



INKVASION
A Tattoo Lifestyle Magazine

InkVasion
aka IV Magazine
"IV Today's Healthy Addiction"

Fall 2024 Issue #4

Featured Artists

Gil Montie
Bob Tyrrell
Guy Aitchison
Joe Capobianco

Featured Events

Motor City Tattoo Expo
Florida Gulf Coast Tattoo Expo
Skin Design Tattoo Soho Red Carpet

Featured Models

Amanda Tyson
Sarah Syren

Celebrity Feature

Robert LaSardo

Masters & Moguls Edition
The King of Conventions
Troy Timpel



Masters & Moguls Edition

This edition is an homage to the pioneers, visionaries & entrepreneurs in the industry that paved the way for the tattoo world. There was extreme judgment from society & the law but yet they pushed the limits to the point of change. These pioneers such as Gill Montie and many others suffered all sorts of repercussions but their belief was to live and breath tattooing. In this edition we also feature artists that have been part of the great evolution that we know now.

From Troy Timpel, the industry's "King of Conventions". Taking over the circuit by producing tattoo expos in almost all the prominent cities in the country. Also, Guy Aitchison who still continues to educate others through his Reinventing Tattooing site. One of my favorite artist, who is also from my stomping grounds on Long Island, Joe Capobianco who not only is a phenomenal artist recognized by his art but also took the opportunity to well represented us when he was the host TV Reality Show - Best Ink.

Bob Tyrrell another spectacular artist I've known for a long time and who never changes who is and what he stands gave us a last minute interview. We are blessed to have a few of the people I've admired since my involvement in the industry in 2005.

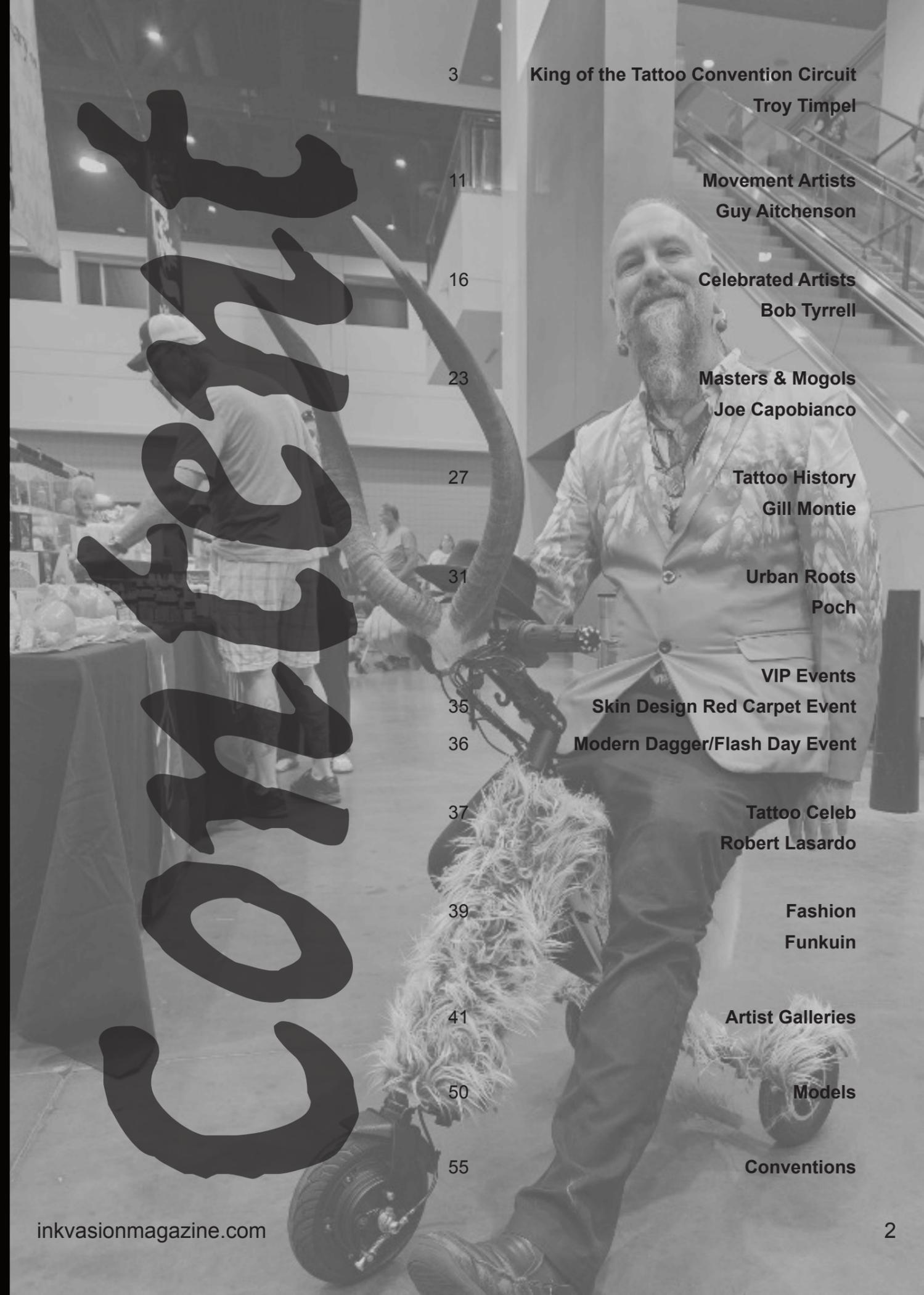
In this issue we only covered a small amount of people we admire and who believe created change but one specifically I would like to honor him for his bravery and excellence - Joshua Carlton. R.I.P. From the bottom of InkVasion Magazine's team our heart goes to his family.

Editor Frankie Scorpion

RIP

Erric Bonesmith loving father of 2 beautiful ladies and former bassist and founder of the band Killcode.

Link to donate for his kids.
<https://gofund.me/156bec12>



3	King of the Tattoo Convention Circuit Troy Timpel
11	Movement Artists Guy Aitchenson
16	Celebrated Artists Bob Tyrrell
23	Masters & Moguls Joe Capobianco
27	Tattoo History Gill Montie
31	Urban Roots Poch
35	VIP Events Skin Design Red Carpet Event
36	Modern Dagger/Flash Day Event
37	Tattoo Celeb Robert Lasardo
39	Fashion Funkuin
41	Artist Galleries
50	Models
55	Conventions



King of the Tattoo Convention Circuit

Troy Timpel

Let's start with a short recap of your history with one of the pioneers of the industry Philadelphia Eddie and how he passed over the torch to you. Can you tell us about that journey?



Eddie gave us notice in 2002 he was retiring, and retired in 2003. He sold all the shops to the people managing them at the time, and I asked him if I could take the show over. He gave it to me but told me it was kind of fucked. He failed to secure a new location in 2002 to host it. Part of the reason was the local police wanted \$10,000 in security for issues with the show. He agreed to pay them and then burned em for the money. "Should have gotten a signed contract from me" he told them. He was using Bikers to run security for the show, and there were a lot of property damage and issues with the show. Someone stole the shuttle van, fights, rooms trashed, biker security shooting guns in the parking lot, that kind of shit. He told me nobody would book me, and good luck with the show. At the time the last floor plan was 65 booths. Standard size at the time for a show. You had to be in the magazines at the time to get a booth, and the only way in the

magazines was to do shows, so it was a tough time to break into the scene. I decided I wanted to change the system and create a bigger show to appeal to the general public instead of just a hotel show of newer tattooers getting tattooed by older ones, and a handful of collectors. I wanted the general public to come and embrace tattooing and the magic that was our industry at the time. I convinced the Sheraton in downtown Philly to take me. They were hesitant and pushed a huge F+B on me. I used it as an opportunity to Roast Philadelphia Eddie and built dinner roast tickets into the price of the booths as a package. The show was really good and I promoted every nickel I had into the event. It paid off and I was able to sell enough hotel rooms to gain momentum to move forward. I stayed at the Sheraton for another 8 years until I outgrew the space in 2011. I'm now at the convention center which was another big jump from the hotel to go. I built it and

by re-envisioning what tattoo conventions were started drawing a big public interest into tattoos. Eddie years later was on the convention center floor having a drink with me. He said never in a million years thought I would grow that show into what I had. He was super proud that I was able to build the show into the biggest in the world.

So you went from a tattoo artist to being affiliated to one of the industry's most relevant pioneers to inheriting a tattoo



convention which is known as one the most iconic tattoo conventions, the Philly convention. Did you know at the time that you would take over the tattoo convention circuit and produce over 20 conventions in the United States?

It kind of happened organically that way. I had

moved to Philly from Milwaukee to go work for Philadelphia Eddie. Technically I was an apprentice when I came, but with a year of Art school, and being a natural artist tattooing came easy for me to learn. 10 years later my mom was complaining I never come to visit Milwaukee anymore, so I decided in 2005 to throw a show in Milwaukee. It went over well, and Mom was happy to see me. (Still complains I don't visit enough). Then the next one was Baltimore. I used to go down to visit a friend that helped

teach me how to tattoo named Big T. I liked Baltimore and decided to move forward with a show there. I added Chicago as Milwaukee was drawing a ton of people from North burbs of Chicago, and thought I would try it there. The next was Minneapolis, and then Louisville to try something between the East Coast and Midwest. Then hungry for proper BBQ I tried

KC. I remember watching 2 people pass out watching our suspension acts in KC. My guy Soap who is now our Webmaster, but back then was Roadcrew said, I don't think people out here are ready for this. I said lets keep it going and see if I can build an interest in Tattoos there. The first year we packed up and went home with the XL category awards as nobody even had sleeves out there 10 years ago. Now it is just like everywhere else. Its interesting to watch the impact of the shows to the cities. I started very early to add a lot of entertainment and try to create more of a festival atmosphere to grow the shows. Give the public something to come back to each year to grow it. How much interest in Tattooing grew over the years of promoting tattooing to the general public to those cities I host? From KC we started kind of connecting the city dots in between them. I stayed away from Cities that had existing shows unless the show was really terrible or the promoter wasn't advertising the event. Or in a case next year I just don't like the promoter running his mouth about me. I tend to try to respect the local environment in that way. Some markets didn't work and I never came back, or like Louisville where the health dept raised the fees past anyone doing the city again. Some markets like Phoenix, Durb came back to host his, and another show called Gila is doing a great job so I backed out. Same when Brian Everett did Albuquerque. I had plans and left the city to him.

How many have you done already?

We are at 33 shows next year in 2025.

How did you come up with the name Villain Arts signature?

Originally I started a clothing and jewelry label called Tattooed Kingpin. It was tattoo bowling shirts, and photo image body jewelry. Odds are if you bought picture plugs from Hot Topic in the 90's I made em. At the same time "Kingpin Needles" started to gain momentum with being one of the first to manufacture Chenneyes Cartridge system. This gave them a foothold in the supply game. As a result they started to Brand Kingpin tattoo supply. I was Tattooed Kingpin and decided to rebrand. My convention business had taken over my clothing label by 2006 and decided to rebrand as Villainarts. I wanted a name that was art, but still a celebration of being "lowbrow". It fit well.

Do you plan on taking over any other cities?

Our 2025 schedule is posted. I'm not sure if we want to add more in 2026 or not. There are a few cities that I am interested in trying out, but 33 shows is a full plate, so maybe, maybe not. I would probably ditch some of the smaller ones for larger markets if I did.

I know that back in the day it would be unheard of a tattoo shop opening up near another shop. Have you gotten any backlash for putting your tattoo convention in cities that previously or



currently have home-based conventions that have already had those areas prior to yours being there?

We have tried to respect most of the good and successful shows. I'm friends with Durb, and Tramp, and a lot of the people that do other cities with good shows. Like my friend, Natans show in Boston, or Detroit, Phoenix, Columbus, Tommy's show in New England, etc. I even stayed out of places like Salt Lake City even though the promoter speaks ill of me, but respecting his show. If I entered markets, most likely it was because the shows were underpromoted, or struggling. Some markets have 2 shows like Denver. The other is a year older than mine. Part of that was a booking issue to start the same year. I don't know that guy, but let him promote his at mine this year. Only ones I don't promote or support is a group that is doing a lot of the same venues as me. They are not tattooers and decided to do a bunch of the same cities and venues as me. I heard their shows are not going well. One of them they let people in for free on Sunday because it was so slow, and still nobody went.

The local tattooers should support our shows. We spent a ton to advertise tattooing to the general public. It gives the public an interest in tattooing. That interest typically lasts a lifetime. How many people have just one tattoo? The impact of what my career in Villainarts has done is huge to both the industry and the public interest in our medium. Having a place for artists to get together, see the newest supplies, talk to other artists is very important to the growth of our industry. Having a place to meet and celebrate these great artists is important to the general public as it creates an interest in our medium. More people have gotten tattooed because of my hard work in promoting these events than few other people in the business.

Has there been a city that you have put your convention at that you felt was maybe not a good idea afterwards? And why?

I rarely fail. Sometimes I do. Memphis was a fun place to visit, but not much of a market in 2012 when we went there. Providence RI was a cool little town, but the convention center ate me alive with nickel and dime fees. I drew 3500 people and lost money there. South Florida is a tough market. I didn't manage to make Miami or Ft. Lauderdale work. There was a show in Westpalm recently, but heard it was a flop. NYC, LA, and Miami are tough markets as the division of Rich to poor are extreme there. People are super rich are too good to get tattoos, and the poor people in those cities can't afford the prices of nice tattoos. Those cities are full of Kings and servants and it makes a tough market. I'm doing Long Beach, but that part of LA is more of an upper-middle-class suburb.

Baltimore, Chicago, and Philly are known as your top conventions, which others of yours do you hold dear to your heart?

I have a lot of cities I really enjoy doing. Minneapolis is 16 years of fun. Can't beat the BBQ in KC. Savannah GA is a beautiful little place. I grew up in Milwaukee so that is always a "beer and Green Bay Packer" type of nostalgia for me. We did Portland Maine last year and that little town is super cute. We did Alaska and this year in October so I can see the northern lights. Part of the journey is the travel. I have probably been to more countries than most Americans have visited states. Something nice about getting away, seeing a rad tiki bar in Omaha NE, or taking a day to see the Dali Museum in St. Pete. My heart is a suitcase and plane ticket for the next adventure.

How do you feel that the change in venues from hotels-based to arenas has changed the game and the vibe?

Baltimore and Philly had to move to larger venues for Occupancy issues. Minneapolis and KC are my last 2 hotel shows. I like them, but more space to work, better lighting, non-porous floors

instead of carpet, and safety for larger groups and shows have kind of made it necessary for me to move to convention centers. They work better for the format of the shows, and safety.

I see you have continued the Philadelphia Eddie's suit trend. Was this something you did with him or after he passed to continue the legacy of it?

He told me after a few shows that I looked like a bum. He said to dress for success and success would come. I have a few suits that Eddie and I went suit shopping together. I always liked the Gentleman tattooer end of the industry. I looked up to guys that dressed nice, and at the shows, you can see people choose them over others because they look professional.

Where do you find these suits?

All over. I collect them. I have a big walk-in closet full of em. A lot of them I got in Cleveland at Mr. Albert's modern men's suit shop.

Aside from tattoo studio owner, King of the Convention producer, a tattoo artist who excels in other forms of mediums of art, and an all-around pioneer in his own right, what else have you been doing to expand your empire? I say this because I had the pleasure of seeing your warehouse in Philly and I was impressed. Not everyone knows the vast amount of businesses you have created for the industry.

