

THE POINT

ISSUE 53
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THE QUARTERLY JOURNAL OF THE ASSOCIATION OF PROFESSIONAL PIERCERS



**GLASS JEWELRY IN
VIETNAM AND CHINA** P.14

PLUS: PIERCING SEMINARS IN CHILE P.11

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FROM THE EDITOR



ELAYNE ANGEL

APP Medical Liaison

Yucatan, Mexico

When the subject of the upcoming APP elections was raised, I was asked if I would consider running to serve again when my current three-year term is up next May. A big part of me thought, “No, nine years of volunteering is probably quite enough for anyone. Maybe it is time to take a break.” I’ll admit that I thought, “Well, it is a lot of responsibility and effort, and a big time commitment, too...” but I love the organization and cherish my participation in it, and find that serving on the Board is incredibly rewarding. What to do?

Shortly after my internal conversation, I opened my office cabinet to get out some staples, and I rediscovered my archive of all the APP brochures I helped to write. As I looked over the various formatting styles, color schemes, and layouts, I thought about how far the organization has come and the role I’ve had in bringing us where we are today—a respected and trusted source for piercing information.

There’s quite a dramatic difference between the first versions, printed on white paper in black ink, to the slick, full-color folios we have now. Each incarnation represents an advancement, and another era of my participation. Obviously and importantly, they’re a group effort, but I can still take pride in the accomplishment (as can—and should—each of the individuals who were involved). I’d like to again thank my co-editor, James Weber, APP President and chair of the media committee, for all of his amazing work in updating our image online and in print. Under his direction, the brochures, Web site, and quarterly journal you’re now reading all have a cohesive and professional presentation—and they look better than ever.

Now our association has taken another step forward thanks to Sandrine Skellie (wife of Brian Skellie, one of our two new members of the APP Board). I’m proud to announce that the APP has new French translations of ALL of our informational brochures. She did a lot of work on them and deserves our gratitude. Thank you Sandrine, for opening up our information to a whole new population of people. The French brochures are now available on the APP site (www.safepiercing.org) in the form of a free download for French Canadian, European, and French-speaking piercees and piercers worldwide.

While we’re on the subject, we also owe Danny Yerna our thanks for the hard work he put into translating all of the APP brochures into Spanish (as well as the Web site and procedure manual). The Spanish brochures are also available from the APP Web site for free download. Even our newest brochures, *Jewelry for Initial Piercings* and *Jewelry for Healed Piercings*, have both been translated into Spanish and are at the printer now. (They appeared in English in the centerfold of *Point* #51.)

While I’m at it, thanks to one of our new Board Members, Brian Skellie, for uploading these brochures and continuing to update our Web site.

In other related news, there are two new brochures soon to be available in print: facial and body aftercare specifically designed for minors (without information on nipples or genital piercings and with simplified language) and an oral aftercare for minors, too.

When the APP does outreach at medical, dental, and other health-related conferences and tattoo conventions, these brochures are our voice. They carry our message out from the conference halls and into different communities. I am confident that they are truly helping people to get safer piercings, and that’s a tremendous and worthwhile accomplishment.

I was smiling peacefully as I set down the stack of brochures from eras gone by. My internal struggle came to an end, and I felt happy about my decision to run in the upcoming election. So if the organization would like to have me back, I’ll be at your service once again—perhaps to write more new brochures.

While we’re waiting for all the ballots to be counted, please enjoy issue #53 of *The Point: The Journal of the Association of Professional Piercers*. **P**

THE POINT

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PRESIDENT'S CORNER



JAMES WEBER

APP President

Infinite Body Piercing, Inc.
Philadelphia, PA

When we consider our audience —“we” being those of us involved in outreach for the APP—we generally think of them as belonging to one of four groups: piercers, healthcare professionals, legislators, or the general public. In previous years, and on previous Boards, much of the APP’s energy and resources outside of our annual Conference (at least domestically) were devoted to medical professionals and legislators. Ten years ago, as piercing continued to permeate mainstream culture, most healthcare practitioners, faced with patients who had piercing-related questions and issues, found themselves unsure of where to send them for information. The APP began to engage in aggressive outreach at medical conferences; we started staffing a booth at the American Public Health Association (APHA) and American College Health Association (ACHA) annual conferences. We spoke to attendees, handed out our printed materials, and made contacts in these communities that are maintained to this day. Several years ago, we added the American Dental Hygienists’ Association (ADHA) conference to our roster to help educate dental hygienists and discuss the risks associated with oral piercings in an informed setting—and to counter some of the prejudicial and inaccurate information that was being disseminated at the time by the American Dental Association.

As a whole, healthcare organizations—with our encouragement—slowly began to agree that this was a public health issue. This, in turn, led to an interest in body piercing by those responsible for producing legislation to safeguard public health. Often, the legislative bodies overseeing the drafting of these new body art regulations are not adequately informed about our industry. In response to this need, we have continued to act as a liaison between those from our industry and those who seek to regulate what we do.

After laws are in place, the health boards charged with inspecting studios and enforcing those regulations are often lacking education as well. To fill this need, in addition to distributing information through the APP office, we waive all entrance fees to our annual Conference for any health inspectors attending. Three years ago, to be more proactive in our outreach to this group, we began staffing a booth at the National Environmental Health Association (NEHA) conference, talking to attendees involved in environmental health services—such as inspection of body art establishments. (To read about my experience at the first two NEHA conferences, check out issues #44 and #49 of *The Point*.)

The focus and direction of previous outreach done on behalf of the APP has been incredibly effective in reaching healthcare professionals and legislators, and anyone active in our industry over the last ten years would probably agree that there has been a drastic increase in piercing-related knowledge by those involved with public health. I would like

to say that the APP can take credit for this increase in knowledge, but several things came together to make this happen: piercers became more proactive, often in response to pending legislation (and frequently with the help of the APP and its members); body piercing became such a widespread practice that healthcare professionals, regardless of their opinion on the subject, were forced to educate themselves about piercing; and regulations started to be put into place for body art, and these laws often had a domino effect in that legislation in one area signaled a need for the same in other towns, cities, and states. Add to this the Internet, and information on body piercing is readily available to groups that it wasn’t before.

The seeds of this work have now matured, and the full effect of this

As a whole, healthcare organizations—with our encouragement—slowly began to agree this was a public health issue. This, in turn, led to an interest in body piercing by those responsible for producing legislation to safeguard the public health.

outreach is now apparent. The last few times I’ve worked the APP booth at the medical conferences we regularly attend, the feedback from attendees has been similar: conference-goers are familiar with the APP and what we do and many are returning to our booth to see what updated material we have, or to pick up information for a co-worker. Because of our long-term efforts, we have ongoing professional standing with both of these groups.

In the last several years, we have increased our efforts toward education of the general public as well. The APP Website was completely redesigned eighteen months ago and continues to be improved by both Elayne Angel (our Medical Liaison, Point co-editor, and APP brochure writer), and Brian Skellie (our new International Liaison and Web guru). And while we don’t yet have the budget for full-page ads in *Cosmopolitan* or *Rolling Stone* (as was discussed at one APP Member’s meeting years ago), we’ve been successful in getting into other national publications: everything from a mention in *Curve* (thanks again to Elayne) to a multiple-page spread in *Penthouse*.

Our international outreach to piercers has never been stronger. After putting on two APP Conferences in Amsterdam (in 2002 and 2003), representatives from our organization are still traveling to Europe for events that have been organized in the wake of our previous efforts: *BMXnet* is now a yearly event (see *The Point* issues #43, 45, and 50), and events in both Italy (*The Point* issues #38, 47, and 51) and Norway

(*The Point* #45 and page 12 of this issue) can all be said to owe a debt to our early outreach. Our annual APP Mexico Seminars (reported on in issues #35, 42, 45, and 50) are still drawing about 50% new attendees every year, and the effects of this work are starting to trickle down to South America as well (see page 6 in this issue).

So what's next? What's the next big push to educate about safe piercing practices and the APP? It just may be tattoo conventions.

