

INDIE ARTISTS



16TH ED.

FEATURING...

J-MAN

VIKA L. COPPENS

ASHLEIGH BONNER

CHELSEA RAGRFISK

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Talking art with THE MAN, J-Man, The Vibrant Digital Artist



Welcome J-Man to our E-mag! 2nd Time-round, and always a present name with us. For those who don't know you yet, can you please introduce yourself?

Hey I'm J-Man, I'm from the UK, I'm a caffeine enjoyer and I make things digitally such as the cover to this very E-mag

J, we know lots about your art, and are aware of the styles you portray by now, how did it all start?

I've always been enamoured by art, whether that is graphic design, animation, film, games, whatever I could get into my system. Sooner or later when I had a computer of my own, I started using technology to assist me in creating things. It actually started with music, but after a while I also got a drawing tablet and that set me off on the path I'm still wandering today.

Why Digital Art? Is there something that appeals to you more in it than regular, "analog" art?

I think because I was so used to spending a lot of time in front of a computer (which objectively probably **wasn't** great haha) it just naturally became a place for me to get creative. Also, as a fan of vibrant over-the-top styles, I



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think digital appealed to me in ways that traditional stuff **hadn't** before, it felt new and exciting, like I was a character in a sci-fi using a futuristic interface.

Before we move to the next topic, I want to ask this, hahahah, why do you **ABOSLUTELY**, resolutely hate NFTs? Hahahahahahha. I got to know.

I **don't** think we have enough pages to truly get my full answer hahaha.

Three notable things are - one: their model incentivises quantity over quality, I **don't** think there is anything artful about 1000 different characters with slightly different hats. Two: tokenising JPEGs **isn't** a useful or environmentally friendly use of the technology, there is so much computing power wasted so that some guy can say "**I own this.**" despite anyone being able to download the image. Three: the whole movement was never about art, I think people are now recognising that **it's** all money laundering, they just preyed on the multitudes of starving artists out there with a scam that promised **they'd** all get rich quick. And **that's** nothing compared to the origins of Bored Ape Yacht Club ...

You are a very disciplined, creative, surprising artist. You make artworks **EVERY SINGLE DAY**. How can you do it?

Luckily, I have a schedule that allows me the freedom to create as often as I can. But I think once you develop the habit of turning ideas into something you **can't** help it. Now when I wake up, **I'm** thinking '**What** am I making **today**', **it's** genuinely a higher priority than food hahaha.

Which are your 3 all-time favourites, in your personal collection so far?

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I feel like **I'm** always learning so often the latest entries are the ones **I'm** happiest with. I think 'Feral Fashion', 'She's Alive' and 'Spray It, Don't Say It' are up there for me right now, but **I'm** sure this will change.



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What type of art/style you are more proficient in making?

Mainly symmetrical characters, both in 2D and 3D. **I've** always kind of drawn faces in half even before I had the digital tools to mirror them haha, **it's** like I knew **I'd** be here one day.

How do you go about creating your works?

Oftentimes I just have an idea in my head that I want to get out in some form, **I'll** start sketching things up digitally on Clip Studio Paint and then decide if they will work best there or in 3D – in which case **I'll** load up Blender. It used to be just ideas for images, but now **I'm** starting to animate more my story ideas are being

How do you create those really cool 3D and gif/video artworks?

That's where Blender comes in, **it's** such an impressive program and **it's** completely free! Having access to this software has unquestionably helped me in developing my art, I encourage anyone with a computer to get it downloaded from Blender.org and start playing around. You can learn almost anything about it online too these days, **it's** a fantastic era to work in 3D.

J, you have been working with us, for almost 4 months now, and you are the face behind the covers of our E-mags, including this one, but we personally know and have been working with each other for years now. So I ask you this: How is it like to work with client commissions?

It can definitely be tricky, every single client is different and has their own idea of what they want, and then each artist has a particular style and skillset, so collectively getting to that final design can be really tough. **I've** been lucky to not have had any really nightmarish experiences hahaha.

