



JOSEPH ALOI JK5 / AMANDA LEADMAN
BURTON JEAN-PHILIPPE / NICK MAYES
MR GORDO'S INSTAX / AND MORE

BEST INTENTIONS

TATTOO
MAGAZINE
ISSUE

#1

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Dedicated to Adeline Davies



If there's something you feel is
missing or do not like, we welcome
contributions for issue 2. Please
contact us for more information.

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RE DONE BIS MAY 2019



20 years of tattooing haven't slowed Joseph Ari Aloï, aka JK5, one bit. Prolific creator in many mediums; tattooing has been the uniting form.

For those who don't know, please introduce yourself...

Hello, my name is Joseph Ari Aloï aka JK5.

For such a prolific creator and advocate of new, you now have 3 books under your belt chronicling your creations. How important for you is it to preserve and catalogue yours and others creative past as well as constantly looking to the future?

Well, I've always saved and chronicled my work as document, archive. I love keeping most of the original drawings, sketches and stencils for the tattoos I've designed, one, to preserve and create with as a scrapbook element, and two, to potentially use and repurpose for new work when the vehicle or opportunity presents itself. Since I published my first book in 1999, I've been consciously making books that consist of this material, so saving, utilising, and integrating into ever growing new projects has become a staple of my consciousness and process. I love the aesthetic of raw, manual work arranged and taped in sketchbooks, and for creating layered collages. Its process has a distinct aesthetic, and that's what the *Comme des Garçons* collection became. Beautifully preserved pages and collages of stencils, composed and arranged by me, then professionally photographed for the Rizzoli book, designed as prints for a variety of clothing pieces. It's all about the evolution of the original form. You never know where it can go, but it's the awareness of the potential that's important to me.

How did you find the experience of compiling content for your previous books?

Compiling content for books is an amazing, challenging and laborious process. It's vital to have a good editor, and to learn to let things go. Editing is key. I generate a lot of ideas that manifest in different form, so learning how to focus and organise all of it

has been an invaluable learning process for me. For each of my book experiences, I had a brilliant team that understood my work and gave me the objectivity necessary to make the right decisions for the final design and layout. You make choices. The best books, films, gallery shows have a good editing eye.

A word that comes to mind for me with your work is honesty. A lot of work you display is straight from your sketchbook, something not a lot of others share. How important to you is having a sketchbook?

The sketchbook for me became the medium and the message a long time ago. 1990 or so. There's a lot to say in response to this, but I just need to draw and write as often as possible. I need the physical object by my side. It's where it all goes. All the energy, outlet, information that I absorb, moment to moment, day by day creativity and exercise. Its a mental gymnasium where you can work out all the time if you will, page by page by design as rough and wild as it gets. Systems are born, threads and unique forms of dialogue happens between the breathing pages. It's your brain on paper, or as much as it can be. That's the relationship that one must constantly nurture. You get to know you're own flow and process. You wake up, see what happened the night before, pick up where you left off. It's a vehicle for story telling, and thats a big part of what I'm doing in one sense or another.

What sort of relationship with your clients do you aim to have ideally in order to produce your best tattoo work? Do you prefer minimal input or full emersion from your client?

That's an interesting question, which answer has changed for me over the course of nearly 21 years doing custom tattoos. At this point, I prefer minimal input and trust to do my thing because I've just gotten selective over

the years. You earn that selectivity, and its exhausting dealing with clients that write you massive emails describing what they want and why. It take a great deal of energy just to process all the requests. I'm a very patient,accommodating artist for the most part and always have been, but as things have evolved I have less and less time and energy for the kind of work that translates dreams and personal narratives. I think too much client involvement can be very trying, and often unnecessary to the desired outcome. That said, it's about a vibe. Some people get it, some micro manage into a corner, deplete you of what you thought they came to you in the first place for, and leave you drained and disinterested haha. It can be frustrating. That said, most of my clients have been amazing and so trusting of what I do.

Do you find you get the best reaction to your tattoos in a forward thinking city like New York?

Yes, some of the best tattooers, artists, designers and creatives of all disciplines are here, and it's a fertile city to cultivate your

own, distinct approaches, offerings, styles. It's a fast moving, ever evolving place and this energy keeps you on your toes and always pushing into new territory.

Do you intend to stay in New York indefinitely?

I'm open to living in other cities in the world as opportunities present themselves, and with what's happening at the moment, there is a lot of travel on the horizon. My family is a bit north of NYC and my wife's is 2 hours north, and her mom just moved to Nashville. So with the kids and their grandparents, our base is Brooklyn for a while. We shall see.

Do you think you might have your own a studio again one day?

I don't ever want a tattoo shop again, but with all that's all that's happening at the moment, a store and showroom of my own is something I aspire to, and have for a very long time.

What are the misconceptions of New York?

"...it's the awareness of the potential that's important to me."





GASMSNEEZE
TRES
BLOWNTHREES
OF THRONES
BONES
MOANS
ALIVE DRONES
LEEDING GROWNS

53. THIRMI
54. ALL INSIDE THE
GRAND
THIS

THE END



That New Yorkers are rude. Most people are friendly here. It's an antiquated stereotype, an archetype of the rude, crass New Yorker. Frankly that kind of character is refreshing to find these days, becoming more and more rare. I love coming across characters like that, it's like home to me in a way. A lot of my larger family on my dad's side is like that, and I grew up with a lot of that attitude. I think there are other facets to this particular conversation, namely the economic reality of living and being successful here, but that's another story.

I continue to ask about you (and Matty 3kings) about coming over and working the London convention. What was the last convention you worked and is it a conscious decision to not work any currently?

I think the last one I worked was Hamburg in 2002. I hear the London convention is amazing, but they were never my thing. I loved and still would love to social, and reunion aspect of them, but working them is a different story. That said, I had a blast working them from 1994 to 2002. Tattooing was a lot different and a lot smaller then.

What has been your favourite gallery showing experience/experiences?

Each gallery show experience has been cool in its own way. I've been showing since 1998, each one teaches you something about the next one. There's a lot to learn about putting together a strong, cohesive exhibition, the system, selling work, aligning with the right artists/gallerists.

Tell us about what's currently happening with your step into the fashion world.

Well, 22 pages from my Rizzoli monograph became nearly every piece in the Comme des Garçons mens collection for 2015/2016. They've been wonderful to work with and are thrilled with the partnership. The response has been truly incredible all around, and the collection hits stores worldwide in July. They've invited me to create a temporary installation at the Dover Street markets in NYC, London, and Tokyo starting with a launch event on September 10th





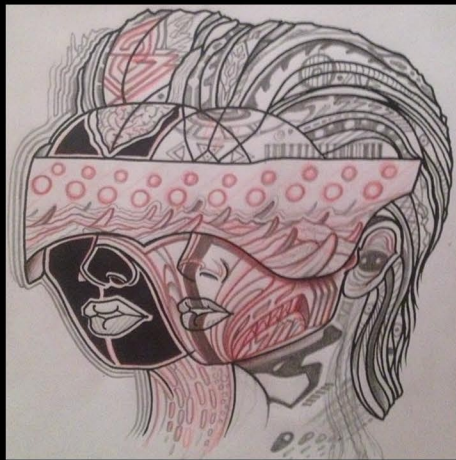
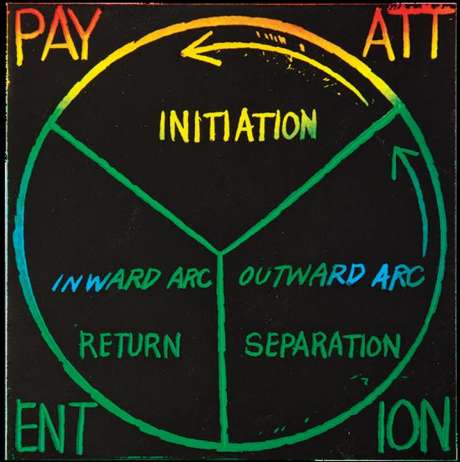
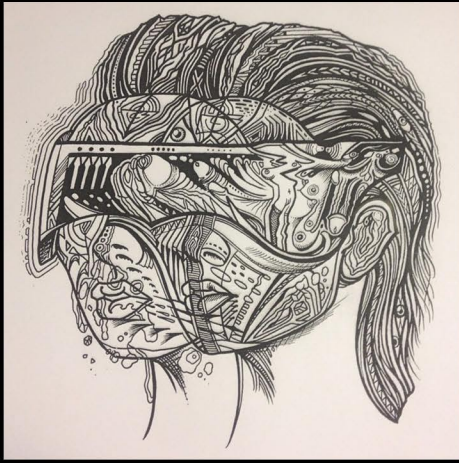
in New York. I'm experimenting and finding my cohesive vision with architecture, experiential interior design, new materials for the physical build out of the spaces, new, elevated art objects, unique products in limited runs, jewellery. Logical steps are being taken toward realising the full breadth and scope of my brand, and I'm deeply grateful for these friendships, audiences, alliances, support and shared vision of what I can bring to the table in any space or arena.

What is your stance on legibility of script? When the majority want a computer font do you experience a lot of residence when it comes to your letter work?

Most people want legibility and understandably. Some are brave and want my wilder, more encrypted and creative letterforms, and a growing few want me to do exactly whats coming out of my minds hand in that moment. For those that want computer fonts or any script that isn't my own, there are plenty of good artists out there to take care of them. I'm grateful I to have gotten known for doing interesting and inventive things with words. It's limiting at times, but I love lettering, and am glad I've inspired whomever I have inspired to do it beautifully, and in there own way. There's a lot of dope lettering happening in tattooing and art and design in general these days, it's evolving just like everything else. I find most script in tattooing bland, mediocre, derivative, and poorly executed, however there are more people doing it well, and getting fresh with it than ever. BJ Betts of course, Grime, Henry Lewis, Dan Sinnes is killing it, Noah from Old souls... If I've had a part in the fast growth of lettering than I've done my job, or, it just happened while I was wilding and nerding out, practicing constantly, doing my job. Fulfilling clients wishes and honing my craft.

What new skills have you developed/discovered recently?

I'm discovering new forms, mediums, translations, processes, materials, and aesthetic ideas all the time. At base, I'm just writing and



drawing all the time. Painting large again is about to happen, freely with abandon. Laser engraving, stone work, jewellery... new things man. I have it tattooed on my right hand, by the late, great homie, Beau Velasco of the original Death Set from the gold coast. That's what keeps me on fire and moving forward. New things.

Something I wanted to touch upon but is going to be a galactic can of worms... Star Wars has been a massive influence on you over the years. With new films looming snippets of what we've seen so far in trailers have already started to appear in your art. How excited are you about what we will witness later in the year? Do you have any hopes as to what will unfold on screen and in your work?

