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A SKY COLOURED PERFECT

Dotwork seems to be experiencing something of a renaissance at the moment. If you haven't been paying attention, you would think it had just been invented but this is very much not the case - there are some who have been working at this for a very long time indeed...

There's a lot of dotwork been coming into the mailbox from hell lately. Some, I am always pleased to see from people I class as friends, some from those who are only just beginning to work with it—of which there are then those who are trying to find their way and those who have very far to go. In among all of this however, is that tiny percentage that lives under the heading 'yeah, but who would I get tattooed by if I was going down this road?'

It's a good question and I think everybody should ask it of themselves when they're considering their next tattoo port of call. When I ask the question of myself, the question has two prongs. There's not only the 'who would I get tattooed by' part, but also the 'I have to bring something new to the table if I'm going to write about it' part—and when it came to dotwork, I needed to do some research because there has to be somebody out there who resonates on the same frequency as me... surely?

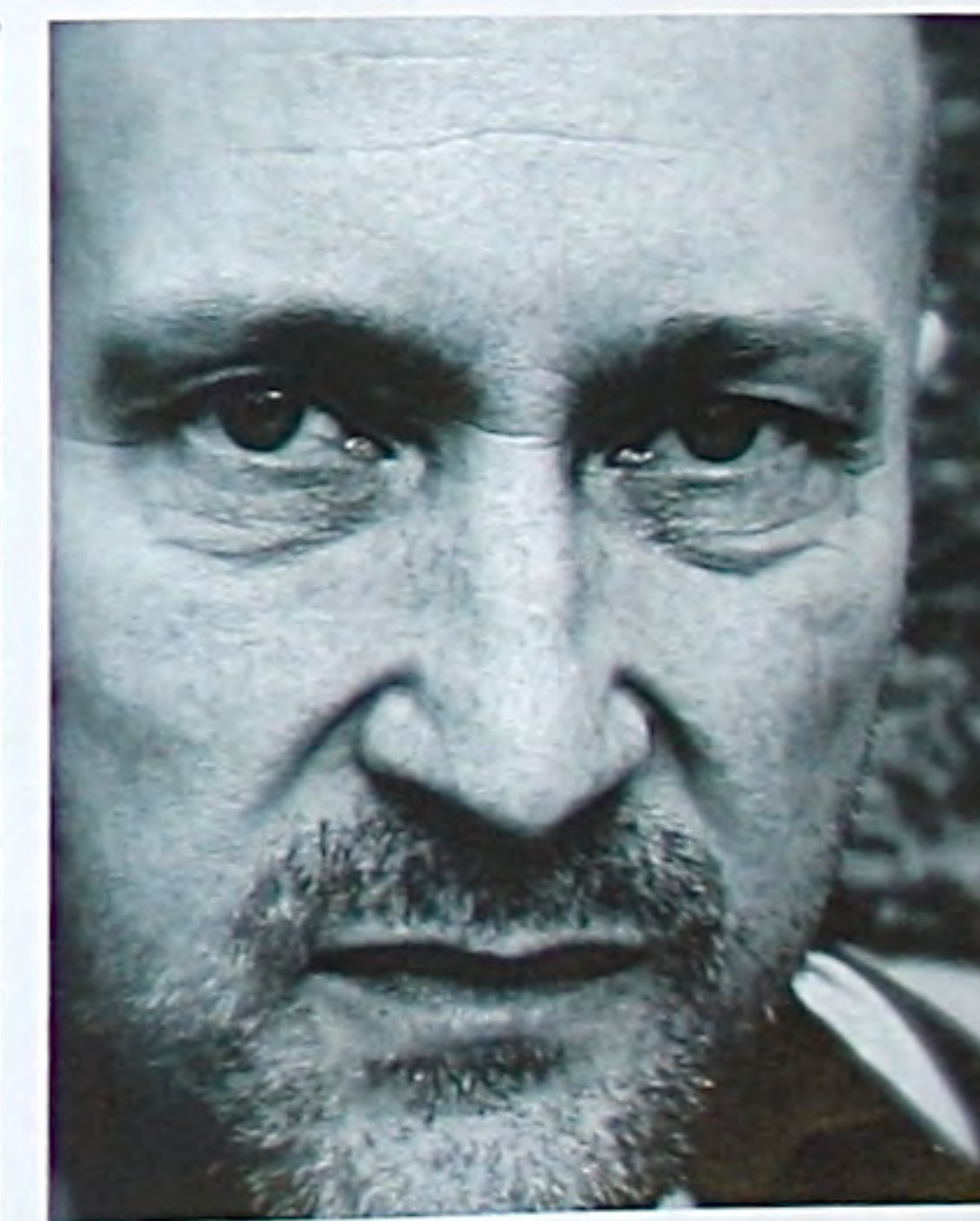
After a few weeks of turning over stones, a new name began appearing with some regularity and his work glued me to the floor. Thus I now have a new friend who goes by the name Pascal Scaillet Sky.

As usual, once you begin, you can

find a lot of images online of his work—which I'm sure is what most people are looking for anyway—but I can find almost nothing about him as a person and this is how you can find yourself on a EuroStar embarking on a little adventure...

