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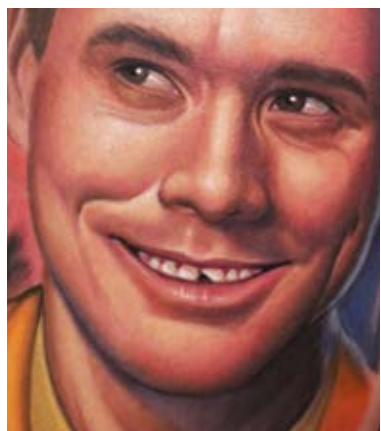
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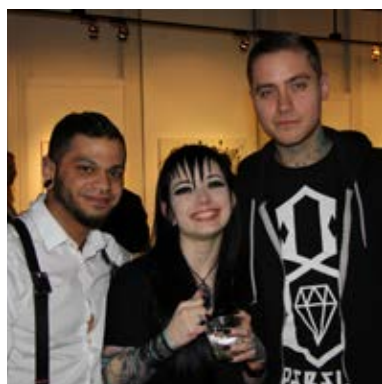


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Guest Editor
Mike Rubendall





photo by CHAD GRIFFITH

Over the years I have run into numerous talented artists from different styles, backgrounds, and many different parts of the world. I've been in the business since 1995. It's something I sincerely love and believe in; I live and breathe tattooing. It's brought so much to my life and opened my eyes to a world that I could never have imagined. It challenges me every day.

My experience in tattooing has led me to see that the tattoo industry is forever evolving, with some incredible talent surfacing each and every day.

In this issue I will be acting as the guest editor. Together, *Freshly Inked* and I collaborated on a project where I handpicked a group of 12 tattooers who are on the rise and are advancing the art form. I really believe in each artist selected, and in my opinion these are some of the premiere tattooers to look out for in the industry today. They have been consistently gaining momentum over the years. Some of them have been tattooing for a long period of time, have the abilities of a world-class artist, and have been, in a sense, possibly undiscovered. Others haven't been tattooing very long at all, but have managed to rapidly excel at a very high level. These are the types of tattooers that shed a positive light on the industry.

With styles ranging from traditional Japanese to American traditional to new school and even reaching biomechanics, the artists presented here were selected for a specific tattoo genre that I feel they excel most in. It's amazing to see how each artist's style can be so different, and yet all of them possess a commonality: They are passionate about what they do. Each one is creating out of the love for tattooing. It's something special to see this process in the works; it's authentic. They have a vision, a purpose.

It's my pleasure to share this group of gifted tattooers with you, and hopefully you'll have the same enjoyment viewing their tattoos as I do.

Thank you.





CRISPY LENNOX
 crispytattooer@hotmail.com

London, United Kingdom
 Australia (March/April 2013)



What year did you start tattooing? I began my apprenticeship in 2006 and started tattooing full-time in 2007; prior to this I did a little bit of "home work."

How did you get into tattooing? I have always drawn from a young age. I was the kid who was drawing instead of running around playing sports. After leaving school, I was at a loss as to where I wanted to take my life, but I knew that art in some way was essential. My father has a lot of really cool traditional work that he started collecting when he was young. I think being surrounded by this was the seed that began it all. So I bought some equipment and haphazardly started working on pigskins and eventually moved on to friends and family.

Where did you apprentice? I was lucky enough to apprentice with Paul Braniff at Skin FX tattoos on the Gold Coast, Australia. Paul was an amazing mentor, and I owe everything to him for showing me the ropes.

Do you have any special training? As I mentioned earlier, I have always drawn, but it just was not quite enough. I took a portfolio to see Paul when I was searching for an apprenticeship, and he told me exactly how it was. So I took his advice, stopped tattooing, and began art lessons with an amazing mentor, Tony Champ. It was with Tony's guidance that I learned to draw and gesture correctly, paint with acrylics and oils, and generally push my artistic skills beyond anything I would have done on my own.

What conventions have you worked at? Have you won any awards? What are some of your best convention memories?

I have spent the last two years living in London, so I have been fortunate to have access to some of the best shows around. The London Convention, Brighton, Tattoo Jam, Copenhagen, Berlin, Brussels, just to mention a few. I made it over to Las Vegas's Biggest Tattoo Show on Earth in 2011. This was my first trip



to the USA, and I look forward to making it over again for some other conventions. The Sydney Body Art Expo and Rites of Passage in Australia have been some of the best, as well. For myself, the most enjoyable conventions are the ones I work with good friends. The most humbling, though, was the first time I worked the London convention with Mick Squires, who was visiting from Australia. Knowing that I was working at the same convention as some of the best names in the industry is an amazing feeling.

How do you describe your style? The sort of work I like to do is a bit of a mix of neotraditional and more illustrative work.

What inspires you as an artist? Everything around me. Tattooers, illustrators, painters, sculptors. But some of the biggest inspiration comes from the people I work alongside of. I love the work of illustrators such as Glenn Arthur and Audrey Kawasaki. Some classic

work like Bernini and Caravaggio and tattooers that I will go into later.

What sets you apart from other artists? I don't think my work is amazingly different from anything else, but I like to think that a piece done by me, looks like it was done by me. Also my moustache, ha ha.

What other mediums do you work in? I haven't had the chance over the past few months, but I love to work with acrylics and oils. I love to work super tight and detailed with acrylics, but if I feel like loosening up a bit, oils it is.

How have you branched out from tattooing? By being lucky enough to have clients that let me do what I do and evolve my style.

What tattoo artists do you admire most? Too many to list. Eckel, Uncle Allan, Justin Hartman, Matt Shamah, Grime, Emily Rose Murray, Lars Uwe, Adrian Edek, Adam Barton,

Stefan Johnsson, Peter Lagergren, Adam Guy Hays, Chris Dettmer, Seth Wood, Claudia de Sabe, Xam. There are just too many artists these days who are pushing the industry in such an amazing direction.

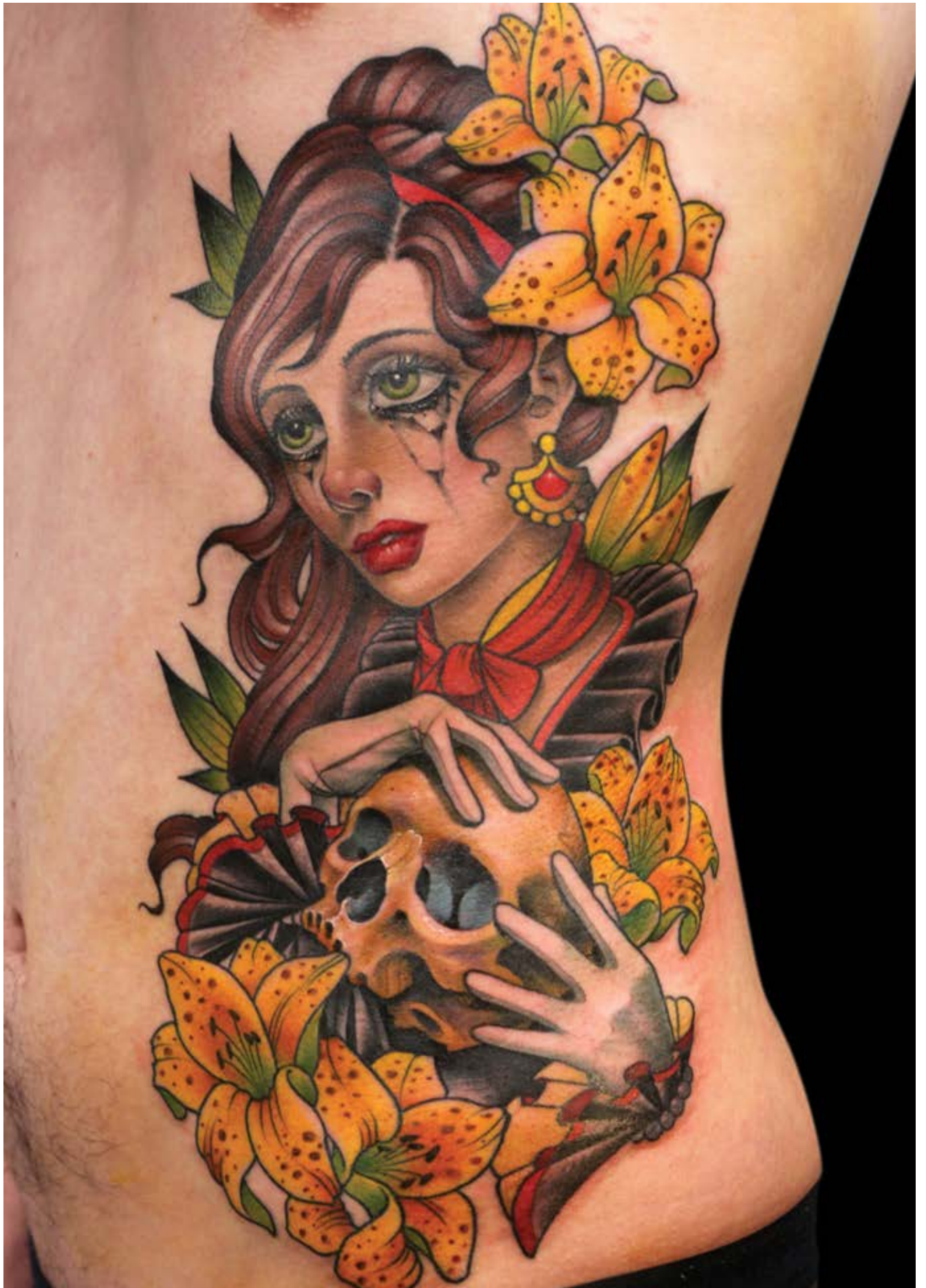
What kind of tattoos do you look forward to doing? Anything I haven't done before. I love to do men or women interacting with animals. But as long as I get to put my spin on it, I love to tattoo anything.

Before someone gets a tattoo what advice do you give them? Eat well, relax, and sit still!

Is there a tattoo that you haven't done yet that you are dying to do? I was dying to do a sloth for some time, but I managed to do one at the Brighton Tattoo Convention in the UK. Besides that, I have a bit of an affinity for antiques. I'd love to tattoo some old phones, sewing machines, or typewriters.











FRANKIE CARACCIOLI
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What year did you start tattooing? I first started tattooing in 2002, professionally in a shop since 2007.

How did you get into tattooing? Growing up I was really into the skateboard punk rock scene, and many of the guys I looked up to were heavily tattooed. I knew I wanted tattoos at a young age but never really thought to do them myself.

Where did you apprentice? I never had a formal apprenticeship, but I did get a lot of help from my tattoo artist, Jason Medina. I started getting tattooed by him at the age of 18 and would go as often as I could. I would watch him like a hawk, trying to pick up any little information I could get. Luckily, Jason took a liking to me and understood that I was genuinely interested in learning the trade. He then began to give me pointers here and there and helped me get my hands on better equipment and supplies.

Do you have any special training? I never had any special art training other than the "How to Draw" books that my father owned. He is an artist himself, so being exposed to that at an early age definitely helped open up my creative side. In school I was quite the doodler, never paying attention in class, just drawing on whatever piece of paper I had in front of me. As a kid I would even pause our VHS player and draw my favorite scenes from movies.

What conventions have you worked at? Have you won any awards? What are some of your best convention memories? I've been to many conventions—however, I've only worked a few, such as Fresno, CA, 2007; Musink, Orange County, 2008; Redding, 2008; Tattoo Hollywood, 2009. I prefer going as an attendee so I can support my friends by getting tattooed and buying art, books, and supplies. I've never won any tattoo awards, but I've also never entered in any competition. Doing what I love to do every day is an award in itself. My best



convention memory would have to be Horitaka's SFO convention in 2010. I was able to meet so many influential people in one place. Here, I also attended Chris Conn's drawing seminar. I really admire his work and it was awesome that he was willing to share some of his magic with us.

How do you describe your style? I believe that the fundamentals of my tattooing style are based on a combination of American and Japanese traditional foundation. I like my tattoos to have heavy black shading and lots of details. My main focus is making each tattoo powerful, dynamic, and flowing with the client's body.

What inspires you as an artist? Capturing a mood and giving a sense of energy to a design that was first just a thought in your head—it's just the greatest feeling when you are able to accomplish that. Being able to create something out of nothing is what inspires me.

What sets you apart from other artists? I don't make it a point to be different. My hand and my mind set me apart from other artists.