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It definitely helps having patient, open-minded clients that know your style already. However, stepping outside of your comfort zone can be really rewarding if you take the leap. It's really all about balance and understanding on both sides, **that's** how **you'll** get the best



results.

What is like to work with writers while creating covers?

Covers again can be a little difficult depending on how concrete the **author's** vision is. Sometimes writers haven't really thought about



the cover, which is great if you are an artist who likes freedom and to get experimental. I think if you want a cover to truly stand out; being open to the unconventional is the best approach. In each genre you always get a generic cover trope (Romances have torsos, mysteries have fog, sci-fi's have stars etc.) so I think allowing/encouraging the artist to break a few barriers can help your book become eye catching.

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Are you currently available for commissions? What are your prices?

I am! I treat each project individually but in general starting points are: 2D original art £50, 3D originals £80, book covers £120, and animations £160.

What kind of books, genres can you create covers for?

My style works best for Sci-fi, horror or anything that requires a cartoon or psychedelic aesthetic, but **I'm** open to anything and happy to work with clients to arrive at something they are excited about.

Where can people find you and get samples of your work?

Instagram is currently the best place to see what **I've** been working on image-wise: [Instagram.com/themindofjman](https://www.instagram.com/themindofjman). You can find my animations on my (very) slowly growing YouTube: bit.ly/JManYT. Everything else is here: linktr.ee/themindofjman.

Before we finish up, is there anything you want to say to your fans and future followers and clients?

Just thank you for your support! There is a lot of competition out there, so to those who follow or choose my unconventional work it means a lot! That includes the folks at **Scribble's Worth**!

Thank you so much for being part of this Team J, and thank you SO MUCH for making these OUTSTANDING covers for us, and your beautiful works. THANK YOU!

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Vikings, pups and frogs with Chelsea Ragrfisk!

WELCOME, Chelsea (Ragrfisk) Thank you so much for accepting our invitation, it's really cool to have you with us for the first time. Please introduce yourself for our readers.



Hello! I'm Chelsea, my artist name is Ragrfisk and that's usually what I post my art as; it's a bit more unique than my actual name. I draw goofy dogs and big ol' men and sometimes stuff in between!

So, tell us, how did it all start? When did the radioactive art-bug bite you?

I've been drawing since I was about 12 when I got really interested in character design — I wanted to work for Disney because I found animation so fascinating and I still do! I would sight-draw characters from movies and that's basically how I learned to draw. But the older I got the more I wanted to do character design for games, or get into doing graphic novels — and I'm still trying to train myself to get to that level!

In your years of drawing, when did you start noticing the "Gunnar" trend? When did you say to yourself: Hey, I'll start drawing cool vikings, and mermaids, and FROGS?

Well, Viking Dead by Toby Venables entered my life about 11 years ago and I just fell in love with it. I could see the characters so clearly and they're all great, so I started to draw them — I couldn't get

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them exactly how I saw them, and that revived my motivation to improve — and I sort of found my niche in big Viking dudes. Gunnar was just my absolute favourite character so he became a staple, I have 11 years of drawings of him and it's a bit interesting to see how my art has changed by just looking at this one character. I do try to do fan art sometimes, the frogs are from Disney's 'Amphibia'

(2011 vs 2022; he definitely got a glow up)



How does your drawing process comes, and goes about?

