use several layers, duplicate them and play around with the design. I can also do a visualisation so it's easier for clients to see what the tattoo will look like. The only thing I found difficult was learning about the differences between Procreate and Photoshop (but there's a YouTube tutorial for everything). When I do paintings, I sometimes use the iPad to prepare a sketch so I don't waste paper. But I like to use every kind of medium for my artworks. Sometimes it's refreshing to put the iPad away and do everything traditionally.

Do you have any habits or routines that help you work?

Before I start tattooing I always warm up my wrist with a gyroscopic ball. Before I start to draw I usually walk my dog. Dog walking is a really good way of getting inspiration from nature! While I'm working, I like to listen to rhythm and blues, rockabilly, old school hip-hop, punk, stoner rock or sometimes Viking ritual music. Sometimes I even listen to Beyoncé.





Tell us about your equipment.

I use rotary machines at the moment. For bold outlines I have a Dan Kubin. For filling in the blacks and colours I use a Cheyenne Spirit. The Spirit feels like a really gentle brush and it's so easy to work with it. Almost cheating! But I still think nothing does better lines than good old coils. I just like to keep it simple. I always like to try out the machines that other tattoo artists recommend to me.

How do you create something new for each customer? And how do you overcome creative blocks?

Nowadays, everything has been tattooed. Even if I think I've created an original idea, someone will already have done it. I have a notebook though, where I write my ideas (for example "wild boar with an ice cream") and when I sit down to draw and I don't have any ideas I just choose one from there. I don't think it's a crime if you are inspired by someone who you look up to, or use elements that you really like in other people's tattoos. This is the way to develop yourself and learn new things. But stealing someone else's custom design is a different matter. It's a really big problem in tattooing right now. Except usually it's the badly done tattoos that are copied!





Do you design for the customer, or do you design from your own ideas?

A little bit of both. It's the best feeling when I can do my own doodles on people. That's the dream for everyone who starts tattooing I guess. If a client wants one of my designs from ages ago, I usually tell them that I will redraw it because more than likely I will do something different with it. I really like it when someone comes to me with a crazy idea and I have to exercise my brain. I love working with my clients on their awesome requests, especially when we are both open to each other's suggestions.



Do you see tattooing as a job or a passion?

This is a bit of a cliché, but for me it's a lifestyle. I could never stop being a tattooist. Even when I go home after work, or when I'm on holiday, I'm still a tattooist with my head full of tattoo thoughts and tattoo ideas. I've never really thought about why I do it. Creating something makes me happy. And there's an extra layer to that happiness when my clients want to wear my creations their whole life.





Do you feel a pressure to perform?

Yes, but I think this pressure can move me forward too. When it gets too much, my partner or my work mates friends calm me down.

Do you enjoy tattooing your customers? Is it important to connect with people?

Sometimes I simply can't believe how awesome my customers are, and how open they are to my suggestions. It's amazing. But then there are those rare occasions when I feel like I should just be painting on canvas... [Laughs]

What is the most important piece of advice you've been given

Sneaky Mitch said, "Just sit down and draw every day." And Mariusz Olech said, "Life is Life, my friend."

Professionally, what are your goals?

My goals are to improve and develop my tattooing, and always find something interesting and new in this incredible profession. I'd like to get know more people in this industry, because it's always best when you're surrounded by like-minded people.



Outside of tattooing, what brings you joy?

Karaoke, playing guitar and nature photography (even though I'm newbie at any kind of photography!) And bowling. But I'm really bad at bowling.

Who, or what, inspires you?

Nature is my biggest inspiration. It's the most amazingly beautiful thing for me. I'm also inspired by Japanese art, Art Nouveau, mythology, traditional and neo-trad tattooers, Baroque style... and so many more things. But if you examine any of these closely, you'll realise they're all inspired by nature too. Because nature is perfect.

[instagram.com/mirknorbi](https://www.instagram.com/mirknorbi)

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Tokyotattoo® Studios (Cheltenham)

13 The Courtyard, Montpellier,
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www.tokyotattoo.co.uk

Tokyotattoo® Studios (Birmingham)

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Vicious Pink Tattoo

Suite C, 9a Willow Street,
Oswestry,
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Tel no: 01691570427
visciousspinktattoo@gmail.com
www.visciousspink.co.uk

NORTH WEST Ace Kustom Tattoo

78 Church Road
Manchester, M22 4NW
Tel no: 0161 945 8433
acekustomtattoos@gmail.com

All Style Tattoos

28 Crellin Street
Barrow in Furness, LA14 1DU
Tel no: 01229 838 946
Email: allstyletattoos@gmail.com
www.facebook.com/
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Aurora Tattoo

Sultan of Lancaster, Brock St,
The Old Church, Lancaster, LA1 1UU
auroratattoo@hotmail.co.uk
www.auroratattooostudio.co.uk

Black Freighter Tattoo Co.