What other mediums do you work in? When I do make time to paint, I like to work with liquid acrylics and ink mainly, but I do dabble in acrylics and oils here and there.

How have you branched out from tattooing? My main focus is tattooing, but I do create commissioned pieces and designs for clothing companies from time to time.

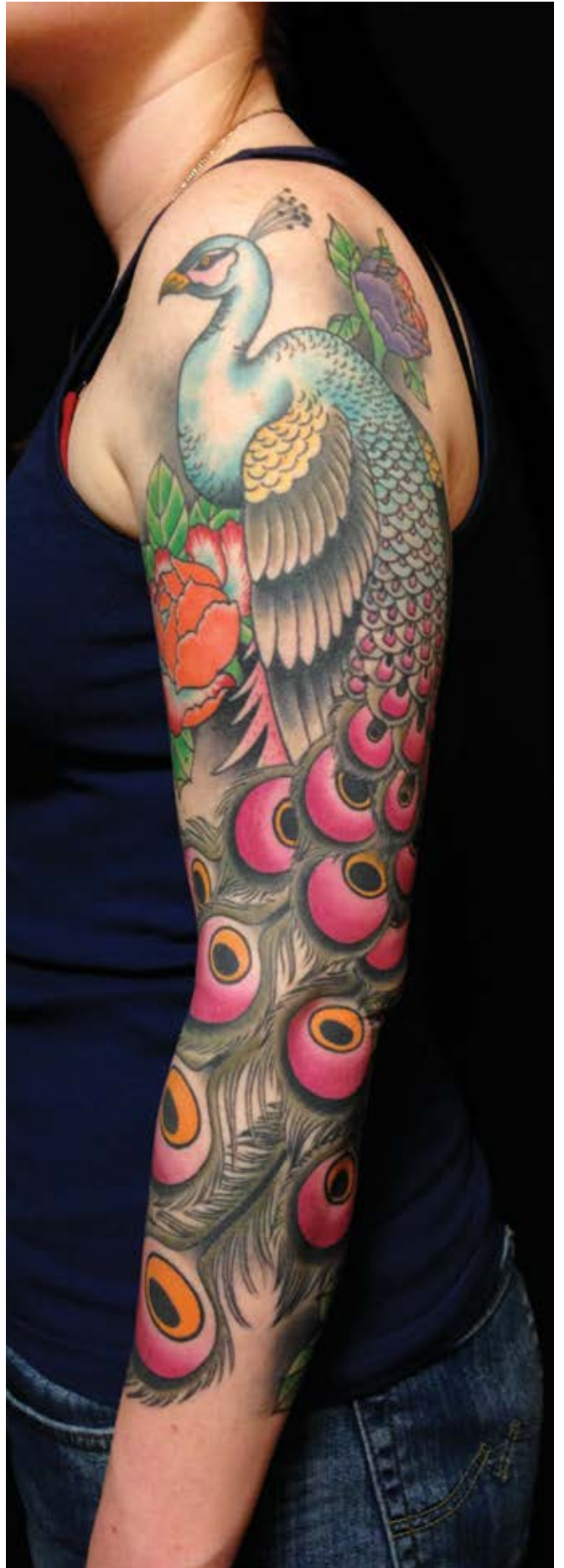
What tattoo artists do you admire most? I am fortunate enough to have both met and gotten tattooed by the artists I most admire. My biggest tattoo influences are Chris Conn and Isaac Fainkujen. They are both just great people on top of being amazing artists. I am happy to have the beginnings of a friendship with these two individuals. I owe a lot of thanks to them for inspiring me and helping me get to where I am today. I am also heavily influenced by Ed Hardy, Tim Lehi, Juan Puente, Grime, Regino Gonzales, Mike Roper, Ichibay, Chris O'Donnell, Grez, Mike Rubendall, and the entire Kings Avenue family. I am so lucky to get to work alongside my tattoo heroes every day, and I want to thank all of you that have helped me greatly through this journey.

What kind of tattoos do you look forward to doing? I really look forward to doing some larger work. Hopefully I can start some strong and progressive back pieces in the near future. My mind has a lot of creativity that it would like to share with the world.

Before someone gets a tattoo what advice do you give them? I tell them to do their research and make sure to get their work done by an artist that specializes in the style they want. Also, don't let the cost of the tattoo compromise the quality.

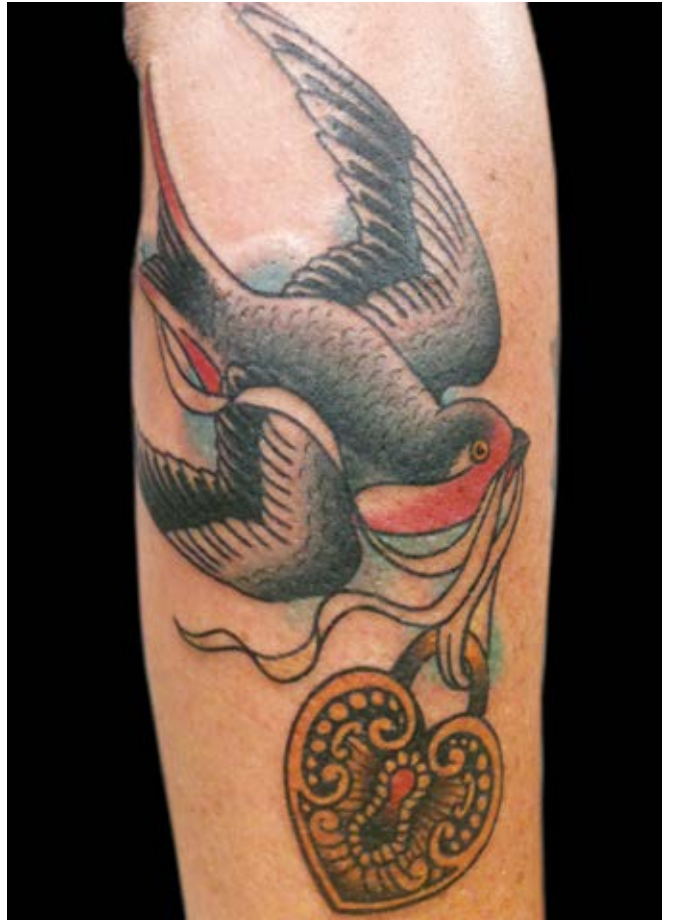
Is there a tattoo that you haven't done yet that you are dying to do? I still have yet to do a full back piece. Accepting appointments today, and preferably a battle royal scene.

Before someone gets a tattoo what advice do you give them? I have some strict rules about placement of tattoos for my clients. I don't want to see them get a highly visible tattoo if they don't have much work. I won't tattoo hands and necks unless you have no room to get more work. I feel you need to be aware of how judgmental our society still is about tattoos. But beyond that, I make sure the person's idea is fitting to them and is not so complicated. Many clients come to the artist with 50 ideas they want incorporated with their tattoo, which leads to a bad design. It is always better to simplify the concept and focus on the piece as a whole. I don't do any direct/meaningful tattoos anymore. I feel there are artists out there that are better suited for portraits and personal work.











JOSH DUFFY
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What year did you start tattooing? I started tattooing professionally in October of 2004 at a shop called Modern Ink in Inglewood, CA.

How did you get into tattooing? My friends wanted tattoos and introduced me to tattoo magazines, which very quickly fascinated me. I wanted to know more about it and eventually I got my first tattoo at the age of 21. Then I was hooked!

Where did you apprentice? I tried very hard to get an apprenticeship at many different shops. Most were unwilling to teach me; I even got laughed at when I went into one shop to show my portfolio. It seemed like there wasn't anyone who took me seriously as an artist, especially traditional tattooers since our art styles were so far apart at the time. That made me want it even more. With persistence, I found a shop that was willing to take me on, Tattoo Mania in Hollywood, CA. I drove to the shop one evening around 7 p.m.; the owner asked me how badly I wanted to learn. I was hungry to start learning and do whatever it took

to become a tattoo artist, so he said all right, and I began to clean tubes and scrub the toilet within 10 minutes of meeting him. My apprenticeship was old-school, and definitely not ideal, but it humbled me and made me realize my place. I met with Mario Vasquez, owner of Modern Ink. Mario was instantly complimentary of my art and hired me on the spot. I began my second apprenticeship with him, and after four days I was asked to do a tattoo just to see where my skill level was. Upon completion of the tattoo, I was taken off apprenticeship and put on to part-time tattoo artist/shop bitch.

Do you have any special training? Everyone in my family is an artist, and they do it for a living. I was around art since I was in diapers, learning how to paint and draw at an early age. I look up to my mom, as she has artwork all over the world, and everything she does is flawless. I feel very fortunate that I have had so much art in my life, and so much support.

What conventions have you worked at? Have you won any awards? What are



some of your best convention memories?

I mainly work the U.S. conventions since they are closer to home and I don't feel bad about staying for only a few days before heading back home. My favorite U.S. shows are Hell City, Detroit, Ink-n-Iron, and the Paradise Tattoo Gathering. I have worked at many conventions across the United States, and in Australia as well, and have won awards for my work many times. I love to win, but at the end of the day, awards are just someone's opinion.

How do you describe your style? I enjoy doing dark black-and-gray, biomechanical style stuff in nature with imagery incorporated into it. I guess I do realism with a twist; my own take on reality.

What inspires you as an artist? I am inspired by horror movies, plant life, people, nature, religion, cults, culture, elements, daily life, and metal. I feel that everything contributes to the art that I create, and every experience influences my mood. Inspiration comes in many forms.

What sets you apart from other artists? I think my work ethic sets me apart. I work long hours and as often as I can, and I think it's mainly due to feeling constantly inadequate as an artist and the desire to be more than I am at the moment.

What other mediums do you work in? I love to paint and draw, but I don't have tons of time since tattooing is full-time for me, as well as taking care of my family. I hope to become a much better painter in the future, and with all of the art shows that I have been a part of lately, I feel I am progressing. It's a good feeling. I thoroughly enjoy the freedom to start and stop at my leisure, and in tattooing I don't have the ability to do so.

How have you branched out from tattooing? I am trying to branch out to start a new clothing line with a fellow artist in our industry. I also hope to be doing more gallery shows.

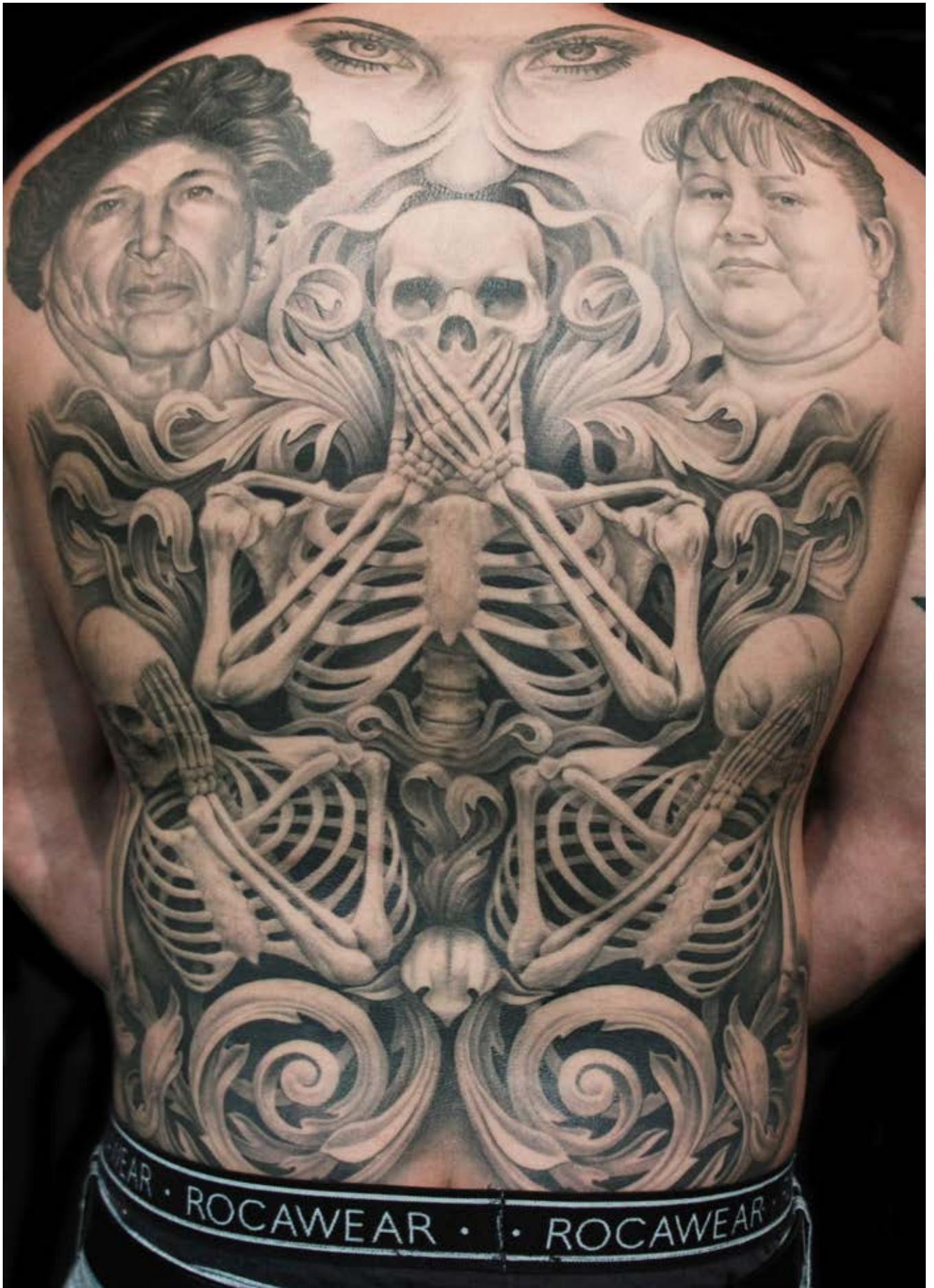
What tattoo artists do you admire most? I admire all artists in all forms; it would be selfish

