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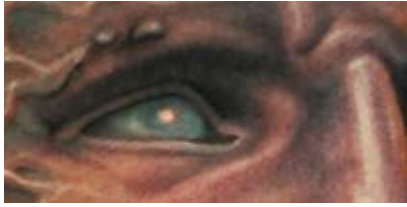
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TABLE OF CONTENTS



ARLO DICRISTINA

12



AUDIE FULFER

19



DANIEL MOLLOY

24



JP ALFONSO

30



JOHN BARRETT

36



KAT ABDY

44



LUKE PALAN

50

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TABLE OF CONTENTS

MARK WOSGERAU



56

WHITNEY HAVOK



62

LAURA JUAN



68

STEWART ROBSON



74

PIT FUN



78



FEATURED ARTIST AND MODEL: MEGAN MASSACRE

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ARLO DICRISTINA

The Raw Canvas 507 Main St, Grand Junction, Colorado, 81501 @arlotattoos

What year did you start tattooing?
2010.

What was your first shop experience like? I tried to get an apprenticeship at quite a few shops; the first shop I got accepted at I had to quit after a day. It was a good shop but they were extremely arrogant and went out of their way to be dicks, mainly to the other apprentice that they had there, so I knew it wouldn't be long until they directed that kind of attitude towards me. The guy at the shop I did end up apprenticing for was really nice at first, then developed that same type of attitude towards me, but I stuck it out until I was forced back home. I understand that that type of character developed because that is what they were exposed to while they were being introduced into the tattoo industry but I feel it is completely unnecessary and no one is going to want to stay and work at a shop if you are constantly trying to belittle them. My first shop experiences did not give me the best outlook on tattooing but with everything there is going to be bad mixed in with the good and I did learn how not to treat people who are trying to come into the industry. Everyone has to start somewhere and if I am making an impact I would like it to be a positive one.

We saw on your Instagram that you were a fighter, was this a hobby or something that you were pursuing professionally? Before I started tattooing I was fighting professionally. I had

always been very passionate about boxing and wrestling and I dedicated a huge portion of my life to it. During my senior year of high school some of the boxers started doing MMA, and that is how I got involved in it. We had a few fighters make it into the UFC and I planned on trying to go that same direction as well. At 18 I had my first pro fight. Then I moved and started my apprenticeship. I still continued to train on the side but I wasn't fighting. After about 8 months I moved back to my hometown of Grand Forks, ND and started fighting again, while tattooing on the side. I started to realize that I might have to choose just one to pursue. MMA takes a huge toll on your body and years of wrestling and boxing caught up. Not too long in I had to have shoulder surgery, that mixed in with the concussions and a high possibility of breaking your hands steered me in the direction of focusing more energy into tattooing, something that could be a long term source of income and wouldn't have possible permanent damage to my health. It was definitely the hardest decision I have been faced with. I was extremely passionate about both and felt just as confident with my potential in MMA as I did with art. It's a horrible feeling when you have to give up on a dream but I am very happy with my decision and do not regret it.

You've progressed rather quickly, how did you hone your skill as an artist? As with anything the only way to improve is practice, practice,

practice and trying to soak in all the information that you can from the artists you look up to and have the experience.

What inspires you as an artist?

I am inspired by many artists, photographers, and sculptors. I love to see the new amazing things people are coming up with. The biggest fulfillment I get is creating something new, but I know how much of an impact the inspiration of other artists work has effected my own. I am so thankful for all the inspiration I have been exposed to and hope my own work inspires others as much as others have inspired my own.

What other mediums do you work in?

I have dabbled in many mediums; oil paint, airbrush, and wood burning. But when I am not tattooing I mainly work with pencil and paper.

What tattoo artists do you admire most?

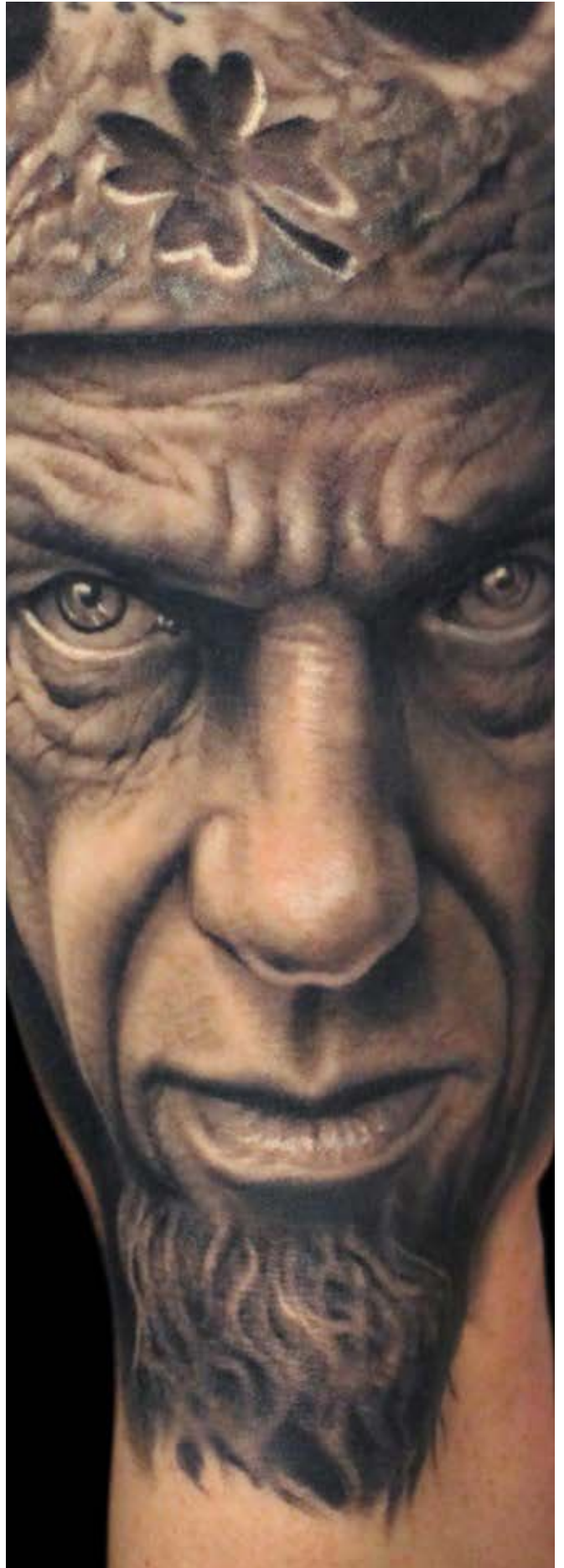
There are so many artists I admire, but the main ones would have to be Jeff Gouge, Tony Mancia, and Justin Nordine who I have the pleasure of working with. They all have contributed so much to the tattoo industry and I absolutely love their work.

What kind of tattoos do you look forward to doing?

Lately I have been loving face morphs! I have so much fun with them and feel it is something that I will never completely master.









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AUDIE FULFER

High Class Tattoo 6455 N Blackstone Fresno, CA 93710 @audie_tattoos

What year did you start tattooing? I want to say I started tattooing around 2005-2006 just messing around here and there but I didn't really start taking it seriously until about the year 2007.

What led to you opening High Class Tattoo shop? I worked for this guy for about a year-and-a-half, almost 2 years. He was a real prick, real self absorbed and arrogant. He didn't give a damn about anyone but himself. I mean he really didn't care about his clients and he definitely didn't care about the ones who tattooed for him. I was unhappy with the situation so a buddy of mine from the shop and I decided that we were going to leave and we opened up High Class Tattoo as partners in 2009. We traveled together and made a name not only for ourselves as individuals but as a shop. We did that for about four years together. We grew as artists, and our lives went in different directions eventually leading to us parting on good terms. I became sole proprietor and owner of High Class Tattoo and I'm proud to say that High Class Tattoo started its 7th year in February this year.

A lot of your tattoos are of iconic movie characters, why is that? I've always wanted to be a comic book artist but that kind of fell through, so now that I get to tattoo, and I've been doing it long enough to where people notice

the kind of things that I like, it's become one of my specialties. It's like I'm a pop culture artist. I get to reflect that in tattoos of the most iconic and coolest characters that I always loved as a child and my clients get their childhood put on them forever and feel comfortable knowing that who's doing it is just as passionate as they are without feeling dumb or silly or being ridiculed for putting a cartoon or 80s movie character on them forever.

