

SKIN & INK PRESENTS

FRESHLY

INKED

Queens
OF INK ISSUE

500+
TATTOOS

Cally Jo
+

Lauren Winzer
Ivana Belakova
Megan Hoogland
Sarah Miller
Megan Jean Morris
Sasha Unisex
Sofia Souza

NIKKO HURTADO'S

ANCHORED

STENCIL SOLUTION

QUALITY



PRODUCT

MADE IN THE U.S.A

WWW.ANCHORED BY NIKKO.COM

SEE RESULTS @STENCILANCHORED



ARE YOU

ANCHORED





LUXURY MUSTLE WEAR

Available at **Tubeshop**

Painful Pleasures

KILLERINK
www.killerinktattoo.com

and at **HustleButter.com**

Photo by Richie Bulldog NYC.

HUSTLE BUTTER

DELUXE

LUXURY TATTOO CARE

TODAY. TOMORROW. FOREVER.



HUSTLE BUTTER DELUXE & HUSTLE HELPER
5 OZ / 1 OZ / .25 OZ / 1.7 FL.OZ

YOU CAN'T KNOCK THE HUSTLE

222

 facebook.com/HustleButter

 [@hustlebutter](https://twitter.com/hustlebutter)

 [@hustlebutterdeluxe](https://instagram.com/hustlebutterdeluxe)



► More Than 230 Colors

Artists recognize colors in everything. From the muted deep blue-green hue of a leaf in shadow to the warm highlighted tone of a woman's cheek. Matching an exact hue of color is the cornerstone of capturing an artistic vision. Imagine having a selection of colors so varied that nearly any color is achieved instantly and consistently? That is what Eternal Ink strives to achieve.

Eternal Ink has created more than 230 unique tattoo ink colors. We produce the colors needed by tattoo artists to create art without limits. We work to eliminate color mixing guesswork so that creating an exact hue can be done quickly and efficiently. We want an artist to move smoothly through their color palette with complete confidence in Eternal Ink and the art they create.



► Eternal Ink Sample Set

Have you been tempted to try Eternal Ink? Our sample set is a great way to see and feel the remarkable quality of Eternal Inks without a lot of color picking decisions. Here are 12 of our best-selling hues. With these hues, you'll have all the primary colors, the secondary colors and more. If you have never used Eternal Ink, this is the perfect intro to the Eternal world of color! Sample set includes: *White, Lining Black, Lipstick Red, Bright Orange, Dark Brown, Caramel, Bumble Bee, Lime Green, Robin Egg, True Blue, Light Purple, and Light Magenta.*

#ES: 1/2 oz: \$50 | 1 oz: \$90 | 2 oz: \$165 | 4 oz: \$300



**Your Complete One-Stop-Shop
For All Your Tattoo Supplies.**

For more information:
www.eternaltattoosupply.com
 Toll free in the USA: (866) 846-8465
 Outside the USA: (248) 667-4060



"When I load a Welker needle, I'm starting with the best ... and that makes all the difference."

Jay Wheeler
Tattoo Artist | Co-Owner
North Main Tattoo Studio
Plymouth, Michigan USA
www.jaywheeler.com



Welker Tattoo Needles

Premium Quality

A tattoo needle must be flawless to minimize trauma to the skin. As an artist, you need your tools to be dependable and

consistent. That is what an artist expects and that is exactly what a Welker needle delivers.

Welker tattoo needles begin with surgical grade stainless steel; rolled, formed and machined to exact medical standards; with tapered, precision sharpened needles bonded with a rigid, smooth solder joint; quality inspected, sterilized and packaged in ethylene oxide gas. All Welker needles are guaranteed with a thorough inspection.

We are confident that our Welker needles will provide you the quality and consistency every artist deserves. Box of 50 in pre-packaged, individual blister packs. www.welkertattoomachines.com

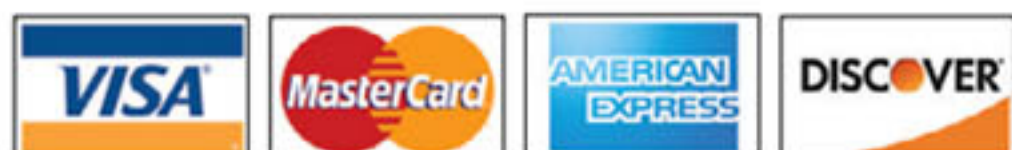
Available in 49 sizes and configurations including Bugpins, Liners, Hollow Liners, Shaders and Magnums.



Eternal
TATTOO SUPPLY

**Your Complete One-Stop-Shop
For All Your Tattoo Supplies.**

Secure Payments **PayPal**



For more information:
www.eternaltattoosupply.com
Toll free in the USA: (866) 846-8465
Outside the USA: (248) 667-4060

INTENZA

Advanced Tattoo Ink

BECAUSE TATTOO ARTISTS

Use Promo Code FRESHLY20 For



@IntenzeTattooInk



@IntenzeTattooInkEurope



INZENZE[®]

PEOPLE WHO DESERVE THE BEST!

Exclusive Deal!

IntenzeTattooInk.eu
IntenzeTattooInk.com



HUSH IS THE COLLABORATIVE
BYPRODUCT OF SCIENCE AND
ART, THE ONLY TOPICAL ANES-
THETIC OF ITS KIND ENGINEERED
SPECIFICALLY FOR TATTOOS
WITH BOTH THE CLIENT AND
ARTIST IN MIND.



www.hushan.com



Tommy's Supplies

QUALITY TATTOO PRODUCTS

High Quality Tattoo, Medical, and Piercing Products
for Over 20 Years and Growing.



WWW.TOMMYSSUPPLIES.COM

Somers, CT. 06071

Local/Long distance (860)265-2199 Toll Free (866)209-7361

StarBrite Colors

Goes in Stays in



NEW EARTHTONE COLORS
Mixed By Hal Sawyer

WWW.TOMMYSSUPPLIES.COM

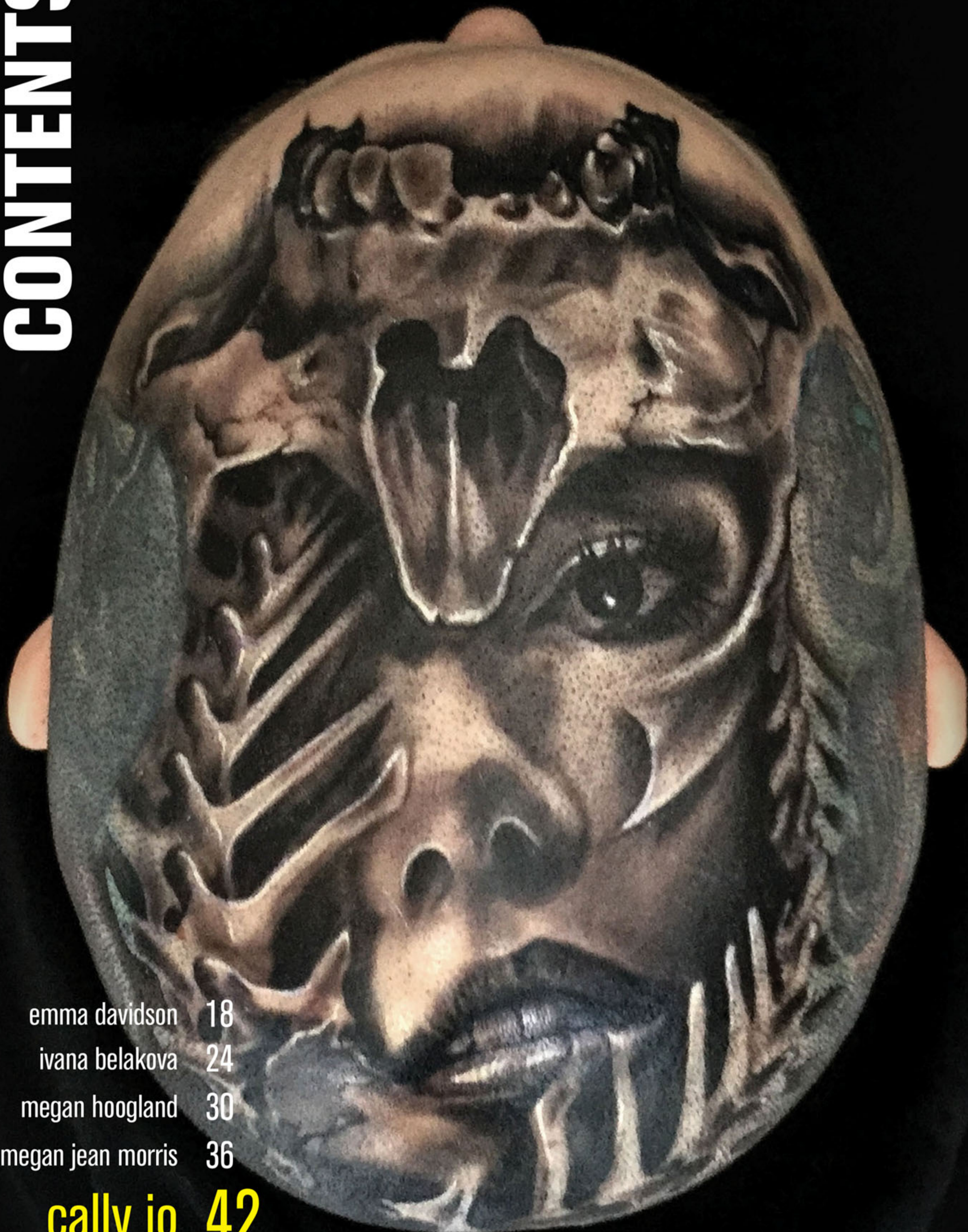
PHONE (860) 265-2199 | SOMERS, CT



FOLLOW US ON INSTAGRAM AND FACEBOOK @STARBRITECOLORS

CONTENTS

emma davidson	18
ivana belakova	24
megan hoogland	30
megan jean morris	36
cally jo	42
sarah miller	50



NEW!

RICH PINEDA FLESH TO DEATH

12 COLOR INK SET

Rich Pineda's talent for color realism brings something extra to every tattoo portrait — more color, more saturation, and more detail which makes every portrait more dynamic. Pineda worked with Eternal Ink to create his *Flesh to Death* signature series ink set. The 12 color set includes the delicate *Fair Maiden*, nine tones of flesh from *Cream & Sugar* thru to the saturated *Renaissance* and ending with three deep, dark hues. www.eternaltattooink.com

Eternal Ink
Bringing You The Brightest Colors Period

Illustration by Rich Pineda



RP01
Fair Maiden

RP02
Cream & Sugar

RP03
Weathered
Leather

RP04
Flesh To Death

RP05
Whiskey Barrel

RP06
Aged
Parchment

RP07
Plush Blush

RP08
Moulin Rouge

RP09
Renaissance

RP10
Dirty Scarlet

RP11
Bruised Ego

RP12
Caffeine Rush

Full Set: #RPS: 1/2 oz: \$55 | 1 oz: \$100 | 2 oz: \$175 **Bottle:** 1/2 oz: \$5.00 | 1 oz: \$9.25 | 2 oz: \$16.50



@eternalink

For more information:

www.eternaltattoosupply.com

Toll free in the USA: (866) 846-8465

Outside the USA: (248) 667-4060

Eternal
TATTOO SUPPLY

Your Complete One-Stop-Shop
For All Your Tattoo Supplies.



PayPal

1397ETS_6.16

CONTENTS

keely rutherford	56
lauren winzer	60
sasha unisex	66
susanne könig	72
sofia souza	76
kelly mcgrath	82
conventions	86



MADE FOR ARTISTS

CHEYENNE[®]

PROFESSIONAL TATTOO EQUIPMENT



JEFF GOGUE



PAUL ACKER



REMIS CIZAUSKAS



MADE IN GERMANY
cheyennetattoo.com

EMBRACE THE LIFESTYLE.



Inkedshop.com

FRESHLY INKED

editor-in-chief/ creative director	ian sami hajar sami@inkedmag.com
editor	charlie connell
art director	claire metcalfe
contributing writer	yall quiñones
west coast staff photographer	taadow69k
publisher	kristine mcguire / kristine@quadramediallc.com
sales	andrew ciaravino / andrew@inkedmag.com
sales	melanie (czoka) simmons / melanie@inkedmag.com
sales assistant	laura robertson
web editor	charlie connell
media manager	cassie furnare
editorial	kristie kovats
social media	randy trost jullian bellman
ecommerce manager	dylan c. houser
vendor support manager	steve pearlman
fulfillment assistant	joseph garrett
inkedshop store manager	james delaney
customer service	kenny "tacos" luquis
inkedshop catalog manager	woody kumetat
marketing designer	jasmin chawla
office manager	arielle lupo
international licensing	john cabell, 303-449-9194 cabell@cueballdigital.com
magazine office	inked magazine 12 west 27th st., 10th floor new york, ny 10001
corporate office	quadra media llc 174 middletown blvd., #301 langhorne, pa 19047
website	inkedmag.com
president	donald hellinger
executive assistant	jami pearlman
head of accounts receivable	chris watson
accounts receivable administrator	lydia isaac
newsstand consultants	ralph perricelli, irwin billman
fulfillment	Fulco fulfillment
subscription info	800-783-4903 subscriptions@themagstore.com

FRESHLY INKED, ISSN (2160-0988) Issue 34, is published bimonthly by Quadra Media, LLC
12 West 27th St., 10th floor, New York, NY 10001.

Printed in Canada



PREMIUM TATTOO PIGMENTS

60 COLOR SET

Shop at thesolidink.com



10% OFF thesolidink.com
with promo code: **FRESH10**

Offer ends April 15, 2016 11:59 PM EST



#solidink
#thesolidink



@emma_d

EMMA DAVIDSON

When were you first interesting in tattooing? Working in some of my first cafe jobs, as a girl in church—the tattooed boys were rather impressive... I must say, it started as an attraction to a culture and turned into a love for an art form.

What was your first shop experience like? I have been a lucky girl. Adorned Empire has been an incredible start to my career, Jasmin Austin has been a generous teacher and given me a lot of freedom to create and work as I fancied. Working in a private studio has been a pretty luxurious apprenticeship, I must admit. It's always been a great environment with the crew at Adorned, real chilled. It's been a sanctuary for me through the ups and downs of life over the past years too, a second home, so I have a lot of love for the place and the people who have come through over the years. I'm actually about to begin a new adventure down the road at WA Ink though, so very excited for the future at the moment.

Do you have any special training? I've dabbled in this and that on my way to tattooing but I have no particular special training. I have done a year of architecture at uni, a few years of photography at Tafe and had a few painting exhibitions in my younger years. I spent a good five or so years after school trying to figure out where to channel my efforts but take some comfort in the fact that the things I've learned so far have been really useful skills to have in tattooing! Creativity fuels creativity!

How did you come to find your style?

I have always thought it's a bit like handwriting—no matter what I do, it just has a certain look to it that defines it as mine. I wasn't really so focused on a style when I was starting out but more on what I loved doing and the tattoos that I was into. My style tends to evolve with age and as I change and grow so does my work. I think the longer I tattoo, the more I can appreciate some of the traditional elements that just make a tattoo work on skin.

Your portraits, especially of women, are superb. Can you tell us about what you look for when choosing source material? What is the most important aspect of doing a portrait tattoo?

Thanks! I have always enjoyed painting and drawing people, I think that we respond more to living things in an artwork sometimes. I just usually surf around till someone takes my fancy...it's a bit arty farty but I like to have some kind of an excitement or connection to the piece so I can really get into it. But yeah, as time goes on I'm finding there are certain ways I like to draw faces and positions they work best in. I find it amusing that I think most of us kind of draw ourselves subconsciously just out of familiarity with our own features.

Can we discuss your color choice a little bit? You almost always seem to work in color, but you tend to choose muted colors over bright, vibrant ones.

I think I originally started tattooing with the muted palette I used in oil painting and as time goes on I have enjoyed

how some brighter inks sit in skin, the importance of having some rich solid blacks in there and am limiting my self to just a few less colors these days. Color personally floats my boat. I love and appreciate black and grey, but I can never get past an incredible color piece. Along with everything else, my palette shifts around a bit as my taste does and as different art influences come and go!

You tend to walk the line between realism and surrealism, much of your work looks like the illustrations you would find in a fantasy novel. What inspires you?

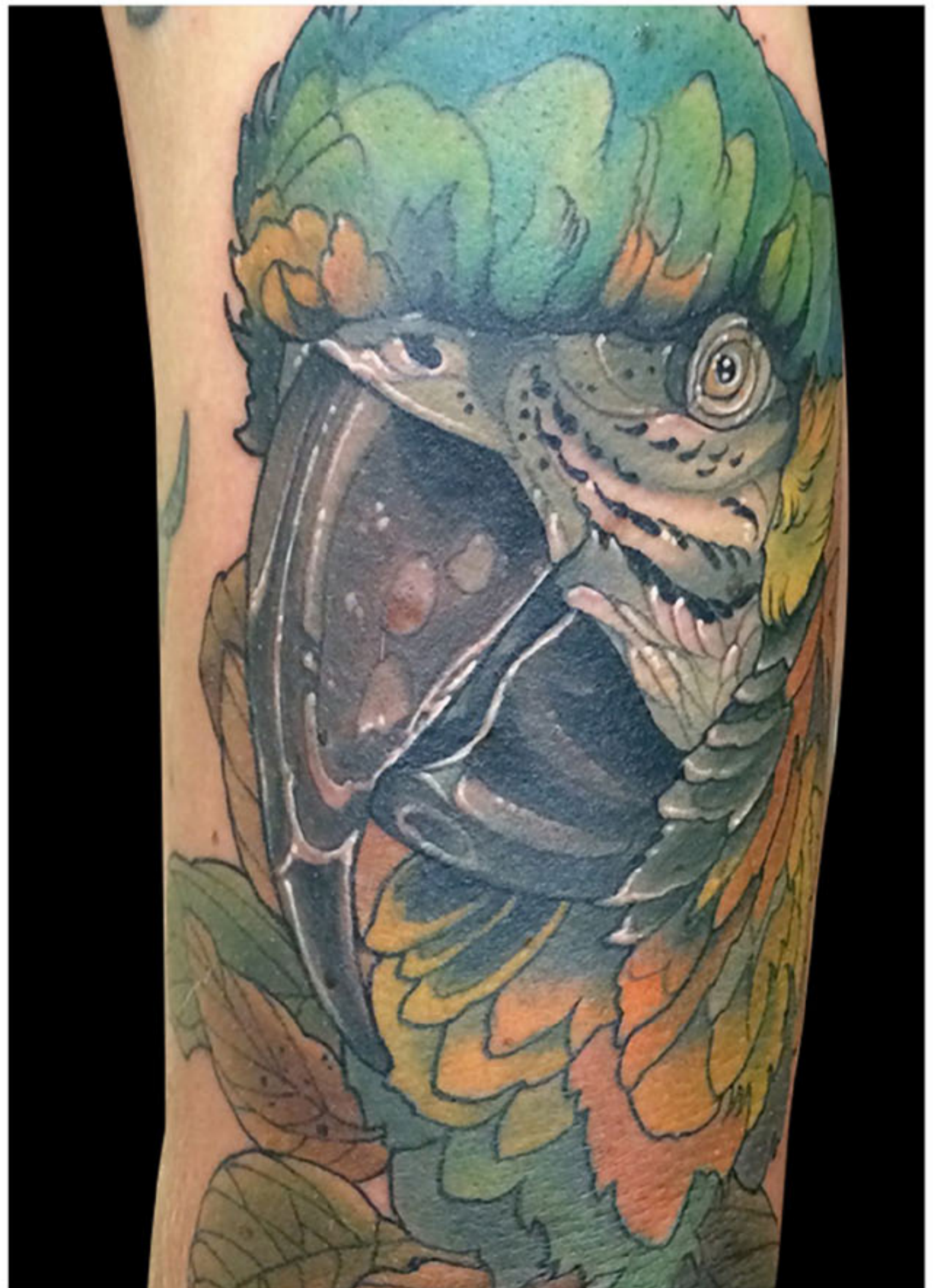
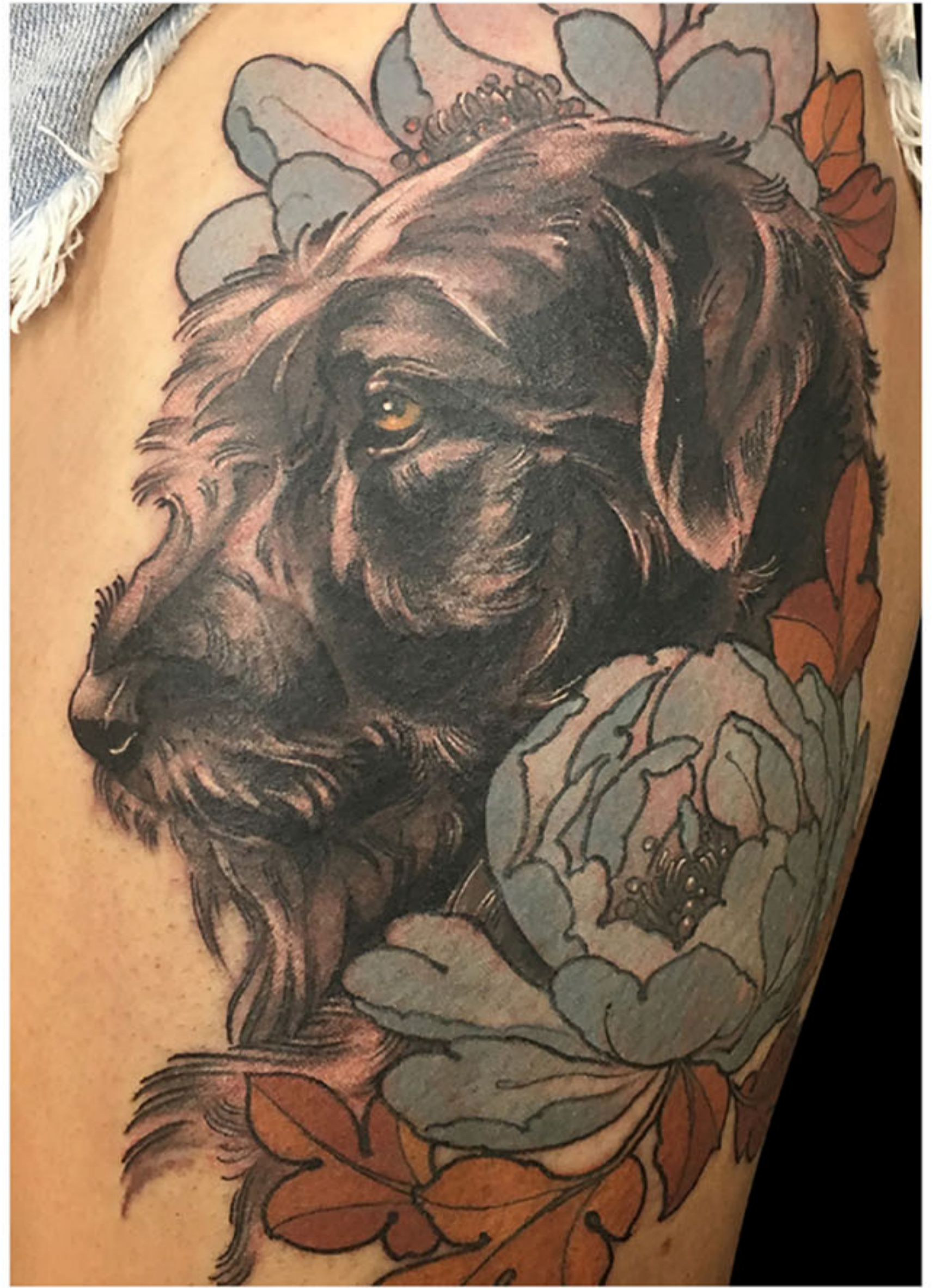
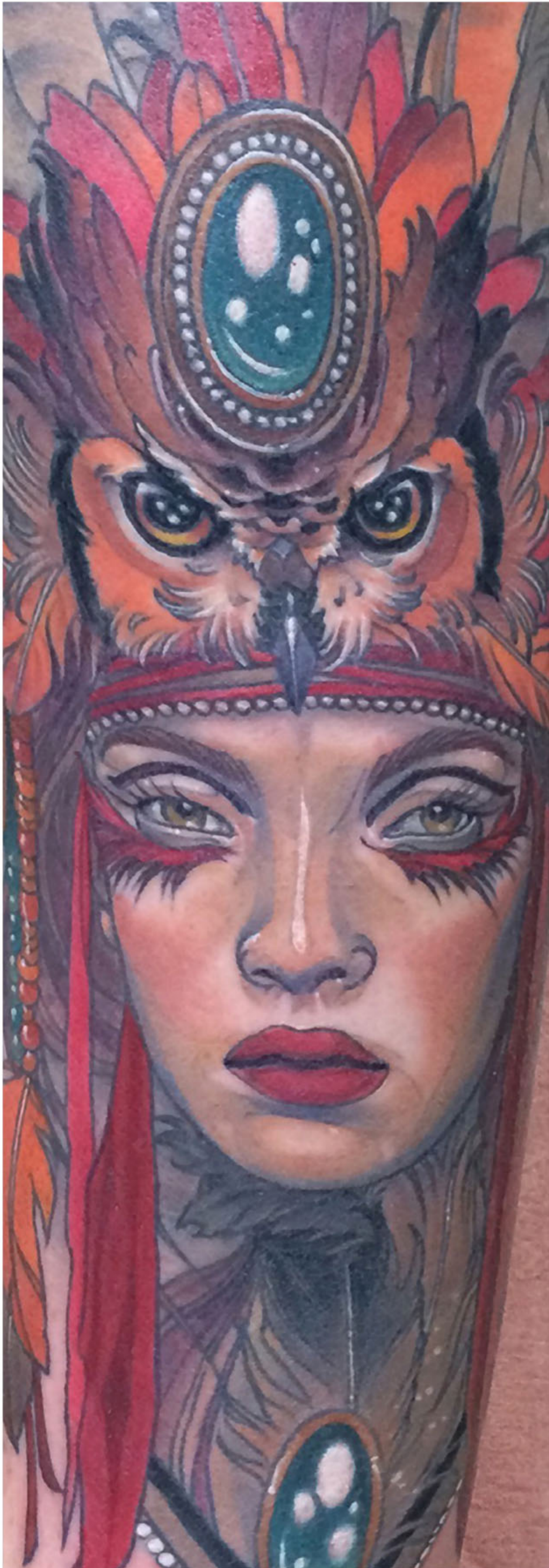
I draw my inspiration from all over; the art brain never rests unless I make it! It can be infuriating at times (laughs). I think I enjoy the challenge and skill of realism in painting and tattooing but am more drawn to the unrealistic subject matters... so smash the 2 together and I get to do everything I love (laughs).

