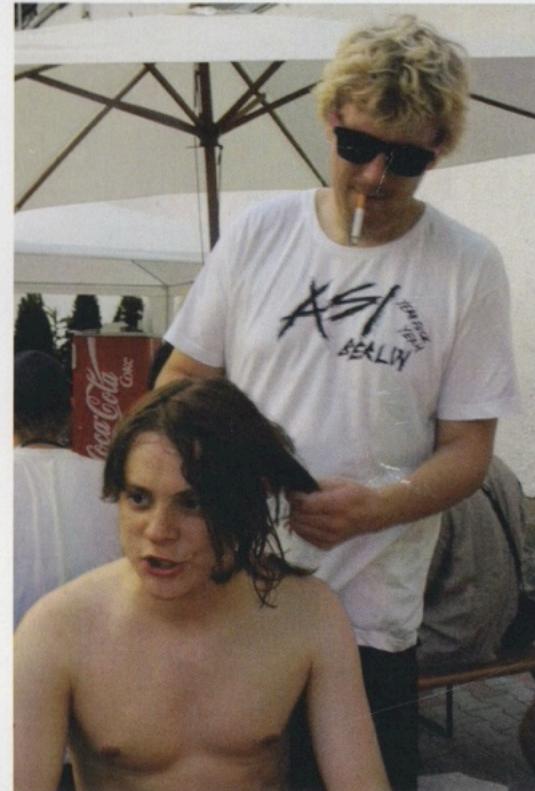


# OTCHO

issue 3



14/10

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## INTERCONTINENTAL TABLE

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yes, we are back! time for another issue.

it's an emotional one, go grab a tissue.

hold it in your hands and feel the paper.

flip those pages and see the smiling faces.

no, don't bring out your phone!

wait! you're scrolling now?!

4

FORM PERCEPTION

12

POP CHECK

18

I'M IN THE STUDIO WITH DEATH GRIPS

30

COIFFURE

thank you to manu  
oberle for a beautiful  
cover photo.  
we do not know the  
context of the photo.  
manu, please let us know.  
— OTCHO staff

# FORM PERCEPTION

*how do fingerboarders  
perceive shapes and  
textures?*

# YOUR HANDS

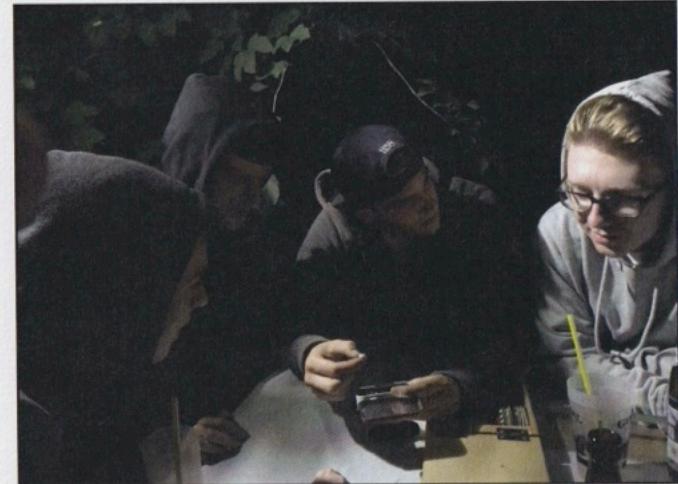
How do they feel when you interact with different surfaces?

Is a world of granite the fingerboarder's utopia?

Does anyone out there prefer a loud hollow surface?

What material feels the most "realistic" to you?

I remember skateboarding on smooth concrete for the first time.  
I was floating. Every time I throw down my board I am aware of  
what's beneath me.



*a group of fingerboarders comparing the texture of different wheels*

a smooth stone surface is the fingerboarder's eternal home.