I own 3 shops. Partners in 2. I also have a good real estate portfolio built up. I started with a factory building that was kind of falling down and rehabbed it into a 24-unit apt building. I refinanced it and kept buying more property. I have a whole different business with 12 employees who develop real estate for me in my copious spare time. I'm also working on opening an Oddities bar in Philly. I was hoping to have it ready for Jan to do an opening party there, but not sure it will be ready by then.

Here's a question that I am looking forward to hearing from someone like you in the industry, how do you feel about the direction of tattoo history is going with less apprenticeships which means less tattoo history is being taught? How do you think we should have tattoo history preservation in the future?

I think about this often. There is a museum startup in Long Beach CA with Good Time Charlie's collection and others that are loaning items. I'm going to loan items for it. It is called the "Heritage Project" I hope it succeeds. A lot of our history is scattered. The Tattoo Museum in Amsterdam closed. There are several private collections that are out there on display in shops, but hope to see a lot of the history preserved. I lost a lot of friends and most of the old-timers I knew coming into this business 33 years ago have passed. Also, everyone in Mike McCabes NY tattoo history book is gone. Glad Eddie wrote biographies of his journey. A lot of tattooers don't know the history they are part of. It is sad. I still sell tattoo books and hope people collect them and read about these legends that paved the road for us.

Being that podcasts are so relevant these days, do you see yourself doing a podcast?

I would love to but 33 shows is a lot of packing and unpacking a suitcase.

How do you balance family life with your wife and touring your conventions and still find time to vacation?

I moved to a beach in Puerto Rico. Not really a vacation, but at least it is nice and calm like a vacation when I come home. Luckily my wife has tattoos so she travels the shows and does tattoos while I run the shows.

Aside from your shows, is there a particular tattoo convention you like going to or admire?

I attended a little show in the Colorado mountains. It was fun. I brought and did Acetate tattoos from my extensive Philadelphia Eddie collection. I would like to start tattooing again at shows, and just do Philadelphia Eddie Acetates. No appointments, just catch me in the chair. A lot of it is my time. I'm kind of already maxed out for time with the volume of shows I host, so not sure how much time to do more I have.

As we all know Philadelphia Eddie passed over the torch to you, do you have a protege or family member you see yourself passing the Villain Arts to?

Eddie gave it to his employees. I imagine someday doing similar.

Do you ever see yourself retiring from tattooing or producing conventions?

I'm only 51 so I still have a few good years in me. I think about it. I'm doing a few larger real estate projects right now. Maybe with those finished, I will have time to step back a bit more.

Do you feel there is an over-saturation of tattoo conventions or do you feel that now our industry is more accepted which gives all producers who know what they are doing the same possibilities to capitalize on it as you have?

Hopefully, the popularity of tattooing will stay interested. I imagine when it wanes, some of that will fall off.

Being that you have experience in so many cities putting on shows and you have dealt with so many health department officials, do you feel that maybe our industry should try to get those regulations unified nationwide?

They kind of are doing that already with the BAMC (Body art model code). I sit on the non-profit board of the APT. There is a lot going on right now with the MOCRA cosmetic rules being built, and the feds putting the BAMC. There are also groups like AFDO that are working hard on developing safety regs for inks and products for tattooing. Ink in Europe for the EU a few years ago suffered a huge blow to tattooing with regulations that were premature and unfounded. The US is working on it and is open to the APT for the most part for comments, and suggestions, and we are learning a lot of it together. Some of it is help from the larger supply groups that are devoting time and resources to helping. The government is currently looking at Tattooing and the APT is working hard to protect the safety of tattooing and the industry as whole. I suggest all tattooers join the Org to help us guide tattooing regulations in a positive way for all of us.

Troy's social: @villainarts
Writer: Frankie Scorpion

Evereglades Invitational



Tattoo Expo
Aug 22-24
2025

Charles F. Dodge Center
601 City Center Way
Pembroke Pines, Florida



Guy Aitchenson



To the tattoo industry, the name Guy Aitchison is legendary and comes attached with accomplishments that reach far outside of the world of tattooing. His tattoos are that of sci-fi dreams and that touch a part of your alien soul you didn't know was there. His paintings bring you into an imaginative world that takes your mind deep to a place beyond linear thinking. This is the world he lives in every day. It is magical and has no boundaries. His inspiration has no limits and his artistic DNA is in most if not all that are working in the tattoo industry. He has also been a leader on tattoo innovation and education. Join me as I talk to Guy about his educational program REINVENTING THE TATTOO and how it has evolved after so many years of helping shape our industry into the monster it is today.

Hi Guy, how are you today?

It's been a beautiful summer day doing beach stuff with the wife and kid. About as good as it gets.

I am honored to have this opportunity today to be able to talk with you about something I feel is very important, not just in our industry but in life in general...education and how we evolve. We are in constant growth as artists and people. The evolution of artists in this industry are reliant on the information given from people that have paved a new path on a quest for their own information. Those pioneers, like yourself, give back to the industry from years of knowledge gained and wisdom earned. Your participation in this evolution is evident and many have gained much valuable information from your generous sharing of your years of experience. You have impacted this industry in so many great ways and we thank you for it. You developed a way to teach people with your book called Reinventing the Tattoo and forever changed the way we as artists work. Could you tell us how you came up with the idea and when it became a reality?

Teaching has always been of interest to me, maybe because of the stark challenge of having to know the material well enough to explain clearly. As a young artist, I didn't have the means to launch an educational program, so I just sat on the idea until the early nineties when Dennis Dwyer from the Tattoo Tour convention invited me to teach a seminar. It was a nice controlled environment so I felt safe trying it out. At the same time, I felt strange charging money for just talking, so I made these little 15-page color booklets that I gave out to the attendees. That was my first educational text, and the whole thing sort of built up from there, seminar by seminar. Eventually, it kind of coalesced into the core Reinventing curriculum which is based on a list of tattoo-centric design principles such as Flow & Fit, Contrast, Positive/Negative Relationships, Lighting, etc. By the mid-nineties, I had published the first Reinventing the Tattoo prototype, which came bound in a loose-leaf binder (I believe you might have a copy). Later that grew into a real book with a DVD supplement, which was ultimately replaced by the current version which is



web-based, continually updated, and includes weekly hands-on group exercises via Zoom.

At that time in the industry, tattoo information was considered gold and was not handed out like it is today. Did you get resistance from the industry? If so, how did you approach people that disagreed with the sharing of the "trade secrets" and do you feel it may have changed the perspective of those who disagreed?

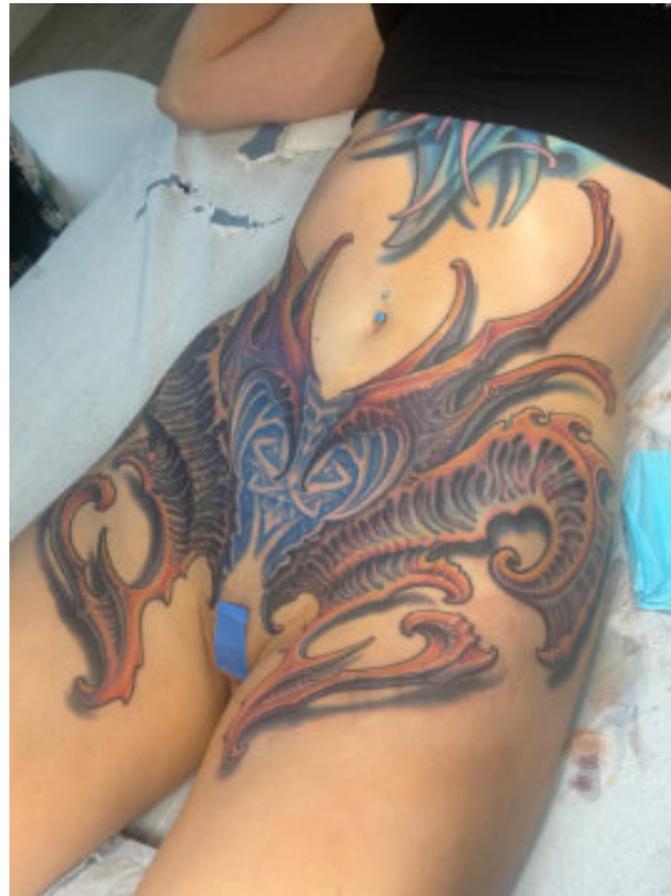
Because of the convention context, there wasn't much resistance. It was all set up so that only registered artists could get seminar passes, so there wasn't a solid reason for anyone to object. At the same time, there was still a sense that I needed to respect the old boundaries. One time I was discussing an upcoming magazine article with a senior artist, an article about coverup. Any suggestion that the article include step-by-step info for artists clearly hit a raw nerve, so I instead aimed the article at collectors and focused on showing what was possible, rather than how.

Younger artists often complain about the so-called gatekeepers in our industry. But there are clear reasons why an established artist might be slow to share their hard-earned technical know-how. Some shops these days have more apprentices than clients, all paying for the honor of learning the trade. This is feeding a massive 7% growth in the number of practitioners- a recent estimate places that at 2 million in the US alone, growing to 3 million by 2030.

People are now learning from videos on social media and YouTube. How has Reinventing the Tattoo evolved to keep up with this new age of information?

It's hard to compete with the flood of free

information. Instead, I've chosen to make the program as robust as possible so that the most serious, dedicated artists had not only all this information but also an environment where they can explore and experiment with new ideas and get solid feedback from instructors and from other members. It requires more of a commitment on the part of the artists taking these kinds of classes, so we aren't really that concerned with bringing in students who want a quick fix.



Where do you see the future of education in the industry going and what would you like to see happen with the evolution of Reinventing the Tattoo?

It seems like the proverbial cat is out of the bag. Free information is almost ubiquitous. So we are hoping that enough people crave the kind of group dynamic that Reinventing offers. So far, we've had a really solid core group, some who've been with us for a couple years now. Later this fall we'll be

offering a month-long coverup intensive which will be a shorter program but still highly immersive, almost like a coverup boot camp. I can imagine countless variations on this theme.

Again, thank you for giving back and becoming part of so many artists' DNA and lineage in this ever-growing and ever-evolving industry. Are there any last words of advice to give people reading this today?

Hmm, general advice. The most important thing is to love your job. Remind yourself every day what a privilege it is to be in this industry. Make an effort to immerse yourself in the passage of time, to be in a positive zone as you work the skin, finding a rhythm and balance that keeps you interested. Try to engage clients as if you are happy to have them in the chair- trust me, they can tell the difference. And never forget that your time with that client should be at least partly spent on giving them good reasons to come back. Ask them about future tattoo plans and act like you care about the outcome. They might just include you in those plans.

In closing, I would like to say I have looked up to you as a mentor my entire career from your choice to share your knowledge by creating Reinventing the Tattoo. I still have the binder I got from you so many years ago and reference it when I feel I need to get balance back in my work. Thank you for taking the time to share with us your wise and valued words. Have a great day my friend.

Thank you, Tony. It's my pleasure. of a commitment on the part of the artists taking these kinds of classes, so we aren't really that concerned with bringing in students who want a quick fix.

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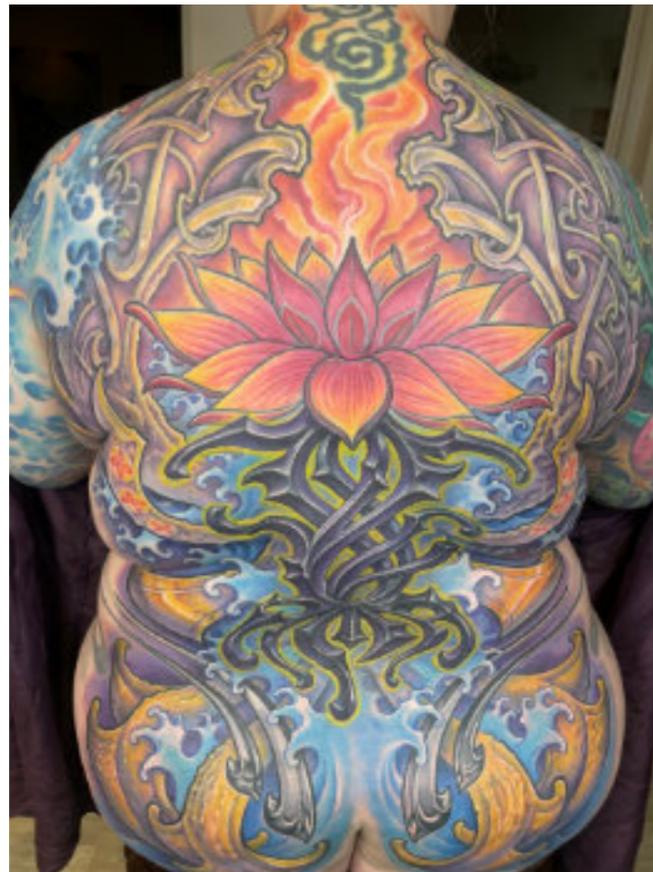
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Thank you, Tony. It's my pleasure.

@guyaitchisonart

Writer: Tony Kelly



As usual I am early for my interview with Tattoo legend Bob Tyrell. I have known Bob for over 27 years since the beginning of his career as a tattoo artist where he worked at Eternal Tattoos alongside one of his best friends Marshall Bennett. As I sit in his living room in a suburb of Detroit the smell of coffee brewing and vinyl fills the air. As I scan the room there are several awards for tattooing, most are for black and gray realism and several art pieces from artists he admires in the industry. There are guitars and amps in several rooms. I'm here today to talk with Bob about his music career not tattooing. So, sit back and enjoy.



Parent's names:
Robert J. Tyrrell, Sharon Tyrrell

Siblings:
Marge Tyrrell Valenti, Todd Tyrrell, Laurie Tyrrell Schroeder

Details about your father's art?

My dad has been an artist his entire life, the only job he ever had. He spent most of his career as a commercial illustrator, doing anything and everything, including storyboards for commercials, billboards for Coca Cola, commissioned paintings, you name it. He worked in all mediums: oil,

acrylic, airbrush, charcoal, graphite, clay sculpture and wood carving. His biggest passion over the years has been oil painting. As far as subject matter, he goes through phases. I'd say his favorite stuff is wildlife and nautical themed imagery. He also loves painting native American stuff, and is currently doing a lot of WWII themed paintings of planes and ships. He's 84 years old and still paints almost every day. He loves doing horror stuff as well! He's done several paintings of movie monsters, I want to get them into print so he can sell prints, horror fans would love them. They're badass! Keep an eye out in my merch store on my website, which I'm going to revamp and update in the near future.

Tell us about your hobbies.

I guess I could call playing guitar a hobby, even though I play in a couple bands and make a little money doing that. Guitar is more of a passion than a hobby. Since I was 14 years old. But art and tattooing are my bread and butter. Other than that, I don't have many hobbies. Getting up on a day I'm not tattooing, I love to sit and drink coffee all day and read magazines. Guitar Player, Guitar World, Classic Rock,

and Rue Morgue. Famous Monsters too. And I just renewed my subscription to Mad Magazine. Oh, and the tattoo magazines, Tattoo Society and Tattoo Life mostly, these days. And this one of course! During the summer, I live on my deck, I love the outdoors. Bonfires. This paragraph sums up my life in a nutshell. One more hobby I forgot to mention, it's probably the biggest one: going to concerts! I've been going to concerts for 48 years, and I go to more than ever now, at almost 62 years old. I check ahead and see who's coming, and load up my calendar every few months. Then I book tattoo appointments on the days that I don't have a concert. I literally base my life around concerts!