Realism seems to be your specialty, what other styles do you enjoy? I really enjoy doing biomech, for me it's such a different medium. It really gets my brain going on depth, ratio and light source, which helps me a lot in other aspects of tattooing. I dig the Japanese style as well, as long as I get to take my approach on it. If you want traditional Japanese then you go to someone that does strictly traditional Japanese, but I really enjoy that as well as black and grey from time to time.

What inspires you as an artist? I get a lot of inspiration from a lot of different things. I love many different styles of art and so many artists from tattooing to digital media and my first passion comic books and the artists that took the time to put their art on paper for so many to enjoy. Traveling really gets me going, just meeting new people and being able to leave my mark wherever I go, and the joy that I get when some-

one is so pumped on their new tattoo. One of my biggest inspirations are my kids. I just want them to be proud of what I do, and I know they are, but I just want to leave behind some kind of legacy so that they are proud of knowing that I made people happy with my art and respected by others while doing it so that one day they can say my dad was a bad ass tattooer.

What kind of tattoos do you look forward to doing? I get excited for a tattoo when the client wants me to create a full theme for a sleeve, leg or back. When I can create a custom piece based on their design or when they want to do a full sleeve based on a favorite movie or characters because then I get to take elements from that particular movie or book and create a world for the tattoo instead of just a floating head.

Is there a tattoo that you haven't done yet that you are dying to do? I've got so many ideas that I'm just itching to do! I want to do more 80s pop culture influenced tattoos whether it be movies or cartoon characters based on original art concepts. I really want to do some dinosaur tattoos like full sleeves, chest or back. I don't know why but I would love to tattoo some dinosaurs if that falls in to my lap I would be smiling from ear to ear!









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DANIEL MOLLOY

Legacy Tattoo 27 High Street, Haverhill UK @danmolloytattooer

What year did you start tattooing? I started my apprenticeship at 15, but I didn't do my first tattoo until I was 19. My first apprenticeship was at a predatory street shop that used to advertise in the newspaper in my town. They would take mass interviews every few weeks and hire apprentices in bulk, up to 9 or 10 at a time, then use them for free labor. The owners and a few tattooers would treat the new recruits like animals, being degrading and cruel, so people generally didn't last longer than a few weeks. I ended up working there for two-and-a-half years, and in the time I was working there over 50 artists and apprentices quit or were fired.

What made you want to get into tattooing at such a young age? I was a rebellious teenager and I was originally just excited about the concept of being able to create art for a living. Putting the middle finger up at the rest of society. I dropped out of school to pursue tattooing as a career. Tattooing for a living seemed like a completely novel idea as a 15-year-old kid, but I think that tattooing is an incredible and misrepresented medium, and as soon as I started to learn about the history and culture surrounding the tattoo industry I was totally hooked. That enthusiasm gave me the drive to make it through the harder months of my apprenticeship.

What was your first shop experience like? I was homeless at the time and

worked six days a week at the shop, couch surfed at night, and shoplifted for food. I was too young to be eligible for welfare assistance, but on the days the shop was closed I worked at a fast food restaurant for pocket change to get by. I did three tattoos on myself towards the end of working at that shop, and eventually I was told I was allowed to do a tattoo on a friend, but on the day I was meant to do the tattoo my boss changed her mind. She made me work out the front while another apprentice tattooed my design on my friend. I took the train an hour-and-a-half each way to get to that shop, and I usually couldn't afford to buy train tickets. I managed to work up a \$7000 debt in unpaid train fines, among other things, and they started sending letters to my estranged parents threatening to take me to court. Eventually I broke a tooth and started to suffer from relentless daily toothaches, and I couldn't even scrape together enough money to get it pulled out. I ended up quitting, intending to go on a hiatus for just enough time to sort out my debts and get my health back under control.

I started over fresh at a new shop and I went through what most tattooers would call a traditional apprenticeship. I made needles, learned the basics of building and tuning machines, cleaned and scrubbed floors, cleaned cars, and ran the desk. My mentor was hard but fair, I still wasn't paid a wage but he made sure I ate and had someplace to stay and my debts were under

control. About a year-and-a-half into my second apprenticeship I started tattooing.

You've recently moved from Australia to Suffolk, why did you decide to make the move?

The last year and a half I was in Australia I was working at a shop called WA Ink with some of the best and most inspiring artists I've met, and I learned a lot. I would consider that group of people to be some of my best friends, but my wife and I are still young, we have itchy feet, and I still have a lot to learn about tattooing. My friend Mike Stockings offered me a permanent spot at his shop in Haverhill, and we loved the town and loved the people at the shop, so we decided to make the move!

You are known for your stylized portraits, how did you come to develop this style? I was mostly afraid of doing weak color portraits on my clients that wouldn't age well, so I tended to overcompensate with the lines and black shading. My portrait style has become a bit more subtle as it has developed, but I still try and make sure every tattoo I do is strong enough to stand the test of time.

Is there a tattoo that you haven't done yet that you are dying to do? Now that I'm settled in the UK I'm looking forward to starting some larger scale pieces.











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JP ALFONSO

Private Studio Atlanta, GA @jp_alfonso

What year did you start tattooing? I started tattooing around 1996 in Cuba, but I consider my professional career to have started in 2008.

How did you get into tattooing? I've always loved to draw, and I attended art school all through childhood in Cuba. When I was a kid, I would pass by this guy's house and watch him tattoo through the window. One day, I finally convinced him to give me my first tattoo. I was 12 years old. After that, I knew this is what I wanted to do for the rest of my life.

Did you have a formal apprenticeship? In Cuba, tattooing is illegal. It's very hard to find anyone to give you any advice on tattooing in the beginning. I had to spend a month traveling 3 hours to try and convince the artists that I wasn't working with the police. I basically got a full sleeve overnight so I looked more like a tattooer. Even once they believed me, they didn't have too much to teach. If I could credit someone with helping me to become the professional artist that I am now, it's Russ Abbott. During a guest spot with him, he spent a lot of time really teaching me about the heart of tattooing, and how to study value and light source. He taught me the importance of using quality products and taking my time to perfect the details. He was encouraging, but didn't allow any shortcuts. He made me understand how important it is to work hard and earn everything for

yourself. I will never forget the things he taught me and I'll always be grateful to him. My career took on a whole new direction after that.

You emigrated to the US from Cuba, what made you want to take such an enormous leap? In Cuba, if you get caught tattooing, you could go to jail for up to 25 years. There is little opportunity for anyone there. The people are poor and restricted. You can get in trouble for a lot of stupid stuff there and the justice system is corrupt. All I ever wanted was to come to the US. As soon as I had the opportunity, I took it. I haven't been back since I came here in 2006. I miss it sometimes. It's a beautiful place and I love the culture. My wife and I plan to go visit towards the end of the year.

Is there any sort of tattooing scene in Cuba? Yes. Even though at the time I left there were only about 10 tattooers in the whole country, the underground tattoo scene is very popular. The art movement in Cuba as a whole is big. The artists really come together as a unified group to help each other out. It will be a great day when tattooing is legal there and the artists there have the opportunities that we have here.

How has your work evolved since you started tattooing? I'm a completely different person than I was back then. Everything about my work has evolved. In Cuba, we made our own machines, needles, ink, and we had no internet.

Now I have access to the best products on the market, and have been lucky enough to learn some things from some of the world's top tattooers. I look back at my old work, even from a few years ago, and it looks nothing like the pieces I do now.

What inspires you as an artist? What inspires me as an artist is the reminder of the struggle that I used to live in down in Cuba. It's important for me to do whatever it takes to prove to myself that I made it out. I also draw inspiration from my clients and the meaning that the tattoo has for them.

You do some of your work freehand, how does that process differ from working off of a stencil? Is it more stressful? Do you remember the first time you took the leap to attempt a freehand tattoo? Every tattoo is stressful. It's a huge responsibility to mark someone for life. Doing a tattoo freehand pushes me. It makes me focus more and take my time. Freehand lets you follow the body's flow better as well. I like using stencils too. Whatever is the best thing for the tattoo is fine with me.

What kinds of tattoos do you look forward to doing? I like large scale, realistic projects with a lot of detail and texture. I enjoy working on a project over several months and really seeing it come to life. Sometimes I end up with something completely different than what I originally thought. I like to just let the art flow.









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JOHN “YOGI” BARRETT

Searchlight Tattoo Centerville, GA. @yogi_barrett

What year did you start tattooing? I started tattooing in May of 2010, in Scranton Pennsylvania. I've been at it now for just a little over five years.