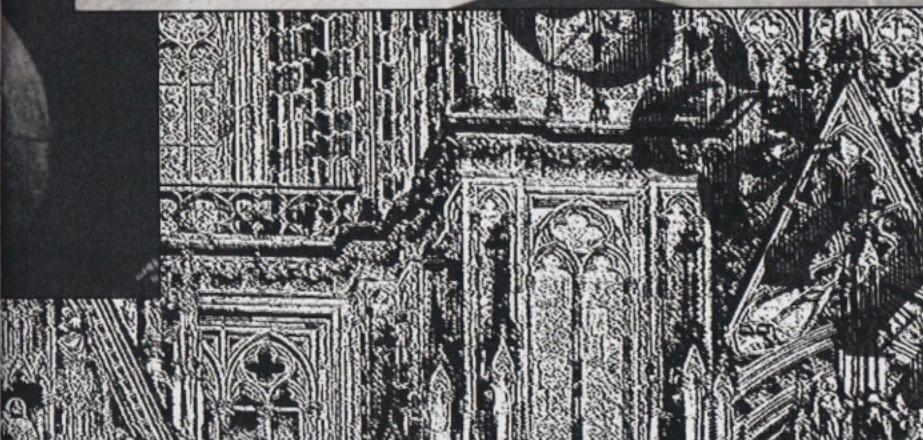
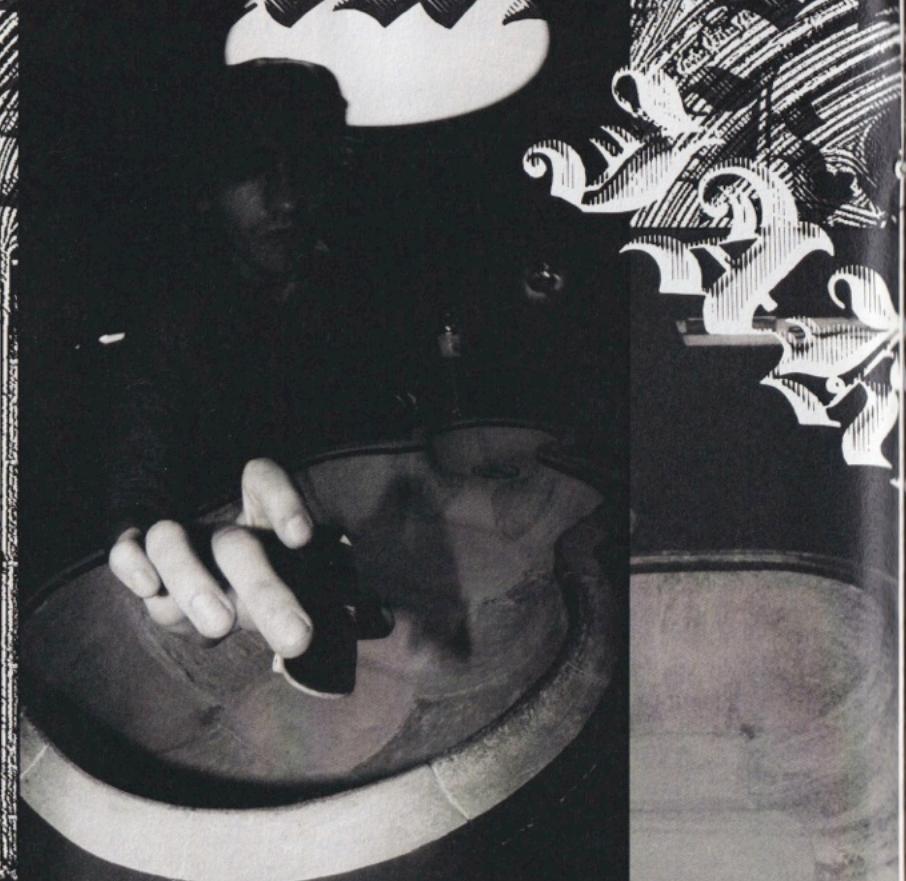
the organic curves  
and transitions of  
a bowl welcome us  
in to the miniature  
world.