Who are your Art inspirations (tattoo and other)?

As far as tattooing goes, I'm inspired by so many tattooers that I can't possibly name a fraction of them! So I'll just name a few. Robert Hernandez is my number one favorite tattooer, for his tattooing and his art. He keeps progressing and evolving and getting better, more than 30 years after he



started tattooing. His tattoos and art keep getting better. There's not many artists you can say that about. And Paul Booth, him and Robert are my favorites. Paul inspired the horror side of my tattooing and art more than any tattooer, or artist in general. I've ripped him off so much, haha! But man, there's so many tattooers I've looked up to my entire career - Tom Renshaw, Jack Rudy, Nikko Hurtado, Carlos Torres, Guy Aitchison and Filip Leu, to name a few old school artists, but there's a million more. And younger artists (compared to me!), there's Ralf Nonnweiler, Jamie Mahood and David Vega doing amazing black and grey realism. And Matteo Pasqualin, Dmitri Samohin, Josh Duffy, I could go on and on and on. It's mind blowing how many amazing tattooers there are out in the world, compared to when I started.

Besides tattooers, my three favorite artists are Frank Frazetta, Rick Baker, and my father.

Your art background?

I drew all the time growing up, I wanted to be an artist like my dad. But when I started to play guitar

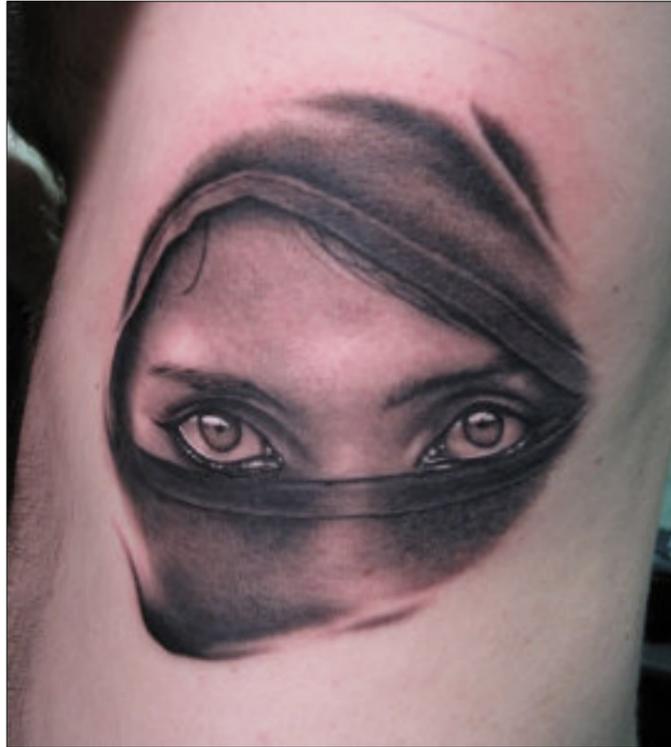
in my teens, that's all I cared about and gave up art completely, besides high school art class. Then, after I got my first tattoo when I was 30, I became fascinated with that, and started drawing again. I took an art class at a local community college, two nights a week. It was Basic Drawing 1, the name of the class. I instantly fell in love with art again, I learned so much in that one class. I loved it so much I took Basic Drawing II the following semester, and Life Drawing the semester after that. I spent three years drawing and getting heavily tattooed, then started tattooing when I was 34 years old. The rest is history!

Are you self-taught on guitar? Details?



A couple friends of mine were taking guitar lessons in the summer of '77, so I did as well at the local music store on the east side of Detroit, Fiddler's Music. What a magical place that was as an impressionable 14-year-old music lover. The staff was a bunch of long haired, pot smoking musicians. It was

heaven for me and my degenerate aspiring guitar playing buddies! I picked up guitar quickly, and after taking lessons for a couple months I learned enough to be able to learn songs and guitar parts, solos and everything, off records by ear.



How many guitars do you own, and what's your favorite?

I'd have to count, but I think I'm at 42 or 43 right now. As all guitar players know, buying new guitars is an addiction. We don't NEED another guitar, but we always need another guitar! There's nothing more exciting than getting a new guitar. It's hard to name one favorite, but I'll name a few. The favorites are all Gibsons except one. There's two 1959 Les Paul reissues, two Les Paul Customs (a black one and a green/blue one), a 1963 ES-335 reissue, and an Echopark Telecaster type guitar, it's a beast. And it's my favorite color, purple. My buddy Gabriel makes Echopark guitars here in Detroit, they're AMAZING. All these guitars are my regular go to's, but I have many more that I pull out and re-string and play from time to time, I love 'em all.

What amps do you use?

I have many amps as well. Most of the bands I played with my entire life have been rock and metal bands, so I've always played hi-gain amps. A lot of Marshalls over the years. Currently, my two favorite amp heads I own are a Marshall 100-watt JVM 410H, and an EVH 5150III EL34 50-watt head. I wish I bought the 100 watts for a couple extra features, but these 50 watts has more volume than I'll ever need! I have another EVH 5150 III 50-watt combo that I use, and I just bought a Friedman Jake E. Lee signature 20-watt head and 1x12 cab, I love it! I use it all the time for practice, it's red and looks super rad in the tattoo room.

What bands are you in and/or bandmates?

Right now, I play in two bands. One is Mario Barth's band, called About Kings. Anyone in the tattoo world should know who Mario is, he's a legend. We're labeled a country rock band (my About Kings guitar picks say Euro Country Rock on them!), but I just call us a rock 'n' roll band. There's some southern rock influences, country, and straight up rock, all rolled into one. I'm a southern rock fanatic, so playing in this band is a blast! Me and Mario share a deep love for Lynyrd Skynyrd. All the members are from different places. Mario lives in Las Vegas, but he's originally from



Graz, Austria. He still spends time there and has a beautiful tattoo shop there. Our other guitarist Alen Brentini and bass player Marko Vladilo are from Croatia, and our former drummer Shane Hoskins is from Nashville. We're currently getting ready to find a new drummer. Actually, I think we found one. Then there's me from Detroit. It's hard sometimes to get us all in one room!

The other band I play in is called Upside Down, it's a tribute to the New Orleans supergroup Down. My buddy Pango from Toledo hit me up one day and asked, "do you wanna play in a Down tribute band?" And I said, "sure!" I love Down. These guys are all good friends, and they're all amazing musicians. 4 of the 5 of us are tattooers. Pango and Jay Jay are both from Toledo and own their own tattoo shops, Brass Monkey Tattoo and Permanently Scarred Tattoo, respectively. Pango plays guitar, and Jay Jay is on vocals, doing his best Phil Anselmo! Jay Jay has an incredible voice as well. He's also an amazing bass player, he played with Rob Halford's Fight for the five years they were together back in the 90's, when Rob left Judas Priest to form his own band. Pango and Jay Jay are also in a Beastie Boys tribute called Imposters In Effect,

they're amazing!!! They have a huge following. On bass, we have Aaron Ruby, an amazing tattooer from Detroit who also plays bass in the band Walls Of Jericho. Badass bass player. And then we have our Toledo brother Johnny Cappelletty on drums, a bad mofo who plays in a bunch of bands. He's a killer drummer. Two of us from Detroit, three from Toledo.

How long have you been playing?

47 years.

What's your Favorite band?

BT - It's impossible to name one favorite band. It can change daily. On any given day it could be Lynyrd Skynyrd, Led Zeppelin, Deep Purple, Black Sabbath, Queen, or Van Halen.

Who are some of your Idols?

Too many to name, but here's a few: Jimi Hendrix,



Eddie Van Halen, Jimmy Page, Frank Frazetta, Rick Baker.

What are some of your Favorite conventions present, past and why?

My favorite conventions have always been the

smaller ones. I don't like big, convention center shows. But for those bigger ones, Mikki Vialetto's London show and now his Frankfurt show are as good as conventions get. The best. Tramp's Detroit show is one of the best in the world. Any convention Mario Barth does is always going to be one of the best. For the smaller ones, Joe John's Pagoda City show is my favorite. There's another

small show I'm forgetting that's amazing. In the past Billy Eason's Richmond shows were the best, man. The 8th floor parties were legendary! There's a ton of great shows I've done over the years, too many to name. Many of those were truly special. Calgary and Toronto are two of my favorites over the years, almost forgot to mention those!

How has being a tattoo artist and playing in bands enhanced each other and evolved?

I find them both to be equally satisfying in totally different ways. I get the same enjoyment, and the same satisfaction from both. It's all art, right?

Do you find yourself enjoying performing on stage in front of thousands, or enjoying having that one-on-one connection with your client, do you enjoy one better than the other?

I think I just answered that in the last question!

Any Words of wisdom or favorite quote for the readers?

Always give 100% with every single tattoo you do, no matter how long it takes. And to quote Iggy Pop, "we're all gonna die, so let's be nice." Be good to one another. There needs to be more of that in this crazy world we live in.

Social media tags

Website - www.bobtyrrell.com Instagram - @bobtyrrell Facebook - Bob Tyrrell

How people can reach you for appointments?

E-mail me at bob@bobtyrrell.com, or you can e-mail me from the website as well. You can also hit me on Messenger with Facebook or DM me on Instagram.

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Masters & Mogols
Joe Capobianco



Let's delve right in ... I had the honor to interview an Icon in the tattoo industry Mr. Joe Capobianco . Born September 22, 1968, In Long Island NY to Barbara and Giuseppe Capobianco He is married to Alethea Capobianco they met at the Richmond tattoo convention back in 1996. She was a tattooer, and shop owner. Living at the time in Chattanooga TN. He started tattooing in February of 1993 . He has been an artist for as long as he can remember. He has no formal training {college} just high school art trained with very attentive art teachers back then.

His style of tattooing is called "New School", his own style Pinup style Reminiscent of the 1950s

with his own techniques and modern twist .. he calls them the "Capo Gal", and the "Blood Puddin", Pin Up. Some of his contributions to the tattoo industry - being a sort of original at an early age of his career. He produced several art books. "What's Not Ta Like", Joe Capobianco Sketchbook", "Knock yourself Out", "Blood Puddin". He's done KidRobot, vinyl Toy (the Bride), as well as an independent release (VaVaVaVooDoo). He produced and distributed a coil machine built through Electric Ink Brazil, called the "BrickHouse". As well as a rotary machine by Bishop out of CA called "The Betty". The inks he uses are All Easy Glow pigments from Electric Ink, out of Brazil. He has been using

them exclusively since about 2007/8.
 #itsnotasponsorshipitsafriendship

His inspirations in the art community - he feels he used to draw more from outside of the tattoo community. Pin-up artists like George Petty, Gil Elvgren, and Alberto Vargas. As well as contemporary artists like Olivia, Hajime Soroyama,

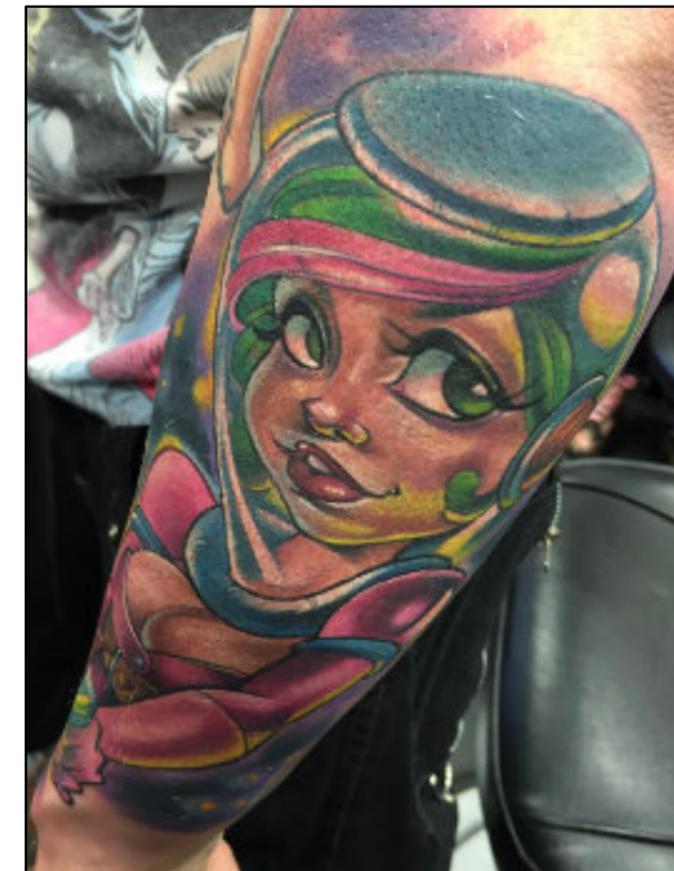


Dean Yeagle, & Shane Glines, just to name a few. As for tattoo inspiration. Older fellers (earlier in my career) have always been the likes of Timothy Homer, Tom Strom, Marcus Patcheco, Mike Ledger, Berni Luther, just to name a few. Newer tattooers (that I've discovered for myself later on), I'd have to say, Victor Chill, Peter Lagergren, James Texx, & Onni O'Leary. Again. Just a few of the talented folks he digs.

When asked how he felt about the TV exposure and if it has done more or if it has revolutionized the industry he answered," Kind of whatever about the TV thing. My first time before BI, was a guest spot on Miami Ink, back in like 2007 (I think).

Being filmed for TV, is really just a lot of sitting around and waiting. Plus, being the head judge on BI, really was just aggravating. listening to producers, and writers coming up with all this BS, that really has little to nothing to do with tattooing sucked. I'd try to throw my 2 cents in now and again. Sometimes it would get used. But I honestly feel that if you weren't in production, they didn't wanna hear it. As far as fame, or notoriety. Hell, most of the viewers that saw the show, didn't even know I was a tattooer and owned my own shop. So. Whatever. " His personal Takeaways -" Like I said. Not much to take away from the show. I did it and met some good folks. Tattooers, and production people. But overall it was just a bit of time on the West Coast, being aggravated."

