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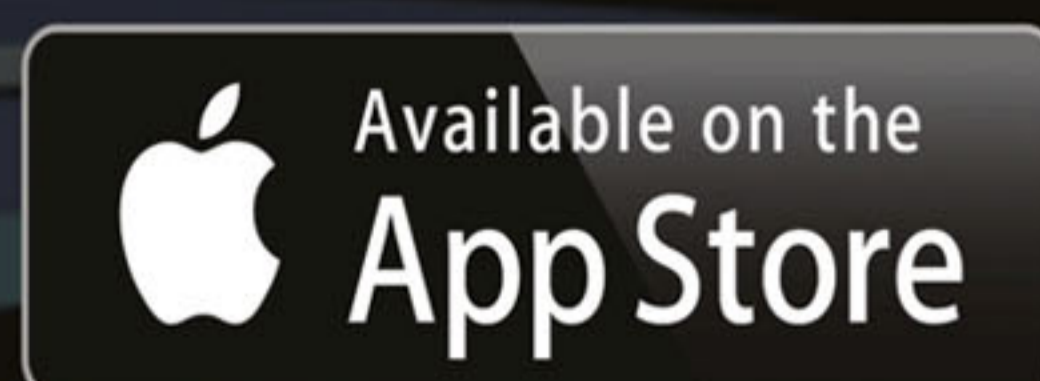
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Cover: Jwoww wearing a bodysuit by ForPlay, faux multi-color fur jacket by Landau, rosary necklace by D&G.
Photo by Kareem Black, styled by Stephen Cucci + Darius Baptist, hair by Joeli Fox, makeup by Kathryn Bee
Above: Wearing metallic leather bra and panty by ForPlay, stockings by Wolford

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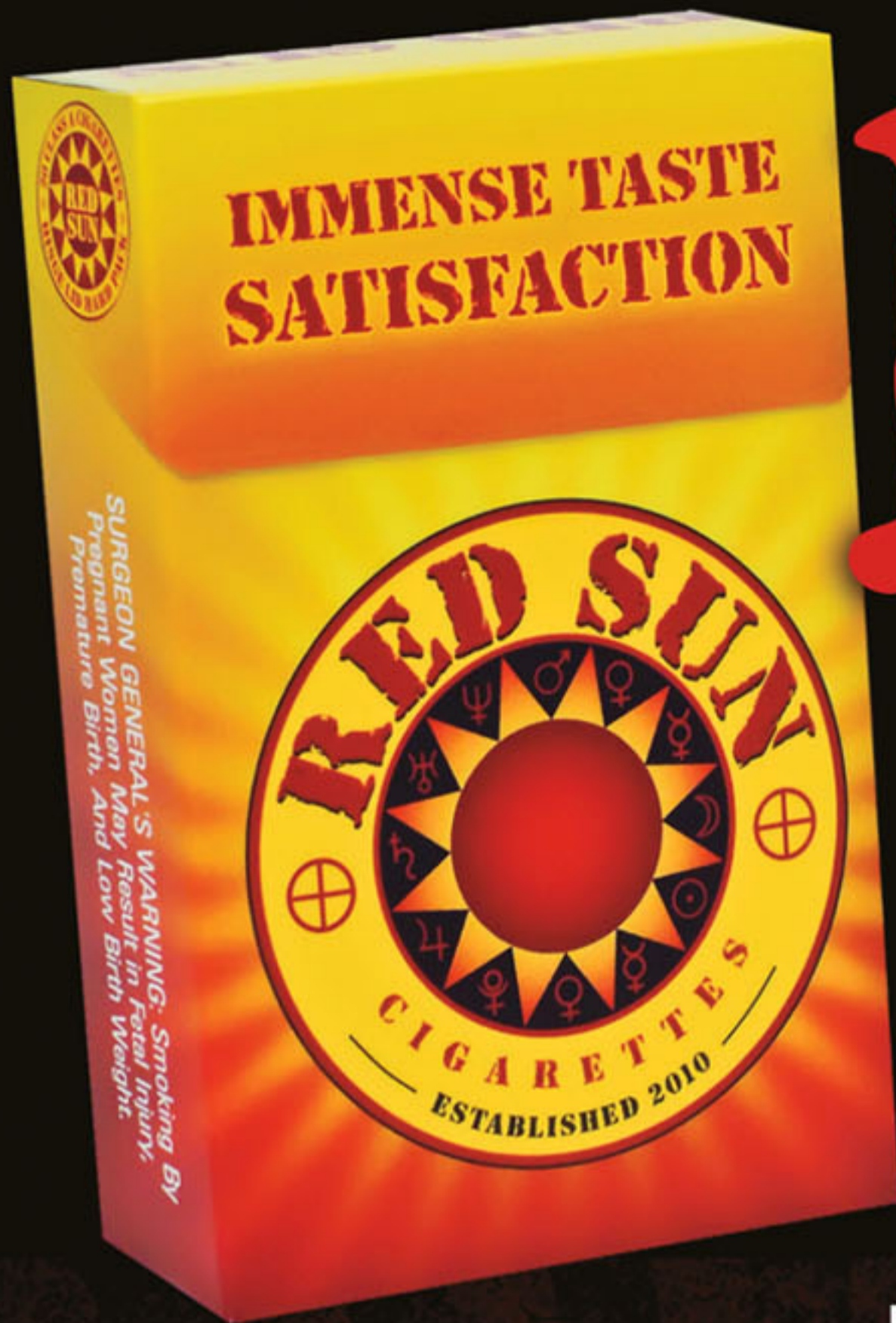
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As an editor of a tattoo lifestyle magazine, people are constantly coming up to me and rolling up their pant leg or pulling down their shirt and saying, "Check out my awesome new piece!" Most of those tattoos are iffy, so to spare their feelings I've practiced the rote response of, "Hey, good for you," followed by a stoic expression.

It's called "resting niche face."

You probably have worked on your own knee-jerk expression if you work at a tattoo shop. If you don't work in our field or a specialty with subjectivity, think of the face you make when someone shows you an ugly baby. No, Laura, not all babies are cute!

Why are there so many bad tattoos out there? We at *Inked* think it's a matter of education and dissemination. For instance, Justin Bieber has crazy money and hires incredible artists, yet he asks for shit work. Perhaps if he and other celebrities—the most visible ambassadors of the tattoo world to the mainstream—were aware of the sublime tattoo art being created today, the entire game of tattooing would be upped. For that, our Creative Director Ian Sami Hajar created The Guest Spot. This is a room in our NYC office that World Famous Tattoo Ink transformed into a working tattoo shop. When we hear of a celebrity needing a tattoo, we invite them in to consult and get tattooed by elite artists.

One such celeb who got inked at *Inked* was JWoww with whom we paired *Ink Master's* Sarah Miller for a unique Disney sleeve. See the work in "Bibbidi Bobbidi Boo" which was shot in a Helmut Newton-inspired style by Kareem Black (4). Perhaps JWoww's new sleeve and "hot, sexy mom look" (both her words and mine) will serve as a muse for the incredibly talented oil painter Chris Guest (3) who has a talent for putting tattooed women onto canvas. Ogle his work in "Stroke of Genius."

'Tis the season for gore. To get into the mood, check out our exclusive piece with special effects legend and *Face Off* judge Glenn Hetrick, shot by Chad Michael Ward (7). New Years Day frontwoman Ash Costello shows her bloodlust to Brandon + Banks' (2) cameras. The dudes at Scumbags and Superstars get a little freaky with pins and patches for fashion. And with some never-before-seen photos from his new book *Morbid Curiosities: Collections of the Uncommon and Bizarre*, Paul Gambino (8) will make your tattooed skin crawl.

Others from the *Ink Master* orbit in this issue include last season's fan favorite and winner Anthony Michaels, interviewed by his wife Kasey Michaels (6) by our request (who else knows how his mind works better?). And to kick off Season 8 of *Ink Master*, billed as "Peck v Nuñez," judge Oliver Peck (5) gives his definitive rules on tattooing. He's got no resting niche face.

Rocky Rakovic
Editor-In-Chief
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WEDDING



CONSIDER THIS OUR WEDDING PRESENT. OH, AND PUT US DOWN FOR THE FISH OPTION, AND WILL IT BE OPEN BAR? From Devin Copher: "We picked up our first issue of Inked and we love it! My fiancé and I are getting married in September so by the time everyone reads this she will be Mrs. Brittany Copher. The artist who did the pieces is Keith Miller of Bleed Blue Tattoo and Piercing in Lexington, KY. We chose the wrists because we want to work on full sleeves and we want a strong piece as the foundation. My fiancé and I have faced difficult times both individually and as a couple. Without love and support we would have faltered. These pieces are a reminder that in the future when we are dealing with struggles and it feels like the world is against us, we know that we have each other and our love to get us through."

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ASHELY NICOLE SHELTON AS HARLEY QUINN

Chris Henderson This chick is 100 times hotter than Margot Robbie but I don't know if she can act.

Jesse James Church Ashley is as beautiful as they come, inside and out. She is a truly beautiful soul.

Brian Nishikigoi Gartlan So much better than the one they cast. Much more believable.

Serina McGee Unless she's running around killing people and is a true psychotic she can't possibly be more wild than the real Harley Quinn. Just saying. [Editor's Note: Err, Harley Quinn isn't real.]

STITCHED UP HEART

Jennay Bloome Your story and music mean more to me than you'll ever know.

FLOGGING MOLLY CRUISE

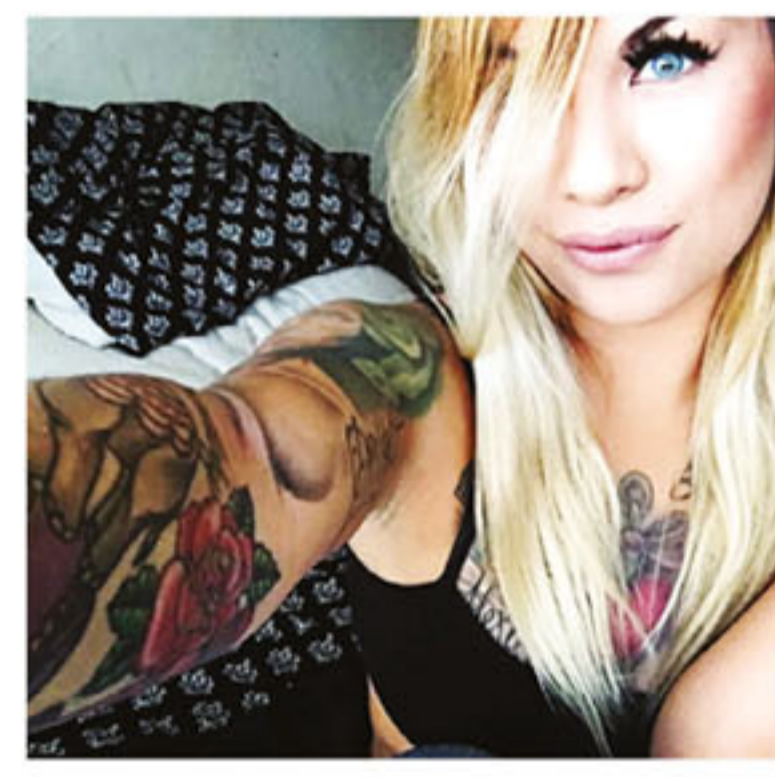
Richard Johnson Great job on this, man! Still such a fun read!

Fred Chamberlain You could have robbed Williamsburg blind during this.

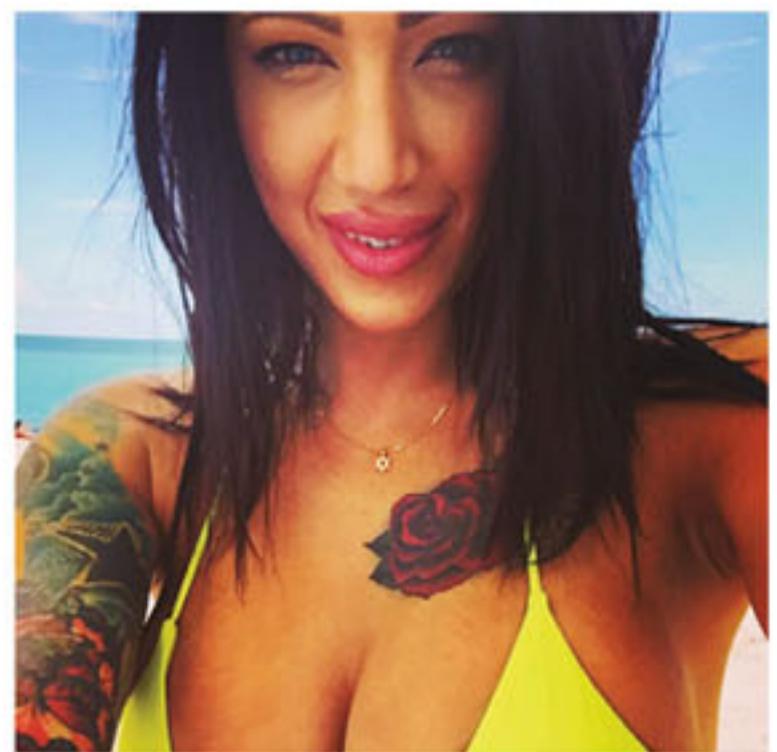
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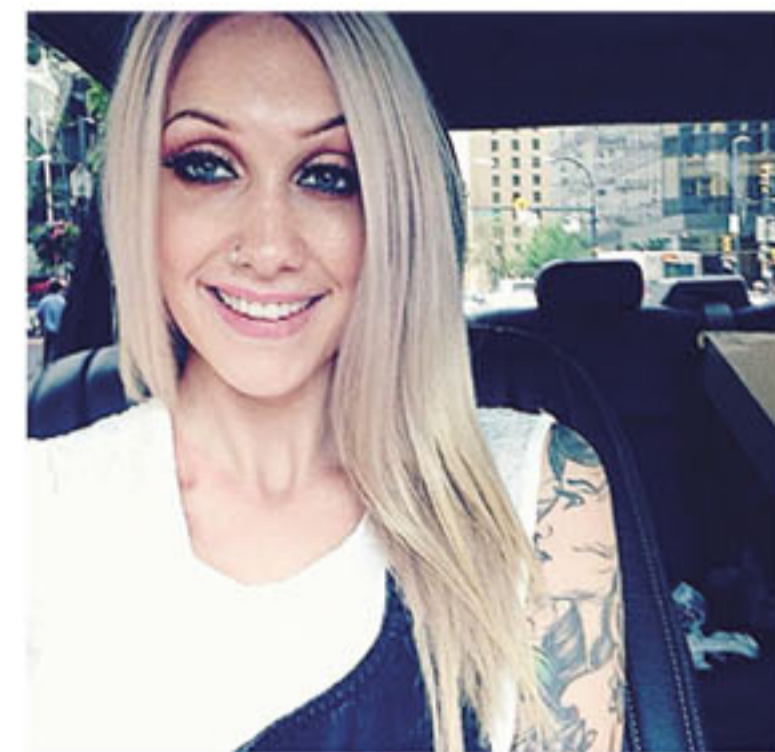
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TATTOO OF THE MONTH



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MY FAVORITE

NK

photos by Creative Instincts | hair and makeup by Emily Cutts



“With tattoos I never feel naked,” says this girl named Eric Liyah Kane. She’s a 29 year-old international cover model from Poland who is covered in tattoos. She didn’t go under the needle until she was 22 years-old, the first was a piece with wings on her back that she now believes needs to be freshened up with new ink and a new meaning—any takers for a cover-up job?

Her favorite tattoo is the big, badass wolf done by Amber Jane, a fresh talent in the tattoo world who is adept at black and dot work tattoos. The wolf took 10 hours to complete and is named Augustus.

Eric’s real-life lupine companion is actually a Shih Tzu named Tesla, after the “father of electricity” Nikola Telsa. Yes, there’s a beautiful mind behind her gorgeous face. Eric is also a devotee of Charles Bukowski, and when she is not pouring over his poetry, she enjoys debating the attributes of super heroes and hypothetical dilemmas.


Like, hypothetically, could vampires exist? Eric is fascinated by vampires, so much so that she endured dental surgery to have killer fangs. Her pointed teeth combined with her incredible green eyes, split tongue and collection of body art make Eric a unique beauty. There are more plans for body modifications and also some unique piercings but telling you would ruin the surprise...



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STROKE OF GENIUS

Lowbrow art is elevated by the brush of Chris Guest

While there are posh gallery shows and even museum installations of tattoo art, our main medium of skin is still not generally accepted into the fine art community. You can debate whether that is a good thing, but what can't be disputed is that most fine artists struggle when trying to paint tattoos.

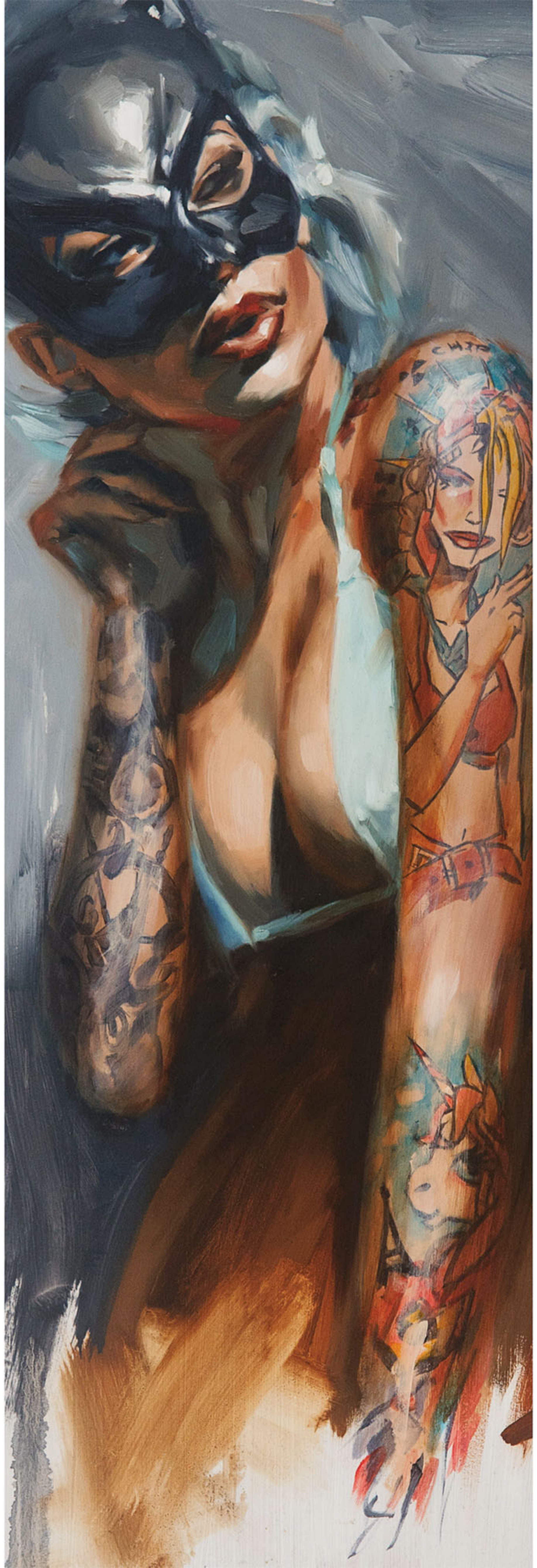
Not Chris Guest. The UK-based artist depicts tattoos better than most any oil painter in the world.

Guest admits that he is not exactly sure why skin art is part of his muse. "I've been interested in tattoos for such a long time, and I liked the challenge of trying to make tattoos look good with oil paint," he says. "I did try a few landscapes, abstracts, random things like that, but would soon get bored and would always get drawn back to painting interesting-looking people with tattoos."

