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**CARL TERO**

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# CONTENTS & FEATURES



**16**

## **BENJAMIN LAUKIS**

Painterly female forms, calligraphy and fetish imagery



**28**

## **TATTOO SUNDAY**

Brugge's fast and furious one-day convention



**34**

## **HORIKYO**

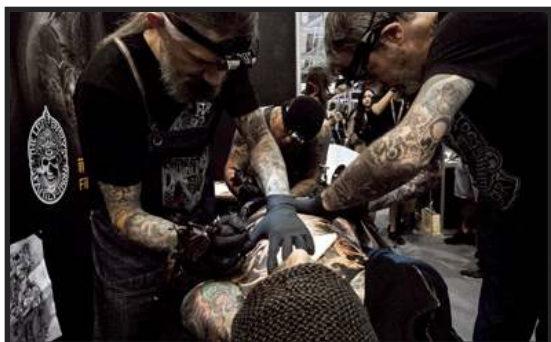
A very special book by Andreas Coenen



**42**

## **LUCY O'CONNELL**

Delicate, whimsical, illustrative neo-trad



**54**

## **I LOVE TATTOO**

Taiwan's premier tattoo convention



**64**

## **GALLERY**

Inspirational tattoos from our international gallery



**78**

## AMY EDWARDS

Face-to-face with super realistic portraits



**90**

## PORTFOLIOS

4 fantastic artists present their work



**98**

## ALEXSEY TOL

Russian traditional tattoos, without the drunken bears



**110**

## BARCELONA BAUM FEST

Massive urban art and culture festival

# REGULARS

**8**

## NEWS & REVIEWS

If it goes on in the tattoo world, it goes in here

**120**

## REGIONAL DIRECTORY

Find the best studios in your town or apply to join our listing

**126**

## CONVENTION CALENDAR

Get out and about! And organisers, send us the details of your event!

All correspondence should be sent to  
**Total Tattoo Magazine**  
96 Glendenning Road  
Norwich  
NR1 1YN

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# EDITORIAL 183



Did you know that Starbucks has a choice of over 80,000 combinations of drinks? That's a *lot* of coffee. And it's just the offering of one brand. When you think about all the different coffee shops, bars, restaurants and beyond, the choices become almost overwhelming.

It's a weird paradox. Here in the western world, our freedom to choose, and to have pretty much anything we want, has actually resulted in greater confusion, more stress and general unhappiness. In the 1970s Alvin Toffler coined the terms 'overchoice' and 'choice overload'. I won't go into too much detail, but essentially these mean that if we have a lot of choice (and the options are all equally good) we're often left feeling mentally drained and less happy with our final decision than if there were only a few options in the first place.

I can relate to this... especially when it comes to tattoos. After many years of thinking, overthinking and then thinking some more, I've finally decided on what I'm going to have on my back (and have actually got around to booking the sessions, starting in March 2020). I'm excited about it, and I think part of this excitement is because I've finally made my mind up! My family and friends are equally relieved, as they're fed up of me asking "What do you think about...", as I gesture my hands over my back and buttocks. And talking of choice overload, I can also see how tattooists feel frustrated if they're told "Do whatever you want". If you've got a creative mind, how do you even pick from the ideas in your head?!

I wonder if, 'in the old days', I would have deliberated so much about what to get. Sure, there were options, but with social media, new technologies and artists constantly raising the bar, it almost feels that anything is possible when it comes to themes and subjects for tattoos. The shift into the mainstream also means that it's now more acceptable to get pretty much whatever you want on your body too, without *too much* judgement. I mean, I can't imagine Sailor Jerry having many requests for tattoos featuring pizza, celebrity portraits or moustaches on fingers, can you?

Obviously, I am in no way condemning anyone's personal choice. Aside from the indecisiveness, I think it's great that we have such autonomy. I just wish I could make up my mind a bit more easily.

Right, I'm off to get a chocka-mocha-wocka latte with oat milk and extra foam. 79,999 more options to go...

## Editorial team

Perry Rule  
Jill Feldt  
Sean Campbell

## Editorial enquiries

[editor@totaltattoo.co.uk](mailto:editor@totaltattoo.co.uk)

## Advertising enquiries

[advertising@totaltattoo.co.uk](mailto:advertising@totaltattoo.co.uk)

## Gallery submissions

[gallery@totaltattoo.co.uk](mailto:gallery@totaltattoo.co.uk)

## Subscription enquiries

[subs@totaltattoo.co.uk](mailto:subs@totaltattoo.co.uk)

## Social media

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

## Contributors

Lizzy Guy  
Rachel Peppiette  
Derek Yip



## Perry

Editorial Team

[editor@totaltattoo.co.uk](mailto: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)

## TATTOO EXHIBITION IN GREAT YARMOUTH



**The major touring exhibition *TATTOO: British Tattoo Art Revealed* has now reached Norfolk. It will be on show at the Time and Tide museum in Great Yarmouth until 8th March 2020.**

The exhibition is a celebration of the astonishingly rich heritage of tattooing as an art form in the UK. You'll find all the legendary names of historic UK tattooing here, and some wonderfully interesting and inspiring material from the collections of Willie Robinson, Jimmy Skuse and Paul 'Rambo' Ramsbottom that isn't normally on public display. *TATTOO* also features the relatively unknown story of pioneering female tattooist Jessie Knight. Altogether, there are more than 400 original art works,

photographs and artefacts on display, plus exciting commissions from contemporary tattoo artists – including Alice Snape's amazing '100 Hands Project', showcasing sculptural silicone arms customised by some of today's best artists.

As the Museum's publicity says, "From ruffians to royalty, sailors to socialites, pilgrims to punks, people from all areas of society have been tattooed. This exhibition challenges long-standing myths and pre-conceptions about tattooing, especially in relation to race, gender and class." With its rich maritime heritage, Great Yarmouth is a very apt location for the show.

The Time and Tide museum is the only venue in East Anglia to be hosting *TATTOO*. It really is a must-

see, so if you're in the area (or if you fancy a winter trip to the beautiful east coast!) treat yourself. Time and Tide is open every day of the week. Check their website for details: [www.museums.norfolk.gov.uk/time-tide/whats-on/tattoo](http://www.museums.norfolk.gov.uk/time-tide/whats-on/tattoo)

*TATTOO: British Tattoo Art Revealed* is curated by the National Maritime Museum Cornwall in partnership with Arts Council England, the National Lottery Heritage Fund, the Garfield Weston Foundation and the Sir John Fisher Foundation.





**BBC Radio 4's consumer affairs programme, *You & Yours*, recently featured a gem of a discussion on facial tattoos.**



The segment included a heartfelt contribution from Nadine Andersen, who talked about her extensive tattoo coverage – which consists of stunningly beautiful facial ink plus radical blackwork that is gradually covering her entire body (by Cammy Stewart of the Brutal Black Project). 23-year-old Nadine works in a care home in Dundee and has now also become a model. She has more than 100,000 followers on Instagram. She told Radio 4's listeners what her tattoos mean to her, and how she expresses herself through her body art, and she emphasised the importance of choosing the right artist and working closely with them. Nadine explained that she had thought very carefully before committing to what some people describe as “job stopper” tattoos and said she would never advise anybody else to opt for the same kind of extreme coverage unless they had really thought about the consequences; but she also believes very strongly that personality, and how you present yourself, is more important than any visible tattoos you might have.

Tattooist Lee Clements and academic Dr Matt Lodder also contributed to the discussion, sharing their interesting and expert views on the subject. They pointed out the vast difference between spectacular and thought-out work such as Nadine's and the kind of facial tattoos that are more spontaneous – reckless even – and perhaps much more regrettable. Matt was asked if he thought having face, neck and hand tattoos was now more acceptable in society as a whole. He laughed a little as he answered, “I think 'acceptable' is a difficult word to use... because if it was acceptable in a straightforward way we probably wouldn't even be having this conversation!”



Dr Matt Lodder

This was a short 7-minute segment within a 40-minute programme, but it managed to explore the topic in surprising depth. *You & Yours* is of course aimed at a general audience, many of whom may not be tattoo fans, and we felt it presented this potentially controversial topic in a very balanced and informed way.

Have a listen on BBC Sounds:  
**[bbc.co.uk/programmes/m000b4wr](https://www.bbc.co.uk/programmes/m000b4wr)**  
The segment begins approximately 11 minutes and 50 seconds into the programme.



Nadine Andersen

# JAPANESE ART AT BUCKINGHAM PALACE

**Here's a treat for lovers of all things Japanese. The Queen's Gallery at Buckingham Palace is mounting a major exhibition of Japanese art treasures from the Royal Collection. *Japan: Courts and Culture* will run from 12th June to 8th November 2020. And it will include some royal Japanese tattoos too!**



The Royal Collection possesses one of the finest holdings of Japanese art in the western world. In this show, highlights from the collection are being brought together for the first time, including rare examples of porcelain, lacquer, samurai armour and embroidered screens.

*Japan: Courts and Culture* tells the story of the diplomatic, artistic and cultural exchanges between Britain and Japan from the reigns of James I to Queen Elizabeth II and offers a unique insight into the relationship between the imperial and royal courts over a period of 300 years.

But how did it all begin? Here's a little bit of history – plus more on those royal tattoos.

In 1613, English sea captain John Saris returned from Japan with a gift for King James I from Shogun Tokugawa Ieyasu, the military leader who governed Japan on behalf of the imperial family. It was a suit of samurai armour, the first surviving non-European work of art to enter the Royal Collection.

Japan was then closed to the west for a couple of centuries (from the 1630s to the 1850s) with only a limited amount of trading happening through the Dutch East India Company. Demand for exotic East Asian wares remained high in Europe, where the secrets of porcelain and lacquer manufacture were yet to be discovered. The British royal family – including Queen Mary II in the 17th century, Queen Caroline in the 18th century and King George IV in the early 19th century – were avid collectors.

When Japan reopened to the West in the 1850s, Queen Victoria's son, Prince Alfred, Duke of Edinburgh, was the first member of a European royal family to visit. Then in 1881 Queen Victoria's teenage grandsons – Prince George of Wales (the future King George V) and his brother Prince Albert Victor – stopped off on naval shore leave. They met the Emperor Meiji and Empress Shoken and were given gifts to bring back to England.

Along with most of their shipmates, the princes also acquired Japanese tattoos! Prince George had a dragon on one arm and a tiger on the other, and Prince Albert Victor had a design featuring two storks.

Prince George's diary (which will be displayed in the exhibition) gives a fascinating account. He describes the tattooist using tools that “look like camel-hair brushes, only instead of hairs they consist of so many very minute needles” – and “holding the instrument in the right hand and grasping your arm with the left, while he tightens the surface of the skin on which the drawing is to be made between his thumb and forefinger.” He recalls, “We did not find the pricking hurt at all.” He further recounted that “the man who did most of our party was beautifully tattooed over the whole of his body, and the effect of these Japanese drawings in various colours and curves on his glistening skin was like so much embroidered silk.”

You can find the details of the exhibition here:

**[www.rct.uk/whatson/event/989538/Japan:-Courts-and-Culture](http://www.rct.uk/whatson/event/989538/Japan:-Courts-and-Culture)**

An accompanying book, 'Japan: Courts and Culture', is published by Royal Collection Trust, price £29.95.



## EDDING MAKE THEIR MARK



Big business is certainly becoming more and more involved in tattooing. We recently reported on the new tattoo-related skincare range launched by Nivea manufacturer Beiersdorf. Now, in another story from Germany, we hear that edding – the well known marker pen brand – is to launch its own range of tattoo inks. And that's not all. We understand they also have plans to open their own tattoo studio in Hamburg next year! Watch this space.



## FRENCH SCHOOL OF TATTOOING



The French School of Tattooing (École Français du Tatouage, [www.formationtatoueur.fr](http://www.formationtatoueur.fr)) which has centres in Créteil, Lyon and Beauvais, was established way back in 2009. It provides comprehensive professional training (and officially recognised qualifications) covering the technical, artistic and business aspects of tattooing – with the aim of giving tattooists a solid foundation of skills that will enable them to offer a high quality service to their customers. The School believes in forging links with tattoo artists and tattoo cultures around the world. Two recent events that caught our eye were a guest seminar on “the symbolism, the discipline, and the softness of the curves” of Arabic calligraphy (given by Hicham Chajai) and a visit by Teiki Huukena, president of The Patutiki Association, which promotes the traditional tattooing of the Marquesas Islands.

## MICK DALE RIP

A while back, we reported on the tragic death of much-loved tattooist Mick Dale (who ran The Ink Spot in Haslingden, Lancashire). According to local newspaper reports, a 38-year-old man has now been sentenced to 16 years in prison for his murder, after a lengthy police investigation and trial. We do hope this will bring some sense of closure for Mick's family and friends. Our thoughts are with them at this sad and difficult time.



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# CHRISTIAN WARLICH EXHIBITION AND BOOK



*Christian Warlich: King of Tattooists* runs until 25th May 2020 at the Museum of Hamburg History (Stiftung Historische Museen Hamburg).

Check out [shmh.de/en/exhibitions](http://shmh.de/en/exhibitions) for details.

**The Museum of Hamburg History is currently showing an exhibition devoted to legendary German tattooist Christian Warlich, who practised his craft in the St Pauli district of the city (home to the famous Reeperbahn red light district). Known as “The King of Tattooists”, Warlich tattooed for more than half a century, until his death in 1964.**

The Museum for Hamburg History owns a fascinating collection of Warlich artefacts. Many international loan exhibits are also on display, as well as material relating to Karl Finke, Willi Spiegel, Martin Ahlers, Paul Holzhaus and other early 20th century tattooists to give visitors an insight into the tattoo scene in Hamburg at that time.

Christian Warlich's flash book is the centrepiece of the exhibition. And to give everyone a taste of his work, the Museum is showcasing a different double-page spread on its website each week. A facsimile of the book – with more than 300 of Warlich's designs restored to their original vibrant colours – has recently been published by Prestel in a special bi-lingual English/German edition (ISBN 978-3-7913-5896-3). This exquisite volume also includes previously unpublished archival material and photographs, plus new research that shines a light on how Warlich's early years at sea, travelling the world, may have influenced his tattoo designs.



