

Skin Art Magazine Issue 179: Tattoo Media Ink - The Ultimate Guide to Tattoo Culture

questions, and extremely smooth shading, creating bits of detail that you can hardly find in black and grey tattooing. Black and grey tattoos attracted me more than the beginning. To me, black and grey tattoos look more natural on a human body because it's not so bold. It's more transparent. It doesn't look like printed clothing. It looks like a picture on your skin. In art there is a big difference between painting and graphic art. And it's not because something is easier. These things are totally different. The point is not so that it's easier, the point is that I'm a graphic artist and I think as a graphic artist, if you read more contemporary artists, artists that feel that I should bring people, some, some work and some, I also understand what pigment is. The thing is that every point (points of pigment and border) in my work looks like they are painted. Oh, watercolor, every medium has lightest coloration on its pack that has what light contains and the next pigment has. On tattoo ink there is no such ink, but Roman's body contacts (to people often, more often than almost every painting, every color has its own lightest and tattoo ink colors are no exception. When I am making a tattoo, I don't choose ink according to its lightest, because there is no such ink on its pack. So, if I make smooth gradient from blue to yellow, as an example, and yellow color can fade away totally in some years, but blue color stays better, so gradient would not look so good anymore. If something like this happens, the tattoo won't look good. That fact that I don't want to be faced with such problems also affects my color choice. Black and grey choice. Black and grey is made with one pigment, so there is no such a problem. All colors fading away and fading with one speed and a tattoo looks good more after many years. When I just started working in this sphere, it was about 10 years ago. On Roman market we had a lot of very talented tattoo artists working in color and very little who worked in black and grey. The reason was that colored tattoos were more expensive (badly) it's hard to believe now, but it's true. Embarrassing! And very fun. Actually, these techniques are different and you need different skills to work in these techniques. And one more thing, I don't work in real life. I create my own artificial world where a woman character is the center of this universe and everything around is subjected to this woman. I consider my style as Neo-Midwest.

PA: What's your normal tattooing set up like?
AI: My basic set includes 3 machines. Bishop Hybrid 3.3 for hair, close work with details. Open Kuller (subcuticular for experiments). And Rex (Machismo, probably my main one). Mostly I use round four needles size 1, 3, 7 and 9. Thickness and taper has no matter for me. Also, for experiments I use double-barrel (open) Double bar. I change ink rather often. I use the one that I can find in stock when I buy it. At the moment it is always first time I can be Father's, or any other for me it's not a principal moment.

PA: If you were not a professional tattoo artist, what do you think you'd be doing for a living?
AI: One more time, I'm an artist. I got into tattoo sphere by an accident. It could be any other art generally instead. I have medium work and love drawing. The medium doesn't matter.

PA: Who is an up-and-coming artist that you think more eyes should be on?
AI: I was amazed by the first tattoo on a lady skin that was made by Roman Parlov (@parlovroman) - an awesome artist. He is not a tattoo artist and I really think that he would like to be. But his job is definitely worth following.

PA: Is there anything you've always wanted to tattoo but never had the chance to yet?



Tattoos have always been a fascinating form of self-expression; they serve as permanent art pieces on our bodies, telling stories about our beliefs, identities, and experiences. For tattoo enthusiasts and artists, Skin Art Magazine has been a constant source of inspiration and a testament to the ever-evolving world of tattoo culture.



Skin Art Magazine Issue 179

by Tattoo Media Ink ([Print Replica] Kindle Edition)