Perhaps the reason why we don't see better tattoos in painted imagery is because though skin tones are taught in art school, the minutiae of ink isn't. Well, Guest is altruistic to the art world enough to share his secrets through his painting workshops—further bridging the gap between the lowbrow and highbrow scenes.

He, himself is tattooed mostly by Traditional American and Japanese designs—including some pieces by Lou Molloy. Guest's creations have been displayed in art galleries as well as tattoo parlors and conventions. When we asked the man who straddles both tattoo set and the fine art culture about if the two worlds collide on his canvas, he says, "I guess it is two subcultures coming together. I like to think I'm inspired by the people around me and associated with, and hopefully my work will tell a story of a certain era one day, in the way Van Gogh painted people around him in the cafes of Paris, and Warhol made certain celebrities of his era into works of art. It does appear tattoo culture is rightly heading towards fine art. The standard seems to be getting higher all the time, so it will be interesting to see where it leads."

While he's a wizard of making tattoos through brushstrokes, he isn't going to grab a tattoo machine anytime soon. He tried his hand at tattooing before, "only briefly, and none on real skin." Guest says. "I started messing around with it, but got too busy with painting, so had no time to invest in it. Tattooing for me, is similar to painting, in that you can't approach it half-heartedly, you have to give it your all if you want to be any good at it. It deserves more respect than that." —Robert McCormick








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WHAT ARE YOUR REGULARS LIKE?

Amazing! They have become friends.

WHAT DO THEY THINK OF YOUR TATTOOS?

They say my tattoos are sexy and unique.

WHAT IS YOUR FAVORITE TATTOO?

The names on my hips because they are for my nieces.

HONESTLY, IS THE COFFEE GOOD?

I'm not a big coffee fan, but have been told I make good coffee. However the mixed energy drinks are amazing!

WHAT'S YOUR FAVORITE THING TO DRINK AT WORK?

A creation of my own called Jenaë's Pleasure. It is Kiwi Redbull with strawberry, peach, guava, and passion fruit syrup.

HAVE YOU EVER BEEN SCALDED BY THE ESPRESSO MACHINE?

No, ha ha!

Photo by RC Rivera

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Suntory Hakushu 12 Year-Old

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Bailey's Irish Cream

Basically a sweetened creamer with booze. Add to coffee for a "Fighting Irish Coffee"

Captain Morgan Spiced Rum

The least assertive spiced rum—and that's a good thing. Add to cola, obviously, for a "Tom Tupa Libre"

Ron Abuelo Anejo Rum

All-plastic bottle in case of metal detectors. Add to lemonade for a "Ron Mexico"

Woodford Reserve Bourbon

Can you tell we like whiskey? Add to Dippin Dots and root beer for the "Annexation of Puerto Rico"

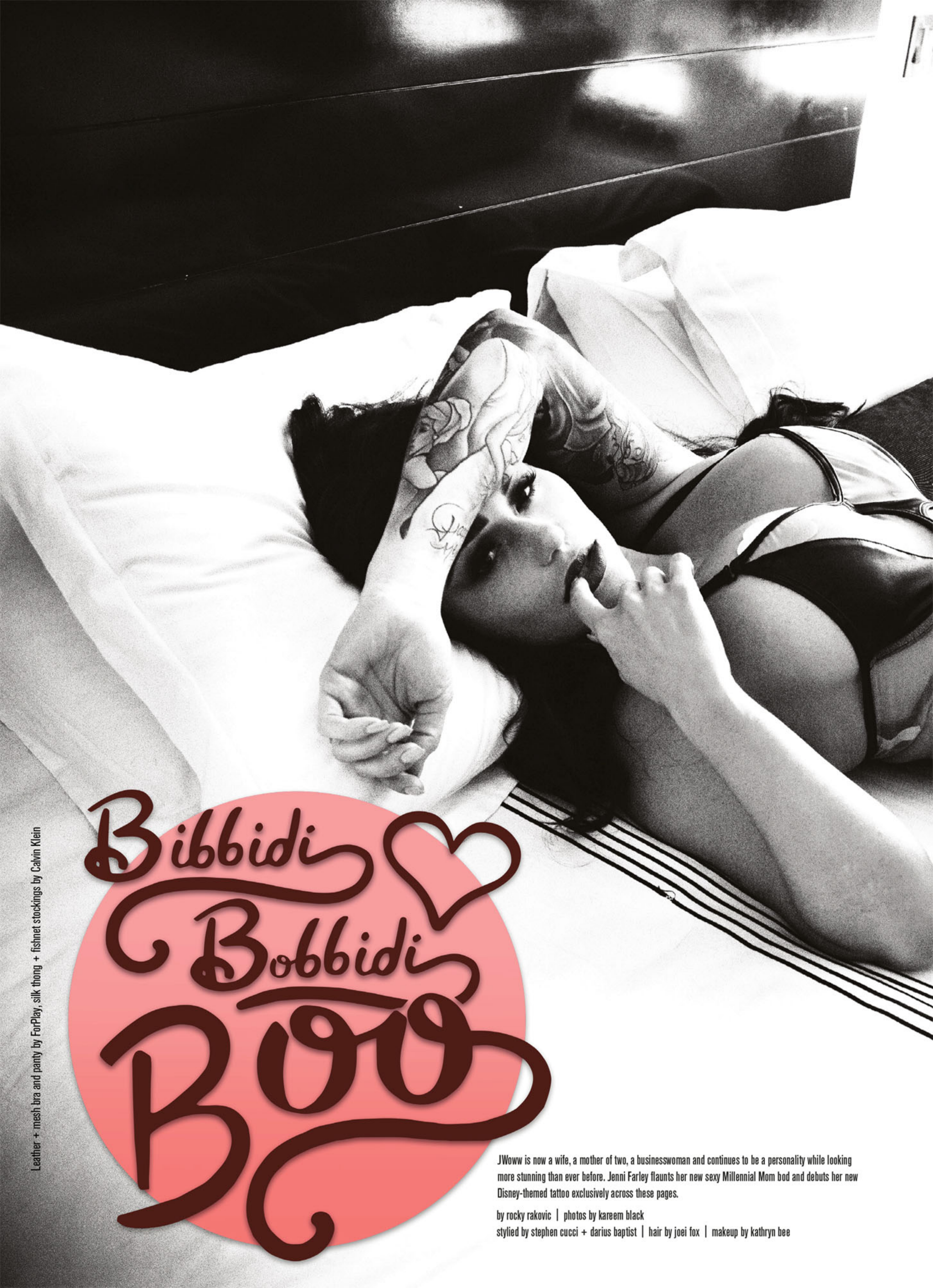
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Bibbidi Bobbidi BOW

JWoww is now a wife, a mother of two, a businesswoman and continues to be a personality while looking more stunning than ever before. Jenni Farley flaunts her new sexy Millennial Mom bod and debuts her new Disney-themed tattoo exclusively across these pages.

by rocky rakovic | photos by kareem black
styled by stephen cucci + darius baptist | hair by joei fox | makeup by kathryn bee





It's a tale that's old as time. A little girl is raised on Disney films but when she grows up and leaves the comfort of Neverland she finds out that there is no Prince Charming, nor do we even live in a feudal society that allows for royal titles, painting with all the colors of the wind is only possible while on psychedelics and you can't take two dogs into an alley and try to get them to share a strand of spaghetti—canines are notoriously terrible at sharing.

Jenni "JWoww" Farley is one of those girls.

"I wanted a knight in shining armor on a white horse riding into the sunset," she says. "Once I realized that wasn't going to happen, I was screwed up for a little bit. As you grow up you realize that relationships are hard work and that nobody's life is going to be a Disney movie. Even though Roger Mathews is the love of my life and the one for me, I learned there are no fairy tales. Every day isn't 'Once upon a time.' You have to put in work and compromise with the one you decide to be with."

That was the impetus for her Disney sleeve. Former *Ink Master* contestant Sarah Miller started to tattoo JWoww in the *Inked* offices, worked on it in our booth during the Empire State Tattoo Convention, and then finished it at her house in New Jersey. The tattoo is a series of iconic Disney couples, and like with most couples, they look happy from afar but when you get a good look at them something is amiss. "It is sort of like 'Happily never after,'" says JWoww. "I took my four favorite Disney love stories and flipped them so they are more rooted in reality. So with Ariel and Eric, Eric is looking away like he wants nothing to do with her and Ariel is looking at him with desperate puppy-eyes. For Beauty and the Beast, he is a real beast. Sleeping Beauty overdosed and is dead. Her prince is crying over her because he knows that he pushed her to that limit. And Cinderella's prince is beating her. To me, that is the reality of relationships, they are crazy and take hard work—not that happily ever after bullshit."

When asked which Disney character her husband Roger would be, she answers: "I always say the Beast, even though he saved me, I saved him. We have a very Beauty/Beast mentality."

And for Snooki: "She'd be Sleeping Beauty only because her true form only came out once she met Jionni. She flourished into such an amazing woman after she met her husband and had kids so it kind of makes me proud. Sleeping Beauty was her new chapter, when she woke up."

Though she put her own spin on classic tropes, JWoww is quick to say that she is a "huge, huge fan of Disney." When she first moved to New York City her goal was to learn animation and work for the Mouse, but then she was offered a spot on *Jersey Shore* and her life went in a different direction—the animated character on screen was JWoww. Seven years after America got to stroll the Seaside Boardwalk from the comfort of not having to actually go to the Seaside Boardwalk, JWoww is ready to premiere the second season of her and her best friend's show *JWoww and Snooki: Moms With Attitude*. She has her own app, a tanning line with Australian Gold (including a tattoo protector) and is poised to launch makeup line JWoww Cosmetics.

"At the beginning of *Jersey Shore* I didn't know how to do makeup for shit," JWoww says. "I looked God-awful. The Jersey-over-tanned-super-thin-line-eyebrow look was just not working for anyone, including myself. So as years went on I really started to learn and appreciate makeup from great makeup artists and I became good at it. I noticed with a lot

of bronzers and eye palettes that you can spend a ton of money on but not get quality. I had the privilege to meet up with a company that made me a phenomenal lip line that is not sticky and is rich in pigment. Like with my tanning line, I want to bring customers wonderful products within reason of the everyday working-person's budget. You can get three products for \$30 and hopefully from there we move onto eyes and bronzers and take it to a whole other level."

JWoww's customer is like her: she is finding herself and realizing that the Disney fairy tale isn't coming to life. While there is no glass slipper, there is a magical red lip color that's smart enough for the ball/club, the office or when you have to "make the fire, fix-a breakfast, wash the dishes, do the mopping..."

"Back when I was on *Jersey Shore* I was young and dumb and living it up with no responsibilities," JWoww says. "But I have no regrets. The phenomenal experiences I had in my early 20s allowed me to grow into this human being that I am now. Your motivations change when you get older, I can't party like I used to and I don't even try anymore. Because I am up every day at 6:30-7 o'clock, I'm in bed by 9 every night. I truly value that I am a kickass mom, wife and businesswoman while I am also a hot, sexy Millennial mom who is on the cover of *Inked*."

Although she now turns into a pumpkin before *Jersey Shore*'s old time slot, JWoww is damn right, she's looking better than ever. She shot these photos a scant three months after giving birth to her son.

"It wasn't easy to shed the baby weight, but I had a great nutritional company behind me," JWoww says. "I told the owner of 310 Nutrition that I don't want to be 'frumpy mom' anymore—I want to feel sexy. He gave me a plan—and I think that most people lack a plan—and I lost 40 pounds in three months. I'm actually five pounds lighter than I was before I became pregnant with my daughter [three years ago]."

Her daughter Meilani is a Disney fan-in-the-making. JWoww won't let Meilani get too delusional about fairy tale vs. reality, but she wants her to enjoy the stories, animation and overall magic for now. Meilani's room is decorated with paintings of Alice in Wonderland, Bambi and Beauty and the Beast. While the little girl has yet to visit the Happiest Place on Earth, she has recently made the connection between Mommy's tattoos and the movies.

"Roger makes fun of me all the time saying that I want to bring our daughter to Disney World so I can go, and that's true," JWoww says. "I am wildly obsessed, I love the rides and I want to run around."

It's all in the Farley family. When JWoww was growing up, her father took her to the Magic Kingdom every other year until she turned 20. One such trip was quite memorable... "I actually got a tattoo when I was 15 at a house party and I have no fucking idea how I didn't catch hepatitis," JWoww says. "I got the tattoo in the winter, and fast forward six months later, I am at Disney with my father at the pool. Once you have a tattoo for a little while you tend to forget that you have it because it's now part of your body. I was in shorts and flip-flops and my dad turned to me and said, 'What the fuck is that on your ankle?' I was like holy shit, whoops, ahh, it's a tattoo. When we got back he made start getting it lasered off. It was the worst pain I ever felt and then he felt bad about it so he told me to wait until I turned 18 to get a proper cover-up. I did and I got a flower with my grandfather's name, we called him 'Opa,' over it."

King Triton could take a parenting tip from Papa Farley.





Lace bra + silk panty by Natori, lace skirt by ForPlay, patent heels by Cesare Paciotti, bangle bracelets by Guess



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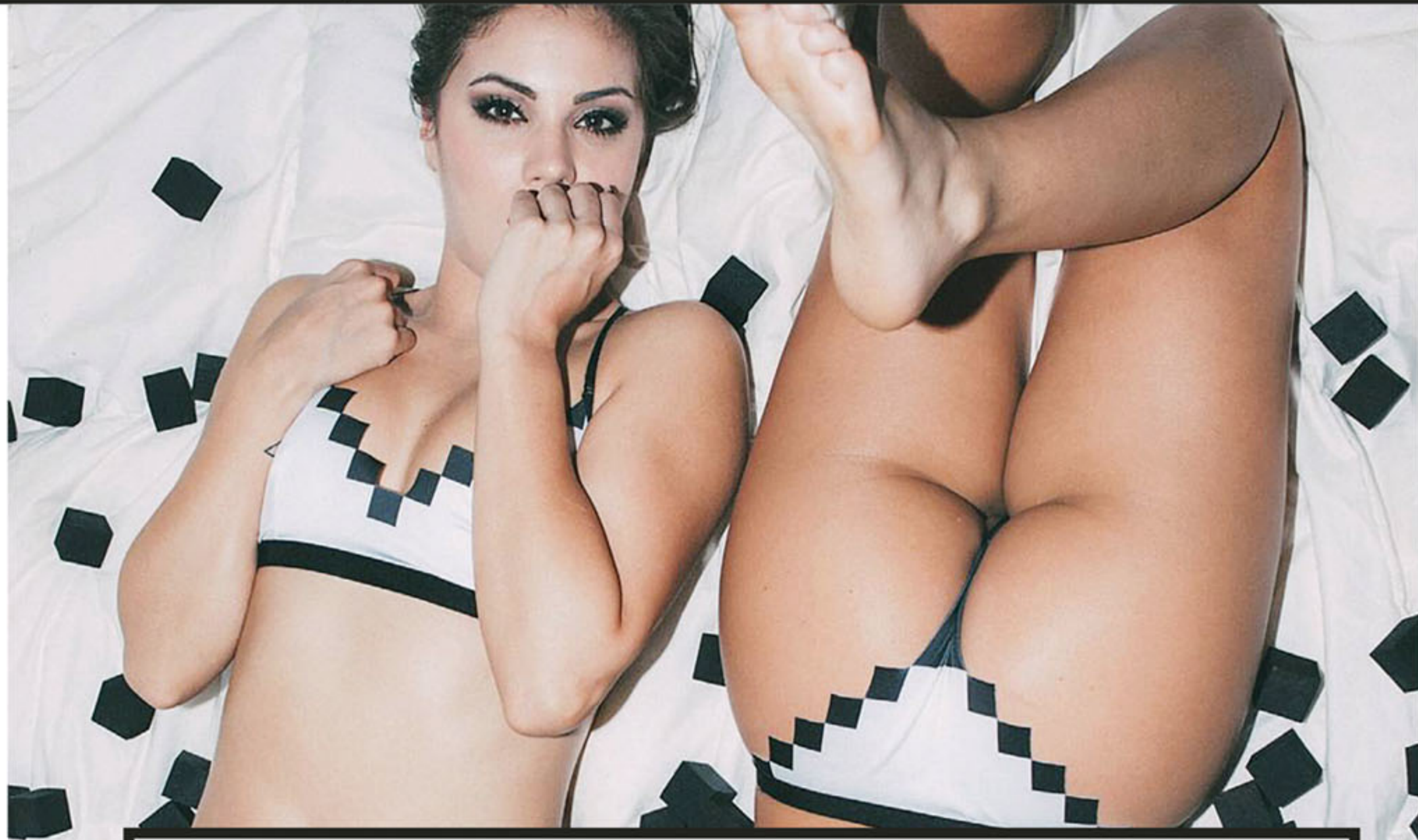
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Photo: Sean Hartgrove

PIXELATED PANTIES

These are a bit cheeky. Check out the new line of 8-bit panties from Maison Pixel. Are they stupid? Absolutely. Are they fun? Absolutely. They harken back to a time where your video game controller only had an A and B button and your best chance at seeing naked women on TV was "scrambled porn" on your uncle's illegal cable box. They hit the sweet spot for '90s kids all grown up. Maison Pixel puts out the bra (\$39.90) in "Classic Pong White" and panties (\$19.90) that match, as well as the following throwback colors: Game Boy Grey, Kirby Pinky, Link Courageous Green, Mario Fiery Red, Zx Spectrum Cyan, Sonic Ultrasonic Blue, Ms. Pac Hypnotic Yellow and Princess Peach.