# JOCK ON THE RECORD

A rare treat arrived through the letterbox of Total Tattoo Mansions the other week: A beautifully packaged retro 12" vinyl recording of an interview between tattoo supremo Lal Hardy and infamous London tattoo legend Jock Little that was originally recorded on cassette in Jock's Kings Cross shop in 1985. Lal questions Jock on a number of tattoo subjects of the day and the whole conversation is charming, insightful and funny - although some of the comments are very reflective of the times and certainly don't always fall into the more politically correct sensibilities of today! The interview has been re-mastered and pressed onto a limited edition white, purple and green record. It comes with a digital download code giving access to a slightly longer recording. Also included is a flash sheet of Jock's designs painted by Lal and a print by Jordan Tear.



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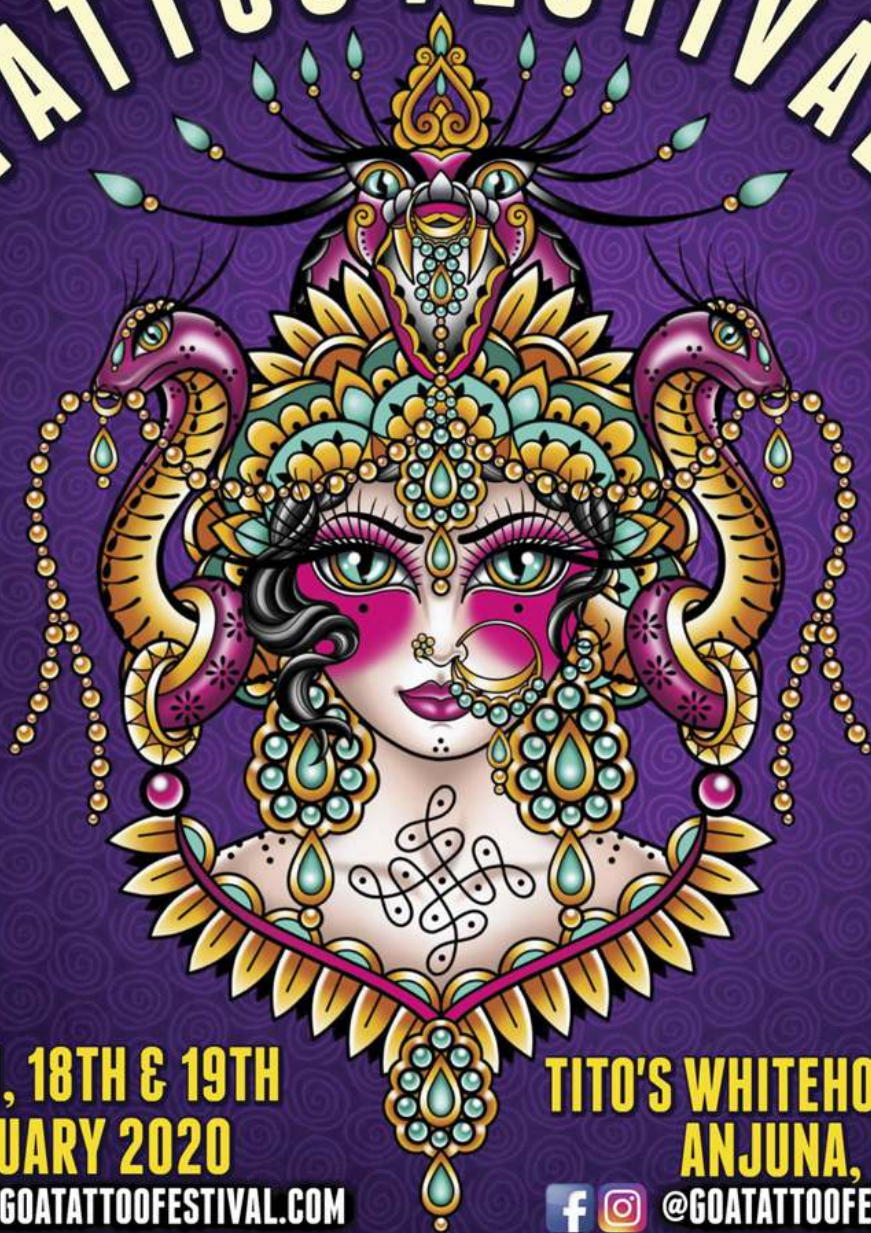
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# BENJAMIN LAUKIS



**‘SOCIAL MEDIA IS A GOOD THING. BUT IT CAN ALSO BE SUCH A SHIT THING.’**

**B**enjamin Laukis is an outstanding tattooist who has become a leading protagonist on the international scene. Sharp-witted yet reserved in equal measure, his approach to tattooing is outgoing and self-confident. His designs – combining calligraphy, painterly forms and fetish imagery with slightly sinister undertones – have established him as one of the most original artists travelling the world today. We'd been chasing this enigmatic Australian for several months and we finally managed to track him down in Turkey, at the recent Marmaris Tattoo Festival.





Ben came to tattooing quite late, having first completed an apprenticeship as a sheet metal worker. At 36 years old, he's been tattooing for 11 years now. "I was offered my tattoo apprenticeship by the guy who'd been tattooing me," he tells me. "He knew I was drawing a lot, and he knew I was really into graffiti. He'd seen my stuff so he knew I was artistic. He could also see that I was dedicated to my art, because even though I had a full-time job I was still making time for graffiti. So I think he reckoned it would be a pretty safe investment of his time to train me up."





As a young artist in Australia, Ben had always been attracted to the rebellious countercultural side of street art, but after a few too many near misses with the law he decided a shift of focus was in order if he wanted to avoid ending up in jail. So the chance of a tattoo apprenticeship held a lot of appeal. "I worked with Neil in Sunshine Coast in Queensland for four years," he continues. "We had a kind of gentlemen's agreement on that. Then I gave him my notice and moved to Melbourne in Victoria. It was there that I started to concentrate more on specific designs, rather than doing everything."





Mural by Ben, Dirty Rasel and Rino

"Back then," Ben explains, "Australian studios were pretty much biker-run. But that's all changed now. A load of shit laws were brought in, banning bikers from owning businesses, so they all had to sell up - which meant that where you'd previously had five shops that were regulated by the bikers, suddenly you had twenty shops! It's completely oversaturated now. I preferred it when the bikers were running everything because I think there should only be one or two shops per town. What's happening now is insane! You don't need to open yet another shop. Just work in one that already exists."



Settling down in one place isn't Ben's style. "I'm travelling a lot," he tells me, "working shows and doing guest spots. My partner is a tattooist as well, and she often travels with me. We live in Athens now - I got my Greek residency recently - but I only get to spend about two months a year there. I'm home for a week, then off for a month, then back for a few days, and then away again for six weeks... It's quite draining. And I've accidentally adopted a very minimalist lifestyle. I've got stuff in a secure storage unit, like rare issues of comics, records, and other things I've collected, but everything else, I don't really care about. My favourite possessions I keep with me, but I don't have much. I've not been back to Australia for more than four years. I have my parents and some friends I'd like to see of course, but I don't actually have any plans to head back there any time soon."



Ben is a major player in the tattoo 'Rat Pack' [along with Steve Butcher, Yomico Moreno, Sam Barber, Jak Connolly and Matt Jordan, plus Dave Paulo] who created such a lot of excitement with their collaborative tattooing at the London Tattoo Convention. I ask how that came about. "We were just a group of friends who wanted to do something different. Collaborations are nothing new, but we had the idea of all six of us working together as a sort of spectacle. It was loads of fun. The first year we did a backpiece, and the second year we did the guy's front. One person usually took the lead, but we all moved around so we were constantly working on areas each other had started. It was totally collaborative. And I learnt a lot about how all the other guys worked. Each of us in the Rat Pack also teamed up with a tattoo pioneer to do a collaboration (I did a piece with Lal Hardy from New Wave Tattoo) but no one really seemed to get that, and we had to keep explaining what we were doing. It was like no one really cared. Now at conventions every second booth is a collaboration and I'm a bit sick of them."

Over the years, Ben's colour palette has developed, and a looser, more flowing and relaxed approach is beginning to infiltrate his work. I ask about his style and his methodology. "I still use a lot of red," he says, "and I prefer warm tones. But I'm putting in a lot more colours now. I've observed how my tattoos heal over time, and I've simplified my designs. When thinking about longevity, I think it helps to have a little of the traditional mindset. I use lots of lines in my work, but you don't really notice them because I shade them out. Even if I'm doing something super-realistic, I usually throw some harder edges in there, and darken off some bits, to make it more sustainable. Photorealism is probably the most popular tattoo style at the moment. People see it and are amazed. But for me, as an artist, I find it really boring to do. Making exact copies of images very quickly gets dull. So for all these reasons, I try to do realistic tattoos that are more stylised."





We move on to talking about tattoo machines. Ben believes that if you're a decent tattooist it shouldn't matter what equipment you use. "I can do a tattoo with any machine, and it will look the same," he tells me. "It's just that with some machines I can work more quickly. I think this is true for any tattooist who knows what they're doing. I use an Inkjecta because I know the guys and they're from Australia. At first it was all about supporting my local manufacturer, but now I don't want to change because I'm so used to the brand."



I ask Ben about his famous calligraphy. "It's usually based on graffiti, and it relates to the crews that I'm involved with. Sometimes it's song lyrics. Or it might be a saying or a phrase specified by the client. But it's always words – not just shapes. If it was just shapes it would be a bit pointless."

At the time of our conversation, Ben was waiting to hear news of the completion of his first book. "It's essentially women with

calligraphy on them, beautifully photographed in front of walls that I've painted. All the pictures were taken in abandoned factories and derelict buildings. I wanted it to be real – raw and not too polished. It's actually a book about lettering, but it's not instructional. It's more about what can be achieved. So it works on different levels. It was supposed to be finished by now, but we got fucked on the printing," he tells me.







Ben is a well known personality on the tattoo scene, and he has a refreshing view of social media. He sees the internet's downside as well as its upside, and he confesses that he doesn't really care about his public image or other people's opinions of him. "If people are being a dick on social media, I have no worries about telling them. But that's just how I am. I would tell them to their face, in person, too. Social media is a good thing, but it can also be such a shit thing. Some tattooists really take advantage of it, and there are some gullible people out there. I see tattoos on social media that I know are never going to look like that in real life - and will be gone in a few years - but others see them and think they're the nuts! Right now, social media enables me to let people know where I'm travelling to next, but when I eventually settle down it will be a lot less important to me."



As our conversation draws to a close, some fans come up to have their photo taken with Ben. When they've gone, I ask him how it feels to be a 'celebrity'. Is it a bit weird to be getting that sort of attention?

"I don't mind it. At some shows it can be a little overwhelming, but I'm kind of used to it. Social norms vary in different parts of the world, so even if people seem pushy it's just the way of things in some cultures.

People have different perceptions of personal space. But sometimes when I'm tattooing I have to stop and tell people to back off and give me space to work."

And it's not just selfies. Ben also gets asked to tattoo his own self-portrait on his fans.

"I did a leg sleeve of portraits and the guy wanted my face in there too. I also did a sleeve where the client wanted my face on the outside and their own face on the inside! For me, it feels very strange that someone would want my likeness tattooed on them... but when I'm tattooing it, it's just another tattoo."

[blaukis.tattoo@gmail.com](mailto:blaukis.tattoo@gmail.com)  
[instagram.com/benjaminlaukis](https://www.instagram.com/benjaminlaukis)



Ben's new book is available from [textfetishbook@gmail.com](mailto:textfetishbook@gmail.com)



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# Braintree Tattoo Studio

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# TATTOO SUNDAY BRUGGE

**Tattoo Sunday is a fast and furious one-day convention celebrating good solid tattooing. Hosted by the crew from Lucky 7 Supplies in Studio Hall in the Sint-Kruis area of Brugge (Bruges), the event made a welcome return this November after a three year hiatus.**

Tattoo Sunday is an eclectic gathering of premier tattooists from the European tattoo community (with a large contingent of UK artists thrown into the mix). This year's line-up included such names as Valerie Vargas from Modern Classic, Alix Ge, Jorre from The Black Lotus, Andreas Coenen from The Sinner and The Saint [see our special book review feature in this issue of Total Tattoo] and Steve



Steve Morante, Fudoshin Tattoo



Morante, Myles Vear and Dean Middleditch from Fudoshin Tattoo – every one of them a top quality tattooist of the old school mentality, delivering crisp lines and packed colour all wrapped up in a solid design!

The doors opened early on the Sunday morning for everybody to set up, with hot coffee and cakes awaiting us when we arrived. The public were invited in around eleven, but this show has a relaxed, laid-back atmosphere and things didn't really get busy until the afternoon. Background music filled the air with some classic retro tunes set at a low volume allowing everybody the opportunity to converse with ease. Most artists were busy throughout the day, with many working non-stop. The real magic of Tattoo Sunday is its atmosphere, with everyone there purely because they wanted to be. Catching up with old friends is a vital ingredient of the convention.



Jean Philippe Burton

Jorre, Black Lotus Tattoo



Ben Vervotte, Clan of Tusk



Ten years ago, this show was one of the first to eschew the all-singing all-dancing full-on assault of the bigger conventions, an alternative approach we're now seeing adopted by many of the smaller tattoo events (London's Tattoo Takeover for example). It's this refusal to follow the usual tried and tested formula that gives Tattoo Sunday its unique character. There is no entertainment – no bands, no fire performers, no circus contortionists – and there's just a handful of traders (including Rebel Rebel clothing, Gentleman's Tattoo Flash books, and an interesting stall selling religious artefacts). The focus is on quality tattooing. Tattoo Sunday is all about having an opportunity to get tattooed by some of the best in the business without



Jorre,  
Black Lotus Tattoo

Ben Vervotte, Clan of Tusk



Ben Vervotte



Neal Bridson, Cult Classic

the need to book in advance. You simply rock up and grab some ink!

With an entry price of just €5 (about £4), the recipe for this one-dayer is just about perfect. Brugge is a beautiful place to spend a weekend. Its pretty cobbled streets and illuminated canals and lakes make it a very picturesque city. It's easily accessible with good transport links to the UK, and once there you'll find a large selection of cafes and restaurants to suit all pockets. Add to this the chance of

Philippe Bonamie





Alix Ge



Steve Morante,  
Fudoshin Tattoo

sampling some great Belgian beers and superb chocolates, plus the opportunity of grabbing a tattoo from a world class artist, and it makes it very difficult to find a reason for not wanting to visit Tattoo Sunday!

For me, this is an honest and genuine show. It's not about the money and it's not about egos. It's simply about tattooing, and good people coming together to share a common love. If it happens again next year, put the date in your diary and get there if you possibly can.