As reported on in issue #47 of *The Point*, the APP was provided vendor space at the Philadelphia Tattoo Arts Convention in March of 2009. In addition to once again manning a booth at this year's Philadelphia Convention, booth space was donated to us at the Hell City Tattoo Convention in Columbus, Ohio and, as I write this, preparation is under way to bring the APP booth to the Baltimore Tattoo Arts Festival the second week in September.

Through these few events, we have been in contact with literally thousands of attendees—people who would be difficult to reach any other way. We talked to scores of piercers—but even more than that, we spoke to dozens of apprentices and people who were just thinking about getting started in the industry. There were people with a passion for piercing and body art who are just starting on their journey of self-discovery, people whose journey could easily lead them into the ranks of our membership in a few years. And, of course, we talked with the public.

There is a marked difference in the education we provide at these conventions, as reflected in the type of materials distributed here in comparison to other events. At medical conferences, we hand out brochures by the boxful to people from the outside looking in; people with little knowledge of our industry who—because of position or occupation—need information about what the APP is and does. At tattoo conventions, we primarily hand out copies of *The Point*.

Most tattoo convention attendees are people in and around our industry; they are piercers, apprentices, tattoo artists, tattoo shop owners, or simply body art collectors and fans—the cross-section of the public that has been so elusive. These attendees are inside our industry looking out; they want information about what it means to do what we do and what concerns we (and they) have as an industry—and what the APP is doing to address them. *The Point* is perfectly poised to fill this need.

With the near-ubiquitous use of the Internet, it's easier than it used to be to find the APP; with a fully functioning Website and an office and administrator to answer questions, healthcare professionals and legislators usually find us if they need us. What is needed now is to give those on the inside not only information but context for information. This is one reason our tattoo convention outreach is so crucial. Years of attendance at medical conferences have helped solidify our role as educators to medical professionals, legislators, and inspectors. I'm excited about this new outreach, and I'm optimistic about where this will bring us in our conversation with these groups in the future.

While I'll only be occupying my seat on the Board of Directors until next May, the seeds of change have once again been planted, and I look forward to seeing what future APP members decide to do with the results that will undoubtedly be sprouting in the near future.

[Special thanks are due to Troy Timpel and Durb Morrison their generosity and support of the APP, and for graciously continuing to donate booth space to our organization.] **P**



HELL CITY TATTOO FESTIVAL



KYLE PETERSEN

Infinite Body Piercing, Inc
Philadelphia, PA

Outreach. As an organization, we tend to take a professional approach to staffing the APP booth at health conferences and when talking with legislators and health inspectors. It has served us and the industry well to legitimize what we do in the eyes of other professionals. But there has always been a shortcoming in both piercer-to-piercer outreach and outreach to the general public—until recently.

It all started with a phone call to a friend of mine. His name is Durb Morrison—fantastic gentleman, brilliant tattoo artist, and organizer of the finest tattoo convention in all the land: Hell City Tattoo Festival. I asked him if he was willing to donate some space to the APP for us to set up and talk to people about safe piercing practices—and to distribute the information that we're famous for. He was more than happy to help us out. What a guy.

So me and the missus departed from Philadelphia bound for sunny Columbus, Ohio (my home town). After a long and perilous trip, we arrived and headed straight to the Hyatt, where the big show was located. We were given a really nice, heavily traveled area in the mezzanine, which meant you didn't even have to pay for the convention to come visit our booth. Awesome.

The weekend was a smash hit. As piercers, we were able to speak directly to clients (and potential clients), and the response to our presence there was overwhelmingly positive. Hopefully, this information will help to generate a million questions between piercers and clients when these individuals return to their regular piercers.

I didn't do this alone, and I had plenty of help from local piercers. Big thanks to Dave Kelso, Shawn Lower, Jared Anderson, and Al D. Scholarship Recipient Lauren Delahaye. Thanks a million to all who helped.

Special thanks to Durb, who has donated space for his next show: Hell City in Phoenix, Arizona.



SEMINARIOS DE CHILE



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Nota y fotografías de Oscar Soto "feik."

Todo comenzó como una invitación abierta entre amigos y se transformó en una reunión con tanta organización y relevancia que hasta la misma APP se quiso hacer presente. Los tres días llenos de eventos sobre arte corporal, modificaciones y joyería, temas que nos apasionan, donde cualquier conversación, por superficial que pareciera, daba paso a mayores discusiones e intercambio de experiencias que buscaron soluciones y mejoras a las condiciones y conocimientos sobre el Body Piercing nacional.

Estos seminarios se realizaron del 12 al 14 de Febrero del 2010 en la 3ª región de Atacama y convocó a artistas profesionales de todo Chile. Todos los participantes tuvieron que presentar un currículum expresando su interés en asistir al evento el cual no tuvo mayor costo que el hospedaje y alimentos. La organización del evento estuvo a cargo del artista "Piercer" Copiapino

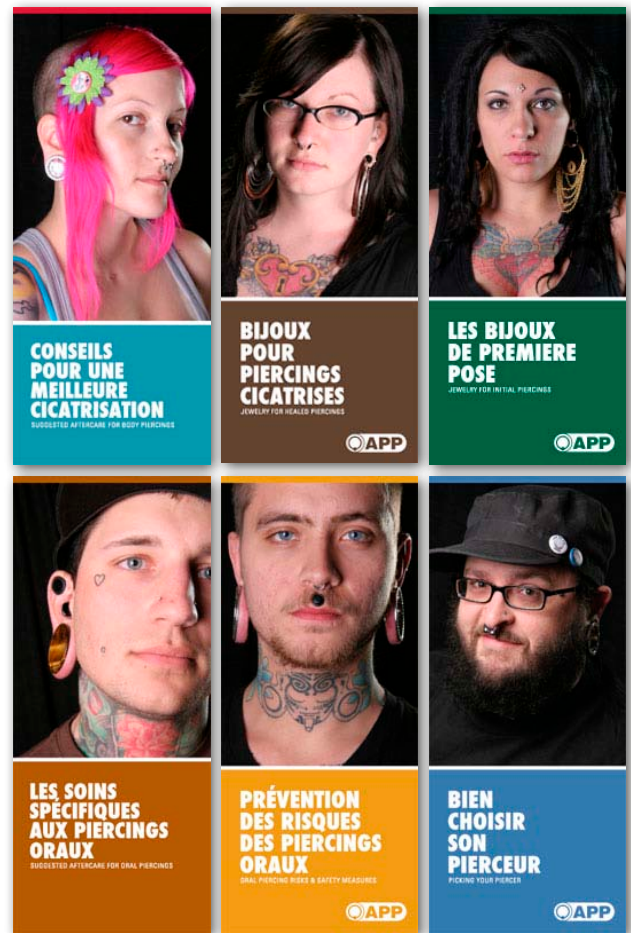
Mauricio "Banana" Torres, de Estigma BodyArt, logrando un evento de excelente nivel, realizándose cada punto propuesto en el programa y todo a cambio de unas felicitaciones y unos buenos recuerdos.

El primer día tuvieron lugar las charlas educativas en el Centro de Salud El Palomar, a cargo de profesionales de la salud, enfermeros y Médicos, quienes presentaron sobre Anatomía oral y Riesgos dentales (Dra. Karen Omon) y Anatomía de la piel, Histología y Riesgos en personas incompatibles con el piercing (Dr. Marcelo Bravo), Prevención de infecciones (Sra. Miriam González), y Primeros Auxilios, Desmayos, Lipotimias, Control de Hemorragias (Sr. Juan Pasten). Se realizó una Lóbulo plastia en vivo (reconstrucción de lóbulos), para que los asistentes, compararan sus procedimientos asépticos, con los de un



pabellón de cirugías; el cual fue realizado a Felipe Silva (piercer iquiqueño), en la cual estuvieron presentes todos los invitados, intercambiando opiniones y técnicas, una instancia en la que los artistas demostraron sus conocimientos y profesionalismo, impresionando a los médicos invitados debido a la preocupación con que trataron los temas y por realizar todo bajo los más altos niveles de higiene. Cada médico destacó y aplaudió la iniciativa, y felicitaron a los asistentes por sus deseos de formalizar y luchar por un mejor futuro para el arte corporal Chileno.