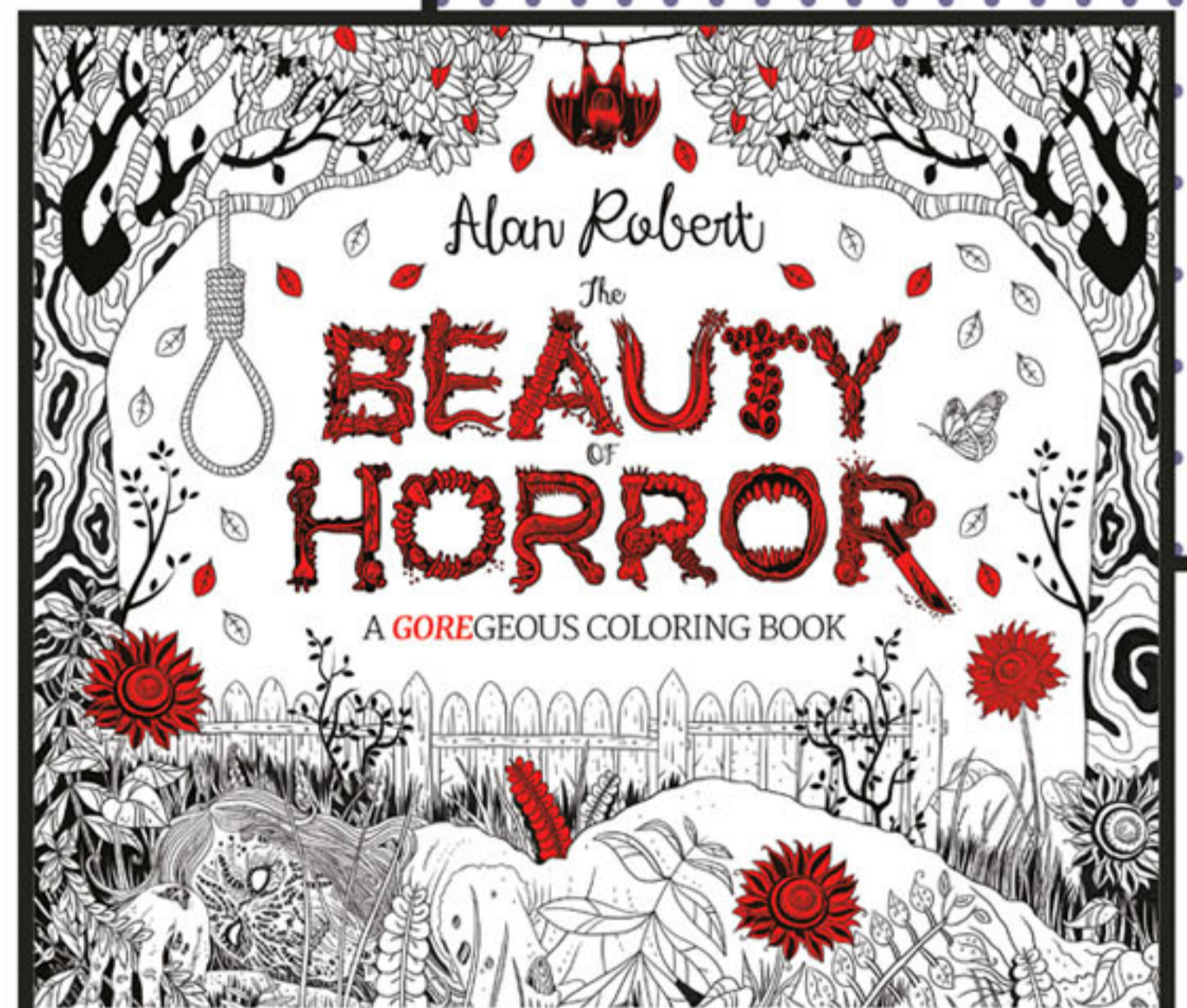
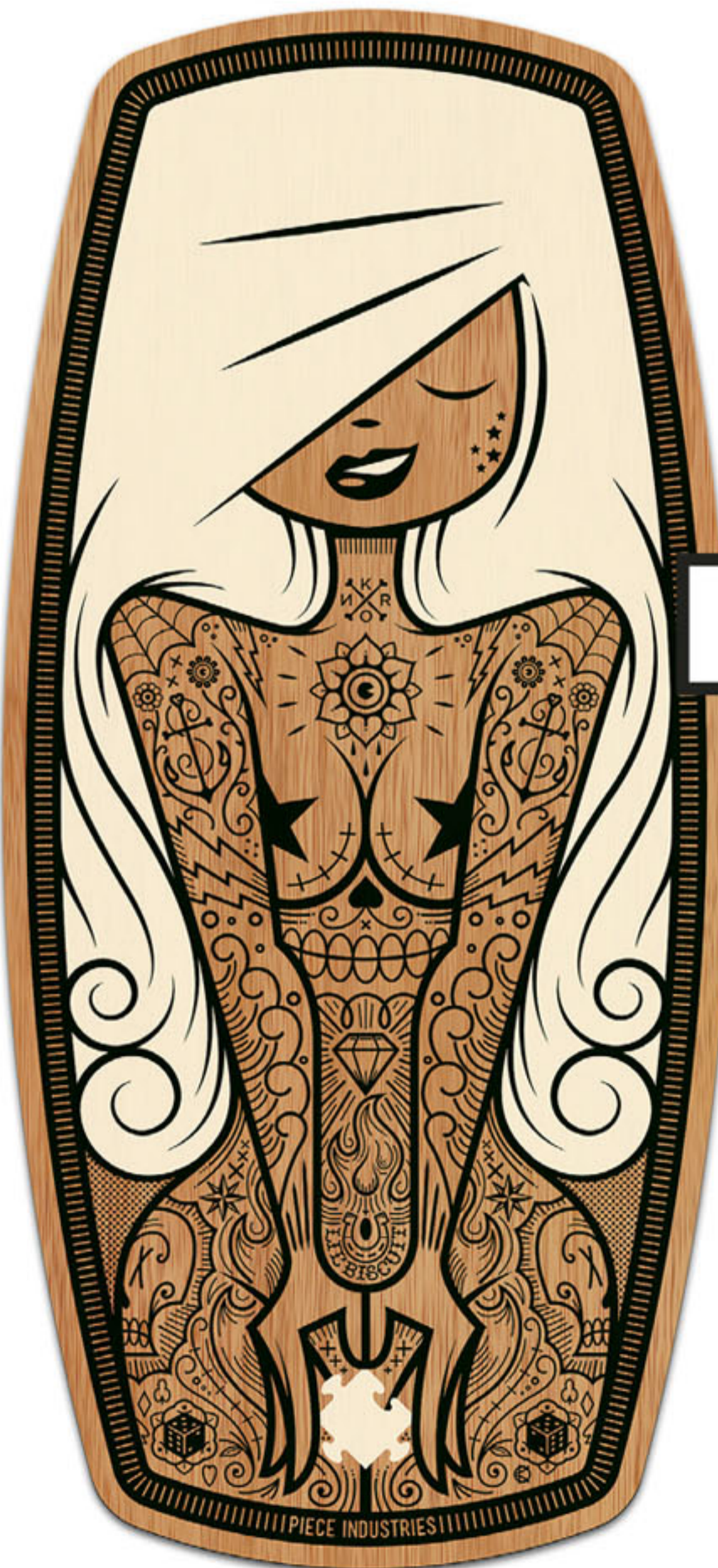
HOLD UP YOUR PANTS

Now this is a statement piece. Alchemy of England has taken Nosferatu's sallow hand and cast it into a buckle (\$80, alchemyofengland.com) of dark pewter with a red cabochon ring. And at a 6.3" wide and 2.95" tall it is bigger than Donald Trump's hands.



SKIMP BOARD

This hot little ride was produced by Piece Industries, a design firm based in South Africa, with the design of local artist Kronk. Is the board still for sale? No idea. Their website currently looks like a landing page. We tried contacting them to no avail, but we still wanted to show you this piece because it is so fucking rad. More of Kronk's work can be found at studiokronk.com. The dude's a talent.



YOU'LL NEED A RED PENCIL

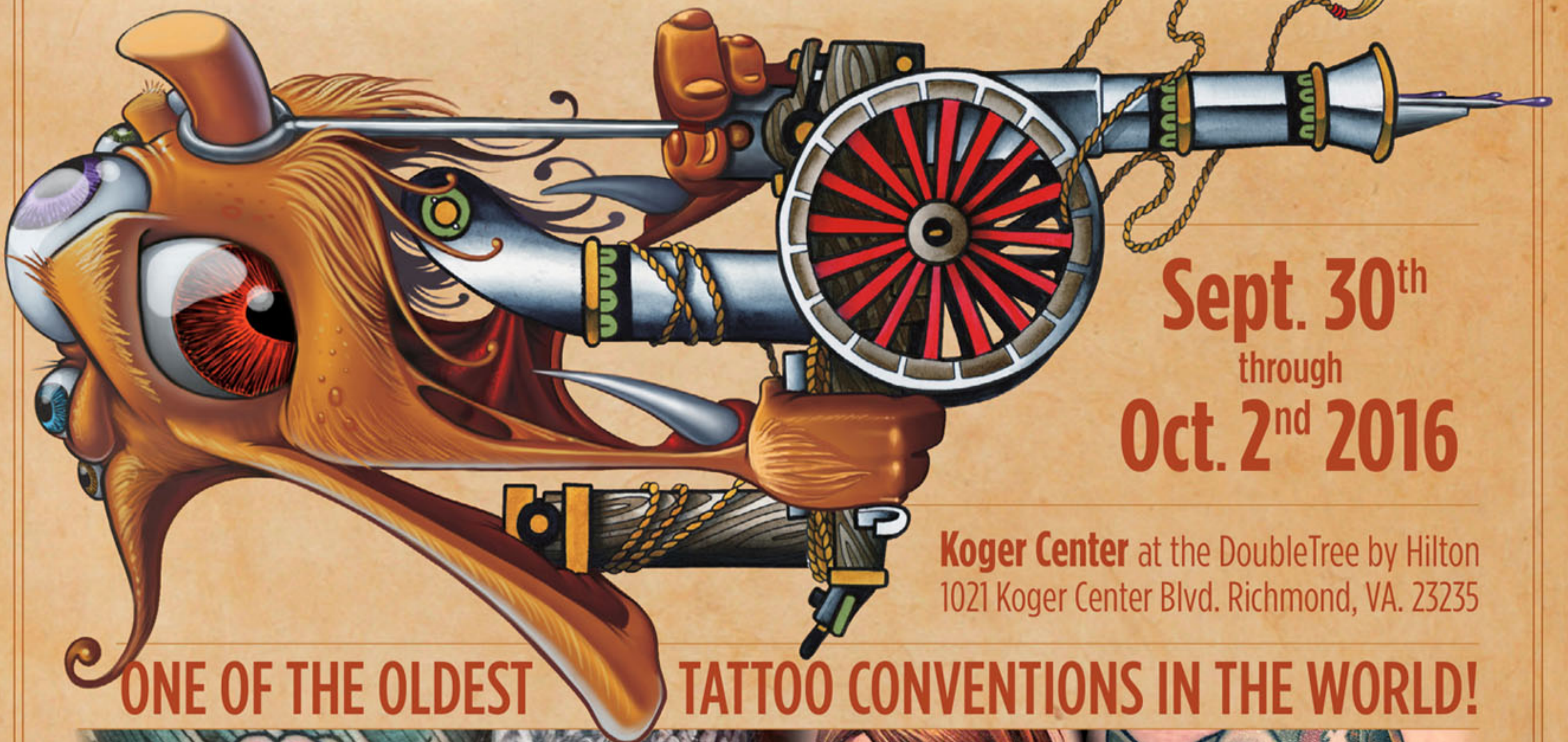
Horror master Alan Robert brings his creepy illustrations to your lap this month with *The Beauty of Horror*. "The coloring book craze took hold of my wife and daughter, but as I flipped through the endless pages of nature patterns, it dawned on me that someone left out all of the damn corpses," Robert laughs. "I took it upon myself to stand up for the rights of monster-lovers everywhere."

Jesse Smith and Kenny Brown proudly present...

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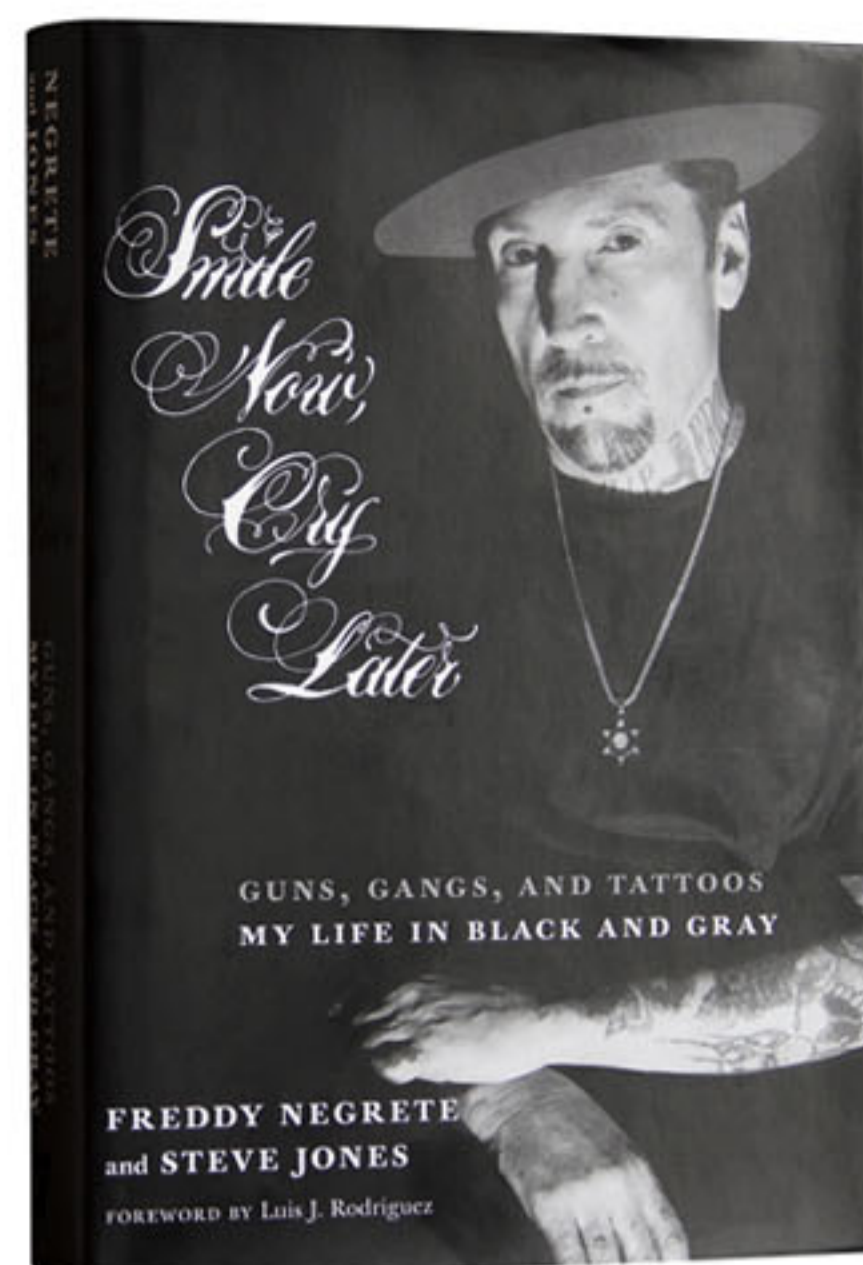


MASSACRE'S COLOR WORK

Megan Massacre offers up inventive tattoo-inspired designs in her first coloring book *Marked in Ink*. More detailed than your run-of-the-tattoo-shop wall flash, her designs include sugar skulls, mermaids, owls and the coolest bat design we've seen in a while. It is kind of like a collaboration bodysuit between you and Massacre across 80 single-sided pages. The book is published by Penguin Random House on high-quality stock, yet only retails for \$14.99. Massacre says she didn't stick to a theme so we can "experience the same artistic diversity that excites (her) so much as a tattooer."

BLACK-AND-GRAY AND READ ALL OVER

OG tattoo legend Freddy Negrete puts his crazy life to paper in his new memoir. If you are unfamiliar with Freddy, learn your history: he created the "Smile Now, Cry Later" motto that has been inked millions of times (if he only had a dollar for every time...). In the book he details that while locked up, he came across an advertisement for an acting workshop, that had the Greek comedy and tragedy masks on it. He didn't think acting, he thought, "an oldie but goodie song, 'Smile Now, Cry Later.' These things came together in my mind and I became inspired." The symbol now is synonymous with tough living.

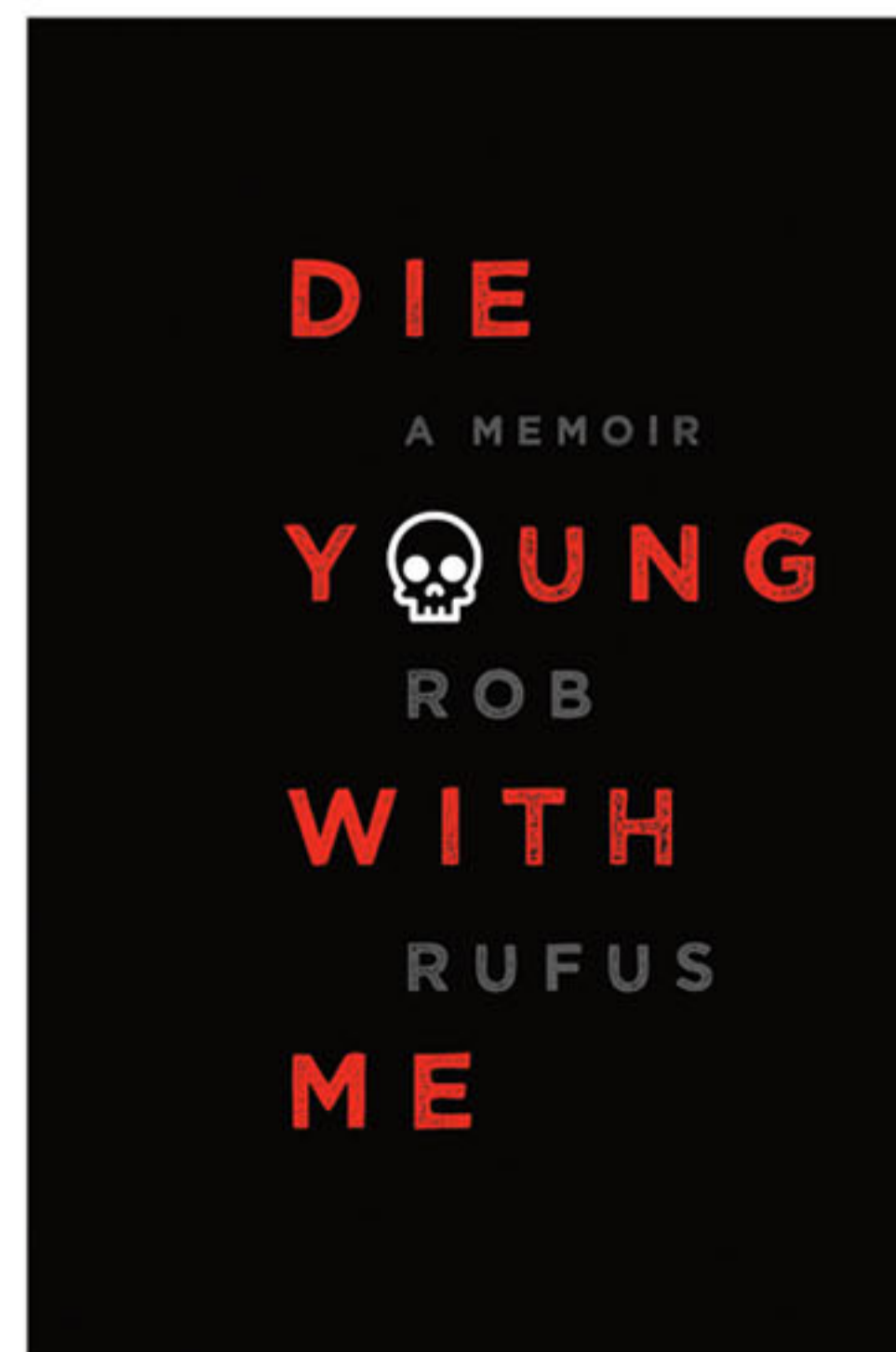


BUILT TO SPILL

Master craftsman Rado Kirov fuses disparate elements to make beautiful pieces like this coffee table. "My mirror-polished stainless steel artworks reflect, whimsically and playfully, everything in their surroundings transforming even the ugliest surroundings into a beautiful vision." In this context he sounds like he just shitted on our decor, but he's expert.

PUNK'S NOT DEAD

Twin brothers Nat and Rob Rufus are the only punks in their West Virginia town—they only have leather jackets, a killer record collection and each other. They form a band and get good enough to be invited on a national tour, but dreams of escaping Appalachia get muddy when one brother is diagnosed with Stage Four cancer. This is the true story of the healing power of music.



BLOOD LUST

With a title like *Blood Bath* there's no way we aren't going to love it. The work is a short film that includes blood, sex and ink that was written, produced and acted in by Pandie Suicide. "Horror was always my favorite genre, for the sake of being broad," Pandie says. "I love watching and reading different interpretations of what's fear to others." Her favorite movies include *28 Days Later*, *Shaun of the Dead* and *Dead Snow* comes in as a close third. But she says, "Nosferatu is my favorite vampire interpretation so, spoiler alert, he will get tattooed on one of my arms eventually."