to name only a few since I gather inspiration from all of them to make my art the best it can be. But the artists that inspired me to start tattooing are Paul Booth, Guy Aitchison, Aaron Cain, and Bob Tyrrell. And it's crazy to see that Mike Rubendall is a guest editor for this issue since he too is one of the main inspirations to pick up a machine and take it seriously.

What kind of tattoos do you look forward to doing? I look forward to tattooing, period. As long as I am capable, I am happy to apply art to the skin.

Before someone gets a tattoo what advice do you give them? Make sure that you are well rested and that you have eaten a decent meal. Oh, and this is going to hurt you more than it hurts me.

Is there a tattoo that you haven't done yet that you are dying to do? Every day is a new experience with clients, and sometimes the tattoos I dread doing end up being some of my favorite pieces.









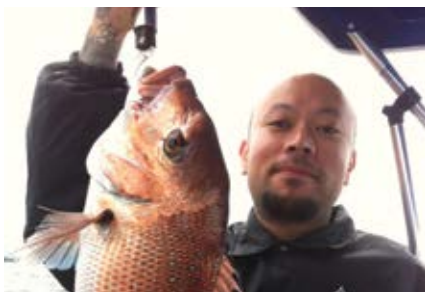


WILLIAM YONEYAMA

williamyoneyama.com

Third Eye Tattoo

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(03)9486 1333



What year did you start tattooing? I started tattooing around '98; I was living in Japan at the time.

How did you get into tattooing? When I got my first tattoo, I started talking to a tattooist and he asked me if I wanted to buy some equipment; he said that he was going to give me the basic guidance. He didn't teach me anything in the end; I think he thought I was going to lose interest in it or something. It was a hard start but it was all worth it in the end.

Where did you apprentice? I didn't have one. I didn't know what I was up to for a good six months, no idea. I was trying what I could with not a lot of good results. Then I met one of my good friends, Maruyama. He was tattooing for a year or so longer than I was and he helped me out with the basics and put me on the right track. My other friend Christian Arae gave me a lot of advice too. So I didn't

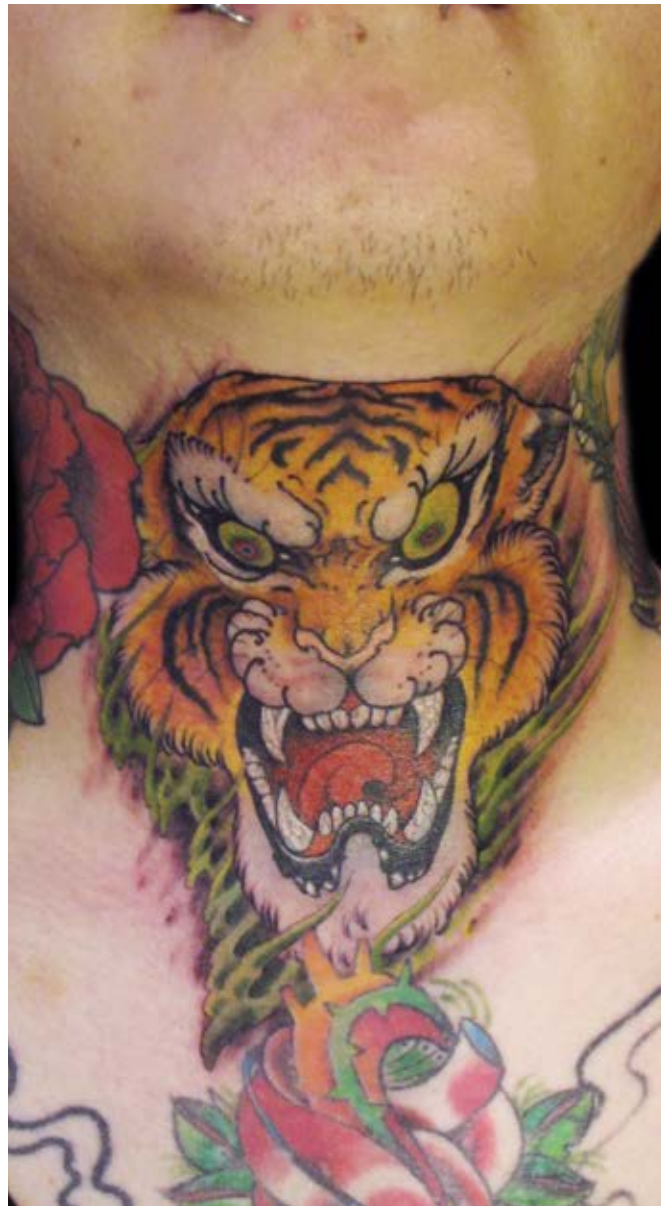
have a formal apprenticeship but I had people to watch and learn from when I could.

Do you have any special training? No.

What conventions have you worked at? Have you won any awards? What are some of your best convention memories? I haven't done many. I worked in Sydney, New Zealand—Auckland and New Plymouth—and twice at Good Moments Tattoo Meeting in São Paulo, Brazil. I have never won any awards; I just find it good to meet and make new friends.

How do you describe your style? I do a lot of Japanese-influenced stuff. It's not very traditional—I just try to do what's going to look best on the spot and what's going to give it a good flow and balance.

What inspires you as an artist? Looking at people who are always progressing and doing new things. Every once in a while I'll look at



something and go like, "What's up with this?!" and can't get over how good it is. That's what makes me want to do better, not in a competing way. It's just inspiring to see mind-blowing stuff.

What sets you apart from other artists?

I'm not sure. Maybe that I lived in three different countries and my style has probably been influenced by all three. I guess we are all different, but I can't really tell what sets me apart from other artists.

What other mediums do you work in?

I do a little bit of watercolor and acrylic, not as much as I would like to. I'm always drawing for clients so it's hard to squeeze painting time in. I'm always telling myself to do it but I'm waiting for the magic moment.

How have you branched out from tattooing?

I do a lot of drinking beer and fishing. Other than that I don't do too much other than tattooing or drawing for it.

What tattoo artists do you admire most?

I admire a lot of people but really like Mauricio Teodoro's stuff. Grime is amazing. There are too many good ones.

What kind of tattoos do you look forward to doing?

I like doing tattoos that the client and I are both excited about, so we both can be happy at the end; it's good for both. I prefer doing Japanese stuff but I like doing other styles as well.

Before someone gets a tattoo what advice do you give them?

Make sure you are happy with what the tattooist you chose does. If you are not sure, look for someone that you are happy with; don't waste their time and yours.

Is there a tattoo that you haven't done yet that you are dying to do?

A bunch of grazing animals under a tree on a hot day on my workmate Nick.

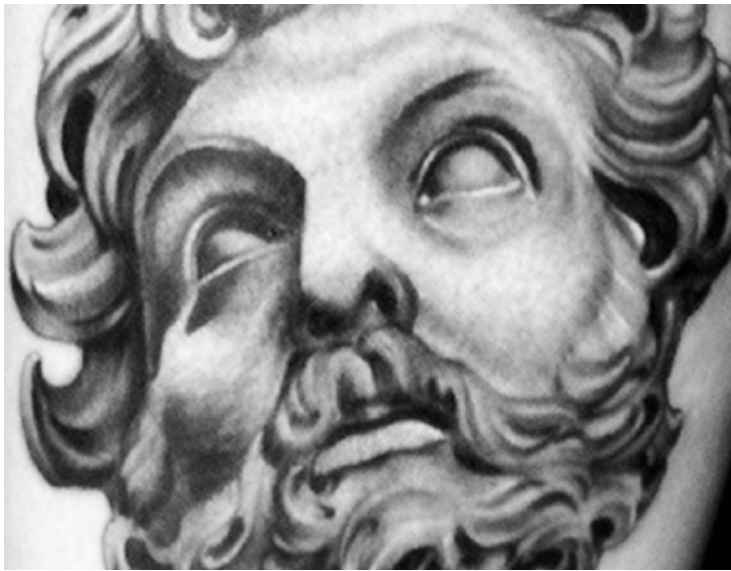












MAT SKINNY BAGWELL
ACE Custom Tattoos
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 Charlotte, NC 28205
 704-342-3661



What year did you start tattooing? 2005.

How did you get into tattooing? I began working as a shop helper at a local studio after quitting a job that I hated. After working there for a while I began to assist the owner with security and setting up his two conventions along with the shop duties. Eventually, I was offered an apprenticeship through the owner and one of my best friends, Little John Bury—RIP—and Jason Spainhour. The apprenticeship lasted about a year and was both one of the most rewarding and frustrating experiences of my life. I learned a lot about making needles, setting up work stations, sanitary practices, etc. However, I feel like the actual tattooing and art aspects I learned more from observation and seeking influence on my own.

Where did you apprentice? Little John's Tattoo, Greensboro, NC.

Do you have any special training? The only art training I have is from middle school and

high school art classes. I was lucky enough to have had a great art teacher in middle school named Michael Boudreault who really helped and encouraged me to pursue art.

What conventions have you worked at? Have you won any awards? What are some of your best convention memories?

Ink-n-Iron, Long Beach CA; New Zealand Tattoo Festival, New Plymouth, NZ; Hell City, Phoenix; Philadelphia Convention; Asheville Tattoo Convention, Asheville, NC; Cigar City, Tampa, FL; Little John's Tattoo Convention, Greensboro, NC; Cape Fear Arts Expo, Wilmington, NC; and Richmond Tattoo Convention, Richmond, VA. I have won several awards for best black-and-gray, and tattoo of the day awards. Conventions have really been essential for me to further my career and to become motivated as an artist, and to push myself when I see the intimidating level of tattooing going on around me.

How do you describe your style? Eclectic.



I try to draw so much influence from every possible direction. I do more black-and-gray than anything, but I want to feel just as proficient in other styles as well. I enjoy doing traditional, Japanese, and writing. I often struggle to define a style for myself because I'm constantly evolving and pushing things in new directions. I strongly believe that one style helps another and you can apply so many of the same elements you learn in one style of tattooing to another, whether it be composition, shading, color theory, or many other elements.

What inspires you as an artist? As an artist I feel inspired by the most random conglomeration of subject matter. One day it may be a T-shirt design, and the next, a tree in my yard. I definitely am inspired by other artists as well, not only by their work, but by their work ethic and process by which they have achieved great works of art. I have had the opportunity to work with Chris Stuart, Rodney Raines, and Mike Rubendall over the last few years, and watching what these artists achieve on a daily

basis is mind-blowing to me. I really strive to achieve that same level of work ethic and drive that I see in these guys, as well as their ability to balance their multifaceted lives.

What sets you apart from other artists?

I believe that having a broad style and good interaction with my clients is what might set me apart from some others. There are so many great artists in each category or genre of tattooing that do amazing work; I just strive to do my best at each one.

What other mediums do you work in?

Watercolor, markers, pencil/charcoal, and a little bit of oil painting.

How have you branched out from tattooing?

I don't feel that I have branched out too far artistically; I tend to stick to tattoo-related artwork.