He has started a Podcast and of course, we had to ask how's it going so far and his aspirations for it . It's called "The Not Fer nuthin" podcast; it was something he has wanted to do for several years. But he was in kind of a shithead space. Really not



digging into where he was in the business, or the direction that tattooing has been going in, in general. He still feels this way about the trade. But

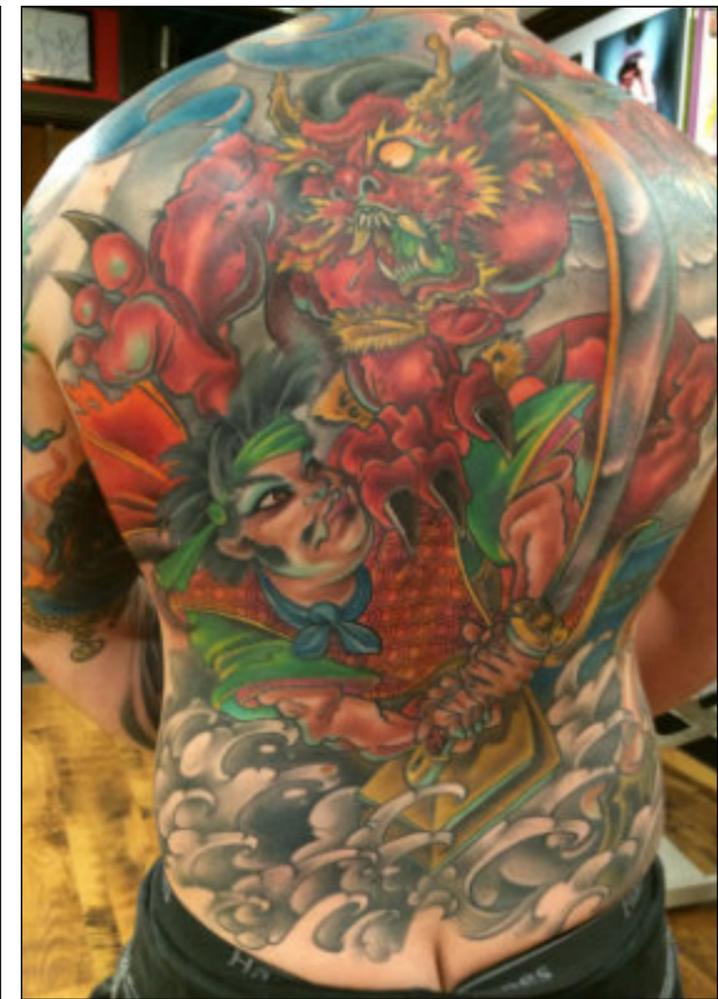
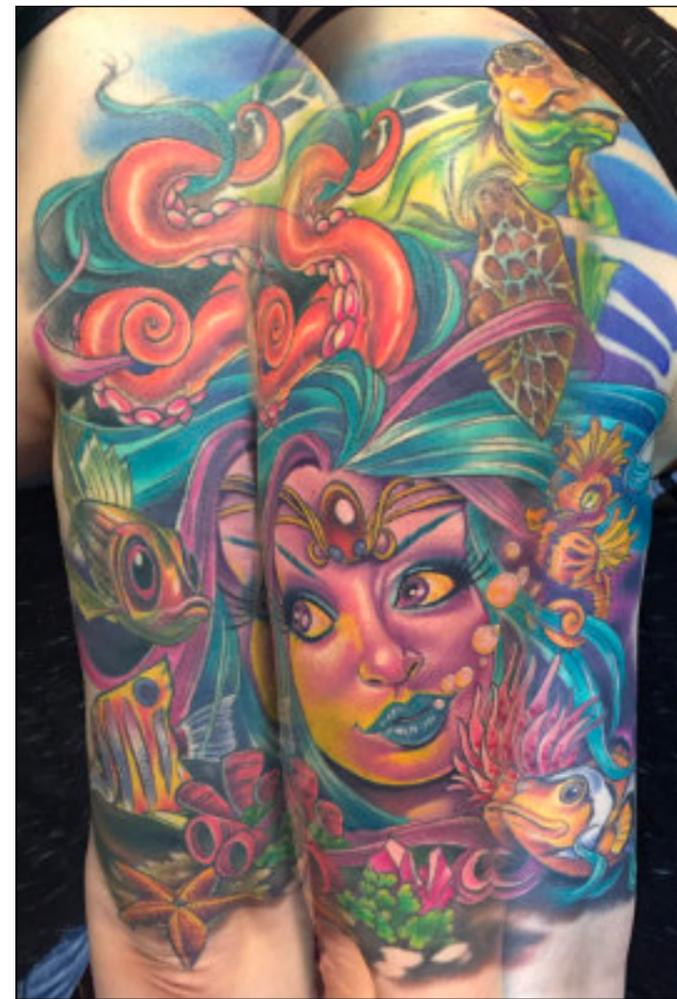
he's also of the opinion that complaining and trying to do little to nothing about it, is just as bad. As for how it's going. Been great to reconnect and chat with good friends in the business. But growth is very slow. So we'll see where it all ends up. When asked about conventions today versus the past " Ha. I don't feel much. And honestly. How can I? They've become soulless, money grabs, making money for the promoters for the most part. Just one more bloated, bullshit scam being played on the dopey masses. And the worst, is tattooers,

between." He prefers to do small ones and ones he knows the promoters. There are a couple here in the States and a few overseas that he still does. " The original London show, my first time at the Milan show (last time held in that particular hotel). I say this about this particular show. Because the following year. Different promoter, different venue, soulless shit show. Carolina Tattoo, and Arts Gathering (family run, & always a good time), Early Hell City's. The Naples Italy show I did way back in 2010 or 11. See a pattern here? Small



suppliers, and all the other individuals sucking on the tit of tattooing, are lining up to take part. Hell, most tattooers of today have no idea what they missed out on from back in the day. How doing shows back then was fresh, and just unique. Make money, hang with friends, as well as gain new followers, and clients. Like a lot of what's going on in today's world, it's just too fuckin much! Now that's not to say that there are not a few good shows and promoters out there. But with how much is happening. They are few and far

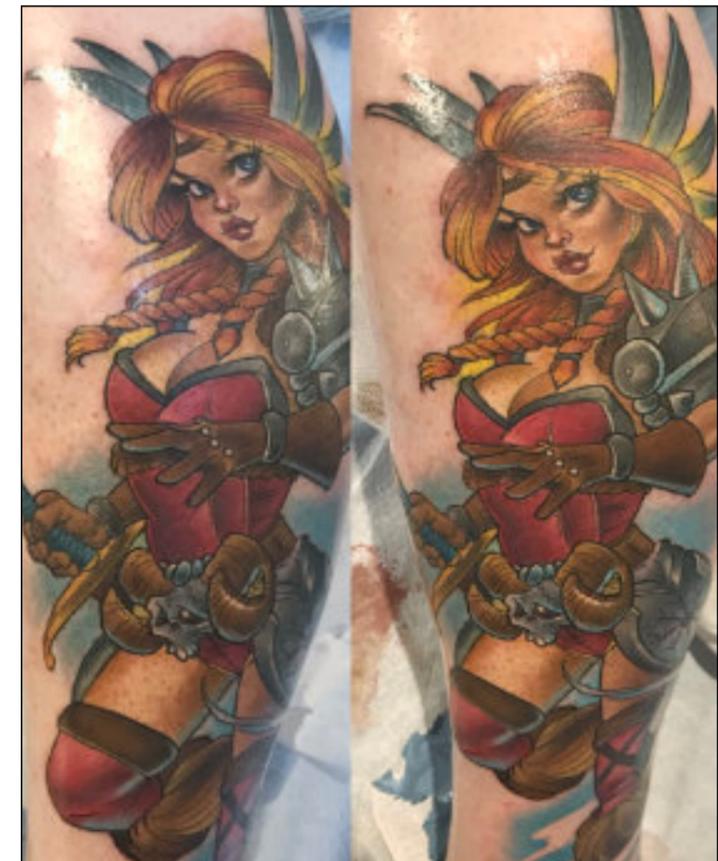
and from many years ago. It's like so much in the world today. Word gets out on a good thing, and bang It all turns to shit. " I had the honor of getting a tattoo of an original Capo gal by Joe at Hell City Columbus in May earlier this year. He is a true gentleman and has an easy touch. Joe is a very straightforward man and speaks his mind. Which I find refreshing in these days and times. Some of his hobbies include Art, shit talkin', and whiskey drinking. As always I ask the artists I interview for some words



of wisdom ... "Just be yourself. Create what is you and don't just follow the trends. "

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Writer: Dawn Bennett



Tattoo History
Gill Montie



CS: I feel like everybody's asked you the question 'where are you from?' 'where you got your start?', I wanna know, where are you today?

GM: Palm Bay, Florida. I was in Daytona for years, and then we came back in '17, I think.

CS: It's so gorgeous out there. Do you feel like you can decompress, after work, better out there?

GM: Yeah you can go to the beach at any given time. We have a runner around our house like a foot deep, loaded up with shells, nice shells, like fox shells. The big ones. They kinda look like roses to me.

CS: Do you surf or anything?

GM: Oh hell no, there's sharks out there. I'm allergic to sharks. I break out in the shits. I couch surf, piano surf.

CS: OK so after a long day and you need to decompress, what do you do?

GM: F**k my wife. She's great. Seriously, I f**k my wife.

CS: Good for you guys.

GM: I'm retired. So we basically go through our day, I'm doing those drawings now, finishing up the Smoking Skull Series. And then I'm doing Skulls With Hats. I'm doing 100 of them. I spend an hour, two three hours on each skull. They're signed, dated, they're collectible. They come framed in an envelope.

CS: I've seen your drawings, they're perfect for any collector, each unique, great for any shop.

GM: Yeah, I'm just really enjoying drawing these skulls right now. They take time. I've learned a lot. I'm making like 6 bucks an hour.



Gemma: (laughs) That's about right. I send them out.

CS: You guys seem happy though. You really work as a team. How long have you been together?

GM: 10 Years!

CS: That's awesome. A lot of tattoo artists struggle to have healthy partnerships. Do you have any relationship advice for tattooers?

GM: You know, Gemma's been around the business her whole life. She knows the ins and outs. Your partner has to be into what you're into. This isn't a job. This is a lifestyle. If they don't really understand and like what you do, it's just not gonna work. If you're a tattooist, you eat it, you drink it, you sleep it. It's a way of life.

CS: You're so right. The world of tattooing is changing all the time, what do you think we need to hold onto?

GM: I think the pedigree of the tattooist is being depleted. The character. The person who, you could come in and talk to him about stuff, and when you would leave, he would make you feel 10 foot taller. I think a lot of that is being lost.

CS: I agree. Tattooers are like therapists. Tattoos help you heal from trauma.

Gemma and GM: Tattoo therapy!

GM: Sometimes you gotta bleed out a little.

CS: Yeah

GM: I'm really proud of what I've done. I've tattooed the people nobody else wanted to deal with. Helped them with trauma, losing a kid, parent whatever. You wear that blood home sometimes, you carry a lot. But people come to me for the experience, for the feel-good, the need to bleed.

CS: That's the life. It's a good one. The state of



the world has changed so much, it's a little crazy out there, is there a message you'd like to share?

GM: I think the world is about to come to a whole new awakening. What the world really is. People are waking up, seeing more UFOs and stuff. I actually saw an alien by my house.

CS: You did? Tell me all about it

GM: I was coming from my buddy's house down this long road, houses set way back, not lit up whatsoever. I came to a stop sign and when I got started going and got in like 3rd gear, I saw a commotion, something cross the road, and then I saw an eyeball to my right, several feet down. The water's 3 or 4 feet deep right there. I slowed down and there it was, eyeball as big as a softball. So I slow down, and then I make it out, it's up as good ten feet in the air. Just as I get up to it, I see it's big shape, but the mouth comes way back under the eyeball, and there's no neck. And then the pupil dilated on me and I burned outta there.

CS: I know that's right

GM: Yeah the next day it was in the news some lady saw a raptor something.

CS: Whoa.

@gillthedrill

Writer: Christina Sparrow



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Poch

How did you get into tattooing?

I got started tattooing in the early 90s in New York City. I was an artist who studied in different styles and wanted to have my work on something permanent. Growing up in New York was ruff and a lot of temptations and my parents paid attention to my art career and supported me from day one. At 11 years old I was introduced to tattoos by my boy Nitty. Every week it was something new and I would study and draw his designs and friends with markers. Back then tattoo magazines would be in the nudity section at the magazine stands, and my moms would buy them for me once a week. She would rip the pages out that was inappropriate and I would study everything I saw and I was hooked!

What inspires you to tattoo?

I got inspiration from everywhere but I'm only as good as I allow myself to be so it starts with me. I have been through a lot, and sacrificed so much, and lost a lot to be where I'm at. My pain, failures, and loss fuels my passion.

What's your most memorable experience from tattooing?

I have 2 memorable moments in my career. The 1st one was getting the chance to tattoo my brother and good friend Yalzee. The 2nd was being invited to Germany with my good friend Randy Engelhard at his tattoo convention. I went to a town where I was the only African American male in the area that was not designed for minorities to be there lol. No matter what the situation was and how they chose to live their life my talent spoke louder and made people see me as an equal. For my skills to allow two white guys who have different beliefs on life to swallow their pride and shake my hand cause my art inspires them is something to be proud about.

Where do you see tattoos going in the future?

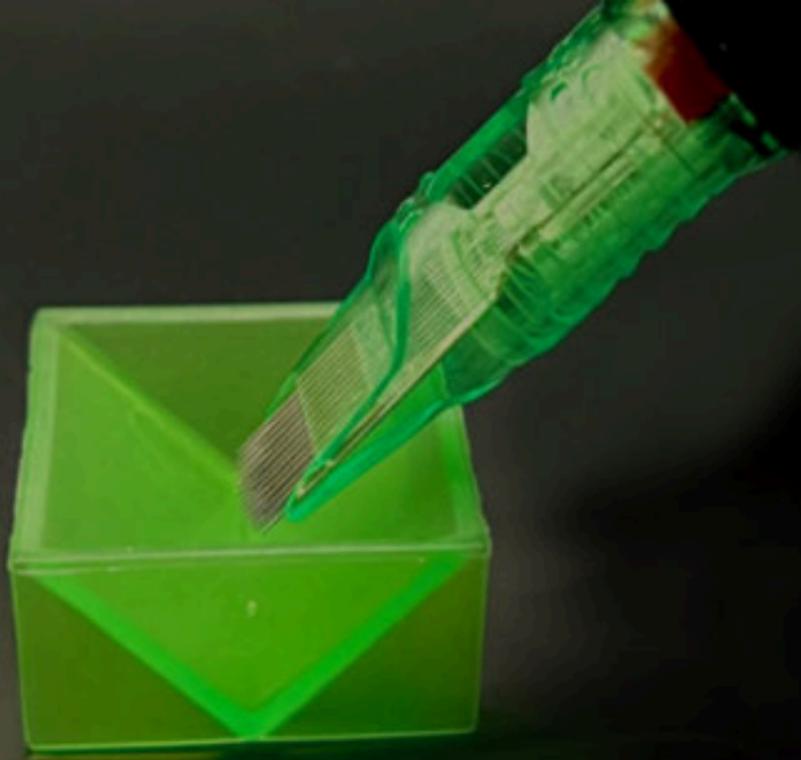
I really don't worry about where it's going to go. There are a few changes I feel are needed and the artistry has evolved, but I wish the respect, and love for the art would come back. Other than that I'm focusing on my legacy and building a staple in the industry. Everyone wants to be top dog, I just want my name to live on and create generational wealth. My name is a standard and what artists wish to achieve.

Writer Chico Marked4Life
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World Tattoo Events



What made you come up with the concept of the WorldTattooEvents.com site?

I've been fascinated by and learning about tattoos since the late 1980s.

I was reading a lot of tattoo magazines back then, and the whole tattoo lifestyle was very appealing to me. Tattoos, for me, embodied a magic world made of exotic travels, adventures, sailors, and meeting some of the most interesting people who were often living a non-conforming life.

One of the key moments of my early fascination for tattoos was the first tattoo convention I ever visited in Rome in 1994 (it was the first modern convention in Rome). For the first time, I met in real life many of the famous artists who I have seen for years in magazines. It was a dream come true for me.

I even met and had a good chat with Asia Argento (an actress and daughter of the great horror movie director Dario Argento), who was the presenter of the convention.

I saw Miki Vialletto judging at the contest. He was very young, but he was already quite a famous tattoo journalist involved in the first ever tattoo magazine in Italy called Tattoo Revue (I still own many copies of that magazine to this day). That convention was, for

me, a very memorable experience that opened a new world to me. A world that I really wanted to be part of.