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"Alright, you primitive screw-heads, listen up." The first blood soaked—but extremely dry-witted—season of *Ash vs Evil Dead* is now available on DVD and Blu-ray (boomstick not included). You'll want to binge watch all 10 episodes soon because Ash is back to slice and dice more Deadite ass with his trusty chainsaw in Season 2 premiering on Starz on October 2nd. By Ash's logic, if *Ash vs Evil Dead* Season 1 was like getting an *Evil Dead 4*, Season 2 is like getting an *Evil Dead 5*. —Gil Macias



GOOD VS GOOD

This Captain America vs Iron Man superhero slugfest is easily one of their best and it finally comes home with some special features for us to chew on until *Doctor Strange* gets here this November. Extras include a "making of" featurette, a gag reel, deleted and extended scenes, audio commentaries, and a behind the scenes sneak peak of the highly anticipated *Doctor Strange*. —G.M.



GREAT SCOTTS! MORGAN LOOKS A THRILLER

Have you seen the spine-tingly teaser trailer for *Morgan*? It's chilling as hell. Ridley Scott produces and his son, Luke Scott, makes his directorial debut in this sci-fi horror/thriller that looks like a cross between *Species* and *Splice*. Lee Weathers (Kate Mara) is brought into a laboratory to

monitor an artificial evolving being named Morgan (Anya Taylor-Joy), who is held captive in a cell after an "incident." Something tells us that Morgan is going to break out and raise bloody hell, which is often the case in these science-run-amuck movies, but we're so there. —G.M.



WILDE ABOUT SEX

Jessica Wilde (@jessicawildemfc) is here to answer your burning sex questions—though if it burns consult an actual doctor right now. She's not a doctor, but she once role-played as a nurse so she's beyond qualified. Send your questions to press@inkedmag.com.

What happens when you date a girl for a few months and then she starts treating you like she's your mother?

She's just trying to take care of you!

What is the cheesiest pick up line that you've ever heard?

A guy once told me to feel his sweater and then he asked me what material I thought it was made of. Then he said, "Boyfriend material." I made him go away.

Do you like girls?

I think girls are very attractive...but I think girls are crazy so I could never date one.

How do I know if my girl is in the mood?

We're not always horny. Sometimes I just want to lay around in my sweatpants smelling like taco spice and be left-the-fuck-alone. You need to know your moment. If your girl wants to fuck you, she is going to fuck you.

I haven't been able to make my girlfriend come, what should I do?

If you don't know how to make a girl orgasm fucking Google that shit. Find out where the clit lives, what it looks like, what its habits are, what it eats for breakfast. Most women can't just come from fucking. Moving in-and-out feels fantastic but we need clitoral stimulation to come. Either you eye that clit and get it off before you enter or you learn how to rub it during sex, because she is going to feel like an asshole if she has to do it herself.

What's a bonafide turn-on?

Being confident in the bedroom. Even if you are scared as fuck, fake confidence and then throw me around the room.

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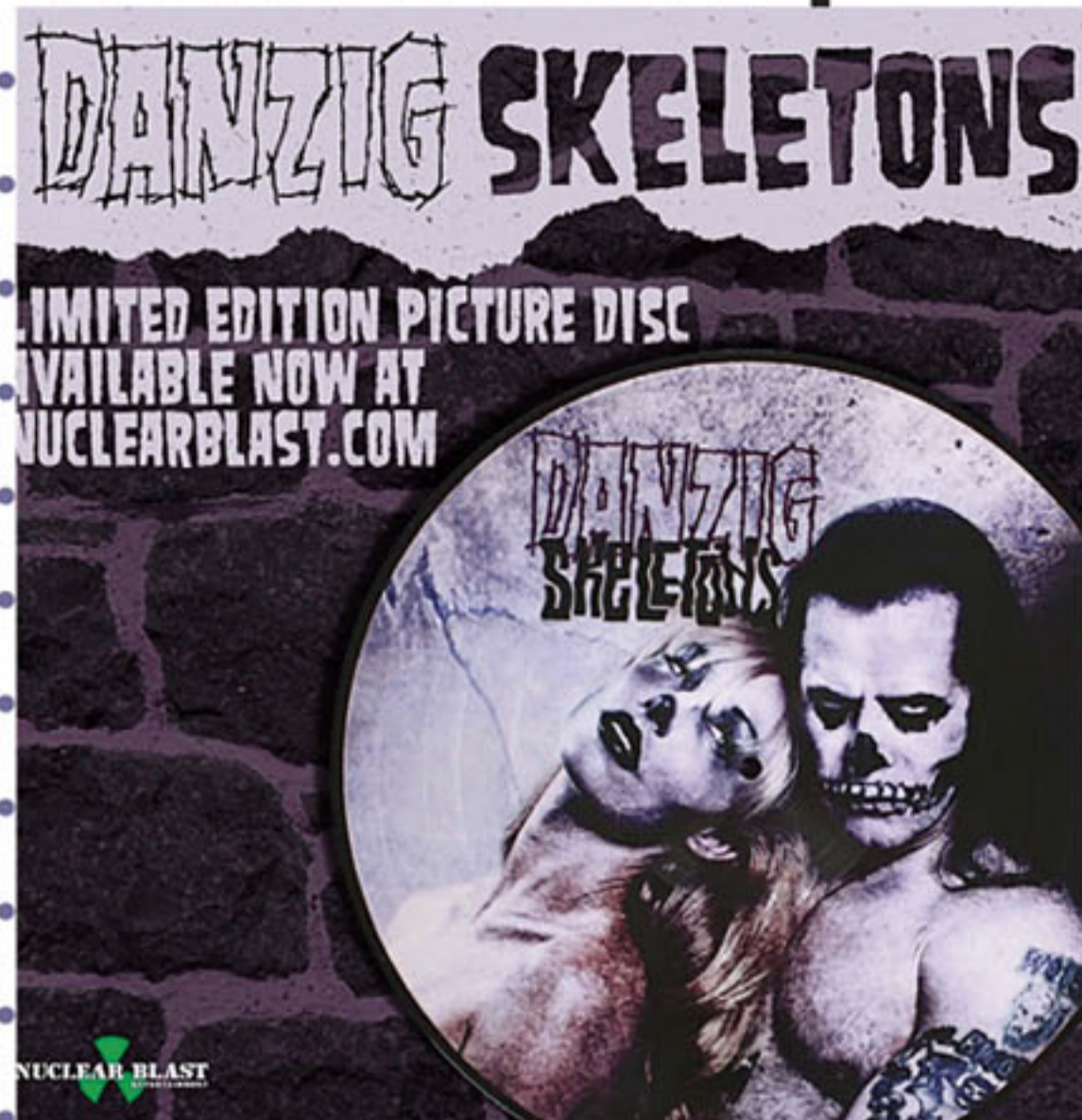
Take
my
Tat Away



DANZIG SKELETONS

"With a Girl Like You"

It's Danzig season so we are dusting off our copy of *Skeleton*, a cover album including the Troggs' hit tune.



BACK TO THE WOODS

There was a creepy trailer floating around for some time for a movie called *The Woods* that looked scary as hell. Well, the rug was pulled from under our feet at San Diego Comic-Con when we learned that this was only the secret code name for, surprise, *Blair Witch*—a reboot

of the popular flicks (the first came out 17 years ago, we are old) that gave birth to the found footage horror genre. Even better, the movie is directed by Adam Wingard and written by Simon Barrett, the same duo behind the awesome *You're Next* and *The Guest*. —G.M.

NOT YOUR DADDY'S CONVERSE

Converse keeps innovating. The latest in their line of Chuck Taylor IIs is the Counter Climate collection. Every cool cat has stepped in a puddle wearing Chucks, but with the waterproofing and a gusseted tongue, you'll stay dry and fly.



BANG YOUR HEAD

We've gone through more than a few iterations of docks for our iMusic. Heck, we even tried that "Life Hack" our crazy aunt shared to our Facebook Page where you cut a hole in the side of a toilet paper roll and stick your phone's business side into it. Either the music hasn't sounded right—very few ampitheaters have sound projection solely made of cardboard—or they just don't look that badass (though using a toilet paper roll as an amplifier is kind of punk rock, good on you Auntie Louisa). Enter the AeroSkull HD+. It has a lightning connector for all things Apple and a Bluetooth. Plus it's a gnarly skull rocking shades. This metal dude comes in a bunch of chromed-out colors and matte black.



THE MISFITS

Tim Burton directs *Miss Peregrine's Home for Peculiar Children*, which is about a group of kids with strange powers—think of them as the X-Kids. Miss Peregrine (Eva Green) is the orphanage director who has created a time loop that protects their secret utopia from outside harm. But their eternal loop of paradise is disrupted when Jake (Asa Butterfield) meets the gifted Emma (Ella Purnell) and is taken to the orphanage only to learn that he is destined to save them from the Hollows—monstrous beings hell-bent on hunting them for their powers. Samuel L. Jackson plays Barron, a creature who has had it with these motherfucking children in this motherfucking orphanage. —G.M.



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THE JUDGE'S RULES

Before Season 8 of Spike TV's *Ink Master* "Peck vs Nuñez" (Premiering August 23rd, 10/9C) the venerable judge Oliver Peck lays down his tattooing laws.



Illustration by Serena Muhammed

Ink **MASTER** COURSE

TATTOOS ARE NOT FOR TODAY,

they are

FOREVER.

Fresh tattoos can be deceiving. Just because a tattoo looks good when it is newly done does not mean that it will hold. This is where an experienced eye comes into play, and that is more valuable than most anything in judging a tattoo.

BURN

Personally it has become a joke on the *Ink Master* set during "Traditional Day." The tattooers say that Traditional is too simple, too remedial, but then they bomb at it. If it is so easy, why do you suck at it?

IT IS A

SHAKY LINE BETWEEN EXPERT AND NOVICE

when doing a

TRADITIONAL TATTOO

Because of the style of Traditional (American) tattoos, some people think that they can get away with sloppy lines, but you need to know the history of tattoos to know exactly where in the design of a Traditional tattoo it can look wonky.

"SOME GUY'S FOREARM IS NOT ANOTHER GIRL'S RIBS"



All canvases are different. The needle you use on one part of skin can't be used on other parts of skin, the same with machines and amount of pressure. The skin can crack when the needle gets buried in it and the tattoo will blow out. One thing people complain about with *Ink Master* is that all canvases aren't even. Firstly it is a game show, so you haters need to know that it's entertainment. Secondly, this is one of the most real parts of the show. Bad canvases walk into tattoo shops every day.

SWEAT THE

small stuff.

Black-and-grey is one of my favorite genres of tattooing. Those tattoos can last the longest and not worry about bleeding-out or aging in the sun. The biggest mistake tattooers make with black-and-grey is illegibility, putting too much tiny detail into the tattoo that when it heals looks like a blob.

LOCATION, LOCATION, YOU GET IT.

The most important part of a solid tattoo is where it fits on the body.

TALKIN' ABOUT PRACTICE.

The best way to know how to treat different canvases and tattoo designs is by going through trial and error.

WHAT MAKES A special TATTOO?

There is no denying that new tattooers are going to mess up, but you also can't just say that you won't get tattooed by somebody until they have 20 years of experience—then the industry would die off. When I get tattooed it is more based on the person than the final outcome of the tattoo. If I got a tattoo from someone it means that I love their art and our personal connection. I do have amazing tattoos, but my favorite tattoos aren't the best. Some of my tattoos are little treasures because artists did their first ones on me. I show that off with pride because it is part of my and someone's journey.

FUCK THE Trends

LASER Light SHOW SEEN ON THE SCENE

I got no cover-ups nor have I had anything lasered off. I wish that cover-ups and lasers didn't exist. I think you should have to live with what you got. That is what a tattoo is. I have ex-wife's name on me because you can't erase the history of your life or go back and fix time.

I think that if you get your neck, hands and knuckles tattooed you should definitely work up to it first. Those who have those but no sleeves or chest piece we call The Warped Tour Body Suit. With their shirts on these guys look fully tattooed, so they are doing it for shock value or to be badass but it is not the right attitude. I don't understand that mentality.

FORGET THE cute tattoo YOU SAW ON Instagram THAT HAD NO BARRIER, BLACK OUTLINES ARE IMPORTANT.

The history of tattooing has proved that no other color pigment will hold a line. It provides a strong foundation, which is obviously the most important structure of the entire design.

FACE

I am not a fan of face tats. My friends and I make fun of them saying that they are for ugly people. Like, even if you weren't ugly before you got a face tattoo, fuck it, now you are an ugly person.

FLASH 2.0

Honestly, it happens every decade, right now tattooing is in this rut where a lot of new customers are getting the same thing exactly verbatim. People just come into shops with tattoos that they saw off the internet, specifically Pinterest. It is an inside joke that we call "Pinterest tattoos." When people walk in the door you can look at them and call out what they are going to get: "Five arrows!" "Infinity symbol!" When I first started working for Richard (Stell), he would call out, what they were going to get and he was pretty much on point. This is when dudes would walk in with a picture of Goldberg (the wrestler) and get a tribal armband. Or a college girl would walk in with a *Maxim* magazine and want a tribal sun around her bellybutton or some ankle tattoo. People now say, "I don't want flash off the wall." But that is what Pinterest or Instagram are—we already have a secret stencil of what these people ask for behind the copy machine. There's 100,000 people in America who think that they are 'unique' but have the exact same little symbols. It is going to be a very stupid thing in 20 years.

Setting UP SHOP

NOT EVERY TATTOOER IN YOUR SHOP NEEDS TO BE AN Ink Master.

Truthfully, when people are looking to get a tattoo they are looking for a particular style, so you should fill your shop with tattooers who specialize and are amazing in different genres. Having 10 tattooers who can all do everything is not a realistic option. People are on competition shows to be exceptional.

WHEN HIRING A TATTOOER FOR YOUR Shop

The first thing you should be concerned with is someone's personality and attitude. He or she needs to get along with everybody in the shop and the customers. The best tattooer in the world can cause people to quit. Without customer service you aren't getting to the art. Your business is contingent on having people coming in the door.

SERIOUSLY NO JERKS NEED APPLY

If you own a tattoo shop and have 10 people who get along and do above-average tattoos (6-8 on a 10-point scale), you will be happier and busier than a room full of 10s with no customers. Part of the art is dealing with people. The artists need to be good with people because if they get a tricky canvas they can make a better tattoo. If you'll notice on *Ink Master*, those who don't have it either quit or get thrown off. Your true colors really show in the competition.

GOOD TATTOOERS TURN DOWN WORK.

Back to people skills: some customers are more receptive to change, but if you know that you aren't the best for a particular genre or project you are better off referring the customer to the right tattooer. You don't want bad work in the world and your portfolio. I sometimes get requests for non-Traditional tattoos and I try to send them to a friend, but the customer basically wants a tattoo from the judge of *Ink Master*. I tell them, "You don't want an *Ink Master* tattoo, you want a great tattoo."

PECK WOULD NEVER EVEN WIN INKED MASTER.

For *Ink Master* you have to tattoo in almost every style, and I have not dedicated 25 years of my life to doing every style. I am a Traditional (American) tattooer. I am well versed in all of the styles, which makes me a solid judge, but I don't practice them all. People ask me all the time—and I'm pretty blunt about it—I wouldn't win *Ink Master*.

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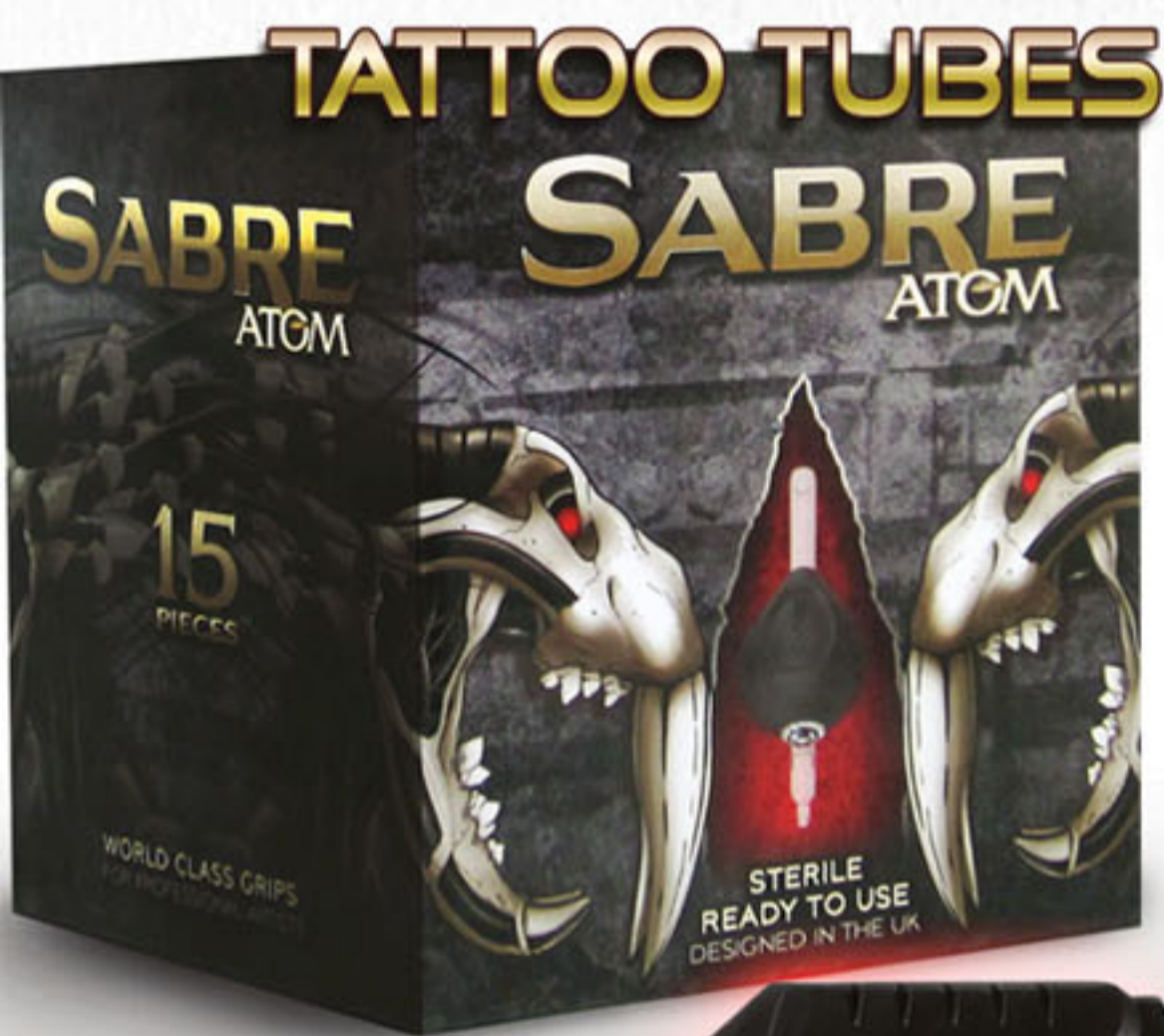


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ASHES TO ASHES

The bewitching frontwoman of New Years Day, Ash Costello, exorcises her demons in the spotlight.

photos by Brinson + Banks | hair, makeup and styling by Ash Costello





"Tattooing is very therapeutic for me," declares Ash Costello, frontwoman for aggro-goth metallers New Years Day. "I'm always going through something in my life that I need to overcome, and I found that when I get a tattoo and focus all my energy on getting through the pain, coming out the other side, I always feel a lot better."

New Years Day certainly allows the bewitching singer to exorcise her inner demons. The band has been touring constantly in support of their last album *Malevolence*, a heavy slab of their signature hard rock that they originally labeled "Hauntedmansioncore." They are currently at work on material for the next album, and while fans await that, they will be able to indulge in The Haxans, Ash's side project with Rob Zombie guitarist Matt Montgomery (aka Piggy D.), which sounds like what would happen if Gomez and Morticia Addams time-warped to the '80s and made dancey goth tunes. Their debut drops in January 2017.