What tattoo artists do you admire most? Mike Rubendall, Tim Hendricks, Grez,

Robert Pho, Chuey Quintanar, Chente Rios, Adam Barton. I really admire these artists for numerous reasons.

What kind of tattoos do you look forward to doing?

I love doing religious imagery, portraits and statues in black-and-gray. I look forward, however, to doing some more Japanese and traditional tattoos as well. I really enjoy the variety.

Before someone gets a tattoo what advice do you give them?

I would suggest carefully researching artists' work and then consulting with them to make sure you feel comfortable with them and they will be able to achieve your desired results. Also, be open to suggestions regarding your design and layout.

Is there a tattoo that you haven't done yet that you are dying to do?

Anything in the realm of black-and-gray, Japanese, or traditional I enjoy. I am always open to new projects that will push me in new directions.











TAMARA LEE
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Black Garden Tattoo
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What year did you start tattooing? 2010.

How did you get into tattooing? I have always had a keen interest in tattoos. I remember going with my parents as a kid to watch them get tattooed, probably at around the age of 6. I then start working at Self Sacrifice when I was 18.

Where did you apprentice? I didn't have an apprenticeship as such. I started flyer-ing and then became a manager for Self Sacrifice. I drew a lot while I was there and paid attention to everyone tattooing. I asked a lot of questions. My boss, Cesar Mesquita, encouraged my drawing, then one day said to me that if I really want to tattoo I had to put gloves on right there and then pick up a machine. I had to color in an area of solid black. I remember it being one of the scariest moments. Over time the fear has gone, but that memory always stays in my head. Since that time I haven't looked back. I continued drawing and practiced tattooing

on friends. I became professional at Black Garden Tattoo.

Do you have any special training? I wouldn't say that I had any special training other than what all the great people I work with have taught me or the short time I spent at art college.

What conventions have you worked at? What are some of your best convention memories? I worked my first convention this year, 2013; I worked the Brighton Tattoo Convention in February. The best memories I have of the convention are all the great people I met over the weekend. I made a lot of great new friends and tattooed some really amazing people. I also had the honor of tattooing while being surrounded by many tattooists I admire.

How do you describe your style? I would describe my style as dot work, a combination of floral and geometric symmetry.



What inspires you as an artist? I get inspiration from many places. Everywhere from Indian art to looking at patterns on architecture. Even the most normal things can spark an idea. I have been known to take photos of interesting gates, fences, even a drain cover! I recently bought a book on repeating patterns from 1100 through the 1800s, which is great. No matter where you look you can find something to inspire you!

What other mediums do you work in? I occasionally paint in acrylic or fine line pens, but generally I just use pencil on paper or work using Illustrator.

Have you branched out from tattooing? Not yet, but I have plans for the future.

What tattooists do you admire? This could turn into a very long answer. I would say that the first person who brought my

attention to the dot work style was Kenji Alucky, from Japan. After that I met Xed LeHead from Divine Canvas; he has been a great inspiration and has helped me grow a lot as a person and artist. Thomas Hooper, who I have had the honor of meeting and getting tattooed by—his work is his own personal style and stands out a lot from other artists' work. Then there is Gerhard Wiesbeck from Time Travelling Tattoo, who has become a good friend of mine after doing my back piece for me. His work is so clean and bold and it's always a pleasure to see him and watch him work. Then there is Jondix, Alvaro Flores, Nazareno, and Anna Day. But the people who I admire the most are the guys who I work with or have worked with in the past. Cesar Mesquita, Rodrigo Souto, Tutti Serra, Joao Bosco, Alejo Barros Lombardi, and I can't forget Crispy Lennox. Without the support and push they've given me, I wouldn't be here today.

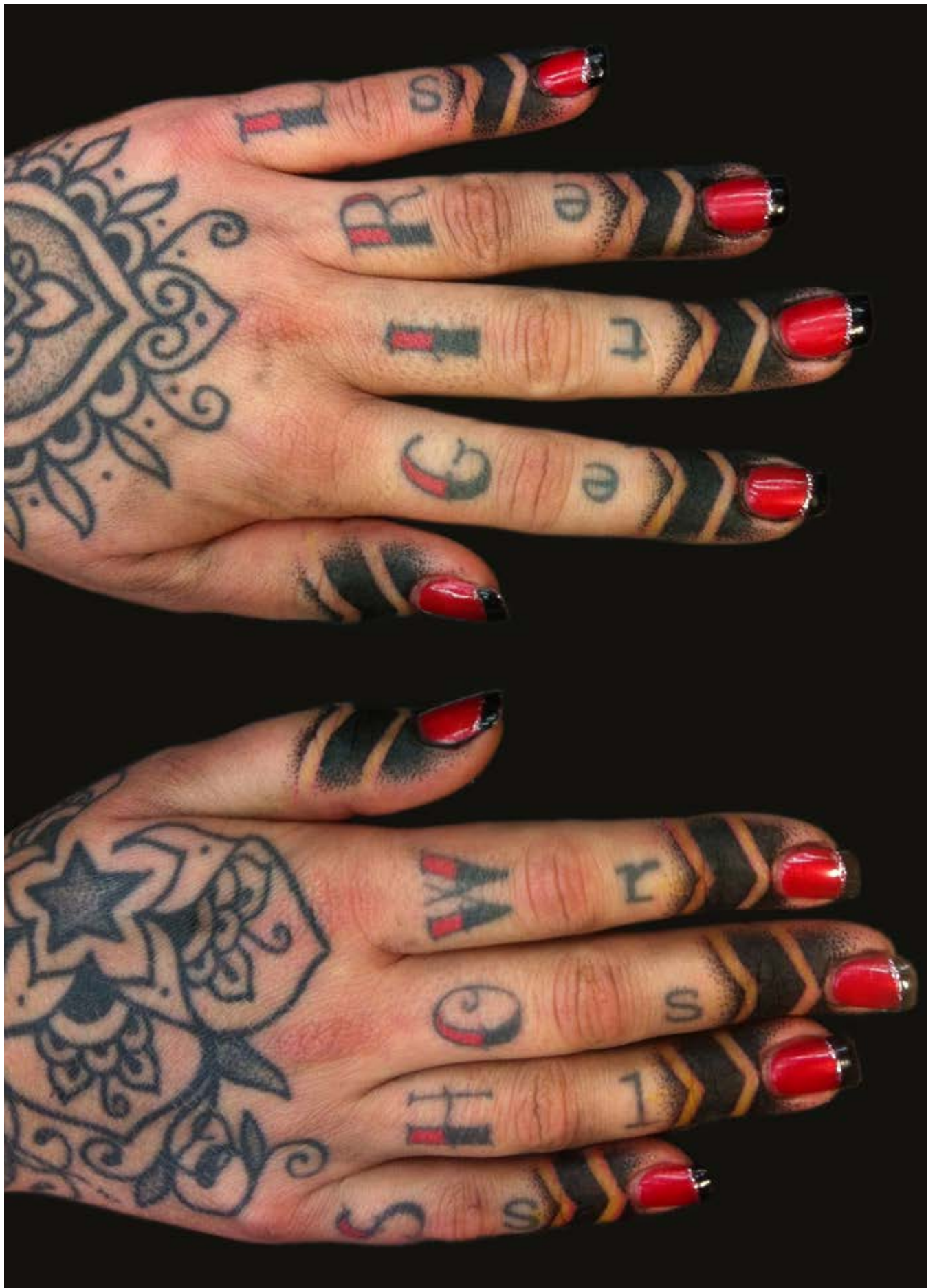
What kind of tattoos do you look forward to doing? I look forward to doing bigger pieces and experimenting with different geometry.

Before someone gets tattooed what advice do you give them? Whether they're looking to get tattooed by me or someone else, I would always advise them to choose the artist by their portfolio. Always choose the right art for the piece you want. It shouldn't matter about a long wait or even travelling because, at the end of the day, the tattoo will be on them for life.

Is there a tattoo you haven't done yet that you are dying to do? I have started creating more organic mandalas made of circles and ovals. I have also been making more lace- and henna-inspired pieces, which I would love to tattoo. I would love even more to do a big piece based on my new ideas!





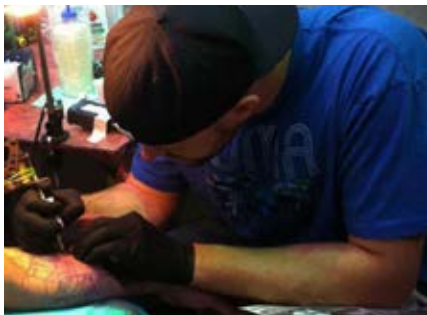






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What year did you start tattooing? I did my first tattoo around the summer of 2006. I redid some tribal eagle wings on a friend of mine's back. For that first year, though, I pretty much tattooed part-time and eased my way into doing it every day.

How did you get into tattooing? A friend of a friend was a tattoo artist around my area. When I first met him we talked for a bit about art and I showed him some of my sketchbooks and old artwork. He then extended the offer to apprentice me if I'd be interested. I took him up on the offer almost immediately.

Where did you apprentice? I apprenticed with him at a shop in Dover, DE. Since I paid for the apprenticeship and wasn't making money off of tattooing, I had to keep my restaurant job five days a week and was in the tattoo shop for the two days I had off. I did this for about three months or so until the guy I apprenticed under quit that shop and I went out on my own.

Do you have any special training? I have an associate's degree in graphic design. After the two years there, I wasn't thrilled about doing that as a career. So I worked at a restaurant for a little while as I debated going back to school for something else. That's when I began my apprenticeship. Graphic design has helped me when it comes to laying out designs for big pieces and arranging references with programs like Photoshop.

What conventions have you worked at? Have you won any awards? What are some of your best convention memories? I've done conventions all over the world, from London to California. Some of my favorites are London, Ink-n-Iron in Long Beach, Paradise Tattoo Gathering, and Best of the Midwest. My first year or two of tattooing I used to enter a lot of pieces in nearby conventions like Philly and Baltimore; I did win a bunch of awards there. But honestly, I haven't really entered anything in a while. Some of my best memories were probably some of my first trips



to London, Vegas, and California. The first couple of years I only did conventions in the nearby area, but then I started branching out further and further. I'm truly lucky to have a career where I can pack up my equipment and travel to different areas around the globe, and make money while doing it.

How do you describe your style? I would say mainly realism, in color or black-and-gray. A lot of the stuff I do is stylized in a way but not enough to lose the realistic look. I really like doing stylized custom designs where I'm able to draw up stuff with a lot of artistic freedom.

What inspires you as an artist? Probably just seeing amazing artwork. As humbling and frustrating as it is to see something that is better than you could do, all it makes me do is want to get good enough to be able to do it. When I started tattooing I studied the work of the best tattoo artists out there, and still do, and set my goals to be at their level rather than to try to be the best guy in the area.

What sets you apart from other artists? That's a hard question to answer. I feel as artists we're a combination of our influences and, like a lot of artists, I'm very critical of my own work. If I had to answer I would say I feel like I can do a wide variety of styles. Not that I'm the only one who can do that in this industry, but I guess that's something that is a strong point of mine.

What other mediums do you work in? Mostly just tattooing. As I got busier through the years I neglected all other mediums. I only recently have started trying to get back into painting and drawing. I think it helps your creativity to mess around with different mediums.

How have you branched out from tattooing? I really haven't yet; I've just been focused on tattooing pretty hard the past couple years.