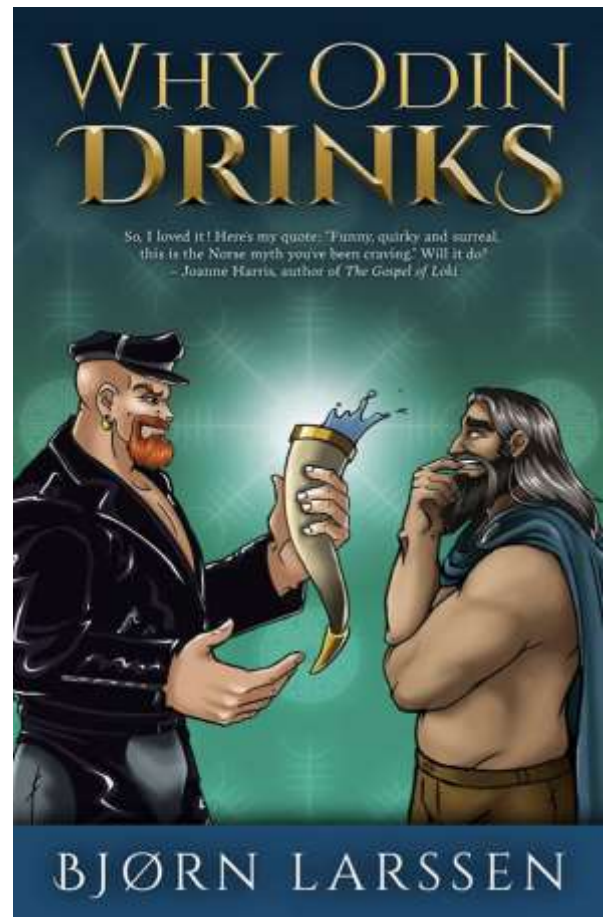
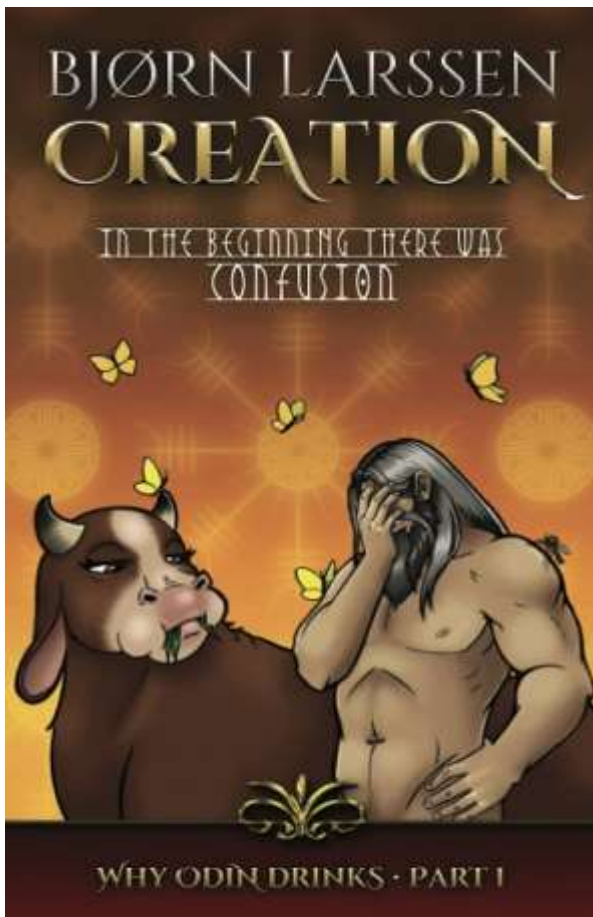
A lot of the time it's hours of sketching that don't go anywhere. It's very frustrating but sometimes I will actually be able to get through a full piece. I try to do more digital painting, a method that is more realistic and usually results in my normal work having a bit more detail, or different lighting, or a different approach to something I already do. I usually go through phases where I will have* high output, run out of steam, practice something new, and then come back to creating, this seems to be how I learn, so I try to be patient with myself but — I'm not so great at that .

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Ok, Chelsea, which writers have you had the pleasure to make covers for? Can you show us some of your favourites?

I actually haven't done many! It's still new to me but I absolutely love it. So there are just the two covers I did with Bjørn so far:



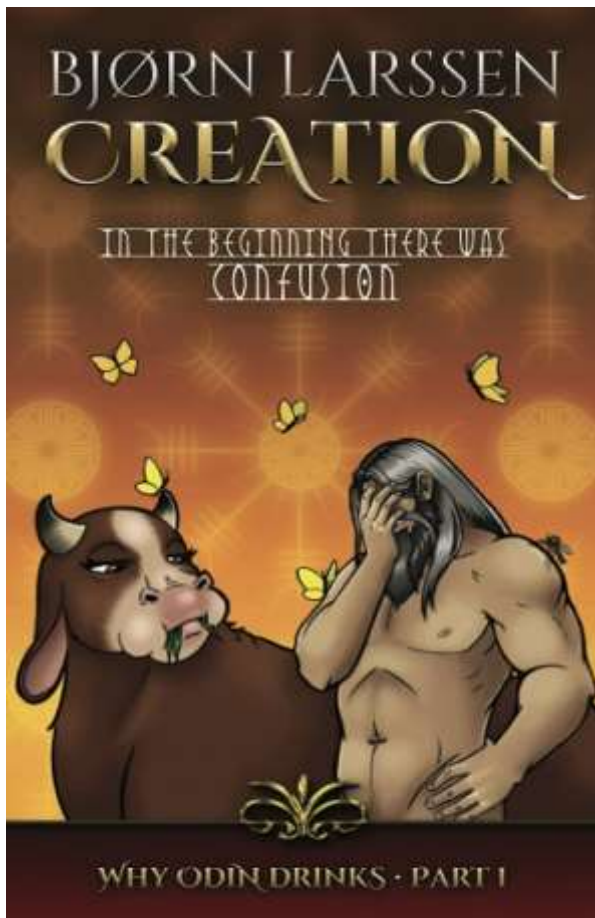
How was it like to work with Bjørn? And above all, whose idea was it? Yours or Bjørn's? Or both? HAHAAHAHAHAH

He's very easy to work with! He gives me a concept he's leaning towards, I sketch it, and then it evolves from there, it's a lot of communication during the process which I personally like because I'm still very new to all of this and I want to do things correctly! Bjørn found me through one of my many Gunnars and reached out to me for this work and of course I said yes!

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The cow. I only have one question: WHY? Hhahahahhahahahah.



Bjørn wanted her to look unimpressed in the general direction of Odin's privates and that was the face I came up with! She **didn't** even stop chewing, and **it's** why I love her; **she's** just bored by all of it.

([Read the interview about the books with Bjørn](#))

There is a series about you and your dog, Gunnar, and we love to see the simple drawings you make. Is he, your son, a major inspiration for you?

He is an absolute Muppet of a dog (named after the character Gunnar, of course) so the comics come very naturally, I just give him a goofy face and it works. I can always make comics of him, which is nice when I hit a wall with my normal work, so **he's** definitely a part of the process!



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I take them whenever I get them! It's something I would love to eventually make a living off of, so I love doing commissions even if it's outside my niche, because it forces me to learn and try new things, which is never bad!

How is it like working with Indie Authors?

I've only ever worked with Bjørn but it's the best and I would do it again in a heartbeat.

Do you specialize in making Nordic/fantasy/Nature covers and character designs, or you often go out of your comfort zone if the writer has something different in mind?

I love going out of my comfort zone— if the author doesn't mind the extra time, I'll go out of my way to train myself to draw something I don't normally do, to make it what they're looking for.

Where and how can Indie Authors contact you Chelsea?

On Twitter @ragrfisk or by email ragrfiskart@gmail.com

Are you working on a project of your own, is there anything that we, your fans and followers need to raise our aeriels to?

You can probably expect Viking Dead illustrations and the dog comics to continue!

AWESOME! Now. before we go, is there anything you want to say to your followers and supporters?

Thank you so much for your support, it means so much to me; doing this is sort of a life-long dream, and I honestly never thought I would even make it to this point!

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Thank you so much for being with us Chelsea!
Please kiss Gunnar for me, hahahah.