Star Wars has been a nuclear, and major part of my life and inspiration since I started drawing it all like the rest of the world in the summer of 1977. As an adoptee, Luke's adventure in embracing his larger, unknown destiny, and embarking on the heroes mythological journey, as the stories arc is called in the literary genre, always resonated on deeper, autobiographical levels with me. Raised strict catholic, Star Wars was a new spirituality and language of story telling, concepts, complex worlds and archetypal dynamics of good vs evil, not to mention a whole new visual and design language and lexicon that I devoured and dissected when I returned to the study of it all when i started tattooing in 1994. I began substituting Star Wars iconography with tattoo vocabularies and pop culture references of all kinds. I got wild and creative with it as a universe I knew so deeply since I was in 2nd grade. The pencil became my lightsaber, and i loved all the parallels of the Jedi knight and his training with that of an artistic warrior. JK started as my sister and I, always Joey and Karen. Then as my tattoo artist homies in Philly in 94 called me, I was that nerd always drawing obsessively that was called the Jedi knight. It became my acronym, tag, alias... An identity to build around.. Letters, a powerful number in all cultural mythologies and

and numerology, geometry, etc. Luke's X-wing squadron name was red 5. The 5 has many meanings and layers, but this was the Star Wars association. That was my rebel pilot name: JK5.

Through the years, I've produced a ton of work in various form and media, that deconstructed and rebuilt, increasingly cryptic star wars elements and design architecture. I go in and out of its sphere, and it just evolves and gets integrated with whatever is happening in my head at the time. The Rebel symbol, Boba Fetts helmet, death star windows.... Theres so much information to explore and play with. And it's always woven back to being that kid trying to draw the coolest weapons, creatures and ships that blew minds and truly started so many artists on their path back in 1977, 1980, 1983... Its often central, but just one of many things I'm always sampling and fucking with in my work... Its hot now, haha, but I've been "mashing up" and remixing pop culture imagery and ideas for more than 20 years.

At the moment, I'm jazzed for episode 7: the force awakens. Ive been studying all the new design as much as i can without reading too much. I want to be surprised. In the popup installation tour starting in NYC this September, in subtle ways, I celebrate and touch on the twin suns of Tatooine, the number 7, JJ Abrams, that dope new medieval looking lightsaber and the sleek new stormtrooper helmets. New styles and ingredients growing into the larger pastiche of work. Im calling it JJK57.

I have a solo show at 3 kings studio in April, and there will be a lot of newly deconstructed and abstract Star Wars design and motifs. It's a universe and a film that is deeply buried in the collective unconscious for a few generations and new ones on and on. Its beloved, shared and







wildly referenced in everyday life in more ways than any single story. That is something to aspire to and my blast shield is always down. I use the force. Its very real. My daughter and I just watched a new hope for the first time together. It was so moving, exciting, and emotional. Bocce is a second language to me. So is that galaxy far, far away...

One last question. Do you have any advice for artists struggling for inspiration?

My advice for artists looking for inspiration? Look inward, and look way outside of tattooing and tattoo artists. Explore other mediums to cross pollinate with tattooing. Instagram is great in many ways, but its also homogenising a lot of what is happening out there. Find your own path, and carve it with hard work, love and good intentions.

Joseph's Comme des Garcons mens collection launches September the 10th at the Dover Street Market, 160 Lexington Ave, Manhattan.

Joseph currently works at Three Kings tattoo Brooklyn, contact him directly to get tattooed.

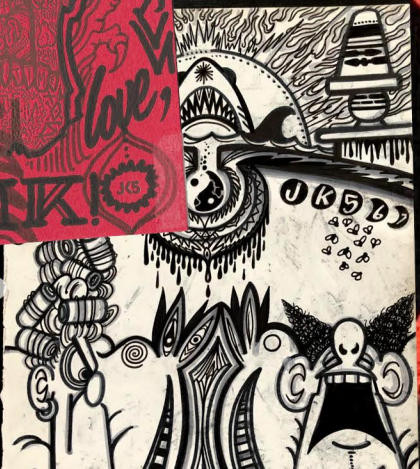
"Sketches, Tattoos, Drawings, Paintings & Objects" Joseph's most recent book is available for sale via Amazon and Rizzoli publishing.

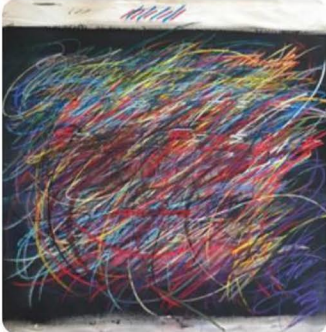
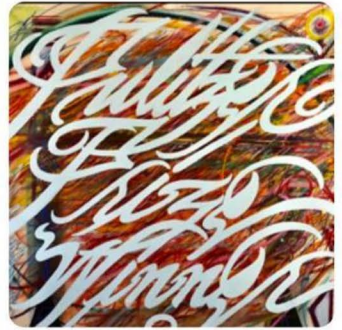
Be sure to check out Joseph's personal website, which is as tricked out as anything ever has been online, for future shows, travel plans and other updates.

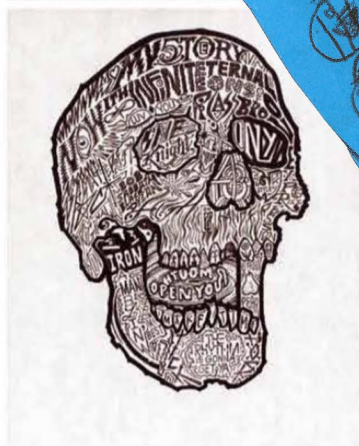
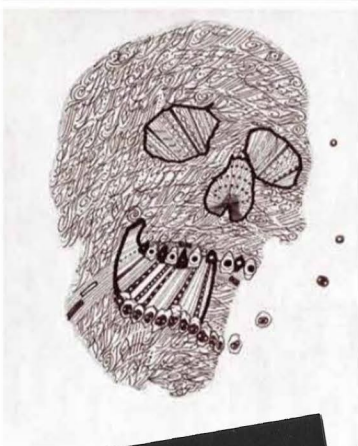
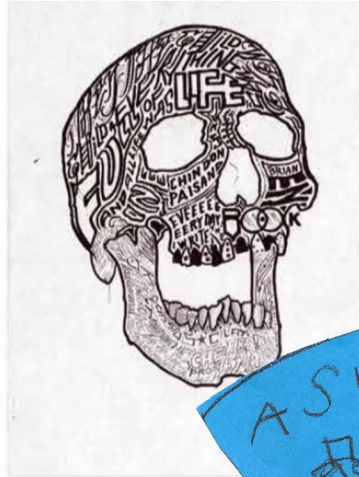
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The Tattoos of Amanda Grace Leadman



things that arnt flowers...

Please introduce yourself..

Hello! My name is Amanda Grace Leadman. I tattoo in Nashville at Black 13 Tattoo, and enjoy a good breakfast buffet.

It's not often that I see a tattoo of yours sans nature/flowers/animals. Is this something you've set out to do?

You know, you put on your Facebook page just once "I love doing flowers" five years ago, and boom! It has followed me closely. I think clients (myself included when getting tattooed) want the artist to be excited about what they are getting. Almost to a fascinating degree.

So maybe I should put out there that I love simple black tattoos, Japanese designs and Dietzel, because I do... but I also love nature and it seems to of been well received so I will keep rolling with it. Always happy to get a unique idea, of course.

I think it's fair to say your feet are planted in traditional tattooing but your influences are beyond old flash sheets. What inspires your work?

In our time of tattooing it would be a lie to say I don't pull from other tattooers.

Instagram has made it so accessible to see what's happening all over the globe, and perhaps easier to find "yourself" in a style category. I find inspiration in many genres, and feel as though I fall short of them all haha. I am most attracted to the bold ones, keeping that as a must makes me a traditionalish sort of gal.

Are the technical more traditional aspects to your tattooing a conscious effort? How important are bold outlines and strong shading to you?

Absolutely. The longer I have been tattooing, the more obvious those elements stand out as being important. When getting into tattooing, those are the things that appealed to me. My mentor had a non traditional style approach to tattooing which I am so grateful

for, allowing me to explore different techniques without criticism. I find that it is important to recognise that tattoos can hold up well without heavy black lines, given the right amount of contrast. Keeps you from turning into a snob. However, seeing tattoos that i did early on and realising that the ageing process is so real, has lead back into a bolder mindset.

Do you spend a lot of time out in the wild on the look out for tattoo ideas or are you more interested books and other means of research?

Oh I love traveling and seeing a plant or animal I have never seen before then drawing it! I was just in Hawaii and saw a flower called the silversword, it grows on top of a dormant volcano, only above 2,000ft, only in Maui. Amazing and will certainly inspire a painting!

Is tattoo longevity important to you? In application and content.

Again, absolutely. With time has come more wiseness. Change is a necessity in any area of growth and hopefully those changes in my tattooing have lead me to do longer lasting tattoos in both subject matter and application.

Have there been any/many catalysts you can think of to you tattooing?

I always thought tattoos were the coolest. My high school English teacher had one, so I respected him haha. My sister started getting tattooed when I was 16, and she was and still is, the coolest. I knew in high school that ideally I would be some kind of artist, and after fumbling around in art school trying to figure out what degree would not lead to "starving artist", the idea of an apprenticeship came up from my tattoo artist on my 19th birthday. I was naive to the abundant life that tattooing could provide regarding lifestyle, financials and creative fulfilment. Thankfully, even through my ignorance, I pursued it because in my mind it was just the coolest.

What sort of reaction do you hope for your





work to provoke?

I believe everything puts off something, and I hope to only add positivity to the world. In the difference between looking out your window and seeing a trash can vs. a rose bush, I hope to plant that rose bush. I'm not a hippie I swear haha! There is a lot of darkness in our everyday lives, who needs more? My main struggle with this however is to find a way to make my art fun, pretty, striking... without being boring. I know that I never get tired of looking at a rose bush and I hope people have the same reaction.

When you paint the traditional tattoo application traits seem to fade away with thinner lines and a much softer finish. Is there a reason why you don't paint as you tattoo and tattoo as you paint?

I enjoy painting in both styles! I occasionally have a client that has seen a softer painting that I have done and requests it to be made into a tattoo. I respectfully decline. I am a tattoo artist with a hobby of softer paintings. It is very separate to me sometimes, and other times I am happy to paint tattoo designs. I suppose I am trying to maintain a balance in all aspects of life and sometimes growth in tattooing can come when

you jump into different artistic mediums or styles. I also like to cook, and embroider it all helps somehow.

Do you find you receive a different reaction to your paintings than your tattoos?

The confusion people have when I turn down tattooing a softer painting I've done is funny. It is hard to articulate why I won't do it in a way that they can grasp... "but, it's so pretty and I know you would do a good job" so again, we go back to contrast, legibility, and longevity. I explain those things. Generally, people seem to compliment me in both styles but I would love to know what they are saying behind my back haha.

How often do you take time to paint?

Like most of us, it comes in waves. There are weeks where tattooing is so exciting and brand new, and weeks where you want to cancel all of your appointments to stay home and paint. I do not as much as I would like, we have a pretty heavy work load at Black 13 and very little time to draw during our time at the shop. I am very thankful to be tattooing in such a fast growing city but ya know, I could











“everywhere is good because everywhere is different...”

always use more time.

You've moved in fairly big leaps around the US to where you live and work today. Tell us about where you currently call home and why?