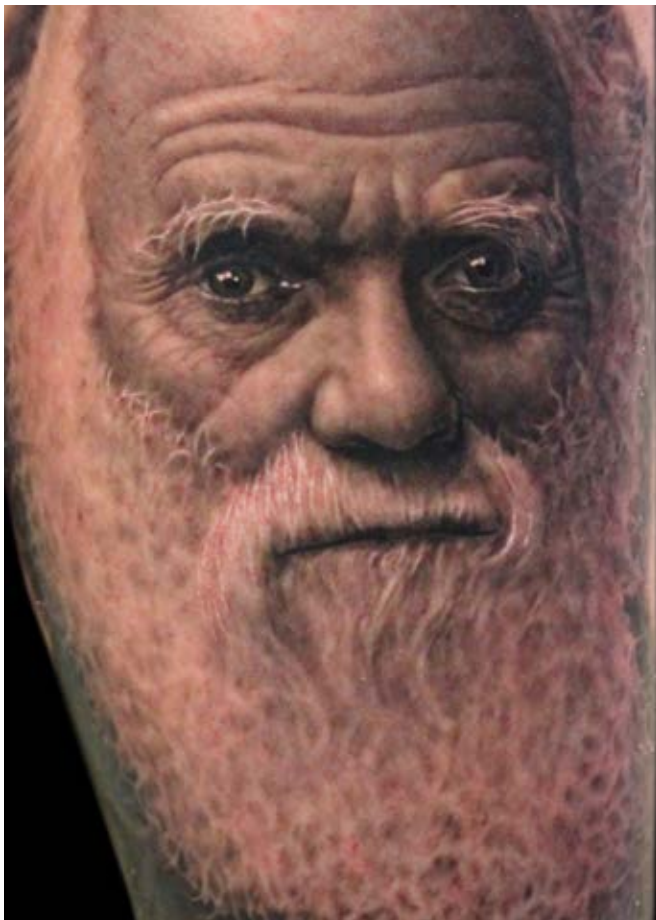
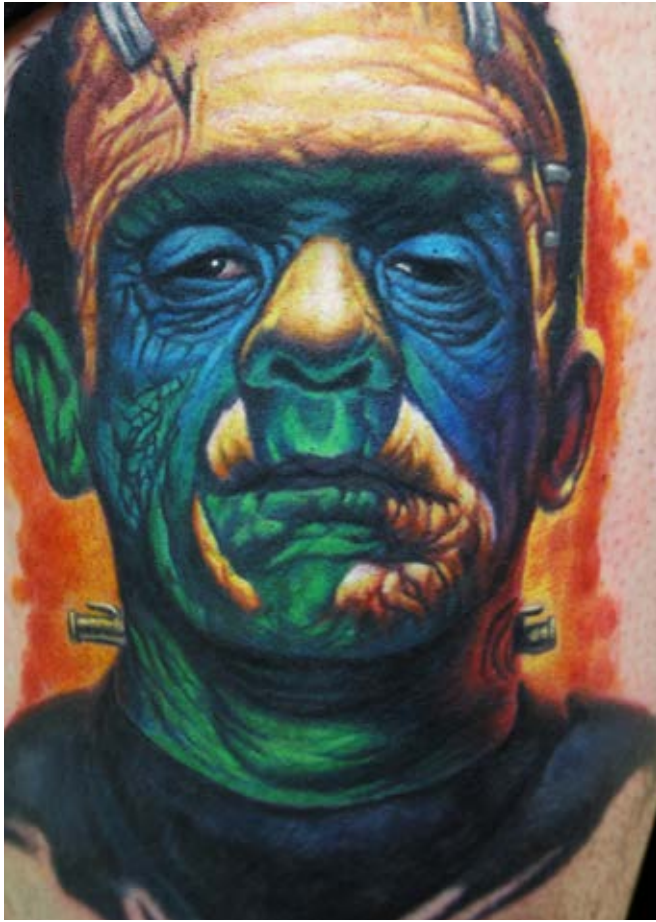
What tattoo artists do you admire most? Another hard question to answer, mainly because there are so many styles that I like as well. To name a few: Shane O'Neill, Bob Tyrrell,

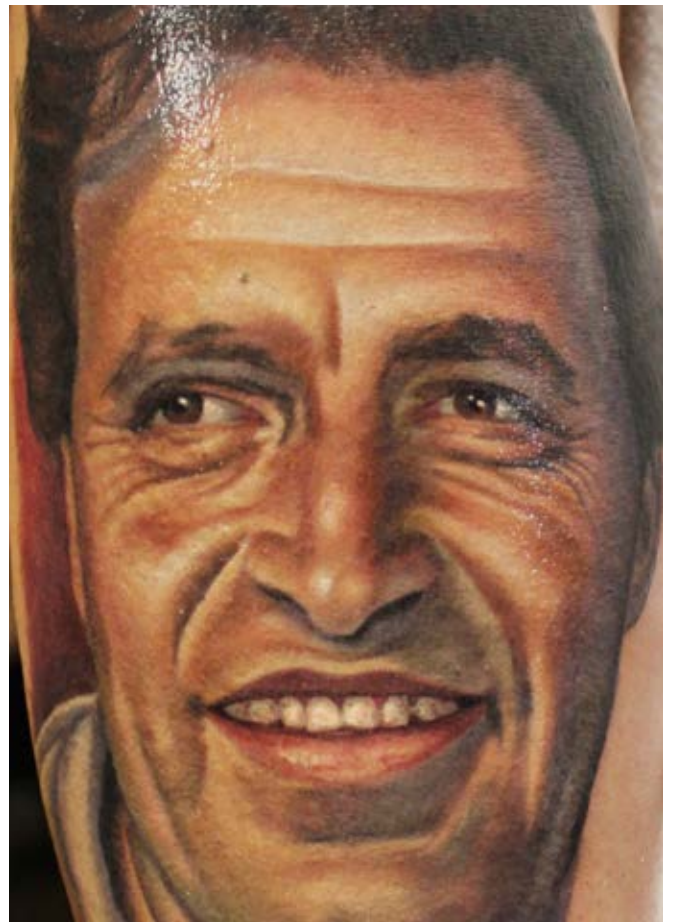
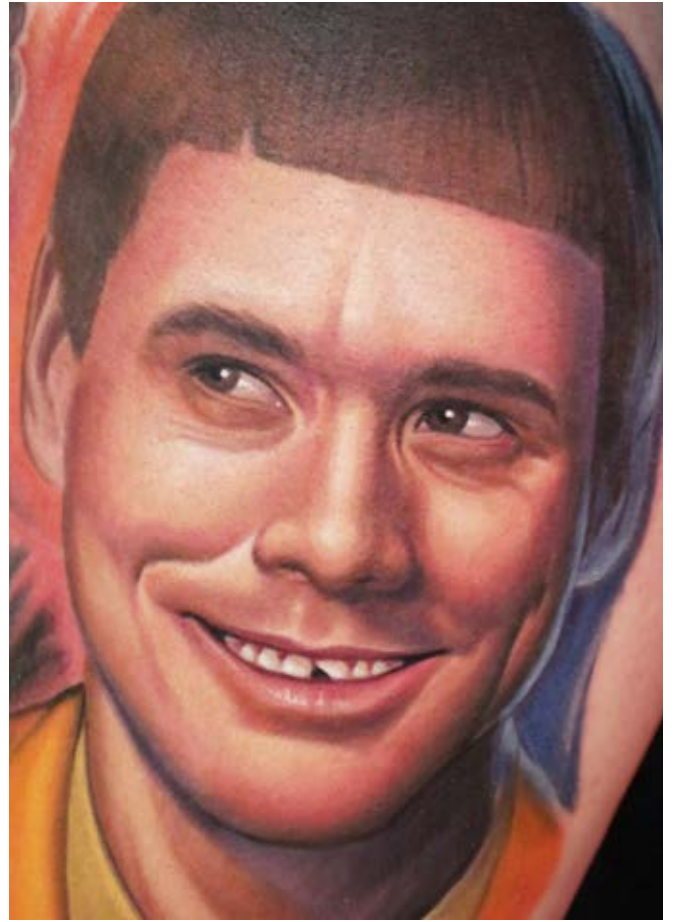
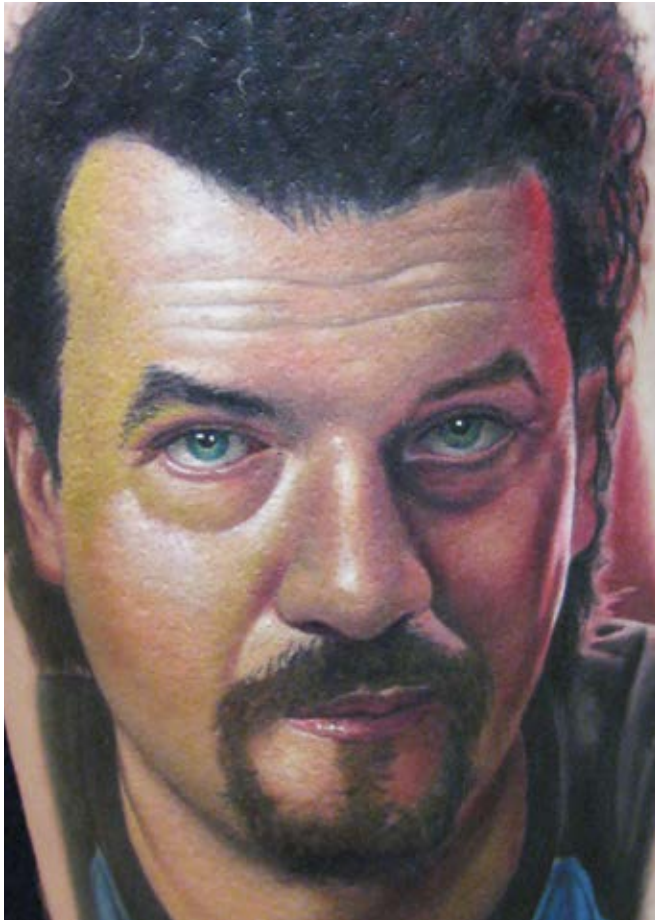
Nikko Hurtado, Alex De Pase, Dmitry Samohin, Nick Baxter, Jeff Gogue.

What kind of tattoos do you look forward to doing? I really like doing realism, and will always continue to do it. Having said that, I would like to branch out a bit from that style and start doing more custom work where I'm drawing it all up out of my head and develop a more signature look.

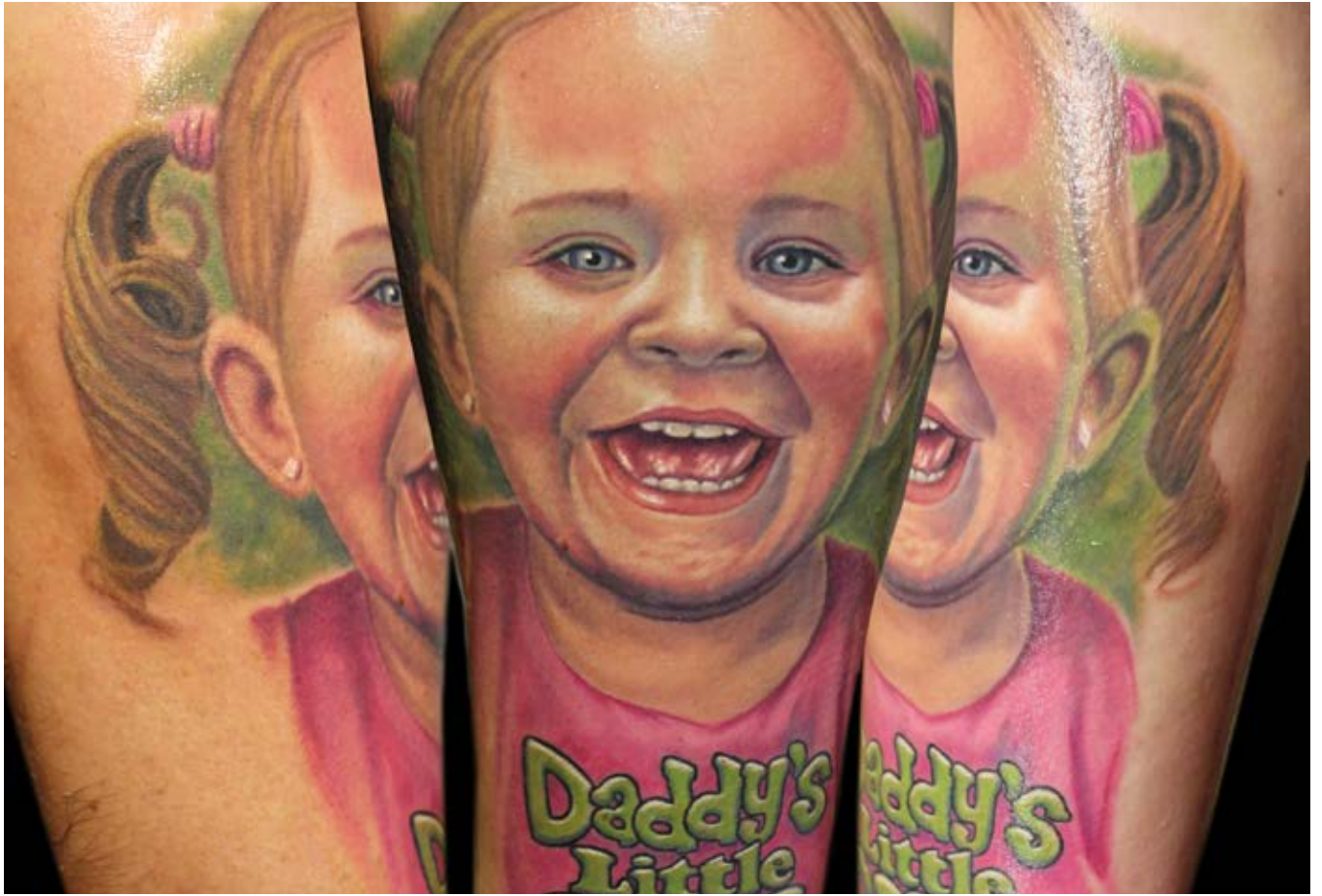
Before someone gets a tattoo what advice do you give them? Just to do your research; make sure the person doing it is competent in that style. Get an idea in your head of what you want, but be open-minded and willing to bend a bit so that it can be the best tattoo possible.