★★★★☆ 4 out of 5

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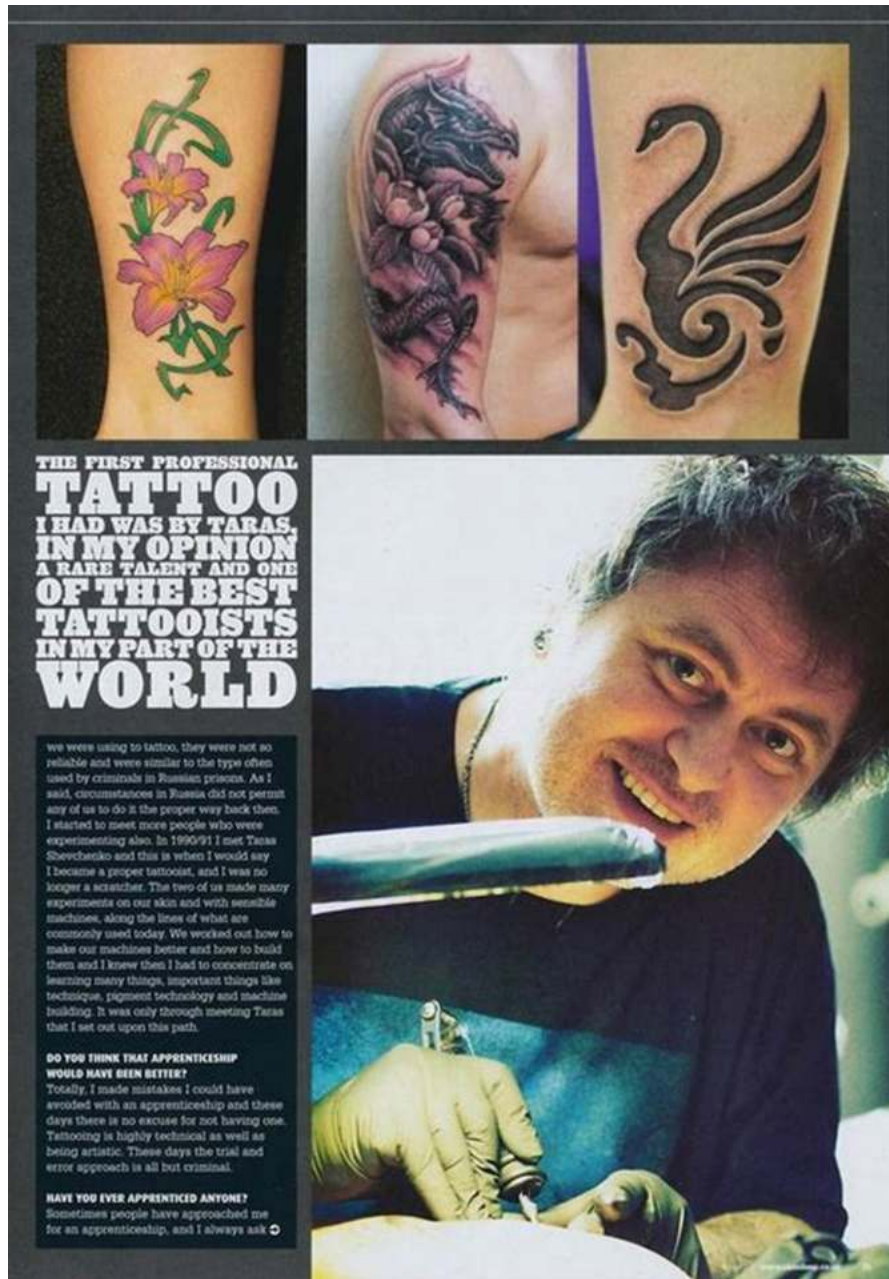


The Legacy of Skin Art Magazine

Founded in 1997, Skin Art Magazine has consistently been at the forefront of tattoo media, showcasing cutting-edge tattoo artistry, industry news, and trends. With each issue, it has captured the essence of the tattoo community, connecting artists, enthusiasts, and collectors worldwide.

Celebrating Issue 179: Tattoo Media Ink

Issue 179 of Skin Art Magazine pays homage to the art of tattooing and its ever-growing significance in popular culture. Titled "Tattoo Media Ink," this issue delves deep into the diverse facets of tattoo representation in media, exploring the influence tattoos have on films, music, fashion, and digital platforms.



Inside the Pages of Issue 179

This edition brings you exclusive interviews with renowned tattoo artists from around the world, giving you an insight into their creative processes, inspirations, and the stories behind their remarkable works. Discover the secrets behind their artistry and gain valuable advice on tattoo aftercare, maintaining the vibrancy of your tattoos, and exploring innovative tattoo styles.

Tattoo Culture in Movies and Music

Tattoos often take center stage in popular films and music videos, serving as powerful visual elements that contribute to character development and storytelling. In Issue 179, we explore iconic tattoo moments in cinema and dive into the music industry's fascination with tattoos, with interviews from musicians who use their bodies as canvases for lyrical inspiration.

Tattoos Shaping Fashion Trends

Fashion and tattoos have always shared a unique synergy. This issue highlights how tattoos have become an essential element in shaping fashion trends. From runway shows to designer collaborations, uncover how tattoos are influencing the world of haute couture and streetwear.

Experience the Tattoos Digitally

Skin Art Magazine Issue 179 doesn't stop at print media. We take you on a digital journey through augmented reality, where you can virtually try on tattoos before making a permanent commitment. You'll also find a QR code that unlocks an exclusive online gallery featuring the works of both established and emerging tattoo artists.

Don't Miss Out on the Inked Inspiration!

With Skin Art Magazine Issue 179, you'll dive into the vibrant world of tattoo culture, discovering the enchanting stories behind the inked masterpieces. Get inspired by the creativity, skill, and passion that flows through the pages of this issue.

Order your copy today and join the tattoo community on a journey of self-expression like never before!