Before someone gets a tattoo what advice do you give them? If you get it because it floats your boat then you'll love it for a lot longer than getting it just to look like a badass.

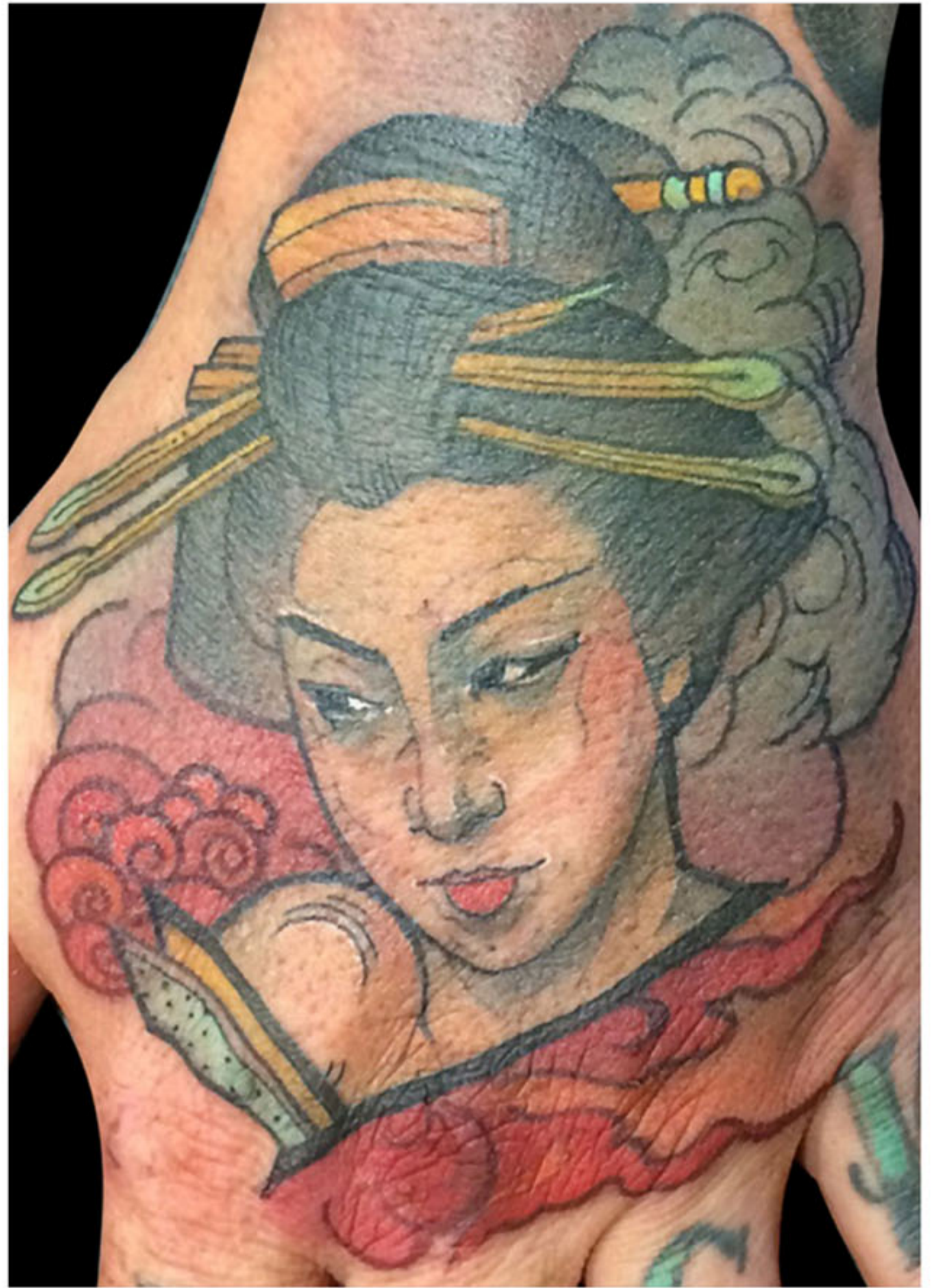
Is there a tattoo that you haven't done yet that you are dying to do?

I am so spoiled to tattoo most of the subjects that I want to do—I always enjoy the fresh ideas my customers bring, to be honest! Some people have brilliant and weird minds! I do enjoy the feisty and unusual subjects the most.









TATUL

Body Tools for Body Art

WHAT IS TATTOO BRIGHTENING?

The Tatul Tattoo Brightening treatment is the removal of the top layer of dead skin that accumulates over time. This rough, hard, opaque skin covers the colors of your tattoo.

Once removed, a specialty skin serum is applied; and the tattoo comes back to life.

The colors are rich and vibrant, just like the day you were inked.

This process is a lot less painful and expensive. The Tatul home brightening system can be used up to twice a month.





@IvanaTattooArt

IVANA BELAKOVA

Your style combines script and black outlines with watercolor-esque colors. How would you describe your style?

How did you come to find this style? I call my style funky color. It's probably the closest description of what I do.

I mix all different styles and techniques together, so it's very hard to categorize it or to describe it as one particular style. It's an organized mess.

Yet; my style of tattooing is not definite and is constantly changing. With my tattoos I portray my feelings, it is a reflection of that certain period of time in my life. I am learning and experimenting constantly with different aspects of my creativity. I don't stick to any rules, I create freely what is appealing to me and what has an aesthetic quality to me.

Last time we spoke you mentioned that you used to work mostly in black and grey. What is it about big, bold colors that appeal to you? Do you ever go back to black and grey?

I feel like I can play more and my world is very colorful too, so it's easy for me to interpret/apply [colors] into my work. I love to mix different colors together, to create feeling with different tones. I don't mind to do some black tattoos only; it's just that my clients are hiring me particularly for my color work.

Do you find that your style is always changing? Where do you see it going in the next 10 years?

Yes, absolutely. I am tattooing roughly for 17 years now and past two years especially I can see not too big/major changes in my work; yet changes. I have many ideas in my head and I love to experiment so it's just a question of time when you will see more changes in my work. I want to enjoy my

work, my creations, and I want to inspire and teach others.

Many of your tattoos are of nature (birds, flowers, etc.), how does the outdoors inspire you in your work?

This is very easy for me as I see so much beauty and inspiration in nature!

I think everything is just perfect the way it is and so intriguing!

Colors, shapes, textures, variety—it's too much!

We've noticed that you are planning a few collaboration projects. What are the benefits of collaboration? Do you tend to want to work with people with similar styles or very different styles than your own?

Yes this is true—at the moment I am planning collaboration with other tattoo artists. I never did tattoo with someone else and I would love to!

I think it can be very interesting to see how we can compliment each other's skills and techniques. I see benefit in creating something very unique and original. I am very open-minded to work with any kind or various styles, really! Art and possibilities are limitless.

You work in a lot of different mediums—tattoos, prints, books, etc. How does your mindset change between projects?

I always prefer doing tattoos for many different reasons—the most important for me is the fact that when I created a certain piece I am capturing the very moment—my feelings, my expression, my sentiments. I love the very "now," which is when I am tattooing; that particular time, moment and very minute of it. I tattoo as I feel, with no plan. I love that act of happening. It's very spontaneous

and I know it will never be repeated again. It's absolutely amazing!

With different projects of mine—for example my art prints—my mindset works similarly; yet it's different in terms of playfulness and layout.

I have more freedom to really do whatever the hell I want. I can mix media together; I don't have to worry about how it's going to look in the future. When I make tattoos I have to work with skin and think how it's going to behave in the future. I don't need to think of the future while creating piece of art on paper.

You appear to be quite the world traveler. How important do you think it is for an artist to experience different cultures? What is your favorite locale to tattoo in thus far?

My travels are a great source of inspiration for me. I love to travel and discover new cultures. This kind of inspiration is essential to me. Traveling makes me a better person, it keeps my eyes and mind open. It prevents me from being ignorant towards other cultures and people's perspectives. It makes me more tolerant and giving. It changes my perception and view on many different things and circumstances. Personally I think it's very important to travel for everybody, not only for an artist! I like to tattoo in Europe, especially in France and the U.K. Artists in Europe tend to experiment more, they are more free and don't hold to traditions as much as in other continents. In many European countries professional tattooing arose in the past twenty years and therefore the artists have more freedom to experiment and don't have to hold on to the old ways. Here in the United States, tattooing has a strong tradition and is more conservative, but it is changing slowly.



NH₂

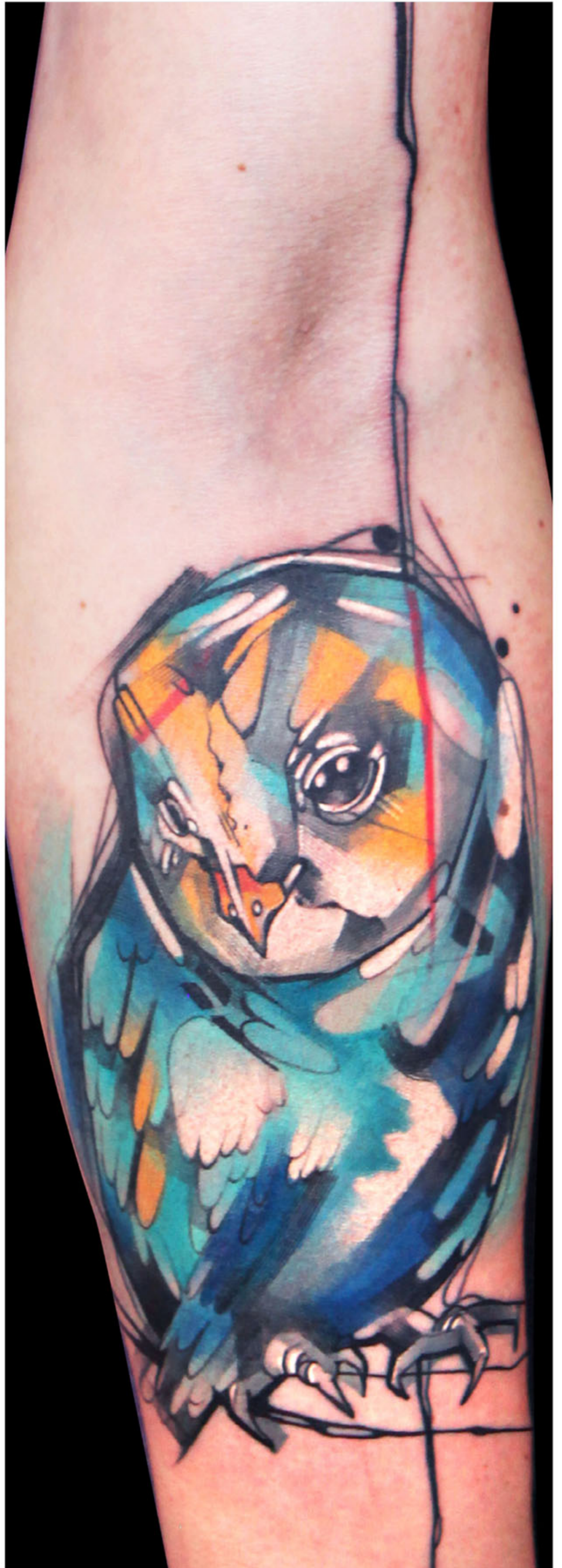
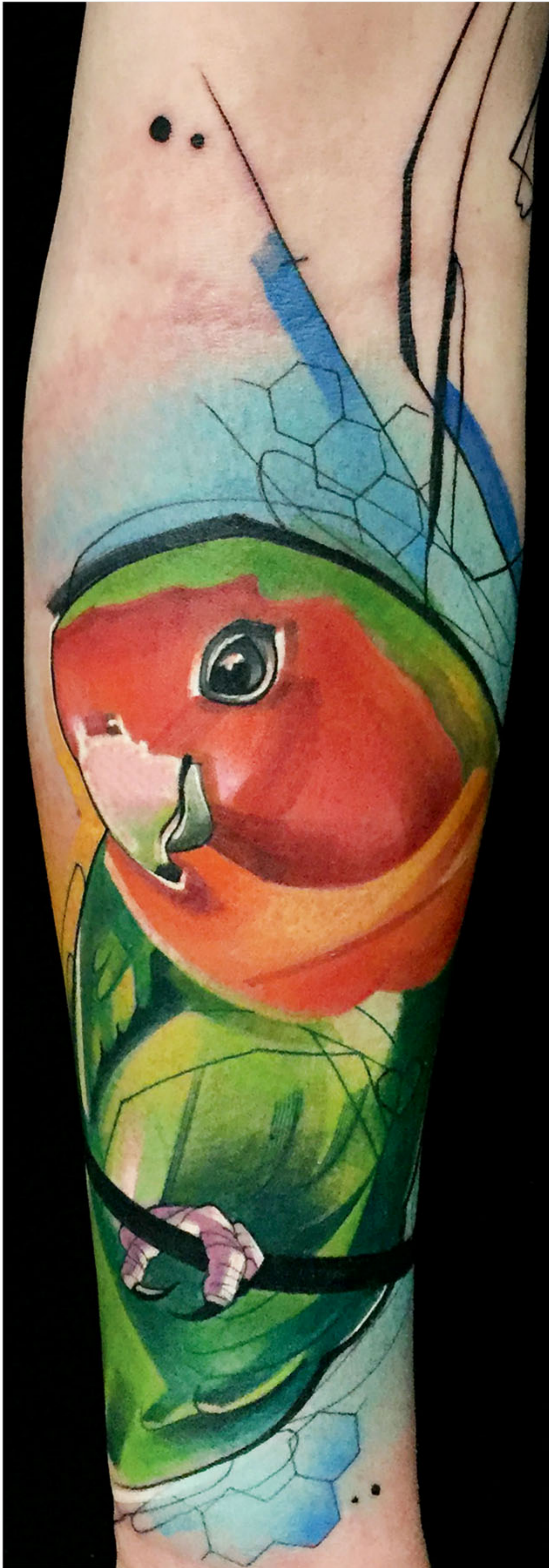
H
2

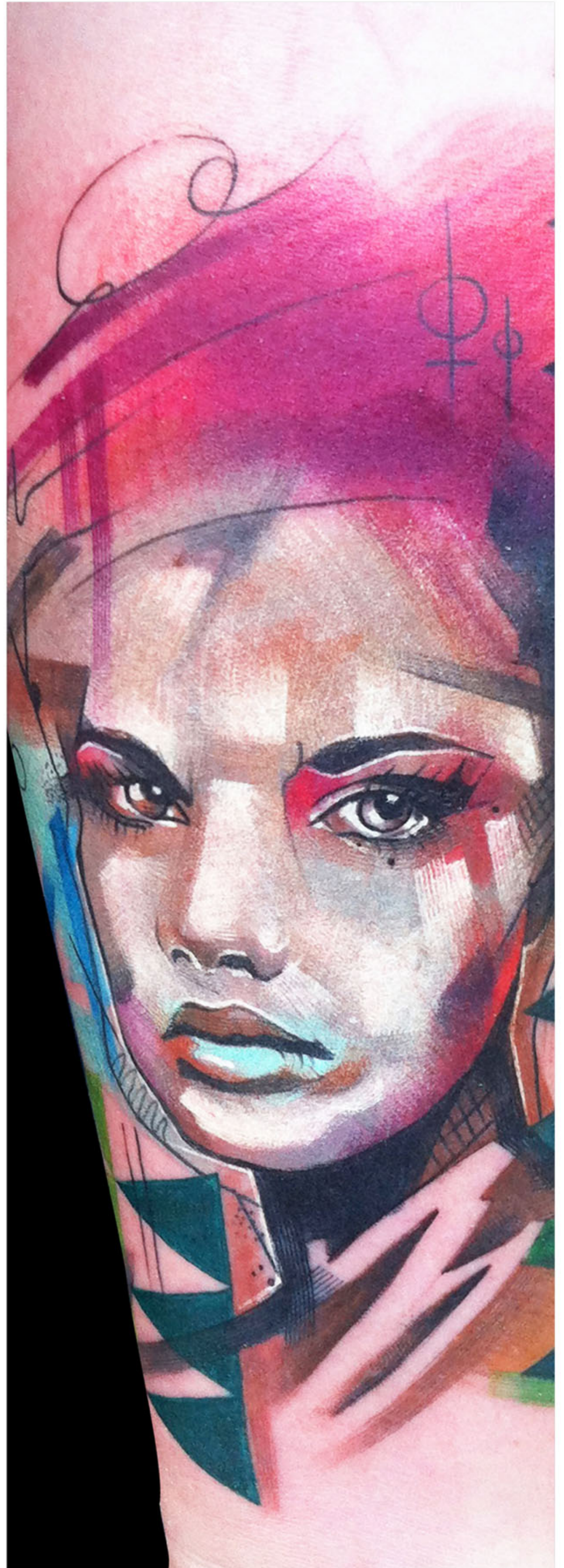
H

NH₂

(R)

OH





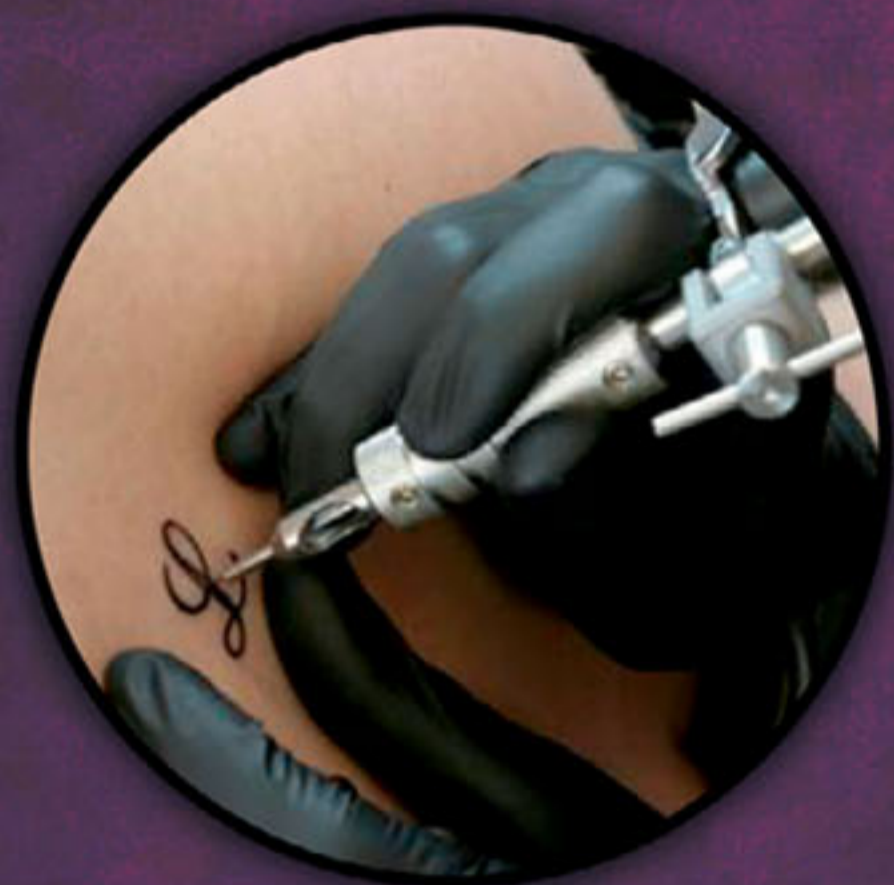




"SHADOW[®] ARE THE ONLY GLOVES I USE NOW.

I'VE BEEN USING ADENNA GLOVES FOR A FEW YEARS AND LOVE THEM. THEY'RE GREAT QUALITY AND PRICED GOOD."

PAUL COLLINS
*Shades of Grey Tattoo
 Tucson, AZ*



PHANTOM[®] NIGHT ANGEL[®] SHADOW[®]

NO ONE PROTECTS YOU WITH STYLE LIKE WE DO. With Adenna gloves' consistent quality and comfortable fit, you can focus on creating your masterpiece.

Adenna sterilization pouches, lap cloths (bibs) and barrier films are also available from fine tattoo, piercing and body art suppliers worldwide.

BARRIER FILMS



1,500 Sheets
 per Roll

**25%
 MORE**

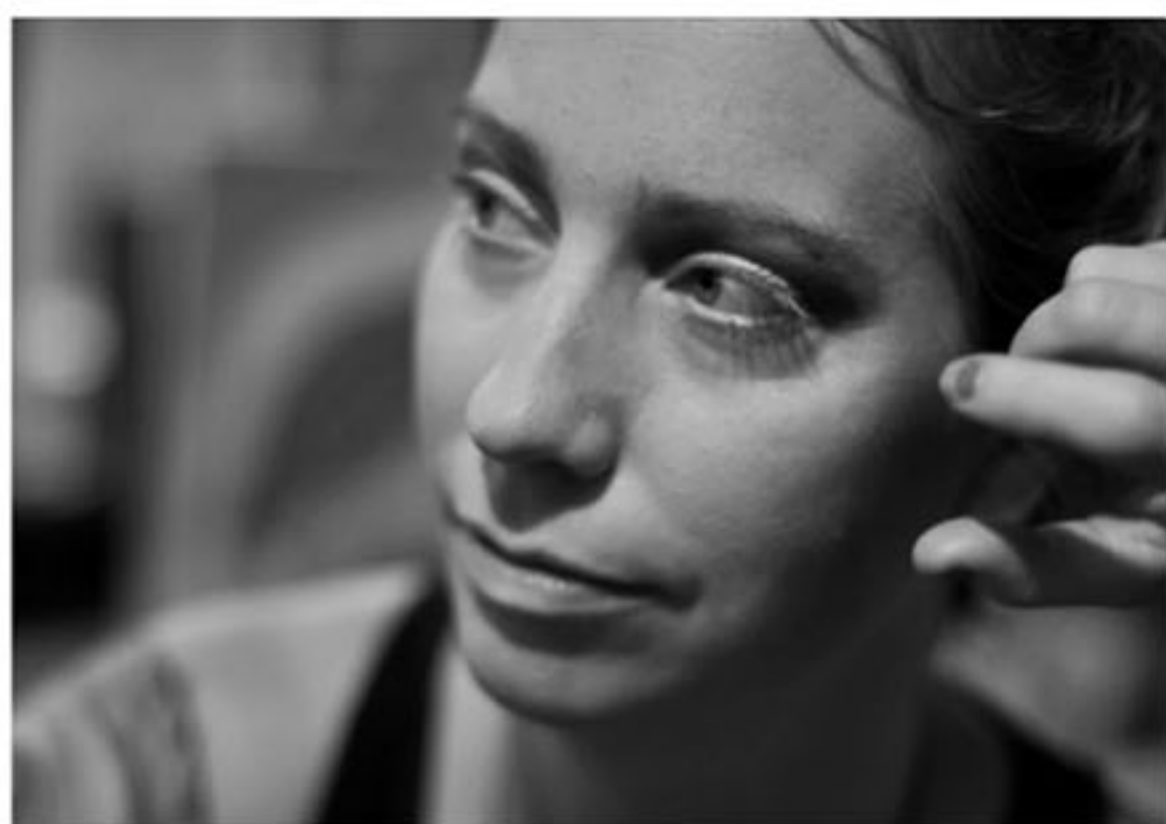
Decorative Design
 Packaging

For FREE samples or to locate a distributor near you, contact us today!