I didn't feel very connected to the south when I relocated to Nashville, Tennessee from Philadelphia three years ago, but had the opportunity to work at a shop that I knew was very unique. I came solely for Black 13, and worry that I have now been enabled by the tender care of the owners finding better treatment seems near impossible. The city is a real sweet spot, a growing economy, a music capitol as well as fluid tourism. We have three simple rules where I work: Be on time, have your shit drawn, and don't move clients around.

Seems like a no brainer, right? But as we all know, artists aren't always known for these qualities and consistency is our goal. Leave early, travel, charge what you fell fits, there is a lot of trust and freedom where I am and it keeps me happy to call it home.

How are attitudes in Nashville, aka music city USA, towards art and tattooing? Does the musical history and culture have any effect in your opinion?

The music and culture makes Nashville stand out amongst more conservative southern cities, and there is definitely growing interest in the arts. I find it to be more and more accepted and with a lot of people traveling here for musical attractions, we definitely





reap the benefits.

Do many musicians come through the shop?

Yeah from time to time! I have tattooed a few heavy hitters along with the guys, but a lot of our clientele in the music industry comes from people behind the scenes. Stylists, sound and lighting engineers, stuff like that. Endless stories.

Back to nature briefly, what is it like in Nashville's surrounding areas?

Beautiful! I started to feel a bit claustrophobic in Philly, and although Nashville is a much less walkable city, my backyard is lush and I enjoy taking advantage of all of the waterfalls and canoe spots close by. Endless inspiration and helps with stress levels, of course making each work week easier.

You also travel a lot to do guest spots and conventions including a lot of time in the UK and Europe. How important is travelling to you? How has travelling effected your tattooing?

You are interviewing me now so that's exciting! I love meeting new people and the opportunities seem unexpected and endless. There is no better way to recharge and get excited again about our community. I never want to stop learning and evolving, traveling and seeing how someone else's shop works is fascinating. Cultural awareness is so important, and the history you find in each new place is inspiring on it's own. I have been around tattooers that do nothing but travel and that is less appealing to me. I travel to avoid getting burnt out and with some of them it seems to have the opposite affect. Again, striving for a balance. Tattooing else where makes the trip affordable, I always try to tattoo half and see the surroundings for half. It's like killing two birds with one stone.

How have you gone about making links across the atlantic to enable you to travel?

The kindness of friends, really It all started with a buddy getting invited to the tattoo jam in Doncaster. He invited me to join and I was ecstatic. That was my first time over seas, in 2009. From there I met our dear friends in Scotland,

and the ball keeps rolling. Tagging along with others who are more well known or versed perhaps gets you a solo invite the next year, and you can ask a less traveled friend to join. Every little connection leads to another...

What have been your favourite places to visit so far?

I do love England, so easy to get around and so much hospitality. Everyone you tattoo is super pale so that helps too haha. Australia blew me away, Melbourne is like all of my favourite US cities wrapped up in one, with an insane population of talented tattooers. My grandfather is very well traveled and I think he answered best when I asked him the very same question: everywhere is good because everywhere is different. Simple but true.

Is there anywhere you haven't been yet that you really want to visit and tattoo?

Is "everywhere" too cliché? There is a lot of middle America that I haven't explored, and

I fantasise about taking an extended tattoo road trip across the country. I haven't seen much of mainland Europe, that also is appealing.

What is vital from a customer to get the best work possible from you?

Freedom is an easy answer. I hope people that come to me are familiar with how I tattoo currently and am turned off when someone tries to get you to relive the past. When someone asks me to redo an old traditional design I get excited, but I find it rare. I also get turned on when someone asks for a type of uncommon flower of a jump from my normal subject matter, done in my style. No bleeding goat heads please. I like pretty but not girly. Does that make sense?



"It's good to get a little nervous"



How important is a good customer relationship to you?

Very. I would be faster if I didn't talk as much, but I don't care. I want to know where your mother is from. We all have our less social days but mine are few and far between. I didn't finish collage, I have had tattooing as my career for my entire adult life. I have learned most of what I know from traveling and talking to whomever. Once I tattooed a girl that has worked at a fast food restaurant for 8 years, and a bio chemist on the same day. I learned an equal about from them both. I think genuine care and interest can't be faked, and those relationships grow.

You've recently started some larger scale work, is this something you would like to do more of?

Yes please! When you start out you think, ten years in i'll have a portfolio worth of back pieces! For me, that has not been the case. As you know the more you put out the more similar requests to what you are doing are made. If I could get some more larger pieces out there, hopefully the same idea will role on. That excites me. It's good to get a little nervous and be challenged.

Is there anything else you would like to do more of?

I would like to keep going with being recognised as a more traditional tattooer, even if the subject matter is not. I love Japanese woodblock prints and would love to play with those fabric patterns more. I am interested in making more room for skin tone to show, and finding a way to fight my natural urge to oversaturate things.

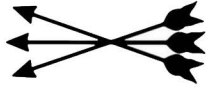
And lastly is there anything else you would like to add?

Thanks for thinking of me!

TRUE HAND
DESIGN AND TATTOOS
BY APPOINTMENT

Interview by Ash Davies

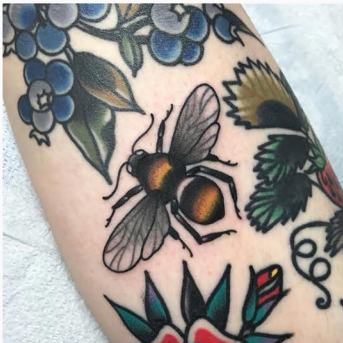
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B.A.C.

END HAS AN ROPE EVERY

MIND

OCCULT VIBRATIONS

Tattoos tell their own stories.

Shawn Porter

<http://www.occultvibrations.com/>

Under optimal storage conditions, the lifespan of a magnetic video cassette tape is estimated to be anywhere from ten to thirty years before the media starts suffering signal loss from magnetic remanence decay. Things that rapidly advance the decay can include demagnetization from the cassette being stored too close to a magnetic source (usually audio speakers) or from improperly maintained video cassette recorders who's tape heads can become demagnetized.

That's not factoring in heat, cold, humidity and improper storage and handling, all of which can have catastrophic consequences to the life of recorded media. Over the last few years I've learned more than I'd have ever thought possible about the subject, consuming page after page of incredibly boring data of demagnetization, familiarizing myself with the anatomy of a plastic cassette, watching tutorials on splicing tape and immersing myself in information on archaic 1980s video platforms.

The late 1980s/early 1990s, it turns out, were a great time for do it yourself tattoo documentation. While modern tattoo programming has an unprecedented reach, SpikeTV's Ink Master series boasts an average of over two million viewers, VICE's Valerie Vargas Tattoo Age episodes have a combined 727k+ views and artists and fans are making use of consumer level video cameras and editing software and using youtube, vimeo and instagram to get their work out there, but thirty years ago things were quite different.

Major new outlets would occasionally run sensational stories featuring the latest celebrity who was challenging the bad boys & biker stereotype of tattooing, documentaries like the excellent Signatures of the Soul or Emiko Omori's Tattoo City would end up on Discovery Channel or PBS but the main outlet for tattoo



“JUSTICE FOR ALL,” Video #5

Journey through Chicago, down to the Biker Tattooist of Daytona, and back up to one of the most bizarre tattoo expos in history—New York's AM JAM '90. In fact, come ride with Roy Boy and Debra through the land of shoot 'em up and view for yourself the NEW, UN-CUT version of "JUSTICE FOR ALL," one of a set of five videos produced in the Badlands.

\$39 each or inquire about rate specials for orders of two or more.

Roy Boy's Place

3849 Broadway, Gary, IN 46409
219 • 834 • 4965



TATTOO VIDEOS / TATTOO VIDEOS

WARNING: For entertainment only.
Viewing may cause tattoo addiction.

Tattoos & Anaheim

A '91 NTA SoCal convention video journal
THE TOTAL TABOO TATTOO BALLYHOO!
\$35 U.S. vhs/\$45 Overseas Pal

Tattoos & Anaheim²

Alternate view best viewed altered.
NOT FOR MENTALLY OR VISUALLY IMPAIRED.
\$45 U.S. vhs/\$50 Overseas Pal
Both for \$75 U.S./\$90 Overseas Pal

METAMORPHOSIS II PRODUCTIONS
P.O. BOX 11386/OAKLAND, CA 94611

content were fan/artist made films that you could mail order through advertisements placed in the various tattoo magazines that were popular at the time. Open the business directory of almost any issue of TATTOO or Outlaw Biker's Tattoo Revue and you'd see them- the lurid promises of Royboy's BADLANDS titles, the highbrow offerings of San Francisco's Metamorphosis II productions, the gonzo documentaries from anthropologist/photographer Charles Gatewood's FLASH VIDEO catalog- these were videos by and for tattooed people and they represent an amazing nodal point in the history of modern tattooing.

Without access to most of the producers it's difficult to tell exactly what kind of numbers were involved in the production of the videos; several years ago I was told that Michael O. Stearns lost the masters to his Metamorphosis videos and Royboy passed away in 2010 but earlier this week I was able to get in contact with Gatewood, who came into the scene through his photo and book collaborations with iconic New York tattoo legend Spider Webb, about his Flash line of videos. While not devoted exclusively to tattooing, Gatewood would often shoot his subjects at conventions around the world and over the years put out quite a few tapes including the infamous Erotic Tattoo & Body Piercing and Painless Steel series. Charles told me that even his most popular titles only sold a few hundred units each, which means that some of the rarer titles have almost certainly faded into history over the three decades since their original release.

The Occult Vibrations site was never to be a repository for these classics; it was originally created to highlight the rad tattoos my friends were doing



and to give me a platform to share links about books, movies, comics and art that was influencing the way I was getting tattooed. We've reached a critical mass with social networking and technology; while tattoo magazines would take an average three months for a submitted photo to get into the hands of artists and clients we're now able to instantly share new tattoos. While there used to be one or two good tattooers in any given city there are so many people doing outstanding work that even the most diligent of us can't keep up. But there's something missing. There's great availability of image online, but a terrible lack of context; listening to Daniel Higgs throw shade at Shotsie for his 'no black panthers' campaign in Frisco Skin and Tattoo Ink or watching Royboy play with one of his tigers in Return to the Badlands is worth 1000 Instagram posts, filtered to oblivion. Gonzo genius Dave Lum's wish to tattoo a 'big ol black panther with a big ol pink dick on some gal' in Stearn's Dave Lum's Heavy Duty Tattooing adds a depth to his tattoos that a photo just can't touch.

