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a passion for Japan

ANTHONY LENNOX

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dinosaurs and
much more besides

DANTE'S DIVINE COMEDY

Stef Bastian's
new exhibition

PORTFOLIOS

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James Armstrong

GORSKY

Vibrantly coloured
silken tattoos

WHERE IS MY MIND?

Intimate gallery
show raising funds
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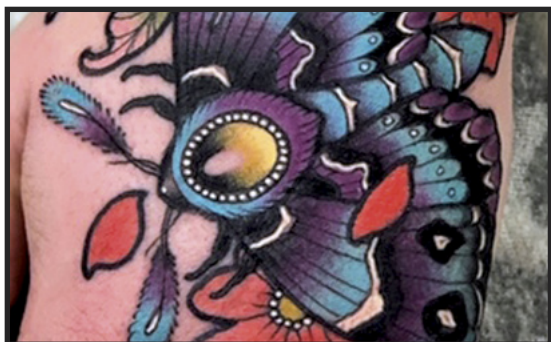
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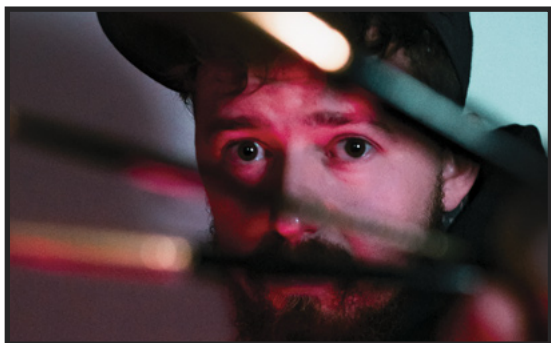
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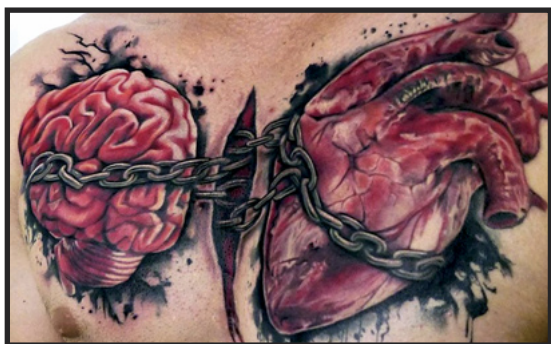
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As there are no conventions going ahead at the moment, we decided to lose this feature

All correspondence should be sent to

Total Tattoo Magazine

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EDITORIAL 187

BACK ISSUES AVAILABLE ON-LINE



WWW.TOTALTATTOO.CO.UK

Welcome back! I hope you have all managed to survive the lockdown and are beginning to take the tentative steps back to some kind of normality.

Personally, I have never had so much time on my hands as I've had during the last four months. It's felt so strange to be coming back into the office. I was like a teenager dreading the return to school after the long summer holidays! Like a lot of tattooists that I've been speaking with, I had little desire to return to my old working regime. In fact I felt anxious about whether I'd be able to pick up where I'd left off; during lockdown my productivity seemed to evaporate almost to the point of non-existence. Yet as the familiar tap of the keyboard beats out the rhythm I can feel the muscle memory beginning to kick back in.

I would like to apologise to all our loyal readers and subscribers for not being in print for the last few months. This current issue of Total Tattoo was almost ready to go to print at the time the lockdown was imposed, but there was little point in physically producing the magazine when all tattoo studios and newsagents had been forced to close and the world was shutting down. Going forward... for the next few issues, the magazine will be on sale every other month, while things pick up again. Hopefully we'll be back up to full speed soon enough.

Coronavirus/Covid-19 isn't the only thing that has shaken our world. Shocking reports of sexual abuse throughout the tattoo industry have recently begun to emerge in a big way. Some prominent artists were called out and legal prosecutions have begun, while a few other tattooists admitted their guilt through social media, with some choosing to step away from tattooing for good. Tattooing has always been an industry that relies on the trust a customer gives to the artist to treat them right, during what can be a vulnerable and stressful time. There really is no justification for abusing that trust. In the wake of this, a new organisation has been set up aiming to offer help and support to anyone who has experienced sexual assault or harassment within the tattoo industry. This survivor-led space can be found on Instagram: [@tsass_uk](https://www.instagram.com/tsass_uk) We would urge you to get in touch. They have also compiled a list of artists



who are happy to cover or help remove tattoos, should you feel you can no longer put up with a visual reminder of your abuser in your skin. (See News item on p10 for more on this.)

Another powerful issue that you cannot fail to have noticed recently is the Black Lives Matter movement that has emerged following the death of George Floyd in police custody in the USA. It's clear that racism exists within all walks of life, and the UK tattoo community has come under fire for a lack of understanding and representation of people of colour. It's sparked some interesting debate about how we can be genuinely inclusive, meet the needs of all the various groups and individuals within the tattoo world, and recognise the true diversity of our community. Again, an Instagram group has been set up: **@shades_tattoo_initiative** Now that the subject is on the table on a global scale, it's important not to let the momentum slide. After all, if we can find a way to make the world a better place, why wouldn't we?

And so, as we don our masks and step out into the new super-sanitised world of tattooing, we look to the future. It's likely of course that there will be very few conventions in the coming months, but most studios seem to be enjoying a rapid return to business, with customers keen to pick up where they left off.

But if I could offer a word of caution... If the lockdown has taught us one thing, it is to look after ourselves more, and be mindful of the long hours and punishing schedules that we'd previously habitually imposed on ourselves. So pace your days, and allow yourself time to get a balance between the crazy and the calm.

Stay safe, and remember it's an amazing time to be alive!

Perry

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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, 44 Albion Road Great Yarmouth NR30 2JD** or totaltattoo@totaltattoo.co.uk

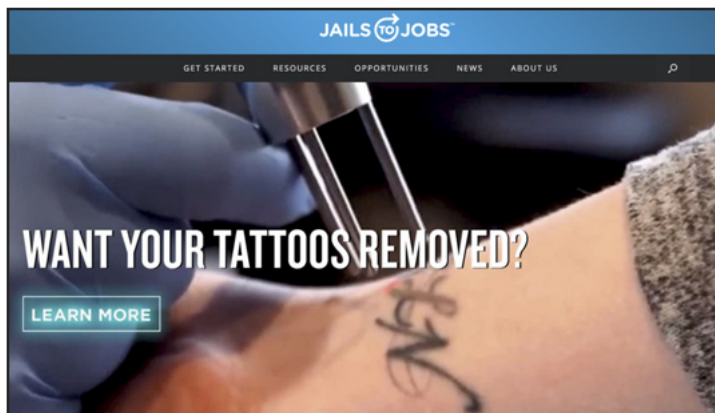
WIPING THE SLATE CLEAN

Jails to Jobs is a not-for-profit organisation in California that helps ex-prisoners find employment. One of the major barriers to getting a job can be a person's prison tattoos. The Jails to Jobs website asks, "Are tattoos keeping you from getting a job? Are they not who you are anymore? Then it's time to take action. Removing visible tattoos, especially those that are antisocial or related to gangs, will improve your chances of finding employment, help restore hope and offer healing. But how do you do it, and, even more importantly, how do you pay for it?"

And that's where Jails to Jobs is helping, by gathering information about tattoo removal businesses across the USA (and beyond) that offer their services at special low rates, or even free of charge, to ex-prisoners. Their directory currently lists more than 300 businesses and has had upwards of 45,000 views online. It's constantly growing, and Jails to Jobs welcomes enquiries from studios who would like to take part. On their website, they also provide a list of useful links and other resources for those intending to set up a tattoo removal business. (In some US states, there are even plans to take mobile units into prisons so that pre-release tattoo removal can be provided.)

If you're interested in offering your studio's tattoo removal services within this program, or you just want to find out more, contact Jails to Jobs via their website:

jailstojobs.org/tattoo-removal-programs/



CONVENTION CALENDAR

Get out and about and support your community - but stay safe of course!

Oct 16-18 2020

Mondial Du Tatouage

Grande Halle De La Villette, Paris
www.mondialdutatouage.com

Jan 15-17 2021

Goa Tattoo Festival

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

Feb 19-21 2021

Lille International Tattoo Convention

Lille Grand Palais
1 Boulevard des Cités Unies, 59777
Lille, France
lille-tattoo-convention.com

Mar 6-7 2021

Tattoo Tea Party

EventCity Limited
Phoenix Way Off, Barton Dock Rd,
Stretford, Manchester M41 7TB
www.tattooteaparty.com

Mar 27-28 2021

The Scottish Tattoo Show

Edinburgh Corn Exchange
10 New Market Rd
Edinburgh EH14 1RJ
www.scottishtattooconvention.net

Apr 24-25

Big North Tattoo Show

The Utilita Arena
Newcastle Upon Tyne NE4 7NA
www.bignorthtattooshow.com

May 1-2 2021

Brighton Tattoo Convention

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

We recommend taking a look at this wonderful article on the website of DR, the public service Danish Broadcasting Corporation. It's an account of the increasing popularity of Inuit tattoos in Greenland (which is an autonomous territory of Denmark) – traditional designs that have been in danger of disappearing but are now being revived with great passion.

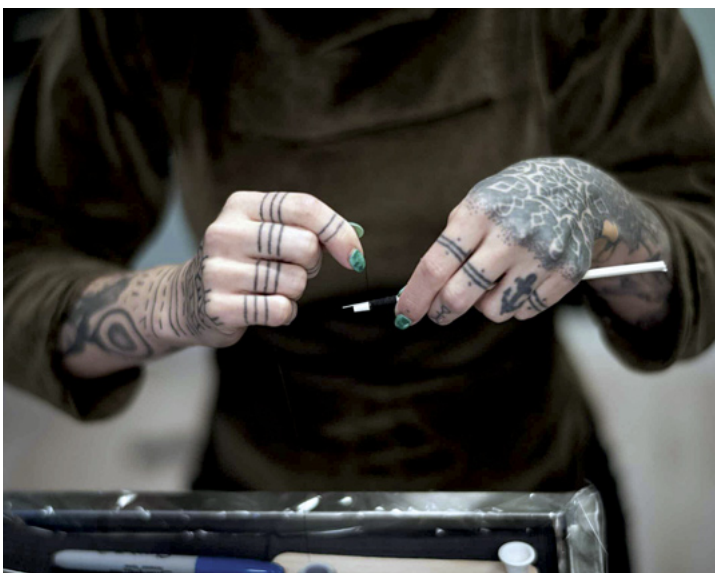
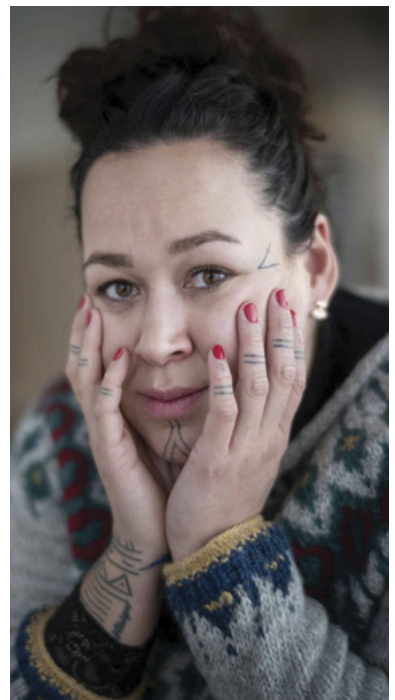
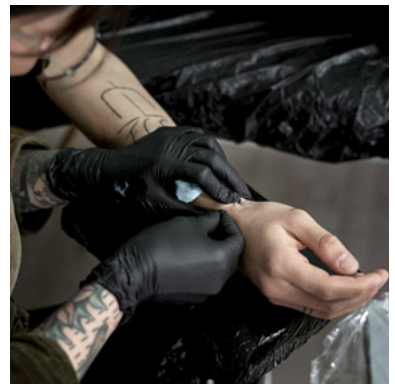
www.dr.dk/nyheder/kultur/vilde-ansigtstatoveringer-breder-sig-blandt-groenlaendere-det-er-en-superfed-maade

Alongside amazing portrait photos by Christian Sølbeck eight different Greenlanders talk about reclaiming their identity, and Greenland's original culture, through their tattoos.

Paninnguaq Lind Jensen has been offering these skin-stitched and hand-poked tattoos since 2017. It began with only a handful of people wanting them; now there are hundreds, the vast majority of them women.

The tattoos themselves symbolise many different things, including coming of age, siblings, children, grandchildren, spiritual journeys (with special designs enabling the spirit to travel anywhere), the narwhal (an animal that brings joy in dark times, like the sun in winter), the mother of the sea (who looks after all the animals), and protection against evil.

The struggle for independence is high on the agenda for many Greenlanders, who voted for more autonomy (as well as the replacement of Danish by Kalaallisut / Western Greenlandic as their official language) in a 2008 referendum. So these tattoos are an important and heartfelt political statement. "I don't do Inuit tattoos on Danes," emphasises Paninnguaq Lind Jensen. "Our tattoos are a cultural tradition that belongs to us. We're fighting to get our own culture back because of Danish colonisation. We've been colonised for almost 300 years now. We're proud of being Inuit."



HARRY STOPPER!

Everyone is aware of the huge social media storm that's blown up around JK Rowling's tweets and the personal essay she subsequently published. Consequently there are now many Harry Potter fans out there – especially transgender and non-binary people – who no longer love their tattoos. JK Rowling had created a magical world where fans felt safe, and where they experienced a sense of community; but now it's a world where some feel they would not be welcome, and can no longer feel at home, because of the author's controversial comments on gender identity.

Tattoo artists the world over are offering cover-ups for unwanted Harry Potter themed tattoos, and many are doing it for free or in aid of charity. Los Angeles-based Molly Knox Ostertag, for example, is offering cover-up designs in exchange of donations to the US-based Trans Women of Colour Collective (www.twocc.us) or another charity of the client's choosing. She's had a huge response to her offer, but – with great sensitivity – she has emphasised in press interviews that it's also totally fine if people still feel a good connection to their ink and want to keep their Harry Potter tattoos.