ADENNA[®]
Protection and Comfort for Your Life

888-323-3662 | samples@adenna.com
www.adenna.com

© Adenna Inc. All trademarks are registered trademarks of Adenna Inc.



@meganhoogland

MEGAN HOOGLAND

How did you get your start in tattooing?

A friend of mine actually mentioned that I should ask a local shop for an apprenticeship. It wasn't my idea at all. I showed them some examples of my pencil work and they let me start learning.

You've been tattooing for quite some time, were attitudes towards female tattooers different when you started? Did you find it hard to break in because of attitudes over gender?

It was hard. Customers expected a guy to be tattooing. But it also gave me a lot of attention, especially after my work was published in magazines. I was sought out because there were not a lot of women tattooing at all, and customers sought me out because I was female and made a big deal about me. I don't want to be considered one of the great female tattoo artists, though. I've always just tried to be one of the best in the industry.

You are a definitely a road warrior. Tell us why you do so many conventions.

I do them to network, to stay on top of my game and to see my friends. There has never been a convention that I haven't learned something about tattooing, or myself, at. Right now I am backing off, though. There's too much going on at home with four kids, and I'm spending more time at my shop. We have five artists now—I want to make sure it stays a well-oiled machine.

Do you feel like traveling and connecting with so many other tattooers has helped build up your skill set?

It was the single most important thing I did to learn and grow as a tattoo artist. When I started was when the industry as a whole started expanding and taking the art form to the next level, for the simple fact that everyone started sharing information instead of hiding it. There was a group of us that would seriously camp out over each

other's shoulders and watch each other tattoo, just to try to be better ourselves. I watched "new school" and biomech being born, black and grey taken to the next level...the whole art form evolved so fast! But I also feel that I had to travel to gain all of the information I have now, these days if you land a good apprenticeship you can learn most of it in one place. But I also spent the rest of my time at home tattooing the same Cherry Creek flash over, and over, and over...and tribal for days. Just that repetition alone helped me technically more than anything. You can't become a solid tattooer overnight; it's frustrating to watch the new artists think they can jump in doing portraits.

Your new shop looks awesome! Can you tell us about how it all came together in what appears to be an old house?

That was by default. I spent a whole weekend trying to find options for us to relocate when our building was sold and there was nothing available except for office space and strip malls. Then I found two houses that were zoned commercially and this one was the obvious choice. It's funny that I never seemed to notice the place even though I drove by it every day. I'm in love with it.

The shop looks so comfy and old timey.

The decor of the shop was designed by me and my artists, and it took awhile of just being here to figure out what we wanted it to look like and feel like. This used to be an old funeral home, which I didn't know when I bought it, but we brought back some of the old vintage feel. It was a process, and it didn't have anything to do with trying to achieve a certain feel since it happened too fast! We remodeled in a month. There was a lot of divine intervention involved (laughs).

Why did you choose to specialize in black and grey?

I didn't, that also chose me. I

was mentored by a traditional artist and that work is put in hard and fast with lots of color. It just turned out it made me really good at black and grey too, for the simple fact that I'm not afraid of outlines or lots of black, and those are the two things that make tattoos last. I tried the "no outline" thing for a while and have since redone most of that work to include an outline. Death to watercolor tattoos!

Do you work from your own reference photos?

Yes, or I try to credit the artist. A lot of references are from Google, though. I don't have a lion in my backyard (laughs).

What other mediums do you work in?

Watercolor...I just had an art show last year with painted animal skulls that I was pretty proud of.

Where do you see your career going from here?

I feel like I'm treading water trying to take care of my family and my shop, but with the support of my husband and parents, and my employees and friends, I really feel that I have the best life ever right now. I'm blessed. I'm focusing on the present right now, but I'm sure I'll have some big project up my sleeve shortly.

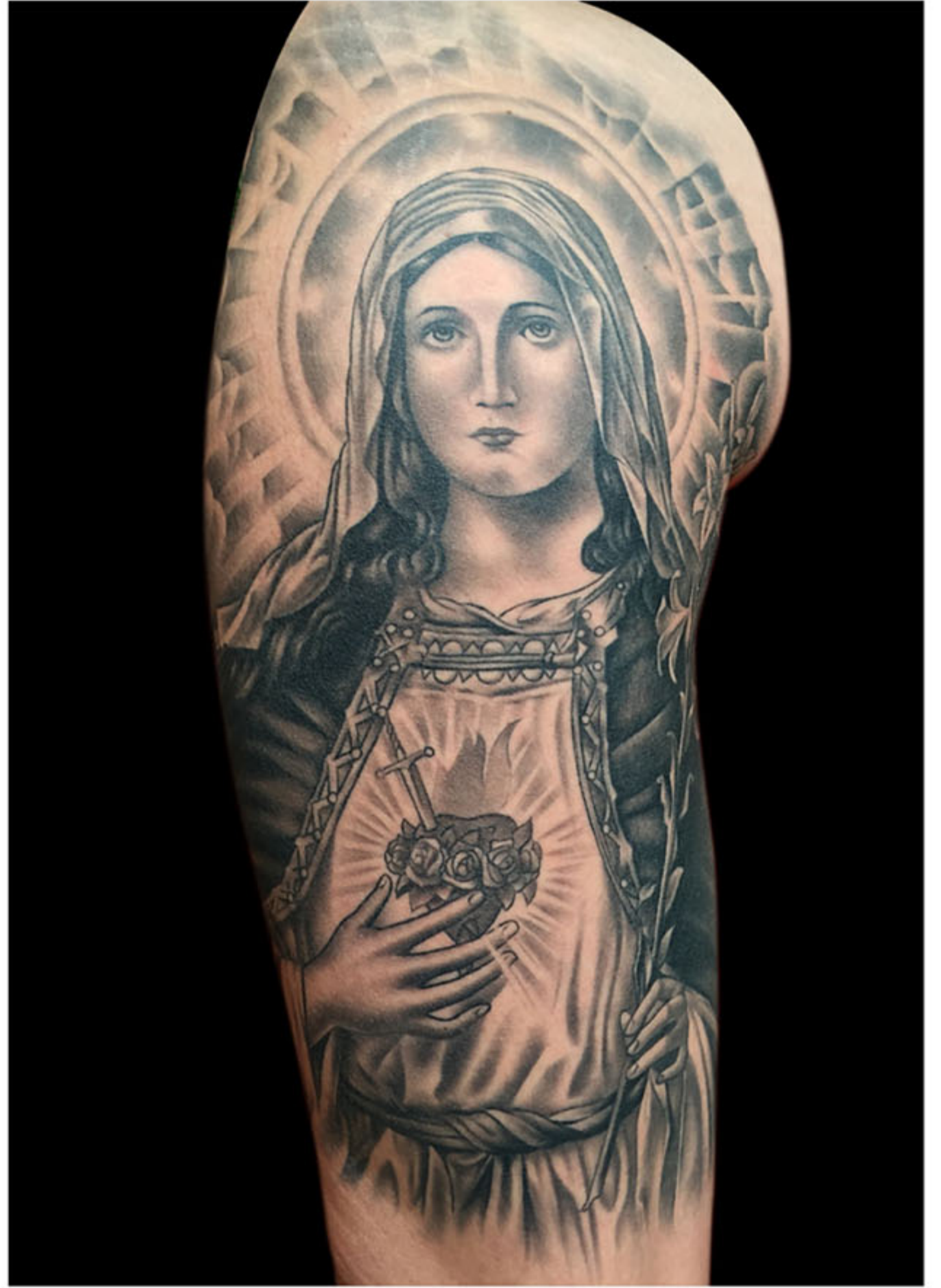
What inspires you on a daily basis?

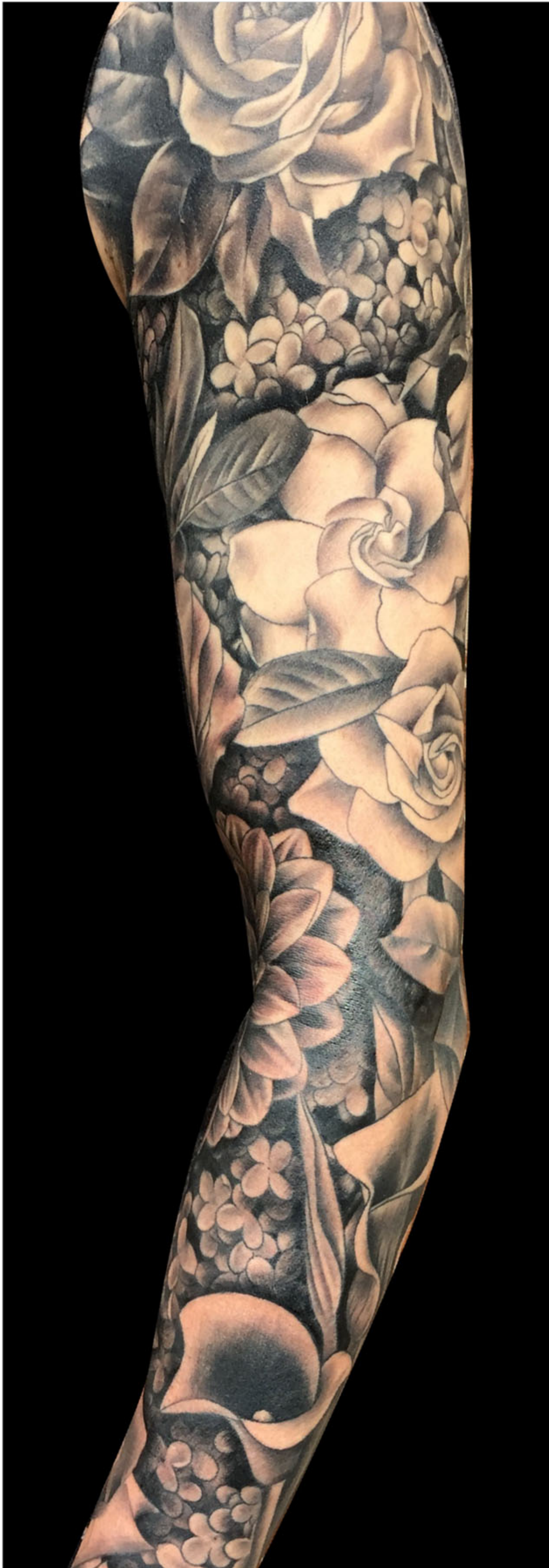
The kids. They definitely keep you young (laughs).

What advice would you give people who are looking to become tattoo artists?

Spend time waiting tables, learn Photoshop, and save up at least two years worth of living expenses. I can teach anyone to tattoo, but I don't want to waste my time teaching someone how to deal with people or be handicapped by not understanding today's technology. Plus, no one wants to teach someone if they are starving or have to work a second job to support themselves through an apprenticeship.









866-696-2342 Toll Free
 sales@metalmafia.com
 www.metalmafia.com
 fax 212-279-4653



@metalmafiabodyjewelry
 @Metalmafia1
 MetalMafiaBodyJewelry

Stab it, Poke it,
 Stick it, Pierce it,
Share it.
 #metalmafialove

Same Day Shipping
 on orders confirmed by 2pm (EST)

Respe[♀]ct

Every winter, Metal Mafia invites a high school to spend some time with us as a part of an entrepreneurial program. This year, our staff challenged the students of Webster Groves High School in St. Louis, MO to create a collection that they felt was relevant to today's consumer. The winning team would have their line produced. We were blown away by the team that created this Coexist collection. We feel that they succeeded in developing a concept that is not only relevant but needs to be shared.



**LINKING ARMS
 NAVEL RING**
 BNAEQU4
 \$2.99 per piece



**HEART SYMBOL
 NAVEL RING**
 BNAEQU1
 \$3.07 per piece



**COEXIST
 NAVEL RING**
 BNAEQU2
 \$3.71 per piece



**ALL IN FOR PEACE
 NAVEL RING**
 BNAEQU7
 Gold PVD Coated
 \$3.22 per piece

#EQUKIT

BUY THIS 10 PIECE KIT
 FOR \$30.86

All Navel Jewelry
 316L Steel, 14G 3/8"



**YING YANG
 NAVEL RING**
 BNAEQU3
 \$2.88 per piece



**OUR EARTH
 NAVEL RING**
 BNAEQU5
 \$3.45 per piece

**GENDER EQUALITY
 NAVEL RING**
 BNAEQU10
 \$2.65 per piece



**GREATER THAN HATE
 NAVEL RING**
 BNAEQU8
 \$3.33 per piece



**PEACE, LOVE, EQUALITY
 NAVEL RING**
 BNAEQU9
 \$2.65 per piece



**PEACE AND LOVE
 INDUSTRIAL BARBELL**
 BRINDEQU
 316L Steel, 14G
 \$2.91 per pack

Comes assembled on a 1 1/4" (32mm) barbell, with a 1 3/8" (35mm) and 1 1/2" (38mm) barbells included

see more at
www.metalmafia.com

Metal Mafia © 248 W 35th St #601, New York, NY 10001
 © Metal Mafia 2016



MEGAN JEAN MORRIS

@meganjeanmorris

You just finished appearing on season seven of *Ink Master*. Tell us a little bit about what that experience was like. Was it what you expected?

To understand how crazy it was for me to see myself on TV, you have to understand where I come from. I grew up in the woods in Maine. We did not have running water. There was a beautiful stream we got our dish water from and a spring down the road we got drinking water out of. My bed was in the kitchen. My parents kept the oven on at night with the door cracked so I could stay warm and my dog Jessie slept at my feet. I grew up learning how to be careful with kerosene lanterns and how to shift smoothly in my dad's standard Ford F150. The day I was invited to be on an international television show I pictured that little girl who was me. With my Raggedy Ann doll sitting high in a tree I had climbed, looking out at the mountains knowing I would be out there one day. Doing a reality TV show was just as interesting to me as living in India. It's a different world and it has helped me understand some of the people in this world better.

Now, we don't want to go all TMZ on you, but how are things with Cleen? Did you ever expect to have a budding relationship be so much in the public eye?

I love Cleen. He is a beautiful person who has been very kind to me during a really rough period of my life. We dated after the show but living far apart was a challenge. And moving together puts a lot of pressure on a relationship. Ultimately, it seemed as though we were looking for different things. So I called it and have asked him to be just friends. He means a lot to me and I don't want us to get to the point where I get hurt and hate him. Friendship is truly the most valuable thing anyways. I'm such an open honest person that I do not mind the public's eye, but it does add pressure I think and it is more embarrassing when things don't work out.

You seem to jump back and forth between black and grey and color pieces more so than most artists. Can you explain why you switch it up so much?

I think I prefer black and grey. It is relaxing to make because it is simple... flow and contrast and texture. Color is harder and I have to think more. It also moves slower and I like sending people home with large pieces where it looks like I got a lot done. However, I paint in color and I love it as well. I choose the palette for my pieces based on the personality and skin tone of my client and also, based on the overall message or feeling I want the artwork to have.

How would you describe your particular take on realism/surrealism? What sort of evolution took place to reach this preferred style?

Even my drawings from high school show that I think like a surrealist. Everything in life to me seems connected to something else... like everything is coming from somewhere and leading somewhere else. So a straight reproduction of a photograph does not usually capture what I am interested in. I like the story and I like creating imagery that conveys the story. I studied cartooning as a young child, but once I realized it was memorizing formulas for eyes, mouths and bodies I lost interest. Then I studied life drawing and figure drawing beginning in high school. I excelled in sculpture because I think in a 3-D format with light and shading. As a baby tattooer, I stumbled upon Nikko Hurtado's work and Mike Devries. Then I spent five years studying realism. All before beginning to allow my own way of thinking to combine with realistic technique in tattooing. And now I realize it is my own way of thinking that that is what I have to offer the tattoo community and my clients. A hundred guys can reproduce a photograph, but only I can listen to my client and create an image that shows what I hear. I like the process because it is exciting and unpredictable, an adventure, alive.

Can you tell us about the unique struggles behind creating a freehand tattoo?

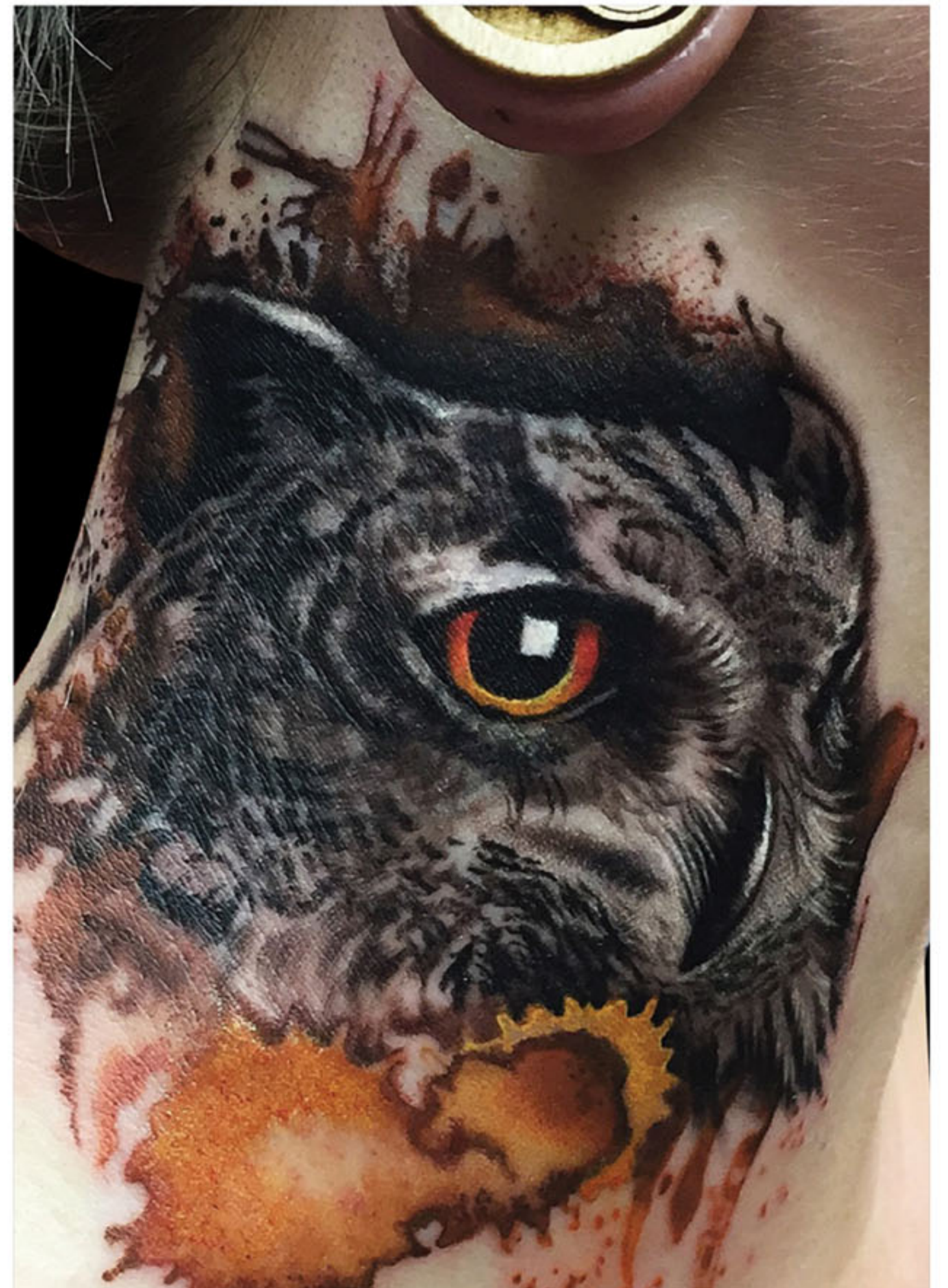
Creating a freehand tattoo is scary every time. Stencils are a bit like paint by number. They are safe. With a stencil, when I'm not sure what to do, I simply go check my reference. With freehand there is often no complete reference, I have to make up lighting and shading and composition. Something magical happens though. Because I am creating the art on the leg or arm or rib all of these decisions I make fit the canvas perfectly. I see lines of flow and levels of detail or simplicity that I would design completely differently were I drawing on a flat piece of paper. During the tattoo I wipe and a smudge might look bad so I simply add it in, but a stencil sometimes squashes this type of creativity.

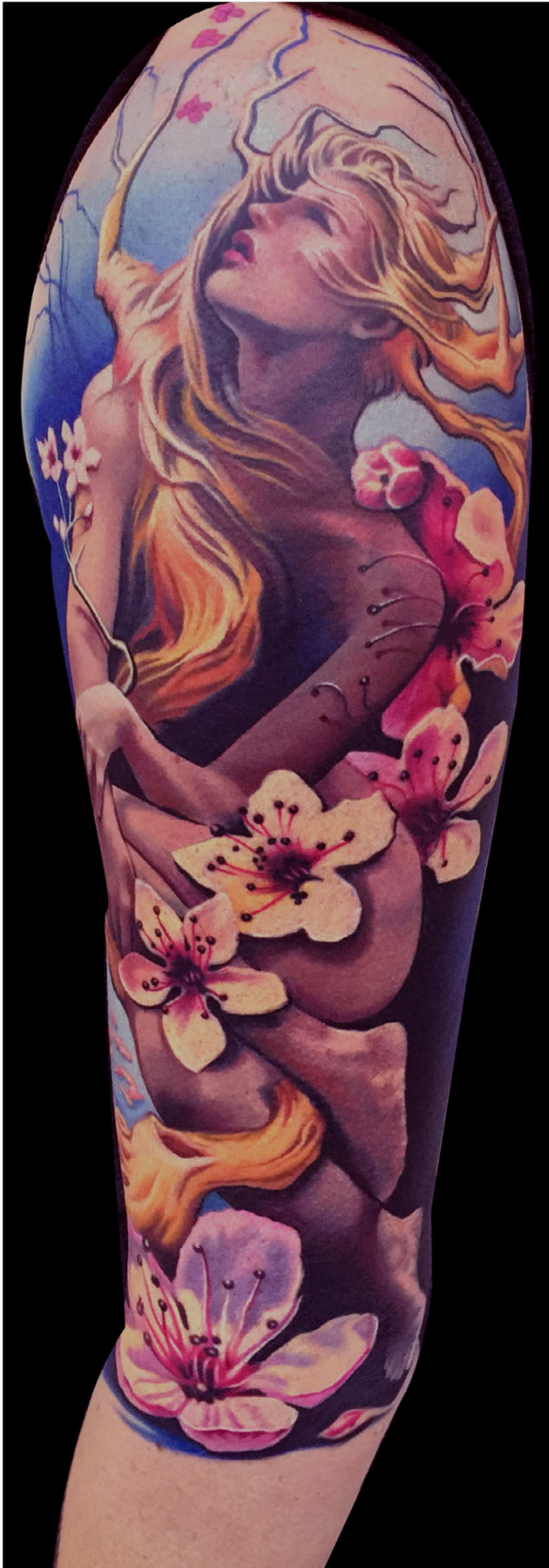
You do a lot of non-tattoo art as well, which came first, tattooing or painting?

I'm a painter. I went to school for industrial design and I took a painting class from one of the greatest story-telling figure painters alive today, a "painter's painter" we call him, Jerome Witkin. When he saw my work he asked what my major is and I said "I'm a designer," and he said, "Are you sure? I think you are a painter." He was right. I am tattooing right now because I love people and I like the outside ideas and inspiration. Plus, I am making a living. But I am a painter through and through. I was divorced two years ago and have been too heartbroken to paint. I have not painted since. So I leaned on tattooing to get me through. I literally cried for two years. I cried through tattoos. The infamous elephant tattoo, for example, was a twelve-hour piece, and tears silently fell down my cheeks through out most of the tattoo. I tattooed 12-14 hour days and it was like that for two years. When I return to canvas this time, these two years will show up in my presence as a painter. I plan on being old with a grey or purple bun piled on top of my head and brushes in my hand.









Painful Pleasures

**TATTOO
SUPPLIES**

PIERCING
SUPPLIES

**MEDICAL
SUPPLIES**

BODY
JEWELRY

ALTERNATIVE
APPAREL

SAVE 10% Use Code: INKED

📶 Order Online: PainfulPleasures.com 📞 Order by Phone: **410.712.0145**



I CALLY JO

@callyjoart

When we first interviewed you a few years ago you mentioned that you had 6 years of art school training. What was your artistic focus at the time and how do you think that training has helped you in the tattoo world? That was such a long time ago! I think now I'm definitely in a different mindset artistically. Drawing has absolutely helped me with my work, if you can't draw then you can't tattoo, anyone who asks me for advice about what they can do to get into tattooing I always just say "draw." If your finger isn't mashed into a pulp from the amount of drawing you've been doing then you're doing it wrong.

How would you describe your specific style of black and grey? I think that my style definitely has a romantic influence, I'm very much attracted to macabre and I think that my work is a mix of the two. I don't know, I think that I put a lot of my personality into my tattooing and artwork and I think that shows.