*stone waterfountain outside a bookstore  
Skalitzer Str. 68, 10997 Berlin, Germany*

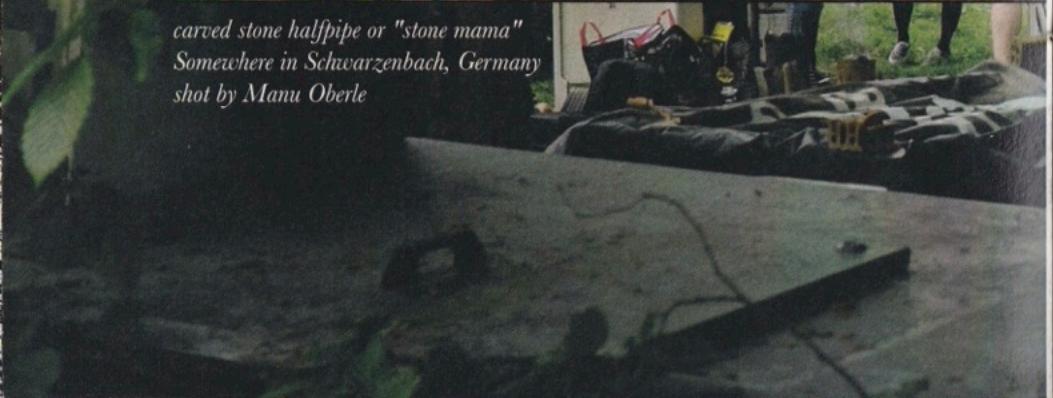
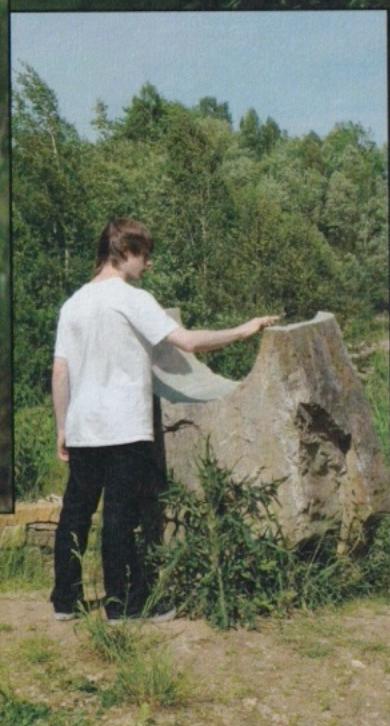
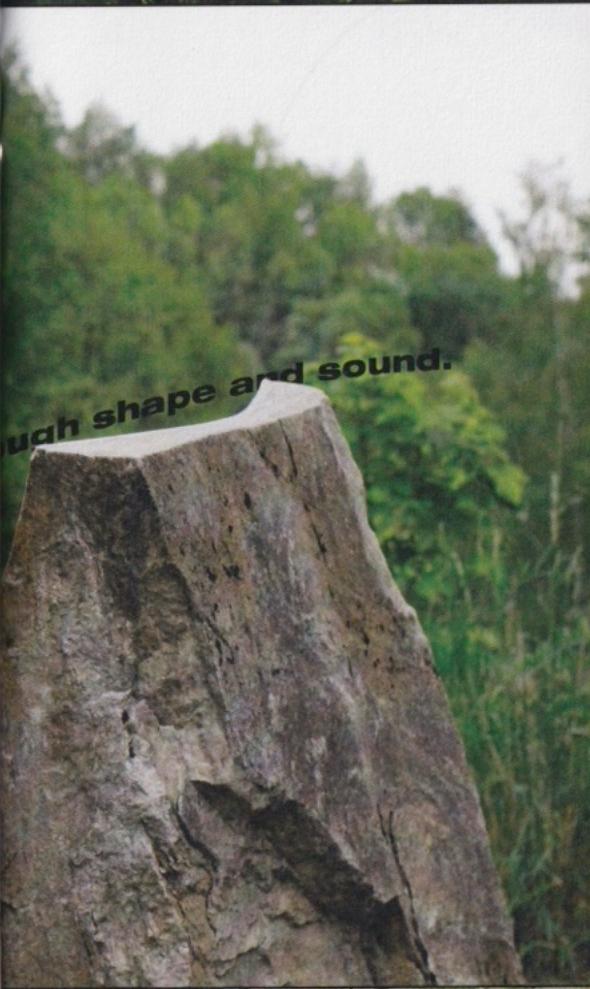