Finalizando las presentaciones, el grupo se trasladó a la localidad de Caldera, donde pudieron compartir y crear lazos de amistad fuera del tema que los reunía. Fiestas y cervezas en la noche, piscina y comida de la zona al otro día, crearon la antesala a la mesa redonda, que se llevó a cabo a orillas del mar en Bahía Inglesa, una instancia más íntima y privada en la que se conversó sobre Ética del perforador (tema propuesto por Gonzalo Sepúlveda), Cartílago (Javier Fingazz) y finalmente, pero no menos interesante, Acupuntura y Body Piercing (Eduardo Sierralta). Cada uno de los temas interesó a todos por igual, sirviendo para compartir experiencias en común, técnicas, visiones y puntos de vista, y para aprender sobre temas que son realmente



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[These brochures are currently available for download only.]



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interesantes, y que podrían llegar a darle una importancia mayor al Body Piercing por parte de la medicina tradicional y alternativa. Lamentablemente la noche no permitió que se trataran los demás temas, Historia del piercing moderno (Banana), Educación dirigida a los clientes (Erick Zumaran), Curación natural y relación entre nutrición y perforaciones (Gonzalo Aravena y Gustavo Aravena) y Expresiones de modificación en culturas prehispánicas de Chile (Carlos Pizarro "Aborígen"). Esperamos que no se pierdan esas presentaciones y que las podamos presentar como artículos en el sitio web <http://tintaletras.ning.com/> o simplemente retomarlas en una mejor y próxima junta.

Para finalizar la junta, que hasta el momento era buena, el 14 de Febrero demostraron su amor por el BodyArt a través de un ritual de suspensiones en un mítico lugar, el Muelle mecanizado de Caldera, donde se pretendía realizar una suspensión colectiva, pero que finalmente sólo tuvieron lugar un total de 5. Gracias al paisaje (un ambiente frente al mar de aguas cristalinas alejado del ruido de la ciudad e impregnado de misticismo), y gracias al difícil acceso al sitio, se pudieron realizar bellas suspensiones sin contratiempos ni molestias. Como invitado especial a la junta, también fui parte del ritual, y les confieso que fue una experiencia increíble en la que el dolor pasaba a segundo plano una vez que el entorno te envolvía y te dabas cuenta de la belleza de aquel momento. Un Broche de Oro para coronar una junta

sin detalles negativos y completamente fructífera.

Si se están lamentando por no haber asistido, les cuento que el evento se realizó en forma un tanto cerrada por ser primera vez, sin embargo contó con la presencia de los piercers más destacados del país, intentando concretar este proyecto que de seguro repercutirá en una nueva junta con más clases, más cupos para invitados y con mejor organización para su 2da edición.

Así que esperen atentos la próxima Junta Nacional de vpor lo que es un evento futuro más que seguro.

Podríamos hablar de los detalles de esta primera junta pero no vale la pena. La próxima junta seguro contará con material de APP, invitados internacionales, y quizás qué otras sorpresas más.

Felicitaciones a Banana por todas las movidas y contactos que permitieron que todo se llevara a cabo como correspondía. Agradecimientos a los médicos y enfermeros que dictaron las charlas sin interés monetario, al Centro de Salud El Palomar por facilitar las dependencias, y a cada uno de los asistentes que se esforzaron para que esta junta saliera lo mejor posible. Gracias por la invitación y el buen trato, y obviamente estaremos presentes donde sea que toque la próxima vez.

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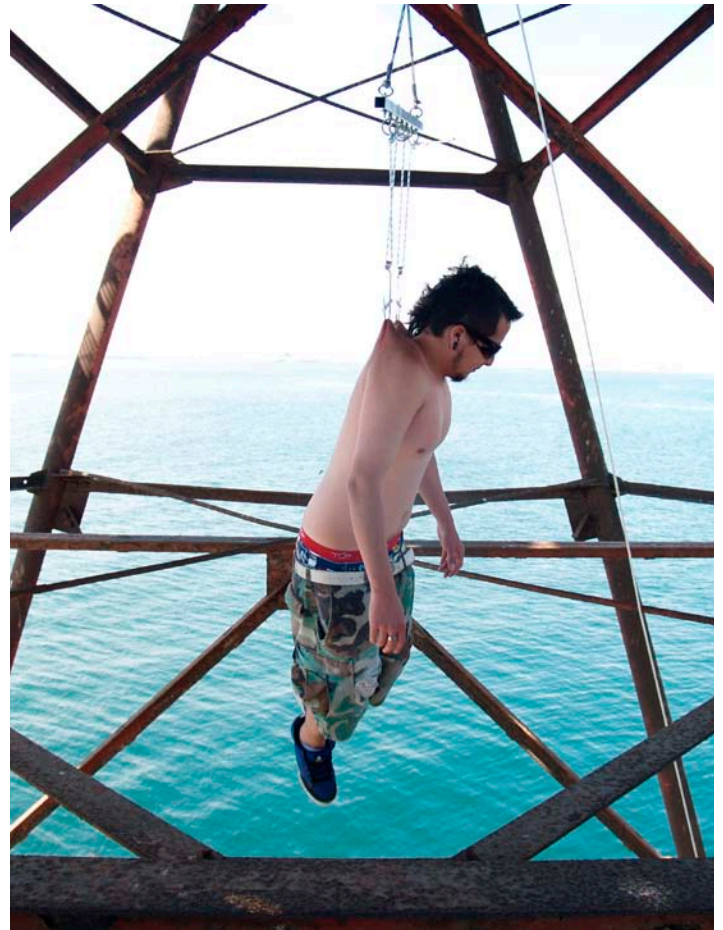
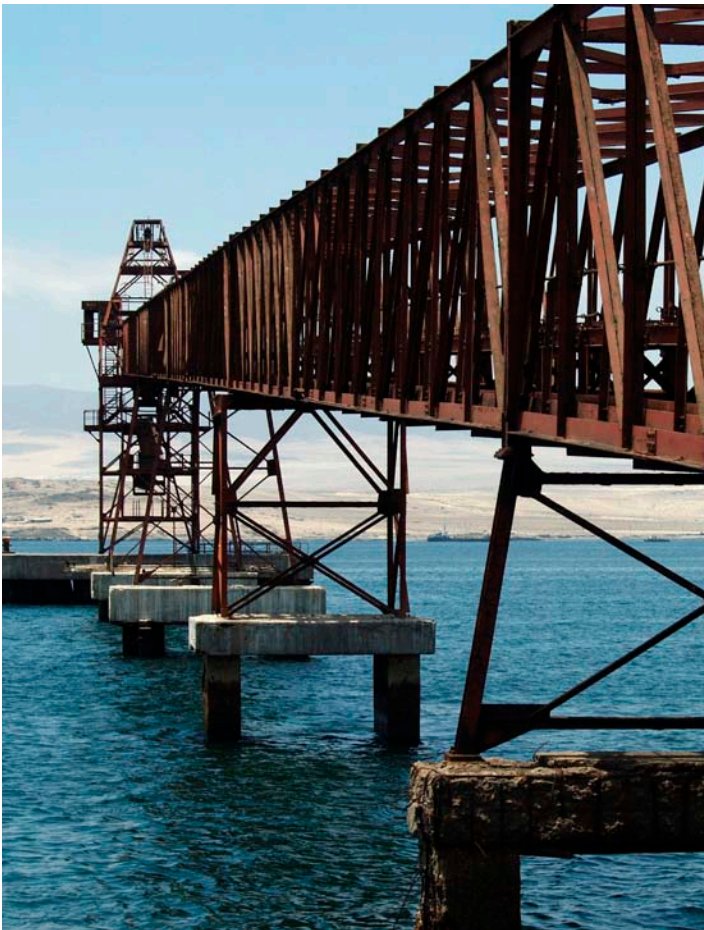
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En la foto: Felipe Silva, Javier "Fingazz", "Banana", Gonzalo Sepulveda, Ignacio "Patelly", "Feik", "Aborigen", Eduardo Sierralta, Gustavo Aravena, Peter Cornejo, Sol, Alonso "Tolueno", Gonzalo Aravena, Pancho, Erick Zumaran. Fuera de la foto Boris Chamia, en el auto esperando ir a almorzar.