Please do let us know if you're doing something similar in your studio.



ERASING THE HATE



Inspired by the momentum of the Black Lives Matter movement, many tattooists are now offering to cover 'hate' tattoos, racist designs and white supremacist imagery free of charge. It's a trend sweeping across America and spreading rapidly to the rest of the world.

Among the earliest studios to offer the service was Gallery X Art Collective in Kentucky. When they first posted on Instagram ("If you have a racist tattoo and you want it gone, I'll cover it for free. No questions asked. Let's get that shit off your body.") they were overwhelmed by the response. Sadly they have not been able to do as many cover-ups as they would have wished due to Covid-19 restrictions, so they now have a very long waiting list!

Other tattooists have been joining the campaign, which has acquired the name 'Erasing the Hate' or 'Covering the Hate', and studios are putting the word out to encourage as many people as possible to come in and get their 'hate' tattoos covered or removed. And it's all for free.

In press interviews, tattooists have talked about the joy and satisfaction of the work they are doing, helping people to change their lives and making the world a better place for everyone. For lots of clients, these tattoos were mistakes made when they were young – perhaps without even knowing the real meaning of the imagery – but the ink has of course stayed with them for their whole lives. Others chose their tattoos in full knowledge of what they meant, but have now changed their mindset and no longer want such designs on their skin.

Many people simply could not afford to get their unwanted 'hate' tattoos removed or covered, but this free service makes it possible for them to rid themselves of imagery that no longer reflects (or perhaps never did truly reflect) who they are or what they believe. In some cases, clients have been able to emerge from a semi-reclusive existence, having previously been so ashamed of their old tattoos they did not want to be seen in public.

All artists participating in the scheme are adopting a non-judgemental, no-questions-asked attitude. It's the future that matters.



Marcus Berriman RIP

April 1965 - July 2020



Just as we were preparing to go to print the tragic news came in that Marcus Berriman had sadly passed away.

Marcus was one half of the team that brought us the mighty London Tattoo Convention, along with his business partner Miki Vialetto.

His involvement with tattoo world goes back a long way. He was responsible for Tattoo Supplies UK, and was the owner of several tattoo studios as well as being President of Hells Angels UK.

Marcus was a larger-than-life, warm and friendly character who always found time to come and say hello to everyone at conventions. He will be very sadly missed.

Our thoughts go out to his friends and family at this incredibly difficult time.

TATTOO ME TOO

Several hundred artists have come together to take a stand against the sexual predators who have, for too long now, tainted the world of tattooing by abusing the special bond of trust between tattooist and client. They've formed an international group called TattooMeToo Recovery Artists, a directory of tattooists offering to cover, re-work, fix, finish or remove tattoos, for free, in order to help the wearer move on and heal the scars left by their abusive encounter with the original tattooist.

The initiative is being led by tattooist Dolly, co-owner of vegan studio The Dollhouse in Brighton (@dollytattoos), and Wigan-based artist Gemma May (@gemmaymay). Check out [@tattoometoorecoveryartists](https://www.instagram.com/tattoometoorecoveryartists)

Gemma May has also launched a GoFundMe page. In addition to raising funds for TattooMeRecoveryArtists, donations will be made to Women's Aid (for women and children affected by domestic abuse), Safeline (providing support for anyone affected by sexual abuse or rape) and Survivors' Network (supporting survivors of sexual violence and abuse in Sussex). Check out [uk.gofundme.com/f/tattoometoorecovery](https://www.gofundme.com/f/tattoometoorecovery) As Gemma so eloquently says on the GoFundMe page, "We are working hard to bring this issue to everybody, to really try and make a positive impact on the industry moving forward."

We also urge you to also check out the survivor-led safe space [@tsass_uk](https://www.instagram.com/tsass_uk)

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COMPETITIONS:

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



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James Lovegrove and Hell Habits @jameslovegrovetattoo @hellhabits

The tattoo industry has continually proven itself to be a generous and caring community. Over the years many thousands of pounds have been raised for charities and people in need. At the beginning of the Covid-19 lockdown, Blue from The Blue Tattoo and Leti and Rose from Seven Doors decided to organise 'Tattooists Get Together'. Tattooists were invited to produce collaborative artworks based on the subjects of Hope and Pain which would then be auctioned online. All the money raised will go to The Trussell Trust, a charity which supports food banks across the UK, provides emergency help for people in crisis, and campaigns to end hunger and poverty. We spoke with Leti to find out more about 'Tattooists Get Together'...

TATTOOISTS GET TOGETHER

Sam Collins @thebutchermansam



Can you tell us a little about yourselves?

We are Blue, Rose and Leti. Blue is a shop manager and owner of The Blue Tattoo in Hammersmith, London, and former manager at Into You. Rose and Leti are both tattooists based at Seven Doors Tattoo in London.

How did the exhibition come about?

When lockdown first came into effect, we had the idea that it'd be nice to get together and organise something that would help people in need during this difficult time. We'd had a charity exhibition in mind for a little while, and with lockdown happening and tattooists not being able to work, we thought this would be a perfect opportunity to utilise all that free time. Tattooing is such an incredible community that really does come together for people and causes in times of need. Everyone who agreed to be involved has been so lovely and willing to give up their free time and donate artwork for a good cause.



How did you choose the charity?

It was seeing all the panic buying in supermarkets, and the drop in funding for charities because of the pandemic, that made our decision. We did some research into various causes that we could donate the money to and we landed on The Trussell Trust, a nationwide network of food banks across the UK [trusselltrust.org]. They do vital work for people in need, and support some of the most vulnerable members of society, so we agreed that they were the ones to donate to.

How many artists are involved?

We have around 80 artists involved and honestly, people's responses to our idea have been so kind. There is a truly incredible selection of artwork that has been arriving at the shop with an amazing amount of effort put into each. We're so excited to be able to show them to everyone during the auction. There are some living legends who are involved, as well as apprentices. It's a diverse and unique selection and each piece of art has been created specifically for the cause. We're just so grateful to be able to facilitate this charity auction.





What were the instructions that you gave to the artists?

The idea of Tattooists Get Together was that people would do just that! Two tattooists would get together and produce art on the twin themes of Hope and Pain. We gave people the option of being paired with someone chosen at random, or producing artwork with a friend. Each person was asked to produce an A4 piece, the intention being that the two works would be auctioned as a pair.

And how much time did the artists have to produce each piece?

Due to the several extensions of lockdown over the past months, we have pushed the deadline back a few times. We have had to adjust our initial plan of having a physical exhibition alongside the online auction, but when things get back to normal, we're hoping to hold a party - and project the artwork - to raise further donations.





What are the plans for the finished pieces?

Once we've got all the pieces together (they're still being sent in at the time of this interview), we will photograph them and put them on the Tattooists Get Together Instagram page where people will be able to comment their bid on the post. The bidding will be open for one week, and after that, we'll send all the pieces off to their new homes.

What's been the greatest challenge with this project?

Not being able to hold the exhibition. It was our initial intention to display the artwork so that people could bid on it in person as well as online. Unfortunately, with current restrictions, we had to go ahead just with online bidding. That's been the only problem really. Overall though, with people's cooperation and willingness to donate to a good cause, the whole project so far has been a really great experience.

Are there any particular favourites among exhibits?

They're all so beautiful, it's difficult to choose! You'll have to decide for yourself once they're all available to view.

Are there any plans for future projects?

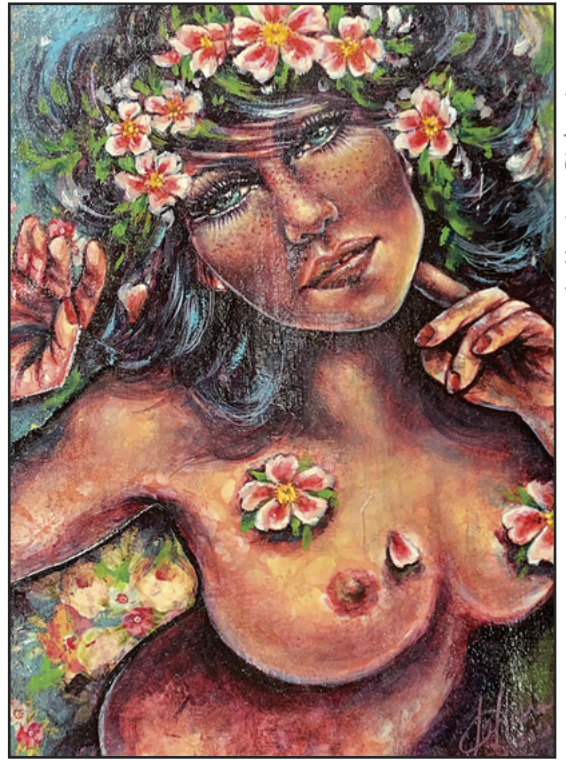
Not as it stands, but you never know!

Where can people view and bid on the pieces?

You can find all information on the auction on our Instagram page @tattooistsgettogether. We will be updating it with exact dates once we have received all of the artwork.



Paul Hill @paulhilltattooer



Jo Harrison @joharrisonattoo



Valerie Vargas '20



Stewart

Valerie Vargas and Stewart Robson @valeriemodernclassic @stewart_modernclassic

**'IT'S THE PEOPLE WE'RE
TATTOOING WHO
MATTER, NOT THE
PHOTOS ON INSTAGRAM'**



Originally from France, Jess Tattooer is now a resident artist at Seven Doors Tattoo in London's Spitalfields. He came to tattooing through an interest in Asian art and ceramics, and every year spends a month or two working in Japan, absorbing Japanese language and culture. Jess's tattoo career began with an intense period of travelling and continues to be a journey of discovery.



Four years ago, with a traditional apprenticeship under his belt and a tattoo machine in his pocket, Jess Tattooer took to the open road. "I decided early on that if I was going to get really good, I would need to visit and work with all the people that I admired. So I did guest spots with Henning Jørgensen at Royal Tattoo in Denmark and Dan Sinnes in Luxembourg, and spent a lot of time working in Japan, China and other parts of the Far East. Back home in France I'd learned under a real old school guy, so it felt like an absolute privilege to get to know all these truly amazing artists."

‘IT’S IN THE
IMPERFECTIONS
THAT YOU FIND
PERFECTION.’

JESS

TATTOOER

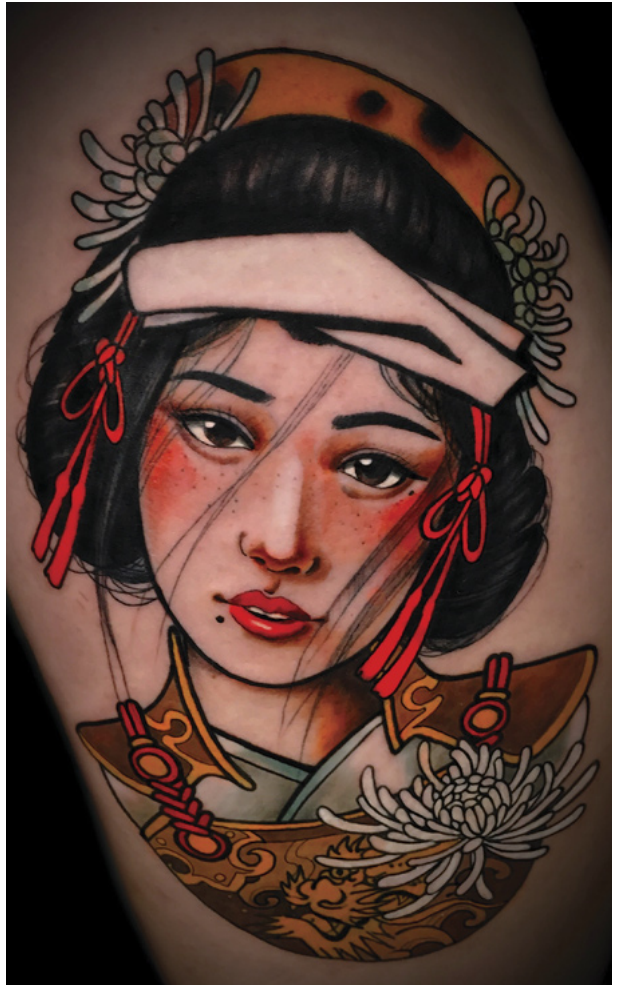


But how did it all begin? There are some surprising twists in the tale.

"My parents were bikers," Jess tells me, "and they had lots of tattoos. I used to look at all the biker magazines back in the day, and I was aware of tattoos very early on." Tattooing, however, wasn't Jess's initial creative path. He started out doing a degree in Ceramics. "I'd always been interested in Asian art," he explains, "and I did part of my course in Korea. I studied ceramics there for about a year. But it was seeing all those large-scale Japanese tattoos that really excited me. By the time I came back from Korea, I'd decided I was going to be a tattooist."

"My mum made a deal with me," Jess continues. "She said that if I completed my studies in Ceramics, and passed my exams, then I could become a tattooist. So I went to college during the day, and evenings and weekends I hung out at the tattoo shop. It was a crazy old shop with lots of drinking and fighting, but it was amazing! He wasn't the best tattooer, but he taught me well. I was tattooing after 18 months. Three years later, when my official apprenticeship ended, he asked me if I wanted to stay or fuck off. So I fucked off."