Is there a tattoo that you haven't done yet that you are dying to do? I've yet to do a collaboration; I actually have a couple of them in the works in the future, just have yet to start one. I'm looking forward to the process and anxious to see the result.











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What year did you start tattooing? 1995.

How did you get into tattooing? I was getting tattooed by Jun Matsui in 1994 and was very interested in becoming a tattooer. I decided to teach myself and began the next year.

Where did you apprentice? I am self-taught, but I was an apprentice of Horiyoshi III for one year.

Do you have any special training? I am a graduate of Tama Art College and was also very into art history. I am also well versed in *tebori*, Japanese hand tattooing—I guess you could call that “special training.”

What conventions have you worked at? Have you won any awards? What are some of your best convention memories? I have worked at Long Beach

Ink-n-Iron, San Jose, SFO, Thailand, and Paris 2013. The first San Jose convention was really fun for me as it was my first international show.

How do you describe your style? This is a difficult one. I guess I would describe my style as “modern traditional Japanese.” I think my techniques and shading are a bit modern but the soul of it is very traditional Japanese.

What inspires you as an artist? Japanese anime, temples and shrines, carvings—there are so many things that inspire me.

What sets you apart from other artists? Here in America, I am Japanese and I do practice hand tattooing, so I think that sets me apart. I guess I've never really thought about that.

What other mediums do you work in?



In addition to tattooing, I like to work with acrylics and sometimes airbrush. I also like to build tattoo machines and have built machines from scratch. This is something I am working hard to develop.

How have you branched out from tattooing? I will be participating in a museum show at the Japanese American National Museum, JANM, and I am writing an essay on the history of Japanese tattooing for the catalog.

What tattoo artists do you admire most? My favorite tattooers are Horitaka, Horitomo, Shige, Miyazo, Chris Brand, and Junko Shimada.

What kind of tattoos do you look forward to doing? I really enjoy tattooing and drawing koi, and as far as style goes, sleeves and back pieces are my favorite.

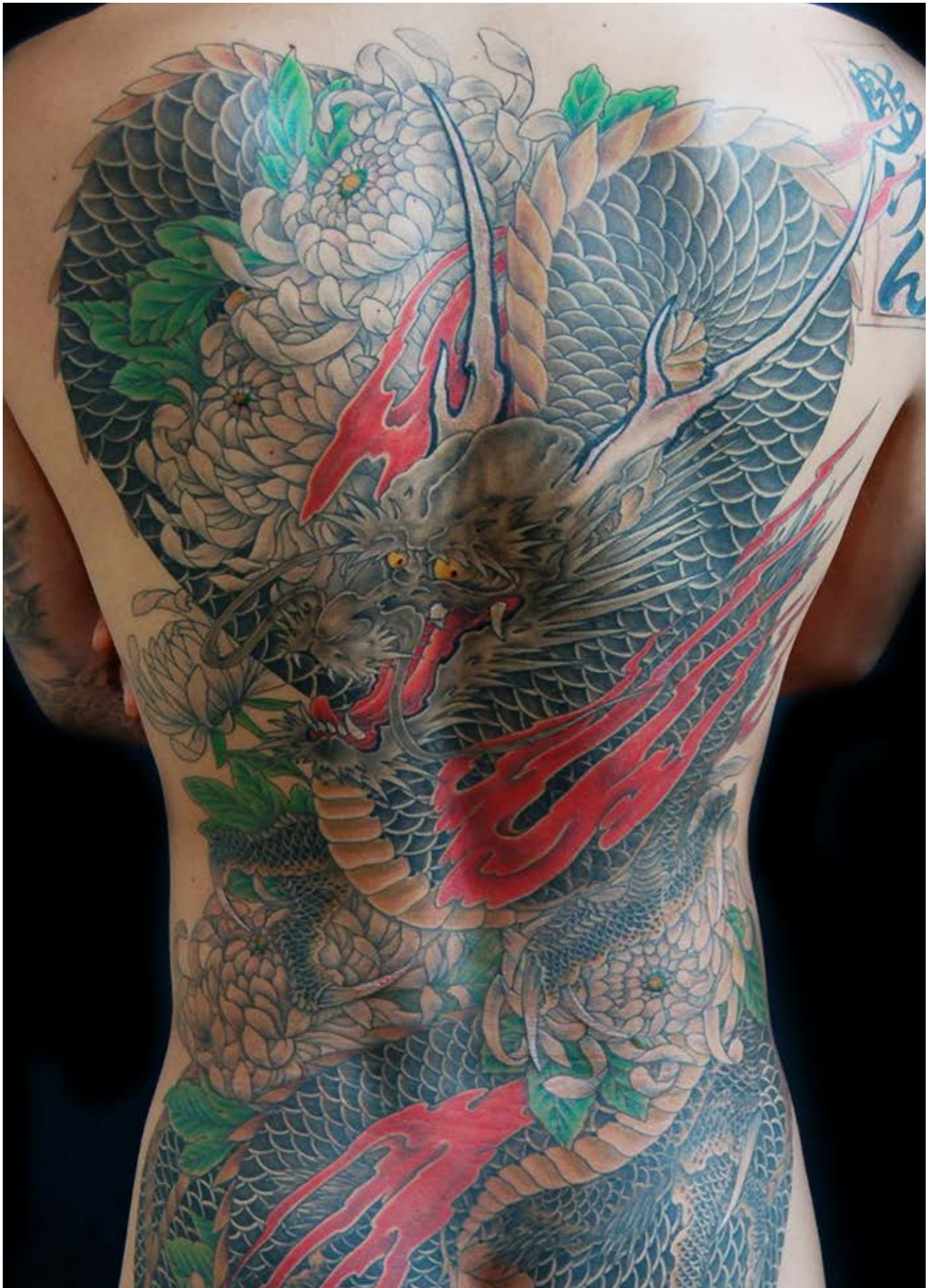
Before someone gets a tattoo what advice do you give them? I don't have

special advice; we usually work everything out during the consultation.

Is there a tattoo that you haven't done yet that you are dying to do? I would really like to tattoo Kumonryu. What I mean by that is I would like to tattoo a client as Kumonryu with nine dragons, rather than the image of Kumonryu on the client—which I have done. I would love to do a *munewari* nine-dragon bodysuit on someone.







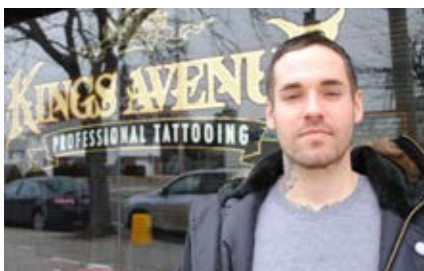


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What year did you start tattooing?
2007ish.

How did you get into tattooing? Getting into tattooing was a bit rough for me. I was living in Fort Lauderdale, FL, at the time and would take my drawings into tattoo shops in the area. After a few months of being laughed at and ridiculed, I was getting tattooed at a convention by Dave Cavalcante, who was working at Inksmith and Rogers at the time; I told him I was looking for an apprenticeship and he gave me the “you and everyone else,” which was, rightfully so, the exact answer I needed. So after Dave got done tattooing me, I got up and walked over to the booth of a shop where I had tried five times the previous week to get an apprenticeship. I guess persistence paid off in my case because the owner finally caved and told me I could apprentice there, but made it very clear, “It’s

not going to be a fucking easy one.” I was just excited I actually got in.

Where did you apprentice? I started a grueling apprenticeship at Bulldog Tattoo in Fort Lauderdale. The owner, Erik, was Lou Sciberras’s last apprentice at Tattoos by Lou in Miami. During my apprenticeship, I worked with an asphalt crew from 7 a.m. to 5 p.m. to pay rent and bills. After I got off work I would head to the shop from 6 p.m. to 3 a.m. for my apprenticeship. The shop was on the beach, so hours were crazy and clients even crazier. It was there I met Scott Milyanovich and Frank Lee—RIP—who started me out with my apprenticeship. I later moved to Babylon Tattoo and worked for Novi Filipovich, who was originally from New York City but who had been in the south Florida area tattooing for a while.

Do you have any special training? I’d be



willing to say that my apprenticeship might have qualified me as “specially trained.” It was a proper apprenticeship, and not really glamorous at all, but I feel like it did me well.

What conventions have you worked at? Have you won any awards? What are some of your best convention memories? I’ve worked at quite a few conventions, from Philly to Austin, L.A. to Milan being the most memorable. I think my fondest memories might have been with my good friends Mike Woods and Jesse Gordon of Inksmith and Rogers, and when we did the Austin, TX, convention a couple years back. It had been my first time in Austin and was nothing short of ... weird. All I have to say is, if you’re ever in Austin and need a limo, look up a guy named Rattlesnake.

How do you describe your style? I think I’d have to describe my style as American traditional—based for sure. I was, and still am, heavily influenced by the strong American styles of Paul Rogers, Sailor Jerry, Rollo, and Don Ed Hardy.

What inspires you as an artist? My inspirations come from many different areas, ranging from other tattooers, history, and tattoo history. I’ve been able to gain inspiration by everyday life and what’s going on around me.

What sets you apart from other artists? I think what sets me apart is that I try not to pigeonhole myself to one style. I like to think of myself as versatile. Whether it is a traditional tattoo, script, or black-and-gray, I’m going to give it my all. I’m not really one to pick and choose tattoos. As long as the idea the customer wants is going to hold up and translate well as a tattoo and I feel I’m capable, I will tattoo it.

What other mediums do you work in? I try to watercolor all the time but get more paint on me and the walls than the actual paper itself. I usually just end up throwing everything I paint into the trash. I really just love to draw and really enjoy working in colored pencil.

How have you branched out from tattoo-

ing? Eat, sleep, tattoo, repeat ...

What tattoo artists do you admire most? I have been lucky enough to work alongside some of the tattooers I admire most in the world. They range from Mike Wilson, Chris Garver, Mike Bruce, Grez, Mike Rubendall, and Chris O’Donnell. When I started tattooing I would have never dreamed I’d get a chance to work with, or even meet, these guys.

What kind of tattoos do you look forward to doing? I really look forward to doing American traditional tattoos. I think they are classic and will never really go out of style. I enjoy when a customer brings me their ideas and gives me a bit of room to work and elaborate. I think it creates a perfect situation for a beautiful tattoo.

Before someone gets a tattoo what advice do you give them? I usually make sure they are calm and rested and happy with the design they are getting tattooed.









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What year did you start tattooing? I started tattooing around 16. I grew up always drawing, which really helped me transition into tattooing.

How did you get into tattooing? I spent the first year or so running around L.A. tattooing by trial and error and doing what I could to gain a basic understanding. I eventually was introduced to Baby Ray in Hollywood, who became a big influence in learning the true culture of tattooing. Around the same time I met with Jose Lopez, who also shared his insight with me and expanded my world and understanding.

Where did you apprentice? I never really officially "apprenticed" because I was tattooing by the time I met Ray and Jose.

Do you have any special training? After I started tattooing, I decided to go to Art Center in Pasadena for design and fine art. This was

one of the best decisions I've made because it pushed me to the next level and gave me an understanding of the world beyond tattooing. Aside from learning new technical skills, the biggest impact it had was shaping the way I think about art as a whole.

What conventions have you worked at? Have you won any awards? What are some of your best convention memories? I spent several years traveling with Jose and Lowrider Tattoo domestically. Along the way, I gradually began to grow and gain some recognition. It was when we started working conventions overseas in Europe that everything changed for me. My biggest memories were actually outside of the conventions; seeing the old masterpieces in life for the first time changed my life.