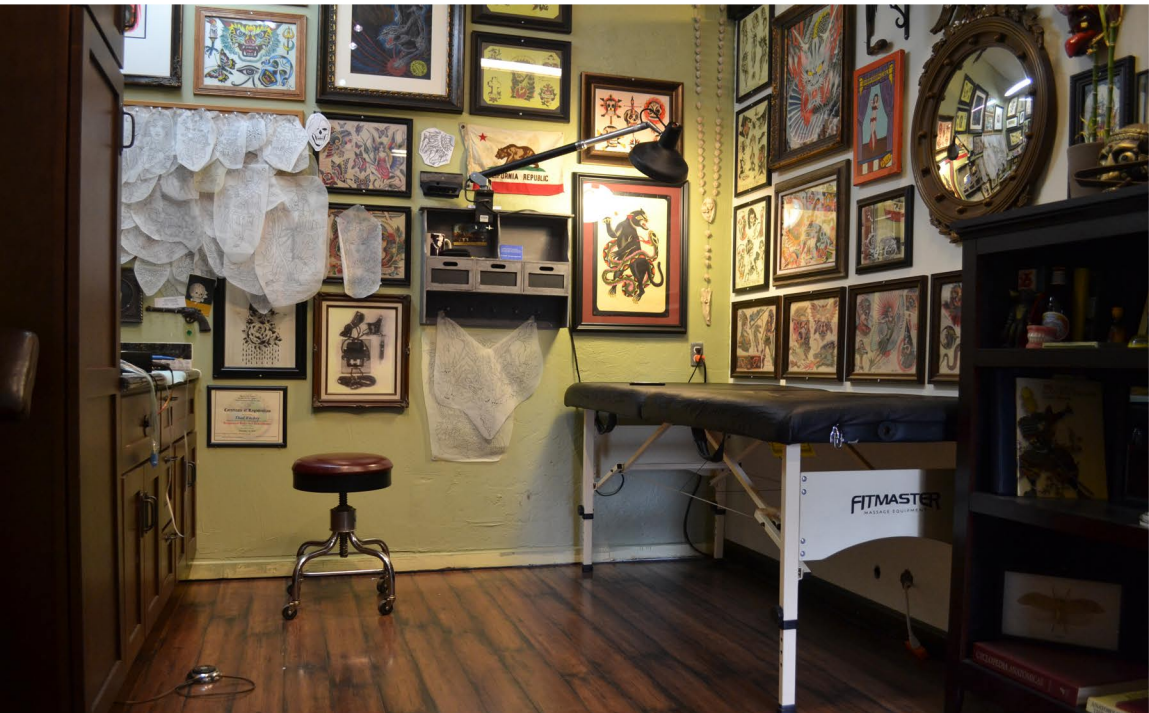
Immersing myself in thousands of feet of magnetic tape- some of which is literally falling apart and being held together with scotch tape and a prayer- has given me a whole new appreciation for my generation's contributions to tattooing and to the folks who documented it before I came along. We may not have the biggest reach- I doubt OV will reach 2.2 million people in the next few years much less over the course of a sixteen episode tv season- but the idea that Dave Lum, Daniel Higgs, Zeke Owens and the tattooers who made me love tattooing can still reach the people who care makes all of the frustration worth it.

If you have any questions about the substrate layer of your favorite VHS tape, I've got you covered.





Thad Ritchey's booth at California Electric Tattoo, Soquel, CA





CALIFORNIA

ELECTRIC

TATTOO PARLOUR

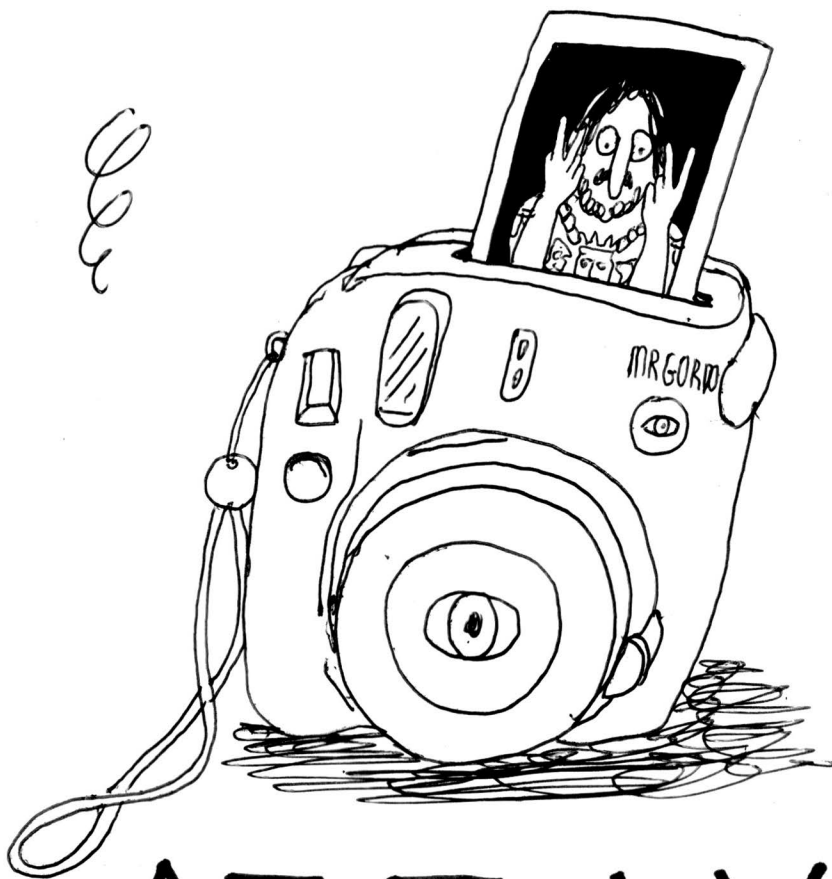
Stefan Johansson's booth at California Electric Tattoo, Soquel, CA

Herb Auerbach's booth at California Electric Tattoo, Soquel, CA





INSTAX



ATTAX

VOLUME ONE



I'M ^MR GORDO BIG TIME DOODLER
& TATTOO SHOP MANAGER!

HERE IS

JUST A SMALL

SELECTION OF

INSTAX PHOTOS

TAKEN AT

MY HOME & FROM
HOME SEVEN DOORS

TATTOO OH AND

A FEW OTHER

TATTOO RELATED

SNAPS OUTSIDE OF THE

- SEVEN DOORS!

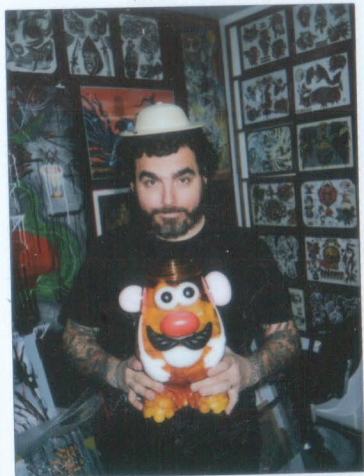
ALONG SIDE SOME DOODLES

OF RANDOM OLD TATTOO

& OTHER FLASH BITS N BOBS!

ENJOY





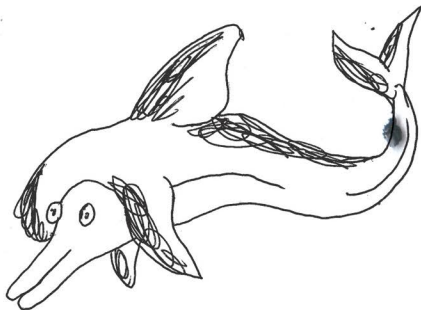
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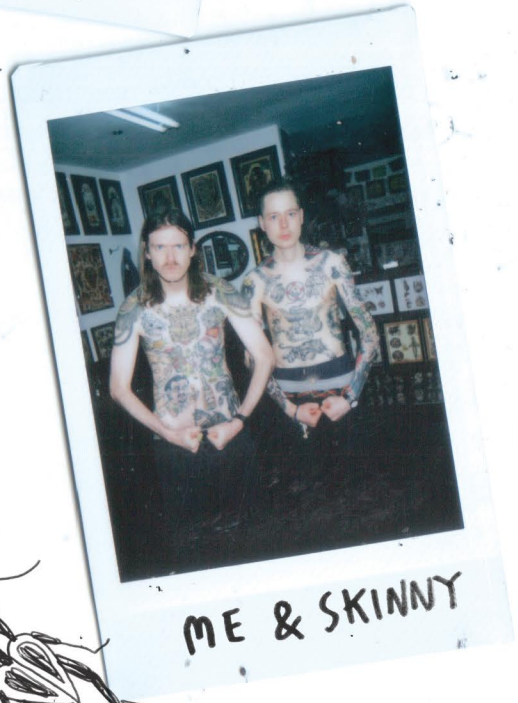
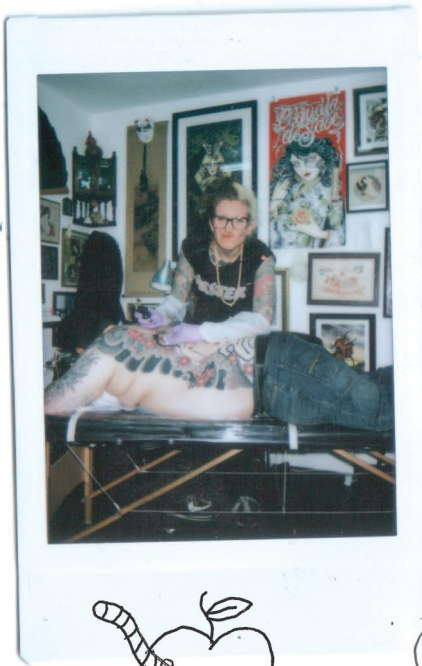


**STRAIGHT
EDGE WARRIOR**



**TEIDE
SEXY FREAK**







THE

THE DON

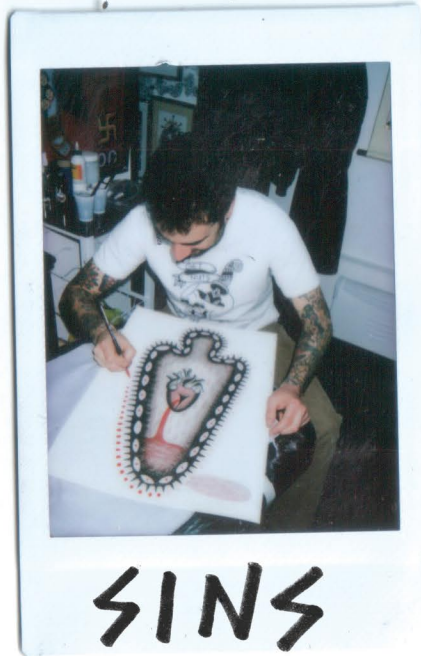
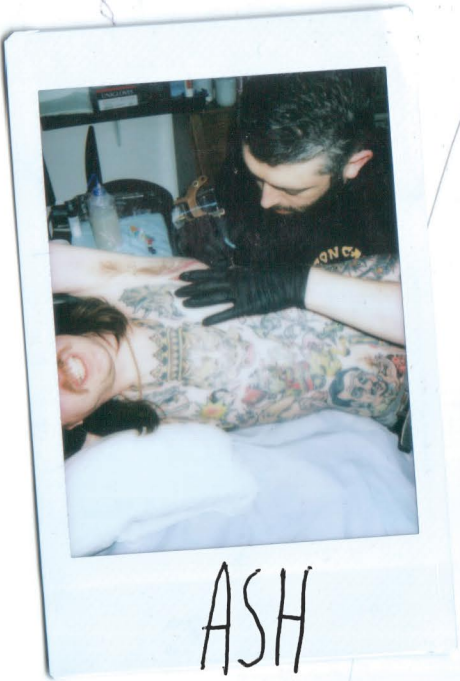


my fav moment!
freddy corbin tattooing dx sinnes!