Have you always worked entirely in black and grey? Or do you dabble in color every once in a while? I can't even remember the last time I used color, and when I did it was probably just one extra color and it would have been the client's decision, not mine. I have always preferred black and grey and I think I probably always will. I'm sure it comes from my love of pencil drawing. I suppose it would make sense that I would fall into black and grey.

How do you feel your art has evolved since you started tattooing? Where do you feel that it is going in the future? I haven't really had a lot of time for my fine art since I made the transition into tattooing. Unfortunately, the times that I have been working on art have been commissions for companies and campaigns, which is great for exposure but I need to make more time for my own personal love

of drawing. That being said, now that I have worked with some big brands I'd love to work with some companies that I personally love, collaborating with All Saints is on my wishlist and I'd love to work with an animal charity.

Skulls seem to have been a muse for you throughout your career. What makes them so intriguing? I've loved skulls for as long as I can remember. Again, I think I'm just obsessed with doom and gloom. I remember the first time I ever held a human skull in my hands and it felt so surreal. I find them really beautiful and interesting to draw, they're perfect for sketching—each one is unique. I'd honestly just be happy drawing skulls for a living (laughs)!

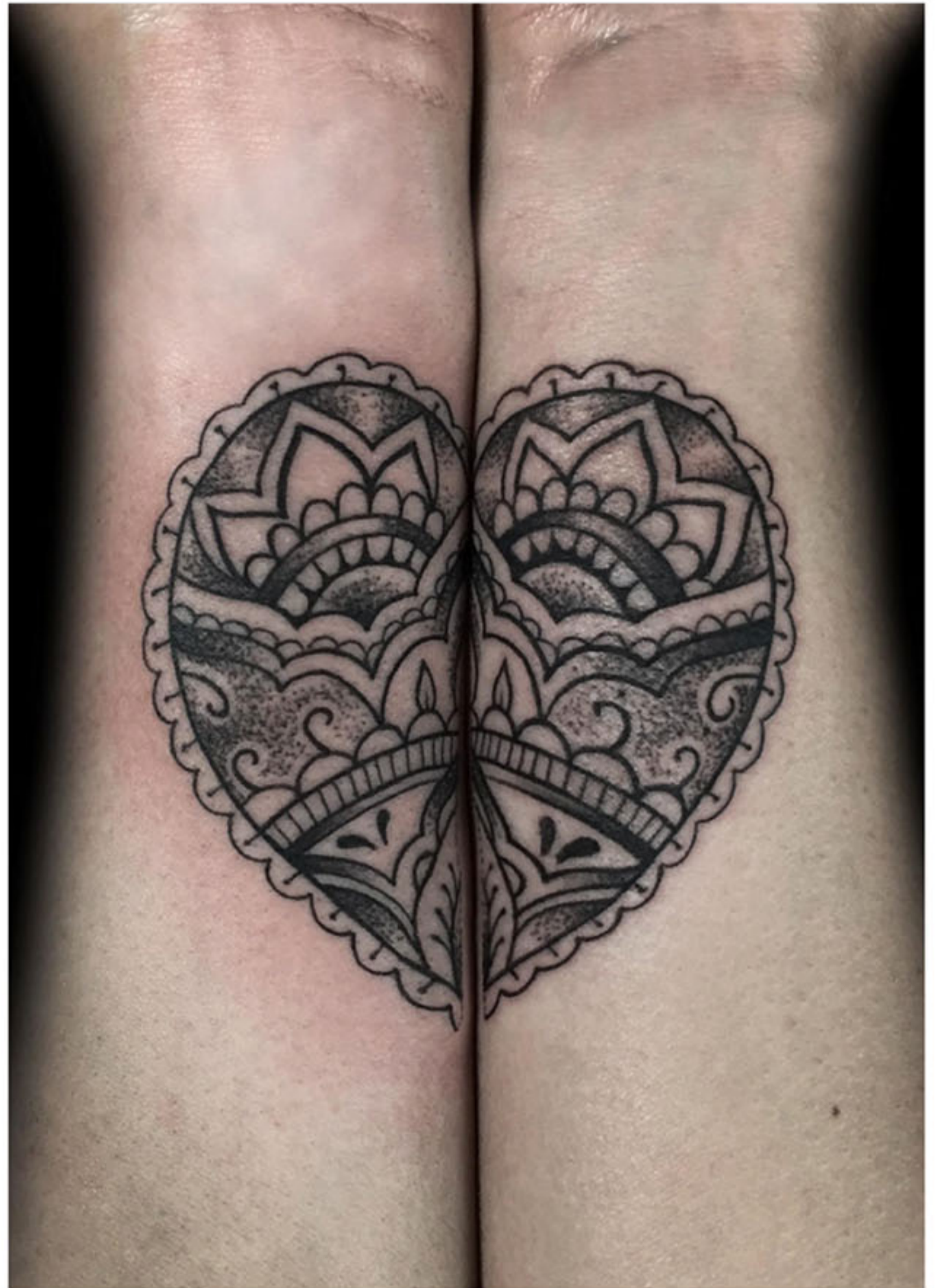
You've tattooed some very famous people, like Rihanna, which means that your tattoo art is going to be seen by a ton of people. Is there an added amount of pressure when tattooing a celeb? Of course, it's super nerve racking especially with Rihanna because she's so famous and I knew her hand would be seen by millions of people—the general public and tattoo artists. You can't imagine the pressure that you feel having to take on that task. What I think a lot of people forget, though, is that the majority of the time you're catering to the client, you're putting THEIR ideas onto skin and creating the tattoo that THEY want, and sometimes that means tattooing styles you wouldn't usually do in your day-to-day tattoo life. You know what they say, "haters gonna hate."

The other side of tattooing celebs is that people are going to be demanding tattoos that are copies of your work all over the place. How does this make you feel as an artist? Flattered? Irritated? I really don't pay attention to what's going on outside of my personal life. I don't watch TV

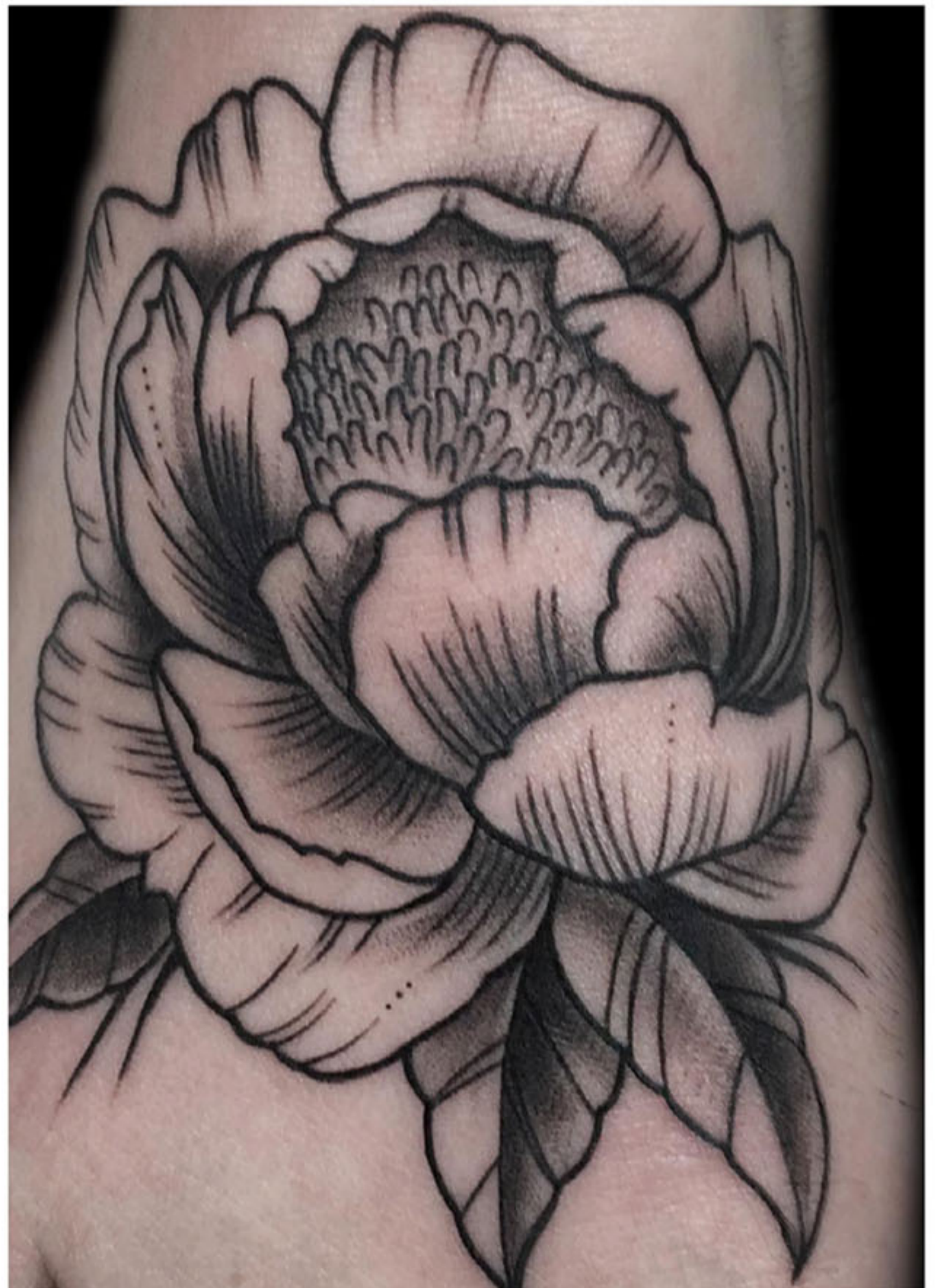
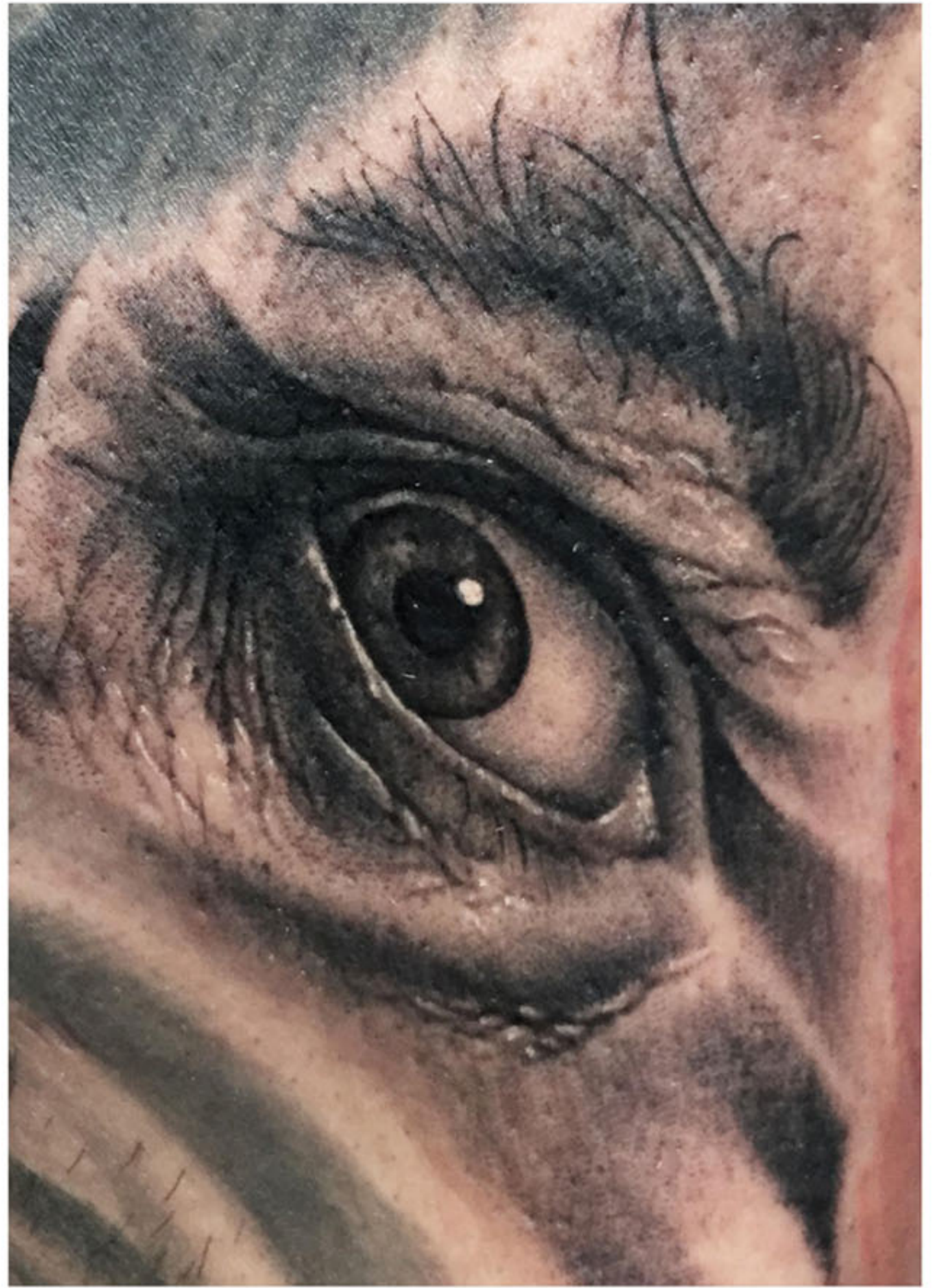
and I barely check social media anymore. If someone wants to copy a tattoo that someone else has then there really isn't anything I can do to prevent that. People will always copy celebrity tattoos, and celebrity hairstyles and dress styles, it's just always been that way and always will be. You have to take it all with a pinch of salt, life's too short to get all angry about things like that.

Can you tell us a little bit about some of the ways that your career has branched out from tattooing? Do you have any major projects in the works right now? Yeah it's branched out quite a bit, which I never expected, but it's been really awesome. I worked on a project with HTC phones called "HTC INK" in collaboration with Jourdan Dunn last year and then tattooed her afterward which was cool. At the moment I'm just finishing a project with Kenco Coffee which is a huge UK coffee brand. The campaign is called "Coffee VS Gangs" which involves helping young people in Honduras so I'm really excited to be a part of that. I made a big drawing for the campaign it's actually the biggest drawing I've ever done so I'm eager to see how people like it.

We've heard that you like to only do one, or maybe, two tattoos a day. Can you explain to us why you feel that it is important to take your time with each piece? I think that for me I just find it way less stressful just dealing with one person per day. I can take my time with the design, if changes need to be made I don't have to rush because I have another appointment waiting. I'm also pretty slow at tattooing (laughs)! I've suffered with back problems since my early twenties after a long dance career and a nasty car crash so I do find it difficult sitting for a long time, or tattooing an awkward body part for too long, so sometimes I have to be a grandma and just take it easy.













WORLD FAMOUS FOREVER.



WITH OVER 200 COLORS TO CHOOSE FROM.
PICK YOUR PASSION.



FOLLOW US ON SOCIAL MEDIA



@WORLD FAMOUS INK



/WORLD FAMOUS TATTOO INK

VISIT OUR WEBSITE FOR MORE INFORMATION

WWW.WORLD FAMOUS TATTOO INK.COM

WWW.WORLD FAMOUS TATTOO INK.EU



SARAH MILLER

@sarahmillertattoo

We know that you started tattooing when you were in college, how did you first get drawn to the idea of becoming a tattoo artist? My roommate in college was a tattoo artist, her name is Alix Branwyn. I thought tattoos were really cool but I had never thought about pursuing a career myself, even after she had been interested in teaching me. She finally got me to give tattooing a shot and I loved it almost immediately. I tattooed for several years after I finished my apprenticeship, but part time, focusing on my career in graphic design. The moment I remember devoting myself to tattooing as a career was in 2010 at the Baltimore Tattoo convention. We got snowed in, and I had the opportunity to speak with the artists that I had followed in magazines and I made the decision then and there that tattooing was going to be more than just a career to me, I was going to give it my all.

You are no stranger to tattoo TV shows. How would you describe the experience of being on *Ink Master* vs. the every day life of a tattooer? Being on a reality show is a whole different ballgame. The limits and restrictions that you have are not just limited to time, but also what the client wants and if it will fit the challenge, will you be able to finish it in the time frame given to you. When you start tattooing, you need to be able to do whatever comes through the door. You wouldn't be able to make ends meet otherwise. A lot of the time, it's just flash work, whatever they want done as fast as you can. On the opposite end, when you have an artist that devotes their time to mastering one particular style, they generally only take one client a day and spend as much time as needed to make it as perfect as possible. They are masters at their craft and it shows in their work. It's no longer a mere tattoo,

it's a piece of art. *Ink Master* falls in the middle, giving you restrictions as if you were a street shop artist but expecting a master tattoo artist's quality of work. It's hard to balance. Also, in every day life you can reject the ideas that would not make a good tattoo. No such luck on the show! You have to make lemonade out of the lemons thrown at you.

Can you tell our readers about *The Valkyries Wode*? *The Valkyries Wode* has been a project that I have had in the works for years even before the debut of the preview in 2014. I have only been able to put out the initial twelve pages, but the plot arc of the story is currently in development. I have a wonderful team of artists that have put time and energy into the comic and I'm excited to show everyone where this is going to go. I can say, that the primary drive of the comic will be in the script. I want to be able to capture the interest of the reader and have them connect with the characters their hopes and fears, dreams and hardships. If you want to check out what we have and be the first to know of any new developments check out the website: www.valkyrieswode.com.

How is working on a comic different from creating a tattoo? It's a lot harder than you would think! The time that goes into the creation of a comic book is months. Each page takes days to illustrate, ink, and color, not to mention the story! The love that goes into a comic is similar to a tattoo, you never regret a minute. Also, creating a comic yourself is almost impossible when you get going. To meet deadlines and publish an issue every few months you need a team.

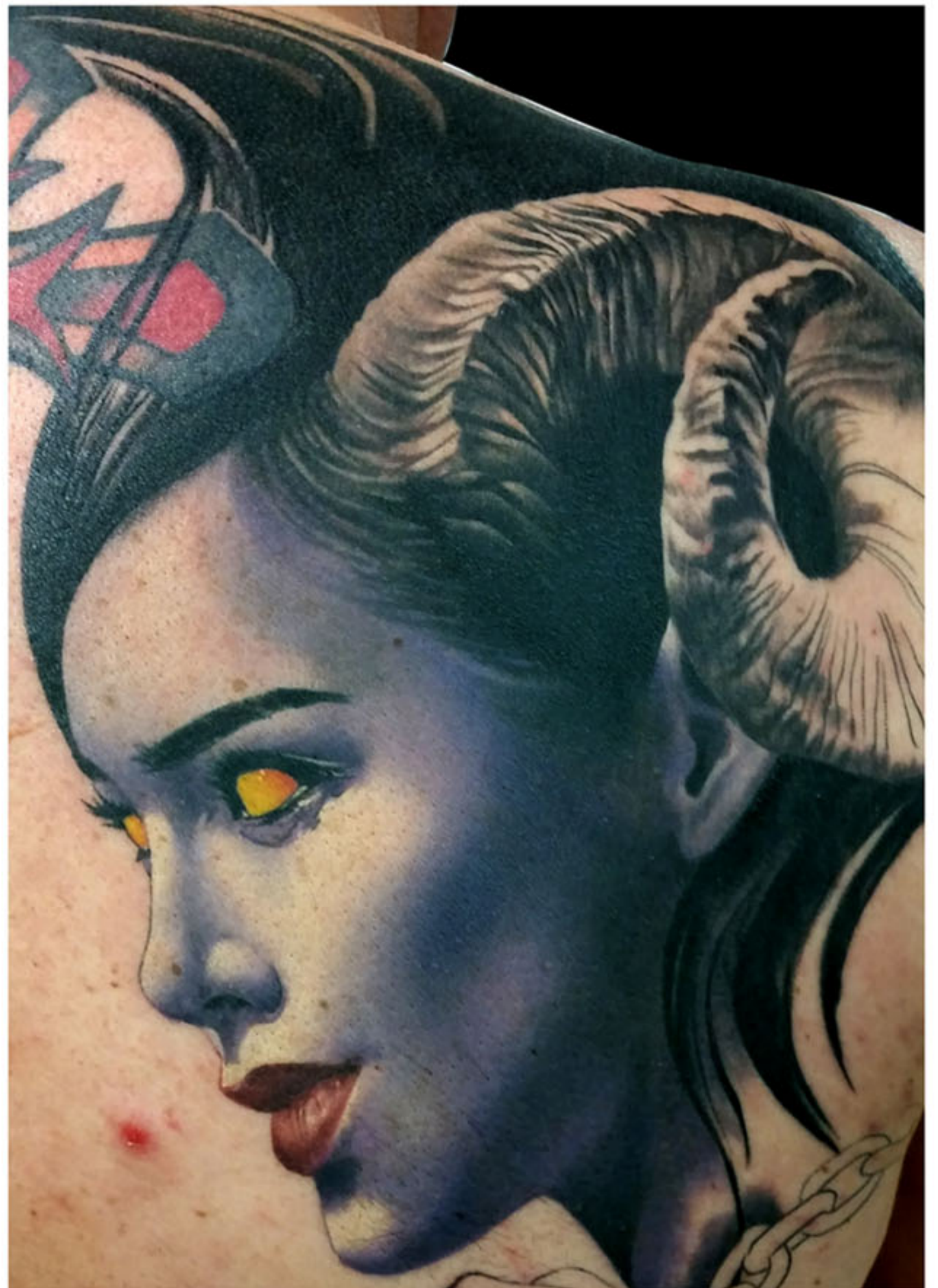
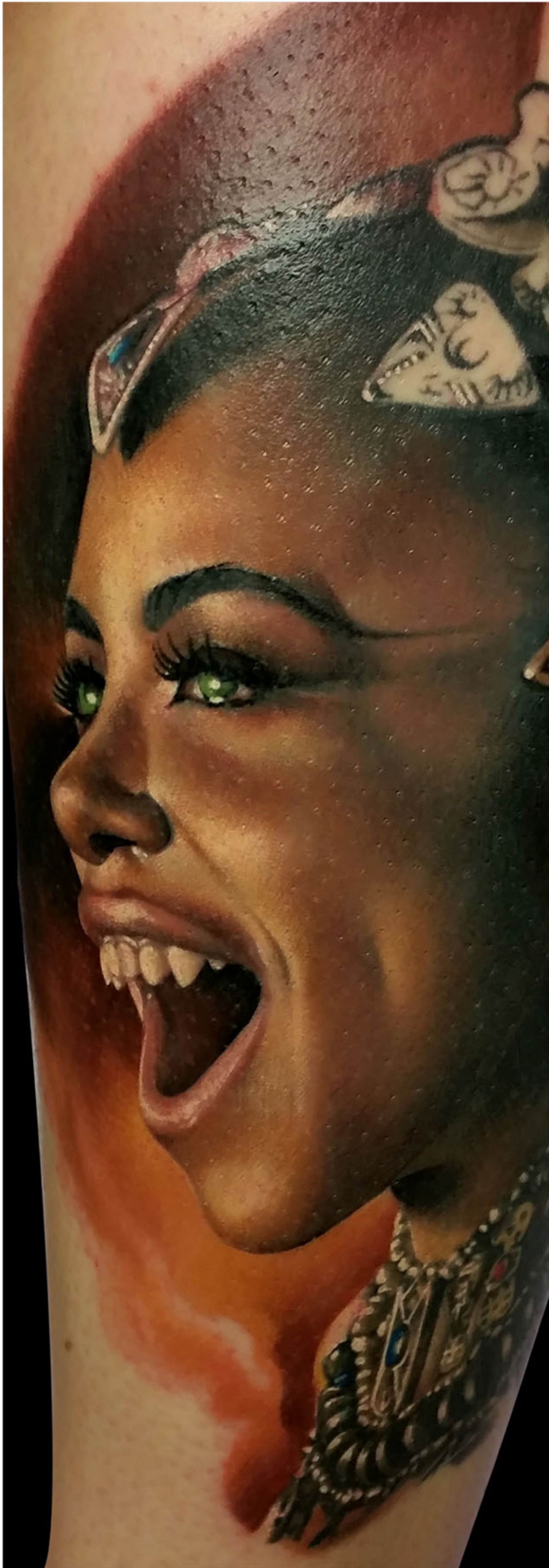
Can you tell us a little bit about the Valhalla Portrait Set of inks? I wanted to create a set of ink from the colors

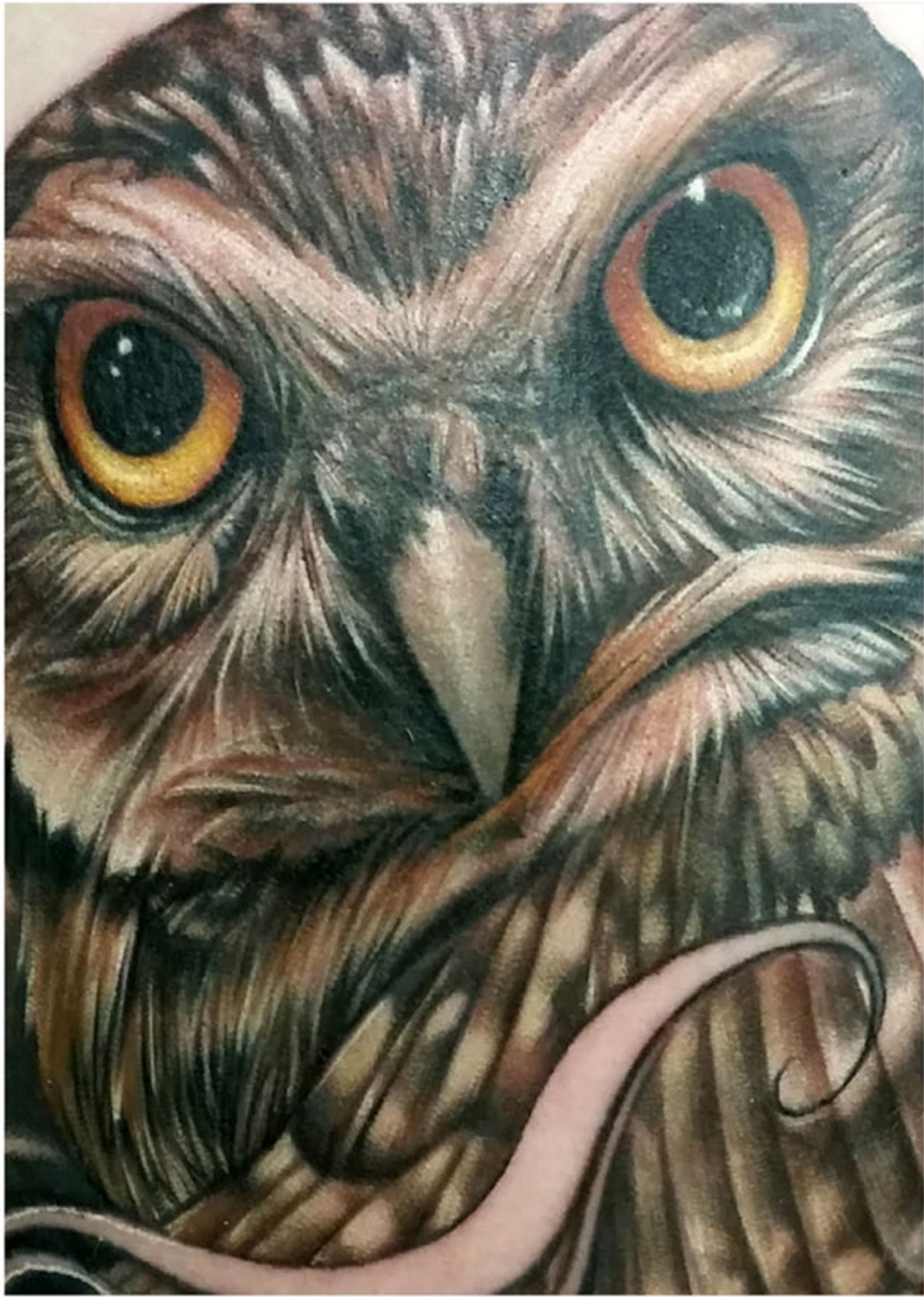
I found myself creating as I tattooed. Portraits are my favorite subject matter, and the colors that I use are similar to an oil painting, where you have the cooler and warmer tones to create something similar to the Old Masters. The Neo Classical and Romantic periods of art really appeal to me, and the palette that I chose mirrors a lot of the colors used. The richness you can get beyond a simple tri-toned skin. It also works well with other sets of ink from World Famous, helping out the overall color choice from the company.