He is actually right here helping me! :P

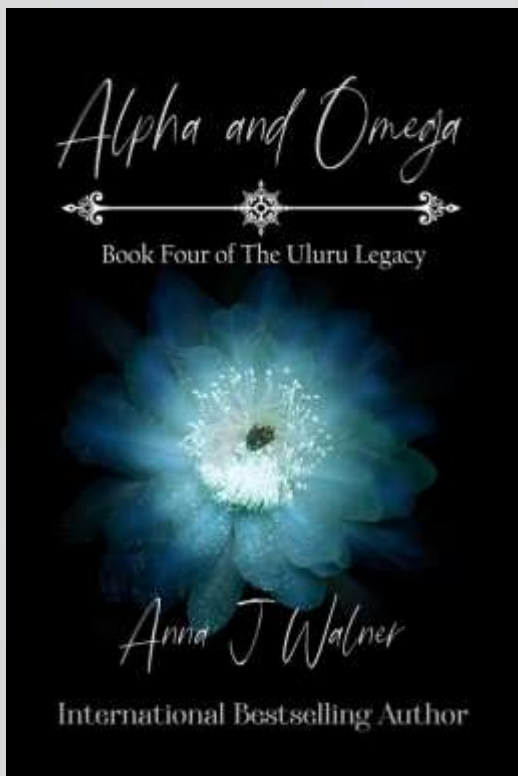


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Book Four of The Uluru Legacy

Alpha & Omega by Anna J Walner



Get your copy on [Author Page](#) // [Goodreads](#) // [Kobo](#) // [Overdrive](#) // [Book Depository](#) // [Amazon](#)

Bitchy. Bossy. Evil. These are the *first things* that you will find out **this book**. Anna J Walner once again hits the ground running, *or may I say*, slapping us around with this plot in the **Uluru Legacy Series**, this book that, gives us **no** time to blink. It was like she asked us: “OK! ARE you ready? Good! **Let’s get this party started**” and BUM! We are in a plane in the middle of a cat-fight. HAHAAHAAHHAHAHAH. Yep, **this book** is going to be fun, *and sarcastic*. Oh, the comebacks! **Priceless**.

Ok, from the last book, that **I’m** sure that you guys read it, ([If not, here’s the review with links to buy it...](#)) we know that we had a very *unpleasant* guest on the end of the book, that is now a crucial character in this

story. She, Nicole, came to Colony in order to talk with Anatole, and ended up talking with Amelia, **that... well...** is trying her best **not** to kill her.

There are **so** many surprises, that if I so much as *HINT* them, you would know about it by this point, if you [ever read the previous books](#). **AND, AND, AND!** Ambrose is *not* the same... let’s just say that, *nor is Amelia*, *winks*. You [are in for a RIDE!](#) Hahahhahahha, believe me.

To talk about the skills of **Anna J Walner** once again would be overdoing it by this point, and *would* become repetitive, as she is *always* highly regarded in our reviews, because of her **mastery** in writing, so I thought to myself this time: “*Let me just talk about the plot. Everyone knows by now how good she is, there will be*

International Bestselling Author

Book Four of The Uluru Legacy

no need to mention it because I've said it all." Boy was I wrong. Dialogue. There is a scene [in the book](#) of a three-way conversation, and *the way* Anna wrote it was **fabulous**. For the quick exchange of words, or the fast paced exchange of words, it would be easy for us readers to get confused, right? Not with Anna, *nuh-uh*. She did that conversation *flawlessly*, and made it super clear about **who** was talking *to whom*, when, **and** about what. **Impressive....** most impressive, **French Chef's Kiss**

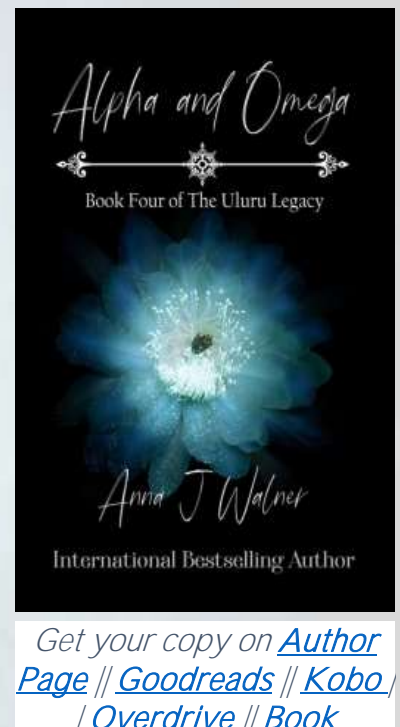
Will people die? *Oh yes*, definitely. Will *main* characters die? *Nods vigorously* **YEAP**. Will you cry like a baby? *Oh, fo sho*.