"We just wanted to do what we like and had this idea of being, like, a goth Ike and Tina Turner with this dark aesthetic but getting people swinging in their seats," explains the red-and-black-haired vocalist. "It's taken us a while to figure out what that sounds like, and it seems like it's coming together now." She feels fortunate to have two outlets for two sides of her. "I can have that therapeutic aggression and can also have that willy-nilly silly fun time where you get to dance in a room and groove."

Whether light-hearted or more serious, Costello has always been tapped into her dark side. She says that Ouija boards were a normal thing to have out at family time, and her grandmother had crystals around the house and claimed she spoke to ghosts there. "She would give me spell books when I was younger if kids were picking on me at school," recalls the singer, who got teased for looking like a witch. "I've always grown up around it so it's pretty normal to me, which is kind of crappy at the same time as I've never experienced anything that crazy supernatural, unfortunately. I would love to have a ghost encounter, but I'm not that lucky."

One might think the word "Believe" inked on her right forearm refers to ghosties, but it actually was tattooed there a decade ago when the band first started and she hoped for great things. When discussing the ink on her right side, she says, "I like to call it a garage sale on my right arm because it's not one full, coherent sleeve, it's a bunch of snapshots and moments and memories from my life in the last 10 years. And none of it really goes together."

The gardenia in the style of a swirl refers to the major influence of Costello's grandma and the fact that her house was covered in gardenias. "That's my favorite flower and my favorite smell, so I got that on my shoulder,"

she says. "We get a lot of tour tattoos. We always get drunk, and if there's a tattoo shop nearby or a tattoo artist at the venue, we get hooked up. I have a bunch of matching tattoos with the band members now that are just spread out everywhere. I'm from Anaheim and I'm a big Disney girl, so I have a Mickey Mouse on my "Believe" arm. I got that when I was first starting the band because I just had to keep believing it was going to go somewhere. We also have nooses because we said we are going to 'hang out forever.' I have 10-31 on my knuckles because of October 31, Halloween."

While she is unsure whether she will start inking the left side of her body, her right thigh has become the beginning of her horror movie leg. Captain Spaulding (*House of 1,000 Corpses*) is on her upper right thigh, and coming next will be Pennywise (*It*), Twisty the Clown (*American Horror Story*), the Killer Klowns from Outer Space, and as many evil clowns as she can fit. Further down her leg will reside villainous icons like Freddy Krueger, Pinhead, and Leatherface. She recently got bat wings on her neck and has plans for getting the words "Everyday is Halloween" on her knee.

Speaking of fluttering denizens of the night, Costello's company Bat Royalty makes handbags, dresses, shirts and shoes, the latter of which have been flying out of stock. "I thought some people would like them, but we cannot keep them in stock," she exclaims. Over the past year, they sell out within 24 hours of being restocked at their online store. "It's not 50 or 100 pairs. It's thousands of pairs and they go in a day. I don't even have more than one pair because they get sold so quickly." The shoes should be stocked in Hot Topic around now in a few different colors.

A lifelong horror fan initiated into a steady diet of chiller thrillers by her trad goth uncles ("total Robert Smiths"), Costello loved the recent Netflix hit *Stranger Things* and lists the film *Creepshow 2* and TV series *Tales from the Crypt* among her favorite fear fare. She also adores old school horror icons.

"Although I didn't think a lot of the *Nightmare On Elm Street* series was that great, Freddy in general is the scariest horror movie villain there is," says Costello. "I love *Hellraiser*. Pinhead is one of my favorites. There are some really messed-up ideas in there, and I loved it as a kid. Leatherface. *Texas Chainsaw* is a classic. As far as new horror movies, I really love everything Eli Roth does. I know a lot of it is just torture porn, but man, it really gets me. I loved *Green Inferno*. I had to take a break from watching it because it made me feel queasy. It's been a long time since a movie made me feel kind of sick. I love the *Saw* movies. I like torture movies. We actually filmed part of a music video where they filmed the torture scenes of *Hostel*. It was legitimately a pretty scary place."



PHOTOS BY POOKIE
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THE DUALITY OF *woman*

WHO HAS MORE FUN: BLONDES OR BRUNETTES? THE SUBMISSIVE OR THE DOMINANT?
TAYLOR WHITE TRIES BOTH SIDES OF THE RACK.



Red latex bodysuit by Vital Vein, whip from Pandora's Box Dungeon NY



(standing) Top by Zana Bayne, panties by Sex Trash, garter by Zana Bayne, necklace by We Who Prey, whip from Pandora's Box Dungeon NY (sitting) Bra + panties by Sex Trash, bracelet by ISL

Who has more fun: blondes or brunettes?

We all have the option to have fun. I know brunettes have fun for sure.

What is your favorite tattoo?

My favorite tattoo is the one on my left shoulder. It is a blue feather with my cousin's name behind it. I got it while grieving—feathers are for healing in my Squaxin Island Tribe culture.

What is your least favorite tattoo?

I don't have any tattoos that I don't like. I just have unfinished tattoos...like my back piece.

Where is the hottest part of the body for a man to have a tattoo?

I'd prefer his whole body covered.

What part of a man's body would be a turn-off to be tattooed?

When it comes to tattoos, having them is never a turnoff!

What's your favorite type of music?

I really enjoy listening to the "golden oldies." I'm talking Ritchie Valens, Otis Redding, Dion. It is the happiest way I start my day.

What kind of music do you hate?

I'm not a fan of country music.

What is the kinkiest thing you've ever done?

I'd have to say I'm a bit kinky. I do have some restraints and a whip at home...so things definitely get spicy.

What is something that a lover has done that you thought was a turnoff?

If my lover can't be playful and role play with me it's definitely a turn off. That makes things kind of boring and that's definitely a sign for them to kick rocks.

If you had another tattoo what and where would it be?

I really want to get my tribe's symbol, it's an orca whale. I'd definitely get it on my stomach under my thunderbird. There is a old story about the thunderbird and the orca.

If you had no tattoos would you feel like yourself?

If I had absolutely no tattoos I wouldn't be who I am today. They tell my stories and provide me therapy. My first tattoos were the ones on my arms. I woke up one day feeling really numb. Depressed. I didn't know how to get myself to feel again. Something clicked in my head and I called Laughing Buddha in Seattle and they ended up having one artist open. His name was Cody Brigan, he helped place my first tattoo and it started there. I'm sure that without tattoos I'd be very unhappy.

Celebrity crushes?

Mila Kunis and Don Benjamin.

Are you a cat or dog person?

I've always had dogs, but last year I bought a hairless cat... she acts like a dog so I think I'm still a dog lover.

Tupac or Biggie?

Ugh. It is such a hard choice. I love the honesty and power behind Pac. But Biggie has my heart and I appreciated his flow.

You can only do one the rest of your life: smoke or drink?

Smoke what? If we're talking greens, then most definitely smoking. I work in the marijuana industry and am ever so fond of the plant. It is the best medicine. Drinking makes me a little angry and I'm too happy of a lady to be drinking.

Only one of you can have tattoos: you or your partner?

If only one person could have tattoos it would have to be me. Hands down. It has made me who I am and allowed me to express things in the most amazing way.



(black) Top + harness by Zana Bayne, panties by Body Binds (white) Panties by Sex Trash





(black) Panties and body harness by Body Blinds



Bra and panties by Tripp NYC, bracelet by We Who Prey, choker by Zana Bayne





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MASTER of Puppets

The boldest name in special effects makeup, creature suits and props is Mr. Glenn Hetrick. The man who brought characters in *The X-Files*, *The Hunger Games* and *Buffy the Vampire Slayer* to life talks about those experiences, judging *Face Off* and the designs he's permanently put onto his body in tattoo form

By Nick Fierro | Photos by Chad Michael Ward



If you're reading this, you are going to die. Sorry to break it to you, but somewhere down the road—hopefully far down the road—Death is kicking back in a folding chair. He's sipping on a tall glass of lemonade and smoking a crooked cigar, just waiting for you to emerge on his horizon. Until that day comes, however, you're encouraged to squeeze every last ounce of good out of the time you've been given. Actor and special effects juggernaut Glenn Hetrick is anything but a stranger to this undeniable truth, summoning motivation from it and applying it to his daily life, his mind-melting special effects work, and every drop of ink on his skin.

Memento mori, the Latin phrase meaning "remember death," stands as a reminder for Hetrick, as it has to so many before him. He uses it to keep moving, pushing himself to the limits of what a mere mortal can do: summon a monster, turn a man into a beast and unlock the gates of an unholy realm with nothing more than a steady hand, an encyclopedic mind, and a significant amount of the world's supply of silicone. Hetrick remembers death every time he gives it a new face and sets it loose on set.

Today, the phrase exists as the centerpiece of Hetrick's tremendous collection of tattoos, a chest piece inked by Adam Kiss that serves as an expanded interpretation of the symbols that have been ascribed to the archetype for centuries. Typically, the *memento mori* contains elements of life, death and the passage of time. Hetrick chose to expand most notably on the latter, describing his interpretation thusly: "The clock on my right pectoral is set to the time of my birth. The left pectoral has no hands as of yet, signifying the time of my death. It will be instructed in my will that the original artist complete the clock by adding the two hands in the proper alignment after my demise, should there be enough of my chest left intact, relying wholly upon the cause of death, of course."

Bringing unreal characters, symbols and archetypes to life has been a lifelong crusade for Hetrick, who, like so many of us, sat transfixed as a child on Saturday mornings, studying the science of caped crusaders and the seemingly unstoppable bad guys to whom they delivered a well-deserved comeuppance. One of the effects wizard's earliest inspirations is a classic cast of heroes and villains that we, to this day, have not grown tired of watching evolve. We've seen them humanized and stared with wide eyes and clenched fists as they've explored the deeper and darker sublevels of what it means to be good or evil. The original *Batman* TV series is a good example.

"There's a beautiful graphic nature to the costumes and wardrobe design," Hetrick explains. "The elements, how they realized the villains on screen, and how real they seemed. They perfectly represented their comic book counterparts. It's better than anything we've done in a big-budget film to this day. I felt that that show did a great job of lifting comics off the page and putting them on screen." At a young age, Hetrick was able to realize every five-year-old's dream, to reach into the TV and play with the heroes and villains alike. Reenacting the epic scenarios on the floor with his toys, Hetrick began to dissect the archetypes and symbols of what made a good guy good, and more importantly, a bad guy bad.

Why is it that we remember the villains more than the heroes? Is it because they show us what we're afraid of? Is it because they, despite being monsters, exist in a world where they create the rules, or do they just look cooler than the good guys? Hetrick was fortunate to grow up during the Golden Age of gore, the late '70s into the early '90s, the era of Kruger and Myers, and even the Leprechaun that used to be in *Star Wars*. For Hetrick, this

was the crest of the horror wave that he was fortunate enough to witness, and draw inspiration from. "The way we regard classic music as just that, those high points in shared cultural history," he says. "I think you can say that about the late '70s through the early '90s of film, and the process of shooting on real film. The people that knew how to light the set, which is the real art; it's painting with light."

Among all of the blood-crazed lunatics, however, one series stood out. One villain rose above all others in style, in story, and to Hetrick, in mythos...*Hellraiser*. "Because the '50s were so conservative, you couldn't have a homoerotic S&M creature with leather and chains ripping people's skin off. In 1955, you couldn't do it." The imagery was so striking to Hetrick that he chose it as his first tattoo and the genesis of his full body concept, borrowing from his lifelong infatuation with ancient religions, shamanism and occult symbols.

The Lament Configuration, for anyone who hasn't had the pleasure of watching Pinhead and the Cenobites tear their victims to shreds, is a puzzle box that acts as a gateway to another world. Just like a young Hetrick demonstrated with *Batman*, adult Hetrick once again reached into the screen and pulled out the monsters that captured his young imagination. "The reason I'm comfortable putting that on my body permanently is that not only is *Hellraiser* an entrance for me, it also introduced me to so many of the ideas that are the spinal cord of Clive Barker's work, magic and symbolism," he says.

Hetrick chose to employ these original markings as a sort of gateway into the world of tattoos, constantly adding and folding over and overlapping designs that stood as a personal totem and spiritual armor that has grown alongside his knowledge and his obsession with the occult. "That was an entrance into a separate world in itself which is ritualistic magic. The *Hellraiser* box did that for me. They're so appropriate that they're still featured in my overall body layout, and they were my first tattoos. They were literally the gateway, the entrance into the world where I would learn about the occult. Every other symbol on my body is a direct result of that original fictional puzzle box that got me into studying the reality of the symbols behind it."

Hetrick fell in love with the art of the monster, the world of makeup, and the theatrics of a captivating character. Entering the field as both an actor and an effects artist allowed Hetrick to learn from multiple avenues and presented him with more opportunities than someone pursuing one single path. "There's a symbiotic nature to the two," Hetrick explains. "I think it's harder for someone to be a waiter, or something that removes them from the craft. I always took the approach where if I was working as an actor, I'd try to find a little effect in the script, and if I was working effects, I would try to get myself a small acting role. They've always been parallel for me."

This dual track pursuit of the craft made Hetrick a prime candidate for the Syfy competition *Face Off*, where he'll be seated in 2017 for the 11th season to judge a new generation of artists who have harnessed the ability to reach into another realm and reel in a monster. As a judge, Hetrick has guided a new generation of artists who have been presented with the opportunity to prove their mettle on national television, painstakingly summoning horrors at breakneck speed. While the goal of each week's challenge might be familiar to Hetrick, the process is something that gives even this seasoned vet the chills. "Those are 12-to-15-hour days and you're seeing 15 minutes of it. Even the worst makeups are amazing for two days. To conceive, sculpt, mold and paint in three days' time is absolutely impossible. It's a different art form that they're doing."





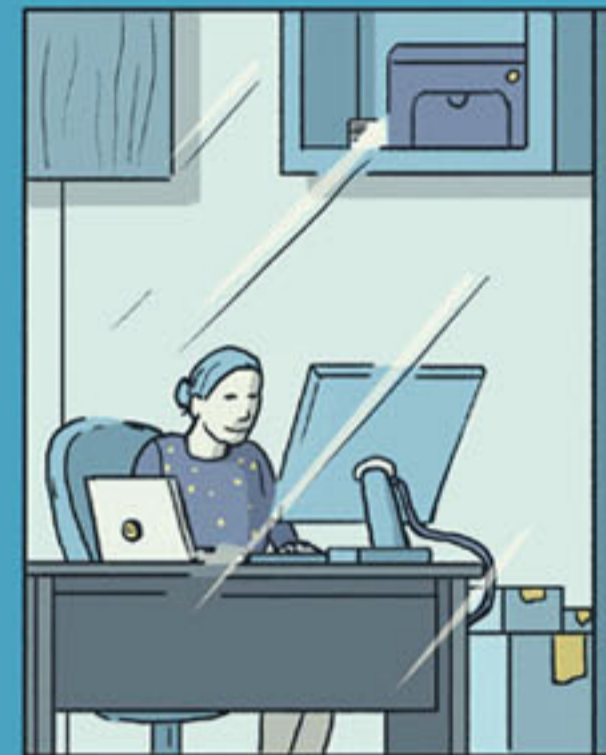
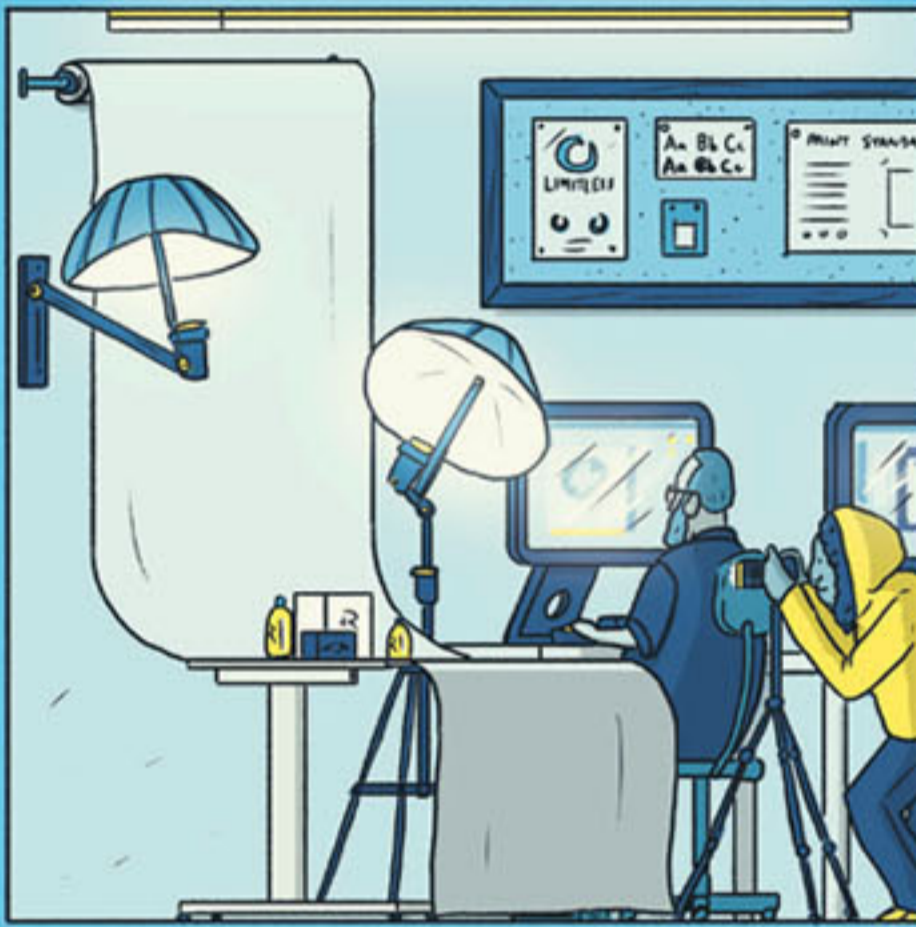
Adaptation, the overarching talent that cements skill and vision, is what has kept Hetrick at the forefront of the field of practical effects makeup, never content to rest easy on past success. He has embraced technology, weaving it into his practice like another swatch on his skin. Hetrick recently partnered with fellow *Face Off* judge and concept designer Neville Page. Together the two have developed Alchemy Studios, an effects stronghold that embraces the benefits of computer rendering and 3D printing and applies these techniques to practical makeup.

In one of his most recent and widely acclaimed projects, *The Hunger Games: Mockingjay*, Hetrick has melded two of his greatest passions, body modification and practical effects. In the film he transforms actress Eugenie

Bondurant into an ultra-modified human surgically altered to resemble the feline-esque Tigris, who was deemed too modified to continue her career in television. "We got to play with tribal scarification, tattooing, animal-like implants, and subdermals" Hetrick explains. "Their structure is physically altered so that they look like animals, But it's all done with an advanced form of plastic surgery. They're not animal hybrids. I like that Idea."

The transformation seems fitting for Hetrick, who has, himself, embarked on a lifelong pursuit of transformation, both physically and mentally, ripping from the pages of his own past and intertwining them with the work of his predecessors, mentors, colleagues, and heroes, to form a tightly woven ethos, an unparalleled body of work and an unflinching desire to explore the bizarre and un-navigated.