*Jakub Skowron blasting around the bowl  
Oak Wheels Patéo  
Porto, Portugal  
shot by Lukas Feijtraij*

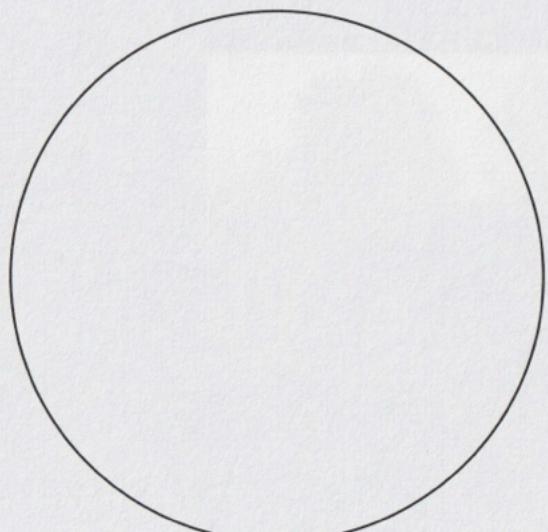




carved stone halfpipe or "stone mama"  
Somewhere in Schwarzenbach, Germany  
shot by Manu Oberle

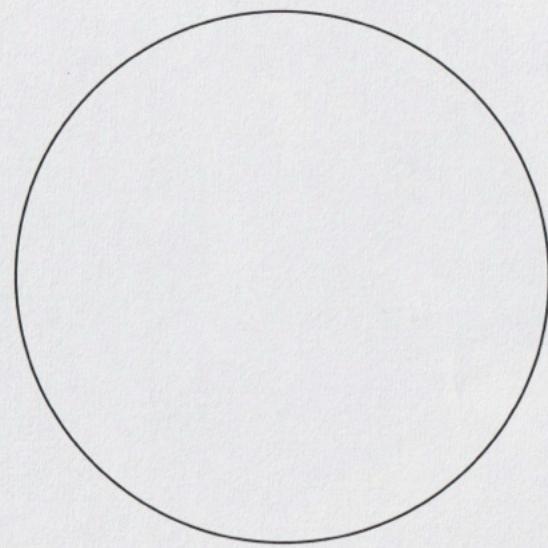


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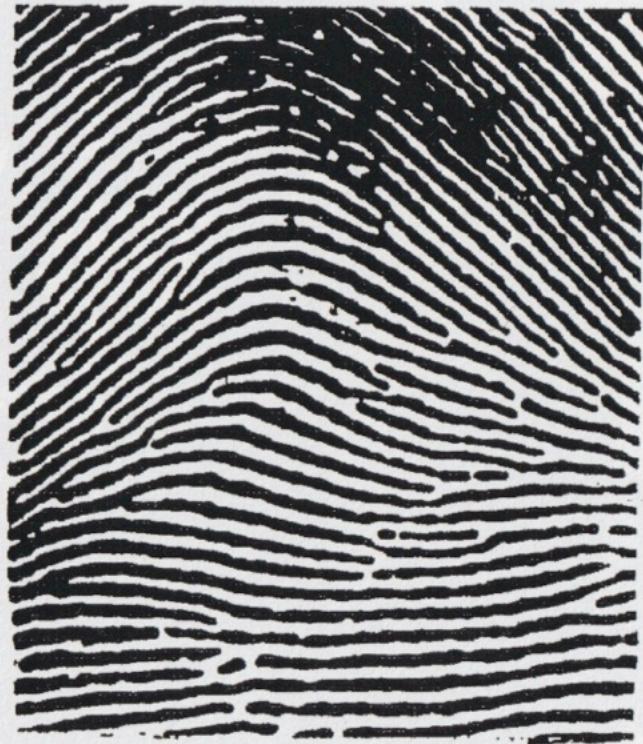