You seem to specialize in doing pop culture tattoos, how did this come to be a subject matter you focused on? I love how relevant pop culture has become to our society. The characters have become part of our history, at least the ones that I tend to tattoo, and people are able to identify with their struggles and strengths.

What makes you excited about doing a pop culture tattoo? I love being able to create something that my client will cherish, something that they grew up with, or something that touched them so much they wanted to collect it as art. I myself have tattoos of Elsa from *Frozen*, the MockingJay pin from the *Hunger Games*, and Gabrielle from *Xena Warrior Princess*. Each one might be a pop culture reference but each one means something personal to me and represents a point in my life. I become excited because that character becomes the bridge between me and my client because we each relate to it differently—we can gab the whole time I'm tattooing or put on the movie and discuss or nerd out as the day goes by. I absolutely love the experience that comes with the pop culture tattoo genre.









WWW.NEWYORKTATTOOSHOW.COM

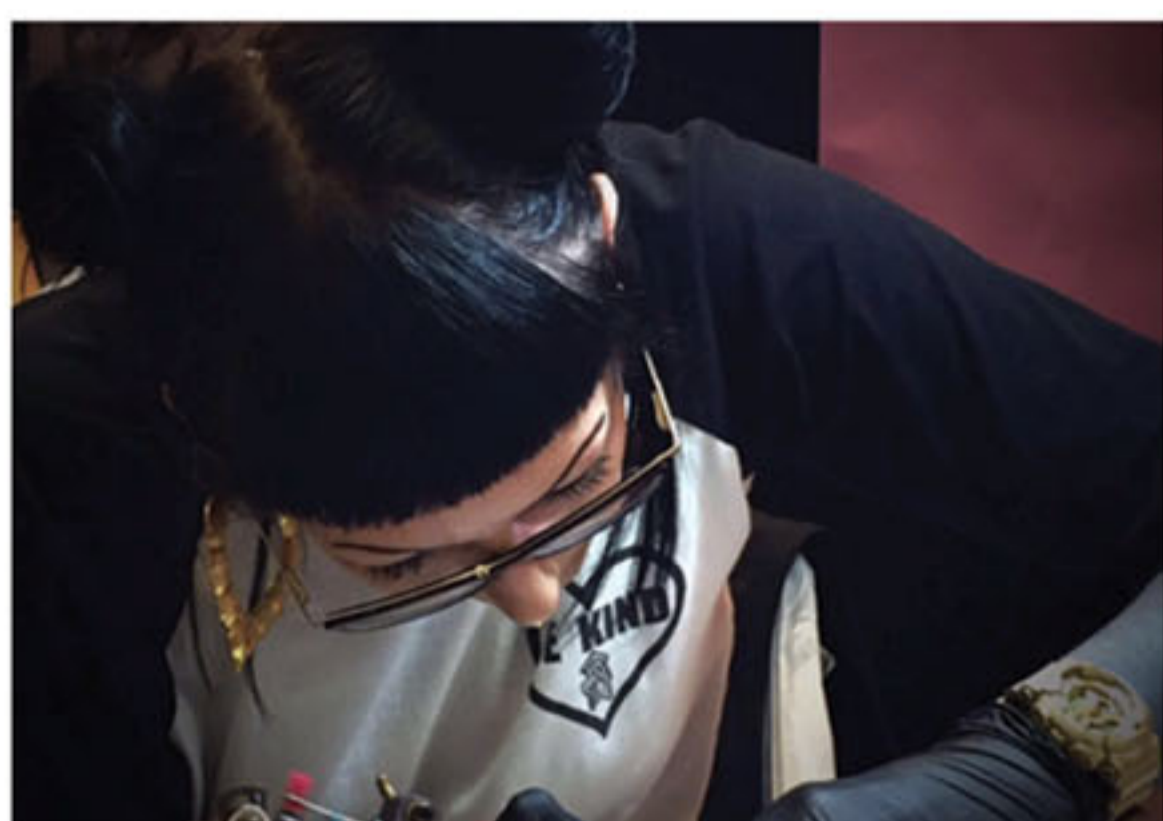
UNITED INK: FLIGHT 816

**TATTOO
AND ARTS
FESTIVAL**

AUGUST 26-28

@THE CRADLE OF AVIATION





@keelyrutherford

KEELY RUTHERFORD

How did you come to find your adorable signature style? What were some of the early styles that you worked in that helped you get to where you are today? I've always been a big Disney fan and lover of all things cute! So I suppose it comes from there. I had a customer really early on in my career, Jazz. He just wanted Disney tattoos and for every one to be pink and purple! By tattooing him nearly once a week I definitely found my color palette, which also helped push my style into the world. And the more people saw the tattoos on Jazz, luckily for me, the more people wanted them!

Do you find that your style changes when you are tattooing men? That depends on the man, really. I tattoo a lot of gay guys who are more than happy for me to do my thing! Some guys I tattoo, yes, they want it a little more traditional, which is nice as it makes a change for me. I'm grateful guys come to me as I know I work in a very feminine style. But to each their own, at the end of the day.

As a female working in a traditionally male dominated industry do you feel like it was more difficult to work in such an overtly feminine style? Was it a conscious choice to pursue such a style? No, never, to me it felt very natural. The way I draw is also very natural to me so I push that but drawing in another style would definitely have been more conscious.

How did you get started tattooing? I'd started to get tattooed and was working in a fashion career which did not fulfill my creative ambition. So I started drawing in my spare time and when I felt I had enough work I took it to some local studios. Luckily one guy said yes.

Do you have any special training? My dad and I used to draw when I was small; he is a really good artist. Because he was never pushed as a child to use it he always wanted me to be creative, so he sent me to art school. I did art and fashion at college. Then also worked in fashion before I was a tattoo artist.

Let's talk about your food tattoos. What was the first one that you ever did? Where did the idea come from? What food have you always wanted to tattoo but haven't gotten a chance to do so? The first one was a customer called Mabel, she wanted chips and a waffle! Both with faces! I was so excited I booked her in on my day off. Then my little brain was like YES! Food with faces! I love food so it felt like it was something I wanted to draw more of. Which then got me into Japanese art work, so the wrong way round I suppose. But I have Mabel to thank for that!

One of the things that makes your style so unique is your use of color, particularly in the way that you fill out the backgrounds. Where did this aesthetic choice come from? Dots and sparkles and glitter! I did a mermaid on a client

and I wanted to make her tail shimmer so I started with turquoise dots from the shading and then some white for highlights and it worked.

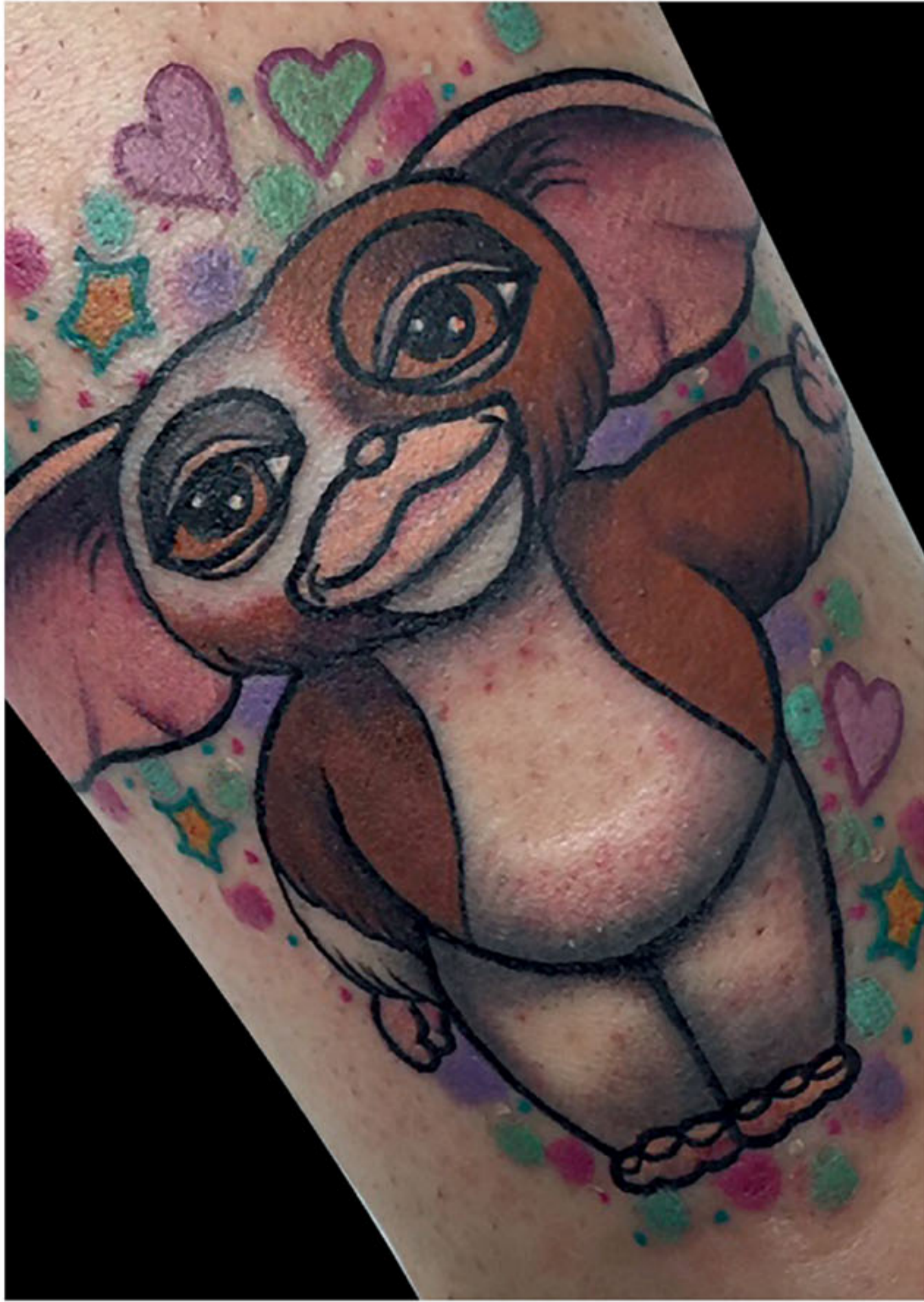
Where do you see your art going in the future? I couldn't say to be honest, I just want to keep pushing it and creating pieces of artwork that make me happy. I feel I'm still really new to tattooing so I still have a lot to learn which I hope opens up new directions.

Do you ever work in any other mediums? I paint when I can, but now I'm more busy tattooing and painting has to take a back seat. But when I have time I do paint for pleasure. My boyfriend Andrew is a tattooist and also a graffiti artist, so since we met I've started to play around with graffiti, and I love it! Making big Kawaii food is so much fun!

You have done some really silly tattoos—the ATAT flirting with the My Little Pony comes to mind—what's the most ridiculous idea that you have tattooed? Well... a lad once asked me for a Kawaii avocado or a Kawaii dildo, so obviously I chose the dildo!!

Some tattooers take themselves so seriously, yet most of your work has a sense of humor to it. Why do you feel the need to keep things light? I don't take anything seriously! Life is meant to be fun, right? Why not make fun artwork? The things I get to draw make me and my clients happy and laugh. I love that!







artwork by
Tim Hendricks

Tatu • derm®

the Original American Innovation
established 2005

Transparent Protection for New Tattoos
Improving the Tattoo Experience
for artists and enthusiasts





@laurenwinzer

LAUREN WINZER

How did you get into tattooing? I kept all my paintings and drawings on a blog and people started requesting to have them tattooed and then my husband, Heath Nock, who had already been tattooing for quite some time talked me into learning how to tattoo so that instead of other people making a living on my drawings, I could.

What was your first shop experience like? It was private and just three of us, it was great. The boys would help me as much as they could by answering any questions I had, but it was also a little hard having my partner tell me I was making mistakes. It was hard not to take it personally.

Given the old stereotypes that can exist in this industry we were wondering if you had trouble breaking into the industry given your gender and the feminine style of your tattoos? Hell yes I did! I had the hardest time. I was lucky enough to have a lot of respected tattooers respect me because of Heath, but I was bullied online for years and told I was doing it "wrong" because I liked brighter colors and didn't use much black. It took its toll. I would cry all the time and want to throw it in but, as I said, I had an amazing support network so they pushed me to keep doing new things and pushing it and it's amazing how common the way I tattoo is now.

How do you describe your specific style? Even your tattoos of pop culture icons look uniquely yours. And have you always been working in this style or was there an evolution to get to it? My style is kind of illustrative, I use traditional techniques but

I always like to add a little extra. My art has slowly evolved, although it has always been the same sort of subjects from when I was younger. I think it's my colors that make my stuff easy to pic, I mix nearly every single color, it's actually one of my favorite parts. I'm definitely heavily influenced by pop culture and Japanese culture, as everyone can probably tell (laughs). It's just fun and nostalgic... I just like making people happy and it makes me so happy, too.

We first became aware of you with that absolutely insane glitter eye tattoo. How in the world did you figure out how to make that glittery look work as a tattoo? Did you have any doubts about whether or not it would actually work? I was doing a sparkly effect which I figured out by trying different sized dots together and then I was lucky enough to be asked to do the glitter eye. I said to him straight up, worse case scenario it's gonna look a little sparkly with highlights if the rest doesn't work, haha. Then I had saved a bunch of pictures of full sequins and glitter and just really studied the highlights, what a reflection looks like (bigger dots) and you have to have a shadow to give depth so I'd put tiny dark dots throughout, even in the parts you'd assume would all be light. I'm so sorry if I'm rambling it's just so hard to explain... I just kind of "do." Haha.

I love the way that your watercolor pieces are often built around a solid line drawing, what is your inspiration for creating these? My theory is that you hated coloring between the lines as a kid... Hahaha, I love that! I used to be

obsessed with coloring in the lines so maybe now I've just had enough! I just think as long as the color doesn't take away from the actual line work you can freak out and do whatever you want, so I make sure the lines are strong so I can go wild!

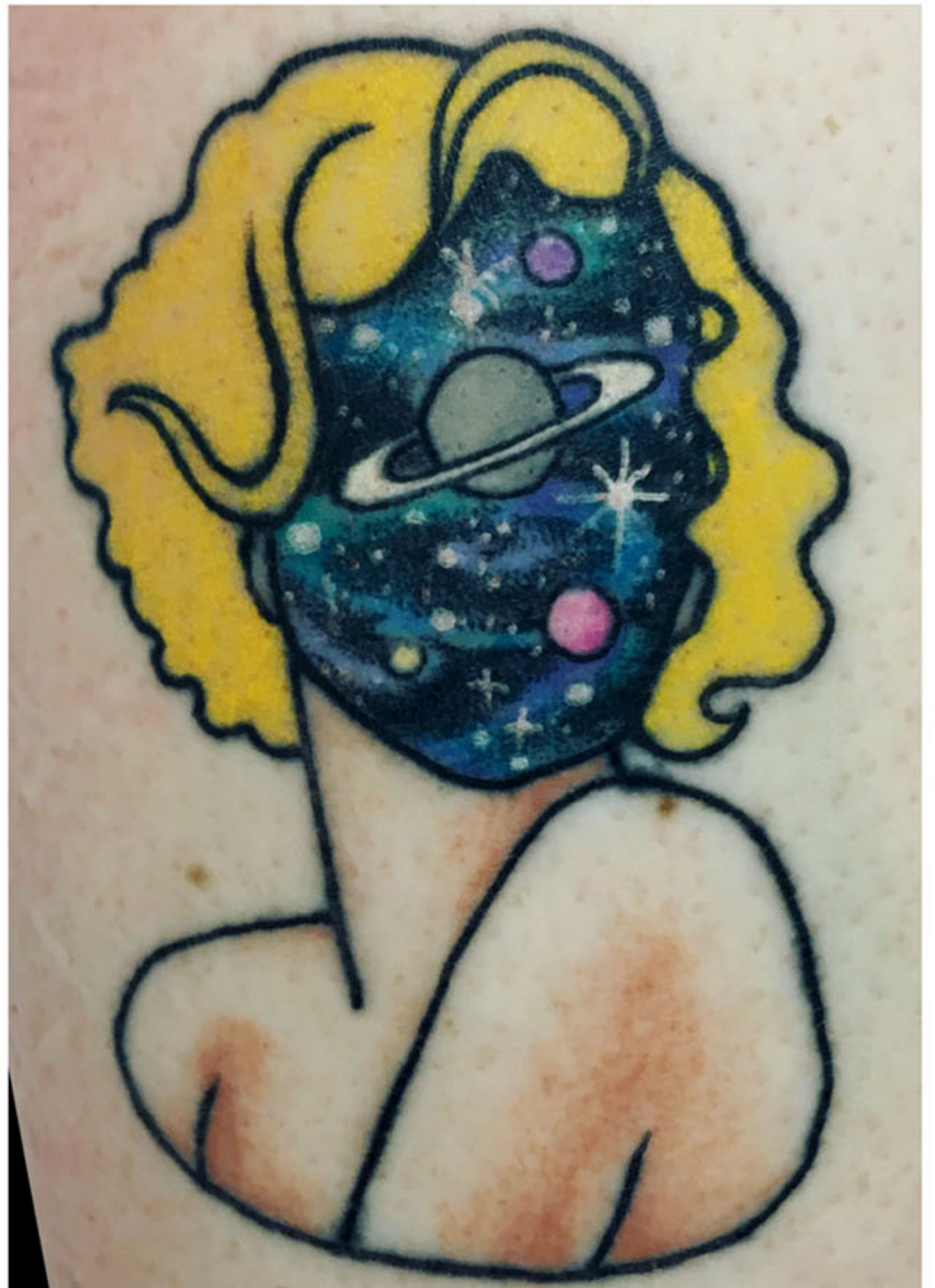
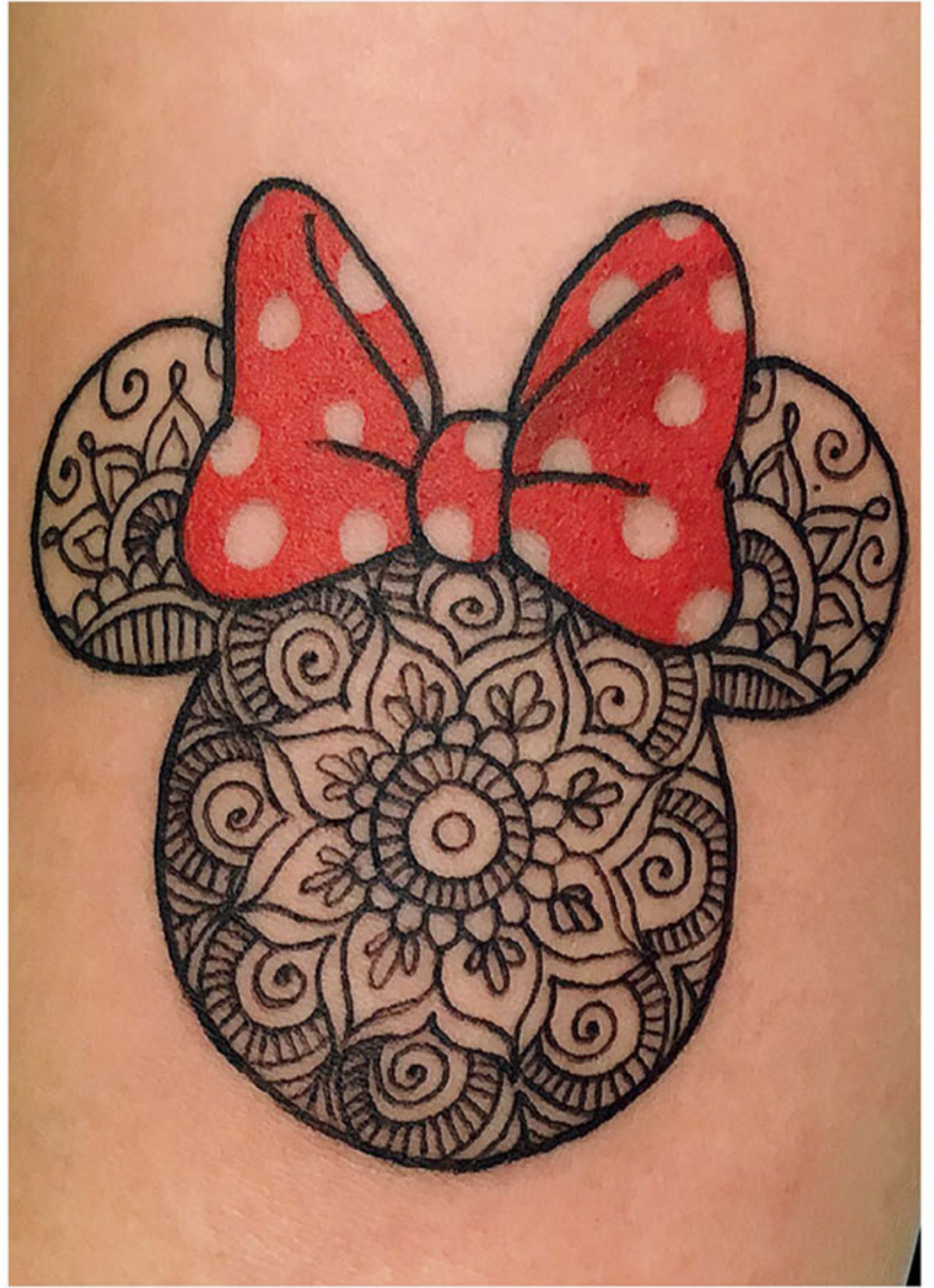
You got a lot of publicity after inking that lil' avocado on Miley Cyrus... how do you feel about how tattoo artists become celebrities themselves after they ink stars?