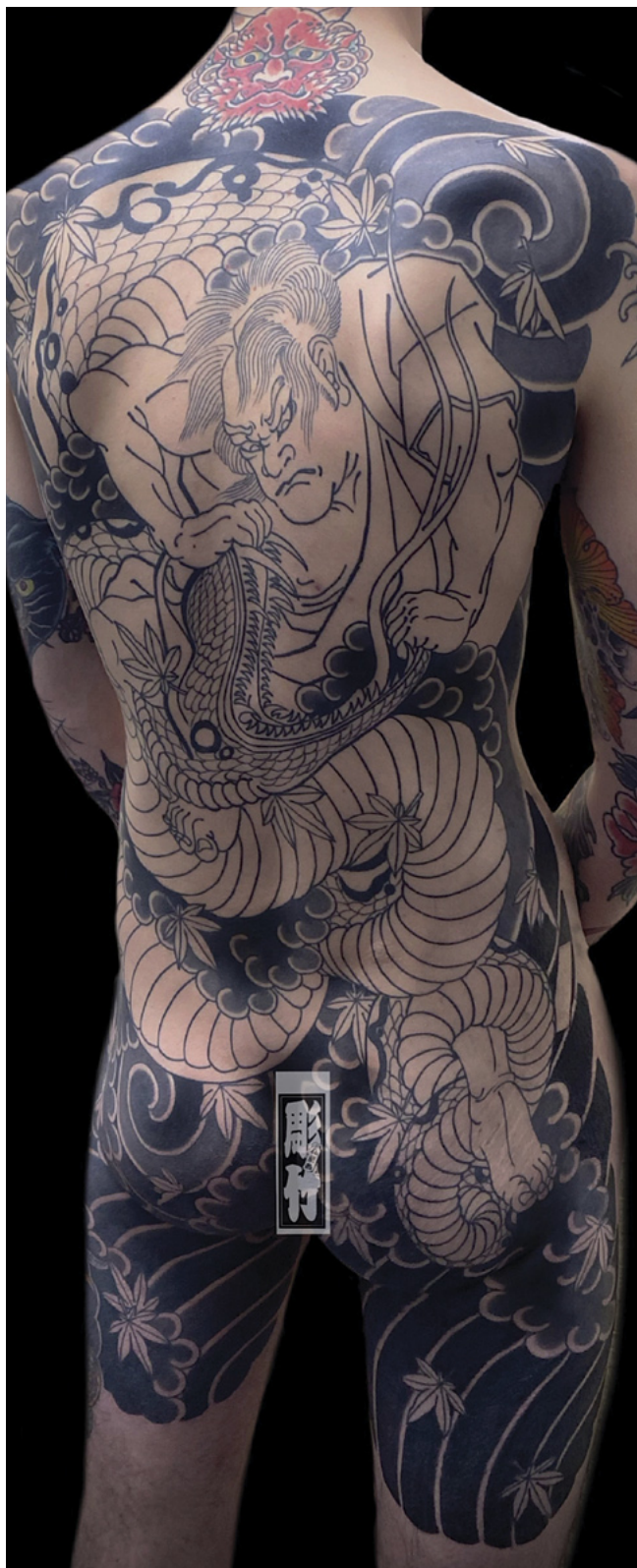




"I'd met some Japanese tattooists on my travels, and when they came to France to work conventions I helped them with whatever they needed. In return, they invited me to visit them in Asia, and work in their studios, which was so cool. I worked in Japan, and in Korea too, and then I went on to work in Australia for a year. In all, I worked in 13 countries during that three-year period."

I wondered how easy it was for Jess to get bookings while he was travelling like this. "Sometimes it was easy, sometimes not. I've never really been into social media, so I often just turned up and did walk-ins. On one of my trips to Korea, I arrived at the shop to find they'd done nothing at all to promote me. So I went to the bar to have a drink, got talking to the guy next to me, and when he found out I was a tattooist he straight away asked me for a tattoo! I'm from a small country town in France, and living in a place like that you have to be able to talk to everyone. It's a good skill to have as a tattooist, and it's certainly stood me in good stead. The very first backpiece I did was on a guy who'd initially just come in for a bit of lettering. We got talking and had that rapport."



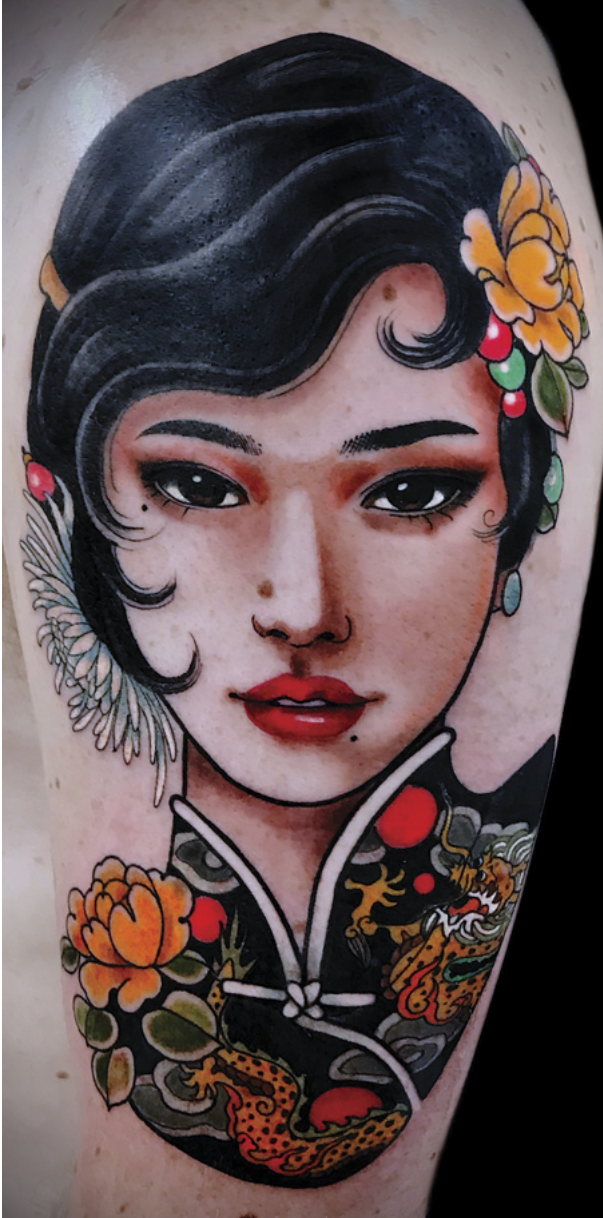


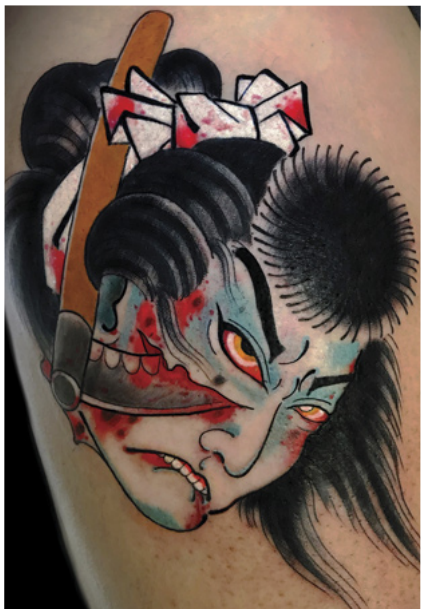
It was the opportunity work at Seven Doors that finally brought Jess to England. "I was working at Tokyo Hardcore in Japan. I was feeling unsure about what to do next. My mum was not so well, so I was thinking of coming back to Europe. I'd heard that Seven Doors were looking for someone to join their team, so I applied. They asked me to come and do a guest spot - which happened to be around the time of the London Convention - and on my first day at the shop we had Filip Leu and Luke Atkinson visiting! I was shitting myself."

"The guys offered me a place at the shop and I moved to London the following January. Seven Doors is such a cool studio. Everybody who works here is passionate and dedicated; they're not just good tattooists, they're good people too. I've learnt so much - like how to apply a full bodysuit stencil for instance. The artists here are world class, and yet they're so supportive too; they will always give you help and advice if you want it. Everybody paints, and we're all into books and always looking for obscure reference. We're all pushing forward together. I love doing any style of tattoo, although of course I kind of specialise in Japanese-style pieces."



“Twice a year I go back to Japan to work with my friend Hiriyo. I usually stay for anything between two weeks and a month. I don't specialise in Japanese while I'm there; I do any style of work that's required. I make every effort to sell the service in a traditional Japanese way, and I try to speak Japanese to my customers. Everyone is naturally very helpful to me as a foreigner, but I don't want to be 'special' and need attention; I want to just fit in and do my work. Tattooing in Japan isn't just about the designs. It's the whole culture. And you really need to spend time there to understand and absorb that. Focusing too much on the designs is one of the biggest mistakes people make.”





I ask Jess to elaborate on some of the differences between Eastern and Western outlooks. "Traditional Japanese tattooing is all about history and lineage. You can see how artists develop through their entire life, and you can look back to the masters who influenced them, in terms of both style and technique. In the western world, we don't see copying as a positive thing. In Asia it's very different. You copy your master until you really understand why he's so good. When I was a ceramics student, I had to copy exactly what my master was doing - until I was as good as him, and no one could tell the difference. It was only at that point that I would be allowed to introduce my own twists and 'overtake' the master. So for example, if you're doing a traditional Japanese koi tattoo, and you don't like the cherry blossom, then you can change it. But before you get to that stage, you need to have copied and copied that design so that you really understand why the cherry blossom is there in the first place."

"I'm aware that I've only been tattooing for a relatively short time," Jess continues, "but I always try to put a lot of research into any subject that I do. With geisha images, for instance, you don't have to be completely accurate but they shouldn't just be stereotypes. You need to be able to make educated decisions. If you look to the source, it can really open up a lot of possibilities."

Jess also enjoys educating his clients. "I was once asked for a 'Zen tattoo'," he recalls. "I had to explain to the client that Zen is actually a belief system, a philosophy... but that became the start of a great journey of discovery for him. I was so pleased to have been part of that journey, albeit in a very small way. I feel so lucky that my clients aren't simply getting tattooed to look cool. For most of them, it's much more than that."



"One of the things I love about Japanese tattooing," Jess continues, "is that you don't instantly know that a person is tattooed! The beauty is often hidden, and it's not until you get close to that person that they will allow you to see their work."

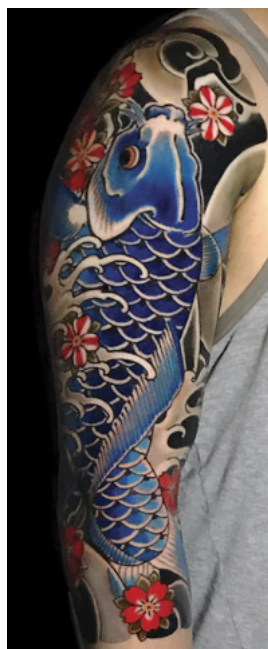
We talk about the way increasing numbers of artists are choosing clients who they feel will best 'model' their work on social media. Jess deeply disapproves of this trend.

"Tattooing is for everyone! I find there are two types of client - those who want to enhance their body, and those who want to hide it. A well-placed and well-designed piece should always make the client feel better about themselves, but first you need to understand a bit about them and how they relate to their own body. It's the people we're tattooing who matter, not the idealised photos on Instagram, and we mustn't forget that. The tattoo world used to be much more inclusive and less judgemental than it is now."



Jess certainly doesn't seek fame on social media. "My clients, and fellow artists like Jondix and Deno here at Seven Doors, are the people that I look to for appreciation," he tells me. He is also very self-deprecating. "When I go home at the end of the day, I look at the tattoos I've done and find so many faults... and question every decision I made..." he confesses. But then he adds, "If I see the same tattoo six months later though, I'm able to look at it more objectively. And what I often notice is that there's always a little bit of the client's personality in there. I find that fascinating. Just by talking with a person while you're tattooing them, some strange transference takes place and they gain true ownership of their tattoo."

The idea of personality within a piece of art is very important to Jess. "Whenever I do a design on my iPad, I always print it and then retrace it by hand, to give it more life, and a little bit of soul. With traditional drawing and painting you create natural imperfections, and it's in those imperfections that you find perfection. iPads are good, but they're only a tool. Personally, I need more physical involvement to feel that I'm progressing artistically. If I paint a backpiece on rice paper with a brush, I can get a real sense of the size and the flow, and I can focus on how I am going to tattoo it. I don't get this from an iPad."

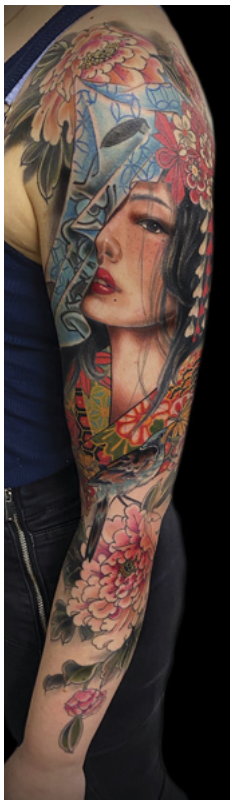




Being from a biking family, Jess isn't afraid to get his hands dirty with the engineering side of things. Alongside his tattooing, he is also known for his hand-crafted one-off tattoo machines. "When I first started tattooing, I bought some shit machines off eBay. I took them into the shop and they told me straight away what a pile of crap they were. I had access to a nice workshop, because my father was a motorcycle mechanic, so I thought fuck it, I'll make my own. When the guys at the shop saw what I was building, it wasn't long before they started saying things like, 'Hey man, use one of my springs...'"

"I was just building stuff for myself at first. When I started talking to people at conventions about it, I half expected them to tell me to fuck off, but instead they were really supportive. Even other machine builders started giving me advice. My initial goal was to make a small, lightweight machine that would be easy for travelling – the sort of thing I needed myself. Now I probably make about 10-15 machines a year. I love doing it, and I love discovering more and more about it. My philosophy is, if you use a machine and it works better than your own, you should find out why!"





"Whenever I sell a machine, I try to make sure that the artist buying it really understands how it works - and how to make it work the way they want it to. Nowadays everybody's using rotaries. I have nothing against them per se but to really understand the whole craft of tattooing, I believe you need to know about coil machines too. If we don't learn and pass on this knowledge about machine building, it will be lost forever." I ask Jess if he thinks a machine builder should also be a tattooist. "Yes, definitely. A machine made by a non-tattooist has no soul."

Looking to the future, Jess's plans are pretty straightforward, at least for the time being. "I'll continue going to Japan a couple of times a year, and I'll keep travelling and building my clients around the world. Seven Doors is the perfect base for me in the UK. Maybe one day I'll have my own Japanese-style private studio, but I'm far too young for that right now..."