*pop here*

13



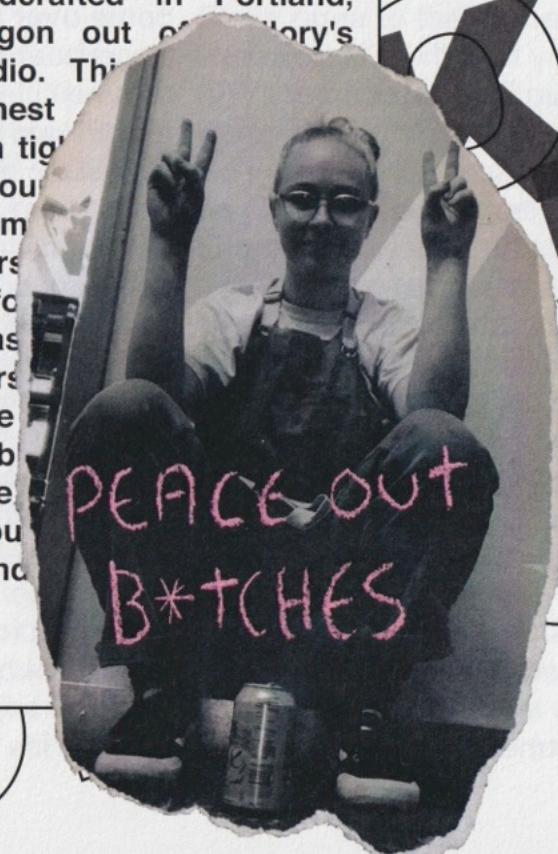
*land here*

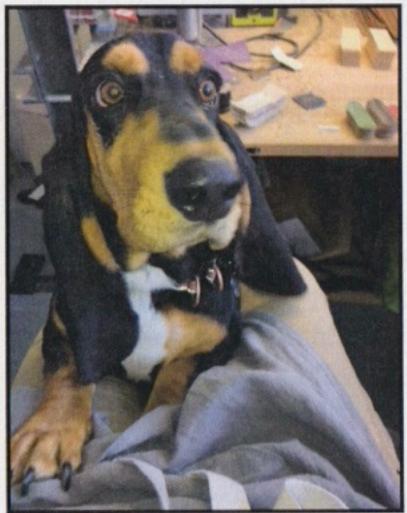


Scanned fingerprint  
of JOHN CONNELL\*  
A FINGERBOARDER\*

OTCDO is currently in the process of collecting many fingerboader's fingerprints. Please come to contribute to the database. We will be using the prints to study the fractal implications of what it means to be a fingerboader on this planetary landform. Left handed, right handed, it's all the same.

Haven't you ever wondered how she does it? Crafting fingerboard decks is no easy task. Where does she store her hydraulic press? How does Stella contribute? Mallory Curtis has been making fingerboard decks since sixth grade. What were you doing in sixth grade? Probably not creating an empire. Nowadays, Unique Decks are handcrafted in Portland, Oregon out of Mallory's studio. This girl is the highest with tight skills. We outdo our competition in every way. Mallory's performances are always pleasing to the eyes. Years of hard work have enabled her to case through the ranks. Standing tall and proud.





*Stella — Co-Owner of Unique*

**Most of the fingerboarders I interact with nowadays are older people, then when I go to events I'm reminded that our scene is mostly children.**

It's different compared to when I was just a fingerboarder. Now people either know me as a fingerboarder who also runs a company or literally just as someone who runs a company. It's a different interaction than I used to have at events.

**The kids look at you that way? Huh. I wonder what they look at me like. I'm thinking of David Smith**

**getting hyped at events when he lands something  
"See? I don't just own a company! I was a fingerboarder first!"**

Which is kind of a weird thing. There's a lot of company owners that just suck at fingerboarding. **I've come across that. Those companies don't usually last long though.** I do think that being a good fingerboarder will mean you'll make better products for sure.