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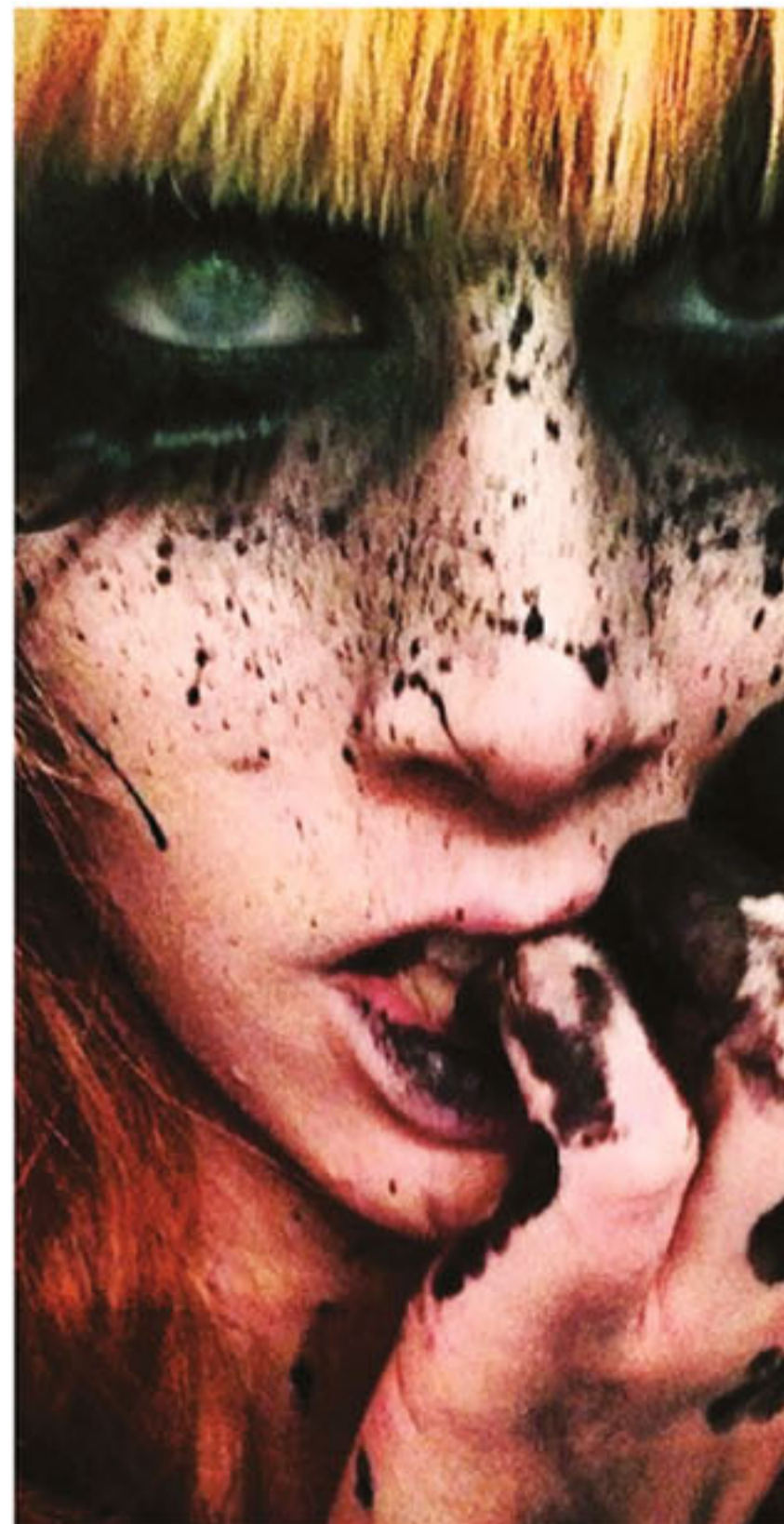
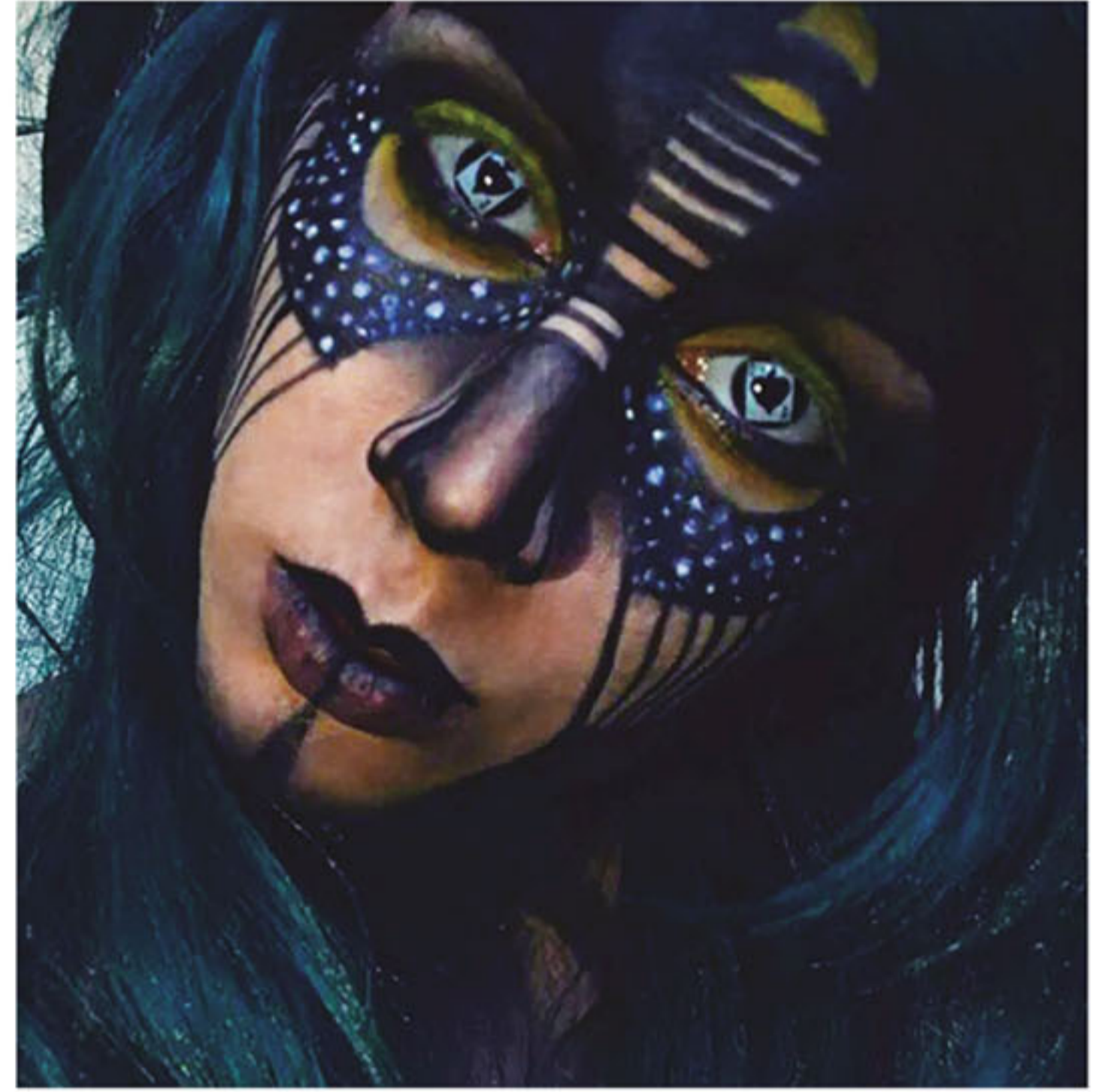
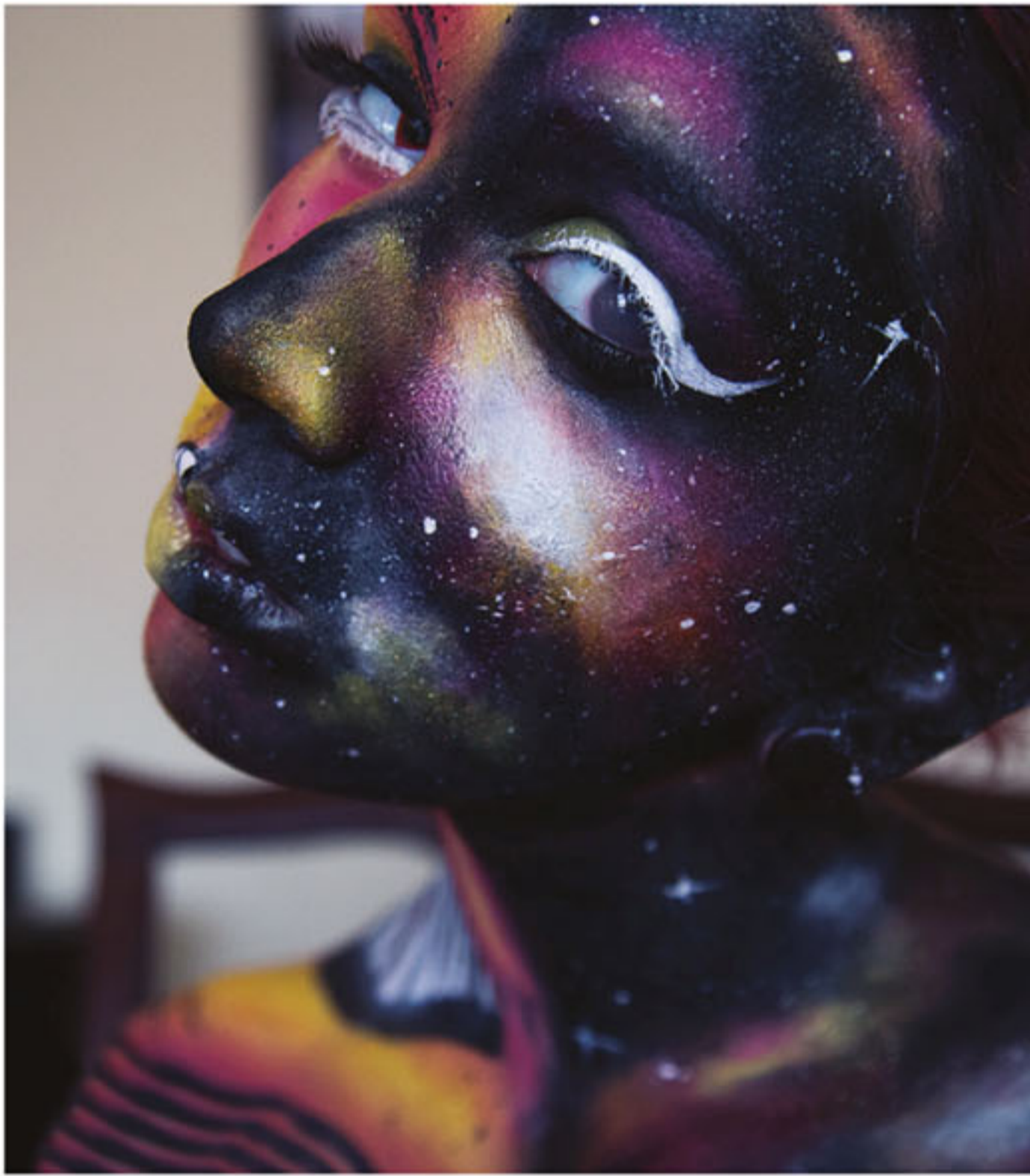


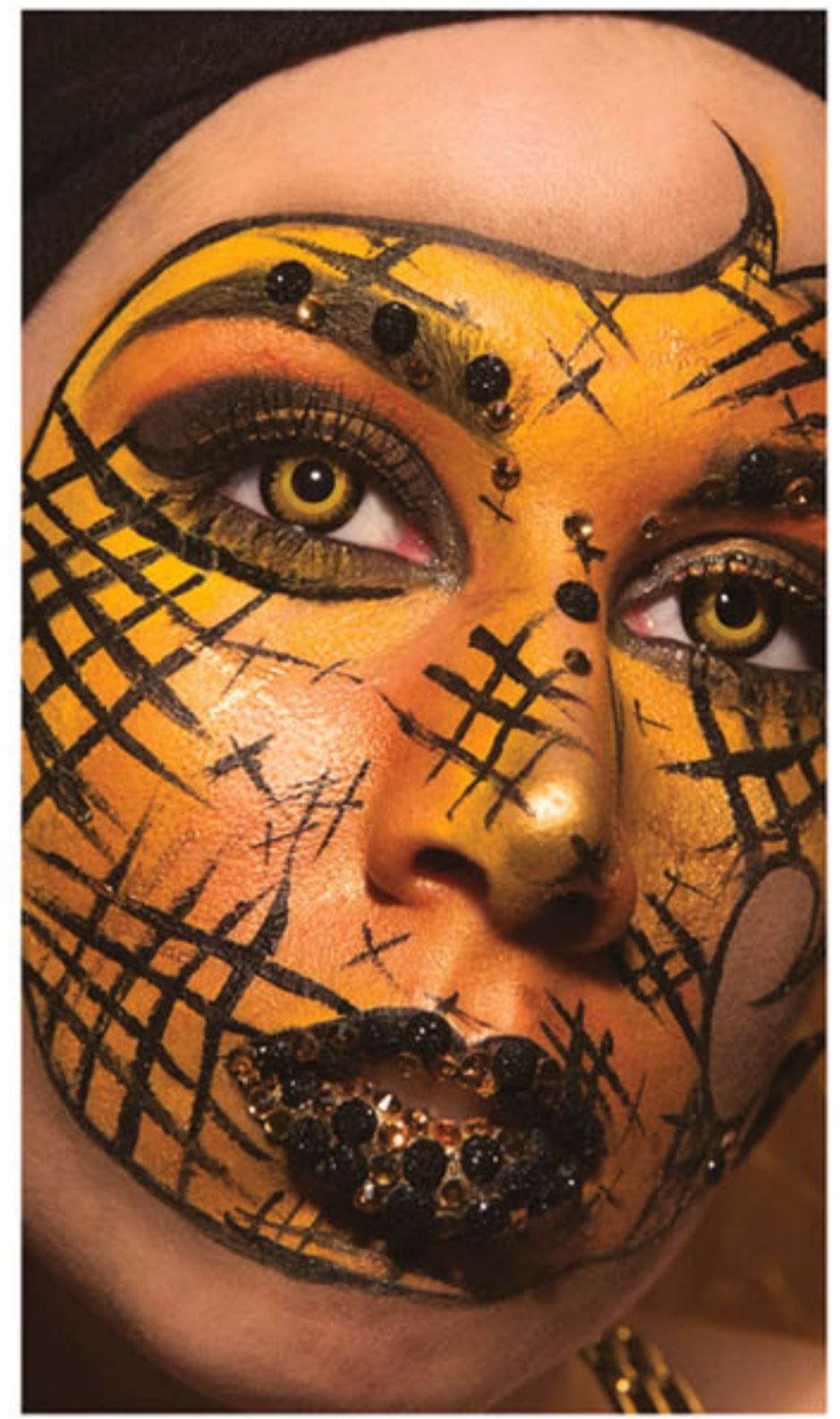
DEATH HACKS

Whether you want to transform yourself into the undead, a mermaid or the insane character you've created in your own head, go for it this Halloween.

Photos by Damian Meneghini

The following photos are from the creative mind of makeup artist Christina Creeps (@christinacreeps), who is available for hire in the Southern New England area, or if you don't live in "God's Country," she offers her work as inspiration. A few tricks Creeps has up her tattooed sleeve: fish scales can be achieved by putting fishnet pantyhose over the area before you apply makeup; a small dab of lash glue will adhere gems to your lips; colored contacts are ridiculously cheap and are the perfect exclamation point on most looks. If you aren't tough enough to touch a contact to your eye, you don't deserve to rock the costume.







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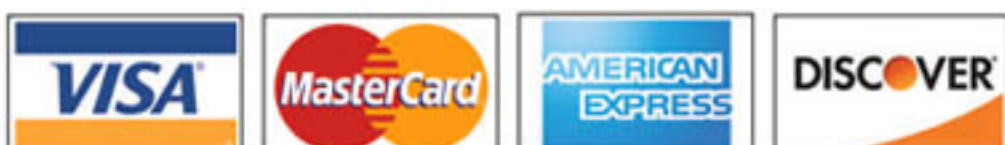
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ANTHONY MICHAELS

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

By Kasey Michaels
Portrait by Steve Prue

"If I can shake hands with an 87 year-old man who said he doesn't have any tattoos but he was moved when he saw mine on TV; if I can come across a 10 year-old and they can say that they are excited by my stuff to create art, then I've done it," says *Ink Master* winner Anthony Michaels. With the great power of being able to show your tattoos to the masses through television, comes great responsibility to the tattoo community to be creative and technical. Though Mr. Michaels has only been legitimately tattooing for six years and was up against tattoo veterans with decades in the chair, he rightly deserved the crown. His tattoos were perfect and dynamic. He's not only a talent, he really cares about the craft. As you'll read in this interview he states, "There is more to tattooing than turning the purple to black."

How did you go from semi-pro basketball to embarking on a tattoo career?

Easy, I just made a choice. Growing up I wanted to be influential, I wanted to be a leader. A lot of my friends and peers were all athletes—we were all pretty talented—we played all the sports you can think of and basketball was my calling. I pursued it, was able to make some money, play a little college ball, play a little professional, but tattooing was always in the back of my mind. I was an artist before I was an athlete. In seventh grade I told myself that one day I wanted to be a tattoo artist while everybody was saying they wanted to be NBA stars and NFL stars and doctors and all this other crap. I wanted to go against the grain and do something that was taboo and unheard of. I always kept my artistic ability sharp, I was drawing and painting a lot. I did a lot of drawing for tattoo companies and tattoo clients, one being Enchanted Dragon here in town. And I just got tired, I needed change and decided to just make the jump. I had a long list of people waiting for me to tattoo. I had been drawing all of their artwork and sending them to reputable shops in town. It was my time. I didn't like doing the odd jobs in the basketball offseason so it was time and I dove in.

Where did you get the interest in portrait tattoos?

I think my interest in portraits stems from my childhood. I had a speech impediment and drawing seemed to really take me a place where I didn't pay attention to my nerves; I didn't pay attention to my speech, drawing was a way to speak in feeling. It went with the flow. My aunt was super strict—my uncle was military, my aunt might as well have been military—she worked in the school district as a librarian, my mom was the superintendent. I spent a lot of time with my aunt and my uncle and I always remember having a hard time trying to speak around

her. I didn't even need to be nervous or telling a lie to stutter—I think it was just her presence, the respect I had for her really made me fumble. I had always been an over-thinker, so I had all these thoughts going through my mind and I'd try to spit them out at the same time. I just remember her telling me to draw. As a kid—though not using these words—you think in your head "I don't want to fucking draw; I want to go outside and fuck shit up." She told me to draw, so I'd get a pen and paper or draw on the freaking tablecloth if I had to. She'd just say draw whatever you see. And whether it was a person, the house across the street, sunset, our rose garden, the brick wall or birds it was real, real life, realism. There was something about capturing an expression on a face...I can't explain exactly what it does for me but it gives me joy. I think it is ironic that realism portraits are one of the hardest things to tattoo because there is more to it than turning the purple to black. You really have to capture the essence and the feel of the image and it is really hard to do. You have to have a weird sixth sense where you really know the people in the photo as best as you can and connect with them to transfer that energy into a tattoo. I seem to prosper under pressure and portraits are hard to do. I don't know, I guess I'm weird that in the end I like to do portraits.