56-60 Lower Bridge Street
Chester, Cheshire
CH1 1RU
Tel no: 01244 297528
theblackfreightertattoo.co.uk@gmail.com
www.facebook.com/TheBlack-Freighter-TattooCo

Bold As Brass Tattoo

Charleston House, 12 Rumford Pl,
Liverpool L3 9DG
Tel no: 0151 227 1814
boldasbrassattoo@gmail.com
www.boldasbrassattoo.com

Dabs Tattoo

78b Eastbourne Road
Southport
PR8 4DU
01704566665
Dabstattoos@btconnect.com
https://www.facebook.com/dabstattoo/DABS Tattoo
@tattoosatdabs

Inkden Tattoo & Piercing Studio

50 B Coronation Street,
Blackpool FY1 4PD
Tel: 07957 021 702
inkden.tattoo@gmail.com
www.inkdentattoo.co.uk

Inked Up Chester

21 Eastgate Row North,
Chester. CH1 1LQ
01244638558
info@inkedupchester.co.uk
Instagram @inkedupchester

Marked for life

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www.marked-for-life.com

Market Quarter Tattoo

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marketquartertattoo@gmail.com
Facebook - Market Quarter Tattoo
Instagram- @marketquartertattoo

Sacred Art Tattoo

497 Barlow Moor Road, Chorlton,
Manchester. M21 8AG
Tel: 0161 881 1530
tattoo@sacredarttattoo.co.uk
www.sacredarttattoo.co.uk

Skin Kandi Tattoo Studio

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Merseyside WA10 1QF
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skinkandi@hotmail.co.uk
www.skinkandi.co.uk

Studio78 Tattoos

15 Earle Street, Crewe, CW1 2BS
Tel No: 01270 581 581
email: studio-78@hotmail.co.uk
www.studio-78.co.uk

True 'til Death

13 Whalley Road
Accrington, BB5 1AD
Tel no: 01254 433 760
Email: via Facebook – True 'Til Death
Tattoo
www.accringtontattoo.com

CONVENTION CALENDAR

27th-29th September London Tattoo Convention

Tobacco Dock, London, UK
www.thelondontattooconvention.com

27th-29th September Buckley Ink Tattoo Convention

The Tivoli
Brunswick Road, Buckley
Flintshire CH7 2EF
United Kingdom
www.tivolivenuer.com

18th-20th October Liverpool Tattoo Convention

Britannia Adelphi Hotel,
Ranelagh Street, Liverpool,
www.liverpooltattooconvention.com

OVERSEAS CONVENTIONS

5th-7th October Marmaris Tattoo Convention

www.facebook.com/Marmaris-
Tattoo-Festival

5th-7th October Ink & Art Expo

De Beursfabriek
Symfonieaan 5,
3438 EX Nieuwegein,
Netherlands
www.unitedconventions.com/
nieuwegin/

5th-7th October Barcelona Tattoo Expo

Fira Barcelona Montjuïc
Avinguda de la Reina Maria Cristina,
Barcelona, Spain
www.barcelonatattooexpo.com

25th-27th October Amsterdam Tattoo Convention

Amsterdam RAI Exhibition and
Convention Centre, Europaplein,
1078 GZ Amsterdam,
Netherlands
www.tattooexpo.eu

1st-3rd November Dublin Tattoo Convention

Royal Dublin Society
Anglesea Rd, Dublin 4, Ireland
www.dublintattooconvention.com

8th-10th November Florence Tattoo Convention

Fortezza Da Basso
Viale Filippo Strozzi, 1 50129
Florence, Italy
www.florence tattooconvention.com

8th-10th November I Love Tattoo Expo

Kaohsiung City, Taiwan
www.ilovetattooexpo.com

8th-10th November International Brussels Tattoo Convention

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

7th-8th December Cesenatico Tattoo Convention

Palacongressi Bellaria Igea Marina
Via Uso 1 - 47814 Bellaria Igea
Marina, Italy
www.tattooconventioncesenatico.it

2020 UK CONVENTIONS

February 28th-1st March Tattoo Tea Party

Event City, Manchester
www.tattooteaparty.com

2nd-3rd May Brighton Tattoo Convention

Brighton Centre,
Brighton BNI 2GR
brightontattoo.com

2020 OVERSEAS CONVENTIONS

17th-19th January Goa Tattoo Festival

Tito's Whithouse, Arpora Mapusa
Road, Anjuna Goa India
www.goatattoo festival.com

17th-19th January International Lille Tattoo Show

Lille Grand Palais
59800 Lille,
France
www.lille-tattoo-convention.com

13th-15th March Mondial Du Tatouage

Grande halle de la Villette
211 Avenue Jean Jaurès
75019 Paris
France
www.mondialdutatouage.com

12th-13th September Tattoo Assen

De Bonte Wever
Stadsbroek 17,
9405 BK Assen,
Netherlands
www.tattooexpo.eu/en/assen/2020

INTERNATIONAL
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