**You can look at some examples of that in the skateboarding industry.** Oh, 100%.

**If I ever start a deck company I'd be scared of losing some of the magic.**

I think what changes is that you don't get so stoked on products anymore. The first couple boards I got in the mail I would literally be shaking when I opened it up because I was so excited. Now, it's more like I get hyped on new graphic design or innovations in different ways. It's not an overwhelming thing.

I just see so many boards every single day. I probably have more love for fingerboarding as a whole now. There's so much to enjoy, not only fingerboarding but the product side as well, there's just so much creativity going on.

**Yeah it depends what you're paying attention to.**

**When I was in Germany this summer I met a lot of the crew that hangs at the ASI Berlin store. The core dudes. One of the dudes, his name is Hennemon, posted on Instagram this set of wheels that he made. They look great! I don't know who else really knows about them other than his Instagram followers and the ASI Berlin crew. New fingerboard products kind of pop up out of nowhere and if you're not paying attention you can miss them.**

That's what's so exciting. Anyone who loves fingerboarding can see something that they want to make and they can go and

do it. Something that annoys me is when kids want to start a company, but their desire doesn't come from that creative drive, it comes from wanting to make money. I don't think that's where any successful company comes from. That's not at all the priority.

**Those kids see someone like you on Instagram and it looks so easy. I'm sure moving in to a studio wasn't an easy thing to execute. Basing your life around fingerboarding is a scary jump to make. On Instagram you just see photos and videos of all the fun stuff, a small part of what's actually happening.**

It's a curated portrayal of what a brand wants to show. There's a lot of hard shit that people don't see. Like right now I'm broke! I've been getting ready for the holidays and that costs money. Just because you're selling a volume of products doesn't mean that you're not going to have money issues. That's just not realistic.



"I had my hydraulic press in my living room."

It's the same problems you have when you're selling like 20 boards, you're gonna have when you're selling 200 boards. It's just scaled up. That's sort of the issue I'm trying to get past.

**When I was younger and I would look at fingerboard brands, I never looked at it in a money way. I always thought that these company owners must**

**be doing it out of the goodness of their hearts.** That's how it begins. Once it starts taking off then it's different. Stocks would sell out in like 20 minutes. Now it's like okay, I have to make more because more people want these and they get super bummed if they couldn't grab one. I feel like I'm still having that problem now. I know I don't make as

many boards as some companies. I still make them all by hand and I still love every second of it but it's like - I don't know if that's ever gonna change. I'm one person, I don't want to ever have to mass produce boards.

**Sometimes I question where all these people come from. All the people buying the decks. The Instagram scene is big but people are selling so many decks.**

Well there's a ton of kids that don't post. Say I sell like 20 boards, maybe 5 people will post about it after they buy one. There's a ton of local communities of kids that fingerboard in person, which is so sick. That's something that I never got to experience.

**I had that experience as a kid and it was fucking sick. It was really special. When I see those communities now on Instagram I'm like yes! I can feel the love.**

There's these kids in Portland who have a little group. They all go to school

together, they fingerboard at lunch, they have a group instagram page with group edits. They're super good kids and they're so hyped on it. So cool to see.

**Is there any other company owner that owns a separate studio like you do? I was taken aback when I saw you move into this space. It seems a lot different to how fingerboard companies have been traditionally run. Honestly I don't know of anyone else who has a studio. I know some people will move in to a house so that they have a space to do it in.**

**I wonder if this will become more popular in the future. I think we will always have small brands run by individual people, but it would be cool to see them moving in to their own space. Imagine if you had a whole store which was an office/work space, but also a Unique Decks store. I guess the ASI store is already doing that. They're killing it in that way.**

in storage. I can leave it there, if you want?" and they were down. I've been there recently and the park is a little beat up but it's holding up well.

#### **Time for a second one?**

I built a second one. I feel like I'm at the point where I need at least three more parks for the events that I'm having. There's just not enough space for everyone to fingerboard. That's the next major thing I want to tackle.

**I'm really hesitant to make my first park. I've never made anything like that. At school I'm doing a woodshop class and a metalshop class so I'm completely ready, I just haven't dove in yet.**

It's so fun. It's one of the best things. You can literally make whatever park you want.