The reality is that when I was young, I was dreaming of becoming a tattoo artist.

However, my life took a different path, and after graduation, I ended up working for a few tech companies in the Netherlands. Later on, I started my own hosting company, and I became a fairly decent web developer.

While working in tech, I always kept going to conventions whenever I could (Amsterdam, London, Milan, etc.), as I still deeply loved the world of tattooing.

Back then, the only way to know about tattoo conventions was either through local tattoo magazines or some early tattoo websites, usually listing only national tattoo conventions. So for example, in the USA, there were a couple of websites listing conventions; in the Netherlands, there was Tattoo Planet listing Dutch conventions; in Germany, Tattoowierer; and so on.

But none of them had a global listing of tattoo conventions. This was even more amusing to me since many conventions were calling themselves "international".

So I clearly remember a sleepless night where I simply thought that it would have been pretty useful to create a global online directory of tattoo conventions. Social media wasn't even a thing yet.

So, the day after, on February 25, 2010, I registered the WorldTattooEvents.com domain, and I started working day and night to build the website, publishing any tattoo conventions I could find.

To my surprise, within a few months, the website started getting quite a bit of traffic. I started getting emails from organizers asking me to list their events, and some of them were even willing to pay for more exposure on the website.

Within my first year, events in Amsterdam, Brussels, and even Milano granted me free tickets to visit them. I was absolutely ecstatic. I almost couldn't believe I could do exactly what I loved and even earn some money out of it.

This obviously gave me enormous motivation to keep going and to keep improving the website. Since then, I have spent thousands of hours working on it without getting any external funds or investors. I always strived to keep WTE independent. Which I'm quite proud of since it has been, for well over a decade, one of the most visited and established tattoo websites online.

WorldTattooEvents is the perfect combination of the three things I love the most: tattoos, travel, and technology. It's my life.

3. What other services does your site provide?

Promoting the best tattoo conventions has always been and will always be our primary mission. I would like to stress the fact that we publish all tattoo conventions for free on the website, although we are becoming increasingly selective about the events to be published.

For tattoo conventions, we also offer several advertising opportunities on our social media channels (we have a significant reach) and even via our newsletters.

But above all, during the last few years, we have forged real and solid partnerships with several events. In fact, we are collaborating with many conventions in order to bring them very talented and international tattoo artists. As we have created a big network of tattoo professionals gravitating around the world of tattoo events, we are functioning more and more as a bridge between organizers, artists, and often even suppliers.

Another field we are actively working on, and I personally love doing it, is interviews with tattoo professionals. Not only to artists but also to organizers, suppliers, influencers, and so on. I love to read in-depth old-school interviews, and on WorldTattooEvents, we are showcasing a sort of "Who is Who" of the convention industry.

What are the top 3 conventions for spectators to go to?

There are hundreds of good conventions that offer a lot of side activities (besides tattooing) and entertainment for the visitors. Like music shows, car shows, live entertainment, exhibitions, and so on.

Some of the conventions that I have attended myself and can definitely recommend are the Brussels Tattoo Convention in Belgium, the Rouen Tattoo Festival in France, and the Taipei Tattoo Fest in Taiwan. They all have a very good entertainment lineup. They are packed with visitors, as there is so much going on!

Those are just examples, but there are a lot more events, and each of them has its own twist and flavor for every taste.

How do you see tattoo technology expanding or ruining the industry?

Technology is generally a good thing. For example, technical advancements in tattoo supply products created completely new ways of tattooing that were hardly possible even a few years ago.

The only real problem I see with current technologies is that many artists are losing the ability to make designs completely on their own, relying instead on their gadgets. This is pretty noticeable in many tattoo designs that are clearly AI-generated and somehow dull.

So I just hope that most tattoo artists will make the best use of technology and keep creating awesome tattoos, while maintaining the artistic spirit that makes tattoos so exciting and interesting.

Will you be covering any conventions in the near future?

Yes, I usually go to at least one show every month. The next few shows for me will be in Cebu (Philippines), Hanoi and Saigon (Vietnam), Hong Kong, and Miami (All Stars Convention).



Will you be doing a podcast to expand your presence and participation in the industry?

Well, video is king these days, and I did some podcasts during the COVID pandemic with Gabe Ripley on the Reinventing the Tattoo network. It was a good experience out of my comfort zone. In particular, I did an interview with Miki Vialletto, who was running the London Tattoo Convention. His legacy now continues with Gods of Ink, which continues to showcase the world's best tattoo artists.

After the pandemic, I stopped doing videos due to a lack of time. However, right now, I have a very skilled team for videos, so we are gearing up to produce new and interesting video content very soon. I'm actually very eager to do that..... so stay tuned.

I would like to thank you for sharing my story, and if you would like to connect, you can contact me at alex@worldtattooevents.com

To stay on top of the best tattoo conventions on the planet, please visit www.WorldTattooEvents.com

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Modern Dagger/Flash Day Event



photo: Brad Mincher
@moderndaggertattoo



Tattoo celeb

Robert Lasardo

Can you give us a small recap of how you grew up?

I grew up in New York City. I was born in Brooklyn. Coney Island hospital to be exact. I lived in an area called Flatbush, till I was 9 years old. Then I was taken out of there and we moved somewhere else. It was a nomadic sort of life. And the family structure was anything but conventional which I think was good in a way, despite some of the trauma, because it taught me to be free of any conventional notions regarding identity. That concept wasn't forced upon me. My identity was formed as a reaction to circumstances. And my character as a kid emerged from wandering the streets and freight train yards as a way to have fun.

How did you get your start as an actor?



How did I get my start in acting? Well, let's see. I auditioned a lot. I auditioned more times than I care to recollect. And with it came few compliments and many insults. I was about to give up when I received a call to audition for a film and received my first call back. After a series of screen tests, I became one of four to be considered for the part. I met the vice president of casting Marion Dougherty and she took a liking to me. I was brought back for the final round to audition for a Hollywood director named Allan Metter (Back to School) and producer Stuart Cornfeld (Tropic Thunder).

About two weeks later I received a call that I had booked a three month contract with Warner Brothers to film in Hollywood with comedy legend Richard Pryor.

Not many people know in our tattoo industry that you are one of the first heavily tattooed actors in Hollywood. You paved the way to actors now and even the tattoo shows everyone sees. Please tell us the struggles you faced as an actor and a man with discrimination throughout the years in Hollywood?

I didn't set out with the intention to be a pioneer. I simply had a need within myself to express something. And that expression took the form of illustrations in the skin. It was a way for me to transcend an inner conflict that had no motive in anything fashionable. The way it integrated into my vocation, this idea of a career, was not something premeditated. Nor did it meet with applause. It was mocked at every turn by casting directors, fellow actors and personal friends. The looming question was always why. Why with such talent, would you destroy your physical appearance? The pejoratives were a constant in my life.

But the compliments my acting teacher afforded me became a faith and my shield against the many ignorant minds of that time.

As I look around today and see many people ornamenting themselves without limitation or shame, I feel relieved. Whether people see me as a pioneer or not was never my goal. Only that I would be recognized for my ability.



So I hear you have written, directed and even starred in your own movie this year. Can you tell us a little about your masterpiece?

I set out to make a film that reflects a deep affection I've had for a city I've come to love over the decades. Los Angeles. Over the years I've observed extreme changes in the city's social climate and have become concerned for its future. For a lot of people the gold coast oasis of sunshine where dreams were made manifest, I feared was deteriorating into something ugly and dangerous. I thought it was important to write a story that addressed this current phenomenon as a way to bring awareness to those who do not know what exists beyond the Hollywood mystique.

The film stars Robert LaSardo, Costas Mandylor, Lorelei Linklater, Gigi Gustin, and a special appearance by the late and great Tom Sizemore.

Will we have the honor of seeing you again in the tattoo convention circuit?

I think that's quite possible. I've enjoyed those experiences and meeting many talented artists in the past.

Credit: American Trash Page FB

<https://www.facebook.com/share/cLtNX5mCP5pBWaBg/?mibextid=qi2Omg>

Writer: Frankie Scorpion

Fashion Funkuin

Today I'm here with a very talented NYC based fashion designer. Do you mind introducing yourself?

My name is Funkuin, most people call me funk, and my pronouns are they, she, he.

How long have you been designing pieces? How would you describe your style/what does it mean to you?

I've been designing pieces for 3 years now. My style is definitely elevated basics with a classy take on streetwear that's usually covered in paint. I like how I'm able to take certain pieces that speak to me and I turn them into more personalized, one of one pieces with paint.

What's some of the biggest projects you've worked on?

The biggest project I worked on was for my "RealTree" line I released in winter. I wanted a line that centered around real tree patterns, as well as more fall/hunting inspired patterns. I did everything myself. From: getting the close, to painting, shooting, editing the product photos, and look-book. It was a lot of work for me but it's been my favorite drop so far!

Being in NYC which is one of the biggest fashion capitals of the world. did you find it difficult to break into the industrv?

Yes absolutely. The fashion industry is very closed off to people who are seen as outsiders. As much as they try and welcome different ideas it can be very frustrating to be seen by people who don't look like me. Those are the people who run the industry. As someone who has always dressed more in masculine clothes it has sometimes been hard to break into men's fashion. Being a black non binary artist, I constantly have to prove that I belong in certain spaces which can really mess with my confidence. It's a never-ending battle of me forcing myself to take up space.

Do you follow fashion trends? or have you always been able to break the mold and do your own thing?

A bit of both. I can definitely appreciate certain trends, but at the same time I can also appreciate my own sense of self and wanting to do my own thing.

Why do you think tattoos and fashion are so connected?

I think tattoos and fashion serve the same purpose. They're both a form of self-expression. Two very different and distinct ways to present yourself, but when done properly they complement each other so well. I respect the art of tattoos and fashion because they say a lot about a person without them having to say much. It's always a good feeling when someone can recognize you from the style that's on your body. You've then managed to do a good job of expressing your real self.

Where can people find your work, and are you currently taking any commission pieces?

You can find my work on my instagram @akidnamedfunk or @paintbyfunk or my website paintbyfunk.com. Yes, I'm currently taking submissions.

Writer: Jeanette McManus



INKVASION MEDIA



Presents:

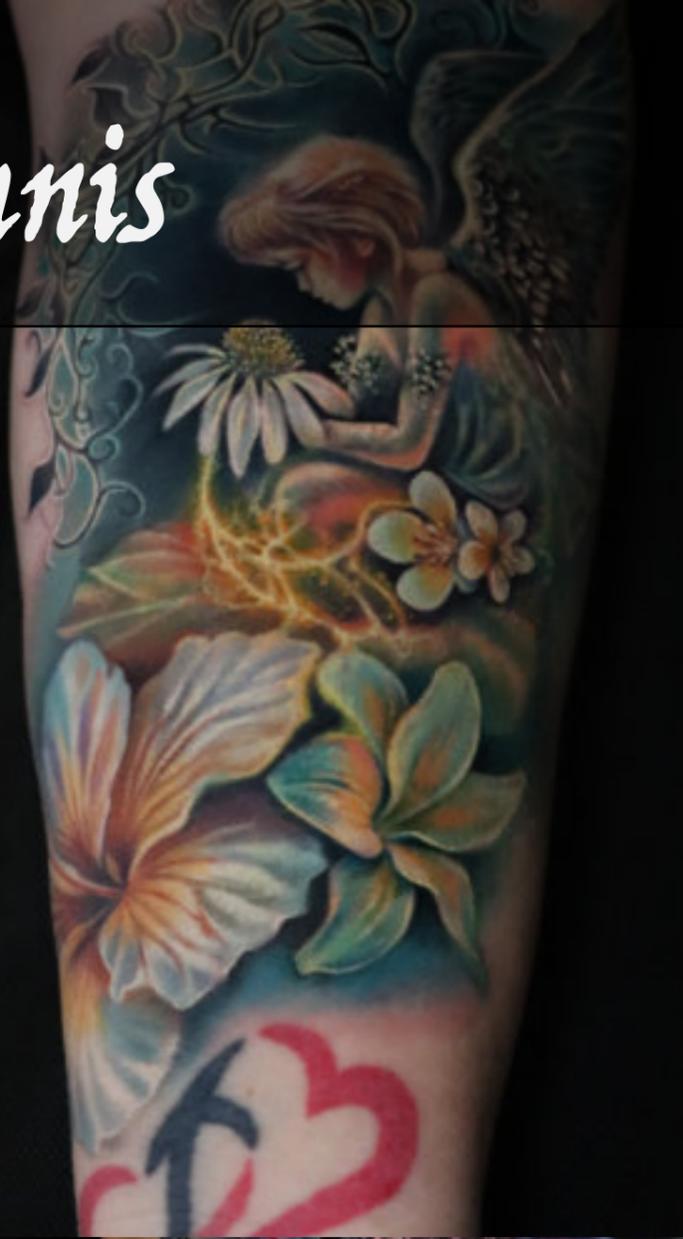
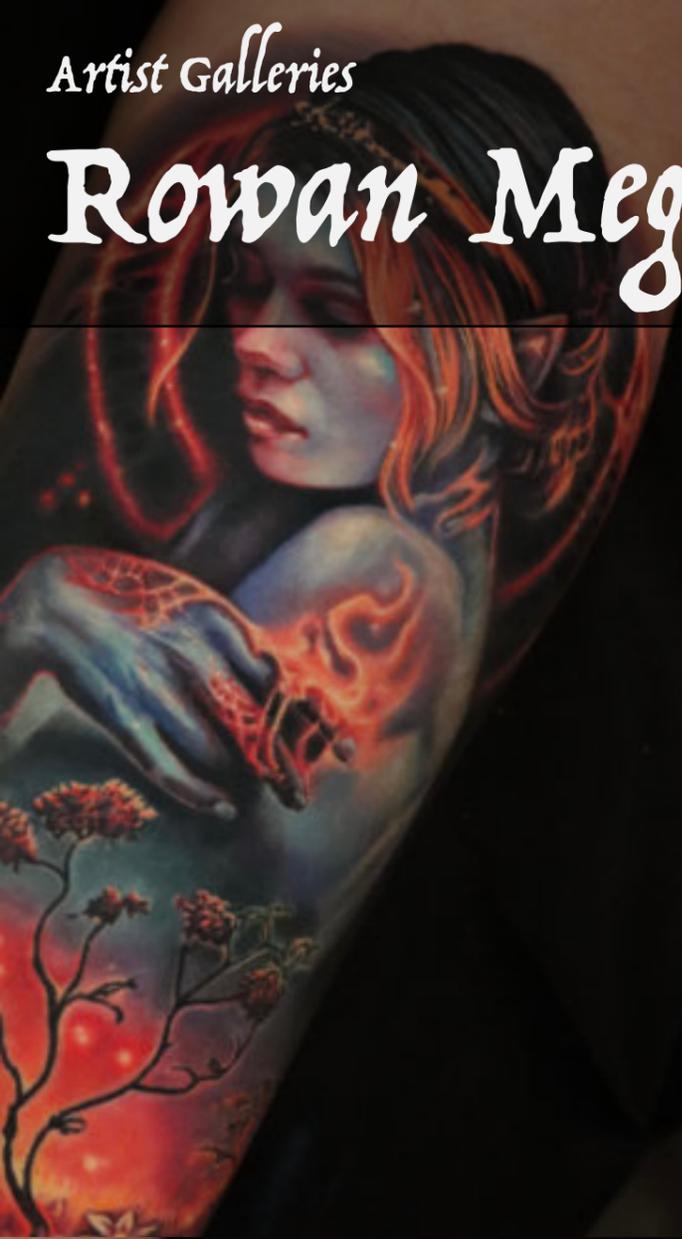
TAT2EDU.PETITION