How do you describe your style? With L.A. as my home, the majority of the work you see is



black-and-gray, and my transition into the genre was natural. The more I worked, the more I knew that black-and-gray was my medium.

What inspires you as an artist? Everything. Inspiration is one of the few things in a creative process that's pure, unconditioned, and natural. Inspiration can exist from a piece of art or when you're walking down the street. Perfection is all around us, and being able to recognize it when it presents itself is where I need to be in order to absorb it. My obsession with history and how it bridges and connects to modern life always bleeds into what I'm drawn to with other media. So lately I've been paying closer attention to some of the unspoken modern masters like Gerhard Richter, Lucian Freud, Francis Bacon, Igor Mitoraj, and many of the postwar-generation artists that have bridged classical and contemporary art together in a unique way.

What sets you apart from other artists? Right now I'm obsessed with process. I work to study and develop the creative process, and as a result I've developed a certain touch over time. But my priority is simply creating the best that I can, not necessarily to showcase style. And there are many times where I have to do that from scratch, so my approach is based on adaptivity. I think over time my effort in applying different focuses, from tattooing, design, fine art, film, and photography will mold as one and become a perspective. And in the long term, I think this is where many will notice the separation.

What other mediums do you work in? I'm still in the early building stages for work in fine art and design. These two I've been explor-

ing the most, and my energy at the moment is around studying and building that foundation. There's so much in these fields that is possible, so I'm excited to move deeper into developing these things in the future.

How have you branched out from tattooing? In the past, collaborations with brands and working with designers and companies that are removed from the world of tattoos has helped me branch out into things like design, branding, and creative directing work. Taste is the starting point, and the end product—whatever the case may be, it's only the surface of what really defines a concept like "quality." When you're working with architects, industrial designers, fashion designers, programmers, and so on—especially with those that are much smarter than you—the stakes are higher. The standards have to rise tenfold and everything has to be considered, even to the smallest detail. And the goals have to go beyond a product and into creating unique experiences that actually have a meaning and purpose beyond profit.

What tattoo artists do you admire most? In my earlier days going to conventions, I always loved and still look up to people like Carlos Torres, Steve Soto, Chuey Quintanar, Nikko Hurtado, Bob Tyrrell, and the like for their consistency over the long years. Many people don't realize that artists like these have been doing great work long before Instagram, Facebook, and social media, and to see them still excel at what they've always been doing is amazing. I also love the legends like Horiyoshi III, Shige, and the like for their careers and legacy of work they have accomplished. Plac-

ing their craft as the primary focus in life is something everyone talks about doing, but only a few follow through to the end. And of course, Baby Ray and Jose Lopez.

What kind of tattoos do you look forward to doing? There are a few projects I'm working on where we start to combine the classic references with modern references. Joining the two has been a task in itself, and the more I work on pieces that include these themes, the more challenges come up and the more I look forward to doing them.

Before someone gets a tattoo what advice do you give them? I always guide clients into focusing on the story and meaning behind a tattoo, rather than get lost in the visuals. Most of the time people's visions can be completely off because they aren't trained to take into account all the other factors like skin, placement, image quality, etc. As a result, people won't know what they want until you show them, so what you present as a tattoo artist has to be the best possible solution to their original idea. The more clear and invested the clients are about what's behind that idea, the more information I have to use to build off of and collaborate on visuals that lead to a strong piece.

Is there a tattoo that you haven't done yet that you are dying to do? I'd love to work with clients who have goals for a full suit. Taking on the workload, planning, prepping, and working to achieve something to that scale is something I would love to take on. And finding that special individual is where it all starts.









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What year did you start tattooing? I started tattooing in 1999.

How did you get into tattooing? I always liked creating artwork and had been drawing since I was young. After graduating high school, I was at a loss in what career path to pursue. I was working in the food industry at the time, but felt that there was something more enjoyable for me to be doing. I began looking into the possibility of going to art school or finding an artistic job. During my search, a friend had asked me to draw a tattoo for them. At that moment, it was like a light went off. "Yeah! Tattoos are rad!" Deciding that an apprenticeship was the right way to get into tattooing, I started seeking out someone in the industry who was willing to give me a chance.

Where did you apprentice? I apprenticed at Tribal Rites in Fort Collins, Colorado under my

dear friend and mentor John Surprenant. John lives art. He makes tattoos but that only begins to scratch the surface. He makes art out of everything: cars, houses, leather, metal, paper.

Do you have any special training? Nope, but now that you've asked I realize that I might need to get some.

What conventions have you worked at? Have you won any awards? What are some of your best convention memories?

I haven't really worked a lot of conventions. I like to do a few here and there. Conventions have been a great way for me to learn new things and meet some incredibly talented individuals. I've worked the Seattle Tattoo Expo a couple of times. Last year, I was stoked to be a part of the Paradise festival in Keystone. I really enjoyed the learning environment of that convention. I met Shawn Hebrank at Paradise and he invited me to share a booth with him



at the Evian Tattoo Convention a few months later. It made for some great memories! We had literally met for five minutes before jumping on a plane and traveling halfway around the world together!

How do you describe your style? I never know how to answer this question. I feel as if I do not have a specific style. I like to think that my tattoos have an illustrative quality to them. I tend to take realistic subjects and add little quirks to them.

What inspires you as an artist? My family and friends have been the biggest inspiration in my tattoos and art. Their own joys and hardships, their constant support, and their advice have all helped me. My co-workers, Ben Merrell and Erick Erickson inspire me with their artwork on a daily basis. The creative energy that fills the shop makes me want to make better art as well as be a better person in life.

What sets you apart from other artists? Nothing, we are all in this together.

What other mediums do you work in? I feel most comfortable with watercolor. As of lately, though, I find myself using oil paints more and more. I've worked with charcoal and chalk pastel and recently did a few velvet paintings. With each medium it seems like there is so much to learn. I try to take the concepts I learn with each medium and apply them to my tattoos.

How have you branched out from tattooing? I've done a few pieces for art shows here and there. I've realized that it takes a lot of preparation to do a solo show. It's tricky trying to find a balance of family, tattoos and painting.

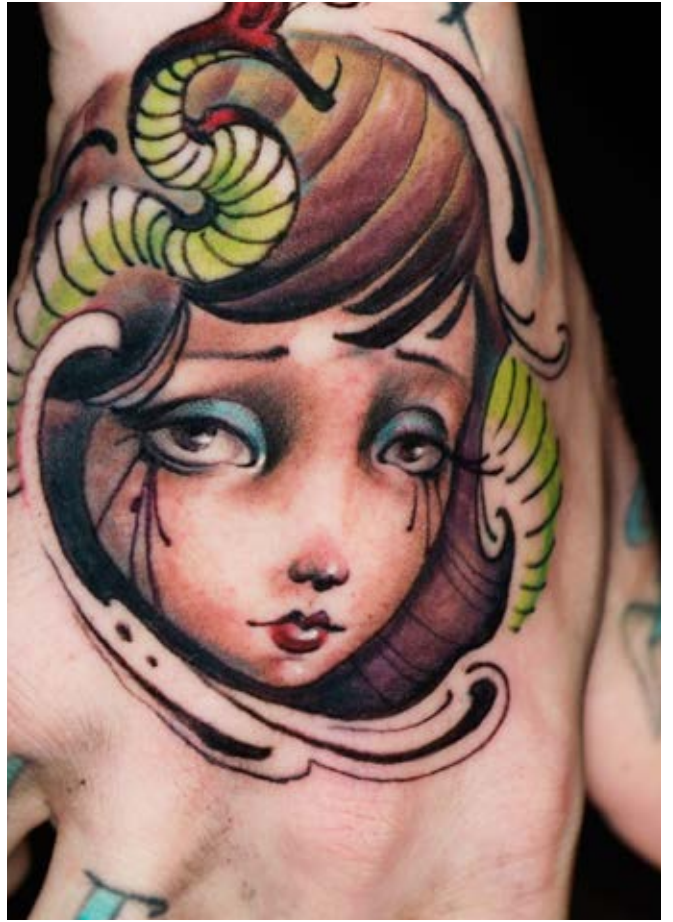
What kind of tattoos do you look forward to doing? I enjoy working on tattoos where

people give me an idea of what they want and are willing to give me artistic freedom to distort the reality of things. I find making tattoos of animals is a fun way to implement this. Skull tattoos seem to never get old for me. I also enjoy any sort of hodgepodge mash up or imaginative creature.

Before someone gets a tattoo what advice do you give them? If you add too many elements to a tattoo, it can be hard to make the tattoo read well. Sometimes less is more. If you have a lot of things that you want to be incorporated into the tattoo, be open minded to narrowing it down to what will not only fit in the allowed space, but also what will visually flow better.

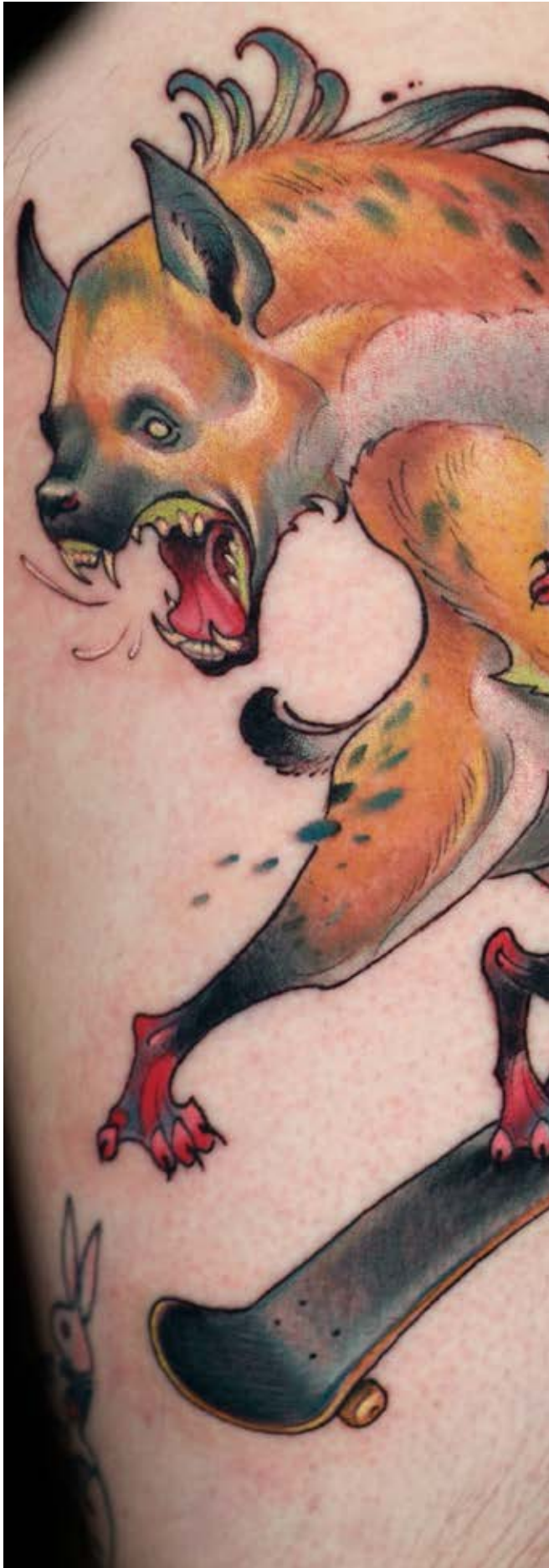
Is there a tattoo that you haven't done yet that you are dying to do? Right now I have a few ideas about a technical approach to making a tattoo but just haven't had the right piece to try it on yet.











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What year did you start tattooing?

This is always a tough question to answer. I did my first tattoo when I was 11 years old—1990—and tattooed a few of my classmates when I was 13. All with a hand-poke device I made from a technical drawing pen I found in my dad's drawer. I didn't do anything in that direction for a long time because I scared myself a little bit with the amount of pain I caused these kids and lost interest for a while. I dabbled a little more when I was around 18 and got my first proper tattoos in studios. I did a little here and there with borrowed machines and supplies for a few times, but really started at 24 when I realized that I burned all the bridges I never really built and had nothing left but a dream to follow, as cheesy as that sounds.

How did you get into tattooing? I was pretty depressed and stranded after trying to work in many different fields that I couldn't really fool myself into believing that I could hold down until I die. I am an idealist so I can't accept authority, and I am a

strong case of ADD, so the boredom of repetitive work makes me consume myself. I was always socially weird. Since these are hallmarks that say scientist or artist, I had to choose an artistic job as I lacked the degrees for anything "real." I was always intrigued by tattooing so it was really the only and best thing left to do. And I guess the pressure of it being my last bet to do something I like helped me to not fuck that up too. I basically made a little folio of tattooable drawings and showed them to a few people who could help me out—and they did.