You've been tattooing now for around 15 years. That's a good amount of time to have made your mind up that what you're doing is really what you're great at. Dotwork is very popular in the UK right now but it hasn't always been and I guess the same is true of Belgium. Is it something you set out to learn on purpose or something that came very naturally?

Truthfully, I discovered dot work very early on, just three years after starting to tattoo. It was a friend who one day showed me a magazine with



a tattoo by Xed LeHead and as soon as I saw this work, I thought, 'Damn! What is this thing?' It was a totally fantastic discovery for me.

I didn't know this kind of work at all—this way of treating the shading. I thought 'whoa!' Barely ten minutes after my first test on paper, I knew that I would do that all my life because I felt immediately at ease with the technique. The one thing I was not going to do though was copy it like far too many shitty



30 SECONDS BEFORE BEGINNING, I DO NOT KNOW WHAT I AM GOING TO MAKE



tattooists do today. That was never going to happen. So I have drew—again and again and again—drawing to develop a style that was my style. I wanted to create a personal and new vision and those are the two things that were the most important to me.

To say you're a dotwork artist, seems to be something of an understatement. There's so much more at work here than that. Your tattoos are not geometric patterns—no matter how complex—there is another field of art behind this also. I think there are many influences coming through you. Are you able to talk us through some of them?

Honestly, artistically speaking, absolutely no outside influence interferes in my work or my vision of things. My biggest inspiration is nature and everything else around me too. This can be a tree, a puddle, a church, a tramway... I look at the ground, the sky, everywhere and I absorb everything, most of the time without really realising it.

The tough part of the job then is letting my mind try to transcribe it all when I'm with my client

Now that the world is quite educated about how to get the best out of a tattoo artist, are your customers happy for you to work more or less on whatever you want? For instance, do you prefer somebody to say their basic theme is a "tree" or do you ask for more than that?

I discuss things a little with the customer. I ask what they like or don't like in my work and ask them to explain why. If they wish they can throw a subject in for me—a theme or an idea around which I will come to work graphically speaking—but just an idea out of the head. There's no model on paper, nothing.

Then, I take my markers and go! I work only on the inspiration of the moment, 30 seconds before beginning, I do not know what I am going to make. Everything is brought to life according to what the customer appreciates (or not) in my work, and I adapt the whole to the forms of the body which is also very important for me.

My role here is to make a beautiful piece of art on my client, but the piece must add to the value of the body and make it more beautiful than before.

A good question here is, how is your work holding up over time? It looks really solid but working in pictures as well as patterns, are there some things you found need more attention than others? This is a good opportunity for those who are thinking about being tattooed in this style to know what they're talking about.

A tattoo of this style holds up as well as any other piece. I understood over time what to do or, more importantly maybe, what not to do to make a piece in this style age well. Everything depends of course on the way it was pricked—there are tattooers and there are 'fuck tattooers' but there are also enough magazines in the world today to help people avoid making a mistake.

If I was going to add anything to this though it would be to be very careful in the sun. The sun is Public Enemy Number One of the tattooed!



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I work four days a week because as I make only my own creations, I need the daytime for myself to stand back and view things from above—that's become quite essential to me.

If you were asked to work on a collaboration with another artist, is there anybody you choose with enough faith to pull it off? Is there anybody you could work with in which the two of you could work in harmony?

It depends on whether it is a discrete collaboration from me, a more present



RECENTLY, I'VE BEEN THINKING MORE AND MORE OF TAKING BACK A SPACE FOR MYSELF—JUST FOR A LITTLE MORE FOR THE PEACE AND TO BE MORE SERENE



collaboration or simply, a real sharing. I think I could adapt myself to it, it could be really cool but there would have to be a chemistry between the other artist and me to make it work properly.

There are really good artists out there who are, and remain, relatively humble. I would work with all of those with pleasure and without constraints. It could even be very fruitful for me—to learn, discover and exchange is always brilliant. If I have to mention the name of an artist, I would stand by being very impressed by the work of Little Swastika. In his work, I find an energy that makes me feel good!

As for others, hmmm—there are too many slightly haughty artists and navel-gazers who look at people down from their small pedestal, so not those ones!

One of the things I personally love about your work is that you're not "afraid" of anything. There's a real confidence that comes out of your work that translates onto the customer. Those tattoos really belong to those bodies.

Life has offered me the opportunity to have a relatively unique vision, so people come for that, for what I have to offer. So, there is certainly no stress. Internally speaking, I work in the most peaceful manner, with no control, letting things go where they will.

Sometimes in the course of a full session, the client asks me what I'm

going to do—and my answer is always: 'I have no idea. I will see at the time!'

Of course, I have some work rules, rules that make my work stand up, but they are totally assimilated, accepted and built in to the way I work now anyway but I thank God every day for giving me this—this work, this passion—but I thank especially the fact that I can use it this way.

There are of course the questions I ask when I'm face to face with myself though—I don't quite know how to explain it properly in English! When it comes to my work, it becomes a train of thought between one piece of work and the next. I can think of it only in an 'adequate' way for a brief moment and then I have to let it go and be what it is.

As usual, time and space constraints prevent me from making this into the screaming behemoth of a piece I had

intended but on the other hand, maybe we said all there was to say when the work on the skin speaks far louder than either of us ever could.

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