#### **It feels daunting to plan everything out.**

What I do is just mess around on SketchUp and once I'm happy with a design, I'm like *okay, let's make this* because whatever it is I'm sure it will be fun.

**I guess you can do pretty much any shape and fingerboarding works. I need to make a park for our local scene and start hosting more events.**

Events drive the community for sure. That spawns all these other companies to start and try to put out something that's good. In California it's really blown up because of all the events,

#### **So many new faces.**

There's a lot of kids who fingerboard out here. That's what I'm trying to do in Portland. I want to get more people in to it.

**You should experience the European scene. Those dudes are cut from a different cloth.**

The European scene seems way more mature. Which makes sense because fingerboarding has been bigger there for longer. The events they put on seem super legit and professional. **I didn't get the chance to go to an event at the Pateo, but even being in the space was fun. It's a super unique environment.**

**When I was there I met so many people who worked as graphic designers or just in the arts industry. Yeah, that's so sick to me. I felt really comfortable around them. I didn't feel a need to explain myself. It's one thing to both be fingerboarders but when you're also in the same job, it's like, woah!**

*You're like are we the same person?!*

#### **Feels good.**

Were there a lot of kids at Fast Fingers?

**There's definitely way more older people there. If you look at photos of the crowd you can see there's not many kids.**

What I find with US events is that half the people there are children. Which is good because it means that they'll continue as they get older. Those kids used to be us!

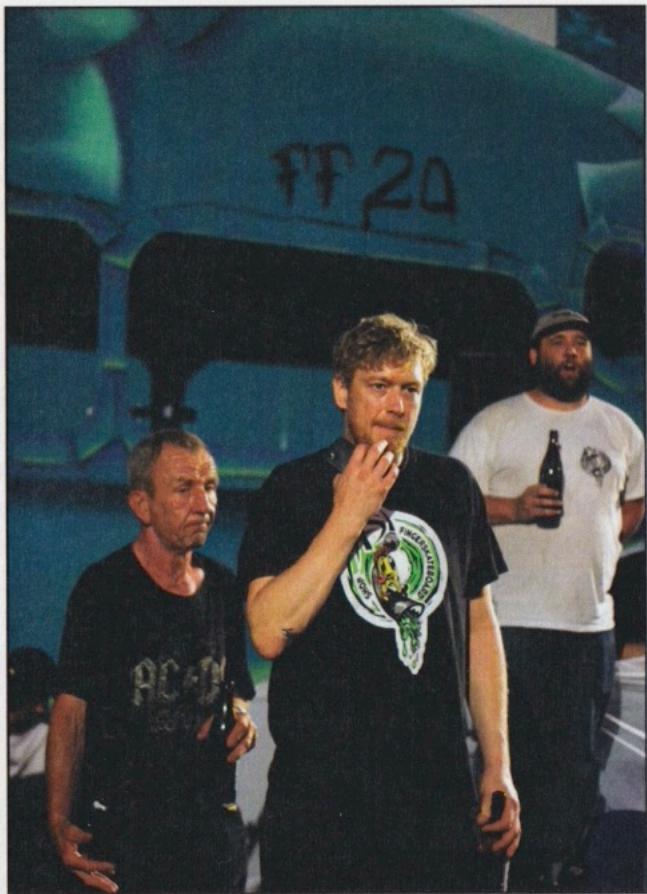
**Fingerboarding has grown so much, the technology has evolved so much, companies have access to new tools and techniques but at the same time the progress of the social**

**world of fingerboarding has been kind of slow.** It needs to catch up. There's been a lot of good things that have happened. Some progression in getting more people to come out but at the same time we could all be doing a lot more shit.

**When I graduate school I'm gonna be super event focused. I have big plans and I'm ready to go.**



Stronger Skatepark, October 2019



thank you for reading another issue.

we will be taking submissions for issue 4  
please reach out to us via dm

@ otch.o

many thanks to manu,  
lukas, and mallory for the  
photography.