CHILE SEMINARS



OSCAR SOTO

tintaletras.ning.com

English Translation by Nick Wolak
All photos by Oscar Soto

Everything began with an open invitation among friends, and it transformed into a gathering that was so well organized and relevant that even members of the APP wanted to attend. The three days were filled with events and topics such as body piercing, body modification, and jewelry. Every conversation, however casual, gave way to bigger discussions and exchanges that helped find ways to improve our national conditions and knowledge of body piercing.

The meeting took place from February 12-14, 2010, in Atacama, Chile, and attracted professional artists from all over the country. Before attending, each artist submitted a resume and bio demonstrating their interest in an event that had no costs apart from transportation, food, and lodging. Mauricio "Banana" Torres from Extigma Body Art was the organizer and he planned an excellent weekend filled with high-quality seminars.

The first day of classes was held at the El Palomar Health Center and was led by nurses and physicians. (Oral anatomy and dental risks was taught by Dr. Karen Omon; anatomy of the skin, histology, and skin risks incompatible with piercing by Dr. Marcelo Bravo; infection control by Miriam Gonzalez; and first aid, fainting, and hemorrhaging by Juan Pasten.) A lobe reconstruction was performed live on Felipe Silva (a piercer from Iquique) so that those in attendance could compare aseptic procedures and exchange opinions and techniques. The artists demonstrated their knowledge and professionalism, and the doctors were impressed with the care that was taken to work under the highest levels of hygiene possible. Each doctor applauded the initiative and congratulated the piercers for their desire to formalize and fight for a better future for Chilean body art.

Once the presentations were over, the group went to Caldera to continue sharing and further strengthen the bonds of friendship. Parties, beer at night, a pool, and local food the next day set the stage for the round table discussions that took place on the beach at Bahia Inglesa. In this intimate and private setting we discussed topics including piercer ethics (led by Gonzalo Sepulveda), cartilage (Javier Fingazz), and last, but not least, acupuncture and body piercing (Eduardo Sierralta). Each topic was equally interesting to everyone and served to connect the participants through common experiences, techniques, visions, and points of view. The information shared was truly interesting and will hopefully play a bigger role in body piercing through traditional and alternative medicine. Unfortunately, time ran short and several topics were left for a future date: history of modern piercing (Banana), customer service and education (Erick Zumaran), natural healing and the relationship of nutrition and body piercing (Gonzalo Aravena and Gustavo Aravena), and expressions of modification in Chilean pre-Hispanic cultures (Carlos Pizarro "Aborigen"). These presentations may appear as articles at: <http://tintaletras.ning.com/>

To finalize the great meeting, on February 14 the participants showed their love for body art through a ritual suspension at a mythical place—the Caldera Dock. Thanks to being far away from the sounds

of the city, and the beautiful scenery overlooking the crystal clear ocean, five individuals were able to enjoy the mystic serenity. As a special guest of the ceremony, I was invited to take part in the ritual. I confess that it was an incredible experience in which pain took a back seat as the surroundings enveloped me. This was the golden seal of approval for a flawlessly executed and beneficial weekend.

If you missed this event, don't worry; there will be a part two with excellent piercers from around the country, more classes, more guest speakers, international guests, material from the APP and, quite possibly, more surprises. Stay tuned for the next National Meeting of Professional Piercers of Chile.

Congratulations to Banana for all the time, energy, and commitment that allowed everything to come together so well. We thank the doctors and nurses who donated their time to speak, the El Palomar Health Center for their help, and each of the participants who did their best to help the meeting go so well.

Thank you all for the invitation and kind attention, and I hope to see you all next time. **P**

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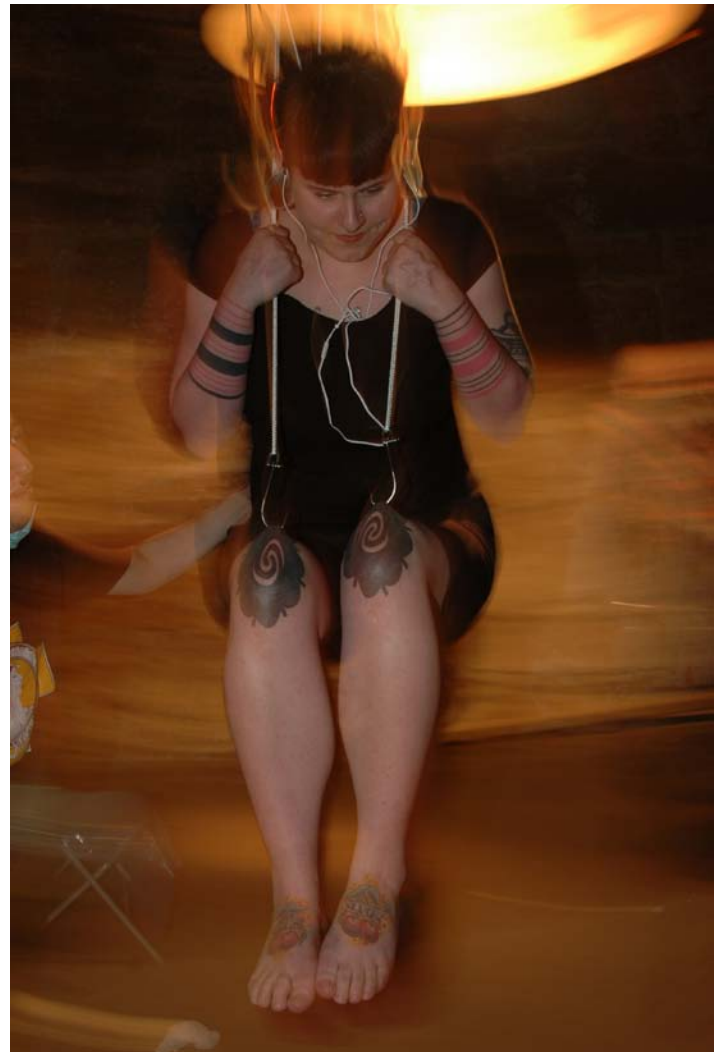
Photos by Allen Falkner, courtesy suspension.org

During the Dallas SusCon in April 2010, Håvve Fjell approached me with an offer—which I graciously accepted—to be the guest speaker at the Oslo Norway SusCon, hosted by Wings Of Desire. Team BME’s sponsorship made my attendance possible, and for this I’m very thankful. Upon arriving at the airport, Hilary Lobitz, Heather Garry and I were met by the event chauffeur Kjetil, his adorable daughter, and his giant 1970s American-made station wagon. After making our way to the car, few can imagine what the ride was like—his driving rivals that of Ceres for its speed and fright. However, once we arrived at our hosts’ home we were greeted by Håvve, Morten, and Marta and immediately felt the Norwegian hospitality as we relaxed and awaited the arrival of old friends.

The first day of the event we headed over to Månefisken, a gorgeous building located next to a waterfall and river that runs through Oslo. We toured the interior of the building, where we

observed beautiful archways and large, towering pillars—all of which really helped to set the scene. But soon it was down to business. I started to help by checking the points, which went smoothly thanks to a wonderful system. Each station was checked from top to bottom at the beginning of each day, and after that was completed, you swapped a red tag out with a green tag in its place so you knew that point was ready. After hearing the rundown of the event, I was informed I’d be one of six team leaders. Each suspension had a person who oversaw the piercing, rigging, and bleeding-out of the individual. Once that person was suspended, the team leader would pass the responsibility of that suspension to a crew member and start another suspension.

As a fresh face, I was not immediately received by the regulars of the SusCon; however, after observing my work, this quickly changed. I was approached by a Norwegian named Tom—a large guy with a



It felt amazing to know that I helped him to have such a positive suspension that he brought his brother to me and put his experience in my hands.

decent amount of black work and a couple Invader Zim tattoos—to be in charge of his crucifix suspension. Allen Falkner and I agreed that Tom was a prime example of how the Norwegians seemed to show no sign of pain; we dubbed him “The Viking,” to which he smiled appreciatively. His first suspension went so well that the following day Tom asked me to suspend him again, as well as his brother. It felt amazing to know that I helped him to have such a positive suspension that he brought his brother to me and put his experience in my hands. Soon his brother was doing a four-point knee suspension, and mirroring Tom, showed no signs of pain or discomfort.