How did you get into tattooing? When I was around 5 or 6-years-old my dad had come out of prison and he had a ton of tattoos on him. When I saw them I was infected with this fascination of what they were and how he got them. I remember asking him all these questions about them and I've wanted to be a tattooer ever since then.

What was your first shop experience like?

Well, the first time I went into a tattoo shop I was about 13 or 14. I went in with my dad actually and the tattooers let me hang out in there while he got tattooed. I remember seeing all of the flash all over the walls and just thinking they were the sickest drawings and paintings I had ever seen! I still remember the smell of the Dettol and the sound of the tattoo machines; I thought that being a tattooer was the most badass thing ever. I went back home afterwards and started trying to draw all of the designs I had seen on the walls. It's definitely one of my fondest memories of the tattoo world.

Did you have a formal apprenticeship? I think that the person who gives you the opportunity to learn this craft, and the person who teaches you this craft, is the person that you are forever in debt to and that you should always respect. In my case two men are responsible for that, Cory Craft and Jo Santos. Cory was the guy who gave me my in to the tattoo world when I was 21-years-old. I did a short apprenticeship at Black Swan Tattoo in Lakeland, Florida under Cory for about 9 months. I learned the basic guide-

lines of tattooing as far as shop protocol goes. I also had all of the traditional apprenticeship duties. As far as the actual tattooing process goes though, I didn't learn that at Black Swan. I decided to move to Pennsylvania after about 9 months and that's where Jo Santos came in. I had been tattooing at my house like a jackass for a while up there, and I had done some line work on a buddy of mine. Well he and I, one day, went with another friend of mine up to Art Rage Tattoo Studio in Scranton. While we were there Jo saw some line work that I had done on my homie and asked me where I was tattooing. I told him the truth about tattooing at my house and he told me if I wanted to be legit that he needed a guy for small stuff at his shop. I jumped at the chance and that's when Jo took me under his wing and taught me how to really tattoo. Jo showed me what I was doing wrong, how to do it right, loaned me some supplies to use at the shop, and was always really patient with me, because in the beginning I fucking sucked! I will forever be grateful to those two for what they've done for me.

You enjoy doing neo traditional tattoos and have successfully merged the style with realism, what made you want to mix the two styles?

When I started mixing styles it was for two reasons. I was getting bored doing a lot of one style or the other so it was a way for me to have a little more fun with tattooing. The other goal I had in mind was to stand the fuck out! I wanted to try something different and make people look. I must say it worked like a charm. I felt like the neo traditional stuff made my realism more intense. Mixing two styles of tattooing like that complimented each other so well and bringing that out somehow gives the tattoo

its own sort of contrast, it's really weird but it's rad!

Most artists that work in realism tend to shy away from styles with bold outlines, which neo traditional pieces have, what drew you to work in both styles?

When I decided to be a tattooer I wanted to be good in every style, that meant knowing how each style works and what it entailed. I'm drawn to tattooing in general; I'm not drawn to one particular style of tattooing. I wanted to know everything. That meant knowing how to do clean line work, pack color, create smooth blends, I mean the list goes on forever.

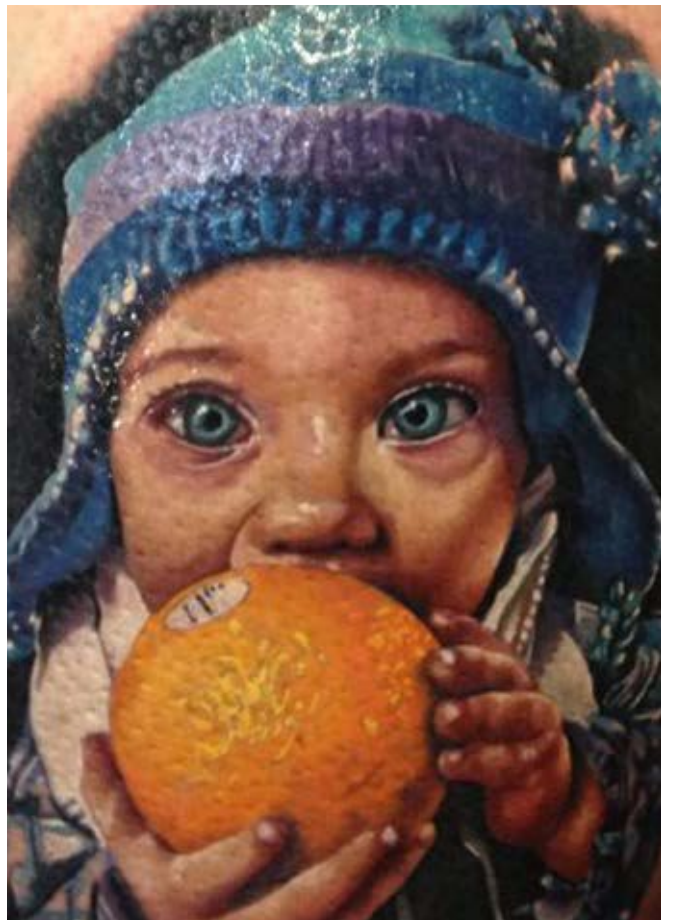
To me though one thing that I think EVERY ARTIST should know how to do is pull a clean line. Whether your doing just realism or American traditional all day I think it's important to know the basics. Pulling a clean line is part of that. Granted tattooing isn't an exact science, sometimes you'll pull a line and it's not perfect, but I think those small human error imperfections are part of what makes each tattoo special. Overall though it comes down to getting back to the basics, and line work is part of that.

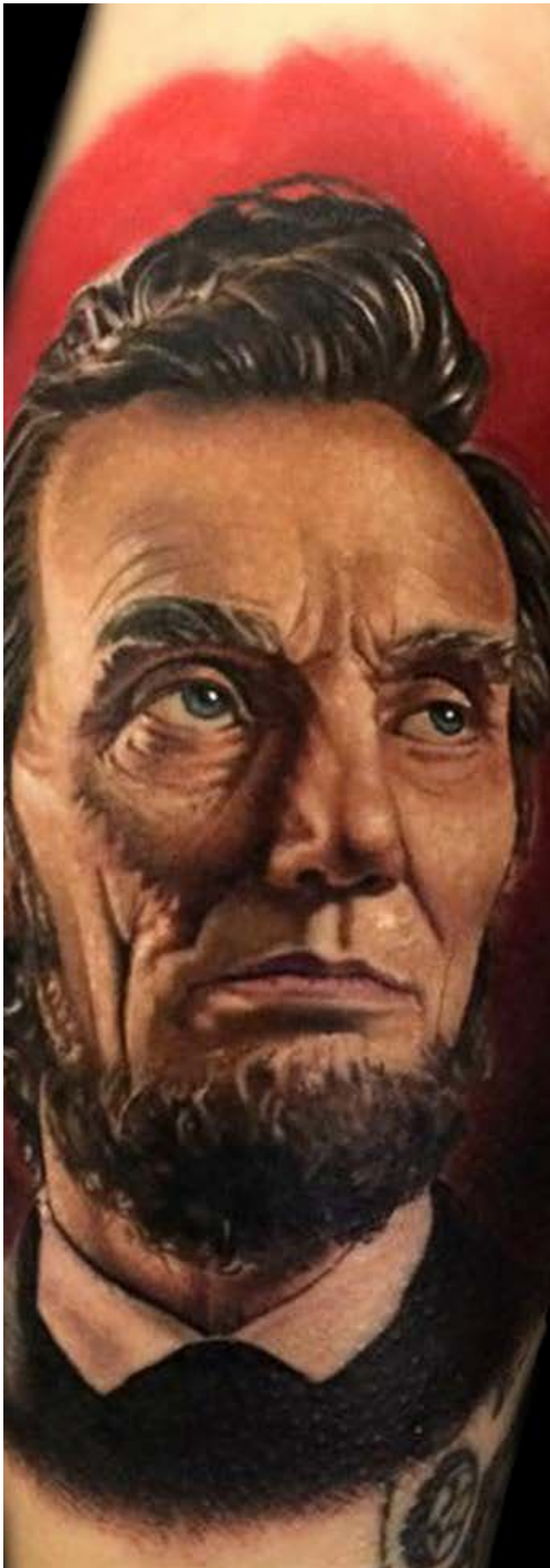
Have you dabbled in any other tattoo styles?