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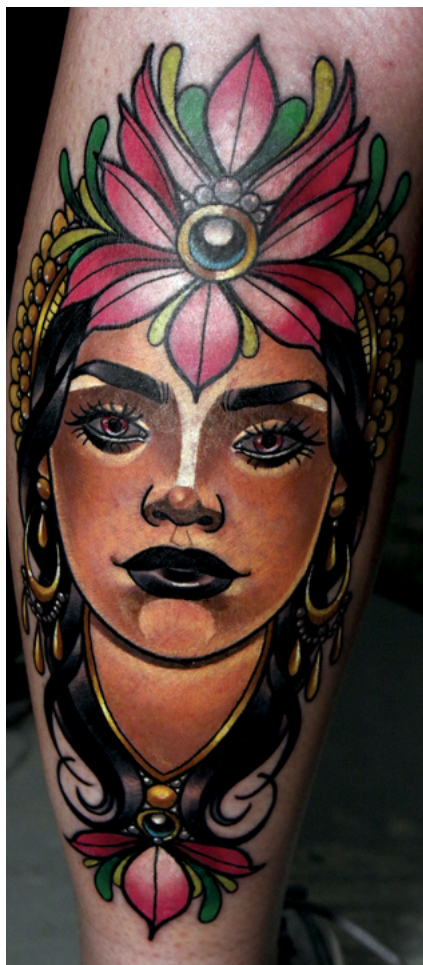


TATTOO TEA PARTY



It's always good to visit an old friend and over the years the Tattoo Tea Party has become simply that. Now in its ninth year, it has morphed and grown to become a seriously good event kicking off the UK's annual convention calendar.

Tensions were high during the run-up to this year's Tea Party as concerns about coronavirus gripped the world and fears of a government ban on large public gatherings hung heavy in the air. Little did we know that this was going to be the last UK convention for a very long time...



The doors opened at 10.30 on the Saturday morning and it was evident that all the marketing had paid off as the hall quickly filled with excited punters eager to get booked in with one of the 350+ tattoo artists in attendance.

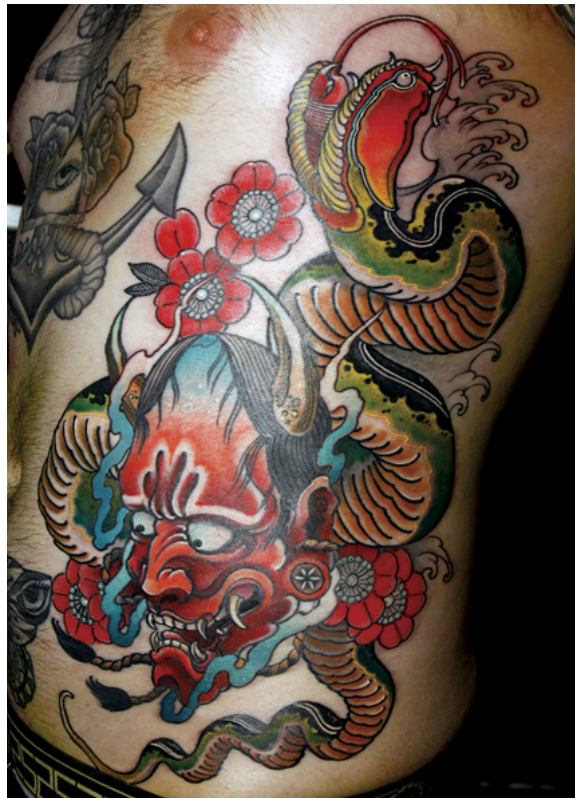
This is a show with several focal points. The main stage was set against the back wall, adjacent to the centrally placed Boxing Ring (where disgruntled opponents could let loose their anger with oversized boxing gloves in a one-minute death match). Tattooists' booths ran out in irregular blocks, juxtaposed to create an interesting alternative layout to the more conventional rows seen at other events.





Traders selling all manner of interesting knick-knacks lined the outside of the hall – ranging from traditional t-shirt vendors and jewellery stalls to Cranfield's Curiosity Cabinet (with their taxidermy) and a stall of sci-fi film props. There was even a real human skeleton for sale. Various small stages were dotted around, and there was a circus workshop giving children and adults the chance to walk a tightrope, learn to ride a unicycle or acquire some other life-enhancing skill! The familiar Bumper Cars were back – offering unlimited free rides – and for the first year ever Total Tattoo managed to gather a crew and really put the cars to the test, leading to much hilarity. And another regular feature of the Tea Party was back again this year: the weightlifting competition that brings a huge crowd of its own and offers an alternative spectacle for those needing a break from all the inky madness going on around the hall.





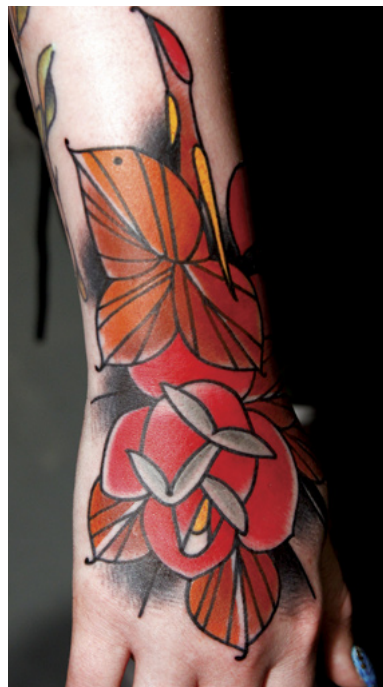
Entertainment on the stage included fire performances from Pyrohex and comedy theatre from Cunning Stunts, plus the band Gypsies of Bohemia with a mix of original and covered songs in their own unique style – all beautifully compered by comedy duo Garaghty and Thom. There was also an impressive body painting presentation as well as the essential tattoo competitions of course. As always, the competitions were incredibly well supported. The standard of work continues to improve every year; just when you think you've seen the best, along comes something that tops it!





The only real downside of this event is the noise. It's impossible to contain, and as it rolls around the hall the volume at times rises to exhausting levels. But there really is nothing that can be done to improve this, and when you take into consideration everything else that's on offer here it's a small price to pay.

The Tattoo Tea Party is a convention of primarily UK-based artists and it really lives up to the 'party' element of its name. Whether this is because it's the first show of the year and everyone is excited to see each other, or whether it's because of all the fun things going on, who can say. It's probably a combination of the two – and more. The organisers try hard to make this a truly enjoyable show for all the family. It's a great fun-filled weekend, with so much to do, so many activities to participate in, and so much to keep people entertained.







I heartily recommend the Tea Party, particularly if you have a family and want a great day out with a lot of stuff to keep everyone happy. Sure it may not be as cool as some of the other UK shows, and it may not have a huge list of international artists, but it has a really strong beating heart and everyone I spoke to was loving their time there. It was brilliant.

In 2021 the Tea Party will reach its 10th year, so let's hope the pandemic will be over and conventions can happen again. You can be sure the organisers will be pulling out all the stops!



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WHERE IS MY MIND?

Sometimes, the smallest events can have the biggest impact. Gather just a handful of artists and tattooists, put their artwork in an intimate gallery setting and host a fundraiser for charity – and suddenly you've created something very exciting.

Taking place at Studio 20 in Norwich, the 'Where Is My Mind?' art show had its debut last year as a small benefit to raise money for the mental health charity Mind. Although still quite modest in size, it's clearly evolving and picking up momentum.

I chatted to organiser Steve Regan of Norwich's Crossed Arrows Tattoo (in an interview that took place before any of us had even heard of Covid-19...)





"There hasn't been a tattoo convention in Norwich for the past few years", Steve begins, "so the city needs events like this. The tattoo community here is really friendly, but we don't get the chance to all mingle as much as we'd like. Doing some sort of art show seemed a really natural idea, since we're all busy producing art on a day-to-day basis."



The pieces on show were made almost entirely by tattooists, including Alex Commons, Benjamin Gillard (Five Keys Tattoo Studio), Craig Robinson (Craigytatts in Peterborough), Oli Czarwolves (Cross Keys Tattoo) and Steve Regan himself. In addition, artist Wesley Brown also joined the team and exhibited several of his intricate, highly detailed artworks.



With such prolific painters and illustrators happy to contribute their work, the project appeared easy to organise, and in some ways it was. "I think everyone enjoyed having that goal of producing something to go on display, especially in the 'slow' months at the beginning of the year. I suggested all the artists experimented with things they may not get to tattoo - which is why Al did a





huge, crazy He-Man style castle that he obsessed over for weeks! There wasn't a particular theme; it was just good to get people to do whatever they wanted. So much flash goes into a cupboard or into a folder, never to be seen again."

In this age of digital art and iPads, it was refreshing to see physical, painted pieces on show, especially in an intimate gallery setting like Studio 20. In common with all the tattooists taking part, Steve paints his flash by hand. He is heavily influenced by the legends of 19th and early 20th century tattooing, confessing that he has a real love for the old New York Bowery era. "Being so into that history is what pushed me into painting and doing things in that solid traditional way. The traditional stuff that I do is more loose and 'clumpy' in comparison to the level of detail you find in so many of today's pieces. It's obviously always been important to be able to draw, but tattooing nowadays has evolved way beyond that, to the point where tattooists are really applying fine art to people's skin. It just blows my mind that this one skill – tattooing – lends itself to so many different styles."





Although 'Where Is My Mind?' was initially conceived to fill the social gap left by the absence of the Norwich Body Arts Festival, Steve very much wanted the show to contribute to a good cause too. "Tattooing is a fantastic job, but it does come with its own unique set of pressures that can sometimes be very hard to deal with. There's a lot of people in this industry who struggle with their mental health. So that's why we decided to get Mind involved and make the event a fundraiser."

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Interview by Perry • Pictures courtesy of Anthony Lennox

ANTHONY LENNOX



Anthony Lennox has only been tattooing for three years, having previously worked as a chef in his family's hotel. His meteoric rise is testament to his incredible dedication and sense of purpose. "I don't get involved in any rockstar lifestyle stuff," he says, "and I don't really drink or party. I'm always thinking about the tattoo I'll be doing tomorrow, or the drawing I need to prepare tonight, and I certainly can't imagine tattooing with a massive hangover!"

Anthony is based at Paradise Tattoo in High Wycombe, where he's happily settled with no plans to move on any time soon. "Paradise is essentially a walk-in shop," he tells me, "with great artists and a steadily growing reputation. It's a really laid-back place. It was basically the first shop that took me on. I kind of blagged it a bit, and told them I was a capable tattooist! On my first day there I turned up with my box of shit and they said, 'There's your station and this guy's your first customer' and I just had to front it out. So I sat the customer down and simply got on with it. I managed to get to a decent standard pretty rapidly and no one ever really knew. I just had to figure shit out really quickly."

When I ask Anthony which part of his steep learning curve has been the biggest challenge, his response is a little unexpected. "The hardest thing has been to establish my own recognisable tattoo style," he tells me. But he's certainly achieved that! A combination of great linework, clever construction, a unique colour palette and a hint of fun make Anthony's work stand out – but he finds it difficult to see it that way, and only reluctantly accepts compliments. "When I look at tattoos I've done," he says, "I just see all the bits that I think need to be better. I find it hard to imagine that people are looking at them and liking them."





Anthony describes how his technique has developed. "For me, linework was the first essential skill to learn. I've always wanted my lines to be crisp, clean and solid. Jammes helped me a lot with this. One I'd got the linework down, I started to focus on getting good, strong, saturated colours that sit flat and smooth – although at the very beginning I did mainly black and grey and had no real interest in colour work."

"In the early days," Anthony continues, "I was the bloke you came to if you wanted amazing roses that looked like cabbages – you know the sort of thing – then for a while I really wanted my tattoos to look like the Barcelona neo-trad guys. Alvaro Alonso (Alvarito), Yeray Perez (Ikos Tattoo), and of course Johnny Domus... they use a lot of muted colours and I thought that's what I should be doing. So I changed my work and gave it a pretty similar look to theirs. But after a while I got bored with toning it all down, and the guys at the shop kept asking where my usual bright colours had gone, and I realised that you have to stay true to yourself and follow your own path."

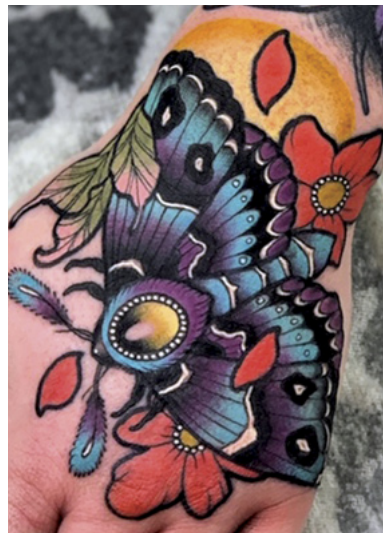




Bright pinks and turquoise are signature colours in Anthony's work. "I use a lot of 'girly' tones and people always assume that I'm a female tattooist," he tells me. "I even got posted in a Facebook group of 'best lady tattooers'! I've never gone out of my way to create a unique colour palette. In the beginning I found that pinks and bright colours were just easier to get into the skin – they sat flatter and blended more smoothly – so I just kept using what I knew would work."

"Yesterday my customer had loads of yellows and purples," Anthony continues, "and she really struggled, but I couldn't put any numbing cream on because it makes the yellow blood up a lot. Basically I've learnt what colours I can put in without fucking it up. I use Radiant and Solid Ink mainly, because they're really bright and they seem to heal in the skin really well. Skin is such a defining factor in my colour palette. The moment there's a hint of suntan, it automatically eliminates the yellows and golds; that's when I start going towards a red-based colour scheme."





Along with his unique colour scheme, Anthony's tattoos have often been characterised by the repeated use of particular images. "For quite a long time, I seemed to be forever doing dinosaurs! And I would add a crescent moon to almost all of them. I did a couple, then it became a thing and I would be doing two or three every week. It's only now that it's finally tailing off a bit. It was becoming a bit of an artistic dead end."