Alix Ge



Lord Montana Blue



Len Leye,  
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Shuryu








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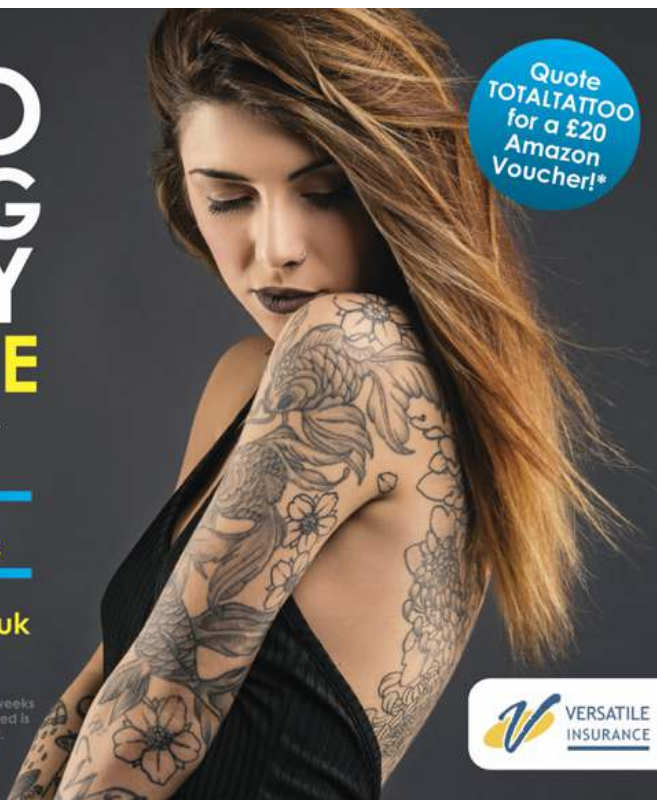
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# HORIKYO

A BOOK BY ANDREAS COENEN

'MY GOAL WAS TO PUBLISH  
A MONUMENT TO HORIKYO'S  
LIFETIME ACHIEVEMENT.'



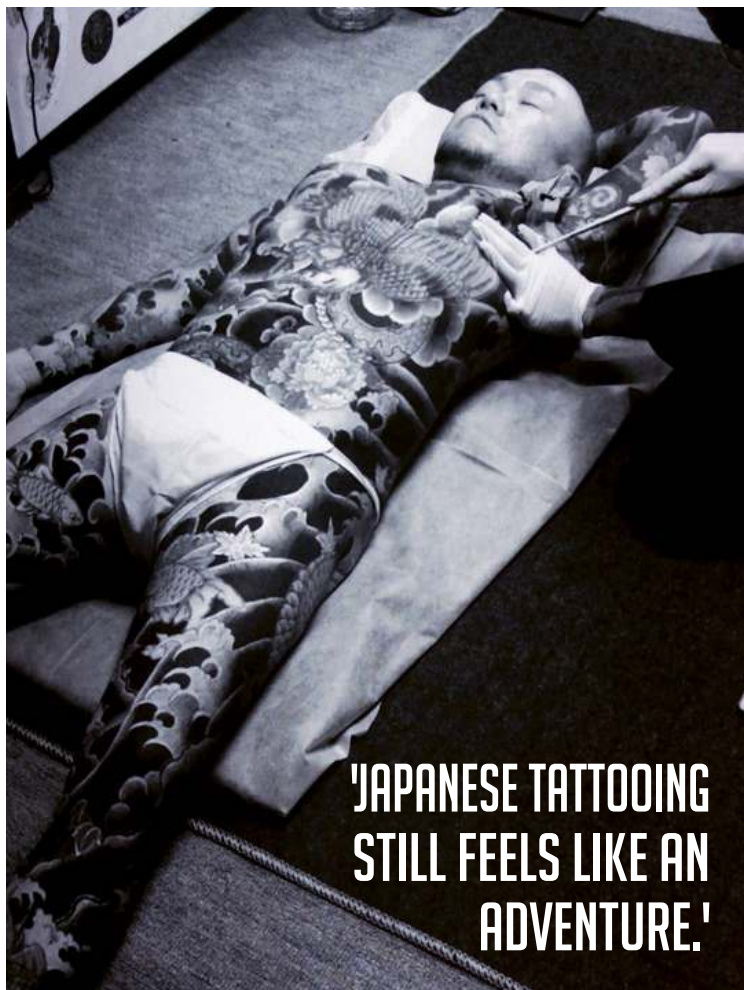
**S**ome events in the publishing world simply stop you in your tracks. The release of Andreas Coenen's spectacular Horikyo book earlier this year was one such occasion. This large format pictorial survey of the Japanese tattoo legend's oeuvre comes partnered with a second volume documenting the work of Horishige (Horikyo's master) and members of the Horishige tattoo family. It's a sumptuous visual feast spanning five decades. The two books are packaged in a beautiful slipcase along with a supplement showcasing the work of the Horikyo tattoo family, friends and associates today. We met Andreas to discuss how the project came about.



**Tell us a little about yourself...**

My studio is The Sinner and The Saint in Aachen, Germany. I opened it more than 20 years ago, in 1997. I've been publishing books for a couple of years now. My first title, 'Primal Urge', was about Marcus Pacheco. It's still available.





**'JAPANESE TATTOOING  
STILL FEELS LIKE AN  
ADVENTURE.'**

**When did you first get into tattooing?**

I started tattooing in the early 90s. It was punk rock that first got me interested. All my older friends had tattoos, and it just seemed like a good idea.

**What is it about Japanese tattooing that fascinates you?**

It's the idea of the full bodysuit. The perfect aesthetics, and the history behind it all. And of course the fact that tattooing in Japan is still taboo. It still feels like the adventure that it used to be here...

**There is a family tree at the back of the book, showing the ordered system of community that is fundamental to traditional Japanese tattooing.**

This kind of tattoo family structure is typical. For me, it was a great addition to the book. It really illustrates the meaning of the word 'tradition' in Japanese tattooing. These artists all carry a heavy weight on their shoulders.



**Apart from the family tree, there is very little text in the book.**

Yes. Horikyo sees himself as a craftsman and wanted to let his work speak for itself. We did agree on including a brief biography though.

**Tell us how the book came about.**

I met Horikyo on my first trip to Tokyo seven years ago and got tattooed by him a year later. I became fascinated by him – his presence as a person, his work as a tattooist – and somehow this sparked the idea of publishing a book about him. I asked him, but it took a while for him to decide. He came to the tattoo convention that I organise in my home town and I think that's when he started to trust me and have faith in my idea. Horikyo is the master of my friend Bunshin Horitoshi. It was through him, a couple of years ago, that I connected with the Horikyo family.



## How long did the whole project take to complete?

It took a year and a half in all. Considering the geographical distance between Germany and Japan, and the language barrier, I felt this was actually pretty fast.



## Did you encounter any problems along the way?

No, it all went very smoothly. Horikyo was a very easy person to work with. And I guess I just knew I mustn't fuck up!

## Who else worked with you on the project?

My graphic designer Desiree Rose – who is the most important person behind my publishing company – and Anna Gala, who took a lot of the pictures in the book. Both of them are great at what they do. They really shaped the book, and it's because of them that it looks as good as it does.



**Did the finished product live up to your expectations?**

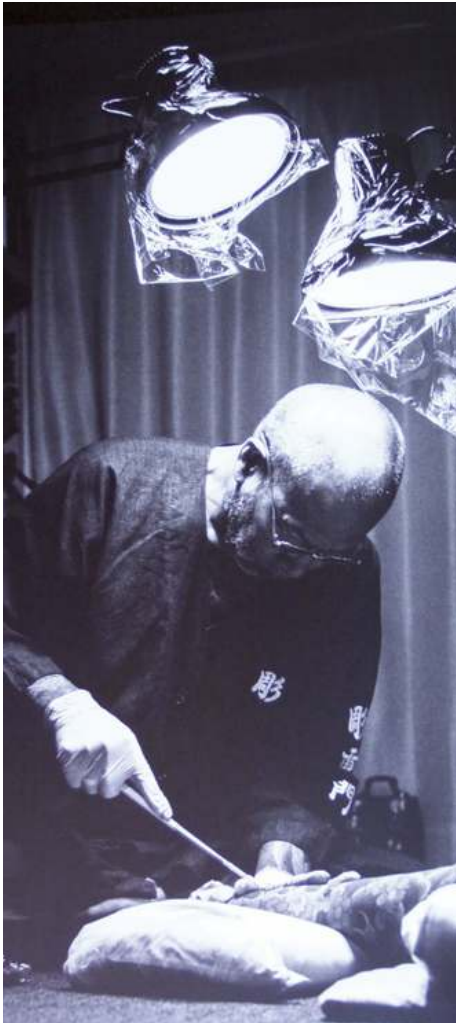
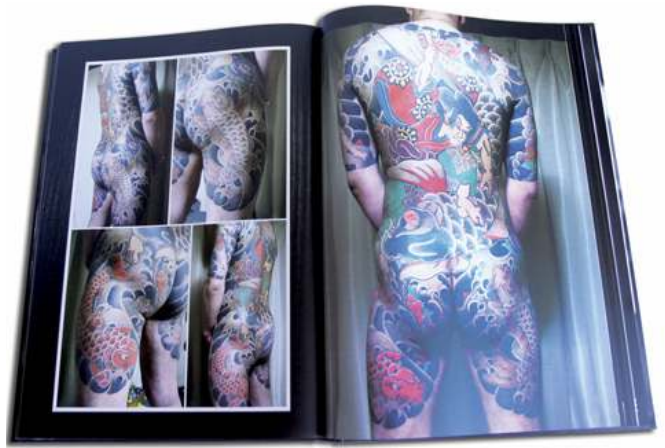
I'm very happy with the final result. All the hard work paid off. My goal was to publish a monument to Horikyo's lifetime achievement and I think that's truly what this book is.

**How has the book been received by the tattoo world?**

The response has been really amazing. People dig the fact that we focused on creating a high quality product!

**Is there anything you'd change if you did the project again?**

Yeah, little things – but overall I'm very happy with it.





The photography spans the decades – all the way back to the 70s – and that's reflected in the way the pictures are reproduced. I love that. Do you think in general there's a future for printed books in this digital age?

Yes, I think there is. Especially on the Japanese tattoo scene. My sense is that people in this community like books way more than downloads. Having said that, habits have obviously changed in terms of whether or not people buy printed products, but my fervent hope is that there is still room for paper in this world.

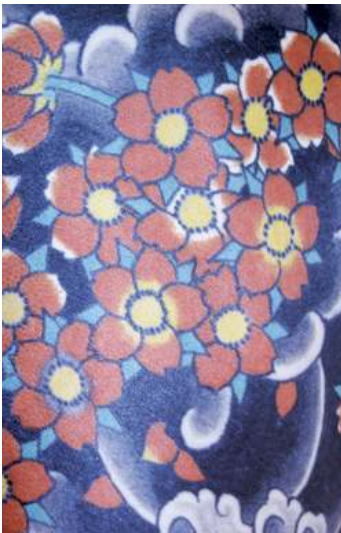
**Is tattooing in a good place right now?**

We're seeing both the best and the worst of tattooing right now, all at the same time. It's never been so creative – and the level of craftsmanship has never been so high – but on the other hand, the industry has lost a lot of its integrity. It's up to us to make it a better place and educate people about our history and culture.

**Are there any plans for future projects from Coenen Publishing?**

Yes, we're working on a bunch of things, so follow us on Instagram and Facebook for updates!

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# Mondial du Tatouage

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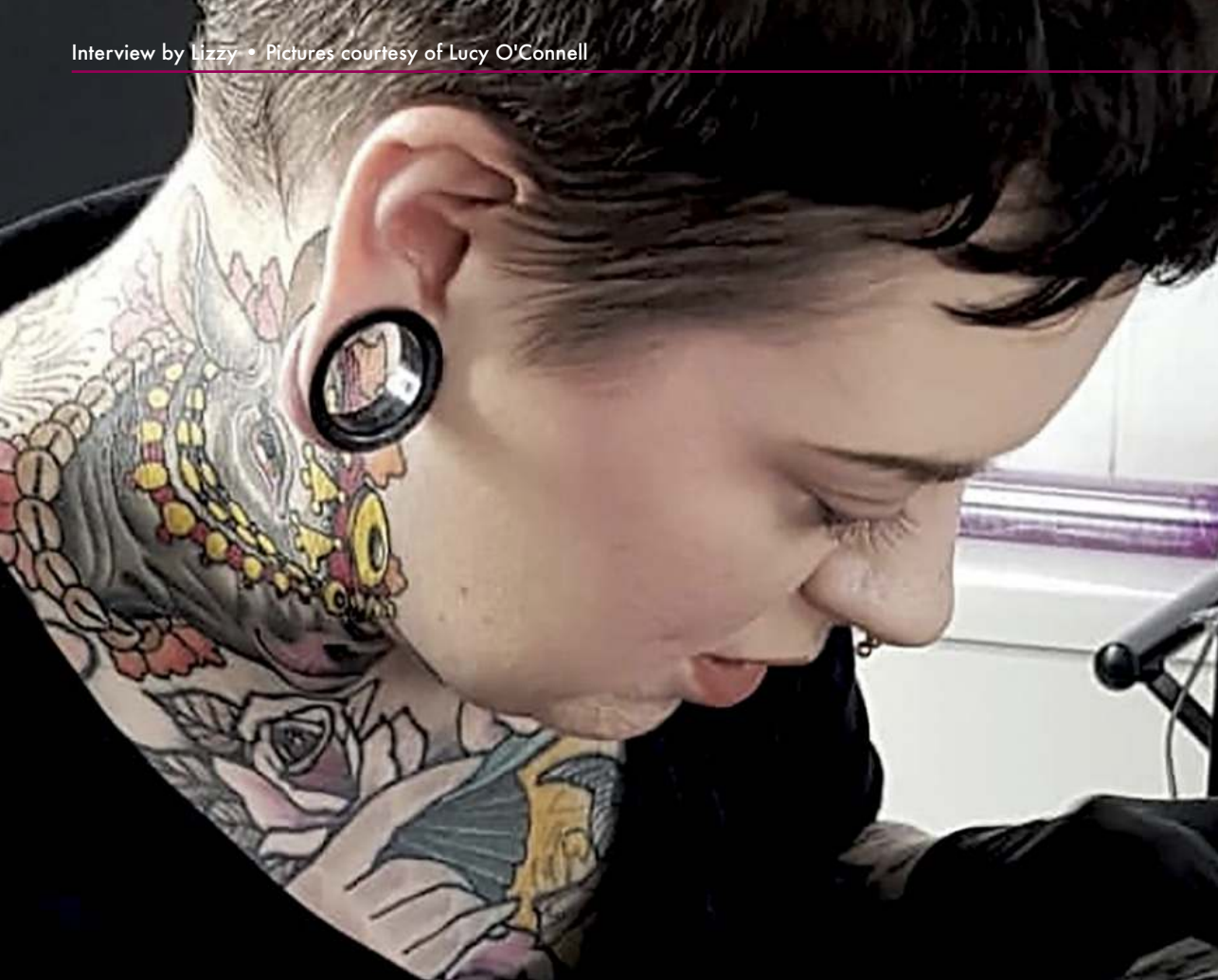
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# LUCY O'CONNELL

**'I WAS CHUCKED IN  
AT THE DEEP END  
AND I HAD TO GET  
GOOD QUICK!'**



**I first came across Lucy O'Connell's work about five years ago, when I noticed a portrait of a woman with big eyes, bright red cheeks and an unusually strong browline. The tattoo immediately stood out; the beauty and difference of the style was haunting. Fast-forward to today, and Lucy has continued to push and evolve her painterly, illustrative tattooing – which combines neo-trad elements with delicate, almost whimsical features. On top of that, she's a dedicated and prolific painter.**



Lucy's professional tattoo career began in February 2011 after a short six month apprenticeship. "I was at Red Tattoo. Basically, someone left the shop and there didn't seem to be much point in them employing anyone new as I was already well on my way. So I was very much chucked in at the deep end, and I knew I had to get good quick!"