Yes I have, I just don't get to do other styles a whole lot. I'm usually stuck doing realism or a mix of realism and neo traditional. I love American Traditional, I dabble a little in some black and grey, and every now and then I may jump in there and do a Japanese tattoo. Japanese is really the style I stay away from more than any other style though. I tend to steer clear of it because of all of the meaning behind every little thing. Right down to which way a samurai's feet are facing has meaning, it's crazy.











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KAT ABDY

Cloak and Dagger 34 Cheshire St, London @katabby

What year did you start tattooing? I started working in shops when I was 19. I started tattooing infrequently when I was 20. I was tattooing full time by the time I was 21. So I think it was in 2008 I started tattooing full time!

How did you come to work at Cloak and Dagger in London? I decided I wanted to work in London after traveling around Europe last year (2014). I was booked out in Perth until the end of the year so I decided as soon as I'd worked out my prior commitments I would give London a shot! I looked up a few shops, and I decided to contact Cloak and Dagger and their response was so warm and accommodating. I usually just go with my gut feeling and they made me feel really at ease and comfortable with the whole move. I picked them because they had good artists and variation in styles. The shop is run very efficiently so I'm able to just come in and get to work.

How was the move from Australia to London? I was quite overwhelmed coming to London from Perth. Perth is kind of a quiet "city country town," we are the most isolated capital in the world! The tattooing politics are very different. We don't have shops down the street from each other. Times have changed a bit, but when I started tattooing I was discouraged to interact with "rival" shops, it's all very competitive and each shop keeps to themselves and are spread

further apart. It's unheard of to have an artist work at 2 different shops. Coming to London, I was blown away at the community the tattooists have. Artists can work at 2 shops, there are shops on every street in Shoreditch, sometimes 2 on 1 street! We don't have that close proximity in Perth. Artists travel a lot more in London which is enabled further by the fact travel within Europe is so accessible. It's a big mission to travel within Australia from Perth, let alone other countries! I've been in such a structured routine with work for so long, I was taken aback by the freedom of the industry in London. It took me a while to get out of the mind frame that you have to stay in one shop or it would cause drama. I'm loving it here!

What sets you apart from other artists?

I don't think I'm doing anything cutting edge or totally unique. I can see how I've made it my own, but it's only subtle things that set my work apart. I think maybe my color palette? I prefer to use a lot of black/heavy contrast and preferably more earthy/muted colors; people have called them "weird" colors. I prefer to keep a limited color palette, which I'm pushing to limit more all the time. Clients always tell me it's the colors they like and the way I do faces, so I guess that's what sets me apart!

How has tattooing changed your life?

Tattooing created the life I have today. I've been in this industry since I was

19. I worked a bunch of shitty jobs for a year or so before hand, so I can appreciate, even from that short period of soul destroying work, how privileged I am to be in a career that I love and that allows me to grow as an artist with no boundaries, no one dictating what direction my art needs to go in. I am essentially my own boss, I have freedom of expression, I don't have a uniform, I have relatively flexible hours. As great as all that is, I'd like to point out the relentless hours I spend at work, tattooing, getting home late, having an hour or so to myself before getting down to drawing again for another 3-4 hrs until I can't keep my eyes open and retire to bed with a cup of tea. It's consuming, it requires dedication, I work hard. I'm part of an industry that supports its people around the world, enabling me to travel with ease. Not many people get to do what they love for work. I don't take it for granted. I've had my rough patches in my relationship with tattooing, like any long-term relationship. But I wouldn't swap it for anything. I've met the most interesting people. It's a career that has endless possibilities and you never stop learning from it. It's constantly moving forward and there's always room for growth, it's given me the freedom to explore myself and find what I'm passionate about.





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LUKE PALAN

Traveling Artist www.lukepalantattoo.com @lukepalantattoo

You travel a lot for work, where do you consider home base? I have been continuously on the road since February 2014. I have been living in Las Vegas, NV since 2012. This is where I'm calling home as of now. I'm working at a good friend of mine's studio "Aged In Oak Tattoo Parlor" during my visits to Las Vegas. But, I have a few other spots that I call home as well Boston Tattoo Company of Somerville MA, Timeless Art Tattoo Studio of Hanover IL, Bullseye Tattoo Studio of Staten Island NY, and Sanctum Art Tattoo Studio of Chino Hills CA. I'm on the road so much that I'm back and forth between all of these studios equally throughout the year it's hard to call just one of them my home base.

What other mediums do you work in? Since I was a boy I had always drawn with graphite pencils. I have gotten into working with charcoal within the last few years. It's helped improve my contrast levels in my work. I've done some watercolor projects and a couple oil painting pieces, and lately I've been into digital art. Being on the road all the time it's hard to find the time to get to play around with a lot of different mediums. Being that I can do digital art on my iPad I get the chance to create on flights from place to place.

What kind of tattoos do you look forward to doing? I look forward to doing darker concept imagery. I'm intrigued by things that have an abyss to them.

Concepts of fantasy or old mythical stories and things that are antique to present day, I like adding that feeling of abyss to these types of images.

From what we've seen, you seem to freehand the majority of your tattoos, how does the process differ from using a stencil? Yes, I do freehand the majority of my work. It was never a conscious decision to do so it just sort of led to this. The process of free handing is much different than using a stencil. For one there is no exact look that the piece is supposed to have. I like to develop the image and idea as I go. Starting with just some scribbles on the skin to place the tattoo on the body and keep it in check. By that I mean that when the tattoo is observed it sits in perfect proportion on the body's relaxed position. Another difference in the process is everything I do with freehand is all on the fly. I create on the spot. The image and concept of the piece the flow, everything is on the day of. Sometimes I'll take a few minutes to gather references but the other half of the time it is all created out of my head. I feel that it is a much different process this way compared to having something prepared and knowing the in and outs of the piece. I think there is much more room for the mind to wander and create in this process.

When do you use a stencil? I use a stencil when I'm working with an iconic image or a portrait of a specific

person or image. Also when I'm trying to tighten up certain things in my work, like anatomy or proportions. Sometimes I'll have spurts where I go back and forth between stenciling and freehand to work on these areas and develop a stronger vision to help improve my freehand work.

Have you always been drawn to the dark/macabre when creating art?

When I was younger I was always drawing football players from my collection of cards. I wasn't intrigued by dark art until I was a teenager. Even then I wasn't consistently drawing dark images or even paying much attention to it until after high school. I started with album covers of bands I was listening to. I began drawing certain things from select album covers and it grew from there. As I became more involved with tattooing the work of my good friend Carl Grace, along with Paul Booth and Bob Tyrell, piqued my interest and motivated me to move in that direction.

What about this subject matter piqued your interest? What I like most about it is that abyss feel. The texture that certain images allow you to use and the contrast of the light source is always so key in a piece. Conspiracy theories, the thought and fear of death, knowing that it consumes us all, love lost and love gained. New beginnings and means to an end. That life shit! That's what piques my interest in it.





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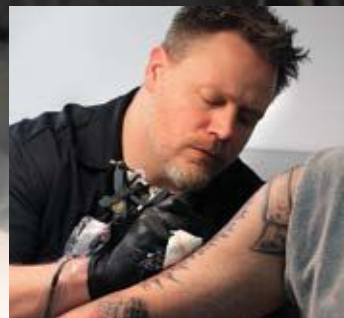


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MARK WOSGERAU

Sinners Ink Randervej 27 - Aarhus N - Denmark @markwosgerau www.sinnersink.dk

What year did you start tattooing?

I started tattooing in 2009. I was working as a chef and tattooing on the side, but quickly my passion for tattooing turned me away from wanting to do anything else, and 6 months later I was working full time as a tattoo artist.

What was your first shop experience like?

My first shop experience was opening my studio. I was 20 years old. My close friend Jakob helped me set up everything, and is still working by my side. Over the course of 5 years, we went from one artist, myself, to now having 7 resident artists in a new, bigger, studio than the first, as well as having multiple guest artists flying in from around the world, with names like Matt Jordan, Oscar Akermo and Q-tattoo among them. This is my life, and I dedicate it all to this, and my family. My friends are my co-workers, so I see my friends every day.

Did you have a formal apprenticeship?

No. I started with nothing, and I am completely self-taught. I would never recommend doing it this way to anyone. My apprentices, after working 6 months, were already at a higher level than I was after my first 3 years. After these three years is where everything turned around: I started meeting great artists from the industry, working along with them, making me able to evolve my skills watching them, getting tips and tricks. For instance; Cris Gherman was a big help to me in my early stages. Robert Zyla and I then started pushing each other everyday when

he was guesting at my studio. Working side-by-side with Oscar Akermo for around 4 months helped me push really well from color realism into black and grey realism. These are the 3 "keys" I remember as most important to my evolution as an artist.