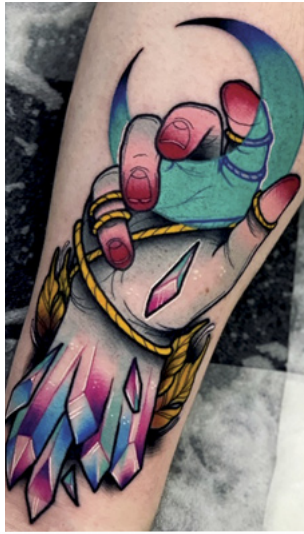
"I've always been totally focused on doing as much tattooing as possible," Anthony tells me. "If a customer wants to come and get tattooed, and they've got a cool idea, I'm happy to come into the shop and work even on my days off. The shop shuts at 6pm but if someone came in at 5.30pm and wanted a four-hour piece, I could well be up for it!"



"On a normal day I try to be finished by 6pm or 7pm, but then of course I have to clean up and prepare my station for the next day, and then I go home and draw. Sometimes everything falls into place really well and the design is done in an hour, but sometimes a drawing can take five or six hours. And that's after a full day of tattooing. I don't have the time to paint or draw outside of tattooing; I spend all my time prepping for tattoos. To the outside world it looks dead easy; you just come into the shop and tattoo and go home... but it's not like that."

"I usually do one tattoo a day," Anthony continues. "If things look like they might be quietening down, I post some flash designs. They tend to go really quickly. It seems that people need to actually see an image of what you can tattoo, rather than just imagining it." Anthony doesn't do many large-scale tattoos or backpieces, and I ask him why. "Partly it's because they take so long to do," he explains, "and I really don't like posting unfinished work. People often want to leave long breaks between sessions, so it can take ages to complete a large piece. If I posted a few backpieces, I would probably get a lot more in."





Anthony himself is currently getting a backpiece done by Joe Frost. He's also sporting a brand new neck tattoo. "It's only a couple of weeks old," he tells me. "Joe's halfway through doing my back, but I couldn't stand the pain. So I asked if he would do my neck instead, just for a break."

Anthony's hands are tattooed too, and I ask him if he has ever regretted all this work on public skin. "I had my hands done really early on, before I really knew what tattooing was all about. I was a manager in a clothing store and I could basically do what I liked. People do sometimes look at you funny, and I'm always thinking, 'What the fuck are you staring at?' - and then I remember I've got all these tattoos, and I'm like oh yeah, I forgot! Now I'm getting to do lots of people's hands myself, which is cool. Hand tattoos feel really important because they're so visible."



'BECAUSE I USE 'GIRLY' TONES, PEOPLE ASSUME I'M A FEMALE TATTOOIST!'



For Anthony, the design process is very fluid and flexible. Customers can be involved as much or as little as they like. "I do seem to get free rein on most of the designs I do now," he tells me. "A lot of the tattoos I do are quite fun, and my customers are very similar! People tend to give me a subject, and maybe a couple of elements, and let me get on with the design. I've found it's best not to show customers the designs until the day, but customers who are new to tattooing often want to see the design beforehand, and they seem to want to keep making alterations. I don't know why, but it's often the really simple ideas that cause the most trouble! But as soon as customers see the design for the first time, and it's on them, they always love it."





Anthony tells me he does most of his drawing on an iPad these days. "With the iPad, I can quickly offer my customers different colour combinations without having to repaint the design," he tells me. "And it's useful when I'm travelling too. Like when I'm on the train after getting my back done by Joe Frost, I'll be crying because of the pain but it's so much easier to wipe the tears off the iPad..."

I ask which machines Anthony likes to use, and whether he is sponsored. "I use two Stingray coil machines," he tells me. "They bang in good, solid, bold lines up to an 18-round with no problems. For colour I use an Inkjecta. I'm sponsored by Balm Tattoo and Magnum Tattoo Supplies."



So what of the future? "I've always thought Canada seems be a good place for tattooing," Anthony says. "I'm seeing a lot of artists moving over there. Maybe in five years time I might consider relocating. We'll have to wait and see what happens. At the moment though, I'm very comfortable here at Paradise Tattoo. I have a big area to work in, and the studio is only about three minutes from my house. I get people travelling to get work off me and that's really cool. I reckon I became well known on Instagram at just at the right time."

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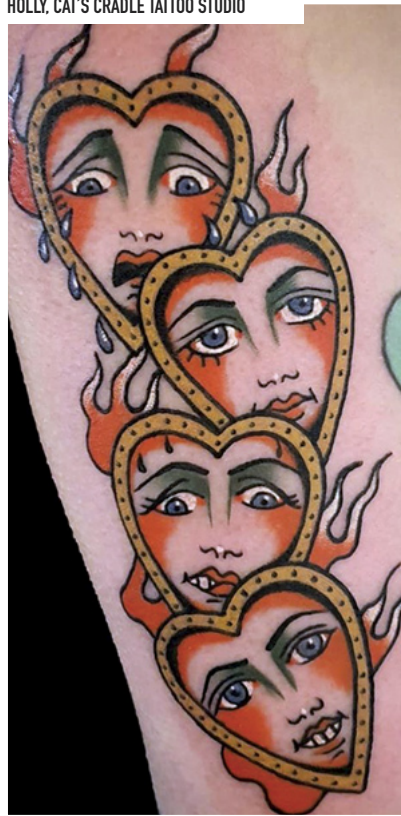
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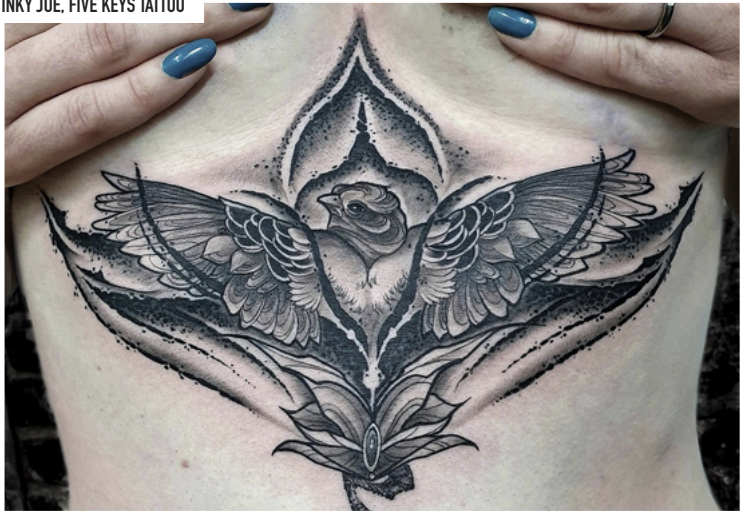
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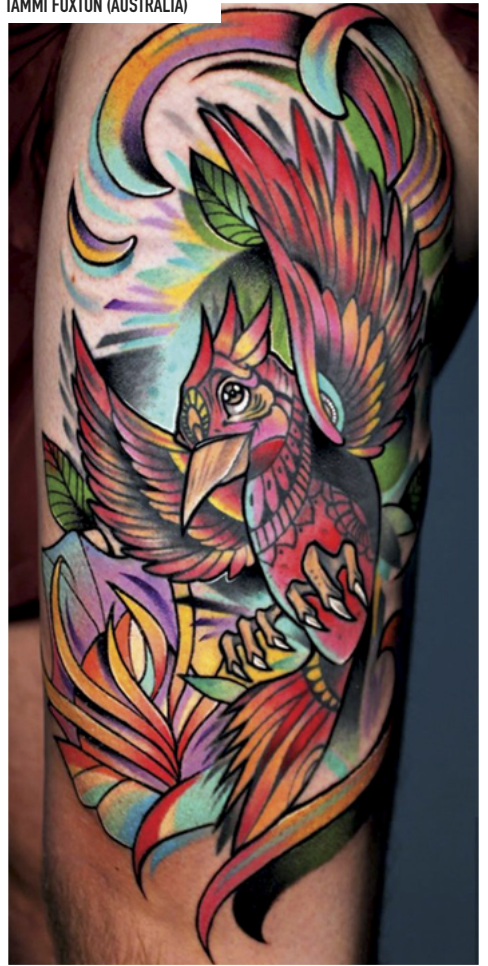
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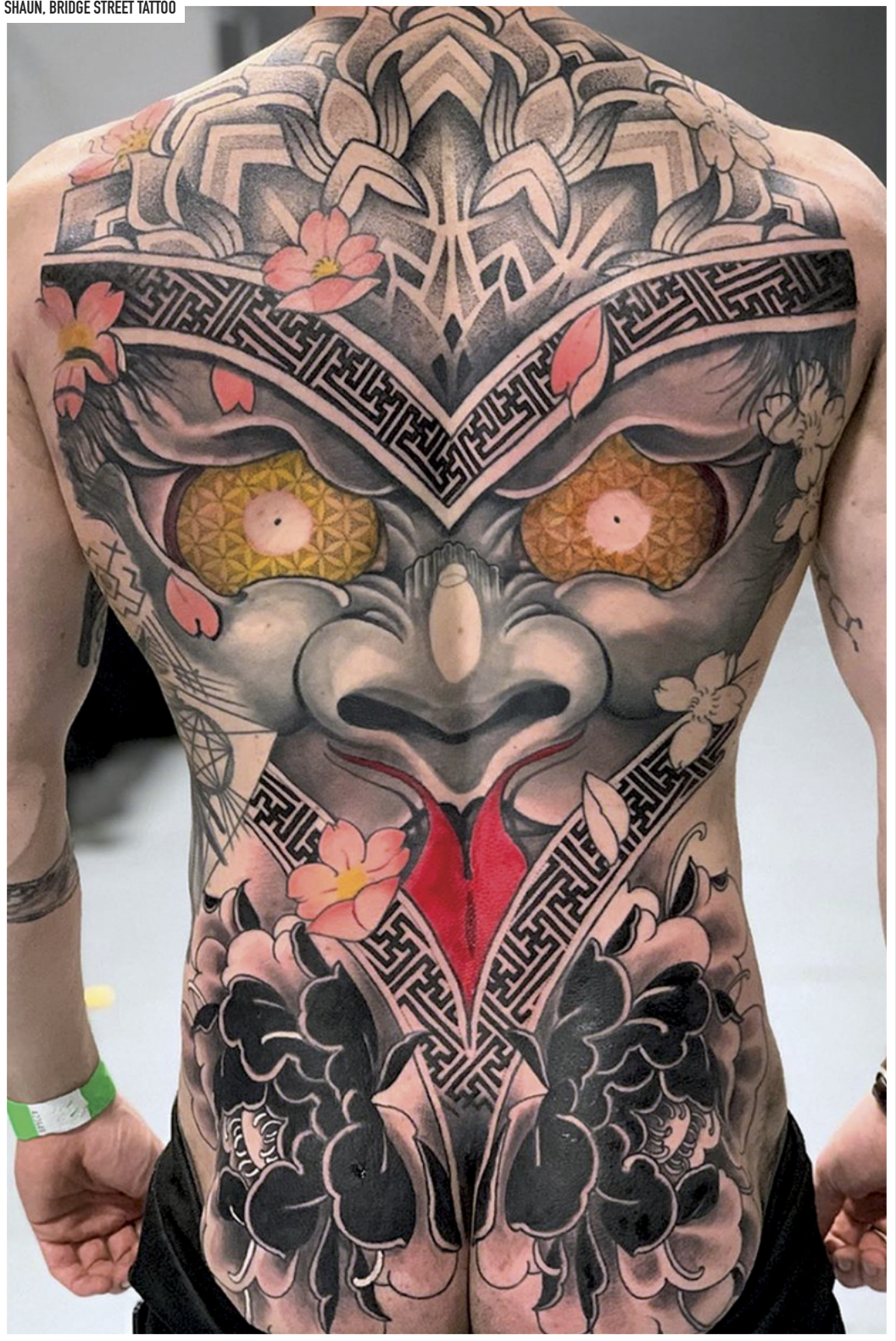


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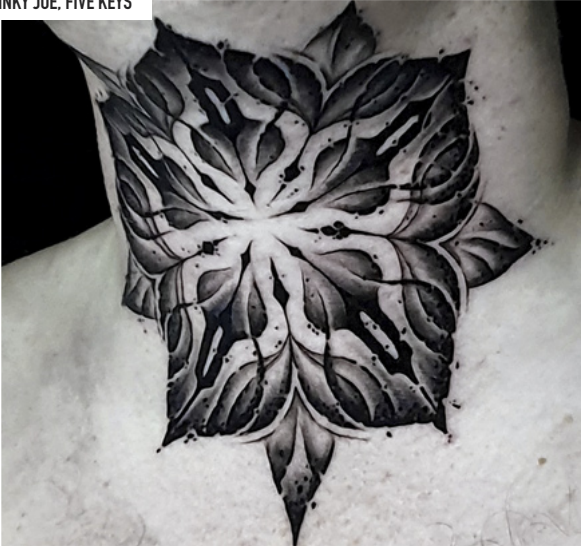
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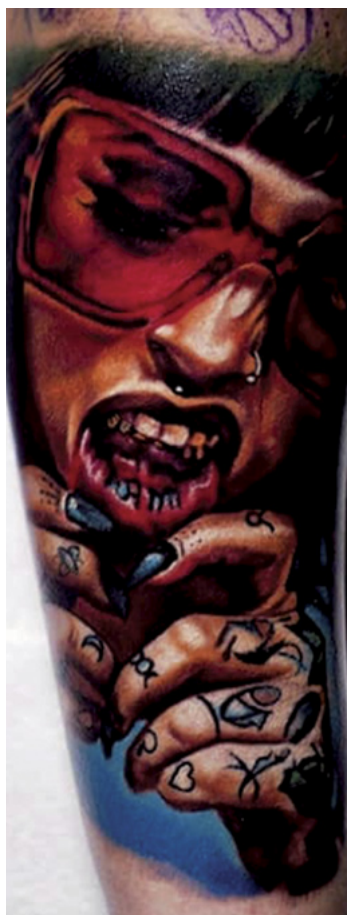
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Shelly Dax



Damian Gorski (aka Gorsky) started tattooing at the tender age of 16 and has been a professional tattooist since 2013. His rich, vibrant colours blend across the skin like silk, with themes and images combining and flowing into each other to create new, unfamiliar narratives.