EDDY 😊







HAPPY BUFFDAY

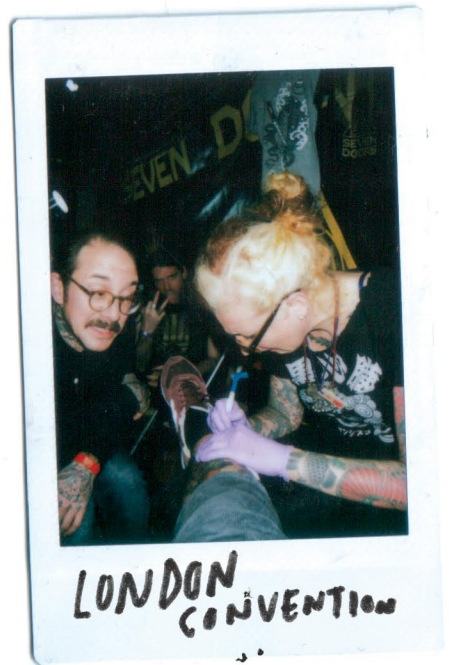


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LONDON CONVENTION



BRAP

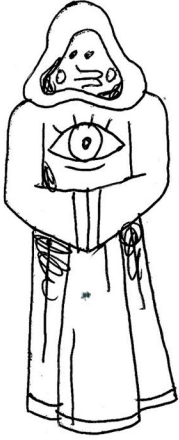
L O V E

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THY WILL BE DONE

H A T E



@THE MR GORDO



003

UNTIL NEXT TIME!



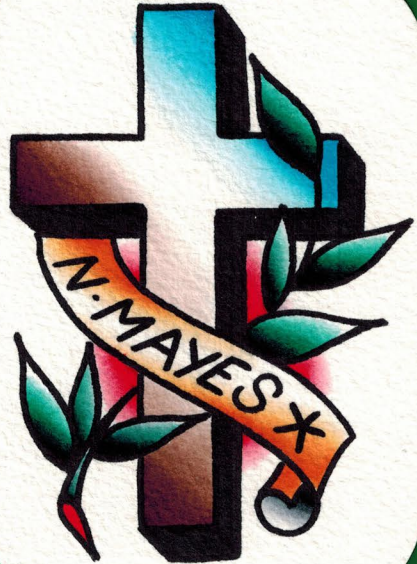


Shen Schubert



2nd Floor
High Street Chambers
High Street Arcade
Cardiff
CF10 1BE

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Introduce your bad self.

I am the co-owner of North Sea tattoo in Scarborough, Im 25 and I've been tattooing for around 5 years. I am a lover of all beige foods and pretty much anything sugary. I'm a big fan of the 90s and love a good sticker.

What does a typical day for you entail?

I will get the shop for around 10.30, have my morning coffee which is much needed and get ready for my first appointment. I usually book my first tattoo for 12pm just to give me time to get myself sorted. Takes me quite some time to wake up. A combination of peanut butter on toast and a lovely bit of nu-metal normally gets me going. Depending on what I am doing I normally draw my appointments up on the day too. I feel like if I draw them days before I end up wanting to change bits on it. I will usually work until around 6pm, but sometimes I have clients who want tattooing after work so may stay a little later if needed. It's quite hard to switch off from tattooing out of work, but I think it's nice to separate work from your home life.

The shop you previously worked in is a Scarborough legend, tell us a bit more about it; history, what it was like to work there etc. I know the toilet situation was..... Interesting!

It is yeah. King Arthur's tattoo studio. It opened in 1956 and I worked there for around 4 years and I had a great time working there, and yeh there was no toilet in the shop. Haha. It was pretty annoying. We used to get so many people coming in to the shop telling us about getting tattooed there and showing us all their old tattoos that Arthur had done for them. There was one guy who used to come in every year in the summer and tell us the same stories and show us the same tattoos he'd had done in 1958, they were awesome. I remember going past the shop when I was younger and seeing people crowded around the door watching people getting tattooed and seeing all them lash in the windows. I always wanted to look in but I never did. The shop is down the bottom end of town near the beach so in summer it was mega busy. We would do so many tattoos a day each, just names, stars, kanji,



KING ARTHUR & SON

TATTOO ARTISTS

50a EASTBOROUGH

SCARBOROUGH



SUMMER OPEN EVERY DAY

WINTER OPEN THURS. FRI. SAT. SUN.

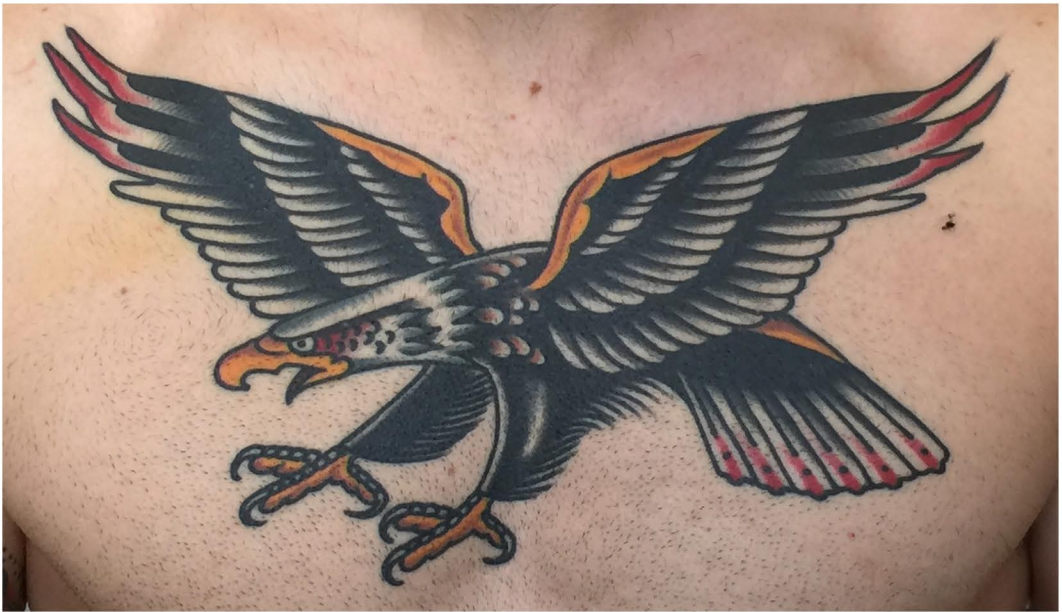
OTHER DAYS BY APPOINTMENT

PHONE 364710 OR 352193

Original King Arthur & Son's tattoo shop business card circa 1950s. Property of Nick Mayes.

I know my job, do you know yours? A bad tattoo lasts for life the same as a good one. Take care of your tattoo and it should be a good one.

1. Keep new tattoo covered for one hour.
2. Wash new tattoo three times daily in clean warm water and Pat dry with towel.
3. After two or three days you will get a light scab on your tattoo you must not pick or finger this as it can cause infection and also pull out the colour, leaving the tattoo blurred with scar tissue when it finally heals.
4. Do not swim or sunbathe until tattoo is healed.
5. Never apply anything greasy to tattoo.
6. Avoid lime, dust, dirt, diesel oil, cement, etc.



old English etc. It was pretty rare that I would tattoo one of my own designs but in a way that was good because I just tattooed flash which helped me with my tattooing. It was great.

You have the North East Coast sewn up and have 4 great tattooers working at North Sea tattoo, is there any room left to progress? 2 of you are Scarborough boys so do you intend to stay?

Yeh, i work with 3 of my best friends who are all great tattooers, Tom Arnison, Dan Williams and Chris Newport. I have such a great time working with them. I worked with Tom and Dan at king Arthur's and chris moved to the shop from bury St Edmonds. I think there maybe is room for progress we have a decent sized shop that we could potentially fit another tattooer in, however I think we are all happy with how everything is going at the shop. And as far as here to stay, I definitely am. I know a lot of people get out

of their hometown, but I love it in Scarborough. I love living by the sea too. It's just home to me.

I've been tattooed by you; there's a great atmosphere in your shop, do you feel this helps your customers?

You have indeed. Two of my favourite tattoos that I have done as well that make me laugh every time I look at them, haha. We get quite a few people saying that and yeh I think it's a great atmosphere in the shop and I think it definitely helps our customers. We just try to make them feel as comfortable as possible while they are getting tattooed. We all tattoo in the same room so everyone is always together. We try and include the customers in everything that goes on in the shop and a give them a good experience while getting tattooed. I've made so many friends from tattooing. They were just someone who came to get a tattoo and now we have a friendship.

Would you say a lot of people travel to you







for your work? Does this add any pressure to your day?

Yeh, I guess I do get a lot of people travel to get tattooed by me. It's pretty awesome. I feel really grateful for it too. I get people from all over the country coming and getting tattooed, I'd say it's mainly the Leeds area though where I get the most coming from. I don't think it really adds any pressure to my day at all, I don't think it's different to tattooing any of my regular customers. Maybe if I was tattooing next to a really great tattoo it would add a bit of pressure or tattooing another Tattooer, that's got to be the worst thing ever.

Does living by the sea influence the traditional themes of your work? I notice a lot of it is nautical in nature?

I guess it does a little yeh. I enjoy drawing anything nautical, it's great. I think the nautical theme is very popular in tattooing anyway. You get a lot of ships and anchors and swallows, like in old pictures of sailors with tattoos. I think it just goes hand in hand with traditional tattooing really. It's just a popular theme. But yeah, I love anything like that. It's just really fun to tattoo.

Do you have any favourite points of reference? Whether old tattooers or modern sources?

I try pretty much just to draw straight from my head. I have a collection of old postcards and greeting cards that I'll use sometimes. You always get really nice roses on them, and girl heads too. I will also look at old etchings for reference sometimes, you get some really cool animal etchings. As far as looking at old tattooers work, I love Percy Waters and Christian Warlich. They are probably my favourite ones. There's so many though, Bert Grimm, Sailor Jerry, Ed Hardy... You can always find something you need reference for looking through old tattooers work.

You recently got married and guested in Australia, any plans to do more guesting either in this country or abroad?

I had the best time out in Australia. I married the love of my life and I also did a guest spot at an awesome shop, Good Luck Tattoo in Melbourne where there is some wicked tattooers. I have no plans as of yet but I would definitely like to do a few guest spots abroad next year maybe, I have no idea where like. I always have a good time on guestspots, meeting new people and doing fun tattoos



What's your take on conventions? The UK convention scene seems saturated do you have any favourites?

Yeah completely. There seems to be a convention every single weekend now. There's some really good one though. The London convention is always really good, as is the Brighton one. I worked the Bristol earlier this year which was such a good weekend. It was really busy and just had a really good vibe there. People were there just to spend money and get tattooed. It was great. I've also worked the Scottish one for the past couple of years, I've always had a good time at that one too

Laser off all your tattoos. Start again with only one artist allowed, who would you pick?

That's a great question and a hard one. There is so many amazing tattooers but I think it would have to be Steve Byrne for me. He's one of my favourite tattooers. Every tattoo he does just blows my mind. I remember when I started being interested in tattooing he was one of the guys who's work just stood out. I remember seeing his tattoos in tattoo magazines that I bought and then finding his MySpace. I've had a few customers with tattoos from Steve, a couple of them had Japanese sleeves that were like 8 plus years old and they were just the best.