Lucy had wanted to tattoo for a very long time. "In my early teens I'd already decided I wanted to be a tattooist. All my mates were getting tattooed and I was drawing up designs for them. I studied design and illustration at college, then I went on to study fashion at Sheffield University - but that was a disastrous choice, and after just two weeks I swapped to fine art." I ask Lucy how her art education had helped her (apart from the obvious learning to draw!) "You learn about marketing yourself too, about how to build websites and do exhibitions, and just generally how to carry yourself in a professional manner. And of course I spent five years practicing art and finding out what I was good at."





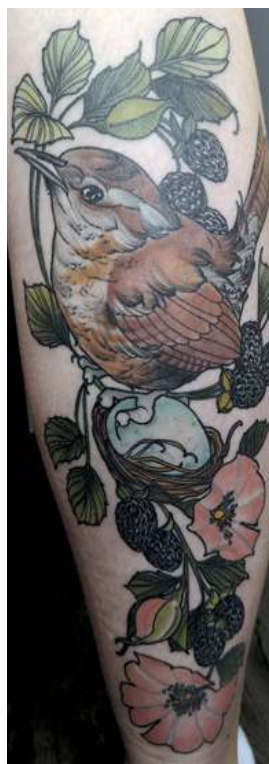
"When I first started tattooing, I wanted to specialise in realism. But then I thought, why would I simply want to reproduce an image? I needed to be more creative than that. I still like doing portraits, but it's really important for them to have a unique, personalised twist. My final year dissertation at uni was on the painter Lucian Freud. He always questioned why a portrait should be an exact likeness of the person. He felt his paintings should have their own essence and being. If you're drawing a line on a face it doesn't matter if it's anatomically correct or not. If it looks good, do it! Then again, if I'm looking at somebody else's work and I see a flower with the wrong type of leaves, I can be really judgemental... But tattooing's like that. I think it's something we all struggle with."

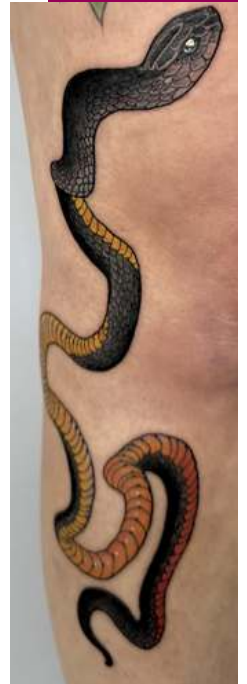




When you look closely at Lucy's tattoos you begin to see the details that define her style. Similar characteristics shine through in many of her designs. I had to ask where she got the inspiration for those distinctive eyebrows, and the red cheeks. "I don't really know where my obsession with big eyebrows came from... but eyebrows are one of the only ways to show expression on a woman's face. I love a good 1940s arch. And yes, I do use a lot of localised blusher on the cheeks. I don't know where that came from either. I think it's just a colour thing. I really like the way the pinks settle into the skin. And over the years I've seen how it heals, so I can be confident of its longevity."

"I do also find that I get a little obsessed with aspects of other artists' work. In fact I have to stop myself from unintentionally incorporating elements of their tattoos into mine. I'm always amazed when I talk to other neo-trad tattooists and they don't know names like Eckel. If you don't know these influential artists, you bloody well should. Most neo-trad tattooists are replicating elements of Eckel's work without even knowing it."





Lucy recently relocated to Easy Tiger Tattoo in Leeds. I ask what advantages this kind of studio environment has over working in a street shop. "One thing is that it's better for the customers who travel from a long way away. At Red we had a closing time, but now if I need a little more time to finish a piece, I don't need to rush. I do miss the energy of a street shop, and I loved working at Red of course, but I really like the pace of a private studio."

"I think everyone should have the experience of working in a street shop though, because that's where you learn how to deal with people. A pleasant studio environment is obviously important, but it's how you are as a person that will determine whether or not people will want to come back. Why would you *not* want to be nice to your customers? Tattooists often forget that one happy customer can bring you fifteen new ones, through their friends and family."

Lucy feels that tattooists sometimes need to keep their egos in check. "There are loads of customers who just want a little piece of script, and that's fine by me. I've tattooed some infinity symbols recently – which was fun, and we had a great time. Why is one person's big arse taste more important than someone else's? We're tattooists, we draw on people for a living. Some of my customers have to work for a year to save the money to come and get tattooed, so who am I to slag off their design choice just because it's not the same as what I would choose?"





Lucy is a prolific painter as well as a tattooist. "A lot of my paintings are done in a tattoo style, but they don't always translate direct to skin without some sort of adaptation. I used to paint tattoo designs and people would snap them up, but I think customers' expectations are more focused now. They are more attached to their own ideas, and they are more comfortable with asking for them to be drawn up. But I love it when people see a painting of mine and want me to tattoo it. Sometimes I do a painting with a tattoo already in mind. It was like that with my 'Queer Eye for the Straight Guy' piece. I love that show, and it took months to do the painting. Lots of people asked about getting it tattooed, but it never happened. I'm very happy with it just being a painting though. It doesn't need to be any more than that."

Lucy is a massive Lady Gaga fan and has tattooed several portraits of her idol. She admits there is both a pressure and a satisfaction in doing these. "The pressure comes from wanting to do it perfectly. But I'm a truly obsessive fan so I know a lot of shit about her, which means I'm confident that I can do a great job - and that's where the satisfaction comes in. I do still put pressure on myself though. I sit for ages looking at the reference material, and sometimes it's really hard to even start. In that situation you have to just get going. I know that it will work out in the end, because the standards I set myself are so high."







Like a lot of artists, Lucy is super critical of her own work. "I realised a few years ago that I'm probably going to suffer my entire life, because I'm never satisfied with what I've done. I may like a tattoo for a couple of minutes, but then I start tearing my work to pieces. I think a lot of tattooists are like that."

And she acknowledges that social media has a way of playing on her mind, even though she doesn't want it to. "I know that followers and likes don't mean a thing, and I'd love to say they don't matter to me, but I'd be lying. As long as you're busy, that's all that really matters.

But you can't help comparing yourself to everyone else. I see shit artists with thousands of followers getting guest spots at great shops... but who am I to judge? What's important is that you remain authentic to yourself. I still feel a pressure to post something every day, but that's beginning to fade."

Lucy has two social media profiles – one professional and one private. "My personal profile is purely for me to dump pictures of things I like, such as dogs, flowers and food... but I do also think it gives people a little bit of a clue as to the type of person I am, which can be useful. I wouldn't get a tattoo of my dog from somebody who doesn't have a dog themselves, for instance. I think that connection needs to be there."



I ask Lucy about her work-life balance. "I find it relaxing to go walking with the dog, and I enjoy yoga too. I do still paint and draw for pleasure, but I can't live in a messy environment so I have to have all my chores done first. In truth, I'm not very good at taking time out for myself. I like to stay busy and I like having my week sorted. I've got a younger sister who I kind of co-parent, and when she's at school I do my drawings. I need that discipline, because I live a long way from the shop and drawing in the evenings is hard. I don't need the pressure of late-night drawing sessions! I prefer to get to bed early. I just want to enjoy life. I see a lot of other artists who become obsessed with tattooing and do literally nothing else - then slowly they fall out of love with their art. I really don't want that to happen to me. I trust in tattooing and so far it has supported me well."

With the tattoo world becoming more of a level playing field in terms of gender, Lucy believes it's important to respect the women of the past who worked so hard to establish a female presence in the industry. She also feels that a professional image is of the utmost importance. "In the past, women were expected to do all sorts of terrible things if they wanted to get into the male-dominated world of tattooing. Women in modern tattooing have worked really hard not to be judged purely on the basis of their gender. But tattooing in general is now so much more professional. People really care about

what they're doing. The industry is really competitive, so you can't afford to be unprofessional anymore. It's obviously important to come across as personable, but you also have to protect your professional image. I've noticed that when studios advertise vacancies now, they don't always specifically state that they want artists without drink and drug problems – and I think this is because it's just not so much of a thing anymore. We owe it to ourselves and to our clients to behave responsibly and not go into work hungover or badly prepared... I know some tattooists think it's fine, and it might well be OK for them, but I can't work like that."

To wrap up our interview, I ask Lucy how she would finish the sentence "A tattoo should always..." Her answer says a lot about her. "A tattoo should always be filled with 100% enthusiasm! You may not always be able to do your absolute best work, but you should always try to give it 110%!"

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# I LOVE TATTOO EXPO

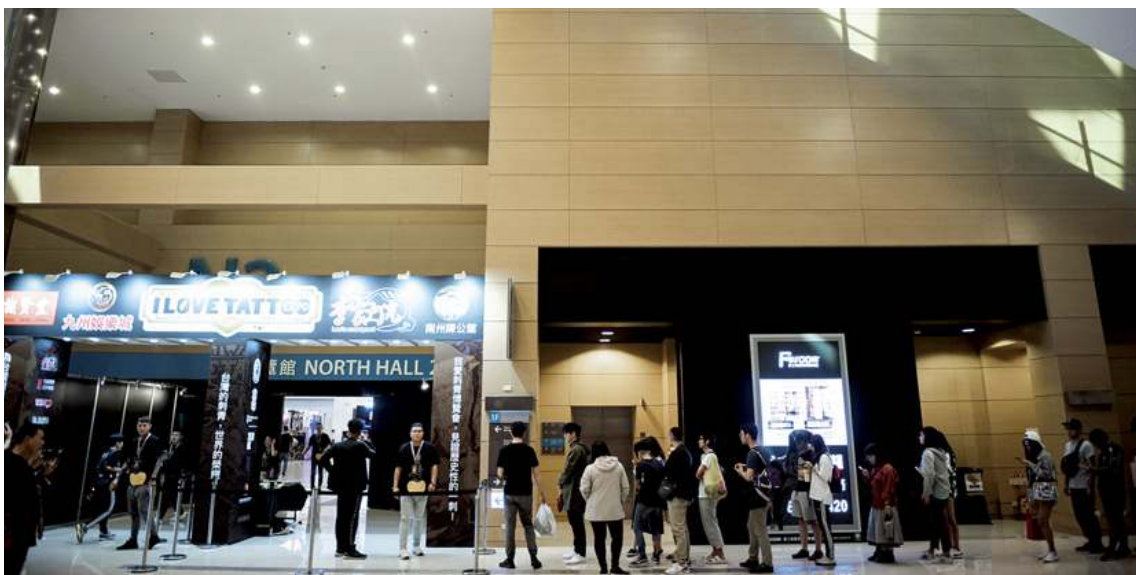


**Based in the heart of Kaohsiung City, Taiwan, the I Love Tattoo Expo 2019 brought together 378 artists from 41 countries, alongside some of the country's finest entertainment. Asia's largest tattoo convention was definitely a spectacle not to be missed!**



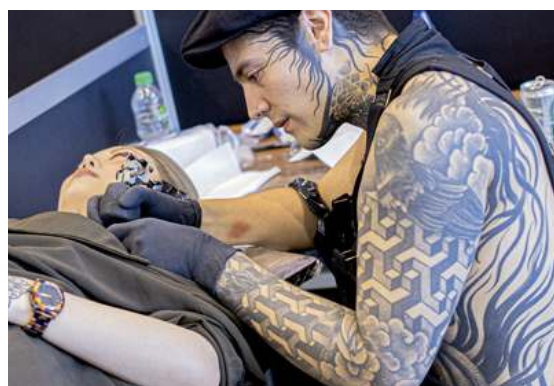


The three-day convention opened its doors at the very acceptable time of 12 noon, and the ticket price was a reasonable 500 NTD per day (£13). On entering the convention hall, you were first greeted by the beautifully welcome air conditioning before being drawn in by the lights of the stage, the hum of the tattoo machines and the sheer size of the space. The venue – the pristine Kaohsiung International Exhibition Hall, with its panoramic views over the harbour – offered several restaurants, a bar and even its own little grocery shop and was perfectly suited to the event.





I Love Tattoo kicked off in style on the Thursday night with a waterside party, fully catered with a seemingly endless supply of Taiwan beer and a bountiful buffet of local cuisine. And all this alongside unique live entertainment that perfectly mixed karaoke with pole dancing in a way that warmed the cockles as well as raising a few eyebrows... And the spectacular entertainment continued throughout the weekend, with traditional drumming, lion dances, skimpy costumes and the odd rapper interspersed with the daily tattoo competitions. It's definitely fair to





say that if at any point during the convention you found yourself at a loss what to do, the organisers had you covered! There were stage performances from the Hot Q Girls, Purple Gang and Nan Feng group, plus the beautiful, not-so-hidden Gem. And just left of the stage in a quieter, less neon-lit area was a gallery exhibit of Mike Dorsey paintings, showcasing his signature (and wonderfully twisted) take on Japanese art. It was a treat to find a moment's calm in the midst of everything else that was going on.



The whole event was given a very modern and technologically up-to-date feel by the large screens positioned at the ends of each row of booths – showing live footage relayed from a camera crew who constantly circulated the convention. This was a great way to spot artists' work that might have otherwise been lost in the crowd, as well as ensuring that nobody would miss any of the the day's entertainment. The coverage was consistently excellent all weekend.