Watching *Ink Master* then being on it, would you say that your thoughts on the show have shifted? Fucking right my views have shifted. With all due respect, Spike TV, I thought *Ink Master* was a joke when I used to watch it. I wouldn't talk crap or yell at the TV because I thought I was better than the people that I was watching. I looked up to the people I was watching: James Vaughn, Jesse Smith, Sarah Miller, Jime

Litwalk. And I would sit there talking shit saying, "Dude how can you not do a rose?" Now I am part of it and we are being told what to do and the clock starts and I have to fucking tattoo a purple dinosaur with a unicorn horn and a cape blowing bubbles with a heart locket around its neck. And I'm thinking, there's a kid right now at home yelling at me, talking shit. No, it's not easy. To me it's a fucking nightmare. *Ink Master* is designed to screw you up, because it is a competition and it is entertaining. If they gave us 10 hours to tattoo then every tattoo would come out amazing and critiquing would be almost impossible. I have the utmost respect for that show. If I hear anybody badmouthing *Ink Master* you are going to need a new mouth—because I'm knocking your fronts out. *Ink Master* is very real. It was a huge learning process for me, it changed me as an artist and person. I am able to step a little outside my comfort zone right now. I am more vocal in public and social situations. Look at me now. I learned a lot of what I am capable of and I am eager to see what else I can accomplish.

What is it like balancing work and being a father?

Being that I don't work as a magician, it is pretty hard. I can say that I have never been a family person, because of my personal interests and the insecurities that I have had my whole life. I was an introvert so during family gatherings I really kept to myself. Now that I have five kids and I am married family did something to me...I don't understand guys who [abandon their families]. At times it seems impossible to be a great father and I'll feel guilty that I am being pulled in so many directions that this *Ink Master* title has brought me. I feel guilty but then I feel that I have to say yes to every convention and have to say yes to every interview—I have to be everywhere and I have to keep everybody happy. At times I am so busy that I get home and the kids are just being kids and I get pissed off because they are yelling. That just comes from the noise and chaos and trenches I am in during the day, by the time I come home, I'm spent. I won't have that excitement over a paper airplane that my son built or a new dance move that my daughter has been struggling with for over a year



“IF I HEAR ANYBODY BADMOUTHING INK MASTER YOU ARE GOING TO NEED A NEW MOUTH—BECAUSE I’M KNOCKING YOUR FRONTS OUT.”

and finally has been able to nail. I’m spent and that’s not fair. I’m trying to find myself and become who I was before the show. I want to be able to reap all the benefits from being Ink Master but also need to be there for my family.

You’ve been tattooing six years now, how has your work evolved? I’ve been tattooing professionally and consistently for six years, for the two-and-a-half years before I learned at home and was at another shop, very briefly. Obviously it is better. I’ve seen tattoos that I did at my house well past six years ago and I felt bad. I don’t think I gave the person a bad tattoo, but maybe the artwork could have been better. The artwork was there in my mind but the medium of skin is much different than paper. Every tattoo is a learning process from an infinity symbol to a back piece. You are always evolving.

What part of tattooing do people not recognize? I think people have a large misconception in thinking that what we do is effortless. When I first started I was trying so hard to get that one line down. And then you wipe it and you go, “Yes!” But that is only one of 10,000 lines in that tattoo. Now I am providing an experience and at the same time I am trying to put down a clean, straight outline and at the same time I’m stressing about saturating that black or saturating that color or trying to get that smooth transition to another color. It is effortless, right? I am also communicating with my client, entertaining them, listening to their lifestory, then the phone is ringing and I’m de-gloving to get the phone and then I’m back tattooing and refilling my rinse cup of water and then at the end of the day, when the mop is squeaking across the dingy-ass wood floor and my back is hurting and I crack my neck, then I look at the tattoo—and amidst all this noise and all this chaos I have this beauty and I don’t even think about how I created it, I just did. To the outside world it can look effortless.

What is your artistic process? I never understood that question. I don’t fucking have a process, I just feel it and then do it. That’s it. I don’t have a crazy system. As far inspiration, I create based off of what I am going through, what I feel at the moment, the customer I am talking to, just life. I feed off and create based off of what is.

Where do you see yourself in 10 years? Still tattooing. Still hungry. A little more established. Once I can tattoo the things I want to tattoo—not the things I have to tattoo—I will be able to showcase what I am really capable of. 10 years from now I would like to be booked out for years by choice, of course, and having fun. I want to be able to travel the world with my wife and kids through tattooing. I want to be in a place where I can show my children where hard work gets you. Then I’ll reach for a new 10-year goal.

How do you look at tattooing? I don’t see tattooing as a fad. I don’t see tattoos as accessories, I see them as a life-altering decision. Definitely tattoos should be worn, tattoos shouldn’t wear people. By that I think some people get tattooed for the wrong reason.

What artist inspires you? To mention a few: Mike Rubendall, Nikko Hurtado, Eric Marcinzyn, Steve Wimmer, Jeff Gogue, Emily Rose Murray, Josh Duffy, there are so many. People ask me who is my favorite, and the only favorite thing I have outside of my family is pizza. And I don’t think anything can compete with pizza. When it comes to tattooing, there are too many to pick one. I take from and learn from many, everybody is influential in their own way.

What advice do you give to any young artist? Don’t do it because you think it is “cool.” Don’t plan on making any money. It is not going to be easy. If you have ever quit anything in your life don’t pick up a tattoo machine because you will want to quit every day. If you want to change people’s lives in a positive way and have an impact, then go for it. But be prepared to lose sleep, and have a shitty back and neck and hands. Be ready for war. If you like the reward and outcome for working hard it is worth it, but it is hard.

Are there any trends that you are excited to see in the tattoo industry over the next five years? Yeah. I’m excited to see professional, expensive, high-quality tattoos become trendy. I’m excited to see a lot of the underground guys who do a fraction of the quality of work for the fraction of the price, go away. I feel like if you don’t put forth the effort to put quality into something as life-altering and permanent as a tattoo then you shouldn’t be doing it all. I think it should be against the law.







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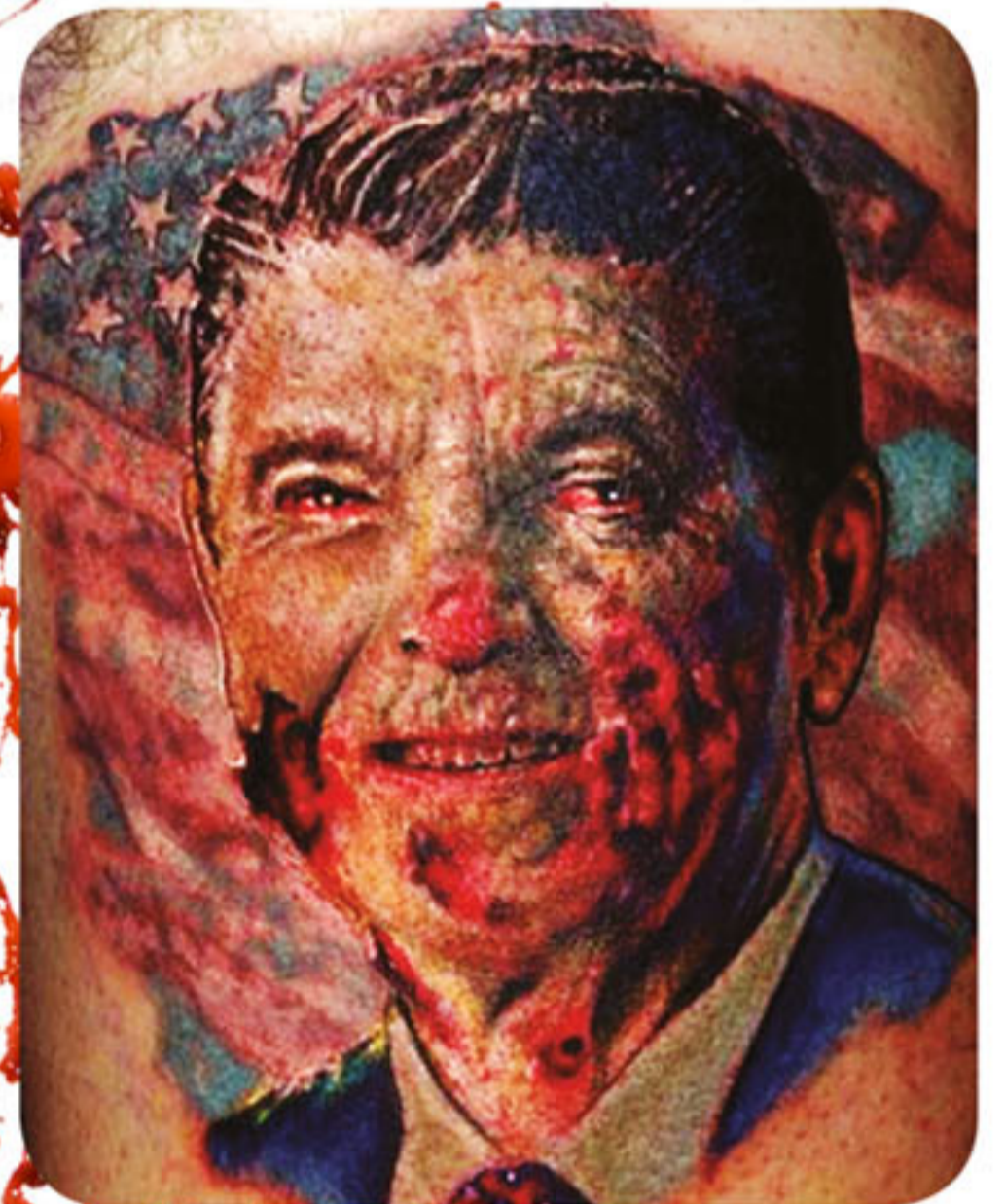
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DERAN HALL

FOLLOW: @DERANHALL

TO YOU, WHAT MAKES OR BREAKS A PORTRAIT TATTOO?

Three things: lighting, lighting and lighting. I'm such a huge fan of old Noir photography, and it makes for such a beautiful tattoo. Nothing bores me more than a portrait flooded with light (which most modern photographers do), or no light at all. I want shadows. I want highlights. It's easier for me to make up for a lack of detail than I can a lack of good lighting. When it comes to portraits of clients' family members, I'll usually coach them a bit on how to take good photos and get good lighting. I'll even do my own photography at times, if possible. It can really make all the difference.

YOU'VE DONE YOUR FAIR SHARE OF SKULLS. HOW DO YOU CONTINUALLY FIND A CREATIVE SPARK WHEN DEALING WITH THE SAME SUBJECT MATTER?

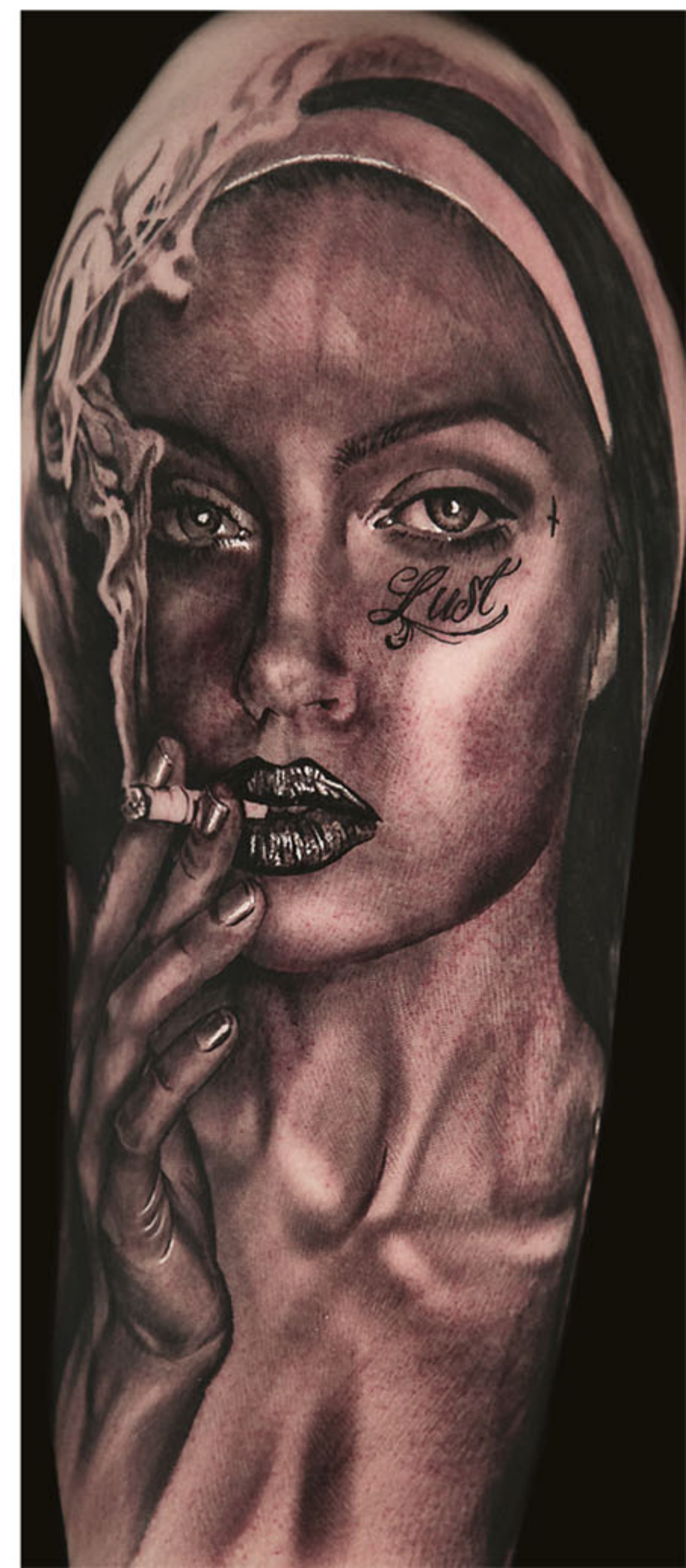
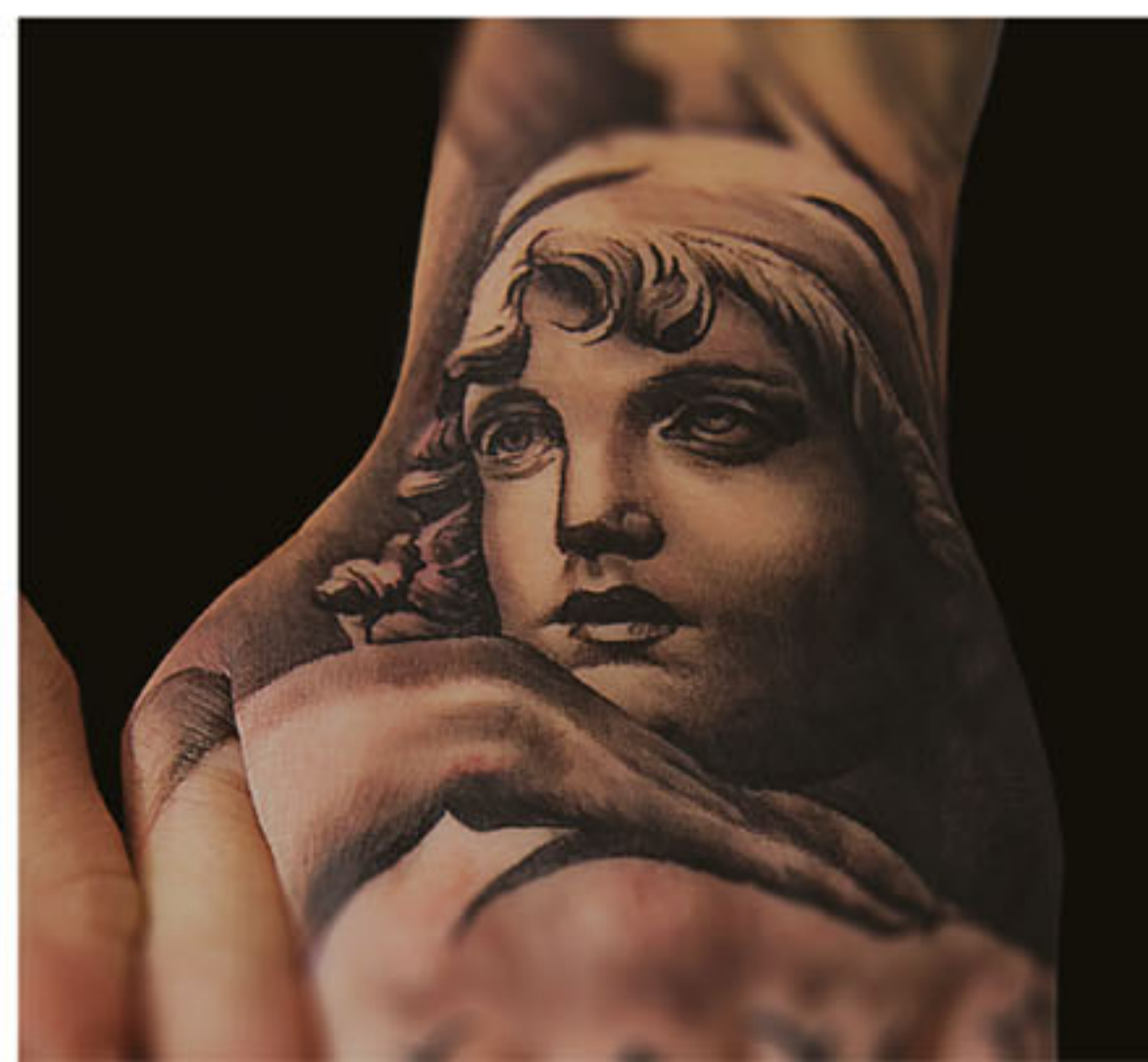
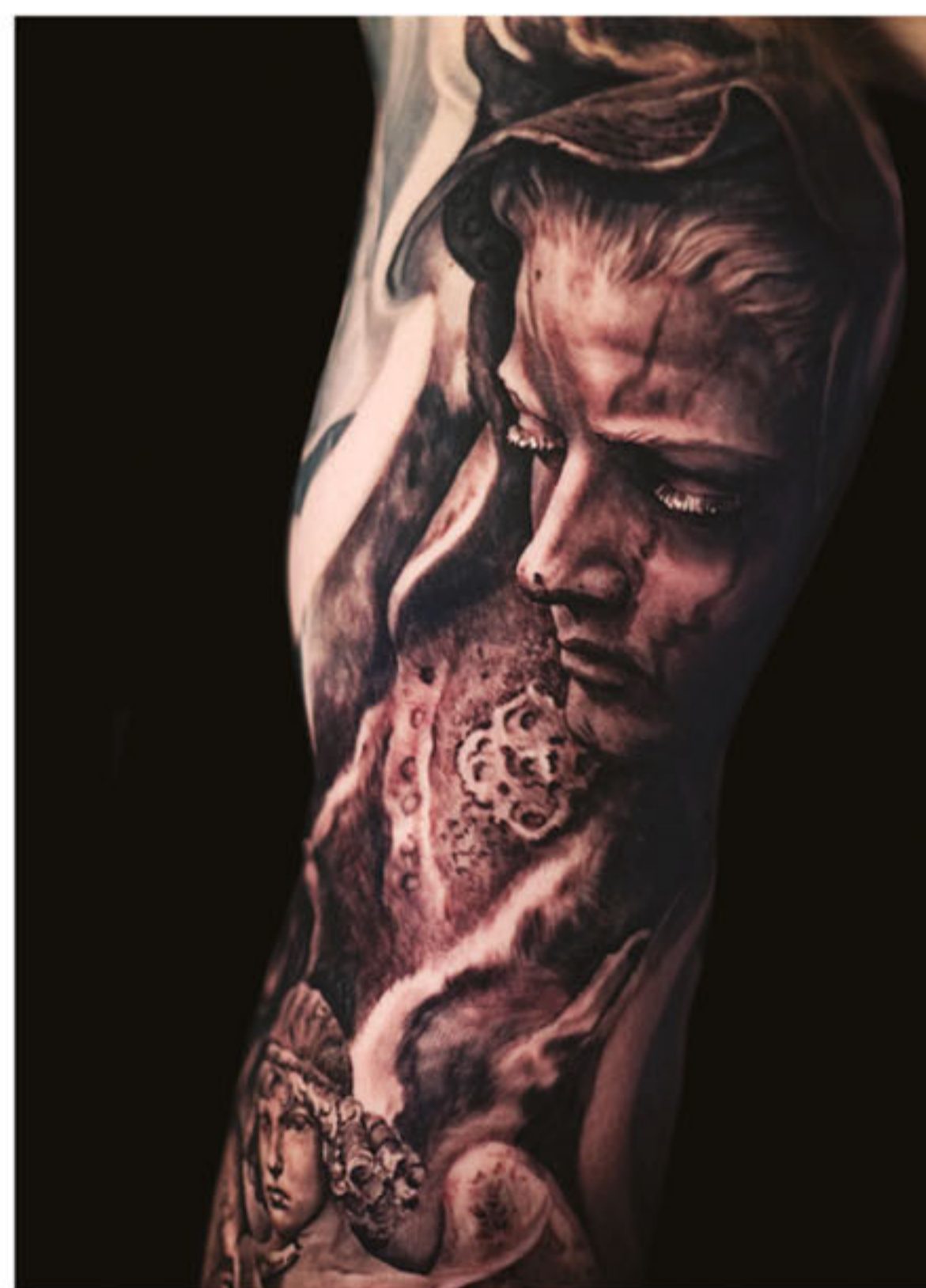
Skulls, to me, embody everything that I love to see in images: life, death, lighting, detail, uniqueness... you almost can't help but get decent lighting with a skull due to its form. They can have amazing textures as well. All skulls generally look the same, yet no two are even close to being the same. I never get tired of tattooing them, even if they are a bit cliché. I have an OK skull collection at home that I draw a lot of inspiration from.