...and extremely smooth shading, creating bits of detail that you can hardly feel in black and grey tattooing. Black and grey tattoos attracted me more than the beginning. To me, black and grey tattoos look more natural on a human body because it's not so solid. It's more translucent. It doesn't look like printed clothing. It looks like a picture on your skin. In art there is a big difference between painting and graphic art. And it's not because something is easier. These things are totally different. The point is not in that it's easier the point is that it's a graphic artist and I think as a graphic artist, if you need more comprehensive strokes, besides that fact that I don't use soft, tone, form-work and lines, I also understand what pigment is. The thing is that every part consists of pigment and binder. It's very soft. So, every pigment, OK, naturally, every medium has lighted information on its pack that has what light resistance level the used pigment has. On tattoo ink there is no such info. But human body contains UV pretty often, more often than almost every painting. Every color has its own pigment and tattoo ink comes as no exception. When I use making a tattoo, I can't choose ink according to its lightness, because there is no such info on its pack. So, if I make smooth gradient from blue to yellow, as an example, and yellow color can fade away totally in some years, but blue color stays forever, no gradient would not look so good anymore. If something like this happens, the tattoo won't look good. That fact that I don't want to be faced with such problems also affects my color sense black and grey choice. Black and grey is made with one pigment, as there is no such a problem. All pigments fading away and fading with one speed and a tattoo looks good even after many years. When I just started working in this sphere, it was about 10 years ago. On Russian market we had a lot of very beautiful tattoo artists working in color and very little who worked in black and grey. The reason was that colored tattoos were more expensive! Really! It's hard to believe now, but it's true. Embarrassing! And very fun. Actually, these techniques are different and you need different skills to work in these techniques. And one more thing, I don't work in studio. I create my own artificial world where a woman character is the center of this universe and everything around it, subjected to this woman. I consider my style as Neo-Modern.

PA: What's your normal tattooing set up like?
 AJ: My basic set includes 2 machines, Bishop brand 3.3 for hair, clear work with details, Lipin Rubin Schneider for engagements. And two Richardson, probably my main one. Really I use round liner needles size 1.5, 3, 7 and 9. Thickness and bigger has no matter for me. Also, for engagements I use Richardson from Dallas, tex... I change ink rather often. I use the one that I can find in stock when I buy it. At the moment it is always hard time it can be expensive, or any other, but for me it's not a principal moment.
PA: If you were not a professional tattoo artist, what do you think you'd be doing for a living?
 AJ: One more time, I'm an artist. I got into tattoo sphere by an accident. It could be any other art specially wanted. I love creative work and love drawing. The medium doesn't matter.
PA: Who is an up-and-coming artist that you think most eyes should be on?
 AJ: I was amazed by the first tattoo on a lady size that was made by Roman Fursov. Absolutely beautiful. An awesome artist. He is not a tattoo artist and I really think that he would be a star. But for art is definitely worth following.
PA: Is there anything you've always wanted to tattoo but never had the chance to yet?



alex sorsa



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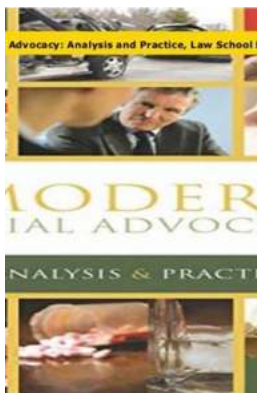
Skin Art Issue 179 is full of artist interviews, awesome art features, tattooed models, tons of designs and so much more! You will find the beautiful HEIDI LAVON gracing our cover and inside pages & showing off her tattoo collection in

an exclusive interview conducted by JAMES RAMSAY! Also inside, you will find feature articles and exclusive artist interviews with the likes of DAN HENK, LUIGI MANSI, OSKAR CATANO, FRANK O'DOWD, MR. STICKER LUKE CORMIER, SHANE TAN, JOSHUA WILSON, VASILIIY SHEDIN, ALEX SORSA & DYLAN SUTTON! Issue 179 also features our staple column "Heidi's Infinite Universe" - where the lovely HEIDI LAVON interviews beautiful tattoo model & collector SAVANNAH "SAVVY" JACKSON! Our very own DAN LORENZO & THE TATTOO JOURNALIST contribute articles and interviews to this issue as well! Skin Art 179 has a little something for every tattoo artist & collector!



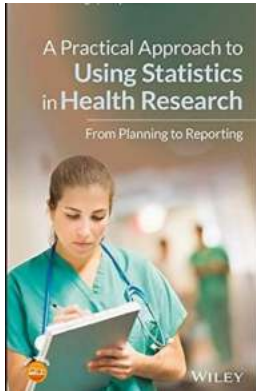
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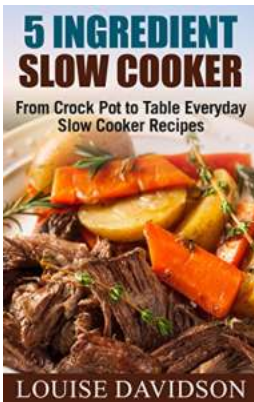
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