Where did you apprentice? I didn't really.

Do you have any special training? No.

What conventions have you worked at? Have you won any awards? What are some of your best convention memories? I have worked a few times in Amsterdam, Milano, and London. Hell City twice and the Paradise Tattoo Gathering once. I always enjoyed talking to people and mingling but



I never liked working in conventions. So I pretty much stopped doing them completely and only visit to keep others from work. I never won anything. I am in no way competitive, nor do I see this as a competition. That would make it less interesting to me. The best times I had were always on my trips to the States. The Paradise Tattoo Gathering comes to mind first. I met a lot of cool people there and it was altogether a great event. It seems that my general aversion to alcohol makes partying less awkward in the United States than it is in Europe, where it seems to be a requirement.

How do you describe your style? It's science-fiction or nature-based themes that I design in a way that complements human anatomy. I guess biomech is a common denominator for this kind of thing.

What inspires you as an artist? Anything that's visually striking, and anything I don't understand right away. Anything that makes me think has an influence on how I

do things. I love to learn new things. I love the uncomfortable feeling of being wrong and discarding invalid beliefs. I like complexity and the thought process that goes into avoiding it. I like overthinking things in order to make them simpler.

What sets you apart from other artists?

I really like to take my time with a piece. I make a full-color digital study for almost every piece I do. I generally don't do pieces that don't compel me or satisfy me. I find it important to satisfy my hunger for new stuff and to try to keep moving the goalpost with every piece I start. I hope I can keep this up for a long while. So far, so good.

What other mediums do you work in?

Only digital. It's the only medium I know so far that allows me to work as fast as I want to think at the moment.

What tattoo artists do you admire most? Those who keep a good attitude toward their clientele and work habits even

though they get enough attention to spoil any normal ego. Anybody who doesn't ever take the admiration and attention of others for granted or as an excuse to start slacking is a hero in my book.

What kind of tattoos do you look forward to doing? I am really happy with the pieces I have lined up for this year. I wouldn't know what to ask for at the moment.

Before someone gets a tattoo what advice do you give them? The best advice I can give anybody is patience and preparation. I need to feel that my client is as serious about this as I am. I won't start until all question marks on both sides are taken care of.

Is there a tattoo that you haven't done yet that you are dying to do? I almost never have to think about it that way. Good stuff normally happens on the drawing table. Surprises keep this fresh and interesting for me, and that's probably why I like to work in such an abstract genre.



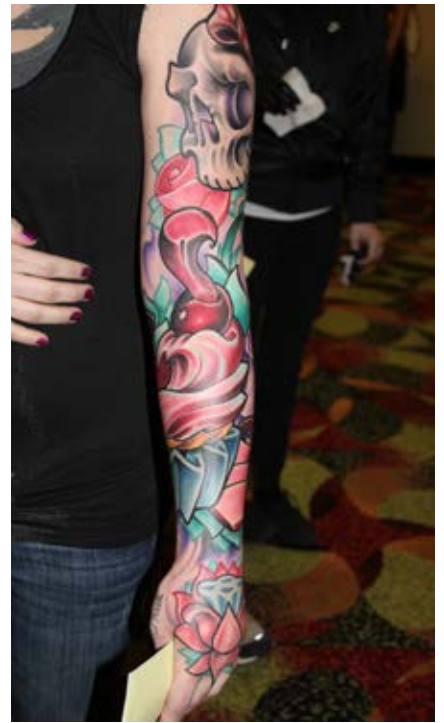




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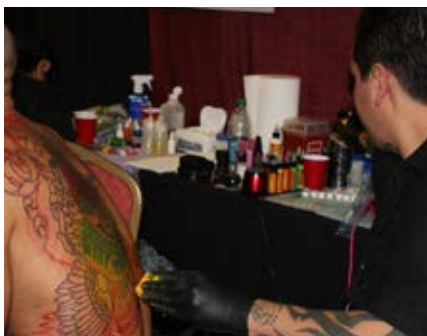
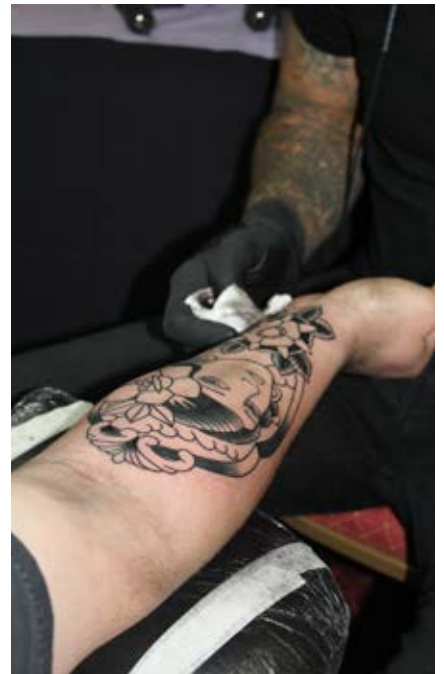


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THE 18TH ANNUAL MOTOR CITY TATTOO EXPO

The 18th Annual Motor City Tattoo Expo made quite a statement this year by having the biggest turnout ever in the convention's history. This year it went above and beyond its past efforts, in addition to—as ever—hosting some amazing artists and seminars. Along with tattooers such as Ron 570, Paul Acker, and Tattoo Ish, the event also featured the innovative, entertaining Vaude Villain Illusion Sideshow. Who knows what next year's expo will have in store for the denizens of Motor City?



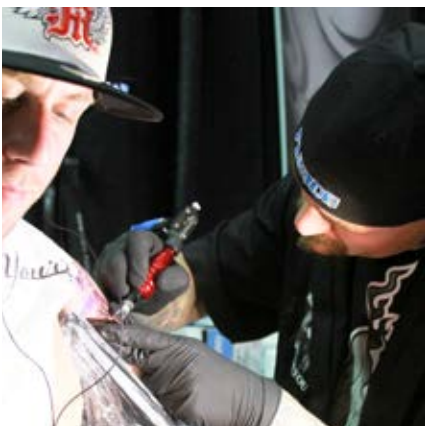
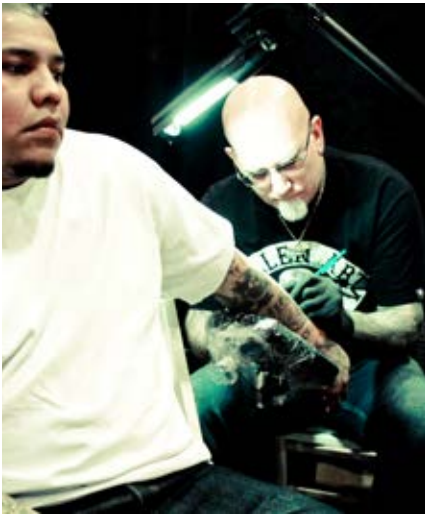


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MUSINK
 If you want three full days of live punk music and nonstop tattooing, then Musink is the place for you. With performances by Bad Religion, Pennywise, and Reverend Horton Heat cranking up the volume on one end of the OC Fairgrounds and artists like Steve Soto, Bob Tyrrell, and Oliver Peck buzzing out some incredible art in the event center, the 6th Annual Musink Tattoo Convention & Music Festival was an epic smash this year. And in case you missed it, don't worry—the plans for next year are already in the works!



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STATIONS OF THE CROSS
 Vatican Studios custom tattoo studio and art gallery held its official grand opening by bringing together over 100 artists from across the world and from many different mediums to create the exhibit Stations of the Cross. Each artist was asked to design a custom hand-painted wooden cross to be displayed and then put up for auction to benefit City of Hope Children's Foundation. Viewers were able to take in an incredible array of crosses featuring work from tattooers like Joe Capobianco, Mister Cartoon, and Mike DeVries, as well as work from photographer Estevan Oriol and gore artist Catalyst Butcher. In case you missed this one-day-only group exhibition, you can still check out Vatican Studios on Facebook to view the crosses and bid on your favorite.



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JUNE 22nd
12 pm - 11 pm

JUNE 23rd
12 pm - 8 pm



SACRED GALLERY PRESENTS - MARK DeMAIO
 Freshly Inked helped artist Mark DeMaio launch his new solo gallery show, I Walk The Line, at Sacred Gallery NYC. Guests of the opening of DeMaio's inaugural solo exhibition at Sacred got inked up with free flash that was created to commemorate the event.



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MON, JULY 1, 2013 • DAKOTA EVENTS CENTER • ABERDEEN, SD
TUESDAY, JULY 02, 2013 • SKYWAY THEATER • MINNEAPOLIS, MN
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SUNDAY, JULY 07, 2013 • EGYPTIAN ROOM • INDIANAPOLIS, IN
FRIDAY, JULY 12, 2013 • THE DOME AT OAKDALE • WALLINGFORD, CT
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SUNDAY, JULY 14, 2013 • THE PARAMOUNT • HUNTINGTON, NY
MONDAY, JULY 15, 2013 • IRVING PLAZA • NEW YORK, NY

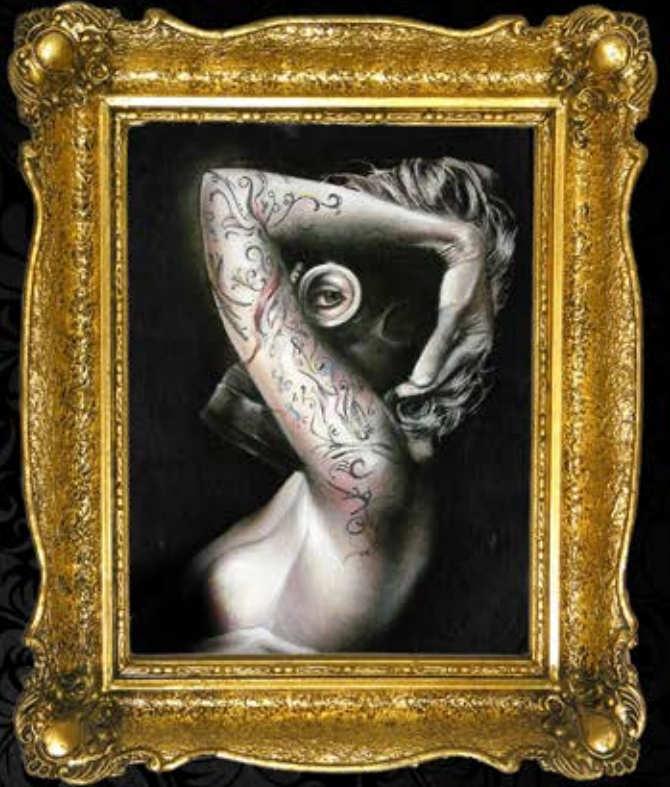
WED, JULY 17, 2013 • THEATRE OF LIVING ARTS • PHILADELPHIA, PA
THURSDAY, JULY 18, 2013 • THE FILLMORE • SILVER SPRING, MD
MONDAY, JULY 22, 2013 • HOUSE OF BLUES • NEW ORLEANS, LA
TUESDAY, JULY 23, 2013 • HOUSE OF BLUES • HOUSTON, TX
WEDNESDAY, JULY 24, 2013 • HOUSE OF BLUES • DALLAS, TX
FRIDAY, JULY 26, 2013 • THE FILLMORE • DENVER, CO
SAT, JULY 27, 2013 • IN THE VENUE • SALT LAKE CITY, UT
SUNDAY, JULY 28, 2013 • HOUSE OF BLUES • LAS VEGAS, NV
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The logo for World Famous Tattoo Ink features the brand name in a highly decorative, cursive script. The word 'World' is in a dark brown color, while 'Famous' is in a lighter, golden-brown color. Below the script, the words 'TATTOO INK' are written in a bold, black, sans-serif font with a white outline, set against a dark, textured background.

World Famous
TATTOO INK

The background of the image is a close-up, warm-toned photograph of a tattoo artist's workstation. In the foreground, several bottles of World Famous Tattoo Ink are lined up, with colors ranging from black and dark grey to bright red and orange. The bottles have white, ribbed caps and black labels with the brand's logo. In the background, a tattoo machine is visible, along with various tools, a yellow power cord, and a wooden workbench. The lighting is soft and focused, creating a professional and artistic atmosphere.

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