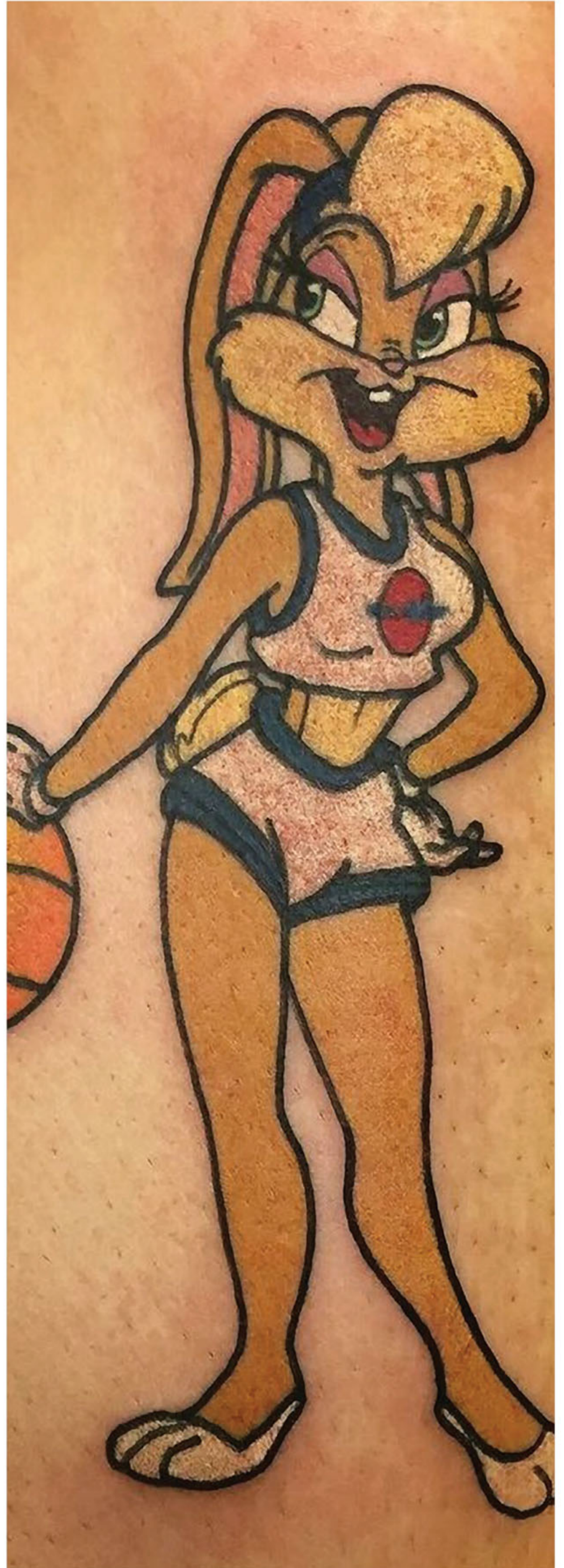
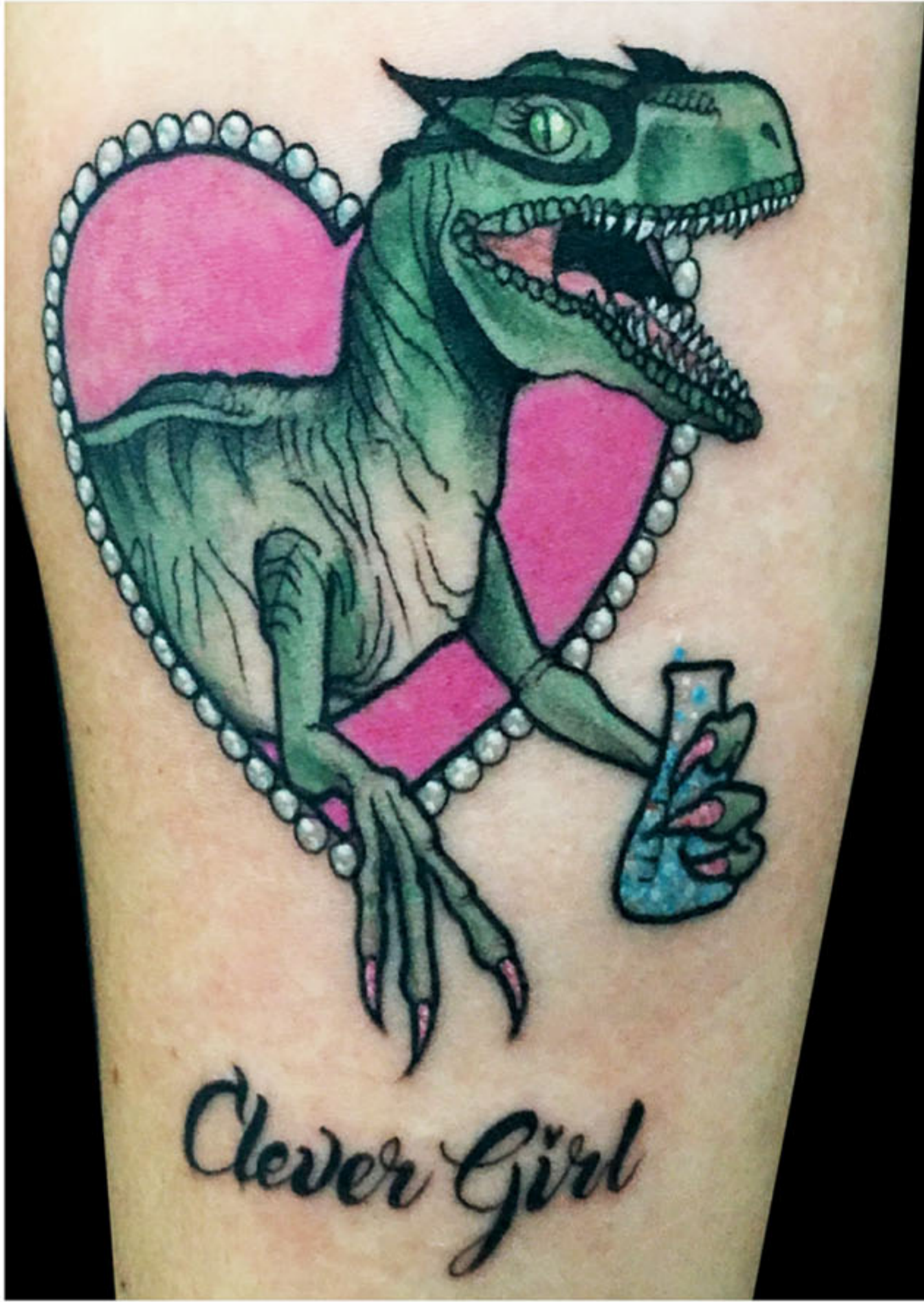
It has actually been equal amounts of good and bad. It has given me a few extra opportunities which have been fun to explore, but I think some people don't take me seriously as if that was the first tattoo I ever did and I'm just busy because of that. Where as I was already busting my ass and that's why she contacted me in the first place. I hope that doesn't sound cocky or anything, I'm super grateful and flattered, I just want people to know I'm still trying to grow. I don't think I have it easy in any way.

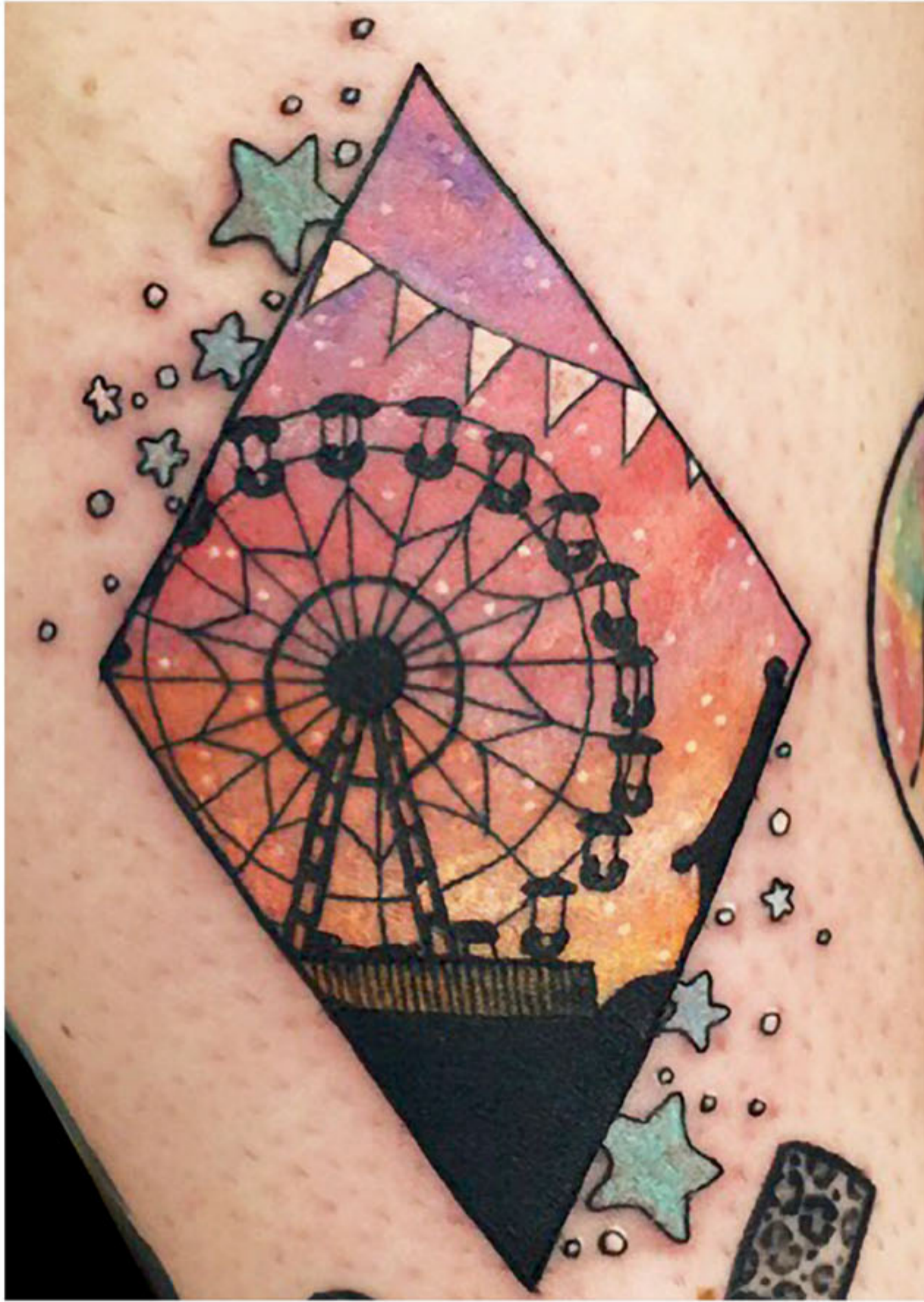
Before someone gets a tattoo what advice do you give? Make any changes you want, get what YOU want, don't be scared to be picky, it's YOURS. But also if I'm giving advice it's only because I want to do the best job I can.

You've done more than a few Simpsons tattoos. What would be the absolute craziest Simpsons ink that you would like to do some day? Hahaha yes!!!! I really want to do fake Marge. When Homer fucks up he makes a fake Marge out of a tree and a paper plate with a horrible drawing of her face on it, I lose it every time I see it!









PRODUCTS FOR THE
PROFESSIONAL
AND THE
CASUAL ENTHUSIASTS

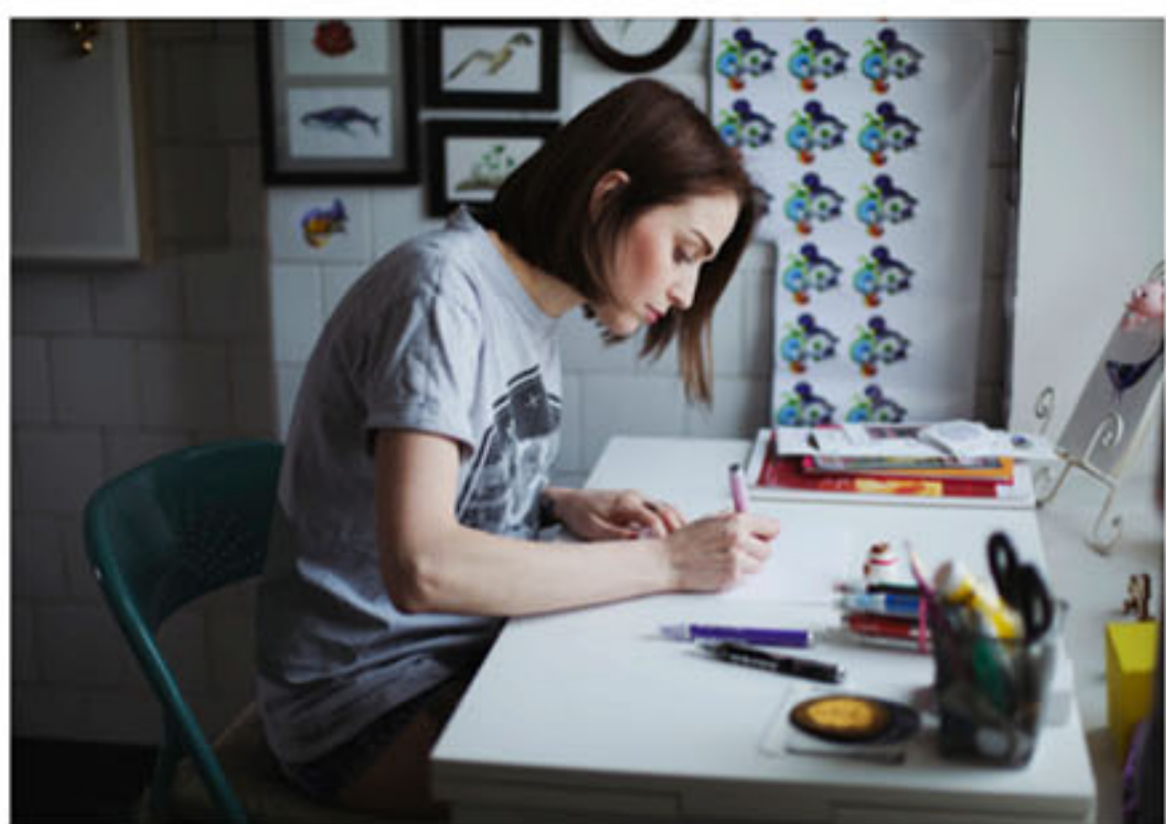
INKEEZE.COM



INK·EEZE
TATTOO PRODUCTS



NOW OFFERING A NON PETROLEUM
BASED GLIDE - PURPLE GLIDE



@sashaunisex

SASHA UNISEX

What year did you start tattooing?

August 2010.

How did you get into tattooing? When I made this decision I was already a professional artist and decided to open a new direction.

What was your first shop experience like?

My first shop was in the room at my apartment which I equipped with all stuff that is needed for tattooing, so I had everything for comfort and safety work.

How do you describe your style of tattooing? How did you come to start working in such a unique style? I simply drew what I like in my favorite manner. The style came after time. I can describe it as a carbon copy of my watercolor paintings.

Was it difficult to find a way to create the watercolor look within the medium of tattooing? How many years has it taken you to perfect that method? The most difficult part was to learn how to make tattoos, to understand the technique. It is not difficult to copy your own painting to the skin.

Can you tell us a little bit about how you

are influenced by geometric shapes in your art? It often looks like your tattoos are being viewed through a kaleidoscope, where does this point of view come from?

This vision came after my classes at the Academy of Arts, Department of Graphics. So my drawings look graphically, in spite of the watercolor effect.

It's clear that you are an animal lover. Tell us a bit about how this has carried over into your tattoo work? What is your favorite animal that you have tattooed, and what is one that you are dying to have the opportunity to tattoo in the future? It is obvious that we do best what we like the most. I'm trying to refuse to do what I do not like, so I enjoy all of my art. My favorite animals are unicorns and foxes. It is not necessary to make a tattoo to express the love to some animal, it is enough to draw it. So I have no urgent need to make a piggy tattoo even if I madly love them.

What inspires you artistically? I'm inspired by peacefulness, orderliness, nature and new colors.

Have you ever worked in any other style? Is black and grey something you have ever attempted? Sure, in the beginning I tried myself in different styles, before I

understood which one is my favorite.

What other mediums do you work in?

I work only in my own style.

Let's talk a little bit about the temporary tattoo line that you have. What inspired you to create it? Are the temporary tattoos based off of actual tattoos that you have done? I was inspired by plenty of requests from my social media followers for temporary tattoos. So I thought, why not? They are not based on actual tattoos. These arts were created especially for temporary tattoo collections.

Do you ever get any sort of backlash within the community for the temporary tattoos?

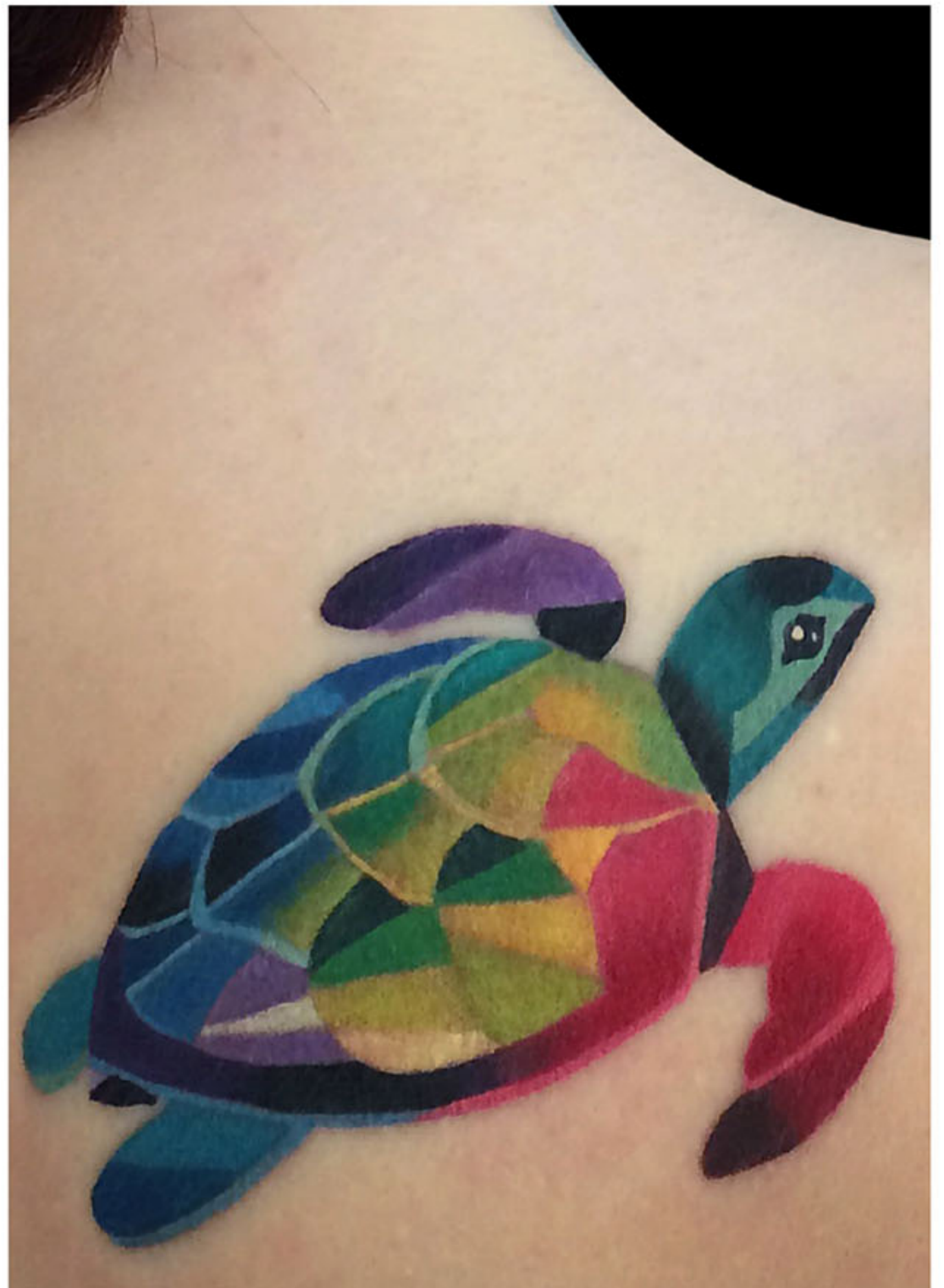
I meet only positive comments and amazement because it is almost impossible to distinguish them from the real tattoos.

What tattoo artists do you admire most?

I respect and support dedicated artists the most: when you look at a work and see the real art.

Before someone gets a tattoo what advice do you give them? I would advise them to get a tattoo. There is more fun in your life when you have one.









Steadfast Brand



WWW.STEADFASTBRAND.COM



SUSANNE KÖNIG

@suflanda

How would you describe your style of tattooing? How did you come to find that style?

I would describe my style as illustrative blackwork, using dots and fine lines, sometimes combined with strong solid black parts. My style developed during the years. When I started tattooing I went through a classic apprenticeship, following traditional ideals like Sailor Jerry, which was very useful to understand the structure of a tattoo and the technical challenge. But the drawings and illustrations I did when not tattooing always spoke another language, based on old techniques like etching/engraving style. My friend Christian was the first person who came to me and asked to get one of these tattooed and so it all began. My mentor wasn't happy about me leaving the traditional path and kept on telling me I would never be successful with that style of tattooing—I'm happy he wasn't right (laughs). Back in the day (that was 7 years ago) dotwork and blackwork weren't in fashion like they are now.

What we love about your tattoos is that they seem so wistful. Do you attach stories to the characters you create? How do you bring out the various emotions in your subjects, in particular the animals?

Actually, yes, I do attach stories to the characters, especially the animal portraits. I think it's absolutely necessary to bring them alive. It happens automatically while drawing them—they get a name and I think about their everyday life and what kind of personality they might have or how it would be to meet them. When I draw scenery I think about how it would feel standing inside of it. The lady heads are strongly influenced by my own dreams and thoughts or, if they are custom designed, by the story of my client.

Why do you tend to avoid color these days?

I learned tattooing in color, which

was important and good. I think it would be weird to say I want to learn something and then just pick a part of it from the start, like a chef would say I want to learn how to cook, but only pasta. I wasn't bad in color tattoos but it never completely felt like I could express myself naturally in red and green and yellow. Like it wasn't my language. I also think color is not necessary or an enrichment for my tattoos.

What are the strengths and weaknesses of tattooing entirely in black ink? For me it's strength only. There isn't anything more powerful than the combination of black and skin. OK, maybe I would fail trying to tattoo a rainbow. But I would try (laughs).

You've done more than a couple of tattoos of Frida Kahlo... are you particularly inspired by her? I have a Frida Kahlo tattoo myself, done by the amazing Alix Ge from France. I wouldn't say that she generally inspires my art or my way to draw—it's more that I'm fascinated by her strong personality and the life she lived. I really love doing Frida pieces, especially if they are combined with parts of her paintings.

We love the tattoos you do of a scene inside of an anatomical heart. Can you tell us a little about doing these? It's funny because the first heart-chamber I drew wasn't even meant to be a tattoo design, but in the meanwhile it's by far the most copied drawing of mine out there. It's a little room inside of an anatomical heart with a simple wooden chair in it and a light bulb, with the caption "you live there." I drew it out of romantic reasons when I moved to Amsterdam. It was a huge surprise that so many people felt touched by that drawing, in the meanwhile I think I have done around 130 of these hearts with personal rooms for my clients. I still like the idea of visualizing

what people love by building little chambers in hearts.