What made you decide to open your own tattoo shop?

I think I made the decision of opening the studio because I love responsibility, and I love to create. I couldn't see myself not having a studio. The studio is my baby, and I love it. I designed everything down to the smallest details, and I can't imagine it being any different now. The feeling I get when I walk in the door in the morning is just like coming home. It's mine, it's something I worked hard to get. Our studio is different from many others, I would say. We run it like an art collective. It's all about doing the best you can everyday, and improving your skills, taking your game to the next level. It comes natural to me, doing these things. It is something I cherish, and I really want to make the best possible stage for the art of tattooing in Denmark. That is why I am hosting one of Denmark's biggest tattoo conventions; Aarhus Art Convention this year. We will be hosting around 150 tattoo artists, and 25 graffiti artists, along with oil painters, and other art forms. Every year at Aarhus Art convention I set up a seminar of 6-8 artists to push the Danish tattoo culture to new heights. This year will see seminars by Benjamin Laukis, Frank Lanatra, David Tevenal, Sixone-

three, Tofi, and Steve Butcher. I can't wait to hear for myself what these great artists will talk about.

A lot of your black and grey work has a touch of color in them, why have you decided to do this?

Actually, if you go back maybe one year, I was doing color realism everyday, but fell in love with black and grey later on, which I'm doing everyday now. Sometimes it's just great fun to combine the both of them, and create huge contrasts by mixing minimal colors in the background with black and grey pieces.

You take a lot of your own reference photos, when/why did you start doing this?

With portraits I always prefer to take my own reference pictures. Photography is an art. Taking my own photos allow me to create my own light sources, and do much more dramatic pictures. This is especially important to me when doing child portraits, which are typically bereft of the textures and details of an older person, having only soft skin.

What kind of tattoos do you look forward to doing?

I look forward to keep doing more black and grey tattoos with high contrast. Especially more feminine designs, backpieces, and more full sleeves. I love doing bigger compositions, with flow and matching design. I'm looking forward to do more realism mixed with elements like geometric stuff, lines, and other effectful additions.









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WHITNEY HAVOK

Paradox Tattoo Gallery 19102 State Route 410 East, Suite B Bonney Lake, WA www.paradoxtattoogallery.com

What year did you start tattooing? I officially started tattooing in spring of 2010, during my last semester of college.

How did you get into tattooing? Like most tattoo artists, I was a good artist on paper and in other media, but wanted something more challenging. The idea of tattooing was always appealing to me as an artist; it seemed the next step in making my art more permanent, more adaptable and something people would not only pay for but would wear on their bodies for the rest of their lives. When I was ready, I took my portfolio filled with drawings, paintings, sculpture photos, and graphic design work to my local tattoo studio and literally invested everything I had in exchange for them to teach me how to tattoo.

What was your first shop experience like? My first shop experience was a little different, being in a small, religious college town. We were required to wear uniforms, clock in and out on a time card and had no control over our own schedules. We priced by a clear sizing chart that had varying sizes of circles dictating the price of the tattoo, which you held up in front of the artwork and whichever circle it fit into was the designated price. So, we would be charging the same amount for a 5 inch astrological sign as we would a 5 inch portrait, one taking 40 minutes, the other 4 hours. The shop was owned by a businessman who had never tattooed in his life and was run in a way to restrict the artists who really wanted to advance in the industry. Once I felt I couldn't handle it any-

more, I moved back to my home state, Washington, and started my official tattoo career.

What led you to open Paradox Tattoo Gallery? I opened in May of 2013 probably for the same reason most shop owners do, however, based on my previous experiences, I had a certain vision in mind that I had hoped would set my shop apart. My goal was to create an environment that promoted artistic freedom and a strong sense of family. I wanted a place where each artist felt they could experiment and grow at their own pace, where we push each other and propose challenges otherwise untaken. I strive to make Paradox unlike any other tattoo studio. We have no flash racks of tattoo designs, we are fully custom and work to make each piece unique and well suited to each client.

Do you have any special training? I graduated with a Bachelor's Degree in Arts from Indiana State University, where my emphasis was in graphic design. Through all my years of fine arts training I had learned a lot of important techniques and skills that have translated to the tattoo world.

What conventions have you done recently or are planning to do this year? Team Paradox has attended all local conventions within a few hundred-mile radius, including the Seattle Tattoo Expo, Portland Tattoo Expo and Tri-Cities Expo in Kennewick. We will continue to branch out our clientele and exposure, going to new shows whenever possible.

You work in a multitude of styles. What is your favorite style to work in? I am not sure if I have a favorite style; I feel my preference changes all the time. I love to be challenged, so for me I find a style I have not done before and experiment with it. Once I have spent years dabbling in all styles, maybe then will I be able to say that I have a favorite. I have fun with abstract pieces, including elements of paint splatter, geometric or otherwise. I love to mix styles; I enjoy forcing the juxtaposition of realism with simplistic traditional. Lately, I have been focusing on a mixture of neo-traditional with illustrated secondary line work with my usual muted color palette. Although my styles will always change, I will always enjoy photo-realism.

You work in both color and black and grey. Do you prefer one to the other? I love working in both black and grey and color. I would have to say that it depends entirely on the subject matter. Some pieces I would prefer to do in black and grey to focus on the contrast and textures within the piece. For others, the color palette and play of colors make the piece come together.

Why do you think it's important as a tattooist to be versatile in so many different styles? The clients we get are always varying in styles. Each project that walks in the door may be in a different style than the next. Unless you have the ability to be proficient in different styles and have the versatility that the clientele needs, you will miss out on projects that may be out of your area of expertise.









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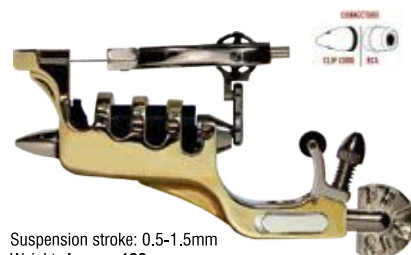
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LAURA JUAN

Le Tatouage de Laura Juan Calle Badajoz 31, Mostoles, Madrid, 28931 laurajuan.com

What year did you start tattooing? 1995

You've always created art, what made you make the switch to tattooing?

I started drawing and painting when I was 9, but when I was a teenager I discovered the world of tattoos and it awakened a curiosity within me that I wanted to learn more about.

What was your first shop experience like?

From the beginning all I wanted to have was my own space or studio to create rather than concentrate on the business side of tattooing. It turned out well for me as people would come looking for me rather than a shop.

Did you have a formal apprenticeship?

I studied at a fine arts academy in Madrid, but back in the 90s it was really difficult to find anybody to teach the art of tattooing because there were very few people willing or able to impart their wisdom. It was a closed community back then. There were a lot of new and upcoming tattoo artists wanting to enter the field and we all had to teach ourselves.

What conventions will you be attending this year?

In the next year I'll be attending Montreux & London in September, Barcelona & Marseilles in October, Florence in November, Cape Town in January and Paris in March but there will also be a few more in between.

How is the tattoo scene in Spain? Right now it's in a growth phase, there are a lot of people with a lot of talent.

What style of tattooing have you found to be the most popular in Spain?

I think all the styles from around the world are popular. There is movement in all of them but if there were one that stood out a little from the rest it would be realism, but maybe that's just because that's the world in which I move.

How did you come to specialize in realism?

I've always felt comfortable, enjoyed and created in realism, but also with time I've evolved and I think maybe I'm trying to add a touch of impressionism to the work I do.

What inspires you as an artist? The love of my art, it's like I'm discovering myself anew, everyday.

What other mediums do you work in?

I paint in oils on a regular basis.

How are your paintings and your work as a tattooist different?

The difference is the canvas because I always try to achieve the same outcome; I'm very demanding of myself.

How are they similar?

Although they demand different techniques and materials, in reality they are very similar. For example, if you play the guitar or

play the piano you have to understand music although the techniques are very different. It's the same with what I do. You have to understand how to paint and represent the subject.

What tattoo artists do you admire most?

Right now there are many people who I admire but when I started Robert Hernández was the one I looked up to and was like the yardstick for the level I wanted to reach.

You've been the subject of other artists pieces, what are your thoughts on being a muse?

It's great, thanks, haha! The truth is that I've never really stopped to think about it because as I'm so demanding of myself I'm continuously focused on learning more and more as I go. As such sometimes these things, like being someone else's muse, surprise me but without doubt it is thrilling.