[As the book comes to a closing](#), we do get the feeling that *this isn't yet over*, that Anna *might* have put a lid onto the story, but she clearly left room if she ever wanted to come with this story one day, so this is very interesting indeed. She can even create a different series based on this one too. So we will be following her *carefully*, heck, this series may as well turn out to be the next big fantasy reference series like Harry Potter or something, it **still** has **lots** of potential in here, and with Anna's skill, who knows?! *We do, and so will you*.

Talk to Anna J Walner on her: [Site](#) || [Twitter](#) || [Instagram](#) ||
[Facebook](#) || [TikTok](#)

Book Score: 9.0/10

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International Bestselling Author

Who said Editors **can't** draw?

Editor, writer, and artist! Ashleigh, you do it all. When did you start creating art?

I started drawing as a kid. It was the first way my creativity showed itself. I loved drawing weird, *out there* things, and honing my skill by copying real-life items in my environment.

Do you do it for fun? Work? Both? A passion or a hobby?

I used to draw for fun, and it was a hobby. Never for work. I **don't** think drawing was a passion of mine, but a skill I spent years developing. I **haven't** drawn much in many years; I've been focusing on writing my debut sci-fi novel.



If you were to describe your style, what would you say about it?

My style is strange and philosophical. Mostly, I draw in pencil, but I'll dabble in color once in a while to try something new. I enjoy the blacks, whites, and grays of pencil, and the subtleties you can create with pressure, shading, and perspective. Very fun! I love to experiment. I've drawn using white-out before (it was yellow and blue white-out).

What are the pieces you most identify with amongst all of your work so far, and why?

Rosary. I'm not Catholic, but this piece is the one that most speaks to me. I love the elegance of the piece, and how it has that reverence

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I've noticed some religious people have. It feels like peace and freedom.



A close second is “Talking Party. “It has a fun vibe, and I love the shape of bowling balls.

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So, Ashleigh, you write, edit, and create art as well. Do you make your own covers?

Not yet. **I'm** planning on learning how to.

I had the [book cover for my sci-fi novel](#) professionally made, and so I plan to create the next four or five books in the series based on that design.

It's a goal to be able to make my own book covers to exercise my creativity abilities, save money, and control almost all the aspects of my book creation.



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What is preferable? Hire another person to make your covers, make one from stock, or do it yourself?

It depends on what skills you have and how much time you want to spend. If you **can't** make the book cover professional yourself, then **I'd** hire out for it. But, if you have the skills, DIY.

Stock book covers can be made into great covers, I think, but I only use stock covers before publishing. To give myself a boost of excitement as I write. Currently, I hire out. It boosts indie authors to put out professional-quality books.

Who are the artists you LOVE and would 100% recommend on Twitter?

I LOVE these three artists: [Alycia Michelle](#), [Angela He](#), and [Neil Jones](#).

What artist would you love to have a cover from, and why?

Myself. **I'm** excited to learn how to make my own covers. I plan to start learning Photoshop, and I **can't** wait to release the next books in my series with my DIY cover. Yay!

As an artist and editor, do you have any tips for indie writers when it comes to working with artists, in the sense of making requests? Are there any dos and don'ts when ordering commissions indie authors MUST be aware of?

I think indie writers should focus on setting aside enough time for artists, get a good idea of what they want from their artist (and if **they're** hiring a book cover creator, using Google Images to give the professional an idea of what they want), and not being afraid to hire the right person for the job—for the right money.

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I **don't** know of many **do's** and **don'ts**, but many artists appreciate when authors *don't* hound them about a commission or when a **commission's** done.

For those indie writers that are hardcore DIY, are there any sites/tools to help them make better covers?

Yeah, I highly recommend Derek Murphy. His website has a lot of tips on writing, editing, publishing, and more. Also, Aurelius Tjin offers book cover videos using Canva, which is an amazing online program to make graphic designs.