You've been tattooing for a while now. Are you still as passionate about it as you were when you first began?
Yes, completely! I've still got that passion. You know that feeling, when you're so excited to be making a tattoo for someone? – well I still feel that just as much as when I first began. There's nothing better than knowing you have a client who can't wait to come and have a tattoo from you. That's what gives me the energy to do my work. It's what keeps the passion going.

What defines a Gorsky tattoo?
Gorsky's mood! No seriously, I really don't know what defines my style. But I like the fact that my work is so recognisable. Maybe it's the contrast? It's too hard to put into words... next question please!

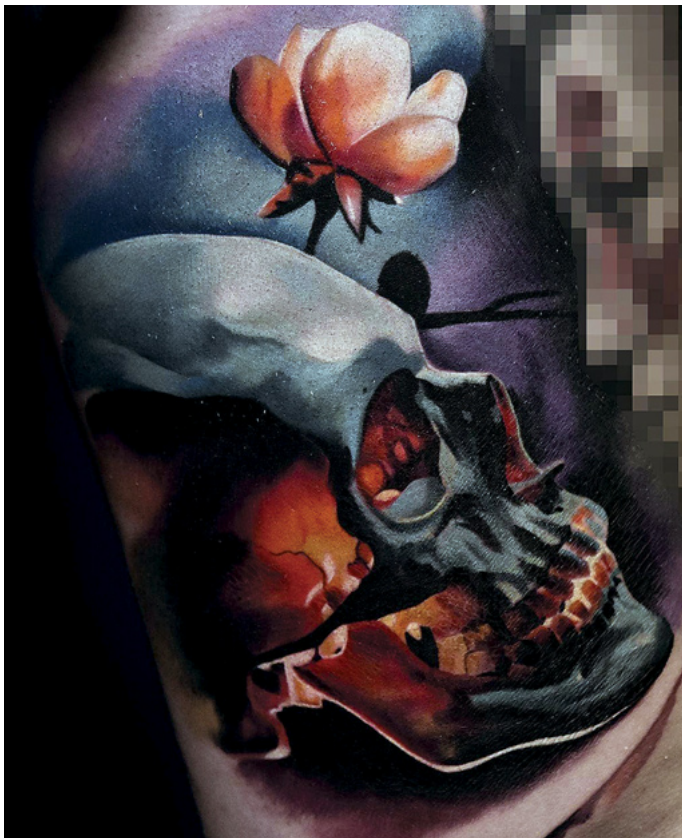
What inspired you to take up tattooing in the first place?
The first time I saw a tattoo, it was on someone who'd just come out of prison. I still get goosebumps remembering the moment. I was a teenage skater with an Emo haircut back then, and the idea that you could do a piece of your art on someone, and that it would be there for ever, suddenly felt so exciting to me.



GORSKY

USHUAIA
TATTOO

'PERFECTLY HEALED
TATTOOS THAT LAST –
THAT'S WHAT WE
SHOULD ALL CARE
ABOUT.'



Tell us about starting to tattoo.

I started tattooing when I was 16. My first machine was one I made myself. To call it primitive would be an exaggeration. One of my friends gave me a framed photograph of the tattoo I did for him at that time, and I think it's fair to say I've made some progress since then...

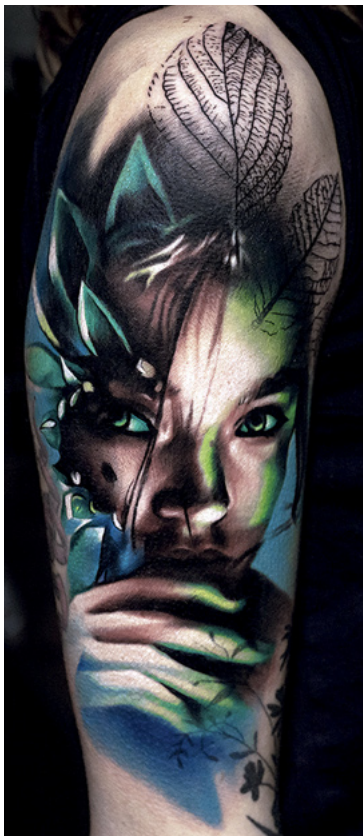
Did you deliberately set out to create your own style or did it develop naturally?

I found my style mainly by trial and error. I practiced all the time with different genres, techniques, colours and equipment, and eventually I arrived at where I am now. I think this is a process every artist goes through. It's just like when you're a kid and you begin to get a taste for what you like and what you don't like in life. In tattooing, or any art, it's exactly the same. You feed your eyes to the point when they start to enjoy what they see.

Which aspect of tattooing has been the hardest to master?

Technique. This is something that I'm always trying to improve. The most important thing is to be able to make a tattoo that saturates the skin fully without damaging it at all. Perfectly healed tattoos that last over time are what we all should care about the most.





How do you ensure a good heal and a tattoo that will have longevity?

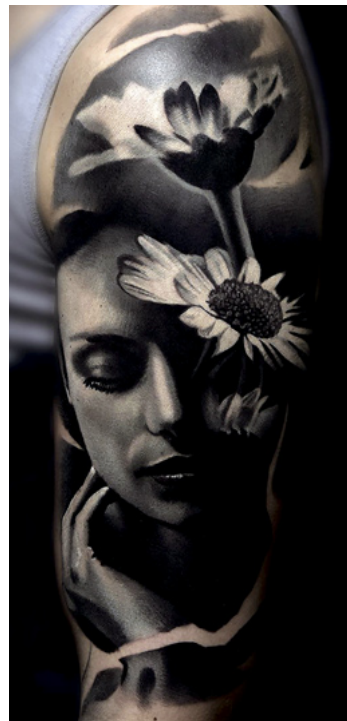
Good contrast and solid colour. We should all think more about how a tattoo is going to look after a few years rather than how it looks in that first photo.

Which part of the tattooing process do you find the most satisfying?

To be honest, I really enjoy the whole process – from the initial design to putting it into the skin.

Tell us how you go about creating a tattoo.

I like to play around with different design concepts to see what works best. I spend a lot of time looking at the colours, thinking about the foreground and background, deciding which areas should be in or out of focus, etc. Every aspect of the tattoo must make me happy. If it doesn't, I'll persevere until it does. When I arrive at a design that I like, I can't wait to show it to my client... hoping that they love it as much as I do of course, and thinking to myself, 'Please take it! Please make my day, because I promise I'm gonna make yours!' And it works! My clients always love my designs. And there's no better feeling than that. Then when I've checked out how good their skin is, and the stencil is on, the pressure falls away and I can really enjoy tattooing them, all the way to the last drop of blood!



How do you determine the placement and scale of a piece?

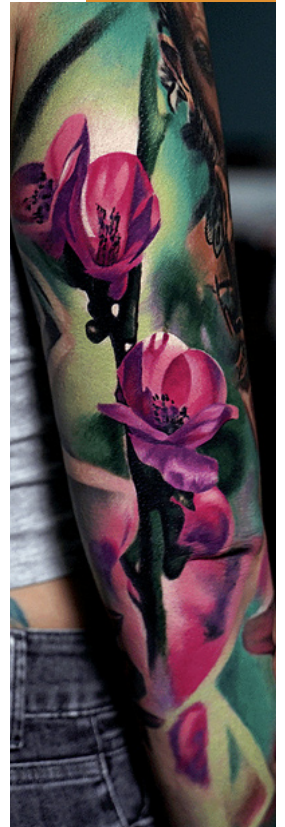
I have a good sense of composition – it just comes naturally to me – and I'm not afraid to say if I think a piece needs to be bigger. I usually position the design on a photograph of the desired body part so that I can get a really good idea of the shape and placement, and if I think it might look better placed somewhere else I will suggest that to the client. tattoo has to fit perfectly with the body's shape and curves. My priority is to make the final piece the best it can possibly be, for both of us.

So the client relationship is very important to you?

It's the most important thing. The more open my clients are to my suggestions, the more flexibility I can have in my work. And the more flexibility I have, the better my designs will be. Which means less stress and fewer disappointments on both sides. You need good vibes in the air... and maybe some sparks too! I love that moment when I show my clients the design and they see how I've made their idea a reality.

Tell us about your inks and equipment.

I love to work with the World Famous colour palette. These are the inks that have helped me push my tattooing to the point where I'm at now. On the subject of machines, I haven't got much to say – except that I possess almost all the top brand machines that have ever been released. One day I might use a Bishop, on another day I'll use an Inkjecta, or Cheyenne or FK Irons... As for needles, I use only EZ Cartridges. I love the way they work with my set-up.



Where do you see your work going in the future?

I'm always very open to new techniques and styles, so there's no limit to how far I can progress! Colour is always going to be the closest to my heart though.

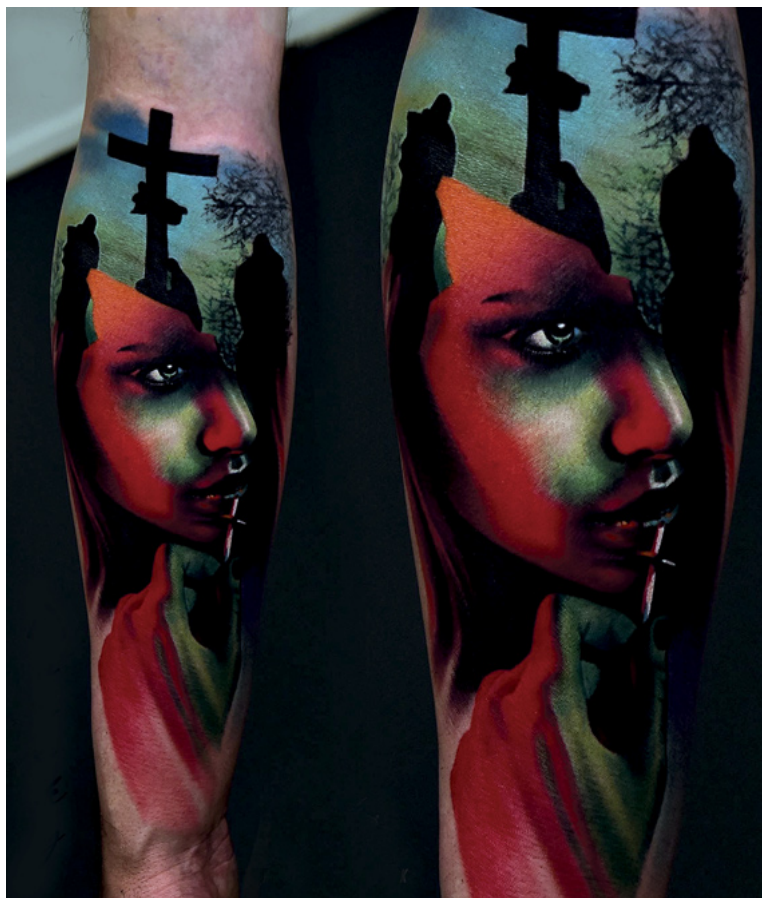
How do you ensure you keep evolving as an artist?

A few months ago I started to paint. Every day after work, I spend two to three hours painting. I love learning, and I really enjoy exploring all the tools and techniques that can make me understand the medium more and more. Painting really seems to have sparked something in me. I'm excited to see how this is going to influence my tattooing.

What else do you like to do when you're not working?

I enjoy DJing, going to the gym... I miss the skateboarding and snowboarding that I used to do, but all of my spare time now seems to be spent painting. I think I'm becoming addicted!





What made you decide to set up your studio in London?

It was actually my brother-in-law's idea. He's been living in London for many years now, so he knows it well, and he was the one who found the premises for me and helped me make the dream happen.

Your studio has expanded to include some other amazing artists too. What are your goals for the business?

First and foremost, as a business owner and tattooist, I want to feel chilled and relaxed in the place where I work, with a great team of artists around me. No egos, no dramas, no jealousy, no negativity. Nobody who thinks they're a star, you know what I mean? A good atmosphere is the most important thing. That's what I'm always aiming for.

Collaborations seem to be the fashion at the moment, and you recently worked with Matthew James...

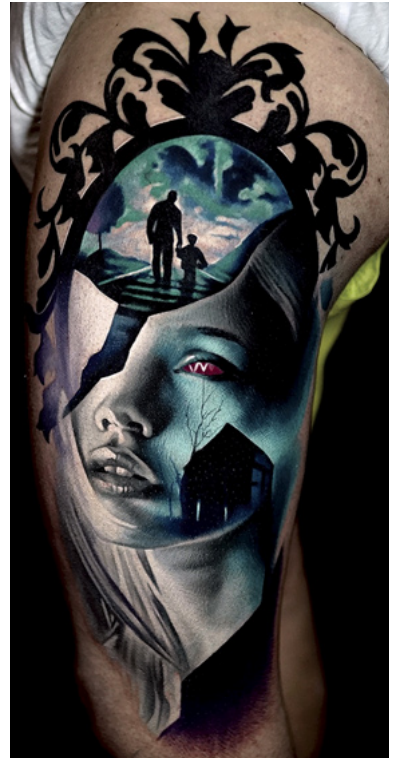
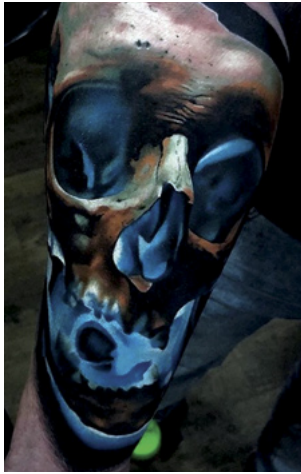
Yes, and I would say those were three of the happiest, most important and beneficial days of my career. Full of inspiration and positive vibes. Such a great experience. We created a unique design and it was loads of fun. Matthew is a proper artist. We worked really well together.

Any other career highlights?