What kind of tattoos do you look forward to doing?

Above all I love working on tattoos where I have absolute freedom to design and create from zero.

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

No. If I have a burning desire to do something special or different, I use my partner. But right now I'm really happy with everything I'm doing.





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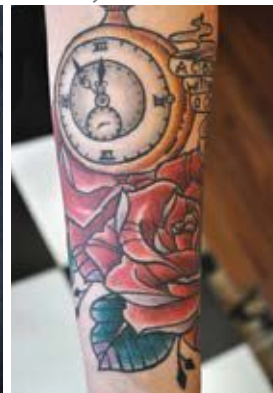
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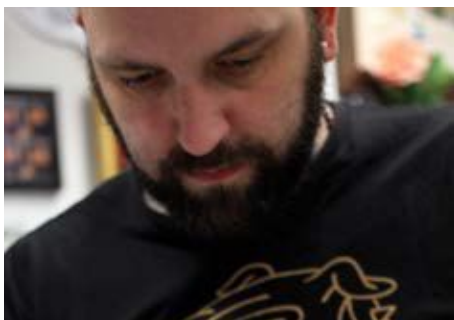
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What inspired you to open Modern Classic Tattoo with Valerie Vargas? The time was right to start something of our own and build something from the ground up.

Your portfolio has an array of Japanese, Western and black and grey tattoos. Which style do you enjoy tattooing the most? I enjoy working in all traditional tattoo styles and black & grey. I consider traditional tattoos to be tribal black work, Japanese and Western style. I spend more time and effort working on traditional Japanese style tattoos simply because they demand it. I consider them "real tattoos" - everything else is an imitation of the Japanese decorative example. At the moment I'd say most of my work load is 95% large scale Japanese tattoos and I'm extremely happy with the things my clients request. I make time for other styles when I think the client trusts me. I enjoy the occasional break from the seriousness of full-body tattoos but I'm happiest when I'm working on large scale, full body tattoos.

Now-a-days artists seem to choose one style of tattooing and stick to it, why have you chosen against doing this? Because I don't want to have to get a real job again. I consider Japanese tattoos to be my real job but I also enjoy tattooing as a whole. If someone

wants a black & grey rose, a dagger or a simple name I'll do it because I have the ability to do it, they want it and I don't have to get a real job in a office I hate or flip burgers. In all seriousness, I don't consider myself an artist, so working outside of my preferred style doesn't mean I'm selling out or compromising my integrity at all. I'm a craftsman who tries to add flair to his work. If I were a pyro technician or electrician working for a stadium rock band, I'd still change the light bulb for my neighbor if they needed my expertise. I don't see very much of a difference with tattooing. If the style of work I prefer falls out of favor, I hope I can still have a great job that I love doing other styles of tattooing for people that love tattoos.

Is there a tattoo that you haven't done yet that you are dying to do? I've tattooed most of the things I dreamed of doing. Tattooing has a way of delivering tattoos that you wish for, they'll turn up eventually. I prefer simple subjects and compositions but enjoy the challenge of more complex layouts. I'm more interested in the format of traditional Japanese tattooing than the subject. I'm always looking for clients who want bodysuits that don't have a lot of tattoos that interrupt the border of the suit. For me the edge of a bodysuit is more interesting than the subject.

Do you make any art outside of tattooing? Not really. I sketch and draw for tattoos. I try to make artwork when I'm invited to take part in books or the occasional exhibition. I directed, produced, filmed and edited a documentary series about Frith Street Tattoo. I have done sheets of tattoo flash in Western and black & grey styles to display in the shop but I don't have time outside of those things to make anything for fun. I used to enjoy painting portraiture when I was an art student and I keep telling myself that I'll get back to it one day. I guess that's when the weeks have eleven days instead of seven.

What is your favorite medium to work in? Tattoo. I do think that my sensibilities, approach and attitude lend themselves very well to tattooing and have enabled me to feel that tattooing is more enjoyable for me than any other graphic art form. On the rare occasions I do paint I always think that I'd rather be tattooing the same thing. I don't enjoy completing artwork. I enjoy the process more than the end result, which is perfect for bodysuits, they take a long time to complete and when they're done I take a photo to show future potential clients and the finished suit walks away.









PIT FUN

Pitt's Tattoo and Piercing 33-03-96 , Prangin Mall, Jalan Dr.Lim Chwee Leong Komtar 10100 Penang , Malaysia www.pittstattoo.com

What year did you start tattooing? I started tattooing in 2001.

How did you get into tattooing? Well, I was brought into the tattoo industry by my Uncle Max who is also my mentor.

What was your first shop experience like? I panicked, and my palms were extremely sweaty!

What is the tattoo scene like in Malaysia? Tattooing in Malaysia has been a tough journey. Only recently has it begun to become more acceptable to people.

Do you have any special training? Apart from all the basic rules to tattooing, I have also learned how to make my own needles. The finer version of a 1 round liner is a custom needle that was not available on the market 17 years ago.

What conventions have you done recently or are planning to do this year? I haven't been to any conventions yet. But I'm planning to take part in future conventions. The next convention I plan to attend should be the one in Australia next year. I'll be quite busy

this year so, next year should be better timing for me.

You work in a variety of styles. Which style do you prefer to tattoo in? I love to tattoo in all kinds of styles but realism is my preference.

Do you prefer to work in black and grey or color pieces? I like them both. They both have their own challenges.

What would you say is your ideal client? I prefer a client that's willing to let me do what I want. It's fun when you get to draw what you really like.

What inspires you as an artist? I read a lot of tattoo magazines when I first started off 15 years ago. From there I got familiar with a lot of great artists and their amazing artwork. After seeing their work I told myself that's what I want to do, and where I want to be as an artist.

What sets you apart from other artists? Honestly, I really don't see any difference from myself and other artists. Aren't we all trying to achieve the same goal of being a great artist? I see us all in the same family, working

together in pursuit of the same thing we all share, creating a fine piece of tattoo art.

What other media do you work in? Just tattooing and music.

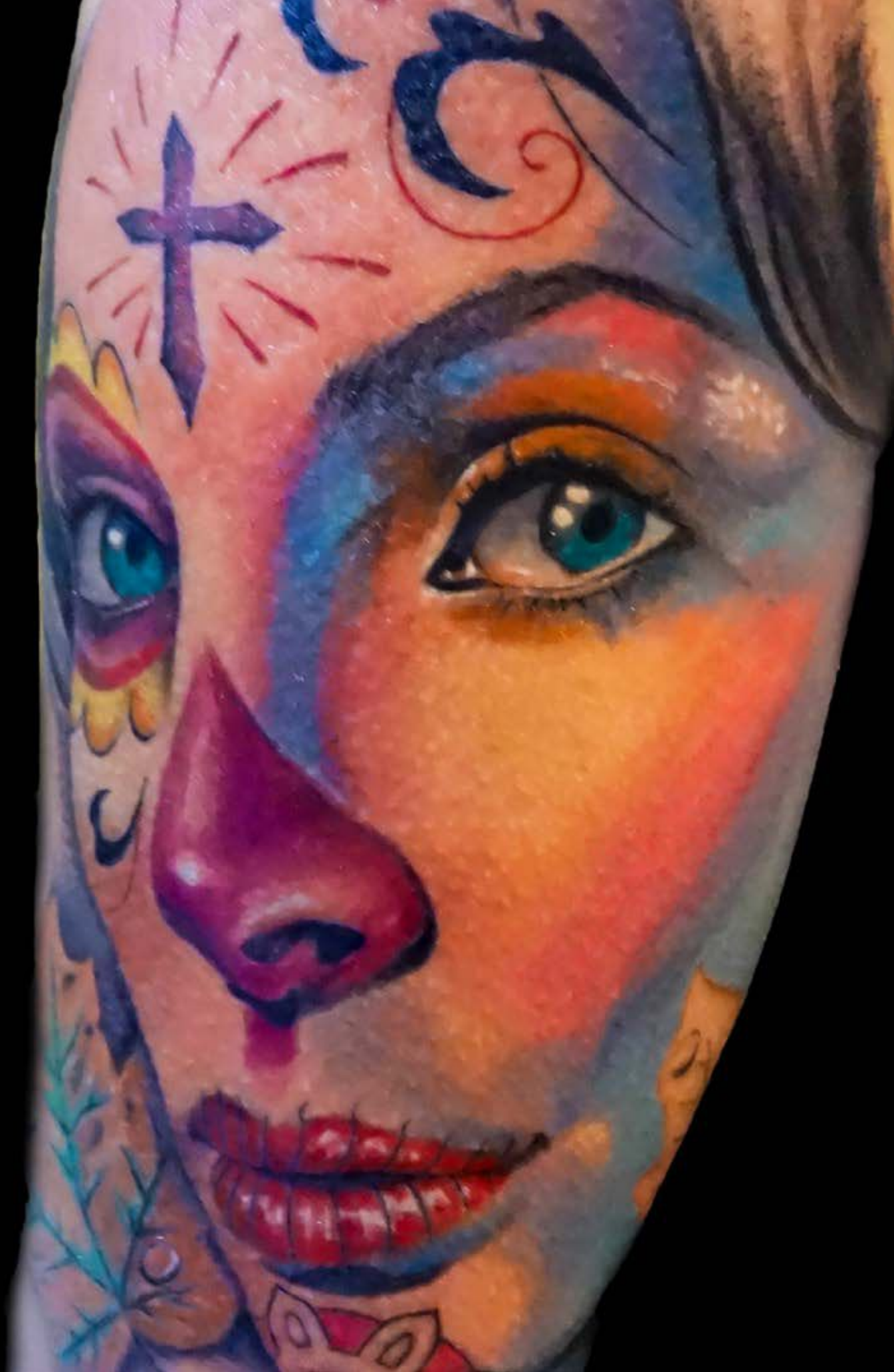
What tattoo artists do you admire most? Dmitry Samohin, Carlos Torres and Paul Acker.