The most impressive thing about this event—aside from the location, the organization, the amount of people in attendance, and, of course, the amazing food (provided by Blitz, a local

vegetarian anarchist)—was the lack of ego. It’s sad to say that in our community there is a decent amount of puffy-chest attitude and tough-guy stature, but thankfully, this event didn’t have even the slightest hint of it. Everyone was there to do what they could, wherever they could, when it was needed—down to the smallest details and the lowest-level jobs. No one complained; they simply did what needed to be done, which was a tremendous relief. It seemed rather intimidating to work with unfamiliar people and skill levels. I was able to work with dozens of talented people; a few people I favored such as Ana, Alice, and Chai.

I’ll be the first to admit I’m not the best public speaker, but everything I spoke of was so close to who I am, it seemed I was able to convey why this part of my life is so important to me. I spoke about Rites of Passage, mostly on a personal level rather than a technical level—focusing on how we started and how we’ve become a large family.

At the start of the event, everyone announced who they were and what type of suspension they wanted to do. When I stated that I wouldn’t suspend, Håvve informed me that I didn’t have a choice. So I thank Morten for being in charge of my suspension, a two-point suicide. Looking back I’m glad I gave in and allowed myself that, for I have yet another memory with my newly extended family. **P**



GLASS PIERCING JEWELRY IN SOUTHEAST ASIA AND CHINA



JASON PFOHL
Gorilla Glass
Oaxaca, Mexico

Photos by Victor Mendiola

I am sometimes surprised at people's assumption that piercing and body modification has its roots and history among "primitive" tribal people living in the jungle somewhere. I live in Mexico, and I am regularly reminded by the public that my stretched ear lobes are "like the Africans." My typical response is, "actually, they are just like your Zapotec and Mixtec ancestors." The Zapotecs were not hunter-gatherers; they had large urban centers, advanced calendar systems, elaborate burial rites, and practiced cranial and dental modification as well as tattooing and piercing. Advanced societies throughout the world practiced piercing in Egypt, India, Southeast Asia, China, and Mesoamerica.

These ancient Vietnamese ear weights (*see images 3 and 5*) clearly demonstrate that piercing was not exclusively part of primitive cultures but also took place in highly advanced civilizations. These particular pairs are from the Sa Huynh culture, which flourished

between 1000 BCE to 200 CE. The Sa Huynh were seafarers and master craftsmen, producing magnificent jade and glass ear jewelry. They had an extensive trade network, and as such, Sa Huynh ear ornaments have been discovered in archaeological sites throughout Southeast Asia.

They had a special connection with the Philippines, where Sa Huynh ear weights and ceramics were discovered in the Kalany Cave complex. Other discoveries of Sa Huynh artifacts have been found on Orchid Island in Taiwan, in Thailand, as far north as Hong Kong, and as far south as Java. Conversely, many of the beads discovered in Sa Huynh burial sites, carnelian, agate, zircon, gold, and garnet, are made from materials foreign to that region but traded from as far away as India and perhaps China.

My particular focus is on glass, and this group of pieces is an excellent opportunity to put early glass making into historical context.



Glass making was not invented by accident, and the technology and physical forms of the jewelry were based on pre-existing technology and regional styles respectively. Historically, the spread of glass technology in ancient India follows the spread of iron working, and this pattern is repeated in Vietnam. The Sa Huynh specialized in iron tools and weapons, in contrast to the contemporaneous Dong Son culture in Northern Vietnam who specialized in bronze artifacts. It seems probable that the high temperatures and powerful furnaces necessary to smelt iron were a prerequisite for melting glass as well. The greenish color common in much of the Sa Huynh glass is the result of iron being mixed into the glass batch as a colorant.

There are many styles of Sa Huynh ear weights, several of which are shown here (*see images 3 and 5*). One classic form used by the Sa Huynh was a rounded ear weight with a small hook that passes through the ear, with three protruding diamond shapes coming off the bottom and sides. Two variations of this style are represented, one with small diamond shapes and the other with dramatically long pointed ends (these are called *linling-o*). The Ifugao peoples in the

Philippines still manufacture this style of ear weights and call them *bung* or *boong* and trade them with their neighbors, the Bontoc, Kalinga, and Gad-dang.

The first *lingling-o* weights shown are made of stone (*see image 1*), the second image is of nephrite jade (*see image 2*), and the third image is of glass (*see image 3*). The same shape and composition was used in all three materials. The glass was carved from a cast block, in the same manner that jade was carved. This illustrates how lapidary skills were also a precursor to the manufacture of early glass ear weights.

It is worth noting that the Sa Huynh seem to have shared the same respect for jade as the Chinese. Jade was considered a magical and sacred material that increased longevity. Early Chinese experiments in glass making were made by Taoist alchemists trying to invent man-made jade. And in this context glass was not considered imitation but creation, working within formal aesthetic restraints informed by earlier jewelry traditions.

These last two pieces (*see images 5 and 6*) are rare examples of the exaggerated diamond shape in long points.



The other style of glass jewelry included in this article from the Sa Huynh are the glass crescents (*see photo on page 14 and image 7, above*). These are interesting because of the wide variety of colors and sizes. Several shades of green, blue, purple, and black can be identified. This range of colors illustrates an advanced understanding of glass chemistry. These particular pieces appear to have been manufactured hot in a flame and later ground down and polished to form the triangular shape. This shows a further sophistication in glass working, as it is more complicated to manipulate hot glass than to carve it after it has cooled to a solid. The discovery of glass workshops and pits of white sand at Giong Ca Vo archaeological site in Ho Chi Minh City is further proof that they melted their own glass, although it is probable that they also imported glass blocks from India. Stylistically, the Sa Huynh ear crescents resemble the popular leech motifs found in Dayak imagery from Borneo and may point to a common ancestry of the two cultures. Similarities between ancient burial sites in Borneo and Vietnam also support this theory.

In conclusion, the Sa Huynh were a highly sophisticated civilization with urban centers, wide-spanning trade, complex burial rights, and advanced technology. They achieved a highly advanced level of glass working technology more than two thousand years ago. This development—viewed in the context of iron working and lapidary traditions—helps us to understand how glass technology has evolved and how earlier jewelry forms were replicated in glass.



9



10

The focus on glass as a raw material and as jewelry highlights the extensive trade relations the Sa Huynh had in the ancient world.

CHINESE GLASS PIERCING JEWELRY

The Chinese have one of the oldest glass traditions in the world. Taoist alchemists experimented with various formulas to try to create artificial jade. Jade was precious to the Taoists as they thought it had special powers to preserve the human body and spirit and attain immortality. Recent studies at Stanford have connected the “Chinese Purple” used to paint the famous Qin terracotta warriors as a by-product of barium glass making formulas. The Chinese were also the first to use lead and barium in glass making.

These three Chinese glass plugs (*see images 8, 9, and 10*) are all likely from the Warring States Period (479 to 221 BCE). The blue plugs are an example of crizzling, a result of an imperfect glass formula that causes the glass to break down over time in humid environments. The other two pairs are called “erdangs” and have a tiny hole in the middle, they were probably formed on a torch with the glass being wound around a glass wire. Colored beads may have been strung through the ear-plug, and are called “yuandangs.” The multi-colored pair may be an application of lusters to the surface of the glass, or may be a natural iridescent effect of having been buried for a long period. **P**

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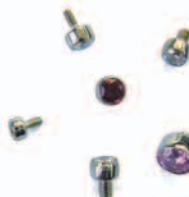
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INVENTORY CONTROL



DARRIN WALTERS
Blue Star Tattoos Inc.
Concord, CA

If you're like most studio owners, such a term seems more like a contradiction than anything else, but it doesn't have to be. You can control your inventory, rather than the alternative: having your inventory control you.

Why is inventory control important?

- Helps maintain stock in line with market demand or sales trends
- Reduces carrying and holding costs
- Improves stock turnover rates
- Builds your business' reputation for always having adequate stock of "in-demand" merchandise

But what exactly does your inventory mean to you? Does it mean after-hours projects, such as extra paperwork or heated conversations with your bookkeeper or CPA over cost vs. markup vs. profitability? While the definition varies from person to person, inventory probably also means piles of money on the shelf.