Does the consistency of your work have much to do with your set up?

I guess so yeah. I pretty much have 4 machines that I have been using for the past year, that are all so great. I have a Jimmy Whitlock liner and a Dan Kubin sidewinder that I use for lining and a Max Stalhammar and a Dan Kubin mini cranker for shading and colour. Now and then I will bring out one of my older machines but will always end up going back to in the draw and won't come back out for months. I've tried playing around with different needle groupings, trying to find the best sized lines to use for my work, I use a loose 9 for lining and as for shading I pretty much only use curved 9 mags for everything. I've tried using straight mags but just cannot get used to them at all. I don't think I know any other Tattooer that uses curved mags haha.

Any formal art training? Do you think it's even necessary for any sort of art training when you do a more traditional style of tattooing?

I was always one for drawing when I was younger, and then I did art at school and that

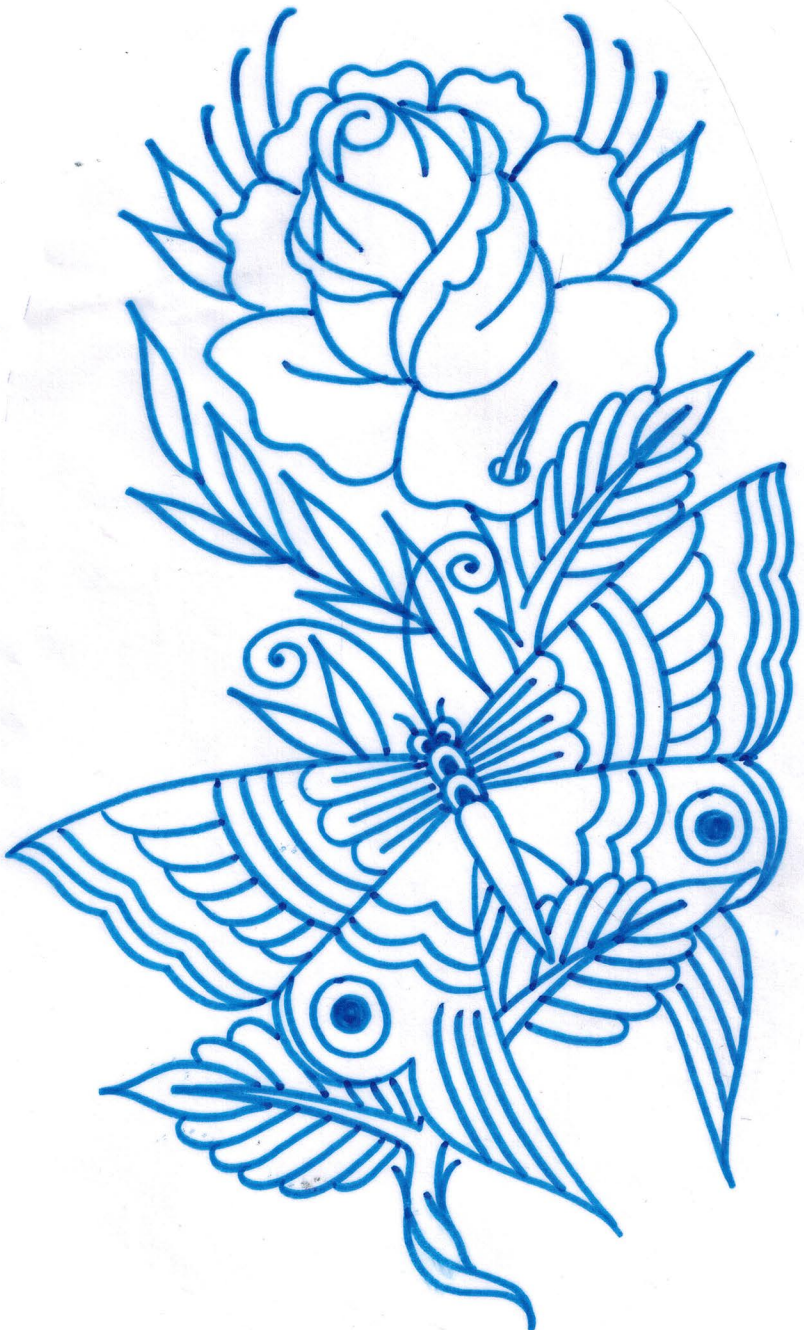


**NORTH SEA TATTOO
COMPANY**

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was pretty much it for me. When I was 17/18 I started buying tattoo magazines and then just copying tattoos that I liked. I still have most of the drawings I did back then, It's pretty funny to look back on them. They are pretty bad haha. I think it's always good to have any sort of art training if you're wanting to get into tattooing, whatever style it is. I think it's good to know what you are doing really. I think during your apprenticeship is where you start to learn alot about drawing tattoos, about where to place things and what makes a good tattoo



Anything you have your eyes set on? Like a dream client request?

Not really, I just love tattooing. You would always love to hear, 'do what you want' but that's the hardest thing I think, sort of to much to choose from. My favourite things to tattoo I'd say would be skulls, daggers, eagles, flowers, snakes and ships. So anything with any of these would be awesome. I like doing large scale work, front pieces and sleeves etc, but I definitely love doing smaller one hit tattoos.

If you weren't tattooing you'd be?

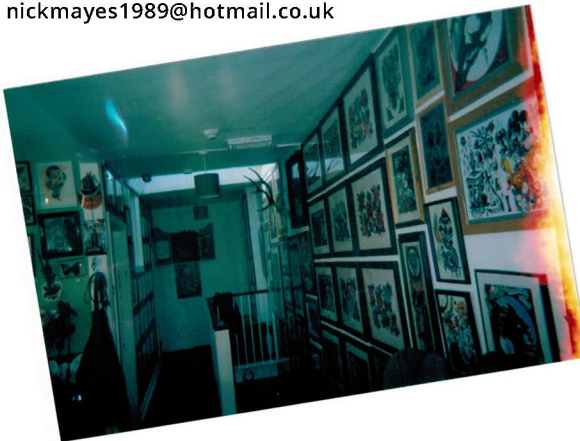
If I wasn't tattooing I have no idea what I would be now. I always wanted to be a postman when I was younger, just like Kevin Costner haha. I have no idea why, just seemed like a good job fun job to do really. Ride around on a bike and finishing early sounded great. I travelled around Australia for a year just before I got into tattooing so maybe I would have traveled a little more.

Turtles, Transformers or Thundercats?

'Cricket. No one understands cricket. You've gotta know what a crumplet is to understand cricket' one of my favourite lines from one of my favourite films. R.I.P Teenage mutant ninja turtles.

Interview by Nick Baldwin.