What kind of tattoos do you look forward to doing? Realistic color or black and grey female portraits.

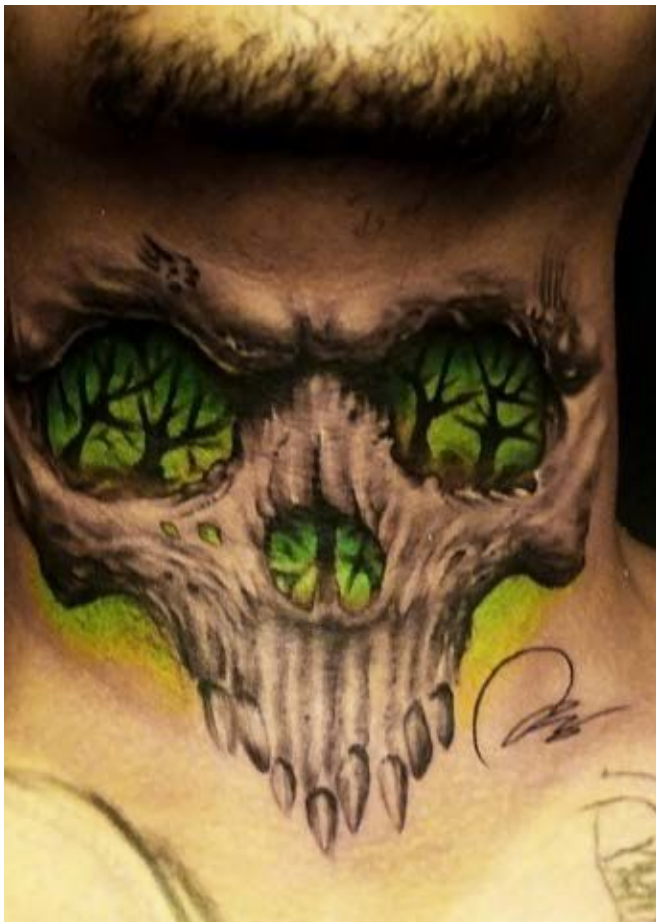
Before someone gets a tattoo what advice do you give them? My advice is to know what you really like and pick the right artist for the kind of style you want.

Is there a tattoo that you haven't done yet that you are dying to do? I'm hoping to complete a full-color *Star Wars* themed sleeve that I started about a year ago.

What has been one of your favorite pieces to tattoo? I don't have a favorite piece yet, I'm just not really that satisfied with my works just yet.







THE SANIDERM CHALLENGE

I TOOK THE SANIDERM CHALLENGE

I took the Saniderm Challenge with two new tattoos. I healed one traditionally, and I healed the other using Saniderm. My tattoos healed completely different. The tattoo I healed with Saniderm didn't peel or scab and it healed much quicker, plus the tattoo looked more vibrant. With the traditional aftercare my tattoo was itchy, it scabbed up, and it didn't look good during the healing process. It was very inconvenient to stop my day over and over again in order to apply lotion and wash it. With Saniderm I just changed the bandage once and let it heal. After experiencing the difference, there's no way I'd get a tattoo again without using Saniderm.



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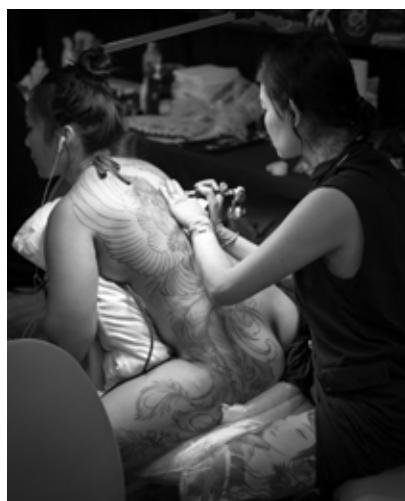


SANIDERM



NY EMPIRE STATE TATTOO EXPO

On the weekend of July 10th tattoo artists and collectors made their way to the Midtown Hilton in NYC for the Empire State Tattoo Expo presented by Inked Magazine. The talent per square inch managed to out do last year's convention held in Westchester. If you passed by the Inked Magazine booth you may have caught a glimpse of Randy Engelhard working on the baby Jesus and Virgin Mary piece that won Best In Show. Just across the aisle you would have found *Tattoo Nightmares* Big Gus tattooing, while his wife Gypsy Rose took photos with fans. Is the east coast too far from home? Check out the Golden State Tattoo Expo taking place in Pasadena California in January!