Website: <https://www.creativindie.com/>

YouTube: [How To Make A Simple Book Cover in Photoshop](#)

Canva: [20 Canva Tips and Tricks | Canva Tutorial for Beginners](#)

What are some cool resources authors should check out on your website?

My blog has a lot of writing advice that can help authors!

<https://www.ashleighbonner.com/blog/>

Indie authors can still order FREE editing samples. Is that correct Ashleigh?

Yes, they can! I offer 2,000-word editing samples for all types of editing, and **it's** my greatest pleasure to offer authors developmental editing, line editing, copyediting, manuscript critiques, proofreading, and copywriting.

You can find me at the following links:

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Thank you so much for being here with us, Ashleigh. :D

You're welcome. Thank you for having me. I hope this information was helpful. Please know **I'm** wishing you so much success with your books.

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Vika L. Coppens, the creator of luminous dark arts

Vika, welcome to our E-mag! It's such a pleasure, an honor, to have you with us for the first time. Please introduce yourself to our readers.



I am a Belgian illustrator, artist and author who loves to capture the most profound emotions of humanity and transform them onto the canvas, paper or stories by using various illustration techniques such as chalk, pen, and acrylic and a good dash of mad philosophy.

Vika, you are not only a prolific artist, that with works featured around the world, you are also a model, a writer and actress, is that correct? How is it life to have such an accomplished life?

Unfortunately or luckily, my body doesn't match the modelling industry's measuring sizes, so I would never call myself a model. In my head, I call those achievements "*dreams I try to make come true every day*". The moment I stopped putting pressure on "achieving" I started to create, write, dream and dare to present my work.

Can you tell us a little about your favourite parts of being an artist?

My favourite part of being an artist is being able to see life through a different lens.

I love that once you reach the source of creation, you have one leg in and one out of society. You see things from a different perspective, and it's both liberating and confrontational.

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When did you discover this flame within you? And above all, when did you notice that "dark" side of your touch of art?

I think I was born with that flame, or maybe I was just born a little too sensitive. I have always been experiencing a very wide range of emotions. I think at one point; I couldn't keep them inside anymore. I needed to find a way to let them out.

I have always seen the dark from a different perspective than most people. For me, it's like a soft velvet thing, very romantic and comfortable. But, the dark is where seeds start to grow, it's the part of life where we learn the most, so of course, I am going to add a dash of soft velvet darkness to everything I create.

We have seen your works with our great friend, and amazing writer, [Randy Gerritse, on the previous editions](#), and you are very close, from what I can tell. How's it like to work with him?

I am very introverted and shy, so collaborating with other creatives is only possible when I feel a sort of belonging. I had a blast



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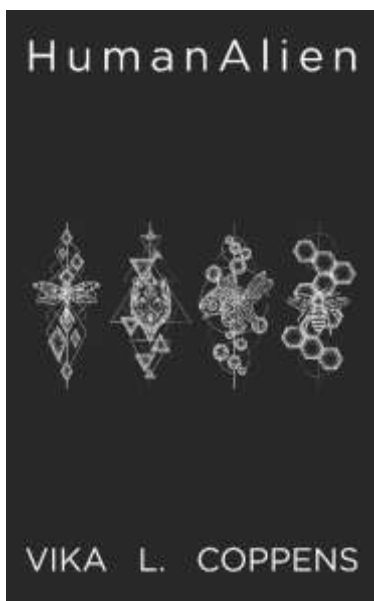
working with him. He created space for me to let my fantasy shine and is also very good at communicating his ideas and expectations, which made our collab very healthy.

How many projects you two have together? Are you two working on something new ?

At the moment, we both are concentrating on our own paths, but I know when he has a new story ready, and he needs someone to visualise it, he will call me.

Your book, Vika. can you talk about it a little?

The book I have published is called "[HumanAlien](#)." When I



started writing this book, I knew I wanted to create something unique. Reading books has never really been my thing, so I know I could never write a regular book. [HumanAlien](#) is a carefully designed art project in literary form.

It's about questioning yourself, life, connections and feelings. It's about who we are as a species. It has great poetry by Abirami P. Kurukkal, one of my favourite poets, and illustrations by Heather Maerten. It's [full of quotes](#), philosophy and fantasy. I genuinely believe it will add to a new wave of 21st-century literacy.