Implementing Tattoo Art in the Schools Art History Curriculums Nationwide

www.change.org/Tat2Edu_Petition

Artist Galleries

Rowan Megennis



Tony Kelly

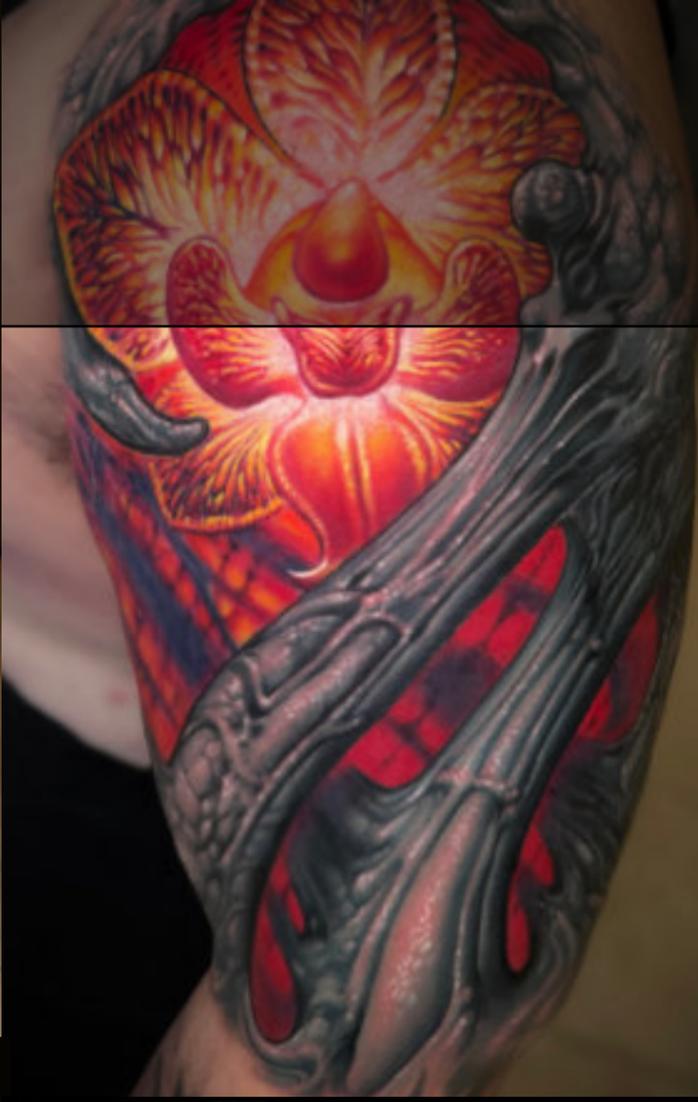
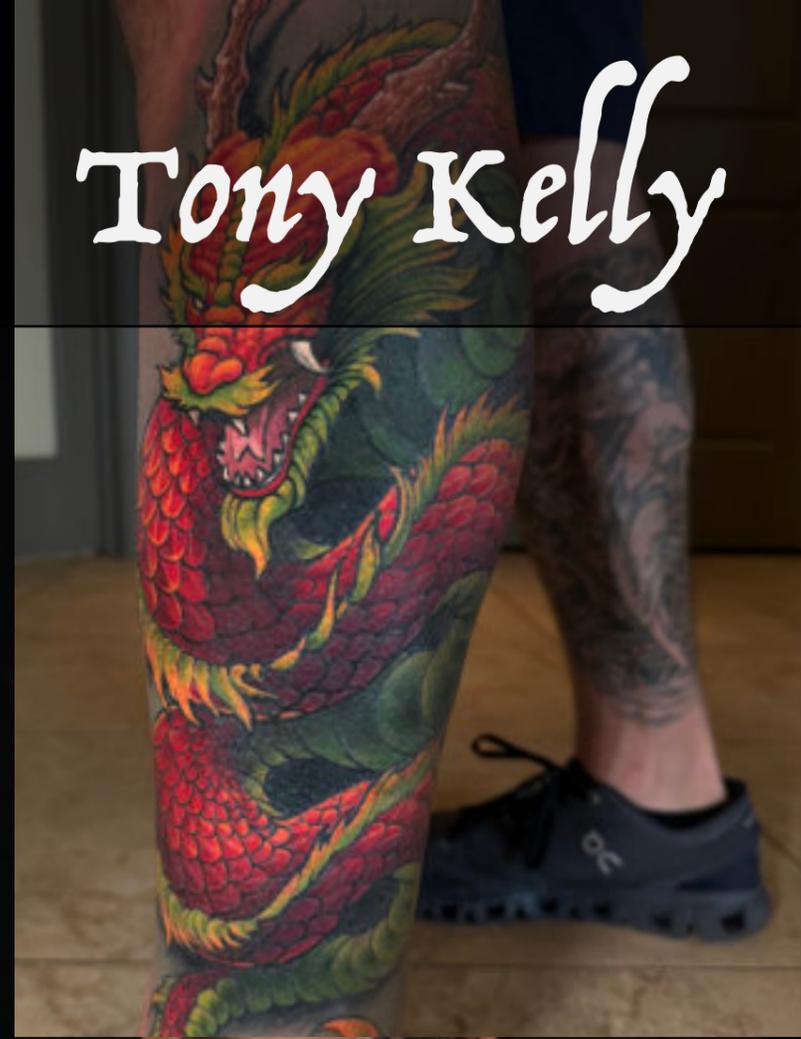


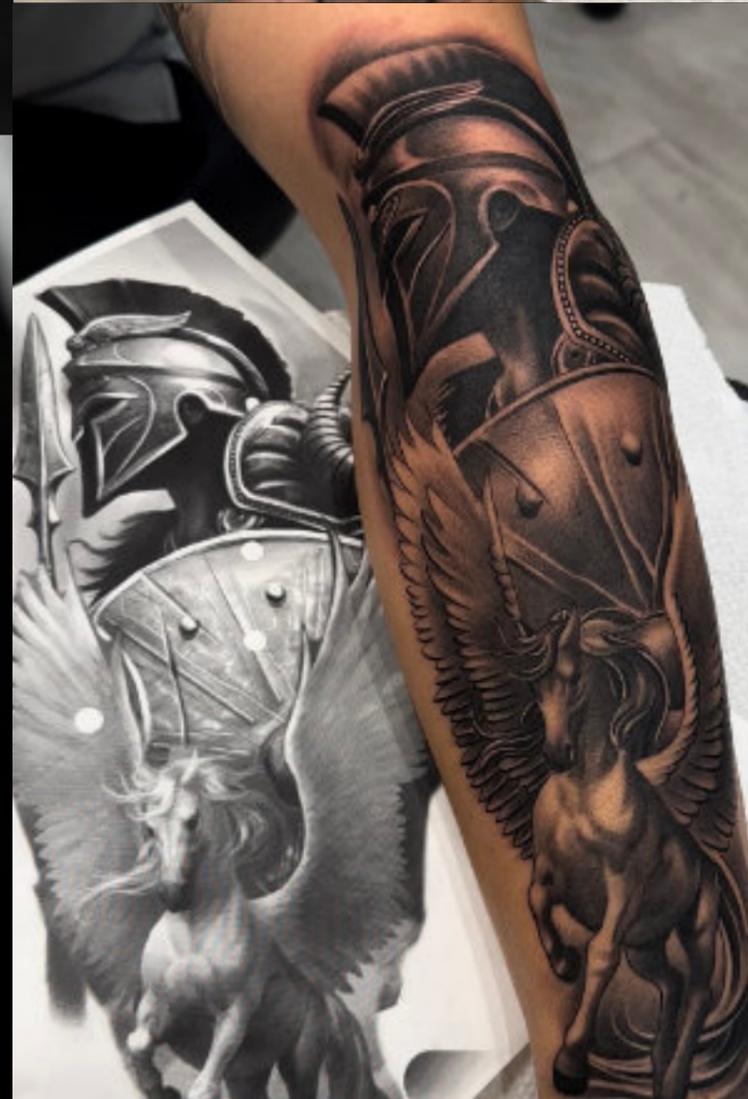
photo ernie bustamante
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Elena Lambert



Roberto Perez (GC)

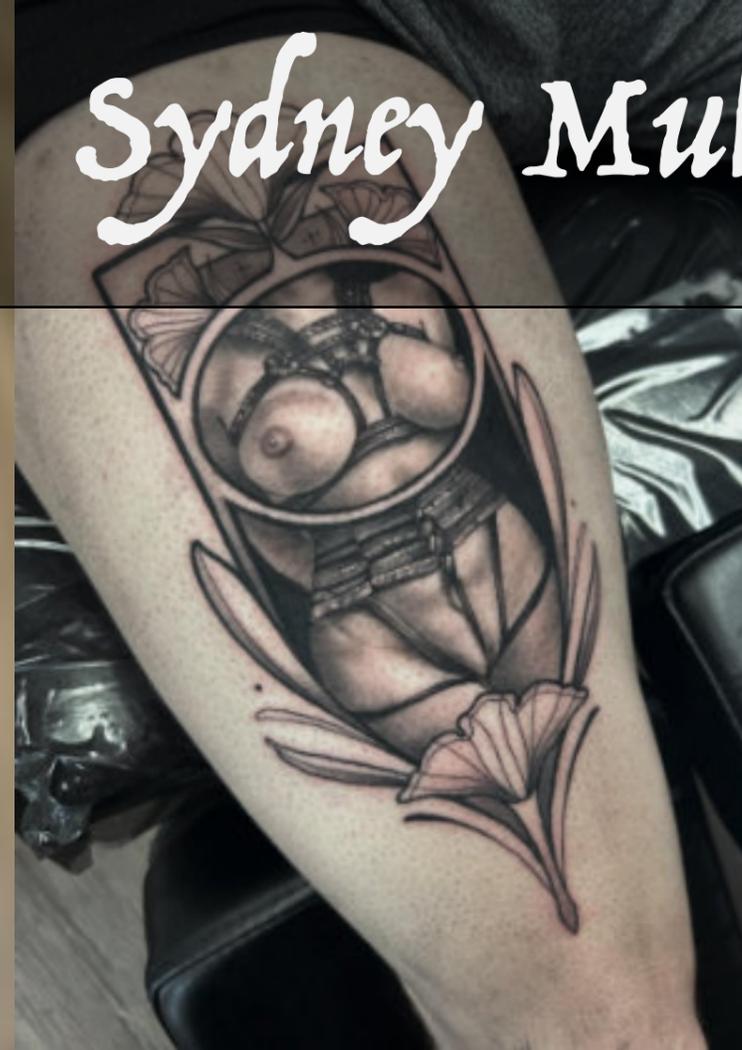
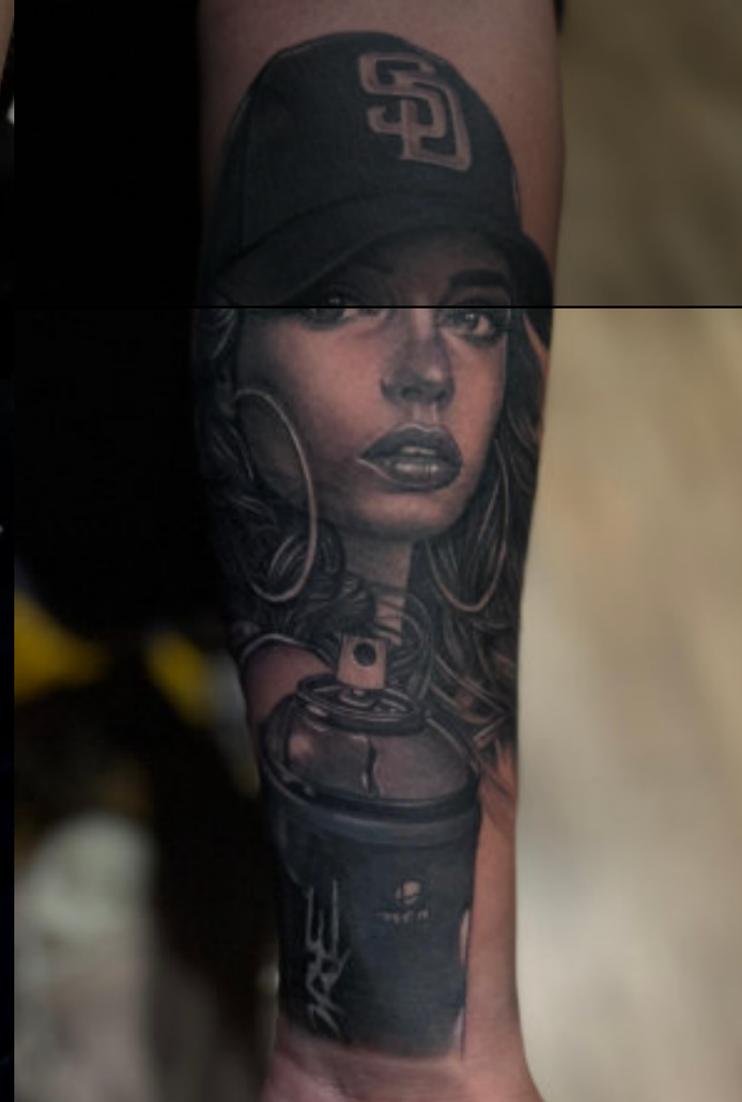


Ernie Bustamante photographer
@elelamb_tattoo

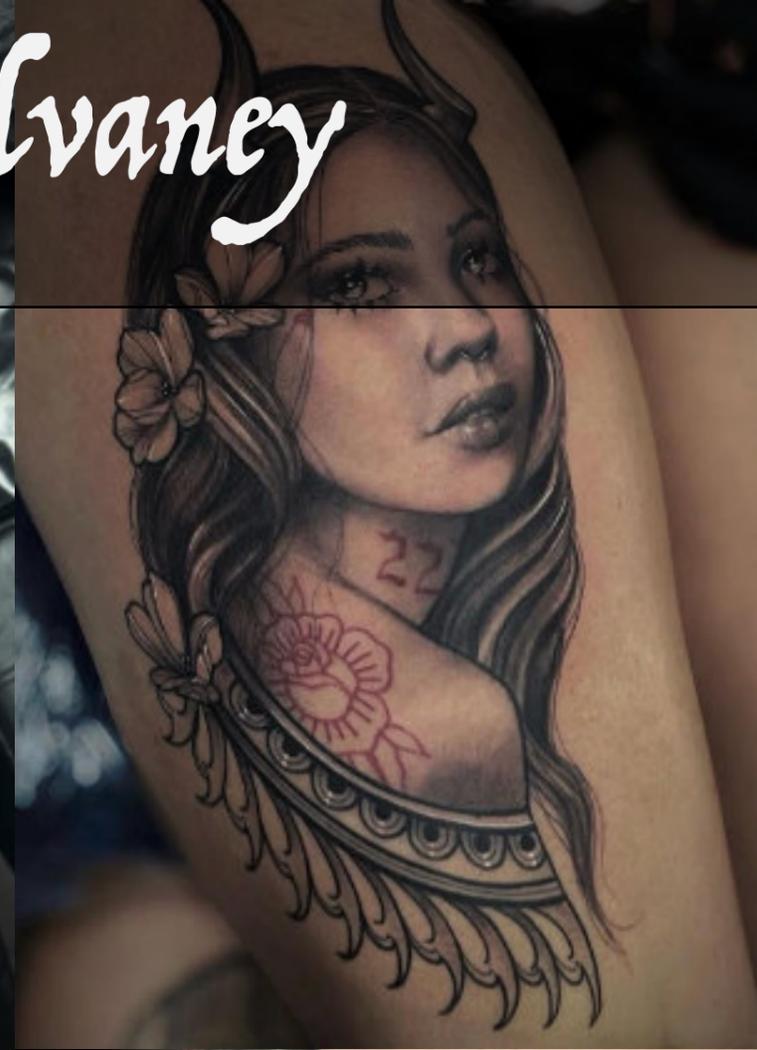
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Big Ceeze