The artist line-up this year was a powerhouse mix of styles covering traditional and contemporary Japanese, realism, trad, ornamental and everything in between. The standard of work produced at the convention was incredibly high, and the same could be said for the healed large-scale pieces seen strolling around.

'Best Collaboration' was a new competition category this year, bringing together such artists such as Orient Ching, Filip Leu and Luke Atkinson to really push the boundaries. Some mind-blowing work was produced on a huge scale, but the new category didn't quite manage to get enough competition entries to make it viable so the organisers absorbed it into the 'Best of Convention' category

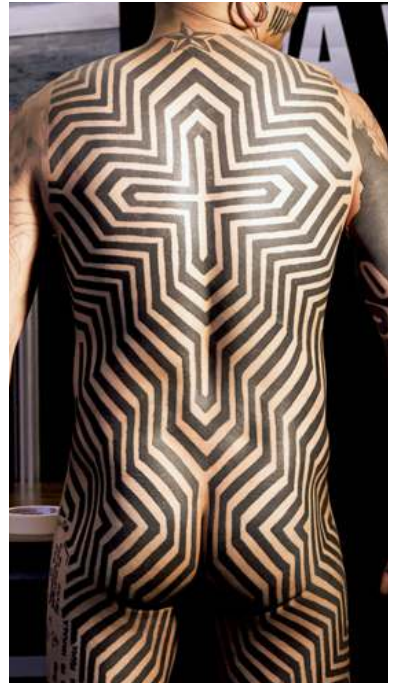


instead. As you can imagine, this significantly raised the bar and made it the highlight of the Sunday. The attending public were clearly well-versed in tattoo knowledge and the collaboration between the three legends of tattooing – Leu, Atkinson and Ching – quickly became one of the biggest draws of the weekend.

With punters lining up every morning, I Love Tattoo was an exceptionally well-attended event. Friday had a slightly slower start than the other days, but all were happy with the weekend's festivities, and once the visiting western artists had the pricing structure figured out the convention took a steady swing.









I Love Tattoo was a great experience that I feel truly blessed to have been a part of. The weekend flew by in a haze of laughs, artwork, bubble tea and just a hint of sensory overload and ended with a few drinks in a strange and sticky nightclub with friends both old and new.



# GALLERY

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Email pictures to:  
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Images need to be  
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BETH ROSE, DEN OF INIQUITY



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KAROLINA CZEKAJ, TERRY'S TATTOOS



INKY JOE, FIVE KEYS TATTOO



HENNING JØRGENSEN, ROYAL TATTOO (DENMARK)



MICHAEL ROSE, MICHAEL ROSE TATTOO ARTS



JOHN ENGFORS (STOCKHOLM)

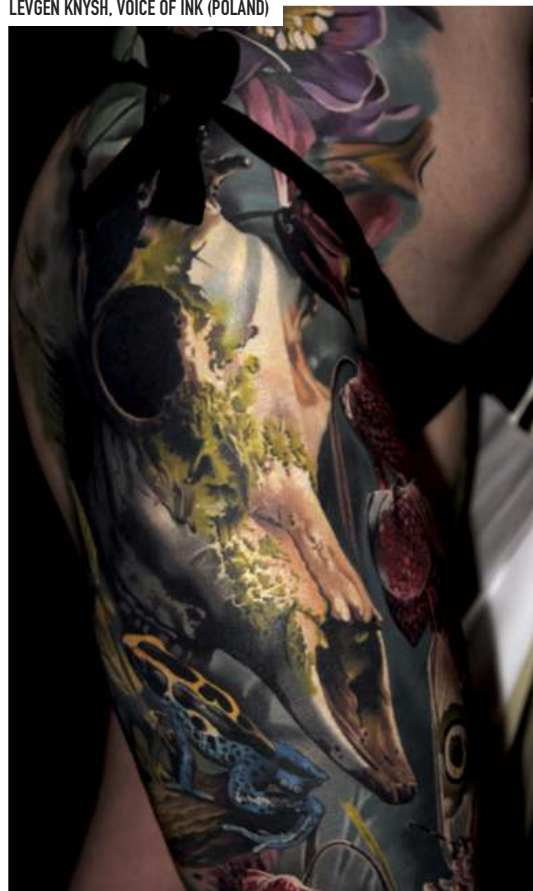
MYKE CHAMBERS, SEVEN SWORDS (USA)



MARCO PEPE, ENCRE TATTOO (ITALY)



LEVGEN KNYSH, VOICE OF INK (POLAND)



JOSHUA HEGHERT





CHRISTOPHER NGUYEN, INKVADERS (SWITZERLAND)



YARSON, YARSON TATTOO



MARCO PEPE, ENCRE TATTOO (ITALY)



BECCI MURPHY, BOLD STREET



YARSON, YARSON TATTOO



BEN ROBERTS, LUCK AND LOVE

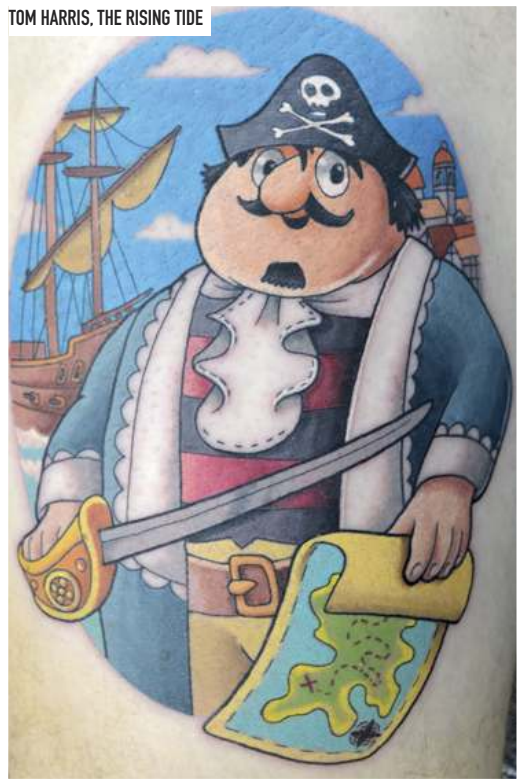
TIM CROKE, SECOND SKIN



DANIELLE MERRICKS, OPHELIA BESPOKE TATTOOING



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REALISM.’



# AMY EDWARDS

Interview by Perry  
Pictures courtesy of Amy Edwards

**A**my Edwards is based at Seven Foxes Tattoo in Kings Heath, Birmingham. She is one of the UK's finest realism portrait artists, but there's a unique extra quality to her work that takes it beyond photographic representation. We were keen to discover the secret ingredient that makes her tattoos so special.

"I've always said the moment I stop enjoying tattooing, I'll quit," Amy tells me. "I'm someone who's had a lot of bad tattoos and I don't want to be responsible for doing that to someone else! I have too much respect for my client, for myself, and for tattooing in general."

Amy began tattooing 14 years ago. "When I first started," she continues, "I wasn't thinking of the money, or the conventions, or the tattoo community. I just knew I wanted to tattoo. Now that the industry has grown so much, and become so mainstream, I do worry that it may all collapse at some point. But even though it's a supersaturated market, it's packed with really great artists. Every style has its period of being 'on trend', and realism is definitely enjoying that focus at the moment. Plus we have so many really talented young tattooists who have benefited from a better education and good apprenticeships, and all the great equipment – machines, needles, inks – that's out there now."





Amy herself didn't have an easy start. "I don't know if it was the area where I was working, or whether it was just symptomatic of the time, but when I was learning it seemed that other artists didn't want to share their knowledge with anyone. Nobody wanted to help younger artists develop. Maybe they were all afraid of losing their clients. Personally I believe in sharing my knowledge. It always comes back round, and we all improve. I don't really see myself as being better than any other artist, and I'm certainly not paranoid about the younger generation. If anything, they inspire me. There will always be better artists out there and you must use that as a driving force to keep pushing forward."



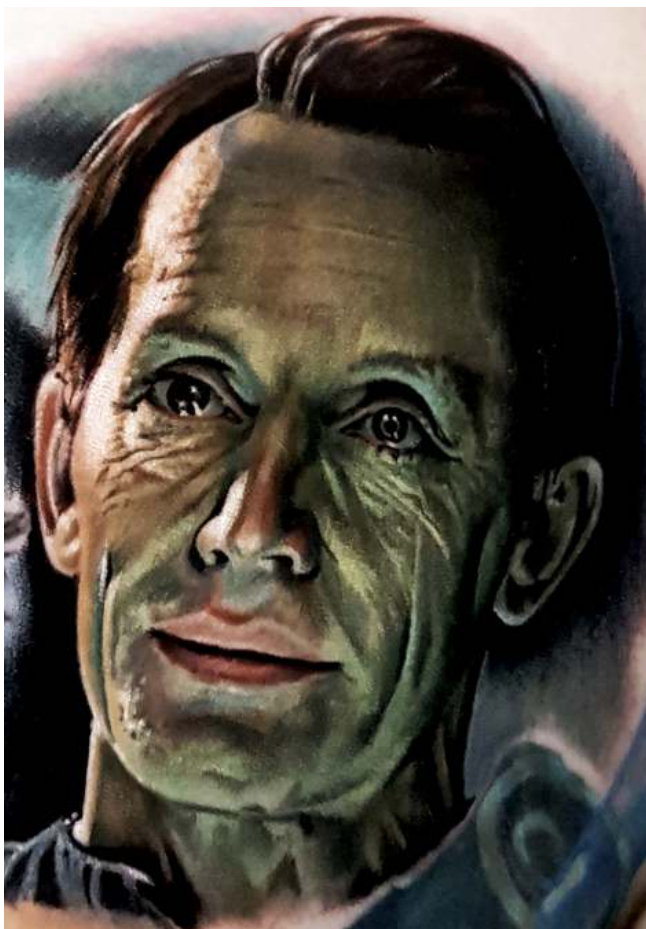


Amy tried very hard to get a traditional apprenticeship. Eventually, a piece she designed for a friend was spotted by a local studio, who invited her to join their team of female tattooists. But it wasn't ideal. "We all had to wear a uniform, and I was chastised for having too many tattoos," she tells me, "but I didn't care, because at least I was tattooing. I'd wanted to tattoo since I was 15, and I felt this was my chance."



Amy actually turned down a place at art college in order to pursue her apprenticeship, a decision she sometimes regrets. "I see so many great tattooists with art degrees, and I think how much I could have benefited from that kind of education... but at the same time, I'm happy with the path I chose because it's what's led me to where I am now." She did, however, have a major 'wobble' at the beginning as she tried unsuccessfully to transfer her ambitious designs from paper to skin. Frustration got the better of her and she pretty much quit tattooing for a year. It was only when she got talking to another local tattooist, who saw her potential and gave her the encouragement she needed, that she came back into the profession. And the rest, as they say, is history. "I've learnt so much from every place I've worked," Amy tells me, "but I'm especially grateful to Rich Harris and the guys at Dark Horse Collective."





I ask Amy if she is very self-critical. "You learn so much more from making mistakes!" she says. "If you produced perfect pieces every time, you'd never improve. You'd feel like you weren't going anywhere. Looking back at my earlier work with a critical eye (and noticing how things have changed and what has improved) enables me to discard older methods and replace them with better solutions. I look at other people's work too, and analyse everything – to understand what's going on with the shading, the colour palette, the composition – then I use that to progress my own work. I'm a perfectionist. When I finish a piece, before anyone says a word, I will already have torn it to shreds myself and seen where I could improve it. It can be a bit exhausting, but it's what drives me forward. It's not good to rest on your laurels. I've always been quite competitive, even with myself."

So how does Amy avoid burn-out? "I don't think I'm ever very far away from that," she admits. "I do get completely engrossed in my tattooing. I'm very focused on wanting to improve. But I know that's not always a good thing, and I'm trying to get better at relaxing, accepting my flaws... and not pushing myself into working longer and harder with my desire to reach that point of perfection."



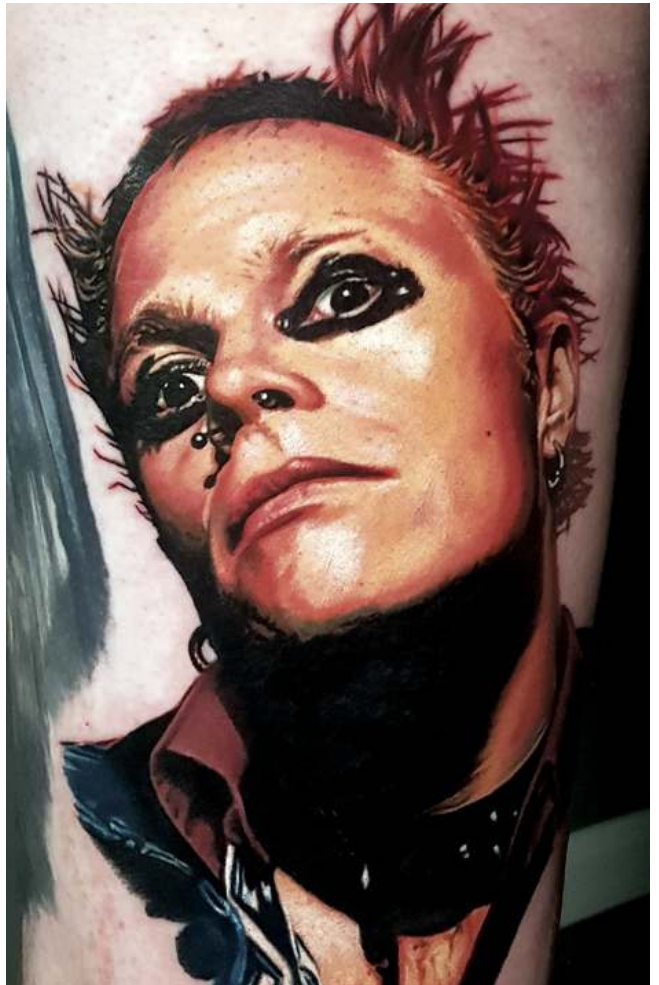
Amy is still only in her early thirties, but she is acutely aware that 14 years of tattooing has taken its toll on her body. "I'd started getting problems with my wrists and the nerves in my hands from using coil machines. Rotaries definitely cause less damage to both the client and me," she says. "But I do still get a lot of aches and pains," she confesses. "I try to go to the gym to stay strong and healthy, but tattooing is tough on your body. It may look physically undemanding, but the movements are very repetitive and that can cause issues. I do think there's a limited amount of time that you can actually tattoo. If I carry on at the rate I'm going, I may only have another ten years or so before my body forces me into some form of retirement! My plan going forward is to pace myself. Maybe instead of working an eleven hour day to get that tattoo finished, it would be better to split it into two days and give my body time to recover..."