Truth be told, you *should* think of your inventory as money on the shelf. Let's say the average studio's inventory totals range from \$10,000 to \$20,000. If you analyze your sales, you may find, for example, that 11 percent of the body jewelry you sell you don't consistently keep in stock, while 18 percent of the body jewelry you stock but don't need - or worse - 30 percent of that inventory is dead.

What is the purpose of inventory? Many studios think it's there to facilitate studio operation by reducing time and increasing gross profit. In reality, however, inventory exists to improve your level of service. How? The right amount of the right body jewelry will provide you with what you need when you need it, without enormous stress on your operating capital.

There are two methods of inventory control: Last In First Out (LIFO) and First In First Out (FIFO).

Last In First Out means that when there is more than one unit of any given type of body jewelry, you sell the last one received first. (The rationale being that the newest is probably the most expensive.)

First In First Out means that when there is more than one unit of any given type of body jewelry, you sell the one you've had the longest first. (The rationale being to keep your stock rotating.)

Whether you use LIFO or FIFO, the actual transfers are only taking place on paper. The old dusty piece of body jewelry may be pulled off the shelf, but it's the new expensive one that's reduced from inventory. Ask your bookkeeper or CPA which is the correct method for your business.

Why should you even consider the inventory control methods listed above? Take a moment to compare the value of your inventory to the value of some piece of your equipment. When you purchased the expensive piece of equipment, you probably considered various things. You probably shopped for the best price and considered return on investment. If the equipment wouldn't pay for itself, you probably

would not have purchased it. After the purchase, you monitored your investment to maximize its use and, therefore, its return.

All the same rules apply to your inventory investment. There are some fundamental differences, however, between your inventory investment and your capital investments. Capital investments, such as equipment, depreciate in value, but inventory investments remain relatively stable; however, unlike capital investments, inventory investments are taxable. Additionally, capital investments happen suddenly while inventory value creeps up gradually, in slow but steady increments.

So what to do? Some think the best inventory is none at all. Inventory interferes with your productivity. Consider how much time you spend counting it, ordering and receiving it, tracking incorrect orders, stocking shelves, and tracking returns. How much energy goes into protecting it? How often do you give something away?

INVENTORY CALCULATIONS: DO THE MATH

Often, there are two calculations overlooked when determining inventory profitability: the first is cost-to-order and the second is cost-to-keep. The factors involved in cost-to-order, aside from the obvious cost, are time and money (time to calculate order quantities, time to do paperwork, time to receive it, stock it, correct errors, time to track said errors, and the money it costs to pay someone to do it all).

In order to determine what your cost-to-order is, you first must learn how much

- Time is actually spent deciding what to order
- Time it takes to do the paperwork
- Time it takes to check in and stock the order
- The amount you pay the individual(s) that actually perform each step

For example, if the inventory value of the order received is \$100, and if you sell the jewelry at a 45 percent margin, you'd sell \$100 worth of inventory for \$182. (The formula here is: selling price equals cost of goods [in this case, \$100] divided by the result of 1.00 minus the margin [or .45, in this example]). If your cost-to-order is \$10, what happens to the selling price? If it remains the same, you just lost money. (The cost of goods remains at \$100, but the cost-to-order equals \$10. Therefore, a \$110 investment would gross \$200.20 if you were holding to your 45 percent margin; instead, you just lost \$18.20.)

The second calculation used to determine inventory profitability is called cost-to-keep. Due to the constraints of this article, there is no room to expand on the obvious cost-to-keep, physical space. However, it is of equal importance to consider how much it costs to buy inventory based on how long you own it, as well as how much return on investment you could get on that dollar if the item wasn't simply sitting on a shelf. You must also factor in cost-of-obsolescence. For example, if it costs you 10 percent to keep something on the shelf,

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and you receive a 5 percent quantity discount, maybe you shouldn't buy it. The lowest price is not always the best price.

If gaining control of your inventory sounds like an impossible dream, it's not. My recommendation is to look into just-in-time inventory. This means that you order on such a regular basis that you purchase inventory only when you need to replenish what has been sold; as such, this means you must have short inventory order cycles and accurate tracking to determine what and how much inventory to stock, but it is an attainable goal—especially if you have a POS system, as you can set your POS system to do this for you.

SEVEN STEPS TO IMPROVE INVENTORY CONTROL

The following seven steps can help improve your inventory, level of service, and bottom line.

Step One: Determine which items are your real movers. To accomplish this, you must first determine what represents “dead” inventory in your store. Be realistic. (Don't forget about that shelf of old body jewelry tucked away in the back.) A good way to measure dead inventory is to evaluate inventory turns. Turns equal cost-of-goods-sold (COGS) divided by inventory value. Calculate COGS on your inventory as a whole, then recalculate on specific lines such as Maya or Anatometal. You may be surprised by the result. Your POS system should be able to provide accurate purchase data by line. If not, speak with your bookkeeper or CPA about supplying the proper information.

Step Two: Turn dust into dollars, and get rid of what's not moving. If you multiply your gross profit percent by what you can recover by turning it in—for example, 50 cents on the dollar, 30 cents on the dollar, etc.—you'll arrive at the amount of reinvestment capital available to you. It's important that you don't get trapped by thinking about what you paid for it versus what you can get for it now. Inventory turns can be increased by either selling more jewelry or by reducing inventory value. If inventory turns increase, so does your bottom line, guaranteed.

Step Three: Analyze your business profile. It's important to consider what you have in stock versus what types of piercings you perform. Do you do a lot of nostril piercings? Stock a wide variety of nostril jewelry? Do you ever have to order jewelry when doing a piercing? How is the level of your service affected by having (or not having) jewelry in stock? Is it working? If not, sit down and consider why.

Step Four: Determine what and how much to stock. Who makes the ordering decisions in your studio? Does he/she consider seasonal items?

Do you utilize replenishment ordering from your POS system, or do you order just to stock levels? If you use the latter, who determines the stock levels? Determining what to stock (and how much) is similar to determining your dead inventory. The difference is knowing how much inventory you really need. Again, your POS should be able to tell you what is selling and which items produce the greatest gross profits. If the gross profit percent is low on a given item, sales have to be high. But, if gross profit percent is high, you can get away with selling fewer of that item. Remember the goal: you want to maximize your level of service. If stocking an item doesn't help you reach that goal, don't stock it.

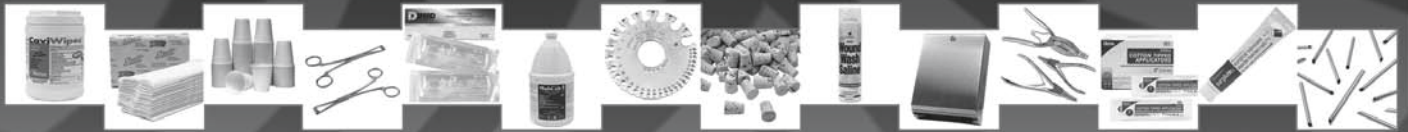
Step Five: Monitor sales for profitability. It's easy to fall into the “we will sell a ton of them, we better stock a ton of them” mindset, but can you say trap? It's a trap because high sales volume doesn't necessarily equate to high profitability. If you're losing money each time you sell one, you can't make it up in volume. A better consideration would be to determine where the profit lies and unload everything that isn't profitable. Gross profit per line item is one measure; how much it costs to wait for jewelry is another. Most of this information is available from your POS system (or your bookkeeper/CPA). Remember, a 1 percent increase in gross profit equals a 1 percent increase in net profit—if the volume remains constant.

Step Six: Establish a monthly ordering cycle. This step is nearly self-explanatory. Once you've determined what the movers are, gotten rid of the dead inventory, and determined what and how much to stock based on the types of piercing you perform (and the profitability), then you're ready to order and receive jewelry monthly to replenish yesterday's sales. If you have a POS, it won't be a problem this is done in two clicks. If not, it's still doable.