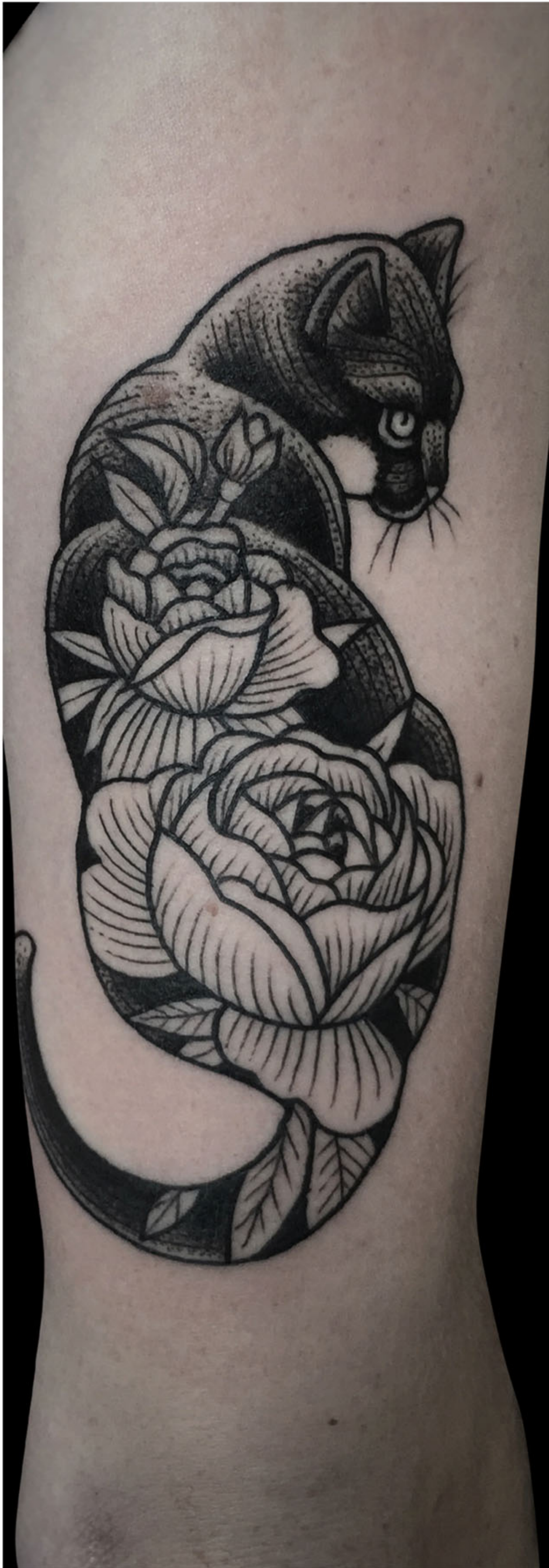
What are your very favorite subject matters to tattoo? Oh, I have no clue. Like every artist I go through changing phases when it comes to favorites. For example, a couple of years back tattooing a lady head made me freak out and now it's one of my favorite subjects. I definitely can tell that I forever love animal tattoos, especially animals I didn't tattoo yet. If anyone wants to get a naked mole rat, please contact me. Seriously. I also like the challenge of tattooing things without a face like objects, plants and scenery. You see, it's hard to tell. Right now I'm totally fascinated by mermaids. I might eventually be a mermaid.

How did you get into tattooing? People ask that a lot and I always have a hard time answering that question, because for me it always felt like it just had to happen and life brought me there naturally. When I was a kid I wanted to be an author. Maybe I became one, just with a different medium.

How do you see your tattoo style evolving in the future? Where would you like to see your career go? I never worked with a master plan in the back of my head and I really appreciate how things fell in the right place naturally so far. Maybe I will feel like using bubblegum pink one day, maybe I want to own my own shop. Maybe I want to be a pool attendant. Who knows? I'm excited about the future myself, and in the meanwhile I try to find out how to be happy.

Let's end it on a silly note... we love the cute little critters that you tattoo. What's the most ridiculous animal related tattoo that you have been dreaming of but haven't had the chance to do yet? Naked mole rat, please.









SOFIA SOUZA

@sofiasouzaart

What year did you start tattooing and how did you break into the industry? I realized I wanted to become a tattoo artist when I was 17 or 18. In 2007 I got myself a coil machine and started tattooing my closest friends. During those first years I was still busy with my art studies, working, and for a while also traveling and living a rock n' roll life. So I had been tattooing just here and there, but I never lost focus on my goal. When I moved to Germany five years ago I made the big step and committed 100% to this amazing art putting all my time and effort in it. And that's when I quit having a life! No, just kidding, but those that really love tattooing know how many days and nights we spend trying to constantly improve ourselves, creating new ideas, learning techniques, taking care of every aspect of the job. All this doesn't leave much time for other things.

As an artist the learning process never ends, this is motivating and sometimes frustrating, but keeps me going and for me it is extremely important to always have a goal. Looking back and seeing where I started makes me proud of where I am now, but not satisfied yet. This is just the beginning!

You tattoo a ton of religious imagery, in particular your "nuns gone bad." Can you tell us a bit about these tattoos? Is there an extra taboo or shock value in inking religious pieces? Tattooing is a visual art, so the first important step when creating a piece is the choice of the subject. The subject should deliver the message fast and clear. Most of the time I like to use images with strong visual impact and high contrast to make the tattoo work like a slap in the face. I am into dark stuff and representing the dark side of religion rather than the classic side is way more fun for me! I think "nuns gone bad" are also a good way to

represent the contrast of good vs. wicked, divine vs. human. I was born and raised in Italy, which is a Catholic country so there for sure is an extra taboo value in inking such pieces there...and I've always been into taboo things (laughs)!

Speaking of shock value, you also do a lot of sexually charged pieces. What attracts you to tattooing bondage scenes? I like the meaning behind such practice, which was originally more kind of spiritual than sexual. After all isn't it the mirror of reality? One side always needs its direct opposite in order to exist and "play the game." There can't be domination without submission as there can't be good without evil or light without darkness.

As I mentioned before, I like images with strong visual impact and bondage scenes are, for me, just a stylistic choice to send out a universal message.

Can you describe the process you go through to create a tattoo? First of all, I need to understand the wish of my customer. Usually they tell me what kind of meaning or message the tattoo should represent and let me create an image in my own style. There are a thousand ways to tell something, and for me telling a story through images is challenging and exciting if I can come up with my own concept. When my customers give me freedom and trust I get really motivated, I put body and soul into my tattoos as I want to pay the trust back!

Once we have decided the theme, I make a selection of pictures of the main subject (or subjects if it is a bigger project) and start putting everything together with Photoshop. Mostly I first stencil it and then free-hand some elements in order to give the perfect flow on the body.

Do you ever find yourself working in color? No. I had been experimenting

with color earlier but I find myself having much more fun with black & grey. Also, I feel it is more classy and timeless than color and better represents my style.

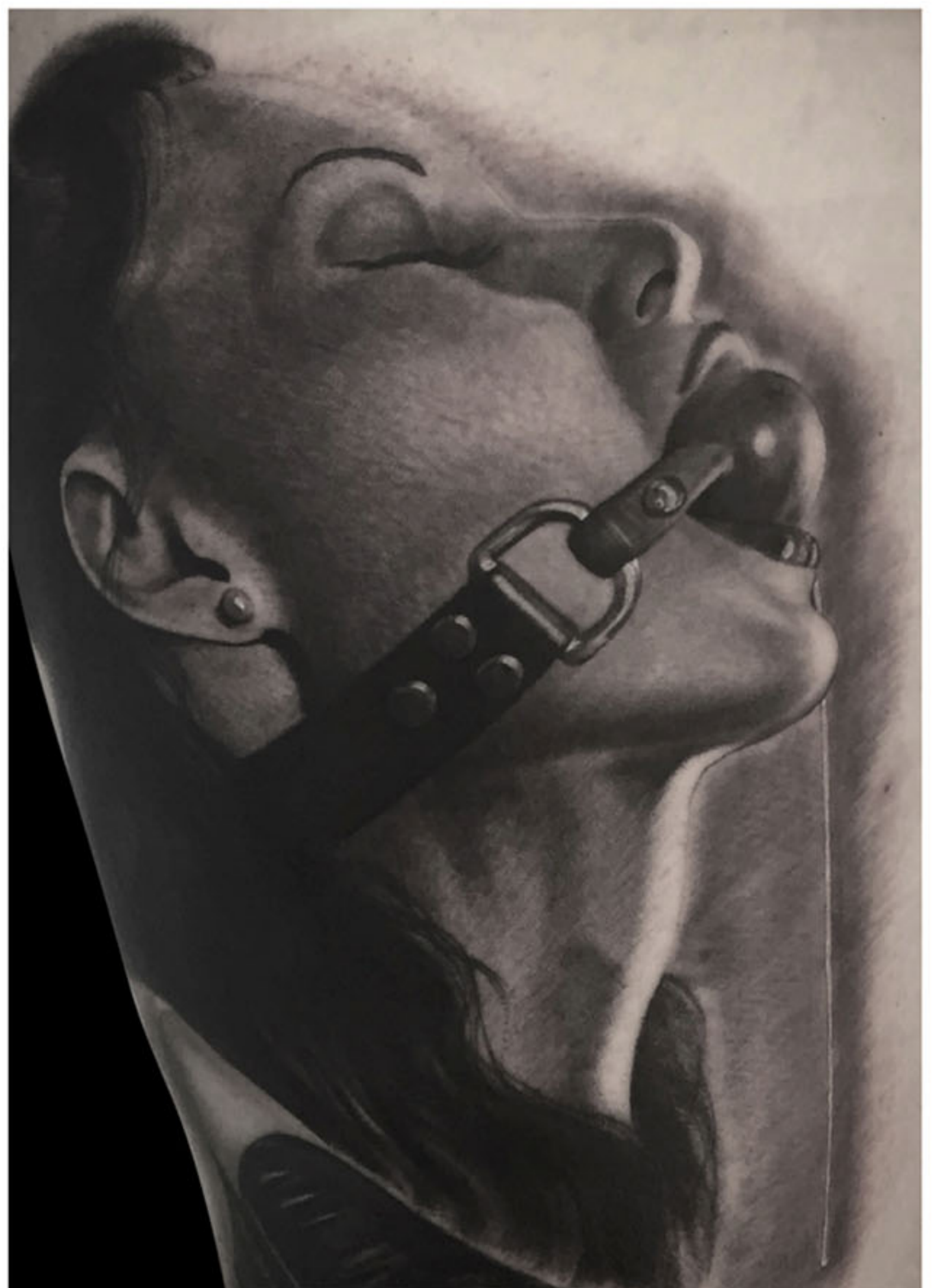
So many of your best pieces are portraits. What are the key elements to consider when creating a portrait? Do you take your own reference photos? A good contrast is the key, in my experience. A lot of times I find photo references through different internet sources and sometimes I take my own photos. I am trying to use my own photo references more often because I see the same references being used endless times by more artists and my goal is to give each customer a unique, special piece. Especially if I represent "weird" stuff, it is really hard to find cool pictures that also have good lightning, values etc. The best way is to take the photos myself.

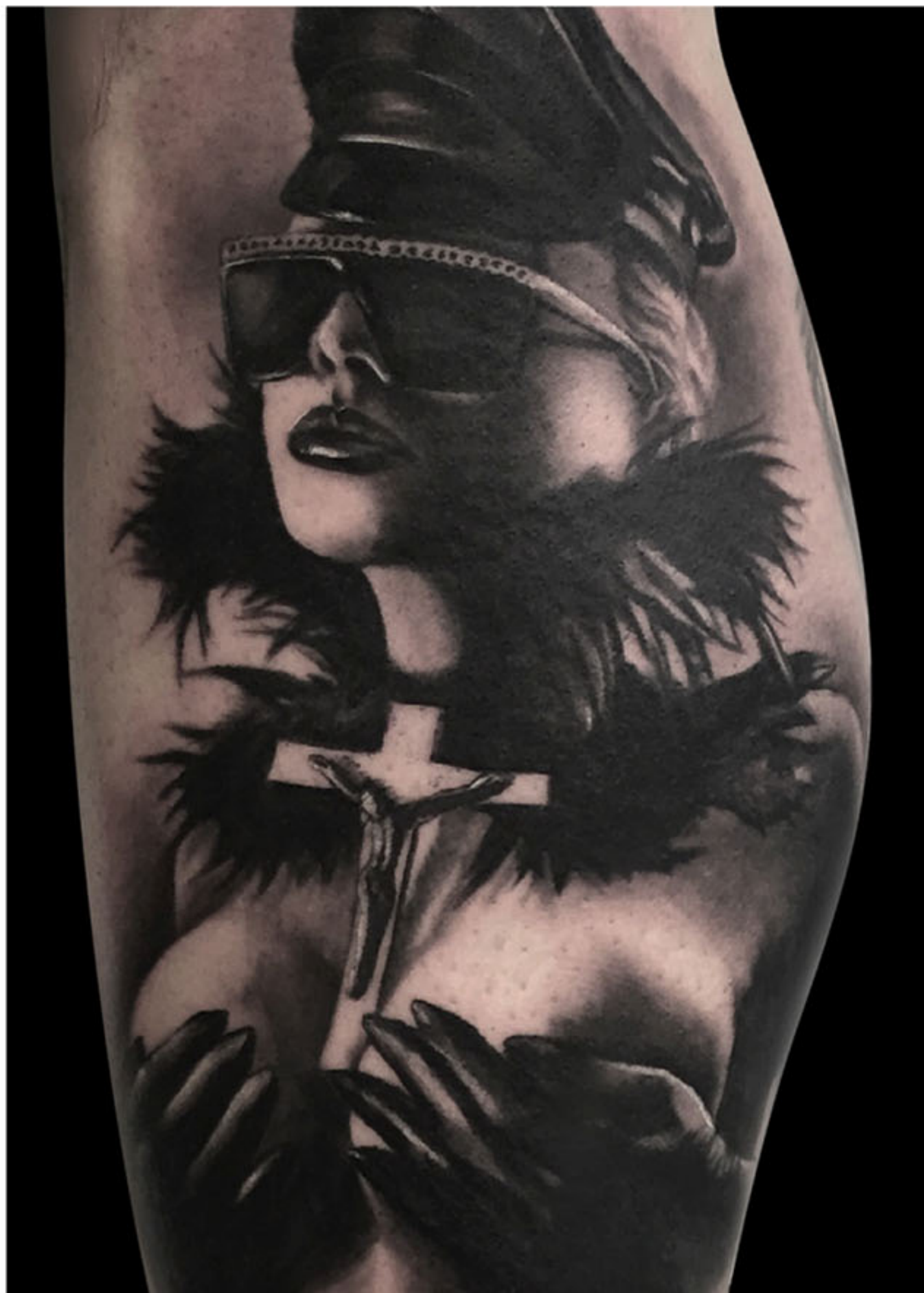
Judging from your Instagram it appears that you are quite the world traveler. How has traveling and meeting different artists all over the world influenced your art? I started traveling again two years ago and I've been pretty much on the road since then, especially last year. I had the chance to see some mind-blowing museums, paintings, architecture and the privilege of meeting and working along some extremely talented artists and beautiful humans. Traveling allows me to grow and become a better artist and person.

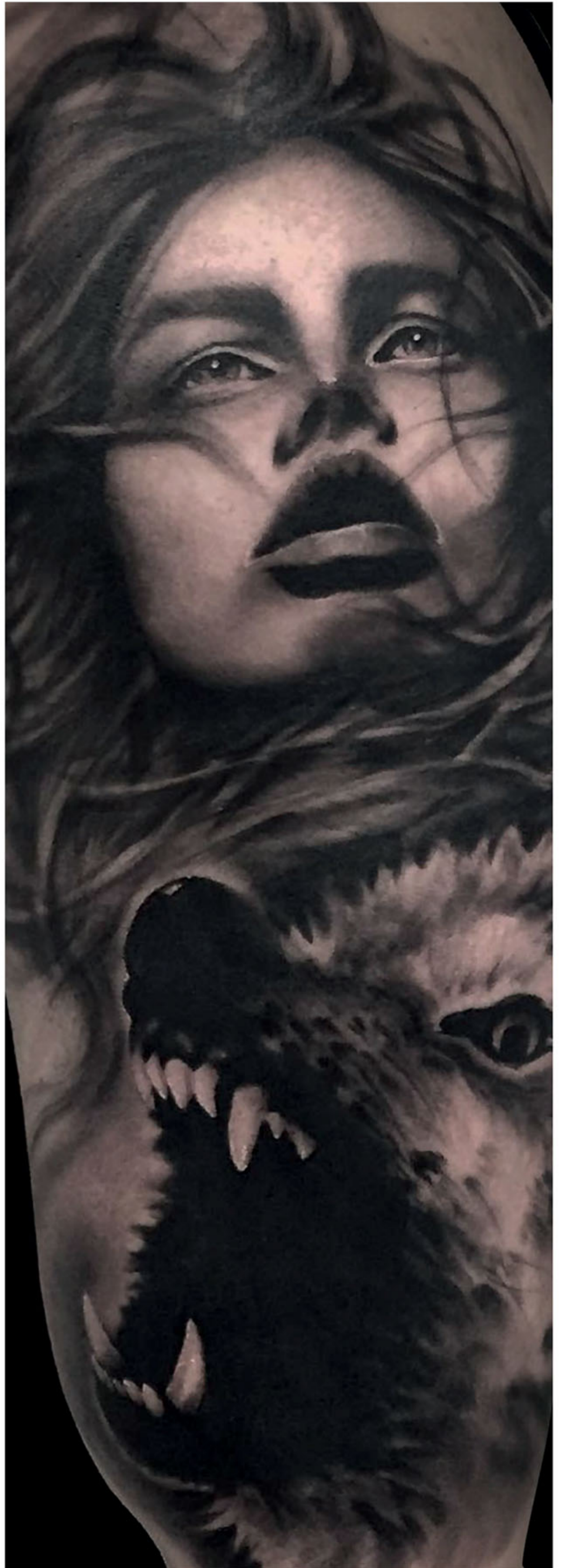
Before someone gets a tattoo what advice do you give them? Trust your artist! Only then will you get the best result!

Is there a tattoo that you haven't done yet that you are dying to do? Sure! More than one! The first one that pops up in my mind is a "seven deadly sins" themed back piece. Reinterpreted in my own style, of course.









SINCE 2004

RAZORBLADE

WORLDWIDE DISTRIBUTOR OF TATTOO, PIERCING, MEDICAL SUPPLIES



PRO ONLY



EVERY TIME



NO EXCEPTIONS

razorbladeproducts.com - 877-777-2967

Kit contains
Tattoo Goo® Renew Enhancing Lotion with SPF50+
- revives older tattoos and keeps tattoos vibrant

Original Tattoo Goo® Salve - all natural, exclusive Olive Oil, Wheat Germ Oil, Cocoa Butter and Vitamin enriched formula

Tattoo Goo® Deep Cleansing Soap - anti-microbial, anti-bacterial

Tattoo Goo® Lotion - silky, non-greasy lotion helps prevent scabbing. Exclusive Olive Oil formula with panthenol for lifelong care

Complete care instructions



better COLOR BEGINS WITH better AFTERCARE

Our complete aftercare kit helps keep tattoos looking fresh and new. These are the world's most trusted petroleum and lanolin free aftercare products!

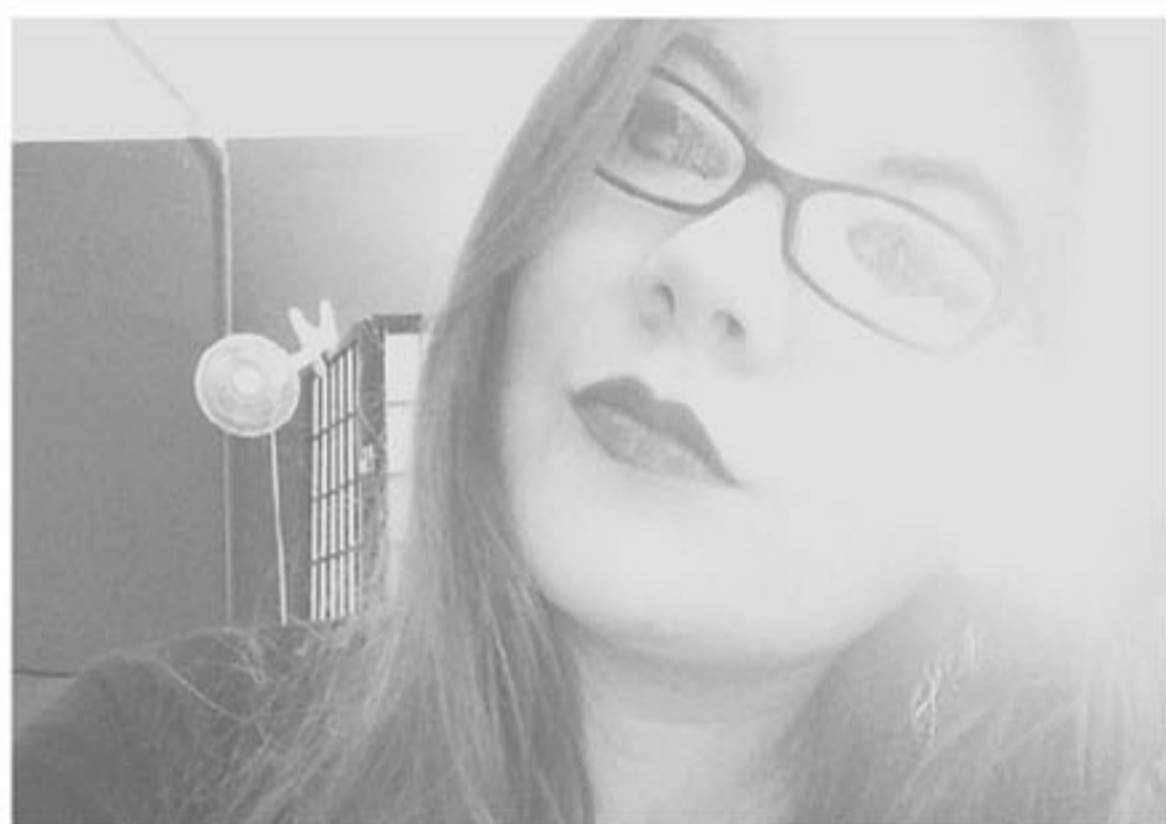


NEW & IMPROVED KIT!

Tattoo Goo®, Color Guard®, Tattoo Goo® Brands logo and the pinwheel logo are registered trademarks of Lakeview Laboratories Incorporated.

Tested & approved by thousands of artists • Millions of applications sold since 1998 • Faster healing time

Available at **Walmart**



@kellymcgrathart

KELLY MCGRATH

We know that you got your start at a very young age, can you tell us about how you got into tattooing? I always knew I wanted to have a career in art. I've drawn and painted my whole life. My father had tattoos and I was always so intrigued by them. My last year of high school I dreamed about becoming a tattoo artist. About a month after I graduated high school I found someone wanting an apprentice and brought them my art portfolio, I was hired on the spot. I was only 17, so it was a really nerve wracking experience, I drove two hours a day and worked for free about 10-12 hours a day, 6 days a week, through my apprenticeship.

What was your first shop experience like? It was awesome. Going to the studio to inquire about the apprenticeship was one of the first times I had ever been in a tattoo shop. It was a whole other world than I was used to. My parents had owned several businesses and this was unlike any other I had previously experienced. It was great though, I jumped right in and started learning about the trade.

How do you describe your style of tattooing? Is that the style that you have always worked in, or did it take you a while to find it? I always find that my style is somewhat hard to describe, I suppose it's just bold, bright and girly. I do two styles right now, cute and colorful Kawaii stuff and I also do ornamental jewels and gems, which are a bit more detailed. It definitely took me a while to find my style. When I started tattooing I had to take whatever walked in the door. I was always so envious of artists who had a clear and cohesive style that was recognizable and

unique to them. I thought I would never find my own style. I've been tattooing for almost eight years and only for about the last three have I been tattooing in "my style" with the cute girly tattoos and the jewel pieces. I came to find those styles through just drawing practice and getting my ideas down on paper or canvas until people started asking for them as tattoos.

Tattooers, especially those of the older generation, can be very dismissive of new styles, especially those that seem to be "softer." As you were getting your start were you ever discouraged from pursuing your style? I've had tattooers tell me that my work won't look good in ten years. I just chuckle. All the tattoos I've seen healed look great, even after a couple of years. I do use bright and pastel colors but always anchor them with a bold black outline and make sure they are super saturated so they will stand the test of time. I am a huge fan of traditional work, I really believe a tattoo should be visible from across the room, so I try to apply that concept to my own work. I try to keep my line drawings simple and my colors bright so it will be easy to see at a distance and will last through the years, but let's be real, every tattoo will "age" a little with time, regardless of style.

What are your favorite subject matters to tattoo? That's a tough one, I have a lot of favorites. The ornamental jewels and gems, anything to do with space, aliens, or UFOs. And animals are always fun. I honestly enjoy all the tattoos I do, my clients come to me with great ideas and we collaborate.