I clearly remember the moment I received my first award. I can see myself as if I was in slow motion, climbing on to the stage through a crowd of people. I really want to feel that feeling again!

Over recent years there have been numerous developments within the tattoo industry. In your view, what has been the most valuable change?

I believe it was the day people became aware that tattoos can be an actual piece of art, just like a painting or a piece of sculpture.





What are the most inspiring things happening within tattooing right now?

I really love it that more and more artists are being creative with their reference, and making unique, one-of-a-kind, custom designs. And of course with the way technology is progressing, the sky's the limit.

What's the secret to your mastery of social media?

I still don't think I do enough. Social media is so powerful these days. I believe it's very important to show the person behind the tattoos. People want to see a lifestyle. And we tattoo artists have plenty of that! So let's do it!

When, in your opinion, has been the best time for tattooing?

Oh, that's a question that truly doesn't have an answer. Every generation has brought new ideas (and will continue to do so) but without the old ways, we wouldn't have been able to progress at all.

If you could go back in time and do things differently in your career, would you?

No, I wouldn't change a thing. Everything I've worked for is now slowly coming together.

Any advice for younger artists?

Just remember that with lots of hard work, time and dedication to the craft, if you've got what it takes you'll be at the top of your game before you know it. Come to think of it, maybe I should write a book about that...

Gorsky can be found at:

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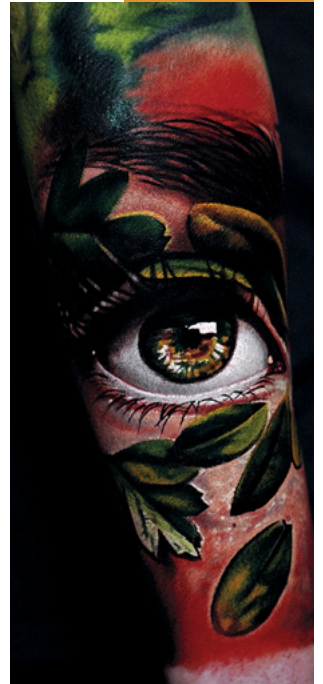
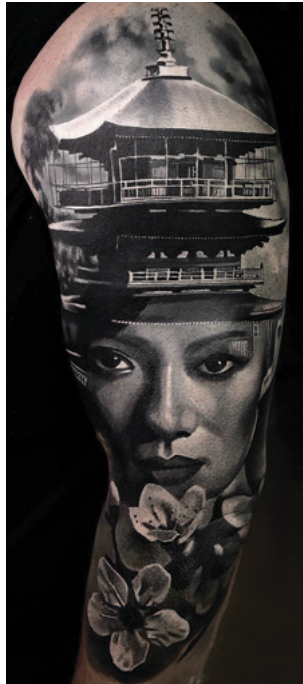
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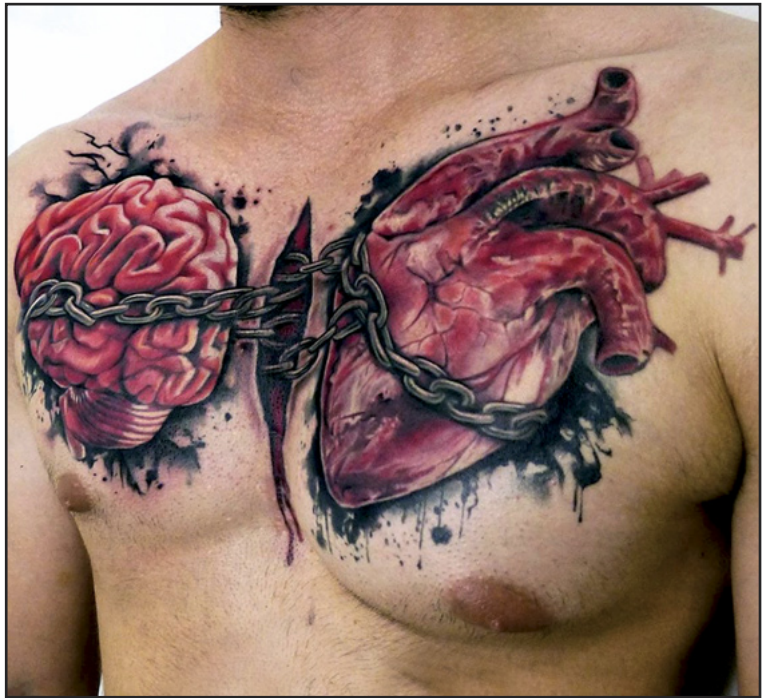
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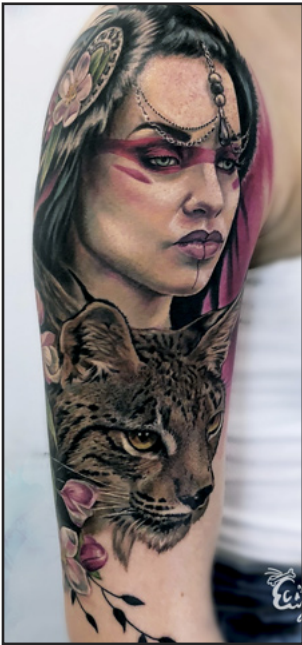
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PORTFOLIO-LAURA EGEE

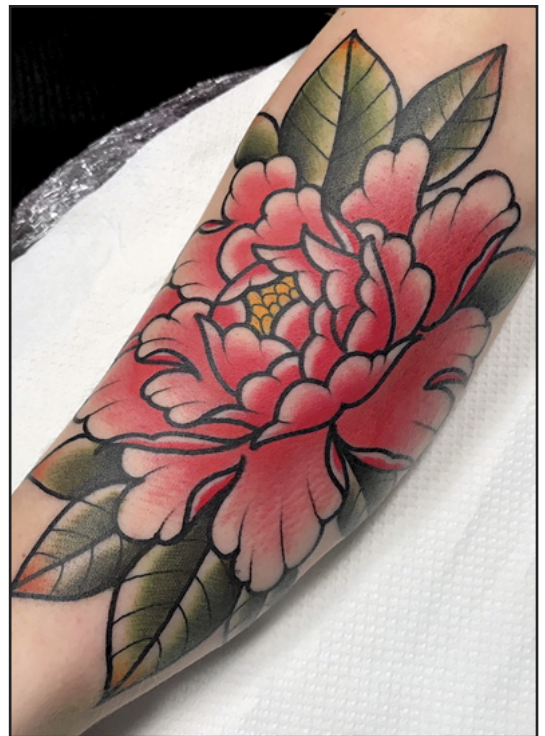
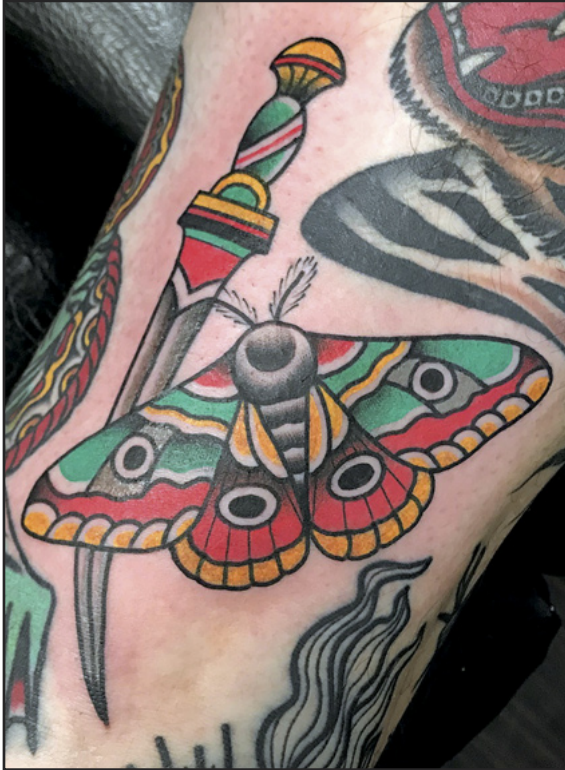
MUSA TATTOO (SPAIN)

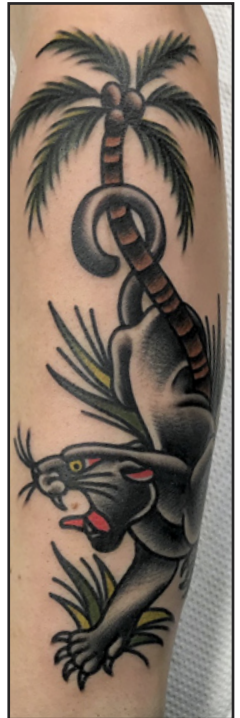
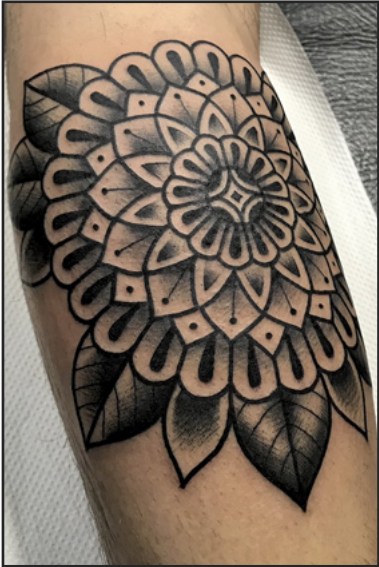
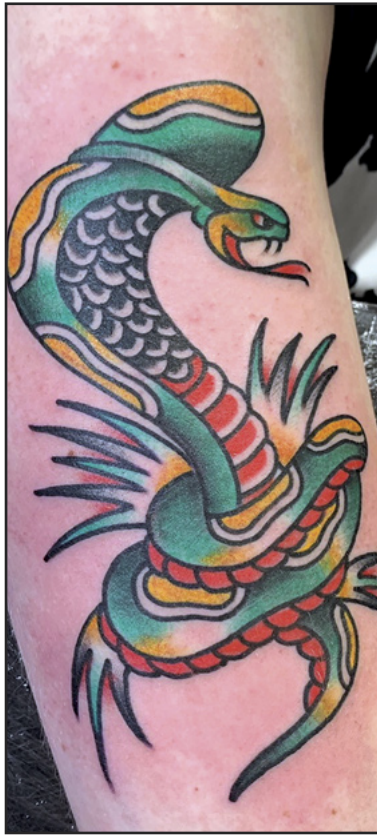




PORTFOLIO-SAM COLLINS

BLUEFIRE TATTOO






PORTFOLIO-JAMES ARMSTRONG

SEVENTY TWO STREET TATTOO







'THE PHILOSOPHY
TICKLES MY MIND,
AND THE METAPHORS
TRANSLATE VERY
WELL INTO ART.'

DANTE'S DIVINE COMEDY

A NEW PROJECT BY STEF BASTIAN

World class tattooist Stef Bastian is no stranger to the pages of Total Tattoo. We've previously featured his beautifully curated group exhibitions in the magazine. This however, is a very personal solo project. Stef has been working on a series of paintings based on Dante's *Divine Comedy*, the epic 14th century poem that describes a journey through the afterlife – Hell, Purgatory and Heaven – according to the worldview of the medieval Christian church.

The plan is to exhibit the paintings at the next London Tattoo Convention and also in Stef's (and poet Dante's) native city of Florence.

Where did the idea for this project come from?

This is an idea that's been roaming round in my head for quite a while – six or seven years I'd say. Thinking about large-scale Japanese tattoos, and Maori and Samoan designs and so on, and how they originate in the folk tales and stories of those cultures, I began to ask myself, "Why can't I use my own Italian cultural heritage in some way?" I'd long nurtured the thought of celebrating my native city, Florence, in an art project so it felt natural to choose as my source a literary masterpiece that was actually written here, *The Divine Comedy* by Dante Alighieri.





STEF
BASTIÁN

Tell us more about why you were so drawn to this particular work.

Dante began writing *The Divine Comedy* around 1308 and completed it in 1320, a year before his death. It's a work that references classical mythology throughout, and that's something that deeply fascinates me – from a Jungian point of view, and also because of the moral weight that these myths carry. The philosophical implications tickle my inquisitive mind, while the visual metaphors translate very well into art. I have to admit I'm a bit of a nerd when it comes to this kind of thing. I really enjoy classical philosophy, theology and similar intellectual pursuits.

Growing up in the same city as Dante, have you always been aware of his work? Was it taught at school for example?

Yes. In Italy this book is a pillar of standard education curricula, due to both its intellectual and historical value. For many people from Florence, Dante is like a lifelong friend. He lived just a few streets from where I grew up, and right in front of my old house (on the Piazza Santa Croce) there's a big statue of him. In Florence we all feel like he's a member of the family.

***The Divine Comedy* has provided inspiration to many artists, and been interpreted in many different visual styles.**

Indeed. Many artists have illustrated the story before me, including giants such as Gustave Doré and William Blake. I try to keep my work original and personal by sourcing my reference from many different genres, including folk art, outsider art, the Pre-Raphaelites... Even Picasso sneaked in there.

You've chosen to focus on Hell in this project. Why was that?

Initially I was planning to illustrate the whole story and I wanted to produce 11 paintings for each of the three sections of the book (numerology is important in *The Divine Comedy*). However, Purgatory and Heaven just didn't translate so well from the written word into pictures. I find those two sections more interesting intellectually, but Hell has more characters to illustrate and many other features that make it more compelling visually. I certainly don't have any particular attraction to demonic subject matter – in fact quite the opposite. It was just a logical and practical decision.



How did your approach to this project differ from the way you approach a tattoo design?

For this type of project, the research that goes into each design is on another level altogether. It was the same with my *Yōkai Bentbacks* book a couple of years ago. You need to know the story, understand the characters, study the context and the narrative, and translate the visual message according to your chosen medium and format. You have to verify your sources and cross-reference your information. It's almost like going back to school to prepare for an exam. It all takes an immense amount of time, and that's before you even pick up your pencil to begin drawing.

The paintings are executed in a way that lends themselves to backpieces. Did you choose this particular format deliberately?