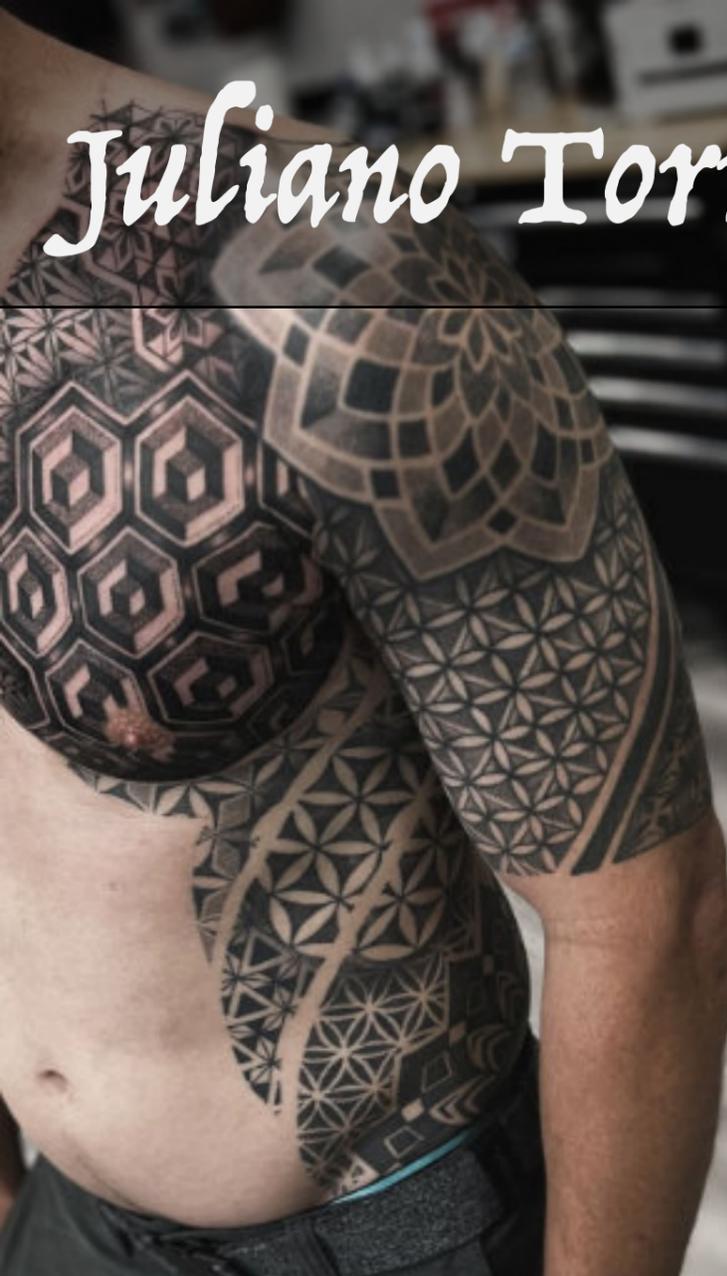
Sydney Mulvaney



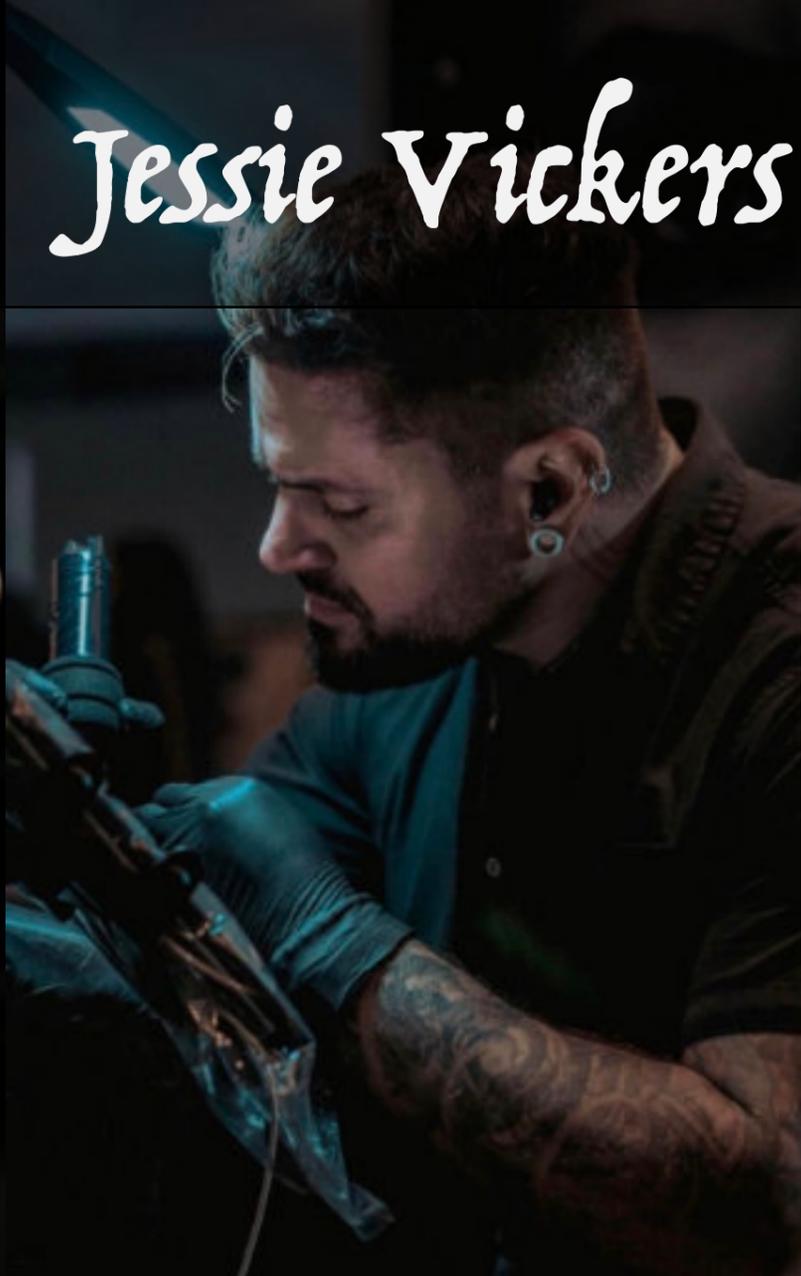
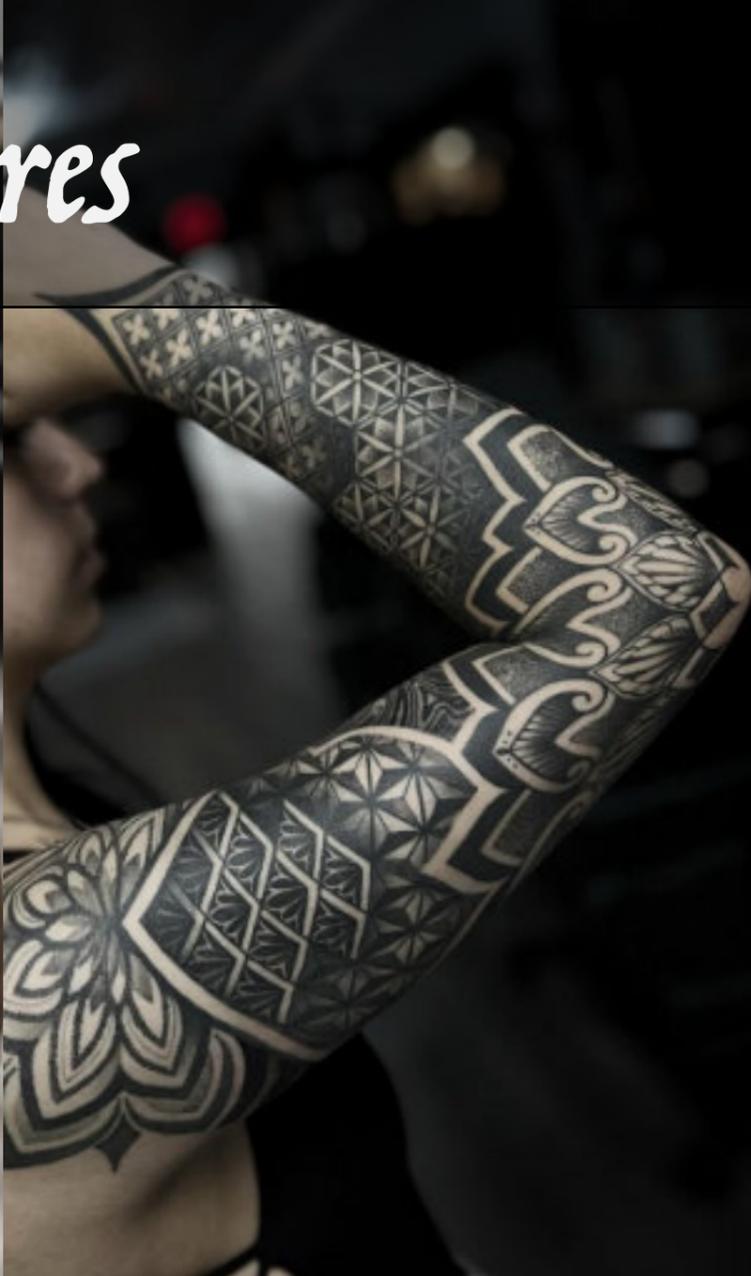
Ernie Bustamante : photographer
@bigceeze