So many of your tattoos make us giggle. Do you ever feel like there is too much

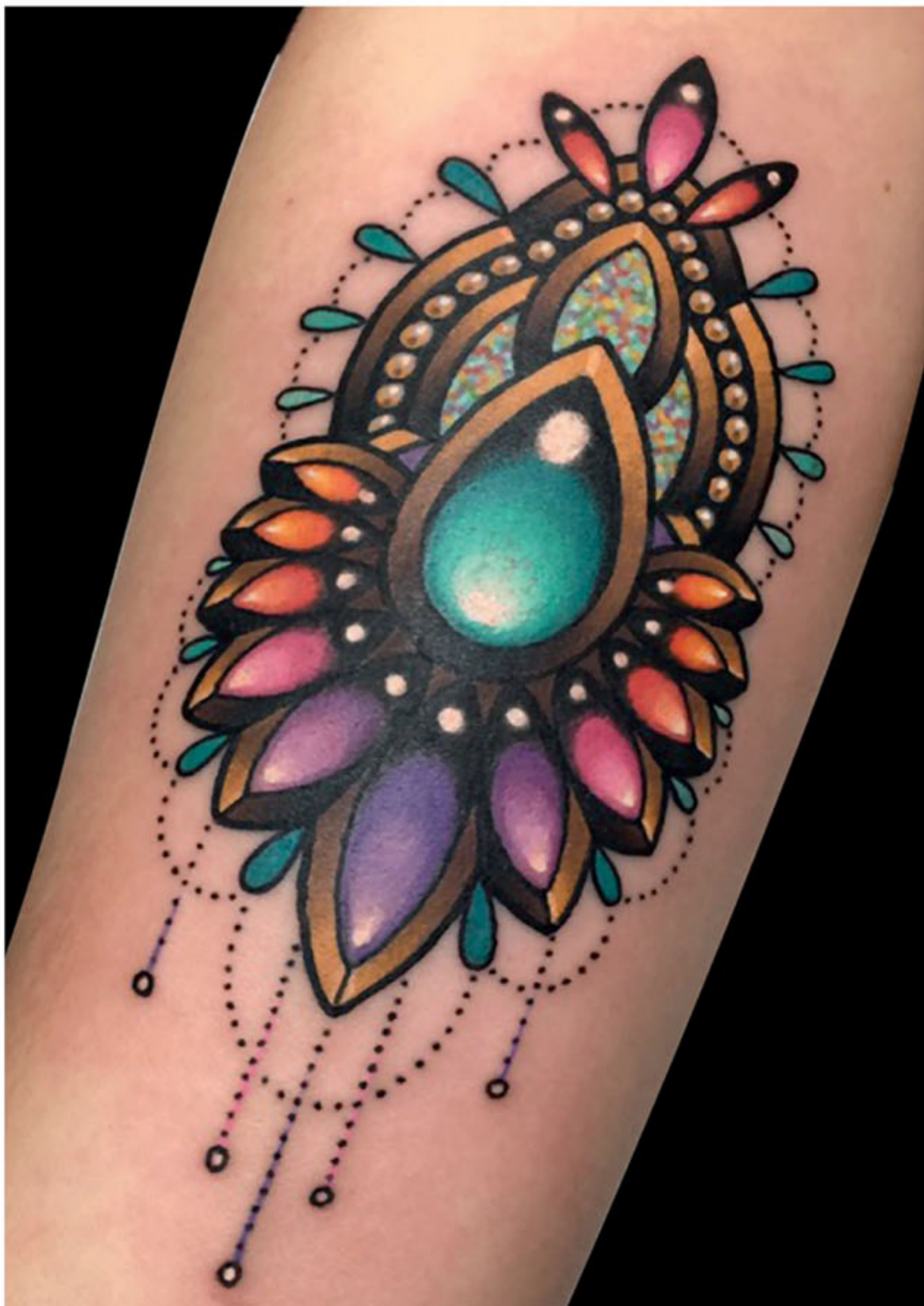
emphasis on a tattoo having a "deep" meaning? Haha yes, I have to credit my clients for the funny tattoo ideas, they definitely give me fun concepts to work with. I really enjoy doing light-hearted pieces. Life is about laughing, loving and enjoying yourself. Why not have tattoos to represent that? I don't think a tattoo has to have meaning, although a lot of the funny ones do have a secret meaning behind them. I think people should probably have a little meaning behind their first few tattoos but past that, who cares? Have fun and get tattoos that make you smile!

We have to ask, how many Lisa Frank notebooks did you own as a kid? Hahaha, too many. Lisa Frank is obviously a huge inspiration. I had all the Lisa Frank accessories as a kid, and still have some. The dolphins were always my favorite.

What inspires you as an artist? So many things! My cute and girly art is inspired by childlike innocence and happiness. Also, I'm a huge space fanatic. I love astronomy and the question of extraterrestrial life. I'm inspired by metaphysics and the paranormal, ancient cultures and the unknown. I live on a horse farm, with full size and miniature horses, chickens, cats, dogs, and a rabbit. Being around the animals and living in the country brings me so much joy, and inspiration. And like any artist, I'm inspired by other people's art.

What's your favorite food to eat and your favorite to tattoo? Are they the same food? Key lime pie! I've actually done a key lime pie tattoo. Pie and cake tattoos are definitely my favorite to do, so I guess they are the same!





Tired of using messy lotions and oils to moisturize and enhance your tattoos?



Try Tat Towels!

- wipes that instantly moisturize and revitalize your tattoos
- not greasy or messy
- safe on all tattoos

Order @ www.tattowels.com

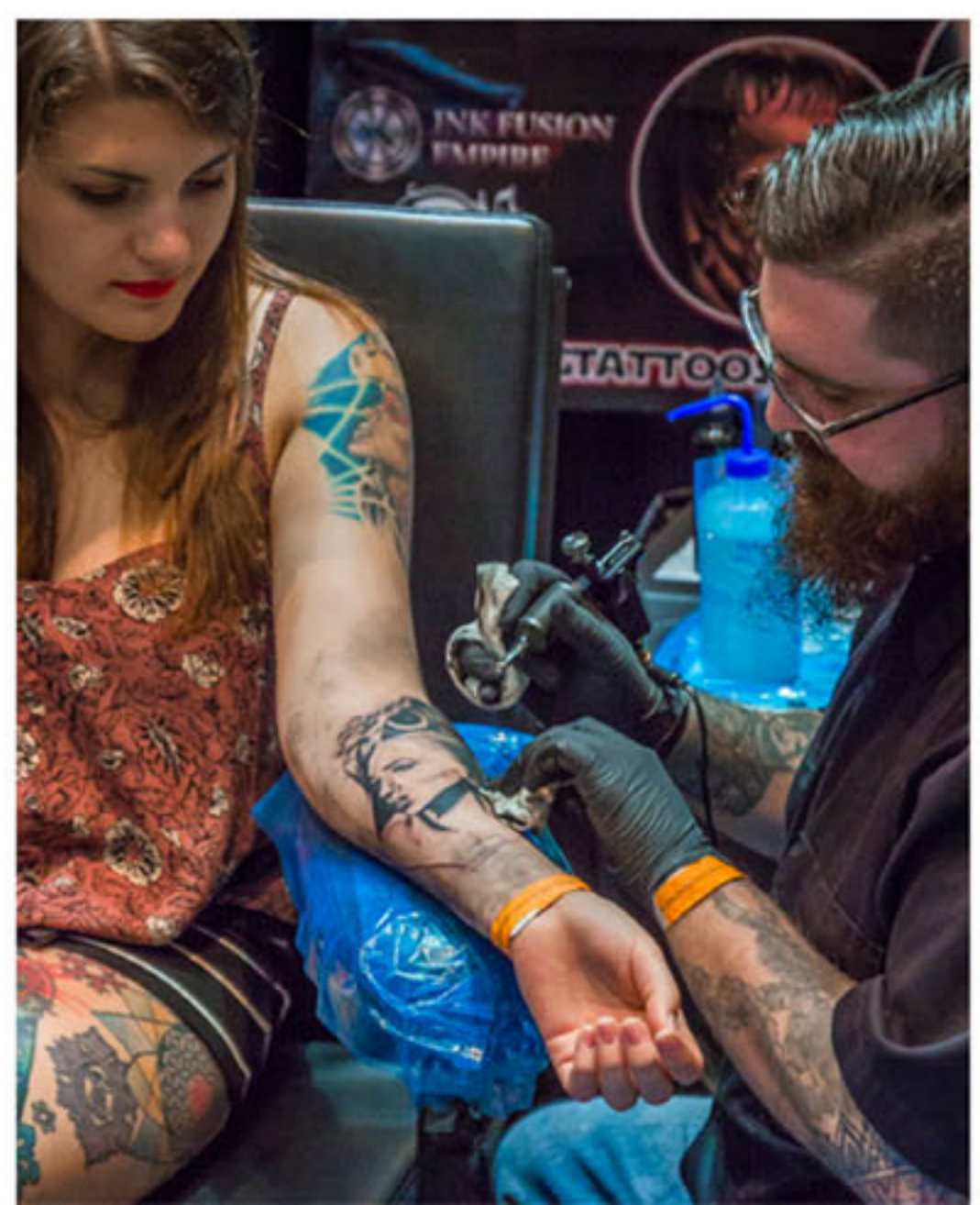
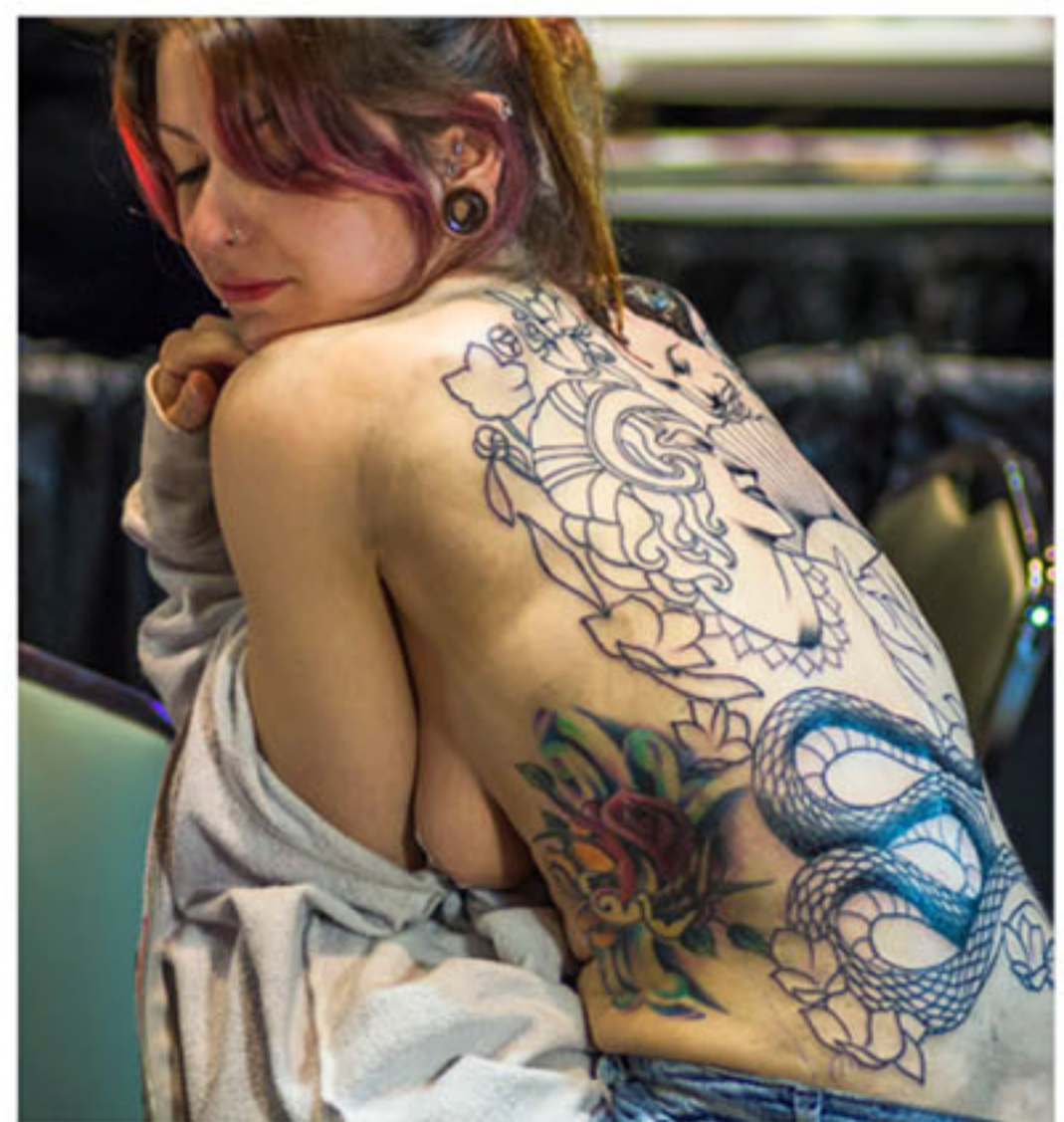
Enter discount code: tats



DEVIL'S HOLLOW TATTOO CONVENTION

photos by Myke D Imagery

It happened again! Fort Wayne, Indiana held its annual Devil's Hollow Tattoo and Art Festival and it was a weekend for the books. Even knowing the eerie legends behind the area, spectators and artists arrived by the busloads. Special guest artists included Big Gus, Jasmine Rodriguez, Arlo DiCristina, John "Yogi" Barrett and many more. Even if you weren't there to get tattooed, there was plenty more for you to do with their extraordinary seminars, crazy sideshows and colorful vendors. While only some artists went home with trophies, they all went home happy after another successful expo at Devil's Hollow.



Electrum



WE'VE WAGED **WAR** AGAINST LOST STENCILS!

The **STRONGEST** stencil application products in the industry


Electrum Stencil Primer is all inclusive and formulated to work with all types of Spirit (TM) transfer papers, freehand stencils, sharpie markers, and skin pens


Contains **ZERO** deodorant or harmful chemicals, Vegan friendly

Made By Artists, For Artists

ELECTRUMSUPPLY.COM

574-975-3632

 [instagram.com/electrumstencilproducts](https://www.instagram.com/electrumstencilproducts)

 [facebook.com/ElectrumStencilPrimer](https://www.facebook.com/ElectrumStencilPrimer)

PAINTED AXE

CUSTOM PAINTED GUITARS

904-282-3433

paintedaxe.com

DEVIL'S HOLLOW



LEATHERNECKS TATTOO



667a 5th Avenue, Brooklyn, NY 11215
718-499-9465

LeathernecksTattoo@gmail.com
[@LeathernecksTattoo](https://www.instagram.com/LeathernecksTattoo)

SULLEN FAMILY ARTIST
JACK RUDY

Sullen

WATCH THOUSANDS OF TATTOO RELATED VIDEOS ON YOUTUBE



YouTube .COM/SULLENTV



**SHOP
SULLEN**

www.SULLENCLOTHING.com
10% OFF WITH CODE **SULLENTV**



Villain Arts Tattoo Conventions

villainarts.com

Wildwood

August 12th - 14th 2016

Cleveland

February 24th - 26th 2017

Tampa

September 16th - 18th 2016

Chicago

March 17th - 19th 2017

Minneapolis

January 13th - 15th 2017

Baltimore

April 7th - 9th 2017

Philadelphia

February 10th - 12th 2017

Louisville

April 28th - 30th 2017

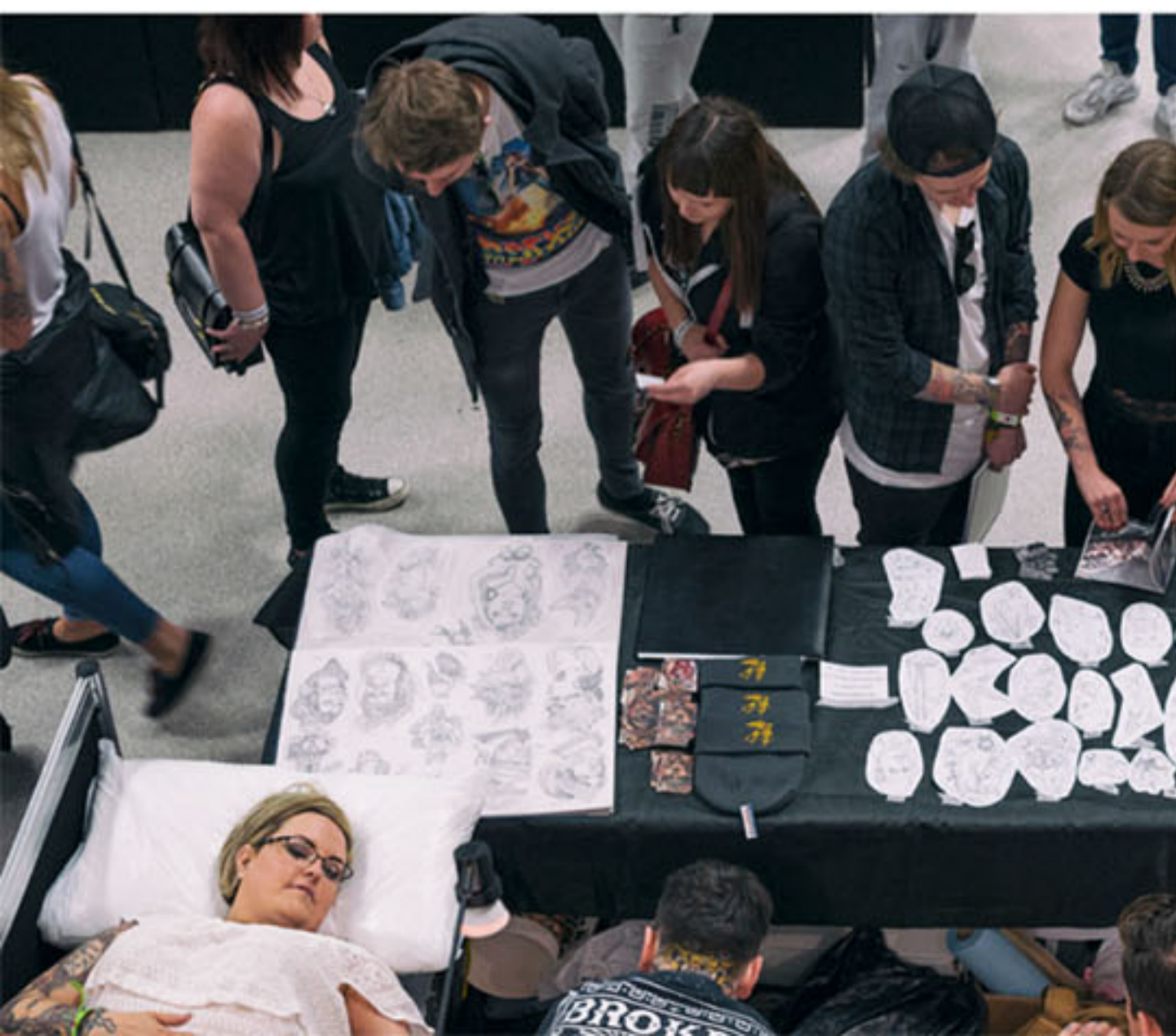
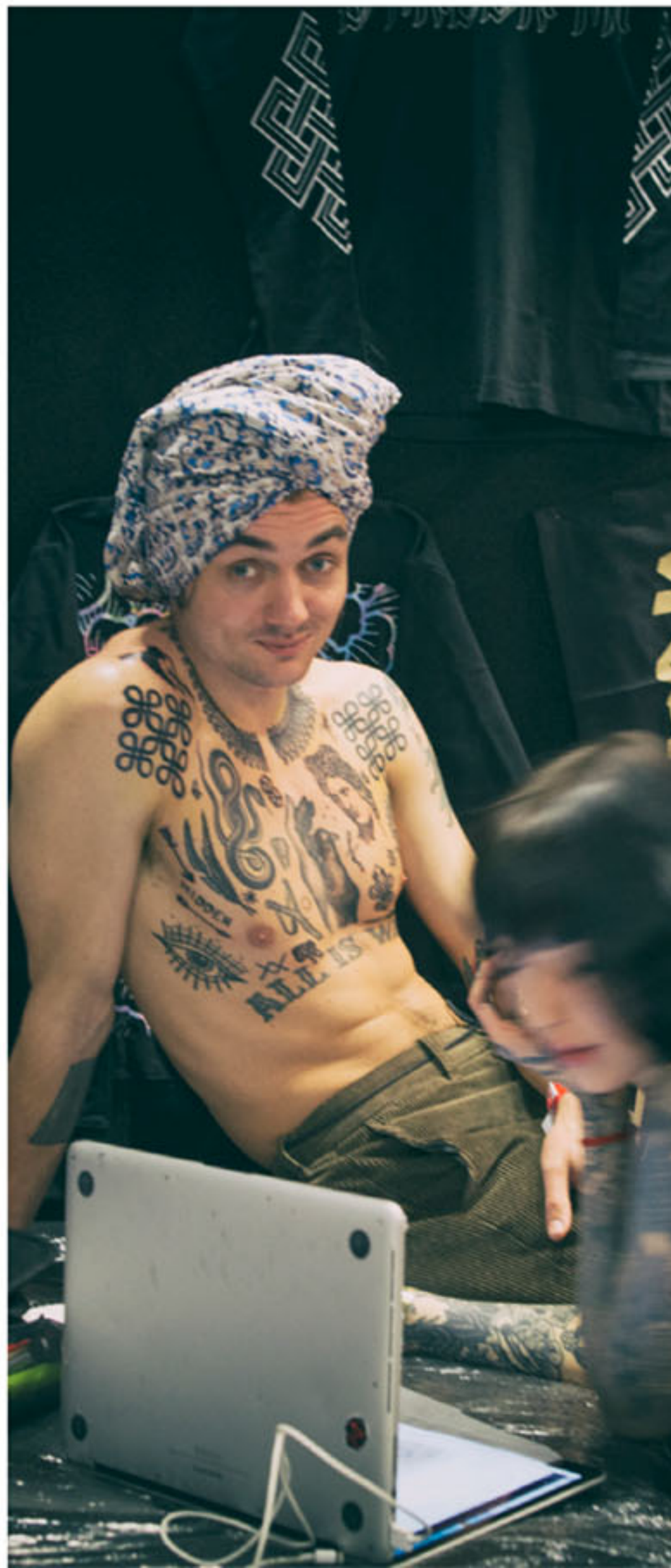
Kansas City

May 19th - 21st 2017



BRIGHTON TATTOO CONVENTION

The Brighton Tattoo Convention has just celebrated its 9th year of excitement! With hundreds of international tattoo artists, thousands of tattoo lovers joined them for an amazing weekend in a bigger venue with an incredible sea view. Along with the artists, there was plenty to do for those not getting tattooed. Convention goers got to enjoy vendor booths, wild sideshows, and even an indoor car show. Some of the incredible artists working at this year's convention included Dave Tevenal, Jondix, Kelly Violet, Big Meas, Scott Move. If the 9th expo was this incredible, we can't imagine how big they are going to go for their 10th!



SLOT-LOCK™

NEEDLE CARTRIDGE

ROUND ANGLE LINER TIPS

BETTER BY DESIGN



BRIGHTON

facebook.com/billyh
bookings@billyh
@billyh



Inked

PRESENTS

CALIFORNIA

GOLDEN STATE

T A T T O O E X P O

★ JANUARY ★

27TH, 28TH, AND 29TH 2017

BRINGING THE BEST
TOGETHER IN THE WEST

HOSTED BY
CARLOS TORRES & NIKKO HURTADO

INKED



KWADRON



CAM'S SUPPLY INC.
www.camsupply.com

INK-EEZE

Eternal Ink
Bringing You The Brightest Colors Ever

Metal Mafia



World Famous



StarBrite Colors
Good Ink. Stay In.

MASTER OF CEREMONIES **RICHIE BULLDOG**

★ BOOK YOUR BOOTHS NOW ★

PASADENA CONVENTION CENTER

300 EAST GREEN STREET

PASADENA, CA 91101

WWW.GOLDENSTATETATTOOEXPO.COM



KANSAS CITY TATTOO CONVENTION

The 2nd annual Kansas City Tattoo Arts Convention kicked off May 13th through the 15th and was a weekend to remember! With over 175 international artists flocked to Missouri, the event was filled with tattooing, burlesque shows, live painting, pyro performances and much more. Special guests from *Ink Master* such as James Vaughn, Kyle Dunbar, Dave Clarke, even made an appearance. Don't feel bad if you missed this crazy show, because the 3rd annual Kansas City convention is already in the works for next year.



ATLANTA

TATTOO EXPO

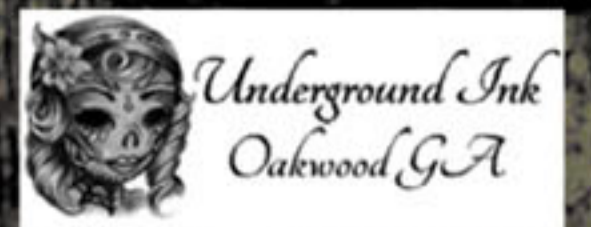
AUGUST 19TH-21ST

PRESENTING THE 20TH ATLANTA TATTOO EXPO!

LOCATED AT THE SHERATON ATLANTA HOTEL:
165 COURTLAND STREET NE. ATLANTA, GA 30303

TO RESERVE A ROOM CALL: (404) 659-6500.

TO RESERVE A BOOTH CALL: (404) 222-8385 OR
(770) 806-0054.



EVOLVED TATTOO MACHINES™



BISHOP

TATTOO SUPPLY
FOR ICONS, LEGENDS AND FUTURE PRODIGIES



TELL THE STORY WITH PRECISION EQUIPMENT

PREMIUM TATTOO PRODUCTS

FANTOM
PREMIUM TATTOO PRODUCTS

INK+EEZE
TATTOO PRODUCTS



NOCTURNAL
PREMIUM TATTOO INK



Eternal Ink
Bringing You The Brightest Colors Period

RINSE CUP
CLEAN UP

WWW.BISHOPTATTOOSUPPLY.COM



/BISHOPROTARY



@BISHOPROTARY

TATTOO ARTIST OWNED • MADE IN THE USA