WE SEE THAT YOU PUT THE CALL OUT ON INSTAGRAM FOR TATTOOS THAT YOU WANT TO DO. HOW OFTEN ARE YOU INSPIRED BY IDEAS THAT CLIENTS BRING YOU? It's probably close to 50/50. I have a library of over 1,300 reference images that I'd love to tattoo—pretty ladies (even some of my own photography), skulls, statues, animals... But truthfully, people come up with the coolest ideas.

IF YOU COULD DESIGN YOUR OWN GRAVESTONE, WHAT IMAGERY WOULD BE INVOLVED? Me, resting my head on a beautiful pair of boobs.

YOUR WORK IS INCREDIBLY REALISTIC WITH BOLD COLOR—MAYBE THE LAST THING YOU'D EXPECT FROM AN ARCHITECT. HOW DID YOU COME TO THIS STYLE? Well, my style as an architect is minimalism: simple shapes and forms and neutral colors. But as a tattoo artist I knew if I wanted to be successful, I had to find a personal, individual and unique style that will distinguish me as a tattoo artist.

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POPO

FOLLOW: @POPOTATTOO

WHERE DID YOU GET THE NAME POPO? I got the nickname PoPo from my grandmother because my full name is Po Zhang, but in China grandparents give you a double name when your first name is short. When I came to America I found out that "po-po" means "police" and that in Dutch "popo" means "ass" so I tell my European friends that I am a "bad ass" because of this.

WHAT WAS IT LIKE GROWING UP IN CHINA AS AN ARTIST? It was difficult because there weren't many artists back when I first began, so I had to teach myself, which was also hard because China had everything blocked on the internet. I used American magazines to teach myself.

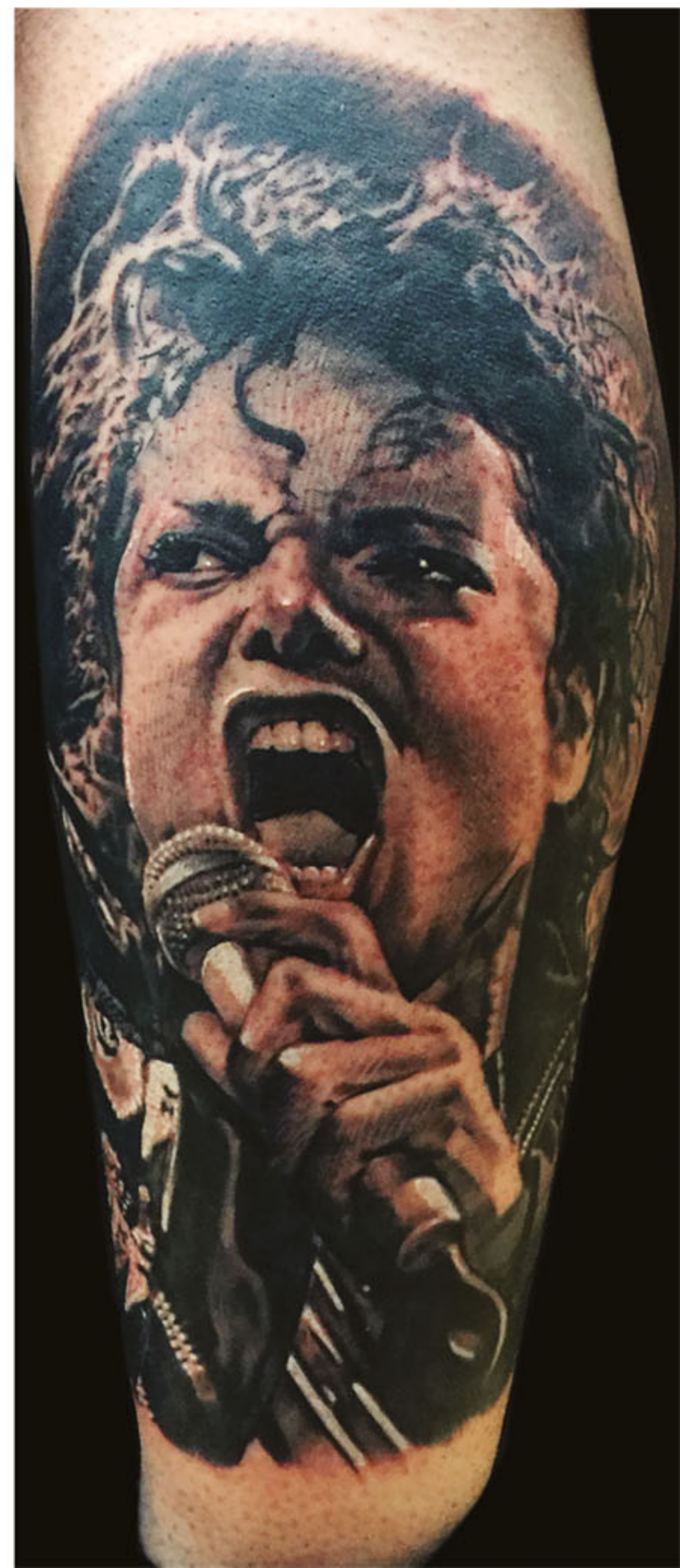
WHAT'S THE TATTOO SCENE LIKE IN CHINA NOW? The tattoo scene in China started off illegal with just jailhouse and gang tattoos. I was one of the first to try professional tattooing in my city after I graduated college. Now it is very popular and still growing in the right direction.

WHY DID YOU GRAVITATE TOWARD REALISM? Bob Tyrrell was the person who inspired me to switch from Asian Traditional to realism after he tattooed a portrait of my mother on my back in 2008 when he traveled to China. Also I had a lot of experience with realism from my program in college, which was oil painting.

WHAT COLOR INKS ARE YOU USING THESE DAYS? I use my own grey wash set, Zhang Po Greywash set from Kuro Sumi Ink. I use World Famous Ink for my color because there are over 200 inks to choose from, the colors are bright, the tattoo heals great, and the color is so easy to pack in.

WHAT ARE YOUR FAVORITE SUBJECTS? My favorite subjects to tattoo would be animals and faces. Everything that has life and emotion because I love making the subject real.

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SARAH MILLER

FOLLOW: @SARAHMILLERTATTOO

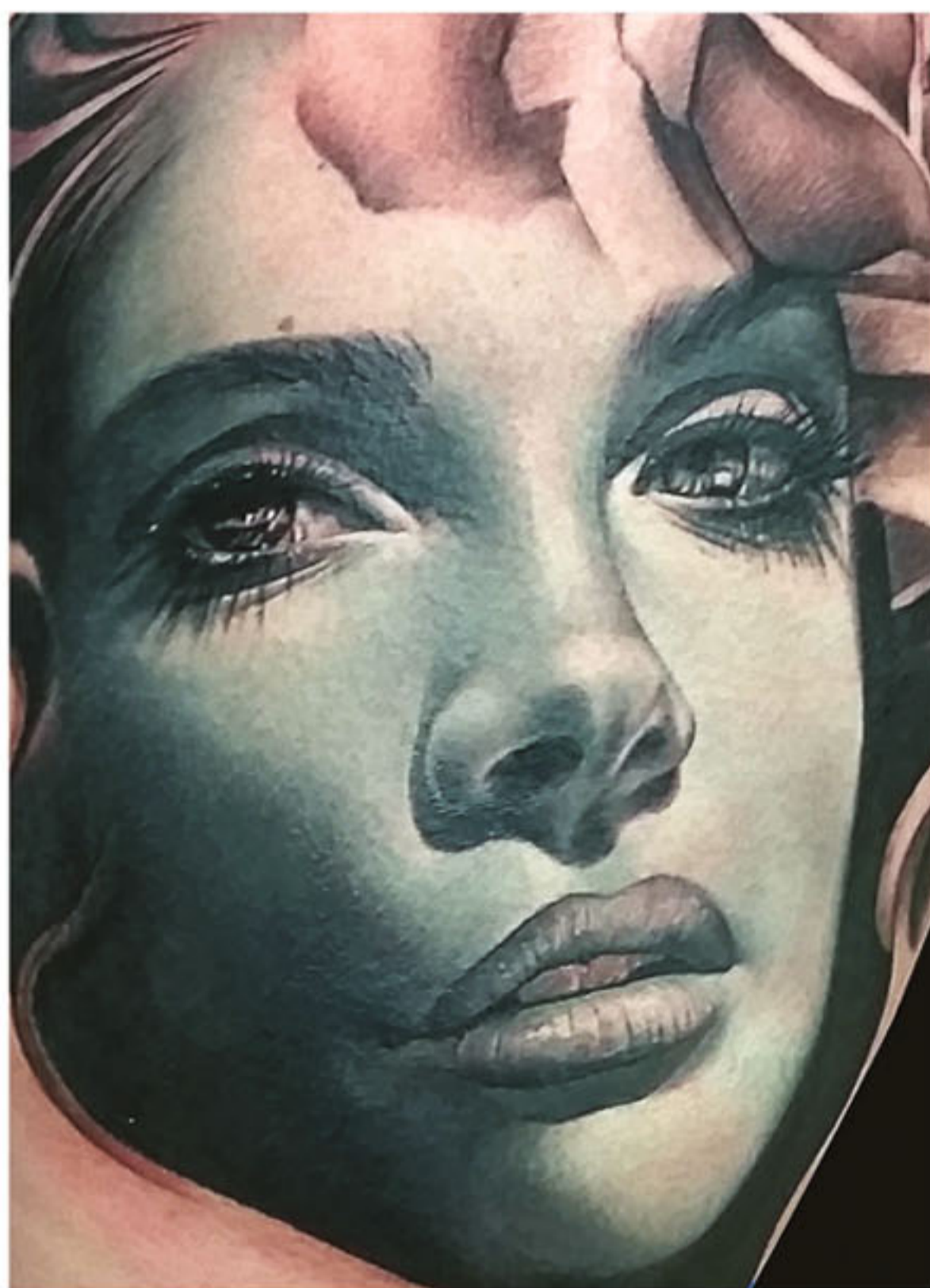
HOW WOULD YOU DESCRIBE THE EXPERIENCE OF BEING ON *INK MASTER* VS. THE EVERYDAY LIFE OF A TATTOOER?

Being on a reality show is a whole different ball game. The limits and restrictions that you have are not just 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? 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. You have to make lemonade out of the lemons thrown at you.

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. I become excited because that character is 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.

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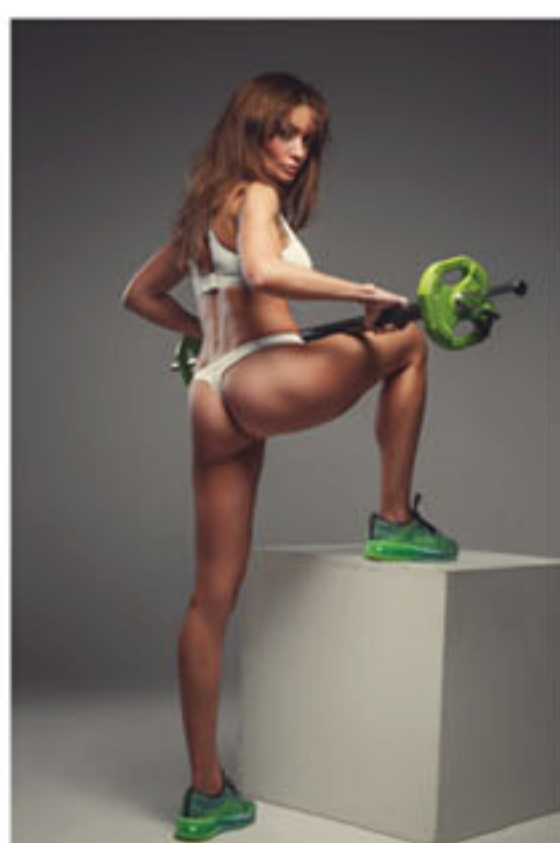
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JOHN ANDERTON

FOLLOW: @JOHN_ANDERTON_ART

IF YOU WERE BORN 100 YEARS AGO, BEFORE THE PREVALENCE OF TATTOOING, WHAT WOULD YOU BE DOING WITH YOUR LIFE? I'd 100 percent be the guy you have to travel 100 miles through forests and up mountains to find in a cave to get advice from which immediately becomes obvious is complete gibberish and a waste of time, only to find a year later that it was all true and would have worked perfectly if only you'd have understood how to listen to it.

TO YOU, WHAT MAKES A GREAT TATTOO? The ideas. I absolutely love ideas. Like I love proficiency too, but the ideas are where it is for me. When I look at any art I like to be taken away if possible. It's happened a few times before but some times stronger than others, like when I see paintings or tattoos with landscapes, especially in the animated kind of cartoony style of people like Frank La Natra, and I'm looking at a log and wondering what lives inside of it or if there are any other animals hiding in the background that you didn't see at first. Or I love looking at the collaborations of J-Lan B'oule (the lesser-known alias of the both greatly talented artists Jason Butcher and Lianne Moule) where you can see the subject matter and the expression they're capturing, but then your eye is taken on a journey around the piece to look more closely at other details and techniques. For instance you could be looking at one of Lianne's roses, which are amazingly crisp and perfectly saturated in the center as if to prove complete mastery of the craft with perfect blends through multiple—seemingly impossible—colors getting freer and freer until you realize that it's been black-and-grey for a while and it seems like it was a human jawbone/eye socket the whole time. Basically I love something you can enjoy at a glance but that also rewards further inspection if you're that guy.

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KRIS BUSCHING

FOLLOW: @BUSCHINGTATTOO

WHAT DO YOU ABSOLUTELY HAVE TO NAIL TO MAKE THE IDEAL REALISM TATTOO? The hardest part for me about making a realism tattoo is finding good reference to work from. When people come to me with bad pictures it's hard to execute a good tattoo. Recently I've really been into creating custom designs on Photoshop with real reference photos of my choosing.

WHAT SUBJECT ARE YOU CURRENTLY INTO? I personally love doing horror pieces—custom horror and tattoos based on horror movies. There are a lot of really cool and graphic characters that make for great tattoos!

TOP 5 MOVIES:

Vanilla Sky

Drive

Halloween

Hell Raiser

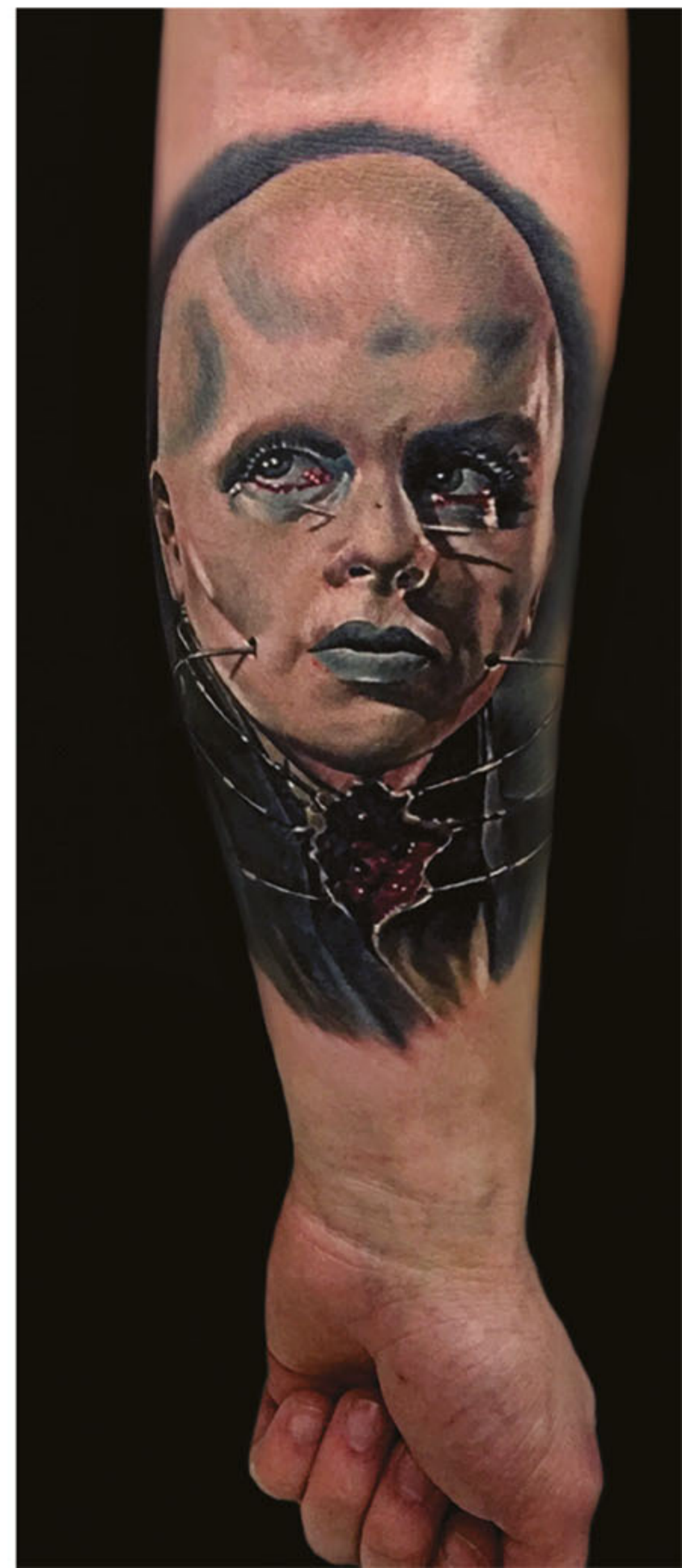
Maniac

IS THERE A PIECE OF HORROR IMAGERY THAT YOU REALLY WANT TO TATTOO? I've really wanted to do Bram Stoker's *Dracula*. I did one years ago but I'm dying to do another.

DO YOU LIKE TO REPEAT TROPES? I don't like to keep doing the same tattoo idea or character unless it's a really cool new image. If it is the same image I have to respectfully decline.

DO YOU FEEL LIKE YOU DO A BETTER JOB ON A TATTOO IF YOU ARE REALLY INTO THE SUBJECT MATTER? I've never turned any pop culture subject away because I wasn't into it. I don't mind replicating what a client wishes if it's a great image.

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