Ernie Bustamante : photographer
@sydneymulvaneytattoos



Juliano Torres



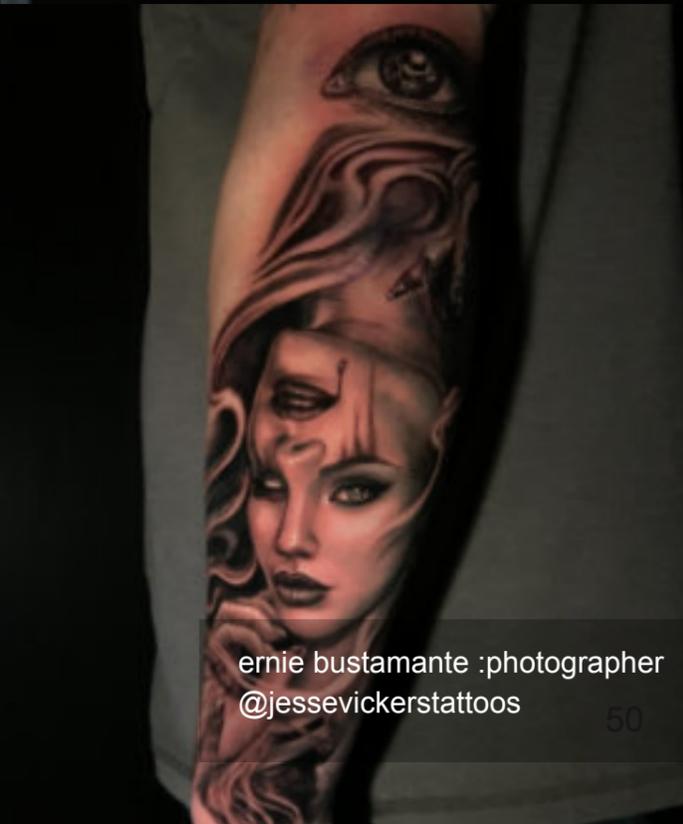
Jessie Vickers



@julianotattoo



inkvasionmagazine.com



ernie bustamante :photographer
@jessevickerstattoos

Rustem



Models

Devin Nikole



Devin IG @msdevinnikole

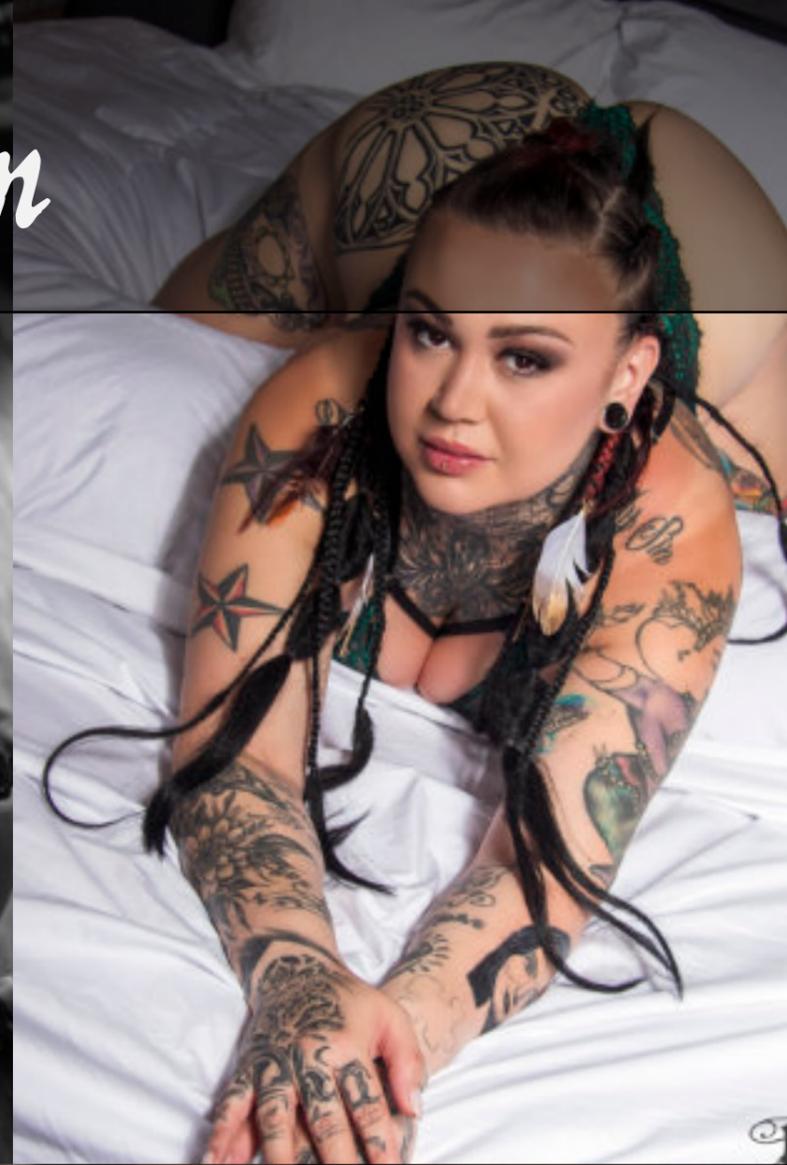


@rustemtattoo

Amanda Tyson



Sarah Syren



DEVINCASTLE

@amanda_tyson_official

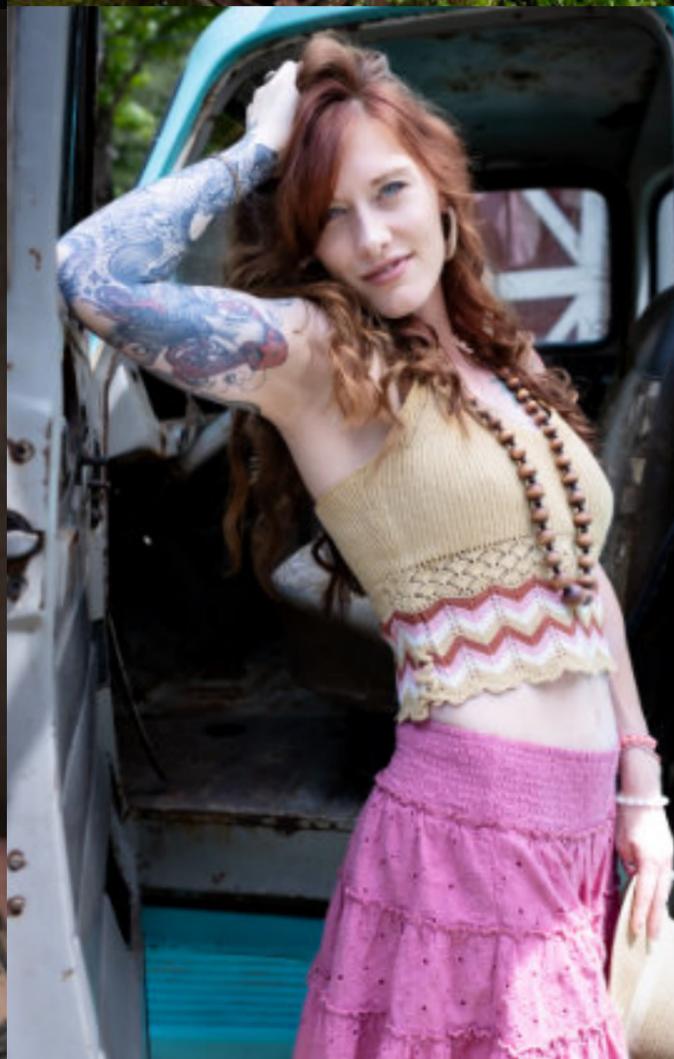
@sarahsyren
Photos by Ernie Bustamante

Hilary



@hilarybrooke19

Photos by Tom Ayers



Shorty

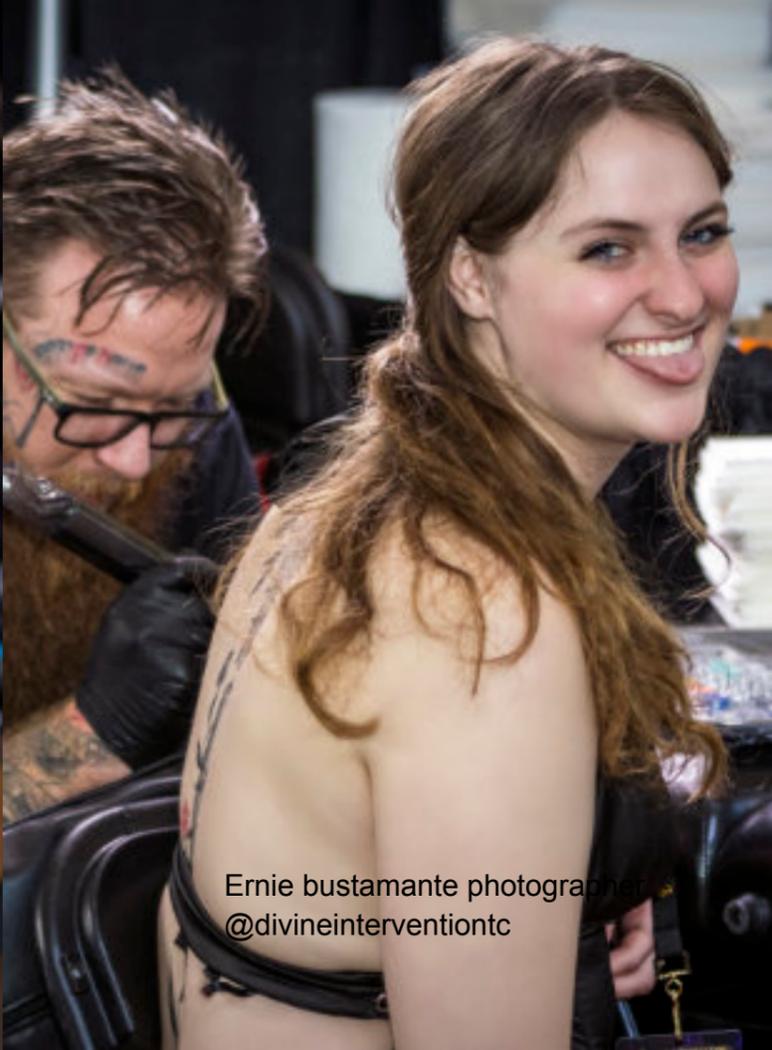
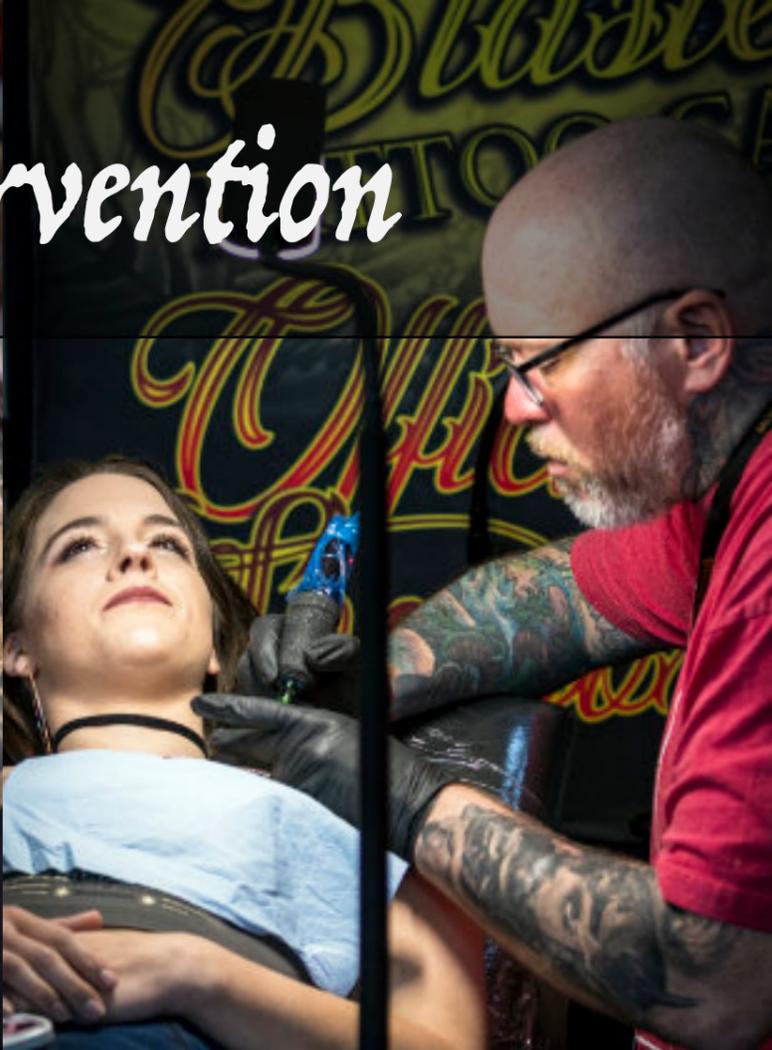
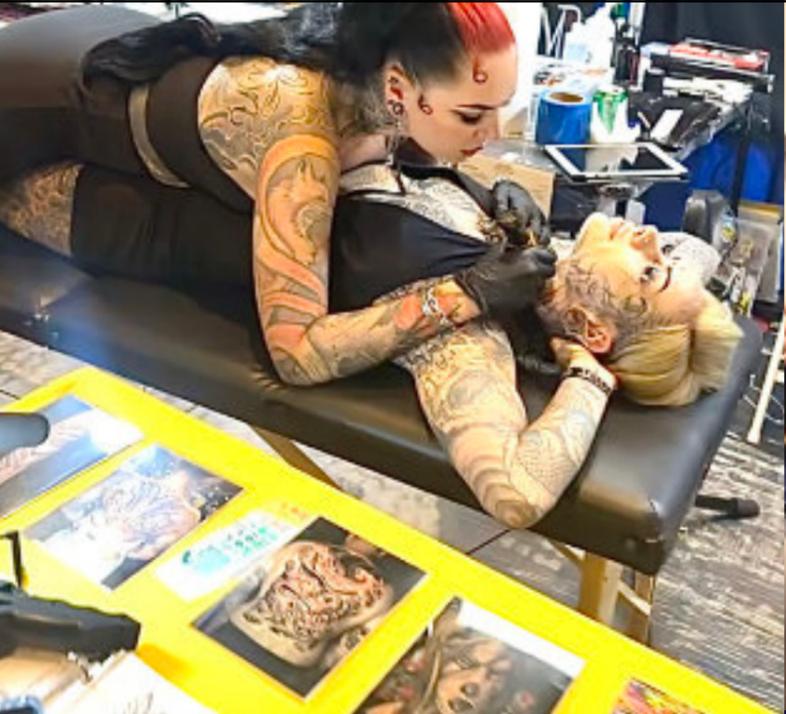


@vanitytattoos_

Photos by Tom Ayers

TRENDY
Conventions

Florida Gulfcoast Tattoo Expo



@floridagctattooexpo

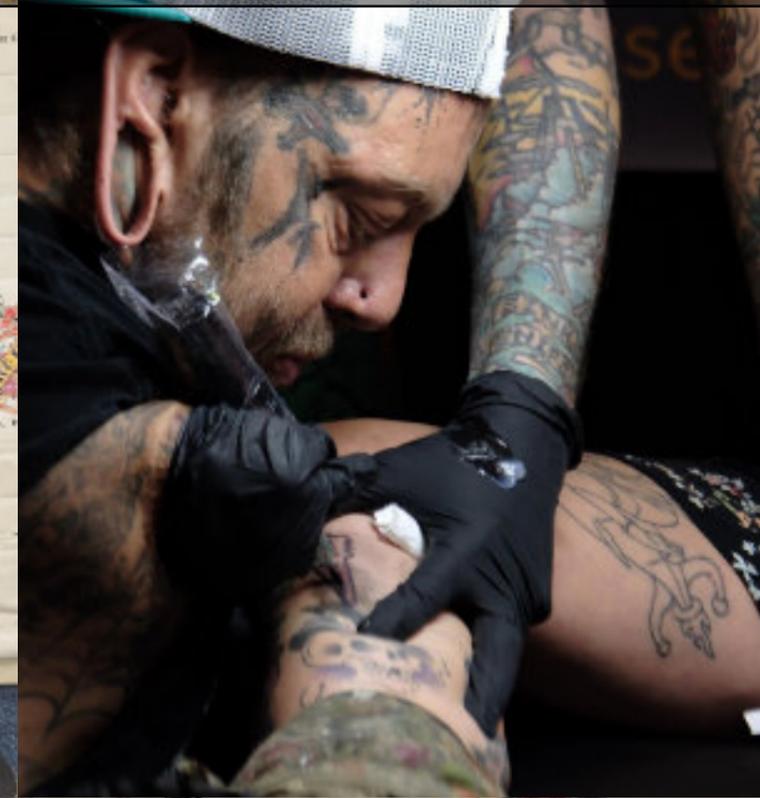
Ernie bustamante photography
@divineinterventiontc

Pittsburgh Tattoo Expo



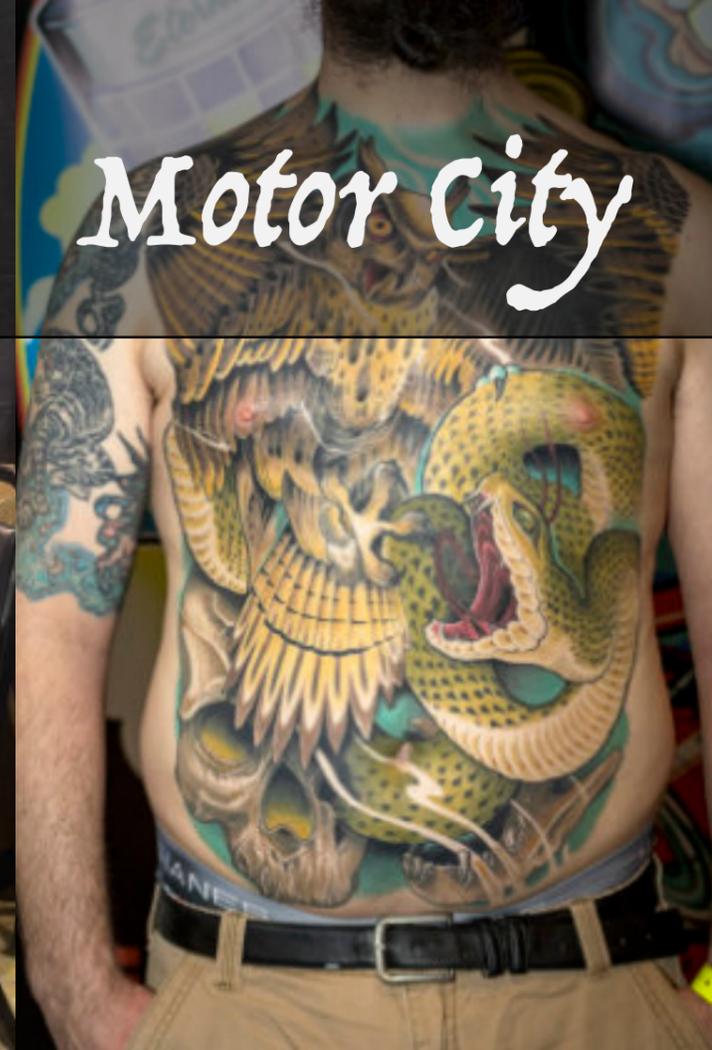
@pittsburghtattooexpo

Battlefield Tattoo Expo



@battlefieldtattooexpo

Inkmania



Dawn Bennett phtographer
@inkmaniaexpo

Ernie Bustamante : phtographer
@motorcitytattooexpo

Preserve and Celebrate Our History



TATTOO HERITAGE PROJECT 501(C)(3)

The creation of the first tattoo history art museum in the United States is a monumental effort that requires significant resources and support from individuals and organizations alike. Tattooing has a rich cultural and historical significance, and the establishment of a museum dedicated to its history and art would be a valuable addition to the country's cultural landscape.

Donating to the Tattoo Heritage Project is a crucial step towards preserving this art form and educating the public on its significance.

The museum would provide a platform for the public to learn about the history and evolution of tattooing, and how it has impacted various cultures and societies throughout history. It would also showcase the intricate artistry and techniques used by tattoo artists, providing a deeper understanding of the art form beyond its aesthetic appeal.

By donating to THP, you will play a role in promoting and preserving our beloved form of artistic expression that has often been stigmatized in the past. Preserve and celebrate our history.



Donate Today at
TattooHeritageProject.org