Each painting carries a great deal of symbolism. There are so many visual elements in each story that it felt natural to work on a larger scale – which of course reconnects it to the Japanese pieces that drew me along this path in first place. I've never painted this big! And in answer to your question, yes, I wanted the pictures to bridge the worlds of literature and tattooing.

If asked, would you tattoo the paintings?

Absolutely. They have been planned from the start to be 100% suitable for tattooing. My intention was to create designs that would work well on skin as well as paper.

Tell us a little more about the paper you've used, and your colour palette.

There are 33 paintings in all and they are A2 in size. I've chosen a beautiful French watercolour paper with roughly ripped edges to suit the vintage feel of the whole concept – just like the colour palette.

I developed this palette for my first book, out of simple necessity. I was looking for a quicker way of painting in order to be more productive and, after talking to Paul Dobleman who often paints in black and grey, I thought I'd do the same. To avoid copying him I wanted to add my own twist. I'm following the same logic as a monochrome scheme (where it's all about semi-neutrals and value) but working with two colours instead of one.

You're a prolific artist and a tattooist, and you also have a strong presence at conventions with your exhibitions. Is it hard to

strike a balance between all your various activities?

I gotta say, I'm a bit of a workaholic. But for me, it's a personal necessity. The way my brain works, I get ideas about everything all the time. I look at something and I see opportunities. And the way I see it, these ideas don't belong to me. According to Plato, they're already fully formed on some metaphysical plane of existence. I'm just just a receiver, lucky enough to sync on those ideas. Following this logic, I feel I'd be doing them a disservice if I didn't let them come to life!





STEF
BASTIAN

What motivates you?

My working philosophy – and everything else for that matter – has two components: Fulfilment and Impact. Fulfilment is what I described in my previous answer. Impact is what I need to give back; it's my contribution to the greater good. Otherwise I'm wasting my time in this world. It's these two motivations that give me the strength to carry so many projects forward at once (plus extremely efficient time management and organisational skills of course...)

What's your biggest challenge?

The biggest challenge isn't making things happen, it's stopping myself getting involved in too many projects. Everything I think of, I want to do!

Why do you think exhibitions are important?

The American psychiatrist, businessman and author David Viscott said, "The purpose of life is to discover your gift. The work of life is to develop it. The meaning of life is to give your gift away." I believe museums, galleries and art exhibitions exist to inspire and educate. Sharing your gift means that more people can strive for excellence.

You've previously curated group exhibitions. Why did you choose a solo project this time?

The last two years' charity projects were incredibly rewarding – way beyond my expectations in both artistic and humanitarian terms. I want to keep heading in that direction and start up my own charity foundation, so that I can make sure that 100% of the efforts of everybody involved go where help is needed the most. I decided to take a year's break though, because last year's show (with 185 artists from more than 25 countries, and every aspect of it coordinated by me personally) really took its toll. I needed some time to recover from that. But I can't sit still! So I've filled the 'gap' with this Dante project.



And you're hoping the exhibition will be on show in Florence at some point?

Yes, I'm definitely hoping that will happen. It would make so much sense because it's Dante's city, and it would also make my family and friends proud! I would love to give the exhibition as much visibility as possible.

And you will be self-publishing an accompanying book?

Yes, that's the plan. It will be in three languages (English, Spanish and Italian) and we can ship it

worldwide to anyone who wishes to buy it. I really love the way self-publishing brings you into direct contact with people. I'll be posting updates on Instagram and on my website.

Stefbastian.com

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masamunetattoos@gmail.com
www.masamunetattoos.co.uk
IG: @masamunetattoos
FB: /masamunetattoos

Northside Tattooz

25 Station Road, Whitley Bay, NE26 2QY

0191 2971327
hash@northsidetattoo.co.uk
www.northsidetattoo.co.uk

Northside Tattooz (Newcastle - The Private Rooms)

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

Triplex Studios

24 Fawcett Street, Sunderland, SR1 1RH
0191 565 6665
www.triplexstudios.com
IG: @triplexstudios
FB: /triplexstudios666

YORKSHIRE AND THE HUMBER

Blue Collar Club Tattoo

Unit 7, 92 hardwood Street, Sheffield, S2 4SE
bluecollarclubtattoo@gmail.com
IG: @bluecollarclubtattoo
FB: @bcctattoo

Crooked Claw Tattoo

734 Ecclesall Road, Sheffield, S11 8TB
0114 327 1411
crookedclawtattoos@gmail.com
www.crookedclawtattoo.com

Easy Tiger Tattoo

003, 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 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

Roadhouse Tattoo Studio

York House, 223 Bingley Road, Shipley, Bradford, BD18 4DH
07730 272 692
roadhousetattooostudio@gmail.com
www.roadhousetattoos.co.uk
IG: @roadhousetattooostudio
FB: /RoadhouseTattooStudio

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.tenaciousstudio.com

The Wolf Shed

19 Church Hill, Selby, YO8 4PL
01757 335 233
thewolfshed@hotmail.com
IG: @thewolfshed @neilwolftattoo
FB: /neilwolftattoo

Ultimate Skin

33 New Briggate, Leeds, LS2 8JD
0113 244 4940
ustattoo@gmail.com
IG: @ultimate_skin
FB: /ultimateskintattoo

Wills Customs Tattoo Studio

59 Nether Hall Road, Doncaster,
DNI 2PG
01302 344 907
IG: @willscustomstattoo
FB: /willcustsomstattoo

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
IG: @embodytattoo
FB: /embodytattoo

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

Wet Paint Collective

7 Bowley Court, Melton Mowbray,
LE13 1XY
01664 668 110
wetpaintcollective@gmail.com
FB: Wetpaintcollective

EAST OF ENGLAND

All Or Nothing Tattoo and Piercings

80 Newland Street, Witham,
CM8 1AH
01376 519 602
aontattoo@outlook.com
www.aontattoo.com
IG: @laontattoo
FB: /laontattoo

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 777 322
FB: /blackgalleontattooostudio

Braintree Tattoo Studio

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

Crow Temple Tattoo

85 Prince of Wales, Norwich,
NR1 1DG
www.corvidaetattoo.bigcartel.com
IG: @crowtempletattoo
FB: /crowtempletattoo

Cult Classic Tattoo

32 North Street, Romford,
RM1 1BH
01708 730 500
cultclassictattoo@gmail.com
www.cultclassictattoo.com

Eternal Art Tattoo Studio

42-43 Viaduct Road, Chelmsford,
CM1 1TS
01245 355 166
eternal-art@hotmail.co.uk
IG: @prizemantattoo
FB: /PriZeMaN

Factotum Body Modification

5 St John Maddermarket, Norwich,

NR2 1DN
01603 618 188
contact@factotumbodymods.com
factotumbodymods.com
IG: @factotumbodymodification
FB: /factotumbodymodification

Five Keys Tattoo

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

Good Ship I3

374 London Road Hadleigh,
SS7 2DA
07415 299 998
goodshipi3info@gmail.com
FB: /Good-Ship-I3-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 560 003
info@nextgenerationtattoo.co.uk
www.nextgenerationtattoo.co.uk

Skin Sorcerer

116 High Street, Maldon, CM9 5ET
01621 842 443
IG: @skin_sorcerer

True Love Tattoos

16 Bridewell Alley, Norwich,
NR2 1AQ

01603 613277
tltnorwich@gmail.com
www.tltnorwich.co.uk

Wolf & Arrows Tattoos

57 St Johns Street, Bury St Edmunds,
IP33 1SJ
01284 701643
IG: @wolfandarrows
FB: /wolfandarrowstattoo

LONDON

The Blue Tattoo

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

Diamond Heart Tattoo Studio

223 Broadway, Bexleyheath, DA6 7EJ
0208 304 1414
bookings@diamondhearttattoo.com
www.diamondhearttattoo.com
IG: @diamondhearttattoo
FB: /diamondhearttattoo

The Family Business

58 Exmouth Market, Clerkenwell,
London, EC1R 4QE
0207 278 9526
info@thefamilybusinessstattoo.com
www.thefamilybusinessstattoo.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
Tattooed_tota@hotmail.com
www.happysailortattoo.com
IG: @happysailortattoo
FB: /happysailortattoo

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
FB: kilburnoriginaltattoo

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@lowridertattoolondon.com
IG: @lowridertattoolondon

Low Tide

19 Market Place, Southend-on-Sea,
SS1 1DA
01702 344 060
lowtidetattoo@gmail.com
IG: @lowtidetattoo

Morning Star Tattoos

Unit 3a, 6 Hornsey Street, London,
N7 8GR
07702 390 788
info@morningstartattoos.com
www.morningstartattoos.com
IG: @morningstartattooslondon
FB: /Morningstar-Tattoos-London

Nemesis Tattoo & Body Piercing - Buck Street

3 Buck Street, Camden Town,
NW1 8NJ
020 7482 0063
nemescamdentown@gmail.com
www.nemesisattoo.co.uk
IG: @nemesisattoo
FB: /mindtheink

Nemesis Tattoo & Body Piercing - Inverness Street

26 Inverness Street, Camden Town,
NW1 7HJ
020 7419 8621
nemescamdentown@gmail.com
www.nemesisattoo.co.uk
IG: @nemesisattoo
FB: /mindtheink

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
oldhabitattoo@gmail.com
www.oldhabitattoo.com

Seven Doors Tattoo

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

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 458 342
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

ElectricThaiger Tattoo

2 Station Parade, Tweedy Road
Bromley, BR1 3NN
0208 460 6160
info@electricthaigertattoo.co.uk
FB: /Electricthaigertattoo
IG: @electricthaigertattoo

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

Gold Irons Tattoo Club

41 Preston Street, Brighton,
BN1 2HP
01273 809 903
goldironstattooclub@outlook.com
IG: @goldironstattooclub
FB: /goldironstattooclub

Gun & Pedal Brighton Tattoo

21 Ditchling Road, Brighton,
BN1 4SB
01273 692 171
gunandpedalbrighton@hotmail.com
IG: @gunandpedaltattooostudio
FB: /gunandpedaltattoo

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 263 864
zbreakspear@yahoo.com
IG: @high_tide_tattoo_studio
FB: /hightidetattooostudio

Inked Moose

204 Whaddon Way, Bletchley, Milton
Keynes, MK3 7DG
01908 411 151
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
01234 930 504
leoriostattoos@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

28a High Street Mews, Leighton
Buzzard, LU7 1EA
01525 217 121
studio@risingphoenixtattoo.co.uk
www.risingphoenixtattoo.co.uk
IG: @RisingPhoenixLeightonBuzzard
FB: /rptattoo

Seven Sins Tattoo

10 High Street, Horley, RH6 7AY
01293 775 385
info@sevensintattoo.com
www.sevensintattoo.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 564 494
www.smbtattoo.com
IG: @smbtattoo
FB: /smbtattoo

Tattoo FX

32 Middle Village, Bolnore, Haywards
Heath, RH16 4GH
01444 454 411
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,
HR12DS
01432 278 330
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 523 732
www.eightfoldtattoo.com
IG: @eightfoldtattoo

Equinox Tattoo Collective

21 Bilbury Street, Plymouth,
PL4 0BH
01752 952 741
equinoxtattoocollective@gmail.com
IG: @equinoxtattoocollective
FB: /Equinoxtattoocollective21

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

Turquoise Blue Tattoo

112 Castle Lane West,
Bournemouth, BH9 3JU
01202 514 514 - 07812 938 174
artists@turquoisebluetattoo.co.uk
www.turquoisebluetattoo.co.uk
IG: @turquoisebluetattoo
FB: /turquoisebluetattoo

WALES

Broadside Tattoo

38 Singleton Street, Swansea,

SA1 3QN

01792 455 000
broadsideswansea@hotmail.com
IG: @broadsideswansea

Dexterity Ink

Unit 9, Indoor Peoples Market,
Wrexham, LL13 8BE
01978 447 100
FB: /DexterityInkTattooStudio09

Different Dimension

Unit 4, Pontcanna Mews
200 Kings Road, Cardiff
CF11 9DF
07413 383 323
patrykmazurtattoo@gmail.com
www.surrealisticsanctuary.co.uk

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: @physicalgraffittattoos

Stronghold Tattoo

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

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: @bwttattooostudios
FB: /BWtattooostudios

Blackfriars Tattoo

5 Maylord Street, Hereford, HR12DS
01432 278 330
blackfriarstattoo@gmail.com
IG: @blackfriarstattoo
FB: /blackfriarstattoos

Blood & Honey Tattoo Co

Winchcombe Street, Cheltenham,
GL52 2NE
01242 352 306
hello@bloodandhoney.uk
www.bloodandhoney.uk
IG: @bloodandhoney
FB: /BloodHoneyTattooCompany

Cosmic Monsters Incorporated

3 High Street, Bromsgrove, B61 8AJ
07863 135 814
cmittattoo@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 768 446
folkloretattoos@live.com
www.folkloretattooostudio.co.uk

Imperial Art Tattoo

20 King Street, Bedworth,
CV12 8HT
0247 664 0947
www.imperialarttattoo.co.uk
IG: @imperialarttattoo
FB: /imperialarttattoo

Modern Electric Tattoo Co

147 Golden Cross Lane, Catshill,
Bromsgrove, B61 0JZ
01527 759 434
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 619 144
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,
CH1 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,
CH1 1NN
01244 638 765
bridgestreettattoo@gmail.com
www.bridgestreettattoo.co.uk
IG: @bridgestreettattoo
FB: /bridgestreettattoochester

The Butchers Block Tattoo Parlour

14 Crompton Street, Wigan,
WNI 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

Infernal Rites Tatoo

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

Inkden Tattoo & Piercing Studio

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01244 638 558
info@inkedupchester.co.uk
IG: @inkedupchester

Market Quarter Tattoo
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marketquartertattoo@gmail.com
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www.rapturetattoo.co.uk
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Sacred Art Tattoo
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0161 881 1530
tattoo@sacredarttattoo.co.uk
www.sacredarttattoo.co.uk

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skinkandi@hotmail.co.uk
www.skinkandi.co.uk

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studio-78@hotmail.co.uk
www.studio-78.co.uk

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