Do you illustrate your own books, or do you prefer to let others make the covers when you write?

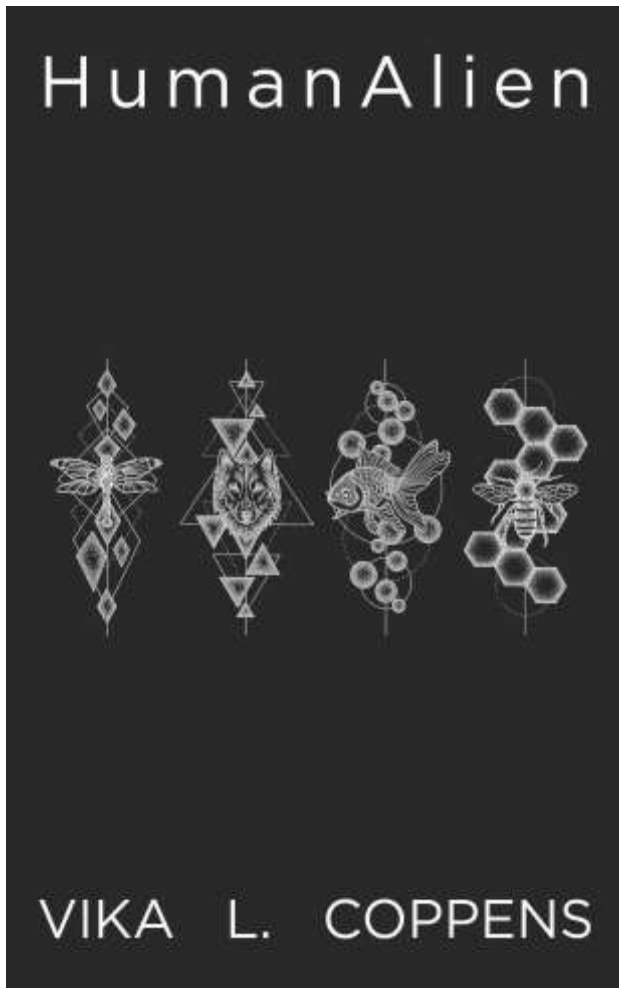
Until now, I let others illustrate [my books](#), but I am currently juggling multiple ideas to create my own illustrated novel. Their blueprints are ready; I am just allowing them to float in the universe of creation until their time is right.

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Vika, if an a newbie artist asked you: What are the 5 biggest lessons you learned as an artist? What would your answers be for them?

I think one of the most valuable lessons I learned is taking time.



Art takes time. Working on a project longer than you thought it would take is okay. Another lesson I learned is to create your own art and let go of being perfect. Let go of the idea that art should perfectly represent a well-known figure; create based upon what you feel. Instead, find your inner self and just go for it.

Also, "doubt means don't" is a quote you can carry with you on your art path.

Top 3 "no-nos" or "never-dos" as an artist?

Never work together with someone or create something where the feeling is off. Trust your gut and dare to say no.

Also, a big no for me is spreading misinformation or talking bad about another creator. There is so much space and time for all of us to shine. Art is not and never will be a competition.

Where can readers find your works Vika? Are there any art-expo's that are or will be featuring your works?

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Currently, [my novel is available on Amazon only](#). At the end of August, two works will be featured at the Swiss Art expo in Zurich, and also, there is one work on display at the Lelie Gallerie in Amsterdam for the entire month of August. But on [my Instagram account](#), most of my art, the making off, the process, and the collages are available for everyone to watch.

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4.2- Before we close the shop, hahaha, do you want to say something to your fans and our readers?

I want to thank everyone for taking their time reading my books, liking my art, and the people who enjoy my illustrations. With your support, I hope you are all aware of making people's dreams come true. You have the power to encourage your favourite artist, local business, or a new creator. Without you guys, we would have no aim of creation.

Thank you SO MUCH for taking the time for this interview Vika, you are the best! Thank you!

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