FK Irons, Butterluxe and Killer Ink are Amy's main sponsors; she is more than happy with her FK Irons Xion as her daily workhorse. "It's really good for pushing lines as well as colour," she tells me. "It has enough punch, while still being soft enough to layer up the colours in an even transition. It's also really comfortable and just clicks with the way I work. To be honest, I don't really take a lot of notice of other people's sponsorships," she continues, "and I certainly never set out to get one myself. But I do go through incredible amounts of ink, so any saving I can get is obviously a benefit. And if a business like FK Irons becomes bigger and more successful off the back of sponsorships, they're going to invest their money into innovation, and that's going to trickle back to us and make our tattooing better and easier. So sponsorships benefit everybody. In fact I believe that without the development of modern rotary machines, we wouldn't have the realism movement that we have today - because you could never apply those gentle subtle graduations with a hard-hitting coil machine."

Amy's been specialising in realism for quite a while now, and it's evident that her work stands the test of time. I ask what she does to ensure the longevity of her tattoos. "My early work always healed a bit light, and I quickly learnt that you need to compensate for that. So now when I prep a picture I boost the levels to get more contrast. But this can of course be difficult if your clients bring in older reference. If the hair is pale in colour, I always put a darker, bolder colour into the background to hold the image." As is the case for many realism artists, Amy's stencils are incredibly detailed, illustrating every tonal change and gradation. She explains to me how she works. "If I can, I usually get most of the blacks in first, particularly if there is a heavily shadowed area. Generally I work from the bottom to the top, brushing in the colours slightly lighter than they need to be, as a guide. Then I work back down again, putting in the detail. Then I do a final pass for the highlights. I'm quite gentle, so it's not as harsh as it sounds! I really saturate the tattoo by working the skin quite hard and building up layers to ensure good coverage. Obviously it depends on the quality of the skin. If the skin's not great, it may need two passes to get the very best results. The client can also help by moisturising before the tattoo, and of course by looking after it so that it heals well. Really, in that sense, it's a collaboration."





"If a client wants something that I feel isn't going to look good, or if they're too demanding, then I will turn them down – because experience has taught me they'll never be happy with the end result. I've worked in studios where I've had to do things that I know will look bad, and that's soul destroying – doing things that you know the client will probably regret in time and that you don't want to be associated with – but the shop policy was to do whatever came through the door. I'm at a point now where I'm not afraid to say 'no' to people. What's most important for me is the progression of my art. I just want to do the best work that I can, and keep learning all the time."

"I feel realism is still kind of in its infancy," Amy continues. "It's like we're all learning together. Everyone works differently. There are no hard and fast rules. We're all analysing each other's work to find the best ways of doing things." Looking to the future, Amy is keen to do more guest spots, visit more studios and meet more artists. "I never dreamed that I would be in a job where I could travel the world. I've got friends in every corner of the globe!"

I ask Amy if she feels some tattooists take themselves too seriously. "No, I don't think so," she says, "but then maybe that's because I'm a tattooist myself..." She laughs. "But the tattoo world is so much more inclusive and welcoming now. I have yet to meet a tattooist who's a complete dick. All the artists I meet are amazingly friendly and humble. Maybe it's because we all know we're really lucky to have such a great job. Every now and then I fantasise about having a 'normal' job with holidays and sick pay, but deep down I know I'd hate it! I definitely don't see myself as anything particularly special though. Tattoos are an expensive luxury and I don't ever want to become inaccessible to people. For me, it's definitely not about money or fame. It's about the art."

**Instagram:** @amyedwardstattoo

**amyedwardstattoo@gmail.com**

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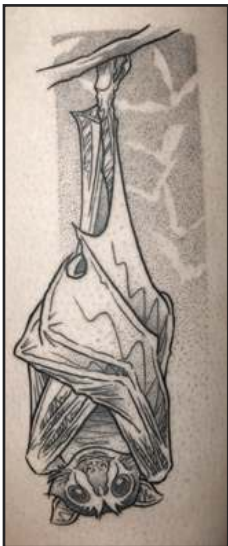
BLACK SUN TATTOO (ITALY)





# PORTFOLIO-STEVEN MOSTYN

MEMORIES AND MISCHIEF (GERMANY)







'DRUNKEN BEARS  
AND BALALAIKAS...  
I DON'T DO THAT  
SHIT.'

# ALEXSEY TOL



**M**oscow born and bred, Alexsey Tol produces top-notch traditional style tattoos that are often of great intricacy and complexity. We were intrigued to know what the genre means to him, and how much Russian influence there is in his work.

**Is your work perceived as 'traditional' in Russia too? Your style seems so unusual amongst all the Russian realism we're seeing now.**

Fuck realism! But honestly, I never think about how my work is perceived. Sure, I'd love to leave my mark on Russian tattoo culture, but as to how 'traditional' I am, I've no idea.

**Is there much of a tattoo history and tradition in Russia?**

It's only just getting started. I'm not talking about the Russian prison tattoos that are trending around the world right now. I'm talking about professional tattooing. Russian tattooers are just beginning to follow their artistic path, but they do have great potential. When I was in the USA, I was amazed at how seriously people treat tattooing there – kind of straightforwardly and seriously at the same time. It was so inspiring to realise that the first tattoo shops appeared there a century ago, and that tattooing truly is an integral part of American culture.



**Was there much of a tattoo scene in the old USSR?**

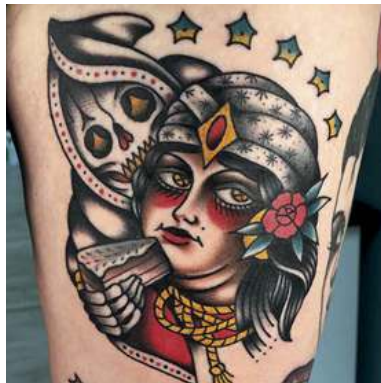
Prior to the 1990s, in the old USSR, it was all quite conservative. It was only criminals, prison inmates and a few of the military who had tattoos. There weren't any tattoo shops, and we didn't have the equipment or any tattoo magazines and books. The first professional tattoos – as we would know them today – started appearing in the late 1990s and early 2000s. I think it was in 1998 that I actually saw something nice for the very first time. Something with good subject matter and good colour. Before that I'd only seen very low quality stuff. Back then people just didn't have the resources to produce anything else... But now, it's evolving very quickly. There are a lot of talented artists making really good quality tattoos. Of course the older generation still have their anti-tattoo prejudices, but generally tattoos are viewed in a much more positive light. And of course it's so much easier for tattooists to get hold of supplies and equipment now. You can get anything you need.



### Do you make much use of Russian imagery in your work?

Sometimes I use Russian cultural elements in my tattoos, like images of the Kremlin or Matryoshkas (Russian dolls), or maybe characters from Russian folklore. But if anyone expects me to create tattoos of drunken bears wearing Ushankas (those ear-flap hats that every tourist buys but nobody except military recruits actually wears), playing balalaikas (the

traditional Russian musical instrument that looks like a triangular guitar with three strings) and butt-naked in a river of vodka, they'll be disappointed. I don't do that shit. Russian traditions are great, and I love and respect our culture and our history, but really I have no idea how to incorporate the imagery into tattooing. But maybe someday I'll change my mind and make a series of cool tattoos using traditional motifs...



### How do you put your own twist on the traditional style?

I don't know really! Before I begin a drawing I always scroll through loads and loads of work from different tattooists. I study what they've done and try to extract something from it that I can embody in my own work. I might like the way they're doing snakes, or how they draw hands, or how they do a dagger... It's like cooking. I mix ingredients from my favourite artists to create my own dish. Making an exact copy is just boring, but there's no need to reinvent the wheel either.

### What is it about traditional that attracts you?

Above all, it's the rich history behind the style. I like that it's canonic and has its own set of rules. There's a certain brutality and seriousness to it, and a subtle humour at the same time. And of course I enjoy the design motifs themselves. I've truly fallen in love with the style.





**Do you work in other styles?**

I do, yes, occasionally. It's quite useful actually. Switching to something different. It's like brain yoga.

**Your limited colour palette – red, yellow, black and green, with a lot of light – gives your work a very distinctive look. Is this deliberate?**

It sure is. It's one of the rules of the style. You can be original, but you have to remember the traditional canons. But really it doesn't matter how few (or how many) colours you're using; it's how you combine them. That's what's important. It's also what makes it interesting. I'm very careful to differentiate between my own personal creativity and the paradigm of the genre. Maybe that's why people like my work.





**You tattoo a lot of small one-off pieces. How do you avoid a feeling of repetition?**

I change the lining and shading a bit so the tattoos aren't copies of one another. The motif might be the same, but it's a different interpretation every time.

**What was your biggest challenge when you were starting out?**

Probably just figuring out what it was I liked the most. It took me a while to get to my style. I've always enjoyed different styles and techniques, but I've also always understood that you can't be good at everything.



## Tell us how and why you got into tattooing.

My tattoo career really began in 2008. I think what first attracted me to it was that fine line between being an artist and being antisocial. Of course there were people who showed me the basics, but most of it I had to grapple with on my own. Meeting artists from different countries helped as well. I'd watch them work, and note important things for myself, and then try to incorporate those things in my work. Art school gave me a head start too. But, hell, I'm still learning and discovering new stuff all the time.

## Who has influenced and inspired you?

Lots of artists from all over the world. And different artists at different times in my career. Artists from True Love Tattoo (Madrid), Spider Murphy's, Smith Street Tattoo (Brooklyn), and many other shops... Watching all these artists working, and getting tattoos from them - all these connections have helped me a lot.





**How do you see your work developing in the future?**

Only time will tell. The sky's the limit! And I don't plan to stop any time soon. I don't like it when a tattooist reaches a certain level and gets complacent – or stuck – and doesn't want to experiment any more or try anything new or different. For me, that's when their tattoos become boring.

**You won at the Moscow Tattoo Convention. What do conventions and awards mean to you?**

Conventions are, first and foremost, for meeting friends. They're all about communication, networking, socialising. So awards are nice of course, but they're certainly not the most important thing.



### Tell us about your equipment.

I have lots of different stuff and I try not to get stuck with just one thing. Everything has its pros and cons. My little brother and my friend from uni are machine builders and they make some great workhorses for lining (not to be confused with Workhorse Irons!) – so I always use those. I believe it's nice to understand how your machine works. Most people don't have that knowledge now.

### Do you use an iPad?

Yes. It makes my working trips so much easier because I don't need to bring tons of books, paper, pencils, etc, with me. It's an all-in-one device. But it does have one major problem. You have to charge it! If I'm creating a flash sheet though, I still use ink and paints on paper.

**Do you paint and draw much?**

Not as much as I'd like to, especially lately. Tattooing and family take up all of my time. To paint or draw, I find I need to separate myself from all my everyday concerns and take a mental break. And that doesn't happen often.

**Is it difficult to balance tattooing, travelling and family life?**

If you're surrounded by people who understand you – and accept you for who you are – it all gets a lot easier. Without the support of my family I would never be able to do this. But I do miss my son when I'm away!

**Do you have any other interests outside of tattooing?**

I have a motorbike that I built with my brother, and I enjoy pinstriping. And now I'm helping my brother build his tattoo machines too!

**What have been the highlights of your life so far?**

First and foremost, the birth of my son. That made me look at everything I do from a different perspective. And on the work front, I guess the biggest highlight so far would have to be my trip to the USA, meeting tattooers from all my favourite studios. One of my most memorable encounters was with Lyle Tuttle... Just to think I was one handshake away from Bert Grimm, Sailor Jerry, Paul Rogers, Cap Coleman, Philadelphia Eddie and all the others – the history, the dawn of Old School Tattoo. That was so important for me.

**What are the best and worst things about tattooing?**

I don't know how to answer that! I got stuck in this mess ten years ago, and I ain't planning to get out any time soon.

**Instagram:** @alexseytol

**Email:** alextolattoo@gmail.com



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By Total Tattoo staff reporter, pictures courtesy of BAUM Fest



# BARCELONA

## ART AND URBAN MOVEMENT FESTIVAL



**BAUM Fest is the only European festival mixing tattoos with urban art and culture. And the vibrant city of Barcelona is the perfect place for this massive three-day event.**

18,000 people attended this year's show, which took place at the Fira de Barcelona venue in Montjuïc Park, close to many of the city's top tourist attractions (including the Palau Nacional and the Museu Nacional d'Art de Catalunya). This was the 8th BAUM Fest, and it incorporated the 22nd incarnation of the Barcelona International Tattoo Convention.

BAUM Fest is a mega-event bringing together all aspects of urban art and culture, with sections devoted to music, dance, fashion, bikes, cars, extreme sports, street art... and of course tattoos. Above all, it's an awesome live festival, featuring hundreds of dancers and extreme sports

athletes from all over the world, as well as more than 300 tattooists. As the organisers' press release says, "It's what you breathe on the street. It's the smell of wheels. It's the sum of the best talents in urban art. BAUM Fest is city!"

Visitors were treated to dance battles and breathtaking group choreography displays; BMX, inline and skateboard tricks in the indoor skate park; exhibits of urban-style painting and graffiti; custom and modified car and bike shows featuring the work some of the world's best airbrush artists and pinstripers (who were also on







hand to talk about their techniques); and of course a great range of refreshments and merchandise. BAUM Fest does many things to encourage the younger generations, with special attractions including the ever-popular Junior Biker Build-Off, spectacular school dance presentations and kids' BMX test rides. If you were 12 years old or younger, you got in free – but even if you had to pay to get in, ticket prices were very modest, ranging from 15 euros for a Friday day ticket to 40 euros for a weekend pass.

The show was open from noon to midnight on the Friday and Saturday, and noon to 10pm on the Sunday.





Everything happened at a very fast pace – accompanied by the constant hum of tattoo machines and the irresistible smell of ink!

And the tattooing was extraordinary. BAUM Fest showcased the work of some of the world's best artists – including Colin Dale of Skin & Bone (Denmark), well known for his interest in the 'lost' tattoo techniques of Nordic, Native American and Inuit cultures, the UK's Jenna Kerr, who has





become internationally renowned for her exquisite jewel tattoos, Jee Salayero (Human Fly Tattoo, Madrid), with his colourful storytelling designs, and Miguel Bohigues, one of Spain's most popular black and grey realism artists.