Step Seven: Buy smart. When selecting a jewelry supplier, realize that prices are so competitive and deliveries are so good that you do have choices. It's important to evaluate what you can get from your jewelry supplier other than jewelry. For example, will your jewelry suppliers analyze your purchases and returns on an item level? What are your return privileges? What percent can be sent back “no questions asked”? Will they clean up your inventory? How often? Many of these important issues are overlooked when choosing a supplier. Also, once you do receive your inventory, be sure to take photos of each piece of jewelry you buy so you can put it in your POS system, as this is one of the best and easiest ways to maintain your jewelry inventory database in your POS.

Remember, effective inventory control plays a vital role in the smooth and efficient running of your studio. **P**

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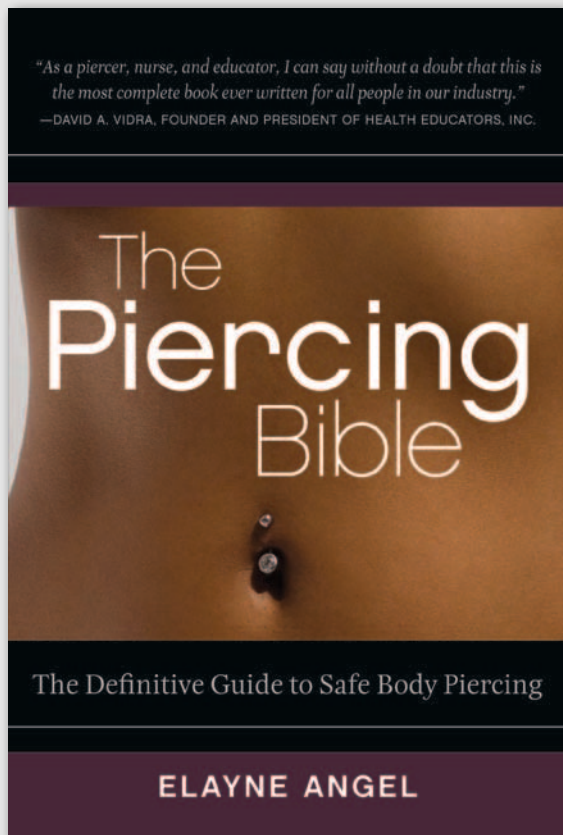


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ABOUT THE AUTHOR - ELAYNE ANGEL has been a professional piercer for more than 20 years and has performed over 40,000 piercings. She was awarded the President's Lifetime Achievement Award by the Association of Professional Piercers in 2006 and is a contributing writer for *PAIN* Magazine. She lives in Mérida, Mexico. Visit www.piercingbible.com for more information.

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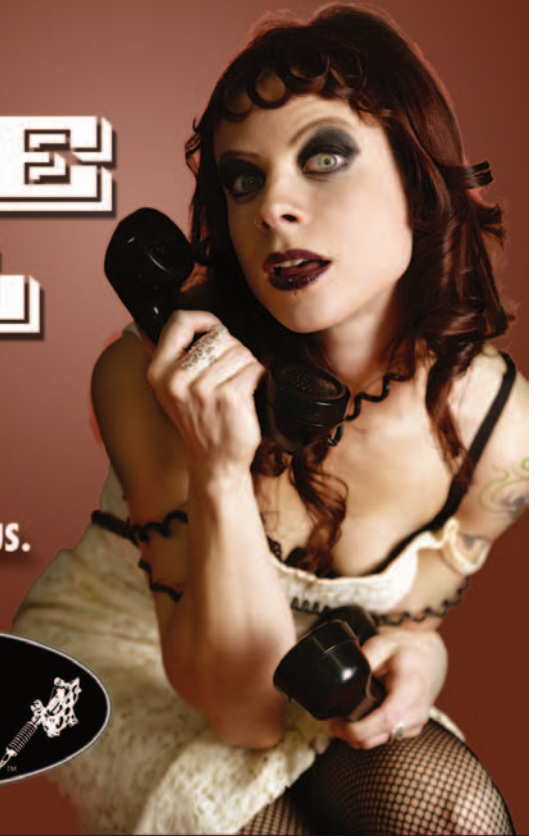
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Wonderful news on the tattoo law front! The U.S. 9th Circuit Court of Appeals just ruled, in *Johnny Anderson v. City of Hermosa Beach*, that “tattooing is a purely expressive activity fully protected by the First Amendment, and that a total ban on such activity is not a reasonable ‘time, place, or manner’ restriction.”

This is huge, and its implications may go beyond zoning restrictions and even affect cases related to employment discrimination, for example. I just read the full decision and will give y’all the highlights, but first some background to the case:

Last May, in our *First Amendment & Tattoos* post, we first mentioned the Appellate Court agreeing to review the case of *Johnny Andersen of Yer Cheat’n Heart Tattoo* against Hermosa Beach, CA. Johnny wanted to relocate to Hermosa Beach but was denied because zoning laws prohibited tattooing in the city. He sued in 2006 and lost because the lower court found that tattooing was a service and “not sufficiently imbued with elements of communication” to be protected as speech.

Wrong!—according to today’s published decision by the Appellate Court.

So, I’ll actually use my law license for some good today and break it all down for you. I’m picking out some key elements that may help other tattoo artists facing similar restrictions on doing business and hopefully we’ll see more wins as well.

First, what’s this “sufficiently imbued with elements of communication” stuff? Well, as the Court notes, the First Amendment includes pure speech but it also protects conduct that’s intended to send a message that most people would understand, like burning a draft card. However, the government has a “generally freer hand” in restricting this conduct than it has in pure speech. So, the Court first looked at whether tattooing is pure speech, that is, “a purely expressive activity” like writing, or whether it’s conduct that just contains an expressive component. Here’s what the three-judge panel said:

“The tattoo itself, the process of tattooing, and even the business of tattooing are not expressive conduct but purely expressive activity fully protected by the First Amendment.”

There appears to be little dispute that the tattoo itself is pure First Amendment “speech”. The Supreme Court has consistently held that “the Constitution looks beyond written or spoken words as mediums of expression. [...] We do not profess to understand the work of tattoo artists to the same degree as we know the finely

wrought sketches of Leonardo da Vinci or Albrecht Durer, but we can take judicial notice of the skill, artistry, and care that modern tattooists have demonstrated.”

So now federal judges have taken note of how tattooing has risen to a level of fine art. Could this decision get any better? Yes, it does.

In discussing how the process of tattooing is “inextricably intertwined with the purely expressive product (the tattoo), and is itself entitled to full First Amendment protection,” the Court also makes note of the client-tattoo artist relationship. The lower court made a big deal out of the customer having control over the tattoo design, thereby making it less expressive conduct. The Appellate Court disagreed, saying that, following such an argument, Michelangelo’s painting of the Sistine Chapel is not expressive because it was commissioned. In fact, both the client and artists are engaging in expressive conduct in the tattoo process. (Also,

...tattooing is a purely expressive activity fully protected by the First Amendment, and that a total ban on such activity is not a reasonable ‘time, place, or manner’ restriction.

the Court said that just because someone is paying for a tattoo doesn’t make the business of tattooing less expressive either.)

OK, now that the Court decided that tattooing is protected by the First Amendment, they next had to decide whether Hermosa Beach’s total ban on tattooing was a constitutional restriction on free expression. In this particular case, because the content of the speech isn’t banned—for example, there was no ban on religious tattoos, just tattooing in general—the test is to determine whether the City’s regulation is a reasonable “time, place, or manner” restriction on protected speech, and that it is “narrowly tailored” to serve the government’s interest. There’s no argument in this case that the City has a real interest in regulating tattooing because of health and safety concerns. The argument is whether a total ban on tattooing is too broad to achieve this interest.

Hermosa Beach basically said (paraphrased of course), “Dude, we only have one health inspector in Los Angeles County for 300 shops and over 850 [!!!] tattooists. We just don’t have the dough to regulate everyone ‘including the many who, like Plaintiff, are self-taught and operating in backrooms and basements.’” That



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last part I didn't paraphrase. Did the City just call Andersen a scratcher?

Anyway, the Court said (also paraphrased), "Well that's too convenient, Hermosa Beach! You can't ban an entire medium of expression just because it would take some time and money to regulate it, especially when there are no 'alternative channels.'"