Nick tattoos at North Sea Tattoo, UK
nickmays1989@hotmail.co.uk



·MAYES·









bee





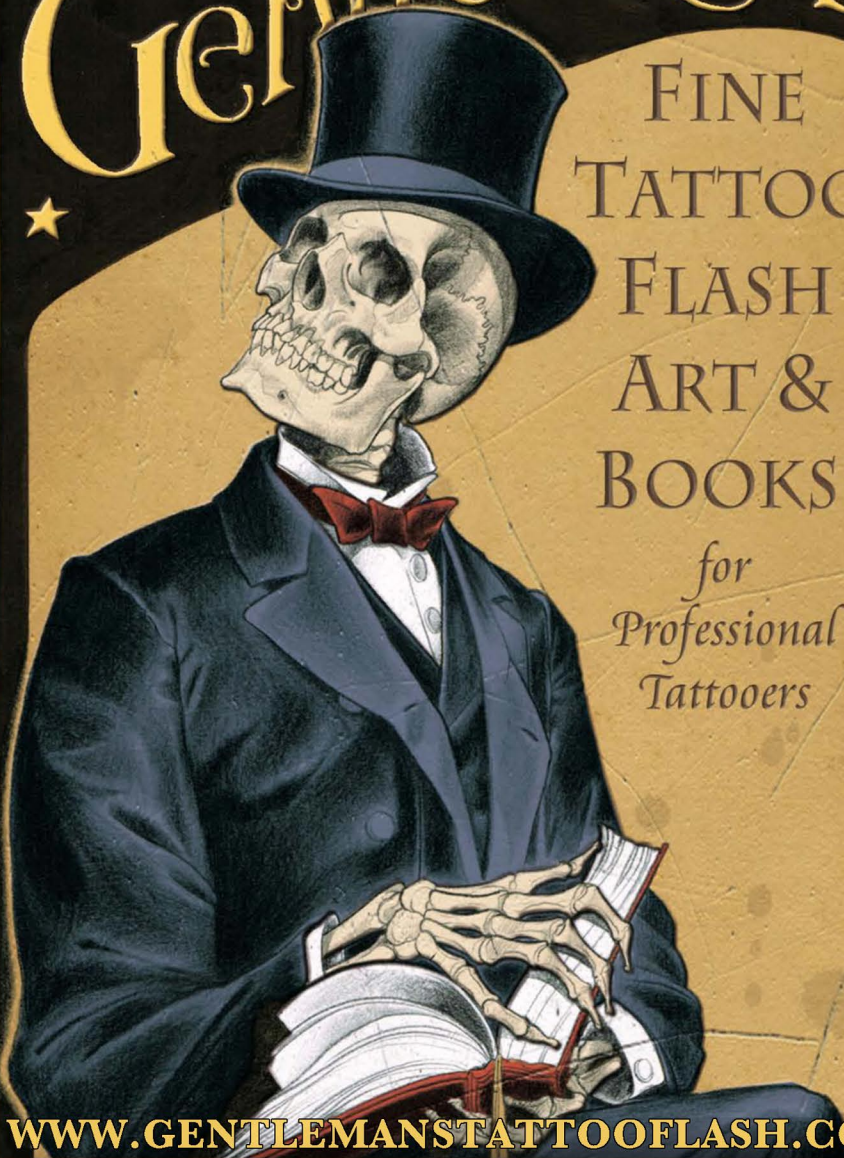


Fox

Gentleman's

FINE
TATTOO
FLASH
ART &
BOOKS

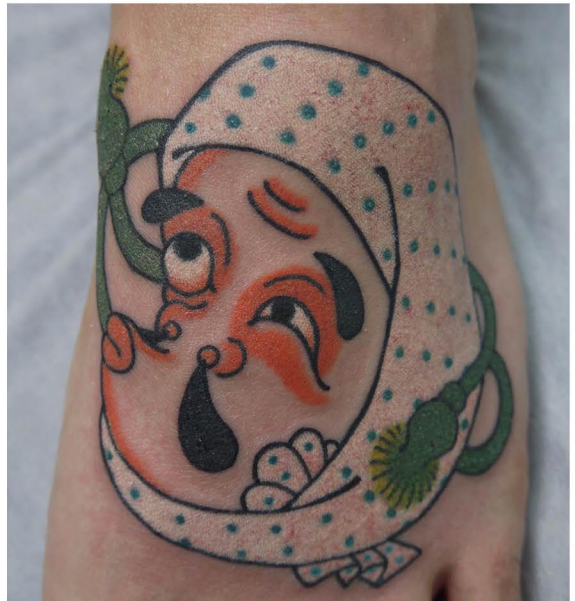
for
Professional
Tattooers

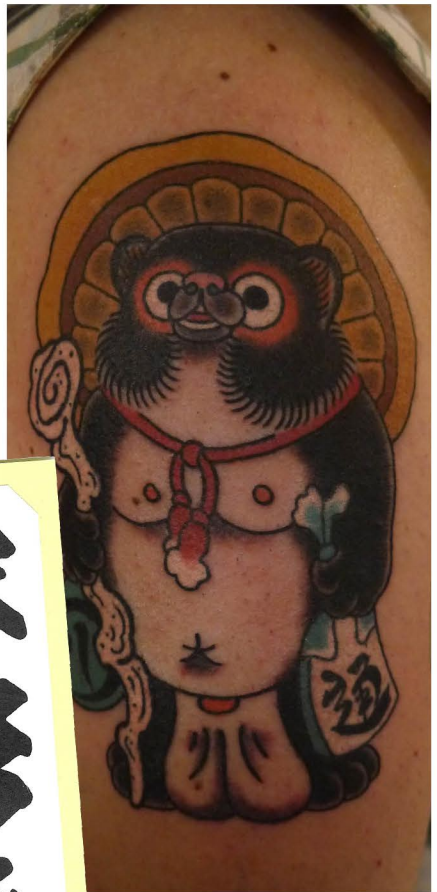


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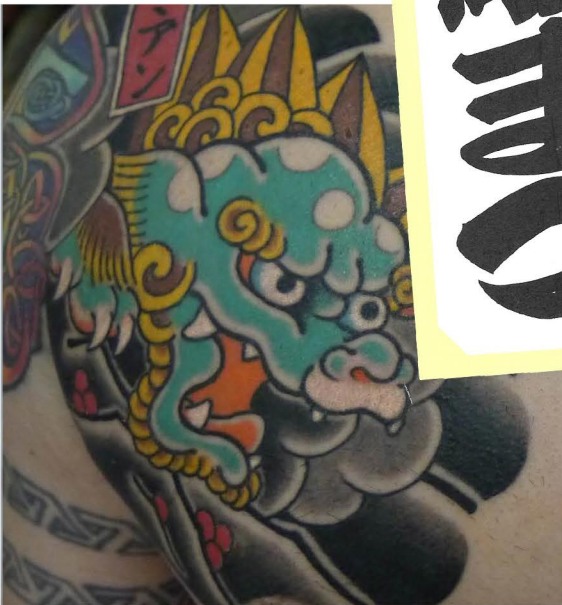


Horimatsu Portfolio
Dragon Tattoo Okinawa, Tokyo
bunshin10@gmail.com





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b intentions 's t





Ash Davies

Stronghold Tattoo, Cardiff



BURTON JEAN-PHILIPPE

PURPLE SUN TATTOO BRUSSELS

PURPLE SUN TATTOO BRUSSELS

INTERVIEW BY ASH

Please introduce yourself

My name is Jean-Philippe Burton, grateful to live on this beautiful planet earth, 30 run around the sun and tattooing for 8 years now

And you've recently opened a shop?

I've recently opened a collective shop in Brussels Belgium called Purple Sun, with Caroline Karénine, Indy Voet, and Marine martin. The collective idea and the wish to work all together was really important to me, so that's the only reason for pushing to open a shop again.

What is tattooing like in Brussels?

Since this past 5 years in my sense tattooing evolving a lot here in a good way, quality of artist, also the customer are more open minded, guess it's also cause I changed myself. But I think public opinion slowly but surely has changed these past years about tattooing and tattooed people. Sure you will tell me bad sides comes also with all this, but I try my best to support all the people who truly love and support the tattoo scene here in Brussels and Belgium in general.

Is Brussels the place you've found most open to your tattooing?

For Belgium, yes sure! I had amazing times also in every places I went, always had nice customer all around, I'm lucky.

What level of input do you require from a client when creating a design? Are a lot of your tattoos pre drawn without a brief?

Try the more I can to meet the people to talk first about their tattoo when it's possible. You can get the feeling of what they want, feel and want to express or not, or have a special request. And I share to them back what I feel about their tattoo is an exchange, but I have to feel free myself too, that's really important to me to express the best I can. I do not do so much of pre drawn design, but enjoy the same working on someone else's idea or mine.

What is your ideal client?

Idea to have "ideal client" to be honest sounds strange to me! Sure sometimes took more energy with some than other's, but at the end the purpose of all this to me is the client went home and feel happy about the tattoo and the experience he had. Every one is different and I think we should respect that, I try to give my best to everyone, find the balance to makes the customer and myself agree about it.

Your tattoos cover a wide spectrum of style, technique and application, does this happen naturally or is it a conscious effort to be diverse?

Before I used to go on the way of what was "in the moment", not the tattoo scene but this wasn't good cause I didn't trust in it, it wasn't me. And one day I say stop now I will let it go and I start to draw and do what I feel to do, and it happen naturally after that. Now just tried to found the best way to express what I want, everything is connected.

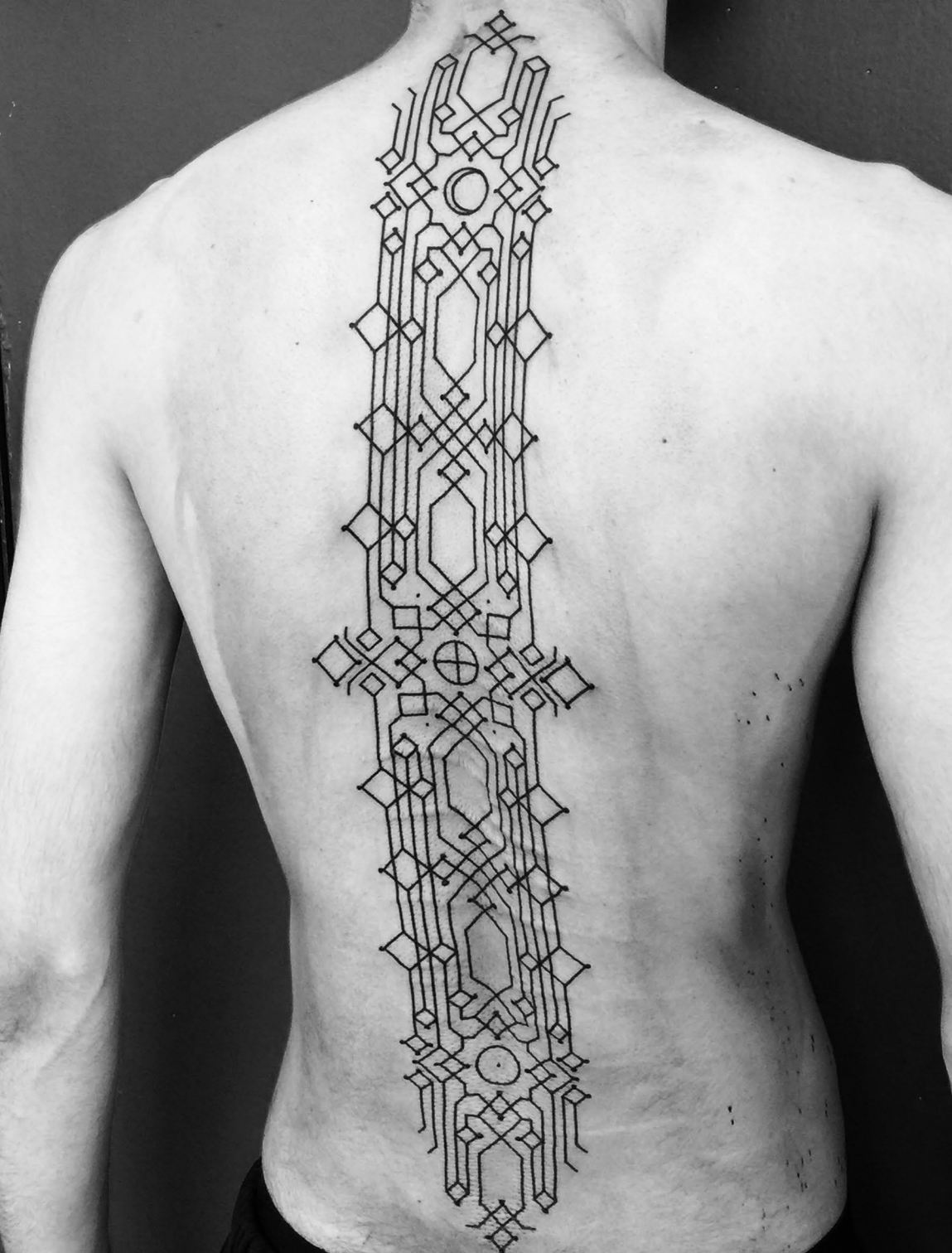
What style did you first pursue when you started tattooing?

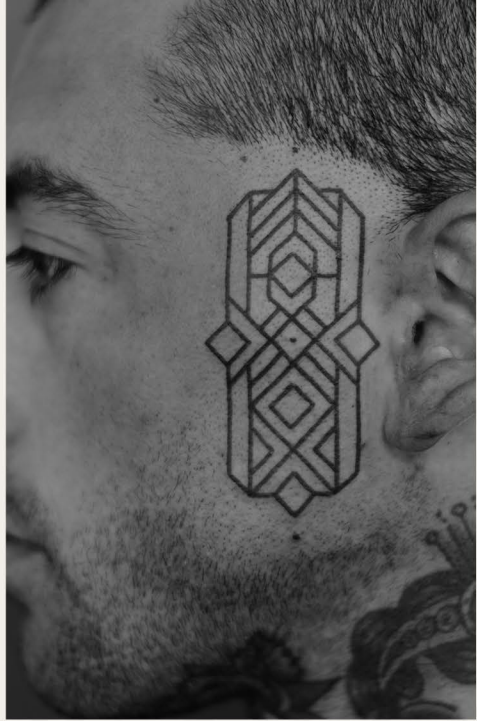
Think basically old school but I wasn't good at it, but I always tried to do a bit everything, that's important to me. I love doing tat's, when someone come for a design of mine I see it as a bonus, but I still do walk-ins a lot and I enjoy it.

What tattoos do you think you are capable of but are yet to explore? Where do you see your tattoos going in the future, is there any styles you have in mind you haven't done yet?

I don't know and I guess I don't want to know, we will see were life will drive me! The only point I want to manage is to make more larger scales pieces back-piece's, full arms ect. This will be the new challenge to think differently my work to fit with more background and be really adapted to the body.







How important is painting to you and how often do you paint?

Painting is now as important as tattooing, make me feel really free that's the matter. I can fuck up a painting try and try again develop new thing, always pushing without restriction, which for me would be hard to do on the skin of someone, so for me now creativity in painting works hand in hand with tattoo. Painting is by period sometimes could make like 3 painting's a day during few weeks and then stop for few more.

How spontaneous are the forms you create in any medium?

I try to put an intention before I start, and let it go. I always need to feel free. I try to get first flow, relax, see were it goes and with that base work on it pushing it and try to respect the first flow I get cause the first for me is the one with more energy on it and try to keep it the most I can.