Each year, the Barcelona International Tattoo Convention invites a different Spanish artist to design the event's poster. This year, Dani Martos of Demon Tattoo in La Seu d'Urgell (a town in the Catalan Pyrenees) was chosen. Dani is a realism specialist who began his career as a carpenter before gradually swapping his allegiance to tattooing.







Convention director Mik Garreta puts together an extremely successful tattoo expo, and the sheer scale and energy of BAUM Fest attracts lovers of urban art and culture from all over the planet. The organisers' mission is to position this as a benchmark event. In fact it's pretty much unique.



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**Northside Tattooz (Newcastle - The Private Rooms)**

2 - Basement, Bewick Street, City Centre, Newcastle upon Tyne NE1 5EF  
0191 221 0328  
low@northsidetattooz.co.uk  
www.northsidetattooz.co.uk

**No Love Lost Collective**

8 Scarborough Street, Hartlepool, TS24 7DA  
no.lost.love.collective@gmail.com  
IG: @no.love.lost.collective

**The Tattoo Station**

20 Ridley Place, City Centre, Newcastle Upon Tyne, NE1 8JN  
0191 232 8491  
www.tattoostation.co.uk

**Triplexix**

24 Fawcett Street, Sunderland, SR1 1RH  
0191 565 6665  
Contact through FB:  
/triplexixstudios666

**YORKSHIRE AND THE HUMBER****Black Lantern Studio**

4 Marshall Avenue, Bridlington, East Yorkshire, YO15 2DS  
01262 674 045  
Blacklanternstudio@gmail.com  
FB: /blacklanternstudio

**Crooked Claw Tattoo**

734 Ecclesall Road, Sheffield, S11 8TB  
0114 327 1411

crookedclawtattoos@gmail.com

www.crookedclawtattoo.com

**Easy Tiger Tattoo**

102 & 103, Castleton Mill, Leeds, LS12 2DS  
0113 887 0172  
www.easytigertattoo.com  
IG: @easytigertattoos

**Electric Kicks**

17 Front Street, Pontefract, WF8 1DA  
07725 029 567  
electric.kicks@hotmail.com  
IG: @electric.kicks.crew  
FB: Electric Kicks Tattoo Studio

**Follow Your Dreams Tattoo**

160 Devonshire Street, Sheffield, S3 7SB  
0114 216 8078  
fydtattoo@gmail.com  
www.fydtattoo.com

**Gothika**

7-9 Dundas Street, Redcar, Cleveland, TS10 3AD  
01642 498 572  
IG: @GothikaTattoosRedcar  
FB: /GothikaTattoos

**Nigel Kurt's The Fun House Tattoo Studio**

140 Sheffield Road, Barnsley S70 1JH  
Tel no: 01226 779 595  
nigelkurt1@gmail.com  
www.nigelkurt.com  
IG: @nigelkurttattoo  
FB: /funhousetattoosUK

**Red Tattoo & Piercing**

Leeds Corn Exchange  
0113 242 0413  
redtattooandpiercing@hotmail.co.uk  
www.redtattooandpiercing.com

**Sacred Electric Tattoo**

2-3 Mill Hill, Leeds, LS1 5DQ  
0113 242 5553  
Sacredelectrictattoo@gmail.com  
www.sacredelectrictattoo.com

**Tenacious Tattoo**

296 Prince of Wales Road, Sheffield, S2 1FF  
0114 327 4060  
www.tenacioustattoo.com

**Ultimate Skin**

33 New Briggate, Leeds, LS2 8JD  
0113 244 4940  
ustattoo@gmail.com  
IG: @ultimate\_skin

**Wills Customs Tattoo Studio**

59 Nether Hall Road, Doncaster, DN1 2PG  
01302 344907  
IG: @willscustomstattoo  
FB: /willscustomstattoo

**EAST MIDLANDS****Base Shade Tattoo**

6 Church Street, Rushden, NN10 9YT  
01983 316 055  
baseshadetattoo@yahoo.co.uk  
FB: /baseshadetattoo

**Bunraku Tattoo**

1a Victoria Parade, Leicester, LE1 5FG  
0116 262 9401  
info@bunrakutattoo.co.uk  
www.bunrakutattoo.co.uk

**Embody Tattoo**

(handpoke and machine tattooing)  
7 Canal Street, Derby, DE1 2RJ  
01332 986 920  
embodytattoo@mail.com  
www.embodytattoo.co.uk

**Epona Art and Tattoo**

Waterloo Yard, King Street, Southwell, NG25 0EH  
01636 815 771  
theresatattoo@btinternet.com  
www.eponatattoo.com

**Fat Fugu**

24 Fish Street, Northampton, NN1 2AA  
01604 630 557  
info@fatfugu.com  
www.fatfugu.com

**Hypnotic Art Tattoo**

200 Queensway, Milton Keynes, MK2 2ST  
01908 989 695  
hypnoticarttattoo@gmail.com  
www.hypnotic-art.co.uk

**Lewis Point Tattoo Studio**

61 High Street, Daventry, NN11 4BQ  
01327 315133  
www.lewispointtattoo.com

### **Lucky 13 Tattoo**

192 Clarendon Park Road  
Leicester, LE2 3AF  
0116 270 0558  
studio@wearelucky13.com  
www.wearelucky13.com

### **Nevermore Tattoo Parlour**

Bishop Crewe House, North Street,  
Daventry, NN11 4GH  
01327 876 350  
nevermoretattoo@hotmail.co.uk  
IG: @nevermoretattoo  
FB: /nevermoretattoo

### **Red Tattoo & Piercing**

Leeds Corn Exchange  
0113 242 0413  
redtattooandpiercing@hotmail.co.uk  
www.redtattooandpiercing.com

### **ReINkarnation**

3b Station Road, Ilkeston, DE7 5LD  
0115 837 7090  
IG: @maria\_perks\_tattoos  
FB: /maria.perks.52

### **Second Skin**

77 Ashbourne Road, Derby,  
DE22 3FW  
01332 242 688  
info@secondskinstudio.co.uk  
IG: @secondskinderby

### **Wet Paint Collective**

7 Bowley Court, Melton Mowbray,  
LE13 1XY  
01664 668110  
wetpaintcollective@gmail.com  
FB: Wetpaintcollective

## **EAST OF ENGLAND**

### **All Or Nothing Tattoo and Piercings**

12 Church Street, Witham, CM8 2JL  
01376 519 602  
aontattoo@outlook.com  
www.aontattoo.com

### **Black Dog Tattoos**

47 St Benedicts Street, Norwich,  
NR2 4PG  
01603 291 049  
blackdogtattoos@gmail.com  
IG: @blackdogtattoos

### **Black Galleon Tattoo Studio**

22 Blackfriars Street, Kings Lynn,  
PE30 1NN  
01553 777322  
FB: /blackgalleontattooostudio

### **Braintree Tattoo Studio**

148 Coggeshall Road, Braintree  
CM7 9ER  
01376 560 633  
info@braintreetattooostudio.co.uk  
www.braintreetattooostudio.co.uk

### **Churchyard Tattoo**

14 Churchyard, Hitchin, SG5 1HR  
01462 338 781  
cytattoo@gmail.com  
IG: @churchyardtattoos  
FB: /churchyard

### **Crossed Arrows Tattoo**

21-23 St George Street, Norwich,  
NR3 1AB  
01603 762 636  
crossedarrowstattoo@gmail.com  
FB: /crossedarrowstattoo

### **Cult Classic Tattoo**

32 North Street, Romford,  
RMI 1BH  
01708 730 500  
cultclassictattoo@gmail.com  
www.cultclassictattoo.com

### **Electric Punch Tattoo**

Unit 4, The Pavillion, Tower Centre,  
Hoddesdon, EN11 8UB  
01992 447 756  
info@electricpunchtattoo.co.uk  
www.electricpunchtattoo.co.uk

### **Eternal Art Tattoo Studio**

42-43 Viaduct Road, Chelmsford,  
CMI ITS  
01245 355166  
eternal-art@hotmail.co.uk  
IG: @prizemantattoo  
FB: /PriZeMaN

### **Five Keys Tattoo**

8 Orford Hill, Norwich, Norfolk,  
NR1 3QD  
01603 958 814  
fivekeystattoo@gmail.com  
www.fivekeystattoo.com

### **Good Ship 13**

374 London Road Hadleigh,  
SS7 2DA  
07415 299998  
goodship13info@gmail.com  
FB: /Good-Ship-13-Tattoos

### **Indigo Tattoo and Piercing**

2 Lower Goat Lane, Norwich,  
NR2 1EL  
01603 886 143  
indigotattooandpiercing@gmail.com  
www.indigotattoo.co.uk

### **Immortal Ink**

39 - 43 Baddow Road, Chelmsford,  
CM2 0DB  
01245 493 444  
contact@immortalink.co.uk  
www.immortalink.co.uk

### **Jayne Doe Tattoo**

60 Station Lane, Hornchurch,  
RM12 6NB  
01708 479 366  
jaynedoessex@gmail.com  
IG: @jaynedoetattoo  
FB: /jaynedoetattoo

### **Next Generation**

4 Wolverton Road, Stony Stratford,  
Milton Keynes, MK11 1DX  
01908 560003  
info@nextgenerationtattoo.co.uk  
www.nextgenerationtattoo.co.uk

### **Skin Sorcerer**

116 High Street, Maldon, CM9 5ET  
01621 842443  
IG: @skin\_sorcerer

### **True Love Tattoos**

16 Bridewell Alley, Norwich,  
NR2 1AQ  
01603 613277  
tlnorwich@gmail.com  
www.tlnorwich.co.uk

## **LONDON**

### **The Blue Tattoo**

2 Studland Street, Hammersmith,  
London, W6 0JS  
0208 746 3133  
info@thebluetattoo.co.uk  
www.thebluetattoo.co.uk  
IG: @thebluetattoolondon

### **Briar Rose Tattoo**

172 Manor Lane, London, SE12 8LP  
private and custom only studio  
www.briarrossetattoo.com  
IG: @briarrossetattoo  
IG: @tiggytattoos  
IG: @olivetas

### **The Family Business**

58 Exmouth Market, Clerkenwell,  
London, EC1R 4QE  
0207 278 9526  
info@thefamilybusinesstattoo.com  
www.thefamilybusinesstattoo.com

### **Frith Street Tattoo**

18 Frith Street (Basement), Soho,  
London, W1D 4RQ  
020 7734 8180

frithstreettattoo.london@gmail.com  
www.frithstreettattoo.co.uk

### **Fudoshin Tattoo**

158 George Lane, South Woodford,  
London, E18 1AY  
020 8989 6144  
www.fudoshintattoos.com  
IG: @fudoshintattoos  
FB: /fudoshintattoos

### **Happy Sailor Tattoo**

17 Hackney Road, London, E2 7NX  
020 7033 9222  
Email: Via website  
www.happysailortattoo.com

### **I Hate Tattoos**

Unit 1, 400-405 York Way, London,  
N7 9LR  
07904 174 819  
herringfishbloke@hotmail.co.uk  
FB: /IHateTattoosStudio

### **Ink Lounge Tattoo Studio**

310C Green Lanes, Palmers Green,  
London, N13 5TT  
0203 490 2663  
info@inklounge.co.uk  
www.inklounge.co.uk  
IG: @inklounge

### **Inksmiths Of London**

8 Chequers Parade, Eltham, London,  
SE9 1DD  
020 8617 3338  
Inksmithsoflondon@gmail.com  
IG: @InksmithsofLondon

### **Kilburn Original Tattoo**

175 Kilburn High Road,  
Kilburn, London, NW6 7HY  
0207 372 3662  
info@kilburnoriginal.com  
IG: @kilburntattoo

### **Leviticus Tattoo Emporium**

170 High Road (Cuthberts Alley)  
Loughton, Essex, IG10 1DN  
0208 502 4029  
leviticustattoo@hotmail.com  
www.leviticustattooemporium.co.uk

### **Lowrider Tattoo**

311 Bethnal Green Road, London  
E2 6AH  
0208 739 5115  
Inquiry@lowridertattoo.london.com  
IG: @lowridertattoo.london

### **Low Tide**

19 Market Place, Southend-on-Sea,  
SSI 1DA

01702 344 060  
lowtidetattoo@gmail.com  
IG: @lowtidetattoo

### **New Wave Tattoo Studio**

157 Sydney Road, Muswell Hill,  
London, N10 2NL  
0208 444 8779  
lalhardy@hotmail.co.uk  
www.newwavetattoo.co.uk

### **Old Habits Tattoo**

364 Kingsland Road, London,  
E8 4DA  
Tel no: 0203 609 0931  
oldhabitstattoo@gmail.com  
www.oldhabitstattoo.com

### **Seven Doors Tattoo**

55 Fashion St, Shadwell, London,  
E1 6PX  
020 7375 3880  
sevendoorstattoo@gmail.com  
IG: @sevendoorstattoo

### **Tattoo Shop By Dan Gold**

104-106 Oxford Street, London,  
W1D 1LP  
0207 637 7411  
www.tattooshopbydangold.co.uk

### **The Good Fight**

Cheriton, Queens Crescent, London,  
NW5 4EZ  
www.thegoodfighttattoo.com  
IG: @nick\_whybrow  
IG: @heidikayetattoo  
IG: @emilyrabbit.tattoo

### **Through My Third Eye**

342 Hornsey Road, London, N7 7HE  
0203 417 2552  
throughmythirdeye@outlook.com  
www.throughmythirdeye.com

### **Ushuaia Tattoo London**

486 Fulham Road, SW6 5NH  
020 8616 1760  
www.ushuaiatattoo.london.co.uk/en  
IG: @ushuaiatattoo.london  
FB: /ushuaiatattoo.london

## **SOUTH EAST**

### **14 Arrows Tattoo Studio**

55-57 Grosvenor Road, Tunbridge  
Wells, TN1 2AY  
01892 458342  
fourteenarrows@hotmail.com

### **1770 Tattoo**

4 Little East Street, Brighton,  
BN1 1HT  
01273 710 730

info@1770tattoo.com  
www.1770tattoo.com

### **Dead Slow**

9 Boyces Street, Brighton, BN1 1AN  
01273 208844  
www.deadslowco.com  
contact@deadslowco.com  
IG: @deadslowco  
FB: /deadslowco

### **Fine Art Tattoo and Piercing Studio**

6 York Street, Ramsgate, CT11 9DS  
01843 588 885  
fine-art-tattoo@hotmail.co.uk  
www.finearttattoo.co.uk

### **Forever Wear Tattoos**

31 West Street, Buckingham,  
MK18 1HE  
01280 822 695  
forever-wear-tattoos@hotmail.co.uk  
www.foreverweartattoos.com  
IG: @foreverwear\_tattoos  
FB: /foreverweartattoosbuckingham