Alternative channels? The term refers to the need to have other ways to communicate if certain speech is restricted. The City argued, essentially, that those who want a tattoo of a design or words can just get henna or a T-shirt or poster that expresses the same thing. They said that nothing is stopping tattooists from airbrushing their art on canvas...

I know! The Court found this equally ridiculous. Here's what they said, beautifully so:

Like music, tattooing is "one of the oldest forms of human expression," as well as one of the world's most universally practiced forms of artwork. And it has increased in prevalence and sophistication in recent years.

[...]Most importantly, a permanent tattoo "often carries a message quite distinct" from displaying the same words or picture through some other medium, and "provide[s] information about the identity of the 'speaker.'" A tattoo suggests that the bearer of the tattoo is highly committed to the message he is displaying: by permanently engraving a phrase or image onto his skin, the bearer of the tattoo suggests that the phrase or image is so important to him that he has chosen to display the phrase or image every day for the remainder of his life... Finally, the pain involved in producing a

permanent tattoo is significant to its bearer as well.

[...]These elements are not present—or, at least, not nearly to the same degree—in the case of a temporary tattoo, a traditional canvas, or a T-shirt. Thus, we disagree with the City that "[t]here is nothing inherently or distinctly expressive about rendering... designs on the skin" using the ink-injection method.

To sum it all up:

- Tattoos, tattooing, and making money from tattooing is constitutionally protected.
- General tattoo bans are not the way to regulate tattooing.
- Restrictions must be specifically tailored to the purpose of protecting public health and safety.
- Getting a tattoo is not like airbrushing a T-shirt.
- Judges in L.A. think tattoos are pretty.
- And I am no longer that ashamed to be a part of the legal profession.

[We don't often report on tattoo-related issues in The Point, but as most piercing studios' owners are aware, prohibitions against tattooing and the opening of tattoo studios is usually paired with regulations on body piercing and other body modification practices. It will be interesting to see how this ruling affects body art laws outside of tattooing, and in cities or states outside of Hermosa Beach and California.

To view this ruling, go to <http://www.ca9.uscourts.gov/opinions/> and look for "Johnny Anderson v. City of Hermosa Beach."] P

THE BRITISH JOURNAL OF MEDICAL PRACTITIONERS PUBLISHES STUDY ON MEN WITH GENITAL PIERCINGS



KIMBERLY ZAPATA

Infinite Body Piercing, Inc.
Philadelphia, PA

A recent research study, published by the *British Journal of Medical Practitioners* and titled “A Cross-Sectional Study of Men with Genital Piercings,” set out to determine the “*health issues, and [specific] medical needs,*” of those with male genital piercings. While the study findings (outlined below) have certainly helped to increase clinician awareness, enabling medical practitioners to be able to “*educate...give professional advice, and provide a realistic picture of structural complications*” to those with genital piercings, the reaction of several mainstream media outlets was, perhaps, more intriguing than the study itself. Both the *Los Angeles Times* and the *Huffington Post* reported on the same survey; however, in each of these articles the focus shifted from how to medically accommodate and assist those with genital piercings to who exactly is being pierced below the proverbial belt. In fact, the *Los Angeles Times* article, titled “Most Men with Genital Piercings Don’t Fit the Usual Stereotypes,” makes a specific point of reiterating that “[m]ost men...don’t fit into the usual stereotype of bikers, druggies or Goths”—a reaction that reflects the beliefs of many individuals with an unfamiliarity of the body modification industry as a whole.

Demographically, most of the study participants “*with GP [genital piercings] were in their early thirties, Caucasian, heterosexual, well educated, employed, in good health, with some religious beliefs, but not ethnically diverse. [This is i]n contrast to literature describing men with GP as antisocial miscreants or mostly homosexual.*” Some other key findings included the following:

- 56 percent said they made upward of \$45,000 per year;
- 27 percent said they had no other piercings;
- 82 percent said they were heterosexual;
- 41 percent said they were married;
- 87 percent said they didn’t use drugs;
- 74 percent said they had at least some college, and 20 percent had a graduate or doctoral degree.

What all of this means for modified individuals, visibly or not, remains to be seen. As the study itself noted:

“...several limitations to generalizability of [this] data must be considered... one of methodology... [being the] non experimental, descriptive [nature of the study in which]...respondents [were] self-selected to complete a web-based survey [can result in] bias, inaccurate recall, and/or inflation.”

The scope of the survey is also questionable, as only 445 men responded to the questionnaire (and not all men responded

to all of the questions). Yet “*in spite of these limitations, the respondents did contribute further quantitative data*” which, at the very least, should help to disprove or alleviate some of the stereotypes associated with those who are pierced. What’s more, as the study results note, “*the collective data examined here, along with some collected almost ten years ago, begins to dispel some of the negative assumptions about this segment of the body modification population regarding their overall demographics, GP complications, and STD prevalence,*” thus providing a better level of education and understanding for medical practitioners; however, only time will tell exactly what this contribution means to those in the medical community and beyond. **P**

Hogan L.M., Rinard K., Young R.E., Roberts A.E, Armstrong, M.L., & Nelius T. A Cross-Sectional Study of Men with Genital Piercings. BJMP 2010; 3(2): 315. <<http://bjmp.org/content/cross-sectional-study-men-genital-piercings>>.

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RE/SEARCH INTERVIEWS

In issue #48 of *The Point*, we reviewed not only the 2009 APP Conference but included an interview with V. Vale, founder and publisher of RE/Search publications and the book *Modern Primitives*. Vale spent a lot of time at the 2009 Conference interviewing many of the notable attendees and re-acquainting himself with an industry that he had such a large part of popularizing more than 20 years ago. He has now made the bulk of those interviews available on YouTube.

So take a break from videos of skateboarders hurting themselves and cats doing adorable things, and spend some time listening to some of our attendees talk about body piercing, the APP, and the state of the industry—and see what makes them all so engaging.

JAMES WEBER

<http://www.youtube.com/watch?v=cNJ5lfbczPczPc>

DANNY YERNA

<http://www.youtube.com/watch?v=ibcUwwBXztg>

STEPHAN STRESTIK

<http://www.youtube.com/watch?v=kw1YEXMWsVE>

JENNA HUXLEY

http://www.youtube.com/watch?v=hdf_VIHeni8

EDUARDO CHAVARRIA

<http://www.youtube.com/watch?v=YjZ7Jnw6zvM>

RICHARD FRUEH

<http://www.youtube.com/watch?v=ljmwCBG6NA>

LUIS PINGARRÓN

<http://www.youtube.com/watch?v=pMNYoOyU6fk>

HEATHER HENNE

http://www.youtube.com/watch?v=_fN8afqPU3U

SAILOR CHER

<http://www.youtube.com/watch?v=NbGac2tsyBA>

PATRICIA CRAM

<http://www.youtube.com/watch?v=CLkxg6a9IEg>

COREY LOLLEY

<http://www.youtube.com/watch?v=6Hmtm5WIB3A>

CYRUS RHEIN

http://www.youtube.com/watch?v=RpuYW0_kSw0

DAVID HAHN

<http://www.youtube.com/watch?v=GNIsCw7YNHg>

STEVE JOYNER

<http://www.youtube.com/watch?v=9VuJjuYAi8E>

JAMES "MIKE" MARTIN

<http://www.youtube.com/watch?v=eJ90EmqzZYE>

AMIEE ROSS

<http://www.youtube.com/watch?v=ihcNkT62KCM>

RAEALYN GALLINA

<http://www.youtube.com/watch?v=bZRA0JmSlpQ> P



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UPCOMING APP EVENTS

▶ **APP MEXICO SEMINARS**

October 11-14, 2010
Mexico City, Mexico

▶ **APHA**

(American Public Health Association Conference)

November 6-10, 2010
Denver, CO

▶ **ACHA**

(American College Health Association Conference)

May 31-June 4, 2011
Phoenix, AZ

▶ **APP ANNUAL CONFERENCE AND EXPOSITION**

June 5-10, 2011
Las Vegas, NV

▶ **NEHA**

(National Environmental Health Association Conference)

June 15-18, 2011
Columbus, OH

▶ **ADHA**

(American Dental Hygienists' Association Conference)

June 17-18, 2011
Nashville, TN