How important is the technical aspect of tattooing to you?

Think it's quiet important, make a nice design but with a bad technical aspect won't work as you wish, for me is always looking back to what a should change or take care of.

Have you explored tattooing techniques and application as well as design?

I don't think so, I was working for few years in a street shop so a learn a lot like the classics techniques to be "good" in every classical tattoo, but there is now many artist explore the techniques a lot, with unexpected crazy result! I things is a step forward I should work on.







Do you enjoy travelling to tattoo?

Yes! This changed my life, meet new people, culture, everyone has something to share with you this is incredible to can mix traveling and tattoo we are really lucky. Help me a lot in personal being, and a lot too with tattoo is always incredible to see other people working and share good energy, have a look to every one draw and tattoo so inspiring and have good talk. I'm early grateful for all this!

What travel plans do you have in the future?

The plan is to goes were the wind will push me. I don't like to know that many time in advance were I will go cause it become and obligation. But basically would love to go everywhere I can on earth. Let's see.

What do you value the most in tattooing as a whole?

Make the customer happy with their tattoo and the experience they get. It's make me happy back, so is simple as that.

Is there anything you would like to add to finish?

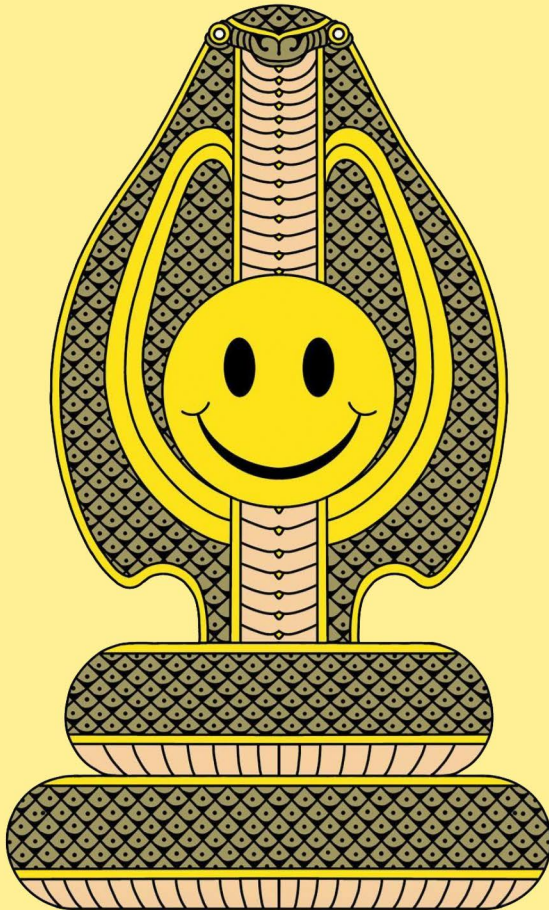
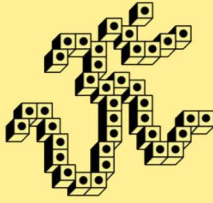
I'm really grateful, for all this.

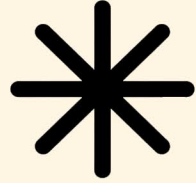
Thank you.

Interview by Ash Davies

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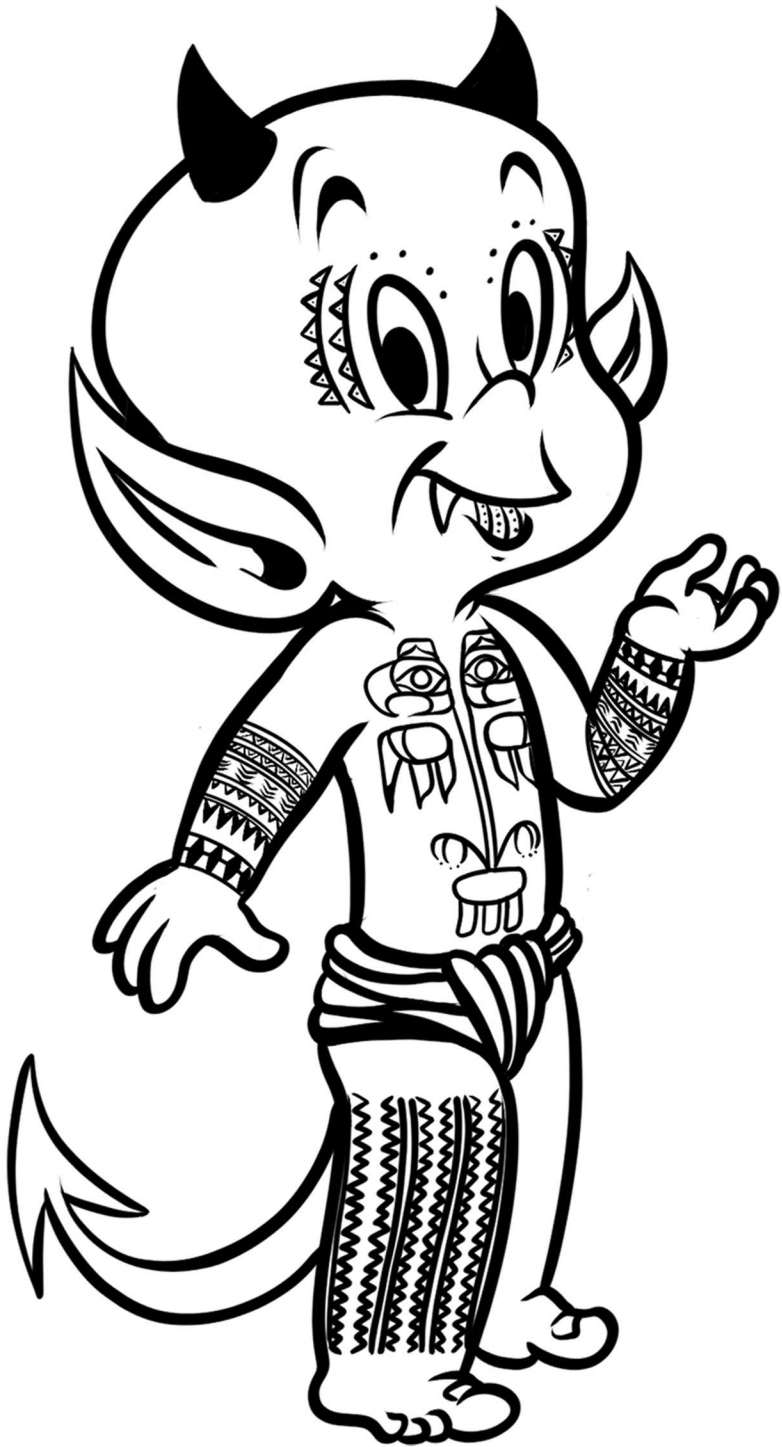
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D



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EVER WITH
THANK
THIS IS

SO HARD FOR ME TO READ ANY OF THIS BACK, INTERVIEWS THE LOT. I WANTED SOME DOWNLOADABLE CONTENT FOR THE NEW WEBSITE AND I THOUGHT I COULD ADD MORE TO WHAT WAS ALREADY THERE.

HOPE YOU ENJOY AND GO EASY ON ME. I ALWAYS HAVE THE BEST INTENTIONS.

ASH

P.S. I'VE BEEN DIAGNOSED AS DYSLEXIC THIS YEAR, FROM THIS ISSUE ALONE IT'S INSANE THAT IT TOOK SO LONG TO FIND OUT.



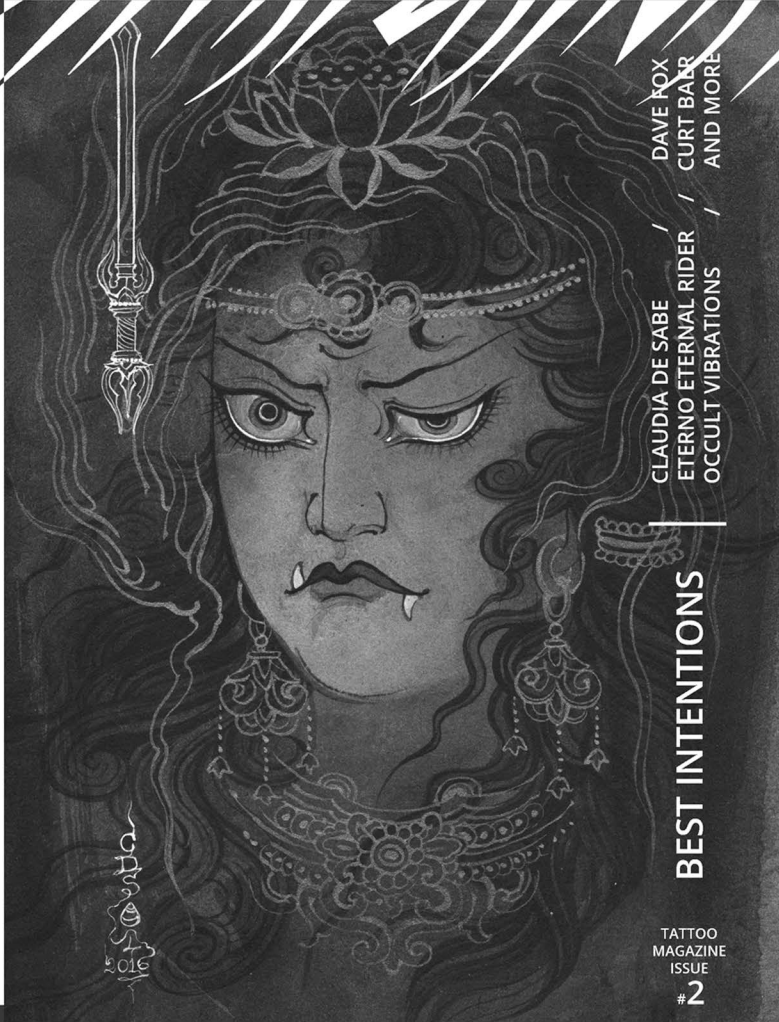
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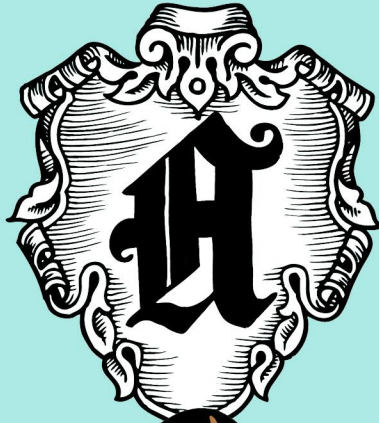
BEST INTENTIONS TATTOO MAGAZINE ISSUE 2

INTERVIEWS WITH **CLAUDIA DE SABLE, DAVE FOX, CURT BAER, ETERNO**

CONTRIBUTIONS FROM **OCCULT VIBRATIONS, SEVEN DOORS, JIMMY DUVALL, TEIDE, ROSIE EVANS AND SAM LAYZELL, TONY WEINGARTNER AND MORE**

AVAILABLE UP FOR DOWNLOAD SOON TOO, IF ITS NOT ALREADY **M/**

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