### **Higgins and Co**

69 Terminus Road, Above Coffee  
Republic, Eastbourne, BN21 3NJ  
01323 301 973  
higginsandco71@gmail.com  
www.higginsandcotattoo.co.uk

### **High Tide Tattoo Studio**

Unit 1 Reeves Yard, Warwick Road,  
Whitstable, CT5 1HX  
01227 263864  
zbreakspear@yahoo.com  
IG: @high\_tide\_tattoo\_studio  
FB: /hightidetattooostudio

### **Inked Moose**

204 Whaddon Way, Bletchley, Milton  
Keynes, MK3 7DG  
01908 411151  
info@inkedmoose.co.uk  
www.inkedmoose.co.uk

### **Keepsake Tattoo**

145 South Street, Lancing,  
BN15 8BD  
01903 767776  
www.keepsaketattoo.co.uk  
IG: @keepsake\_tattoo

### **Leo Rios Tattoo Studio**

11 Lime Street, Bedford, MK40 1LD  
01234930504  
leoriosattoos@hotmail.co.uk  
www.facebook.com/LeoRiosStudio

### **Magnum Opus Tattoo**

51 Upper North Street, Brighton,  
BN1 3FH  
01273 271432  
magnumopustattoo@gmail.com  
www.magnumopustattoo.com  
IG: @magnumopustattoo  
FB: /magnumopustattoo

### **Rising Phoenix Tattoo**

6 High Street, Leighton Buzzard,  
LU7 1EA  
01525 217 121  
studio@risingphoenixtattoo.co.uk  
www.risingphoenixtattoo.co.uk

### **Seven Sins Tattoo**

10 High Street, Horley, RH6 7AY  
01293 775 385  
info@sevensinstattoo.com  
www.sevensinstattoo.co.uk/

### **Skinned Alive Tattoo**

24 Church Street, Brighton,  
BN1 1RB  
info@skinnedalivetattoo.com  
www.skinnedalivetattoo.com  
IG: @skinnedalivetattoo

### **Stay Much Better**

1 Beaconsfield Parade, Beaconsfield  
Road, Brighton, BN1 6DN  
01273 564494  
www.smbtattoo.com  
IG: @smbtattoo  
FB: /smbtattoo  
**Tattoo FX**  
32 Middle Village, Bolnore, Haywards  
Heath, RH16 4GH  
01444454411  
info@tattoo-fx.co.uk  
www.tattoo-fx.co.uk

### **The Hidden Tannery**

10-11 Lewes Road, Brighton,  
BN2 3HP  
hello@hiddentannery.com  
www.hiddentannery.com

### **Valhalla Tattoo**

215 High Street, Bromley, BR1 1NY  
Tel no: 0208 313 9470  
info@valhallatattoo.co.uk  
www.facebook.com/valhallatattoo215

## **SOUTH WEST**

### **Black Chalice Tattoo**

Unit 4, Plaza 21, Edgeware Road,  
Swindon, SN1 1HE  
01793 671 432  
blackchalicetattoo@hotmail.com  
FB: /blackchalicetattoo

### **Blackfriars Tattoo**

5 Maylord Street, Hereford,

HRI2DS

01432 278330  
blackfriarstattoo@gmail.com  
IG: @blackfriarstattoo

### **Crow Quill**

63 Bedford Place, Southampton,  
SO15 2DS  
023 8034 0058  
IG: @thecrowquill  
www.thecrowquill.co.uk

### **The Custom Propaganda Tattoo Company**

Unit 7, Botley Mills, Botley,  
Southampton, SO30 2GB  
01489 325 341  
IG: @custompropagandatattoo  
FB: /CustomPropagandaTattoo

### **Eightfold Tattoo**

1 Heanton Street, Braunton,  
EX33 2JS  
Phone: 01271 523732  
www.eightfoldtattoo.com  
IG: @eightfoldtattoo

### **Infernal Rites Tatroo**

71 Market St, Westhoughton, Bolton,  
BL5 3AA  
01942 811 132  
infernalritestattoo@gmail.com  
IG: @infernalritestattoo  
FB: /infernalritestattoo

### **Needle and Fred Tattoo**

22 High Street, Littlehampton,  
BN17 5EE  
01903 733 622  
needleandfred@live.co.uk  
IG: @inkfred

### **North Gate Tattoo**

13 Northgate Street, Bath, BA1 5AS  
info@northgatetattoo.com  
www.northgatetattoo.com

### **Purple Rose Tattoo**

56 Staple Hill Road, Fishponds,  
Bristol, BS16 5BS  
01173 300 123  
purplerosetattoo@hotmail.co.uk  
www.purplerosetattoo.co.uk

## **WALES**

### **Broadside Tattoo**

38 Singleton Street, Swansea,  
SA1 3QN  
01792 455 000  
broadsidewanseaw@hotmai.com  
IG: @broadsidewanseaw

### **Dexterity Ink**

Unit 9, Indoor Peoples Market,  
Wrexham, LL13 8BE

01978 447 100

FB: /DexterityInkTattooStudio09

### **Keep the Faith Social Club**

14-16 Royal Arcade, Cardiff,  
CF10 1AE  
029 2140 6954  
keepthefaitthsc@gmail.com  
www.keepthefaitthsocialclub.com  
IG: @keepthefaitthsc  
FB: /keepthefaitthsocialclub

### **Physical Graffiti**

124 City Road, Cardiff, CF24 3DQ  
Tel no: 029 2048 1428  
pgct@hotmail.co.uk  
IG: @physicalgraffititattoos

### **Stronghold Tattoo**

2nd floor High Street Chambers,  
Cardiff, CF10 1BD  
07943 981671  
www.strongholdtattoo.com  
IG: @strongholdtattoo

### **Surrealistic Sanctuary**

144 City Road, Cardiff, CF24 3DR  
07413 383 323  
sstattoocardiff@gmail.com  
www.surrealisticsanctuary.co.uk

### **Sursum Tattoo**

11 Market Square, Narberth,  
SA67 7AU  
01834 860 616  
www.sursumtattoo.com  
sursumtattoo@gmail.com  
IG: @sursumtattoo  
FB: /sursumtattoo

## **WEST MIDLANDS**

### **B.W Tattoo Studios**

9 Eastern Avenue, Lichfield,  
WS13 6TE  
01543 898 766  
www.bigwillstatoos.co.uk  
IG: @bwattoostudios  
FB: /BWtattoostudios

### **Blood & Honey Tattoo Co**

Winchcombe Street, Cheltenham,  
GL52 2NE  
01242 352 306  
hello@bloodandhoney.uk  
www.bloodandhoney.uk

### **Cosmic Monsters Incorporated**

3 High Street, Bromsgrove, B61 8AJ  
07863 135814  
cmitattoo@gmail.com  
www.cmi-tattoo.com

### **The Church Tattoo**

11 Church Road, Redditch, B97 4AB

01527 759 852  
thechurchtattoo@hotmail.com  
FB: /thechurchtattoo

**Folklore Tattoo**  
119 Lichfield Street, Tamworth,  
B79 7QB  
01827 768446  
folkloretattoos@live.com  
www.folkloretattooostudio.co.uk

**Modern Electric Tattoo Co**  
147 Golden Cross Lane, Catshill,  
Bromsgrove, B61 0JZ  
01527 759434  
info@modernelectrictattoo.co.uk  
www.modernelectrictattoo.co.uk

**Nala Tattoo & Piercing Studio**  
81 Bolebridge Street, Tamworth,  
B79 7PD  
01827 68 353  
contact@nalastudio.co.uk  
www.nalastudio.co.uk

**Second City Tattoo Club**  
91 Vittoria Street, Birmingham,  
B1 3PA  
IG: @secondcitytattooclub  
FB: /SECONDCITYTATTOOCLUB

**Seven Foxes Tattoo**  
3 Kingsfield Road, Birmingham,  
B14 7JN  
0121 610 0348  
sevenfoxestattoo@gmail.com  
www.sevenfoxestattoo.com  
IG: @sevenfoxestattoo

**Sweet Life Gallery**  
80 Bristol Street, Birmingham,  
B5 7AH  
0121 692 1361  
Enquiry@sweetlifegallery.co.uk  
www.sweetlifegallery.co.uk

**The Ink Spot**  
The Parade, Silverdale, Newcastle  
Under Lyme, ST5 6LQ  
01782 619144  
tattoosbycookie@hotmail.com  
www.theinkspotuk.com

**Vicious Pink Tattoo**  
Suite C, 9a Willow Street, Oswestry,  
SY11 1AF  
01691 570 427  
viciouspinktattoo@gmail.com  
www.viciouspink.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  
01229 838 946  
allstyletattoos@gmail.com  
FB: /allstyletattoosbarrow

**Aurora Tattoo**  
Sultan of Lancaster, Brock Street,  
The Old Church, Lancaster, LA1 1UU  
auroratattoo@hotmail.co.uk  
www.auroratattooostudio.co.uk

**Black Freighter Tattoo Co.**  
56-60 Lower Bridge Street, Chester,  
CHI 1RU  
01244 297 528  
theblackfreightertattoo@gmail.com  
FB: /TheBlackFreighterTattooCo

**Bold As Brass Tattoo**  
Charleston House, 12 Rumford  
Place, Liverpool, L3 9DG  
0151 227 1814  
boldasbrasstattoo@gmail.com  
www.boldasbrasstattoo.com

**Bridge Street Tattoo**  
32 Bridge Street W, Chester,  
CHI 1NN  
01244 638 765  
bridgestreettattoo@gmail.com  
www.bridgestreettattoo.co.uk  
IG: @bridgestreettattoo  
FB: /bridgestreettattoochester

**The Butchers Block Tattoo Parlour**  
14 Crompton Street, Wigan,  
WN1 1YP  
07849 114 380  
www.ButchersBlockTattoo.co.uk  
ButchersBlockTattoo@hotmail.com  
IG: @ButchersBlockTattoo  
FB: /ButchersBlockTattoo

**Dabs Tattoo**  
78b Eastbourne Road, Southport,  
PR8 4DU  
01704 566 665  
Dabstattoos@btconnect.com  
IG: @tattoosatdabs  
FB: /dabstattoo/DABS Tattoo

**Indelible Ink**  
3 York Avenue, Thornton-Cleveleys,  
FY5 2UG  
01253 280 457  
www.indelibleinktattooostudio.co.uk  
IG: @indelible\_ink\_tattoos  
FB: /indelibleinkuk

**Inkden Tattoo & Piercing Studio**  
50 B Coronation Street, Blackpool  
FY1 4PD  
07957 021 702  
inkden.tattoo@gmail.com  
www.inkdentattoo.co.uk

**Inked Up Chester**  
21 Eastgate Row North, Chester,  
CHI 1LQ  
01244 638 558  
info@inkedupchester.co.uk  
IG: @inkedupchester

**Marked for life**  
45 High Street, (Winpenny House)  
Stockton-on-Tees, TS18 1SB  
01642 641 235  
tattooofl@gmail.com  
www.marked-for-life.com

**Market Quarter Tattoo**  
14 Market Street, Southport,  
Merseyside, PR8 1HJ  
marketquartertattoo@gmail.com  
FB: /MQTSouthport  
IG: @marketquartertattoo

**Sacred Art Tattoo**  
497 Barlow Moor Road, Chorlton,  
Manchester, M21 8AG  
0161 881 1530  
tattoo@sacredarttattoo.co.uk  
www.sacredarttattoo.co.uk

**Skin Kandi Tattoo Studio**  
50a Westfield Street, St Helens  
Merseyside, WA10 1QF  
01744 734 699  
skinkandi@hotmail.co.uk  
www.skinkandi.co.uk

**Studio78 Tattoos**  
15 Earle Street, Crewe, CW1 2BS  
01270 581 581  
studio-78@hotmail.co.uk  
www.studio-78.co.uk

**True Colours Tattoo Studio**  
14 Guildhall Street, Preston,  
PR1 3NU  
01772 378 565  
www.truecolourstattoo.co.uk  
Instagram: @truecolourstattoo

**True 'til Death**  
13 Whalley Road, Accrington,  
BB5 1AD  
01254 433 760  
Email: via Facebook  
www.accringtontattoo.com  
FB: /trueiltdeathtattoo

# CONVENTION CALENDAR

## 2020 UK CONVENTIONS

**February 28th-1st March**

### Tattoo Tea Party

Event City, Manchester  
www.tattooteaparty.com

**25th-26th April**  
**Portsmouth**  
**Tattoo Fest**

Pyramids Centre  
www.tattoofest.co.uk

**25th-26th April**  
**Big North Tattoo Show**

Utilita Arena, Newcastle Upon-Tyne,  
Arena Way, NE4 7NA  
www.bignorthtattooshow.com

**24th-26th April**  
**Kent Tattoo Convention**

49-51 Marine Terrace  
Margate  
CT9 1XJ  
www.facebook.com/The-Kent-Tattoo-Convention-401403340342372/

**2nd-3rd May**  
**Brighton Tattoo**  
**Convention**

Brighton Centre,  
Brighton BN1 2GR  
www.brightontattoo.com

**23rd-24th May**  
**Totally Inked Tattoo**  
**Convention**

1 Kingsway  
Newport  
NP20 1UH  
www.facebook.com/Totallyinkedtattooconvention/

**31st July-2nd August**  
**16th London Tattoo**  
**Convention**

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

## 2020 OVERSEAS CONVENTIONS

**17th-19th January**  
**Goa Tattoo Festival**

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

**17th-19th January**  
**International Lille**

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

**7th-8th March**  
**10th Rotterdam Tattoo**  
**Convention**

Rotterdam Ahoy  
Ahoyweg 10,  
3084 BA Rotterdam  
www.unitedconventions.com/rotterdam

**13th-15th March**  
**Mondial Du Tatouage**

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

**3rd-5th April**  
**Nepal Tattoo**  
**Convention**

Heritage Garden  
(Old Gyanodaya School)  
Milap Rd, Sanepa, Patan 44600,  
Nepal  
www.nepaltattooconvention.com

**7th-9th August**  
**Berlin Tattoo**  
**Convention**

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

**12th-13th September**  
**Tattoo Assen**

De Bonte Wever

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

**21st-23rd March**  
**Prison Ink Tattoo**  
**Festival**

Fussingsvej 8  
Horsens,  
Denmark



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