Villain Arts.com Tattoo Conventions

Tampa
September 18th - 20th 2015

Chicago Rosemont
March 18th - 20th 2016

Minneapolis
January 8th - 10th 2016

Louisville
April 1st - 3rd 2016

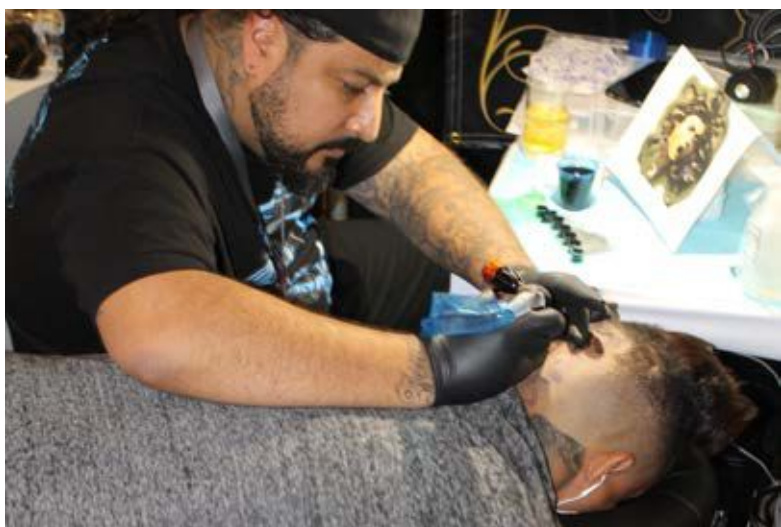
Cleveland
January 29th - 31st 2016

Baltimore
April 15th - 17th 2016

Philadelphia
February 12th - 14th 2016

Kansas City
May 13th - 15th 2016

NY EMPIRE STATE TATTOO EXPO



LEATHERNECKS TATTOO

BROOKLYN NY



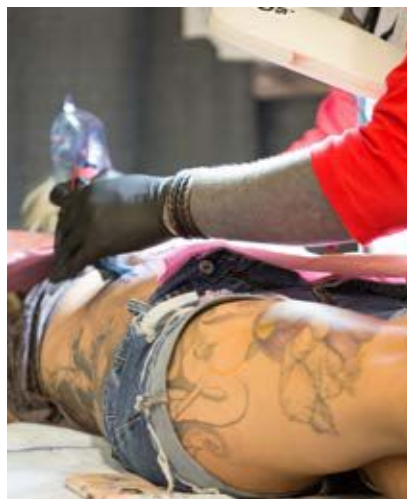
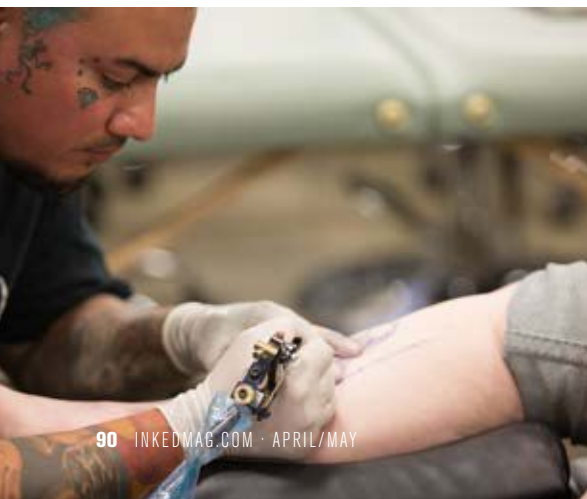
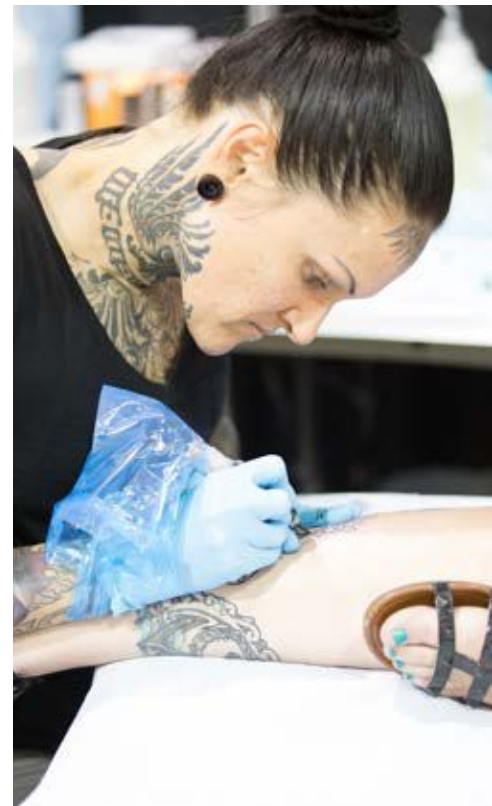
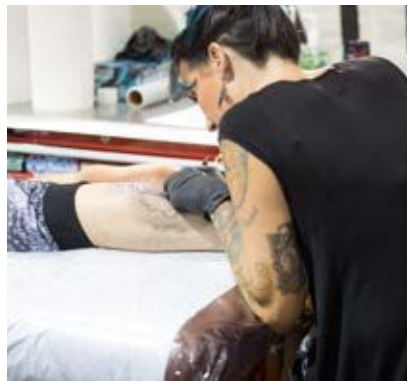
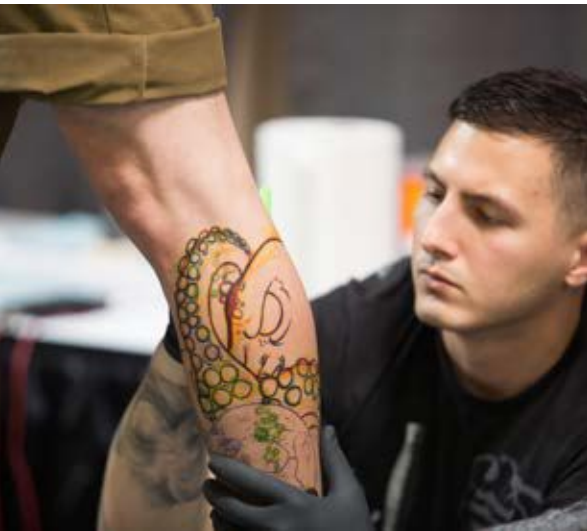
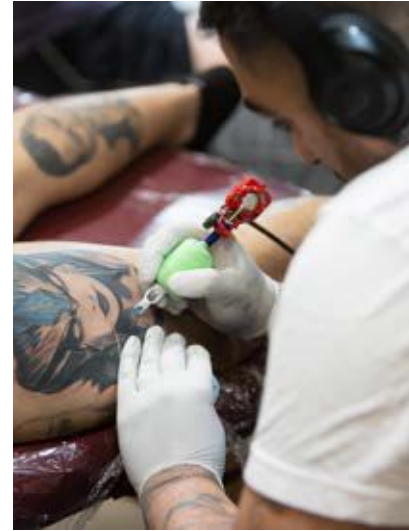
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208 TATTOO FEST

The 208 Tattoo Fest took Boise Idaho by storm! The family friendly event showcased the arts in a variety of mediums providing entertainment for patrons of all ages. From the moment they opened until they closed their doors there was something to see, from live tattooing to Evan Lovett's sharpie back piece art, aerial yoga, artistic pole dancing, belly dancing, music, and a number of fashion shows, this show truly made their main focus the arts. JP Alfonso, who was recently featured in Freshly Inked, Pete Terranova, and Sir Twice, were just a few of the artists in attendance at this years show.



BOOK NOW!

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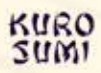
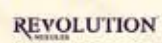


No Limits

TATTOO EXPO

RESORT WORLD CASINO

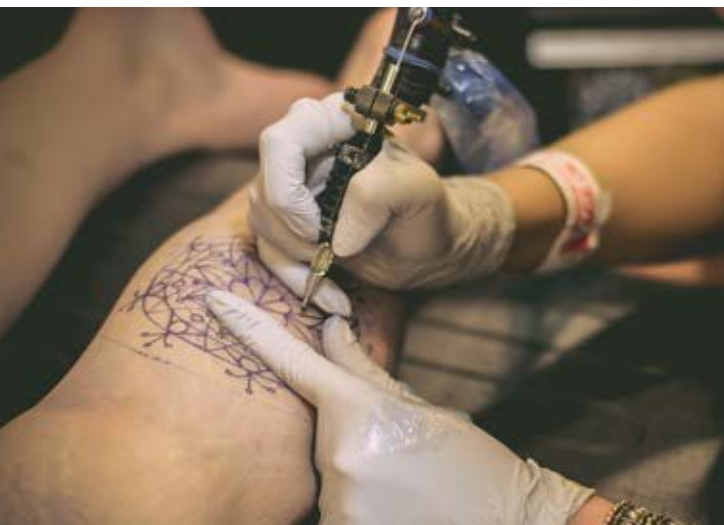
APRIL 1ST - 3RD 2016



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RECENT PAINTINGS CAMILA ROCHA

This year Inkspiration Tattoo Studio owner Ryan Tromp threw the third Sacred Gallery NYC had the opportunity to show off the talent of one of their own as they hosted Camila Rocha's first solo exhibition entitled Recent Paintings. Rocha, who is a tattooist at Sacred, proves that she is as skilled with a brush and paint as she is with a tattoo machine and ink.

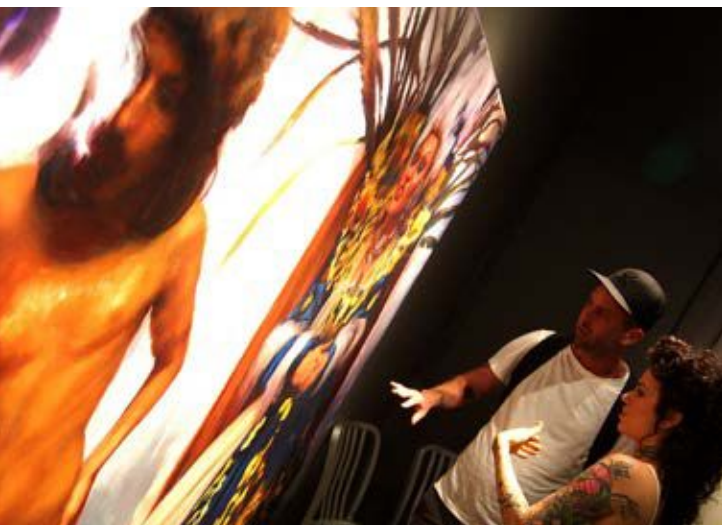
Throughout the works Rocha draws inspiration from her homeland of Brazil, specifically elements from carnival, in an attempt to find a sense of identity. By using textured layers of vibrant colors in the paintings Rocha is hoping to approximate the feelings of carnival in the viewer. By doing so Rocha is hoping to turn the tables and "confront the historic 'male gaze' that can be exploitive."





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RECENT PAINTINGS CAMILA ROCHA



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